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NEWSPAPER

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KREATIVITÄT '90
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VOLUME 101 NO. 47 THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT November 25, 1989/\$4.50 (U.S.), \$5.50 (CAN.), £3.50 (U.K.)

Functional Discount Likely To Fade From Video Picture

BY KEN TERRY and EARL PAIGE

NEW YORK As video distributors gear up to rack video specialty stores, going head to head with the big rackjobbers, there are signs that the functional discount—a wholesale price break for the racks that recognizes their special function—may soon become an extinct species.

Earlier this year, MCA Home Video quietly abolished its functional discount, although it retained a program to distinguish between rack and distributor functions. MGM/UA Home Video is said to be considering a similar move, and a top executive at another studio declined to comment on whether it would phase out its functional discount in the future.

Coke Sews Up Promo Pacts On 2 More Hit Vids

BY PAUL SWEETING

LOS ANGELES Despite being slower out of the blocks, Coca-Cola has replaced arch-rival Pepsi as the consumer products company most aggressively pursuing video tie-ins. Last week, the company announced tie-ins with Nelson's "When Harry Met Sally..." and Paramount's "Indiana Jones And The Last Crusade."

The moves will give Coke a highly visible presence in both the fourth quarter of this year and the first quarter of 1990. Ads for Coke products also appear on Warner's "Batman," released last week, and RCA/Columbia's "Ghostbusters II," scheduled for release this week. "When

(Continued on page 75)

Wall Comes Tumblin' Down As Conference Ends Berlin Meet Stresses East-West Ties

BY MIKE HENNESSEY

EAST BERLIN The Looking East music conference here took on a dramatic new dimension only a few hours after it closed Nov. 9 when the Berlin Wall fell and ended more than a generation of a divided city.

It was a potent symbol of the is-

• East Germans flood record stores in West Berlin... page 5

sues that had been discussed for the previous two days at the conference, which had been called to examine the ways in which the music industry might profit from the dramatic social

and political changes taking place in the Eastern Bloc countries (see story, page 66).

Perhaps the most positive element of the conference was the consensus that reciprocity is an indispensable prerequisite for building music industry trade. Participants from the seven socialist countries represented—the U.S.S.R., Poland, Czechoslovakia, Bulgaria, Hungary, the German Democratic Republic, and Yugoslavia—were concerned that the new liberalism should not be seen as simply an opportunity for cultural colonialism by the Western countries.

It was a mistake, many of them said, to believe that only Western popular music had international potential. Enormous reserves of talent

(Continued on page 79)

Warner Bros. Home Video has not had a functional discount for some time; Orion Home Video (which distributes Nelson Entertainment) has offered one price to all wholesalers since its inception two years ago; and HBO Home Video also phased out its functional discount in 1987, adopting

(Continued on page 85)

'Batman' Video Is Off To A Flying Start

BY JIM McCULLAUGH

LOS ANGELES Holy sell-through! "Batman" has arrived with a bang.

A quick scan of the nation's retail landscape on Nov. 15, official street date for the title, indicated that Warner Home Video's Caped Crusad-

er appeared to be living up to his giant-size heroics.

If the intensity continues, say some dealers, "Batman" could top the 15 million mark by Christmas, besting all-time champ "E.T. The Extra-Terrestrial" from MCA Home Video, which racked up sales of about

14 million-15 million last year.

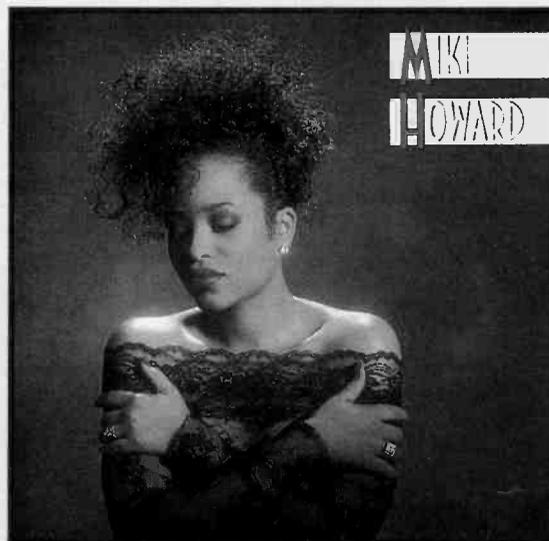
Despite fears of shortages because of Warner Home Video's announcement of some allocations due to duplicator overload, retailers also say product availability does not appear to be an issue. Of more concern, say

(Continued on page 75)

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EAST OF EDEN has been termed mysterious, sensual pop with a groove. Alternative radio has already discovered this new band. With their first single and video "From This World" shipping in January, it's just a matter of time before the rest of the world is excited over EAST OF EDEN too! Produced by Roy Thomas Baker. On Capitol. (48483) On tour now with Psychedelic Furs.



MIKI HOWARD is a singer of rare distinction. MIKI HOWARD (82024) is an album of distinctive performances already earning strong album airplay and critical acclaim. The first single "AIN'T NUTHIN' IN THE WORLD" (7-88826/0-86302/PRCD 2905) is already Top 10. Produced by Jon Nettlesbey and Terry Coffey; Nick Martinelli; Gerald Levert and Marc Gordon; Larry Blackmon. On Atlantic Records, Cassettes and Compact Discs.

FCC Chooses Lucky 1,100 FMs For Power Boost

BY PHYLLIS STARK

NEW YORK More than 1,100 commercial Class A FM radio stations will be able to double their power from 3,000 to 6,000 watts as a result of a recently approved FCC rule change that will take effect Dec. 1. While the FCC ruling took place early last summer, the list of stations that would actually benefit from the change was not published until Nov. 3.

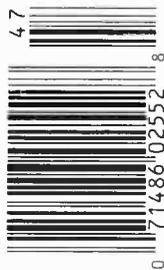
The move gives legitimacy to some "rimshotters"—stations that attempt to serve a market from its periphery—but about half the stations that had hoped for power increases are not on the FCC list.

(Continued on page 12)

H O O T E R S



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Produced by Rick Chertoff • Co-Produced by Eric Bazilian and Rob Hyman • Management by Steve Mountain for Cornerstone Management. Peter, Paul & Mary appear courtesy of Gold Castle Records. "Columbia" is a trademark of CBS Inc. © 1989 CBS Records Inc.

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JERMAINE JACKSON



TAKES CHARGE!

Through the years, Jermaine Jackson has racked up an impressive number of both R&B and Pop solo hits while ignoring family comparisons. Now, Jermaine lays those comparisons to rest permanently with his first solo album in over three years, Don't Take It Personal. The first single and title track immediately went to #1, becoming one of the biggest R&B hits of the year and that's just for starters.

With strong album sales out of the box and powerful potential follow-ups like "Make It Easy On Love," a duet with Miki Howard, "Two Ships (In The Night)," and "I'd Like To Get To Know You," Jermaine Jackson proves that when he takes "control," he's just as "bad" as the next guy.



Miki Howard appears courtesy of Atlantic Records
Various Tracks Produced by Kashif, Marti Sharron and Danny Sembello; David "Pic" Cenley and David Townsend;
Dennis Lambert; Preston Glass; David Z in assoc. with Ricky P; Lewis A. Martineé

Executive Producer: Clive Davis

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SOMETHING I SHOULD KNOW MARCH 1983 UNION OF
THE SNAKE OCTOBER 1983 THE REFLEX APRIL 1984
WILD BOYS OCTOBER 1984 A VIEW TO A KILL MAY
1985 NOTORIOUS OCTOBER 1986 SKIN TRADE
FEBRUARY 1987 I DON'T WANT YOUR LOVE
SEPTEMBER 1988 ALL SHE WANTS IS JANUARY 1989

DECADE



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Billboard CONTENTS

VOLUME 101 NO. 47

NOVEMBER 25, 1989

BREAKING DOWN THE BARRIERS

Hours after IFPI legal adviser Edward Orf called for a revision of Eastern and Western copyright laws at a conference in East Berlin (page 66), the infamous Wall opened up, and thousands of the East Germans who crossed the border flooded West Berlin record stores (story, this page).

SPOTLIGHT ON GERMAN CREATIVITY

Follows Page G1

CHICAGO ARTISTS: STAY HOME!

Panelists at the Chicago Black Music Forum urged local artists to build their careers in the Windy City rather than migrate to the East or West Coasts. Moira McCormick and Karen O'Connor report. **Page 29**

EMI MUSIC NASHVILLE MAKES WAVES

The Music City division of the giant publishing concern is raising its ordinarily low profile, partly as a result of a recent string of Billboard chart smashes. Edward Morris reports. **Page 37**

BEST BUY GETS EVEN BETTER

The Best Buy Co., a Midwestern retailer of electronic appliances, has begun stocking prerecorded music in an effort to distinguish itself from the competition. Ed Christman has the story. **Page 61**

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CBS Charts Success Strategies

Mottola Sets New Label, Other Projects

BY IRV LICHMAN

NEW YORK To CBS Records president Tommy Mottola, the company is merely "stratching the surface" in its recently regained chart clout, a resurgence over the past five months that he says is likely to produce the company's best sales and profits ever for the fiscal year ending next March.

Continuity of success, following a paucity of hits for the company during the first half of 1989, is the goal of several projected developments, all of which are to be keyed to a diversified roster of developing acts supported by vigorous promotion and marketing activity.

CBS Records—which now includes Columbia, Epic, and WTG—plans to establish another full-fledged U.S. label by the end of 1990. The label, to be based in New York, will have its own president and will complement existing label setups under presidents Don Jenner (Columbia), Dave Glew (Epic) and Jerry Greenberg (WTG).

Mottola and executive VP Mel Ilberman, who recently returned to CBS after years of key administrative posts at RCA and, more recently, PolyGram, see the label's emergence as a necessary component to its developing act spree. "We're projecting a new label because it's just too cumbersome to grow with just three separate labels," says Ilberman.

Mottola also promises, without specific detail at this point, "a major change in A&R within the next six

months. We have an entirely new A&R plan and program that will be unlike anything ever done in the business."

Mottola is also intent on continuing a buildup of CBS' music publishing interests, which moved into high gear last year with the purchase of Tree International, country music's biggest publisher. The onetime profes-

sional manager at Chappell Music says "there's more to come" in catalog acquisitions.

Mottola has also established a new position, that of senior VP of international marketing, headed by former Columbia senior VP of marketing Bob Sherwood. As a liaison with CBS' international headquarters in

(Continued on page 85)

BMG's New-Label Plans Not Pegged To Partner

BY KEN TERRY

NEW YORK BMG's quest for a U.S. entertainment business partner is separate from its interest in starting a third and possibly a fourth record label to complement its RCA and Arista imprints.

However, Michael Dornemann, co-chairman, president, and CEO of BMG, does not rule out a merger with a music company such as an MCA or an EMI. Nor does he exclude the possibility that BMG could make a deal with a film studio that wants to launch a label.

According to Dornemann, the company's West German parent, Bertelsmann, would like to build the same kind of multimedia operation in the U.S. that it has in Europe. Already involved in music and

book publishing here, Bertelsmann has targeted the film business but does not plan to bid for a movie studio.

"At this point," he says, "to be a controlling company over a movie studio is the wrong timing. [But] to look down the road, we have to protect our TV business in Europe, and it is necessary to be a partner in film production."

Plans to start a new record label, on the other hand, hinge solely on finding the right executive to lead such an enterprise, say Dornemann and Bob Buziak, president of RCA Records.

Citing the label that BMG recently launched in the U.K. under former Chrysalis executive Doug D'Arcy, Buziak says BMG is seeking

(Continued on page 76)

East Germans Use West's 'Welcome Money' To Buy Music

As Berlin Wall Falls, Record Sales Rise

BY WOLFGANG SPAHR

WEST BERLIN The music business has been a beneficiary of the extraordinary exodus of East German citizens since the Berlin Wall and other points along the frontier between the two Germanies were opened up for the first time in a generation.

Hordes of excited East Germans

poured across the border, each collecting \$55 "welcome money" from the West German government. Many of them decided to spend a considerable proportion of it on music, encouraged by widespread price reductions, and record stores in frontier areas in West Berlin and elsewhere reported a 300% increase in trade for the Nov. 11-12 weekend.

Ernst Wuest, proprietor of Berlin's four-store Musikland chain, tripled his sales, with vinyl LPs and prerecorded cassettes leading the way because there are no CD players in East Germany yet.

Wuest cut his midrange album prices from \$5.30 to \$4.40 and top-price product was lowered from \$11 to \$8. Most in demand were Udo Lindenberg, Herbert Groenemeyer, Blue System, AC/DC, Accept, Tote Hosen, and the "Dirty Dancing" soundtrack album.

Traffic was similarly heavy in Berlin's L&P store, where Albert Wagner also cut prices and expressed relief that he had not switched entirely to CD stock. His LP sales rose by more than 75% during the weekend; low-price vinyl and cassettes were most popular with East German visitors.

"The entire back catalog was in demand," said Wagner, "and also German-speaking acts such as Nana Mouskouri, Arzte, and Tote Hosen. The East Germans knew exactly what they wanted, and many came in with lists already prepared."

There was a renewed surge of crowd activity in the store when a WEA representative distributed free a supply of Tracy Chapman posters, and Wagner noticed several East Germans in tears as they were given copies. The best seller in L&P was Audrey Landers, the American singer recently featured on GDR TV.

In Hamburg, the Teege & Sonnen-

(Continued on page 76)

Sillerman Pushes On With Legacy/Met, Group W Deal

BY DON JEFFREY

NEW YORK In an effort to bring the \$400 million merger of his Legacy/Metropolitan Broadcasting with Group W Radio to fruition, radio mogul Robert Sillerman has finally begun selling the pieces of his other broadcast concern, Command Communications, and buying back junk bonds he floated.

For sale are the six radio stations and the Texas State Network that are part of Command, a company in which Sillerman holds stock.

Already dealt for \$101.5 million are Command's KJOI Los Angeles and KHOW/KSY Denver. Those stations go to Viacom about a week after it announced the purchase of the separately owned KOFY-AM-

FM San Francisco.

And, in a three-part transaction with WW1, Command has transferred its option to acquire KJQY San Diego to WW1, which says it will pay Group W \$15 million in cash for that station. In that deal, WW1 also agrees to pay Command \$4 million worth of WW1 stock (372,093 shares valued at \$10.75 a share), to be held for three years. In addition, Sillerman, who owns 50% of WNEW-AM New York in a joint venture with WW1, is buying the other half for \$15.3 million in cash.

Command is also negotiating to sell KRLD Dallas, KODA Houston, and the Texas State Networks for about \$88 million. The most likely buyer is reportedly Dallas-based

(Continued on page 78)

Judge Sets Interim Cable License Fees Suppliers To Pay ASCAP Varying Rates

BY LARRY JAFFE

NEW YORK In the latest development in ASCAP's struggle to license the cable television industry, a U.S. District Court here set interim blanket-license fees for cable programmers for their use of ASCAP music.

The court handed down two decisions Oct. 12 in separate suits filed by Turner Broadcasting System Inc. and Showtime/The Movie Channel Inc. The rulings generally pleased cable networks more than they did ASCAP.

Seven pay networks, including Showtime and Home Box Office, were assessed fees of 15 cents for every cable subscriber they serve; ASCAP had sought 25 cents per sub. Ten basic networks, including CNN, USA Network, and Lifetime, were required to pay 0.3% of their gross revenues; ASCAP had sought 0.7% from the court.

ASCAP also asked for 0.7% of MTV's gross, but the court imposed undisclosed, annual flat fees for MTV, VH-1, and The Nashville Network. Nevertheless, these fees are higher than those paid by the other basic cable suppliers, because the court recognized that the music channels use far more music than their general entertainment counterparts.

ASCAP can expect to receive \$8 million-\$9 million annually under the rulings, estimates Gloria Messinger, ASCAP managing director. "It feels good to get some money flowing in," she says, although she admits it was not as much as the organization would have liked. Virtually every major cable network joined Turner as co-

plaintiffs against ASCAP; while that suit was pending, the licensing organization's members were not receiving royalties from any of those programmers.

The 15-cents-per-subscriber rate set by U.S. Magistrate Michael H. Dolinger in the Showtime case marks the first time since ASCAP's 1950 consent decree with the U.S. Department of Justice that the rate court actually set a final fee.

The Showtime decision is a product of a weeklong trial that was held in January 1988. ASCAP last week filed notice that it will appeal the decision,

which covers the period from April 4, 1984, through Dec. 31, 1988. During that period, Showtime was paying court-ordered interim fees of \$90,000 per month, which comes to \$1.08 million per year.

Since Showtime and the Movie Channel together serve about 10 million subscribers, the company's new annual ASCAP fees, based on the annual 15-cents-per-sub formula, will be approximately \$1.5 million.

According to the cable suppliers, their previous agreements with ASCAP also covered local cable sys-

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EMI Music Profits Up 257% On Record 6-Month Revenues

BY ADAM WHITE

LONDON EMI Music delivered a vigorous financial performance for the six months ended Sept. 30, according to results announced here Nov. 16.

The company reported record pretax profits of \$45 million on record revenues of \$715.6 million, taking the exchange rate at \$1.58 to the British pound.

This represents a 257% increase in profits, compared with the previous year's figure of \$12.6 million (using the same exchange rate), and a 33% upturn in sales, compared with \$538.5 million.

The period does include results from EMI Music's purchase of SBK, plus 50% of Chrysalis Records and Enigma Entertainment, but president/CEO Jim Fifield noted that two-thirds of the profit, improvement came from existing operations, excluding acquisitions.

Fifield also stated that the company's return on sales for the first half stood at 6.3%—double the previous year's figure, he said—and that this would be further improved for the full 1989-90 year. Previously, he has said that a 10% margin (the industry average) is EMI's goal.

(Continued on page 79)

Failed Qintex Deal Held Partly To Blame For Company Losses MGM/UA Is Said To Have New Suitors

NEW YORK MGM/UA Communications Inc. reportedly has new suitors, including former owner Ted Turner, in the wake of its angry and litigious termination of a \$1.5 billion buyout proposal by Qintex Australia Ltd.

The leading candidates to buy the Beverly Hills, Calif.-based film, television, and home video company, according to sources and published re-

ports, are a group consisting of Tele-Communications Inc., a Denver-based cable television operator; its 54%-owned affiliate, United Artists Communications Inc.; and Atlanta's Turner Broadcasting System Inc.

MGM/UA declines comment on any acquisition rumors, but reports that the unsuccessful and long-drawn-out Qintex merger negotia-

tions helped drain MGM/UA's coffers and contributed to big losses for the fourth quarter and the year.

For the fiscal quarter that ended Aug. 31, MGM/UA reports a \$13.3 million net loss, compared with a \$37.9 million debit in the same period last year. Total operating revenues climbed to \$196.5 million, from \$159.8 million in last year's fourth quarter.

In a statement, MGM/UA chairman Jeffrey C. Barbakow said: "Although we recorded significant gains in operating income in the latter part of fiscal 1989, a decrease in the number of feature films in production and higher corporate administration expenses (including those related to MGM/UA's planned merger transaction with Qintex) resulted in net losses for the fourth quarter and full year."

For the fiscal year, the entertainment company lost \$74.6 million on \$876 million in revenue, compared with a net loss of \$48.7 million last year on \$674 million in revenues.

The 30% increase in annual revenues was due to "substantial increases" in foreign film rentals and worldwide home video sales, the company says.

The company reports home video and pay television revenues in a combined total, which was \$101.3 million in the fourth quarter, compared with \$57.1 million in the same

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Cleveland Meets Deadline For Raising Rock-Hall Funds

BY CARLO WOLFF

CLEVELAND Officials of the Rock and Roll Hall of Fame and Museum here have met the challenge imposed by their New York counterparts by securing more than \$40 million toward the \$48 million project.

Cleveland-based hall officials had until Nov. 15 to raise the money and convince members of the New York-based Rock and Roll Hall of Fame Foundation that Cleveland would support the hall. The deadline was set in late May in an agreement between local hall officials and members of the foundation.

The latter includes key music-industry figures and annually inducts performers into the Hall of Fame in a ceremony in New York.

Had Cleveland missed the deadline, the foundation could have yanked the project from this northeastern Ohio city. But hall officials said Nov. 15 there is no way the New York organizers would consider that now, though they conceded certain technical requirements remain to be met, according to foundation rules.

Larry Thompson, hall executive director, said fund-raisers in Cleveland have harvested \$40.24 million

(Continued on page 84)



Alabama Takes The Prize. RCA recording group Alabama is granted the first Bertelsmann Music Group Global Achievement Award in recognition of its outstanding contributions to music. Pictured in the front row, from left, are Teddy Gentry, Alabama, and Joe Galante, VP and GM, RCA Records Nashville. In the back row, from left, are Bill Boyd, Academy of Country Music; Jeff Cook, Alabama; Gene Weed, Dick Clark Productions; Randy Owen, Alabama; Bob Buziak, president, RCA Records; Michael Dornemann, president and CEO, BMG; and Mark Herndon, Alabama.

EXECUTIVE TURNTABLE

RECORD COMPANIES. CBS Records in New York makes the following appointments: **Bob Sherwood**, senior VP of international marketing; **William Magazine**, controller, domestic division; and **Donna Pedro**, director of minority development. They were, respectively, senior VP of marketing for the label; VP and controller, international, at Revlon; and a consultant for human resources at the CBS corporate data center.

WEA International in Brazil names **Andre Midani** VP and **Marcos Kilzer** GM, international division. They were, respectively, managing direc-



SHERWOOD



MAGAZINE



LEWIS



DuBOIS

tor of WEA Discos Ltd. of Brazil, and VP of SBK Latin America.

WEA International in London makes the following appointments: **Don Sweeney**, director of financial operations; **Brian Porritt**, assistant controller/finance; and **Grant Feddon**, assistant controller/accounting and royalties. They were, respectively, assistant controller/finance; assistant controller/accounting and royalties; and financial analyst for the company.

Barbara Lewis is named VP of promotion, black music division, at Capitol Records in Los Angeles. She was national director of black music and jazz music promotion at Columbia Records.

Arista Records in Nashville makes the following appointments: **Tim Du-**



BUTLER



KLEIN



STANTON



MacPHERSON

Bois, VP/GM; **Phran Schwartz**, director of marketing and artist development; and **Allen Butler**, national director of country promotion. They were, respectively, independent manager, producer, and songwriter; director of product at RCA Records; and Southwest regional manager of promotion at RCA Records.

Gary Klein is named VP of creative services for both SBK Records and EMI Music Publishing in New York. He was director of creative services for SBK Entertainment World.

Amy Stanton is promoted to director of music video production at A&M Records in Los Angeles. She was video producer for the label.

PWL America Records in New York appoints **Brian Chin** director of A&R. He was director of A&R at Profile Records.

K-Tel International in Plymouth, Minn., makes the following appointments: **Paul Altman**, executive VP and chief financial officer; **Jeff Koblick**, senior VP of purchasing and operations; and **Mark Dixon**, VP of finance. They were, respectively, senior VP and chief financial officer; VP of purchasing and operations; and director of finance.

PUBLISHING. Warner/Chappell Music in New York names **Kenny MacPherson** director of creative operations. He was a partner at Turner Manage-

RUSH

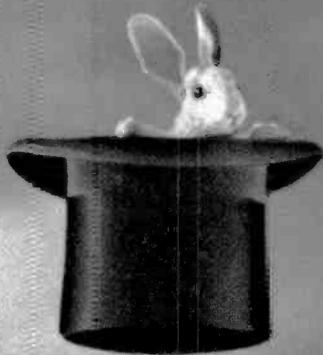
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MANAGEMENT BY RAY DANNIELS, SRO MANAGEMENT INC., TORONTO

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— SIR MIX-A-LOT — S E M I N A R



COME TO THE SEMINAR

SIR MIX-A-LOT follows his near-platinum LP "SWASS" with a new mix of rap styles and social comment on "SEMINAR" 70150.

The first single and video "Beeperz" is breaking everywhere!



76982

ALSO FROM NASTYMIX

KID SENSATION'S debut single "Back To Back" b/w "I.S.P.I.T." AND The party jam by HIGH PERFORMANCE, "Do You Really Wanna Party?" shows just one side of this hot new group. "ALL THINGS CONSIDERED," their upcoming LP, proves them to be a serious new talent!

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NASTYMIX
RECORDS

Layoffs Of 50 Part Of Chain's Restructuring Rivals Predict A Stronger Erol's

BY EARL PAIGE

LOS ANGELES Retailers competing with top specialty chain Erol's in its core Washington, D.C./Baltimore market say the 200-store firm will be even more formidable, following a

dramatic cutback of 50 people in its administrative staff and a new emphasis on management at store level.

Although Erol's offers few details on the dismissals, elements of how the chain's nearly total new management is restructuring—including a

10%-20% payroll cut this summer—were revealed at the web's annual convention in Chantilly, Va., Sept. 18-20 (Billboard, Sept. 30).

Carl Bellini, president and one of several key management people brought in during the past six months, describes the move as a "decentralization of our work force" aimed both at "increasing responsibility at the store level" to improve service and also "to bring the decision process closer" to the field.

Bellini's brief statement, relayed via a spokesperson, did not identify any individuals let go, but said the effort was to "reduce the headquarters staff. At the same time, we are continuing to hire at the field level and several were offered posi-

(Continued on page 85)



Groovy Bash. Paul Carrack, second from right, celebrates with Chrysalis executives at a record release party for his new album, "Groove Approved." Pictured, from left, are Chris Wright, chairman, Chrysalis Records; Joe Kiener, executive VP, Chrysalis PLC; Carrack; and Mike Bone, president, Chrysalis.

Fla. Peaches Must Bare Books To N.J. Scorpio

BY ED CHRISTMAN

NEW YORK A Florida court has ruled that the owner of the Peaches record chain must allow Scorpio Music Inc., a one-stop and cutout wholesaler based in Trenton, N.J., the right to inspect its books.

URT Industries Inc., a publicly held company which trades in over-the-counter markets, owns 80% of the 20-unit Peaches Entertainment Corp., based in Hialeah Gardens, Fla. The company, 55% of which is owned by URT chairman Allan Wolk, has appealed the decision, which was made by the Circuit Court of the 11th Judi-

cial Circuit in Dade County.

At issue is URT's suspicion that Scorpio may be angling for a takeover bid.

According to a filing that Scorpio made with the SEC in June 1989, the New Jersey company owns about 10.8%, or 1.3 million shares, of URT. At a price of 37.5 cents per share, Scorpio's stake in URT would be valued at \$487,500.

In its complaint, Scorpio said its purpose in filing suit is to gain access to a list of URT shareholders and to records that would provide information about the financial health of the

(Continued on page 79)

LIVE To Acquire Navarre? Rumors Have The Firms In A Deal

NEW YORK LIVE Entertainment Inc. is in negotiations to acquire the Navarre Corp., a distributor and one-stop operation based in Minneapolis, according to sources.

LIVE management could not be reached for comment, and Eric Paulson, president of Navarre, says, "There is nothing to discuss. If and when something happens, there would be an announcement."

Paulson denies that a deal has been signed. But sources say the deal is happening, although they disagree on the stage of negotiations.

LIVE's interest in acquiring Navarre stems from its desire to bolster the position of Lieberman in the computer software marketplace, according to a source. The Minneapolis-based Lieberman, a wholly-owned subsidiary of LIVE, is the largest rackjobber in the U.S.

Navarre, which has branches in Gardena, Calif., and Chicago, derives about 50% of its revenue from software and the remainder from audio product, says the source. Of the latter 50%, two thirds comes from its distribution operation and one third from the one-stop business.

According to an analyst who asked not to be named, Lieberman generates some \$20 million in sales from computer software. It racks software for department stores, for Warehouse Entertainment, and for specialty stores like Highland Superstores, an electronic and home appliance retailer based in Plymouth, Mich.

Accounts supplied with computer software by Navarre include Computerland, the 469-unit chain based in Pleasanton, Calif.

ED CHRISTMAN

Insurance, Strawberries Boost LIVE's Bottom Line

NEW YORK LIVE Entertainment Inc. reports a \$12.3 million net profit for the third quarter—more than double the comparable figure for last year—that includes a \$10.2 million gain from an insurance policy on the company's former chief executive, Jose Menendez, who was murdered last July.

Excluding that gain and other items, LIVE's quarterly pretax profit was \$3.47 million, only a slight gain over last year's third quarter. Profits were flat because of a substantial increase in interest expense to \$5.37 million, from \$3.16 million in the same quarter last year.

Revenues, meanwhile, were up 30% in the quarter that ended Sept. 30 to \$99.3 million. Much of that gain

was due to the addition of Strawberries Records, Tapes & Compact Discs, a retail chain that was acquired earlier this year. Without Strawberries' numbers, LIVE's quarterly revenue was up 8%, year-to-year.

In LIVE's financial breakout of its three subsidiaries, Strawberries looked like a solid performer in the third quarter. Compared with last year's results, its revenues were up 24%, same-store sales increased 13%, and operating profits grew 70%.

Good quarterly results were also reported for the International Video Entertainment subsidiary. Revenue was up 20% over last year's third quarter because of strong sell-

(Continued on page 79)

Vanilli's Debut Disk Yields 3rd No. 1 Track; Whitesnake 'Slips' In; Satriani Is Flying High

MILLI VANILLI this week becomes the first duo or group to land three No. 1 hits from a debut album. The Arista act achieves the feat as "Blame It On The Rain" follows "Girl I'm Gonna Miss You" and "Baby Don't Forget My Number" to the top of the Hot 100. In addition, the duo's album, "Girl You Know It's True," returns to No. 1 on the Top Pop Albums chart.

Only two other acts, both female solo stars, have pulled three No. 1 hits from a debut album. **Whitney Houston** (also on Arista) scored in 1985-86 and **Paula Abdul** rang the bell this year.

"Blame It On The Rain" jumps to No. 1 by switching places with **Bad English's** "When I See You Smile," which dips to No. 2. Either way, it's good news for **Diane Warren**, who becomes the first songwriter with back-to-back No. 1 hits since **Ritchie Cordell**

scored two years ago with **Tiffany's** "I Think We're Alone Now" and **Billy Idol's** "Mony Mony"—remakes of hits he had written in the '60s for **Tommy James & the Shondells**.

WHITESNAKE has the week's top new album with "Slip Of The Tongue," which enters the pop albums chart at No. 36. The band's previous album, "Whitesnake," logged 35 consecutive weeks in the top five and yielded back-to-back top five singles.

Terence Trent D'Arby's second album, "Neither Fish Nor Flesh," bows at No. 106. It's the follow-up to one of the most critically hailed debuts of the '80s, "Introducing The Hardline According To Terence Trent D'Arby," which reached No. 4 and yielded a No. 1 single, "Wishing Well."

Joe Satriani's "Flying In A Blue Dream" vaults from No. 50 to No. 27 in its second week, already topping the No. 29 peak of his previous studio collection, "Surfing With The Alien" . . . **The Grateful Dead's** "Built To Last" surges from No. 59 to No. 28 in its second week.

Barbra Streisand's "A Collection: Greatest Hits . . . And More" holds at No. 26. Unless it kicks in soon, it will become the first Streisand album to fall short of the top 20 since "Classical Barbra" in 1976—which could hardly have been expected to reach the top 20 . . . Two other Oscar-winning best actresses have albums on this week's chart. **Cher** is still in the top 20 with "Heart Of Stone," but **Liza Minnelli** loses her bullet at No. 128 with her pop-rock foray, "Results."

FAST FACTS: **Billy Joel's** "Storm Front" jumps to No. 3 on the pop albums chart, becoming his highest-charting album since "Glass Houses" reached No. 1 in

1980. The first single, "We Didn't Start The Fire," jumps to No. 5 on the Hot 100, becoming Joel's first top five hit since "Uptown Girl" six years ago.

Linda Ronstadt lands her 10th top 10 single as "Don't Know Much" featuring **Aaron Neville** jumps to No. 9. It's Neville's first top 10 hit since "Tell It Like It Is" in early 1967. The song was co-written by **Tom Snow** and the legendary team of **Barry Mann & Cynthia Weil**, who have been turning out top 10 hits since 1963. (Mann, working with other collaborators, first reached the top 10 in 1960.)

Phil Collins's "Another Day In Paradise" leaps to No. 10 in its fourth week on the Hot 100, becoming his fastest-climbing top 10 hit to date.

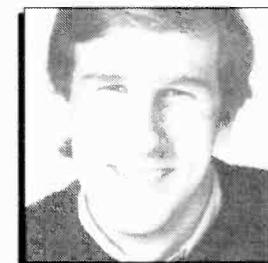
Rod Stewart's "Down-town Train" is the top new entry on the Hot 100 at No. 54. It's the first single from Stewart's "Storyteller," a deluxe, four-CD/four-cassette compilation. Stewart landed four top 20 hits from his previous album, "Out Of Order."

Stephanie Mills lands her fifth No. 1 hit on the Hot Black Singles chart in less than four years with "Home," which she first sang in the Broadway smash "The Wiz" in the mid-'70s. Overshadowed by the flashier "Ease On Down The Road" from the same show, "Home" had never previously reached the pop or black charts.

And in the better-late-than-never department, **Karen Carpenter** has the week's Hot Shot Debut on the Hot Adult Contemporary chart with "If I Had You," a track from a solo album she recorded a decade ago with Grammy-winning producer **Phil Ramone**. The album was completed in early 1980, but was never released. Carpenter died three years later. "If I Had You" is one of four tracks from the solo project included on a new **Carpenters** album, "Lovelines."

WE GET LETTERS: **Cory Richards** of KLUC-FM in Las Vegas notes that **Bobby Brown** has been listed in the top 40 on the Hot 100 for 66 consecutive weeks, a total matched by only two artists in the '80s. **Michael Jackson** had 73 straight weeks in the top 40; **Lionel Richie** had 67.

Ian Wallis of Scarborough, Ontario, notes that **Paula Abdul's** "(It's Just) The Way That You Love Me" holds at No. 4 on the Hot 100—84 notches higher than it peaked when it was first released last year. Wallis adds that this is the greatest improvement on a single's original peak since **Charlene's** "I've Never Been To Me" hit No. 3 in 1982—94 notches higher than it peaked when it was first issued in 1977.



by Paul Grein

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Editorial

FREE SPEECH OUTWEIGHS MINORITY CONCERNS

SEVERAL YEARS AGO, the record industry struck what some regard as a devil's pact with the Parents' Music Resource Center: Labels belonging to the Recording Industry Assn. of America agreed to place warning stickers on albums containing lyrics that refer to explicit sex, drugs, or violence. The understood purpose of the stickers was to identify such records for parents who might not want their children to listen to them.

Recently, it was reported that some labels are considering whether to sticker albums that contain lines that might offend women, gays, or ethnic minorities. Some record companies are also asking artists to change lyrics embodying such sentiments.

Both inside and outside the industry, responsible, intelligent people abhor the expression of racist, sexist, or anti-gay statements. Nevertheless, it seems that in this case, record labels are going too far in subordinating their artists' right of free speech to the anticipated objections of various groups.

To begin with, the purpose of the PMRC deal

was to protect *children*, not to avoid offending the sensibilities of adults. If we were to try to do that in our free society, we would have to sticker or include warnings on the majority of books, films, TV shows, and videocassettes. Because, even if most people have no problem with a particular piece of entertainment, someone is bound to object to it on some basis or other.

It could be argued, of course, that warning stickers are needed to protect children from listening to racist or sexist slurs. But who is to be the guarantor of ideological purity in song lyrics? Who can decide what particular words mean? Even in cases where the meaning is unambiguous, defending our children from bad thoughts can easily become a smokescreen for weeding out socially or politically oriented lyrics that are perceived to threaten the established order.

Crossing the line from warning stickers to censorship of artists' lyrics is still the exception, fortunately, and we hope it will remain so. Nevertheless, it is not uncommon for labels to meet rackjobbers' demands for cleaned-up versions of certain

records as a precondition for sales in mass merchandise outlets. And in some cases, labels have leaned on their artists to change lyrics so that a videoclip will pass muster at MTV.

If a label tells an artist that mass merchants will not carry his album because of its controversial lyrics and that MTV will not show his videoclip for the same reason, the artist may decide to alter his language. But that should be the artist's decision, not the label's.

At the same time, artists should realize the power they have to influence others, particularly young people. They should recognize that they have a responsibility to exercise that power in ways that enhance life, rather than fueling hatred between ethnic, racial, or other groups.

Nevertheless, preservation of the principle of free speech takes priority over the potential objections of certain groups to lyrics on prerecorded product. By adding new categories to those that already require warning stickers, the industry is seriously weakening its own case against outside censorship.

Pricing Has Killed CD Growth In Mall Stores

CAUGHT BETWEEN ROCK AND HARD PLACE

BY DAVID W. CAMPBELL

There is something going on in the music industry that seems so obvious that I cannot help feeling our industry leaders are skirting it intentionally. I am talking about CD pricing.

CDs are here, and they are the future. I expect any business selling prerecorded music will be carrying a one-format inventory within five years. At the moment, though, there is a lot of hesitation on the part of the consumer, due to price and convenience.

Convenience has always been the calling card of the cassette format, which accounts for 80% of the sales in my mall store in Norfolk, Va. For CDs to take cassettes out of the picture, most cars would need to be equipped with in-dash CD players that are weather- and vibration-resistant. This is still several years away.

Meanwhile, a large portion of the potential CD market (including former LP buyers) is being stalled simply because the price is too high to qualify as an impulse or even casual purchase in the minds of most consumers. Whether they have CD players or not, they are aware that there is something radically better out there, and they are no longer content to buy their music on cassette. In addition, they see prices inching down, which causes them to wonder how low they will get, and how quickly. So they wait.

I see this issue accounting for our industry slump this year. I am therefore amazed when I read a statement by Jay Berman, president of the Recording Industry Assn. of America, declaring that the presence of the CD format has had nothing to do with flat cassette sales this year (Billboard, Oct. 28). Rather, he said, they may be attributed to *poor release schedules!* Of all the flimsy excuses I have heard for this year's slow business (not enough good music out; strong year for the movies; sales lost to cassette singles; we need another

"Thriller"), this one is the lamest.

I believe this avoidance of the issue, like everything else in the business world, is rooted in simple economics. The CD format is posting huge percentage increases in sales. Margins are fat on the manufacturing side of the fence. There is no in-

vestment in CDs (around \$50,000) and decided I could live without \$30,000 of it. The returns process is going on right now. But I have one store. What about the chains that operate primarily in malls?

Right now, everyone is waiting for Christmas to save the year. Undoubtedly, there will be the usual artificial level of activity, and hopefully plenty of it. (My year has been no different.) But the same problems will be waiting for us in January. I am looking for the big mall-store operators next year to do on a much larger scale what I have done this year: In the face of a continually sputtering market, I expect they will take a hard look at the turns and margins generated by their investment in CDs.

I want to sell music. It's what I enjoy. Right now I feel I have nothing to sell. Cassettes are out of favor, and CDs are out of reach. (My personal feeling is that the magic price point is within a dollar of the cassette list price.) I could do what many are doing right now and cultivate pocket markets (used CDs, LP specialization, videos, etc.). I may have to, but these are short-run solutions.

(Continued on page 78)

'Cassettes are out of favor and CDs are out of reach'

David W. Campbell owns *The Music Man*, a record store in Norfolk, Va.



centive to cut prices.

The scenario I now see is that a disproportionate number of CDs are being sold by aggressive, large-inventory, low-overhead street operations. Stoked by volume (and who knows what other) incentives by grateful

Meanwhile, mall locations with rents that are 6% of gross are moving a disproportionately small number of CDs because they need to charge a price that will allow them to make at least 35% on their overall sales.

This summer, I examined my in-



CATALOG SALES IN PERIL

Since labels have now realized that cassette singles erode sales of the full-length album, can one imagine what Personics will do to sales of catalog product?

Robert Paris
Pack Central Inc.
N. Hollywood, Calif.

DITCH THE LONGBOX

We applaud the recent Billboard editorial addressing the CD packaging issue. Last February, the

NAIRD board of trustees passed a resolution opposing the 6-by-12-inch package as being a wasteful use of display space, unnecessarily costly, and environmentally unsound.

We understand that this is not a simple issue. But the sooner candid dialog regarding this important concern is developed, the sooner harmonious solutions will be found.

When viewed from a larger perspective, the demise of the 6-by-12 box is inevitable. The environment is rapidly becoming an issue of grave importance to every person on this planet. As the last country in the world to embrace this outmoded and wasteful form of packaging, we must advance to a new idea. Ours is

a creative, trend-setting industry. We should face our obligation to the environment and lead, rather than be dragged, into the '90s and beyond.

Holly Cass, executive director
Mary Neumann, associate director
National Assn. of Independent Record Distributors and Manufacturers
Maple Shade, N.J.

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.

Young Black Programmers Coalition Has Grown Steadily YBPC Prepares For Houston Meeting

BY SEAN ROSS

NEW YORK As KKDA-FM (K104) Dallas VP/operations Terri Avery winds up her two-year stint as president of the Young Black Programmers Coalition, the organization's membership stands at approximately 700—twice what it was four years ago. The six scholarships it hands out to broadcasting students at black colleges have been increased from \$1,500 to \$3,000 each. And a new chapter in Atlanta—part of an ongoing effort to expand beyond its mid-South base—has been open for about a month.

"Terri has accomplished a lot," says YBPC VP and KKDA promotions director Lynne Haze. "She's been able to keep the organization in a national spotlight. She's worked really hard and used her position to enhance the organization. When people have 50 questions, she takes the time to talk to them."

As YBPC gathered in Houston for its 12th annual convention on Nov. 16-18, Haze was the YBPC board-of-directors' nomination for president, making her the leading candidate to succeed Avery, who has served the maximum two years allowed a YBPC president. Five hundred attendees were expected for the YBPC confab, an increase of roughly 100 people from last year, despite increased competition from four black tipsheet-sponsored conventions.

"We've gone through a lot of growing pains, but there has been a turnaround in the last four years," Haze says. "Now we have donators we never had. Record labels and black-owned corporations are getting more involved. Even Anheuser-Busch and Coca-Cola have helped us out from time to time."

The other accomplishment that both Haze and Avery point to is an upgrade in the quality of the workshops that follow YBPC's monthly membership meetings. "A couple of years ago, we'd have to go out in the hallways to get people to come in," says Haze. Now the organization draws 75-100 people a month to workshops on subjects ranging from networking to promotions to health.

What YBPC still has to work on is expanding beyond its longtime Texas/Louisiana/Mississippi/Tennessee stronghold. A branch in the Carolinas

has survived for several years now, despite a shaky start; the new Atlanta chapter has been open for about a month, and plans are under way for an expansion into Florida. But a Washington, D.C., chapter did not last, and the group's first business

'YBPC helps radio people, large- and small-market alike, to develop'

office closed when Avery moved from Houston to Dallas. (There will not be a decision on reopening it in Dallas until next year.)

The mid-South has been YBPC country because of the abundance of "small- and medium-market stations here," Avery says. "They're the ones that don't get a lot of play from the major record companies, so they look to the organization for support, not only at their radio stations, but also in their careers."

So what does YBPC have to offer members in larger markets? "It's an organization that helps radio people in their development. Knowledge is everything. Whether you're large- or small-market, there's something to be gained at our meetings and workshops, and just from being involved in an organization that works for you."

"There's still a need for them in this area," says Island Records' mid-Atlantic R&B promo man Brute Bailey, who headed YBPC's D.C. office until he left the PD slot at WDJY Washington, D.C., last year. "The further north you go, the more diluted the interest is. I think that just has a lot to do with marketing. Whenever you talk about them, people become interested. When you ask them about it, they say it's the kind of thing we need here."

Bailey's move from radio to the record industry was one of a slew that has taken place in recent years. While Bailey was already an accomplished major-market PD, many of YBPC's deep-South members have been lured out of radio by the sort of money that is simply not available in Lafayette, La., or Pine Bluff, Ark.

That exodus has also left its mark

on YBPC, an organization whose officers must, by its rules, come from radio. Last year, three of YBPC's officers—KMJQ Houston's Gloria Fitts, WXOK Baton Rouge, La.'s Matt Morton, and KDLZ Dallas' Michelle Madison—took record label jobs and were not replaced.

Currently, Avery estimates 50% of YBPC's membership is from radio, with the remainder being record people, artist managers, syndicators, etc. Now, KQXL Baton Rouge PD A.B. Welch, who doubles as the YBPC historian, says YBPC is "doing the right things to bring radio back to the organization. We've set up area captains to try and recruit members. By the first of the year, we should have radio back in full force."

Welch says YBPC is currently working to "make radio people feel" (Continued on page 17)



Coster's Latest Stand. Headfirst artist and former Santana keyboardist Tom Coster stopped by adult alternative WNUA Chicago after a recent performance. Pictured, from left, are OM/MD Michael Fischer, Coster, and PD Lee Hanson.

FCC GIVES 1,100 FMs OK TO BOOST POWER

(Continued from page 1)

The net effect is that while a few brand-name stations in top 100 markets will be helped by the ruling, most stations in the top 50 markets will not be affected.

The FCC ruling follows a two-year lobbying effort spearheaded by the New Jersey Class A Broadcasters Assn. Ironically, only about 20% of the New Jersey stations that were eligible were approved for the upgrade. "We're more than disappointed with the outcome," says Press Broadcasting president Bob McAllen, who is also president of the New Jersey group. "The [stations] that needed the relief most are the stations that ended up with the least." The group has filed a petition for reconsideration with the FCC.

Of the stations that did not receive a boost, approximately 500 were eliminated because they were within 200 miles of the Canadian or Mexican borders. Most of the others were deleted on the basis of the FCC's table of minimum separation requirements for radio stations.

Among the stations approved for the upgrade are album rockers WTPA Harrisburg, Pa., and WWTR Ocean City, Md. PDs at both stations say that they will be ready to increase their power by Dec. 1. WTPA PD Jeff Kauffman estimates that the power upgrade will mean a 35%-40% increase in coverage area for his station, already the area's No. 4 despite its lack of a strong signal. The increase will also incur a cost in the neighborhood of \$20,000.

WWTR PD Skip Isley is hoping the upgrade will fill in some dead spots in the Salisbury, Md., listening area. Isley estimates that the power increase will give WWTR another three to four miles of primary coverage and another 15 miles of total coverage. Isley says the upgrade will not be an expensive proposition for his station because WWTR already has a transmitter in place that can handle 6,000 watts. Although a few pieces of maintenance equipment will need to be ordered, the station's

operators "aren't looking at any major expense other than an increased power bill," according to Isley.

Davis Broadcasting's urban WFXE Columbus, Ga., was among the stations approved for the upgrade. Its two sister FMs in Georgia, WFXA Augusta and WFXM Macon, were not as fortunate. National PD Carl Conner says these stations will be getting together with others in their markets to "make adjustments and see what can be done."

And given the FCC decision to give the lucky stations less than a month's notice, many will not be

'We're not looking at any expense other than a higher power bill'

ready by Dec. 1, among them urban WQFX-FM Gulfport, Miss., and top 40/dance WZLS Valdosta, Ga. Although WQFX moved to a new tower site six months ago, substantially increasing its coverage area, station engineer Frank Yates is putting together plans to upgrade again. He anticipates that WQFX will not be completely ready until February.

That upgrade should add approximately 10 miles to the station's reach, enabling WQFX to cover 11 Gulf Coast cities in its market. Prior to the change in tower site, the station could only reach six of the cities. The upgrade also means that 10% more of the buying public will be reached by the station's signal, Yates estimates. In fact, he says, WQFX will be able to reach about 95% of the audience of area class C stations. Although WQFX is hoping to defray part of the cost of the upgrade by sharing the antenna with another station, Yates expects the upgrade to cost the station \$50,000-\$55,000.

Stations like WQFX and WTPA are already considered significant

players in their markets. WZLS is different. Although it is part of the Tallahassee, Fla., Arbitron book, it has never been able to reach that market. With the power increase, WZLS will gain "quite a hefty amount" of increased coverage and will finally be able to reach Tallahassee, according to acting PD Jason Guise, who says he expects a Jan. 1 upgrade date.

In addition to a new tower site and transmitter, the station is re-vamping its studios. In PD Charlie Rowe's estimate, the total cost will be about \$250,000. WZLS is anticipating significantly increased advertising revenue, particularly from agencies that pay based on wattage. Rowe says his sales staff is developing a new rate schedule that will take effect shortly after the power increase.

Other stations that were approved for the upgrade are less interested in increased coverage area than they are in improved signals within their markets. One example is classical KIWI Bakersfield, Calif. "[The improved signal is] a lot like putting more cream in the French vanilla ice cream," says GM Ed Hopple. "It doesn't make any more of it, it just makes it better."

Hopple is not anticipating a large increase in the market coverage, only about three to four miles, but he expects the upgrade to sharpen the station's signal in town. With its classical format, Hopple does not anticipate any increased ratings shares or revenues for KIWI as a result of the change. Nevertheless, the station is spending \$35,000 for a new transmitter.

The FCC's published list was made up of 668 eligible stations as well as 517 additional stations that became eligible as a result of new minimum distance separation requirements adopted by the commission last month. At press time, however, a number of changes to both lists were expected, among them 41 deletions from the list of additional stations as well as a (Continued on page 16)



Bear-Bones Promotion. AC KLSY Seattle collected more than 15,000 stuffed animals during its Teddy Bear Patrol promotion. The toys go to area police and firefighters who use them when dealing with children in traumatic situations. Pictured, from left, are KLSY's morning team Tim J. Hunter, Dave Sloan, Alice Porter, and Bruce Murdock.



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Docket '89 Presents 'Escrow To Go'; WQXI-FM Stays AC But Follows Its Star

FOR MOST OF 1989, talk host Alan Christian's Atlantic Coast Radio has unsuccessfully been trying to close on its purchase of adult standards WITH Baltimore. Now, Christian and fellow personality Lester Kinsolving are among those accused of violating Maryland securities laws by selling shares of their company to the public without registering the offering with the state.

All personal and corporate assets of the pair have been frozen by a Baltimore city circuit judge until ACR's principals establish an escrow account to cover the estimated \$500,000 they raised from investors. The court action was initiated by the Maryland State Securities Division when Kinsolving, Christian, and two other defendants—Baltimore radio veteran Dale Andrews and Grace Starmer—failed after three requests to establish the escrow account by Nov. 10. "They did not come up with the money," says MSSD commissioner Elynn Brown. "We felt we had no choice but to go to court."

Brown is careful to point out that no criminal charges have been filed against the defendants, but says investigations are continuing.

Meanwhile, the case has caught the interest of the U.S. Commerce and Treasury Departments, following disclosures that Morgan-Gundy, an investment bank that was providing additional financing to ACR, was under investigation by the federal government for possible laundering of drug money in Panama. Morgan-Gundy's GM is alleged to be an official in the Panamanian government of Manuel Noriega. In addition, a Panamanian corporation, Atlantic Coast Radio S.A., has been named as a co-defendant in the court action by the MSSD.

For their part, Kinsolving and Christian have denied any knowledge of drug-money connections. At press time, Christian was reportedly on a Caribbean cruise with WITH listeners. The defendants are due in court on Nov. 30



Radio Prison. WJIB Boston morning team Bill Heckbert, left, and Rich Kirkland donned prison garb and manned the phones at the March of Dimes "Jail and Bail" day. The pair secured their release by bringing in \$1,000 in donations.

to argue why the temporary freeze on assets should not be made permanent.

SUIT AND COUNTERSUIT

In other Docket '89 news, New York-based Forrest Broadcasting has filed suit against Chase Broadcasting charging breach of contract, fraud, and negligent misrepresentation following the disintegration of Chase's \$9 million sale



by Sean Ross

of WSTC/WJAZ Stamford, Conn., to Forrest. Forrest, which is seeking \$150,000 in damages for liquidation of the sale agreement along with unspecified punitive damages, claims that the AC/jazz combo's financial condition deteriorated between July, when the deal was signed, and this month, and that Chase failed to disclose certain aspects of the station's financial condition to Forrest.

Chase senior executive VP/operations Tom Barsanti responds, "The reality is that we had a contract that had nothing to do with [the stations'] billings. We have [Forrest's] letter of credit." Chase plans to countersue to keep Forrest's \$450,000 deposit on WSTC/WJAZ. That money is currently in escrow.

PROGRAMMING: 94Q SEES STARS

So what does WQXI-FM (94Q) Atlanta sound like now that it has flipped handles to WSTR (Star 94.1)? Sort of like Pirate AC, according to area locals. The music slants male. (The first half-hour of regular programming was "Another Day In Paradise"; "Sultans Of Swing"; "I Live For The Groove"; "The Load Out/Stay"; "Cherry Bomb"; "Leave A Light On"; and "Africa.")

And with the station running jockless outside mornings for now, some of the promos are as over-the-top as the ones from the "Nuclear 94" stunt of two weeks ago, including one in which listeners are told, "You are not authorized to listen to this frequency... a federal agency will track you down and kill you."

Cindy Glenn, research director for parent company Jefferson-Pilot, is WSTR's new APD. Midday jock Kirk Patrick is MD. The air staff will remain essentially unchanged outside mornings, where Murphy & McKeever replace Gary McKee. The WQXI calls will stay on WSTR's AM, which will simulcast at least until year's end. Joint Communications will consult the station.

Brad Holcomb is the new PD at

AC WJLK-FM Monmouth/Ocean N.J., replacing Ray St. James; he was previously PD of AC KODM Odessa, Texas, for the past three and a half years... Don Smith is appointed PD of urban WZAZ-FM (Z93) Jacksonville, Fla., replacing Reg Henry. Smith already programmed R&B/oldies WZAZ-AM.

As urban WENN Birmingham, Ala., celebrates its 14th anniversary, OM/PD George Stewart relinquishes the PD duties to APD Dave Donnell. Donnell programmed the station until 1987; he will continue to do mornings. At gospel sister WAGG, morning man Theo Bailey is promoted to PD. In addition, Stewart would like to receive tapes for possible future openings at the stations.

WURL Birmingham switches from country to Southern gospel under its new GM, evangelist Bill Davidson. Gary Duncan from crosstown WLPB is PD... WKOL-FM Albany, N.Y., drops oldies for Transtar's Format 41 under its new owners, Gateway Broadcasting. New station manager Don Weaver was previously sales manager with Gateway's owned WCSS.

After several months out of action, John Sebastian has resurfaced in partnership with artist/Private Music principal Peter Baumann. Their Progressive Broadcasting is buying longtime adult alternative outlet KLSK Santa Fe, N.M., for \$2 million from Classic Media. Ironically, the sale comes just as Santa Fe becomes the most crowded market in the adult alternative format. Several months ago, it got a Breeze affiliate, KKBZ. Now former KLSK GSM Gary Baal has shown up as GM of KBAC, which is now running Satellite Music Network's Wave format.

Elsewhere on the ownership front, Robert "Lad" Goins, PD of urban WJJS Lynchburg, Va., has been granted the new class A license for Lynchburg that his Friendship Broadcasting was applying for (Billboard, Oct. 14). This means that Lynchburg will have an urban FM for the first time in several years. Goins plans to stay at WJJS until the new station is on the air.

Consultant Clark Smidt's new FM, however, is ready. WNNH Concord/Manchester, N.H., will be Oldies 99, the market's first "Classic Gold" FM. Smidt will be president/GM as well as PD for the time being. New staffers include Stan Edwards (middays) and Rick Larence (evenings), who worked at oldies WQCL Portsmouth, N.H., when Smidt consulted that station. Peter St. James from local top 40 WHOB joins for afternoons.

Mike Kasper, most recently PD of KWIN Stockton, Calif., returns to his home state as PD/mornings of KFXD-FM (KF95) Boise, Idaho, replacing Jack Armstrong... Davy Crockett is the new PD at top 40 WYCR York/Harrisburg, Pa., replacing Willy B.

newsline...

JUDY ELLIS has been promoted to VP/GM at Emmis' WQHT (Hot 97) New York, replacing Stuart Layne (Billboard, Nov. 18). Ellis has been station manager for the last year and was previously GSM.

JAMIE CROOKSTON has been named GM of CFNY Toronto. He was most recently GSM of crosstown CFMX.

ROGERS BROADCASTING has named Gary Myles VP/Western operations. Myles was previously president of Selkirk Radio, many of whose stations were absorbed by the recent Rogers/Selkirk deal. In addition, Chuck McCoy, most recently a consultant, is now GM of Rogers' newly acquired CKKS Vancouver, British Columbia.

STATION SALES: In addition to the \$200-million-plus Command Communications deals (see story, page 5), Rusk Corp. has sold KTRH/KLOL Houston and KSMG San Antonio, Texas, to Jacor Communications for \$70.5 million. Jacor's sale of WQIK Jacksonville, Fla., and WMYU Knoxville, Tenn., to Media Properties Inc. has fallen through.

IN OTHER APPOINTMENTS: Interep Radio Store Networks president Marc Guild succeeds Ellen Hulleberg as president of IRSN's marketing division; Westwood One president Bill Battison is now chairman of the Radio Network Assn.; KORG/KEZY Anaheim, Calif., GSM Bob Wood becomes VP/GM; and KOMA/KRXO Oklahoma City GM Vance Harrison Jr. adds VP stripes.

Jay Michael is the new PD at top 40 KNIN-FM Wichita Falls, Texas, replacing Bob Ray. Michael returned to the station two weeks ago from the PD slot at crosstown country KYYI. The latter station also figures into an odd radio chain reaction this week. KVET/KASE Austin, Texas, OM Bob Payton has been transferred to GM at Ron Rogers-owned KLAJ Lawton, Okla. The man he replaces, Bill Shoemate, is leaving to be GM at KYYI. And the new OM at KYYI, replacing Jay Michael, is Tweed Scott, who once worked at KLAJ but was most recently APD/middays at KVET.

PEOPLE: KMOX IN JEOPARDY?

After several months of being exiled to overnights at urban WGCI-FM Chicago, Yvonne Daniels is back in mornings at adult alternative WNUA. The move reunites Daniels with GM John Gehron, who was Daniels' PD at WLS Chicago during the '70s and early '80s. She will be teamed with newsmen Charlie Meyerson from crosstown WXRT. Also, Rick O'Dell has joined WNUA for overnights from WTMX.

Perhaps the next step is Alex Trebec on Z-Rock. Former "Jeopardy" host Art Fleming is now co-hosting middays with Mary Phelan on N/T KMOX St. Louis. Fleming had been doing a weekly trivia show for the station from Florida before moving to St. Louis, where he has family. At oldies sister KLOU, Corey Roberts, who had joined the station for afternoons, is now doing mornings; Kevin McCarthy returns to p.m. drive.

As part of the ongoing changes at modern CFNY Toronto, former PD Don Burns has rejoined the station for morning drive; Burns had been doing weekends for oldies AM sister CKEY... Veteran New York talk host Barry Gray, displaced by WMCA's N/T-to-religious change last September, resurfaces in late nights at WOR New York.

At N/T WGN Chicago, Sun-

Times columnist Judy Markey and her Tribune counterpart, Kathy O'Malley, who had been co-hosting a weekly show on the station are now on daily in middays. According to the Sun-Times, Markey & O'Malley's regular features include a "challenge of the sexes"-type trivia contest called the Testosterone Vs. Estrogen Sports Sweepstakes and the monthly PMS Hit Parade of depressing songs.

Classic rock KMJK Portland, Ore., picks up Marty Cohen, formerly of KFOG San Francisco, for mornings. He replaces K.C. McCoy, who had been filling in for Todd Brandt & Rick Rydel, who left KMJK six months ago. Also at KMJK, former KKFR Phoenix personality Royce Blake is doing p.m. drive, as Craig Johnson segues to middays... Gonzo Greg moves from nights to mornings at hard-rocking KNAC Los Angeles; Thrasher is out.

Valerie Knight, who joined KRVK (The River) for weekends, is now doing evenings at the new AC outlet, replacing Jaime Nichols, who decided to stay with crosstown KCMO-FM (Oldies 95). In addition, Dennis St. John joins the station for mornings part-time at rival KLSI. And PD Steve McFarland is now doing afternoons.

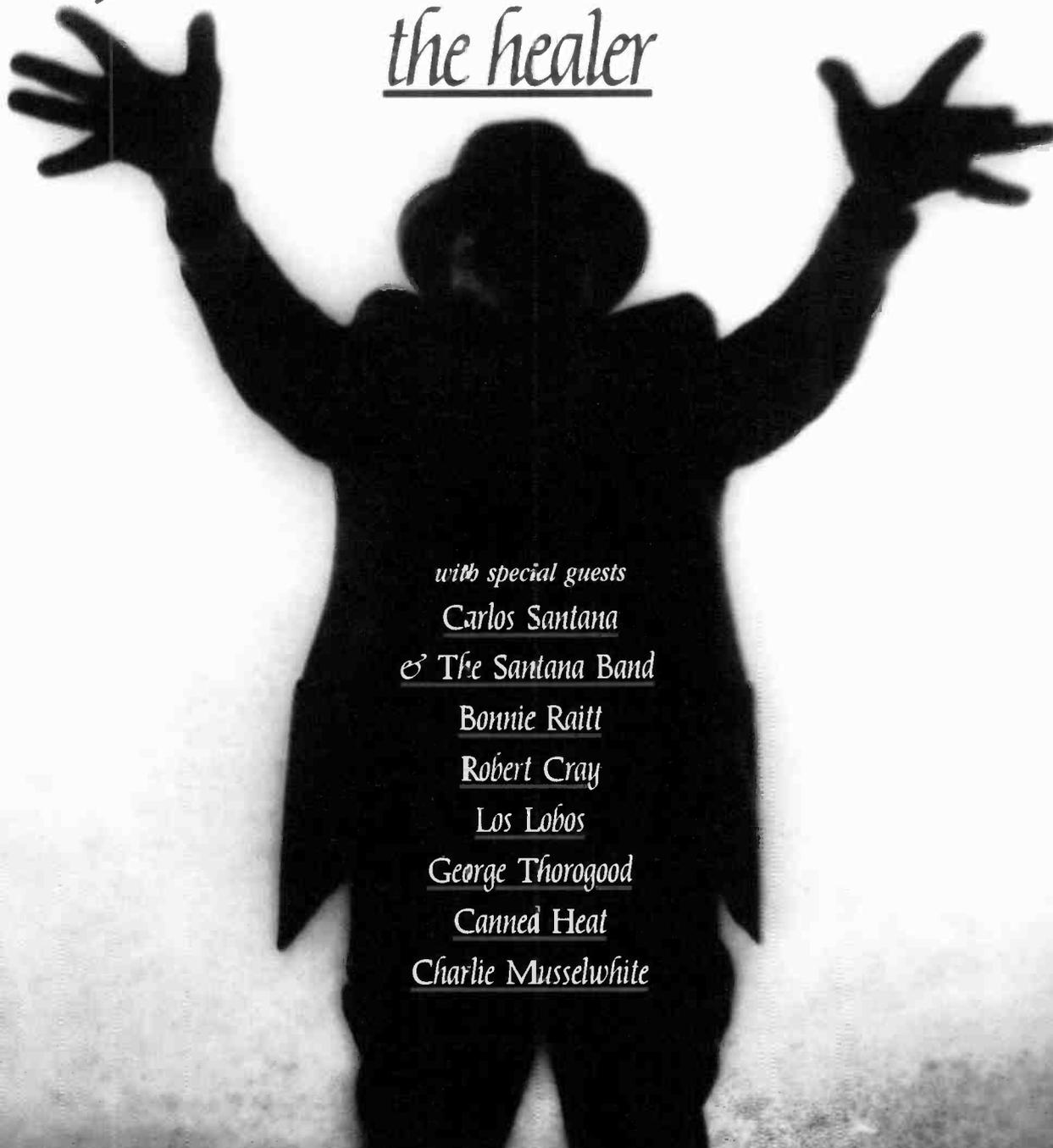
At WWIN-FM Baltimore, afternoon driver Mike Roberts adds MD stripes as the black/AC station starts adding more current music.

When former KHQT San Jose, Calif., PD Jim "Catfish" Prewitt joined top 40 KJYO Oklahoma City for mornings, GM Jim Smith told former morning man Mark Shannon that he had to report to the station jock lounge if he wanted to continue to be paid. That only lasted three days, but KJ103 is reportedly still insisting that it holds the rights to Shannon's name. Other new staffers at the station include Tim West (from KCPX Salt Lake City) in middays and Kim Carson (WKQI Detroit) in afternoons. Ronnie Rocket moves from p.m. drive to nights.

(Continued on page 16)

John Lee Hooker

the healer



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& The Santana Band

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Robert Cray

Los Lobos

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—ROLLING STONE

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Tina Turns On Love. Tina Turner visited urban WRKS New York to promote her new album, "Foreign Affair." Pictured, from left, are Capitol's Hilda Williams, WRKS morning man Mike Love, Turner, and WRKS acting PD Vinny Brown.

VOX JOX

(Continued from page 14)

At urban WVKO Columbus, Ohio, PD **K.C. Jones** and programming assistant **Gary Tyler** are now splitting the MD duties. **Rob Morris** is out and can be reached at 614-451-3851 . . . Consultant **Al Peterson** adds top 40 **KWNZ** Reno, Nev., and album **KLCX** Eugene, Ore., as clients . . . **WAVA** Washington, D.C., MD **Dave Elliott** adds APD stripes . . . **Mark Volman & Howard Kaylan**, aka Flo & Eddie, recently guest-hosted a week of p.m. drive on classic **WXRK** New York.

American Women in Radio and Television is looking for submissions for its 15th annual Commendation Awards. For information call 202-429-5102.

MIGHT THEY BE GIANTS?

WNCI Columbus, PD **Dave Robbins** admits that he would not have added, much less listened to, an indie-label Christian/AC record if it had come to him in the right package. Instead, "Here's My Heart" by David & the Giants, which went to No. 6 on Christian Record Report's singles chart last September, got listened to during a visit from Virgin's **Dave Watson**, because the CD was mislabeled as a copy of "Back To Life" by Soul II Soul.

Although nobody at **WNCI** recognized the song, which wasn't on Virgin, but on the Nashville-based Benson label, it went on the air where, Robbins says, it generated 100 calls in the first 15 minutes. (One name that came up as listeners tried to guess the mystery was David Soul.) About an hour later, a listener recognized it from cross-town religious outlet **WRFD** and called **WNCI** to identify it.

Thus far, it is hard to gauge how much of **WNCI's** listener reaction was for the record itself, and how much was a result of its set-up. **Don Hallett**, PD at crosstown **AC WSNY**—the secular station most likely to be affected—says he has received some calls on "Heart," but not enough to force him on the song and not enough to qualify as a phenomenon. But Robbins says the record has been No. 1 on **WNCI**, even at nights, for nearly a week. The station is currently planning a David & the Giants weekend.

Assistance in preparing this column was provided by **Don Jeffrey**, **Craig Rosen**, and **Phyllis Stark**.

FCC OKs POWER BOOST

(Continued from page 12)

number of additions to the original list, according to **Gary Kalagian**, the FCC's acting chief of data management. "We made a big mistake with the computer," explains **Kalagian**.

In order to increase their power, eligible stations must file an application with the FCC, pay a filing fee, and be able to upgrade in one of four ways approved by the commission.

Assistance in preparing this story was provided by **Bill Holland**.

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— Peter Ludwig, columnist for BILLBOARD Magazine

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FOR WEEK ENDING NOVEMBER 25, 1989

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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	9	DON'T KNOW MUCH ELEKTRA 7-69261	◆ LINDA RONSTADT/AARON NEVILLE 5 weeks at No. 1
2	3	4	7	ANGELIA EMI 50218	◆ RICHARD MARX
3	6	9	4	ANOTHER DAY IN PARADISE ATLANTIC 7-88774	◆ PHIL COLLINS
4	2	2	9	LISTEN TO YOUR HEART EMI 50223	◆ ROXETTE
5	5	5	8	GET ON YOUR FEET EPIC 34-69064/E.P.A.	◆ GLORIA ESTEFAN
6	9	13	5	HOW AM I SUPPOSED TO LIVE WITHOUT YOU COLUMBIA 38-73017	◆ M. BOLTON
7	4	3	10	WHEN I LOOKED AT HIM ARISTA 1-9868	◆ EXPOSE
8	11	11	7	WE DIDN'T START THE FIRE COLUMBIA 38-73021	◆ BILLY JOEL
9	7	6	11	CALL IT LOVE RCA 9038	◆ POCO
10	15	19	7	THE WAY TO YOUR HEART EMI 50217	◆ SOULSISTER
11	13	15	11	NICK OF TIME CAPITOL 44364	◆ BONNIE RAITT
12	8	8	13	HEALING HANDS MCA 53692	◆ ELTON JOHN
13	10	7	10	YOU'VE GOT IT ELEKTRA 7-69269	◆ SIMPLY RED
14	17	27	6	DIDN'T I (BLOW YOUR MIND) COLUMBIA 38-68960	NEW KIDS ON THE BLOCK
15	12	10	9	WE'RE NOT MAKIN' LOVE ANYMORE COLUMBIA 38-73016	◆ BARBRA STREISAND
16	20	30	5	BRING IT ALL BACK RCA 9093	◆ GRAYSON HUGH
17	21	34	5	LEAVE A LIGHT ON MCA 53706	◆ BELINDA CARLISLE
18	24	35	4	WALK ON BY MIKA 873 012-7/POLYGRAM	◆ MELISSA MANCHESTER
19	14	14	9	WALKING ON AIR ATLANTIC 7-88830	◆ STEPHEN BISHOP
20	16	12	14	CHERISH SIRE 7-22883/WARNER BROS.	◆ MADONNA
21	25	33	6	THE SAME LOVE MCA 53734	THE JETS
22	23	32	7	EVERYTHING MCA 53714	◆ JODY WATLEY
23	34	43	3	THE LAST WORTHLESS EVENING Geffen 7-22771	◆ DON HENLEY
24	36	40	3	WHEN I SEE YOU SMILE EPIC 34-69082/E.P.A.	◆ BAD ENGLISH
				★ ★ ★ POWER PICK ★ ★ ★	
25	41	—	2	SACRIFICE MCA 53750	ELTON JOHN
26	37	39	4	MOVE ON POLYDOR 873 066-7/POLYGRAM	◆ WATERFRONT
27	18	16	18	IF I COULD TURN BACK TIME Geffen 7-22886	◆ CHER
28	19	17	16	EVERYTHING BUT MY PRIDE VIRGIN 7-99184	◆ CUTTING CREW
29	35	36	5	THE ARMS OF ORION WARNER BROS. 7-22757	PRINCE (WITH SHEENA EASTON)
30	29	25	14	ANGEL EYES ARISTA 1-9808	◆ THE JEFF HEALEY BAND
31	32	31	7	ROCK WIT'CHA MCA 53652	◆ BOBBY BROWN
32	27	23	10	GIRL I'M GONNA MISS YOU ARISTA 1-9870	◆ MILLI VANILLI
33	28	24	16	SHOWER ME WITH YOUR LOVE COLUMBIA 38-68746	◆ SURFACE
34	38	38	4	TAKE GOOD CARE OF YOU & ME ARISTA 1-9901	◆ D. WARWICK/J. OSBORNE
35	31	21	12	HAVE I TOLD YOU LATELY MERCURY LP CUT/POLYGRAM	◆ VAN MORRISON
36	30	26	21	RIGHT HERE WAITING EMI 50219	◆ RICHARD MARX
37	22	22	21	DON'T WANNA LOSE YOU EPIC 34-68959/E.P.A.	◆ GLORIA ESTEFAN
38	33	29	8	SOWING THE SEEDS OF LOVE FONTANA 874 710-7/POLYGRAM	◆ TEARS FOR FEARS
39	26	20	10	WAS IT NOTHING AT ALL CYPRESS 1451/A&M	◆ MICHAEL DAMIAN
40	39	28	17	ONE WARNER BROS. 7-22899	◆ BEE GEES
				★ ★ ★ HOT SHOT DEBUT ★ ★ ★	
41	NEW ▶	—	1	IF I HAD YOU A&M 1471	KAREN CARPENTER
42	46	—	2	I LIVE BY THE GROOVE CHRYSALIS 23427	◆ PAUL CARRACK
43	48	—	2	BLAME IT ON THE RAIN ARISTA 1-9904	◆ MILLI VANILLI
44	NEW ▶	—	1	JUST LIKE JESSE JAMES Geffen 7-22844	CHER
45	40	18	10	SUMMER OF LOVE EPIC LP CUT/E.P.A.	JEFFERSON AIRPLANE
46	44	37	22	THE END OF THE INNOCENCE Geffen 7-22925	◆ DON HENLEY
47	NEW ▶	—	1	ANY OTHER FOOL ELEKTRA 7-69254	◆ SADA O WATANABE/PATTI AUSTIN
48	49	—	2	WITH EVERY BEAT OF MY HEART ARISTA 1-9895	◆ TAYLOR DAYNE
49	42	41	4	CROSSROADS ELEKTRA 7-69273	◆ TRACY CHAPMAN
50	43	44	12	IT'S NOT ENOUGH RCA 9032	◆ STARSHIP

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

YBPC MEETS IN HOUSTON

(Continued from page 12)

like they are part of the organization. When we hold a meeting in a smaller market, we need to get the word out and get PDs to invite whole staffs, not just themselves."

Despite its effect on the organization in recent years, Avery says the radio-to-records migration still "represents growth on most people's part. Matt Morton wasn't making a lot of money and he was a GM. If he can better himself and make a lot of money, we're all for it. But the people who take his place need to be educated and groomed also."

Issues on YBPC's agenda for its convention and future workshop include some of the format's perennial concerns: the ongoing struggle for ad dollars; ratings services; back-announcing; the challenge of crossover radio; and the most volatile issue at most recent black conventions, i.e., the rise of consultants. (Newly established black consultants Tony Gray and Lee Michaels were both slated as YBPC panelists.)

One major question that has virtually evaporated since last year's YBPC convention, however, is the issue of trade reporting. Last year, YBPC was thrust into the radio/records relationship because Avery was one of the format's most prominent *refuseniks*, pulling KMJQ out of the trades when the label pressure on reporters increased.

Since that time, however, KMJQ has come back to the chart panels. So have WRKS New York, WJLB Detroit, WKYS Washington, and most of the prominent holdouts. Avery thinks the records/radio relationship is "a lot better. Record people aren't pressuring me as much for hot-and-heavy reports or telling you to drop the stuff they've finished working. Maybe they're saying it to my music director, but some of the people I talk to tell me that they're coming with more information.

"You'll always have record people fighting to be No. 1, but promoters are coming with better product, and not putting on the same kind of pressure."

If elected, Haze says her goals include "making sure the Atlanta chapter takes off" and "increasing the membership even more." Even in a format that numbers only 350 radio stations, she thinks the rolls can include 1,000-3,000 people with members in such markets as New York and Chicago.

And with black music having lacked a major central lobby since the disintegration of the Black Music Assn., there are also possibilities for outreach to other organizations. "I don't know about taking the place of BMA, but we have talked about working and exchanging information with other groups," Haze says. "The National Association of Black Owned Broadcasters has expressed an interest in some things. [Urban Network publisher] Jerry Boulding has been very instrumental in that because he's involved with NABOB and I think in 1990 that will probably happen.

"I'm sure there is a void without BMA, but people are going on. They look for other things and organizations, preferably ours, to fill that void. That's why we try to open up to people in the industry and deal with different things."

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POP SINGLES—10 Years Ago

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

POP SINGLES—20 Years Ago

1. **Wedding Bell Blues**, 5th Dimension, SOUL CITY
2. **Take A Letter Maria**, R.B. Greaves, ATCO
3. **Something**, Beatles, APPLE
4. **And When I Die**, Blood, Sweat & Tears, COLUMBIA
5. **Smile A Little Smile For Me**, The Flying Machine, CONGRESS
6. **Na Na Hey Hey Kiss Him Goodbye**, Steam, FONTANA
7. **Come Together**, Beatles, APPLE
8. **Yester-Me, Yester-You, Yesterday**, Stevie Wonder, TAMLA
9. **Suspicious Minds**, Elvis Presley, RCA
10. **I Can't Get Next To You**, Temptations, GORDY

TOP ALBUMS—10 Years Ago

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

TOP ALBUMS—20 Years Ago

1. **Abbey Road**, Beatles, APPLE
2. **Led Zeppelin II**, Led Zeppelin, ATLANTIC
3. **Green River**, Creedence Clearwater Revival, FANTASY
4. **Santana**, COLUMBIA
5. **I've Got Dem Ol' Kozmic Blues Again Mama**, Janis Joplin, COLUMBIA
6. **Puzzle People**, Temptations, GORDY
7. **At San Quentin**, Johnny Cash, COLUMBIA
8. **Crosby/Still/Nash**, ATLANTIC
9. **Live In Las Vegas**, Tom Jones, PARROT
10. **Blind Faith**, ATLANTIC

COUNTRY SINGLES—10 Years Ago

1. **Come With Me**, Waylon Jennings, RCA
2. **Broken Hearted Me**, Anne Murray, CAPITOL
3. **Half The Way**, Crystal Gayle, COLUMBIA
4. **Whiskey Bent And Hell Bound**, Hank Williams Jr., ELEKTRA/CURB
5. **Should I Come Home (Or Should I Go Crazy)**, Gene Watson, CAPITOL
6. **Blind In Love**, Mel Tillis, ELEKTRA
7. **My Own Kind Of Hat/Heaven Was A Drink Of Wine**, Merle Haggard, MCA
8. **I Cheated Me Right Out Of You**, Moe Bandy, COLUMBIA
9. **The Lady In The Blue Mercedes**, Johnny Duncan, COLUMBIA
10. **Say You Love Me**, Stephanie Winslow, WARNER/CURB

SOUL SINGLES—10 Years Ago

1. **Still**, Commodores, MOTOWN
2. **I Wanna Be Your Lover**, Prince, WARNER BROS
3. **Ladies Night**, Kool & the Gang, DE LITE
4. **Do You Love What You Feel**, Rufus And Chaka, MCA
5. **Rapper's Delight**, Sugar Hill Gang, SUGAR HILL
6. **I Just Can't Control Myself**, Nature's Divine, INFINITY
7. **Cruisin'**, Smokey Robinson, TAMLA
8. **Move Your Boogie Body**, Bar-Kays, MERCURY
9. **(Not Just) Knee Deep**, Funkadelic, WARNER BROS
10. **I Call Your Name**, Switch, GORDY

Canada's CKO Network Is TKO'd After 13 Years

The lead item of this week's *Networks and Syndication* column was written by Kirk LaPointe.

OTTAWA CKO, Canada's all-news radio network, ceased operating Nov. 10 after 13 turbulent years, nearly \$55 million (Canadian) in losses, and a brutal current fiscal year that saw it lose more than \$1.5 million in its last two months.

The network, operated by Agra Industries Ltd., left 225 employees out of work and closed nine stations in Canada's major markets, including Montreal; Toronto; Ottawa; Vancouver, British Columbia; and Calgary, Alberta. It was expected last week to apply to the federal broadcast regulator to revoke its licenses.

From day one, CKO faced an uphill struggle in Canada. Most major markets are still dominated by strong full-service ACs that own the franchises usually held by all-news stations in the U.S. CKO also had to compete with the CBC's AM network, which emphasized news and current affairs programming. Even so, CKO's audience was increasing in most markets when it closed. Agra executive VP Robert Dittmer said CKO was expecting to post an \$8 million loss in the year ending Aug. 31, 1991.

It is possible, although not likely, that the government might force the network back on the air because it is part of a broadcast chain that includes profitable cable operations. Some have speculated, however, that simply allowing Agra to close CKO would allow other broadcast chains to bail out of less-profitable markets more easily.

More likely, though, is prudence in handing over the frequencies to others. Some markets are already congested and the newly available CKO frequencies are the only ones technically feasible to operate.

Agra's move, which had been expected for days, came only two months after Quebec's Cogeco Inc. bought the broadcast company that owned CKO. Agra was operating the network for Cogeco until federal permission was given to the Cogeco purchase. Agra said it consulted Cogeco before pulling the plug.

Cogeco had been offering CKO for sale since its September purchase of CableNet, the firm that owns CKO. At least two groups, Canadian Radio Networks headed by music syndicator Chuck Camroux and Tier One headed by former CBC broadcaster Michael Vaughan, had been seeking to buy the network. Camroux said he did not have enough time to assemble a good offer for CKO and that he was disappointed Agra made the move it did. Vaughan also expressed disappointment.

Unloading CKO now, however, ensured that Cogeco would not be stuck with CKO's long-term debts if any bids for the network fell through. Certainly, the government would have imposed a condition on its takeover of CableNet that would have included operating CKO and injecting new funds. Agra unloaded CKO before Cogeco applied to take over CableNet.

Also scheduled to cease operation

by the end of November is CKO's syndicated news service, Newsradio, which employs another 25 people and poses the largest competition to the pre-eminent Canadian news syndication service, Broadcast News Ltd. Within minutes of CKO's closure, Standard Broadcast News, a third syndicated service in Canada, offered to serve Newsradio's clients free in the hopes it can steal new clients from SBN.

Agra says it will help its displaced employees find other work. Many were stunned by the move; in the Ottawa bureau, for example, reporters were covering a conference of the prime minister and provincial premiers when word reached them that they were no longer on the air.

DON KIRSHNER'S AC SPECIAL

Remember Don Kirshner? He is back and poised to enter the radio syndication game in a joint venture with the Madison Avenue advertising firm Mediators, which boasts a client list that includes Kodak, Tandy, and Domino's Pizza. Larry Miller, formerly of Satellite Music Network and WW1's *The Source*, is the managing director of the new syndicator known as Don Kirshner/Mediators.

The new entity is scheduled to launch its first offering, "Don Kirshner's 35 Year History Of Rock 'N' Roll," on Memorial Day, 1990. The 35-hour, 15-week series produced by Denny Somach will run through Labor Day with hour segments on nonholiday weekends that will be expanded to multihour specials on the Memorial Day, Fourth of July, and Labor Day weekends.

Miller says the program, offered on a barter basis on CD, is already 80% sold. Miller says that unlike other syndicators, DK/M will sign on sponsors well in advance of its programs' air dates so it will have ample time to develop merchandise and promotion.

Miller says DK/M will not have trouble finding affiliates for its retrospective programming, despite the fact that ABC Radio Networks recently launched the similar 50-hour "The Official History Of Rock 'N' Roll." "We don't see it as an album rock show," he says. "It is a foreground AC show that will work on any station on the AC spectrum, especially oldies."

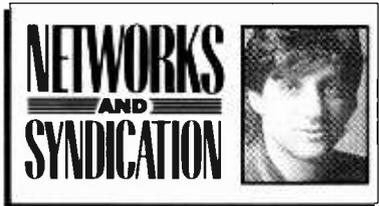
The series, which will be programmed thematically rather than chronologically, will be hosted by Kirshner and will feature various special guests.

DK/M is also said to be working on developing a weekly show that will be "consistent with what our image is," says Miller. "We want to become the Tiffany syndicator. We'll be out there with Westwood One and ABC bidding for marquee value event programming as well."

AROUND THE INDUSTRY

The ABC Radio Networks/Hot Mix Radio Network deal (Billboard, Nov. 11) is complete. ABC has obtained the rights to the four-hour dance show "Hot Mix," its name, and its logo. The new marriage will kick off New Year's weekend with "Mix Of The Decade," a dance-mix

of the top 100 dance hits of the '80s. With the new agreement, "Hot Mix," previously only available for cash on cassette or reel-to-reel tape, is now available on a barter basis on vinyl disk. The program is currently heard on more than 30 stations, in-



by Craig Rosen

cluding KIIS Los Angeles, WQHT New York, and KZZP Phoenix.

Westwood One has two new shortform offerings and one new talk program. NBC Radio Network's "How Do They Do That?," a two-and-a-half minute daily program hosted by Ed McMahon, debuted Nov. 13. Mutual Broadcasting System's "America On The Road" makes its debut Dec. 4 as a daily shortform and Dec. 9 as a one-hour weekly talk program. The show is hosted by Motor Trend editor Mike Anson and syndicated columnist Steven Parker. WW1 is also reportedly working on a shortform program on CDs featuring its "Original Rock & Roll Oldies Show" host, Dick Bartley.

WW1's Mutual and NBC have acquired the exclusive broadcast rights to pre- and post-fight coverage of the Sugar Ray Leonard and Roberto Duran WBC Super Middleweight Championship bout that will take place Dec. 7 at the Mirage Hotel in Las Vegas. WLTT Washington, D.C., anchor Robert Garcia has been named executive producer/correspondent for the CBS Radio Stations News Service.

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. 23-26, The Top 25 Rock Albums Of All

Time, DIR Broadcasting special, six hours.
Nov. 23-27, Country Six Pack 1989: The Great Entertainers Of The Eighties, Unistar Radio Programming, three hours.

Nov. 24-25, Richard Marx, On The Radio, On The Radio Broadcasting, one hour.

Nov. 24-26, Thanksgiving Holiday Edition From Disney World, Cruisin' America With Cousin Bruce, CBS RadioRadio, three hours.

Nov. 24-26, Kashif, On The Move With Tom Joyner, CBS RadioRadio, three hours.

Nov. 24-27, Karyn White, Star Beat, MJI Broadcasting, one hour.

Nov. 24-26, Glenn Close/Stevie B/Janet Jackson, Party America, Cutler Productions, two hours.

Nov. 24-26, The Tears For Fears Story, The Weekly Special, Unistar Radio Networks, 90 minutes.

Nov. 24-27, Joe Satriani, Metalshop, MJI Broadcasting, two hours.

Nov. 24, Billy Squier: Live In Concert From Pittsburgh's Syria Mosque, Westwood One Radio Networks special, 90 minutes.

Nov. 25-26, Lisa Lisa/Gap Band/Wrecks-N-Effect, RadioScope, Lee Bailey Communications, one hour.

Nov. 26, Rolling Stones/Rush/Eric Clapton, Powercuts, Global Satellite Network, two hours.

Nov. 26, Chicago, Hitline U.S.A., James Paul Brown Entertainment, one hour.

Nov. 27, Lou Gramm, Rockline, Global Satellite Network, 90 minutes.

Nov. 27-Dec. 3, Best Of The '80s, King Biscuit Flower Hour, DIR Broadcasting, one hour.

Nov. 27-Dec. 3, Chet Atkins, Listen In With Lon Helton, Westwood One Radio Networks, one hour.

Nov. 27-Dec. 3, Psychedelic Furs, Rock Over London, Westwood One Radio Networks, one hour.

Nov. 27-Dec. 3, Mr. Big/Kix, In Concert, Westwood One Radio Networks, 90 minutes.

Nov. 27-Dec. 3, Maximum Voltage: Alice Cooper, High Voltage, Westwood One Radio Networks, two hours.

Nov. 27-Dec. 3, The Beatles/Dave Mason/Traffic, Classic Cuts, MJI Broadcasting, one hour.

Nov. 27-Dec. 3, Peter Frampton, Rock Today, MJI Broadcasting, one hour.

Nov. 27-Dec. 3, Natalie Cole, Night Scene, Westwood One Radio Networks, one hour.

Nov. 27-Dec. 3, The Beatles—Live In Paris, June 1965/Coleman On Epstein, The Lost Lennon Tapes, Westwood One Radio Networks Special Series, one hour.

Nov. 27-Dec. 3, Oak Ridge Boys, Country Today, MJI Broadcasting, one hour.

Nov. 27-Dec. 3, k.d. lang, Westwood One Presents, Westwood One Radio Networks, one hour.

Nov. 27-Dec. 3, Acoustic Alchemy, The Jazz Show With David Sanborn, Westwood One Radio Networks, two hours.



Banks Issues A Statement. Atlantic recording artist and Genesis co-founder/keyboardist Tony Banks appeared on Global Satellite Network's "Rockline" recently to promote his "Bankstatement" solo project. Pictured, from left, are Banks' manager, Tony Smith; Atlantic's Perry Cooper; Banks; Rockline's Lauren Karasyk; and Atlantic's Bob Kaus.



