

# Billboard

NEWSPAPER \*\*\*\*\*3-DIGIT 908  
00C817973 4401 8948 MAR90YGZ  
MONTY GREENLY  
APT A  
3740 ELM  
LONG BEACH CA 90807  
NEWSPAPER



VOLUME 101 NO. 48

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

December 2, 1989/\$4.50 (U.S.), \$5.50 (CAN.), £3.50 (U.K.)

## Dutch Raid Nets More Than 1 Million Pirated CDs, Tapes

BY PETER JONES  
and WILLEM HOOS

LONDON In a dawn raid Nov. 14 on premises in Enschede, a key Dutch city on the West German border, more than 1 million allegedly illegal CDs and prerecorded cassettes were seized, a haul described by international label group IFPI here as "the largest confiscation of unauthorized sound recordings in the history of the international recording industry."

According to the IFPI statement, the even split between CDs and cassettes seized gave the "clearest indication that pirates are switching to the new [CD] format."

An original estimate of the value of the confiscated goods was \$4.75 million. But a week after the raid, an En-

schede police spokesman said officials were still counting tapes and CDs and that the final figure could be substantially higher.

Twelve truckloads of the seized software were delivered to the police station where the five people arrested in connection with the raid were  
*(Continued on page 73)*

## 50% Of Top Sellers Recorded In The Format Digital Gets Bigger Piece Of Rock

BY SUSAN NUNZIATA

NEW YORK The use of digital multitrack recording in pop music has increased dramatically, according to industry observers.

While it does not dominate the market—most record labels report that only about 15% of their projects

are recorded digitally—labels and studios alike note a steady increase in its use over the past year or two.

Approximately 50% of the top 100 albums on Billboard's pop albums chart for the week ending Nov. 25 were recorded digitally, indicating that a high percentage of established acts are employing the format.

The Rolling Stones' "Steel Wheels," Linda Ronstadt's "Cry Like A Rainstorm, Howl Like The Wind," Elton John's "Sleeping With The Past," and Tracy Chapman's "Crossroads" are among the current hit titles that were recorded digitally.

"There is so much more dynamic range in digital," says David Kershbaum, who produced Chapman's new album as well as her eponymous debut. "A lot of the work that I do is very open and up-front. There's no compression that occurs with digital. Digital is much more accurate and it stays the way you record it for a long period of time."

Classical and jazz recordings have long been reaping the benefits of digital's clarity, dynamic range, and low  
*(Continued on page 74)*

## Studios Back Racking Of Video Stores

BY KEN TERRY

NEW YORK The proliferation of sell-through racks in video stores is strongly supported by some studio executives, who see it as a means of getting more specialty retailers involved in selling videos.

Before racking of specialty stores took off, estimates Bob DeLellis, North American president of CBS/Fox Home Video, 10%-20% of video retailers believed in sell-through. Now that big rackjobbers like Handelman and Lieberman, as well as major distributors, are beginning to

rack specialty outlets, he predicts, "You'll get 50%-60% [of video stores] into the sale market by next Christmas [1990]."

DeLellis further projects that sell-through rackjobbing will "double the [sale] business in specialty stores."  
*(Continued on page 73)*

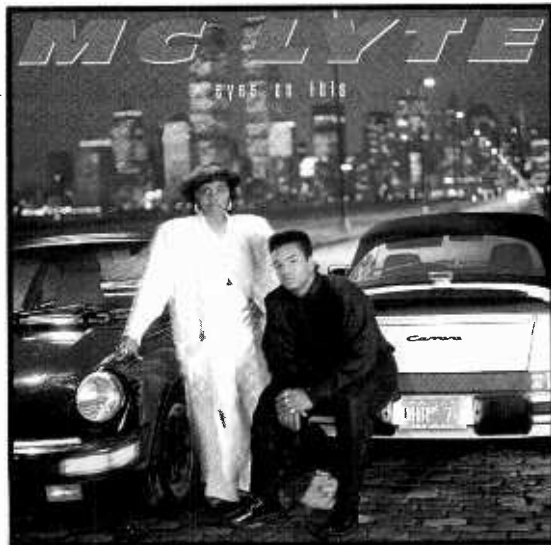
ADVERTISEMENTS

## Madonna, Abdul Top Billboard's Music Vid Awards

LOS ANGELES Paula Abdul and Madonna were the big winners at the 11th annual Billboard Music Video Awards presentation here Nov. 17, with the pair claiming half of the night's 14 awards between them.

Leading the pack was Virgin Records' Abdul, who collected three awards for "Straight Up"—best female video, best new artist's video, and best editing—as well as the best-choreography award for "Cold Hearted," which Abdul choreographed with Michael Darrin.

Madonna's "Express Yourself"  
*(Continued on page 75)*



MC LYTE is the word and heavy is her message. Her new Top 10 album **EYES ON THIS**(91304) contains such outspoken cuts as her first #1 Rap single and video "Cha Cha Cha" (7-99170/0-96529/PBCD 2904) featuring DJ K-Rock. Produced by King of Chill, Grand Puba Maxwell, Pee MD, Marley Marl and Audio Two. On First Priority Music.



Taking up where last year's **The Land of Rape and Honey** left off, Ministry's latest release is an ear-shattering, nerve-rattling ride into uncharted musical territory set to a raw and relentless industrial beat. Forget everything you think music **should** be, and **should be about**, and brace yourself for **The Mind Is A Terrible Thing To Taste**. Available Now on Sire/Warner Bros. Cassettes, Compact Discs and Records (4/2/1-26004).