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VLADIMIR HOROWITZ

1 October 1903–5 November 1989

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ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	5	3	PRETENDING DUCK 7-22732/REPRISE	ERIC CLAPTON 1 week at No. 1
2	5	8	4	FOOL FOR YOUR LOVING Geffen 4-22715	WHITESNAKE
3	3	3	10	JANIE'S GOT A GUN Geffen 4-22727	AEROSMITH
4	7	13	5	JUST BETWEEN YOU AND ME ATLANTIC 7-88781	LOU GRAMM
5	10	—	2	SHOW DON'T TELL ATLANTIC LP CUT	RUSH
6	8	7	6	A GIRL LIKE YOU ENIGMA 44480/CAPITOL	THE SMITHEREENS
7	4	2	10	ROCKIN' IN THE FREE WORLD REPRISE LP CUT	NEIL YOUNG
8	1	1	12	ROCK AND A HARD PLACE COLUMBIA 38-73057	ROLLING STONES
9	12	12	5	FOOLISH HEART ARISTA 1-9899	GRATEFUL DEAD
10	14	14	4	ANOTHER DAY IN PARADISE ATLANTIC 7-88774	PHIL COLLINS
11	11	10	12	WAIT FOR YOU WTG 31-73034	BONHAM
12	6	4	11	THE LAST WORTHLESS EVENING Geffen 7-22771	DON HENLEY
13	9	9	10	LOVE IS A LONG ROAD MCA LP CUT	TOM PETTY
14	13	6	12	SOLD ME DOWN THE RIVER I.R.S. 73002	THE ALARM
15	17	18	9	LOVE SONG Geffen 7-22856	TESLA
16	19	22	7	DON'T CLOSE YOUR EYES ATLANTIC 7-88902	KIX
17	22	—	2	I CAN'T EXPLAIN MERCURY 876 190-4/POLYGRAM	SCORPIONS
18	18	20	5	BIG BAD MOON RELATIVITY 10 32-4	JOE SATRIANI
19	NEW	1	1	***FLASHMAKER*** DOWNTOWN TRAIN WARNER BROS. 7-22685	ROD STEWART
20	15	11	7	WE DIDN'T START THE FIRE COLUMBIA 38-73021	BILLY JOEL
21	21	23	5	POOR LITTLE GIRL DARK HORSE LP CUT/WARNER BROS.	GEORGE HARRISON
22	30	39	5	***POWER TRACK*** TERRIFYING COLUMBIA LP CUT	ROLLING STONES
23	23	25	4	HOW DO I GET CLOSE MCA LP CUT	THE KINKS
24	25	27	5	EVERYTHING YOU DO ATLANTIC 7-88823	FIONA (DUET WITH KIP WINGER)
25	16	15	10	WHEN I SEE YOU SMILE EPIC 34-69082/E.P.A.	BAD ENGLISH
26	28	34	4	HIDE YOUR HEART MERCURY 876 146-7/POLYGRAM	KISS
27	31	38	4	KICKSTART MY HEART ELEKTRA 7-69248	MOTLEY CRUE
28	24	17	11	TIGHTROPE EPIC LP CUT/E.P.A.	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
29	36	49	3	500 MILES COLUMBIA 38-73013	HOOTERS
30	35	41	3	RUN STRAIGHT DOWN VIRGIN LP CUT	WARREN ZEVON
31	29	29	7	YOU RUN MCA LP CUT	THE CALL
32	20	16	12	I'M A BELIEVER A&M 1454	GIANT
33	48	—	2	LET ME GO ISLAND LP CUT	MELISSA ETHERIDGE
34	32	32	6	MOVE WITH ME SISTER RCA 9075	THE DEL FUEGOS
35	33	31	7	BIG TALK COLUMBIA 38-73035	WARRANT
36	39	35	5	STAND ON IT EPIC LP CUT/E.P.A.	JEFF BECK
37	37	46	6	STILL IN LOVE CHRYSALIS 23421	STAGE DOLLS
38	26	28	7	BACK TO THE BULLET POLYDOR 889 976-4/POLYGRAM	SARAYA
39	47	—	2	JUDGMENT DAY Geffen LP CUT	WHITESNAKE
40	NEW	1	1	BAD LOVE DUCK LP CUT/REPRISE	ERIC CLAPTON
41	RE-ENTRY	26	1	FREE FALLIN' MCA 53748	TOM PETTY
42	38	40	4	DON'T LET ME GO CAPITOL 44456	BILLY SQUIER
43	42	43	16	WHEN THE NIGHT COMES CAPITOL 44437	JOE COCKER
44	NEW	1	1	F.I.N.E. Geffen LP CUT	AEROSMITH
45	27	19	12	NO SOUVENIRS ISLAND 7-99176	MELISSA ETHERIDGE
46	43	37	6	LIVING IN SIN MERCURY 876 070-7/POLYGRAM	BON JOVI
47	41	26	12	THE ANGEL SONG CAPITOL 44449	GREAT WHITE
48	NEW	1	1	LET LOVE RULE VIRGIN 7-99166	LENNY KRAVITZ
49	49	—	2	HOOKS IN YOU CAPITOL LP CUT	MARILLION
50	50	48	8	I REMEMBER YOU ATLANTIC 7-88886	SKID ROW

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.

FCC Renewal Plan Comes Under Fire From 2 Groups

BY BILL HOLLAND

WASHINGTON, D.C. Could a convicted murderer who owns a radio station expect to have his station's license renewed under the FCC's proposed plan to streamline the comparative renewal process?

That is what two watchdog groups are charging in filed comments to the FCC about a plan that ignores owner character qualifications and would base renewal expect-

WASHINGTON ROUNDUP

tancy largely on the minimal public service requirement of submission of an annual "issues-program list," a record of public service programming.

The Media Access Project and the Telecommunications Research & Action Center also call the FCC proposal, which is favored by the National Assn. of Broadcasters, "profoundly anticompetitive" and "antithetical" to the purpose of the Communications Act.

NAACP FILES VS. 11 ILL. STATIONS

Charging failure to "operate under meaningful equal opportunity programs," the NAACP, representing southside Chicago and other Illinois chapters, has filed petitions to deny renewal against 11 radio stations in Illinois, including WXEZ-AM-FM and WFMT Chicago. NAACP attorney David Honig also says the group plans to file petitions against stations in the next commission cycle of renewals in Missouri and Iowa, Jan. 2. Classical WFMT is in other filing trouble, too, facing a petition to deny renewal from a listener group that wants to make sure the fine arts format is preserved.

IS IT DIRTY OR IS IT MEMOREX?

The FCC recently opened to the public the complaint files against every radio station that received citizen complaints about indecent programming, but whose cases were dismissed for not meeting commission indecency guidelines or not having adequate complainant support data.

Several of the files Washington Roundup inspected are incomplete, however, and present an example of bureaucracy at its puzzling best. They contain only a copy of a non-specific complaint and a copy of an FCC reply form letter. Unfortunately, there are no copies of transcripts of alleged nastiness in any of them for readers to glean. Just a photocopy of the submitted cassette tape.

BILLBOARD RADIO: No. 1 for news, theory, and fun

MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	5	PROUD TO FALL SIRE 7-22924/REPRISE	IAN MCCULLOCH 3 weeks at No. 1
2	2	5	5	LOVE AND ANGER COLUMBIA LP CUT	KATE BUSH
3	4	8	6	A GIRL LIKE YOU CAPITOL 44480	THE SMITHEREENS
4	3	4	8	PERSONAL JESUS SIRE 7-21328/REPRISE	DEPECHE MODE
5	12	17	3	BLUES FROM A GUN WARNER BROS. LP CUT	THE JESUS AND MARY CHAIN
6	9	12	5	CONTACT COLUMBIA 38-73043	BIG AUDIO DYNAMITE
7	8	9	7	CROSSROADS ELEKTRA 7-69273	TRACY CHAPMAN
8	10	15	4	SHOULD GOD FORGET COLUMBIA LP CUT	THE PSYCHEDELIC FURS
9	5	6	8	INTO THE HEART OF LOVE SIRE LP CUT/REPRISE	THE MIGHTY LEMON DROPS
10	7	2	9	I WANT THAT MAN SIRE 7-22816/REPRISE	DEBORAH HARRY
11	6	3	11	PICTURES OF MATCHSTICK MEN VIRGIN LP CUT	CAMPER VAN BEETHOVEN
12	20	28	3	TIME AND SPACE BEGGAR'S BANQUET 44485/CAPITOL	FLESH FOR LULU
13	11	14	6	MAKE BELIEVE MAMBO SIRE LP CUT/WARNER BROS.	DAVID BYRNE
14	16	20	3	DON'T ASK ME WHY ARISTA 1-9880	EURHYTHMICS
15	21	22	5	LET LOVE RULE VIRGIN 7-99166	LENNY KRAVITZ
16	NEW	1	1	LIVIN' ON THE EDGE OF THE NIGHT VIRGIN LP CUT	IGGY POP
17	15	16	7	DRAMA! SIRE 7-22768/REPRISE	ERASURE
18	18	19	4	THE LINE BETWEEN THE DEVIL'S TEETH BEGGAR'S BANQUET 9108/RCA	PETER MURPHY
19	17	10	11	SOLD ME DOWN THE RIVER I.R.S. 73003	THE ALARM
20	27	18	5	HIGHER GROUND EMI 50226	RED HOT CHILI PEPPERS
21	28	27	3	BIG MAN ON PAPER RCA 9114	GRAHAM PARKER
22	26	—	2	LAST CIGARETTE CHAMELEON LP CUT	DRAMARAMA
23	25	—	2	LULLABY ELEKTRA 7-69249	THE CURE
24	29	—	2	NO MYTH RCA LP CUT	MICHAEL PENN
25	NEW	1	1	DEVOLUTION WORKIN' MAN BLUES I.R.S. LP CUT	THE ALARM
26	NEW	1	1	STANDING THERE Geffen 7-21383	THE CREATURES
27	22	—	2	MOVE WITH ME SISTER RCA 9075	THE DEL FUEGOS
28	19	11	9	IF IT'S LOVE A&M 1457	SQUEEZE
29	13	7	10	REGINA ELEKTRA 7-69270	THE SUGARCUBES
30	14	13	10	SICK OF IT RCA 90884	THE PRIMITIVES

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

POWER PLAYLISTS™

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

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

PLATINUM

Z100 New York

O.M.: Steve Kingston

1	2	Young M.C., Bust A Move
2	3	Sybil, Don't Make Me Over
3	4	Milli Vanilli, Blame It On The Rain
4	5	Bon Jovi, Living In Sin
5	6	Soul II Soul (Featuring Caron Wheeler),
6	7	Billy Joel, We Didn't Start The Fire
7	8	Roxette, Listen To Your Heart
8	9	The 2 Live Crew, Me So Horny
9	10	Bobby Brown, Rock Wit'cha
10	11	Paula Abdul, (It's Just) The Way That
11	12	Technronic Featuring Felly, Pump Up
12	13	Lil Louis, French Kiss
13	14	Bad English, When I See You Smile
14	15	New Kids On The Block, This One's For
15	16	Phil Collins, Another Day In Paradise
16	17	Taylor Dayne, With Every Beat Of My H
17	18	The B-52's, Love Shack
18	19	Richard Marx, Angela
19	20	Shana, I Want You
20	21	Alice Cooper, Poison
21	22	New Kids On The Block, Cover Girl
22	23	Janet Jackson, Miss You Much
23	24	Kix, Don't Close Your Eyes
24	25	Jody Watley, Everything
25	26	Madonna, Oh Father
26	27	Janet Jackson, Rhythm Nation
27	28	Rolling Stones, Rock And A Hard Place
28	29	Linda Ronstadt (Featuring Aaron Nev
29	30	Madonna, Oh Father
30	31	Expose, When I Looked At Him

POWER 95 New York

P.D.: Gary Bryan

1	2	Roxette, Listen To Your Heart
2	3	Soul II Soul (Featuring Caron Wheeler),
3	4	Milli Vanilli, Blame It On The Rain
4	5	Bobby Brown, Rock Wit'cha
5	6	Billy Joel, We Didn't Start The Fire
6	7	Young M.C., Bust A Move
7	8	Bon Jovi, Living In Sin
8	9	Bad English, When I See You Smile
9	10	The Cover Girls, My Heart Skips A Beat
10	11	Paula Abdul, (It's Just) The Way That
11	12	Stevie B, Girl I Am Searching For You
12	13	Technronic Featuring Felly, Pump Up
13	14	Phil Collins, Another Day In Paradise
14	15	The B-52's, Love Shack
15	16	Richard Marx, Angela
16	17	Taylor Dayne, With Every Beat Of My H
17	18	Alice Cooper, Poison
18	19	Lil Louis, French Kiss
19	20	Sybil, Don't Make Me Over
20	21	Technronic, Two To Make It Right
21	22	Janet Jackson, Miss You Much
22	23	Janet Jackson, Rhythm Nation
23	24	Skid Row, I Remember You
24	25	Janet Jackson, Rhythm Nation
25	26	Rod Stewart, Downtown Train
26	27	Shana, I Want You
27	28	Belinda Carlisle, Leave A Light On
28	29	Expose, When I Looked At Him
29	30	Kix, Don't Close Your Eyes
30	31	Rolling Stones, Rock And A Hard Place

96TIC-FM Hartford

P.D.: Dave Shakes

1	6	Milli Vanilli, Blame It On The Rain
2	7	Sybil, Don't Make Me Over
3	8	Paula Abdul, (It's Just) The Way That
4	9	Gloria Estefan, Get On Your Feet
5	10	Soul II Soul (Featuring Caron Wheeler),
6	11	Richard Marx, Angela
7	12	Billy Joel, We Didn't Start The Fire
8	13	Taylor Dayne, With Every Beat Of My H
9	14	New Kids On The Block, This One's For
10	15	Janet Jackson, Rhythm Nation
11	16	Bad English, When I See You Smile
12	17	The 2 Live Crew, Me So Horny
13	18	Bad English, When I See You Smile
14	19	The B-52's, Love Shack
15	20	Richard Marx, Angela
16	21	Shana, I Want You
17	22	Alice Cooper, Poison
18	23	New Kids On The Block, Cover Girl
19	24	Janet Jackson, Miss You Much
20	25	Kix, Don't Close Your Eyes
21	26	Jody Watley, Everything
22	27	Madonna, Oh Father
23	28	Janet Jackson, Rhythm Nation
24	29	Rolling Stones, Rock And A Hard Place
25	30	Linda Ronstadt (Featuring Aaron Nev
26	31	Madonna, Oh Father
27	32	Expose, When I Looked At Him
28	33	Cher, Just Like Jesse James
29	34	Michael Bolton, How Am I Supposed To
30	35	Michael Bolton, How Am I Supposed To

KISS 108 FM Boston

P.D.: Sunny Joe White

1	2	Paula Abdul, (It's Just) The Way That
2	3	The B-52's, Love Shack
3	4	Soul II Soul (Featuring Caron Wheeler),
4	5	Billy Joel, We Didn't Start The Fire
5	6	Technronic Featuring Felly, Pump Up
6	7	Deborah Harry, I Wanna Be A Star
7	8	Milli Vanilli, Blame It On The Rain
8	9	Joe Cocker, When The Night Comes
9	10	Tracy Chapman, Crossroads
10	11	Richard Marx, Angela
11	12	Sybil, Don't Make Me Over
12	13	Cher, Just Like Jesse James
13	14	Linda Ronstadt (Featuring Aaron Nev
14	15	Liza Minnelli, Losing My Mind
15	16	Donna Summer, Breakaway
16	17	Rolling Stones, Rock And A Hard Place
17	18	Shana, I Want You
18	19	Taylor Dayne, With Every Beat Of My H
19	20	Janet Jackson, Rhythm Nation
20	21	Phil Collins, Another Day In Paradise
21	22	The Alarm, Sold Me Down The River
22	23	Gloria Estefan, Get On Your Feet
23	24	Don Henley, The Last Worthless Evenin
24	25	Fine Young Cannibals, I'm Not The Man
25	26	Paul Carrack, I Live By The Groove
26	27	Michael Bolton, How Am I Supposed To
27	28	Belinda Carlisle, Leave A Light On
28	29	Saraya, Back To The Bullet
29	30	Bon Jovi, Living In Sin
30	31	Angela Winbush, Real Thing
31	32	Prince (With Sheena Easton), The Arms
32	33	Tesla, Love Song
33	34	Tom Petty, Free Fallin'
34	35	Pajama Party, Over And Over
35	36	New Kids On The Block, This One's For
36	37	Rod Stewart, Downtown Train
37	38	Exposure, When I Looked At Him
38	39	Aerosmith, Janie's Got A Gun
39	40	Christy Turlington, Serious Kind Of Girl
40	41	Bonnie Raitt, Nick Of Time
41	42	Shirley Lewis, Realistic
42	43	Whitesnake, Fool For Your Loving
43	44	D.J. Jazzy Jeff & The Fresh Prince, I
44	45	Michael Damian, Was It Nothing At All
45	46	Tina Turner, Steamy Windows
46	47	Michelle, No More Lies
47	48	Eric Clapton, Pretending
48	49	Lou Gramm, Just Between You And Me
49	50	Quincy Jones Featuring Ray Charles &

WZOU-94.3 Boston

P.D.: Steve Rivers

1	1	Milli Vanilli, Blame It On The Rain
2	2	Paula Abdul, (It's Just) The Way That
3	3	Billy Joel, We Didn't Start The Fire
4	4	The B-52's, Love Shack
5	5	Sybil, Don't Make Me Over
6	6	Technronic Featuring Felly, Pump Up
7	7	Young M.C., Bust A Move
8	8	Bad English, When I See You Smile
9	9	Janet Jackson, Miss You Much
10	10	New Kids On The Block, This One's For
11	11	Richard Marx, Angela
12	12	Roxette, Listen To Your Heart
13	13	Phil Collins, Another Day In Paradise
14	14	Kevin Paige, Don't Shut Me Out
15	15	Alice Cooper, Poison
16	16	Soul II Soul (Featuring Caron Wheeler),
17	17	Linda Ronstadt (Featuring Aaron Nev
18	18	Cher, Just Like Jesse James
19	19	Jody Watley, Everything
20	20	Joe Cocker, When The Night Comes
21	21	Michael Bolton, How Am I Supposed To
22	22	Bobby Brown, Rock Wit'cha
23	23	Bon Jovi, Living In Sin
24	24	Janet Jackson, Rhythm Nation
25	25	Belinda Carlisle, Leave A Light On
26	26	Michelle, No More Lies
27	27	Aerosmith, Love In An Elevator
28	28	Taylor Dayne, With Every Beat Of My H
29	29	Rolling Stones, Rock And A Hard Place
30	30	Rod Stewart, Downtown Train
31	31	Exposure, When I Looked At Him
32	32	By All Means, Let's Get It On
33	33	Paul Carrack, I Live By The Groove

Z95 Chicago

P.D.: Brian Kelly

1	3	Bad English, When I See You Smile
2	1	Young M.C., Bust A Move
3	2	New Kids On The Block, Cover Girl
4	7	Paula Abdul, (It's Just) The Way That
5	4	The B-52's, Love Shack
6	5	Richard Marx, Angela
7	13	Milli Vanilli, Blame It On The Rain
8	14	Alice Cooper, Poison
9	4	New Kids On The Block, Didn't I (Blow
10	12	Belinda Carlisle, Leave A Light On
11	11	Bobby Brown, Rock Wit'cha
12	10	Technronic Featuring Felly, Pump Up
13	15	Richard Marx, Angela
14	16	Janet Jackson, Rhythm Nation
15	17	Bon Jovi, Living In Sin
16	18	Phil Collins, Another Day In Paradise
17	19	Don Henley, The Last Worthless Evenin
18	20	Stardust, It's Not Enough
19	21	Rolling Stones, Rock And A Hard Place
20	22	Janet Jackson, Miss You Much
21	23	Cher, Just Like Jesse James
22	24	Janet Jackson, Rhythm Nation
23	25	Skid Row, I Remember You
24	26	Janet Jackson, Rhythm Nation
25	27	Rod Stewart, Downtown Train
26	28	Shana, I Want You
27	29	Belinda Carlisle, Leave A Light On
28	30	Expose, When I Looked At Him
29	31	Kix, Don't Close Your Eyes
30	32	Michael Damian, Was It Nothing At All
31	33	Madonna, Oh Father
32	34	Rolling Stones, Rock And A Hard Place
33	35	D.J. Jazzy Jeff & The Fresh Prince, I

POWER 96 Washington

P.D.: Lorrin Palagi

1	7	Billy Joel, We Didn't Start The Fire
2	8	Bad English, When I See You Smile
3	11	Paula Abdul, (It's Just) The Way That
4	13	Milli Vanilli, Blame It On The Rain
5	9	Aerosmith, Love In An Elevator
6	10	New Kids On The Block, Didn't I (Blow
7	6	The B-52's, Love Shack
8	12	Gloria Estefan, Get On Your Feet
9	14	Phil Collins, Another Day In Paradise
10	15	Bobby Brown, Rock Wit'cha
11	16	Poco, Call It Love
12	17	Janet Jackson, Miss You Much
13	18	Richard Marx, Angela
14	19	New Kids On The Block, Cover Girl
15	20	Linda Ronstadt (Featuring Aaron Nev
16	21	Taylor Dayne, With Every Beat Of My H
17	22	Young M.C., Bust A Move
18	23	Janet Jackson, Rhythm Nation

GOLD

KISS 108 FM Boston

P.D.: Sunny Joe White

1	2	Paula Abdul, (It's Just) The Way That
2	3	The B-52's, Love Shack
3	4	Soul II Soul (Featuring Caron Wheeler),
4	5	Billy Joel, We Didn't Start The Fire
5	6	Technronic Featuring Felly, Pump Up
6	7	Deborah Harry, I Wanna Be A Star
7	8	Milli Vanilli, Blame It On The Rain
8	9	Joe Cocker, When The Night Comes
9	10	Tracy Chapman, Crossroads
10	11	Richard Marx, Angela
11	12	Sybil, Don't Make Me Over
12	13	Cher, Just Like Jesse James
13	14	Linda Ronstadt (Featuring Aaron Nev
14	15	Liza Minnelli, Losing My Mind
15	16	Donna Summer, Breakaway
16	17	Rolling Stones, Rock And A Hard Place
17	18	Shana, I Want You
18	19	Taylor Dayne, With Every Beat Of My H
19	20	Janet Jackson, Rhythm Nation
20	21	Phil Collins, Another Day In Paradise
21	22	The Alarm, Sold Me Down The River
22	23	Gloria Estefan, Get On Your Feet
23	24	Don Henley, The Last Worthless Evenin
24	25	Fine Young Cannibals, I'm Not The Man
25	26	Paul Carrack, I Live By The Groove
26	27	Michael Bolton, How Am I Supposed To
27	28	Belinda Carlisle, Leave A Light On
28	29	Saraya, Back To The Bullet
29	30	Bon Jovi, Living In Sin
30	31	Angela Winbush, Real Thing
31	32	Prince (With Sheena Easton), The Arms
32	33	Tesla, Love Song
33	34	Tom Petty, Free Fallin'
34	35	Pajama Party, Over And Over
35	36	New Kids On The Block, This One's For
36	37	Rod Stewart, Downtown Train
37	38	Exposure, When I Looked At Him
38	39	Aerosmith, Janie's Got A Gun
39	40	Christy Turlington, Serious Kind Of Girl
40	41	Bonnie Raitt, Nick Of Time
41	42	Shirley Lewis, Realistic
42	43	Whitesnake, Fool For Your Loving
43	44	D.J. Jazzy Jeff & The Fresh Prince, I
44	45	Michael Damian, Was It Nothing At All
45	46	Tina Turner, Steamy Windows
46	47	Michelle, No More Lies
47	48	Eric Clapton, Pretending
48	49	Lou Gramm, Just Between You And Me
49	50	Quincy Jones Featuring Ray Charles &

WZOU-94.3 Boston

P.D.: Steve Rivers

1	1	Milli Vanilli, Blame It On The Rain
2	2	Paula Abdul, (It's Just) The Way That
3	3	Billy Joel, We Didn't Start The Fire
4	4	The B-52's, Love Shack
5	5	Sybil, Don't Make Me Over
6	6	Technronic Featuring Felly, Pump Up
7	7	Young M.C., Bust A Move
8	8	Bad English, When I See You Smile
9	9	Janet Jackson, Miss You Much
10	10	New Kids On The Block, This One's For
11	11	Richard Marx, Angela
12	12	Roxette, Listen To Your Heart
13	13	Phil Collins, Another Day In Paradise
14	14	Kevin Paige, Don't Shut Me Out
15	15	Alice Cooper, Poison
16	16	Soul II Soul (Featuring Caron Wheeler),
17	17	Linda Ronstadt (Featuring Aaron Nev
18	18	Cher, Just Like Jesse James
19	19	Jody Watley, Everything
20	20	Joe Cocker, When The Night Comes
21	21	Michael Bolton, How Am I Supposed To
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24	24	Janet Jackson, Rhythm Nation
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26	26	Michelle, No More Lies
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29	29	Rolling Stones, Rock And A Hard Place
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31	31	Exposure, When I Looked At Him
32	32	By All Means, Let's Get It On
33	33	Paul Carrack, I Live By The Groove

WZOU-94.3 Boston

P.D.: Steve Rivers

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2	2	Paula Abdul, (It's Just) The Way That
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4	4	The B-52's, Love Shack
5	5	Sybil, Don't Make Me Over
6	6	Technronic Featuring Felly, Pump Up
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8	8	Bad English, When I See You Smile
9	9	Janet Jackson, Miss You Much
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11	11	Richard Marx, Angela
12	12	Roxette, Listen To Your Heart
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17	17	Linda Ronstadt (Featuring Aaron Nev
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20	20	Joe Cocker, When The Night Comes
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22	22	Bobby Brown, Rock Wit'cha
23	23	Bon Jovi, Living In Sin
24	24	Janet Jackson, Rhythm Nation
25	25	Belinda Carlisle, Leave A Light On
26	26	Michelle, No More Lies
27	27	Aerosmith, Love In An Elevator
28	28	Taylor Dayne, With Every Beat Of My H
29	29	Rolling Stones, Rock And A Hard Place
30	30	Rod Stewart, Downtown Train
31	31	Exposure, When I Looked At Him
32	32	By All Means, Let's Get It On
33	33	Paul Carrack, I Live By The Groove

WZOU-94.3 Boston

P.D.: Steve Rivers

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2	2	Paula Abdul, (It's Just) The Way That
3	3	Billy Joel, We Didn't Start The Fire
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20	20	Joe Cocker, When The Night Comes
21	21	Michael Bolton, How Am I Supposed To
22	22	Bobby Brown, Rock Wit'cha
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24	24	Janet Jackson, Rhythm Nation
25	25	Belinda Carlisle, Leave A Light On
26	26	Michelle, No More Lies
27	27	Aerosmith, Love In An Elevator
28	28	Taylor Dayne, With Every Beat Of My H
29	29	Rolling Stones, Rock And A Hard Place
30	30	Rod Stewart, Downtown Train
31	31	Exposure, When I Looked At Him
32	32	By All Means, Let's Get It On
33	33	Paul Carrack, I Live By The Groove

POWER 96 Washington

P.D.: Lorrin Palagi

1	7	Billy Joel, We Didn't Start The Fire
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Table with 2 columns: Rank and Song/Artist. Providence P.D.: Paul Cannon. 1 Bad English, When I See You Smile...



Table with 2 columns: Rank and Song/Artist. Miami P.D.: Frank Amadeo. 1 Bad English, When I See You Smile...



Table with 2 columns: Rank and Song/Artist. Columbus P.D.: Dave Robbins. 1 Paula Abdul, (It's Just) The Way That...

Table with 2 columns: Rank and Song/Artist. Cincinnati P.D.: Bob Allen. 1 Bad English, When I See You Smile...



Table with 2 columns: Rank and Song/Artist. Minneapolis P.D.: Gregg Swedberg. 1 Young M.C., Bust A Move...



Table with 2 columns: Rank and Song/Artist. St. Louis P.D.: Lyndon Abell. 1 Richard Marx, Angelia...



Table with 2 columns: Rank and Song/Artist. Phoenix P.D.: Bob Case. 1 Bad English, When I See You Smile...



Table with 2 columns: Rank and Song/Artist. San Diego P.D.: Garry Wall. 1 The 2 Live Crew, Me So Horny...

Table with 2 columns: Rank and Song/Artist. 20 New Kids On The Block, Cover Girl...

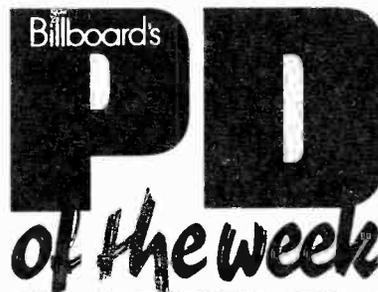


Table with 2 columns: Rank and Song/Artist. Seattle P.D.: Casey Keating. 1 The B-52's, Love Shack...



Table with 2 columns: Rank and Song/Artist. Seattle P.D.: Tom Hutylar. 1 Paula Abdul, (It's Just) The Way That...

Table with 2 columns: Rank and Song/Artist. Indianapolis P.D.: Scott Wheeler. 1 Bad English, When I See You Smile...



Terry Arnold WCHB/WJZZ Detroit

FOR A TIME, Terry Arnold was one of the least-liked figures in Detroit radio.

In January, Arnold—an 11-year veteran at Bell Broadcasting's legendary black AM, WCHB, added OM stripes for WJZZ, its struggling jazz FM. While WJZZ had been, at one point, one of the most successful jazz stations in the country, its ratings had gone slack and, says Arnold, "Cash flow was down, morale was down, every-

thing was just at a low point." Nowadays, spirits are high again at Jazz 106. After bottoming out at a 1.7 share 12-plus before Arnold took over, the station just missed the top 10 in the summer book with a 2.5-3.8 rise. More importantly, it was tied for second in its target 25-54 demographic with nearly a six share.

This showing allows Arnold to sit back, smile, and say "I told ya so" to a legion of detractors who criticized him during his early days at WJZZ. On becoming PD, Arnold changed the focus of the station, removing much of the more traditional jazz music and replacing it with more contemporary artists and vocalists from the "quiet storm" school. That only earned the ire of jazz purists around the city, who flooded the station and local newspapers with calls and letters.

"It's an embarrassing," says Dr. Jazz, a Detroit-area-based jazz record promoter. "That a major city is reduced to this for its jazz station is shameful. [Arnold's] not even playing jazz, just this urban disco pop [expletive]."

Arnold, however, says that "there wasn't any choice. The owners did not want to change; it was just that the situation was such that we had to change. We have to program to what the market wanted. I could tell from research, from listening to other stations, which direction we needed to go.

"It wasn't that the conviction to jazz was something I didn't have. It was just that the audience was leaning toward a more contemporary sound. We still are a jazz station; [but now] we are a contemporary jazz station. Some people's convictions are so strong that they're not open-minded enough to realize this is contemporary jazz, that 90% of our programming is contemporary jazz."

In a recent 90-minute stretch of WJZZ morning drive, there aren't that many songs without any jazz credentials per se. But there are a number of pop-leaning vocals by jazz-image artists, or instrumental covers of pop and urban hits. Played during that time were George Howard, "No No"; Lillo Thomas, "Downtown"; Yellowjackets, "Mile High"; Grover Washington Jr., "Time Out Of Mind"; Paul Hardcastle, "It Seems To Hang On"; George Benson, "Love X Love"; Najee, "Mysterious"; Stanley Clarke, "The Dancer"; Hiroshima, "Another Place"; Maze, "Golden Time Of Day"; Joe Sample, "Somehow Our Love

Will Survive"; and Chuck Mangione, "Pina Colada."

"There was a void I felt we could fill without becoming an urban station," Arnold says. "We're just brighter; we have a format that's like an urban format, but [with] jazz music. It's an urban approach, the way the DJs talk, the way the clock is designed; we've designed everything in an urban manner, but with quiet storm [and] jazz music. It's working because we've incorporated elements of both formats. It's something that's not being executed across the country."

What has happened across the country, however, since the debut of WVAZ (V103) Chicago last year is the rise of black/AC hybrids. While the new WJZZ is more jazz- and less oldies-based than V103 or a WMMJ Washington, D.C., its format switch came just in time to fill that hole in Detroit.

Dick Kernan, VP of Detroit's Specs Howard broadcasting school and an ardent area radio observer, echoes the longstanding complaints of many black media people when he says, "There is a notion that Run-D.M.C. and L.L. Cool J appeal to the entire black community. Clearly there is an older black audience that [won't tolerate] that, just like the older white audience [won't tolerate] Whitesnake. Terry has created a station to fill that gap but that still maintains a jazz image."

Arnold says that his new audience comes from stations across Detroit, but it is clear that WJZZ's success has most heavily impacted urban kingpin WJLB—a station that was generally thought to have done a good job of balancing the format's various constituencies. In the spring Arbitron, WJLB had a 7.4 share of the market; in the summer, it still ranked second but dropped a full point. And in 25-54, WJLB fell from first with more than a seven share to eighth with less than a five share during the summer.

Not surprisingly, Arnold sees growth ahead for WJZZ. The station has done little promotion, but he hopes word of mouth will help bring more listeners to WJZZ's new mix. Longtime WJLB p.m. driver Larry "Doc" Elliott has just joined the station for afternoons, after an interim nights stint at top 40 WHYI. O'Neil Stevens, who had been playing gospel on WCHB before the WJZZ change, has been moved from afternoons to mornings.

"We were bombarded with hate mail at first," Arnold says. "but now we might get one piece a month. We're getting a lot of pieces where people say they like what the station was before, but they're enjoying what it is now and could we add a few things. People understand us a little more. A lot of people will never understand, but a lot are still with us, too."

GARY GRAFF

Gail Hamilton Takes Charge Of Take 6 Group's Manager Has Played A Key Role

BY CHRISTOPHER VAUGHN

NEW YORK Perfect vocal harmony is the trademark of jazz/gospel sensation Take 6, and the group's meteoric rise is due to both its scintillating sound and the abundance of advice it receives from manager Gail Hamilton. Founder/president of Nashville-based Choice Management, Hamilton is one of few black female manager/consultants. Her savvy and determination helped catapult six college students to the rarefied ranks of Grammy and Dove award winners, media darlings, and respected musicians with their self-

titled Reprise debut album.

"In the fall of 1987, we sat down and came up with a list of 25 goals to accomplish over the next three years," Hamilton says. "It was a dream list—a Grammy Award, singing with Al Jarreau, performing for the Special Olympics, a spread in a major magazine like *Essence* or *Esquire*. We've been blessed because we managed to make all 25 things happen in less than one year's time."

Take 6 will move into the '90s with a New York Carnegie Hall concert debut set for Feb. 2 and a new album slated for release in the spring. About the only thing that has not happened for the group is a hit single (though "Spread Love" gained plenty of attention from the media), but Hamilton believes at least two songs on the upcoming album will appeal to black radio programmers.

"We know about the so-called sophomore jinx that can happen with a new artist's second album, but we also know that you can wear that as a burden or as a challenge. I don't want [Take 6] to get so tight about making it that their creativity gets lost in the process."

Hamilton and the group's success is especially noteworthy since all were complete novices in the music industry. Hamilton, who moved to Nashville with her musician husband, had been a publicity manager for the local chapter of the National Urban League. Along with BMI's Thomas Cain, Hamilton co-founded the Talent On Parade Series, an ongoing new-artist showcase. TOPS sponsored a

showcase for Take 6, then named Alliance, to show them off to the Christian labels in Nashville. "We invited everybody, but only two record executives showed up—and one of them was Jim Ed Norman, president of Warner Bros., Nashville."

Take 6 had no manager and Hamilton had no managerial experience, but that didn't stop the group from asking Hamilton, a Seventh Day Adventist, to accompany them to a meeting with Warner two days later to help them stay true to their vision of a gospel album. They emerged from Norman's offices with a contract.

Hamilton says, "Being in Nashville was really a blessing in disguise. No one expected Take 6 to make it, so everyone gave us help, advice, and information. I asked thousands of questions and knew I was being patronized when people answered but I didn't care—I wanted to learn."

Early on, Hamilton realized that the Take 6 appeal would not immediately embrace the James Cleveland/Walter Hawkins gospel crowd, so she wanted to engage a secular booking agency. "Steve Brallier of William Morris was also on the TOPS committee and was enthusiastic from the start," she says. Hamilton, Brallier, and New York-based public relations force the Terrie Williams Agency then began a campaign of exposure (including a title song on the CBS-TV series "Murphy Brown") that drew raves from the likes of Stevie Wonder, Miles Davis, Leon-

(Continued on page 29)



Tommy Can Hear Her. R&B/pop legend Patti LaBelle performs in her role as the Acid Queen in the Who's rock opera "Tommy" at a recent benefit performance in Los Angeles. LaBelle's current MCA album, "Be Yourself," has yielded two chart singles, "If You Asked Me To" and the Prince-penned and produced "Yo Sister."

12th CEBA Awards Honor Communications Excellence And Now A Word For Some Sponsors . . .

SALUTING THE HARD SELL: We all know that music is crucial to selling products via radio and television advertising. How many jingles have we been assaulted with over the years and found ourselves repeating almost mindlessly? I don't think it's stereotypic to say that because of our history for creating and appreciation for good music, African Americans are particularly aware of commercial ditties—first, because a relative few in the universe of corporate product marketing are tailored specifically to obtain black buying dollars, and second, because, unfortunately, so many of these spots utilize the barest clichés of popular black music in baldly manipulative, patronizing ways. New jack swing, rap, go-go (remember the mid-'80s break-dancing craze?) have all been appropriated by American corporations and spit back at us in sanitized versions meant to elicit an automatic, finger-popping buying response. So it is rare and worthy of approbation when advertisers are able to combine positive images, tasteful execution, and the hard (or soft) sell in ads that hype the product while affirming the dignity of the black consumer.

The purpose of the annual **Communications Excellence to Black Audiences** awards, sponsored by the **World Institute of Black Communications**, is to recognize the work of companies and agencies that have done just that (often through the sensitivity of black advertising agencies, including Uniworld Group, Burrell Advertising, and the Mingo Group). This year's 12th annual CEBA Awards were held Nov. 9 at the New York Hilton, with hosts choreographer **Maurice Hines**, singer/actress **Barbara McNair**, actor/director **Melvin Van Peebles** and his actor son **Mario**, ABC-TV New York broadcaster **Rolonda Watts**, and sportswoman **Jackie Joyner-Kersey**. Twenty-eight statuettes were given out in radio; merchandising and sales promotion; television, video, and cable; print; and TV commercial categories. Of musical note were awards to **Epic** for **Living Colour's** "Open Letter To A Landlord" clip (director: **Drew Carolan**, producer: **N. Lee Lacy Associates**); "Motown On Showtime: **Michael Jackson**," executive-produced by **Jackson** and **Suzanne DePasse**; "Sarafina! Words Of Freedom, Songs Of Hope," which aired on NBC, in the TV single-entry category; "Coming Together: The Death Of Rhythm And Blues," a public affairs entry produced by and aired on WBZ-TV Boston and featuring **Nelson George**; "Jazz, Blues, And Black Women Who Sing," single-entry non-news entry, aired on KPBS-TV in San Diego, Calif.; and **Billy Dee Williams'** **Colt 45** spot (agency: **W.B. Doner & Co.**, producer: **Propaganda Films**) titled "Rain Room" that featured surreal, video-clip images and that spooky male chorus. The radio spot

award winners included a McDonald's ad utilizing a funky rapper (**Burrell Advertising**); a **Run-D.M.C.** spot for **Coca-Cola** (also **Burrell**); **Johnny Kemp** just gettin' paid for **Colt 45** (**W.B. Doner**); and even a mariachi band singing the praises of **Anheuser Busch**.

The evening was fast-paced and well-produced. Kudos to the **World Institute of Black Communications** and to the many award winners for an excellent program.

TIDBITS: The man has spent much of his time organizing and executing the biggest annual black music convention in the industry; aiding other brothers and sisters in the music biz with information, advice, and a helping hand; setting up the **Back To The Community Foundation** to combat social ills; and honoring other distinguished members of the black radio founding fraternity of



by Janine McAdams

which he is a member. Outspoken **Jack "The Rapper" Gibson** will finally get his due at a tribute to be held April 26 at Constitution Hall in Washington, D.C. For more information, contact **Virginia Glover** at 609-772-5677. . . The marvelous **Terrie Williams Agency**, which handled the press and publicity for the above-mentioned CEBA Awards, has picked up '70s supergroup **Earth, Wind & Fire** and veteran performer **Bobby Womack** as clients. **EWf** will release a new CBS album, "Heritage," in February; **Womack's** "Save The Children" album will see the light on **Solar/Epic** in December. . . "Don't Make Me Over" by **Sybil** has been certified gold by the Recording Industry Assn. Of America. . . Motown hit makers **Holland, Dozier & Holland** will be inducted into the Rock and Roll Hall of Fame Jan. 17, along with another '60s BMI songwriting team, **Gerry Goffin & Carole King**. . . "Soul Train" producer/host **Don Cornelius** and **Mark Farber**, president of the Western Section of the American Federation of Television and Radio Announcers, are still attempting to reach an agreement in their dispute over contract stipulations. It seems that **AFTRA** was prepared to offer a waiver of the standard contractual fees and to step up plans to organize at cable companies. In a responding letter to **Farber**, **Cornelius** acknowledges the union's effort to meet him halfway, but states: "While we applaud what you have stated as **AFTRA's** intentions of reactivating efforts to organize our most active competitor, your organizing plans alone will not allow us to invest in order to hold our own against a competitor who is presently not an **AFTRA** signatory. . . Recording artists and their companies alike rely on our programs as a valuable means of promoting and exposing their product and do not look on our programs simply as union employment vehicles." Stay tuned.

The Rhythm and the Blues

Billboard POWER PLAYLISTS FOR WEEK ENDING NOVEMBER 25 1989

Sample Playlists of the Nation's Largest Black Radio Stations

Los Angeles	P.D.: Jack Patterson	Philadelphia	P.D.: Joe Tamburro
1 Biz Markie, Just A Friend	1 Stephanie Mills, Home	1 Roxanne Shante, Live On Stage	1 Janet Jackson, Control
2 Ice T, Lethal Weapon	2 Jermaine Jackson, Don't Take It Personal	2 New Kids On The Block, Didn't I (Blow Your Mind)	2 James "T.T." Taylor, Sister Rosa
3 Donald D., F.B.I.	3 Luther Vandross, Here And Now	3 By All Means, Let's Get It On	3 Living Color, Glamour Boys
4 Boogie Down Productions, You Must Learn	4 Jody Watley, Everything	4 S.O.S. Band, I'm Still Missing Your Love	4 Touch Featuring Keith Sweat, All Nite
5 6 Troop, I'm Not Soupp'd	5 S.D.S. Band, I'm Still Missing Your Love	5 Chuckie Booker, (Don't U Know) I Love U	5 L.L. Cool J., One Shot At Love
6 Heavy D. & The Boyz, Somebody For Me	6 7 David Peaston, Can I?	6 Mellow Man Ace, Rhyme Fighter	
7 Luther Vandross, Here And Now	7 Patti LaBelle, Yo Mister		
8 MC Lyte, Cha Cha Cha	8 Lisa Lisa & Cult Jam, Kiss Your Tears Away		
9 Throw Down Twins, You'll Be On It	9 Sharon Bryant, Foolish Heart		
10 Redhead Kingpin, Do The Right Thing	10 Alyson Williams, Just Call My Name		
11 Bobby Brown, Rock Wit'cha	11 Miki Howard, Ain't Nuthin' In The World		
12 Breeze, Great Big Freak	12 Maze Featuring Frankie Beverly, Silky Soul		
13 D.J. Jazzy Jeff & The Fresh Prince, I Think I C	13 The Isley Brothers Featuring Ronald Isley, You		
14 20 Stephanie Mills, Home	14 Kashif, Personality		
15 Sir Mix A Lot, Beepeas	15 Angela Winbush, It's The Real Thing		
16 Wreck MC, Hect, New Jack Swing	16 The Main Ingredient, I Just Wanna Love You		
17 Body And Soul, Dance To The Drummers Beat	17 D'Jays, Serious Hold On Me		
18 Janet Jackson, Miss You Much	18 The Gap Band, All Of My Love		
19 Kwame, The Rhythm	19 Marcia Griffiths, Electric Boogie		
20 31 Kashif, Personality	20 23 Randy Crawford, Knockin' On Heaven's Door		
21 Good Girls, Your Sweetness	21 O'Jays, Love Train		
22 26 Good Girls, Your Sweetness	22 24 O'Jays, Love Train		
23 27 Alyson Williams, Just Call My Name	23 25 Babyface, Tender Love		
24 28 Jermaine Jackson, Don't Take It Personal	24 26 Rena Scott, I Could Use A Kiss		
25 25 Casper, Traffic	25 27 Regina Belle, Make It Like It Was		
26 The Gap Band, All Of My Love	26 28 Skyy, Real Love		
27 Stacy Lattimore, What You Need	27 29 Barry White, Super Lover		
28 Angela Winbush, It's The Real Thing	28 30 Regina Belle, Make It Like It Was		
A29 Barry White, Super Lover	29 31 The D.O.C., The D.O.C. & The Doctor		
30 Regina Belle, Make It Like It Was	30 32 Divine Styler, Ain't Sayin' Nothin'		
31 35 The D.O.C., The D.O.C. & The Doctor	31 34 Foster McRoy, Dr. Soul		
32 Divine Styler, Ain't Sayin' Nothin'	32 37 Arabian Prince, She's Got A Big Pesse		
33 34 Foster McRoy, Dr. Soul	33 39 Third Base, Step Into The A.M.		
34 37 Arabian Prince, She's Got A Big Pesse	34 38 Tyler Collins, Whatcha Gonna Do?		
35 39 Third Base, Step Into The A.M.	35 40 Newkirk, I Desire		
36 38 Tyler Collins, Whatcha Gonna Do?	36 Janet Jackson, Rhythm Nation		
37 40 Newkirk, I Desire	A39 Young MC, Principal's Office		
38 Janet Jackson, Rhythm Nation	A40 The 2 Live Crew, Me So Horny		
A39 Young MC, Principal's Office	A Def Jeff, Drooping Rhythms On Drums		
A40 The 2 Live Crew, Me So Horny	A Michelle, No More Lies		
A Def Jeff, Drooping Rhythms On Drums	A Surface, Can We Spend Some Time		
A Michelle, No More Lies	A Everlast, Never Missing A Beat		
A Surface, Can We Spend Some Time	EX Chuckie Booker, (Don't U Know) I Love U		
A Everlast, Never Missing A Beat	EX EX Rob Base & DJ E-Z Rock, Turn It Out		
EX Chuckie Booker, (Don't U Know) I Love U	EX E.U., Livin' Large		
EX EX Rob Base & DJ E-Z Rock, Turn It Out	EX Lisa Lisa & Cult Jam, Kiss Your Tears Away		
EX E.U., Livin' Large	EX Randy & The Snyssys, Perpetrators		
EX Lisa Lisa & Cult Jam, Kiss Your Tears Away	EX Calloway, I Wanna Be Rich		
EX Randy & The Snyssys, Perpetrators	EX After 7, Don't Cha Think		
EX Calloway, I Wanna Be Rich	EX Chunky A, Owwww!		
EX After 7, Don't Cha Think	EX Vicky Harvey, If You Play Your Cards Right		
EX Chunky A, Owwww!	EX Technotronic Featuring Felly, Pump Up The Jam		
EX Vicky Harvey, If You Play Your Cards Right			
EX Technotronic Featuring Felly, Pump Up The Jam			

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
★ ★ NO. 1 ★ ★					
1	1	3	8	JANET JACKSON A&M 3920 (9.98) (CD) 2 weeks at No. 1	JANET JACKSON'S RHYTHM NATION 1814
2	2	1	10	MAZE FEATURING FRANKIE BEVERLY WARNER BROS. 25802 (9.98) (CD)	SILKY SOUL
3	4	5	11	REGINA BELLE COLUMBIA FC44367 (CD)	STAY WITH ME
4	3	2	17	BABYFACE • SOLAR FZ 45288/E.P.A. (CD)	TENDER LOVER
5	5	4	8	BIG DADDY KANE COLD CHILLIN' 25941/REPRISE (9.98) (CD)	IT'S A BIG DADDY THANG
6	6	8	19	STEPHANIE MILLS MCA 6312 (9.98) (CD)	HOME
7	7	6	21	HEAVY D. & THE BOYZ • MCA 42302 (8.98) (CD)	BIG TYME
8	8	11	9	YOUNG M.C. • DELICIOUS VINYL 91309/ISLAND (9.98) (CD)	STONE COLD RHYMIN'
9	11	15	8	M C LYTE FIRST PRIORITY 91304/ATLANTIC (CD)	EYES ON THIS
10	9	7	21	SOUL II SOUL ▲ VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
11	17	33	4	LUTHER VANDROSS EPIC E2T 45320/E.P.A. (CD)	THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE
12	10	9	13	THE ISLEY BROTHERS FEATURING RONALD ISLEY WARNER BROS. 25940 (9.98) (CD)	SPEND THE NIGHT
13	14	16	8	SYBIL NEXT PLATEAU 1018 (8.98) (CD)	SYBIL
14	18	22	4	BIZ MARKIE COLD CHILLIN' 26003/WARNER BROS. (9.98) (CD)	THE BIZ NEVER SLEEPS
15	12	10	15	THE D.O.C. • RUTHLESS 91275/ATLANTIC (8.98) (CD)	NO ONE CAN DO IT BETTER
16	13	12	20	DAVID PEASTON GEFEN 24228 (9.98) (CD)	INTRODUCING... DAVID PEASTON
17	16	14	19	PATTI LABELLE MCA 6292 (9.98) (CD)	BE YOURSELF
18	21	25	4	ICE-T SIRE 26028/WARNER BROS. (9.98) (CD)	THE ICEBERG/FREEDOM OF SPEECH...
19	19	19	11	AFTER 7 VIRGIN 91061 (9.98) (CD)	AFTER 7
20	20	17	18	THE 2 LIVE CREW • SKYYWALKER 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
21	15	13	15	EPMD • FRESH 92012/SLEEPING BAG (9.98) (CD)	UNFINISHED BUSINESS
22	31	38	4	ANGELA WINBUSH MERCURY 838 866/POLYGRAM (CD)	THE REAL THING
23	22	20	36	MILLI VANILLI ▲ ARISTA 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
24	25	29	9	WRECKS-N-EFFECT MOTOWN 6281 (8.98) (CD)	WRECKS-N-EFFECT
25	28	31	16	ERIC GABLE ORPHEUS 75603/EMI (8.98) (CD)	CAUGHT IN THE ACT
26	24	24	55	SURFACE • COLUMBIA FC 44284 (CD)	2ND WAVE
27	23	21	27	THE O'JAYS EMI 90921 (9.98) (CD)	SERIOUS
28	NEW	1	D.J. JAZZY JEFF & THE FRESH PRINCE JIVE 1188/RCA (9.98) (CD)	AND IN THIS CORNER	
29	30	30	17	SHARON BRYANT WING 838 866/POLYGRAM (CD)	HERE I AM
30	33	41	4	KASHIF ARISTA 8595 (8.98) (CD)	KASHIF
31	29	26	16	BOBBY "BLUE" BLAND MALACO 7450 (8.98) (CD)	MIDNIGHT RUN
32	26	18	24	KOOL MOE DEE • JIVE 1182/RCA (9.98) (CD)	KNOWLEDGE IS KING
33	40	54	3	JERMAINE JACKSON ARISTA 8493 (9.98) (CD)	DON'T TAKE IT PERSONAL
34	36	37	8	ZAPP REPRISE 25807 (9.98) (CD)	V
35	27	23	15	CHRISTOPHER WILLIAMS GEFEN 24220 (9.98) (CD)	ADVENTURES IN PARADISE
36	32	34	11	THE TEMPTATIONS MOTOWN 6275 (8.98) (CD)	SPECIAL
37	39	43	35	ALYSON WILLIAMS DEF JAM FC 40515/COLUMBIA (CD)	RAW
38	43	65	3	SIR MIX-A-LOT NASTY MIX 70150 (9.98) (CD)	SEMINAR
39	34	32	72	BOBBY BROWN ▲ MCA 42185 (9.98) (CD)	DON'T BE CRUEL
40	44	44	31	SPECIAL ED PROFILE 1280 (8.98) (CD)	YOUNGEST IN CHARGE
41	35	27	18	BOOGIE DOWN PRODUCTIONS • JIVE 1187/RCA (8.98) (CD)	GHETTO MUSIC: THE BLUEPRINT OF HIP HOP
42	37	28	21	SOUNDTRACK MOTOWN 6272 (9.98) (CD)	DO THE RIGHT THING
43	47	51	5	S.O.S. BAND TABU FZ 44147/E.P.A. (CD)	DIAMOND IN THE RAW
44	38	36	56	M.C. HAMMER ▲ CAPITOL 90924 (8.98) (CD)	LET'S GET IT STARTED
45	61	—	2	RANDY CRAWFORD WARNER BROS. 26002 (9.98) (CD)	RICH AND POOR
46	85	—	2	MIKI HOWARD ATLANTIC 82024 (9.98) (CD)	MIKI HOWARD
47	46	55	6	CHERYL LYNN VIRGIN 91254 (9.98) (CD)	WHATEVER IT TAKES
48	50	45	18	SUCCESS-N-EFFECT ON TOP 9002 (8.98) (CD)	IN THA HOOD
49	41	35	20	PRINCE ▲ ² WARNER BROS. 25936 (9.98) (CD)	SOUNDTRACK: BATMAN

50	48	49	32	JODY WATLEY • MCA 6276 (8.98) (CD)	LARGER THAN LIFE
51	45	40	25	CHUCKII BOOKER ATLANTIC 81947 (8.98) (CD)	CHUCKII
52	52	42	24	PEABO BRYSON CAPITOL 90641 (9.98) (CD)	ALL MY LOVE
53	42	39	22	L.L. COOL J ▲ DEF JAM OC 45172/COLUMBIA (CD)	WALKING WITH A PANTHER
54	51	48	14	ZIGGY MARLEY & THE MELODY MAKERS VIRGIN 91256 (9.98) (CD)	ONE BRIGHT DAY
55	55	58	18	ENTOUCH VINTERTAINMENT 60858/ELEKTRA (9.98) (CD)	ALL NITE
56	63	63	14	REDHEAD KINGPIN & THE F.B.I. VIRGIN 91269 (9.98) (CD)	A SHADE OF RED
57	56	56	27	MILES JAYE ISLAND 91235 (8.98) (CD)	IRRESISTIBLE
58	49	50	10	GUCCI CREW II GUCCI 3314/HOT PRODUCTIONS (8.98) (CD)	EVERYBODY WANTS SOME
59	84	—	2	TROOP ATLANTIC 82035 (9.98) (CD)	ATTITUDE
60	58	52	6	FAT BOYS TIN PAN APPLE 838 867/POLYGRAM (CD)	ON AND ON
61	57	68	22	STEZO FRESH 82011/SLEEPING BAG (8.98) (CD)	CRAZY NOISE
62	59	75	5	VARIOUS ARTISTS ICHIBAN 1048 (8.98) (CD)	NASTY BLUES
63	NEW	1	QUEEN LATIFAH TOMMY BOY 1022 (8.98) (CD)	ALL HAIL THE QUEEN	
64	60	57	10	COOL C ATLANTIC 82020 (8.98) (CD)	I GOTTA HABIT
65	65	53	18	CHUBB ROCK WITH HOWIE TEE SELECT 21631 (9.98) (CD)	AND THE WINNER IS...
66	68	74	4	AWSOME DRE & THE HARDCORE COMMITTEE PRIORITY 57114 (8.98) (CD)	YOU CAN'T HOLD ME BACK
67	54	46	27	NATALIE COLE EMI 48902 (9.98) (CD)	GOOD TO BE BACK
68	91	—	2	BILLY OCEAN JIVE 1271/RCA (9.98) (CD)	GREATEST HITS
69	64	60	69	PAULA ABDUL ▲ ³ VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
70	62	59	72	GUY ▲ UPTOWN 42176/MCA (8.98) (CD)	GUY
71	66	77	11	FULL FORCE COLUMBIA FC 45216 (CD)	SMOOVE
72	78	86	3	MARVIN SEASE LONDON 838 593/POLYGRAM (CD)	THE REAL DEAL
73	81	—	2	STACY LATTISAW MOTOWN 6280 (8.98) (CD)	WHAT YOU NEED
74	74	82	4	TRACY CHAPMAN ELEKTRA 60888 (CD)	CROSSROADS
75	53	47	14	EDDIE MURPHY ▲ COLUMBIA OC 40970 (CD)	SO HAPPY
76	72	72	24	MICA PARIS ISLAND 90970/ATLANTIC (8.98) (CD)	SO GOOD
77	70	69	9	MELLOW MAN ACE CAPITOL 91295 (9.98) (CD)	ESCAPE FROM HAVANA
78	82	70	40	TOO SHORT • JIVE 1149/RCA (8.98) (CD)	LIFE IS... TOO SHORT
79	71	67	46	BEBE & CECE WINANS • CAPITOL 90959 (8.98) (CD)	HEAVEN
80	67	62	31	OAKTOWN'S 3-5-7 CAPITOL 90926 (8.98) (CD)	WILD & LOOSE
81	75	73	39	N.W.A. ▲ RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
82	69	71	6	RHONDA CLARK TABU FZ 40882/E.P.A. (CD)	BETWEEN FRIENDS
83	83	85	57	NEW KIDS ON THE BLOCK ▲ ⁵ COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
84	97	—	2	KEITH ROBINSON ORPHEUS 75611 (8.98) (CD)	PERFECT LOVE
85	73	61	23	THIRD WORLD MERCURY 836 952/POLYGRAM (CD)	SERIOUS BUSINESS
86	80	88	3	SHIRLEY BROWN MALACO 7451 (8.98) (CD)	FIRE & ICE
87	89	84	5	DOCTOR ICE JIVE 1249/RCA (8.98) (CD)	THE MIC STALKER
88	76	64	55	VESTA A&M 5223 (8.98) (CD)	VESTA 4 U
89	77	80	18	TWIN HYPE PROFILE 1281 (8.98) (CD)	TWIN HYPE
90	87	93	3	JOEY GILMORE PANDISC 8807 (8.98)	SO GOOD TO BE BAD
91	NEW	1	STEADY B JIVE 1284/RCA (8.98) (CD)	GOING STEADY	
92	88	—	2	TONY LEMANS PAISLEY PARK 25995/REPRISE (9.98) (CD)	TONY LEMANS
93	99	94	3	BARRY WHITE A&M 5256 (8.98) (CD)	THE MAN IS BACK
94	100	98	3	NEW KIDS ON THE BLOCK COLUMBIA FC 45280 (CD)	MERRY MERRY CHRISTMAS
95	94	91	3	DONALD-D RHYME \$YNDICATE FE 45298/E.P.A. (CD)	NOTORIOUS
96	90	76	34	E.U. VIRGIN 91021 (9.98) (CD)	LIVIN' LARGE
97	95	95	53	EAZY-E ▲ RUTHLESS 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
98	93	—	2	M.C. A.D.E. 4-SIGHT 5526 (8.98) (CD)	HOW MUCH CAN YOU TAKE
99	NEW	1	SLY & ROBBIE ISLAND 91277 (8.98) (CD)	SILENT ASSASSIN	
100	79	66	24	JAMES INGRAM WARNER BROS. 25924 (9.98) (CD)	IT'S REAL

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.

AFTER 7
CHERYL LYNN
After 7

Whatever It Takes
CHERYL LYNN

Livin' Large
E.U.
On Virgin Compact Discs, Cassettes and Records



**SPEND TIME WITH THE NO. 1
BLACK VOCAL GROUP IN AMERICA:**



**Surface's new single and video, Can We Spend Some Time—
Another Winner From Their Platinum Album, "2nd Wave" ...
The Follow Up To Three No. 1 Hits In A Row!**

Produced by David "Doc" Cooley, David Townsend and Bernard Mcason. Management: Cole Classic Management
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**SURFACE.
CAN WE SPEND SOME TIME.**

The answer's obvious.

38-730EE



THOSE RUBY SLIPPERS WORKED: Stephanie Mills gets her fifth No. 1 record on the Hot Black Singles chart with "Home" (MCA). Forty-five stations list the single in their top five; eight stations, primarily located on the East Coast, show it at No. 1 status, including WDAS Philadelphia; WPAL Charleston, S.C.; and WHRK Memphis. The record's combined total of radio and retail points position it ahead of "Here And Now" by Luther Vandross (Epic), even though "Here" is clearly the No. 1 record at radio. Thirty-two stations show "Here" at No. 1, including KDIA San Francisco, KHYS Houston, KRNB Memphis, and WGOK Mobile, Ala. Only one station in the Central South region is not reporting this single.

LAST WEEK I noted that a number of records at the top of the singles chart would be hard-pressed to maintain bullets this week. Unfortunately, I was correct. Looking at the chart, it appears that a path to the top has been cleared for "It's The Real Thing" by Angela Winbush (Mercury). "Real Thing" has made strong chart moves since it debuted eight weeks ago. It is on 97 stations and is No. 1 at WHUR Washington, D.C., and WRXB St. Petersburg, Fla. Twenty-seven stations show hit-status movement, such as 11-5 at KPRW Oklahoma City; 5-3 at KSOL San Francisco; 7-3 WMGL Charleston, S.C.; and 12-5 at WOWI Norfolk, Va. And every record in the top 10 that lost its bullet, except "Don't Take It Personal" by Jermaine Jackson (Arista), did so while showing a net gain in total points.

BY ALL MEANS CONTINUES to make a strong showing with "Let's Get It On" (Island). It is on 92 stations and earns new activity at WJMI Jackson, Miss., and WUSL Philadelphia and is listed as an extra at WNJR Newark. The runner-up for the Power Pick/Airplay award is "Make It Like It Was" by Regina Belle (Columbia). It is on 90 stations, gaining 15 new reports. In Houston it jumps 31-23 at KMJQ and is new at No. 21 at KHYS.

CLUB NOUVEAU has been making strong weekly gains up the chart. Last week 14 stations came on board. This week it gains 11, including WILD Boston; WDAS Philadelphia; KKDA Dallas; WGCI Chicago; WJMH Greensboro N.C.; and WCKU Lexington, Ky. Retail is beginning to develop as "No Friend Of Mine" (Warner Bros.) jumps 67-59.

THE LYTE IS ON: There is one bullet in the top 10 of the Hot Black Albums chart. M.C. Lyte muscled her way into the midst of many strong albums with "Eyes On This" (Priority). "Cha Cha Cha" held for the second week, bulleted at No. 2 on the Hot Rap Singles chart, and debuts at No. 73 on the black singles chart. Git it, girl!

NEXT WEEK we can probably expect "The Best Of Luther Vandross: The Best Of Love" (Epic) to break up the current static list of best-selling albums. Also, all four new entries on the albums chart this week are rap records, including "Silent Assassin" by Sly & Robbie (Island). It is a very interesting blend of rap and reggae-tinged tunes, produced by Boogie Down Productions' KRS-1. Featured rappers include new artists and well-known rappers, including KRS-1 himself.

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
WALK ON BY SYBIL NEXT PLATEAU	3	9	20	32	42
BLAME IT ON THE RAIN MILLI VANILLI ARISTA	2	5	12	19	61
DON'T CHA' THINK AFTER 7 VIRGIN	4	5	10	19	51
SHOULD HAVE BEEN YOU MICHAEL COOPER REPRISÉ	2	8	8	18	41
TRY ME CHRIS MCDANIEL MEGA JAM	2	5	10	17	32
WHATEVER IT TAKES CHERYL LYNN VIRGIN	1	4	12	17	18
CAN WE SPEND SOME TIME SURFACE COLUMBIA	2	6	9	17	17
TURN IT OUT ROB BASE PROFILE	2	6	8	16	24
MAKE IT LIKE IT WAS REGINA BELLE COLUMBIA	3	3	9	15	90
OWWWW! CHUNKY A MCA	4	2	8	14	54

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.

UP-AND-COMING SPECIAL ISSUES

SPOTLIGHT ISSUE IN THIS SECTION AD DEADLINE

THE EIGHTIES/1989—THE YEAR IN MUSIC Dec 23 • The Music
• The Artists
• The Charts
• Star Quotes
• Chartbeat
• Photolog
• Artist/Single/Album of the Decade Contest Ballot Nov 28

THE VIDEO DECADE Jan 6 • Introduction
• History
• Talent
• The Charts
• Star Quotes
• Videobeat
• Photolog Dec 12

WINTER CES Jan 13 • Overview
• Mass Merchants
• Blank Tape
• Accessories
• Product Profiles Dec 19

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- **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.
- **THE VIDEO DECADE**, subtitled "1980-1990: The First 10 Years and Beyond," is an historic super-special that is at once a comprehensive retrospective and bold leap into the next video decade. The video '80s are tracked in exclusive Billboard charts that chronicle top-10 decade action in Sales, Rentals, Music Video, Children's, Health & Fitness, Sports & Recreation, Hobbies & Crafts—all the charts Billboard pioneered for the video industry. Freshly quoted in this souvenir issue are the top executives, producers, directors, analysts, and talent whose participation in the video explosion gives them a unique perspective on home video's past, present, and future. The only entertainment trade that has covered the home video business from the beginning, Billboard wraps up how it all began and sets the stage for 1990.
- **WINTER CES** returns to Las Vegas, Jan. 6-9, and this year's preview captures developments going into WCES that are bound to shape the consumer electronics market for the rest of 1990. Top majors, active indies, new products, and trends are profiled along with their impact on software in all formats.
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*****RESERVE SPACE TODAY!!*****

Chicago Panel: Local Artists, Stay Home

BY MOIRA McCORMICK
and KAREN O'CONNOR

CHICAGO Local musicians were urged to build their careers in Chicago rather than relocate to either coast at the first sign of success, at the Nov. 4 Chicago Music Forum, sponsored by the Black Music Assn.'s Chicago chapter and held downtown at the Sheraton Plaza Hotel.

Approximately 150 people paid \$10 each to attend the panel discussion and have panelists critique their demo tapes on the spot. The nine-person panel was moderated by Sherri Culpepper, morning talk show host at WVAZ.

Panelists also encouraged local music entrepreneurs to devote their energies to cultivating contemporary gospel, a style indigenous to the area.

BMA representative Phyllis Curtright, who later characterized attendees as "a mixture of beginners, folks with their first demo tapes, and a good percentage of middle-level writers and producers looking to network," kicked off proceedings with a statement of purpose. "We're putting in our notice to both coasts [that we have] a great deal of talent and energy right here in Chicago. We're look-

ing for Chicago musicians to create their base here."

"We're not dealing with a lack of talent here," concurred Jerry Butler, the former Impressions member and solo vocalist who is now Cook County Commissioner and president of the BMA's Chicago chapter. "We're dealing with an absence of somebody to sign the check. With as much as Chicago has to offer, I think there should be somebody here from [the major labels] to sign the checks every week... Very few major stars are born in L.A. or New York. They went there because that's where the business is."

Michele Garner, media supervisor of major black ad agency Burrell Advertising, said, "Stay put in Chicago. Don't go traipsing off to the coasts to build your career."

Art Turner, regional Midwest manager of A&M Records, added, "We want to build a base here, where Chicago is [once again] a music mecca."

Dexter Moore, associate director of BMI, told attendees, "Keep your eye on contemporary gospel music. Both rap and gospel are lyric-oriented and message-oriented. Any time money is being made [in a particular genre of music], the labels will look at it."

"Gospel is bigger than the amount of money it makes," said Butler. "But gospel writers assume the spirit alone is going to sell it. They've got to become more creative. A contemporary gospel record has to be a good production and has to have all the other qualities related to making money in the music business." Butler noted that gospel has grown in prominence in the past few years, along with R&B, rap, and house music.

"We've been accused of letting house music go," said moderator Culpepper of the Chicago-born dance style, many of whose current artists hail from the coasts or overseas. "Maybe we can hold on to gospel music while we still have it."

GAIL HAMILTON IS TAKING TAKE 6 TO THE TOP

(Continued from page 24)

ard Bernstein, Anita Baker, Pat Metheny, and scores of other musicians. Andy Williams hired the group as the opening act for his summer '88 tour, and the group's well-received New York debut at Town Hall was followed by two Grammys and five Dove Awards.

Hamilton has just signed on a second client, gospel singer Donna

McElroy, who has sung with Amy Grant and the Fisk Jubilee singers. McElroy is also signed to Warner Bros./Nashville and will likely appear as an opening act for Take 6 during upcoming tours. Within the next five years, Hamilton also has plans to add an educational arm to Choice's management and consulting components.

NEW ON THE CHARTS

Compton, Calif., a rap breeding ground for acts like N.W.A. and Eazy-E, has given birth to yet another comrade of the thriving genre—Arabian Prince, a founding member of N.W.A. and producer of the J.J. Fad pop rap smash, "Supersonic." Arabian enters the Hot Rap Singles chart for the first time with "She's Got A Big Posse," the leading single from "Brother Arab," his debut album on Orpheus Records.

"What sets me apart is my lyrics," says the West Coast rapper. "I have a knack for putting words together so they have more than one possible meaning. 'Posse' is about a guy who's attracted to a girl who's always with a posse—a group of guys. Some people think the song's a little dirty but others don't see it that way at all. It's entirely up to you how to take it."

The road to recording his first solo album is peopled with a cast of prominent rap activists. In the early '80s, Arabian Prince performed in all-night L.A. funkathons with the exotic Egyptian Lover and later produced two comedy rap singles for KDAY Los Angeles DJ Russ Parr. Along with establishing a rapport with rising rappers like The D.O.C. and J.J. Fad, he joined forces with Dr. Dre to form the controversial N.W.A. and recorded two albums with that outfit. He left the group last year for a solo career.

All of the material on "Brother Arab" was written and produced by Arabian Prince with his current partner, That Guy. The two are currently on a nationwide promotional tour and will co-produce some cuts on J.J. Fad's upcoming project.

JIM RICHLIANO

"Go for The Gusto" with Dunn Pearson, Jr.

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Billboard HOT DANCE MUSIC™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
CLUB PLAY Compiled from a national sample of dance club playlists.					
★★ NO. 1 ★★					
1	1	1	9	PUMP UP THE JAM SBK V-19701 4 weeks at No. 1 ♦ TECHNOTRONIC FEATURING FELLY	
2	2	2	8	GIT DN UP D.J. INTERNATIONAL DJ990	FAST EDDIE
3	4	8	5	GET BUSY JIVE 1274-1-JD/RCA	MR. LEE
4	8	13	6	SUGAR DADDY WARNER BROS. 0-21320	♦ THOMPSON TWINS
5	3	5	10	I LOVE THE BASS ENIGMA 75524-0	♦ BARDEUX
6	10	18	4	LOVE ON TOP OF LOVE-KILLER KISS CAPITOL V-15508	♦ GRACE JONES
7	7	7	7	LOVE SHACK REPRISE 0-21318/WARNER BROS	♦ THE B-52'S
8	14	34	3	RHYTHM NATION A&M SP-12335	♦ JANET JACKSON
9	5	6	8	ME SO HORNY SKYYWALKER GR-127	♦ THE 2 LIVE CREW
10	12	17	6	SOMEBODY FOR ME UPTOWN 23982/MCA	♦ HEAVY D. & THE BOYZ
11	6	4	11	WITHOUT YOU COLUMBIA 44 68822	GEORGE LAMOND
12	16	20	5	BE MY TWIN CAPITOL V-15501	♦ BROTHER BEYOND
13	13	21	5	PERSONAL JESUS/DANGEROUS SIRE 0-21328/REPRISE	♦ DEPECHE MODE
14	17	27	5	OUR LOVE (IT'S OVER) ACTIVE ACT-3063/SELECT	DEE HOLLOWAY
15	9	3	12	SAY NO GO TOMMY BOY TB 934	♦ DE LA SOUL
16	20	25	6	PICK UP THE PIECES (TO MY HEART) ARISTA ADI-9857	CINDY VALENTINE
17	22	32	4	TURN IT OUT ATLANTIC 0-86284	HOME BOYS ONLY
18	18	28	5	HIGHER THAN HIGH PAISLEY PARK 0-21279/WARNER BROS.	TONY LEMANS
19	19	26	5	I GOT LOVE WTG 41 68867	MICHAEL RODGERS
20	24	37	3	DRAMA!/SWEET,SWEET BABY SIRE 0-21356/REPRISE	♦ ERASURE
21	26	36	4	GET ON YOUR FEET EPIC 49 68877/E.P.A.	♦ GLORIA ESTEFAN
22	25	33	4	GIVE ME THE RHYTHM STRICTLY RHYTHM SR-1201	DESARAE WILD
★★★ POWER PICK ★★★					
23	32	46	3	WITH EVERY BEAT OF MY HEART ARISTA ADI-9896	♦ TAYLOR DAYNE
24	30	38	3	SWEET TALK MANHATTAN V-15476/CAPITOL	♦ D'ATRA HICKS
25	35	45	3	WARRIOR/HAPPY VIRGIN 0-96519	♦ PUBLIC IMAGE LTD.
26	31	40	3	DOWN IN IT TVT 2611	♦ NINE INCH NAILS
27	11	9	8	SUMMER MADNESS RCA 9043-1-RD	KC FLIGHTT
★★★ HOT SHOT DEBUT ★★★					
28	NEW	1	1	TWO TO MAKE IT RIGHT VENETTA VE-7031/A&M	SEDUCTION
29	39	48	3	OVER AND OVER ATLANTIC 0-86282	PAJAMA PARTY
30	NEW	1	1	BABY DON'T SAY GOODBYE EPIC 49 73101/E.P.A.	DEAD OR ALIVE
31	43	—	2	C'MON AND GET MY LOVE FFRR 886 799-1/POLYGRAM	D.MOB
32	44	—	2	IT'S GONNA BE ALRIGHT JIVE 1290-1-JD/RCA	RUBY TURNER
33	33	43	3	THE RACE/BLAZING SADDLES MERCURY 874 939-1/POLYGRAM	YELLOW
34	38	42	3	WELCOME TO AMERICA FICTION 889 899-1/POLYGRAM	DIE WARZAU
35	15	10	10	CHILDREN OF THE REVOLUTION/OOCHY KOOCHY SIRE 0-21290/WARNER BROS.	♦ BABY FORD
36	23	24	6	LOOK WHO'S DANCING VIRGIN 0-96538	♦ ZIGGY MARLEY & THE MELODY MAKERS
37	40	—	2	HOLD ON CAPITOL V-15505	♦ DONNY OSMOND
38	45	—	2	STEAMING ARISTA PROMO	SARAH MCLACHLAN
39	NEW	1	1	JUST KEEP ROCKIN' DESIRE 889 971-1/POLYGRAM	DOUBLE THE TROUBLE & THE REBEL MC
40	21	11	12	MY HEART SKIPS A BEAT CAPITOL V-15498	♦ THE COVER GIRLS
41	NEW	1	1	ANOTHER MONSTER JAM/I'VE GOT YOUR... FFRR 886 681-1/POLYGRAM	SIMON HARRIS
42	NEW	1	1	SELF! GEFEN 0-21327/WARNER BROS.	FUZZBOX
43	NEW	1	1	HALLUCINATION GENERATION NETTWERK (CANADA) IMPORT	GRUESOME TWOSOME
44	27	14	11	MISS YOU MUCH A&M SP-12315	♦ JANET JACKSON
45	29	15	14	FRENCH KISS EPIC 49 68875/E.P.A.	LIL LOUIS
46	NEW	1	1	LET'S FALL IN LOVE/BLEEDING BABIES CURB CRB-10308	REAL LIFE
47	37	22	10	TALK TO MYSELF GEFEN 0-21233/	♦ CHRISTOPHER WILLIAMS
48	NEW	1	1	NEW JACK SWING SOUND OF NEW YORK MOT-4654/MOTOWN	♦ WRECKS-N-EFFECT
49	NEW	1	1	LET THE RHYTHM PUMP ATLANTIC 0-86273	DOUG LAZY
50	41	39	6	RIDE ON TIME DE-CONSTRUCTION (UK) IMPORT	BLACK BOX

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
12-INCH SINGLES SALES Compiled from a national sample of retail store and one-stop sales reports.					
★★ NO. 1 ★★					
1	2	2	8	PUMP UP THE JAM SBK V-19701 1 week at No. 1 ♦ TECHNOTRONIC FEATURING FELLY	
2	1	1	15	FRENCH KISS EPIC 49 68875/E.P.A.	LIL LOUIS
3	4	6	9	I LOVE THE BASS ENIGMA 75524-0	♦ BARDEUX
4	5	5	12	ME SO HDRNY SKYYWALKER GR-127	♦ THE 2 LIVE CREW
5	3	3	11	MISS YOU MUCH A&M SP-12315	♦ JANET JACKSON
6	6	4	16	DON'T MAKE ME DVER NEXT PLATEAU NP50107	♦ SYBIL
7	9	16	6	NEW JACK SWING SOUND OF NEW YORK MOT-4654/MOTOWN	♦ WRECKS-N-EFFECT
8	12	17	5	SOMEBODY FOR ME UPTOWN 23982/MCA	♦ HEAVY D. & THE BOYZ
9	10	15	6	PERSONAL JESUS/DANGEROUS SIRE 0-21328/REPRISE	♦ DEPECHE MODE
10	16	20	5	OVER AND OVER ATLANTIC 0-86282	PAJAMA PARTY
11	18	21	5	GET ON YOUR FEET EPIC 49 68877/E.P.A.	♦ GLORIA ESTEFAN
12	7	8	15	BACK TO LIFE VIRGIN 0-96537	♦ SOUL II SOUL (FEATURING CARON WHEELER)
13	15	18	5	DRAMA!/SWEET,SWEET BABY SIRE 0-21356/REPRISE	♦ ERASURE
14	14	14	8	STATE OF ATTRACTION TABU 429 68842/E.P.A.	RHONDA CLARK
15	13	12	11	LOSING MY MIND EPIC 49 68858/E.P.A.	♦ LIZA MINNELLI
16	11	10	19	BUST A MOVE DELICIOUS VINYL DV1005/ISLAND	♦ YOUNG M.C.
17	20	19	6	GIRL I AM SEARCHING FOR YOU LMR 4005	STEVIE B
18	8	9	8	ROCK WIT'CHA MCA 23951	♦ BOBBY BROWN
★★★ HOT SHOT DEBUT ★★★					
19	NEW	1	1	RHYTHM NATION A&M SP-12335	♦ JANET JACKSON
20	22	27	5	LOVE SHACK REPRISE 0-21318/WARNER BROS.	♦ THE B-52'S
★★★ POWER PICK ★★★					
21	24	47	3	LOVE ON TOP OF LOVE - KILLER KISS CAPITOL V-15508	♦ GRACE JONES
22	23	39	3	BABY DON'T SAY GOODBYE EPIC 49 73101/E.P.A.	DEAD OR ALIVE
23	25	36	3	BLAME IT ON THE RAIN ARISTA ADI-9905	♦ MILLI VANILLI
24	28	41	3	OUR LOVE (IT'S OVER) ACTIVE ACT-3063/SELECT	DEE HOLLOWAY
25	32	42	3	WITH EVERY BEAT OF MY HEART ARISTA ADI-9896	♦ TAYLOR DAYNE
26	17	13	10	TALK TO MYSELF GEFEN 0-21233/	♦ CHRISTOPHER WILLIAMS
27	26	28	11	WELCOME HARBOR LIGHT HL1006	JOVANOTTI
28	48	—	2	SWING THE MOOD ATCO 0-96512	♦ JIVE BUNNY AND THE MASTERMIXERS
29	35	40	4	SUGAR DADDY WARNER BROS. 0-21320	♦ THOMPSON TWINS
30	37	45	3	GET BUSY JIVE 1274-1-JD/RCA	MR. LEE
31	27	35	7	IF YOU LEAVE ME NOW LMR 7000	JAYA
32	30	31	5	LOVE IS A SHIELD ATLANTIC 0-86311	♦ CAMOUFLAGE
33	31	32	5	THIEF OF HEARTS MICMAC 526	CYNTHIA
34	34	33	5	I'M STILL MISSING YOUR LOVE TABU 429 68863/E.P.A.	S.O.S. BAND
35	21	11	12	MY HEART SKIPS A BEAT CAPITOL V-15498	♦ THE COVER GIRLS
36	49	—	2	TENDER LOVER SOLAR 429-74502/E.P.A.	BABYFACE
37	44	—	2	GIT ON UP D.J. INTERNATIONAL DJ990	FAST EDDIE
38	33	29	7	PARTYMAN WARNER BROS. 0-21370	♦ PRINCE
39	36	34	7	WITHOUT YOU COLUMBIA 44 68822	GEORGE LAMOND
40	50	—	2	REALISTIC VENETTA VE-7026/A&M	♦ SHIRLEY LEWIS
41	43	—	2	LOVE YOU, WILL YOU LOVE ME PROFILE PRO-7271	JUDY TORRES
42	40	37	4	MEMORIES MICMAC 525	JOHNNY O
43	42	38	7	I WANT YOU VISION VR-1225	SHANA
44	19	7	12	LOVE'S ABOUT TO CHANGE MY HEART ATLANTIC 0-86309	♦ DONNA SUMMER
45	29	24	9	HEAT OF THE MOMENT VIRGIN 0-96553	♦ AFTER 7
46	46	43	4	WALTZ DARLING EPIC 49 68868/E.P.A.	MALCOLM MCLAREN
47	NEW	1	1	FREAK THE FUNK FRESH FRE-8013/SLEEPING BAG	STEZO
48	RE-ENTRY	2	2	(IT'S JUST) THE WAY THAT YOU LOVE ME VIRGIN 0-96614	♦ PAULA ÁBDUL
49	NEW	1	1	DOWN IN IT TVT 2611	♦ NINE INCH NAILS
50	38	23	13	SMOOTH OPERATOR COLD CHILLIN' 0-21281/WARNER BROS.	♦ BIG DADDY KANE

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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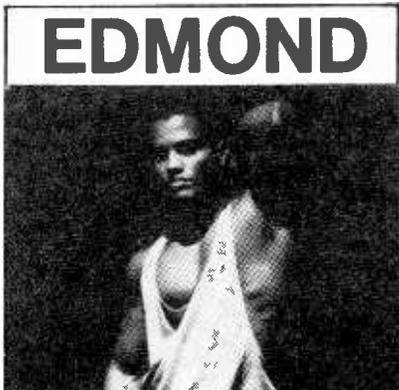


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New Music On Alternative Tip Sparks The Scene

"Everybody's got a little light under the sun"—a classic jam George Clinton funk'd up in '78.

UP FOR THE DOWN STROKE: On the alternative scene there has been plenty of action to take note of, sooo... We're real excited about "Automatic" (Warner Bros.), the latest from **The Jesus & Mary Chain**. Produced, written, and performed by the **Reid brothers William & Jim**, the new effort surprises by adopting a more familiar, radio-palatable approach than the act's traditional "wall of sound" offerings. With concentration placed more so this outing on the songs' melodies than on the guitar distortion, the act has come up with a Ramones-meets-Joy-Division hybrid coupled with its own moody knack for production and writing great hooks. The first single "Blues From A Gun" is currently bulleting (pun intended) up Billboard's Modern Rock chart and there are plenty more potential hits waiting to be discovered. "Between Planets," "Here Comes Alice," "UV Ray," "Head On," "Take It," and "Halfway To Crazy" are personal faves but programmers can pretty much drop the needle where they see fit... **Ministry** is back screaming at the top of its lungs with "The Mind Is A Terrible Thing To Taste" (Sire). **Alain Jourgensen** and **Paul Barker** have been spending quite a bit of time with **Skinny Puppy** and posse and the fruitful marriage shows. "The Mind"

is more consistent both production and songwise than the act's previous "The Land Of Rape & Money." Whereas the last album had its moments but was a bit much to take at times, this angst-filled, four-on-the-floor outing maintains a welcome cohesiveness while remaining on the trail blazed by "The Land." "Burning Inside" is the driving first single,



by Bill Coleman

while "Thieves," "Cannibal Song" (which hints of vintage P.I.L.), "Test," "Faith Collapsing" and personal fave "So What" are highlights. "Rotund For Success" (Volition/Nettwerk, 604-687-8649; Important, 718-740-5700) is the latest from **Severed Heads**. **Heads' Tom Ellard & Stephen Jones** weave an intricate web that takes the listener on an odd yet satisfying adventure. The act keeps the synth-based dance tracks compelling with esoteric production touches and hooks. Included here are the hits "All Saints Day" and "Greater Reward" and such cuts as "L.F.M.," "Midget Sings," "First Steps," "Triangle Tango," and "Big Car" kick and cry out for 12-inch mixes. The CD includes the

original "All Saints Day" . . . Also on the DOR tip with an industrial edge is "Pretty Hate Machine" (TVT, 212-929-0570) by newcomer **Nine Inch Nails**. Produced by **Trent Reznor** with **Flood, John Fryer, Keith LeBlanc, and Adrian Sherwood**, NIN make a stellar bow worth investigating. The leadoff track and fab video "Down In It" have been creating a stir, with "Sin," "That's What I Get," "Sanctified," "Kinda I Want To," and "Ringfinger" likely follow-ups . . . Other albums *definitely* of interest (but we're running out of room) are: "Candleland" (Sire/Reprise) by **Ian McCulloch**; "Pure" (RCA) by the **Primitives**; "The Sensual World" (Columbia) by **Kate Bush**; "Book Of Days" (Columbia) by the **Psychedellic Furs**; "Disco Rigido" (Fiction/PolyGram) by **Die Warzau**; "Now & Again" (Capitol) by **Grapes Of Wrath**; "Big Bang!" (Geffen) by **Fuzzbox**; "Strange Angels" (Warner Bros.) by **Laurie Anderson**; and "Change" (I.R.S.) by **The Alarm**.

A BIG BEAT: Preset Vision is a London-based company known for its production of European video compilations (i.e. Telegenics, Rockamerica) for DJ and club use that is currently looking to establish itself in the U.S. In addition to its music video titles, the company offers a great variety of ambient clips, vintage commercials, and more. For more information on how to receive Preset Vision International's monthly 90-minute reels in

the States, contact **Gary Steinberg** at 2267 Alta Vista Drive, Vista, Calif. 92084, or phone 619-726-1303.

UNDER A GROOVE: Briefly on the singles scene, steer your turntables toward: "The Line Between The Devil's Teeth" (Beggars Banquet/RCA) by **Peter Murphy**; "Kooler Than Jesus" (Wax Trax, 312-252-1000) by **My Life With The Thrill Kill Kult—very cool**; "Zobi LaMouche" (Sire) by **Les Negresses Vertes**, which is like the **Gipsy Kings** revisited; the cheery alternative dance/pop of **Play Haus**' "Want Your Soul Tonight" (Marlboro Music/BMG Germany, or phone: 212-627-5195); the domestic 12-inch of "Singing In The Shower" (Virgin) by **Les Rita Mitsouko & Sparks**; the ominous three-song EP "Standing

There" (Geffen) from **Siouxsie**-offspring the **Creatures**; "Rubber Glove Seduction" (Wax Trax) by **PTP**; "Utopia" (Wax Trax) by **Greater Than One**; "Hallucination Generation" (Nettwerk) by the **Gruesome Twosome**; and a fave, "Etienne" (Capitol), by stylish French diva **Guesch Patti**.

L'L PIECES: Sparks have completed the soundtrack to a forthcoming film written and produced by **Larry Wilson** ("Beetlejuice") based on Japanese comics called "Mai, The Psychic Girl" . . . **Mark Kamins** has produced cuts for **Ajax's Wax Trax** debut and **Ofra Haza's** "If I Could Fly" and remixed **Larry Tee's** "What Am I Gonna Do."



A Little Respect. Erasure takes the pleasure of introducing Deborah Harry recently at alternative Long Island, N.Y., nightspot Malibu. Harry was one of many Warner Bros./Sire/Reprise recording artists who performed that evening at a party hosted by WDRE New York. (Photo: Chuck Pulin.)

'Shadows' Brighten Xymox's Career PolyGram Marketing Adds Pop To Dance Band

BY JIM BESSMAN

NEW YORK Xymox's alternative/dance music has long been as enigmatic as the U.K.-based (by way of Holland) trio's name. But with its Wing/PolyGram debut "Twist Of Shadows" now surpassing the 100,000 sales mark, Xymox is being understood well beyond its arty 4AD indie label roots.

In fact, the remarkable sales increase (Xymox's previous albums—1985's "The Clan Of Xymox" and 1987's "Medusa"—each sold less

than a reported 20,000) has emboldened PolyGram to attempt springing "Twist Of Shadows" new third single, "Imagination," onto pop radio.

John Brodey, Polydor senior VP of promotion, credits both Xymox's reputation as a European cult act and a built-in domestic fan base dating back to when the group was called **Clan Of Xymox** for its burgeoning stateside success.

This in mind, PolyGram VP of artist development **Dane Venable** notes that the same "esoteric" 4AD album artwork was employed to maintain continuity and the group's artistic integrity. Meanwhile, an unusual "low-ball" marketing approach has paid off handsomely in the end.

Instead of "hying" the Spring album release with the customary sales pitch, PolyGram simply shipped it, barely noting its inclusion of the dance hit "Obsession," which went to No. 12 on Billboard's Club Play Chart and Top 20 on Billboard's Modern Rock chart.

"We initially shipped 20,000," says Venable. "Then three weeks later we doubled that off reorders. Suddenly the field guys started going, 'Wait! What's going on?,' since there was no commercial airplay and we hadn't kicked in at college yet. Then 'Obsession' hit at the clubs and we did another 20,000 when the tour started."

Xymox's approximately 40-city U.S. summer tour proved a major sales spur, according to Venable, selling out 65%-75% of venues. The outfit's second single "Blind Heart" recently went top 10 on Billboard's Club Play chart.

Currently promoting "Twist Of Shadows" in Europe, Xymox's voca-

list/guitarist/keyboardist **Ronny Moorings** also points to U.S. fan support as catalysts for the ultimate breakthrough. "A lot of people came to the shows who were hardcore fans from the start," says Moorings. "They knew all the material from the first albums and could easily spot the new ones."

Concedes Venable, "The biggest help was our branch product development reps, who had been calling alternative retailers all day long since April. At 100,000, the time was right to take a more commercial profile. Until then, we were quiet as a whisper while the alternative and dance audience solidified."

"It's a testament to how big they are in their own alternative radio and dance club arenas," says Brodey, noting that the retail activity generated finally pointed to Xymox's mainstream radio potential.

"Three years ago, Xymox was absolutely too moody," he adds. "But radio's perception of what will fly has changed enough that you can go to [pop radio] with something you never thought of selling there before. It seems obvious now, but few thought a group as far out as **Guns N' Roses** could go the extra step."

Moorings explains that "Twist Of Shadows" was the first Xymox album to be produced outside the band and, as such, is "much cleaner, more defined, and 'accessible,' for lack of a better word."

But **Moorings** also agrees with **Brodey's** assessment of there being "more room" in the U.S. for alternative bands than in the past, and likewise credits college radio for its support.

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Texas Takes New York. After playing for an SRO crowd at the Bottom Line in New York, before an audience that included Dan Reed of the Dan Reed Network and Curt Smith of Tears For Fears, the Scottish band Texas met with executives from PolyGram Records. Pictured, from left, are Jim Caparro, senior VP of sales and branch distribution; president and CEO Dick Asher; Texas guitarist Ally McErlaine; David Leach, senior VP, Mercury promotion; singer Sharleen Spiteri; Dane Venable, VP of artist development; bassist John McElhone; and drummer Stuart Kerr.

Eurythmics Open Low-Key U.S. Tour Band Stresses Spontaneity Over Glitz

BY DAVID WYKOFF

BOSTON At a time when grandiose concert staging is the norm, the Eurythmics, who opened their U.S. tour Nov. 7 at the Centrum in Worcester, Mass., are once again running against the tide.

"We very much want to focus on the strength of our live performances, and we've really stripped things down to not much more than the musicians and the audience," says lead singer Annie Lennox about their unadorned stage set and basic lighting and reduced ticket prices.

"Obviously, we take a risk of not dazzling people with lights and gimmicks, but what we want is that cru-

cial element of spontaneity, along with the exchange between performers and audience that can take us in whatever direction we like," she says.

The music takes chances as well, notes Lennox. She and musical partner Dave Stewart have integrated the acoustic duet performances they do on promotional stops into the concert show. "We have a certain section of the set where we play acoustically, and it's always exciting to see how the audience picks up on songs such as 'Here Comes The Rain' and 'Would I Lie To You' when it's only my voice and David's acoustic guitar," she says.

The current tour, now scheduled to reach Japan by year's end, sup-

ports the duo's new album, "We Too Are One" on Arista Records, their first since leaving RCA after the commercial disappointment of "Savage" last year.

"We couldn't help but be upset with the situation as it stood," says Lennox. "Our international following greatly outweighed that here in America, and it seemed that we were at odds with the American record company and audience in many more ways than we should've been." They remain affiliated with BMG worldwide, which Lennox notes "has been a fruitful and successful relationship."

In the U.S., says Lennox, "so far Arista has been very enthusiastic, (Continued on page 35)

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Paul McCartney Befriends The Earth; E Street Band Options; Albany Rocks

"WE'D LIKE TO SAY something [with this tour] other than 'buy this soft drink,'" Paul McCartney said last August, explaining why his worldwide tour, which opens its U.S. leg in Los Angeles Thursday (23), will provide a platform for Friends Of The Earth.

"It's an enormous opportunity, literally on a global scale, to spread the word," says spokesman John Bell, noting that FOE has chapters in 38 nations, focused on such concerns as deforestation, ozone depletion, and global warming.

The tour tie-in was McCartney's idea, coordinated by his management and FOE in the U.K. After the tour was announced, McCartney reached a sponsorship deal acceptable to FOE with Visa. That deal, and additional U.S. dates, will be announced by McCartney at a press conference in L.A. Nov. 27.

"Clearly the best thing [environmentally aware musicians] can do is inspire people" with their music, says Bell.

But that is not all they can do. Concerned artists ought to be familiar with the Valdez Principles of corporate responsibility toward the environment—and how they might apply to the day-to-day practices of the music business.

Established earlier this year by a broad coalition of environmental groups and investors controlling more than \$100 billion in assets, this 10-point code calls upon corporations to strive toward the elimination of pollutants, like those used in making plastic packaging; to recycle such common resources as office paper; to conserve energy in business practices; to appoint environmentally sensitive board members; and more.

McCartney's support of Friends Of The Earth is laudable. But such gestures will be far more rewarding when performers pressure their own industry to tackle environmental tasks closer to home than the ozone.

E STREET BEAT: Bruce Springsteen has told his longtime colleagues in the E Street Band they're free to pursue outside projects, a spokesperson for the rocker confirms. With his recording plans open—and the possibility he'll experiment with other musicians in the studio—Springsteen sat down with his band mates to let them know their options are open. No word what Springsteen's next move will be, or when he expects to record. The Beat doubts the E Streeters, meanwhile, will have trouble finding work.

NEW YORK'S CAPITAL city played host to the first Albany New Music Expo Nov. 8-9, drawing some 2,500 people to showcases by 40 original area acts at four ven-

ues: Pauly's Hotel, QE2, Bogies, and Justin's. Unlike other talent fests, the New Music Expo stressed performances over panel discussions. Organizer Dan Griffin, head of Wanga Records, declared the event a success, noting that reps from MCA, Atlantic, Island, Elektra, Capitol, and SBK Records attended to hear the likes of Even The Odd, Home, Delta Rays, doubtingthomas, Colourforms, Dirty Face, and Stomplistics.

ON THE ROAD: Billy Joel will open his "Storm Front" tour Dec. 6 at the Centrum in Worcester, Mass. ... Cream rises again. Or at least two-thirds of the group has. Jack Bruce and Ginger Baker will team up on tour to promote Bruce's new Epic solo release. The lineup also will feature bassist Bernie Worrell and young guitar ace Blues Saraceno ... Clint Black and the Nitty Gritty Dirt Band will perform during this year's Macy's Thanksgiving Day Parade in New

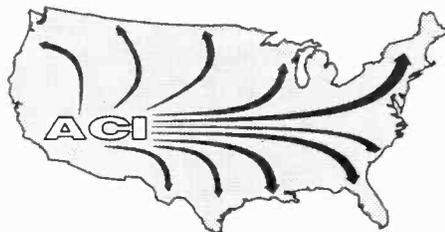
York ... Following the success of the Jefferson Airplane reunion tour, Electric Hot Tuna, featuring Jorma Kaukonen, his brother Peter, and Jack Casady, will begin a swing of dates Wednesday (22) at the Iron Horse in Northampton, Mass. ... Marianne Faithful will record a performance at St. Ann's Church in Brooklyn, N.Y., with Hal Willner producing, for an upcoming album.

ON THE BEAT: Rhythm & Blues Foundation award-ee Ruth Brown just about brought the house down at the foundation's award ceremony in Washington, D.C., where the first cash honorariums were bestowed on several R&B pioneers. The teary-eyed Brown hinted that the crowd would soon "see the real Ruth Brown" because, she said, "these eyelashes are about to fall off" ... Skipper Lee Frazier, longtime DJ and owner of KCOH in Houston, will stage a fund-raiser Thanksgiving evening for the Citywide Club of Clubs, which aids the homeless and provides youth counseling and drug rehabilitation. Contact: 713-666-9689.

REAL COOL CAT: The Beat offers a heartfelt apology to Bernk, the pet cat of Paul Westerberg of the Replacements. Bernk was featured in a video acceptance sent by the band to the CMJ New Music Awards last month. Due to fuzzy viewing of the clip by this writer, the cat was misidentified in a story on the awards as, yes, a pig. Bernk's feline feelings were hurt and the Beat regrets the error.

Assistance in preparing this column was provided by Bill Holland in Washington, D.C., and Michael Eck in Albany, N.Y.

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Albert Collins Is (Hands Down) The Top Award-Taker Blues Foundation Hands Out The 'Handys'

BY RICK CLARK

MEMPHIS Guitarist Albert Collins was named blues entertainer of the year and garnered honors in four other categories at the 10th annual Blues Awards show staged here Nov. 5. The "Handy" awards, named for blues popularizer W.C. Handy, were bestowed by the Blues Foundation as the culmination of the three-day '89 Blues Summit.

"Blues has to speak to an audience, not in a nostalgic way, but in a rooted way," Alligator Records president Bruce Iglauer said during the gathering. The awards show drew a host of top blues performers and an audience of 1,400.

Collins cleaned up at the ceremony, receiving the award for contemporary male blues artist of the year, blues instrumentalist of the year, and blues band of the year. He shared a fourth award with Robert Cray and Johnny Copeland for the Alligator album "Showdown," which was voted into the Blues Hall of Fame for classics among blues albums. Collins was not present to accept his awards due to a reported flight delay. Other albums inducted into the Blues Hall of Fame included "Live On Maxwell Street—1964" from Robert Nighthawk on Rounder; "Right Place, Wrong Time" from Otis Rush on Hightone; and "The World's Greatest Blues Singer" from Bessie Smith on Columbia Records.

Etta James was named the contemporary female blues artist of the year, breaking Koko Taylor's nine-year hold on that title.

Another surprise was the winner in the contemporary-album-of-the-year category. That award went to the rerelease of Albert King's classic 1970 Fantasy Records recording, "Blues At Sunrise." It beat Etta James' strong release, "Seven Year Itch," produced by Barry Beckett, and Willie Dixon's "Hidden Charms."

However, "The Chess Box Willie Dixon," produced by MCA's Andy McKaie, won vintage or reissue U.S. blues album of the year. He was also honored as the first national blues treasure, a new award intended to "pay tribute to uniquely influential" blues artists.

A tribute was also given to the late piano genius Phineas Newborn Jr. State Sen. Steve Cohen and Irvin Salky presented the memorial to Rose Newborn, Phineas' mother.

Robert Cray's recording of "Don't Be Afraid Of The Dark," written by Dennis Walker, was named both blues single of the year and blues song of the year.

John Lee Hooker and Queen Ida were honored as the top traditional male and female blues artists of the year, respectively. "Gateway To The Delta" by James Son Thomas won traditional blues album of the year (U.S. or foreign).

Contemporary blues album of the year (foreign) went to "Blues At The Top" by Buster Benton. Big Walter's "Mouth Harp Maestro" took the vintage or reissue album of the year (foreign) award.

Sam Myers received blues vocalist of the year while James Cotton's harmonica and Katie Webster's piano-playing led those artists to share the

award for blues instrumentalist of the year in the miscellaneous category.

Memphis Slim, Robert Jr. Lockwood, and Clifton Chenier were inducted into the Blues Hall of Fame and writer Peter Guralnick won Hall of Fame honors for classics of blues literature for his indispensable volume "Feel Like Going Home."

A Keeping Blues Alive award was

presented to Benson & Hedges for sponsoring blues festivals in Atlanta, Dallas, and New York.

Even though there were some no-shows, the Handy Awards had its share of strong live performances, including Denise LaSalle, Roy Rogers, Joyce Cobb, Don McMinn, Booker T. Laury, Saffire—The Uppity Blues Women, Katie Webster, Cephas & (Continued on page 35)

Hunter & Ronson, Finally

BY CHRIS MORRIS

LOS ANGELES "We're like brothers, me and Mick," says vocalist Ian Hunter of band mate Mick Ronson. "We can't seem to get rid of each other."

Indeed, the Hunter-Ronson pairing has been a long-lived one. Ronson, who gained renown as the guitarist in David Bowie's Spiders From Mars during the '70s, played with a late edition of Hunter's great British band Mott The Hoople and guested on some of Hunter's solo recordings; they toured the U.S. together in the late '70s.

Ronson also co-authored "Just Another Night," a hit from Hunter's "You're Never Alone With A Schizophrenic," released in 1979. "Mick was there when I wrote 'Once Bitten Twice Shy' [a recent hit in a cover version by Great White], but he was just doing the coffee," Hunter says with a chuckle.

It was not until this year that the duo formalized their musical relationship on record, with the release of an album with the pun-laden title "Y U I Orta" on Mercury Records. The disk, currently climbing on the Top Pop Albums chart, has produced a top 30 album rock track, the typically anthemic Hunter composition "American Music."

James McMurtry's Debut Album Is Finding Favor An Upbeat Story Of Downbeat Tales

BY RANDALL BEACH

NEW HAVEN, Conn. In his low-key, understated manner, James McMurtry conveys astonishment that an album full of downbeat tales about desperate, lonely people in small towns has been so well-received and so energetically promoted.

"I'm surprised by the push the record company gave it," he says of Columbia Records' support for his debut effort, "Too Long In The Wasteland." "I didn't think they'd be so into it."

The 27-year-old singer sat backstage at Toad's Place in New Haven, Conn., stringing his guitar but not strung out despite a series of one-night stands nationwide, opening dates for fellow Texans Nanci Griffith and Jerry Jeff Walker, as well as Arlo Guthrie and the Bodeans.

Asked to describe his audience, McMurtry shrugs and says, "Most of them seem to have beards."

McMurtry's single "Painting By Numbers" has seen significant airplay on album rock stations and a clip of the track aired on MTV. Alternative stations are highlighting the rest

Hunter says he has wanted to assemble a formal unit with Ronson for many years. Efforts to establish a band in 1975, recalls Hunter, were frustrated "by different managers and labels . . . We've just never been able to do it up until this."

He credits the impetus for the reunion to Ronson, who approached his longtime colleague with the idea of an album and tour.

Hunter and Ronson cut "Y U I Orta" in 40 days with producer Bernard Edwards. Hunter, who calls Edwards "my No. 1 choice," admired Edwards' work on Power Station's album.

"He's a 'less-rather-than-more' merchant," Hunter says of Edwards. "He doesn't color—in the end, no amount of crayons will help."

According to Hunter, Mercury will follow "American Music" at radio with a second emphasis track, "Women's Intuition."

The pair began a U.S. tour in late October, including a concert in Cleveland to benefit the Rock and Roll Hall of Fame. The band, which is composed of bassist Pat Kilbride, keyboardist Howard Helm, and drummer Mo Potts, will end its initial U.S. stint in December. After a European leg that begins in January, the group will return to the States for a second siege.

of the album, slices of life showing a fine eye for detail and subtle humor. This is reminiscent of his father, novelist Larry McMurtry ("The Last Picture Show").

Ironically, his father's aborted screenplay project with John Mellencamp led to the proverbial big break: an opportunity to have Mellencamp produce his album. The younger McMurtry gave his father a tape of his songs to hand to Mellencamp. Soon afterward, Mellencamp called and asked, "Do you want to make a record?"

McMurtry has lived an itinerant life as a bartender, teacher's aide, cattle raiser ("I didn't make much of a cowboy; I don't like cows"), and piano player in an Alaskan roadhouse. Now he is relatively settled, having married and moved to Austin, Texas, where his wife attends college. "This way she can get a real job and support me," he says.

Plans call for McMurtry to continue promoting the album on the road, adding a band as he moves from opening act to headliner in smaller venues.

DEL FUEGOS REFUEL

Granted a second life with a new lineup, a new label, and a charting album, Boston's Del Fuegos look to put some tough times behind them.

"The last couple of years were the longest and most difficult, musically and otherwise," says singer and songwriter Dan Zanes, recalling a two-year period where in the band lost its guitarist and drummer and backed out of a foundering label deal. "But, it did make for some good songs," he adds.

According to Mark Eichner, talent and A&R manager at RCA, the Nipper machinery moved quickly when he discovered that the quartet was free from its Warner/Slash contract.

"I'd always been a big fan of the band, and I ran right over to talk to Bob [Buziak, president of RCA Records] when I knew they were available," says Eichner. He sent the band to Woodstock, N.Y., with producer David Thorner to record its RCA debut last summer.

The resulting album, "Smoke In The Fields," features contributions from fellow Beantowners Magic Dick and Seth Justman, ex of the J. Geils Band, and already has climbed higher on the Top Pop Albums chart than any previous release by the band. The first single, the autobiographical "Move With Me Sister," has scored on the Album Rock Tracks and Modern Rock Tracks charts. And the band hit the road this month playing clubs, planning to "tour as long and hard as we can," says Zanes.

DAVID WYKOFF

PAUL'S PERSPECTIVE

One of Australia's best songwriters, Paul Kelly seems to be suffering a fate typically reserved for artists best known as "critics' favorites." While album after album wins rave reviews, consumers have largely ignored the man.

Kelly's latest, "So Much Water So Close To Home" on A&M, has yet to make its mark at radio or retail. But the record, his third domestic release, recorded with his band the Messengers, contains what many feel is his best work to date.

Most noticeable on the album is the lyrical stance Kelly has taken on several tracks—including "South Of Germany" and "Everything's Turning to White"—written from a woman's perspective.

"I'm not really sure why I did it," he says. "I've been asked over the last couple of years by various women in Australia to write for them, and that got me thinking along those lines. It's not that uncommon. In literature, it's quite normal for male writers to write stories from the point of view of a woman, or women writers to write from the point of view of a man. It happens a lot in folk music as well.

"The song is the thing, not the singer. I've always written a lot

of my songs in character, so writing in the character of a woman is an extension of that."

Indeed, one of Kelly's better-known songs lately seems to have taken on its own character. "Dumb Things," originally the lead track from his last album, "Under The Sun," may ultimately be the song that breaks him in the States. Not only has it appeared on the "Young Einstein" soundtrack, but the new hit film "Look Who's Talking" features it prominently.

DAVE DIMARTINO

MAKING A BIG NOISE

Forget politics, trips to the moon, or existential dada-isms in the songs from Atco's Big Noise. Lead singer and chief writer Anthony Fenelle admits that "there's no serious game plan—the thing I really know about is love."

"We were just trying to find another angle," he says of the band's stone soul attack on its debut album, "Bang!" "Love songs are usually 'You hurt me so bad.' This takes another angle, a lot harder."

Hard is something Big Noise knows a thing or two about. The seven-man band hails from Birmingham, England, where they were "really into Led Zeppelin and Black Sabbath, and started to progress into Iron Maiden," says Fenelle. But there was no real conviction to the band's adventures in that genre, he admits, leading to a collective decision to follow a pop course.

Because everyone in England thought the band sounded American, a trip to the U.S. was the next logical step. Using the last of its management company's cash, the band took an all-or-nothing approach, setting up a New York showcase last fall for several labels. The newly revived Atco submitted the winning bid.

The sound of "Bang" may be familiar to chart followers, with production by Elliot Wolff, whose recent work includes Paula Abdul's hits "Straight Up" and "Cold Hearted."

"He didn't change us; he created the Big Noise sound," Fenelle says. The group's first single, "Name And Number," is rising up the Hot 100 Singles chart. "But we're not a studio band," says Fenelle. "When we get out live, we kick. This album was not the amassing of samplers and computers. We are a live band. You have to check it out."

After completing a promotional tour of the States this fall, Big Noise plans on a performing swing in early 1990. BRUCE HARING

Alternative music fans in Czechoslovakia were treated to a concert by Erasure in a Prague arena . . . see page 67

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TALENT

BACKSTAGE WITH THE STONES



Waiting on some friends, Mick Jagger was greeted at the Rolling Stones shows in Los Angeles by a host of celebs. Pictured, from upper left, are Michael Douglas; Meryl Streep's husband, Don Gummer and their son Henry; Anjelica Huston; Jagger, Richard Baskin; Barbra Streisand; Streep; and Jagger's beau Jerry Hall. (All Photos: Paul Natkin/Photo Reserve).

Bruce Springsteen photo left, who knows a thing or two about stadium rock tours, attended one Stones show in L.A. with Patty Scialfa and met Jagger afterward. Springsteen returned for a second night with former E Street guitarist Steve Van Zandt.

David Eowie greeted Keith Richards, below, right, at the L.A. dates—and later got into a scuffle with Guns N' Roses' Axl Rose.



Back in New York, Keith Richards took time to greet Scott Muni of WNEW-FM at the Hard Rock Cafe to help celebrate the station's 22nd anniversary.



AB BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
THE ROLLING STONES LIVING COLOUR	British Columbia Place Stadium Vancouver, British Columbia	Nov. 1-2	\$3,065,058 (\$3,579,908 Canadian) \$32.50	110,591 sellout	BCL Group
BARRY MANLOW	Wang Center for the Performing Arts Boston	Oct. 30- Nov. 3	\$576,522 \$35.75/\$33.25/ \$29.25/\$29.10	17,344 20,300 sellout	Don Law Co.
STEVIE RAY VAUGHAN & DOUBLE TROUBLE/JEFF BECK	Madison Square Garden Center New York	Nov. 11	\$417,713 \$22.50	18,565 sellout	Ron Delsener Ent.
EURHYTHMICS UNDERWORLD	SkyDome Toronto	Nov. 3	\$323,151 (\$376,794 Canadian) \$24.75	15,224 sellout	Concert Prods. International
RICHARD NADER'S ROCK & ROLL REVIVAL SPECTACULARS: CHUCK BERRY, BO DIDDLEY RONNIE SPECTOR, JAY BLACK & THE AMERICANS THE COASTERS, JOHNNY MAESTRO & THE BROOKLYN BRIDGE FIVE SATINS, THE SKYLINERS FREDDY PARRIS, BOBBY COMSTOCK'S BAND	Madison Square Garden Center New York	Nov. 3	\$298,254 \$27.50/\$25	12,473 15,000	Madison Square Garden Enterprises
NEW KIDS ON THE BLOCK SWEET SENSATION DINO	Buffalo Memorial Auditorium Buffalo, N.Y.	Nov. 9	\$265,554 \$18.50/\$17.50	14,925 sellout	Metropolitan Entertainment
MARLBORO COUNTRY MUSIC TOUR: ALABAMA MERLE HAGGARD RICKY VAN SHELTON RESTLESS HEART	Palace of Auburn Hills Auburn Hills, Mich.	Nov. 4	\$260,554 \$18.50	14,084 sellout	Metropolitan Entertainment Cellar Door Prods.
STEVIE RAY VAUGHAN & DOUBLE TROUBLE/JEFF BECK JEFF HEALEY BAND	SkyDome Toronto	Nov. 2	\$257,360 (\$300,339 Canadian) \$25.50	11,778 15,000	Concert Prods. International
MARLBORO COUNTRY MUSIC TOUR: ALABAMA BARBARA MANDRELL RICKY VAN SHELTON RICKY SKAGGS	Capital Centre Landover, Md.	Nov. 9	\$256,099 \$20/\$18.50	12,880 14,000	Cellar Door Prods.
MARLBORO COUNTRY MUSIC TOUR: ALABAMA GEORGE STRAIT RICKY VAN SHELTON RESTLESS HEART	Rosemont Horizon Rosemont, Ill.	Oct. 22	\$215,017 \$18.50	11,120 sellout	Metropolitan Entertainment Jam Prods.
JETHRO TULL IT BITES	Meadowlands Arena East Rutherford, N.J.	Nov. 9	\$195,328 \$18.50/\$17.50	11,452 14,533	Metropolitan Entertainment
STEVIE RAY VAUGHAN & DOUBLE TROUBLE/JEFF BECK	The Spectrum Philadelphia	Nov. 7	\$177,900 \$18.50/\$16.50	9,926 12,000	The Concert Co.
GEORGE STRAIT BILLY JOE ROYAL BAILLIE & THE BOYS	Myriad Convention Center Oklahoma City, Okla.	Nov. 3	\$177,765 \$17.50	10,158 sellout	Varnell Enterprises
BUDDY HACKETT SANDY HACKETT	Westbury Music Fair Westbury, N.Y.	Nov. 3-5	\$169,512 \$22.50	8,610 sellout	Music Fair Prods.
NEW KIDS ON THE BLOCK SWEET SENSATION DINO	Rochester Community War Memorial Rochester, N.Y.	Nov. 10	\$151,031 \$18.50/\$17.50	8,813 sellout	Metropolitan Entertainment
JETHRO TULL IT BITES	Palace of Auburn Hills Auburn Hills, Mich.	Nov. 6	\$141,821 \$18.50	7,666 12,000	Cellar Door Prods. Belkin Prods.
EURHYTHMICS UNDERWORLD	Radio City Music Hall New York	Nov. 13	\$138,388 \$25/\$22.50/\$20	5,874 sellout	Radio City Music Hall Prods.
GEORGE STRAIT BILLY JOE ROYAL BAILLIE & THE BOYS	Mid-South Coliseum Memphis	Nov. 4	\$122,553 \$17.50	7,003 8,250	Varnell Enterprises
THE JUDDS JONATHAN EDWARDS	Holiday Star Theatre Merrillville, Ind.	Nov. 12	\$112,930 \$18/\$16	6,599 6,800	
R.E.M. PYLON	Macon Coliseum Macon, Ga.	Nov. 11	\$108,850 \$17.50	7,083 sellout	Brusco-Barr Presents
HOWIE MANDEL LOU DINOS	Valley Forge Music Fair Devon, Pa.	Nov. 4	\$104,041 \$22.50	5,453 5,864	Music Fair Prods.
R.E.M. PYLON	Fox Theatre Atlanta	Nov. 13	\$100,372 \$23	4,364 sellout	Brusco-Barr Presents
REBA McENTIRE CLINT BLACK RICKY VAN SHELTON	Knoxville Civic Coliseum Knoxville, Tenn.	Nov. 5	\$97,350 \$16.50	5,900 6,100	Starstruck Promotions
MITTY GRITTY DIRT BAND/DOUG & THE SLUGS	Saskatchewan Place Saskatoon, Saskatchewan Canada	Oct. 31	\$88,866 (\$103,796 Canadian) \$20/\$18	5,384 6,000	Key Promotions

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TALENT

TALENT IN ACTION

**NEW KIDS ON THE BLOCK
DINO, SWEET SENSATION**
Memorial Auditorium
Buffalo, N.Y.

DANCE MUSIC MARATHON aptly describes this blockbuster concert Nov. 9. Despite the expected hype surrounding Columbia Records' New Kids On The Block, the five teens from Boston displayed considerable talent and potential staying power. A credit to Svengali producer/songwriter Maurice Starr, the Kids notched a convincing 90-minute set packed with energy and memorable musical moments.

Highlights from the heartthrob quintet's show included hits from their debut album, the 5-million-selling follow-up, "Hangin' Tough," and the current release, "Merry Merry Christmas." After the first two tunes were lost in the din of 16,000 screaming fans and an overloaded sound system, the top 10 smash "Didn't I (Blow Your Mind)" and "You've Got It (The Right Stuff)" anchored the rest of the repertoire. Surprisingly, two consecutive medleys of earlier bubblegum music and holiday songs also worked well, including a cover of the Jackson Five ballad "I'll Be There," "The Christmas Song," and "Missing You Come Christmas."

Jordan Knight's smooth falsetto led the vocal dynamics, followed closely by Joe McIntyre's soulful efforts and Jon Knight's shy but solid singing. Danny Wood and Donnie Wahlberg rounded out the phrasing.

The Kids' band was top-notch, led by drummer Derrick Antunes' punctuated rhythms, and flavored by keyboardists Yasco Kabuto and Kevin Antunes, bassist David Dyson, and guitarist Rob Sachs. Knight took a brief spin on keys as the only instrumental attempt by a New Kid. "Cover Girl" and "Hangin' Tough" closed the set amid Dale Daucette's impressive lighting design and the Kids' street-dancing choreography.

The second leg of their Sold Out Tour began here and will continue through March of 1990.

Opening acts Dino and Sweet Sensation provided the necessary ingredients as warm-up acts. Showcasing his 4th & B'way album "24/7" and the hit "Sunshine," Dino and his five-man "Mod Squad" band and two black breakdancers worked hard during a five-song set.

Top 40 hits "Hooked On You" and "Sincerely Yours" scored best on 20

EURHYTHMICS STRESS SPONTANEITY

(Continued from page 32)

and they want to prove that they can do something for us."

The new album is a departure for Lennox and Stewart in a number of ways. "Its sensibility is more optimistic than our previous albums," says Lennox, "though it still has the sting that's characteristic of all of our music."

The input of co-producer and friend Jimmy Iovine is another Eurhythmics first. "I think that Jimmy's biggest contribution was in setting the tone of our time in studio, or, perhaps, keeping Dave and I

minutes of track singing by Epic's Sweet Sensation.

HANFORD SEARL JR.

**STEVIE RAY VAUGHAN
& DOUBLE TROUBLE
JEFF BECK**
WITH TERRY BOZZIO AND TONY HYMAS
The Fox Theatre, St. Louis

WHOWER DUBBED THIS double bill of Stevie Ray Vaughan and Jeff Beck "The Fire and the Fury Tour" was right about the fine performances from these two guitar-hero icons, each exhibiting his own storming style. But a show-closing jam by the two players was dropped without explanation on this fourth night of the tour, so the date fell short.

At this Oct. 29 concert, Vaughan & Double Trouble closed the bill. But many in the 4,200-plus SRO audience came for the rare chance to hear the legendary Beck.

Opening with rocking "Savoy," Beck proceeded to play eight of the nine tracks from his new Epic record, "Guitar Shop." Backed by the aggressive barrage of drummer Terry Bozzio and melodic keyboard whiz Tony Hymas, the guitarist dominated the stage with his impressive stylings. Exhibiting a broad vocabulary of tone and emotion, he disproved the axiom that you can't play instrumental music for rock fans. Beck's two encores were a tender "People Get Ready" and hot "Sling Shot."

Double Trouble opened with a perfunctory version of "The House Is Rockin'" but Vaughan got down to business with "Tightrope." A showman of the highest quality and a blues guitarist with few equals, Vaughan anchored the set with five tunes from his latest Epic release, "In Step," relying on past favorites ("Superstition," "Cold Shot," and "Can't Stand The Weather") to delight older fans. The encore of his latest hit, "Crossfire," created a stir, but it was the Hendrix classic "Voodoo Chile" that got the fans on their feet, while the slow blues of "Riviera Paradise" reminded attendees why Vaughan is one of the best. But Beck was a no-show at the show's conclusion. So the duet on "Goin' Down" heard elsewhere on the tour was not to be.

BRIAN Q. NEWCOMB

**K.T. OSLIN
CLINT BLACK**
Carnegie Hall, New York

COUNTRY MUSIC HIT this famed music mecca with a double whammy

Oct. 5 as two of its brightest new lights, K.T. Oslin and Clint Black, played Carnegie Hall, demonstrating the strength, class, and diversity of their musical genre.

The sold-out Carnegie show was a poignant night for Oslin, who spent some tough years on and off Broadway, trying to reach stardom. The '80s lady was in her 40s before scoring with a string of hits, led by "'80s Ladies," that redefined the role of women in country music. Oslin delivered especially sensitive and dramatic versions of "Hold Me," "Do Ya," and the ode to emptiness "Didn't Expect It To Go Down This Way."

Her stage swagger and confident chatter underlined two basic ingredients (beyond massive doses of writing and singing talent) that helped make her a 45-year-old overnight success just two years ago. The late bloomer came off smelling like a rose, gaining laughs with the quirky ballad "I Ain't Never Gonna Love Nobody But Cornell Crawford" and a rousing encore that brought one of the most emotional moments of the night—her stunning performance of "Jealous."

RCA label mate Clint Black showed why he is the hottest newcomer in country music. Though Black would probably feel more at home playing Carnegie Deli than Carnegie Hall, he adjusted well to the overwhelming aura. Backed by a five-piece band, heavy on steel and fiddle, Black gained several standing ovations and an encore as he powered through such newly minted classics as "Killin' Time," "A Better Man," and "Nobody's Home." GERRY WOOD

BLUES AWARDS

(Continued from page 33)

Wiggins, Robert Lockwood Jr., Moseley & Johnson, Nappy Brown, John Weston, Buster Benton, Duke Robillard, and Little Milton.

In spite of grumblings within the Blues Foundation concerning the handling and preparation of the awards presentation, as well as the show's location in the cavernous Cook Convention Center, the event was more efficiently run than last year's show at the Peabody Hotel, and the sound mix was much improved.

After the conclusion of the awards presentation, most of the players put aside formalities and got down to business with the annual jam session.

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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	1	6	RANDY TRAVIS WARNER BROS. 25988 (8.98) (CD) 4 weeks at No. 1	NO HOLDIN' BACK
2	2	2	28	CLINT BLACK ● RCA 9668-1 (8.98) (CD)	KILLIN' TIME
3	3	4	6	DWIGHT YOAKAM REPRISE 25989/WARNER BROS. (8.98) (CD)	JUST LOOKIN' FOR A HIT
4	4	3	9	REBA MCENTIRE MCA 8034 (8.98) (CD)	REBA LIVE
5	5	5	58	RICKY VAN SHELTON ● COLUMBIA 44221/CBS (CD)	LOVING PROOF
6	6	6	14	KEITH WHITLEY RCA 9809 (8.98) (CD)	I WONDER DO YOU THINK OF ME
7	7	7	39	HANK WILLIAMS, JR. ● WARNER/CURB 25834/WARNER BROS. (8.98) (CD)	GREATEST HITS III
8	9	9	23	DOLLY PARTON COLUMBIA 44384/CBS (CD)	WHITE LIMOZEEN
9	10	10	40	SHENANDOAH COLUMBIA 44468/CBS (CD)	THE ROAD NOT TAKEN
10	11	15	7	SAWYER BROWN CAPITOL/CURB 92358/CAPITOL (8.98) (CD)	THE BOYS ARE BACK
11	8	8	39	GEORGE STRAIT ● MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
12	12	18	28	GARTH BROOKS CAPITOL 90897 (8.98) (CD)	GARTH BROOKS
13	13	13	15	WILLIE NELSON COLUMBIA 45046 (CD)	A HORSE CALLED MUSIC
14	16	14	27	KENNY ROGERS REPRISE 1-25792/WARNER BROS. (8.98) (CD)	SOMETHING INSIDE SO STRONG
15	15	12	27	REBA MCENTIRE ● MCA 6294 (8.98) (CD)	SWEET SIXTEEN
16	19	23	18	VERN GOSDIN COLUMBIA 45104/CBS (CD)	ALONE
17	34	43	3	THE CHARLIE DANIELS BAND EPIC 45316/CBS (CD)	SIMPLE MAN
18	18	20	59	PATTY LOVELESS MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
19	24	27	23	LORRIE MORGAN RCA 9594-1 (8.98) (CD)	LEAVE THE LIGHT ON
20	14	11	82	RODNEY CROWELL COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
21	17	16	24	K.D. LANG & THE RECLINES SIRE 25877/WARNER BROS. (8.98) (CD)	ABSOLUTE TORCH AND TWANG
22	23	22	6	HIGHWAY 101 WARNER BROS. 25992 (8.98) (CD)	PAINT THE TOWN
23	21	19	62	K.T. OSLIN ▲ RCA 8369 (8.98) (CD)	THIS WOMAN
24	22	21	27	NITTY GRITTY DIRT BAND UNIVERSAL 12500/MCA (10.98) (CD)	WILL THE CIRCLE BE UNBROKEN, VOL. II
25	20	17	31	THE JUDDS ● CURB/RCA 9595/RCA (8.98) (CD)	RIVER OF TIME
26	26	26	40	ALABAMA ● RCA 8587-1 (8.98) (CD)	SOUTHERN STAR
27	28	30	131	RANDY TRAVIS ▲ ³ WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
28	25	25	75	KEITH WHITLEY ● RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
29	27	28	38	BILLY JOE ROYAL ATLANTIC AMERICA 91064/ATLANTIC (8.98) (CD)	TELL IT LIKE IT IS
30	29	29	69	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
31	31	31	66	THE JUDDS ▲ RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
32	32	34	5	ANNE MURRAY CAPITOL 92072 (8.98) (CD)	GREATEST HITS, VOL. II
33	30	24	31	KATHY MATTEA MERCURY 836 950 1 (CD)	WILLOW IN THE WIND
34	73	—	2	RODNEY CROWELL COLUMBIA 45242/CBS (CD)	KEYS TO THE HIGHWAY
35	36	39	5	RANDY TRAVIS WARNER BROS. 25972 (8.98) (CD)	AN OLD TIME CHRISTMAS
36	33	32	9	THE OAK RIDGE BOYS MCA 42311 (8.98) (CD)	AMERICAN DREAMS
37	35	35	13	TANYA TUCKER CAPITOL 91814 (8.98) (CD)	GREATEST HITS
38	37	36	15	MARY CHAPIN CARPENTER COLUMBIA 44228/CBS (CD)	STATE OF THE HEART

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	39	37	119	PATSY CLINE ▲ ² MCA 12 (8.98) (CD)	GREATEST HITS
40	38	33	20	RICKY SKAGGS EPIC 45027/CBS (CD)	KENTUCKY THUNDER
41	45	67	3	THE STATLER BROTHERS MERCURY 838 231-1 (CD)	STATLER BROTHERS LIVE - SOLD OUT
42	44	45	196	ALABAMA ▲ ³ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
43	40	40	179	RANDY TRAVIS ▲ ² WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
44	43	47	6	NANCI GRIFFITH MCA 6319 (8.98) (CD)	STORMS
45	47	41	113	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
46	53	—	2	THE KENTUCKY HEADHUNTERS MERCURY 838 744-1 (CD)	PICKIN' ON NASHVILLE
47	49	46	94	VERN GOSDIN COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
48	41	38	142	RICKY VAN SHELTON ▲ COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
49	56	61	5	PAUL OVERSTREET RCA 9717-1 (8.98) (CD)	SOWIN' LOVE
50	42	44	20	MERLE HAGGARD EPIC 44283/CBS (CD)	5:01 BLUES
51	46	42	121	K.T. OSLIN ▲ RCA 5924-1 (8.98) (CD)	80'S LADIES
52	61	48	60	RESTLESS HEART RCA 8317-1 (8.98) (CD)	BIG DREAMS IN A SMALL TOWN
53	51	59	4	MARTY STUART MCA 42312 (8.98) (CD)	HILLBILLY ROCK
54	55	51	210	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
55	52	53	22	SUZY BOGGUSS CAPITOL 90237 (8.98) (CD)	SOMEWHERE BETWEEN
56	57	52	36	ROSANNE CASH COLUMBIA 45054/CBS (CD)	HITS 1979 - 1989
57	62	49	75	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
58	48	55	6	SKIP EWING MCA 42301 (8.98) (CD)	THE WILL TO LOVE
59	54	50	36	BAILLIE AND THE BOYS RCA 8454 (8.98) (CD)	TURN THE TIDE
60	50	57	20	LIONEL CARTWRIGHT MCA 42276 (8.98) (CD)	LIONEL CARTWRIGHT
61	59	66	287	HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
62	NEW ▶	—	1	RICKY VAN SHELTON COLUMBIA 45269/CBS (CD)	SINGS CHRISTMAS
63	60	58	36	GEORGE JONES EPIC 44078/CBS (CD)	ONE WOMAN MAN
64	69	74	3	SHELBY LYNNE EPIC 44260/CBS (CD)	SUNRISE
65	58	54	17	HOLLY DUNN WARNER BROS. 25939 (8.98) (CD)	THE BLUE ROSE OF TEXAS
66	67	64	25	GARY MORRIS UNIVERSAL 76005/MCA (8.98) (CD)	STONES
67	66	56	32	STEVE WARINER MCA 42272 (8.98) (CD)	I GOT DREAMS
68	64	63	5	DANIELE ALEXANDER MERCURY 838 352 (CD)	FIRST MOVE
69	65	62	20	MICHAEL MARTIN MURPHEY WARNER BROS. 25894 (8.98) (CD)	LAND OF ENCHANTMENT
70	70	—	2	MARIE OSMOND CAPITOL/CURB 91781/CAPITOL (8.98) (CD)	STEPPIN' STONE
71	71	73	37	LYLE LOVETT MCA/CURB 42263/MCA (8.98) (CD)	LYLE LOVETT AND HIS LARGE BAND
72	63	60	23	EDDY RAVEN UNIVERSAL 76003/MCA (8.98) (CD)	TEMPORARY SANITY
73	RE-ENTRY	—	28	THE CHARLIE DANIELS BAND EPIC 38795/CBS (CD)	A DECADE OF HITS
74	72	65	12	WAYNE NEWTON CURB 10607 (8.98)	COMING HOME
75	RE-ENTRY	—	72	ALABAMA ● RCA 6825-R (9.98) (CD)	ALABAMA LIVE

○ 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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Chart Success Raises EMI Music's Country Profile

BY EDWARD MORRIS

NASHVILLE The normally low-profile division of EMI Music Publishing here has been making some very visible waves of late. So far this year, the company has had 11 No. 1 country singles and has slotted songs in three major movies. During Country Music Week in October, EMI won 10 song-achievement awards from ASCAP and nine from BMI.

In early September, following EMI's purchase of SBK Music, Celia Hill Froehlig was named VP and GM of the Southern region. A month later, EMI moved its holdings into the old Combine Music building at

35 Music Square E. Before coming to EMI, Froehlig was a creative director at Warner/Chappell, a post she earlier held at Chappell.

Following Froehlig's appointment, Jimmy Gilmer, who had been Nashville chief of SBK Music, was named VP of SBK Record Productions, Southern region. The production unit was installed at the former EMI office at 1207 16th Ave. S.

The two related operations, Froehlig says, are intended to be symbiotic: "I see [SBK Productions] as a vehicle for our writers. I hope that working closely together with the production company we can find label deals for some of our writer/artists. From the production end, if

Jimmy were to find an act whose publishing was not yet signed, we could [handle that]."

Currently, EMI has 25 writers signed, including recording artists Mary Chapin Carpenter, T. Graham Brown, Guy Clark, Michael Henderson (of the Kingsnakes), and Will Kimbrough and Sam Baylor (of Will & the Bushmen, an SBK Records act).

Movie soundtrack contributions from EMI's Nashville office include Fred Knobloch's "Brother To Brother" in "Next Of Kin" and "Gone But Not Forgotten" in "In Country"; Bobby Fields' "High Rollin'" in "In Country"; and two songs by Tony Joe White for the up-

coming Don Johnson picture, "The Hot Spot."

EMI administers White's catalog as well as the ATV collection.

In recent months, the company has purchased the Rick Hall, Fame, and DebDave catalogs, and, says

Froehlig, continues to look for lucrative deals and administration arrangements.

By the end of November, EMI will have upgraded its in-house 16-track studio to 24 tracks. It also has an 8-track facility.

Gosdin Gets Recognition From His Music 'Alone'

BY JIM BESSMAN

NEW YORK It has taken long enough, but Vern Gosdin is finally getting the recognition that industryites have long hoped for.

Buoyed by four hit singles, the 46-year-old artist's 1988 Columbia Records debut album, "Chiseled In Stone," is close to becoming his first gold record. His current follow-up album, "Alone," outpaces label projections, spurred by both the first single, "I'm Still Crazy," and the current "That Just About Does It." (The latter is also Gosdin's first video, part of a plan to raise consumer awareness of the singer.)

"We've known who Vern is, but outside of his fan base, the public hasn't," says CBS/Nashville's VP of marketing, Mike Martinovich. "Even with all his top 10 songs, he didn't have distribution or marketing until 'Chiseled In Stone.'"

That album's title track recently netted Gosdin and co-writer Max D. Barnes the Country Music Assn.'s song-of-the-year award.

Hot on the heels of its predecessor's sales and merits, "Alone" is further benefiting from a concerted company effort to move Gosdin beyond the tertiary markets where his career had essentially bogged down.

"He's always played those markets where his strengths are," notes Martinovich, pointing to Gosdin's traditional Southeastern tertiary market strongholds. "We've now embarked on a marketing tour lasting from November through Dec. 4, covering secondary markets in the mid-Central, Southwest, and Southeast. Vern's involved in a myriad of retail activities, including in-store and account visits. The objective is the secondary markets—and certain major ones—where there's already awareness and acceptance of Vern."

Foremost among the major markets is New York, where a well-attended show last month at the Lone Star Roadhouse was far more successful than a sparsely attended date last year at the Bottom Line.

"He's developing a youth cult following," says Martinovich, citing Gosdin's lyrics and "sincerity of presentation."

"He's not perceived as [being] generic country music, but [as] the real deal. Whenever you have the real deal, you have a real active music buyer."

Former New York Columbia executive Martinovich recalls strate-

gizing with Gosdin's manager, Eddie Tickner, on the day Martinovich arrived at his Nashville post a year ago. He then set up a meeting with Gosdin's agent, Buddy Lee, and also set forth a media campaign. (Besides regular CBS/Nashville publicity, Gosdin is represented by Nashville indie publicist Pam Lewis.)

"We preceded the secondary

'We've known who Vern is, but the public hasn't'

tour market dates with a press blitz," says Martinovich, adding that the label also produced promoters' radio spots and supplied ad slicks to further heighten media activity. Meanwhile, Gosdin was "ready, willing, and able to do whatever it takes" in helping the CBS field organization work with the accounts.

"It was like having a brand new label signing with a person who'd never cut a record before in his life," says Martinovich.

Gosdin maintains that the "Chiseled In Stone" album's combination of new label, new manager, and new producer (CBS/Nashville VP of A&R Bob Montgomery) virtually saved his career.

"I was at the point of quitting the business," he says of the period immediately prior to his CBS signing, when he suddenly realized the inadequacy of his previous indie label affiliations.

"I was out on the road, and a guy who made bootleg tapes to sell at truck stops came up to me and said, 'I'm a bootlegger, and I can't find any of your albums.' I said, 'Hell I'll give you one. At least somebody's got one.' You couldn't buy it, man! And I do see some now in truck stops!"

For his part, Martinovich recalls an "extremely depressing" date last May in Paducah, Ky., where CBS brought a busload of press people and surprised Gosdin at a "honky-tonk dance club where nobody cared who they were seeing."

"Next time I saw him was at Center Stage in Nashville during Fan Fair, where 1,100 came just to see and hear him. It was really gratifying to see this in less than a month."

Martinovich is also pleased that "everybody in the world" is pulling for Gosdin. "That, plus his ability and accessibility and excitement—you really can't miss."

Rumors Aside, Hot Band Enjoys Response To Latest Album Highway 101 Is Not Hitting The Skids

HIGHWAY 101 REVISITED: Countering breakup rumors, Highway 101 plans to expand its success in 1990. The rumors probably began when word came that lead singer Paulette Carlson would record a solo album and was taking off the month of November for, among other things, a wedding and a honeymoon. "This rumor has gotten completely out of hand and is simply not true," asserts the group's manager, Chuck Morris. "The group members are very excited about the response to their new album, 'Paint The Town,' and this has set the stage for a busy year ahead that they've unanimously endorsed. They want to make this very clear to the industry and to their fans."

Fresh from winning the Country Music Assn.'s top vocal group award for the second straight year, Highway 101 is also enjoying watching the progress of its fastest rising single, "Who's Lonely Now." A video boosting the record will soon be filmed in Austin, Texas, produced by Mike Merriman. Morris reports that the act's first album has reached gold-record status in Canada, and the second is close behind. With reported sales of 492,000, "Highway 101" is expected to reach gold status state-wide within a month.

101's 1990 touring schedule is shaping up as the busiest yet, maintains Morris. Tours are being booked with such acts as the Judds, Hank Williams Jr., and Reba McEntire. The road dates include plans to cultivate the Canadian market as well as fairs and parks. Highway 101's first European tour is slated for next June. A new keyboard/guitarist will be added for the tour dates. In February, the group returns to the studio to record two new songs for the "Highway 101 Greatest Hits" album to be released next summer. Sounds like a busy road ahead for Highway 101.

FROM MUSIC CITY TO THE BAY. That's the theme of two Nashville benefit performances for victims of the recent northern California earthquake. Set for Nov. 29 and 30, the shows will be staged at The Cannery from 7:30 p.m.-1 a.m. A celebrity auction will be held on one of the nights to raise additional funds for the Northern California Earthquake Relief Fund. Among those expected to perform are the Allman Brothers Band with Greg Allman and Dickey Betts, Shelby Lynne, Tracy Nelson, Pam Tillis, Paul Craft, Sonny Curtis, Randy Van Warmer, Jim Glaser, Tompall Glaser, Holly & Barry Tashian, the Sanders, Gove Scrivenor, Alex Harvey, Richard Leigh, Fred Kohler, Joe Sun, Richard Dobson, Danny Flowers, Ashley Cleveland, Chris Austin, Ralph Murphy, Curtis Wright, Vickie Carrico, John Hiatt,

Jonell Mosser, and Celinda Pink. One of the MCs will be Nashville broadcasting legend Roger "Captain Midnight" Schutt, one of the all-time great ex-night-time DJs. General admission tickets will cost \$15 per night or \$25 for both nights. Patron/sponsor tickets cost \$100 and include reserved seating, hospitality lounge with cash bar, and a catered reception and cocktail party. Door prizes will be awarded and those bringing a new child's toy worth at least \$5 will receive an additional door-prize ticket. The toys will be shipped to the Bay-area chapter of Toys For Tots in time for the holidays. Tickets will be available at The Cannery, 9 a.m.-5 p.m., and at the ASCAP and BMI offices. For further information, contact Art Sparer at 615-297-1110 or Janey Teague at The Cannery, 615-726-1374. It is a volunteer effort from the Volunteer

State—no salaries or labor fees are being paid to anyone on this project. Part of Nashville's heart is going to San Francisco and the beautiful but beleaguered northern California area.

MAILBAG: Tony Thomas, whose card carries the title "Afternoon Dude/Music Director," KMPS-FM Seattle, writes, "Just a note to say that I really enjoyed your piece on the Gatlins at the World Series. Very well written!" (Exclamation point was Thomas', believe it or not.) KMPS recently staged what turned out to be "The Contest The Long Distance Company Couldn't Handle." The station's Million Dollar Dash For Cash contest overwhelmed the phones of one long-distance carrier as some 30,000 calls hit it in one minute. The company canceled its service, but KMPS went with a new 800 number from AT&T, and the contest continued without problems. . . . Bill Munroe of the Teresa Brewer Fan Club writes that he was pleased to read in Nashville Scene that K.T. Oslin lists Brewer as one of her influences: "I collect all things pertaining to Teresa, even if it's just a mention of her name in passing. Your views on this year's CMA Awards and the televised show were indeed interesting. I agreed with you on just about everything, especially your thoughts on Rodney Crowell and George Strait. I know that Rodney's talent is very respected. Maybe next year it will be deservedly honored with awards as well. When I wrote to you a year or two ago, I probably said that your column is the first thing I turn to each week when I receive Billboard. It still is." And just for that, we'll print Munroe's address should any readers anywhere have anything collectible concerning Brewer, a major talent who has tallied 24 hits on the Billboard pop chart. Write him at 584 Prospect St., New Haven, Conn. 06511.



by Gerry Wood

Billboard® HOT COUNTRY SINGLES™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	3	14	YELLOW ROSES R.SKAGGS (D.PARTON)	DOLLY PARTON COLUMBIA 38-69040/CBS
★★ No. 1 ★★ 1 week at No. 1					
2	3	4	10	IT'S JUST A MATTER OF TIME R.PERRY (B.BENTON, B.HENDRICKS, C.OTIS)	RANDY TRAVIS WARNER BROS. 7 28841
3	6	7	12	IF TOMORROW NEVER COMES A.REYNOLDS (K.BLAZY, G.BROOKS)	GARTH BROOKS CAPITOL 44430
4	4	5	13	TIL LOVE COMES AGAIN J.BOWEN, R.MCINTIRE (B.REGAN, E.HILL)	REBA MCGENTIRE MCA 53694
5	7	8	13	THE RACE IS ON R.L.SCRUGGS, M.MILLER (D.ROLLINS)	SAWYER BROWN CAPITOL/CURB 44431/CAPITOL
6	9	12	11	TWO DOZEN ROSES R.HALL, R.BYRNE (R.BYRNE, M.MCANALLY)	SHENANDOAH COLUMBIA 38-69061/CBS
7	11	13	11	I'VE BEEN LOVED BY THE BEST D.WILLIAMS, G.FUNDIS (B.MCDILL, P.HARRISON)	DON WILLIAMS RCA 90116-7
8	10	11	13	NEVER HAD IT SO GOOD J.JENNINGS, M.C.CARPENTER (M.C.CARPENTER, J.JENNINGS)	MARY CHAPIN CARPENTER COLUMBIA 38-69050/CBS
9	12	15	10	A WOMAN IN LOVE R.MILSAP, R.GALBRAITH, T.COLLINS (D.MILLET, C.WRIGHT)	RONNIE MILSAP RCA 9027-7
10	13	16	12	THE LONELY SIDE OF LOVE T.BROWN (KOSTAS)	PATTY LOVELESS MCA 53702
11	14	17	12	OUT OF YOUR SHOES B.BECKETT (J.WOOD, P.PRYAN, S.SPIVEY)	LORRIE MORGAN RCA 9016-7
12	16	20	10	THERE GOES MY HEART AGAIN H.DUNN, C.WATERS (L.WILSON, W.PERRY, J.DIFFIE)	HOLLY DUNN WARNER BROS. 7-22796
13	15	19	13	COUNTRY CLUB G.BROWN (C.JONES, D.LORD)	TRAVIS TRITT WARNER BROS. 7-22882
14	5	6	14	ALL THE FUN J.STROUD (P.OVERSTREET, T.DUNN)	PAUL OVERSTREET RCA 9015-7
15	18	21	11	BREAKING NEW GROUND J.STROUD (C.JACKSON, J.SALLEY)	WILD ROSE UNIVERSAL 66018
16	19	22	8	WHO'S LONELY NOW P.WORLEY, E.SEAY (K.BROOKS, D.COOK)	HIGHWAY 101 WARNER BROS. 7-22779
17	20	23	9	TILL I CAN'T TAKE IT ANYMORE N.LARKIN (C.OTIS, J.BURTON)	BILLY JOE ROYAL ATLANTIC 7-8881-5
18	8	10	14	THE VOWS GO UNBROKEN (ALWAYS TRUE TO YOU) J.E.NORMAN (G.BURR, E.KAZ)	KENNY ROGERS REPRISE 7-22828/WARNER BROS.
19	21	25	9	SHE'S GONE, GONE, GONE J.BOWEN, G.CAMPBELL (H.HOWARD)	GLEN CAMPBELL UNIVERSAL 66024
20	1	2	15	BAYOU BOYS B.BECKETT (F.J.MEYERS, T.SEALS, E.RAVEN)	EDDY RAVEN UNIVERSAL 66016
21	23	29	7	IT AIN'T NOTHIN' G.FUNDIS, K.WHITLEY (T.HASELDEN)	KEITH WHITLEY RCA 9059-7
22	24	27	9	THAT JUST ABOUT DOES IT B.MONTGOMERY (M.D.BARNES, V.GOSDIN)	VERN GOSDIN COLUMBIA 38-69084/CBS
23	22	26	11	NEVER ALONE T.BROWN (V.GILL, R.CASH)	VINCE GILL MCA 53717
24	26	33	7	MANY A LONG & LONESOME HIGHWAY R.CROWELL, T.BROWN (R.CROWELL, W.JENNINGS)	RODNEY CROWELL COLUMBIA 38-73042/CBS
25	27	32	7	SIMPLE MAN J.STROUD (C.DANIELS, J.GAVIN, C.HAYWARD, T.DIGREGARIO)	THE CHARLIE DANIELS BAND EPIC 34-73030/CBS
26	30	35	8	THERE YOU ARE F.FOSTER (M.REID, K.FLEMING)	WILLIE NELSON COLUMBIA 38-73015/CBS
27	31	34	8	IT'S YOU AGAIN J.BOWEN, S.EWING (S.EWING, M.GEIGER, W.MULLIS)	SKIP EWING MCA 53732
28	29	31	8	YOU MUST NOT BE DRINKING ENOUGH E.GORDY, JR., R.L.SCRUGGS (D.KORTCHMAR)	EARL THOMAS CONLEY RCA 8973-7
29	33	36	8	WHEN IT'S GONE R.SCRUGGS, NITTY GRITTY DIRT BAND (J.FADDEN, D.SCHLITZ)	NITTY GRITTY DIRT BAND UNIVERSAL 66023
30	34	39	5	MY ARMS STAY OPEN ALL NIGHT J.CRUTCHFIELD (P.OVERSTREET, D.SCHLITZ)	TANYA TUCKER CAPITOL 79810
31	35	40	6	WHEN I COULD COME HOME TO YOU J.BOWEN (S.WARINER, R.MURRAH)	STEVE WARINER MCA 53738
32	37	41	6	DIDN'T EXPECT IT TO GO DOWN THIS WAY H.SHEDD (K.T.OSLIN)	K.T.OSLIN RCA 9029-7
33	40	42	7	IN MY EYES T.BROWN, S.SMITH (L.CARTWRIGHT)	LIONEL CARTWRIGHT MCA 53723
★★★ POWER PICK/AIRPLAY ★★★					
34	44	—	2	NOBODY'S HOME J.STROUD, M.WRIGHT (C.BLACK)	CLINT BLACK RCA 9078-7
35	36	37	9	WALK SOFTLY ON THIS HEART OF MINE THE KENTUCKY HEADHUNTERS (B.MONROE, J.LANDERS)	THE KENTUCKY HEADHUNTERS MERCURY 874 744-7
36	43	49	4	START ALL OVER AGAIN P.WORLEY, E.SEAY (C.HILLMAN, S.HILL)	THE DESERT ROSE BAND MCA/CURB 53746/MCA
37	17	1	15	BURNIN' OLD MEMORIES A.REYNOLDS (L.BOONE, G.NELSON, P.NELSON)	KATHY MATTEA MERCURY 874 672-7
38	41	43	7	MY SWEET LOVE AIN'T AROUND W.WALDMAN (H.WILLIAMS)	SUZY BOGGUSS CAPITOL 44450
39	28	30	9	IF I EVER FALL IN LOVE AGAIN J.E.NORMAN, S.DORFF (S.DORFF, G.SKLEROV)	ANNE MURRAY WITH KENNY ROGERS CAPITOL 44432
40	46	50	4	I CAN'T TURN THE TIDE K.LEHNING (M.BONAGURA, K.BAILLIE, C.BICKHARDT)	BAILLIE AND THE BOYS RCA 9076-7
41	45	46	5	IF YOUR HEART SHOULD EVER ROLL THIS WAY AGAIN B.HALVERSON, R.BENNETT (A.CUNNINGHAM, M.IRWIN)	JO-EL SONNIER RCA 9014-7
42	25	9	15	AN AMERICAN FAMILY J.BOWEN (B.CORBIN)	THE OAK RIDGE BOYS MCA 53705
43	32	14	17	LET IT BE YOU R.SKAGGS, S.BUCKINGHAM (K.WELCH, H.STINSON)	RICKY SKAGGS EPIC 34-68995/CBS
44	47	53	5	QUIT WHILE I'M BEHIND P.WORLEY, E.SEAY (B.CASWELL, V.THOMPSON)	JENNIFER MCCARTER & THE MCCARTERS WARNER BROS. 7-22763
45	50	59	4	BLACK AND WHITE R.CROWELL, R.CASH (P.SMITH)	ROSANNE CASH COLUMBIA 38-73054/CBS
46	48	51	6	BLUE BLOODED WOMAN S.HENDRICKS, K.STEGALL (JACKSON, MURRAH, K.STEGALL)	ALAN JACKSON ARISTA 9892
47	39	28	19	A BETTER LOVE NEXT TIME M.HAGGARD, M.YEARY (J.CHRISTOPHER, B.WOOD)	MERLE HAGGARD EPIC 34-68979/CBS
48	49	52	6	HARD TIMES FOR AN HONEST MAN T.BROWN (J.HOUSE, R.SERRATE)	JAMES HOUSE MCA 53731
49	51	60	4	AMY'S EYES J.BRADLEY (T.BROWN, J.PHUNT)	CHARLEY PRIDE 16TH AVENUE 70435
★★★ HOT SHOT DEBUT ★★★					
50	NEW	1	1	ONE MAN WOMAN B.MAHER (P.KENNERLEY)	THE JUDDS CURB/RCA 9077-7/RCA

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	42	24	16	HIGH COTTON J.LEO, ALABAMA (R.MURRAH, S.ANDERS)	ALABAMA RCA 8948-7
52	56	66	3	THE CENTER OF MY UNIVERSE T.BROWN (D.BELLAMY, H.BELLAMY, D.SCHLITZ)	THE BELLAMY BROTHERS MCA/CURB 53719/MCA
53	58	72	3	SHE'S GOT A MAN ON HER MIND C.WRIGHT, III, J.CHARLTON (C.WRIGHT, B.SPENCER)	CURTIS WRIGHT AIRBORNE 75746/MCA
54	NEW	1	1	STATUE OF A FOOL S.BUCKINGHAM (J.CRUTCHFIELD)	RICKY VAN SHELTON COLUMBIA 38-73077/CBS
55	NEW	1	1	WHERE'VE YOU BEEN A.REYNOLDS (J.VEZNER, D.HENRY)	KATHY MATTEA MERCURY 876 262-7/POLYGRAM
56	55	63	3	THREE DAYS G.PENNY, B.MINK, K.D. LANG (W.NELSON)	K.D. LANG SIRE 7-22734/WARNER BROS.
57	57	61	4	JOHNNY AND THE DREAMERS J.BOWEN, S.MCQUAIG (S.MCQUAIG, T.COLTON)	SCOTT MCQUAIG UNIVERSAL 66028
58	38	18	16	ACE IN THE HOLE J.BOWEN, G.STRAIT (D.ADKINS)	GEORGE STRAIT MCA 53693
59	59	69	3	WHERE DID THE MOON GO WRONG H.SHEDD (D.ALEXANDER, P.NELSON)	DANIELE ALEXANDER MERCURY 876 228-7
60	65	—	2	A HURT I CAN'T HANDLE J.KENNEDY (J.FORTUNE)	THE STATLER BROTHERS MERCURY 876 112-7
61	52	47	22	YOU'LL NEVER BE SORRY T.BROWN (H.BELLAMY, D.BELLAMY, D.SCHLITZ)	THE BELLAMY BROTHERS MCA/CURB 53672/MCA
62	62	80	3	RADIO LOVER B.SHERILL (C.PUTMAN, R.HELLARD, B.JONES)	GEORGE JONES EPIC 34-73070/CBS
63	75	—	2	DON'T LEAVE HER LONELY TOO LONG R.BENNETT, T.BROWN (M.STUART, KOSTAS)	MARTY STUART MCA 53751
64	69	76	3	IT'S BEEN ONE OF THOSE DAYS M.LLOYD, C.LESTER, T.DUBOIS, M.SEALS)	BOBBY VINTON CURB 10560
65	NEW	1	1	LEAVE IT ALONE W.WALDMAN (B.LLOYD, R.FOSTER)	THE FORESTER SISTERS WARNER BROS. 7-22773
66	NEW	1	1	TELL ME WHY S.FISHELL (H.STINSON)	JANN BROWNE CURB 10568
67	80	—	2	BACK IN THE SWING OF THINGS R.SCRUGGS, D.DILLON (D.DILLON, V.GOSDIN, B.CANNON)	DEAN DILLON CAPITOL 79827
68	NEW	1	1	SHOULDA, COULDA, WOULD'VE LOVED YOU P.MCMARKIN (L.TAYLOR, L.WILSON, R.MOORE)	LES TAYLOR EPIC 34-73063/CBS
69	78	—	2	WONDERFUL TONIGHT H.SHEDD (E.CLAPTON)	BUTCH BAKER MERCURY 876 226-7
70	NEW	1	1	THE GREAT DIVIDE P.WORLEY, E.SEAY, G.BROWN (J.LINDLEY, R.TRAVIS)	GENE WATSON WARNER BROS. 7-22751
71	76	84	3	INVITATION TO THE BLUES H.BRADLEY (R.MILLER)	ANDY LEE SMITH 615 1024
72	NEW	1	1	RADIO ROMANCE R.CHANCEY (M.POWELL, R.NIELSON, J.WHITE)	CANYON 16TH AVENUE 70437
73	82	—	2	THRILL OF LOVE P.KENNARD, R.JOHN (R.JOHN, P.KENNARD)	KENNARD AND JOHN CURB 10563
74	60	57	22	(I WISH I HAD A) HEART OF STONE K.LEHNING (W.HOLYFIELD, R.LEIGH)	BAILLIE AND THE BOYS RCA 8944-7
75	54	38	19	LIVING PROOF S.BUCKINGHAM (J.MACRAE, S.CLARK)	RICKY VAN SHELTON COLUMBIA 38-68994/CBS
76	84	—	2	SLOWLY BUT SURELY J.CRUTCHFIELD (GARVIN, JONES, WETHERLY)	MARIE OSMOND CAPITOL/CURB 79808/CAPITOL
77	53	54	7	I CAN BE A HEARTBREAKER, TOO M.LLOYD, M.DANIEL (T.JOHNSON, L.SATTERFIELD)	JOHNNY LEE CURB 10564
78	63	56	20	KILLIN' TIME J.STROUD, M.WRIGHT (C.BLACK, H.NICHOLAS)	CLINT BLACK RCA 8945-7
79	83	—	2	LOVE ME DOWN TO SIZE R.PENNINGTON (L.LOGGINS, J.MCCOLLOM, D.ROLLINS)	RAY PRICE STEP ONE 410
80	NEW	1	1	SHOWS YOU WHAT I KNOW G.KENNEDY (K.BAZINET, HUNT)	ANDI & THE BROWN SISTERS DOOR KNOB 337
81	61	45	14	HOUSE ON OLD LONESOME ROAD J.BOWEN (B.NELSON, D.GIBSON)	CONWAY TWITTY MCA 53688
82	NEW	1	1	THE TRUTH DOESN'T ALWAYS RHYME D.JOHNSON, M.CARMAN (B.ANDERSON, L.WHITE)	REBECCA HOLDEN TRA-STAR 1229
83	NEW	1	1	BIGGER MAN THAN ME R.METZGAR, T.MIGLIORE (WAYNE)	MICKEY JONES STOP HUNGER 1103
84	73	58	8	FAMILY TREE S.GIBSON, J.E.NORMAN (T.SCHUYLER)	MICHAEL MARTIN MURPHY WARNER BROS. 7-22765
85	74	55	10	SOMETIMES LOVE'S NOT A PRETTY THING E.KILROY (R.M.BOURKE, C.BLACK, S.BOGARD)	ZACA CREEK COLUMBIA 38-69062/CBS
86	85	85	19	THE JUKEBOX PLAYED ALONG P.WORLEY, E.SEAY, G.BROWN (K.BELL, C.QUILLEN)	GENE WATSON WARNER BROS. 7-22912
87	70	71	4	YOU'RE NOT EVEN CRYING R.HAFKINE (S.KNOX, S.SKIN)	THE MARCY BROS. WARNER BROS. 7-22753
88	67	68	4	CITY LIGHTS M.TILLIS, B.CANNON (B.ANDERSON)	MEL TILLIS RADIO 001
89	72	48	18	SAY WHAT'S IN YOUR HEART T.DUBOIS, S.HENDRICKS, RESTLESS HEART (D.SCHLITZ, D.LOWERY)	RESTLESS HEART RCA 9034-7
90	86	74	24	GIVE ME HIS LAST CHANCE T.BROWN, S.SMITH (L.CARTWRIGHT)	LIONEL CARTWRIGHT MCA 53651
91	90	90	19	SHE'S THERE H.SHEDD (D.ALEXANDER)	DANIELE ALEXANDER MERCURY 874 330-7
92	64	64	4	LOVE IS A LIAR A.ROBERTS, C.BLACK, B.FISCHER (B.FISCHER, C.BLACK, A.ROBERTS)	CEE CEE CHAPMAN CURB 10529
93	68	44	9	LONG WHITE CADILLAC P.ANDERSON (D.ALVIN)	DWIGHT YOAKAM REPRISE 7-22799/WARNER BROS.
94	77	62	6	LITTLE BITS AN PIECES B.SHERILL (D.DILLON, H.COCHRAN)	SHELBY LYNNE EPIC 34-73032/CBS
95	92	78	21	LET ME TELL YOU ABOUT LOVE B.MAHER (C.PERKINS, P.KENNERLEY, B.MAHER)	THE JUDDS CURB/RCA 8947-7/RCA
96	95	95	8	YOU PLANT YOUR FIELDS W.WALDMAN (W.WALDMAN, D.LOWERY)	NEW GRASS REVIVAL CAPITOL 44451
97	96	96	23	THE COAST OF COLORADO J.BOWEN, S.EWING (S.EWING, M.D.BARNES)	SKIP EWING MCA 53663
98	89	88	7	GONNA HAVE LOVE J.CRUTCHFIELD, J.SHAH (B.OWENS, R.SIMPSON)	BUCK OWENS CAPITOL 44465
99	98	98	21	HELLO TROUBLE P.WORLEY, E.SEAY (E.MCDOUFF, O.COUGH)	THE DESERT ROSE BAND MCA/CURB 53671/MCA
100	94	89	26	CROSS MY BROKEN HEART W.WALDMAN (V.THOMPSON, K.FLEMING)	SUZY BOGGUSS CAPITOL 44399

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

COULD KATHY CROSS OVER? MD Tony Stevens, KFKF Kansas City, Mo., is of the opinion that Kathy Mattea's "Where've You Been" (Mercury) could be a multimarket hit. "I wouldn't be at all surprised if it gets crossover airplay," says Stevens. "It's such an emotional song and it really grabs the listeners. We added it as soon as it came in, and it's been a top request item ever since."

"It's a wonderful little record," agrees OM Les Acree, WTQR Winston-Salem, N.C., "but it's one that [a programmer] will have to stay with for awhile. Country music tells a story and this is a great story. We certainly owe it to our audience to let them sample it. I think the airplay is going to be polarized—some will say it stops their radio station, but it's a record that deserves to be heard." "Where've You Been," which was co-written by Mattea's husband, Jon Vezner, along with D. Henry, makes its debut this week on the Hot Country Singles chart at No. 55.

Another record doing well at WTQR, says Acree, is the Nitty Gritty Dirt Band's "When It's Gone" (Universal), charted at No. 29. "It's really kickin' in strong, and all early indications point to a real good run for us."

"THERE'S NO QUESTION ABOUT IT, this guy is definitely a superstar," says PD Kevin O'Neal, WMIL Milwaukee, about Clint Black, whose "Nobody's Home" (RCA) moves this week to No. 34, with last week's Hot Shot Debut designation being traded in for the Power Pick/Airplay title. "This is his third record and he's already proved himself—what a great song."

Another hot prospect, says O'Neal, is Ricky Van Shelton's revival of Jack Greene's 1969 hit "Statue Of A Fool" (Columbia). "Of all the remakes I've ever heard by anybody, this one is the very best. It captures the original emotion and feel of this song. Shelton didn't try to rock it up or change it. It's great."

MD Bob Hooper, WESC Greenville, S.C., is sold on Shelton's version, too. "It's like a new-old song and he does a great job. It will play very well in this market." "Statue Of A Fool" debuts at No. 54.

CHARLEY PRIDE has his eye out for a hit with "Amy's Eyes" (16th Avenue), charted this week at No. 49. "Pride is definitely back," says MD Joe McIntosh, WKY Oklahoma City. "I believe this one is going to go real high on the charts."

"We went on this one a little earlier than we usually do with this kind of record," says MD Tom Rivers, WQYK Tampa-St. Petersburg, Fla., "and it's looking good. It's easily the best thing he's had out in quite a while."

Adds MD Larry Paragus, WSM Nashville, "Pride packs a real emotional punch with this one. It's a great tune, his best in a long time." Other believers include WBEE Rochester, N.Y., WTQR Winston-Salem, and KXXY Oklahoma City.

HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

	GOLD ADDS 34 REPORTERS	SILVER ADDS 59 REPORTERS	BRONZE/SECONDARY ADDS 60 REPORTERS	TOTAL ADDS 153 REPORTERS	TOTAL ON
ONE MAN WOMAN THE JUDDS CURB/RCA	10	22	32	64	71
STATUE OF A FOOL RICKY VAN SHELTON COLUMBIA	9	18	25	52	52
WHERE'VE YOU BEEN KATHY MATTEA MERCURY	3	15	27	45	54
NOBODY'S HOME CLINT BLACK RCA	7	19	16	42	130
LEAVE IT ALONE FORESTER SISTERS WARNER BROS	1	10	19	30	30
TELL ME WHY JANN BROWNE CURB	3	3	16	22	28
THE GREAT DIVIDE GENE WATSON WARNER BROS	1	10	11	22	22
SHE'S GOT A MAN ON HER... CURTIS WRIGHT AIRBORNE	4	7	10	21	59
RADIO ROMANCE CANYON 16TH AVENUE	0	6	12	18	21
THE CENTER OF MY UNIVERSE BELLAMY BROTHERS MCA/CURB	1	6	9	16	59

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 25, 1989

Billboard POWER PLAYLISTS

Sample Playlists of the Nation's Largest Country Radio Stations

92WXTU
PHILADELPHIA Country
P.D.: Bob Young

1	5	Sawyer Brown, The Race Is On
2	3	Randy Travis, It's Just A Matter Of Time
3	4	Kenny Rogers, The Vows Go Unbroken (Always True)
4	6	Dolly Parton, Yellow Roses
5	8	Garth Brooks, If Tomorrow Never Comes
6	7	Lorrie Morgan, Out Of Your Shoes
7	9	Mary Chapin Carpenter, Never Had It So Good
8	11	Eddy Raven, Bayou Boys
9	11	Ronnie Milsap, A Woman In Love
10	13	Don Williams, I've Been Loved By The Best
11	2	Kathy Mattea, Burnin' Old Memories
12	14	Shenandoah, Two Dozen Roses
13	10	The Oak Ridge Boys, An American Family
14	16	Willie Nelson, There You Are
15	17	Vince Gill, Never Alone
16	18	Rodney Crowell, Many A Long & Lonesome Highway
17	19	Highway 101, Who's Lonely Now
18	20	Keith Whitley, It Ain't Nothin'
19	21	Nitty Gritty Dirt Band, When It's Gone
20	15	Paul Overstreet, All The Fun
21	22	K.T. Oslin, Didn't Expect It To Go Down This Way
22	23	Wild Rose, Breaking New Ground
23	24	Baillie And The Boys, I Can't Turn The Tide
24	25	Skip Ewing, It's You Again
25	26	Clint Black, Nobody's Home
26	EX	The Bellamy Brothers, The Center Of My Universe
27	EX	Tanya Tucker, My Arms Stay Open All Night
28	EX	Glen Campbell, She's Gone, Gone, Gone
A	—	Lionel Cartwright, In My Eyes
A	—	The Desert Rose Band, Start All Over Again
EX	EX	The Charlie Daniels Band, Simple Man

WESC
FM 92
P.D.: Allen Power

1	3	Dolly Parton, Yellow Roses
2	2	Reba McEntire, Till Love Comes Again
3	1	Randy Travis, It's Just A Matter Of Time
4	7	Garth Brooks, If Tomorrow Never Comes
5	5	Sawyer Brown, The Race Is On
6	11	Ronnie Milsap, A Woman In Love
7	10	Shenandoah, Two Dozen Roses
8	9	Mary Chapin Carpenter, Never Had It So Good
9	9	Kenny Rogers, The Vows Go Unbroken (Always True)
10	12	Don Williams, I've Been Loved By The Best
11	13	Patty Loveless, The Lonely Side Of Love
12	15	Lorrie Morgan, Out Of Your Shoes
13	14	Travis Tritt, Country Club
14	17	Holly Dunn, There Goes My Heart Again
15	18	Highway 101, Who's Lonely Now
16	16	Wild Rose, Breaking New Ground
17	19	Billy Joe Royal, Till I Can't Take It Anymore
18	21	Glen Campbell, She's Gone, Gone, Gone
19	23	Keith Whitley, It Ain't Nothin'
20	20	Vern Gosdin, That Just About Does It
21	22	Vince Gill, Never Alone
22	32	Rodney Crowell, Many A Long & Lonesome Highway
23	26	The Charlie Daniels Band, Simple Man
24	24	Earl Thomas Conley, You Must Not Be Drinking En
25	28	Willie Nelson, There You Are
26	27	Skip Ewing, It's You Again
27	33	Nitty Gritty Dirt Band, When It's Gone
28	34	Tanya Tucker, My Arms Stay Open All Night
29	29	Lionel Cartwright, In My Eyes
30	30	Suzy Bogguss, My Sweet Love Ain't Around

92WXTU
PHILADELPHIA Country
P.D.: Bob Young

31	31	K.T. Oslin, Didn't Expect It To Go Down This Way
32	35	The Kentucky Headhunters, Walk Softly On This Hill
33	36	Clint Black, Nobody's Home
34	40	The Desert Rose Band, Start All Over Again
35	39	Steve Wariner, When I Could Come Home To You
36	37	Baillie And The Boys, I Can't Turn The Tide
37	38	Jo-Ei Sonnier, If Your Heart Should Ever Roll T
A38	—	Ricky Van Shelton, Statue Of A Fool
A39	—	Jennifer McCarther & The McCarthers, Quit While I
A40	—	Rosanne Cash, Black And White

92WXTU
PHILADELPHIA Country
P.D.: Bob Young

1	1	Randy Travis, It's Just A Matter Of Time
2	3	Dolly Parton, Yellow Roses
3	2	Merle Haggard, A Better Love Next Time
4	4	Reba McEntire, Till Love Comes Again
5	8	Ronnie Milsap, A Woman In Love
6	13	Don Williams, I've Been Loved By The Best
7	7	Ricky Skaggs, Let It Be You
8	6	Alabama, High Cotton
9	6	Shenandoah, Two Dozen Roses
10	9	Clint Black, Killin' Time
11	21	Garth Brooks, If Tomorrow Never Comes
12	14	Kenny Rogers, The Vows Go Unbroken (Always True)
13	12	Eddy Raven, Bayou Boys
14	16	Paul Overstreet, All The Fun
15	23	Patty Loveless, The Lonely Side Of Love
16	19	Sawyer Brown, The Race Is On
17	20	Shenandoah, Two Dozen Roses
18	27	Lorrie Morgan, Out Of Your Shoes
19	22	Mary Chapin Carpenter, Never Had It So Good
20	24	Highway 101, Who's Lonely Now
21	25	Keith Whitley, It Ain't Nothin'
22	26	Holly Dunn, There Goes My Heart Again
23	11	Baillie And The Boys, I Wish I Had A Heart Of
24	11	The Bellamy Brothers, You'll Never Be Sorry
25	28	Billy Joe Royal, Till I Can't Take It Anymore
26	29	Rodney Crowell, Many A Long & Lonesome Highway
27	30	Glen Campbell, She's Gone, Gone, Gone
28	EX	Willie Nelson, There You Are
A29	—	Tanya Tucker, My Arms Stay Open All Night
A30	—	The Judds, One Man Woman

FM 102.5
P.D.: R.J. Curtis

1	1	Dolly Parton, Yellow Roses
2	3	Randy Travis, It's Just A Matter Of Time
3	4	Paul Overstreet, All The Fun
4	4	Reba McEntire, Till Love Comes Again
5	7	Don Williams, I've Been Loved By The Best
6	8	Garth Brooks, If Tomorrow Never Comes
7	2	Eddy Raven, Bayou Boys
8	10	Ronnie Milsap, A Woman In Love
9	11	Patty Loveless, The Lonely Side Of Love
10	12	Holly Dunn, There Goes My Heart Again
11	14	Glen Campbell, She's Gone, Gone, Gone
12	15	Mary Chapin Carpenter, Never Had It So Good
13	17	The Bellamy Brothers, You'll Never Be Sorry
14	19	Kenny Rogers, The Vows Go Unbroken (Always True)
15	18	Skip Ewing, It's You Again
16	23	Shenandoah, Two Dozen Roses
17	22	Wild Rose, Breaking New Ground
18	20	Sawyer Brown, The Race Is On
19	6	The Oak Ridge Boys, An American Family

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.	PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC
ACE IN THE HOLE (Sweet Tater Tunes, ASCAP)	58	ASCAP/Major Bob, ASCAP
ALL THE FUN (Scarlet Moon, BMI)	14	ASCAP/WB, ASCAP/Two Sons, ASCAP
AN AMERICAN FAMILY (Famous, ASCAP/Bob Corbin, ASCAP) CPP	42	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
AMY'S EYES (Loose Ends, ASCAP/Prater, ASCAP)	49	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
BACK IN THE SWING OF THINGS (Music Corp. Of America, BMI/Jessie Jo, ASCAP/Buddy Cannon, ASCAP/Pri, ASCAP/Hookem, ASCAP)	67	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
BAYOU BOYS (Morganactive, ASCAP/You & I, ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM	20	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
A BETTER LOVE NEXT TIME (Johnny Christopher, BMI/Chris Wood, BMI)	47	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
BIGGER MAN THAN ME (Muy Bueno, BMI/Cow Cents, BMI/Court Of Kings, BMI)	83	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
BLACK AND WHITE (Prestons, ASCAP/Curb, ASCAP)	45	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
BLUE BLOODED WOMAN (Kayteekay, ASCAP/Tom Collins, BMI/Murrah, BMI)	46	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
BREAKING NEW GROUND (Kayteekay, ASCAP/Dixie Caroline, ASCAP/Cholampy, SESAC/PolyGram International, ASCAP/Amanda-Lin, ASCAP) HL	15	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
BURNIN' OLD MEMORIES (BMG, ASCAP/Warner-Tamerlane, BMI/Believe Or Not, ASCAP/Screen Gems-EMI, BMI) HL/WBM	37	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
THE CENTER OF MY UNIVERSE (Bellamy Bros., ASCAP/Don Schlitz, ASCAP)	52	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
CITY LIGHTS (TNT, BMI)	88	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
THE COAST OF COLORADO (Acuff-Rose, BMI/Hidden Lake, BMI) CPP	97	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
COUNTRY CLUB (Triumvirate, BMI)	13	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
CROSS MY BROKEN HEART (EMI April, ASCAP/Ideas Of March, ASCAP/Irving, BMI/Eaglewood, BMI) HL/CPP	100	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
DIDN'T EXPECT IT TO GO DOWN THIS WAY (Wooden Wonder, SESAC)	32	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
DON'T LEAVE HER LONELY TOO LONG (Songs Of PolyGram, BMI)	63	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
FAMILY TREE (Screen Gems-EMI, BMI/Writer's Group, BMI/Bethlehem, BMI)	84	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
GIVE ME HIS LAST CHANCE (Silverline, BMI/Long Run, BMI) WBM	90	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
GONNA HAVE LOVE (Beechwood, BMI)	98	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
THE GREAT DIVIDE (Tennessee Hills, BMI/Three Story, ASCAP)	70	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
HARD TIMES FOR AN HONEST MAN (Texascity, BMI/A.H. Rollins, BMI/Seratted Edge, BMI) HL	48	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
HELLO TROUBLE (Tree, BMI) HL	99	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
HIGH COTTON (Shobi, BMI)	51	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
HOUSE ON OLD LONESOME ROAD (Colgems-EMI, ASCAP/Maypop, BMI)	81	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
A HURT I CAN'T HANDLE (Statler Brothers, BMI)	77	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
I CAN BE A HEARTBREAKER, TOO (Let Cord, SESAC/AMR, ASCAP)	60	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
I CAN'T TURN THE TIDE (Colgems-EMI, ASCAP)	40	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
(I WISH I HAD A) HEART OF STONE (EMI April, ASCAP/Ideas Of March, ASCAP/Lion Hearted, ASCAP) HL	74	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
IF I EVER FALL IN LOVE AGAIN (Warner-Elektra-Asylum, BMI/Gloria Skerov, BMI/Dorff, BMI) CPP	39	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
IF TOMORROW NEVER COMES (Evanlee,	3	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
IF YOUR HEART SHOULD EVER ROLL THIS WAY AGAIN (MCA, ASCAP/Ten, ASCAP)	41	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
IN MY EYES (Silverline, BMI/Long Run, BMI)	33	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
INVITATION TO THE BLUES (Hudson Bay, BMI/Trio, BMI)	71	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
IT AIN'T NOthin' (Millhouse, BMI) HL	21	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
IT'S BEEN ONE OF THOSE DAYS (Warner House of Music, BMI/WB Gold, ASCAP)	64	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
IT'S JUST A MATTER OF TIME (Trio, BMI/Alley, BMI/12a, BMI) HL	2	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
IT'S YOU AGAIN (Acuff-Rose, BMI/Milene, ASCAP) CPP	27	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
I'VE BEEN LOVED BY THE BEST (PolyGram International, ASCAP/Ranger Bob, ASCAP/Careers, BMI) CPP/HL	7	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
JOHNNY AND THE DREAMERS (Steel Hill, ASCAP/WB, ASCAP)	57	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
THE JUKEBOX PLAYED ALONG (Next-O-Ken, BMI/Ensign, BMI/BMG Songs, ASCAP) CPP/HL	86	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
KILLIN' TIME (Howlin'Hits, ASCAP) CPP	78	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
LEAVE IT ALONE (Careers, BMI/BMG Songs, ASCAP)	65	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
LET IT BE YOU (Cross Keys, ASCAP/Silverline, BMI) HL/WBM	43	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
LET ME TELL YOU ABOUT LOVE (Brick Hithouse, BMI/Irving, BMI/EMI April, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP) CPP/HL	95	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
LITTLE BITS AN PIECES (Tree, BMI) HL	94	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
LIVING PROOF (Intersong-USA, ASCAP/Hide-A-Bone, ASCAP) HL	75	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
THE LONELY SIDE OF LOVE (Songs Of PolyGram, BMI/Blue Fire, BMI) HL	10	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
LONG WHITE CADILLAC (Twin Duck, BMI/Bug, BMI)	93	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
LOVE IS A LIAR (Bobby Fischer, ASCAP/Serenity Manor, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP/Chappell & Co., ASCAP)	92	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
LOVE ME DOWN TO SIZE (Almarie, BMI)	79	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
MANY A LONG & LONESOME HIGHWAY (Coolwell, ASCAP/Willin' Open, BMI/Blue Sky Rider, BMI)	24	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
MY ARMS STAY OPEN ALL NIGHT (Screen Gems-EMI, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP)	30	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
MY SWEET LOVE AIN'T AROUND (Acuff-Rose, BMI/Hiram, BMI) CPP	38	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
NEVER ALONE (Benefit, BMI/Chelcalt, BMI/Atlantic, BMI)	23	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
NEVER HAD IT SO GOOD (Getareajob, ASCAP/Obie Diner, BMI/Bug, BMI) HL	8	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
NOBODY'S HOME (Howlin'Hits, ASCAP)	34	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
ONE MAN WOMAN (Irving, BMI)	50	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
OUT OF YOUR SHOES (Ha-Deb, ASCAP/Patti Ryan, ASCAP/Mickey James, ASCAP)	11	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
QUIT WHILE I'M BEHIND (Farm Hand, ASCAP/Debaris, BMI/EMI April, ASCAP/Ideas Of March, ASCAP)	44	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
THE RACE IS ON (Tree, BMI/Glad, BMI) HL	5	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
RADIO ROMANCE (Tree, BMI/Cross Keys, ASCAP)	62	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
RADIO ROMANCE (Warner-Tamerlane, BMI/Englishtowne, BMI/Milene, ASCAP)	72	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
SAY WHAT'S IN YOUR HEART (Don Schlitz, ASCAP/Sheddhouse, ASCAP/PolyGram International, ASCAP) CPP/HL	89	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
SHE'S GONE, GONE, GONE (Tree, BMI) HL	19	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
SHE'S GOT A MAN ON HER MIND (David 'N' Will, ASCAP/WB, ASCAP/Two Sons, ASCAP)	53	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
SHE'S THERE (Lodge Hall, ASCAP)	91	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
SHOULDA, COULDA, WOULD'VE LOVED YOU (Les Taylor, BMI/Willesden, BMI/Zomba, ASCAP/Gehl, Ascap)	68	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
SHOWS YOU WHAT I KNOW (K.Baz, BMI/Lew-Bob, BMI)	80	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
SIMPLE MAN (Cabin Fever, BMI/Miss Hazel, BMI)	25	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
SLOWLY BUT SURELY (Tree, BMI/PolyGram International, ASCAP/McBee, BMI/Milene, ASCAP)	76	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
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	85	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
START ALL OVER AGAIN (Bar None, BMI/Bug, BMI)	36	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
STATUE OF A FOOL (Sure Fire, BMI)	54	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
TELL ME WHY (Sweet Bird, BMI/Silverline, BMI)	66	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
THAT JUST ABOUT DOES IT (Hidden Lake, BMI/Hookem, ASCAP) CPP	22	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
THERE GOES MY HEART AGAIN (Zomba, ASCAP/Willesden, BMI/Forest Hills, BMI) CPP	12	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
THERE YOU ARE (Almo, ASCAP/Brio Blues, ASCAP/Irving, BMI/Eaglewood, BMI) CPP	26	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
THREE DAYS (Tree, BMI)	56	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
THRILL OF LOVE (Caseyem, BMI)	73	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
TIL LOVE COMES AGAIN (AMR, ASCAP/New Haven, BMI) CPP	4	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
TILL I CAN'T TAKE IT ANYMORE (Alley, BMI/Trio, BMI/Eden, BMI) HL	17	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
THE TRUTH DOESN'T ALWAYS RHYME (Stallion, BMI/Lodge Hall, ASCAP/LaSongs, Ascap)	82	ASCAP/WB

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TOP JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	13	★★ NO. 1 ★★ HARRY CONNICK, JR. COLUMBIA SC45319 (CD) SOUNDTRACK: "WHEN HARRY MET SALLY..."	3 weeks at No. 1
2	3	5	DAVID BENOIT GRP 9595 (CD)	WAITING FOR SPRING
3	2	17	GEORGE BENSON WARNER BROS 25907 (CD)	TENDERLY
4	8	5	EARL KLUGH WARNER BROS 26018 (CD)	SOLO GUITAR
5	NEW▶		SOUNDTRACK GRP 2002 (CD)	THE FABULOUS BAKER BOYS
6	4	11	JOHN SCOFIELD GRAMMAVISION 79400/MESA/BLUEMOON (CD)	FLATOUT
7	6	11	ROB MULLINS NOVA 8918 (CD)	JAZZ JAZZ
8	12	3	MICHEL CAMILO EPIC 45295/E.P.A. (CD)	ON FIRE
9	5	27	DR. JOHN WARNER BROS 25889 (CD)	IN A SENTIMENTAL MOOD
10	7	11	CHRISTOPHER HOLLYDAY NOVUS 3055/RCA (CD)	CHRISTOPHER HOLLYDAY
11	11	9	DAVID FRIESEN GLOBAL PACIFIC 45245 (CD)	OTHER TIMES, OTHER PLACES
12	NEW▶		CHET BAKER ENJA 79600/MESA/BLUEMOON (CD) MY FAVOURITE SONGS: THE LAST GREAT CONCERT	
13	9	21	WYNTON MARSALIS COLUMBIA OC 45091 (CD)	THE MAJESTY OF THE BLUES
14	13	7	JON FADDIS EPIC OE 45266/E.P.A. (CD)	INTO THE FADDISPHERE
15	NEW▶		RICK MARGITZA BLUE NOTE 92279/CAPITOL	COLOR

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
1	2	7	★★ NO. 1 ★★ DAVE GRUSIN GRP 9592 (CD)	1 week at No. 1 MIGRATION
2	1	17	LOU RAWLS BLUE NOTE 91937/CAPITOL (CD)	AT LAST
3	7	5	GROVER WASHINGTON, JR. COLUMBIA OC 45253 (CD)	TIME OUT OF MIND
4	4	7	LEE RITENOUR GRP 9594 (CD)	COLOR RIT
5	3	19	PAT METHENY GEFEN 24245 (CD)	LETTER FROM HOME
6	16	3	VARIOUS ARTISTS GRP 9596 (CD)	HAPPY ANNIVERSARY, CHARLIE BROWN
7	12	11	JEAN LUC PONTY COLUMBIA FC 45252 (CD)	STORYTELLING
8	5	23	TUCK & PATTI WINDHAM HILL 0116/A&M (CD)	LOVE WARRIORS
9	8	17	RICHARD ELLIOT INTIMA 73348/ENIGMA (CD)	TAKE TO THE SKIES
10	6	13	YELLOWJACKETS MCA 6304 (CD)	THE SPIN
11	13	11	STANLEY TURRENTINE BLUE NOTE 90261/CAPITOL (CD)	LA PLACE
12	14	7	MIKE STERN ATLANTIC JAZZ 82027/ATLANTIC (CD)	JIGSAW
13	11	33	JOE SAMPLE WARNER BROS. 25781 (CD)	SPELLBOUND
14	9	23	MILES DAVIS WARNER BROS. 25873 (CD)	AMANDLA
15	20	5	GREG MATHIESON HEADFIRST 215/K-TEL (CD)	FOR MY FRIENDS
16	10	15	TOM COSTER HEADFIRST 604/K-TEL (CD)	DID JAH MISS ME?!
17	NEW▶		RANDY CRAWFORD WARNER BROS 26002 (CD)	RICH AND POOR
18	22	3	ANDY NARELL WINDHAM HILL JAZZ 0120/A&M (CD)	LITTLE SECRETS
19	18	5	CURRENT EVENTS VERVE FORECAST 839 388/POLYGRAM (CD)	CURRENT EVENTS
20	17	5	MILES DAVIS COLUMBIA C2X 45332 (CD)	AURA
21	NEW▶		TONINHO HORTA VERVE FORECAST 839 734/POLYGRAM (CD)	MOONSTONE
22	23	3	NESTOR TORRES VERVE FORECAST 839 387-2/POLYGRAM (CD)	MORNING RIDE
23	24	3	OCEANS PROJAZZ 697 INTERSOUND (CD)	RIDIN' THE TIDE
24	21	21	SPYRO GYRA MCA 6309 (CD)	POINT OF VIEW
25	19	19	NEW YORK VOICES GRP 9589 (CD)	NEW YORK VOICES

○ 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

TWO OPENING-NIGHT PERFORMANCES at this year's Tenth Anniversary **New Music America** festival offered intriguing contrasts in creative style and attitude. They were **David Lynch's** "Industrial Symphony No. 1" and **Lester Bowie's** "23 Facts In 2 Acts." The former was adventurous, with strong ideas and dramatic images, born from a film-and-visual-art sensibility; the latter was a misguided work, poorly conceived as a hybrid between music and narrative dance and theater.

As a film director, Lynch has doggedly defended the absurdist doctrine. Both his "Eraserhead" and "Blue Velvet" were sleepwalks that surveyed a few shadowy cul-de-sacs of human nature. The lone night-light was Lynch's penchant for parody. This current stage piece offers a variation on those same dream states. A topless vixen, a midget, a cadaverous horned mutant, and a '50s prom queen float (quite literally) through a netherworld of smoke and steel.

The work's sonic backdrop, fashioned by Lynch and collaborator **Angela Badamenti**, is the rhythmic metallic of industrial noise music—grinding and hard-edged. Against this automated chill, the prom queen sings her songs of broken love: bitter-pill ballads veiled as pop confections. The juxtaposition of musics heightens the hallucinatory nature of the work, leading us into a time-warp dimension that is both eerie and comical.

Though its segments sometimes lost their cohesiveness, falling shapeless and failing to come together as a cogently expressed whole, "Industrial Symphony's" intentions were true to the boldness of spirit characterizing the festival.

Bowie, on the other hand, took a less heady route. "23 Facts..." appeared to be thrown together hastily in response to NMA's mandate for presenting implicitly "new" works. A small cast of dancers and actors ran through skits designed to accompany the cheeky show-band antics of the trumpeter and his eight-piece **Brass Fantasy**. Unfortunately, the stage dramatics were throwaways, amateurish asides that did little to reinforce the leader's musical ideas.

Bowie has earned the right to be included in any gathering of forward thinkers. The **Art Ensemble Of Chicago**, his ground-breaking collective of 20 years, has steadfastly examined the inner dynamics of group improvisation; its motto has been, "Great Black Music, Ancient To The Future." If nothing else, Bowie and that band have always trumpeted the call for ex-

Lynch and Bowie offer avant-garde compositions

perimentation and traditionalism in jazz and related musics. His **Brass Fantasy**, in which he showcases pop and jazz classics with tongue firmly implanted in cheek, serves another purpose; it is the populist vehicle for his imaginative ways. (The **ECM** issue "The Great Pretender" is a particularly good example of the band's accessibility.)

In his latest work, however, Bowie's feeble attempts at mixed media sabotaged the integrity of his music. Strong arrangements of **Rahsaan Roland Kirk's** "The Inflated Tear" and **Billie Holiday's** "Strange Fruit" were trivialized by the attending theatrics, which, in light of their strict adherence to the compositions' known storylines, had the narrative weight and substance of a Classic Comic. Previous efforts tell us that Bowie is capable of so much more. Knowing better than most about matters relating to new music and art, he might have treated his participation in this avant-garde festival a bit more seriously.

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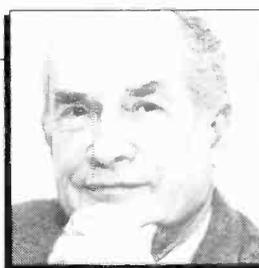
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			Compiled from a national sample of retail store sales reports.	
			★★ NO. 1 ★★	
1	1	11	HOROWITZ AT HOME DG 427-772	9 weeks at No. 1 VLADIMIR HOROWITZ
2	2	11	TUTTO PAVAROTTI LONDON 425-681	LUCIANO PAVAROTTI
3	3	11	BIZET: CARMEN PHILIPS 422-366	JESSYE NORMAN (OZAWA)
4	4	7	BEETHOVEN: SYMPHONIES 4 & 5 ANGEL CDC-49656 LONDON CLASSICAL PLAYERS (NORRINGTON)	
5	5	83	VERDI & PUCCINI: ARIAS CBS MK-37298	KIRI TE KANAWA
6	6	15	GERSHWIN: PORGY AND BESS ANGEL CDS-49568 WHITE, HAYMON, EVANS (RATTLE)	
7	7	13	THE SUNDAY BRUNCH ALBUM CBS MFK-45547	VARIOUS ARTISTS
8	12	5	THE UNKNOWN PUCCINI CBS MK-44981	PLACIDO DOMINGO
9	17	5	BRAHMS/BRUCH: VIOLIN CONCERTOS ANGEL CDC-49429 NADJA SALERNO-SONNENBERG	
10	10	7	BEETHOVEN: SYMPHONY NO. 7 ANGEL CDC-49816 LONDON CLASSICAL PLAYERS (NORRINGTON)	
11	8	17	HANSON: SYMPHONIES 1 & 2 DELOS CD-3073 SEATTLE SYMPHONY (SCHWARZ)	
12	9	11	MAHLER: SYMPHONY NO. 3 DG 427-328 NEW YORK PHILHARMONIC (BERNSTEIN)	
13	13	7	GLASS: SOLO PIANO CBS MK 45576	PHILIP GLASS
14	RE-ENTRY		HOROWITZ IN MOSCOW DG 419-499	VLADIMIR HOROWITZ
15	11	75	THE MOVIES GO TO THE OPERA ANGEL CDM-69596	VARIOUS ARTISTS
16	16	7	HOVHANESS: MYSTERIOUS MOUNTAIN MUSIC MASTERS MMD-60204 AMERICAN COMPOSERS ORCHESTRA (DAVIES)	
17	23	3	BEETHOVEN: SYMPHONIES 1-9 ANGEL A26-49852 LONDON CLASSICAL PLAYERS (NORRINGTON)	
18	14	5	DVORAK: VIOLIN CONCERTO CBS MK-44923	MIDORI
19	19	5	BRUCKNER: SYMPHONY NO. 8 DG 427-611 VIENNA PHILHARMONIC (KARAJAN)	
20	15	19	BARBER: KNOXVILLE SUMMER OF 1915 NONESUCH 79187	DAWN UPSHAW
21	24	3	BIZET: CARMEN HIGHLIGHTS PHILIPS 426-040	JESSYE NORMAN (OZAWA)
22	18	21	LIVE IN TOKYO 1988 DG 427-686 KATHLEEN BATTLE, PLACIDO DOMINGO	
23	NEW▶		BUSONI: PIANO CONCERTO TELARC CD-80207	GARRICK OHLSSON
24	22	9	THE BEST OF MOZART TELARC CD-80222	VARIOUS ARTISTS
25	20	13	SERENADE RCA 60033-RC	JAMES GALWAY

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2	2	19	1712 OVERTURE TELARC CD-80210	P.D.Q. BACH
3	4	7	SALUTE TO HOLLYWOOD PHILIPS 422-385	BOSTON POPS (WILLIAMS)
4	3	33	VICTORY AT SEA TELARC CD-80175	CINCINNATI POPS (KUNZEL)
5	9	5	ANYTHING GOES CBS MK-45574	YO-YO MA, STEPHANE GRAPPELLI
6	11	3	SHOW BOAT HIGHLIGHTS ANGEL CDC-49847 VON STADE, HADLEY, STRATAS (MCGLINN)	
7	5	23	A DISNEY SPECTACULAR TELARC CD-80196	CINCINNATI POPS (KUNZEL)
8	7	17	BERNSTEIN: WEST SIDE STORY CBS MK-45531 KATIA & MARIELLE LABEQUE	
9	6	15	THE SEA HAWK RCA 7890-RG	NATIONAL PHILHARMONIC (GERHARDT)
10	10	39	UTE LEMPER SINGS KURT WEILL LONDON 425-204	UTE LEMPER
11	8	19	RODGERS & HAMMERSTEIN ANGEL CDC-49581	SAMUEL RAMEY
12	NEW▶		HAPPY TRAILS TELARC CD-80191	CINCINNATI POPS (KUNZEL)
13	12	69	JAMES GALWAY'S GREATEST HITS RCA 7778-RC	JAMES GALWAY
14	15	7	EILEEN FARRELL SINGS HAROLD ARLEN REFERENCE RR 30	EILEEN FARRELL
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Classical KEEPING SCORE



by Is Horowitz

WEA INTERNATIONAL has spun off most of the classical functions of its wholly owned Teldec Record Service into a new company, Teldec Classics International, created to help nurture WEA's accelerated push into the classics. The move will also free Teldec Record Service to focus more directly on pop and international repertoire, says **Ramon Lopez**, chairman and CEO of WEA International.

TCI is headquartered in Hamburg, West Germany, and will be responsible for all A&R activities and the coordination of worldwide marketing activities, says **Peter Andry**, WEA International senior VP, classical repertoire. **Hans Hirsch**, who has been named managing director of TCI, comes to the new company from a five-year stint in television. Before that he held executive posts with Deutsche Grammophon and PolyGram Classics International for almost 30 years.

WEA International, meanwhile, has readied plans to hold its first classical A&R and marketing conference in London, Nov. 28-29. Execs of Teldec, Erato, and Nonesuch will attend a series of meetings covering recording plans and release schedules. Representatives from WEA International companies around the world will participate.

PASSING NOTES: The first recording by the newly formed Classical Band, directed by **Trevor Pinnock**, will be the Mozart "Requiem." Sessions are being scheduled for next spring, says **Liviu Blumenthal**, Pinnock's manager. The New-York based period-instrument orchestra has a contract with Deutsche Grammophon for 18 CDs over a six-year period. The Classical Band formal debut concert was given in Carnegie Hall Nov. 9.

Tom Evered, who succeeded **Kevin Copps** as director of marketing at Angel Records, is the label exec who conceived the label's catalog superhit "The Movies Go To The Opera," as well as its followup, "Madison Avenue Goes To The Opera." No wonder that Evered will also continue to direct Angel's catalog-exploitation program. Copps, of course, has taken on the top post at newly formed Elektra/WEA International Classics.

The Seattle Symphony Orchestra, whose members bolted the American Federation of Musicians several years ago, have signed a four-year pact with the International Guild of Symphony, Opera & Ballet Musicians. The agreement will boost musicians' minimum wages to

WEA Int'l launches new Teldec Classics company

\$800 a week by the 1991/92 season. It is also said to provide for an increase in the orchestra's recording schedule. The orchestra, led by **Gerard Schwarz**, has an active recording program with Delos Records. A dispute over recording terms between the musicians and the AFM is said to have contributed to the Seattle's defection from the latter union.

Eight more titles from telecasts aired by "Live From Lincoln Center," already on videodisk marketed via the Paramount Bel Canto series, find their way to the burgeoning laserdisk pool in December. They'll be appearing on Pioneer and include two operas starring **Beverly Sills**, "Manon" and "The Barber Of Seville," a New York Philharmonic concert featuring **Isaac Stern**, **Itzhak Perlman**, and **Pinchas Zukerman**, and an **Andre Watts** concert. A "Mostly Mozart" concert with **James Galway** has already been released.

Eliahu Inbal, in New York the end of last month for performances with the Frankfurt Radio Symphony, says operas are not on his current Berlioz recording cycle agenda for Denon Records. However, they may come later. Tchaikovsky symphonies, though, are on his 1990 recording schedule, and a major Shostakovich cycle can also be expected.



Nipper News





“All the News That Fits His Prints”

VOL. 1, No. 7

VLADIMIR HOROWITZ 1903-1989

For as long as these pages have existed, the name Vladimir Horowitz has appeared on them prominently, yes, almost perpetually. Whenever he appeared and whatever he recorded, it was news, and no musician was ever more deserving of the accolades that usually accompanied that news.

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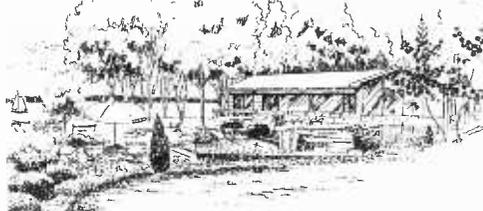
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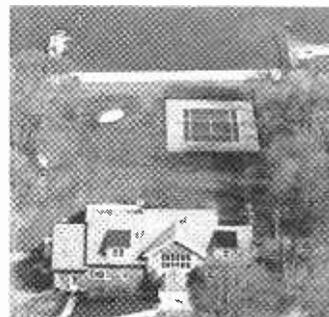
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A Fresh Vitality Has Given German-Speaking Territories New Confidence to Compete On Equal Artistic and Economic Terms in the World's Top Music Markets

By MIKE HENNESSEY

As the music industry of the German-speaking territories heads toward the last decade of the 20th century, it manifests an optimism occasioned not only by encouraging sales figures but by a more sharply defined confidence in the ability of national product to compete with the Anglo-American repertoire which has for so many years predominated in this market of 76 million people.

As Peer Southern managing director Michael Karnstedt says, for many years the prevailing philosophy, particularly among the people of the broadcasting media, has been "Damit kann es nicht weit hier sein," which, loosely translated, means: "It's no good unless it comes from somewhere else."

Gradually the prejudice is being broken down as German, Austrian, and Swiss productions become more sophisticated, more imaginative, and less imitative.

"It is nonsense to try to copy American and British productions," says Karnstedt. "We have to have our own identity and to promote our creativity internationally."

National pride—a characteristic about which a certain apprehension still persists in Germany—is not the only reason for seeking to make German music more exportable. "There is also the economic imperative," says Karnstedt. "When I started in this business it cost 500 marks [\$275] to make a demo. Today it costs 10,000 marks [around \$5,500] but the risks of getting a turndown from the record companies are just the same, if not greater. We were one of the first publishers to become active in the production field and we scored with the Goombay Dance Band, Taco, and Peter Schilling among others.

"But today we have seriously to consider doing what Hollywood did years ago, engaging in coproductions with major record companies or other independents."

As far as GAS producers are concerned, their prime ambition is to find success in the U.S. (tough) and U.K. (even tougher) markets.

Says Warner/Chappell's Hartwig Macuch: "It is still very hard to break through in the U.K. but the A&R people in the U.S. are more open-minded now. There have been two important developments over the last decade—the first was the advent of the Neue Deutsche Welle [New German Wave] 10 years ago which gave people in the business the confidence they needed to justify investment in national acts.

"Then, more recently, the international success of Nina Hagen, Falco, Milli Vanilli, Münchener Freiheit, Jennifer Rush, Andreas Vollenweider, Ute Lemper and others has reaffirmed the validity of the best productions from the German-speaking territories."

The case of Jennifer Rush, an American artist living in, and discovered in, Germany, underlines the credibility gap that separates success in continental Europe from success in Britain or America.

Says CBS managing director Jochen Leuschner: "Jennifer Rush enjoyed big success in Germany, but when she topped the singles chart in the U.K., this created additional demand here. A No. 1 in Germany just doesn't yet have the same international influence as a No. 1 in Britain or America. The U.K. is still the most effective barometer.

"But there is some excellent German talent around today—more than is visible from looking at the charts. We still have a market dominated by Anglo-American repertoire, but

(Continued on page G-20)



CLOCKWISE FROM TOP LEFT: Bonfire; Milli Vanilli; Herbert Grönemeyer; Marius Müller-Westernhagen; Münchener Freiheit; Can; Dieter Bohlen; Ute Lemper.

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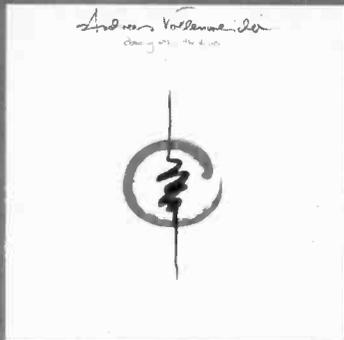
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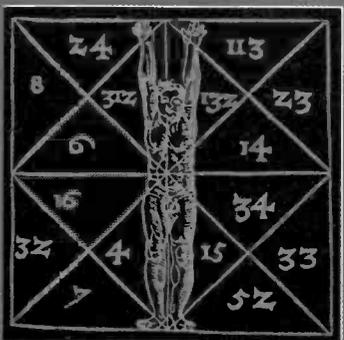
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Turning Around the Anglo-American Tide

By ELLIE WEINART

Over the past 10 years or so, an ever increasing number of German productions have made an impact in the U.S. charts and an update of the North American export action shows it covers a wide range of music and vocal styles.

Janet Selman, corporate public relations executive for EMI in Cologne, says: "There are still problems in the sense that music of European origins is often not taken seriously in the U.S. and U.K. and there is sometimes reluctance to release Euro-pop in those markets."

"While Anglo-American product comes through in large quantities at consistently high quality in pop, rock and metal, it does seem unfair and unrealistic for those markets to ignore much of what is coming from the continent of Europe. Until now, with the exception of heavy rock acts like Scorpions and Helloween, any German success in the U.K. or U.S. has usually been on a one-off hit basis, via artists such as Nena or Falco. Virtually no European artists have been able to establish themselves on a longterm album basis."

But Janet Selman is confident that this situation could well be changing. She refers to Roxette, the Swedish duo, which made it to No. 1 in the U.S. as a result of college music stations picking up on their single "The Look," and she emphasizes the international impact of Milli Vanilli.

Helmut Fest, MD of EMI Electrola in Germany, says: "With the help of our U.S. and U.K. partners, we're firmly committed to breaking acts in those huge markets because we're convinced many of them do have the potential to be successful there with music tailored to what British and American audiences want to hear."

EMI Electrola has recent projected the following acts in the U.S.: Deborah Sannon, Oh Well, (both Top 30 dance chart entrants, MSG (the McAuley/Schenker Group, which charted in the Hot 100), BAP, Scorpions (Top 10, released by PolyGram in the U.S.), Kraftwerk (Top 30) and Helloween, signed to RCA for the U.S. and a chart act in both Britain and the U.S.

Recent U.S. releases have included MSG's second album "Save Yourself," a high-profile rock mix with enormous potential, and gutsy girl rock singer Shell and the Ocean (new album titled "Turn Blue.")

Herbert Grönemeyer, with three consecutive platinum albums to his credit in West Germany (with releases in Austria, Switzerland, Belgium, Holland, Scandinavia, France, and Italy) has attracted more people to his live concerts over the past four years than any other European artist.

He's recently been on tour in Canada with Tom Cochrane, where his Capitol album "What's All This" hit the charts in May this year, attracting a lot of airplay. In fact, Falco's "Rock Me Amadeus" started rippling airwaves via the Canadian "back door" before topping the U.S. charts. SBK Songs scheduled a September release date in the U.S., followed by Australia.

Axxis, a new hard rock band from Dortmund, had a 12-week stay in the West German chart early this year and have been touring as support to Black Sabbath in the U.K. and through Europe alongside the U.K. release of their album "Kingdom Of The Night."

Then there is BAP, noted for socio-protest and hard rock music, sung in a Cologne dialect. This act is highly successful in the gig world and has toured all the German-speaking and neighboring territories and also scored heavily in the Soviet Union and in China. In their 10-year career, all their albums have gone gold, some platinum, and in Germany they had five No. 1 albums in a row. The band's new U.S. album release is a compilation of their dialect recordings.

In an international context, Klaus Ebert, managing director of Metronome, cites the young German band Camouflage and the rock team Victory (Atlantic label) as two acts with the potential to crack the U.S. market. Camouflage, C.C. Catch and Shari Belafonte (daughter of Harry, and a noted singer/actress in her own right) are scheduled for U.K. release. Victory has toured as opener for Gary Moore in the U.S. and Europe, and Camouflage tour Europe and the U.S. late this year and early next.

Juergen Thurnau, managing director of Mambo, notes the recent success of Hubert Kah's "Welcome Machine Gun," which made number four in the U.S. dance chart this year, the artist having previously charted there with "Military Drums" two years ago.

The German band Freiheit (CBS) made the U.K. Top 20 and their debut single in the U.S. is "Kissed You In The Rain." Thurnau, publisher and manager of the band, (Continued on page G-16)

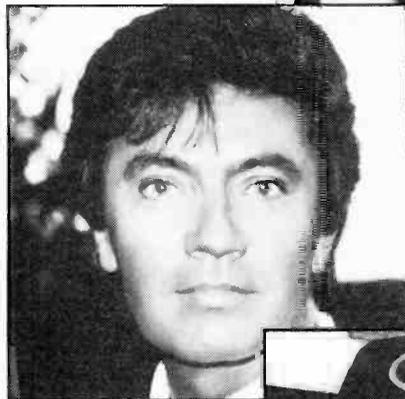


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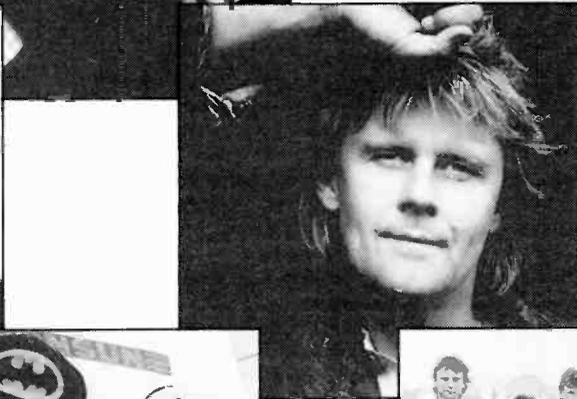
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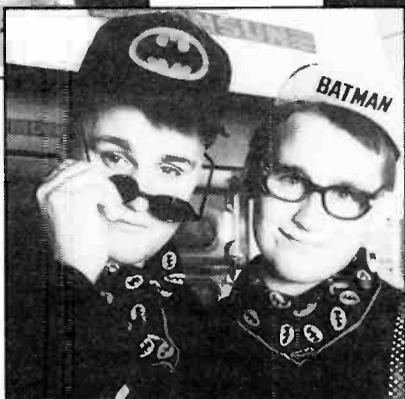
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GERMANY FLIPS OVER THE FLIPPERS

For 25 years, Bellaphon has been one of West Germany's most enterprising independent companies. Founded in 1964 by Branko Zivanovic, the company achieved sales of 500,000 marks (\$265,000) in its first year of operation. Today, its gross revenue is running at 80 million marks (\$42 million) annually and the company employs 250 people.

In addition to its own record production—with such established German artists as Freddy Breck, Rex Gildo and Bernd Cluever—Bellaphon has a highly active import division marketing throughout Europe many specialist labels, including the jazz catalogs of Concord, King, Optimism and Blackhawk. "We derive 8% of our sales from jazz," says Zivanovic.

Interpress, Bellaphon's manufacturing arm based in Bad Homburg, produces 12 million CDs annually, plus cassettes and vinyl albums. The CD facility incorporates a patented new handling system which has substantially reduced the reject rate.

Bellaphon has its own music publishing division, Bellver, and wholly-owned affiliate companies in Vienna and Zurich.

"Where once we used to license a great deal of repertoire from abroad, including the Motown catalog, we now concentrate on our own national production," says Zivanovic.

One of the company's biggest success stories has been that of the schlager group Die Flippers, now signed to Dino, who made 20 albums for Bellaphon in 20 years and none sold less than 500,000.

Currently Bellaphon is giving major promotion to a 22-year-old tenor from Frankfurt, Mario Andres, who has recorded an album of Mario Lanza's greatest hits. The record is being marketed in conjunction with the magazine Freizeit Revue, published by the Burda group.

Recently Bellaphon acquired distribution of the Freiburg-based independent label In & Out, whose catalog includes recordings by Airtio Moreira and Flora Purim, the late Woody Shaw, James Blood Ulmer and Buster Williams, with Wayne Shorter and Herbie Hancock.

TROPICAL: SUCCESS OUTSIDE THE CHARTS

For Marburg-based record and publishing company Tropical Music, the sales charts play no part in their business strategy.

"We know that with our specialist repertoire and small staff, we cannot entertain any expectations of chart success," says owner and managing director Claus Schreiner.

Tropical Music specializes in Latin-American music and since its record division came into being in 1983, it has released more than 50 albums.

Schreiner regards himself as a pioneer in making Latin-American music more familiar to, and appreciated by, Europeans and he says that Tropical's policy is to treat every piece of product as a work of enduring value and to be sensitive to each artist's background and culture.

Mostly, Tropical releases master acquired from Latin-American labels and its repertoire is distributed by BGM-Ariola. Its catalog includes recordings by Mercedes Sosa, Sebastiao Tapajos, Jaoa Gilberto, Astor Piazzola, and Edu Lobo.

SYMPTOMS OF SUCCESS

The vitally important part played by music publishers in Germany in creating new and successful repertoire is exemplified by Rolf Budde Music, the Berlin-based independent company which has been a force on the German music scene since 1947.

Run by Rolf and Andreas Budde, the sons of company founder Rolf Budde Sr., the organization established its own A&R department in the 1970s and achieved worldwide success with the group Alphaville.

Currently Budde represents the compositions of Leonard Cohen, Bob Marley, Stephen Stills, Barry White, Abba, and John Lennon, among others, and also publishes many German songs which achieved international success, such as "Calcutta," "Those Lazy, Hazy, Crazy Days Of Summer," "My Melody Of Love," and "Summer Wind."

One of the company's most outstanding copyrights last year was Tracie Spencer's "Symptoms Of True Love," which was an international hit.

Three years ago Andy and Rolf Budde established companies in the U.S. with headquarters in Los Angeles. These companies not only exploit German copyrights but are actively engaged in buying Anglo-American publishing cata-

(Continued on page G-4)

AUSTRIA: Edelweiss Is Blooming Internationally

Austria is well known worldwide for its music—classical music by Wolfgang Amadeus Mozart, Joseph Haydn, Strauss or Anton Bruckner. But is it only classical concerts or operatic performances featuring such as the Vienna Philharmonic or the Vienna Boys Choir? How about the contemporary pop scene?

In the last few years, Austria has enjoyed unprecedented success largely through the impact of "Rock Me Amadeus," by Falco. He was the first Austrian to hit the No. 1 spot in the Billboard Hot 100, having started his international career on the small independent GIG label. But that was years ago. What about pop today in Austria?

Markus Spiegel, MD of GIG: "There's a revival of pop songs with German lyrics in Austria today. But our aim is to create product which will sell all over the world. An example recently was 'Bring Me Edelweiss' by the group Edelweiss.

"That release emphasized typical Austrian music styles, went out in the U.S. on Atlantic and went high in the Billboard Dance Charts. Now a follow-up, 'I Can't Get No Edelweiss,' has been released worldwide."

Stephan von Friedberg, managing director of BMG Ariola

in Austria, says: "The revival of German language pop songs started in 1971. The creativity of new Austrian talent was greatly supported by Eva Maria Kaiser with her shows on Austrian radio." Friedberg, then MD of record company Amadeo was among the first industry leaders to react, releasing early records in the "Austro-Pop" boom.

On Ariola now he has the group White Stars, which has sold more than 250,000 records. Currently heavily into video, notably with an "Austrian History 1918-1938" series, Friedberg is also behind the idea of a cooperative distribution, stock and other links for BMG Ariola, CBS, and WEA.

Holger Muller, managing director of EMI Columbia in Austria, points to sales of more than 5 million units by the group Erste Allgemeine Verunsicherung (EAV) in the GAS territories. He's been in the job for four and a half years and says: "When I came to Austria, total EAV sales were just 3,000 albums. Now, with their humor and songs they are the best-selling Austrian act. We sold 350,000 units of their album 'Liebe, Tod und Teufel' in Austria alone. And now we're looking to re-

(Continued on page G-14)



Edelweiss



Nella Martinetti



Andreas Vollenweider



Daniela Simmons



Peach Weber



Koreana



Peter Reber

SWITZERLAND: Ingenuity Is the Key to Success

In Switzerland, where there is a situation which is described by PolyGram president Ossi Dreschler as "stagnation at a very high level," the need for ingenuity and resourcefulness in sustaining prosperity is paramount.

A multilingual country with 4 million German speakers, 1 million French speakers, 80,000 Italian speakers and a million people of other nationalities in its 6.2 million population, Switzerland is also a country of wide-ranging tastes, from the ultra-sophisticated to the ultra-unexportable.

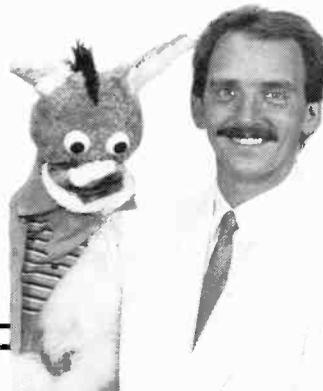
A measure of the market's sophistication is the CD penetration figure of 40%; but an indication of the market's rather unworldly aspects is the fact that the all-time Swiss sales record of 265,000 singles was "Lach Mit," recorded by the ventriloquist Kliby and his improbable puppet Caroline. In Switzerland, comedian Peach Weber (whose last album went platinum with sales above 50,000) and whose new release is already at 40,000) competes for public attention with the harmonica virtuosity of Roland van Straaten while Rams, lead singer with the Bucks, who has just made

his first solo album, "Romantic Challenge" has to expose himself in a market in which the band Cocktail has sold more than 50,000 copies of "Romantic World Hits," recorded in the Swiss-German language.

"Variety is the key," says Dreschler, "so it is important to operate over a wide spectrum of repertoire." PolyGram, has contrived to do this successfully and is thus the market leader, with Musikvertrieb (distributing WEA product) second, BMG third and then EMI and CBS.

Since 1987, the compact disk has been the (Continued on page G-10)

Kliby & Caroline



COMPANY REPORTS

(Continued from page G-3)

logs.

One acquisition this year was the catalog of Giorgio Moroder and more recently Budde has purchased the French independent company Editions Claude Pascal, whose new management is actively seeking representation of Anglo-American catalogs in France.

SPIRIT OF INDIE: MUSCLE OF MAJOR

Over the past two decades, Intercord, Stuttgart-based and owned by the media group Georg von Holtzbrinck, has become one of the biggest independent record companies in Germany. Annual grosses have consistently improved, say executives, by the mix of "the spirit of the indie with the muscle of the major."

For nearly 10 years, Intercord has been exclusive partner for the GAS territories of U.K. indie star performer Mute Records, whose major acts Depeche Mode and Erasure score consistent chart success. Other Mute acts such as Nick Cave & the Bad Seeds, Nitzer Ebb, Wire, and Laibach are a building strong GAS following.

A key link between Intercord and the U.K. has been Sonet International, which has led to important license deals with U.S. and U.K. companies. A new U.K. signing is Ghetto Records, founded by industry veterans Dick Leahy and Paul Kinder and whose initial signing the Lightning Seeds is scoring.

But Intercord's most successful artist is Roger Whittaker, who has sold more than 7 million records in 10 years and who has signed a new longterm exclusive deal with Intercord chief Herbert R. Kollisch.

German singer-songwriter Reinhard Mey is almost a founder member of the Intercord team, having released 33 albums in 20 years. Trumpet player Walter Scholz recently re-signed with Intercord and remains one of the most successful of all German instrumentalists.

The company is strong on rock, too, with Jule Neigel one of Germany's hottest girl singers last year. She's followed in by another girl, Pe Werner, this year. As the German heavy metal boom continues, Intercord's first signing in this genre, Thunderhead, is set for U.K. via Legacy Records for their debut album "Behind The Eight Ball." A new Intercord metal act is Czaklan.

Seen as one of the most significant album releases of 1989 is the mix of classic songs, modern beat and subliminal messages by the Whitehall Mystery Orchestra.

Intercord's diversity of interest is underlined by the classical catalog, including the Abbe Trio and the mid-price Saphir and Concerto Collection.

Intercord Record Service handles CBS's German import catalog and sundry record labels such as Music For Nations, Zappa, Under One Flag, Rough Justice, Sonet, Alligator and many more. A major IRS hit: the Gipsy Kings, whose album has topped the 100,000 unit sales mark in Germany.

MAKING NOISE PROFITABLY

The Noise group in Germany is proud of the way its kind of independent operation differs from the majors. It is essentially artist-oriented, say executives, so that chart impact is not the initial requirement.

Promotion is targeted at heavy metal media, so the existing Noise fan base is constantly aware of new product. Artist development continues in this way until the fan base is big enough to build to chart impact.

It starts with a single with a non-album "B" side and once the chart break comes the general mainstream media is used for further promotion.

With Helloween's "Keeper 2," a single was used ahead of the album, building sales to gold for that package and its predecessor. Metallica's "Justice," with the charts as the main promotional target, built the sale base, but didn't go gold.

Noise chiefs say: "This proves that street-level marketing and promotion does work." Noise is a compact organization with its only full subsidiaries in London and New York, and with all other markets handled by local distributors covering Europe, the U.S., and Japan.

There are only 12-15 acts with Noise at any one time. Says one executive: "Our acts are metal, obviously, but mainly make greater demands on the listener. Using our corporate methods, we can find niches for so-called 'difficult' bands so they can set trends rather than follow them."

"So Mordred and Watchtower, too avant-garde for the U.S. majors, signed with us. Also Kreator, an uncompromis-

(Continued on page G-6)

S A N D R A



Her name is associated with successful international pop music. She made world-domination look and sound sensationally attractive, starting her career in 1985 when she racked 11 European no. 1's with her debut single "maria magdalena". In the four years of her career she has had 26 number 1's throughout the world. For her 13 hit singles she was awarded 4 silver, 11 gold and 2 platinum records and, for her smash lp's "the long play", "mirrors", "ten on one" and "into a secret land" she received one diamond award, 20 gold and 6 platinum records. For more information please contact: Virgin records, 9274 alden drive, Beverly hills, ca 90210.

VIRGIN SCHALLPLATTEN GMBH, HERZOGSTRASSE 64, D-8000 MÜNCHEN ■ MAMBO MANAGEMENT, HERZOGSTRASSE 39, D-8000 MÜNCHEN.



Heavy Investment in Heavy Metal Pays Off

Scorpions, Accept, Bonfire, Helloween, Santiago, Victory—some key bands involved in the remarkable success of German talent in the global heavy metal popularity stakes.

It's clear that the Federal Republic is becoming an increasingly influential creative source of moneyspinning talent in this explosive area of rock music.

These days German companies are investing as much as the Deutschmark equivalent of \$300,000 to give new bands a real chance of an early breakthrough in the field and subsequent development of a longterm career. A surprisingly high percentage of these bands go on to hit sales levels in excess of 100,000 units on albums.

Manfred Zumkeller, MD of WEA Musik, has a sizable number of heavy metal bands on his roster and in his catalog. He says: "In West Germany, heavy metal music is very much an expression of the feelings of young people whose lives were not exactly a bed of roses but who now at least have some exciting music to help them through."

Building on that philosophy, WEA has linked heavy metal with the Soviet Union, though it is not yet clear what the results have been. However Zumkeller is adamant that German groups today are so professional that they can happily compete in the worldwide heavy metal scene.

Franz von Auersperg, BMG Ariola A&R manager, Hamburg-based, says the hard rock target group is the 16-40 year olds. Manfred Schuetz, from SPV, a company with a loaded heavy metal roster, reckons the age group could be even younger.

And Fred Hoock, of Breeze Music, says: "The target groups obviously do vary according to whether the trend is heavy metal, speed metal, thrash metal or more melodious hard rock. The teenage audience can start at 12." He sees a new style developing in Germany, music with its roots originating from some kind of anti-culture. "Its power stems from protest and reaction to society's conventions," he says.

(Continued on page G-12)

Germany Takes the Rap—and all Other Dance Styles

Dance music still rules the German charts. But it is not just the American and British productions which are riding high, because German producers are scoring major success with releases in a variety of styles including rap, hip-hop, and acid house.

As an example: for 15 weeks, the CBS single "Das Omen," by Mysterious Art, was in the No. 1 spot in the national chart, with sales in excess of 400,000.

For over two years now, WEA can claim to have conquered the dance music scene. For most of that time they've had a special product manager, Peter Kurrer, who laid the foundations for the success.

Gerd Gebhardt, WEA Germany deputy MD says that, since the 1970s and the John Travolta period, the younger generation have looked for innovative music to gain new excitement for their leisure hours.

WEA, he says, has followed through on that situation. As the established radio and TV stations seldom use dance music in their programming, record companies started promoting their remixes at discos and clubs. "In this way, we've won early knowledge of trends and consumer needs which have been useful for the entire market."

The German dance scene has obviously been strongly influenced by such WEA acts as Madonna, Prince, Chaka Khan, Ten City and others. For two years now, WEA has been releasing a dance double-album under the title "Soulbeat," compiling the best club versions of hits by the likes of Bobby Brown and Barry White.

CBS artist and marketing director Hubert Wandjo says that dance music is maintaining its single market share well, and even building on it. He says an analysis of the Musikmarkt charts for last year showed that 60% of the top 100 titles were of dance-oriented music.

He notes that over the past five years German production thinking has changed. "The times have gone when a producer opted exclusively for German-language pop. Now they're seeking international success through English-language releases, with special emphasis laid on the dance element, cer-

(Continued on page G-18)



Scorpions



Accept



Deborah Sasson



Doro



Milli Vanilli with producer Frank Farian



Camouflage



Mysterious Art

COMPANY REPORTS

(Continued from page G-4)

ingly hard band, have sold 150,000 albums through us building their fan base."

M.A. MUSIC LOOKING FOR U.S. OUTLET

In its two years of existence, Hamburg-based jazz label M.A. Music has won international recognition and gained distribution partners in all major world markets.

Says Marion Kaempfert, president; "We're delighted with our new deals with PolyGram subsidiaries in the Benelux, Germany and Japan, and we are expecting a great deal from our recent exclusive pact with PolyGram Germany for club and direct marketing sales."

Kaempfert is the daughter of composer/bandleader Bert Kaempfert. Her co-president and artistic director Allan Botschinsky says the company policy is to "provide artists with the chance to do unusual, creative projects recorded with the best possible technology. That policy has already proved successful."

Examples include the solo brass ensemble First Brass, the trumpeter Botschinsky/bassist Orsted Pedersen Duologue to the free jazz European Jazz Ensemble. In keeping with the company's policy of developing a broader public for jazz, M.A. Music started an ambitious promotion program to support the "Lee Konitz In Rio" production.

A special party was held in the Intercontinental Hotel, Hamburg, with over 600 guests from all areas of business and the arts to launch the project.

Now, says Marion Kaempfert: "We're looking for new distribution in the U.S.—a company which shares our goal of bringing exceptionally high-quality European productions to the jazz and audiophile public of America."

WARNER/CHAPPELL WELL-BALANCED ON LOCAL AND INTERNATIONAL TALENT

Ed Heine, MD of Warner/Chappell Germany, says: "The merger of Warner and Chappell made us the largest music publisher in the world, but it's the creative activities within the individual companies which will ensure our future success."

He adds: "With our international affiliates, we have the right basis to offer our domestic writers and artists the kind of service they expect from the number one publisher. We're using the size of the company to benefit our writers."

Heine says Germany is one of the biggest record markets in the world but no one city has become the dominant headquarters. Warner/Chappell, therefore, has fully-staffed offices in Munich, Hamburg, and Cologne. "A major responsibility is to let the world know of our talent; to open doors for it. The success of Avalanche, Bang, Blue System, Phillip Boa, Camouflage, Freiheit, London Boys, Yello, and Zed Yago prove the point."

Hartwig Masuch, vice president creative affairs, points to new artists including Domain, Heavensgate, Holy Moses, Mekong Delta, Moses P., Pink Cream 69, Polly Magoo, Thunderhead, Vamp, and Zette. And A&R chief Norbert Masch says three German offices give the opportunity to work closely with "creative people who are in the studios every day and can't make much time to seek out their publisher."

The Warner/Chappell talent repertoire is widespread, from local MOR talent like Drafi Deutscher and Howard Carpendale to heavy metal, from electronic music to dance.

Masuch: "We have a healthy balance between local and international talent. The fact that some international bands like White Lion, Overkill and Manowar are signed direct to the German office means we can expand ever further."

Heine: "The publishing world has become incredibly competitive. But we're proving there's a lot more to publishing than paying advances and collecting money."

FOR VIRGIN GERMANY, LOCAL SIGNINGS EARN 30% OF TURNOVER GROSS

At the end of the 1970s, Virgin chief Richard Branson moved into continental Europe. After opening the French company in 1981, the German division started in Munich in September, 1982.

Since then, the company has not only gained an enviable reputation for its international artist roster but also for its local signings, the best-known being Sandra, signed in 1985 and winning immediate acclaim through the single "Maria Magdalena." She has since had 13 hit singles and four albums.

Another success story is that of Die Toten Hosen, who re-

(Continued on page G-8)

Thanks

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ALL OR NOTHING
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GIRL YOU KNOW
IT'S TRUE
US-ALBUM-VERSION



The Right Atmosphere and Song, not Technical Tricks, Make Music Videos Click for Artists

Ever since the Beatles performed "Strawberry Fields" on a film clip, music videos have progressed into bigger and better, more extravagant, more special effects laden, each one trying to outdo the next. It seems to have become an industry which is a borderless playground for creativity. But the question is: where is it all heading? Is it as work of art or a marketing vehicle?

Video-Vision in Berlin, a company which has made music videos for Boney M., Alexander O'Neill, the SOS Band, C.C. Catch and Joan Orleans look at the development this way: "Music videos are continuing to grow in importance as promotional tools for the record industry. And we can be sure this development will continue since no adequate substitute for the music video has yet come on the scene."

Video-Vision executive Hansi Schlegel: "More forcefully than ever before, music video producers are expected to come up with a brilliant idea for visualizing a song rather than just relying on hi-tech and, inevitably on that route, costly production."

"But this is also the only way products with smaller budgets stand a change against the big boys in the league. Our approach is to consider our artwork as a major means of marketing."

Andreas Thiesmeyer, producer of the "Formula 1" television show for Bavaria Film, who have produced music videos for Milli Vanilli (getting an MTV award for "Baby, Don't Forget My Number.") Modern Talking, Sandra, the London Boys, Deborah Sasson, and Hannes Kroeger (which won a Berlin Klappe Award), takes the view: "All music shows as well as video clip shows are currently suffering a decrease in their viewer ratings. Quality television shows such as 'Top Of The Pops' in London or 'Formula 1,' with a high level of record-buying motivation are losing ground due to an even greater influx of monotonous hours-on-end music video presentations at uninteresting time slots."

"Though it seems a paradox, this very situation makes it essential to present virtually every new single release with a

(Continued on page G-16)



Lory "Bonnie" Bianco



Klaus Lage



Die Flippers



Bernd Clüver



Gina T.

German Publishers Face Up to Copyright Challenges

German music publishers are certainly deeply involved in the sundry political and economic upheavals going on within the international music and record industry. At the root of their problems are the full protection and recognition of copyrights, obtaining the right remuneration for their usage, promoting German repertoire effectively abroad as well as in the domestic market and representing their case more forcefully with regard to the EC Commission.

Copyright problems and inadequacies loom large in the discussions of the German Music Publishers Assn. (DMV).

"One of the greatest challenges since the formation of the DMV 150 years ago lies ahead of us," declares DMV president Maja Maria Reis.

Hans Wilfried Sikorski, VP of Deutscher Musik, criticizes the EC Commission's approach to copyright negotiations. He implies the Commission is susceptible to lobbying by multinational conglomerates to the detriment of rights holders and views its encouragement of the collection societies to compete against each other as inimical to cultural interests.

Rolf Budde of Berlin-based Budde Musik is unhappy about the Green Book on Copyright Law issued by the Commission, claiming that the creative work of authors and composers has not been accorded its due measure of consider-

ation. Where piracy is concerned, Budde regrets that some Community countries have not yet acceded to the international Copyright Treaty.

Karl-Heinz Klempnow notes the growing trend of central collection and licensing in Europe, which in his opinion indicates that the big conglomerates wish to reach agreements with the largest collection societies such as GEMA, STEMRA and SACEM. He believes this will inevitably lead to sharpened rivalry between the societies.

DMV members are also concerned with protecting their rights in relation to the increasing use of music by the advertising industry and the implications of steeply rising attendance figures in the movie theaters, all requiring close monitoring of music rights clearances and remuneration. The association believes that there is some evasion of payment in both advertising and cinema fields.

Wolfgang Mewes of Melodie der Welt regards the advertising world as playing a much larger role in publishing activities. "We must ensure that our writers' rights are fully protected by us," he says, "and see that all music used in advertisements is properly cleared and agreed with the publishers beforehand."

Peter Ende, GM of EMI Music Publishing, thinks a revision

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COMPANY REPORTS

(Continued from page G-6)

fer to themselves as the "world's worst-dressed rock band," an influence every bit as heavy through the GAS territories and Scandinavia as the punk groups from London. Their latest album "Ein Kleines Bisschen Horroschau" went gold.

Also with Virgin is Nicki, a tiny Bavarian girl artist who is the most successful female singing in German, with four albums since she was signed six years ago. Others set to make it big: Klaus Hoffmann, the Other Ones, Grant Miller, the Multi-Colored Shades, Azra, and Michael Cretu.

Though Virgin has only 10 local signings, the music they offer ranges from Bavarian pop to fun punk to international dance. And those signings make up 30% of the Virgin Germany turnover.

GRP: CREATING A BIGGER MARKET FOR JAZZ

The new creativity in the German-speaking territories is not confined to the production of music but extends also to marketing and promotion—and, in this context, the Swiss affiliate of New York-based speciality label GRP, is a good example of the new approach.

GRP Ltd., established in Zurich, Switzerland, four years ago, handles the promotion and marketing of product through distributors in 16 European countries. Since setting up the operation, headed by Steven Kraft and Kurt Weil, annual sales have been boosted to \$5 million, "which," says Weil, "is highly encouraging for a label specializing in jazz and jazz-related product."

Weil says that because the GRP label produces music that does not have mass appeal, the marketing strategy has to be precisely conceived. "We can't match the promotion and marketing budgets of the majors, so we have to make sure that every Swiss franc counts," he says.

"Marketing, promotion and all special sales programs are developed at headquarters in New York. One of the prime concerts of Dave Grusin and Larry Rosen, the partners who run the company, has been to establish a label identity through selective signing of musicians and the generation of two product streams: one delivering pure jazz as exemplified by Eddie Daniels and Kevin Eubanks, and the other crossover for fusion material, which has a substantial potential audience."

Giving the label an identity does not, says Weil, mean making GRP artists conform to certain musical criteria. "And because they are free to record the music they believe in, each piece of product demands a tailor-made campaign."

The determining factors in maximizing sales of the releases are the reputation of the artist, the quality of his musical associations, the musical awareness of the team marketing one album and the optimum placement of the record to secure maximum exposure to its target audience.

"GRP has often been criticized by purist jazz reviewers for producing fusion and electronic product but, through careful choice of musicians and technological expertise in recording, albums in this category can achieve sales considerably in excess of the pure jazz concept," says Weil.

"For one thing, musicians in this field have often played in the studio alongside pop artists and by using contemporary rhythm patterns and electronic sounds are able to create a music which can reach a wider audience than just the jazz community.

"Records in this category can be marketed like pop product and, with most of the artists signed to a six-record deals, GRP is able to work long term in building their careers."

BMG-ARIOLA MAINTAINS ITS MARKET LEADERSHIP

"We had our best-ever operating results in 1988-1989," says BMG-Ariola managing director Thomas Stein, "and I regard it both as a challenge and a motivation to sustain our top position in the German market."

The contraction in the record industry has intensified competitive pressure and calls for the highest level of A&R, marketing and promotion operations. To achieve the best possible coordination of these divisions, BMG-Ariola has amalgamated the national and international A&R departments under Gerd Ludwigs, who works in close cooperation with the promotion department, headed by Siggie Hamer.

With the renewal of its pact with Island for a further seven years and the success of established contract artists like Engelbert, Udo Juergens, Chris Thompson, and Marianne Rosenberg, BMG-Ariola is well-placed to maintain its ascendancy.

Stein echoes the view of many GAS industry leaders that producers of German-speaking territories are gaining in-

(Continued on page G-10)

München



MUSIC FOR THE

BO ANDERSEN ▲ BONEY M. ▲ BLUE
 SYSTEM ▲ BOYS IN TROUBLE
 KREISLER ▲ MILLI VANILLI ▲ MOSES P.
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WARNER/CHAPPELL MUSIC GMBH

COMPANY REPORTS

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creasing international recognition and he cites three who have made a significant impact in many countries: Dieter Bohlen, Frank Farian, and Jack White.

Bohlen, a member of the highly successful duo Modern Talking from 1984 to 1987 and now signed to Ariola as a solo artist, has also been active as a producer over the past two years, working with Chris Norman ("Midnight Lady"), Les McKeown, a former member of Bay City Rollers, and C.C. Catch, who has enjoyed a string of dance hits. These acts have been successful not only in Germany but in most other European countries. Bohlen was recently working with British singer Engelbert, whose last three albums, all produced by Jack White, have been mega-sellers in Germany.

Frank Farian, most celebrated for his production of the hugely successful Boney M. recordings, is earning fresh laurels with Milli Vanilli, who have achieved platinum sales in many countries. Farian, a highly experienced music man, is currently riding high as a result of the success of Milli Vanilli in the American single and album charts.

Jack White produced David Hasselhoff's "Looking For Freedom," the best-selling single of 1989 in Germany, which occupied the No. 1 spot for eight weeks and triggered a wave of Hasselhoff mania in the German media. Hasselhoff has also scored in Benelux, France, Scandinavia and Italy.

In recent weeks the Frankfurt area has produced some big disco hits which are beginning to make impact in other territories. Moses P. ("Twilight Zone" and "Can This Be Love") is already a major name in rap music in Germany and his album "Raining Rhymes" was recently released on Ariola and RCA is preparing to launch the artist in the U.S.

Off, the brainchild of Frankfurt disk jockey Sven Vaeth, achieved big success with "Electrica Salsa" in 1986—the single sold 4 million copies worldwide. Off's new single, "Hip Hop Reggae," will be followed by an album shortly.

Although BMG-Ariola has an impressive roster of international stars, Stein is concerned to augment their success by building national repertoire. "We must develop new national artists with patience and consistency," he says, "and the fruits of this policy are seen in the success of Milli Vanilli, David Hasselhoff, Boney M. [beneficiaries of a re-mix revival] and the heavy metal productions from BMG Hamburg, featuring Bonfire, Zed Yago, Udo, and Accept, all national acts which are enjoying growing success abroad."

SWITZERLAND

(Continued from page G-4)

prime pop sound carrier, outselling classical CDs. A new pop release can sell up to 65% on CD, 20% on vinyl and 15% on cassette. For schlager music, the proportions tend to be 50% cassette, 30% CD and 20% vinyl.

Switzerland's most successful national artist currently is Peter Reber, an MOR performer whose three PolyGram albums have achieved total sales in excess of 300,000. Another major PolyGram act is Koreana, who achieved No. 1 status in 15 countries with the Giorgio Moroder-produced single "Hand In Hand," the official song of the last Olympic Games. Koreana will have a new album out early in 1990 with some tracks produced by Moroder.

PolyGram is looking for big things from Daniela Simmons, second in the 1987 Eurovision Song Contest, whose "Shout Back" album produced by Nigel Wright, has been released in more than a dozen countries, and from Nella Martinetti, winner of the first Grand Prix der Volksmusik. Her new album "Zu Hoch Sind Die Berge" will be released in Germany next year.

For Winterthur-based independent Phonag, the big news is the continued success of cult act Yello and the resurrection of another potent cult band, the Can, recently signed by Phonogram Germany. This Cologne band, Germany's answer to the Grateful Dead according to some, was one of the most influential groups of the late 1960s and early 1970s. It is now back with its original lineup and a brand new album titled "Rite Time."

And through its contract with the Zurich-based independent Fink & Star, Phonag distributes such diverse talents as: Katrina Krinsky, an adventurous pianist who draws her inspiration from such disparate sources as Chopin, Stockhausen, Terry Riley, Bartok and the late jazz trumpet player Woody Shaw; rock singer-songwriter Dominique and his group the Wondertoys; and synthesizer specialist Santino Famulari, who has just released his first solo album.

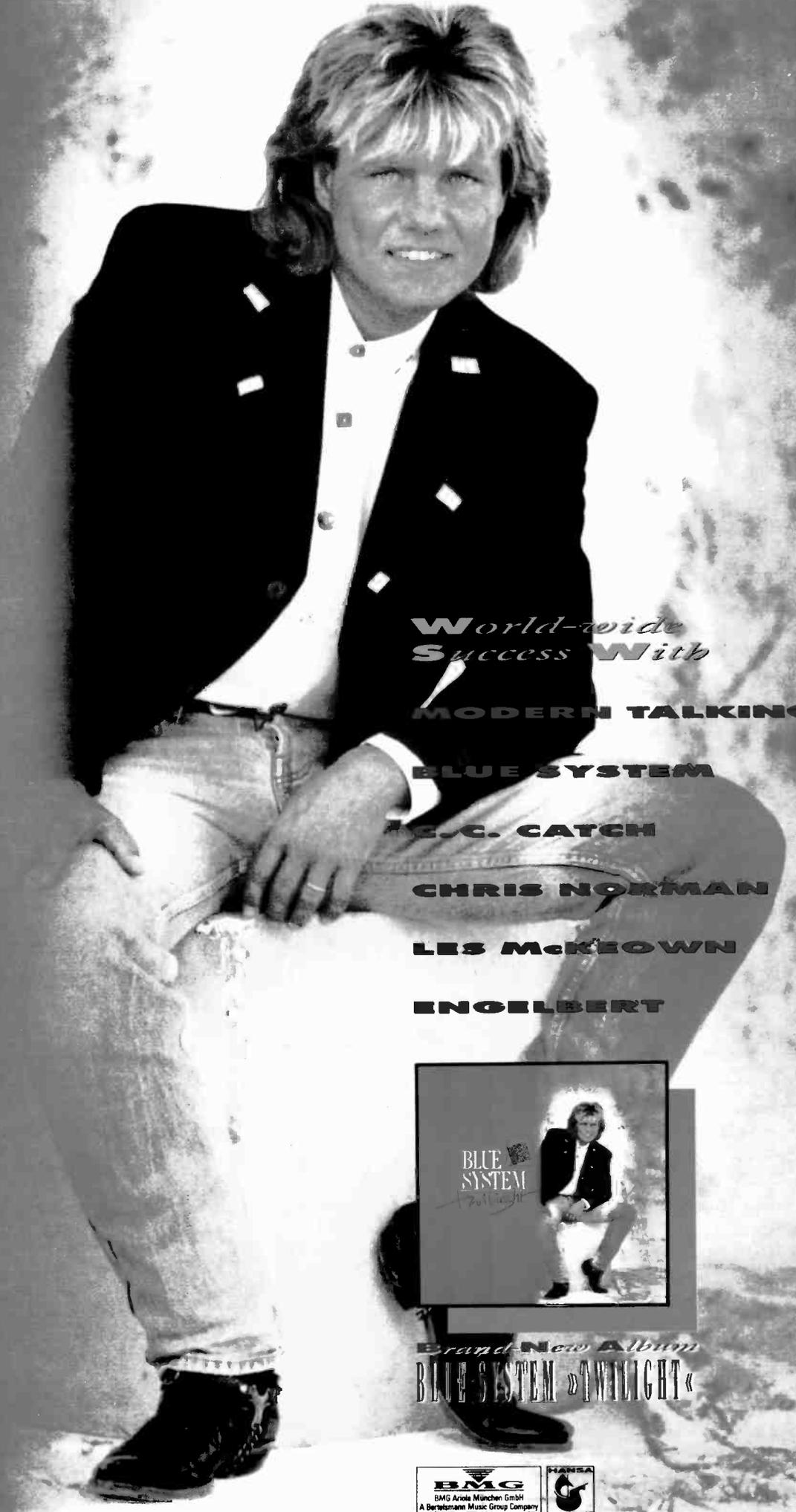
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HEAVY METAL

(Continued from page G-6)

Mario Mendrzycki, of MSA Records, is wary of setting target groups of audiences. "An act like Deep Purple, for instance, has been able to sustain their longtime fans for decades. Groups like Cinderella, Poison, Bonfire, Bon Jovi, and Europe basically attract rather younger audiences."

According to BGM Ariola's Franz von Auersperg, Germany is the biggest hard rock market outside the U.S., Scandinavia and Japan. "The result is that in years to come we'll be laying down the foundations for great hard rock bands."

Helmut Fest, EMI Electrola managing director, emphasizes his company's readiness for meeting heavy metal challenges. With bands like Scorpions, who have sold 10 million units worldwide, and MSG on the roster, the company is already deeply involved in the genre. However Fest admits the heavy metal field doesn't yield many talents of the outstanding stature of Michael Schenkers.

Industry insiders, including Fred Hoock of Breeze, point out that it was only after the advent of Scorpions and Accept that German metal acts were properly accepted abroad. Such success was unthinkable even as recently as 1983. In 1979, producer Dieter Dierks had real problems trying to get a recording contract for Scorpions.

Now, Hoock admits, it's no real problem getting worthwhile international deals for good rock outfits. "As in the U.S., it's basically the more melodious hard rock styles of music that get the top sales figure. Right now, the market between heavy metal and speed rock is widening but nevertheless is somewhat limited, but melodious hard rock has massive sales chances."

Klaus Ebert, of Metronome, believes that it takes three or four years for a good hard rock band to develop. Live shows and exposure in the rock-oriented press are key promotional ingredients. Ebert agrees that development is cost-intensive because "tours swallow up money." Metronome spends huge sums on tour support and promotion.

Phonogram managing director Louis Spillmann sums it up: "If you're not prepared to think big, then don't touch the

heavy metal bands. Endurance is the watchword and you have to put out longterm contracts for at least five albums if you want to succeed with a band.

Spillmann: "As Phonogram traditionally is hard and heavy, and I'm a Swiss, we and our groups are taken very seriously all over the world. At present Warlock is a major name. Our new discovery China is much talked about. Coming in behind the American groups, German bands are the most in demand."

He stresses that skill is necessary, along with a strong lead voice, wide-ranging songs and name and image. "A willingness to work hard, which means touring like hell, is essential."

For Phonogram, Doro, originally known as Warlock, is a major success, their last two albums, "Triumph—Agony" and "Force Majeure" both topped the half-million sales mark worldwide. And China is now released into all the traditional heavy metal markets such as Scandinavia, Spain, Italy, and Japan.

According to Walter Holzbauer, of Wintrup Musik, heavy metal is one of the few music trends from Germany which will consistently grow. Alongside the big grossing recording acts like Scorpions, Helloween and Accept, the harder bands such as Kreator are also breaking at international level. Nationally, too, bands from the speed/thrash corner are getting substantial shares of the action. These groups' bands, he says, come mainly from independent labels.

Groups with crossover potential need solid support from their record company, publisher and management. Essential ingredients to success: an outstanding voice; outstanding guitar skills; good in-band songwriters; strong live ability; individuality; and a management with strong worldwide connections.

The most successful bands of the Wintrup group are Helloween, Victory, Pretty Maids, and Running Wild. Holzbauer: "Heavy metal will be a strong earner through the 1990s. Standards will become higher, though, and it could become difficult to launch new bands from Europe because competition from the U.S. is so strong. It's only the fact that tours of Europe are too expensive for many American bands that pan-European heavy metal has thus far not been se-

verely affected."

Mano Mendrzycki, head of the Triple M management in Munich, says heavy metal bands need to have credibility with fans even before they sign a recording deal. They also need songs and charisma. They also need management/agency representation and to link with a label strong on HM experience.

German band Bonfire's next album "Point Blank" is their third—the second "Fire Works" gave them 350,000 sales worldwide. Europe has been good for the band but U.S. sales were not so good due, they say, to a lack of commitment then from RCA in the U.S. And Zed Yagos' first major release "Pilgrimage" topped the 60,000 sales mark in Germany and has now been released in the U.S.

Mendrzycki says: "Hard 'n heavy has always been a major force in both the record and touring businesses. It will be through the '90s. True, some bands are scoring major deals right now on the basis of little talent. But there will always be enough space for exciting hard talent to break."

Gaining world rights on one of the growing independent labels is one way into an explosive market, says Achim Fehlau of Bellaphon Records. Releases from Metal Enterprises, founded by Ingo Nowotny, range from speed and thrash to garage hardcore. The bands include: Bose Onkelz, A.O.K., Fucked, Springtoifel, and Kalaschinkov.

Fehlau says: "Some of these astonishing young bands sing in German, others in English. But a lot are ready to step soon into the worldwide market. One positive step for us is the licensing of finished masters for the global metal scene. Pretty Boy Floyd, from Canada, is a recent success signing."

CBS artist marketing director Hubert Wandjo says: "Given musical competency and a personalized style, and with fan and media backing, chances are always good in the national scene. That is with the support of a professional management team and a record company giving maximum promotion. You need twice as much of all those ingredients to make it on the international scene."

He says acts like Europe, Alice Cooper, Judas Priest, Ozzy Osbourne, and Pretty Maids are sure of sales of at least 650,000 units. "Bands with crossover appeal are becoming more commonplace now." **WOLFGANG SPAHR**

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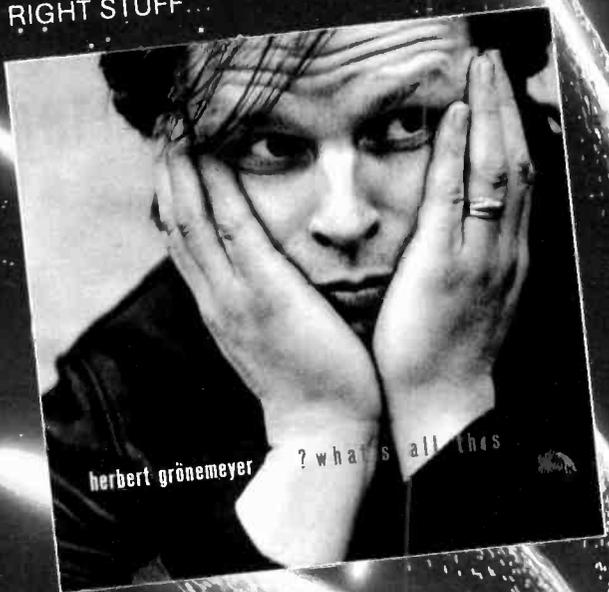


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CREATIVITY · KREATIVITÄT

AUSTRIA

(Continued from page G-4)

cord them on an English language album. Their English single 'Bankrobbery' made the U.K. Top 50."

Other new product from EMI Columbia includes the Italian Etta Scollo, who has lived for years in Vienna. She went gold on her eponymous debut album in Austria, with sales of 25,000. The album was split between German and Italian lyrics, and she is now set for an album aimed at the Latin market.

Muller: "Other major acts with us are Mo and Boris Bukowski. With these artists, our concept is to produce records only for Austria, other German language product for German, Austria, and Switzerland and finally English-language records with international potential. Our problem is that Austria is only a small territory so it is hard to get your costs back just from national sales. We have to produce in cooperation with neighboring territories. We've done that with the Dutch EMI office for instance on albums by Etta Scollo and Mo."

Heinz-Josef Canibol, managing director of CBS Austria, created a "mystery concept" for the local band the Form. "First we gave only hints about the record in the press, without revealing names. Three days before release, we used radio advertising and gave every employee of the radio stations a balloon with the name of the group."

"Then we made a presentation for the retail trade, with a comedian imitating politicians making comments about the band. That record was taken by 14 countries, though not the U.K. But the video of the band was seen for several weeks on MTV in London and in July the group has had a concert in Sweden. After 'Edelweiss,' this has been the most successful release abroad of new Austrian talent."

The single, "Color Of The Moon," linked with the 20th anniversary of the first landing on the moon.

CBS recently put out a sampler of the top love songs of the past 20 years in collaboration with "Rennbahnexpress," the biggest-selling Austrian magazine for young people.

Canibol: "We put together a new show with the pop channel 03 of the Austrian Radio Co., a series in which young folk tell their own personal love stories. We then send the sampler to their romantic partners. It's worked, with sales of 8,000 units in just a few weeks."

Wolfgang Arming, president of PolyGram in Austria, is convinced there is a solid basis for creative personalities in the Austrian music industry. "I'd say we have more inventive people than other countries pro rata to population. It's some time since stars like Udo Jurgens or Peter Alexander hit it big with German lyric pop. Then came the dialect wave, with artists like Wolfgang Ambros, Peter Cornelius, and Georg Danzer, all still popular today."

"But parallel to this 1970s action, there were the artists who sang in English. Opus were big with 'Life Is Life.' Now there are signs of a new generation singing songs in German but with stronger international impact than before—people like Wiener Wunder, Marcus Petek or the groups STS and EAV. STS sold nearly 200,000 units of their last album in Austria and around 80,000 in Germany."

"I'm also expecting for a new boost for local music with Austrian dialect lyrics. It's not easy to understand the songs, specially for people from outside Vienna, but it's such good music as played by, say, Ostbahn-Kurti, that we can sell it in Germany."

Arming stresses that there is strong creativity outside the classical and pop fields in Austria, notably in the jazz sector. "Joe Zawinul is well known, but there is also Wolfgang Puschnig, who also plays with the Vienna Art Orchestra, and the Muthspiel brothers. I hope that jazz will influence our pop music. In fact, I'm very optimistic about the future. Austria is a country where the cultural trends from Italy, the German-speaking countries, France and Eastern European territories mingle. That sort of mix has to be good for creativity."

Concert promoter Jeff Maxian, head of Vienna Concerts, is a veteran in the pop promotion field. This year he tried a new concept, he says. "I offer a really wide range of events. An example was the 'Russia Live In Vienna' package, in cooperation with the Soviet Union, and featuring Russian religious choirs in a Western setting, along with folk groups, films and classical and pop concerts. It added up to 16 events, was very successful and now I plan similar East-West mixes."

He says he's constantly looking out for new forms of music or dance theater shows, such as Andre Heller's "Body & Soul."

Very active on the Austrian creativity scene is music publisher Gottfried Indra. He founded a group of independent

(Continued on page G-22)

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SO LANG DIE BERGE
STEHN AUF IHREM
GRUNDE

TURNING AROUND

(Continued from page G-3)

reckons the situation now is better than ever for German product in the U.S. and U.K. markets. "We've had the essential breakthrough successes so that now A&R heads in the major markets are at least starting to listen to product marked 'made in Germany.'"

Andy Kirnberger, director of A&R at CBS Germany, says that apart from Frieheit, recent U.S./U.K. releases have been by Irishman Johnny Logan and young German musical star Ute Lempert, who won rave reviews for her "Ute Lempert Sings Kurt Weill" album as well as for her live performance in New York.

Kirnberger: "The way I see it, the chances are excellent for

continued success for German product on the Anglo-American scene, particularly for dance repertoire. But there's room for our quality pop music, too. Both markets are really opening up. But earning success in your home country first is an absolute prerequisite—and that's a factor which will hold in the future."

Phonogram managing director Louis Spillmann says his company obtained U.S./U.K. releases this year for Yello's "Flag" album, "Force Majeure" by Doro and Warlock and "Call Me Easy" by Rainbirds, along with linked singles. And Nina Hagen and the group Can are also set for release in both territories.

Yello's album scored heavily in Germany, Austria and Switzerland, also Holland, Belgium and the Scandinavian territories, and singles from the album also charted in most of these countries.

But Spillmann notes: "Though the situation is currently positive for German product, it is still a long and winding road. We have to be prepared to invest properly in establishing an act and building a longterm career."

Michael Oplesch, head of A&R at Teldec Record Service, says the company has had "phenomenal" success with the London Boys who made number two in the U.K. charts with "London Nights." And the boy/girl duo Avalanche topped the French charts for eight consecutive weeks, while Israeli-born Ofra Haza saw her "Im Nin'alu" into the U.K. Top 10 and the U.S. Top 30.

Other Teldec acts, including La Toya Jackson (a direct signing), Carlos Peron and Falco, have been released worldwide via Warner Bros.

Says Oplesch: "We feel confident that music produced in Germany really is winning greater acceptance in the U.S. and U.K. markets. Additionally we're very proud of the fact that we are currently coming up with the Euro-hits so many other companies just talk about."

The international successes of WEA Germany are substantial, notes Gerd Gebhardt, head of marketing and A&R. Releases go on in the U.S. and U.K. (Inga Humpe and Tony Baez among them). The most successful WEA acts in the recent past include Alphaville, Schilling, a U.K. Top 5 rating for Austrian band Edelweiss and jazz group Passport.

Says Gebhardt: "German productions are becoming more and more attractive to foreign markets and are certainly catching the professional eye of the U.S. and U.K. industries."

September was a big month for German singer Sandra. She played the Olympic Hall in Moscow for five previously sold-out shows, while Virgin Records sold over 100,000 units of her album in the Soviet Union—even outselling Paul McCartney there, according to her manager/publisher Jürgen Thurnau of Mambo Music.

She first broke through in 1985 with the single "Maria Magdalena," a No. 1 through most of Europe. Altogether she has sold 21 million records worldwide, all produced by Michael Cretu.

MUSIC VIDEOS

(Continued from page G-8)

video clip. The significance of music videos within the record industry will increase since the over-hyped and bored record buyer of today can really only be reached via the medium of television."

Thiesmeyer goes on: "The most important aspect for the success of a record remains the music itself. A hit with a mediocre video still remains a hit. A flop with a sensational video still remains a flop. A sensational video can be of great supportive value, but it can never turn a flop record into a super-seller."

Accepted as one of the most creative video production companies in Germany is DoRo, the team of Rudolf Dolezal and Hannes Rossacher, who made a name for themselves with their work for such international clients as Queen and Falco.

Their joint view on the future development of the music video sector is: "Though the exaggerated video boom of the 1980s, when every silly band had their own silly video, is over, we welcome the development toward selective video production."

"The videos of the 1990s will most certainly keep their significance in terms of generating sales. Though music videos remain a more or less disposable art form in our fast-living consumer society, we put the emphasis on music videos which do have an artistic values."

They cite Falco's "Rock Me Amadeus," Queen's "One Vision," "Breakthru" or Double's "Devil's Balls."

The duo say: "After years of videos with technical tricks, special effects, animation, computers and so on—and you can even determine the year a video was made by the date a certain production trick became a fad—the trend nowadays lies in applying technical tricks in the background where they are not immediately noticed by the viewing eyes. And also by putting the emphasis on creating a specific atmosphere for the song and the artist."

"This means that video makers must constantly be on their toes as far technical developments are concerned so they can integrate them into the creative concept. A recent example would be Queen's 'Invisible Man' video."

Some record companies, such as Polydor for the group Heltar Skelter, are having their music videos made in Poland. The reason is that Polish film and animation producers have always turned out very artistic and frequently award-winning work. Additionally, it is a way to spend the local Polish currency artists earn on tours in Poland and which cannot be taken out of the country.

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DANCE STYLES

(Continued from page G-6)

tainly in the audio mix for the maxisingle slanted toward the discos. Often a disk jockey is called in to help out when the mixing process starts.

"This means a keen exchange of experience in the studios, with the result that quite a few disk jockeys move on into production for themselves."

An example is Mike Staab, who is group member and producer of Mysterious Art, which hit so big with "Das Omen." His main occupation is as a disk jockey, though, turning to production via 12-inch remix "advice" sessions with producers. This was his 10th and most successful CBS production.

"Das Omen" has been released all over Europe. But Staab is by no means an isolated example. Other producers from the DJ ranks are Frank Meyer-Thurn (Crack, Express, Mad Alezrt), Talla 2XLC (Moskawa TV, Robotico Rejekto, Umodec) and the team of Luca Anzilotti and Michael Muenzing (16 Bit, Off, Moses P.).

CBS's Wandjo says: "Rap or hip-hop don't aim for the same target group as that of, for instance, electronic body music. In general, though, buyers of dance music are in the 15-22 year age group."

He notes that really big singles sales come mainly from dance music, which can hit the half-million unit sales mark. He agrees it is very rare indeed for album sales to reach that kind of peak.

For Helmut Fest, managing director of EMI Electrola, dance music is still an increasingly strong force in the German music marketplace. Its influence is not just from the disco scene, he says, but from crossover areas. "The national chart supports that view. Dance numbers move up the charts at lightning speed. The combination of disco exposure, creating the initial demand, then promotional work by record companies leading to airplay is the success formula. Albums can make it in special circumstances, he says, pointing to EMI Electrola's "Acid House Fever" package which sold 150,000 units.

He says the role of dance music producers in Germany is much the same as that of others in terms of the worldwide market, though they don't always get the breaks they deserve. "But they are certainly not amateurs and they are proving that Germany is capable of launching good music at global level. Our company is not the only multinational with its own label [Westside] geared to dance product—Ariola has Logic and Phonogram has Teutonic Beat. EMI Electrola has scored worldwide with dance releases from Oh Well and Deborah Sasson."

He sees the dance target area as 14-30, many of them regular disco-goers. "It's a fast-moving market and record companies simply must stay abreast of trends and anticipate new moves."

Brian Carter, head of independent company BCM, says dance music over the past couple of years has achieved sales previously believed impossible. The individual successes of U.S. rap acts, such as EPMD, Stetasonic, De La Soul, has broadened the commercial appeal of dance product, opening the door for black-oriented material. He cites major acts, including Tone Loc, Jody Watley and Eric B. as opening up new sales prospects. "While dance music is still treated as second-rate product by the majors, the ever-growing popularity of the music is changing the face of the industry in Germany," he says.

He adds he's interested to note that European dance music, often treated as unsalable internationally, is crossing over, not only in Germany, but in other markets. The success of Italian house music in the U.K., and the new stars of house, new beat and hip-hop are, he insists, often from countries not previously associated with dance music. Good quality products have come from Spain, Belgium and Italy and made the various European charts as well as building good underground sales in Europe.

BCM is pushing the music, too, via its newly-opened U.K. office and through product like "Sueno Latino," a recent London No. 1 dance track.

Carter: "While the German producer continues to produce one or the other one-hit wonders, the German dance scene struggles a bit over creativity and opportunities. Language problems are still a barrier for the German disk jock-

ey who fails to make his mark in the international mixing scene. The DJ producers are few and far between. While various majors and labels have tried to cultivate the German producer, most of the product is strictly limited in its appeal. Chances for international success come only from freak records which come along only once or twice a year."

He adds: "The target group is the young record buyer, aged 13-30, who through the constantly changing affluent society in Germany is ever searching for more extreme sources of music. The U.S. rap and hip-hop styles still fascinate the young dance freak."

He says the message in the music from artists like Eazy-E, 2 Live Crew, De La Soul and Twin-Hype is still considered totally offbeat and extreme and, supported by the specialist music press, are hyped into bottom-line record sales.

"Clearly, two years ago nobody in Germany was interested in so-called dirty rap, but more and more street kids are getting into rap and hip-hop with the urban communities and their identification with the aims and content of this music. While not every young fan will understand every word of the rap message, he'll for sure be influenced by the rhythm and beat and the music's straight ahead drive and power."

Sales from the specialist dance retail outlets, he says, are an increasing factor in the German record market. While the records don't appear on the pop charts, an underground hip-hop album can sell 10,000 units with good independent distribution. "While this area of the business is not commercially acceptable for the majors, an indie can take \$1 million a year just with underground music." The future, says, Carter looks good for dance music sales in the next few years.

Klaus Ebert, managing director of Metronome, says the last top hits in Germany were pure dance product: Mysterious Art, Lil Louis, Neneh Cherry, Paula Abdul, Jive Benny, and Milli Vanilli. And he sees the run continuing. "The music is popular and our company is historically very involved, especially with our links with FFRR, one of Europe's hottest dance labels. German producers, like Frank Farian, are a vital ingredient in the scene.

"It's music for the 10-18 age group, and turnover in Ger-

(Continued on page G-22)

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GERMAN CREATIVITY · KREATIVITÄT '90

FRESH VITALITY

(Continued from page G-1)

my longterm goal is to have, for CBS Germany at least, a 50-50 balance between imported and domestic productions."

Leuschner also echoes Karnstedt's point about the need to open up new markets for German product from a financial point of view.

"Recording costs have tripled in the last 10 years and, on top of this, it is now essential to have a video if an artist is to stand a chance to break through. With the average cost of an album standing at 120,000 marks [some \$65,000], and a video costing the same, you can easily be up into the 500,000 marks [\$275,000] area with marketing and promotion expenses. The first Nina album cost \$27,000 to produce. Today it would cost four times that."

Notwithstanding the attraction of international success, Leuschner insists that the first priority for the head of a German record company is to break local artists in Germany. "There is no point in signing an artist in Germany with a view to seeking initial success outside Germany," he says.

Metronome's managing director Klaus Ebert has the same philosophy. And after Germany, his target is continental Europe. "In the continental European countries artists and product are judged on their merit, but in the U.K. and U.S. there is also something of a political dimension.

"So I am not so concerned about breaking into the Anglo-American markets. If you can cross over in the continental European market, you can achieve extremely healthy sales," he says.

As elsewhere in Europe, there is in the GAS countries a new creative approach to the retailing of records. Says Dieter Oehms, managing director of PolyGram: "The good news about the big new retail stores is that they create a lot of excitement and a renewal of interest in recorded music. Today we have excellent stores throughout Germany like WOM, Shaulandt, Schossau, Media-Markt, Gemini and Drogeriemarkt Mueller, stores that just didn't exist 10 years ago.

"But the bad news is that the number of outlets for recorded music in Germany has been dramatically reduced."

CBS's Leuschner says that the attrition of retail shops is around the 40% mark. "We once had 15,000 record stores in Germany, and now we have 7,500. It's a serious problem."

Sitting in his chair as a music manager—a term he believes more apposite today than "music publisher"—rather than a manufacturer of sound carriers, Michael Karnstedt sees the decline of record outlets as a natural corollary of the changing pattern of music dissemination. "In 10 years I believe that sound carriers will be outmoded. Music will be received via chips and more and more income will come from the broadcast use of music on radio and satellite and cable television."

The record companies are understandably reluctant to accept this prediction. Dieter Oehms feels that record sales are being increasingly undermined by radio station powerplay. Access to music, other than by buying and playing records, has increased enormously in recent years.

Already, in the Bavarian region alone, there are nearly 50 private radio stations broadcasting around the clock. And by next year more than 10 million German households will be cabled.

Despite these daunting statistics, Oehms expects sales figures for sound carriers to increase in the short term, albeit at the cost of falling retail prices. But in the long term, when the CD replacement phenomenon runs out of steam and the opportunities to receive music from other sources become even more profuse, sound carrier sales must inevitably decline.

Meanwhile, to make up for the severe diminution in the number of record outlets, some record companies are considering filling the gap by direct marketing to areas not served by the new retail megastores and now deprived of their neighborhood record shop.

CBS set up a company three months ago to do a regional trial run in the direct marketing field, using magazine advertising in the same way as the traditional record clubs. It is hoped that by this method it will be possible to pick up some of the sales lost as a result of the contraction in record retail outlets.

In addition, record companies are starting to do direct marketing through the RTL Plus and SAT 1 television channels. And even the big retail conglomerates are now getting in on the direct marketing act, picking up customers outside their locality whose local record store has either gone out of business or is unable to provide the range of repertoire that the big retail outlets can offer.

Two highly encouraging developments in the German market recently from the point of view of promoting new talent, are the extension of the singles chart from 75 places to 100, providing more room for up-and-coming acts to make their presence felt, and the boost to singles sales occasioned by the remarkable success of the CD single.

From 600,000 sales in the first half of 1988, CD single sales have jumped to 3.1 million in the first half of 1989, an increase of 517% which has more than compensated for the 6% decline in both regular singles and maxisingles. The singles market is actually up by 10% in units.

With record sales up by 8% in money terms in Germany for the first half of 1989, with a new confidence in national productions and a strong lineup of new releases scheduled for the remainder of the year, the optimism of the German record industry would appear to be well-founded.

COPYRIGHT CHALLENGES

(Continued from page G-8)

by GEMA of performance fees paid by German discotheques is needed, and cites France as an example to be followed with revenues from discos in that country reaching \$37 million annually. Ende adds that full and efficient promotion of repertoire and collection of fees in Germany has not yet been attained on the same level as in neighboring countries.

Gunter Ilgner, who owns Cologne-based Gerig Musik, states that German music publishers must invest in the recording of high quality masters of their copyrights.

Michael Karnstedt, head of Peer Southern in Germany, advocates a meeting with representatives of the German record companies as a necessary means of establishing a new basis of confidence and harmony between the two sectors of the music industry.

"Looking forward to the single market in 1993, we must all get together to maintain our position in relation to other EC countries," he recommends. **WOLFGANG SPAHR**

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Stage Musicals Succeed Operettas in Popularity

Apart from the on-going pop and rock star tours, three new and clearly discernible concert tour trends are looming on the horizon in West Germany.

Topping the list are the musical productions which tour concert halls, theaters or even circus tents. Ever since Andrew Lloyd Webber's musical "Cats" took Vienna, Austria, by storm in 1983, a wave of enthusiasm for the Anglo-American musical has been noted in Germany.

The trend has initiated a revival for musicals such as "Porgy And Bess," "West Side Story" and "Bubbling Brown Sugar," whereas American casts singing the original score are finding a new musical audience by touring cross-country in this territory.

But now translated into German, the more recent musicals such as "Cabaret," "Chorus Line," "Evita," "Cats," "Starlight Express" and "Phantom Of The Opera" have become a major talking point in the entertainment world in Germany. And this is specially true in Bochum, where an enormous theater was built specifically to present the roller-skating train characters of "Starlight Express."

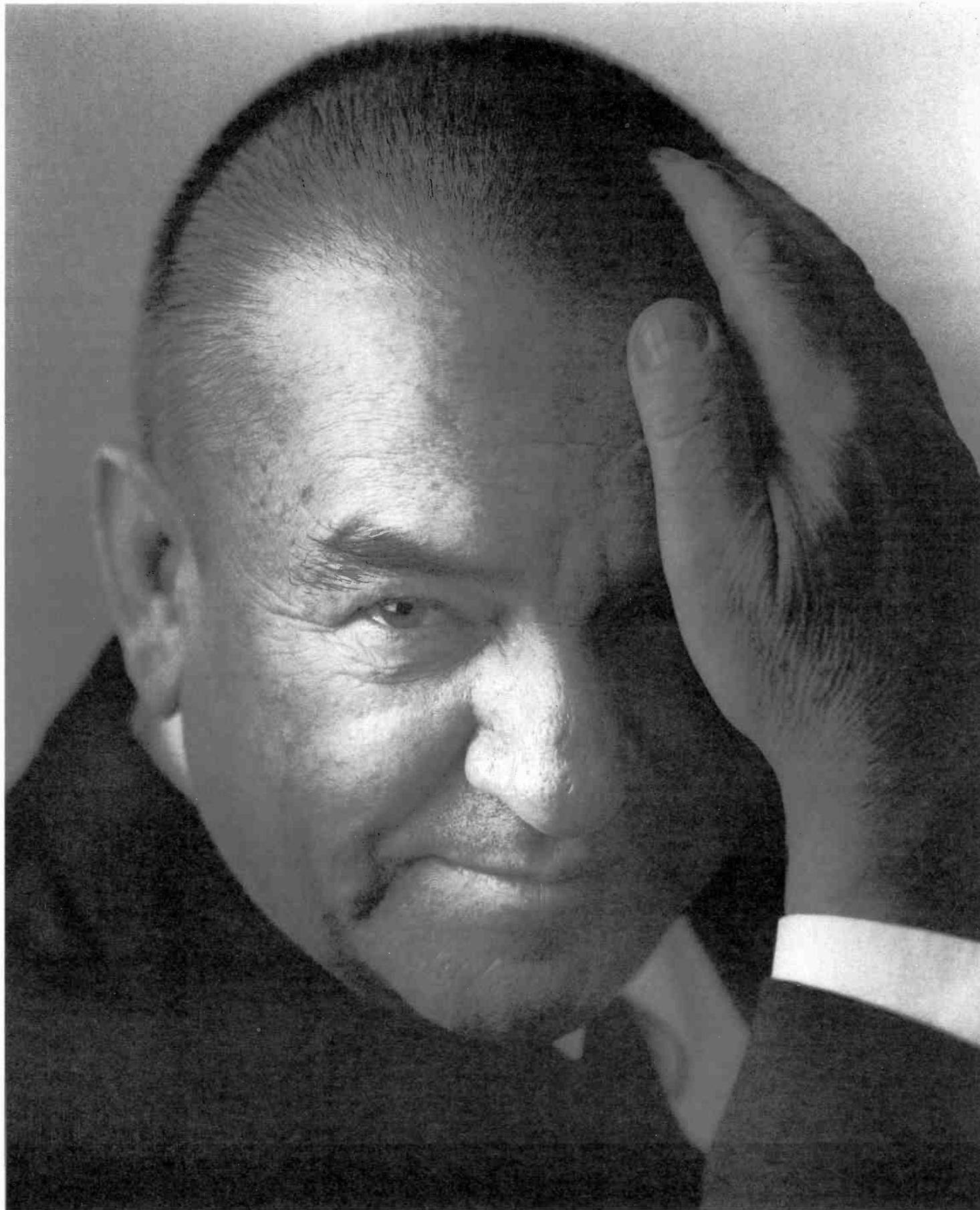
In Hamburg, too, a theater is being built to provide the setting for "Phantom Of The Opera." Tickets started going on sale in May this year, though completion of the construction and opening night of the venue aren't until May next year. It's known that Wagnerian tenor Peter Hofmann is set to play the leading role originally created by Michael Crawford on the West End of London stage.

Tour promoter Hans-Werner Funke, Hamburg-based, and closely linked with musical tours, evaluates the trend this way. "I firmly believe that musicals today have taken over the status once held by the operettas of the old masters. This new development paves the way for many new musicals to be introduced to the German stage."

Not only does Germany adopt musical culture from abroad, though. Recently there has been an upsurge of its own national home-grown music: Volksmusik. Ever since the crossover success of a million-seller by Naabtal Duo earned a place into the pop charts a year ago, record companies and tour promoters alike have stopped the old tradition of "putting down" local folk music artists.

A recent tour presented an evening of several Volksmusik performers and so revealed the uncertainty as to whether just one single Volksmusik performer could attract large enough crowds for commercial viability. This aspect of tour creativity is still in its infant stage of development, but the success of

(Continued on page G-22)



OTTO SCHUBERT'S GREATEST HITS

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STAGE MUSICALS

(Continued from page G-21)

that initial package could well prove a forerunner to a long-running new chapter of German musical entertainment.

Next year will certainly see more Volksmusik concert tours and their popularity will be enhanced by the fact that real and acoustic instruments will be used. Says tour promoter Carsten Jahnke, Hamburg-based: "I find people are getting tired of synthetic sounds. This could well be an additional reason for the enormous success on tour of veteran bands like the Rolling Stones, the Who and Status Quo, who all stay back in their roots, using real instruments."

He says another good example of "good old down-to-earth rock & roll" is the album by Westernhagen (WEA), which recently made number one in the German chart. "Being able to present this kind of music live will guarantee full houses for his upcoming tour," says Jahnke.

Back on the pop scene, the Concert Company is scheduled to present Tina Turner and Prince for Europe and, on the domestic level so far confirmed are Peter Alexander and rock star Peter Maffay.

Says J.B. Doerr, of Mama Concerts and Lippmann & Rau: "For the action in 1990, we look forward to setting up our own nationwide computer ticket system so that fans can purchase concert tickets to an event anywhere in Germany.

"But having to deal with inflationary costs is what we dread most. It's the greatest problem in our business to try and see that the costs are not handed down to the customer, however they have to be divided up by other partners such as the sponsors.

"Incidentally we also feel that there is still quite a lot of pioneer work to be done in the field of music sponsorship in Germany but we're sure it can all lead to a mutually beneficial atmosphere of cooperation.

"There will also be, in the year ahead, a need for much greater worldwide as well as pan-European cooperation on the really big projects than we've achieved in the past."

DANCE STYLES

(Continued from page G-18)

many and worldwide with 7-inch and 12-inch singles and 5-inch CDs getting really positive action. Sales of 200,000 in Germany alone are no longer the exception."

Bellaphon executives believe the dance market is still growing, with the company's relationship with leading indie dance labels producing good material from around the world. The dance-floor product comes mainly through the newly-formed Hot label. The company also represents New York label Warlock for the GAS territories and thus gains release prospects from a strong artist roster.

Peter Cadera of Intercord is another who believes the dance music scene is still growing, thanks partly to the special TV showcases on private channels. "A good position in the U.K. charts is more important for success in Germany than one in the U.S. dance charts." Intercord has a deal with



Viktor Lazlo

U.S. label Sleeping Bag Records, and Cadera pays full tribute to German producers like Frank Farian and his act Milli Vanilli for boosting the genre.

Thomas Stein, managing director of BMG Ariola, rates dance music as an important part of the German chart scene since the turn of the 1980s. "Acts like Milli Vanilli, Mysterious Art, or Lil Louis prove the point, and the success of practically all Dieter Bohlen's works in the pan-European region underline the point.

"We have a long tradition in dance music in Germany, starting with the Munich sound of the 1970s and Donna Summer and Silver Convention, through Farian's success with Boney M. and more recently Milli Vanilli and the Bohlen scores with Blue System, C.C. Catch and others.

"More recently the so-called Frankfurt Scene, with Ott, Moses P. and 16 Bit, has spawned major hits. Alongside single sales, we see an upturn in dance-floor LP sales as well."

Hammer Music has concentrated its international activities through its links with the German Westside production team. With the exception of Camouflage and Okay, all other titles are released by Hammer. Westside started at Frankfurt in 1984 as an indie label specializing in 12-inch production.

Camouflage provided the first big hits, their first single being "The Great Commandment" and the first album "Voices & Images," both making the U.S. Billboard charts.

The "O.K!" single by Okay was the biggest domestic German seller in 1988 and also sold well across Europe. Then came a label deal with EMI Electrola in Cologne and the first release, "(Carmen) Danger In Her Eyes," by Deborah Sasson, went straight into the German Top 30 and, via Capitol, into the Billboard U.S. dance chart. **WOLFGANG SPAHR**



Holy Moses

AUSTRIA BLOOMING

(Continued from page G-14)

publishers under the title AMP and is working on a CD-ROM project, which would build to an entire catalog of all sound-carriers available in Austria.

New inventions are the basis of the AKG Holding company here. Noted for its studio equipment, and with a sister company in the U.S., Orban Inc, it is now a division of AKG Acoustics Inc. In Vienna alone, AKG has invested nearly \$3 million in new products, notably the CAP 340 M (Creative Audio Processor), claimed to solve a lot of longstanding problems in the recording field.

Another major Vienna-based enterprise is Lift, founded 10 years ago. It now has 20 distributors in 25 Western Europe, the U.S., Canada, Israel and Japan. Owner Otto Schubert invented a structured aluminum rail for selling CDs which earned hugely increased profits. The Lift group will gross \$16.3 million this year, with 8% coming from Austrian sales, compared with a total turnover of only \$148,000 a decade ago.

Lift recently set up Lift Plastics Ltd., sited in Lower Austria, an operation producing CD and video storage units for retail and domestic use. Some 90% of its product will be exported. And another Lift product is the "Masterpiece CD-3," a rack containing 23 CD-3 singles, and a much-praised space-saver. **MANFRED SCHREIBER**

Credits: Mike Hennessey, Billboard Chief Correspondent in West Germany; Peter Jones, International Editor; and, in Germany, Wolfgang Spahr (Hamburg), correspondent, and Ellie Weinert (Munich). Design, Steve Stewart; Cover, Jeff Nisbet.

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GoodTimes Rolls With 2 New Vid Mags Rap, Metal Titles Boast Low Prices

BY JIM McCULLAUGH

LOS ANGELES GoodTimes Home Video and former "Night Flight" producer Stuart Shapiro are teaming up for two music-based, low-priced video magazines for mass-market distribution.

GoodTimes has inked an exclusive video publishing arrangement with Shapiro's Video Publication Industries. The first two projects are called "Metal Head Magazine" and "Slammin"—The Rap Video Magazine"; the first edition of each will be available during the first quarter of 1990. Each of the tapes has an approximate production budget of \$75,000 and will be priced at \$12.95.

Initial frequency will be quarterly, with long-range goals to issue tapes at a faster clip, says Shapiro.

Among elements in "Metal Head Magazine," which will be directed by Modi, says Shapiro, will be in-depth views of "who's who" in the genre. Concert footage and interviews are slated with such artists as Bon Jovi, Black Sabbath, Little Caesar, Jane's Addiction, Jimi Hendrix, Aerosmith, Scorpions, and Anthrax.

In addition, Pamela Des Barres will offer advice about love and rock. The ventriloquist team of

Otto & George will provide comic relief. A host is due to be named shortly, says Shapiro. There will also be fashion segments as well

'We're going for a fast-paced look ... It won't just be clips'

as classic footage dating back to the early days of heavy metal.

One other element, adds Shapiro, is a series of Japanese animated cartoons that will be overdubbed with heavy metal music tracks.

"We are going for a fast-paced, stylized look ... more magazine-oriented. Like a print magazine, we'll have a certain feel. It won't just be clips and behind the scenes. Our interviews will be as creative as possible," says Shapiro. "We'll also do original concert footage intercut with other elements that will go more in-depth. In addition to a fresh edge, it will be stronger and more free-form than MTV but still wholesome enough to go across the board."

"I'm particularly excited about the Japanese 'adult' animation,

which is very popular in that country. We've licensed a feature called 'Thunder Warrior,' which features a lot of action. That will appear in every edition," he says.

The first volume of "Rap" magazine, Shapiro says, will include an exclusive live rap show and interviews with such artists as M.C. Hammer, Special Ed, Doug E. Fresh, MC Lyte, Big Daddy Kane, Third Base, Tone Loc, and Biz Markie. A host for the cassette will also be set shortly.

Other elements will include comedy segments presented by Steve White ("Do The Right Thing"), a look at graffiti artists, and fashion. The director will be Lionel ("Video Music Box") Martin and partner Ralph McDaniels.

"We are shooting original footage on location everywhere," says Shapiro. "Probably 95% of this magazine will be original."

(Continued on page 51)



Rocking Classic. "The Blackboard Jungle," starring Glenn Ford and Anne Francis, was the top vote-getter in MGM/UA's Consumer's Choice promotion. The 1956 film, believed to be the first film to utilize a rock'n'roll soundtrack with the likes of Bill Haley & the Comets, will be in stores Dec. 5 at \$19.95.

FOR WEEK ENDING NOVEMBER 25, 1989

Billboard

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TOP MUSIC VIDEOCASSETTES™

Heavy Metal Vid Mag Is Selling Well The Going Is Easy For 'Hard'

BY DEBORAH RUSSELL

LOS ANGELES A million miles away from TV land lies a video galaxy that is home to "Hard 'N' Heavy," a lewd, crude, and rude heavy metal magazine whose first three volumes recently captured simultaneous top 20 positions on Billboard's Top Music Videocassettes chart.

Meanwhile, Volume 3 of "Hard 'N' Heavy," focusing on Jimi Hendrix, Axl Rose, Queensryche, and M.O.D., is No. 9 this week on the Top Videocassette Sales chart. And Volume 4—released Nov. 15, and featuring Aerosmith, Bon Jovi, Skid Row, and Europe—is expected to garner similar retail and consumer acceptance.

The retail action appears to bode well not only for continued heavy metal interest but for the fledgling "video magazine" format as well.

"Hard 'N' Heavy," distributed in North America by MPI Home Entertainment, is produced by John House for Directors International Video. For \$19.95, metal lovers can purchase about 80 minutes of video intimacy with their favorite head-bangers. Close to 50% of each bi-monthly issue is devoted to music, with the rest of the program slated for interviews, backstage antics, and rare vignettes that are unavailable or unacceptable for public or cable airwaves.

"I think lots of metal bands are ignored by the media because they're considered provocative or

dangerous—even a little subversive," House says. "But kids know about these bands; the only ones who don't know are the media."

House's biggest complaint with rock'n'roll today is the emphasis on packaging and the commercialization of music. "Hard 'N' Heavy" avoids bands that have picked up on the fashion but missed the concept, House says.

"If a band's not real, I'm not interested," he says. "We show artists as interesting or not interesting, as funny or not funny as they actually are."

House has produced videos for such artists as Aerosmith, Odin, Scorpions, and Yngwie Malmsteen. In producing "Hard 'N' Heavy," he has chosen to go for a simple, no-frills presentation.

"The production of the show has a deliberate street feel to it because we don't think kids want their music to look like a commercial," he says.

Apparently, House and his editor in chief, rock journalist Harry Doherty (Melody Maker, Metal Hammer), have their finger on the heavy metal pulse. Sales activity in the nation's major record retail outlets has been constant and consistent.

"[Each volume] is doing fabulous, and my feeling is that they'll all go gold," says Sam Citro, VP of sales and marketing for MPI. "The tapes are a good alternative to your basic music video compilation, and we're seeing success from New York to California."

(Continued on page 50)

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Suggested List Price
				★ ★ NO. 1 ★ ★				
1	1	15	HANGIN' TOUGH	CBS Music Video Enterprises 14V-49028	New Kids On The Block	1989	SF	14.95
2	11	3	JANET JACKSON'S RHYTHM NATION	A&M Records Inc. A&M Video 61900	Janet Jackson	1989	SF	24.98
3	5	3	MILLI VANILLI IN MOTION	Arista Records Inc. 6 West Home Video SW-5703	Milli Vanilli	1989	SF	14.98
4	2	21	DELICATE SOUND OF THUNDER	CBS Music Video Enterprises 24V-49019	Pink Floyd	1989	C	24.98
5	3	7	IN THE ROUND IN YOUR FACE	Bludgeon Riffola, LTD. PolyGram Music Video 080599-3	Def Leppard	1989	C	24.95
6	10	5	VIDEO MINDCRIME	EMI EMI Home Video 1605	Queensryche	1989	LF	16.98
7	4	19	2 OF ONE ▲	Elektra Records Elektra Entertainment 40109-3	Metallica	1989	SF	9.98
8	6	99	\$19.98 HOME VID CLIFF'EM ALL! ▲ ¹	Elektra Records Elektra Entertainment 40106-3	Metallica	1987	C	19.98
9	NEW		STRAIGHT UP	Virgin Records America, Inc. Virgin Music Video 50141	Paula Abdul	1989	SF	19.98
10	7	17	FIGHT THE POWER-LIVE ●	CBS Music Video Enterprises 19V-49020	Public Enemy	1989	C	19.98
11	9	5	HARD 'N' HEAVY VOLUME 3	MPI Home Entertainment 1678	Various Artists	1989	D	19.95
12	12	9	THIS IS THE FIRST 20 YEARS	Virgin Music Video 50136-3	Jethro Tull	1989	D	19.98
13	15	43	MOONWALKER ▲ ⁸	Ultimate Production CBS Music Video Enterprises 49009	Michael Jackson	1988	LF	24.98
14	18	69	DEF LEPPARD: HISTORIA ▲ ²	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	LF	24.95
15	8	9	LITA ●	BMG Video 9834	Lita Ford	1989	LF	16.98
16	17	39	PINK FLOYD LIVE IN POMPEII	PolyGram Music Video 080 731-1	Pink Floyd	1986	C	24.95
17	13	25	MICHAEL JACKSON: THE LEGEND CONTINUES ...	Motown Prod./Optimum Prod. Vestron Musicvideo 5358	Michael Jackson	1989	D	15.98
18	NEW		WINGER: THE VIDEOS VOLUME ONE	Atlantic Records Inc. Atlantic Video 50140	Winger	1989	SF	14.98
19	16	9	THE HAUNTED FISH TANK	BMG Video 9835	Love And Rockets	1989	LF	16.98
20	NEW		LIVE AT WEMBLEY	CBS Music Video Enterprises 19V-49023	Luther Vandross	1989	C	19.98

● 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.



Exercise For The New Decade.

Jane Fonda, who revolutionized the health and fitness videotape category in the '80s, has a new tape titled "Light Aerobics And Stress Reduction Program." The one-hour program debuts Jan. 4 from Warner Home Video at \$29.98. WHV plans a major media and spot-market radio campaign to support the title.

Scher Employee Is Comic Book Video Superhero

BY JIM BESSMAN

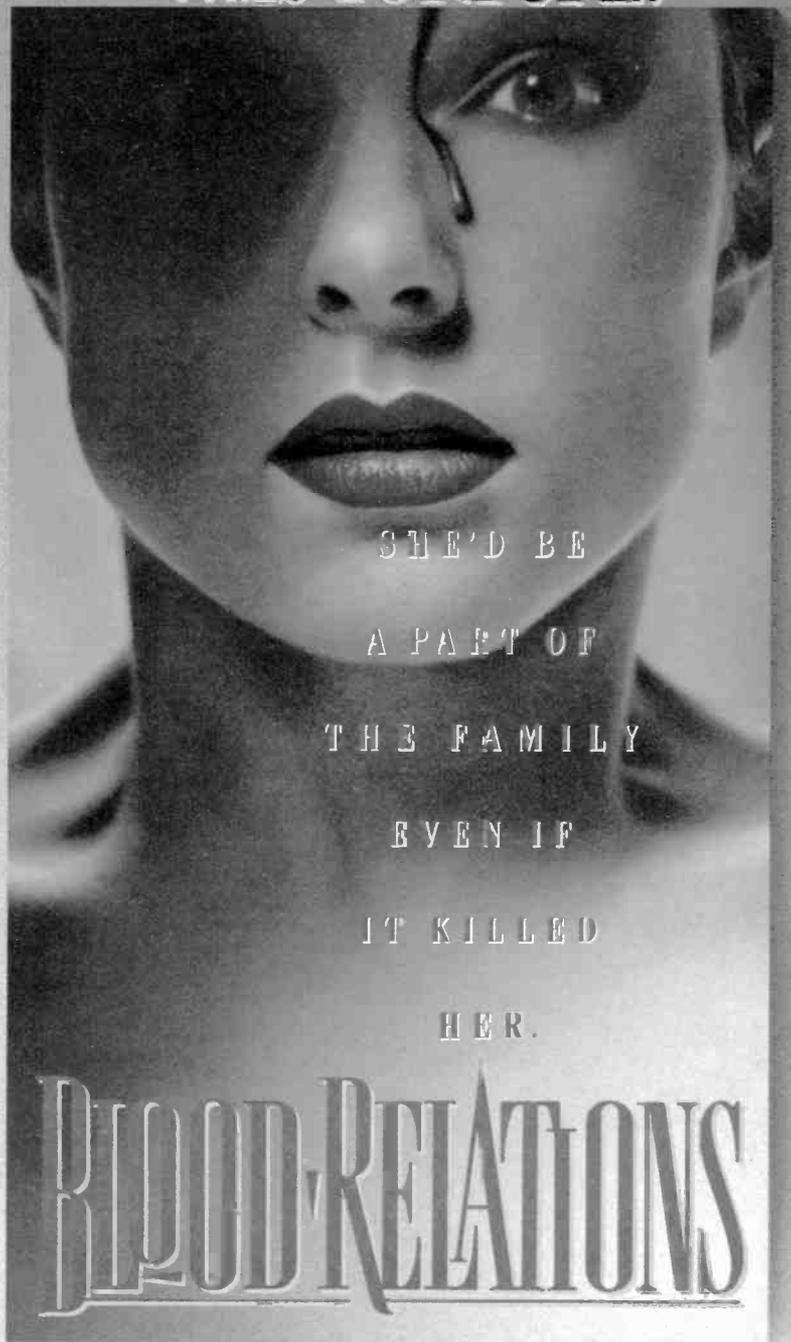
NEW YORK By night, he is security director for East Coast promoter John Scher's Metropolitan Entertainment Inc., which books New York's Ritz club. But by day, Ken Viola is the superman of comic books, whose self-produced videocassette "The Masters Of Comic Book Art" was recently released by Rhino Video.

The one-hour documentary/interview program traces the medium's creative development and bestows belated recognition on the greatest comic book auteurs of its first 50 years. The top 10 artists featured are:

- Will Eisner, the comic book genius whose '40s Sunday newspaper comic book insert, "The Spirit," is still being reprinted worldwide.
- Harvey Kurtzman, the master satirist who proposed the original format for Mad magazine in 1952.
- Jack Kirby, who was largely responsible for "Captain America."
- Steve Ditko, creator of the look and the New York City setting for "The Amazing Spider Man."
- Neal Adams, who changed the artform by blending photo-realism with dynamic action.
- Bernie Wrightson, the premiere horror artist responsible for the classic "Swamp Thing."
- Moebius, the celebrated French artist whose sci-fi stories were translated in "Heavy Metal."
- Frank Miller, the revolutionary artist behind the contemporary crime noir classic "Daredevil."
- Dave Sim, whose 300-issue series "Cerebus The Aardvark" has been hailed as the most ambitious project in comic book history.
- Art Spiegelman, co-founder of Raw magazine and acclaimed creator of "Maus," a "graphic novel" depicting the horrors of Nazism.

Hosted by author (and comic book
(Continued on next page)

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COMIC BOOKS VIDEO

(Continued from preceding page)

fan) Ralph Ellison, the \$19.95 cassette mixes Viola's interviews with "semi-animated" work samples of each artist.

"I picked the artists who epitomize what's special about the medium," says Viola, a lifelong comic book devotee who wrote for D.C. Comics and Marvel at age 14.

"They're storytellers who combine words and pictures and create an intellectual stimulus that's different from watching a movie or TV, where everything is given to you, or reading a book, where you react to the author's words and create everything in your own mind. Although they're the 10 best living masters, they're virtually unknown by name except by collectors."

Viola's video involvement in what he terms a "maligned medium" follows his experience as a rock'n'roll expert and archivist. Having assisted Bruce Springsteen, Meat Loaf (he hired Bermi Wrightson to design two Meat Loaf album covers), and the Grateful Dead (he is also security director for the Dead), Viola was associate producer and researcher of Performance Video's Ace-nominated "Rock Influences" MTV series, which sketched the origins of contemporary rock styles. (Performance Video is Scher's video operation.) Viola likewise associate-produced for Scher's two PBS music specials.

"The Masters Of Comic Book Art," says Viola, was self-financed at a production cost of \$100,000.

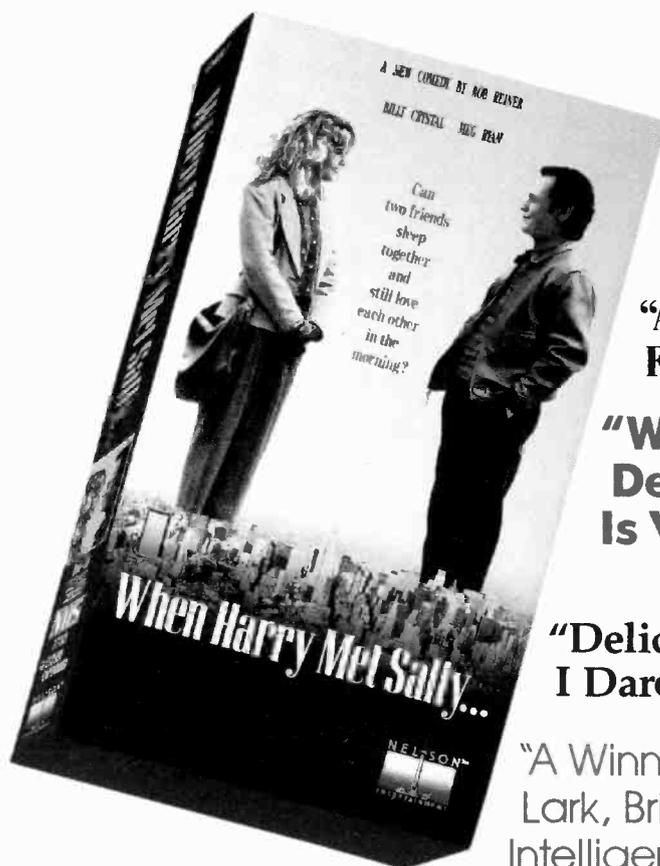
"I wanted to do something in my life for these people," he says. "In the past, strip and book cartoonists were revered by the entire world. Now things happen so fast. It's important to sit back and appreciate the greatness of some of the best stuff done by artists in the last 50 years."

Viola expects his tape to have an especially long shelf life, considering that it should remain the definitive video study of the subject for many years to come. He also sees it as the first of an "unending" series.

Meanwhile, Viola says that his deal with Rhino calls for at least six titles, to include a partially completed history of comic books and some rock'n'roll material, including "Rock Time Machine," described as a mix of fantasy, reality, and archival footage.



He's Back. Michael Pare returns as rock star Eddie Wilson in "Eddie And The Cruisers II: Eddie Lives." The IVE title arrives in stores Jan. 11.



"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

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

—Peter Travers, ROLLING STONE MAGAZINE

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VIDEO REVIEWS

This column offers a critical look at recent nontheatrical video releases. Suppliers interested in seeing their cassettes reviewed in this column should send VHS cassettes to Richard T. Ryan, Billboard, 1515 Broadway, New York, N.Y. 10036. Please include the running time and suggested retail price.

"NFL Playbook: A Fan's Guide To Flea Flickers, Fumbles And Fly Patterns," Fox Hills Video, 50 minutes, \$19.95.

With football season in full swing, this program couldn't be more timely. All over the U.S., many men are spending their weekends glued to their television sets while many women remain relatively ignorant about "the game." For those men willing to share one of the last remaining male bastions, help has arrived.

Trying to explain the game of football to a novice can be difficult, even frustrating. However, Bill Parcells, head coach of the New York Giants and host of this program, can take a lot of the mystery out of football and even turn football widows into weekend wives. However, one caution is necessary—many of the terms will require explanations, so don't just buy someone this program and hope for the best. Watch it with them!

Reasonably priced, with a broad base of appeal, this program, which is filled with exciting game footage, may move faster than a Joe Montana pass to Jerry Rice.

RICHARD T. RYAN

"Great Moments Of The Masters," HPG Home Video, 52 minutes, \$49.95.

The Masters is the Cadillac of golf tournaments, so it is only appropriate that this program should be sponsored by that auto maker. Unfortunately, the content does not live up to the reputation of either the tournament or the car. The em-
(Continued on next page)

A NEW COMEDY BY ROB REINER

BILLY CRYSTAL MEG RYAN

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



When Harry Met Sally...

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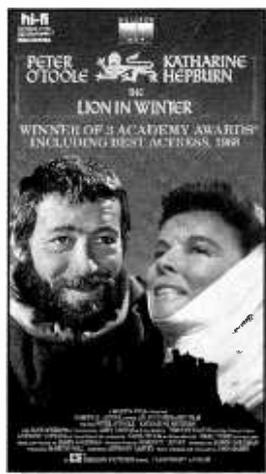
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That's Entertainment. Lynda Pietrosiewicz of Commtron's Chicago branch gets star treatment for a role in Concorde's upcoming film, "The Haunting Of Mirella." She was a winner in MGM/UA Home Video's Make Me A Star contest.

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Female Fury. Kerrie Keene stars as a woman searching for justice in New Star Video's "Obsessed," a Dec. 13 rental release. Although released on a limited basis theatrically, the film, also starring Alan Thicke and Colleen Dewhurst, received a number of good reviews.

VIDEO REVIEWS

(Continued from preceding page)

Masters' tournaments—those of the late '70s and '80s. Although lip service is paid to the tournament's history, there is really no balance at all between the historical and the contemporary—the latter having far the better of it. Also, little attention is given to the course's lesser-known holes.

Although the tape is packaged in a classy booklike sleeve, which slides over a matching clamshell, it is difficult to recommend it with its rather lofty price point. This steep price is especially confusing since there are two Cadillac commercials on the program.

Given the popularity of golf programs and the mystique of the Masters, this effort will probably do quite nicely. Still, the fact remains that there are better programs on the market carrying similar or lower price points.

R.T.R.

"Crash And Burn," NAC Video, 30 minutes, \$9.95.

This year's strangest concept for a music video features a collage of old movies, cartoons, and news footage (heavy on natural disasters and nuclear bomb explosions) with a soundtrack of bands on indie label Metal Blade. The clever editing is more interesting than the mostly B-grade metal tunes, though Sacred Reich's "Wipeout"—meets-hardcore-punk offering, "Surf Nicaragua," has its moments. Headbangers might like this as a party tape.

DIANA DARZIN

"Bad News Tour/More Bad News," Rhino Video, 84 minutes, \$19.95.

The stars of the offbeat British TV show "The Young Ones" (aired here on MTV) appear in a parody of a rock documentary about an inept heavy metal band. It's frequently amusing (especially the video shoot) but "Spinal Tap" already covered this ground thoroughly, and with more wit. Also, this is satire directed toward a very easy target: good heavy metal bands aren't really like this, and bad ones are enough of a joke by themselves. "Bad News" features cameo appearances by

(Continued on page 52)

TOP VIDEOCASSETTES SALES™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			Compiled from a national sample of retail store sales reports.					
			★ ★ NO. 1 ★ ★					
1	2	4	WHO FRAMED ROGER RABBIT	Amblin Entertainment Touchstone Home Video 940	Bob Hoskins Christopher Lloyd	1988	PG	22.99
2	1	6	BAMBI	Walt Disney Home Video 942	Animated	1942	G	26.99
3	3	8	THE LAND BEFORE TIME	Amblin Entertainment MCA Home Video 80864	Animated	1988	G	24.95
4	4	131	THE WIZARD OF OZ: THE FIFTIETH ANNIV. ED. ▲ ◆	Turner Entertainment Co. MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	24.95
5	5	11	THE BEST OF EDDIE MURPHY: SATURDAY NIGHT LIVE	Eddie Murphy Television Enterprises, Inc. Paramount Home Video 12741	Eddie Murphy	1989	NR	19.95
6	7	3	LAWRENCE OF ARABIA	RCA/Columbia Pictures Home Video 50133	Peter O'Toole	1962	PG	29.95
7	6	15	NEW KIDS ON THE BLOCK: HANGIN' TOUGH	CBS Music Video Enterprises 14V-49022	New Kids On The Block	1989	NR	14.95
8	20	3	JANET JACKSON'S RHYTHM NATION	A&M Records Inc. A&M Video 61900	Janet Jackson	1989	NR	24.98
9	13	21	PINK FLOYD: DELICATE SOUND OF THUNDER	CBS Music Video Enterprises 24V-49019	Pink Floyd	1989	NR	24.98
10	11	70	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
11	8	16	BEETLEJUICE	Warner Bros. Inc. Warner Home Video 11785	Michael Keaton	1988	PG	19.95
12	16	11	BATMAN: THE MOVIE	Playhouse Video 1470	Adam West Burt Ward	1966	NR	19.98
13	9	7	DEF LEPPARD: IN THE ROUND IN YOUR FACE	Bludgeon Riffola, LTD. PolyGram Music Video 080599-3	Def Leppard	1989	NR	24.95
14	22	58	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
15	12	23	ROBOCOP	Orion Pictures Orion Home Video 8610	Peter Weller Karen Allen	1987	R	19.98
16	10	8	PLAYMATES OF THE YEAR-THE '80'S	HBO Video 0310	Various Artists	1989	NR	19.99
17	15	43	JANE FONDA'S COMPLETE WORKOUT	Jane Fonda Warner Home Video 650	Jane Fonda	1989	NR	29.98
18	17	105	GONE WITH THE WIND: THE FIFTIETH ANNIV. ED. ▲ ◆	Turner Entertainment Co. MGM/UA Home Video 901678	Clark Gable Vivien Leigh	1939	G	89.95
19	14	4	TEENAGE MUTANT NINJA TURTLES: CASE OF THE KILLER PIZZAS	Family Home Entertainment 27314	Animated	1989	NR	14.95
20	18	4	MILLI VANILLI IN MOTION	Arista Records Inc. 6 West Home Video SW-5703	Milli Vanilli	1989	NR	14.98
21	19	5	QUEENSRYPHE: VIDEO MINDCRIME	EMI EMI Home Video 1605	Queensryche	1989	NR	16.98
22	28	96	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	24.98
23	23	149	CALLANETICS ▲ ◆	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
24	21	5	BIG	CBS-Fox Video 4754	Tom Hanks	1988	PG	19.98
25	36	44	WHITE CHRISTMAS	Paramount Pictures Paramount Home Video 6104	Bing Crosby Danny Kaye	1954	NR	14.95
26	26	55	E.T. THE EXTRA-TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG	24.95
27	24	26	PLAYBOY WET AND WILD	HBO Video 0277	Various Artists	1989	NR	19.99
28	34	35	PLAYBOY'S SEXY LINGERIE	HBO Video 0156	Various Artists	1989	NR	19.99
29	27	10	PLAYBOY VIDEO CENTERFOLD-DUTCH TWINS	HBO Video 0309	Karin & Marjam van Breeschooten	1989	NR	19.99
30	31	99	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
31	29	4	BEGINNING CALLANETICS	Callan Productions Corp. MCA Home Video 80892	Callan Pinckney	1989	NR	24.95
32	32	12	MOONSTRUCK ◆	MGM/UA Home Video M901135	Cher Nicolas Cage	1987	PG	19.95
33	38	54	GHOSTBUSTERS ▲	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG	29.95
34	NEW ►		PAULA ABDUL: STRAIGHT UP	Virgin Records America, Inc. Virgin Music Video 50141	Paula Abdul	1989	NR	19.98
35	NEW ►		RUDOLPH THE RED NOSED REINDEER	Family Home Entertainment 27309	Animated	1989	NR	14.95
36	33	34	GREASE ▲ ◆	Paramount Pictures Paramount Home Video 1108	Jonn Travolta Olivia Newton-John	1977	PG	14.95
37	25	20	METALLICA: 2 OF ONE ▲	Elektra Records Elektra Entertainment 40109-3	Metallica	1989	NR	9.98
38	30	2	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc. Paramount Home Video 8099	Animated	1973	G	14.95
39	39	16	PUBLIC ENEMY: FIGHT THE POWER-LIVE ●	CBS Music Video Enterprises 19V-49020	Public Enemy	1988	NR	19.98
40	35	4	HARD N' HEAVY VOLUME 3	MPI Home Entertainment 1678	Various Artists	1989	NR	19.95

◆ 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.

Image Gets Laser Rights To MCEG/Virgin Catalog

BY CHRIS MCGOWAN

IMAGE GETS VIRGIN TITLES: In a multiyear deal, **Image Entertainment** has obtained exclusive laserdisk licensing rights to the hefty catalog of **MCEG/Virgin Home Entertainment**, as well as all upcoming MCEG/Virgin releases during the pact's five-year time frame. The agreement was announced Nov. 3 by Image president **Martin Greenwald** and MCEG/Virgin president **Steve Bickel**. The latter label's catalog includes several hundred films and television episodes.

"The Chocolate War" and "Getting It Right," to bow in December, will be the first two releases

under the deal. Other MCEG titles soon to follow include "Slipstream," "Catch Me If You Can," "Limit Up," and "Boris & Natasha." Image's Greenwald expects to release a minimum of 40-50 MCEG titles on laserdisk each year.

In a separate deal, Image announced that it has exclusively licensed 31 titles from **Sony Video Software (SVS)** for a period of seven years. Product involved in the agreement includes "Art Blakey & The Jazz Messengers," "Chick Corea—A Very Special Concert," "Sonny Rollins, Saxophone Colossus," "Tiger Warsaw," "John And Yoko," "Midnight," "Mr. Ace," and four titles from the "Rabbit Ears Storybook Classics" series.

PIONEER LDCA just inked a deal to license six music video titles from **MCA** for laserdisk release. "Jody Watley: Video Classics, Vol. 1," "Bobby Brown: His Prerogative," "New Edition: Past And Present," "Reba McEntire: Reba," "Video Messages From The Boys," and "The Jets: Airplay" will be released on the **Pioneer Artists** label. Each disk will retail for the sell-through price of \$24.95 and is set for a tentative early January release, according to Pioneer Artists division manager **Steven Galloway**. "This is keeping in line with our ongoing effort to offer a diverse range of programming," says Galloway. "The demographics of laserdisk buyers are changing."

Prior to launching the MCA titles, Pioneer Artists has a solid slate of varied offerings for this Christmas season. Just out are "Grateful Dead: So Far" (\$29.95), "Lita: Lita Ford" (\$24.95), "Thelonus Monk: Celebrating A Jazz Master" (\$34.95), and the opera videos "Ravel: Double Bill" (\$39.95) and "A Midsummer Night's Dream" (\$59.95).

Due this month and next are "Love And Rockets," "John Coltrane: The Coltrane Legacy,"

"The Judds: Across The Heartland," "The Beethoven Cycle," "GRP Super Live," and "The GRP Christmas Collection" (\$29.95 each). Pioneer's Galloway expects the latter to be an especially popular stocking-stuffer.

BEAM THEM UP: **Paramount** will release "Star Trek V: The Final Frontier" on laserdisk for \$24.95 in January. In this most recent adventure of the starship Enterprise, Kirk takes Spock to Yosemite to rock climb and sing campfire songs. But their earthly vacation is cut short when a renegade Vulcan hijacks the Enterprise and takes

LASER SCANS

it on a journey to discover the secrets of the universe. For all of the several million Trek-

kies out there, and for those who would like to give them special Yuletide gifts, the Paramount catalog also offers the other four "Star Trek" movies on laserdisk: "Star Trek: The Motion Picture," "Star Trek II: The Wrath Of Khan," and "Star Trek III: The Search For Spock" (\$29.95 each), and "Star Trek IV: The Voyage Home" (\$39.95).

In addition, the complete "Star Trek" television series is now available on laserdisk from Paramount—the original 1967-69 TV show with the swaggering Capt. Kirk, not the current incarnation of "Star Trek" with the subtle Capt. Picard. The 37 titles come with two episodes on each disk. For example, the ever-popular "Mudd's Women" is paired with "The Enemy Within." The only exception is the volume that has only "The Cage," the 1964, pre-Shatner TV pilot for the series. Each "Star Trek" disk is \$29.95.

"E.T." IN CAV: **MCA Home Video** is offering three more Christmas collectibles this month: special CAV editions of Amblin Entertainment hits "E.T. The Extra-Terrestrial" (\$59.98), "The Land Before Time" (\$49.98), and "An American Tail" (\$49.98). Each of the deluxe editions will include chapter stops and supplemental materials like publicity photos, production notes, profiles of the films' producers, and theatrical trailers. "E.T." will be packaged in a boxed set.

DECEMBER LASERDISK releases include MCA's "K-9" (\$34.98), which pairs a narcotics cop (James Belushi) with an independently minded police dog, and "Renegades" (\$34.98), which stars Kiefer Sutherland and Lou Diamond Phillips. **Paramount** will bow "The Naked Prey" (\$34.95), starring Cornel Wilde, and John Le Carre's "The Spy Who Came In From The Cold" (\$34.95), featuring Richard Burton.

(Continued on next page)

'HARD 'N' HEAVY'

(Continued from page 44A)

The appeal may be due to the variety of acts the magazine presents. House and Doherty depend on an international network of correspondents to cover and discover a very broad spectrum of metal talent. For instance, Volume 5 includes a feature on New York's latest underground fascination: "scum rock."

'My feeling is that they'll all go gold'

Each volume mixes obscure, upcoming artists with current platinum superstars and legendary founders of the genre. By eliminating commentary, and allowing the music and musicians to speak for themselves, the magazine avoids taking a stance either for or against the bands it covers.

"We don't editorialize or slant anything to mean anything," House says. "Kids know the good bands and the bad bands; they know what's cool and what's not. We just present it."

In the course of that presentation, certain four-letter words are uttered frequently, and references to back-of-the-bus sexual escapades arise more than once. Thus, the shell of each issue is printed with a warning: "This is not video for the weak. Parental discretion advised."

House and his associates edit the magazine with only limited criteria. "If a bit makes us laugh, we keep it in," he says. "But if it's obscene and just vulgar, then what's the point?"

In spite of their good intentions, the staff still receives threats from "well-spoken maniacs that consider us to be poisoning the young minds of America and all that," House says. "But we're just showing the way these musicians live their lives. It's not like we stage it."

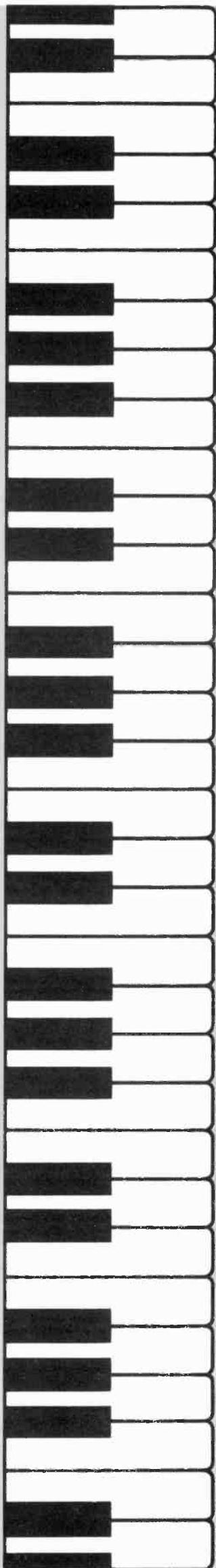
Currently, the "Hard 'N' Heavy" video magazine is distributed in Canada, most of Europe, and Australia. Japanese rockers should get their first taste of the uncensored magazine in December.

LASER SCANS

(Continued from preceding page)

Also in December, CBS/Fox will offer "The Hustler" (letterboxed, \$69.95), with Paul Newman and Jackie Gleason; "The Sand Pebbles" (letterboxed, \$79.98), starring Steve McQueen; "Say Anything" (\$39.98), with John Cusack; and Michelangelo Antonioni's "Vanishing Point" (\$39.98).

MGM/UA will release Vincente Minnelli's musical "Gigi" (letterboxed, \$34.95), "Seven Brides For Seven Brothers" (letterboxed, \$34.95), and the James Bond series' "Moonraker" and "Octopussy" (both letterboxed, \$39.95 each), with Roger Moore as Agent 007. Image will offer Federico Fellini's "Il Bidone" (\$49.95); "How To Get Ahead In Advertising," with Rachel Ward; "Greetings," the long unavailable comedy directed by Brian De Palma; "The Patsy," with Jerry Lewis; "Mesmerized," with Jodie Foster and John Lithgow, and "Weekend At Bernie's," with Andrew McCarthy (\$39.95 each).



The music was hot. The man was wild.

▼ For a limited time only includes the Jerry Lee Lewis & Dennis Quaid music video.

▼ All music specially re-recorded by Jerry Lee Lewis.

▼ "Killer" 6 ft. 3-D singing standee available. Contact your distributor for details.

▼ Over \$14 million spent on theatrical promotion.

▼ National television ad campaign appearing before and after street date on:



"ITS DRIVING HIGH IS THE MUSIC... performed on the soundtrack by Jerry Lee Lewis himself... Dennis Quaid gives a rousing performance and Winona Ryder is outstanding..."

—Gene Shalit, NBC/TODAY SHOW

"TERRIFIC MUSIC AND OUTRAGEOUS FUN... recreates the soul-shaking, brain-rattling fun of rock-and-roll."

—Caryn James, NEW YORK TIMES

"OHH WEEEE JERRY LEE!... The killer and his music are worth the experience."

—Dixie Whitley, AT THE MOVIES



ORDER CUT OFF DATE: DECEMBER 5th.
STREET DATE: DECEMBER 21st.

AN ADAM FIELDS PRODUCTION A FILM BY JIM McBRIDE DENNIS QUAID "GREAT BALLS OF FIRE"
WINONA RYDER ALEC BALDWIN TREY WILSON EXECUTIVE PRODUCERS MICHAEL GRAIS MARK VICTOR
BASED UPON THE BOOK BY MYRA LEWIS WITH MURRAY SILVER, JR. SCREENPLAY BY JACK BARAN & JIM McBRIDE

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Closed Captioned. In VHS and Beta. Hi-Fi Stereo.

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The name was Jerry Lee Lewis...and he was born to raise hell!



DENNIS QUAID IS JERRY LEE LEWIS IN

GREAT BALLS OF FIRE!

GOODTIMES VID MAGS

(Continued from page 44A)

In terms of frequency for the magazines, says Shapiro, "It might take us a year, but I would like to see us go monthly or at least every other month. The problem is not in the consumer demand. It will be there at that price point. The distribution system is still not geared up for this kind of monthly turnover."

Shapiro says he will also be looking to create tie-ins with record labels.

"The reason I went with GoodTimes," he says, "is that I believe video magazines should be at that low price point and GoodTimes has the best mass market distribution in the business for that. The idea is to turn these magazines into real promotional vehicles for record companies. I want to be able to go to record labels and tell them we can do radio station tie-ins, giveaways, screening parties, and other things."

"If you're selling 25,000 cassettes and 100,000 kids see it, that's no big deal. If you sell 100,000 units and you're in K mart and all the record stores, then the labels have a real promotional vehicle. You're reaching a million kids."

Thus far, there are no ads or other sponsorship tie-ins on the initial tapes, says Shapiro, "but that's not out of the question later on. So far, the videocassette has not been accepted as a promotional vehicle, but that's changing. When you can sell a million cassettes, or at least a few hundred thousand in 1992 at \$4.95, then you're a promotional vehicle. Of course, we won't be the only kid on the block doing this, but we expect to be major players."

Ron Chaimowitz, executive VP of GoodTimes/Kids Klassics, notes on the distribution side that "obviously one focus will be the record store channel. We've already had discussions with major retailers and we will see a lot of support from them."

But GoodTimes, says Chaimowitz, which distributes about 75% of its product direct, will also be focusing very strongly on discount chains, supermarkets, drug chains, and toy stores.

The products will also be offered to RCA/Columbia Pictures Home Entertainment for distribution, since GoodTimes and RCA/Columbia already have an existing distribution arrangement.

The GoodTimes executive says consumer advertising in specialized heavy metal and rap magazines will be part of the initial support for the titles. Over time, he says, as the series grows, the company will fashion special in-store merchandising material.

Chaimowitz says that if GoodTimes is successful, he will look to start up additional video magazines for other music genres.

ACTIONMART

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newsline...

THE VIDEO SOFTWARE DEALERS ASSN. has selected 80 stores to participate in its survey of defective and damaged tapes. The stores were chosen strategically to cover the entire country. The organization has also selected 51 titles representing all studios and duplicators to be tracked in the study. The titles are all scheduled to be released in November and December. The VSDA has sent out a checklist to the participating stores to keep track of when a title is purchased, the number of copies purchased, the number of rentals generated, and the nature of any defects. A list of 15 separate categories of problems has been developed, including "lines in picture," "will not track," "flaking/shredding in shell," "heat damage," "broken door or flap," and "audio problems." The form asks dealers to return the checklist to the VSDA by March 1, 1990.

A FRIEND IN NEED: In other VSDA news, the group this week will file an amicus curiae (friend of the court) brief in a Florida case involving a retailer charged with obscenity violations relating to the sale of sexually explicit videocassettes. The case, Tommy Lynn Stall vs. Florida, is unusual in that it raises the question of whether a "right to privacy" amendment to the State Constitution prohibits the government from preventing adults from purchasing sexually explicit material for their own use. Florida adopted the amendment in 1980 and is one of three states with such a provision in its constitution.

"This case presents an opportunity to challenge regulation of videocassettes on grounds other than the federal First Amendment, which has been construed by the Supreme Court as affording little protection to such cassettes if they meet the shadowy legal definition of obscenity," says Charles Rutenberg, legal counsel for VSDA. "We think that good arguments can be made that, even apart from First Amendment concerns, restrictions on the rental of sexually explicit videocassettes to adults should be lifted because such restrictions intrude upon the private lives of adults." The Florida amendment states that citizens are guaranteed the right to be "free from governmental intrusion into [their] private [lives]."

(Continued on next page)

VIDEO REVIEWS

(Continued from page 48)

Ozzy Osbourne and members of Motorhead, Def Leppard, and the Scorpions. D.D.

"V For Victory," 10 volumes, Atlas Video, 45 minutes each, \$19.95.

This is a truly stunning project for home video. Hosts Eric Sevareid and Edwin Newman guide viewers through the entire second World War. Nothing has been missed or overlooked: The series opens with "Pearl Harbor To Midway," moves to both the European and Pacific theaters as well as North Africa, and concludes with "The Eagle Triumphant." There is even a program depicting "Women At War."

Newsreel footage makes up the bulk of the programming, and Sevareid and Newman are wise enough to let the pictures tell the story. Their narration is an added bonus.

The only problem is the sheer bulk involved. If retailers can purchase a set for rental, they just may find that these titles offer tremendous sell-through opportunities as well. Considering that this year marks the 50th anniversary of the beginning of World War II, the timing couldn't have been better. For veterans and lovers of military history, these programs are going to be a must. R.T.R.

"Diana: The Making Of A Princess," Questar Video, 60 minutes, \$29.95.

When Lady Di became Princess Diana, it was big news indeed. The royal wedding was televised, and prior to that rumors about Charles and Di's courtship made headlines in many tabloids. Since then, the headlines have continued, and Diana has been the subject of at least two made-for-TV movies.

This program briefly traces the wooing, wedding, and public life of Princess Diana. There are interviews with roommates, friends, and old teachers. There is also a great deal of footage devoted to the actual wedding ceremony and, finally, there's a follow-up including some brief mention of the alleged troubles plaguing Diana and Prince Charles.

No new ground is broken here, but given the public's obvious fascination with the royal family—and Princess Di in particular—this program just may surprise some people by posting healthy sell-through numbers. R.T.R.

"Monday Night Madness: The Very Best Of Monday Night Football," CBS Fox Video, 46 minutes, \$19.95.

"Monday Night Football" is no longer just a game. It has become an institution. Despite changes in the announcing team, NFL strikes, expansion, and the best efforts of other networks, the ABC-TV show has survived. I guess any show that makes it through two decades deserves a tribute of some sort, and this one is quite fitting.

Frank Gifford, the only constant in the booth throughout the show's 20 years, serves as host. In addition to fumbles, fly patterns, and trick plays, there are looks back at Howard Cosell, Don Meredith, and some

(Continued on next page)

TOP SPECIAL INTEREST VIDEOCASSETTES™ SALES

Compiled from a national sample of retail store sales reports.					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™					
1	4	85	CHARLIE LAU: THE ART OF HITTING 300	Best Film & Video Corp.	19.95
2	17	83	NOT SO GREAT MOMENTS IN SPORTS	HBO Video 0024	14.95
3	11	59	NFL TV FOLLIES	Fox Hills Video	19.95
4	1	35	MICHAEL JORDAN: COME FLY WITH ME	CBS-Fox Video 2173	19.98
5	2	29	DAZZLING DUNKS AND BASKETBALL BLOOPERS	CBS-Fox Video 2229	14.98
6	16	39	SPORTS ILLUSTRATED'S 25TH ANNIVERSARY SWIMSUIT VIDEO	HBO Video 0234	19.99
7	7	13	KAREEM . . . REFLECTIONS FROM THE INSIDE	CBS-Fox Video 2175	24.98
8	6	77	WINNING BASKETBALL WITH LARRY BIRD	Kodak Video Programs 8118770	19.95
9	14	73	A KNIGHT OF BASKETBALL	Kartes Video Communications	19.95
10	9	23	MUHAMMAD ALI BOXING'S BEST	HBO Video 069	19.99
11	18	5	HOCKEY: THE LIGHTER SIDE	Simitar Ent. Inc.	24.95
12	NEW▶		CHAMPIONS FOREVER	J2 Communications J2-0047	19.95
13	13	7	BASEBALL FUNNIES	Simitar Ent. Inc.	14.95
14	12	49	MIKE TYSON'S GREATEST HITS	HBO Video 0088	19.99
15	5	129	THE BEST OF THE FOOTBALL FOLLIES	Fox Hills Video	19.95
16	19	17	MICKEY MANTLE: THE AMERICAN DREAM COMES TO LIFE	Fox Hills Video MO92453	19.95
17	20	27	DORF'S GOLF BIBLE	J2 Communications J2-0042	29.95
18	10	21	FOREVER FENWAY: 75 YEARS OF RED SOX BASEBALL	3M/Sportsman's Video	19.95
19	8	29	FOOTBALL FOLLIES	Fox Hills Video	19.95
20	3	51	THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS	HBO Video 0025	14.99
SELF IMPROVEMENT™					
1	1	23	SWAYZE DANCING	First Run Video FRV-130	NL
2	2	23	RAND MCNALLY VIDEOTRIPS: A GUIDE TO HAWAII	Best Film & Video Corp.	19.95
3	3	11	LOTUS 1-2-3 INTRODUCTION	The Video Professor	19.95
4	4	5	BERLITZ: FRENCH VIDEO FOR TRAVELLERS	Berlitz Publications Inc.	39.95
5	5	7	HOW TO USE YOUR IBM PC-IN TEN EASY LESSONS	Kennon Video	84.95
6	9	5	THIS OLD HOUSE	Crown Video	24.95
7	8	23	RAND MCNALLY'S VIDEOTRIPS: A GUIDE TO SAN FRANCISCO	Best Film & Video Corp.	19.95
8	7	9	RAND MCNALLY VIDEOTRIPS: A GUIDE TO NEW YORK CITY	Best Film & Video Corp.	19.95
9	6	5	NIGHTCLUB DANCE	Butterfly Video	39.95
10	10	21	LAURA MCKENZIE'S TRAVEL TIPS-HAWAII	Republic Pictures Corp. H-7352-1	24.95
11	RE-ENTRY		PLAY BRIDGE WITH OMAR SHARIF	Best Film & Video Corp.	29.95
12	13	23	RAND MCNALLY VIDEOTRIPS: A GUIDE TO BERMUDA	Best Film & Video Corp.	19.95
13	12	21	FODOR'S HAWAII	Random House Home Video	19.95
14	RE-ENTRY		HOT COUNTRY DANCIN'	Bookshelf Video	29.95
15	14	23	MONEY MAGAZINE: MAKING YOUR MONEY COUNT	HBO Video 011	19.99

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units 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.

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three names synonymous with
sex, drugs and rock 'n roll

jimi hendrix

janis joplin

jim morrison

find out what
really happened...



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	Look Who's Talking (Tri-Star)	11,409,873	1,641 6,953	4	74,303,334
2	The Bear (Tri-Star)	4,793,250	1,050 4,565	2	16,256,672
3	Dad (Universal)	4,504,020	1,108 4,065	2	6,306,110
4	Shocker (Universal)	2,358,320	1,438 1,640	2	12,615,270
5	Crimes and Misdemeanors (Orion)	2,066,597	441 4,686	4	9,125,573
6	Staying Together (Hemdale)	2,020,777	1,045 1,933	—	2,020,777
7	Second Sight (Warner Bros.)	1,478,598	805 1,837	1	4,224,880
8	Sea of Love (Universal)	1,420,250	950 1,495	8	53,350,495
9	Next of Kin (Warner Bros.)	1,412,532	1,118 1,263	3	13,668,075
10	Black Rain (Paramount)	1,401,320	747 1,876	7	43,140,147
11	Gross Anatomy (Buena Vista)	1,353,392	968 1,398	3	9,358,003
12	The Fabulous Baker Boys (Fox)	1,286,361	663 1,940	4	13,884,141
13	Phantom of the Opera (21st Century)	1,100,000	1,078 1,020	1	3,700,000
14	Best of the Best (Taurus)	1,000,000	600 1,667	—	1,000,000
15	Immediate Family (Columbia)	879,825	827 1,064	2	4,835,189
16	Parenthood (Universal)	857,600	815 1,040	14	92,860,010
17	Communion (New Line Cinema)	822,123	240 3,422	—	822,123
18	When Harry Met Sally... (Columbia)	685,914	675 1,016	17	89,758,821
19	Innocent Man (Buena Vista)	664,902	644 1,032	5	18,993,564
20	Stepfather 2 (Millimeter)	531,601	234 2,271	1	841,604
21	Uncle Buck (Universal)	522,725	515 1,015	12	62,348,906
22	Batman (Warner Bros.)	503,585	522 965	20	250,713,403
23	Drugstore Cowboy (Avenue)	373,954	73 5,123	5	1,055,679
24	sex, lies and videotape (Miramax)	372,444	354 1,052	14	22,684,502
25	Worth Winning (Fox)	291,917	385 758	2	3,621,762
26	Kickboxer (Cannon)	269,805	220 1,226	9	14,162,241
27	Erik the Viking (Orion)	217,455	269 808	2	1,407,593
28	Crack House (Cannon)	210,162	67 3,137	—	210,162
29	Honey, I Shrunk the Kids (Buena Vista)	185,679	220 844	20	127,753,220
30	Dead Poets Society (Buena Vista)	169,286	264 641	23	93,506,741
31	Shirley Valentine (Paramount)	168,960	94 1,797	10	5,210,193
32	Turner & Hooch (Buena Vista)	138,009	179 771	15	68,821,994
33	Blood Fist (Concorde)	132,183	57 2,319	10	1,095,189
34	Lethal Weapon 2 (Warner Bros.)	125,799	185 680	18	145,697,927
35	True Love (MGM/UA)	112,911	40 2,823	8	434,585
36	Fat Man and Little Boy (Paramount)	106,775	151 707	3	3,470,897
37	A Dry White Season (MGM/UA)	85,467	97 881	7	3,282,890
38	Breaking In (Samuel Goldwyn Co.)	83,146	107 777	15	1,811,086
39	Queen of Hearts (Cinecom)	83,074	24 3,461	7	524,546
40	Henry V (Goldwyn)	64,933	3 21,644	—	78,025

VIDEO REVIEWS

(Continued from preceding page)

of the guests they interviewed, including Bo Derek, William Shatner, Spiro Agnew, and Richard Nixon. There is also a great bit tracing the introductory segments employed by "Monday Night Football" through its run. You might be surprised at just how far we have come in 20 years.

While this program may not post monster numbers, it should still give a good accounting of itself in the sell-through category. **R.T.R.**

"Chopper Fury, Volume 2," Vid-America, 36 minutes, \$14.95.

Only military types or those who find Soldier Of Fortune exciting are going to find this program interesting. If weaponry is your pleasure, this program is a visual treat.

The helicopter first entered the military as a medical evacuation unit. Its only job was to carry the wounded to safety. Soon, however, it was pressed into duty as a transport vehicle. Later, it was converted to a lethal fighting machine, and it was a powerful force in the Vietnam conflict. The footage tracing this transformation is interesting from a historical point of view. But there is not enough to sustain one's interest for the entire running time.

Retailers located near military bases might be interested, but the rest can pass safely on this title. **LACY BETHEL**

"Fashion/Beauty Video Magazine For Women," MODA Video, 40 minutes, \$9.95.

Everything you always wanted to know about high fashion—except how to afford it—is in this brief program that is extremely true to the videozine format. There are sections on accessories, fashion, travel, and beauty. There are also personality profiles—photographer Peter Beard and cover girl Julie Anderson. In short, if it's in Vogue, it's in here.

Attractively priced—there is the possibility that the program may become available for a mere \$6.95—this one looks like a hit. The only downside, in terms of retail, would be the rather slim margins. Still, it is classy, timely, and very chic; you really can't ask for much more. **R.T.R.**

"Michael Damian—Rock On," A&M Video, 25 minutes, \$14.95.

As things go today, Michael Damian is hot. He sprang to prominence on the soap opera "The Young and the Restless" and then followed that with a string of hit records, including a rendition of "Rock On" that has already been certified gold.

This program offers an extended interview with the young star. Interspersed with the interview segments are backstage shots and three videoclips—"Rock On," "Cover Of Love," and "Was It Nothing At All." Although he is currently on hiatus from the soap opera, he is touring the country, a fact that can only boost sales.

Modestly priced and with a built-in audience, this one is a good bet. **R.T.R.**

HOME VIDEO

NEWSLINE

(Continued from preceding page)

CHECK THE MAP. Paramount VP/GM Eric Doctorow confirms that "Indiana Jones And The Last Crusade" will be the first new release under the studio's Minimum Advertised Price policy. Under MAP, a program designed to restrain the most flagrant discounting of sell-through product, retailers must maintain a minimum price in order to qualify for Paramount co-op dollars. Though Doctorow won't say so, the application of MAP to "Indiana Jones" is a pretty good indication that the title will, in fact, be released at a sell-through price (Billboard, Oct. 14).

MIGHTY MIGHTY: Palmer Video has chosen CBS/Fox's "The Mighty Quinn" as one of the chain's Hidden Treasures titles for December. The box-office sleeper stars Robert ("Hollywood Shuffle") Townsend and Denzel ("A Soldier's Story") Washington. As part of the Hidden Treasures program, designed to draw consumer attention to worthy titles that, for one reason or another, failed to generate substantial theatrical business, Palmer will order three times the usual number of copies, resulting in an average of 15-20 copies per store. All Palmer outlets will have window displays built around the title prior to street date. It will also be featured in Palmer's magazine.

KNICK KNACKS: CBS/Fox last week released "New York's Game: History Of The Knicks," produced as a joint venture between the studio, NBA Entertainment, and Madison Square Garden Home Video. The \$19.98 tape is sponsored by the Tri-State Area Jeep/Eagle Dealers, reprising an earlier tie-in involving CBS/Fox and the Greater Detroit Jeep/Eagle Dealers for a Detroit Pistons tape. The 60-minute retrospective features footage from the past 40 years of Knick history, including the legendary 1970 NBA championship series, which the Knicks won in a dramatic seventh game.

'DEATH' BE NOT PROUD: MPI Home Video announced last week that it has licensed all rights to its Gorgon Video label to Nasser Zegar, former sales director for MPI. The line includes the notorious, three-volume "Faces Of Death" series, which MPI has, at various times, been forced to pull from some markets. Zegar will become president of Gorgon Video, to be based in Tinley Park, Ill. Along with "Death," the Gorgon catalog includes such controversial titles as "Mondo New York," "Hollywood Scandals," and "Henry: Portrait Of A Serial Killer."

"assassination is the extreme form of censorship..."

George Bernard Shaw

JIMI HENDRIX (GREGORY ALLEN CHATMAN) **JIM MORRISON** (BRYAN WOLF) **JANIS JOPLIN** (RIBA MERYL)



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-5241PIV — S.R.P. \$139.00

117 Minutes/Color

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Opening Act At BMG. Wynton Marsalis booked the first session in BMG Studio's new Studio A, which features the 48-track Neve VR60 console. Seated, from left, are producer Delfeo Marsalis and engineer Patrick Smith. Standing, from left, are Wynton Marsalis, band member Herlin Riley, pianist Ellis Marsalis Jr. (father of Delfeo and Wynton), and band member Reginald Veal.

Company Launches New Audio Systems Firm Clair Bros. Enters Installation Market

NEW YORK Clair Brothers Audio Enterprises, the 25-year-old sound reinforcement company that has just completed tours with the Who and Elton John, is entering the installation market.

This month, the company launched Clair Brothers Audio Systems. Spearheaded by GM/CEO Gene Pelland, other principals include Clair founders Roy and Gene Clair, president and VP, respectively, Troy Clair, secretary, and R. Barry Clair, treasurer of the new company.

Clair Audio Systems will have offices in Tokyo, London, and Lititz, Pa., home base for Clair Brothers. In addition, the company

is considering opening satellite offices in New York, Nashville, Las Vegas, and Los Angeles.

"People are very receptive to the concept," says Pelland. "They

'People are receptive to the concept'

like the idea that we're going to take the technology we've been developing for 25 years and using for tours and now use it for fixed installations."

Pelland worked as a monitor mixer with Clair Brothers from 1970-79, touring with Blood, Sweat

& Tears, Seals & Croft, Loggins & Messina, Rod Stewart, Cat Stevens, Elvis Presley, and Fleetwood Mac. He moved into the local sound contracting market upon leaving Clair, working on fixed installations for theaters, auditoriums, schools, and churches.

"We're looking at providing large sound systems in very high-end venues, such as stadiums, arenas, theaters, corporate centers, and amphitheaters," says Pelland.

Clair Brothers Enterprises has 14 sound systems and is currently out on the road with a number of acts, including U2, Bon Jovi, the Bodeans, and R.E.M.

SUSAN NUNZIATA

AUDIO TRACK

CRYSTAL SOUND RECORDING Inc. is celebrating its first anniversary with a variety of audio and audio-for-video projects. The studio is owned by partners Larry Buksbaum, former owner of Avenue Recording Studios Inc., and Steve Vavagiakis, former owner of Inner Ear.

Recently at Crystal, Kim Garfunkel (Art's wife) recorded vocals on two songs with producer/pianist Paul Trueblood in Studio A. The

project was tracked and mixed on the studio's Soundworkshop Series 30 32-input console. Buksbaum engineered, assisted by Beatrice Winkler. A Sony MCI JH-24 tape machine was used and the project was mixed to the Sony ProDAT PCM 2500. Big Stick recorded a single, "The Devil's Jukebox," in Studio C for Blast First Records. Buksbaum engineered, assisted by Rob Cisneros.

George Nahitchevansky of Webb Productions recorded voice-overs in

Studio C on the Soundworkshop Series 20 28-input console for the film "Refugees In Our Backyard." Buksbaum and Johnny Byrne engineered. The project was taped on an Otari 5050 with Dolby noise reduction.

Other projects include film scores for "She Devil," starring Roseanne Barr and Meryl Streep, and "The Money Juggler," as well as a Capitol project on the Smithereens.

The studio is currently awaiting delivery of a Neve V-Series.

Crystal recently developed a writing/production company called BullsEye Productions. Acting as a contracting house for regular production clients, BullsEye can provide a variety of writing styles and sounds for clients in search of original or "needle drop" music, says Buksbaum.

Its first project was an industrial score for the Schering-Plough Company. Writer Robby Merkin, musical supervisor and orchestrator for "The Little Shop Of Horrors" (stage and screen) and "The Little Mermaid," worked on the project in studios A and C.

Video lock-up was handled by the Adams Smith Zeta 3, with sequencing on the Mac Plus (performer). The project was mixed on the Mitsubishi X-86 and digital editing was done on the Mac II. Byrne (U2, Thin Lizzy, Boomtown Rats) engineered, assisted by Winkler.

NEW YORK

BARRY DIAMENT MASTERED Peter Koppes' new CD and cassette on TVT Records at Barry Diament Audio. Diament also mastered Simply Red's new CD single, "You've Got It," for Elektra. The new Shadowland CD, produced by Pat Moran for Geffen, was mastered, as was the new Salty Dog CD.

At Simple Simon Studios, Virgin U.K. act Oldland/Montano cut three tracks with producers Michael Baker and Axel Korell (Grayson Hugh). The project was recorded and mixed by Mark Plati, assisted by Steve Doria.

Shakedown Sound hosted producer and Qwest artist Quincy Jones for a mix of his single "I'll Be Good To You." Arthur Baker produced. Featured vocalists include Ray Charles and Chaka Khan. Mixes were engi-

neered by Mark Plati, with assistance from Steve Wellner.

LOS ANGELES

CLARK DATCHLER was in Lion Share Recording working on album overdubs with producer Humberto Gatica for Virgin. Gatica engineered, assisted by Laura Livingston. Tom Keane was on synthesizer for overdubs. Earth, Wind & Fire edited and assembled its upcoming album with producer Maurice White. Paul Klingberg engineered the tracks, slated for January release on CBS. Jesse Kanner assisted.

At Paramount Recording, Mickey Dee completed tracks for an upcoming album titled "Reaching Out." Mike Danna produced, while Ken Sutherland worked the board.

Belina Carlisle's Virgin release, "La Luna," was mixed at Larrabee by producer Steve Beltran and engineer Peter Arata; Neal Pogue assisted. Producer/engineer Keith Cohen mixed Louie Louie's "Lap Of Luxury" and "Back With You" for CBS. Sylvia Massy assisted. Tom Lord-Alge mixed Blue's "Heaven Knows," which he produced, assisted by Andy Batwinas, for Phonogram U.K.

Aire L.A. had Patrick Moten in producing Mica Paris tracks for Island. Craig Burbidge engineered, assisted by Anthony Jeffries. Moten also produced Chris Hewett tracks with Burbidge at the board and Jeffries assisting. Rex Salas produced Marva Hicks in B for PolyGram. David Koenig engineered, assisted by Gregg Barrett.

Alan Meyerson was in at Ground Control mixing a track by Alisha titled "Everything You Do." Michael Jay produced.

The Whispers were in Skip Saylor Recording tracking with engineer Fil Brown. Ross Donaldson and Joe Shay assisted.

Rod Stewart was in Sunset Sound Factory to oversee mixes on live shows to air on the Westwood One Radio Network. Biff Dawes engineered, assisted by Tom Nellen. Faster Pussycat cut a version of "You're So Vain" for an Elektra compilation. Ryan Dorn produced and engineered, assisted by David Knight. Joe Walsh and Nils Lofgren were in to oversee mixes on live shows of the Ringo Starr tour.

Walsh and Jim Nipar co-produced. Nipar engineered, assisted by Neal Avron.

OTHER CITIES

MARTI JONES cut tracks in Reflection, Charlotte, N.C., with producer Don Dixon and engineer Mark Williams. Sessionists included Bruce Hornsby (piano), Denny Fongheiser (drums), Jim Brock (percussion), and Jamie Hoover (guitar). Producer Richard Putnam had the Gone Brothers in cutting two tracks for an album. Brock played drums and percussion; Mark Williams engineered.

Quarterflash completed tracks for its newest album at Spectrum Sound, Portland, Ore. The CBS project, produced by Charlie Midnight, is slated for 1990 release.

All material for the Audio Track column should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

Smythe, AES Staff Member, Dies At 46

NEW YORK Ann Marie Smythe, the woman who worked behind the scenes to coordinate all domestic and international Audio Engineering Society conventions, died here Nov. 8.

Prior to joining AES in the late '70s, Smythe worked with the Cahners and Snitow Groups, organizing hi-fi trade shows and the Consumer Electronics Show.

The victim of a heart attack, Smythe died in the lobby of the AES offices here. "Her sudden death at age 46 has cut short a productive life, a life that touched so many in our industry with concern and compassion toward all who had the good fortune to work with her," says Don Plunkett, executive director of AES.

NEW PRODUCTS AND SERVICES

AT C-LEVEL: The newly formed C-Level Distribution Group was given exclusive distribution rights for Aires consoles. They had been previously distributed by Aires America. Contact C-Level: 213-370-2221.

CONCERT TECH: Carl Koster, co-founder of N.Y. Musicworks, has formed Concerttech. The company provides live sound engineering and gear for local club acts. This month, Koster handled New York Live dates at the China Club for L. Faro and a private label showcase at Montana Studios. Contact: 212-255-5986.

SUPERCOMPUTER: A video supercomputer developed by David Sarnoff Research Center for Thomson Consumer Electronics is being used to develop RCA television receivers and high-definition TV systems in the U.S. by Thomson and Sarnoff, respectively. The Princeton Engine supercomputer makes it possible to provide engineers and scientists with real-time interactive video simulation. Contact Thomson: 317-267-6613.

RADIO VENEZUELA: Radio Recorders entered into an agreement with Omnivision/Channel 12 of Caracas, Venezuela, to build, staff, and maintain a recording studio complex for the TV and film company. Val Valentin will design the complex. Contact Radio Recorders: 213-464-7747.

JBL has incorporated its new Triple Chamber Bandpass transducer technology into its Concert Series 4832A and 4835A diffraction monitors and 4688 sub-bass system. Delivery is scheduled for December/January. Contact: 818-893-8411.

JOINT VENTURA: Ventura Entertainment Group Ltd. and Chris Bearde Entertainment formed a nonexclusive joint venture to develop and produce television programming for international and U.S. marketplaces. Ventura will provide funding and use its Ventura Media Center production facility in Utah. Contact Ventura: 818-762-8700.

MISSING LINK: MediaLink and MIDITap have been developed by Lone Wolf to simplify life in the MIDI studio. MediaLink uses fiber optics to connect MIDI, SMPTE, and any other digital media signals. MIDITap interfaces a MIDI system with MediaLink and offers four MIDI ins, four MIDI outs, an RS422/232 serial port, and two MediaLink connectors. Contact: 213-379-2036.

SOLID STATE LYNX: In the first of a planned series of console interface developments, TimeLine has introduced the Lynx system supervisor interface for the Solid State Logic G Series computer. Contact TimeLine: 212-431-0330.

Lieberman Tracks Industry Trends

CEO Addresses Issue Of Music's Shelf Space

BY EARL PAIGE

LOS ANGELES With its product mix still heavy on music, Lieberman Enterprises is very concerned about the inexorable shift away from pre-recorded audio by mass merchandisers, as reflected in recent industry discussion. At the same time, the firm is moving aggressively to increase its music racking beyond traditional channels into a variety of stores, says Gilbert Wachsman, president/CEO.

Wachsman's comments come in

'If the sliver of margin gets too small, bit by bit, the business will change'

the wake of his first attendance at the annual National Assn. of Recording Merchandisers Wholesalers Conference recently at the Arizona Biltmore in Phoenix, where two major presentations both pointed toward present Lieberman strategy, he agrees.

The shift away from music in mass merchandiser outlets, due largely to margins lagging far behind those for video, was an alarm sounded by Frank Hennessey, president of Handleman Co. (Billboard, Nov. 11).

The other address at the NARM rack gathering found Eric Doctorow, VP/GM at Paramount Home Video, urging rackjobbers to service video specialty stores with not only sell-through video but CDs and computer software (Billboard, Nov. 4).

The context for all this change is seen by Lieberman in terms of its very healthy business growth, says Wachsman. "We are positioned in music, which is still our largest business, and in video, which is growing very, very rapidly, and also in personal computer software, also growing very rapidly."

But Wachsman is concerned about music deterioration in mass merchandise outlets. "Although the heart and soul of our company is still in the music business, we have a choice as to where our business is going to come from," he says. However, "the mass merchants have a hundred more choices than we have. They will exercise those choices to move in the direction of other growth businesses unless they can make money in the music business and grow in the music business."

Wachsman sees a concern for the suppliers, in estimating that the number of outlets represented in Phoenix is close to 20,000. "There is a big customer there and an important customer. Music is an impulse business. More locations mean more business. Less locations ultimately mean less business will be done. It simply will not move around to other stores. Less will be done."

Manufacturers need to reflect the importance of the mass merchandis-

er outlet "in their cost structure, the cost of maintaining in-stock, and the appearance of these stores. It could be in the form of additional promotional funds, key city money. It could be in the form of special restocking charges, restocking costs," says Wachsman, hoping to avoid mention of "functional discount," which he says is a "very old, value-laden" term.

"But one way or another, there is an important function happening. If the sliver of margin between the cost they bill at and the competitive retail that our customers have to sell at gets too small, with both of us having to share in it, bit by bit the business will change and move away from music, hopefully to video, but possibly to other categories in the stores."

In addition to music shelf space decreasing, there has been entirely too much of what Wachsman calls "profitless pricing." He lauds Paramount's "minimum advertised price" policy adopted earlier this year, under which no co-op advertising is available if tapes are advertised below a certain sales point (Billboard, May 20).

"What Paramount has done is a very good first step. I am sure we will see it emulated by quite a number of other video suppliers, but it also should be a lesson to audio sup-

pliers," Wachsman says.

"I don't think there is any coincidence that in the video business the costs of making sure that we maintain in stock on video in our customer stores is reflected in the costs that rackjobbers pay. And the business is growing and prospering. Here it may also not be a coincidence that the music is not doing so well and is reflecting the fact that the margins available for mass merchants through rackjobbers is diminishing."

Wachsman does not tie the real or theoretical drop in music in mass merchandiser accounts to Lieberman's search for new business. Rather, he says the firm set out more than a year ago to seek new channels for all its products.

He mentions furnishing computer software in 200 Warehouse Entertainment combo stores on the West Coast, and, similarly, 100 Highland Appliance outlets. New also are tests of leased departments called Stars in Sears. Lieberman is also racking music in the Applause Video chain in Kansas City, Mo., among others.

"We're going into office supply stores, superstores, variety stores, grocery stores. We really tried to expand a number of places that music, video, and computer software are being offered."



Future Shock. Mark Hamill, right, is Tasker, a futuristic lawman patrolling an ecologically ravaged earth in "Slipstream." The science-fiction title arrives in stores Jan. 24 from MCEG/Virgin.

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
84 CHARLIE MOPIC (R) Richard Brooks, Christopher Bur- gard RCA/Columbia/\$89.95	11/28/89 (12/07/89)	\$1.24 (6)	Poster
FRIENDS, LOVERS & LUNATICS (R) Daniel Stern, Deborah Foreman, Sheila McCarthy Fries/\$89.95	11/28/89 (12/20/89)	NA (NA)	Poster
LISTEN TO ME (PG-13) Kirk Cameron, Roy Scheider RCA/Columbia/\$89.95	11/28/89 (12/07/89)	\$4.2 (1,306)	Poster
RENEGADES (R) Kiefer Sutherland, Lou Diamond Phillips, Jami Gertz MCA/\$89.95	11/28/89 (12/14/89)	\$8.2 (1,627)	Poster
ROAD HOUSE (R) Patrick Swayze MGM/UA/\$89.95	11/30/89 (12/12/89)	\$27.4 (1,965)	Poster
A SINFUL LIFE (R) Anita Morris, Dennis Christopher RCA/Columbia/\$89.95	11/28/89 (12/07/89)	\$0.07 (3)	Poster
WHEN HARRY MET SALLY... (R) Billy Crystal, Meg Ryan Nelson/\$89.98	11/30/89 (12/14/89)	\$80.8 (850)	Poster, Stande

* INFORMATION FURNISHED BY VIDEO FORECASTER.

OTHER TITLES

THE BANKER Robert Forster, Jeff Conaway, Leif Garrett Virgin/\$79.95 Prebook cutoff: 11/30/89; Street: 12/20/89	NORTHERN LIGHTS Joe Spano New World/\$59.95 Prebook cutoff: 11/24/89; Street: 12/12/89
LUKE WAS THERE Scott Baio New World/\$19.95 Prebook cutoff: 11/24/89; Street: 12/12/89	STAMP OF A KILLER Judith Light, Jimmy Smith New World/\$59.95 Prebook cutoff: 11/24/89; Street: 12/12/89
MONSTER HIGH Dean Cain, Diana Frank RCA/Columbia/\$89.95 Prebook cutoff: 11/22/89; Street: 12/20/89	TRAVELLING MAN John Lithgow HBO/\$89.99 Prebook cutoff: 11/29/89; Street: 12/13/89

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.

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**HOW I GOT INTO
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STREET DATE:
12/14/89

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Schwartz Bros. Bows Sell-Thru Vid Rack Program Is Designed For Specialty Stores

BY PAUL SWEETING

NEW YORK In another example of a growing trend, Landham, Md.-based Schwartz Bros. Inc. has designed a sell-through video rack specifically for video specialty stores. The 72-piece floor display holds three copies each of 24 titles.

"It's the first time we've done this," SBI marketing manager Rex Poindexter says of the new program. "We're planning to do it quarterly if the retailers show the demand for it. It's something we've found we have to do to help some of our accounts compete with the mass merchants."

The product will be provided to retailers on consignment, with 90-day dating. Eighteen different manufacturers are represented. Dealers can ask for return authorization on product that doesn't sell at any time, "so it's real clean for them," Poindexter says.

Most of the titles are older or at least not among the top five sellers, a deliberate strategy, according to Poindexter. "We did not want to put 'Batman' or 'Bambi' in the rack," he says. "The rack only has 24 faces, three deep. A store should have that many pieces of 'Batman' alone, if not more. That's really a separate business. We're trying to help dealers stock a wider variety of product for sell-

through. The business is a lot deeper than five or six titles."

Poindexter acknowledges a certain defensiveness in the move. "This is a way for retailers to be in the sell-through business," he says. "If they're not in that business they could be in trouble in the

'It's something we have to do to help our accounts compete with the mass merchants'

next few years. It's in our interest to keep them in business."

Despite that interest, SBI found developing the program to be no easy task. "It's a lot of trouble, we've found, to get into this," Poindexter says. "We have to set product aside in a different part of our warehouse to make sure we have product available for the racks as needed. The billing is different; everything is different. It really has to be run like a separate division of the company."

Poindexter says SBI worked closely with manufacturers "to help us extend the guarantees to retailers." The first order of busi-

ness was to persuade the manufacturers to extend them to SBI. "We won't get stuck with product," Poindexter says. "This is a chance for the labels to get some product on the shelves that retailers wouldn't otherwise buy. People will buy product if it is on the shelves, but they can't buy it if they don't know it exists. We do a lot of special orders [for sell-through] but a lot of sales are lost if the product isn't on the shelves."

The program is still officially in a "pilot phase," Poindexter says. The initial supply of 400 racks has been sold out "into about 400 different mom-and-pop stores," he says. "We will continue to do it if we see action on the street for it."

Vid Distrib's Inventory Shift Seen As Prelude To Racking

NEW YORK In a move that could be seen as a prelude to implementing a full rackjobbing operation, distributor Ingram Video has moved most of its sell-through inventory out of its centralized warehouses and into its 13 branch locations.

"We recognize that this runs counter to what other people are doing," Ingram president John Taylor says of the move. "Other people are moving in the opposite direction, consolidating inventory in fewer locations. We're placing more inventory in our branches."

The purpose, according to Taylor, is to increase the rate of fulfillment on sell-through product, as well as the breadth of product available to

the retailer on short notice. "We're really targeting the independent store," Taylor says. "Some of those retailers complain that the reason they aren't stronger into sell-through is that they can't find the product. Now they can."

Ingram will maintain an inventory of 1,200 titles in each of its branches. The titles will be selected based on their sales histories with Ingram.

While the program is being implemented now for the fourth quarter sell-through season, Taylor emphasizes that it is a year-round commitment for the distributor. "Sell-through is now an all-year business," Taylor says. "Retailers can rely on us

(Continued on next page)



by Earl Paige

DISTRIBUTOR DEALS: Things are still shaking out in the recent round of distributor consolidation and expansion of rack services by home video wholesalers (Billboard, Nov. 18), according to **J.D. Mandelker**, president of St. Louis-based **Sight & Sound Distributors**, who was marooned by a flood in New Orleans the day of a joint announcement that his firm intended to merge with **Video Product Distributors**, Sacramento, Calif. Describing a scary situation in a city that exists below sea level, Mandelker says, "The water was up to the wheels when we left the branch for lunch. We never made it. We went back and waited it out," says Mandelker, who finally got back to St. Louis four days later. He says as the deal solidifies, the company will continue to be identified as before, "except there will be a line underneath, 'an HED company,'" standing for **Home Entertainment Distributors**, the new parent umbrella. Among elements the deal furnishes is that of catapulting HED into racking. "Actually, VPD was looking at rackjobbing," says Mandelker of the West Coast wholesaler headed by **Tim Shannahan**. Sight & Sound hired mass merchandiser veteran **Brenda Presson** a year ago and modestly plunged into racking, both audio and video.

Mandelker also acknowledges that as the whole home video distributor picture shifts, there is some movement to more vertical operating as well. Mandelker's firm has a retail wing, **Streetside Records**, now the dominant indigenous chain in Missouri, he claims—but not a combo web (an early experiment with rental departments was axed). Of course, **Super Club N.V.** already functions as a video distributor and rackjobber in Europe, and with its startling acquisitions of retail chains in the U.S., represents more of the verticality Mandelker identifies, as indicated in an in-depth analysis supplied by **Darrell Baldwin**, Super Club president/CEO (Billboard, Oct. 21).

COMBO DISTRIBUTION: Looking at all the consolidation and added services, and particularly the blending of audio and video in wholesale operations, **Stuart Schwartz**, board chairman of **Schwartz Bros.**, says, "I'm surprised it has taken this long for everybody to see that it is really one business, home entertainment software." Schwartz describes a long history at the five-branch, Landham, Md., company that services both audio and video, including distribution of prerecorded audio to independent labels. This latter role in audio distribution provides an added twist. Schwartz Bros. and only three other dis-

tributors similarly diversified were the sole such representatives in Phoenix at the recent National Assn. of Recording Merchandisers' Wholesalers' Conference, where so much discussion centered on home video, even though such distributor giants as **Commtron Corp.**, **Ingram Video**, and now merging **Video Trend** and **Major Video Concepts** were not at what is an audio-dominated event. **M.S. Distributing**, Chicago; **Big State Distributing**, Dallas; and **Artec Distributing**, Shelburne, Vt., were all in Phoenix along with Schwartz Bros., but as independent distributors, though all are in video. **Baker & Taylor**, the giant home video wholesale web, was also a Phoenix attendee listed both in the one-stop and rackjobbing rosters. Does it all seem a bit confusing? **Jim Ulsamer**, VP marketing at B&T, says home video distribution these days sometimes reminds him of a gym instructor he once had. "We were told to line up alphabetically by height. So of course, we all just shuffled around."

Things become even a little bit more confusing when it's considered that many wholesalers have stocking branches and just offices, that sometimes a branch has audio but not video or vice versa, or might or might not be a will-call operation. Explaining the latter phenomenon, Schwartz says, "You have to be responsive to individual markets. In the Philadelphia area, we have found video retailers prefer will-call—they like to come in and shop themselves, roam the aisles... It's almost a social sort of thing, too," he says of a Cherry Hill, N.J., operation (Schwartz operates in New York, Cleveland, and Atlanta as well).

WIVA, VSDA TIE: The **Wisconsin Independent Video Assn.** and the **Video Software Dealers Assn.** "are working closely together on our property tax issue and on obscenity legislation," says **Bucky Kohnke** of **Bucky's Super Video**, WIVA founding president and just-elected head of the **Wisconsin Chapter of VSDA**. WIVA's main purpose is to work on local issues. "VSDA is essentially national. It would get impossibly bogged down if it took on every local issue we have these days all over the country," says Kohnke of scuttlebutt that the local group formed because VSDA was not responsive enough. Of the cooperation between WIVA and VSDA, Kohnke says, "We use the same lobbyists, the same lawyers."

AVA ON HIGH SEAS? Not yet and maybe never, but there is talk of the **American Video Assn.**, suburban Phoenix-based dealer's buying group and trade association, considering a convention aboard a luxury liner. What is this all about? AVA reportedly was scouting a Florida site following its successful experiment as far east as New Orleans this past

(Continued on page 58)

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Super Club's Newly Acquired Vid Chain Goes To Towne With Expansion

BY MOIRA McCORMICK

CHICAGO Dayton, Ohio-based web Video Towne encompassed 22 stores when Super Club bought the chain Sept. 1, and was on a schedule of opening a store a month through 1990. Since the acquisition, four more Video Townes have bowed, and "We'll have 36 by the end of the year," according to president Bob Williams. "Before the larger infusion of capital, we were frustrated by the number of opportunities out there which we couldn't take advantage of. Now, we're hoping to open an average of one store per week."

Actually, says Williams, that is a dozen over the ceiling of 36 stores for 1990 that Video Towne already agreed upon with Super Club, but "we'd like to say, '36 is no problem, let us open 48 stores.' We'll do the cash flow, send it in, and if they like what they see, they'll agree." In any case, says Williams, "We've already ID'd stores through May 1990—four to open in January, three in February, and one each in March, April, and May."

Since its debut in May 1985 with one Dayton store, Video Towne has attained a high profile in that city, with four units the first year and 12

at present. Video Towne operates three stores in Indiana (two in Richmond, one in Madison), one in Huntington, W.Va., and stores in Green Mill, Springfield, Sidney, Massillon, and Marshfield, Ohio. Video Towne

'Our general plan is to open in every state that surrounds Ohio'

debuted in Cincinnati in mid-November, and Williams says the chain will "hit Cincinnati hard." Their most formidable competition is Blockbuster, which operates eight units in Cincinnati and five in Dayton.

"Our general growth plan," says Williams, "is to open in every state that surrounds Ohio. If a particular market has potential for development and growth, we'll open many stores. We've already signed five deals in Cleveland, and will do at least five more by the end of the year."

According to Jan Williams, Video Towne's VP and Bob Williams' wife, a major factor in Video Towne's growth is that 18 months after they launched their first store, "we went outside Dayton and began developing county seats. There was no competition to speak of, and the crowd came to us."

An average Video Towne store covers 6,000 square feet, with the largest being 8,000 square feet and the smallest 4,800 square feet. Each offers 6,000 video titles. The chain is racked by Handleman, which has recently introduced CDs, cassettes, and paperback books (especially children's) in selected areas, with plans for the whole chain to carry the diverse inventory.

"We do cross-promotions between the lines of product," says Jan Williams, "such as, buy a CD and get one free movie rental." Rental rates are \$3.49 for three nights for new releases; a VIP Discount Card may be purchased, yielding 10 rentals for \$27.95. All other

titles rent for \$2.99, with children's and selected special titles for 99 cents. A new-release special, implemented three years ago, enables customers to receive \$1 off subsequent rental or purchase if the movie is returned the next day by 7 p.m.

The chain has shown particular commitment in the children's area, with a 500-square-foot playground, complete with carousel, in each store. Kid vids are displayed in kid-size, 3-foot-tall shelving. "Kids like it here so much, it's hard to get them out the door," says Bob Williams, "so we have balloons and stickers for them at the exit to help them along."

Video Towne has long been committed, as well, to sell-through, according to the Williamses. When the web encompassed only eight stores, for instance, it moved 2,000 copies of "Top Gun." "We sell at full price," says Bob Williams, "but we offer premiums. With 'Top Gun,' we gave away 300 soundtrack cassettes to the first 300 buyers. We gave away E.T. dolls with copies of 'E.T.' purchased before the pre-order deadline, and sold 5,000 copies of it." Store salespeople are given incentives for pushing sell-through, such as free dinners and parties, and Bob Williams says sales-to-rental ratio has gone up 50% since Oct. 1, when salespeople were put on

commission. Sales now account for 22% of volume, "and we hope to have them hit 30% by the holidays," he says.

Even with "Batman," Video Towne is selling at full price. "In our market areas, it's selling for \$9.99," says Bob Williams. "Everyone has it, so discounting it here isn't going to generate much more sales for us." On the release date for "Batman," Nov. 15, one Dayton location was scheduled to open at 8 a.m. rather than the usual 10 a.m., and to feature giveaways to promote the title.

As Video Towne was evidently achieving much success on its own, it seems odd that the Williamses would want to sell, even to Super Club. According to Williams, that decision was made by the company's stockholders. In effect, he says, "We traded the stockholders for one big one."

One major reason Super Club was interested in Video Towne, according to the Williamses, was the chain's efficient staff, now encompassing 11 people. "They are all tested on managerial skills at the executive level before being hired," says Jan Williams. "An overlap of management positions has given us time to be professional. We're constantly looking for ways to improve profitability."

FOR WEEK ENDING NOVEMBER 25, 1989

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TOP KID VIDEO SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
Compiled from a national sample of retail store sales reports.					
★ ★ NO. 1 ★ ★					
1	2	6	BAMBI Walt Disney Home Video 942	1942	26.99
2	1	8	THE LAND BEFORE TIME Amblin Entertainment/MCA Home Video 80864	1988	24.95
3	3	5	TEEN MUTANT NINJA TURTLES: KILLER PIZZAS Family Home Entertainment 27314	1989	14.95
4	4	58	CINDERELLA Walt Disney Home Video 410	1950	26.99
5	5	64	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
6	7	26	TEEN MUTANT NINJA TURTLES: THE SHREDDER ... Family Home Entertainment 23981	1987	14.95
7	8	110	LADY AND THE TRAMP Walt Disney Home Video 582	1955	29.95
8	9	4	WINNIE THE POOH: THE WISHING BEAR Walt Disney Home Video 920	1989	12.99
9	13	217	DUMBO ▲◆ Walt Disney Home Video 24	1941	29.95
10	10	45	THE JETSONS MEET THE FLINTSTONES Hanna-Barbera Home Video 1119	1987	29.95
11	12	41	TEEN MUTANT NINJA TURTLES: HOT RODDING ... Family Home Entertainment 23980	1989	14.95
12	14	16	DAFFY DUCK'S QUACKBUSTERS Warner Bros. Inc./Warner Home Video 11807	1988	19.95
13	6	4	WINNIE THE POOH: NEW FOUND FRIENDS Walt Disney Home Video 902	1989	12.99
14	11	4	WINNIE THE POOH: THE GREAT HONEY POT ROBBERY Walt Disney Home Video 903	1989	12.99
15	25	112	AN AMERICAN TAIL ◆ Amblin Entertainment/MCA Home Video 80536	1986	29.95
16	19	56	TEEN MUTANT NINJA TURTLES: HEROES ... Family Home Entertainment 23978	1988	14.95
17	15	26	NUTS ABOUT CHIP 'N' DALE Walt Disney Home Video 447	1989	14.95
18	NEW ▶		FROSTY THE SNOWMAN Family Home Entertainment 27311	1989	14.95
19	NEW ▶		SANTA CLAUS IS COMING TO TOWN Family Home Entertainment 27312	1989	14.95
20	22	55	RAFFI IN CONCERT WITH THE RISE & SHINE BAND ◆ Troubadour Records Ltd./A&M Video VC61719	1988	19.98
21	17	4	TOM AND JERRY'S 50TH BIRTHDAY CLASSICS Turner Entertainment Co./MGM/UA Home Video M201664	1989	14.95
22	16	13	SCOOBY-DOO WITH GUESTS BATMAN AND ROBIN Hanna-Barbera Prod. Inc./Kids Klassics K5029	1988	29.95
23	24	26	BONGO Walt Disney Home Video 546	1989	14.95
24	18	26	DISNEY'S SING ALONG SONGS: FUN WITH MUSIC Walt Disney Home Video 451	1989	14.95
25	20	4	TEX AVERY'S SCREWBALL CLASSICS II Turner Entertainment Co./MGM/UA Home Video M201667	1989	14.95

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VID DISTRIBUTOR

(Continued from preceding page)

to have the product they need when they need it. Essentially, we assume the inventory risk for the retailer so they can be in the sell-through business all year."

Moving its inventory closer to the street would be useful, were Ingram contemplating a move toward racking. According to several studio sources, Ingram is one of several distributors to recently broach the subject of racking with suppliers.

According to Bill Hall, president of rackjobber Sight & Sound Distributing in Oregon (unrelated to Sight & Sound in St. Louis), his company has had discussions with Ingram about "all kinds of opportunities" but would not discuss particulars (Billboard, Nov. 18). Taylor declined to disclose what plans, if any, Ingram has for developing or acquiring rack-jobbing capabilities.

See Academic Pressure Drive Students HOG WILD!



5000 Plastic Pink Pigs!
Your customers can win thousands of mind-boggling prizes in the "How I Got into College" SAT* (Senseless Academic Torment) Sweepstakes!

HOW I GOT INTO COLLEGE

STREET DATE: 12/14/89

CBS FOX VIDEO

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STORE MONITOR

(Continued from page 56)

May. Now talk is shifting to California and the Disneyland Hotel complex in Anaheim with a date possibly in early April. Before venturing to New Orleans, AVA held its first convention outside the Phoenix area in Palm Springs in 1988.

RENTAL ACTION MIXED: In what is admitted as a strictly non-scientific measurement, **Herb Wiener**, co-owner of 12-store **Home Video Plus Music**, Austin, Texas, is looking at how rental is so mixed just around the Texas capital. Looking at the web's top four outlets, "Who Framed Roger Rabbit" comes out No. 1 as of Nov. 9 in all four stores. "Working Girl" is No. 2 in three stores. "Land Before Time" is No. 2 in one. "Rain Man" is No. 3 in one, No. 7 in another, and No. 6 in two stores. "Dream Team" pops up No. 3 in one, No. 5 in another, and No. 6 in two. "The 'Burbs" is No. 3 in one store. "Major League" is No. 4 in two stores. "Bill & Ted's Excellent Adventure" is No. 5 in one outlet. "Pet Sematary" is also No. 5 in one store. Beyond these titles in the four outlets, Wiener hit action on "Cousins," "Tequila Sunrise," "Fletch Lives," and "January Man." Among his surprises is the limited demand for "Beaches," which he says is still renting well in the chain overall. Wiener wonders, "Why is 'Roger Rabbitt' renting like it is? If there's this much variance just in Austin, think what it

must be around the country."

"BATMAN" FOR RENT: In all the buildup of the impending street date of "Batman," more and more rental talk is heard. "We are going to push it for rental," says **Bob Smith**, owner of **The Color Shop**, Mobile, Ala., and a veteran video store operator. Like others, Smith has seen excellent presale figures on the **Warner Home Video** blockbuster, but says amid all the excitement on the sales side there will still be vigorous rental action, "where the mass merchants and price clubs can't compete." While "Batman" offers high prospects for immediate store traffic, several dealers are eager about the long-range rental possibilities. Wiener, for instance, says that low-priced, sell-through titles with rental potential allow for the kind of shelf domination once boasted as the sine-qua-non of pay-per-transaction. "We're putting 50 for rent in each store," he adds. Overall, 2,500 copies are being brought in—an all-time record.

PAY ON RETURN TWIST: Three-store **Peaches Music & Video** in Seattle gets around the problem of not providing night drop because customers pay when returning tapes. A video return window is open 7-10 a.m. "It was an unused area in our old store but now we devote room to it," says owner **Neil Heiman** of providing the convenience.

FOR WEEK ENDING NOVEMBER 25, 1989

Billboard

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TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			★ ★ NO. 1 ★ ★				
1	1	5	WORKING GIRL	CBS-Fox Video 1709	Melanie Griffith Harrison Ford	1988	R
2	3	4	WHO FRAMED ROGER RABBIT	Amblin Entertainment Touchstone Home Video 940	Bob Hoskins Christopher Lloyd	1988	PG
3	4	5	MAJOR LEAGUE	Morgan Creek/Mirage Prod. Paramount Home Video 32270	Tom Berenger Charlie Sheen	1989	R
4	2	10	RAIN MAN	MGM/UA Home Video 901648	Dustin Hoffman Tom Cruise	1988	R
5	5	4	PET SEMATARY	Paramount Pictures Paramount Home Video 1949	Fred Gwynne Dale Midkiff	1989	R
6	6	11	BEACHES	Touchstone Pictures Touchstone Home Video 797	Bette Midler Barbara Hershey	1989	PG-13
7	7	5	THE DREAM TEAM	Universal City Studios MCA Home Video 80882	Michael Keaton	1989	PG-13
8	10	14	TEQUILA SUNRISE	Warner Bros. Inc. Warner Home Video 11821	Mel Gibson Michelle Pfeiffer	1988	R
9	8	12	THE NAKED GUN	Paramount Pictures Paramount Home Video 32100	Leslie Nielsen	1988	PG-13
10	NEW ▶		THREE FUGITIVES	Touchstone Pictures Touchstone Home Video 950	Nick Nolte Martin Short	1989	PG-13
11	11	10	BILL & TED'S EXCELLENT ADVENTURE	Orion Pictures Nelson Home Entertainment 8741	Alex Winter Keanu Reeves	1988	PG
12	12	8	COUSINS	Paramount Pictures Paramount Home Video 32181	Ted Danson Isabella Rossellini	1988	PG-13
13	9	8	HER ALIBI	Warner Bros. Inc. Warner Home Video 11835	Tom Selleck Paulina Porizkova	1989	PG
14	NEW ▶		SAY ANYTHING	CBS-Fox Video 1701	John Cusack Ione Skye	1989	PG-13
15	19	2	LEVIATHAN	MGM/UA Home Video 901624	Peter Weller Richard Crenna	1989	R
16	28	2	SCANDAL	Miramax Films HBO Video 0332	John Hurt Joanne Whalley-Kilmer	1989	NR
17	13	6	LEAN ON ME	Warner Bros. Inc. Warner Home Video 11835	Morgan Freeman	1989	PG-13
18	15	5	CRIMINAL LAW	Hemdale Film Corp. HBO Video 0211	Gary Oldman Kevin Bacon	1989	R
19	27	2	DEAD CALM	Warner Bros. Inc. Warner Home Video 11870	Sam Neill Nicole Kidman	1989	R
20	14	9	SKIN DEEP	Morgan Creek Productions Media Home Entertainment M012336	John Ritter	1989	R
21	16	4	EARTH GIRLS ARE EASY	Vestron Pictures Inc. Vestron Video 5303	Jeff Goldblum Geena Davis	1989	PG
22	18	6	BAMBI	Walt Disney Home Video 942	Animated	1942	G
23	23	2	DEAD-BANG	Warner Bros. Inc. Warner Home Video 658	Don Johnson	1989	R
24	17	8	FLETCH LIVES	Universal City Studios MCA Home Video 80181	Chevy Chase	1989	PG
25	22	3	FRIGHT NIGHT PART II	IVE 62619	Roddy McDowell William Ragsdale	1989	R
26	NEW ▶		CHANCES ARE	RCA/Columbia Pictures Home Video 90207-9	Cybill Shepherd Robert Downey, Jr.	1989	PG
27	20	8	THE LAND BEFORE TIME	Amblin Entertainment MCA Home Video 80864	Animated	1988	G
28	21	7	CYBORG	Cannon Video Warner Home Video 31030	Jean-Claude Van Damme	1989	R
29	26	13	THE 'BURBS	Universal City Studios MCA Home Video 80878	Tom Hanks	1989	PG
30	NEW ▶		TROOP BEVERLY HILLS	RCA/Columbia Pictures Home Video 90205-7	Shelley Long	1989	PG
31	24	15	MISSISSIPPI BURNING	Orion Pictures Orion Home Video 8730	Gene Hackman Willem DaFoe	1988	R
32	NEW ▶		ERNEST SAVES CHRISTMAS	Touchstone Pictures Touchstone Home Video 953	Jim Varney	1988	PG
33	25	9	THE JANUARY MAN	CBS-Fox Video 4759	Kevin Kline Susan Sarandon	1989	R
34	NEW ▶		WINTER PEOPLE	Nelson Home Entertainment 7726	Kelly McGillis Kurt Russell	1989	PG-13
35	29	10	THE BEST OF EDDIE MURPHY: SATURDAY NIGHT LIVE	Eddie Murphy Television Enterprises, Inc. Paramount Home Video 12741	Eddie Murphy	1989	NR
36	NEW ▶		LOST ANGELS	Orion Pictures Orion Home Video 8730	Donald Sutherland Adam Horovitz	1989	R
37	31	3	NO HOLDS BARRED	RCA/Columbia Pictures Home Video 90203-5	Hulk Hogan	1989	PG-13
38	30	5	MOONTRAP	SGE Home Video 2002	Walter Koenig	1989	R
39	34	9	DREAM A LITTLE DREAM	Vestron Pictures Inc. Vestron Video 5306	Corey Feldman Corey Haim	1989	PG-13
40	35	11	DISORGANIZED CRIME	Touchstone Pictures Touchstone Home Video 951	Corbin Bernsen Lou Diamond Phillips	1989	R

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A professional wrestling lesson (or \$1,000 cash!)
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HOW I GOT INTO COLLEGE

STREET DATE: 12/14/89

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Magnetoscope Features Ramone, Rachlin, Niles Music Vid Mavens Form Hi-Def Co.

BY JIM BESSMAN

NEW YORK Three music/video innovators—Phil Ramone, Chip Rachlin, and David Niles—have formed Magnetoscope Productions Inc., a music entertainment company aimed at merging new forms of music with high-definition TV technology.

Operating out of Niles' Captain of America hi-def production company here—also the home of his 1125 Productions hi-def hardware studio—the new outfit is preparing four one-hour shows, the first of which should be completed by the end of January.

The company principals say that the projected programming involves song-driven "musicalettes" that utilize hi-def primarily for its superior production values. They expect to sell finished product to "high-end" cable TV, either to pay channels or competitive basic services.

Without divulging details, Ramone, producer for such hit makers as Billy Joel and Paul Simon, likens the programming to that of an "old-style music revue." This will allow stretching the three-minute videoclip format into 15-minute thematic segments, incorporating "impressionistic" documentary footage and other video material keying on the songs and their performances.

While name performers will be enlisted, Ramone stresses that the songs themselves are the real stars. "Songs affect your life," he says. "They are bigger than the artists."

Accordingly, Magnetoscope's slated productions will utilize artists performing material other than their own, giving new spin to both singer and song covered.

Ramone characterizes selected

songs as both cross-cultural and cross-generational. In the '90s, he notes, "people with 20 years of rock'n'roll experience will have the same influences and be able to accept almost any artist."

Rachlin, the former director of acquisitions for MTV and current manager of Phoebe Snow and Ace Frehley (as head of CHR Management), also looks forward to new ways of matching artists and songs.

Rachlin, whose MTV duties included working on a one-hour concert special each week, says that "there's only a finite amount of things that can be done" in that format.

Magnetoscope was quickly formed when Ramone and Rachlin, having teamed to carry out the programming concept, came to Niles to exploit hi-def's potential and, says Rachlin, to "get as much production value on screen as possible." (Rachlin is now also repping Captain of America to the music industry.)

"We could have gone to any network or cable channel, but I don't want to do anything middle-of-the-road," says Ramone, adding that regardless of HDTV's lack of home availability, hi-def attains the same high production values on video that he requires when working in audio.

"[Networks and cable channels] prescribe what's best based on their knowledge of their audience," says Ramone. "But we believe [the concept] is strong enough, and that the world is united enough through fiber optics and communications for us to be able to say we'll be a hit."

Ramone also contends that the virtually unexplored new technology of HDTV will prove a major selling point in attracting the caliber of art-

ists he seeks. Similarly, Niles says that once HDTV is firmly entrenched, its impact on music will be as "radical" as the effect video has had on the industry.

Ramone predicts that hi-def production will help eventually "disintegrate" the barrier between artist and producer. "There's always a piece of glass that comes between us on the talent end and the production. If we don't enter the '90s with some kind of continuous attempt to do something that's not [automatically] Nielsen top 10, we'll be stuck to a formula."

Ramone continues: "Nobody's worried about the '90s; they're just cranking out what they're doing. As a music producer, I get called upon to do certain formats that work. At a certain point I have to say, 'I want to bring you one.'"



Tell It To My Video. Taylor Dayne takes a breather from shooting the video for "With Every Beat Of My Heart," the first single from her Arista album, "Can't Fight Fate." With her is director David Kellogg.



by Melinda Newman

JOAN & CHARLIE, Bryant & Jane (Deborah?), and Al & Katie? Not familiar with the last two morning hosts? Don't worry. Come January, **The Nashville Network** will make sure that the team of **Al Wyntor and Katie Haas** is on its viewers' minds. The duo, DJs on Nashville's WSM, will host "VideoMorning," the live, three-hour music video/interview show the cable channel will bow Jan. 1.

"Through some research we found that people wanted more music and they really like live programming, and here's a way to combine both those objectives," says TNN's VP/GM, **David Hall**.

"We know through our 'VideoCountry' series that roughly 50% of hit country singles are backed with videos. We anticipate that our support of this medium will give record companies and artists the incentive to increase their participation," says **Paul Corbin**, TNN's director of programming.

TNN is taking nothing off the air to make room for "VideoMorning," which will run Mondays-Fridays, 9 a.m.-noon, Eastern time. Instead, the show will just decrease the number of times certain other programs are repeated. Although most programs on the channel are repeated, "VideoMorning" will not be.

Hall estimates that music videos will account for 50%-60% of the daily show. The other portion will consist of interviews, features, and weather reports. While most shows will originate from TNN's Nashville facility, Haas and Wyntor will also visit other cities, and guest video jockeys from other towns will be used.

To find the hosts, TNN auditioned about 40 people singularly and in teams. Haas and Wyntor actually auditioned separately, Haas as part of a team with someone else. "But we stuck them together and they were the best," Hall says.

The show will not be syndicated to other outlets. "This is an investment for us," Hall says. He declined to comment on the cost of producing the show.

Also beginning Jan. 1, TNN is expanding "VideoCountry" from 30 minutes to an hour. The weekday series will continue to be hosted by **Shelley Mangrum**. Hall says the program will still be taped, "but it could eventually become live as well." The producer of both shows, as well as of Saturday's hourlong "CountryClips" program, is **Joe Hostettler**.

TURNING TO ANOTHER country music outlet, a decision is expected any day in the **Country Music Television** suit that pits current chairman **James William Guercio** against former president **Nyhl Henson**. Guercio initiated the action, filing suit against Henson in 1987, saying that Henson was wrongly claiming that he owned part of the company. Henson counter-sued, alleging that Guercio robbed him of his part of CMT. Many of the complaints between Guercio and Henson were settled out of court before the case went to trial. However, Henson's claims against CMT and vice versa are being settled by jury.

EMI CONTINUES TO LOOK for a replacement for **Linda Ingrisano**, manager of video promotion and marketing, who starts at **Elektra** as national director of video promotion Nov. 20. Her assistant there is **Peter Shae**. Shae, who started at Elektra a month ago, worked with Ingrisano as an intern at **Arista**. Ingrisano replaces **Julie Levine**, who has not announced her plans. Those interested in Ingrisano's position at EMI should contact **Josh Ziemann**, director of marketing.

IT'S A LITTLE EARLY to set your VCR, but don't miss "**Rounder Records'** Twentieth Anniversary Special," which will air on PBS on New Year's Eve. The two-hour extravaganza, taped at the Kentucky Center for the Arts, includes interviews and performances by **Irma Thomas, Marcia Ball, Beausoleil, Brave Combo, the Rebirth Brass Band, Walter "Wolfman" Washington, Christine Lavin, the Rounder Bluegrass Allstars, and Flack Jimenez**.

JUKEBOX BOOM: **Video Jukebox Network** has completed deals that will double its affiliate base to 30 low-power television stations that carry its interactive music video service, the **Video Jukebox**. Additional agreements in principle with another 10 stations will bring the LPTV total to 40 stations by the end of 1990. Currently, Video Jukebox is on 52 basic cable or LPTV stations in 18 states.

A REALLY SCARY THOUGHT: After making such a big deal about coming out of the makeup closet nine years ago, **Kiss** is stepping back in it. **Gene Simmons, Paul Stanley** and company will slather the stuff back on for their next video, "Rise To It," from their **Polygram** album "Hot In The Shade." Director **Mark Rezyka** is shooting the clip at **Gazarri's** in Los Angeles. And Eye thought the natural look was in...

Assistance in preparing this column was provided by **Jim Bessman**.

VIDEO TRACK

LOS ANGELES

AEROSMITH'S MOODY PERFORMANCE video, "Janie's Got A Gun," is the newest clip from the band's "Pump" album on **Geffen**. The **Foundry's Kris Mathur** produced the conceptual piece. **David Fincher** directed.

Mick Jones' new video, "Everything That Comes Around," features paint-box effects and animation. **Meiert Avis** directed and **Ben Dossett** produced for **Windmill Lane Productions**. The clip comes from Jones' eponymous **Atlantic** album.

Patrick Swayze and country singer **Larry Gatlin** teamed up to film "Brothers," a video from the motion picture soundtrack for "Next Of Kin." **One Heart Productions** director **Steve Purcell** blended movie footage with live performance clips of Swayze and Gatlin on stage in L.A. **Tammara Wells** produced.

Daniel Kleinman directed the **Hooters** in "500 Miles/Brother Don't." **Siobhan Barron** produced for **Limelight**.

NEW YORK

DAVID BYRNE DIRECTED HIS own "Make Believe Mambo" video from the **Sire** album "Rei Momo." **Scorched Earth Productions'** **Louise Feldman** produced the clip, lensed at **Mother's Stage**. The black-and-white, highly stylized piece features performance by **Byrne** in addition to choreography and dancing by the **Eddie Torres Dancers**.

Enuff'Z'Nuff recently finished shooting "Fly High, Michelle," the new clip from its eponymous **Atco** debut. **Ralph Zimon** directed the shoot, staged at **Silver Cup Studios** in **Long Island City**. **Benjamin Howell** and **David Ross** produced.

Director **Bill Bowman** shot the video for "Theme From Bladerunner," a single from the **PolyGram** release "Themes." The clip combines scenes from the **Ridley Scott** film with other footage. **Charles Mitchell** produced the piece, taken from the **Vangelis** composition.

OTHER CITIES

PAULA GREIF DIRECTED **Ziggy Marley & the Melody Makers'** "One Bright Day," using color super-8 film, and shooting in a natural-light photo studio. **Elizabeth Bailey** produced the London-based (Continued on next page)



Feeling Foolish. That's how Wing/PolyGram artist Sharon Bryant felt as she wraps up the shooting of "Foolish Heart" from her solo debut, "Here I Am." With her, from left, are actor and video co-star Denzel Washington, director Kevin Hooks Jr., and producers Richard Cummings and Carl Craig.

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, 9107 Wilshire Blvd., Ste. 700 Beverly Hills, CA 90210.

I Go To Work

Knowledge Is King/Jive
Amy Raskin/Calhoun Productions
Scott Kalvert

PAUL McCARTNEY

Figure Of Eight
Flowers In The Dirt/EMI
Luc Roeg/VIVID Productions
Andy Morahan

CHRIS McDANIEL

Try Me
A Woman's Touch/Megajam
Jeff Ford/Cross Country Productions
Abigail Simon

JOHN MELLENCAMP

Let It All Hang Out
Big Daddy/Mercury
David Frankel/Van Deusen Films
Wayne Maser

RED LORRY, YELLOW LORRY

Temptation
Blow/Beggars' Banquet
Jim Wilson/4-Lux Productions
Jim Wilson

THE SMITHEREENS

A Girl Like You
11/Capitol
Marc W. Ball/Scene Three
John Lloyd Miller

WORK FORCE

Hold On Tight
Work Force/Scott Bros.
Work Force. Jerry McReynolds/Studio Center San Jose
Work Force

WRATHCHILD AMERICA

Climbin' The Walls
Climbin' The Walls/Atlantic
Sam Taylor/Wide Silas Company
Sam Taylor

XYMOX

Imagination
Twist Of Shadows/Wing
Pamela James/M-Ocean Pictures
Howard Greenhalgh

THE BEACH BOYS

Somewhere Near Japan
Still Cruisin'/Capitol
Paul Flattery/FYI
Jim Yukich

PHIL COLLINS

Another Day In Paradise
But Seriously/Atlantic
Paul Flattery/FYI
Jim Yukich

COMPANY B

Boogie Woogie Bugle Boy
Gotta Dance/Atlantic
Worldwide Productions/Roll Productions
Cliff Guest

SARA HICKMAN

Equal Scary People
Sara Hickman/Elektra
Pam Tarr. Anita Zommers/Squeak Pictures
Dick Buckley

D'ATRA HICKS

You Make Me Want To Give It Up
D'Attra Hicks/Capitol
Michael Bodnarczuk/Limelight
Alekh Keshishian

E.U.

Livin' Large
Livin' Large/Virgin
Tina Silvey. Mitchell Rothzeit/Silvey + Co.
Jane Simpson. Andrew Doucette

KOOL MOE DEE

VIDEO TRACK

(Continued from preceding page)

shoot for Paula Greif Productions. The tune is the title track from the band's Virgin album.

MGMM's Michelle Mahrer directed Epic Records' Nuclear Valdez in "Summer," a performance piece shot on location in Miami Beach, Fla. Alex Abramowicz

produced.

Wilde Silas Tomkyn recently produced "Summerland," a video from the Megaforce band King's X. Sam Taylor directed the live Houston/Newark clip for the Texas-based Wilde Silas Co.

Billboard THE CLIP LIST TM

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>ADDS</p> <p>Aerosmith, Janie's Got A Gun Bang Tango, Breaking Up A Heart Of Stone Beastie Boys, Shadrach Eric Clapton, Pretending Fine Young Cannibals, I'm Not The Man I Used To Be Rod Stewart, Downtown Train Tears For Fears, Woman In Chains Jethro Tull, Kissing Willie Young M.C., Principal's Office</p>	<p>ADDS</p> <p>Quincy Jones, I'll Be Good To You Don Henley, The Last Worthless Evening Richard Marx, Angelia Poco, Nothin' To Hide Olivia Newton-John, Reach Out For Me</p>	<p>ADDS</p> <p>Evelyn "Champagne" King, Day To Day Vesta, How U Feel Quincy Jones, I'll Be Good 2 U Terrence Trent D'Arby, This Side Of Love Maze Featuring Frankie Beverly, Silky Soul D'Attra Hicks, You Make Me Want 2 Give It Up Chris Williams, Promises, Promises Pieces Of A Dream, What Can I Say Michel'le, No More Lies Donald Newkirk, I Desire Shirley Lewis, Realistic Nestor Torres, Make You Dance Abstract, Right Hype</p>
<p>BUZZ BIN</p> <p>Kate Bush, Love And Anger The Cure, Lullaby Red Hot Chili Peppers, Higher Ground</p>	<p>FIVE STAR VIDEO</p> <p>David Byrne, Make Believe Mambo Eric Clapton, Pretending Harry Connick, Jr., Don't Get Around Much Eurythmics, Angel Rickie Lee Jones, Satellites Tina Turner, Steamy Windows</p>	<p>HEAVY</p> <p>B-52's, Love Shack Bee Gees, You Win Again Michael Bolton, How Am I Supposed To Live... Joe Cocker, When The Night Comes Phil Collins, Another Day In Paradise Taylor Dayne, With Every Beat Of Your Heart Gloria Estefan, Get On Your Feet Billy Joel, We Didn't Start The Fire Roy Orbison, Pretty Woman Bonnie Raitt, Nick Of Time Linda Ronstadt/Aaron Neville, Don't Know Much Soul II Soul, Back To Life Rod Stewart, Downtown Train</p>
<p>SNEAK PREVIEW</p> <p>D.J. Jazzy Jeff & The Fresh Prince, I Think I Can... Mottley Crue, Kickstart My Heart Tom Petty, Free Fallin' Rolling Stones, Rock And A Hard place Whitesnake, Fool For Your Loving</p>	<p>HEAVY</p> <p>Kate Bush, Love And Anger Paul Carrack, I Live By The Groove Tracy Chapman, Crossroads Melissa Etheridge, No Souvenirs Fine Young Cannibals, I'm Not The Man I Used To Be Lou Gramm, Just Between You And Me Grayson Hugh, Bring It All Back Mick Jones, Everything That Comes Around NRBQ, It's A Wild Weekend Michael Penn, No Myth Michele Pfeiffer, Makin Whoopee The Roches, Big Nuthin'</p>	<p>HEAVY</p> <p>Regina Belle, Baby Come To Me Richard Elliott, In The Name Of Love Pieces Of A Dream, Bout Dat Time Jody Watley, Everything Sharon Bryant, Foolish Heart Angela Winbush, The Real Thing Luther Vandross, Here And Now E.U., Living Large Timmy Gatling, Help James Ingram, I Wanna Come Back Grace Jones, Love On Top Of Love Patti LaBelle, Yo Mister Janet Jackson, Rhythm Nation Chuckii Booker, I Love You</p>
<p>HEAVY</p> <p>Paula Abdul, (It's Just) The Way That You Love Me B-52's, Love Shack Bad English, When I See You Smile Bon Jovi, Living In Sin Bonham, Wait For You Joe Cocker, When The Night Comes Alice Cooper, Poison Great White, The Angel Song Janet Jackson, Rhythm Nation Billy Joel, We Didn't Start The Fire Lenny Kravitz, Let Love Rule Richard Marx, Angelia</p>	<p>MEDIUM</p> <p>Camper Van Beethoven, Pictures Of Matchstick Men Tracy Chapman, Crossroads Phil Collins, Another Day In Paradise D.A.D., Sleeping My Day Away Giant, I'm A Believer The Grateful Dead, Foolish Heart Kix, Don't Close Your Eyes Milli Vanilli, Blame It On The Rain Michael Penn, No Myth Shooting Star, Touch Me Tonight The SmitHEREENS, A Girl Like You Tesla, Love Song Neil Young, Rockin' In The Free World</p>	<p>MEDIUM</p> <p>Soul II Soul, Back To Life Janet Jackson, Miss You Much Kashif, Personality Jermaine Jackson, Don't Take It Personal Cheryl Lynn, Every Time I Try To Say Goodbye The O'Jays, Serious Hold On Me</p>
<p>ACTIVE</p> <p>Camper Van Beethoven, Pictures Of Matchstick Men Tracy Chapman, Crossroads Phil Collins, Another Day In Paradise D.A.D., Sleeping My Day Away Giant, I'm A Believer The Grateful Dead, Foolish Heart Kix, Don't Close Your Eyes Milli Vanilli, Blame It On The Rain Michael Penn, No Myth Shooting Star, Touch Me Tonight The SmitHEREENS, A Girl Like You Tesla, Love Song Neil Young, Rockin' In The Free World</p>	<p>MEDIUM</p> <p>Big Audio Dynamite, Contact Belinda Carlisle, Leave A Light On Paul Carrack, I Live By The Groove Dangerous Toys, Scared Taylor Dayne, With Every Beat Of Your Heart Faster Pussycat, Poison Ivy Fiona/Duet With Kip Winger, Everything You Do Lou Gramm, Just Between You And Me Rickie Lee Jones, Satellites Kiss, Hide Your Heart Max Q, Sometimes John Cougar Mellencamp, Let It All Hang Out Kevin Paige, Don't Shut Me Out Skid Row, Piece Of Me Stage Dolls, Still In Love The The, Kingdom Of Rain</p>	<p>MEDIUM</p> <p>Bad English, When I See You Smile Billy Joel, We Didn't Start The Fire Milli Vanilli, Blame It On The Rain Kix, Don't Close Your Eyes Soul II Soul, Back To Life Gloria Estefan, Get On Your Feet B-52's, Love Shack Paula Abdul, (It's Just) The Way That You Love Me Bon Jovi, Living In Sin Kevin Paige, Don't Shut Me Out Belinda Carlisle, Leave A Light On Taylor Dayne, With Every Beat Of Your Heart Janet Jackson, Rhythm Nation Bobby Brown, Rock Wit'cha Young M.C., Bust A Move</p>
<p>MEDIUM</p> <p>Big Audio Dynamite, Contact Belinda Carlisle, Leave A Light On Paul Carrack, I Live By The Groove Dangerous Toys, Scared Taylor Dayne, With Every Beat Of Your Heart Faster Pussycat, Poison Ivy Fiona/Duet With Kip Winger, Everything You Do Lou Gramm, Just Between You And Me Rickie Lee Jones, Satellites Kiss, Hide Your Heart Max Q, Sometimes John Cougar Mellencamp, Let It All Hang Out Kevin Paige, Don't Shut Me Out Skid Row, Piece Of Me Stage Dolls, Still In Love The The, Kingdom Of Rain</p>	<p>CURRENT</p> <p>John Lee Hooker, The Healer Stevie Ray Vaughn, Crossfire Gregg Allman, I'll Be Holding On Doobie Brothers, One Chain (Don't Make No Prisoner) Anderson, Bruford, Wakeman, Howe, Quartet... (I'm Alive) Phil Collins, Another Day In Paradise The Questionnaires, Windows To The World The Walking Wounded, Raging Winds Of Time Max Q, Sometimes Will And The Bushmen, Blow Me Up Diving For Pearls, Gimme Your Good Lovin' D.J. Jazzy Jeff & The Fresh Prince, I Think I Can... E.U., Living Large After 7, In The Heat Of The Moment Positively Black, Escape From Reality L'Trim, Drop That Bottom M.C. Lyte, Cha Cha Cha The Mekons, Memphis, Egypt Megadeth, No More Mr. Nice Guy Mary's Danish, Can I Have A Smoke Dude? Soundgarden, Loud Love The Beautiful, Sin In America</p>	<p>ADD</p> <p>Tyler Collins, Whatcha Gonna Do Young M.C., Principal's Office Eurythmics, Angel Jive Bunny & The Mixmasters, Swing The Mood Joe Cocker, When The Night Comes Rod Stewart, Downtown Train</p>
<p>BREAKOUTS</p> <p>Badlands, Winter's Call Danger Danger, Naughty Naughty Megadeth, No More Mr. Nice Guy Poi Dog Pondering, Living With A Dreaming Body Joe Satriani, Big Bad Moon Technotronic Featuring Felly, Pump Up The Jam</p>	<p>POWER</p> <p>Bad English, When I See You Smile Billy Joel, We Didn't Start The Fire Milli Vanilli, Blame It On The Rain Kix, Don't Close Your Eyes Soul II Soul, Back To Life Gloria Estefan, Get On Your Feet B-52's, Love Shack Paula Abdul, (It's Just) The Way That You Love Me Bon Jovi, Living In Sin Kevin Paige, Don't Shut Me Out Belinda Carlisle, Leave A Light On Taylor Dayne, With Every Beat Of Your Heart Janet Jackson, Rhythm Nation Bobby Brown, Rock Wit'cha Young M.C., Bust A Move</p>	<p>POWER</p> <p>Bad English, When I See You Smile Billy Joel, We Didn't Start The Fire Milli Vanilli, Blame It On The Rain Kix, Don't Close Your Eyes Soul II Soul, Back To Life Gloria Estefan, Get On Your Feet B-52's, Love Shack Paula Abdul, (It's Just) The Way That You Love Me Bon Jovi, Living In Sin Kevin Paige, Don't Shut Me Out Belinda Carlisle, Leave A Light On Taylor Dayne, With Every Beat Of Your Heart Janet Jackson, Rhythm Nation Bobby Brown, Rock Wit'cha Young M.C., Bust A Move</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>Continuous programming 704 18th Ave. South, Nashville, TN 37203</p>
<p>CURRENT</p> <p>Rodney Crowell, Many A Long And Lonesome Highway Canyon, Radio Romance Marty Stuart, Cry, Cry, Cry Charlie Daniels, Simple Man Randy Travis, It's Just A Matter Of Time Eddie Rabbit, On Second Thought k.d. lang, Trail Of Broken Hearts Highway 101, Honky Tonk Heart K.T. Oslin, Didn't Expect It To Go Down Paul Overstreet, All The Fun Kenny Rogers, Vows Go Unbroken (Always True... Ricky Van Shelton, I'll Leave This World Loving You The Marcy Brothers, You're Not Even Crying Travis Tritt, Country Club Alabama, High Cotton James House, Hard Times For An Honest Man Ballie And The Boys, I Can't Turn The Tide Alan Jackson, Blue-Blooded Woman Ronnie Milsap, A Woman In Love Rebecca Holden, License To Steal Kenny Rogers/Anne Murray, If I Ever Fall In...</p>	<p>ADD</p> <p>Anderson, Bruford, Wakeman, Howe, Quartet... (I'm Alive) Warrant, Big Talk David Benoit, Linus & Lucy Tears For Fears, Woman In Chains Def Leppard, Too Late For Love Melissa Manchester, Walk On By Raging Slab, Don't Dog Me D.J. Jazzy Jeff & The Fresh Prince, I Think I Can... Camper Van Beethoven, Pictures Of Matchstick Men Rod Stewart, Downtown Train Eric Clapton, Pretending David Byrne, Make Believe Mambo</p>	<p>HEAVY</p> <p>Paul Overstreet, All The Fun Garth Brooks, If Tomorrow Never Comes Lorrie Morgan, Out Of Your Shoes Tonight Vern Gosdin, That Just About Does It, Don't It Randy Travis, It's Just A Matter Of Time Bellamy Brothers, You'll Never Be Sorry Sawyer Brown, The Race Is On Marty Stuart, Cry, Cry, Cry Charlie Daniels, Simple Man Billy Joe Royal, Till I Can't Take It Anymore Shane Barmby, Ridin' And Robin' Lionel Cartwright, Give Me His Last Chance Wild Rose, Breaking New Ground Kenny Rogers, Vows Go Unbroken (Always True... Travis Tritt, Country Club Alabama, High Cotton Zaca Creek, Sometimes Love's Not A Pretty Thing Ricky Skaggs, Let It Be You Ballie And The Boys, I Can't Turn The Tide Daniele Alexander, She's There</p>

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The Opera Tower. Jessye Norman, seated, made an in-store appearance at the uptown location of Tower Records in New York to promote the release of Bizet's "Carmen," on Philips Classics. Standing, from left, are Ron Di Matteo, New York branch manager of PolyGram; David Neidhart, director of marketing for PolyGram Classics; Deborah Morgan, VP of marketing and sales for PolyGram Classics; Marisa Monroe, manager of press and artist relations for Philips Classics; Paul Herzman, Tower's classical manager; Steve Harman, store manager; Nancy Zannini, VP of Philips Classics; David Weyner, GM for PolyGram Classics; and Albert Imperato, account service representative for PolyGram Classics.

NAIRD Special-Interest Group Focuses On Children's Music

BY BRUCE HARING

THE National Assn. of Independent Record Distributors and Manufacturers has created its first special-interest group devoted to a music genre with the birth of the **Children's Music Special Interest Group Committee.**

Formally established at the November NAIRD executive board meeting—and conceived at last year's NAIRD conclave—the new group “absolutely opens the door for more special-interest groups,” according to **Mary Neumann**, NAIRD associate director.



“It's one of the ways NAIRD can meet the needs of smaller groups,” Neumann says. “It developed out of the breakout sessions we've done during the convention. The children's music group was one of the strongest sessions. I envision rock [labels] being next, because their needs are more specific. But I wouldn't be surprised if, a couple years from now, we may have a group for every genre represented at NAIRD.”

Chairing the children's group is **Bruce Iglauer**, president of **Alligator Records**. Although Iglauer's label does not deal in children's music, NAIRD rules require the new special-interest groups to be chaired by a member of the organization's board of trustees.

“The reason they want this is to heighten their visibility within NAIRD and heighten the visibility of children's product with the independent record industry,” Iglauer says. The new group has approximately a dozen labels specializing in children's music and spoken-word recordings.

“They're interested in doing NAIRD workshops on the alternative marketing of children's recordings and a NAIRD trade show demonstration specifically regarding this product,” Iglauer says. “The people in

children's recordings feel they can teach NAIRD members a good deal about alternative retailing and libraries.” More information is available from Iglauer at 312-973-7736.

In other NAIRD news, the organization will award a statue to winners of its independent label awards at the 1990 Nashville convention, a break from last year's certificates-suitable-for-framing.

“It's a triangular base, maybe about 10 inches, with two CD-looking disks on top that sort of go together at right angles,” Neumann says. “It looks like [the letter] ‘I’ for independent labels.”

Neumann adds that the NAIRD convention looks to be heading back to New Orleans in 1992.

SEEDS AND SPROUTS: **Laurie Records** of Baltimore has acquired the distribution rights for the **Playback Records** catalog, which includes recordings by **Tina Turner**, **Ginny Wright**, **Frankie Laine**, **Bobby Helms**, **Kitty Wells**, **Ronnie Dove**, **Del Reeves**, **Leroy Van Dyke**, and **Roy Drusky**. A major marketing program is planned for early next year. More on the deal from Laurie at 301-686-2486 . . . **Ossum Possum Records** of Santa Clara, Calif., sustained extensive damage in the October earthquake. The office has been declared uninhabitable until the first of year. Contact the label at 408-249-3959, or 408-224-6283; mailings should go to P.O. Box 2786, Santa Clara, Calif. 95055. In a related development, **Ossum Possum** artist **Cris Loiter** has written “On Tuesday We Quit Thinking Of Ourselves,” with proceeds to go to the **Red Cross Earthquake Relief Fund** . . . **Megaforce Records** of East Brunswick, N.J., has taken yet another step away from its thrashing origins by signing **Milc**, a progressive R&B/rock act. The band's first album, slated for January release, will contain several tracks produced by **Branford Marsalis**. More from Megaforce at 201-254-5274 . . . **Omar & the Howlers** have signed with **Antone's Records** of Austin, Texas. Look for the band's “Monkeyland” this coming February. More from Antone's at 512-322-0617.

Best Buy Getting Better—Via Audio Retailer Opts For Music Over Vid Depts.

BY ED CHRISTMAN

NEW YORK The Best Buy Co., an electronic and home appliance retailer involved in a market-share shootout with Highland Superstores, has turned to prerecorded music to distinguish itself from the competition.

Best Buy, which has 43 stores, during the summer added 2,000-square-foot to 2,500-square-foot audio software departments to 34 of its outlets. The new departments, which carry about 8,500 titles each on cassette and CD, replace store-within-a-store video rental departments, which were deemed unsuccessful by analysts and apparently by management as well.

“Almost all the home electronic retailers have tried to carry video rentals and almost all have dropped it,” says Eliot Laurence, an analyst for Wessels, Arnold Henderson Inc. in Minneapolis.

On the other hand, with the exception of merchants operating in New York, it is unusual for home electronics retailers to carry audio software, says David Bolotsky, an analyst with Goldman Sachs, New York.

When Best Buy management decided to abandon the video offering, it noticed the growing strength of its prerecorded music business, according to Jeff Abrams, Best Buy merchandise buyer.

Coinciding with the company's thrust into video rentals in the middle of 1986, the company also added about 600 square feet of CDs, which held a total of about 1,500 titles. Unlike video rentals, CDs were in the racetrack aisle of the store.

“As things progressed, we saw the compact disks business grow, so we started to add cassettes in the next group of stores” opened by the company, says Abrams. That, too, proved to be successful, so the company upped its commitment to music to about 3,000 titles each in cassettes and CDs, he adds.

Meanwhile, in December 1987, Best Buy opened its sole audio software-only store in a 10,000-square-foot-space in Duluth, Minn., which Abrams claims has the largest sales volume for music stores in the Minneapolis area.

The success of that store prompted Best Buy's current strategy of prerecorded music departments in prime locations near the door, Abrams says.

What's more, the company applies its overall aggressive pricing policy to its prerecorded music department. For example, Best Buy offers CDs at \$12.99 and \$13.99 and cassettes at \$7.99 and \$8.99. But for Top 20 sales, which are held every four to six weeks, prices are \$9.99 for CDs and \$5.49 and \$6.49 for cassettes. The retailer also provides special sales on manufacturers' overruns, such as selling select CD titles at \$1.99.

Best Buy, which mainly specialized in audio components until it broadened its merchandise offering in 1984, embarked on an aggressive expansion strategy in 1986 when it doubled its 12 stores to 24 outlets. The following year, 16 more stores were opened, all in the Midwest. The company took 1988 to digest its rapid growth, and in the fall of 1989, put it back on the fast track. Over the next

30 months, management plans to open 20 stores in new markets, including eight by year's end.

The company's aggressive expansion thrust has coincided with the evolution of larger stores. The average store size has evolved from less than 10,000 square feet to its current common size of about 27,000 square feet.

The company packs about 2,500 principal products, including brand-name consumer electronics, major appliances, photography equipment, and home office products, into its selling space. Today, audio equipment comprises about 23% of sales while audio software makes up about 4%.

Best Buy, which mainly locates in strip centers or as freestanding units, is rolling out its latest version of its superstore strategy, which will take in about 45,000 square feet.

Retailing doesn't get much more competitive than the home electronics segment, according to Howard Green, who heads up his own consulting firm based in Troy, Mich. “Talk about competitiveness, you got one guy doing well, Circuit City, and all the rest are questionable,” he says.

According to analysts, Highland Superstores, a Plymouth, Mich.-based retailer that operates mainly in New England and the Midwest, has

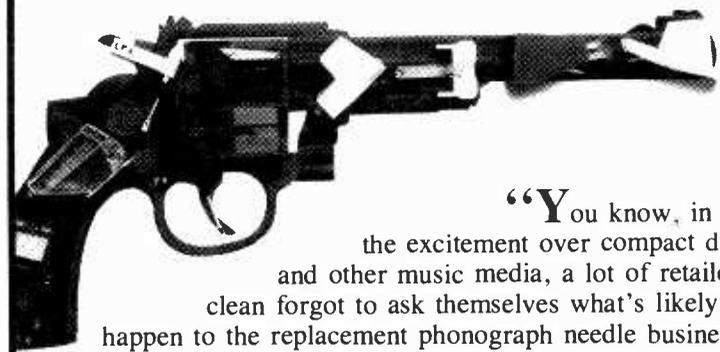
been very aggressive in competing with Best Buy. In the Twin Cities and Milwaukee, the 91-store Highland web has been discounting heavily, forcing Best Buy to follow suit, analysts say. Apparently in retaliation, Best Buy is making plans to move into two Highland strongholds, Dallas and Chicago.

While the home electronics stores are chopping up each other's market shares, they also are bracing for the entry of Montgomery Ward and Sears into brand-name electronics to impact their business. Sears is adding its “Brand Central” to its more than 800 stores, while Montgomery Ward is opening up its “Electric Avenue” within its more than 300 stores.

According to analysts, the competitive environment and Best Buy's aggressive expansion strategy have combined to depress the company's net profit. In 1987, sales were \$239.5 million; in 1988, \$439 million; and in fiscal 1989, sales totaled \$506.7 million. But that was against a backdrop of shrinking net income. Net income has dropped from \$7.7 million in 1987 to \$2.1 million in 1989. What's more, average revenues per store are declining, too, down from \$13.4 million in 1987 to \$12.2 million in fiscal 1989, which ended March 31.

For the first half of fiscal 1990, the
(Continued on page 65)

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RETAIL TRACK



by Geoff Mayfield

MIXED SIGNALS: Through most of 1989, beginning around February or March, a flock of music retailers were moaning that business was flat or soft. Those groans got louder as summer arrived. When the **Recording Industry Assn. of America** revealed labels' shipments for the first six months of the year (Billboard, Oct. 28), the report seemed to confirm the doom and gloom that has been reported in the retail sector. In September, most stores seemed to get a boost from the likes of **Motley Crue** and the **Rolling Stones**, but many dealers say that uptick was short-lived; record company execs have concurred by complaining how low-priced video hits, like "Bambi" and "Who Framed Roger Rabbit," have cut into music sales.

So, against that bleak background, it's only natural that some labels are reporting their best-ever business. Go figure.

Last week in Billboard's Inside Track, Irv Lichtman reported that October was the best month in the history of **Arista Records**, and that's saying something, because Arista's previous best, in July 1987, happened when **Whitney Houston's** second album debuted at No. 1 on our Top Pop Albums chart.

Meanwhile, sources at **CBS Records** are saying that 1989 will be the biggest year in its history. Seems like just yesterday The New York Times had a headline that screamed of a CBS "cold spell" and Billboard's midyear chart share report seemed to confirm those woes (Billboard, Aug. 5). But, the company began seeing a turnaround during the summer, and at virtually every retail or rack convention that CBS visited, its executives took great delight in referring to that Times article while noting that CBS' recent hot streak suggested a "change in the forecast."

The apparent upturn has not been confined to the pop mainstream, either. **Jim Caparro**, **PolyGram** senior VP of sales and distribution, says October was the biggest month ever for **PolyGram Jazz**. Division VP **Richard Seidel** attributes the feat to flutist **Nestor Torres**, to the new audio and video line called **Jazzvisions**, and to brisk business of the extensive **PolyGram Jazz** catalog.

GRP Records has had an especially hot autumn. In September, new releases by **Dave Grusin** and **Lee Ritzenour** led the **Grusin and Larry Rosen** logo to its biggest-ever sales month. With one page of the calendar, **GRP** came back and broke that record again in October. Pushing October sales were the all-star "Happy Anniversary, Charlie Brown," the soundtrack to "The Fabulous Baker Boys," and a catalog restocking program.

Given its potentially broad demographic appeal, the success of the "Peanuts" project had been anticipated, but the demand for the "Baker Boys" set has been a particular pleasure for **GRP**. Initially, demand for the CD version on the latter was bigger than had been anticipated, outstripping supply. Catalyst for the "Baker Boys" tracker has been actress **Michelle Pfeiffer**, who has become a media darling on the strength of this movie and who makes two vocal appearances on the album... At any rate, the big numbers being touted by **Arista**, **PolyGram Jazz**, **CBS**, **GRP**, and others seems to fly in the face of the sales picture that has been painted by most music dealers. Certainly one factor is that, like squirrels stowing away acorns for the winter, stores no doubt put in hefty orders during the labels' fourth-quarter stocking programs. Such large buys might well mean that retailers expect a bountiful holiday selling season this year. We'll have to wait and see whether that optimism is well founded because, like a close election, such forecasts cannot be confirmed until all the returns are in.

EXPRESS LINE: **Music Express**, the Canadian-published consumer magazine now being distributed in record stores by the **Wherehouse Entertainment** and **Trans World Music Corp.** chains, will add Dallas-based
(Continued on page 64)

TOP COMPACT DISKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP™	
				ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
1	1	1	4	★★ NO. 1 ★★ BILLY JOEL STORM FRONT	COLUMBIA CK44366
2	3	2	8	JANET JACKSON JANET JACKSON'S RHYTHM NATION 1814	A&M CD 3920
3	4	4	11	ROLLING STONES STEEL WHEELS	COLUMBIA CK45333
4	5	5	33	MILLI VANILLI GIRL YOU KNOW IT'S TRUE	ARISTA ARCD 8592
5	6	8	14	THE B-52'S COSMIC THING	REPRISE 2-25854/WARNER BROS.
6	2	3	6	TRACY CHAPMAN CROSSROADS	ELEKTRA 60888-2
7	8	—	2	GRATEFUL DEAD BUILT TO LAST	ARISTA ARCD 8575
8	NEW ▶	—	1	WHITESNAKE SLIP OF THE TONGUE	GEFFEN GHS2-24249
9	10	—	2	JOE SATRIANI FLYING IN A BLUE DREAM	RELATIVITY 88561-1015-2
10	7	7	9	AEROSMITH PUMP	GEFFEN GHS2-24254
11	NEW ▶	—	1	ERIC CLAPTON JOURNEYMAN	DUCK 2-26074/REPRISE
12	9	9	5	LINDA RONSTADT (FEAT. A. NEVILLE) CRY LIKE A RAINSTORM, HOWL LIKE THE WIND	ELEKTRA 60872-2
13	12	10	41	PAULA ABDUL FOREVER YOUR GIRL	VIRGIN 2-90943
14	13	11	6	BARBRA STREISAND A COLLECTION: GREATEST HITS... AND MORE	COLUMBIA CK45369
15	15	12	29	TOM PETTY FULL MOON FEVER	MCA MCAD 6253
16	18	16	4	KATE BUSH THE SENSUAL WORLD	COLUMBIA CK44164
17	11	6	8	TEARS FOR FEARS THE SEEDS OF LOVE	FONTANA 838 730-2/POLYGRAM
18	14	13	6	NEIL YOUNG FREEDOM	WARNER BROS. 2-25899
19	24	26	28	RICHARD MARX REPEAT OFFENDER	EMI E2-90380
20	19	22	3	LUTHER VANDROSS THE BEST OF LUTHER: THE BEST OF LOVE	EPIC E2K45320/E.P.A.
21	21	14	10	MOTLEY CRUE DR. FEELGOOD	ELEKTRA 60829-2
22	17	15	7	RICKIE LEE JONES FLYING COWBOYS	GEFFEN GHS 2-24246
23	23	25	18	NEW KIDS ON THE BLOCK HANGIN' TOUGH	COLUMBIA CK 40985
24	29	29	18	DON HENLEY THE END OF THE INNOCENCE	GEFFEN GHS 2-24217
25	16	28	3	ERASURE WILD!	SIRE 2-26026/REPRISE
26	26	27	17	SKID ROW SKID ROW	ATLANTIC 2-81936
27	27	21	38	FINE YOUNG CANNIBALS THE RAW & THE COOKED	I.R.S. D-6273/MCA
28	22	18	8	MELISSA ETHERIDGE BRAVE AND CRAZY	ISLAND 2-91285
29	20	24	6	JEFF BECK WITH TERRY BOZZIO & TONY HYMAS JEFF BECK'S GUITAR SHOP	EPIC EK44313
30	25	17	4	KISS HOT IN THE SHADE	MERCURY 838 913-2/POLYGRAM

○ Compact disks with the greatest sales gains this week.

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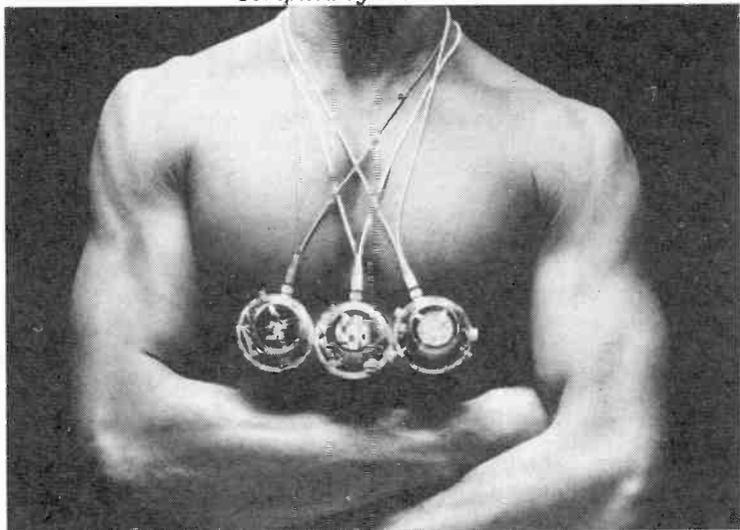
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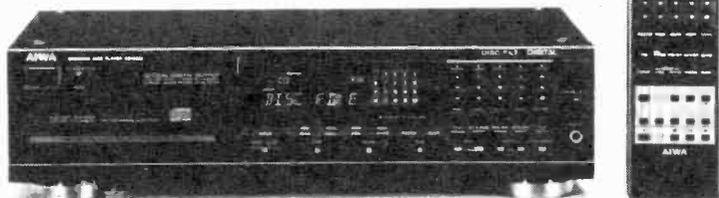
Compiled by Trudi Miller



Have A Ball. Fun Products introduces Switch-It, a spherical radio with a clear plastic shell, multicolored in enamel parts, external speaker, headphone adapter, and a necklace that doubles as an antenna. Suggested retail: \$29.95. Contact Fun Products in Los Angeles: 415-540-0334.



Keep On Rollin'. Teak-Tech Designs introduces the NES-20 Solid Teakwood Roll-Top Nintendo Game-Pak Storage Cabinet. The cabinet is officially licensed by Nintendo of America Inc., has full-color Nintendo packaging, and holds 20 game cartridges. Suggested retail: \$34.95. Contact Teak-Tech in Dallas at 214-638-3017.



Everything But The Kitchen Sink. Aiwa's new XC-005 CD player has an eight-time oversampling filter and left/right dual 18-bit linear digital to analog converter. It features wireless remote control, 20-key track selection, three-beam laser pickup, two-way peak search, disk file, three-way repeat, 30-selection random programmable memory, timer standby mechanism, index search, and headphone jack with volume control. It is also CD-3 compatible. Suggested retail: \$550. Contact Aiwa in Moonachie, N.J., at 201-440-5220.



A Real Bargain. Bib's Bonus Pak pairs A-625 High Performance Audio Cassette Head Cleaner with an exclusive eight-song sampler from MCA's instrumental Master Series label—a \$21.95 value with a suggested retail price of just \$14.95. The Bonus Pak will be available until Dec. 31, while supplies last. Contact Bib in Littleton, Colo., at 303-972-0410.

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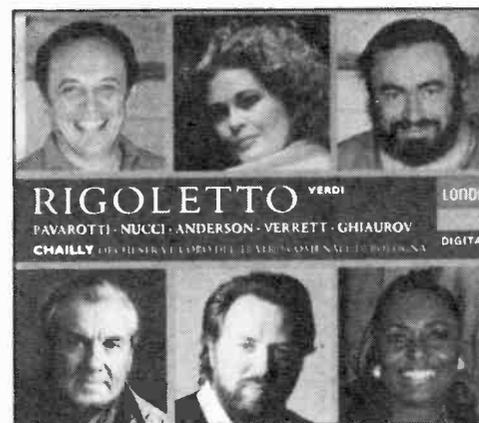
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RETAIL TRACK

(Continued from page 62)

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Sound Warehouse to its distribution channels, beginning with 1989's year-end issue. Sound Warehouse will spread a minimum of 150,000 copies every month in its 137 stores. The chain will also use the Music Express as a co-op ad vehicle, promoting a dozen titles a month and offering price and position to participating labels.

Before its current pacts with U.S. music webs, the mag was distributed here by **The Musicland Group**.

SHOW TIMES: Got any questions about lighting? You can probably find the answers Nov. 17-19 at Lighting Dimensions International in Nashville. Along with exhibits, there will be a full complement of workshops. Full conference badge costs \$175, but exhibit-only badges cost \$25. For more info, call 212-353-1951... There will be some music retail types—including **Debi English**, assistant VP of store design and construction at Wherehouse Entertainment, and **Steve Rogers**, visual merchandiser at Camelot Music—on the scene when the Na-

tional Assn. of Display Industries presents the 95th Visual Merchandising/Store Planning/Design Market, a massive trade show that was touted in a previous Retail Track (Billboard, Sept. 2). A NADI spokesperson expects more than 8,000 attendees this year. Registration is free. For more info, call 212-213-2662.

TREE SAVERS: A couple of weeks ago, Retail Track took a friendly jab at **Enigma Entertainment** for its shipping a promo CD single in a 12-by-12-inch box during these days when record labels are citing environmental concerns as a motivation to eliminate the extended packaging on CDs. Senior VP/GM **Ralph King** was good-natured about my observation, but he was quick to point out that, like **Virgin Records**, Enigma's 6-by-12-inch boxes are constructed from recycled cardboard.

When he returned from the National Assn. of Recording Mer-

chandisers' Retailers Conference in Miami, where Virgin senior VP of sales **Jim Swindel** reported that his company uses recycled paper products (Billboard, Oct. 7), King says, "I told our production guy, 'Hey, we ought to use recycled cardboard,' and he said, 'We already are.'" According to King, Enigma has been using recycled cardboard for more than a year, and may have been the first label to adopt such a policy. And, King says that 12-by-12 XYZ box was also recycled stock.

GOOD DEEDS: On the afternoon of Oct. 21, **Dance Floor Records** in Colonia, N.J., hosted an in-store by **Smooth Records** artist **Cyndi Phillips**. The event benefited the Muscular Dystrophy Assn., with 50 cents from each of 135 copies of Phillips' "The Game Of Love" sold that day going to the charity. The appearance turned out to be the first of several that Dance Floor will do for MDA, according to manager **Marty**

Perrone. On Nov. 12, **Mic Mac Records** artist **Cynthia** put in a visit and sold a total of 265 pieces. Also planned for the benefit of Jerry's Kids, says Perrone, will be stops by **A&M's Denise Lopez**, on Saturday (25); **Mic Mac's Johnny O**, on Nov. 26; and **Regina**, formerly on Atlantic, on Dec. 2.

OOPS: **Compact Disc World's** new store is in Union, N.J., not Edison, as Retail Track previously reported (Billboard, Nov. 11). And, in that same column, the item that referred to the Rolling Stones' "Hot Rocks 1964-71" should have said that the greatest-hits set first charted 241 weeks prior to the week of that issue. The "weeks on chart" column on our charts goes back to the first week a title appeared on that particular chart, even if it falls off between runs. In the case of "Hot Rocks," the Stones tour pushed the twofer back on the Top Pop Albums chart.

Cat's Eyes New Sites In Memphis Web Also Marks Territory In Other Tenn. Cities

BY EDWARD MORRIS

NASHVILLE Cat's, which currently has two stores in Memphis, is readying a major thrust into that market, with eight stores expected to open by the end of next year.

Cat's, which is owned by Music City Record Distributors here, is also looking at potential sites in the tri-city area of Bristol, Kingsport, and Johnson City, all in Tennessee.

Currently, there are 12 stores in the chain: four in Knoxville, two each in Memphis and Chattanooga, Tenn., two in Evansville, Ind., and one each in Oak Ridge and Germantown, Tenn. Two of the eight stores planned for Memphis will open by the end of this year, says **Larry Humphrey**, the web's treasurer.

Last year, Cat's sold its middle Tennessee stores to **Turtle's** and signed a noncompetition clause that would keep **Turtle's** out of Nashville, where the chain's headquarters remain. Even

though **Turtle's** has since been sold to **Super Club N.V.** (Billboard, Oct. 21), **Humphrey** says the clause remains in effect "as far as we know."

Humphrey argues that locating eight Cat's stores in Memphis will

'Locating eight Cat's stores in Memphis will not saturate that market'

not saturate that market. He notes that the chain had 11 stores in Nashville at one time. Besides, he says, Nashville now supports 35 mall and freestanding record stores, while Memphis, which has 100,000 more people than Nashville, has only about 18 record stores.

One of the Cat's stores about to open in Memphis is a 10,000-

square-foot showplace that **Humphrey** says will be the chain's "flagship." It is located on Union Street, near the old Sun Recording Studio. The average Cat's, he says, has between 3,500 and 4,000 square feet. All the stores are freestanding.

Although Cat's stocked large quantities of video product in the mid-'80s, none of the stores carries video now, **Humphrey** says.

Because of its changing inventory, Cat's is edging away from its "Cat's Records & Tapes" designation. "We've got two or three ways we're trying to change [the name] right now," **Humphrey** says, "but I don't think we've decided on anything yet."

Cat's has always been a big supporter of local bands. All the stores promote free, on-site concerts from time to time, according to **Humphrey**.

To spotlight new store openings, Cat's relies on television and radio spots, as well as in-store appearances by name acts.

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♣=Simultaneous release on CD.

POP/ROCK

ABSTRAC'
Abstrac'

♣ LP Reprise 1-25997/NA
CA 4-25997/NA

ABC
Up

♣ LP Mercury 838646-1/NA
CA 838646-4/NA

THE CREATURES
Boomerang

♣ LP Geffen 1-24275/NA
CA 4-24275/NA

ALBUM RELEASES

CHUNKY A
Large And In Charge

♣ LP MCA MCA-6354/NA
CA MCAC-6354/NA

DISSIDENTEN
Out Of This World

♣ LP Reprise/Sire 1-26030/NA
CA 4-26030/NA

MICHAEL JEFFRIES
Michael Jeffries

♣ LP Warner Bros. 1-25925/NA
CA 4-25925/NA

QUINCY JONES
Back On The Block

♣ LP Warner Bros./Qwest 1-26020/NA
CA 4-26020/NA

JUNGLE BROTHERS
Done By The Forces Of Nature

♣ LP Warner Bros. 1-26072/NA
CA 4-26072/NA

GREG KIHN
Unkintrollable

♣ CD Rhino R21S-70932/NA
CA R41H-70932/NA

MEN WITHOUT HATS
In The 21st Century

♣ LP Mercury 842000-1/NA
CA 842000-4/NA

THE MONKEES
Missing Links, Vol. II

♣ CD Rhino R21S-70903/NA
CA R41H-70903/NA

THE MOODY BLUES
Greatest Hits

♣ LP Polydor Threshold 840659-1/NA
CA 840659-4/NA

PINKARD AND BOWDEN
Live In Front Of A Bunch Of D-ckh-ds

♣ CD Warner Bros. 1-26057/NA

(Continued on next page)

ALBUM RELEASES

(Continued from preceding page)

CA 4-26057/NA

ZAN
Zan

▲ LP Warner Bros. 1-26010/NA
CA 4-26010/NA

VARIOUS ARTISTS
Soul Shots, Vol. III

▲ CD Rhino R21S-75757/NA

VARIOUS ARTISTS
Soul Shots, Vol. IV

▲ CD Rhino 75758/NA

SOUNDTRACKS

VARIOUS ARTISTS
Staying Together Original Motion Picture
Soundtrack

▲ CD Rhino R21S-70938/NA
CA R41H-70938/NA

VARIOUS ARTISTS
Steel Magnolias Original Motion Picture
Soundtrack

▲ LP Polydor 841582-1/NA
CA 841582-4/NA

JAZZ/NEW AGE

KENNY DAVERN
I'll See You In My Dreams

▲ CD MusicMasters 60212/NA
CA 40212/NA

JAMES L. DEAN
Ceora

▲ CD Cexton CR-8158/NA

MIKE FAHN
Steppin' Out

▲ CD Cexton CR-2288/NA

BENNY GOODMAN
The Big Band Recordings

▲ CD MusicMasters 60201/NA
CA 40201/NA

FREDERIC HAND
Heart's Song

▲ CD MusicMasters 60205/NA
CA 40205/NA

ED MANN
Get Up

▲ LP CMP LP-38/\$9.98
CA CS-38/\$9.98

HERMETO PASCOAL
Hermeto Pascoal E Grupo

▲ CD Happy Hour HH-5009-2/NA
CA HH-5009-4/NA

BUD POWELL
The Best Of Bud Powell

▲ LP Blue Note B1-93204/NA
CA B4-93204/NA

STANLEY TURRENTINE
The Best Of Stanley Turrentine

▲ LP Blue Note B1-93201/NA
CA B4-93201/NA

GLEN VELEZ
Assyrian Rose

▲ LP CMP LP-42/\$9.98
CA CS-42/\$9.98

WIND MACHINE
Unplugged

▲ CD Silver Wave SD-152/NA
CA SC-152/NA

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BEST BUY ADDS AUDIO

(Continued from page 61)

company lost \$697,000 on sales of \$224.5 million.

The problem, according to some analysts, is that Best Buy has expanded too rapidly. For instance, Wessels, Arnold Henderson Inc. analyst Laurence says he is not in favor of its aggressive expansion strategy. "[Best Buy] has spread their resources without getting overall store profitability up," he says.

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IFPI Counsel Calls For Revision Of Copyright Laws

BY MIKE HENNESSEY

BERLIN The need to upgrade copyright legislation in both Western and Eastern European countries was emphasized by Ewald Orf, legal adviser to the International Federation of Phonogram & Videogram Producers (IFPI), when he spoke on "Rights—East And West" at the Looking East conference, held here in East Berlin Nov. 8-9.

Noting that legislation was generally slow to respond to technological developments, Orf said that digital technology and satellite dissemination posed major challenges for rights owners—but it would be a mistake to think that inadequate copyright legislation was a monopoly of the East European countries.

Broadcast performance rights for phonograms did not so far exist in Belgium, Cyprus, Greece, Lichtenstein, Luxembourg, Malta, the Netherlands, Portugal, and Switzerland, but were incorporated into the law in East Germany, Czechoslovakia, Hungary, and Rumania. No such protection, however, was currently envisaged in the Soviet Union, Poland, and Yugoslavia.

Orf said that the increasing use of prerecorded material by broadcasters and the fact that these programs could cross many borders through satellite and cable transmission meant that there was urgent need for action to secure more widespread implementation of performance rights provisions, because excessive broadcasting of commercial recordings was damaging to sales of sound carriers.

It was unfortunate, Orf said, that in its Green Paper on copyright reform, the European Commission had not dealt with phonogram performance rights.

On the subject of the duration of protection, Orf said there were wide differences in the term of copyright—from 10 years for phonograms in West Germany, 40 years in Spain, 50 years in Germany, Austria, France, Denmark, Ireland, Greece, Sweden, and the U.K., to 70 years in the U.S.

Belgium, Switzerland, and the Netherlands were planning to introduce a 50-year period of protection. Of the East European countries only Rumania, to date, gives protection for 50 years.

Dealing with home taping, Orf said that the problem had reached enormous proportions, and that even though several countries in Europe had introduced provisions for a blank-tape royalty in their copyright legislation, the level of compensation was minimal.

He pointed out that blank-tape sales in West Germany amounted to 100 million units annually, enough to record one and a half times as much music as is sold per year in Germany in the form of prerecorded cassettes.

Income from the royalty on hardware and software in 1987 was 93.5 million marks (some \$50.5 million), of which one third was from the audio levy. Yet this represented only 3% of the total rights remuneration lost as a result of home taping.

Orf said that IFPI research revealed that the playing time of blank audiocassettes sold in the European Community in 1987 was 29 million minutes, compared with the figure of 20.9 million for prerecorded tape.

Sergei Semenov, head of the music division of VAAP, the Soviet Union's authors' society, said that copyright law in his country was being upgraded. Draft legislation to be introduced next year would give protection to computer and video programs, and authors would have

the right to permit their works to be recorded on videotape and film, as well as on radio and television. At present, radio and television pay no authors' rights.

It was the intention of the U.S.S.R., which joined the Universal Copyright Convention in 1973, to sign the Berne Convention, Semenov said.

There is also a proposal to protect neighboring rights through a new section in the civil code but, Semenov said, this plan could become a casualty because the Soviet Union's economic difficulties made it hard to finance social and cultural programs.

Semenov said Soviet legislators faced tremendous problems currently in reforming crucial laws on economic reform, property ownership, property law, cooperatives, and state enterprises. In this situation, copyright law could only be developed gradually.

In response to a question from Frans de Wit, European director of ASCAP, Semenov admitted that even if the U.S.S.R. ratified the Berne Convention it was unlikely that protection would be extended to works published before 1973. However, he was hopeful that the term of protection for post-1973 works would be extended to 50 years.

Bob Montgomery, managing director of the MCPS, the U.K. mechanical rights society, said that the society received between \$5,000 and \$6,000 a year from VAAP. Semenov said this was likely to increase because more Western music is now being played in the Soviet Union.

Semenov appealed to the international copyright community to give its support to the promotion of new copyright legislation in the U.S.S.R.

Rob Stuyt, chairman of the IPFI council, said that the federation was seeking to protect the interests of record producers worldwide. "In Europe, there is a common cultural and legal legacy which binds us, so we want as many Eastern European companies in membership as possible. We would very much welcome record producers from the U.S.S.R., where we have no members at present."

The problem of home taping was given an additional airing at a session (Continued on next page)

'Happy' Days For Lionel Bart; Rock Front Men Flying Solo

LIONEL'S HAPPY ENDING? Pop pundits in London are predicting that this year's big U.K. Christmas hit will be **Lionel Bart's** "Happy Ending," a self-composed ditty that is featured in a current television commercial.

Bart wrote some very notable stage musicals back in the '60s, including the evergreen "Oliver!" but his fortunes took a turn for the worse, resulting in his filing for bankruptcy and with no new music forthcoming.

A couple of years ago, though, Bart enjoyed a chart-topping revival of his 1959 song "Living Doll,"



by Chris White

by **Cliff Richard & the Young Ones**. Now the songwriter, who counts **David Bowie**, **Mick Jagger**, and **Paul McCartney** among his admirers, could make the top again through his first new song in many years.

SOLE AIMS: Several rock front men are going the solo route. **Lloyd Cole**, who split from his band the **Communions** earlier this year, is back in the U.K. for a headlining tour on his own, taking in the Hammersmith Odeon. **Jimmy Somerville**, who had major hits with **Bronski Beat** and then with the **Communards**, has released his first solo single, "Comment Te Dire Adieu," from his solo album, "Read My Lips" (London), produced by **S'X-Press** producer **Pascal Gabriel**, **Stephen**

Hague, and himself. And **Fine Young Cannibals' Roland Gift** is to make his Shakespearean acting debut in "Romeo & Juliet" at next year's Edinburgh Festival.

BITS 'N PIECES: **The Men They Couldn't Hang** celebrate five years together with several live dates and a new album, "Five Glorious Years." They have had considerable indie success this year, since signing to **Silvertone** . . . Rumors abound that **Culture Club** may be about to reform, although **Boy George** is currently busy with his own project, **Jesus**

Loves You, and has released a single, "After The Love," on his **More Protein** label through **Virgin** . . . The **Quireboys**, a hard rock act, have their debut **EMI** album, "A Little Bit Of What You Fancy," lined up for the New Year.

David Sylvian, once with new romantic outfit **Japan**, is back with a new single, "Pop Song," for **Virgin**, which marks his return to electronic music . . . **EMI Records' River City People**, whose debut album in September attracted some very positive reviews, have released a new single, "Say Something Good," and backed it with a college and university tour. With any justice, they could be one of the big rock bands for the '90s with their highly listenable brand of music.

Survey Results Put Pressure On Labels CD Rental Booms In Holland

BY WILLEM HOOS

AMSTERDAM, the Netherlands A survey conducted by **AGB Atwood**, a Dutch research company, has revealed that CD rental has become a major phenomenon in the Netherlands and is exerting pressure on the record companies.

The study was commissioned by the **NVPI**, the trade organization of the Dutch audio and video industries, and **STEMRA**, the local authors' rights society. It was based on a representative sample of 8,000 Dutch households in more than 500 towns and cities and was carried out between July 1, 1988, and June 30, 1989. It revealed that 6.2 million CDs were rented out during that period, with a rental gross of \$8 million.

Rob Edwards, **NVPI** MD, describes the report's findings as "a straightforward threat" to the sound carrier trade. He remarks in his introduction to the survey that sound carriers are manufactured to be sold.

"That selling principle is the basis for the music industry all over the world. It guarantees an acceptable consumer's price. Renting out sound carriers disturbs this mechanism. It means a loss of revenues and the consequences are that the record industry can't invest any more in new recordings of established and upcoming artists."

Vinyl album rental has been in operation for 10 years in the Netherlands, but has never proved more than a minor element in the music trade pattern. The superior sound

quality of the CD has made it a vastly more popular rental proposition with an inevitable corollary—home taping.

The bulk of CD rental in Holland takes place through the public libraries, which account for 63% of the rental outlets. A further 26% is via specialist CD rental stores and another 8% in video stores.

The average CD rental charge in public libraries and video stores is \$1.20. CD rental outlets impose a higher price—\$1.54—but are doing good business, renting out an average of 6.9 CDs per customer during the period under survey. The library average was 5.5 CDs and the video stores was 2.4.

People in the 20-29 age group accounted for 31% of CD rentals, followed by the 30-39 group, with 27%. Most rental activity is in the central and western areas of the Netherlands, where the population is highest.

Questioned on their willingness to pay a rental price incorporating a levy, 54% of those surveyed agreed with the idea, 44% opposed it and 2% had no opinion.

During the year when the survey took place, the Dutch music industry sold nearly 21 million CDs. The 6.2 million CDs rented out represent 29.5% of those sold. The study predicts that within a few years the total of CD rentals will exceed the number sold.

Unlike some other countries, music lending rights do not exist in the Netherlands at present. The **NVPI** and **STEMRA** plan to approach the Dutch government to ask for compensatory legislation on CD rentals.

European Unity Called For By Next GEMA Prez

BY WOLFGANG SPAHR

MUNICH, West Germany Europe's creative forces should combine to combat the overpowering U.S. competition in music.

This suggestion has been put forward by Prof. Dr. Reinhold Kreile, who is due to become president of **GEMA**, the West German copyright protection society, on Jan. 1.

Nevertheless, Kreile does not advocate the idea of imposing quotas to ensure a certain amount of national product being released and broadcast.

"But what chance is left for European artists when the costs of American productions are already amortized at home because of that country's size and common language?" Kreile says. "The European market is another profitable outlet for them."

He believes artists feel increasingly deprived of their rights. Radio and TV stations in countries neighboring Germany feature the work of German performers without paying for it. Even bootleg product is used.

Kreile also deplors the uncontrolled transmission of copyrights by satellite means whereby artists and songwriters are remunerated for the use of their material in the country originating the broadcasts but not in the territories where it can be received.

"The situation can grow worse with the abolition of national frontiers," Kreile says. "Harmonization of copyright protection must be achieved by all European countries in conjunction with the European Commission."



Cyndi in Sydney. Denis Handlin, left, managing director of CBS Records Australia Ltd., presents songbird Cyndi Lauper with gold records for "I Drove All Night" and "A Night To Remember" at a dinner held in her honor in Sydney, Australia.

Sold-Out Show Follows Visits By Duran, Depeche Erasure Czechs Into Prague

BY PETER BELOHLAVEK

PRAGUE, Czechoslovakia Following the highly successful visits of Depeche Mode and Duran Duran here in late 1988, Erasure played a single concert Nov. 12 at the Prague Hockey Hall that sold out in advance despite the lack of availability of the band's official recordings here.

Tickets for the 12,000-seat hall, which has an additional 3,000 SRO spaces, sold well from the start, even though prices ranged from \$10-\$15, considered expensive in a country where the average monthly salary is approximately \$300.

Czech fans know Erasure's music from radio and television, and have read about the group in magazines.

Recent changes in the management of the state-owned Czechoslovak Radio have given DJs greater latitude to play foreign pop and rock in the music programs. On specialized music stations, the ratio between Czech-language and foreign pop—especially English-language product—is now roughly equal, whereas in previous years it was about 4-to-1.

Another broadcast source of music for local fans is foreign stations that have good reception in the west and south. Among these are Radio Luxembourg, Bayern 3, and Osterreich 3. Also available now are private antennae for satellite reception, though these are very expensive, with the Amstrad Astra costing some \$500. Nevertheless, these antennae are mushrooming in most cities here.

Though banned by law, home taping of both audio and video material is widespread in Czechoslovakia. And sales of illegally copied tapes are made through newspaper and noticeboard advertising.

The Erasure concert was set in the framework of the Intertalent music festival. Alongside national pop and rock artists, international artists included Italian singer Mietta, winner of this year's San Remo Festival; and West Germany's Sandra, who joined in two sold-out concerts Nov. 1 with Ray Charles, his orchestra, and the Raelettes.

Michael Brecker, U.S. saxophonist and 1988 Grammy winner, was a sell-out attraction in the jazz sector.

IFPI COUNSEL CALLS FOR COPYRIGHT REVISION

(Continued from preceding page)

sion conducted by Jacques Moinet of SACEM, the French authors' society, and Istvan Szilagyi of Artisjus, the Hungarian authors' society.

Hungary, Szilagyi said, has had a tape levy since 1982 and is the only Eastern European country so far to have introduced such a measure. In 1988, the audiotape levy yielded a revenue of 26.3 million forints (approximately \$1.56 billion); the videotape tariff reaped 17 million forints (some \$1 billion).

Moinet reported that since rights owners in France began collecting the levy in September 1956, total revenue was in excess of \$150 million. The levy was set at 1.50 francs (approximately 24 cents) per hour for audiotape and 2.25 (some 36 cents) francs for video. By law, 25% of the monies collected have to be invested in projects to benefit rights owners.

Moinet added that the levy system in Austria, where the government retains 51% of the money collected, works more like a tax, and that the same is true of Denmark, Norway, and Sweden.

"In Sweden," Moinet said, "the government collects 80 million kronor (some \$12.5 million), but only 3 million kronor (approximately \$465,000) goes to rights owners."

Criticisms that levy systems were costly to operate were unjustified, Moinet said, pointing out that the body set up in France to collect the audiotape levy had running costs of less than 3% of its revenue, and that for the video levy collection body it was only 0.5%.

Loethar Goetze, BASF export manager, audio/video, for Eastern Europe, said his company accepted the principle of compensation for rights owners, but had reservations about the collection and distribution systems.

According to Goetze, there was some injustice because, while manufacturers were paying the levy, some importers of blank tape were not. Goetze said he foresaw severe problems with levy collection if more East European countries adopted it. It would be extremely difficult to monitor imports.

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Virgin's Success Spurs More French Megastores

BY PHILIPPE CROCCQ

PARIS The success of the Virgin megastore in its first year of operation has opened the way for a positive flurry of megastore construction in France next year.

Virgin's retail division will open new megastores in Bordeaux and Marseilles in the first half of 1990 and the FNAC chain plans to open two FNAC Musique stores, one near the Bastille and the other on the Boulevard des Italiens.

The FNAC is aiming to double its network of stores within the next three years and will be enlarging some of its existing outlets.

In addition, the HMV group and Tower Records plan to open stores in France.

This represents a dramatic renaissance for record retailing in France, where High Street record shops suffered dramatic decimation between 1983 and the end of 1988, with their numbers falling from 8,613 to a mere 350. The "mama et papa" record shops are now being replaced by chain stores.

FNAC has 24 sales outlets, with floor space ranging from 850-2,000 square meters, and accounts for 20% of French record sales. Up to now, the FNAC stores have been multiproduct outlets, selling photographic and video equipment as well as books and records.

But the new FNAC Musique stores will be exclusively devoted to records, videodisks, and videocassettes. The group, which posted sales of 5 billion francs (\$800 million) last year, is planning to spend

the franc equivalent of \$65 million each year on an expansion program, which includes projects in Italy and Spain.

The Virgin megastore on the Champs-Elysees has been Europe's biggest retail success story. Since it opened Nov. 1 last year, it has had a seemingly magnetic attraction for record buyers. It currently accounts for 5% of the French record market and 12% of disk sales in the Paris region.

France was chosen as first Virgin megastore base because of its similarities with the U.S. in terms of the size and importance of the capital in relation to other cities. Record sales in the U.K. and France indicated that the emergence of megastores has increased the total record market.

"Sales have been remarkably good," says Virgin France president Patrick Zelnick. "They were in excess of 400 million francs [around \$65 million] for our first year, 50% higher than we had budgeted for 1989. And not only have we enjoyed commercial success, but the store has achieved tremendous national and international celebrity."

The 2,000-square-meter store, employing some 250 people, attracts between 15,000 and 20,000 customers daily. It has inaugurated pace-setting in-store events that generate substantial traffic.

Recently the Island label presented a series of daily concerts, with a special decor using the Island colors, and offered special limited-edition compilation disks exclusively to Virgin megastore customers.

JASRAC Marks 50 Years Japanese Rights Society Celebrates

TOKYO The Japanese Society for the Rights of Authors, Composers & Publishers (JASRAC) this month celebrates the 50th anniversary of its formation with a series of official events, including a commemorative postage stamp.

The society's new officers, introduced at a special conference here, include composer Tadashi Yoshida, who succeeds Ryoichi Hattori as chairman, the latter having served for three terms, or nine years. Yoshida is also chairman of the Japan Composers' Assn. and has written many hit songs. He was awarded the prestigious Purple Ribbon Award by the Japanese government in 1982.

The newly elected president is

Miyuki Ishimoto, who took over the position as a temporary move after the sudden death of composer/conductor Yasushi Akutagawa earlier this year. Akutagawa had been president of JASRAC for seven years and was a tireless worker on national copyright matters. Ishimoto is also a composer.

Re-elected as executive directors are Sado Funamoto, Shimpei Matsuoka, and Hatsutaro Suzuki; Hirotaka Ogawa was added to the board.

A special celebration party Nov. 18 at the Hotel New Otani here was attended by government officials, diplomats, and representatives of foreign copyright organizations.

An extensive two-volume set (with 350 pages each) commemorates the anniversary: "Music Copyright History" and "JASRAC's 50-Year History," printed in Japanese, along with "JASRAC '89," written in English.

The Posts & Telecommunications Ministry here has issued a commemorative stamp at the normal letter price of 62 yen.

Australia's Paul Kelly has found more favor with critics than consumers. That may be changing. . . . see page 33

Healey, Lang Take Top CASBYs Blue Rodeo Also Among People's Choices

BY KIRK LaPOINTE

OTTAWA Jeff Healey emerged the big winner at this year's CASBY (Canadian Artists Selected By You) awards ceremonies, taking top album, single, and male vocalist honors Nov. 7 in Toronto.

Healey's "See The Light" debut album and his recording of John Hiatt's "Angel Eyes" were accorded CASBYs, while Healey was the runaway winner in the male vocalist category.

The awards, a sort of people's choice alternative to the industry's Juno awards, are conducted by CFNY Toronto, retailers, and a music magazine in Canada. They

have been perennially criticized as a Toronto-biased event, but this year's version heaped praise on the western Canadian music scene.

Alberta's k.d. lang was the clear winner in the best-female-vocalist category; Vancouver, British Columbia's Sons Of Freedom was voted most-promising group, and Vancouver's Skinny Puppy was deemed best independent artist.

Blue Rodeo was judged best group of the year, while producer Malcolm Burn (who worked with Daniel Lanois on Bob Dylan's "Oh Mercy") was producer-engineer of the year for Blue Rodeo's "Diamond Mine."

Alannah Myles, whose debut al-

bum is the top-selling Canadian release of the year so far, was selected most-promising artist.

"The Raw And The Cooked" by Fine Young Cannibals was voted top international album.

Cowboy Junkies, whose debut release was praised critically and fared very well commercially, had to settle for best video for "Misguided Angel."

Messenjah won as top reggae artist, the Shuffle Demons were deemed best jazz artist, National Velvet's "68 Hours" was best independent video, and Sarah McLachlan's debut release was honored for its artwork.

Proposal Would Raise French-Language Music Requirement Quebec Stations Argue Against Quota Change

OTTAWA Broadcasters stood alone against Quebec artists, the recording industry, and the provincial government at a two-day hearing in Montreal on whether French-language sta-

tions should be forced to play more French-language music.

The Canadian Assn. of French-language Radio and Television argued strenuously that the francophone market is simply part of a North American market that prefers English music. There is no evidence to suggest that there are enough good Quebec records, particularly pop records, to supply radio adequately. And 73% of French stations polled by the association believe the supply will not measure up.

Association spokesman Paul-Emile Beauline said the health of many Quebec French stations will be jeopardized even if the current 55% French-language vocal-music quota is maintained. To increase it would further ruin the radio business.

Indeed, some English-language-station owners complained that their 5% French music quota was too high in Quebec.

But broadcasters were voices in the wilderness at the hearing. Others argued that the Canadian Radio-television and Telecommunications Commission should raise the quota to 65% or higher.

ADISQ, the trade group representing the Quebec music industry, unfurled a public opinion poll that suggested there is public support for more Quebec music on radio. And it pointed out to the CRTC hearing that

Quebec radio is three times more profitable than radio in other parts of the country.

Trade group chief Andre Menard said the business needs a 65% quota so it can feel comfortable about producing so much music. Until the last two years, the Quebec industry had been in a near-decade slump; the quota was reduced to 55% from 65% in 1986.

The Quebec government, which helps finance parts of the business, told the hearing it favors higher quotas.

New CRTC chairman Keith Spicer noted the "phenomenon" of the Quebec music business and promised a "fair and equitable" decision.

KIRK LaPOINTE

MAPLE BRIEFS

NETTWERK PRODUCTIONS of Vancouver, British Columbia, which already has such artists as Sarah McLachlan and Boxcar signed to Arista and other artists to other deals, has signed separate distribution deals with I.R.S. Records and Important distributors. Bill Pritchard, Bel Canto, and MC 90FTJesus will be issued through I.R.S., while Severed Heads will be the first act released through Important.

NEW CANADIAN Radio-television and Telecommunications Commission chairman Keith Spicer, making his first policy pronouncement Nov. 1 at a House of Commons committee examining his appointment, says he joins his predecessors in opposing new broadcast legislation that allows the federal government to issue policy directives and conduct a decision-by-decision review of the federal broadcast regulator.

System Designed To Alleviate Acoustic Problems 'SkyTent' In Store For SkyDome

OTTAWA Toronto's SkyDome, plagued by acoustic problems since its opening earlier this year, will get a \$2.5 million solution early in 1990.

By February, a "SkyTent" will be in place, an enclosed and adjustable system of 27 fabric panels to absorb sound and create a space of dead air between the panels and the roof.

Performances by Rod Stewart, Elton John, and a double-bill with Frank Sinatra and Liza Minnelli were fraught with sound and technical troubles. Sound reverberates around the steel grid that comprises the retractable dome and bounces back to the audience level. Shows are scheduled there shortly by Eu-

rythmics and Paul McCartney.

Already, officials are expecting the SkyTent to be applied at the Pontiac Silverdome near Detroit and B.C. Place in Vancouver, British Columbia.

"The problems we've had haven't been when the stadium's full," says SkyDome spokesman David Gerrick. "It's the smaller-scale shows of about half the [50,000] capacity."

The SkyTent will also serve as a curtain to cordon off parts of the SkyDome and provide a little more intimacy in the facility. Varying-size halls now can be offered of between 8,000 and 35,000 capacity.

Ontario Setting Age Rule For 'Restricted' Vids

OTTAWA Beginning Dec. 15, restricted-rated videos will neither be sold nor rented to anyone under age 18 in Ontario.

New provincial legislation has been introduced to force retailers to curtail renting or selling such videos to youths. In the meantime, the province has asked the 4,000 video retailers to comply voluntarily.

Under the legislation, retailers will be forced to post signs notifying customers that proof-of-age identification will be needed to buy or rent restricted videos.

And the province will supply retailers with a list of video ratings, a catalog from the Ontario film censor board that consumers can consult.

Ontario and other provinces have a uniform rating for videos. Some other provinces have restrictions on the purchase or sale of restricted videos, while others are now expected to follow the Ontario move.

HITS of the WORLD

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CANADA (Courtesy The Record) As of 11/20/89

SINGLES	
1	3 LISTEN TO YOUR HEART ROXETTE CAPITOL/CAPITOL
2	1 MISS YOU MUCH JANET JACKSON A&M/A&M
3	4 THE BEST TINA TURNER CAPITOL/CAPITOL
4	12 LOVE IN AN ELEVATOR AEROSMITH GEFLEN/WEA
5	6 BUST A MOVE YOUNG M.C. ISLAND/MCA
6	5 HEAVEN WARRANT COLUMBIA/CBS
7	NEW WE DIDN'T START THE FIRE BILLY JOEL COLUMBIA/CBS
8	8 DR. FEELGOOD MOTLEY CRUE ELEKTRA/WEA
9	15 18 AND LIFE SKID ROW ATLANTIC/WEA
10	2 GIRL I'M GONNA MISS YOU MILLI VANILLI ARISTA/BMG
11	7 COVER GIRL NEW KIDS ON THE BLOCK COLUMBIA/CBS
12	NEW ANGELIA RICHARD MARX CAPITOL/CAPITOL
13	11 SOWING THE SEEDS OF LOVE TEARS FOR FEARS FONTANA/POLYGRAM
14	9 HANGIN' TOUGH NEW KIDS ON THE BLOCK COLUMBIA/CBS
15	14 IF I COULD TURN BACK TIME CHER GEFLEN/WEA
16	NEW THE WAY THAT YOU LOVE ME PAULA ABDUL VIRGIN/A&M
17	16 CHERISH MADONNA SIRE/WEA
18	18 DON'T ASK ME WHY EURYTHMICS ARISTA/BMG
19	22 GIVING AWAY A MIRACLE LUBA CAPITOL/CAPITOL
20	13 MIXED EMOTIONS ROLLING STONES ROLLING STONES/CBS
ALBUMS	
1	1 MILLI VANILLI GIRL YOU KNOW IT'S TRUE ARISTA/BMG
2	7 ALANNAH MYLES ALANNAH MYLES ATLANTIC/WEA
3	2 TEARS FOR FEARS THE SEEDS OF LOVE FONTANA/POLYGRAM
4	5 NEW KIDS ON THE BLOCK HANGIN' TOUGH COLUMBIA/CBS
5	8 AEROSMITH PUMP GEFLEN/WEA
6	6 MELISSA ETHERIDGE BRAVE & CRAZY ISLAND/MCA
7	3 ROLLING STONES STEEL WHEELS ROLLING STONES/CBS
8	11 CROSSROADS TRACY CHAPMAN ELEKTRA/WEA
9	4 FINE YOUNG CANNIBALS THE RAW AND THE COOKED I.R.S./MCA
10	9 MOTLEY CRUE DR. FEELGOOD ELEKTRA/WEA
11	10 RICHARD MARX REPEAT OFFENDER EMI/CAPITOL
12	13 JANET JACKSON RHYTHM NATION 1814 A&M/A&M
13	15 PAULA ABDUL FOREVER YOUR GIRL VIRGIN/A&M
14	17 CHER HEART OF STONE GEFLEN/WEA
15	12 SKID ROW SKID ROW ATLANTIC/WEA
16	16 YOUNG M.C. STONE COLD RHYMING ISLAND/MCA
17	14 TINA TURNER FOREIGN AFFAIR EMI/CAPITOL
18	20 EURYTHMICS WE TOO ARE ONE ARISTA/BMG
19	19 KATE BUSH SENSUAL WORLD CAPITOL/CAPITOL
20	18 TOM PETTY FULL MOON FEVER MCA/MCA

WEST GERMANY (Courtesy Der Musikmarkt) As of 11/13/89

SINGLES	
1	1 LAMBADA KAOMA CBS
2	2 GIRL I'M GONNA MISS YOU MILLI VANILLI HANSA
3	4 PUMP UP THE JAM TECHNOTRONIC FEATURING FELLY BCM
4	3 IF ONLY I COULD SYDNEY YOUNGBLOOD VIRGIN
5	5 RIDE ON TIME BLACK BOX ZYX
6	6 THAT'S WHAT I LIKE JIVE BUNNY & THE MASTERMIXERS BCM
7	7 SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS BCM
8	8 FRENCH KISS LIL' LOUIS FFRR-METRONOME
9	10 PERSONAL JESUS DEPECHE MODE MUTE
10	9 THE BEST TINA TURNER CAPITOL
11	11 SOWING THE SEEDS OF LOVE TEARS FOR FEARS FONTANA-PHONOGRAM
12	16 OO THE RIGHT THING REDHEAD KINGPIN & THE FBI VIRGIN
13	17 RIGHT HERE WAITING RICHARD MARX EMI
14	NEW LISTEN TO YOUR HEART ROXETTE PARLOPHONE
15	14 ORAMA ERASURE MUTE
16	19 MISS YOU MUCH JANET JACKSON A&M POLYDOR
17	18 MAGIC SYMPHONY BLUE SYSTEM HANSA
18	13 FRENCH KISS HONESTY '69 BCM
19	15 BLAME IT ON THE BOOGIE BIG FUN JIVE
20	17 MARINA (REMIX '89) ROCCO GRANATA ZYX
ALBUMS	
1	1 TRACY CHAPMAN CROSSROADS ELEKTRA
2	2 PETER MAFFAY KEINE WEG ZU WEIT TELDEC
3	3 TINA TURNER FOREIGN AFFAIR CAPITOL
4	4 MILLI VANILLI ALL OR NOTHING HANSA
5	6 OAVID HASSELHOFF LOOKING FOR FREEDOM WHITE
6	NEW CHRIS O'BURGH FROM A SPARK TO A FLAME PMV
7	8 TEARS FOR FEARS THE SEEDS OF LOVE FONTANA-PHONOGRAM
8	5 WESTERNHAGEN HALLELUJA WEA
9	7 FLIUPPERS LOTOSBLUME DINO
10	15 KATE BUSH THE SENSUAL WORLD EMI
11	9 SYDNEY YOUNGBLOOD FEELING FREE VIRGIN
12	NEW THE LONDON SYMPHONY ORCHESTRA ROCK SYMPHONIES 11 PORTRAIT
13	11 BLUE SYSTEM TWILIGHT HANSA
14	NEW BILLY JOEL STORM FRONT CBS
15	10 STAR-INC SYNTHESIZER GREATEST ARCADE
16	NEW ERASURE WILD! MUTE
17	NEW UOO LINDENBERG BUNTE REPUBLIK POLYDOR
18	12 THE EURYTHMICS WE TOO ARE ONE RCA
19	20 ELTON JOHN SLEEPING WITH THE PAST ROCKET-PHONOGRAM
20	14 MELISSA ETHERIDGE BRAVE AND CRAZY ISLAND

FRANCE (Courtesy Europe 1) As of 11/11/89

SINGLES	
1	1 SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS CAR
2	2 Y A PAS QUE LES GRANDS QUI REVENT MELODY CAR
3	3 COEUR DE LOUP PHILIPPE LAFONTAINE VOG
4	4 LAMBADA KAOMA CBS
5	10 FRENCH KISS LIL' LOUIS POLYGRAM
6	6 MARINA ROCCO CBS (DEESSE)
7	8 TELL IT LIKE IT IS DON JOHNSON CBS
8	12 QUAND TU SERRS MON CORPS PACIFIQUE VOGUE
9	7 LES NUITS SANS SOLEIL IVANOV EMI
10	17 DANCANDO LAMBADA KAOMA CBS
11	19 JAMAIS NOUS ELISA BMG
12	9 C'EST ECRIT FRANCIS CABREL CBS
13	5 JOUE PAS FRAN. FELDMAN-JONI JAMISON POLYDOR
14	NEW IF YOU DON'T KNOW ME BY NOW SIMPLY RED WEA
15	14 AIMONS NOUS VIVANTS FRANCOIS VALERY WEA
16	20 GOOD BYE MARYLOU MICHEL POLNAREFF CBS
17	18 C. DAY CONFETTI'S CBS
18	11 LISTENING DAVID HALLYDAY POLYGRAM
19	NEW ON SE CALME BASSELINE BOYS CAR
20	15 DESSINE MOI CORINNE HERMES EMI

MUSIC & MEDIA

PAN-EUROPEAN CHARTS 11/18/89

HOT 100 SINGLES	
1	1 LAMBADA KAOMA CBS
2	2 GIRL I'M GONNA MISS YOU MILLI VANILLI HANSA/BMG ARIOLA
3	4 SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS MUSIC FACTORY DANCE
4	3 THAT'S WHAT I LIKE JIVE BUNNY & THE MASTERMIXERS MUSIC FACTORY DANCE
5	5 PUMP UP THE JAM TECHNOTRONIC FEATURING FELLY ARS/CNR
6	6 RIDE ON TIME BLACK BOX deCONSTRUCTION
7	7 IF ONLY I COULD SYDNEY YOUNGBLOOD CIRCA
8	15 ALL AROUND THE WORLD LISA STANSFIELD ARISTA/BMG
9	11 FRENCH KISS LIL' LOUIS LONDON
10	8 THE BEST TINA TURNER CAPITOL
11	10 SOWING THE SEEDS OF LOVE TEARS FOR FEARS FONTANA/PHONOGRAM
12	9 RIGHT HERE WAITING RICHARD MARX EMI USA
13	NEW ANOTHER DAY IN PARADISE PHIL COLLINS VIRGIN/WEA
14	NEW NEVER TOO LATE KYLIE MINOGUE PWL
15	17 Y A PAS QUE LES GRANDS QUI REVENT MELODY ORLANDO/CARRERE
16	12 COEUR DE LOUP PHILIPPE LAFONTAINE VOGUE
17	14 STREET TUFF DOUBLE TROUBLE & THE REBEL MC DESIRE
18	13 PERSONAL JESUS DEPECHE MODE MUTE
19	20 MARINA ROCCO GRANATA & THE CARNATIONS CARDINAL/XYZ RECORDS
20	16 IF I COULD TURN BACK TIME CHER GEFLEN
HOT 100 ALBUMS	
1	1 TRACY CHAPMAN CROSSROADS ELEKTRA
2	2 TINA TURNER FOREIGN AFFAIR CAPITOL
3	3 TEARS FOR FEARS THE SEEDS OF LOVE FONTANA
4	5 PRINCE BATMAN (SOUNDTRACK) WARNER BROS.
5	4 EURYTHMICS WE TOO ARE ONE RCA/BMG
6	NEW CHRIS REA THE ROAD TO HELL WEA
7	11 KYLIE MINOGUE ENJOY YOURSELF PWL
8	7 KATE BUSH THE SENSUAL WORLD EMI
9	NEW CHRIS DE BURGH SPARK TO A FLAME A&M
10	6 ERASURE WILD! MUTE
11	9 FRANCIS CABREL SARBACANE CBS
12	10 PETER MAFFAY KEIN WEG ZU WEIT TELDEC
13	NEW WET WET WET HOLDING BACK THE RIVER PRECIOUS/PHONOGRAM
14	8 ROLLING STONES STEEL WHEELS ROLLING STONES/CBS
15	15 MILLI VANILLI U.S. REMIX ALBUM HANSA/BMG
16	18 BILLY JOEL STORM FRONT CBS
17	17 DAVID HASSELHOFF LOOKING FOR FREEDOM WHITE RECORDS/BMG ARIOLA
18	16 ELTON JOHN SLEEPING WITH THE PAST ROCKET/PHONOGRAM
19	14 SIMPLY RED A NEW FLAME WEA
20	20 BELINDA CARLISLE RUNAWAY HORSES VIRGIN

BRITAIN (Courtesy Music Week/Gallup) As of 11/18/89

This Week	Last Week	SINGLES
1	1	ALL AROUND THE WORLD LISA STANSFIELD ARISTA
2	8	ANOTHER DAY IN PARADISE PHIL COLLINS VIRGIN
3	23	YOU GOT IT (THE RIGHT STUFF) NEW KIDS ON THE BLOCK CBS
4	4	NEVER TOO LATE KYLIE MINOGUE PWL
5	2	GIRL I'M GONNA MISS YOU MILLI VANILLI COOLTEMPO/CHRYSALIS
6	25	DON'T KNOW MUCH LINDA RONSTADT FEATURING AARON NEVILLE ELEKTRA
7	7	I FEEL THE EARTH MOVE MARTIKA CBS
8	3	THAT'S WHAT I LIKE JIVE BUNNY & THE MASTERMIXERS MUSIC FACTORY DANCE
9	12	GRAND PIANO MIXMASTER BCM
10	5	STREET TUFF REBEL MC/DOUBLE TROUBLE DESIRE
11	6	ROOM IN YOUR HEART LIVING IN A BOX CHRYSALIS
12	NEW	INFINITE DREAMS IRON MAIDEN EMI
13	13	NEVER TOO MUCH (REMIX '89) LUTHER VANDROSS EPIC
14	9	LEAVE A LIGHT ON BELINDA CARLISLE VIRGIN
15	16	C'MON AND GET MY LOVE D MOB INTRODUCING CATHY DENNIS FFR/LONDON
16	15	I WANT THAT MAN DEBORAH HARRY CHRYSALIS
17	11	THE ROAD TO HELL (PART 2) CHRIS REA WEA
18	14	RIDE ON TIME BLACK BOX deCONSTRUCTION/RCA
19	10	IF I COULD TURN BACK TIME CHER GEFLEN
20	NEW	PACIFIC 808 STATE ZTT/WEA
21	18	WE DIDN'T START THE FIRE BILLY JOEL CBS
22	17	EYE KNOW DE LA SOUL TOMMY BOY/BIG LIFE
23	28	RHYTHM NATION JANET JACKSON BREAKOUT/A&M USA
24	NEW	HOMELY GIRL UB40 DEP INTERNATIONAL/VIRGIN
25	29	DON'T ASK ME WHY EURYTHMICS RCA
26	19	PUMP UP THE JAM TECHNOTRONIC FEATURING FELLY SWANYARD
27	40	LAMBADA KAOMA CBS
28	NEW	WHATCHA GONNA DO WITH MY LOVIN' INNER CITY 10/VIRGIN
29	20	IF ONLY I COULD SYDNEY YOUNGBLOOD CIRCA/VIRGIN
30	22	BORN TO BE SOLD TRANSVISION VAMP MCA
31	31	A NEW SOUTH WALES/THE ROCK ALARM FEATURING MORRISTON ORPHEUS MALE VOICE CHOIR I.R.S.
32	32	TELL ME WHEN THE FEVER ENDED ELECTRIE 101 MERCURY/PHONOGRAM
33	NEW	COMMENT TE OIRE ADIEU JIMMY SOMMERVILLE/JUNE MILES KINGSTON LONDON
34	NEW	I'M NOT THE MAN I USED TO BE FINE YOUNG CANNIBALS LONDON
35	NEW	THE ARMS OF ORION PRINCE WITH SHEENA EASTON WARNER BROS.
36	33	GOLDEN-GREEN/GET TOGETHER THE WONDER STUFF POLYDOR
37	26	THE SUN RISING THE BELOVED WEA
38	38	RESTLESS OAYS (SHE SCREAMS OUT LOUD) AND WHY NOT? ISLAND
39	NEW	SUN KING/EOIE (CIAO BABY) THE CULT BEGGARS BANQUET
40	21	I THANK YOU ADEVA COOLTEMPO/CHRYSALIS
ALBUMS		
1	1	CHRIS REA THE ROAD TO HELL WEA
2	3	KYLIE MINOGUE ENJOY YOURSELF PWL
3	NEW	ERIC CLAPTON JOURNEYMAN REPRISE/DUCK
4	6	BILLY OCEAN GREATEST HITS JIVE
5	NEW	LEVEL 42 LEVEL BEST POLYDOR
6	7	MILLI VANILLI ALL OR NOTHING COOLTEMPO/CHRYSALIS
7	4	BELINDA CARLISLE RUNAWAY HORSES VIRGIN
8	9	CLIFF RICHARD STRONGER EMI
9	10	CHRIS O'BURGH SPARK TO A FLAME—THE VERY BEST OF A&M
10	2	WET WET WET HOLDING BACK THE RIVER PRECIOUS ORG/PHONOGRAM
11	8	BEAUTIFUL SOUTH WELCOME TO THE BEAUTIFUL SOUTH GO! DISCS
12	5	ERASURE WILD! MUTE
13	11	BILLY JOEL STORM FRONT CBS
14	13	ROBERT PALMER ADDICTIONS VOL. 1 ISLAND
15	12	GLAOYS KNIGHT & THE PIPS THE SINGLES ALBUM POLYGRAM
16	14	LUTHER VANDROSS BEST OF LUTHER VANDROSS—BEST OF LOVE ALIVE/EPIC
17	19	EURYTHMICS WE TOO ARE ONE RCA
18	21	JASON DONOVAN TEN GOOD REASONS PWL
19	16	GLORIA ESTEFAN CUTS BOTH WAYS EPIC
20	27	TEARS FOR FEARS THE SEEDS OF LOVE FONTANA
21	17	CHER HEART OF STONE GEFLEN
22	20	TINA TURNER FOREIGN AFFAIR CAPITOL
23	15	KATE BUSH THE SENSUAL WORLD EMI
24	22	SIMPLY RED A NEW FLAME ELEKTRA
25	23	ADEVA ADEVA COOLTEMPO/CHRYSALIS
26	18	TRACY CHAPMAN CROSSROADS ELEKTRA
27	24	LONDON BOYS THE TWELVE COMMANDMENTS OF DANCE WEA
28	28	MARTIKA MARTIKA CBS
29	26	DEBORAH HARRY DEF, DUMB & BLONDE CHRYSALIS
30	31	FOSTER & ALLEN THE MAGIC OF FOSTER & ALLEN STYLUS
31	NEW	MICHELLE SHOCKED CAPTAIN SWING COOKING VINYL
32	30	BROS THE TIME CBS
33	29	DE LA SOUL 3 FEET HIGH AND RISING BIG LIFE
34	NEW	DORIS DAY A PORTRAIT OF DORIS DAY STYLUS
35	35	JANET JACKSON RHYTHM NATION 1814 A&M
36	NEW	WILL DOWNING COME TOGETHER AS ONE 4TH & B'WAY
37	39	FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
38	37	WONDER STUFF HUP POLYDOR
39	25	TERENCE TRENT D'ARBY NEITHER FISH NOR FLESH CBS
40	NEW	ORIGINAL CAST ASPECTS OF LOVE REALLY USEFUL/POLYDOR

AUSTRALIA (Courtesy Australian Record Industry Assn) As of 11/12/89

SINGLES		
1	2	IF I COULD TURN BACK TIME CHER WEA
2	1	SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS BMG/RCA
3	3	POISON ALICE COOPER CBS
4	5	TALK IT OVER GRAYSON HUGH BMG
5	10	WE DIDN'T START THE FIRE BILLY JOEL CBS
6	6	SHE HAS TO BE LOVED JENNY MORRIS WEA
7	4	THE BEST TINA TURNER FESTIVAL
8	7	TOY SOLDIERS MARTIKA CBS
9	8	RIGHT HERE WAITING RICHARD MARX EMI
10	12	LISTEN TO YOUR HEART ROXETTE EMI
11	9	ALL I WANT IS YOU U2 FESTIVAL
12	15	MISS YOU MUCH JANET JACKSON FESTIVAL
13	13	HANGIN' TOUGH NEW KIDS ON THE BLOCK CBS
14	11	CHERISH MADONNA WEA
15	16	TOUCH THE FIRE ICEHOUSE REGULAR/FESTIVAL
16	NEW	I FEEL THE EARTH MOVE MARTIKA CBS
17	14	DRESSE FOR SUCCESS ROXETTE EMI
18	18	WAIT GYAN WEA
19	17	SOWING THE SEEDS OF LOVE TEARS FOR FEARS POLYGRAM
20	20	BABY OON'T FORGET MY NUMBER MILLI VANILLI BMG/RCA
ALBUMS		
1	2	BILLY JOEL STORM FRONT CBS
2	1	JOHN WILLIAMSON WARRAGUL EMUSIC/FESTIVAL
3	3	ICEHOUSE GREAT SOUTHERN LAND REGULAR/FESTIVAL
4	7	KATE CEBERANO BRAVE REGULAR/FESTIVAL
5	8	JENNY MORRIS SHIVER WEA
6	4	CHER HEART OF STONE WEA
7	13	NEW KIDS ON THE BLOCK HANGIN' TOUGH CBS
8	6	RICHARD MARX REPEAT OFFENDER EMI
9	5	ROXETTE LOOK SHARP! EMI
10	10	ALICE COOPER TRASH CBS
11	9	IAN MOSS MATCHBOOK MUSHROOM/FESTIVAL
12	16	U2 RATTLE AND HUM FESTIVAL
13	11	TRACY CHAPMAN CROSSROADS WEA
14	15	THE EURYTHMICS WE TOO ARE ONE BMG/RCA
15	12	MAONNA LIKE A PRAYER WEA
16	NEW	BOBBY BROWN DON'T BE CRUEL WEA
17	17	TEXAS SOUTHSIDE POLYGRAM
18	20	TINA TURNER FOREIGN AFFAIR FESTIVAL
19	NEW	TEARS FOR FEARS THE SEEDS OF LOVE POLYGRAM
20	14	ELTON JOHN SLEEPING WITH THE PAST POLYGRAM

ITALY (Courtesy Rai Stereo Due) As of 11/25/89

SINGLES		
1	1	LAMBADA KAOMA CBS
2	5	BATDANCE PRINCE WARNER BROS.
3	2	SOWING THE SEEDS OF LOVE TEARS FOR FEARS FONTANA
4	3	DANCANDO LAMBADA KAOMA CBS
5	4	LAMBADA DANCE REMIX CARIOCA RCA
6	6	MARINA ROCCO & THE CARNATIONS CGD
7	7	CHERISH MADONNA SIRE
8	8	PERSONAL JESUS DEPECHE MODE MUTE
9	10	DIABOLO FOR ME ZUCCHERO FORNACIARI POLYGRAM
10	9	TIPRETENDO RAF CGD
11	11	VIVA LA MAMA EDOARDO BENNATO VIRGIN
12	12	LEAVE A LIGHT ON BELINDA CARLISLE VIRGIN
13	17	NAME AND NUMBER CURIOSITY KILLED THE CAT MERCURY/PHONOGRAM
14	14	PARTYMAN PRINCE WARNER BROS.
15	15	SUENO LATINO CAROLINA DAMAS BCM
16	16	HEALING HANDS ELTON JOHN ROCKET
17	NEW	ANOTHER DAY IN PARADISE PHIL COLLINS VIRGIN
18	13	PUMP UP THE JAM TECHNOTRONICS ARS/CNR
19	18	DRESSED FOR SUCCESS ROXETTE EMI
20	19	PANAMA HELEN THOMAS BMG ARIOLA

POP

PICKS

BRITNY FOX
Boys In Heat
PRODUCER: Neil Kernan
Columbia 45300

Powerful quartet that came up gold on its first fly-over comes up with an efficient package of shriek'n'crash rockers that could land it in platinum territory. Originals like "In Motion" and "Standing In The Shadows" have energy to burn, while oldsters with long memories will get a major kick out of band's rambunctious cover of Nazareth's "Hair Of The Dog."

THE PSYCHEDELIC FURS

Book Of Days
PRODUCER: David M. Allen & the Psychedelic Furs
Columbia 45412

Veteran British outfit's sixth effort (not including 1988's best-of package) reunites the Butler brothers and guitarist John Ashton with original drummer Vince Ely. As a result, the Furs return to more interesting but less commercial roots. Wash of guitars and Richard Butler's deadpan vocals on cuts like "Entertain Me" and modern rock track "Should God Forget" should please the faithful.

RECOMMENDED

THE MEKONS

Rock 'N' Roll
PRODUCERS: The Mekons & Ian Caple
A&M 5277

First album by this sterling English band to receive broad distribution via A&M's pact with Twin/Tone will hopefully expose the group's tart smarts to a broader audience. Album eschews former country stylings for a hammerheaded approach; highly ironic rock anthem "Memphis, Egypt," with its bellow-along hook, seems like a natural for modern rock movement.

MARTY WILLSON-PIPER

Rhyme
PRODUCERS: Marty Willson-Piper, Andy Mason
Ryko 10114

Follow-up solo effort from this solid Church-man is a fresh, tuneful assortment, whose creativity and pop craft are ideal for alternative and college outlets. Highlights of an outstanding set include the snappy hooks of "Melancholy Girl" and "Cascade," the acoustic rhapsodies of "Questions Without Answers" and "Say," and the gentle, serene "How Can I Help It."

THE ROCHESES

Speak
PRODUCERS: The Roches & Jeffrey Lesser
Paradox/MCA 6345

Those charming siblings Maggie, Terre, and Suzzy Roche return with their trademark combo of highly personal writing and zesty three-part harmony. Magnificently sung "Cloud Dancing" exemplifies everything that is musically seductive about the sisters' one-of-a-kind approach. Will definitely find a niche among mature-pop listeners.

ROBIN BECK

Trouble Or Nothin'
PRODUCER: Desmond Child
Mercury 838768

New arrival on the metal-mama scene has what it takes on her debut: incredible pipes, strong songs, typically pop-conscious production from Child (who did the honors for Alice Cooper's comeback), punchy instrumental support, and (sexists take note) not-too-shabby looks. Biggest disappointment is that her stellar version of "Hide Your Heart," which puts Kiss in the shade, will have to compete with Paul Stanley & company's original for airplay. Can

PolyGram arrange a runoff?

THE WONDER STUFF

Hup
PRODUCER: Pat Collier
Polydor 841187

U.K. unit's second stateside slice is even more convincing than its very solid send-off. Hard-rocking set is tastily seasoned with dollops of country and R&B. Highly unusual marketing strategy has biting "Radio Ass Kiss" as first emphasis track; whether this one gets any play will depend on individual jocks' sense of humor. Fine, intelligent rock'n'roll from a curiously overlooked band.

HELEN SCHNEIDER

A Walk On The Weill Side
PRODUCER: Helen Schneider
CBS 4503

Forgive the pun of the title and go on to hear cabaret star Helen Schneider give a wonderfully personalized account of 15 songs with melodies by Kurt Weill, who is beginning to rival George Gershwin as the darling of the CD era among musical theater/classical enthusiasts. Credit, also, the creative use of electronic instruments under Larry Fast's direction and arrangements and piano playing by Bruce Coyle.

ORIGINAL SOUNDTRACK

The Little Mermaid
PRODUCER: Not listed
Walt Disney 018

Soon-to-open full-length animated film is brimful of warm and jaunty songs by Howard Ashman and Alan Menken, the songwriters who made horror a joy with their "Little Shop Of Horrors." The latter went after '50s rock satire, but "Mermaid" shows the team off to charming eclectic advantage. Also of note are the neat orchestrations by Thomas Psatieri, which shine in beautifully recorded digital sound.

BLACK

PICKS

MIKI HOWARD

PRODUCERS: Jon Nettlesbey & Terry Coffey, Nick Martinelli, Gerald Levert & Marc Gordon, Larry Blackmon
Atlantic 82024

On Howard's third project, the singer's passionate vocal panache and control continue to endear, especially on the soulful romantic numbers "Come Home To Me," "If You Still Love Her," and the brilliant "Love Under New Management." The R&B/dance numbers are commercially viable at best but it's the ballads that evoke Howard's true talent as a unique song stylist. Contemporary reading of Aretha's classic "Until You Come Back To Me" is a good bid for pop/AC crossover while a nod should also be given to the winning production talents of newcomers Nettlesbey & Coffey.

DANCE

PICKS

BOBBY BROWN

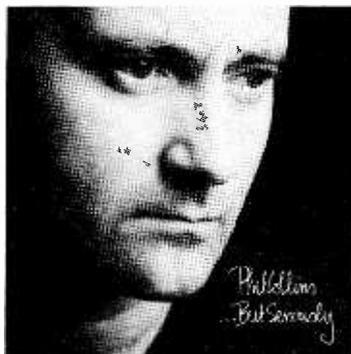
Dance! ... Ya Know It
PRODUCERS: Various
MCA 6342

JODY WATLEY

You Wanna Dance With Me?
PRODUCERS: Various
MCA 6343

MCA brass is making the most of Watley and Brown's seemingly endless popularity with collections of their best-known tunes repackaged in dance-mix form. No new material on either compilation could limit audience.

SPOTLIGHT



PHIL COLLINS

... But Seriously
PRODUCERS: Phil Collins & Hugh Padgham
Atlantic 82050

First studio album since '85's quintuple-platinum "No Jacket Required" finds Collins in highly commercial form, spinning his trademark ballads and uptempo pop for surefire dividends. A brace of stars—Eric Clapton, Steve Winwood, David Crosby, Stephen Bishop—add marquee value. "Another Day In Paradise" is already conquering top 40, album rock, AC; best follow-up pick from this often issue-oriented collection is anybody's guess, so let's just say that "Hang In Long Enough," "Something Happened On The Way To Heaven," and "Do You Remember?" sound particularly strong.



RUSH

Presto
PRODUCERS: Rupert Hine & Rush
Atlantic 82040

It's not magic—it's just the sturdy Canadian hard rock trio pulling another platinum album out of its hat. Complex interplay and melodic tunes remain the group's strong suit; leadoff track, "Show Don't Tell," blasted onto the album rock charts, and well-tooled numbers like "The Pass" and fiery "War Paint" likely won't be far behind. Another winner from these reliable heavy hit makers.

NEW AND NOTEWORTHY

THE KENTUCKY HEADHUNTERS

Pickin' On Nashville
PRODUCERS: The Kentucky Headhunters
Mercury/PolyGram 838744

One of the unlikeliest groups to invade country music in recorded history lives up to the title of this debut album. An electric and eclectic assortment of musicians from Arkansas and, you guessed it, Kentucky, flaunts power-packed country and bluesy hard rock. The Bill Monroe/Jake Landers gem "Walk Softly On This Heart Of Mine" has already charted on the country side. On stage they look like the Oak Ridge Boys met the Grateful Dead... and lost.

JAZZ

PICKS

DIZZY GILLESPIE

The Symphony Sessions
PRODUCER: Steve Vining
ProJazz 698

Dizzy plays Gillespie in an all-digital session of familiar compositions, in which the trumpeter's quintet is framed by the Rochester Philharmonic Orchestra, with John Dankworth conducting. Leader is in excellent form here and, unlike many other orchestral jazz sets, this one never succumbs to overblown or overarranged moments.

AHMAD JAMAL

Pittsburgh
PRODUCERS: Ahmad Jamal, Richard Evans
Atlantic Jazz 82029

Swinging straight-ahead trio date from veteran pianist proves that he has suffered no loss of chops over the years. Although most tracks are framed by orchestral arrangements, the solo piano cuts revel in lush stylings interspersed with bursts of Jamalian rhythm. Outstanding are the bright, powerful title track, the tough, funky "Mellowdrama," and the delightful, good-humored "Divertimento."

ORANGE THEN BLUE

Where Were You?
PRODUCERS: George Schuller, Orange Then Blue
GM 3012

Live tracks from this impressive Boston big band—assisted by guest luminaries George Adams on tenor sax and Howard Johnson on tuba—feature ambitious, idiosyncratic arrangements of such material as Miles Davis' sunny "U 'N' I" and Monk's "Ba-Lue-Bolivar-Ba-Lues-Are" and "Friday The Thirteenth." Also included are elaborate, satisfying versions of Mingus themes "Orange Was The Color Of Her Dress Then Blue Silk" (from which the group presumably derived its name) and "Song With Orange."

NEW AGE

PICKS

JOHN TESH

Garden City
PRODUCERS: Michael Hanna, John Tesh
Cypress/A&M 0133

Co-host of TV's "Entertainment Tonight" follows his acclaimed debut, "Tour De France," with an appealing set that playfully dips its toe into AC/pop waters without shedding its neoclassical/new age roots. Radio will want to sample "You Break It," the album's sole vocal track, although the warm and colorful keyboard tones of "Bastille Day" and "Waltz For Julie" should not get unnoticed.

COUNTRY

PICKS

STATLER BROTHERS

Live And Sold Out
PRODUCER: Jerry Kennedy
Mercury 838231

Recorded at Wheeling, W.Va.'s Capitol City Music Hall, this sprightly collection shows the Statlers at their lyrical and whimsical best: a little gospel, a little bluegrass, some standards, and some of the group's durable hits.

BUTCH BAKER

We Will
PRODUCER: Harold Shedd
Mercury 834777

Baker's too-long-obscured star should shine from this release on. Besides having an edgy, agile, and convincing voice, he has some real hit-level songs here, among them "You Wrote The Book On Love," "Good-Bye Only Comes In Blue," and the title cut.

DAVID SCHNAUFER

Dulcimer Player
PRODUCERS: John Lomax III, Mark Miller, Melanie Wells
SFL Tapes & Discs 2

Some selections sound new age ("When Silence Was Golden"), others sound old hat ("Wildwood Flower"), but all are brilliant interpretations colored by the star instrument, the unlikely dulcimer. Schnauffer, whose name could soon become synonymous with this oft-neglected yet potentially soulful instrument, gets some help from such friends as Mark O'Conner, Jack "Cowboy" Clement, and Gove Scrivenor. Contact: 615-356-4684.

CLASSICAL

PICKS

TERRY RILEY: SALOME DANCES FOR PEACE

Kronos Quartet
Nonesuch 9 79217

Riley divides this extended work (two CDs) into five sections that sample a range of idioms but remain largely within expected rhythmic and melodic boundaries. Initially conceived as a ballet, the work shed reliance on visual imagery as unnecessary. Nor are the occasionally pretentious notes illuminating. The music stands sturdily alone, often calm, sometimes provocative and disturbing. The performance is dedicated and, presumably, definitive.

RECOMMENDED

VIVALDI; THE FOUR SEASONS

Nigel Kennedy, English Chamber Orchestra
Angel CDC 7495572

This is indeed a different "Four Seasons." Kennedy, a superb violinist, is not afraid to take liberties, with sometimes way-out ornamentation and atmospheric interludes in no way traceable to the Venetian master. Nevertheless, they "fit," and often serve to highlight a mood and refocus interest in material otherwise too familiar.

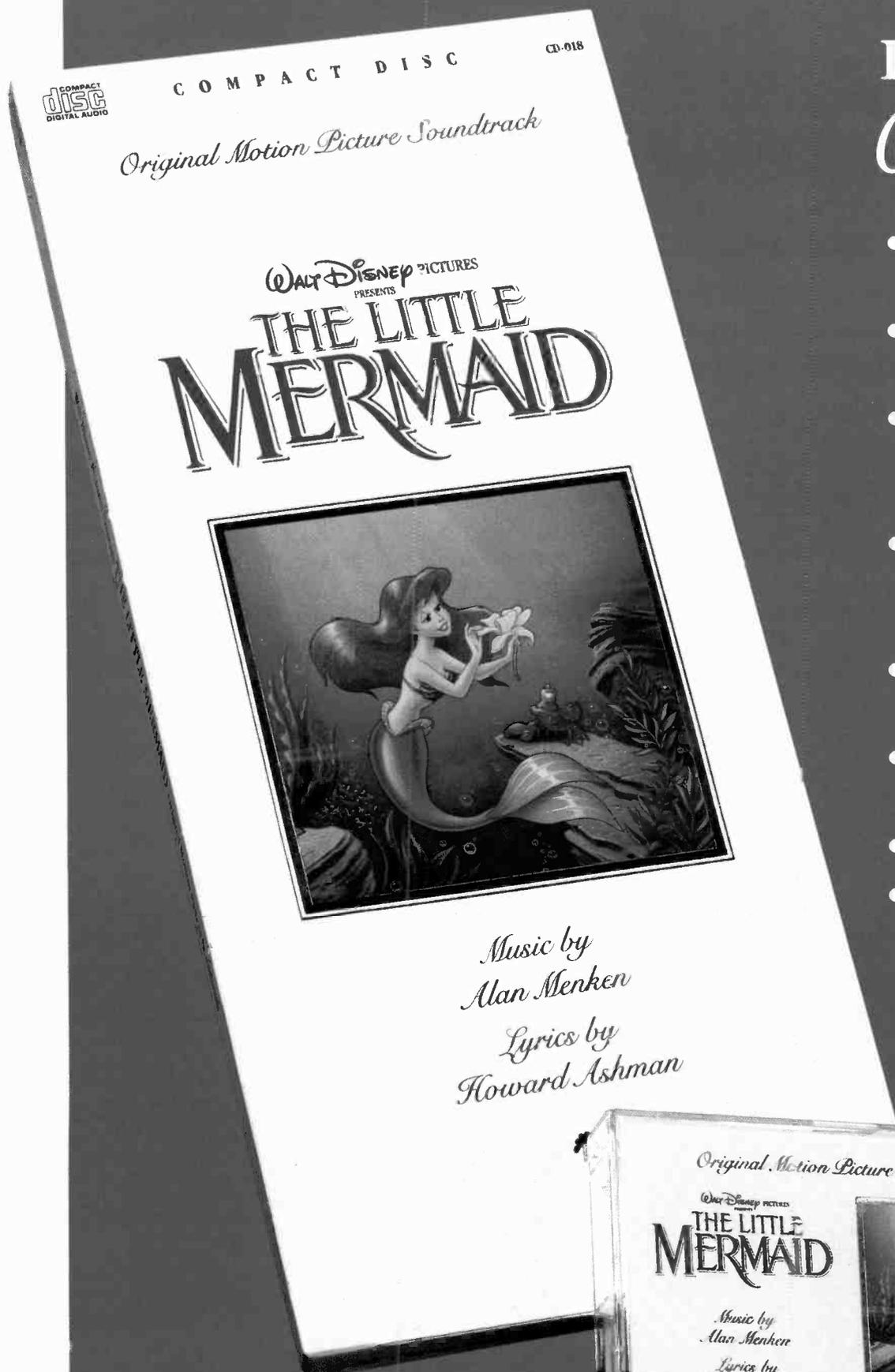
BERLIOZ: HAROLD IN ITALY

Yuri Bashmet, Frankfurt Radio Orchestra, Inbal Denon CO-73207

A reasonably good performance that doesn't quite fulfill expectations raised by Inbal's recent superior recording of the "Symphonie Fantastique." Bashmet is a fine violinist, but he and Inbal do not always seem of a mind musically. Nor is there an apparent excuse for not adding some more Berlioz to flesh out a full-price CD that runs a mere 40 minutes.

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HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

"BLAME IT ON THE RAIN" by Milli Vanilli (Arista) hits No. 1 with strong gains in airplay and sales—it has already been certified gold. "When I See You Smile" by Bad English loses points and slips to No. 2 as both "Love Shack" by the B-52's (Reprise, not Warner Bros.), as listed in last week's column and "(It's Just) The Way That You Love Me" by Paula Abdul (Virgin) continue to gain points, but not enough to earn bullets or move up. This makes "We Didn't Start The Fire" by Billy Joel (Columbia) the next likely No. 1, in two weeks, since "Rain" is far ahead in points and will probably hold for a second week. "Angelia" by Richard Marx (EMI) is close behind "Fire," and storming up the chart behind those singles is "Another Day In Paradise" by Phil Collins (Atlantic), zooming from No. 22 to No. 10.

"RHYTHM NATION" BY Janet Jackson (A&M) is the first combined Power Pick/Sales & Airplay in six months, giving it a 100% chance of going top five and a 91% chance of repeating the No. 1 success of "Miss You Much." Strong jumps at radio include 29-10 at WTIC-FM Hartford, Conn., and 18-10 at WNOK Columbia, S.C. The runner-up on the airplay side is "This One's For The Children" by New Kids On The Block (Columbia), which is now No. 1 at KGGI Riverside, Calif., and jumps 13-5 at KJ103 Oklahoma City. This gives the Kids three singles in the top 40, each from a different album, as pointed out proudly by group member Danny Wood at a reception for the Kids in New York last week.

THE SECOND-RUNNER-UP FOR the airplay award is "I'll Be Good To You" by Quincy Jones (Qwest), leaping 29 places to No. 57, the biggest jump on the Hot 100, fueled by 56 adds and an early move of 24-18 at B94 El Paso, Texas. Also among the five biggest airplay point gainers are "When The Night Comes" by Joe Cocker (Capitol), with 10 radio stations listing it in their top 10 already and 35 adds; and "How Am I Supposed To Live Without You," Michael Bolton's cover of his own composition, originally recorded by Laura Branigan, who took it to No. 12 in 1983. Bolton's single moves 16-8 at I95 Birmingham, Ala., and 12-8 at Y106 Orlando, Fla.

QUICK CUTS: The nine new entries include an impressive debut for "Downtown Train" by Rod Stewart (Warner Bros.) at No. 54, with 149 adds in its first week of release... New band Bonham, founded by Jason Bonham, son of late Led Zeppelin drummer John Bonham, makes its bow on the Hot 100 with "Wait For You" (WTG) at No. 91. Top 40/rock hybrid stations are having great success with the single, including WMMS Cleveland (26-15) and WLRS Louisville, Ky. (13-7)... Richard Minor of Richmond, Va., notes that "Fool For Your Loving" by Whitesnake (Geffen), currently bulleted at No. 47, was on the chart for eight weeks in 1980 on the Mirage label, peaking at No. 53. Geffen Records has informed us that the song is completely rerecorded. It is thus technically considered a new record rather than a re-entry on the chart, although this is a borderline case and some readers may reasonably disagree.

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 CHART
DOWNTOWN TRAIN ROD STEWART WARNER BROS	16	31	102	149	149
I'LL BE GOOD TO YOU QUINCY JONES QWEST	4	5	47	56	117
JANIE'S GOT A GUN AEROSMITH GEFFEN	3	4	49	56	59
KICKSTART MY HEART MOTLEY CRUE ELEKTRA	2	4	39	45	54
WHEN THE NIGHT COMES JOE COCKER CAPITOL	5	5	25	35	153
THIS ONE'S FOR THE... NEW KIDS ON THE BLOCK COLUMBIA	4	3	28	35	119
NOTHING TO HIDE POCO RCA	2	7	26	35	36
TENDER LOVER BABYFACE SOLAR	2	10	19	31	83
WOMAN IN CHAINS TEARS FOR FEARS FONTANA	2	5	22	29	29
STEAMY WINDOWS TINA TURNER CAPITOL	0	4	21	25	72

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 25, 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	3	BLAME IT ON THE RAIN	MILLI VANILLI	1
2	2	LOVE SHACK	THE B-52'S	3
3	1	WHEN I SEE YOU SMILE	BAD ENGLISH	2
4	5	WE DIDN'T START THE FIRE	BILLY JOEL	5
5	6	POISON	ALICE COOPER	7
6	4	(IT'S JUST) THE WAY THAT YOU LOVE ME	PAULA ABDUL	4
7	10	ANGELIA	RICHARD MARX	6
8	7	BACK TO LIFE	SOUL II SOUL	8
9	12	DON'T KNOW MUCH	LINDA RONSTADT/AARON NEVILLE	9
10	13	DON'T CLOSE YOUR EYES	KIX	12
11	19	LEAVE A LIGHT ON	BELINDA CARLISLE	15
12	27	ANOTHER DAY IN PARADISE	PHIL COLLINS	10
13	16	GET ON YOUR FEET	GLORIA ESTEFAN	11
14	24	WITH EVERY BEAT OF MY HEART	TAYLOR DAYNE	13
15	17	DON'T SHUT ME OUT	KEVIN PAIGE	18
16	25	PUMP UP THE JAM	TECHNOTRONIC FEATURING FELLY	19
17	23	LIVING IN SIN	BON JOVI	16
18	18	BUST A MOVE	YOUNG M.C.	17
19	8	DIDN'T I (BLOW YOUR MIND)	NEW KIDS ON THE BLOCK	20
20	9	LISTEN TO YOUR HEART	ROXETTE	14
21	20	ME SO HORNY	THE 2 LIVE CREW	28
22	29	LOVE SONG	TESLA	25
23	15	MISS YOU MUCH	JANET JACKSON	21
24	28	DON'T MAKE ME OVER	SYBIL	23
25	11	COVER GIRL	NEW KIDS ON THE BLOCK	27
26	30	LICENCE TO CHILL	BILLY OCEAN	44
27	14	SOWING THE SEEDS OF LOVE	TEARS FOR FEARS	31
28	36	EVERYTHING	JODY WATLEY	29
29	38	SWING THE MOOD	JIVE BUNNY AND THE MASTERMIXERS	34
30	35	THE LAST WORTHLESS EVENING	DON HENLEY	24
31	—	JUST LIKE JESSE JAMES	CHER	26
32	22	LOVE IN AN ELEVATOR	AEROSMITH	35
33	—	RHYTHM NATION	JANET JACKSON	22
34	21	ROCK WIT'CHA	BOBBY BROWN	30
35	39	THE ANGEL SONG	GREAT WHITE	33
36	32	DR. FEELGOOD	MOTLEY CRUE	48
37	—	SOLD ME DOWN THE RIVER	THE ALARM	50
38	—	I THINK I CAN BEAT MIKE TYSON	D.J. JAZZY JEFF	65
39	—	FREE FALLIN'	TOM PETTY	43
40	26	SUNSHINE	DINO	45

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22	23	DON'T SHUT ME OUT	KEVIN PAIGE	18
23	27	JUST BETWEEN YOU AND ME	LOU GRAMM	24
24	26	THE LAST WORTHLESS EVENING	DON HENLEY	24
25	32	JUST LIKE JESSE JAMES	CHER	26
26	30	DON'T MAKE ME OVER	SYBIL	23
27	34	HOW AM I SUPPOSED TO LIVE WITHOUT YOU	M.BOLTON	36
28	20	ROCK WIT'CHA	BOBBY BROWN	30
29	—	THIS ONE'S FOR THE CHILDREN	NEW KIDS ON THE BLOCK	37
30	37	EVERYTHING	JODY WATLEY	29
31	16	COVER GIRL	NEW KIDS ON THE BLOCK	27
32	—	WHEN THE NIGHT COMES	JOE COCKER	42
33	35	OH FATHER	MADONNA	40
34	38	I LIVE BY THE GROOVE	PAUL CARRACK	38
35	39	ROCK AND A HARD PLACE	ROLLING STONES	39
36	36	LOVE SONG	TESLA	25
37	40	THE ANGEL SONG	GREAT WHITE	33
38	—	THE ARMS OF ORION	PRINCE (WITH SHEENA EASTON)	41
39	—	FREE FALLIN'	TOM PETTY	43
40	22	SOWING THE SEEDS OF LOVE	TEARS FOR FEARS	31

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
33 THE ANGEL SONG (Psycho Bimbos From Hell, ASCAP) WBM	80 HEAVEN (Virgin Songs, BMI/Dick Dragon, BMI/Crab Salad, BMI/Likite Split, BMI/Rich Mcbitch, BMI/Great Lips, BMI) CPP
6 ANGELIA (Chi-Boy, ASCAP) CLM	92 HIDE YOUR HEART (EMI April, ASCAP/Desmobile, ASCAP/Immaculate, ASCAP/Mike Chapman, ASCAP/Knightly-Knight, ASCAP/All Nations, ASCAP)
10 ANOTHER DAY IN PARADISE (Phil Collins, PRS/Hit And Run, ASCAP) WBM	36 HOW AM I SUPPOSED TO LIVE WITHOUT YOU (EMI, ASCAP/Is Hot, ASCAP/EMI Blackwood, BMI) HL
41 THE ARMS OF ORION (Controversy, ASCAP/Skye Heart, BMI/WB, ASCAP) WBM	94 I DIDN'T MEAN TO STAY ALL NIGHT (Zomba, ASCAP)
79 BABY COME TO ME (Gratitude Sky, ASCAP/Penzalire, ASCAP/Virgin, ASCAP) CPP	38 I LIVE BY THE GROOVE (Plangent Visions, ASCAP/High Frontier, BMI/EMI Blackwood, BMI) HL
8 BACK TO LIFE (Virgin, ASCAP/Virgin Songs, BMI/WB, ASCAP/Law Music) CPP/WBM	53 I REMEMBER YOU (New Jersey Underground, ASCAP)
70 BACK TO THE BULLET (Dasnice, BMI/Luz, BMI) CLM	65 I THINK I CAN BEAT MIKE TYSON (Zomba, ASCAP)
66 THE BEST (Mike Chapman, ASCAP/Knightly-Knight, ASCAP/All Nations, ASCAP) WBM	52 I WANT YOU (Lundseyanne, BMI/Big Fat, BMI/Steve Gordon, BMI)
97 BIG TALK (Virgin Songs, BMI/Dick Dragon, BMI/Crab Salad, BMI/Likite Split, BMI/Rich Mcbitch, BMI/Great Lips, BMI) CPP	74 IF I COULD TURN BACK TIME (Realsongs, ASCAP) WBM
1 BLAME IT ON THE RAIN (Realsongs, ASCAP) WBM	61 IF YOU LEAVE ME NOW (Saja, BMI/Mya-T, BMI) HL
17 BUST A MOVE (Varry White, ASCAP/Young Man Moving, ASCAP)	57 I'LL BE GOOD TO YOU (Kidada, BMI/Warner-Tamerlane, BMI) WBM
56 CALL IT LOVE (Atlantic-Gibron, BMI/Storky, BMI/Jasperilla, ASCAP/Frankly Scarlett, BMI/Music Corp. Of America, BMI/Could Be Music, ASCAP) HL	67 I'M A BELIEVER (David Huff, ASCAP/Ashlyne, ASCAP/Itsall, BMI/Screen Gems-EMI, BMI/Mark Spro, BMI/LCS, BMI) CPP/WBM
99 CHERISH (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Johnny Yuma, BMI) WBM	68 I'M NOT THE MAN I USED TO BE (Virgin, ASCAP) CPP
27 COVER GIRL (Maurice Starr, ASCAP/EMI April, ASCAP) HL	4 (IT'S JUST) THE WAY THAT YOU LOVE ME (Virgin, ASCAP/Oliver Leiber, ASCAP) CPP
20 DIDN'T I (BLOW YOUR MIND) (Mighty Three, BMI/Bellboy, BMI)	55 IT'S NO CRIME (Epic/Solar, BMI/Kear, BMI/Greenshirt, BMI) CPP
100 DON'T ASK ME WHY (BMG, ASCAP) HL	85 JANIE'S GOT A GUN (Swag Song, ASCAP)
12 DON'T CLOSE YOUR EYES (Cookies, BMI/Oppernockity Tunes, BMI/Elymax, BMI/Willesden, BMI/Zomba, ASCAP) HL	32 JUST BETWEEN YOU AND ME (Colgems-EMI, ASCAP/Stray Notes, ASCAP/Knightly-Knight, ASCAP) WBM
9 DON'T KNOW MUCH (EMI Blackwood, BMI/ATV, BMI/Mann & Weil, BMI/Snow, BMI/Braintree, BMI) HL	26 JUST LIKE JESSE JAMES (Realsongs, ASCAP/EMI April, ASCAP/Desmobile, ASCAP) HL/WBM
23 DON'T MAKE ME OVER (Blue Seas, ASCAP/Jac, ASCAP) CPP/WBM	90 KICKSTART MY HEART (Motley Crue, BMI/Sikki Nixx, BMI) HL
18 DON'T SHUT ME OUT (Paige By Paige, BMI/Chrysalis, BMI) CLM	24 THE LAST WORTHLESS EVENING (Cass County, ASCAP/Grey Hare, ASCAP) WBM
54 DOWNTOWN TRAIN (Jalma, ASCAP)	15 LEAVE A LIGHT ON (Future Furniture, ASCAP/Shipwreck, BMI/Virgin Songs, BMI) CPP/WBM
48 DR. FEELGOOD (Motley Crue, BMI/Sikki Nixx, BMI/Mick Mars, BMI) WBM	44 LICENCE TO CHILL (Zomba, ASCAP) HL
29 EVERYTHING (Sizzling Blue, BMI/Newton House, BMI) WBM	14 LISTEN TO YOUR HEART (Screen Gems-EMI, BMI/Jimmy Fun, BMI) CLM
95 EVERYTHING YOU DO (YOU'RE SEXING ME) (Blue 32, ASCAP/Lance, ASCAP)	16 LIVING IN SIN (Bon Jovi, ASCAP/Pri, ASCAP) WBM
47 FOOL FOR YOUR LOVING (Seabreeze, ASCAP/C.C., ASCAP/Dump-eaton, ASCAP) WBM	35 LOVE IN AN ELEVATOR (Swag, ASCAP) HL
43 FREE FALLIN' (Gone Gator, ASCAP/EMI April, ASCAP) CPP/HL	3 LOVE SHACK (Man Woman Together Now!, BMI/Irving, BMI) CPP
59 FRENCH KISS (Seven Days, ASCAP)	25 LOVE SONG (City Kidd, ASCAP) CLM
11 GET ON YOUR FEET (Foreign Imported, BMI) CPP	62 LOVE SONG (Fiction, ASCAP)
60 GIRL I AM SEARCHING FOR YOU (Saja, BMI/Mya-T, BMI) HL	28 ME SO HORNY (Pac-Jam, BMI)
64 GIRL I'M GONNA MISS YOU (MCA, ASCAP) HL	21 MISS YOU MUCH (Flyte Tyme, ASCAP) WBM
78 HEALING HANDS (Big Pig, ASCAP/Intersong USA, ASCAP) HL	69 MY HEART SKIPS A BEAT (Red Instructional, ASCAP/Disco Fever, ASCAP/Tuff, ASCAP)
75 HEAT OF THE MOMENT (Hip Trip, BMI/Kear, BMI)	71 NEW THING (Octa, Ascaph/Enuff Z'nuff, ASCAP/Fajerstein, ASCAP)
	82 NO MORE LIES (Ruthless Attack, ASCAP)
	40 OH FATHER (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Johnny Yuma, BMI) WBM
	72 OVER AND OVER (Ensign, BMI/Mister Guy,

'BATMAN' VIDEO IS OFF TO A FLYING START

(Continued from page 1)

dealers, are reports of discounters and other retailers breaking street date in certain markets.

In Los Angeles for example, Mitch Perliss, director of merchandising for the 69-unit Southern California Music Plus Video chain, says that several units of two local supermarket chains, Alpha-Beta and Albertson's, had product available on Nov. 13 and 14 for several dollars less than his chain's \$18.99 price point.

"We've had some customers come in already asking for refunds," says Perliss. "This is an issue that's not going to go away and the studios need to address it. You've got three big sell-through titles coming out in February and March and it's going to happen all over again if the studios don't do something about it."

Several independent retailers say the strategy by Warner Home Video to offset street date violation backfired. "Their hope was in sending us product a day early so we would be able to compete from 12:01 a.m. on and not have to wait until 3 p.m. and our U.P.S. shipment," says Cathy Meisenburg, head of the Video Software Dealers Assn. Southern Arizona chapter and Critic's Choice in Albuquerque, N.M.

However, with stock in hand Nov. 14, many retailers could not resist breaking it out, she says. She estimates that of 60 stores in the market, "at least six have been reporting breaking date."

One retailer in an Eastern market acknowledges anonymously that "we rented 80 copies Tuesday [Nov. 14] because our stipulation from the distributors only referred to sales, not rental."

But Meisenburg says the admonition on her shipment is no sale or "display," which she contends "would rule out" rental as well. She says, "Distributors should have been on the telephone" spelling all this out.

"The independent retailers are so

tired of playing by the rules and still being regarded as second-class citizens that I can't blame them for breaking street date," says Elaine Zizas, president of the Video Software Dealers Assn. Chicago chapter and head of Movies In Motion, the used-tape arm of four-store Orland Video, in Orland Park, Ill.

In order to hype sales, Warner Home Video staged media events in New York and Los Angeles on the evening of Nov. 14, prompting retailers in those markets to remain open past midnight to satisfy eager customers.

In Los Angeles, for example, the "Batmobile" delivered product to several retail chains, including Tower Video on Sunset Blvd. in Hollywood, and nearby units of Music Plus and Warehouse. The film's director, Tim Burton, was also in attendance.

At Tower Video's outlet on 67th Street and Broadway in New York, Batman nemesis the Joker capped off the store's Midnight Madness promotional campaign by making an in-store appearance. The store stayed open an additional two hours on Nov. 14, beginning at midnight, to allow Tower to abide by the official release date of Nov. 15. That move gave the movie's fans a chance to meet the purple-clad Joker and buy copies of the video, instead of waiting until the following morning.

Suzy Leydenfrost, Tower's East Coast regional manager of video, said that the chain's two other New York stores also stayed open the additional hours, although without the Joker making an appearance. In all, the three stores moved 1,000 pieces at \$16.95 each. "It's flying out the door," Leydenfrost said. "In fact, we expect to move more today [Nov. 15] than we did last night."

The three stores had 5,500 units of the blockbuster title on hand, with the Tower warehouse backing them up with thousands of additional "Bat-

man" units.

After his midnight appearance at Tower, the Joker showed up in midtown Manhattan the following day to put in an appearance at RKO Warner Video's two Broadway stores. During lunch hour, he marched through the busy streets in the Times Square area, cackling and hooting at pedestrians and drivers.

Unlike Tower, RKO/Warner, based in New York, allowed customers to pre-order the title. Stefanie Shulman, director of marketing for the 35-unit chain, declined to release any numbers on the program. She also refused to say how many "Batman" units the chain ordered.

"We have a sufficient supply to cover pre-orders, and there is no risk of other customers coming into the store and not finding Batman for sale," she says. "That is always our position in the marketplace. The merchandising philosophy is to carry titles in quantity."

RKO Warner charged \$18.95 for the video, whether or not customers pre-ordered the title.

Gail Boswell, manager of Tower Video on Sunset Blvd. in Hollywood, says the store sold 150 copies between midnight and 2 a.m. "Judging from the initial reaction, this will be the biggest-selling cassette we've ever had."

And while the "Batmobile" arrival took place at about 9 p.m., says Boswell, "people hung around until midnight. I could hardly believe it." Tower priced the cassette at \$16.95 and had no shortfall of product, she says.

In addition, she says, the sales were "very brisk" on the morning of Nov. 15. Since the store did not take any customer pre-orders, all sales were spurred by newspaper advertising, consumer awareness, and Warner's media event, says Boswell.

Perliss says 1,800 copies were sold between midnight and 1 a.m. in 68 out of 69 Southern California stores. Nor-

mally, the stores close at 10 p.m.

"I must admit," says Perliss, "that I was impressed with that number. We ran some local radio and TV spots."

To entice customers to come to Music Plus, says Perliss, the chain took photographs of the first 50 people who bought the tape standing alongside a lifesize "Batman" standee.

"I was also quite amazed at how many people responded to that. We created a special folder for the picture that people could take home with them.

"I was in the Hollywood store where we had the most action. We put the movie on store monitors at 11 p.m. and it was like a New Year's Eve party. Everyone was tired but they were waiting for midnight."

Selling the tape at \$18.99, Perliss says "product availability is not an issue. We got all the product we needed."

Perliss adds that he is not sure if "Batman" is going to outgun "E.T." "My feeling," he says, "is that we will do about the same. But I hope I'm wrong. This is going to be a strong title." Chainwide, says Perliss, "Batman" generated 11,500 pre-orders.

In various spots throughout the South and Midwest, "Batman" performed heroically on unveiling day.

"Even before our stores opened, customers were lining up outside our stores, waiting to pick up their pre-ordered Batman or to rent the movie," says Debbie Fitzgerald, in the operations department at Erol's, the Washington, D.C.-based chain with 204 stores. "It's pretty busy out there."

While Batman is creating plenty of excitement in the stores, Fitzgerald says, "E.T." had about the same response. "In fact, it might have been more."

Erol's received about 36,000 copies of "Batman." "We didn't get a full shipment," says Fitzgerald. "We

were short a little less than 10% of our order." But she says she does not expect that the reduced shipment will create problems. The company collected some 28,000 VHS and 600 Beta pre-orders from customers, so there are about 8,000 tapes available for customers who did not pre-order the title. Stores are handling in the range of 100-450 copies in excess of the amount needed to fulfill pre-orders, she says.

Erol's, which operates in Virginia, Maryland, and Pennsylvania, as well as in Chicago, Cleveland, and Washington, D.C., began taking pre-orders on the title as soon as Warner announced that "Batman" was being released. The chain allowed customers to place orders until the day before the official street date at a price of \$15.99. Customers who did not take advantage of pre-ordering the video are paying \$17.99.

Two Phar-Mor discount drug stores in Nashville still had plenty of copies in stock by noon of the first day, but representatives of both outlets said pre-orders had been heavy.

Characteristically, Phar-Mor was low-balling the hot title, listing it at \$12.88, but offering discount coupons that could lower the final consumer cost to \$2.88. Customers were limited to purchasing six copies. The video was deployed both in the stores' video departments and at the checkout counters.

A clerk at one Phar-Mor location said sales on "Batman" were so brisk that she could not be sure that there would be any copies left by the weekend.

The seven-store Movies At Home chain, headquartered in Olathe, Kan., ordered and received 50 copies for each outlet. Steve Kiser, day manager for the Lenexa store, says his unit presold 32 units and predicted that the remaining 18 would be gone within two days.

Movies At Home is selling "Batman" at \$24, but those who pre-ordered paid \$21.95 and received a free movie rental.

Kiser says there was considerable competition in his area from Venture and K mart outlets, which were offering "Batman" for about \$16.

The 33-link chain Stars & Stripes Video, Decatur, Ill., tagged the title at \$16.97. By debut day, the web had already presold 2,000 copies, according to video buyer Bob Knight.

Kirk Kirkpatrick, VP of video sales for WaxWorks Distributors, Owensboro, Ky., said his company had no difficulty filling store orders.

"Everybody who pre-ordered got it, and everybody who ordered up through Oct. 19 got it. We were fine, but we don't have much left over."

He adds that he doesn't know how long the "Batman" heat will last, but asserts, "It's white-hot right now."

Assistance in preparing this story was provided by Ed Christman in New York, Edward Morris in Nashville, and Earl Paige in Los Angeles.

COKE ADDS TWO NEW HIT-TITLE VIDEO TIE-INS

(Continued from page 1)

Harry Met Sally . . ." will be released Dec. 14 and "Indiana Jones," Feb. 1.

"Entertainment is emerging as an integral part of the event marketing mix," Coke's director of entertainment marketing, Steve Koonin, said of Coke's new aggressiveness. "Imaging plays a major role in our marketing." Koonin spoke at the Entertainment Marketing Seminar, which was held here Nov. 12-14 and was sponsored by EPM Communications, Billboard, and the Hollywood Reporter.

Coke created its entertainment marketing division earlier this year, partly in response to moves by Pepsi in the music and video arenas (Billboard, April 29). Since then it has launched promotions around music star George Michael and significantly increased its presence in video. By snaring both "Harry" and "Indiana Jones," Coke has managed to associate itself with four of this summer's top 10 grossing movies. Coke had two more of the top 10 in its sights, according to reliable sources, but either passed on or was unable to work out a deal for Warner's "Lethal Weapon 2" and Disney's "Honey, I Shrunk The Kids."

Warner Home Video was known to be shopping for a promotional partner or advertiser for "Lethal Weapon 2," but its R-rating and graphic violence made it a difficult sell. "Lethal

Weapon 2" will be released Feb. 8 at \$24.98 (see box).

Like "Lethal Weapon 2," "When Harry Met Sally . . ." carries an R-rating, normally an obstacle for potential tie-in partners, although the film is generally perceived as a "mild" R.

With regard to "Honey, I Shrunk The Kids," Coke has worked with Disney before, tying into a package of sell-through titles. But the studio is reluctant to allow commercials to appear on its tapes, which is apparently a problem for Coke. All four of the recently announced tie-ins involve ads on the tapes.

"The key ingredient in entertainment marketing is . . . the transfer of equity between brands," Koonin said of Coke's policy toward such tie-ins. "Anything we do will be aimed at specific brands," generally requiring a specific commercial message.

The commercial to appear on "Harry" actually promotes Diet Sprite and is making its debut on video. The spot will not be aired on television until the spring, according to Koonin. In addition to a \$3 million advertising campaign for the title underwritten by Nelson, plans are being developed for regional and local promotions involving Coca-Cola bottlers. Those promotions will hit in the first quarter, about a month or so after street date, Nelson's Rand Bleimeister said.

Nelson's own campaign will involve national and spot television ads and radio promotions in the top 20 markets. The film has grossed \$88 million at the box office to date, which will make it the highest-grossing title to be released on video this December. Nelson is projecting shipments of 350,000-400,000 units of the \$89.95 title, Bleimeister said, which should generate 21 million-25 million rental turns in the first six months.

Coke is also employing a specially designed commercial for Diet Coke on "Indiana Jones," which grossed more than \$200 million at the box office. The 60-second spot for the video-cassette is themed to the movie, and a 30-second version of it is being prepared for television and will break on street date.

Paramount pioneered the promotional tie-in for a video release with "Top Gun," which carried a spot, ironically enough, for Diet Pepsi. The Coke deal "should have no impact on our relationship with Pepsi, but in this case, Coke was there and Pepsi wasn't," Paramount marketing VP Alan Perper said of the soft drink companies' changing fortunes. Perper said that Paramount and Coke "have been involved for quite some time" in fashioning what the studio hopes will be "a long-term relationship."

Unlike "Harry," Paramount's "Indiana Jones" will be offered at the sell-through price point of \$24.95. As part of the tie-in with Coke, consumers will be offered a \$5 rebate with the purchase of the movie, as well as the first two "Indiana Jones" titles, and a multipack or two- or three-liter bottle of Diet Coke or Caffeine Free Diet Coke.

"We wanted to market this as a series," Perper said of the three-title purchase requirement. The first two titles, "Raiders Of The Lost Ark" and "Indiana Jones And The Temple Of Doom," are currently available at a list price of \$19.95 each. Paramount is also offering all three movies packaged together for \$64.85.

Between them, Coke and Paramount are spending \$20 million in support of "Indiana Jones," including a \$6 million national and spot TV campaign and a merchandising campaign in some 40,000 video, mass merchant, supermarket, and convenience stores.

In addition to the traditional VHS and Beta versions, Paramount is releasing the title in Super-VHS, the first time the studio has pursued that format. It will also be available simultaneously on laserdisk in both letterboxed and traditional pan-scan formats.

(Continued on page 79)

ACTIONMART

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A NEW LABEL LIKELY, PARTNER POSSIBLE FOR BMG

(Continued from page 5)

ing "entrepreneurs who are product-driven, who are capable of creating a certain kind of entity... If there were a D'Arcy in the U.S., I'd be on the phone talking to him."

While noting that "there's a short list" of executives who could build a new BMG label, neither Dornemann nor Buziak will say how aggressively they are approaching these people or how soon the label will become reality. All they will say is that it will probably be based in Los Angeles and will probably have a staff of 20-35.

Asked whether BMG had wooed former MCA Music Entertainment Group president Irving Azoff before Warner Bros. signed a label deal with him, Dornemann says, "It was clear from the start that he was going with Warner."

Warner Bros. is fully funding Azoff for a joint venture in recorded music and music publishing, and some reports place the seed money as high as \$100 million. When Dornemann is asked why BMG doesn't do something similar, he replies, "We are under a different pressure. We have to develop our core business above what it is." Buziak adds, "There are few Irving Azoffs in the world that command that kind of aggressive step. After David Geffen, Azoff has been the major entrepreneur in the business over the past few years."

But "stepping down to the next level," he says, "you can put people in business on a satellite basis." As shown by BMG's ability to work with such nonowned labels as Jive, Beggars' Banquet, and Dreamland, he points out, "An entrepreneur should be able to work with our system."

Why does BMG want to start a new label? To explain the evolution of his company's thinking, Dornemann notes that three years ago, when Bertelsmann bought RCA Records and formed BMG, "our goal was a strong management team and to build our artists and repertoire in a step-by-step process. It worked out much better in profit than we expected—which is nice, but it wasn't our primary goal."

At present, he continues, "Arista is very healthy; in fact, it's a jewel. That was built over 10 to 15 years through Clive Davis. RCA was different. There was a stop-and-go policy in [pre-BMG] management and everything else... We have healthy development at RCA. But it's still not where we want it to be. So it's logical that we need another Clive Davis and another Bob Buziak."

BMG recently suffered a blow when A&M Records, which it distributes, was purchased by Poly-

Gram. But the company has previously said that the upcoming loss of A&M's sales volume will not seriously affect its operations. Moreover, Dornemann stresses that BMG's plans to start one or more new labels were laid more than a year ago, long before the A&M purchase.

Three years ago, Dornemann says, BMG was ready to expand through a combination of internal growth and acquisitions—and the company did make a bid for half of Chrysalis before it was sold to EMI for a higher price. Dornemann insists that BMG made the right decision in not buying Chrysalis or A&M at the prices they eventually fetched. "It's not a question of resources," he says. "It's a question of return on investment."

PolyGram recently unveiled a public stock offering designed to raise money for the A&M purchase, and Dornemann says it is using "the hidden value of the company to make this move and strengthen its long-term position... Instead of going to stocks, I'd rather find an American partner, which could resolve some other issues."

Those issues are related to BMG's desire to diversify rather than a need to increase market share, which Dornemann places at 11% domestically (without A&M) and 13%-14% worldwide.

A U.S. partner that is not in the music business could give Bertelsmann strengths it does not currently have, he says, while the West German company could bring its international heft to the party. Noting "the rapid growth in Europe" in entertainment and broadcasting, Buziak adds, "When you have a European company as strong as we are, there are major benefits to be gained by having a foothold there."

"We're not approaching a deal at this point," cautions Dornemann. "As always, I exchange these kinds of visions and concepts with potential partners."

"The ideal partner would have some interest in the record business and a strong foot in the movie studios and television production. If it was a music company alone, it would give us higher [market] penetration. If it was a film company alone, it would help us get into that business. Not so good would be a partner who is just a financial partner."

But he stresses that BMG's desire to start a new label and its search for a partner in Hollywood are separate things. "If we enter a new business, it makes a lot of sense to enter it with a strong partner," he points out.

EAST BERLINERS BUY UP WEST'S MUSIC

(Continued from page 5)

berg store reported that buyers from East Germany were especially interested in children's product on cassette. Sales generally rose by more than 60%, and even a few CDs were sold.

Also in Hamburg, the WOM store did not achieve a similar increase in sales, but was packed with East German visitors gazing at the stock on display. WOM reduced top-range prices to \$6.50, and Peter Maffay and other German rock acts sold best.

Joerg Jaeger of Presscentrum in Luebeck said sales were up 50%, with

Peter Maffay, Udo Lindenberg, Heinz-Rudolf Kunze, and the Flippers the most popular acts.

By noon on Nov. 13, the wholesale companies and distributors were under pressure because stores had sold out most of their stock during the weekend. Demand for back-catalog product had reached unprecedented levels.

It is estimated that some \$166 million of "welcome money" has been spent throughout the West German retail trade as a whole, including the music stores.

FOR WEEK ENDING NOVEMBER 25, 1989

Billboard CROSSOVER RADIO AIRPLAY™

THIS WEEK		LAST WEEK		TOP 40/DANCE		ARTIST
				Based on airplay reports from stations combining top 40, dance and urban music.		
1	1	BLAME IT ON THE RAIN	MILLI VANILLI	ARISTA 1-9904		
2	2	BACK TO LIFE	SOUL II SOUL (FEATURING CARON WHEELER)	VIRGIN 7-99171		
3	3	PUMP UP THE JAM	TECHNOTRONIC	SBK 07311		
4	4	(IT'S JUST) THE WAY THAT YOU LOVE ME	PAULA ABDUL	VIRGIN 7-99282		
5	7	DON'T MAKE ME OVER	SYBIL	NEXT PLATEAU 325		
6	9	EVERYTHING	JODY WATLEY	MCA 53714		
7	5	BUST A MOVE	YOUNG M.C.	DELICIOUS VINYL 105/ISLAND		
8	11	I WANT YOU	SHANA	VISION 4511		
9	14	WITH EVERY BEAT OF MY HEART	TAYLOR DAYNE	ARISTA 1-9895		
10	6	MISS YOU MUCH	JANET JACKSON	A&M 1445		
11	22	TWO TO MAKE IT RIGHT	SEDUCTION	VENETTA TS-1464/A&M		
12	21	RHYTHM NATION	JANET JACKSON	A&M TS-1455		
13	17	FRENCH KISS	LIL LOUIS	EPIC 1842/E.P.A.		
14	19	THIS ONE'S FOR THE CHILDREN	NEW KIDS ON THE BLOCK	COLUMBIA 38-73064		
15	15	GET ON YOUR FEET	GLORIA ESTEFAN	EPIC 34-69064/E.P.A.		
16	25	OVER AND OVER	PAJAMA PARTY	ATLANTIC 7-88799		
17	8	ME SO HORNY	THE 2 LIVE CREW	SKYYWALKER 130		
18	23	GIRL I AM SEARCHING FOR YOU	STEVIE B	LMR 74005		
19	20	IF YOU LEAVE ME NOW	JAYA	LMR 77000		
20	24	LOVE SHACK	THE B-52'S	REPRISE 7-22817		
21	13	ROCK WIT'CHA	BOBBY BROWN	MCA 53652		
22	10	DIDN'T I (BLOW YOUR MIND)	NEW KIDS ON THE BLOCK	COLUMBIA 38-68960		
23	12	SUNSHINE	DINO	4TH & B'WAY 7489		
24	26	HEAT OF THE MOMENT	AFTER 7	VIRGIN 7-99704		
25	18	TALK TO MYSELF	CHRISTOPHER WILLIAMS	GEFFEN 7-22936		
26	27	YOU ARE MY EVERYTHING	SURFACE	COLUMBIA 38-69016		
27	16	MY HEART SKIPS A BEAT	THE COVER GIRLS	COLUMBIA 44436		
28	30	NO MORE LIES	MICHEL'LE	RUTHLESS 7-99149/ATCO		
29	—	TENDER LOVER	BABYFACE	SOLAR 74003/E.P.A.		
30	—	ANOTHER DAY IN PARADISE	PHIL COLLINS	ATLANTIC 7-88774		

THIS WEEK		LAST WEEK		TOP 40/ROCK		ARTIST
				Based on airplay reports from stations combining top 40 and rock music.		
1	1	WHEN I SEE YOU SMILE	BAD ENGLISH	EPIC 34-69082/E.P.A.		
2	2	POISON	ALICE COOPER	EPIC 34-68958/E.P.A.		
3	4	WE DIDN'T START THE FIRE	BILLY JOEL	COLUMBIA 38-73021		
4	3	LOVE SONG	TESLA	GEFFEN 7-22856		
5	5	DON'T CLOSE YOUR EYES	KIX	ATLANTIC 7-88902		
6	8	LOVE SHACK	THE B-52'S	REPRISE 7-22817		
7	10	LIVING IN SIN	BON JOVI	MERCURY 876 070-7/POLYGRAM		
8	9	ANGEL SONG	GREAT WHITE	CAPITOL 44449		
9	13	FREE FALLING	TOM PETTY	MCA 53748		
10	11	ANGELIA	RICHARD MARX	EMI 50218		
11	7	LISTEN TO YOUR HEART	ROXETTE	EMI 50223		
12	21	ANOTHER DAY IN PARADISE	PHIL COLLINS	ATLANTIC 7-88774		
13	15	THE LAST WORTHLESS EVENING	DON HENLEY	GEFFEN 7-22771		
14	20	JUST BETWEEN YOU & ME	LOU GRAMM	ATLANTIC 7-88781		
15	18	WHEN THE NIGHT COMES	JOE COCKER	CAPITOL 44437		
16	19	ROCK AND A HARD PLACE	ROLLING STONES	COLUMBIA 38-73057		
17	16	SOLD ME DOWN THE RIVER	THE ALARM	I.R.S. 73003		
18	6	LOVE IN AN ELEVATOR	AEROSMITH	GEFFEN 7-22845		
19	22	FOOL FOR YOUR LOVING	WHITESNAKE	GEFFEN 4-22715		
20	12	SOWING THE SEEDS OF LOVE	TEARS FOR FEARS	FONTANA 874 710-7/POLYGRAM		
21	23	TOUCH ME TONIGHT	SHOOTING STAR	ENIGMA 73549/CAPITOL		
22	26	WAIT FOR YOU	BONHAM	WTG 311-73034		
23	30	I LIVE BY THE GROOVE	PAUL CARRACK	CHRYSLIS 23427		
24	14	DR. FEELGOOD	MOTLEY CRUE	ELEKTRA 7-69271		
25	24	RADAR LOVE	WHITE LION	ATLANTIC 7-88836		
26	28	BACK TO THE BULLET	SARAYA	POLYDOR 889 976-4/POLYGRAM		
27	—	JANIE'S GOT A GUN	AEROSMITH	GEFFEN 7-22727		
28	—	KICKSTART MY HEART	MOTLEY CRUE	ELEKTRA 7-69248		
29	17	I'M A BELIEVER	GIANT	A&M 1454		
30	—	EVERYTHING YOU DO	FIONA (DUET WITH KIP WINGER)	ATLANTIC 7-88823		

○ Products with the greatest airplay gains this week.
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THIS WEEK		LAST WEEK		TOP 40/DANCE PLAYLISTS		ARTIST
				Based on airplay reports from stations.		
				HOT 97 FM		
				New York P.D.: Joel Salkowitz		
1	1	Technronic, Pump Up The Jam				
2	2	Lil Louis, French Kiss				
3	3	Young M.C., Bust A Move				
4	4	Shana, I Want You				
5	11	Milli Vanilli, Blame It On The Rain				
6	7	Stevie B, Girl I Am Searching For				
7	7	New Kids On The Block, Didn't I				
8	8	Bobby Brown, Rock Wit'Cha				
9	13	Cynthia, Thief Of Hearts				
10	6	The Cover Girls, My Heart Skips A				
11	12	Johnny O, Memories				
12	14	Paula Abdul, (It's Just) The Way				
13	5	Janet Jackson, Miss You Much				
14	16	Taylor Dayne, With Every Beat Of My				
15	17	Gloria Estefan, Get On Your Feet				
16	19	The B-52's, Love Shack				
17	10	Soul II Soul (Featuring Caron				
18	21	Yvonne, There's A Party Going On				
19	20	Jody Watley, Everything				
20	25	Sybil, Don't Make Me Over				
21	22	George Lamond, Without You				
22	24	New Kids On The Block, This One's				
23	25	Pajama Party, Over And Over				
24	26	Jaya, If You Leave Me Now				
25	27	Janet Jackson, Rhythm Nation				
26	30	Michelle, No More Lies				
27	31	Judy Torres, Love U Will U Love Me				
28	18	Kevin Paige, Don't Shut Me Out				
29	29	Expose, When I Looked At Him				
30	35	Seduction, Two To Make It Right				
31	36	Janet Jackson, Rhythm Nation				
32	37	Seave, Crying Over You				
33	38	Fuzzbox, Self				
34	EX	Doug Lazy, Let The Rhythm Pump				
35	EX	Black Box, Ride On Time				
36	EX	Quincy Jones, I'll Be Good To You				
37	EX	Michael Rodgers, I Got Love				
38	EX	Marcia Griffiths, Electric Boogie				
39	EX	Liza Minnelli, Losing My Mind				
40	EX	Young M.C., Principal's Office				
41	EX	Dead Or Alive, Baby Don't Say Good				
42	EX	Christopher Max, Serious Kind Of				
				Q102		
				Philadelphia P.D.: Elvis Duran		
1	1	Milli Vanilli, Blame It On The Rain				
2	2	Young M.C., Bust A Move				
3	3	Shana, I Want You				
4	4	Lil Louis, French Kiss				
5	5	Technronic, Pump Up The Jam				
6	6	Jaya, If You Leave Me Now				
7	7	Paula Abdul, (It's Just) The Way				
8	8	Bobby Brown, Rock Wit'Cha				
9	9	Seduction, Two To Make It Right				
10	10	Gloria Estefan, Get On Your Feet				
11	11	Bardeux, I Love The Bass				
12	12	Michelle, No More Lies				
13	13	Soul II Soul (Featuring Caron				
14	14	After 7, Heat Of The Moment				
15	15	The B-52's, Love Shack				
16	16	Bobby Ross Avila, Music Man				
17	17	Jody Watley, Everything				
18	18	The 2 Live Crew, Me So Horny				
19	19	Quincy Jones, I'll Be Good To You				
20	20	Taylor Dayne, With Every Beat Of My				
21	21	New Kids On The Block, This One's				
22	22	Surface, You Are My Everything				
23	23	Janet Jackson, Rhythm Nation				
24	24	Babyface, Tender Lover				
25	25	Red Hot Chili Peppers, Higher Ground				
26	26	Billy Joel, We Didn't Start				
27	27	Big Noise, Name And Number				
28	28	Phil Collins, Another Day In Paradise				
29	29	Angela Winbush, It's The Real Thing				
30	30	Bad English, When I See You Smile				
31	31	Red Head Kingpin & The F.B.I., I				
32	32	High Impact, Never Stop Loving You				
33	33	Paris By Air, Voices In Your Head				
34	34	Christopher Max, Serious Kind Of				
35	35	Pajama Party, Over And Over				
36	36	D.J. Jazzy Jeff & The Fresh Prince, I				
37	37	Fine Young Cannibals, I'm Not The				
38	38	Chunkey A, All My Love				
39	39	Gap Band, On Of My Love				
				KMEL 106 FM		
				San Francisco P.D.: Keith Naftaly		
1	1	Jaya, If You Leave Me Now				
2	2	Surface, You Are My Everything				
3	3	Technronic, Pump Up The Jam				
4	4	Milli Vanilli, Blame It On The Rain				
5	5	Soul II Soul (Featuring Caron				
6	6	Jody Watley, Everything				
7	7	Patt LaBelle, If You Asked Me To				
8	8	Sybil, Don't Make Me Over				
9	9	Seduction, Two To Make It Right				
10	10	Paula Abdul, Opposites Attract				

Latin Notas



by Carlos Agudelo

INTI-ILLIMANI IS PERHAPS THE MOST enduring Latin American folk group of the Nueva Canción movement and one of the most acclaimed throughout the world. Formed in 1967, the band was exiled from its native Chile after the September 1973 military coup. For 15 years until their triumphant homecoming in 1988, the seven members toured the world, performing and developing Latin American folk music, incorporating new instruments, and assimilating influences. The result is a wonderful blend of Andean and South American folk music with complex contemporary instrumentations. During its current tour of the U.S., the group is performing with **Holly Near**, one its mentors here. Some of the last Inti-Illimani records have appeared on Near's Redwood Records, including the highly acclaimed "De Canto Y Baile/Of Song And Dance." The album "Fragments Of A Dream," a progressive tour de force recorded with **Paco Peña** and **John Williams**, has been recently released by CBS Records.

THREE CONCERTS, THREE ARTISTS, three concepts. **Laureano Brizuela** launched his new album, "Viajero Del Tiempo," at Mexico City's Auditorio Nacional concert. The event seemed at times overproduced, perhaps because the venue didn't help much. The sound sometimes left Brizuela's voice hanging in the background; the lighting, directed mostly to the audience, was distracting; and the stage design was too complicated and not functional. That left the music itself and Brizuela's performance to account for the whole thing. The novelty in this case was the Argentinian singer's attempt to reinterpret classic American rock in Spanish. The album includes cover versions of **Neil Diamond's**

"America," **John Lennon's** "(Just Like) Starting Over," **Roy Orbison's** "Oh, Pretty Woman," and **Robert Plant's** "Sea Of Love," among others. Brizuela succeeds in creating appealing versions that have hit potential. His covers are more compelling than the innovation efforts of other Argentinian rockers like **Miguel Mateos**, **Charlie Garcia**, and **Soda Stereo**. The question here is, how authentic can rock in Spanish be, and how far can it go in capturing the Latin American experience? In the case of Brizuela, he has chosen to reinterpret the original points of reference and adapt them to the current trend.

Mexican singer **Yuri** also has a new album, "Sui Ge-

Inti-Illimani brings Andean folk music to the U.S.

neris" (CBS), and a new show. Her cabaret act is a high-quality, impeccable production. She had the benefit of a small venue, El Patio night club in Mexico City, and an outstanding team behind her, headed by her husband, **Fernando Iriarte**. Musically, Yuri's performance was a triumphant display that highlighted her maturity from a young singer to a seasoned performer. On stage she can do practically anything with almost unlimited talent and energy, even a few salsa tunes, which she imbues with much *sabor*. Yuri is at the vanguard of Latin music, with its pop tradition, touches of rock and blues, and strong elements of passion and talent.

In a more pop vein, **Emmanuel's** show at Puerto Rico's Bellas Artes auditorium was a courageous attempt to inject creativity into contemporary music. From both a musical and a performance point of view, Emmanuel succeeded convincingly, creating a show whose main virtue is its originality. The audience's response was enthusiastic, with all performances being sold out. Played live, the music, whose lyrics have been considered arcane by many of his critics, acquires a surrealistic meaning, reinforced by elaborate choreography, lighting, and costumes. The reception Emmanuel received testifies better than anything else to his success.

Gospel LECTERN



by Bob Darden

WHAT WAS THE BEST release in 1989? Here are some hints: The artist once studied radiation physics in college and in the past year has opened for such widely disparate artists as **Tora Tora**, **Petra**, **Amy Grant**, and **Gloria Estefan**. Give up? The young man's name is **David Mullen** and his new **Warner Bros./Myrrh Records** release, "Revival," narrowly edged out **Russ Taff's** brilliant "The Way Home" for top honors.

Mullen is a major new talent, with a sound that caresses from the **Call to Bruce Springsteen** to **T-Bone Burnette** to **Taff**. I caught him opening for **Petra**. As always, **Petra** tore the house down. But Mullen's untheatrical, awkward, intensely real stage presence and music won over the young crowd in minutes, although most have never heard of **Muscle Shoals** or **Macon, Ga.**—his two most obvious musical points of reference.

At the Univ. of Florida (where, while on a football scholarship, he studied radiation physics) Mullen got more and more involved in church mission work. Eventually he left school to go to Nashville to be a part of the missions-oriented **Christ Community** in Franklin. He quickly became friends with a number of artists, including **Chris McHugh** of **White Heart** and **Michael Card**—neither of whom knew he sang or wrote.

With the help of **Word A&R** man **Mark Maxwell**, **McHugh**, **Card**, and other friends in the industry, Mullen began working on a series of demos. He did session singing. He went out with **White Heart**, first as a roadie, then as a backup singer. Liking what it heard, **Word** fronted the money for the demos in return for the publishing on four of the songs. **CBS Records** was interested in Mullen until it read the lyrics to the songs. Too spiritual, it said.

"Mark helped in the business side of things," Mullen says. "Michael helped me draw on my life experiences for my lyrics. And **Mark Gersmehl** with **Whiteheart** helped me get them on paper. The next thing I did was get a manager, **Mike Adkins**, of **Adkins, Muse and Associates**, who also works with **Petra**. Mike helped set up a showcase at **GMA '88** in Nashville."

The showcase was electrifying, as was the demo. **Myrrh** was interested immediately, as were several other religious labels. Through an odd set of circumstances, a tape ended up in the hands of **Jim Ed Norman** at **Warner Bros.** Norman, who had been out of town, heard the tape and immediately called **Adkins**—only hours before he signed with **Myrrh**. Consequently, Mullen was quickly signed to *both* **Warner** and **Myrrh**. Earlier, **Nor-**

'David Mullen's "Revival" was the best 1989 release'

man had spearheaded **Take 6's** signing with **Warner** and **Reunion** and enjoyed enormous success.

"I asked **Chris** and **Gersh** to produce my album because I felt comfortable with them," Mullen says, "and it took from March to August of 1989. The best thing that's happened so far is **Warner's** response. I told **Jim Ed** I didn't want to change my lyrics and he said he was 100% behind me. The first single has the word 'Jesus' in it and **Jim Ed** asked if I considered the song a mission. When I said I did, then he said they wouldn't ask me to change it."

"Revival" is built around the theme of revival and renewal, personally and in the church. The sound is straight-ahead rock, with strong R&B overtones, all guitars and live drums. Mullen wrote all of the songs, although he co-wrote three with **Card**, **David Moore**, **Gersmehl**, and guitarist **Wes King**.

"This is all so different to me," he says. "A year ago I was stuffing envelopes for friends at **Reunion**. Now all of this and we're talking about a tour in the spring. It's weird. But it is a good kind of weird."

FOR WEEK ENDING NOVEMBER 25, 1989

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HOT LATIN TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	Compiled from national Latin radio airplay reports.	TITLE	
					★★ NO. 1 ★★ ◆ FUISTE UN TROZO DE HIELO EN LA... 3 weeks at No. One		
1	1	3	8	CHAYANNE CBS		COMO FUI A ENAMORARME DE TI	
2	3	4	14	LOS BUKIS FONOVISA		FRIA COMO EL VIENTO	
3	2	1	13	LUIS MIGUEL WEA LATINA		CUENTAME	
4	5	2	15	LUCERITO MELODY		SI ME VAS A OLVIDAR	
5	4	6	8	ROBERTO CARLOS CBS		EL QUE MAS TE HA QUERIDO	
6	8	12	9	DYANGO CAPITOL-EMI LATIN		NO DIGAS NO	
7	6	10	9	ANA GABRIEL CBS		LA CHICA DE HUMO	
8	9	8	5	EMMANUEL CBS		A DONDE VAYAS	
9	11	5	20	LOS BUKIS MELODY		RODANDO CAMINOS	
10	12	15	6	JOSE LUIS RODRIGUEZ POLYGRAM		◆ LOUIS	
11	10	11	9	FRANCO DE VITA CBS		◆ SIMPLEMENTE AMIGOS	
12	13	19	28	ANA GABRIEL CBS		POR TU MALDITO AMOR	
13	15	18	6	VICENTE FERNANDEZ CBS		◆ HAWAI	
14	33	—	2	PABLO RUIZ CAPITOL-EMI LATIN		YO NO PUEDO SER TU AMANTE	
15	17	20	4	LUIS ENRIQUE CBS		TENGO UNA MUNECA	
16	20	16	10	GILBERTO SANTARROSA COMBO		★★★ HOT SHOT DEBUT ★★★ SE ME ENAMORA EL ALMA	
17	NEW ▶		1	ISABEL PANTOJA RCA		AUNQUE MAL PAGUEN ELLAS	
18	14	13	23	R. CARLOS/V. FERNANDEZ CBS		SI VOY A PERDERTE	
19	7	7	17	GLORIA ESTEFAN EPIC		POR TI	
20	18	9	13	YOLANDITA MONGE CBS		★★★ POWER PICK ★★★ NOS ABURRIREMOS JUNTOS	
21	34	35	3	LUCIA MENDEZ CBS		◆ TE AMO	
22	19	14	28	FRANCO DE VITA CBS		EL HOMBRE QUE YO AMO	
23	23	33	5	MIRIAN HERNANDEZ CAPITOL-EMI LATIN		POR QUE TANTA SOLEDAD	
24	35	39	4	ROCIO DURCAL ARIOLA		UN FIN SEMANA	
25	31	—	2	BRONCO FONOVISA		YO FUI EL SEGUNDO EN TU VIDA	
26	25	26	20	MIGUEL GALLARDO POLYGRAM		OYE MI CANTO	
27	36	29	3	GLORIA ESTEFAN EPIC		SEPARADOS	
28	NEW ▶		1	LUIS MIGUEL WEA LATINA		◆ LA CIMA DEL CIELO	
29	NEW ▶		1	RICARDO MONTANER TH-RODVEN		◆ NO PUEDO MAS	
30	24	38	7	YURI CBS		FRENTE A FRENTE	
31	22	30	3	LOS YONICS FONOVISA		IMPOSIBLE AMARTE COMO YO	
32	21	28	6	YURI CBS		APRESIO Y AFECTO	
33	28	22	10	CHANTELLE WEA LATINA		TIEMPO DE ROSAS	
34	39	25	4	LUPITA D'ALESSIO ORFEON		LA NEGRA	
35	29	34	3	LA PATRULLA 15 RINGO		LOS AMANTES	
36	38	32	3	MECANO ARIOLA		Y VOY HACER FELIZ	
37	16	17	22	MARISELA ARIOLA		QUE NO QUEDE HUELLA	
38	30	40	4	BRONCO FONOVISA		DEBO CAMBIAR DE AMOR	
39	27	37	6	RICARDO MONTANER TH-RODVEN		CARISIAS PROHIBIDAS	
40	26	—	2	VITI RUIZ COMBO			

○ 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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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. 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. 21, International Radio & Television Society (IRTS) Newsmaker Luncheon, Waldorf-Astoria Hotel, New York. 212-867-6650.

Nov. 21, International Tape/Disc Assn. Annual Update Seminar: "Current Status And Future Trends In The Audio/Video/Data Industry," Waldorf-Astoria Hotel, New York. 212-643-0620.

Nov. 28, Legal Panel, presented by Music

Business Monthly, Sheraton Hotel, Boston. Joseph Viglione, 617-935-5386.

DECEMBER

Dec. 6, Booking and Management Seminar, presented by Music Business Monthly, World Trade Center, New York. Joseph Viglione, 617-935-5386.

Dec. 9, Songwriting Workshop, presented by the Texas Music Assn., Fountain Plaza Hotel, San Antonio, Texas. Tamie Jones, 512-667-9812.

Dec. 14, International Radio & Television Society (IRTS) Christmas Benefit, Waldorf-Astoria Hotel, New York. 212-867-6650.

JANUARY

Jan. 25-28, American Women in Radio and Television (AWRT) 15th Annual National Commendation Awards Judging, location to be announced, Washington, D.C. Christine Murphy, 202-429-5102.



Max-imum Support. EMI recording artist Christopher Max, second from left, drops in on friends at WIOQ in Philadelphia to support his single, "Serious Kinda Girl," from his solo debut album, "More Than Physical." Shown, from left, are Frank Cerami, music director, WIOQ; Max; Elvis Duran, program director, WIOQ; Mark Driscoll, operations manager, WIOQ; and Rich Tamburro, national director of pop promotion, EMI.

SILLERMAN PUSHES ON WITH MERGER

(Continued from page 5)

Evergreen Media Corp., which owns six radio stations. Sillerman says, "There have been conversations [with Evergreen], but nothing has been signed."

Bill Steading, managing partner of Americom, which is brokering the Command radio sales, says he is "talking with Evergreen and other potential buyers" of the Texas radio properties.

Before Sillerman can effect the merger of Legacy and Metropolitan with Group W Radio to form a new company, Group W Radio Inc., he must redeem junk bonds with a face value of \$217 million. Already in default on interest payments on those bonds, he has extended his tender offer for them to Nov. 17.

Bond holders are said to be in a precarious situation. They will not receive as much money for their securities as they had expected, but if they refuse to tender their bonds, Sillerman's companies may be forced to file for bankruptcy and the holders would receive nothing.

Sillerman must retire his debt in order to complete the Group W merger, because Westinghouse Electric, the parent company of Group W Radio, reportedly does not want junk-bond debt on its books. Group W Radio Inc. would be a joint venture between Sillerman's companies and Westinghouse.

Sillerman said on Nov. 14 he hoped to complete the merger "within two weeks."

LIFELINES

BIRTHS

Boy, Joshua Patrick, to John P. and Christine P. Collison, Aug. 4 in Easton, Md. He is GM for Price's Music Centers there.

Boy, Joey Michael Jr., to Joey Berkeley and Lili Anel-Berkley, Oct. 10 in Brooklyn, N.Y. He is a musician. She is a singer/songwriter and recording artist.

Boy, Mark Richard, to Gary and Joan Theroux, Oct. 14 in Ossining, N.Y. He is senior music editor at Reader's Digest and co-host of WZFM's "Saturday Night Special."

Girl, Adreeanne Teal, to Chuck and Donna Bedwell, Oct. 22 in Nash-

ville. He is professional manager in Nashville for BMG Music Publishing.

Boy, Andrew Michael, to Mark and Sandy Krantz, Nov. 8 in New York. He is a partner in Roadhouse America Management, representing Atlantic recording group Young Neal & the Vipers, and musical director of the Lone Star Roadhouse, a New York club.

Girl, Kayleigh Michelle, to Chuck and Kim Swaney, Nov. 8 in Detroit. He is the local promotion manager for Capitol Records there.

Girl, Maggie, to Dave and Nancy Popovich, Nov. 10 in Cleveland. He is operations manager of WLIF-FM—WRMR-AM there.

MARRIAGES

Stephen Starr to Deborah Fleisher, Oct. 29 in Philadelphia. He is a concert promoter, club owner, and personal manager there.

Adam Cook to Amy Black, Nov. 4 in Youngstown, Ohio. He is PD of top 40 station KRBE in Houston.

Randy Smith to Paulette Carlson, Nov. 6 in Red Wing, Minn. She is lead singer for Warner Bros. recording group Highway 101.

DEATHS

Richard (Dickie) Goodman, 55, of a self-inflicted gunshot wound, Nov. 6 at the home of his son, Jon, in Fayetteville, N.C. With his partner, Bill Buchanan, Goodman created, starting in 1956, a series of novelty hits based on topical issues using an interview format in which answers came in the form of snippets from hit records. Their hits included "The Flying Saucer," parts 1 and 2, with Goodman creating on his own a number of similar novelties, most notably "Mr. Jaws" in 1977. A more recent effort was called "Hey, E.T." Goodman also wrote comedy material for Jackie Mason, among others, headed the music department at 20th Century Fox, and wrote commercial jingles. Besides his son Jon, Goodman, who was married four times, is survived by another son, Jed, and a daughter, Jane.

Send information to *Lifelines*, *Billboard*, 1515 Broadway, New York, N.Y. 10036.

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF PAINE WEBBER RESEARCH, 1285 Ave. of the Americas, New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Open 11/6	Close 11/13	Change
NEW YORK STOCK EXCHANGE				
Blockbuster Entertainment	1425.6	18	19 1/2	+1 1/2
CBS Inc.	340.6	195 1/4	200	+4 3/4
Capital Cities Communications	104.7	520 3/4	554	+33 3/4
Carolco Pictures	138.8	9 1/4	11 1/4	-1/4
Coca-Cola	2526	71	73 3/4	+2 3/4
Columbia Pictures		26 1/4	26 3/4	.....
Walt Disney	1829.3	121 1/4	126 1/4	+4 3/4
Eastman Kodak	3969.6	42 1/2	42 1/2	+1/2
Handelman	1107	19 1/4	19 1/2	+1/4
MCA Inc.	1486.2	60 1/4	67 1/2	+6 1/2
MGM/UA	479	17 1/4	19 1/4	+1 1/4
Orion Pictures Corp.	148	21 1/4	23 1/4	+2 1/4
Paramount Communications Inc.	1860.5	56	56 3/4	+1/4
Pathe Communications	555.5	2 1/4	2 1/4	+1/4
Sony Corp.	34.9	57 1/4	57 3/4	+1/4
TDK	14.1	39	39 1/4	+1/4
Vestron Inc.	167.7	1 1/4	1 1/4	-1/4
Warner Communications Inc.	1544.5	62 1/4	63 1/2	+1 1/4
Westinghouse	1870.8	64 1/4	69 3/4	+5
AMERICAN STOCK EXCHANGE				
Commtron	16.9	8 1/4	8 1/4	-1/4
Electrosound Group Inc.	18.4	2	1 1/4	-1/4
Nelson Holdings Int'l	1984	1	1 1/4	+1/4
New World Pictures				.....
Price Communications	153.7	4 1/4	5	+1/4
Prism Entertainment	15	3	3	.....
Unitel Video	1	13 3/4	14	+1/4
OVER THE COUNTER				
Acclaim Entertainment		7 3/4	7 3/4	-1/4
Certron Corp.		1 1/4	1 1/4	.....
Dick Clark Productions		6 1/4	6 1/4	.....
LIN Broadcasting		115	116 3/4	+1 3/4
LIVE Entertainment		15 1/2	15	-1/2
Recoton Corp.		4 1/2	4 1/2	.....
Reeves Communications		5 1/4	5 1/4	.....
Rentrak		1 1/2	1 1/4	+1/4
Satellite Music Network, Inc.				.....
Scripps Howard Broadcasting		72	72	.....
Shorewood Packaging		26 1/4	26 1/4	+1/2
Sound Warehouse				.....
Specs Music		7 3/4	7 3/4	.....
Starstream Communications Group, Inc.		1	1	.....
Trans World Music		22 1/2	23	+1/2
Video Jukebox Network		5 1/4	5 1/4	.....
Wall To Wall Sound And Video		2 1/4	2 1/4	.....
Westwood One		9 1/4	9 1/4	.....
LONDON STOCK EXCHANGE (In Pence)				
Chrysalis		126	128	+2
Pickwick		211	211	.....
Really Useful Group		645	665	+20
Thorn EMI		748	752	+4

NEW COMPANIES

All Music Alliance, formed by Rosemary Conte, publishes a newsletter for musicians, singers, and other music-oriented professionals. Subscribers get such free benefits as a referral service/information bank, discounts on AMA workshops and concerts, and more. P.O. Box 297, Matawan, N.J. 07747; 201-583-4959.

MacMillian & Associates, formed by Clyde Wayne MacMillian, with offices in New York, Maryland, and North Carolina, is an artist management, public relations, and marketing company. First signings include Arrow, the Discmasters, Bonnie Gattling, Berlinda Tolbert, and Janice Bullock. Currently seeking new artists. Penthouse Suite, 80 Clinton Ave., Brooklyn, N.Y. 11205; 718-643-6479.

Jaza Jaz Entertainment, formed by Juanita Gaskin, is an artist management company with an emphasis on developing new artists and promotions. First signing is New Ebony. P.O. Box 326, New York, N.Y. 10023; 718-945-5165.

Little Feather Productions, formed by Kappe M. Rousseau and Wendy

Reiner. Company specializes in producing, arranging, and composing music for recording artists, film and television soundtracks, and commercials. Little Feather has a digital recording studio. Company also has an artist management wing and is currently accepting original material to produce. Suite 3A, 121 Morton St., New York, N.Y. 10014; 212-645-3351.

Heads Up Management, formed by Kent Heiden, is a management company currently handling Jimmy Stadler's band, the Colliders, who are currently seeking a major record deal. P.O. Box 308, Taos, N.M. 87571; 505-758-1656.

CD PRICING IS HURTING THE BUSINESS

(Continued from page 11)

I would really like to be what I was two years ago. Whatever their faults, cassettes were the technology of the day, and it was possible to lay in a single inventory that was truly exciting to my customers and made me proud as well. I am waiting to be able to do it again with CDs.

If I could get the manufacturers' attention, I would tell them to forget about the percentage increases they are seeing. They are less an indicator of successful market saturation than

a commentary on the incredible quality and potential of the CD technology. Instead of congratulating themselves on exceeding their budget projections, they should take a look at what they are missing. And keep a wary eye on the thousands of CD inventories in the country that may not be earning their keep.

I want to sell music. When it all shakes out, maybe it will be a street business. If it is, I'll be there.

BERLIN MEET STRESSES EAST-WEST TIES AS THE WALL TUMBLES

(Continued from page 1)

exist in the Eastern Bloc countries, but Eastern artists have had little exposure in the West. With greater access to Western technology and know-how, record and video productions are becoming increasingly more sophisticated, they claimed.

Greater scope for the exposure of Eastern artists in the West was also

an important consideration when it came to the question of raising the levels of intellectual property protection in the socialist countries.

There would be more incentive to introduce improved copyright legislation, participants noted, if there were better prospects for Eastern European rights owners to earn copyright

income from Western countries.

Another much-discussed obstacle to reciprocal trade between West and East is the East's shortage of convertible currency—another argument for reciprocity. Western companies could more easily collect royalties or artists' fees in convertible currency if Eastern countries had

more opportunities to earn currency from the West.

Delegates from the Western countries were largely sympathetic to the appeal for reciprocity. An illustration of how effectively it can work was provided by Yugoslav singer Alexander Mezek, who performed a cut from the Filmtrax album "Presented To The Heart," which features among its guest artists Cliff Richard, Rick Wakeman, Luther Vandross, and the Edwin Hawkins Singers.

Joint ventures and co-productions of this kind were seen as a practical and mutually advantageous means of achieving stronger trade and cultural ties between East and West.

There were vast indications from Eastern European participants that, increasingly, state monopolies in the fields of recording, concert promotion, video production, and other related activities are being dismantled.

Istvan Szilagyi, head of the music department of Hungary's Artisjus Agency, the national authors' society, said that there are more than 40 private record companies in Hungary. And Sergei Semenov, head of the music division of the Soviet authors' society, VAAP, noted that new independent companies and cooperatives are emerging rapidly in the U.S.S.R. in the fields of concert promotion and video production.

Alongside the general euphoria generated by the significant progress made in the East toward a more liberal economic and social climate, it was generally recognized that improvements in copyright law and enhanced trading opportunities for the international music and home entertainment industries were not likely to be among the first priorities of countries in the throes of political reorientation.

Manfred Kuehn, senior VP and general counsel, BMG Music, said there are three possibilities for Western record companies to develop trade in the Eastern Bloc—through the sale of finished product, the licensing of product, and the setting up of joint ventures.

Until improvements in copyright legislation are made, he said, it would be prudent for Western countries to

concentrate on the sale of finished product. He appealed to Eastern European delegates to press for reforms to their copyright laws in order to bring them in line with Western standards.

Bob Montgomery, managing director of Britain's Mechanical Copyright Protection Society, said that Western authors' and collection societies might have to forgo some part of their income in the short term in the interests of giving Eastern European countries a chance to establish their industries.

"We should give all the help we can to the East European countries so that they can move toward achieving an adequate copyright structure in the long term."

It is important to appreciate, Montgomery said, that for countries with major economic problems, it is not a particularly attractive proposition to improve copyright law in order to effect an inward flow of Western product and an outward flow of hard-earned convertible currency.

He said that authors' societies could help by providing opportunities for the performance of works by new artists and composers. In general, there should be a "live and let live" policy during the turbulent transitional period of economic and ideological reform, Montgomery said.

After two days of meetings, the mood was decidedly positive, though it was acknowledged that with such a vast agenda, it was impossible to do more than scratch the surface of the complex problems militating against a more fruitful East-West trading and culture interchange.

More than 340 participants from 26 countries attended the conference, the largest delegations coming from the U.K. (95), the German Democratic Republic (33), the Soviet Union (29), West Germany (28), Czechoslovakia (25), Poland (25), Hungary (23), and France (22).

One drawback of the conference was that on each day there were five concurrent sessions in the mornings and in the afternoons, making it impossible to attend more than one fifth of the debates.

COURT SETS INTERIM ASCAP LICENSING FEES FOR CABLE COMPANIES

(Continued from page 6)

tems. Recently, however, ASCAP and BMI, the other major rights society, have been pushing to get that structure changed. They assert that cable system operators should also pay performing rights fees based on their retransmission of cable programs.

The two court decisions only temporarily set aside this issue; Dolinger acknowledged he was leaving it unresolved for a later decision.

Meanwhile, BMI has sued the basic cable networks Arts & Entertainment, Lifetime, and the Family Channel, charging copyright infringement. BMI's current licenses with other cable programmers expire on Dec. 31, 1989, and if current talks are fruitless, more suits are expected.

"Obviously, things are going to heat up as we get close to Dec. 31," says Edward Chapin, BMI VP, secretary, and general counsel. While the recent ASCAP rulings probably will influence to some extent BMI's negotiations with the cable networks, "we still have to sit down across a bargaining table to come to whatever deal," Chapin says.

Chapin points out that court decisions affecting ASCAP are not binding on BMI, whose pending litigation is before judges other than Dolinger.

"This ruling [by Dolinger] doesn't resolve anything," says Bruce

Sokler, an attorney representing Turner with the Washington firm Mintz, Levin, Cohn, Ferris, Glovsky & Popeo. "Nevertheless, we're quite pleased that the license fee will continue to cover our customers during the interim period and that the court agreed with the interim rate which the networks proposed, and not what ASCAP proposed."

ASCAP's Messinger says ASCAP believes that Dolinger made numerous errors in setting the 15-cents-per-sub rate for Showtime. She adds that the judge ignored much evidence to support a 25-cents-per-sub rate, including previous ASCAP and BMI dealings with Showtime, HBO, and the Disney Channel.

However, ASCAP is pleased that Dolinger ordered retroactive interest to be paid on license fees owed by Showtime during the period from April 1984 through 1988.

Showtime is "generally pleased" with Dolinger's decision of 15 cents per sub, according to Bruce Rich, a lawyer with the New York firm Weil, Gotshal & Manges, representing Showtime and MTV, as well as six other cable clients. "It's always been Showtime's preference to sit down and negotiate," Rich says, adding that that case has been "extremely costly for both sides." However, according to Rich, ASCAP's "intran-

sigence" and refusal to budge from its position left Showtime no other choice but to litigate. "Our judgment has been ultimately vindicated by the court," he adds.

Rich says Dolinger adopted a great deal of Showtime's economic reasoning and agreed with the pay network's position that just because ASCAP entered an agreement with another user (HBO) for a higher fee at another time "doesn't automatically translate into a reasonable license fee."

In an amended Oct. 31 order, Dolinger gave the program suppliers and ASCAP three weeks to negotiate a per-program license, which has been requested by the networks but resisted by the rights society. ASCAP has argued that it does not have to quote such a fee to the cable programmers because the consent decree under which it operates applies only to broadcasters.

However, music license fees for broadcasters are not a clear-cut matter either, as evidenced by litigation growing out of the Buffalo Broadcasting suit of some 900 local TV stations against ASCAP.

That case, also in rate court, deals with a broadcaster's right to choose a per-program rather than a blanket license from ASCAP. Dolinger, who is presiding over that case as well, on Nov. 10 set the trial to begin next April 15. He previously ordered ASCAP to give interim per-program licenses to stations that requested them, and BMI has followed ASCAP's example as required by its own agreement with the TV stations (Billboard, July 1).

FLA. PEACHES ORDERED TO BARE BOOKS

(Continued from page 9)

corporation generally. Also, such records would allow the one-stop operation to determine the value of its URT holdings.

"Under Florida law a stockholder with a certain percentage of ownership... has the right to examine a company's books, provided he has a proper purpose and is operating in good faith," says David Gerstein of Gerstein & Churchill, the New York-based law firm representing URT. "We question Scorpio's motive and their good faith."

Scorpio bought URT stock because "we think it's a good investment," says Steve Parelman, GM of Scorpio. Parelman says he doesn't know if Scorpio would want to buy URT be-

cause it has yet to see the company's books. "Should somebody ever attempt to take them over, I'd like to be in line to sell my share."

Scorpio's question about URT arises from the fact that its stock price "doesn't move," says Parelman.

A URT spokesman was unable to supply the company's annual revenues, but a document filed with the court said that the company had sales of \$31 million in fiscal 1988.

"At this stage, the matter only involves a technical issue," says Gerstein, the URT lawyer. "I can't predict to you what the end results of the matter will be or [Scorpio's] true purpose."

EMI MUSIC POSTS RECORD REVENUES, PROFITS

(Continued from page 6)

The results include the performance of North America's Capitol and EMI labels, which Fifield said enjoyed a 10% chart share during the period, based on Billboard's Top Pop Albums chart. Sales were "dramatically" up, he said. "We're well on our way to full recovery."

By territory, EMI affiliates in Italy, Spain, Benelux, and Scandinavia turned in results that exceeded each market's overall growth. In the U.K. and Germany, figures were in

line with overall market performance. The Toshiba-EMI joint venture showed "significant" sales and profit gains over last year.

Among key artists for EMI Music in the first half were Richard Marx, Great White, Tina Turner, Paul McCartney, and Queen. Fifield pointed out that Marx was the company's best-selling artist worldwide in the period—the result of a planned, concerted drive by the label, the artist, and his management.

COKE ADDS TWO NEW HIT-TITLE TIE-INS

(Continued from page 75)

Unlike some earlier video rebate programs, this one does not require retailers to handle any coupons or paperwork on "Indiana Jones." All proofs-of-purchase are redeemed directly through Coke's own fulfillment center.

Coke was leery of involving retailers, according to informed sources, particularly in light of Pepsi's experience in offering a \$5 rebate on MCA's "E.T. The Extraterrestrial." In that case, retailers had to distribute rebate coupons, a practice that proved burdensome. A one-coupon-per-household restriction on "E.T." coupons, moreover, generated complaints from both retailers and consumers and attendant bad publicity for Pepsi. Also, the sheer number of coupons redeemed, reportedly about 1 million, proved expensive for Pepsi. Perper describes the "Indiana Jones" rebate as "basically a shared expense" between Coke and Paramount.

Paramount also announced that it will impose a Minimum Advertised Price policy for "Indiana Jones." Under the policy, Paramount will not

pay for any advertisement with a net price below \$17.88. The minimum price for the first two "Indiana Jones" movies will be \$13.88 each, and for the trilogy-pack, \$39.88.

"Net price" refers to the final, effective price, including any coupons,

LIVE REVENUES RISE

(Continued from page 9)

through home video sales, and pretax profits rose 20%.

At Lieberman Enterprises, LIVE's music and videocassette rackjobbing subsidiary, though, operating profit was up only slightly. The company says that was because "growth was concentrated in major hit video titles, which carry lower profit margins." Revenue rose 15%.

For the first nine months this fiscal year, LIVE posted a net profit of \$15.4 million, 170% higher than in the same period last year because of the large insurance payment, and revenues totaling \$256 million, an 18% gain. Operating profit went up 38% to \$22.3 million. DON JEFFREY

rebates, or premiums offered by the retailer. Perper says the studio hopes the program will restrain the most extreme discounting by mass merchants. It has proved effective, he says, on Paramount's \$14.95-list product.



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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.					
★ ★ NO. 1 ★ ★					
1	2	2	36	MILLI VANILLI ▲ ⁴ ARISTA AL 8592 (9.98) (CD) 3 weeks at No. 1	GIRL YOU KNOW IT'S TRUE
2	1	1	8	JANET JACKSON A&M SP 3920 (9.98) (CD)	JANET JACKSON'S RHYTHM NATION 1814
3	8	13	4	BILLY JOEL COLUMBIA OC 44366 (CD)	STORM FRONT
4	3	3	11	ROLLING STONES ▲ COLUMBIA OC 45333 (CD)	STEEL WHEELS
5	4	6	71	PAULA ABDUL ▲ ³ VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
6	5	5	9	AEROSMITH GEFEN 24254 (9.98) (CD)	PUMP
7	6	7	66	NEW KIDS ON THE BLOCK ▲ ⁵ COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
8	7	4	10	MOTLEY CRUE ELEKTRA 60829 (9.98) (CD)	DR. FEELGOOD
9	10	12	19	THE B-52'S ● REPRISE 25854 (9.98) (CD)	COSMIC THING
10	9	9	6	TRACY CHAPMAN ELEKTRA 60888 (9.98) (CD)	CROSSROADS
11	11	11	10	YOUNG M.C. ● DELICIOUS VINYL 91309/ISLAND (9.98) (CD)	STONE COLD RHYMIN'
12	13	10	29	TOM PETTY ▲ ² MCA 6253 (9.98) (CD)	FULL MOON FEVER
13	12	8	8	TEARS FOR FEARS FONTANA 838 730 1/POLYGRAM (CD)	THE SEEDS OF LOVE
14	16	18	7	NEW KIDS ON THE BLOCK COLUMBIA FC 45280 (CD)	MERRY MERRY CHRISTMAS
15	18	20	6	LINDA RONSTADT (FEAT. A. NEVILLE) ELEKTRA 60872 (9.98) (CD)	CRY LIKE A RAINSTORM, HOWL LIKE THE WIND
16	14	14	28	RICHARD MARX ▲ ³ EMI 90380 (9.98) (CD)	REPEAT OFFENDER
17	15	15	42	SKID ROW ▲ ² ATLANTIC 81936 (9.98) (CD)	SKID ROW
18	17	16	19	CHER ▲ GEFEN GHS 24239 (9.98) (CD)	HEART OF STONE
19	19	19	21	SOUL II SOUL ▲ VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
20	20	21	16	ALICE COOPER ● EPIC OE 45137/E.P.A. (CD)	TRASH
21	23	28	20	BAD ENGLISH ● EPIC OE 45083/E.P.A. (CD)	BAD ENGLISH
22	21	17	38	FINE YOUNG CANNIBALS ▲ ² I.R.S. 6273/MCA (9.98) (CD)	THE RAW & THE COOKED
23	22	23	20	DON HENLEY ▲ GEFEN GHS 24217 (9.98) (CD)	THE END OF THE INNOCENCE
24	24	22	8	MELISSA ETHERIDGE ● ISLAND 91285/ATLANTIC (9.98) (CD)	BRAVE AND CRAZY
25	25	27	17	BABYFACE ● SOLAR FZ 45288/E.P.A. (CD)	TENDER LOVER
26	26	30	6	BARBRA STREISAND COLUMBIA OC 45369 (CD)	A COLLECTION: GREATEST HITS... AND MORE
27	50	—	2	JOE SATRIANI RELATIVITY 1015 (9.98) (CD)	FLYING IN A BLUE DREAM
28	59	—	2	GRATEFUL DEAD ARISTA 8575 (9.98) (CD)	BUILT TO LAST
29	31	32	4	KISS MERCURY 838 913 1/POLYGRAM (CD)	HOT IN THE SHADE
30	32	38	18	THE 2 LIVE CREW ● SKYYWALKER XR 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
31	27	26	71	BOBBY BROWN ▲ ⁵ MCA 42185 (9.98) (CD)	DON'T BE CRUEL
32	41	47	4	LUTHER VANDROSS EPIC E2-45320/E.P.A. (CD)	THE BEST OF LUTHER: THE BEST OF LOVE
33	35	33	17	NEW KIDS ON THE BLOCK ▲ COLUMBIA FC 40475 (CD)	NEW KIDS ON THE BLOCK
34	34	41	9	EURHYTHMICS ARISTA AL 8606 (9.98) (CD)	WE TOO ARE ONE
35	36	39	6	NEIL YOUNG REPRISE 25899 (9.98) (CD)	FREEDOM
36	NEW ▶	1	1	WHITESNAKE GEFEN GHS 24249 (9.98) (CD)	SLIP OF THE TONGUE
37	33	31	18	GLORIA ESTEFAN ▲ EPIC OE 45217/E.P.A. (CD)	CUTS BOTH WAYS
38	29	25	39	WARRANT ▲ COLUMBIA FC 44383 (CD)	DIRTY ROTTEN FILTHY STINKING RICH
39	39	42	7	RICKIE LEE JONES GEFEN GHS 24246 (9.98) (CD)	FLYING COWBOYS
40	44	54	32	ROXETTE ● EMI 91098 (9.98) (CD)	LOOK SHARP!
41	88	—	2	D.J. JAZZY JEFF & THE FRESH PRINCE JIVE 1188-1/J/RCA (9.98) (CD)	AND IN THIS CORNER
42	28	24	28	THE CURE ▲ ELEKTRA 60855 (9.98) (CD)	DISINTEGRATION
43	46	49	4	KATE BUSH COLUMBIA OC 44164 (CD)	THE SENSUAL WORLD
44	40	40	10	POCO RCA 9694-1-R (9.98) (CD)	LEGACY
45	47	50	8	BONHAM WTG FP 45009/E.P.A. (CD)	THE DISREGARD OF TIMEKEEPING
46	37	37	5	ICE-T SIRE 26028/WARNER BROS. (9.98) (CD)	THE ICEBERG/FREEDOM OF SPEECH...
47	48	52	6	BELINDA CARLISLE MCA 6339 (9.98) (CD)	RUNAWAY HORSES
48	49	57	43	KIX ● ATLANTIC 81877 (9.98) (CD)	BLOW MY FUSE
49	30	29	11	ELTON JOHN ● MCA 6321 (9.98) (CD)	SLEEPING WITH THE PAST
50	43	36	8	TINA TURNER CAPITOL 91873 (9.98) (CD)	FOREIGN AFFAIR
51	38	34	8	BOB DYLAN COLUMBIA OC 45281 (CD)	OH MERCY
52	42	35	7	RANDY TRAVIS WARNER BROS. 25988 (9.98) (CD)	NO HOLDIN' BACK
53	53	53	11	RED HOT CHILI PEPPERS EMI 92152 (9.98) (CD)	MOTHER'S MILK
54	45	44	30	GREAT WHITE ▲ ² CAPITOL C1-90640 (9.98) (CD)	TWICE SHY

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	51	43	34	MADONNA ▲ ² SIRE 25844/WARNER BROS. (9.98) (CD)	LIKE A PRAYER
56	102	—	2	TAYLOR DAYNE ARISTA 8581 (9.98) (CD)	CAN'T FIGHT FATE
57	60	107	3	ERASURE SIRE 26026/REPRISE (9.98) (CD)	WILD!
58	54	56	22	HEAVY D. & THE BOYZ ● MCA 42302 (8.98) (CD)	BIG TYME
59	55	55	6	JEFF BECK WITH TERRY BOZZIO & TONY HYMAS EPIC OE 44313/E.P.A. (CD)	JEFF BECK'S GUITAR SHOP
60	61	61	19	MICHAEL BOLTON COLUMBIA OC 45012 (CD)	SOUL PROVIDER
61	52	45	15	THE D.O.C. ● RUTHLESS 91275/ATLANTIC (8.98) (CD)	NO ONE CAN DO IT BETTER
62	56	46	8	BIG DADDY KANE COLD CHILLIN' 25941/REPRISE (9.98) (CD)	IT'S A BIG DADDY THING
63	63	64	11	REGINA BELLE COLUMBIA FC 44367 (CD)	STAY WITH ME
64	57	51	21	PRINCE ▲ ² WARNER BROS. 25936 (9.98) (CD)	SOUNDTRACK: BATMAN
65	58	48	65	LIVING COLOUR ▲ EPIC BFE 44099/E.P.A. (CD)	VIVID
66	67	73	36	TESLA ● GEFEN GHS 24224 (9.98) (CD)	THE GREAT RADIO CONTROVERSY
67	83	—	2	SIR MIX-A-LOT NASTY MIX 70150 (9.98) (CD)	SEMINAR
68	62	62	36	DINO ● 4TH & B'WAY BWAY 4011/ISLAND (8.98) (CD)	24/7
69	72	69	60	BON JOVI ▲ ⁵ MERCURY 836 345 1/POLYGRAM (CD)	NEW JERSEY
70	NEW ▶	1	1	ERIC CLAPTON DUCK 26074/REPRISE (9.98) (CD)	JOURNEYMAN
71	71	72	6	DAVID BYRNE SIRE 25990/WARNER BROS. (9.98) (CD)	REI MOMO
72	65	59	10	MAZE FEATURING FRANKIE BEVERLY WARNER BROS. 25802 (9.98) (CD)	SILKY SOUL
73	68	67	25	CLINT BLACK ● RCA 9668-1-R (8.98) (CD)	KILLIN' TIME
74	79	79	9	ENUFF Z'NUFF ATCO 91262 (9.98) (CD)	ENUFF Z'NUFF
75	70	65	9	JETHRO TULL CHRYSALIS 21708 (9.98) (CD)	ROCK ISLAND
76	64	58	60	THE JEFF HEALEY BAND ● ARISTA AL 8553 (8.98) (CD)	SEE THE LIGHT
77	87	100	4	BILLY OCEAN JIVE 1271-1 J/RCA (9.98) (CD)	BILLY OCEAN'S GREATEST HITS
78	76	71	22	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC OE 45024/E.P.A. (CD)	IN STEP
79	66	60	22	EXPOSE ● ARISTA AL 8532 (9.98) (CD)	WHAT YOU DON'T KNOW
80	80	94	6	SYBIL NEXT PLATEAU 1018 (8.98) (CD)	SYBIL
81	73	76	24	DANGEROUS TOYS COLUMBIA FC 45031 (CD)	DANGEROUS TOYS
82	69	66	5	BIZ MARKIE COLD CHILLIN' 26003/WARNER BROS. (9.98) (CD)	THE BIZ NEVER SLEEPS
83	NEW ▶	1	1	PAT BENATAR CHRYSALIS 21715 (9.98) (CD)	BEST SHOTS
84	99	—	2	THE SMITHEREENS CAPITOL 91194 (9.98) (CD)	SMITHEREENS 11
85	74	63	22	WHITE LION ● ATLANTIC 81969 (9.98) (CD)	BIG GAME
86	86	89	6	M C LYTE FIRST PRIORITY 91304/ATLANTIC (9.98) (CD)	EYES ON THIS
87	89	119	3	VARIOUS ARTISTS GRP 9596 (9.98) (CD)	HAPPY ANNIVERSARY, CHARLIE BROWN
88	77	70	22	BANG TANGO MCA/MECHANIC 6300/MCA (9.98) (CD)	PSYCHO CAFE
89	96	109	19	STEPHANIE MILLS MCA 6312 (9.98) (CD)	HOME
90	85	77	52	M.C. HAMMER ▲ CAPITOL C1-90924 (8.98) (CD)	LET'S GET IT STARTED
91	82	74	45	SOUNDTRACK ▲ ATLANTIC 81933 (9.98) (CD)	BEACHES
92	92	102	11	JOE COCKER CAPITOL 92861 (9.98) (CD)	ONE NIGHT OF SIN
93	107	115	5	SEDUCTION VENETTA SP 5280/A&M (8.98) (CD)	NOTHING MATTERS WITHOUT LOVE
94	84	84	39	N.W.A. ▲ RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
95	95	146	3	MICHELLE SHOCKED MERCURY 838 878 1/POLYGRAM (CD)	CAPTAIN SWING
96	90	82	118	GUNS N' ROSES ▲ ⁸ GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
97	103	—	2	SOUNDTRACK GRP GR2-002 (10.98) (CD)	THE FABULOUS BAKER BOYS
98	91	91	7	GIANT A&M SP 5272 (8.98) (CD)	LAST OF THE RUNAWAYS
99	81	75	7	THE ALARM I.R.S. 82018/MCA (9.98) (CD)	CHANGE
100	100	108	6	SHOTGUN MESSIAH RELATIVITY 1012/IMPORTANT (8.98) (CD)	SHOTGUN MESSIAH
101	94	86	11	L.A. GUNS VERTIGO 838 592 1/POLYGRAM (CD)	COCKED & LOADED
102	104	177	3	ACE FREHLEY MEGAFORCE/WORLDWIDE 82048/ATLANTIC (9.98) (CD)	TROUBLE WALKIN'
103	110	121	8	JOHN LEE HOOKER CHAMELEON D1-74808/CAPITOL (8.98) (CD)	THE HEALER
104	105	112	22	VAN MORRISON MERCURY 839 262 1/POLYGRAM (CD)	AVALON SUNSET
105	78	78	11	THE BEACH BOYS CAPITOL 92639 (9.98) (CD)	STILL CRUISIN'
106	NEW ▶	1	1	TERENCE TRENT D'ARBY COLUMBIA OC 45351 (CD)	NEITHER FISH NOR FLESH
107	147	—	2	SOUNDTRACK SBK 93233 (9.98) (CD)	SHOCKER - THE MUSIC
108	93	88	15	DANGER DANGER IMAGINE FZ 44342/E.P.A. (CD)	DANGER DANGER
109	75	68	7	DWIGHT YOAKAM REPRISE 25989 (9.98) (CD)	JUST LOOKIN' FOR A HIT

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.

WHAT DOES LATE NIGHT'S HOTTEST TALK SHOW HOST HAVE IN COMMON WITH CHUNKY A?

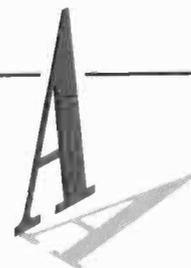
NOTHING.
(except the same mother)

ARSENIO HALL

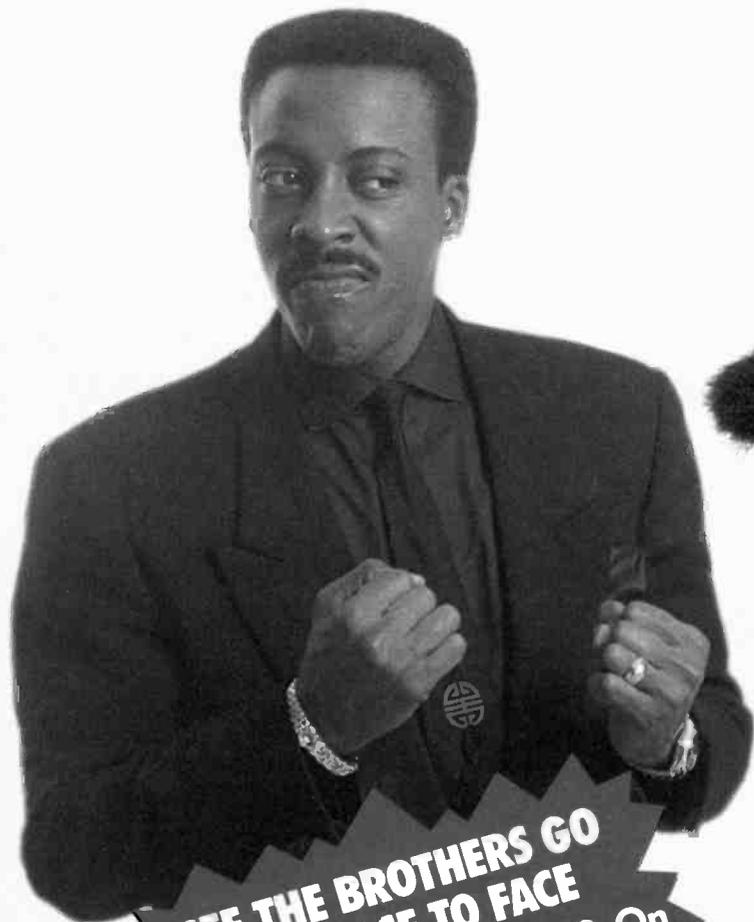
Growing up in Cleveland, he often sat by the flickering light of late night television, making plans to become a talk show host like his hero Johnny Carson. Persistence paid off, "The Arsenio Hall Show" ranks second only to "The Tonight Show" among all late night talk shows.* "Johnny Carson is the architect of my dreams, and successfully following in his footsteps is all a kid from 'the mistake on the lake' could ask for," says Arsenio.

VS.

CHUNKY



Growing up in Cleveland, he often stood in the glow of the refrigerator light with a piece of sweet potato pie, making plans for his next meal. Overindulgence paid off, Chunky signed a record deal with MCA and released his debut album "Large And In Charge," to rave reviews stating, "he's going to be big...extremely big." "I am the architect of my own dreams, and all I ask for is women, chicken, my check...and to FREE JAMES BROWN," says Chunky.



**SEE THE BROTHERS GO
AT IT FACE TO FACE**
Wednesday November 22 On
The Arsenio Hall Show
And Catch The Video
To His New Single "OWWWW!"
MCA-53736



CHUNKY A
The New Album
"LARGE AND IN CHARGE"
MCA6354
Food For Your Ears



INCREDIBLE!



ROB BASE

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FIRST LP OVER 1.4 MILLION AND
STILL SELLING STRONG!

THE INCREDIBLE PRESS
"IT TAKES TWO" THE #1 SINGLE OF ALL
TIME"—SPIN MAGAZINE

THE INCREDIBLE NEW SINGLE
"TURN IT OUT" PRO-7275
WATCH FOR THE NEW VIDEO!

THE INCREDIBLE BASE PRO-1285
THE SECOND ALBUM FROM ROB BASE
Produced by William Hamilton, Rob Base and David W.
AVAILABLE TODAY!

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PROFILE

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	97	85	10	BIG AUDIO DYNAMITE COLUMBIA FC 45212 (CD)	MEGATOP PHOENIX
(111)	118	118	10	KEVIN PAIGE CHRYSALIS 21683 (9.98) (CD)	KEVIN PAIGE
112	98	93	24	K.D. LANG & THE RECLINES SIRE 25877/WARNER BROS. (9.98) (CD)	ABSOLUTE TORCH AND TWANG
113	116	120	5	RAGING SLAB RCA 9680-1-R (8.98) (CD)	RAGING SLAB
114	119	111	7	DAVID BOWIE RYKODISC 90120 (59.99) (CD)	SOUND + VISION
115	115	116	31	ANDREW DICE CLAY DEF AMERICAN DEF 24214/GEFFEN (9.98) (CD)	DICE
116	122	126	9	D.A.D. WARNER BROS 25999 (9.98) (CD)	NO FUEL LEFT FOR THE PILGRIMS
117	121	117	51	EAZY-E ▲ RUTHLESS SL 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
118	106	105	33	BONNIE RAITT ● CAPITOL C1-91268 (8.98) (CD)	NICK OF TIME
119	114	104	60	ROB BASE & D.J. E-Z ROCK ▲ PROFILE 1267 (8.98) (CD)	IT TAKES TWO
120	108	103	12	ROLLING STONES ABKCO 1218-1 (CD)	SINGLES COLLECTION - THE LONDON YEARS
121	101	92	40	TOO SHORT ● JIVE 1149-1-J/RCA (8.98) (CD)	LIFE IS... TOO SHORT
122	120	98	10	FASTER PUSSYCAT ELEKTRA 60883 (9.98) (CD)	WAKE ME WHEN IT'S OVER
123	109	99	11	NANCI GRIFFITH MCA 6319 (9.98) (CD)	STORMS
(124)	135	123	7	DEBORAH HARRY SIRE 25938/REPRISE (9.98) (CD)	DEF, DUMB & BLONDE
(125) NEW ▶			1	THE KINKS MCA 6337 (9.98) (CD)	UK JIVE
(126)	144	151	3	ANGELA WINBUSH MERCURY 838 866 1/POLYGRAM (CD)	THE REAL THING
127	112	101	19	PATTI LABELLE MCA 6292 (9.98) (CD)	BE YOURSELF
128	134	167	3	LIZA MINNELLI EPIC OE 45098/E.P.A. (CD)	RESULTS
(129)	152	138	33	JODY WATLEY ● MCA 6276 (8.98) (CD)	LARGER THAN LIFE
(130)	138	170	3	THE GEORGIA SATELLITES ELEKTRA 60887 (9.98) (CD)	IN THE LAND OF SALVATION AND SIN
(131)	145	171	3	LOU GRAMM ATLANTIC 81915 (9.98) (CD)	LONG HARD LOOK
132	123	90	20	TORA TORA A&M SP 5261 (8.98) (CD)	SURPRISE ATTACK
(133)	159	188	3	PAUL CARRACK CHRYSALIS 21709 (9.98) (CD)	GROOVE APPROVED
134	125	127	7	JAMES MCMURTRY COLUMBIA FC 45229 (CD)	TOO LONG IN THE WASTELAND
135	141	142	7	AFTER 7 VIRGIN 91061 (9.98) (CD)	AFTER 7
136	137	122	42	DEBBIE GIBSON ▲ ² ATLANTIC 81932 (9.98) (CD)	ELECTRIC YOUTH
137	113	95	7	THE SUGARCUBES ELEKTRA 60860 (9.98) (CD)	HERE TODAY, TOMORROW NEXT WEEK
(138) NEW ▶			1	THE PSYCHEDELIC FURS COLUMBIA FC 45412 (CD)	BOOK OF DAYS
139	140	140	5	THE DEL FUEGOS RCA 9860-1-R (9.98) (CD)	SMOKING IN THE FIELDS
(140)	160	193	23	PAUL MCCARTNEY ● CAPITOL C1-91653 (9.98) (CD)	FLOWERS IN THE DIRT
141	117	96	33	INDIGO GIRLS ● EPIC FE 45044/E.P.A. (CD)	INDIGO GIRLS
142	136	125	15	SOUNDTRACK COLUMBIA 45319 (CD)	WHEN HARRY MET SALLY
143	124	83	16	ZIGGY MARLEY & THE MELODY MAKERS VIRGIN 91256 (9.98) (CD)	ONE BRIGHT DAY
144	130	114	15	TEXAS MERCURY 838-171-1/POLYGRAM (CD)	SOUTHSIDE
145	148	154	8	CAMPER VAN BEETHOVEN VIRGIN 91289 (9.98) (CD)	KEY LIME PIE
146	143	143	6	THOMPSON TWINS WARNER BROS. 25921 (9.98) (CD)	BIG TRASH
(147)	164	136	38	SURFACE ● COLUMBIA FC 44284 (CD)	2ND WAVE
148	126	97	63	WINGER ▲ ATLANTIC 81867 (9.98) (CD)	WINGER
(149) NEW ▶			1	BRITNY FOX COLUMBIA FC 45300 (CD)	BOYS N HEAT
150	149	131	62	METALLICA ▲ ² ELEKTRA 60812 (9.98) (CD)	... AND JUSTICE FOR ALL
151	129	113	8	SQUEEZE A&M SP 5278 (8.98) (CD)	FRANK
152	146	132	4	GEORGE HARRISON DARK HORSE 25726/WARNER BROS. (9.98) (CD)	THE BEST OF DARK HORSE
153	127	110	12	GORKY PARK MERCURY 838 628 1/POLYGRAM (CD)	GORKY PARK
154	131	106	15	STARSHIP RCA 9693-1-R (9.98) (CD)	LOVE AMONG THE CANNIBALS
155	132	81	26	10,000 MANIACS ● ELEKTRA 60815 (9.98) (CD)	BLIND MAN'S ZOO

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
(156)	174	178	4	SHOOTING STAR ENIGMA 73549* (9.98) (CD)	TOUCH ME TONIGHT, BEST OF SHOOTING STAR
157	128	128	3	YNGWIE MALMSTEEN POLYDOR 839 726 1/POLYGRAM (CD)	TRIAL BY FIRE: LIVE IN LENINGRAD
(158) NEW ▶			1	THE CHARLIE DANIELS BAND EPIC FE 45316/E.P.A. (CD)	SIMPLE MAN
(159)	162	169	25	BADLANDS ATLANTIC 81966 (9.98) (CD)	BADLANDS
160	111	87	31	THE CULT ● SIRE 25871/REPRISE (9.98) (CD)	SONIC TEMPLE
161	157	147	17	KING'S X MEGAFORCE 81997/ATLANTIC (9.98) (CD)	GRETCHEN GOES TO NEBRASKA
(162)	175	179	17	VARIOUS ARTISTS GEFFEN GHS 24236 (10.98) (CD)	GREENPEACE: RAINBOW WARRIORS
163	155	155	26	SPECIAL ED PROFILE 1280 (8.98) (CD)	YOUNGEST IN CHARGE
164	153	134	119	DEF LEPPARD ▲ ⁹ MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
(165)	173	180	4	7 SECONDS RESTLESS 72344 (8.98) (CD)	SOULFORCE REVOLUTION
166	133	133	7	BARDEUX ENIGMA 73522 (9.98) (CD)	SHANGRI-LA
167	142	129	23	NENEH CHERRY VIRGIN 91252 (9.98) (CD)	RAW LIKE SUSHI
(168)	185	—	2	NUCLEAR ASSAULT IN-EFFECT 3010/RELATIVITY (8.98) (CD)	HANDLE WITH CARE
169	139	80	38	MARTIKA ● COLUMBIA SC 44290 (CD)	MARTIKA
(170) NEW ▶			1	INDIGO GIRLS EPIC FE 45427/E.P.A. (CD)	STRANGE FIRE
171	151	145	6	DAVE GRUSIN GRP 9592 (9.98) (CD)	MIGRATION
(172) NEW ▶			1	ROBERT PALMER ISLAND 91318/ATLANTIC (9.98) (CD)	ADDICTIONS VOL. I
(173)	182	176	5	IAN HUNTER/MICK RONSON MERCURY 838 973 1/POLYGRAM (CD)	Y U I ORTA
(174)	177	—	2	LAURIE ANDERSON WARNER BROS. 25900 (9.98) (CD)	STRANGE ANGELS
(175) NEW ▶			1	THE JESUS AND MARY CHAIN WARNER BROS. 26015 (9.98) (CD)	AUTOMATIC
176	166	153	23	GRAYSON HUGH RCA 7661-1-R (8.98) (CD)	BLIND TO REASON
(177)	196	—	2	FETCHIN BONES CAPITOL 90661 (8.98) (CD)	MONSTER
178	167	160	6	DAN REED NETWORK MERCURY 838 868 1/POLYGRAM (CD)	SLAM
(179) NEW ▶			1	IAN MCCULLOCH SIRE 26012/REPRISE (9.98) (CD)	CANDLELAND
180	154	130	38	SIMPLY RED ● ELEKTRA 60828 (9.98) (CD)	A NEW FLAME
181	180	161	70	GUY ▲ UPTOWN 42176/MCA (8.98) (CD)	GUY
182	165	168	93	ORIGINAL LONDON CAST ▲ POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
183	184	162	12	SHARON BRYANT WING 837 313 1/POLYGRAM (CD)	HERE I AM
184	170	—	30	SARAYA POLYDOR 837-764-1/POLYGRAM (CD)	SARAYA
(185) NEW ▶			1	FIONA ATLANTIC 81903 (9.98) (CD)	HEART LIKE A GUN
186	187	191	8	MAX Q ATLANTIC 82014 (9.98) (CD)	MAX Q
187	192	195	3	DAVID BENOIT GRP 9595 (9.98) (CD)	WAITING FOR SPRING
188	199	163	13	THE ISLEY BROTHERS FEATURING RONALD ISLEY WARNER BROS. 25940 (9.98) (CD)	SPEND THE NIGHT
189	183	165	50	GUNS N' ROSES ▲ ³ GEFFEN GHS 24198 (8.98) (CD)	G N' R LIES
190	163	124	7	REBA MCENTIRE MCA 8034 (10.98) (CD)	REBA LIVE
191	191	—	2	RANDY CRAWFORD WARNER BROS. 26002 (9.98) (CD)	RICH AND POOR
(192) NEW ▶			1	MICHAEL PENN RCA 9692-1-R (8.98) (CD)	MARCH
193	181	164	38	STEVIE B ● LMR 5531 (8.98) (CD)	IN MY EYES
194	194	—	2	OVERKILL MEGAFORCE/WORLDWIDE 82045/ATLANTIC (9.98) (CD)	THE YEARS OF DECAY
195	150	150	5	SUICIDAL TENDENCIES EPIC 6E-45244/E.P.A. (CD)	CONTROLLED BY HATRED/FEEL LIKE SHIT... DEJA VU
(196) NEW ▶			1	LENNY KRAVITZ VIRGIN 91290 (9.98) (CD)	LET LOVE RULE
197	190	175	17	DAVID PEASTON GEFFEN 24228 (9.98) (CD)	INTRODUCING... DAVID PEASTON
198	161	141	22	THE CALL MCA 6303 (9.98) (CD)	LET THE DAY BEGIN
199	158	172	58	SIR MIX-A-LOT ● NASTY MIX 70123 (8.98) (CD)	SWASS
200	198	182	8	MICHAEL MONROE MERCURY 838 627 1/POLYGRAM (CD)	NOT FAKIN' IT

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King's X 161
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CBS' Yetnikoff Testifies At Hearing On U.S. Competitiveness

BY BILL HOLLAND

WASHINGTON, D.C. Walter Yetnikoff, president and CEO of CBS Records Inc., testified at a Nov. 14 congressional hearing that Japanese parent company Sony has agreed to a hands-off policy in CBS Records' creative and business matters. The hearing was called to discuss concerns over U.S. competitiveness in the wake of recent foreign acquisitions of American entertainment and com-

munications companies.

Yetnikoff told members of the House telecommunications subcommittee that "our deal was to retain our autonomy and make all of the creative and most business decisions. That is what we do well, and Sony agrees and does not interfere."

The CBS Records chief also said that worries about Sony hardware subsidiaries co-opting its software subsidiaries to gain a global advantage were unfounded under his man-

agement. There is "no threat to try and control technology and new formats through our software. The hardware does not and will not control the software."

Subcommittee chairman Edward J. Markey, D-Mass., said that one of the reasons for the hearing was that "some analysts have suggested that companies with footholds in both hardware and software will use their market dominance in one field to drive success in other fields."

Yetnikoff, however, told legislators: "I can assure you that this is not the case with Columbia Pictures [the CBS boss participated in the recent Sony deal to purchase that studio] and CBS Records. I haven't lost any autonomy or given anything away."

Along with other entertainment, communications, and academic panelists, Yetnikoff said Japanese investors are "not interested in simply churning money... but [are] in these businesses for the long haul."

Markey asked Yetnikoff his reaction to a "scenario" wherein a foreign company endangered U.S. entertainment and telecommunications industries because of a growing "global dominance" brought about by exploitation of its software and motion picture interests in conjunction with, for example, high-definition television applications in theaters and on cable TV. "Is there a potential de facto that Sony could use such an integrated strategy?" Markey asked.

Yetnikoff responded that such a plan at present is "unrealistic." He said, "I don't think Sony has even thought of it." He also commented about resistance to such a ploy: "The management of Columbia Pictures is at least as outspoken as I am."

In response to further questioning, he admitted to Markey there was "a possible scenario, but a not likely scenario" that under future CBS Records management, the current autonomy plan could possibly "not hold." He said, however, that such a change "would upset all our arrangements,

and our software people just wouldn't go along."

Markey continued to express concerns that software subsidiaries of such integrated companies have been asked to "thoroughly acquaint themselves" with the products and market positions of their hardware subsidiaries, which he said "hints of obvious choices down the road."

In the general trade area, Yetnikoff, who said several times that he was "no expert on international trade," nevertheless agreed with business and think-tank panelists who testified that the U.S. needs a more serious and more focused industrial policy. He alluded to earlier testimony that the Japanese have spent years of research and billions of dollars on the development of HDTV. "Why don't we put some money behind HDTV? The \$30 million [being put up by American companies and the government] is a meaningless number."

Mentioning that the night before the Administration had removed the \$30 million for HDTV development from the budget bill, fellow panelist Clyde Prestowitz from the Carnegie Endowment said, "The U.S. is going the other way." He added that because of outmoded federal development policies, "we have foreign companies setting standards."

Prestowitz told legislators that U.S. government regulations, unlike those of Japan, are "oriented against producers" and that U.S. companies are forced to "act short term."

CLEVELAND MEETS DEADLINE FOR RAISING ROCK-HALL FUNDS

(Continued from page 6)

in pledges and commitments for the hall, a structure designed by I.M. Pei that is to open in spring 1992 on the banks of the Cuyahoga River downtown.

Thompson said at a news conference here that the night before, he and his colleagues had sent members of the rock foundation in New York a detailed fund-raising report. A meeting on the report is to be held in New York early next month.

Robert R. Broadbent, the hall's chief fund-raiser here, said the \$40.24 million represents the contributions of 8,100 individuals and groups, and about \$28 million in public funding. Now that most of the money has been raised, officials can broaden their scope to target national groups and corporations, Broadbent said.

Mayor George Voinovich said he and outgoing city council president George Forbes will try to snare another \$2 million in tax-increment financing for the hall, giving the project a total of \$18 million in such money. Tax-increment financing amounts to a loan in anticipation of the bonds tied to the construction of Tower City, a hotel, office, and shopping center complex that is being renovated for \$300 million. The "front door" of Tower City is expected to be the 18-story, 75,000-square-foot rock hall.

The state of Ohio has appropriated \$5 million toward the hall; Cuyahoga County has authorized bonds totaling \$5 million; the city of Cleveland has authorized the issuance of tax-increment-financing bonds, which, if the council approves the \$2 million request for such money Voinovich will

introduce, should net \$18 million. The balance—more than \$12 million—has been raised from the private sector.

"Well, we did it," said Voinovich, who is running for governor. "Once again, our dynamic... private sector thought enough of this city to put us over the top." Voinovich said that in late September, after an application for a \$6.9 million Urban Development Action Grant was rejected by federal officials, he met with members of the city's financial community in an effort to wrest more money from them.

That community coughed up another \$3 million in the very recent past, said the mayor, who will be succeeded by Mike White in January. Voinovich said the hall will be a key stone in what he sees as a major convention industry in Cleveland.

Despite the official exuberance, Thompson admitted that the \$48 million was "an interim goal," and hall officials now plan to scour the national corporate and foundation community for the balance of the \$48 million they expect the hall will require to get under way. Groundbreaking is scheduled for fall 1990.

Thompson said the exhibits and displays that will be integral to the hall will cost between \$8 million and \$10 million (part of the \$48 million cost) and do not include the donations of rock-related artifacts and memorabilia he said he thinks artists and musicians will donate.

"Our plan is for this entire facility to be self-supporting," said Thompson, adding that hall officials are considering developing a "national educational campaign" using rock'n'roll

to teach history and social science. He also said if the hall opens in spring 1992 as scheduled, admission will be \$7-\$10.

Hall officials also released a list of hall donors who have contributed more than \$10,000. They include Forbes magazine, The Plain Dealer, American Greetings, Belkin Productions, BP America, General Electric, the Gund Foundation, Nestle Enterprises, Ohio Bell, Trans World Music, Jones Day Reavis & Pogue, developers Richard E., David H., and Jeffrey Jacobs, United Dairy Farmers, and the Hunter/Ronson benefit concert.

Ian Hunter and Mick Ronson performed here Nov. 4 and raised more than \$10,000 for the hall. The Who are expected to donate \$1 million, raised at shows of "Tommy" in New York and Los Angeles, to the hall in January.



and a 78-minute CD to follow. Fordin also promises an instrumental album of material, featuring such stellar pit players from the jazz world as Roland Hanna, Billy Butler, Grady Tate, and Claude Williams.

PICK 'EM: It's either WEA or CEMA as the distributor choice of Touchstone Records, the new label wing of Walt Disney, the rumors go.

IT'S Jim McKeon, not Jack, who is making the move to Seattle for RCA Records, as reported in last week's Track.

THE PRICE OF FAME: Arista Records president Clive Davis is to be featured in the December issue of Fame magazine, hitting the stands later this month. The piece includes interviews with many of the label's acts.

MEN OF STEEL: Add another specialty promo CD turning into a salable promo item. It's Columbia's "Steel Wheels" album by the Rolling Stones, housed in a steel box. Arrival is sometime in December, with no price available yet.

TRACK left out an important "0" in reporting the shipment of the Walt Disney track album of "Little Mermaid." It should have read 500,000 copies going to market.

A SILVER CLEF AWARD was presented to the Who and manager Bill Curbishley to honor their contributions to the Nordoff-Robbins Music Therapy Foundation, which received nearly \$1 million from the band's benefit performances of "Tommy" in New York and Los Angeles this summer. The award was made during the second annual Nordoff-Robbins Silver Clef Dinner and Auction Nov. 15 at the Puck Building in New York, which will benefit the foundation's music therapy clinic at New York Univ. The dinner is sponsored by Tanqueray. Previous winners of the Silver Clef include David Bowie, Phil Collins, Elton John, Eric Clapton, and the Rolling Stones.

HOT COUNTRY-CROSSOVER writer Larry Henley has made a deal for foreign representation of his self-named publishing company with the MG Music Publishing. The writer of the smash "Wind Beneath My Wings"

(Continued from page 86)

(not part of the deal) has a slew of major credits, including Gary Morris, Bette Midler (both on "Wings"), Tanya Tucker, Fleetwood Mac, Randy Travis, Sheena Easton, and Gladys Knight. His catalog includes a No. 1 country hit, "Is It Still Over?," by Randy Travis.

FOLLOWING A YEAR of 24 songwriting workshops, Bob Leone, director of membership and special projects at the Songwriters Hall Of Fame, has set a 10-week series starting Jan. 15 conducted by writers Lou Stallman and Alexandra Forbes. For more info, call Leone at 212-319-1444.

MCA AND AWAY: Larry Solters, longtime MCA executive and senior VP of the MCA Music Entertainment Group, is no longer working at MCA headquarters and, in his words, is "going to the airport to get tickets to Nepal."

HUNGERTHON '89, a 24-hour radiothon to benefit UNICEF and the World Hunger Year, was set for broadcast on WXRK in New York Nov. 18-19 from the United Nations and the Lone Star Roadhouse, hosted by Pete Fornatale and featuring artists including Crosby, Stills & Nash, Jack Bruce, Warren Zevon, Rickie Lee Jones, Electric Hot Tuna, Southside Johnny & the Jukes, Dr. John, Mick Taylor, the Washington Squares, and others. With listeners calling a toll-free number, 1-800-426-7027, organizers hoped the event would raise \$1 million. A \$10,000 pledge was made by Bruce Springsteen.

WINNING IMAGES: Motown head Jheryl Busby, TV talk show host Oprah Winfrey, entertainer Sammy Davis Jr., and broadcaster Casey Kasem were among the special NAACP Image Award recipients named Nov. 9 by the Beverly Hills/Hollywood branch of the National Assn. for the Advancement of Colored People. More than 300 nominees in the competitive categories of film, TV, and music were also announced at a press conference held at the Bel Age hotel in West Hollywood. The awards recognize organizations and individuals who promote positive black images. The final awards ceremony will take place Dec. 9 at the Wiltern Theatre in Los Angeles and will be broadcast on NBC-TV Jan. 6 at 11:30 p.m. Tickets for the event can be obtained through the Wiltern Theatre box office.

GROUP REPORTED INTERESTED IN BUYING MGM/UA

(Continued from page 6)

period the year before. For the fiscal year, home video and pay TV accounted for \$323 million in sales, up from \$224 million last year.

MGM/UA says it is continuing with its lawsuit against Qintex, the operator of a television network and resorts in Australia, for breach of contract and fraud. MGM ended the \$1.5 billion buyout after Qintex failed to come up with a required \$50 million letter of credit.

Qintex did not return phone calls seeking comment. Earlier, spokesmen had indicated that Qintex might file a countersuit against

MGM/UA, and there was even speculation that Qintex was back in the bidding for the company, with NBC as a possible equity partner. But that is considered unlikely, since Qintex and its American subsidiary have reported severe financial troubles since then.

Other companies rumored to be interested in buying MGM/UA include Time Warner Inc. and The News Corp. Ltd., Rupert Murdoch's Sydney, Australia-based media company.

If the speculation about Tele-Communications and Turner Broadcasting is correct, this will be the second time Ted Turner will have bought MGM/UA. In 1986, he purchased the company for \$1.2 billion and then sold much of it to Tracinda Corp., financier Kirk Kerkorian's holding company. Tracinda owns 80% of MGM/UA. Tele-Communications and Turner declined comment on buyout rumors.

DON JEFFREY

Australia's Paul Kelly has found more favor with critics than consumers. That may be changing. ... see page 33

FUNCTIONAL DISCOUNT IS LIKELY TO FADE FROM VIDEO PICTURE

(Continued from page 1)

instead a volume-discount approach that applies equally to racks and distributors.

Besides MGM/UA, the major suppliers that still offer functional discounts include CBS/Fox, Paramount, RCA/Columbia, and Walt Disney. Some of these studios have instituted complex programs to differentiate between sales of racked and non-racked product.

For example, under CBS/Fox's competitive allowance program, which became effective Sept. 1, the company requires distributors to supply invoices from their racked accounts before crediting them for the discount on that amount against their outstanding balance. They must also maintain separate inventories of product earmarked for racking and conventional distribution.

Walt Disney Home Video gives wholesalers a checklist of 12 points that must be filled out before they are eligible for a functional discount. And Paramount Home Video, which also monitors distributors' racking claims closely, wants them to set up separate companies to perform rack-jobbing functions.

"We'd expect a distributor to set up a separate, stand-alone company," says Eric Doctorow, VP/GM of Paramount Home Video. "We're not looking to average the cost of their pur-

chases."

Doctorow confesses to some nervousness about the possibility of distributors "mixing salt and pepper" by buying product at a rack price and then reselling it to video specialty stores for rental. Noting that nearly every video distributor is setting up or already has a rack division, he says, "I believe the distributors view their current customer relations as an asset. To the extent they are in the rack business and are providing rack services, they would naturally look to their current customer base."

Distributor rack divisions have been servicing nonvideo specialty accounts for some time. Now they are also beginning to rack video stores for sell-through product, partly in reaction to the success in that field of Rank-owned Video Channels, which claims more than 3,000 accounts.

While distributors are secretive about their plans, Billboard has learned that Commtron, Ingram, and Artec—all leading wholesalers—are starting to test racking of video specialty stores. New England-based Artec, in fact, has organized a special division for that purpose.

In addition, Handleman Co., the giant rackjobber, recently expanded its involvement in this area through an exclusive deal to rack West Coast Video's corporate stores (Billboard,

Nov. 11).

Industry observers see a connection between the blurring of lines between distributors and rackjobbers and the trend among major suppliers to eliminate or restrict functional discounts. Notes Brad Burnside, president of three Video Adventure stores based in Evanston, Ill., "In this business, you have companies involved at every level. Who does what? It must be a nightmare for the suppliers to keep track of that."

Similarly, Bruce Shackman, president of the 58-unit, Omaha, Neb.-based Applause Video chain, notes that the studios are worried about the possibility that distributors could claim a higher percentage of their purchases were destined for racked accounts than was actually the case.

"Say a distribution company bought 1 million [units] of 'Batman' for distributor and 100,000 for rack," says Shackman. "Then say in a final accounting they claimed they moved 550,000 each way. They could claim the extra 450,000 needed for racking must be billed at the 5%-7% lower discount price."

"This is what has the studios nervous. The only way you can police this is by asking for the invoices to accounts. But that's a monumental accounting nightmare. The distributors [going in to rackjobbing] have

created a whole new set of problems for the studios."

Underlining that scenario, MGM/UA sources say that company is looking hard at its functional discount because it expects many more distributors to get into the rack business during the first half of 1990.

The same prospect previously persuaded another supplier to axe its functional. "To avoid us having to go to distributors and investigate what percentage was going to racking and what percentage to wholesale business," notes an executive at that studio, "we wanted to put them on a level playing field [with racks]."

In contrast, Bill Mechanic, worldwide president of Walt Disney Home Video, stoutly defends the functional and denies that keeping track of sales for different purposes constitutes an "accounting nightmare." "It means we must go in and audit more than we would have to otherwise," he says. "But it's not complex to audit."

Mechanic says the functional "is not unfair, and it's not going to be phased out... A pure rack function is different from a distribution function. When it's fully performed, there's a different cost structure to it. The rack discount takes into account those differences. There's no intent to undercut a traditional distributor."

Nevertheless, many retailers have criticized the functional discount because they believe it gives mass merchandise stores, the rackjobbers' primary accounts, an advantage in the pricing of sell-through product, especially such blockbuster movies as "Bambi" and "Who Framed Roger Rabbit." ("Batman" is from Warner Bros., which has no functional; MCA, widely criticized for last year's price-cutting on "E.T.," eliminated its functional before the release of "The Land Before Time.")

The size of the functional is a key element in this discussion. While such studio executives as Mechanic insist that it is very small, field estimates place the spread between rack cost and distributor cost at 3%-5%; independent suppliers, who have traditionally depended on mass merchants for the bulk of their sales, may offer even larger discounts to rackjobbers and distributors who perform rack services.

Burnside of Video Adventure believes elimination of the functional by some suppliers is a step in the right direction—as is Paramount's policy of denying co-op ad money to ac-

counts that advertise below a certain price. (That policy, initiated on Paramount's \$14.95 catalog series, will also be applied to its upcoming "Indiana Jones And The Last Crusade.")

But he notes that "the battle for consumers' dollars is still going the other way. These are good signs, but we're not out of the woods yet... My prediction is you're going to see a lot more complaining this year about [pricing on] big [sell-through] titles. The perception is that there isn't a more level playing field out there this year than last."

Steve Rosenberg, head of the three-unit Premiere Video chain based in Marietta, Ga., also approves of studios getting rid of the special rack discount. But he, too, feels much more must be done to make video retailers competitive with mass merchants on sell-through product.

"We've seen erosion at the video retailer level on every major release," he points out, explaining that consumers have figured out they do not need to pre-order from video stores to get a big title on its day of release. They have also realized they can buy it more cheaply in mass merchandise outlets, he says.

"Eventually, if changes aren't made, you'll see video stores selling very little of that A product," he says. Since studios want to encourage sell-through in specialty stores, he theorizes, they are making moves to increase the retailers' competitiveness.

But a studio executive throws cold water on this notion by saying that specialty retailers "probably shouldn't go toe-to-toe with mass merchants on price. On maybe one title in five you do that; on the rest, you try something else," such as providing better service.

At least on the nonblockbuster titles, however, there is another way for a video specialist to compete: retain a rack service for sell-through product. With the help of Video Channels, for instance, Burnside has "been able to bring in many things I wouldn't have otherwise," such as hunting and fishing tapes, "which are steady best-sellers for me."

Rosenburg, whose chain is racked by Video Channels and Ingram, is even more enthusiastic: "Racking is risk-free buying," he says. "You lose very marginal [profit] points and what you gain more than compensates. Any store that's not racking now is foolish."

CBS CHARTS SUCCESS STRATEGIES

(Continued from page 5)

New York and A&R chiefs of various CBS companies abroad, Sherwood will devise and implement worldwide marketing efforts for U.S. recordings.

Mottola regards the Sherwood appointment as a "major step to tie together other markets more than we have in the past. Some of the artists we're signing have worldwide potential that is not obvious at first."

Expanding on the company's current surge, with some 33 albums on this week's Billboard Top Pop Albums chart, Mottola says, "We're all subject to a certain element of luck. We've had the luck of the draw in this cycle. But we have a very aggressive agenda, and want to obtain results clearly by design, not by accident."

In successfully placing emphasis on developing acts and with intense promotional efforts behind him, Mottola says he is fulfilling a mandate from CBS chairman Walter Yetnikoff when he was hired in April 1988, several months after the company was acquired by Sony Corp. from CBS Inc. for \$2 billion.

"Walter said we were getting our share of top 10 albums, but we didn't have enough product charting from 10 to 50, where the competition was shining," says Mottola.

"Under the old structure as part of CBS Inc., Walter was operating under a lot of restraints, because of which he didn't have the green light to hire executives like myself who were oriented toward artist development and promotion."

The mix of CBS' chart sounds is indeed wide-ranging. It includes New Kids On The Block, Bad English, the Rolling Stones, Billy Joel, Barbra Streisand, Surface, Andreas Vollenweider, Ricky Skaggs, Babyface, Indigo Girls, Living Colour, Warrant, and Terence Trent D'Arby.

Mottola likes to point out that a year of record sales and profits would compare even more favorably with other strong periods when CBS came to the market with special releases that added huge billings to the label. As examples, he cites Michael Jackson's "Thriller" in 1984 and the Bruce Springsteen "live" box set in

1986.

Mottola hopes to best CBS' worldwide showing for the fiscal year ended March 31, when sales hit approximately \$2.7 billion and income was at about \$300 million. The label, since being acquired by Sony Corp., does not specifically break out its own sales-and-earnings report.

Mottola has delegated much of the new mandate to two veteran executives with strong marketing and promotional talents. After two decades at Atlantic, Dave Glew was brought in as president of Epic, while Don Jenner came aboard seven months ago as president of Columbia Records after a successful stint as a key force at Arista Records.

For Jenner, known for his uncompromising promotional expertise, the diversity of the Columbia roster, coupled with the current success of such core Columbia acts as the Rolling Stones and Billy Joel, has gained Columbia a new street image. "We're getting letters from smaller retailers who had no idea that we had this or that kind of act, other than those from our established catalog. For new acts or those who are up for new deals, Columbia will be the place to be in the '90s."

"Parallel to the diversification of our roster," says Glew, "we have added many specialized marketing and promotion departments in metal, rap, alternative, and dance, and strengthened existing areas." Like Jenner, he credits some of CBS' success to the smaller retail accounts.

Mottola says his game plan has the expected full support from not only Yetnikoff, but parent Sony as well. Norio Ohga, directly responsible to Sony for the CBS operation, is a particularly active booster. "He wants to hear and see all the new releases and videos," says Mottola of the man who created the CBS/Sony label and has had a career as a classical singer.

RIVALS PREDICT A STRONGER EROL'S

(Continued from page 9)

tions."

Often cited as a factor influencing recent changes at Erol's is the impact of Blockbuster Entertainment. Barry Zale, head of six-store Capitol Entertainment Management, a Blockbuster franchisee planning 20 openings next year, says of Erol's, "Their reorganization is to meet the challenges of the '90s, which will be increased competition." Noting that Bellini and others have vast retail experience outside video, Zale says the changes spelled out at the Erol's convention are "very prudent."

"What's hurt them is their inconsistency," says Jim Townsend, president of Capitol Video, a six-store, 8-

year-old chain competing head-on with Erol's in Washington neighborhoods. "I've been shocked at how their look has changed. They went to slat wall interiors and then to wire fixtures," he says, adding that rental rates as high as \$30 per square foot have forced the chain to open "smaller stores, which is smart."

Video retailing pioneer Frank Barnako, now a business editor at WTOP-AM but still a partner at 10-store Video Place, which he founded, downplays the competitive factor. "There's still a lot of opportunity in the market," he says, while applauding Erol's ability to adjust and try new concepts.

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MAKE A DIFFERENCE FOUNDATION

Rockers against drug and alcohol abuse



They call it the Make a Difference Foundation. The album that resulted makes the message come alive.

Gorky Park, Skid Row, Scorpions, Ozzy Osbourne, Motley Crue, Bon Jovi, Cinderella, and Drum Madness. They all came together in a spirit of commitment, remembrance and hope, dedicated to combatting drug and alcohol abuse. They donated their time, their services, and their talent to a goal they knew could save lives. Their hope was to make a difference.

The album that resulted makes their message come alive. Producer Bruce Fairbairn talks about how it all happened. "No one band went in it to 'out do' anyone else by trying to sound or play better than the next guy. We just asked each group to pick a song they've always wanted to record, written or performed by an artist or group who had been touched by drug or alcohol problems, and have some fun with it! It was with this spirit in mind that the tracks were cut...the album includes eight studio tracks as well as some live music from 'the jam' that closed the Moscow Music Peace Festival... I'm proud to be a part of it!"

This album is dedicated to the memory of artists like Tommy Bolin, John Bonham, Jimi Hendrix, Brian Jones, Janis Joplin, Keith Moon, Graham Parsons, Elvis Presley, Bon Scott, Hank Williams, Dennis Wilson, and many, many others whose music made such a difference in our lives and whose lives were so prematurely cut short. It is the hope of the Make a Difference Foundation that this album, which they call "Stairway to Heaven/Highway to Hell" will truly make a difference and prevent any other lives from ending too soon.

Stairway to Heaven/Highway to Hell is available on Mercury compact discs, chrome cassettes and records.

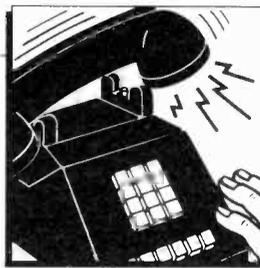
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INSIDE TRACK



Edited by Irv Lichtman

NOT PICTURE PERFECT: The Gay & Lesbian Alliance Against Defamation has complained to Atlantic Records and McGhee Entertainment about a photograph of Skid Row lead singer Sebastian Bach that recently ran in *Metal Edge* magazine. The photo depicts Bach wearing a T-shirt bearing the phrase "AIDS Kills Fags Dead." Bach later apologized for the shirt, which he claims was given to him. Los Angeles GLAAD spokesman Rich Jennings says the organization has asked Atlantic and the magazine for an apology and support for plans to film a public service announcement against homophobia featuring rock and pop musicians.

EASY DOES IT: The recordings of Neil Diamond are favored during sex among those polled on the subject of sexual attitudes. Ranking second and third were Beethoven and Luther Vandross, respectively. The poll, conducted for the syndicated TV'er "Hard Copy," also found that 43% of the 1,000 polled aged 18 and over enjoyed hearing music during sexual encounters, with easy listening, rock, and classical in the top three. Frank N. Magid Associates, an Iowa-based firm, conducted the survey.

VINYL SINGLE NOT DEAD! At least not according to R.E.M., which has released a boxed set of four 7-inch singles drawn from the group's platinum Warner Bros. debut album "Green." The set, which was produced at the instigation of the band, includes a poster and is being issued in a limited edition of 10,000. The singles—"Orange Crush," "Pop Song 89," "Get Up," and "Stand"—all feature unreleased B sides.

BALLOONATIC: Virgin Group chairman Richard Branson, who flew the Atlantic Ocean in a hot-air balloon two years ago, will attempt the first hot-air crossing of the Pacific in November. Several nervous-looking U.S. Virgin Records executives, including co-managing directors Jeff Ayeroff and Jordan Harris, were on hand as Branson announced his latest midair adventure at a Nov. 9 press conference in Los Angeles. Branson's 1987 Atlantic flight ended when his balloon touched ground in Ireland and crash-landed in the ocean off the coast. The southern-Japan-to-California crossing, which is set for late November, will benefit three environmental groups via a 900 telephone number set up by Virgin Atlantic Airways.

GUESS WHO CAME TO DINNER: When SBK Records execs Daniel Glass and Michael Lessner made a Nov. 8 date for supper at Washington, D.C.'s Palm with WAVA program director Matt Farber and Bobby Poe they didn't count on a thorough search before entering the restaurant. It turned out that President Bush and the First Lady were having dinner there, along with former Congressman Tip O'Neill and Congressman Dan Rostenkowski (D-Ill.), who were seated next to the

Glass party. After dinner, the President showed up to speak to O'Neill and Rostenkowski, borrowing a chair from the Glass table. All this and a first gold single for SBK in "Pump Up The Jam" by Technotronic Featuring Felly!

A RICH ACHIEVEMENT: Paul Rich, a former big-band vocalist and guitar player who made a big mark in U.K. music publishing, is retiring from Carlin Music after 33 years at the end of this year. Rich, who had a particularly strong chart streak in the '60s and '70s, made publishing agreements with the likes of Jefferson Starship, Narada Michael Walden, Dolly Parton, and the Kinks and placed hit songs with Elvis Presley, Cliff Richard, Diana Ross, and Manhattan Transfer.

IN HIS DEBT: Vet music man Morty Craft has formed a new label in New York called Paid In Full and an ASCAP publisher, Check In The Mail.

SON ON THE RUN: Lewis Gersh, the son of music/video publicist Dick Gersh, also ran the New York Marathon Nov. 4, finishing in the top 10% with a running time of 3 hours, 9 minutes. Lewis is the captain of the triathlon team at San Diego State Univ.

BRING 'EM ON: Vet music man Roy Rifkind has made some rapid signings since joining Banner Artists International in New York as, well, VP of new talent acquisitions. They include Main Ingredient, Jay & the Techniques and The Persuasions. Rifkind most recently ran Spring Records, which has been the home of such stellar acts as Joe Simon, Millie Jackson, Fatback Band. He's also managed Flip Wilson, Chuck Jackson, and the Shirelles, among others. Spring was sold last spring to Ace Records of England.

WARREN'S DEN OF HITS: The second major rights society, ASCAP, had occasion to fete one of its members at Le Dome in Hollywood recently. Writer Diane Warren was honored for a current rash of hit singles cut by Bad English, Milli Vanilli, two by Cher, Joe Cocker, Patti LaBelle, and the Jets.

RECENTLY REVIVED Sue Records officially returns to the marketplace with two releases, one an album called "50 Posse," the other a 12-inch single featuring 2 On Wax. Label founder/owner Juggy Murray, who continues his local cable TV interview show in New York, operates out of 530 W. 55th St.

RETURN ENGAGEMENT: After an absence of two decades, a lifesize version of Felix The Cat will march in New York's Macy's Thanksgiving Day parade. Vid America, the home video supplier, is sponsoring the event to tie-in with a series of Felix The Cat tapes it has just marketed. The character was among the original giant balloons used in the parade starting in the late '20s. Vid America is also offering retailers a chance to use the costume by calling 1-800-843-1994.

"BLACK & BLUE," the long-running Broadway musical recap of the blues idiom, is to have an original cast album from Hugh Fordin's DRG label. Caster goes before the mike at New York's Clinton Studios, with a hoped-for cassette release before the end of the year
(Continued on page 84)

Bay Area Shows To Aid Quake Relief

LOS ANGELES Three Nov. 26 concerts in Northern California will benefit organizations aiding in the relief effort following the devastating Oct. 17 earthquake there.

The Earthquake Relief concerts, to be produced by Bill Graham Presents and San Francisco public television outlet KQED, will bring a top-flight array of rock talent (including a number of Bay-area notables) to the Cow Palace, Oakland's Henry J. Kaiser Convention Center, and Watsonville High School.

Among the 16 acts at the Cow Palace will be Crosby, Stills & Nash, Neil Young, Eddie Money, Steve Miller, Grace Slick, Paul Kantner, and America.

The Oakland lineup, featuring 14

acts, will be headed by John Fogerty, Bonnie Raitt, Ten Years After, Big Brother & the Holding Company, Pete Escovedo & Sheila E, and Tower Of Power.

Santana and Los Lobos will top the bill on the high school football field in Watsonville, one of the towns most heavily damaged in the Oct. 17 quake.

A TV-radio simulcast of the events, which will carry feeds from all three concerts, is being offered free of charge by Graham and KQED to all TV and radio stations in California, with the provision that it be aired commercial-free. So far, nine TV stations around the state and three San Francisco radio outlets—KQED, KFOG, and KOFY—have committed

to carrying all or part of the broadcast.

The televised portion of Earthquake Relief will originate in the KQED studios, where phone lines will be set up to accept donations.

Money raised from the concert and telethon will benefit the American Red Cross and relief funds in San Francisco, San Jose, Oakland, Watsonville, and Santa Cruz.

Proceeds from a Dec. 6 Grateful Dead concert being produced by Graham at the Oakland Coliseum will also go to the quake relief effort.

California radio programmers interested in carrying the "Earthquake Relief" broadcast should contact Penny Hoyle of Bill Graham Presents at 415-541-0800. CHRIS MORRIS

KENNY G LIVE

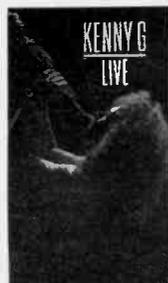
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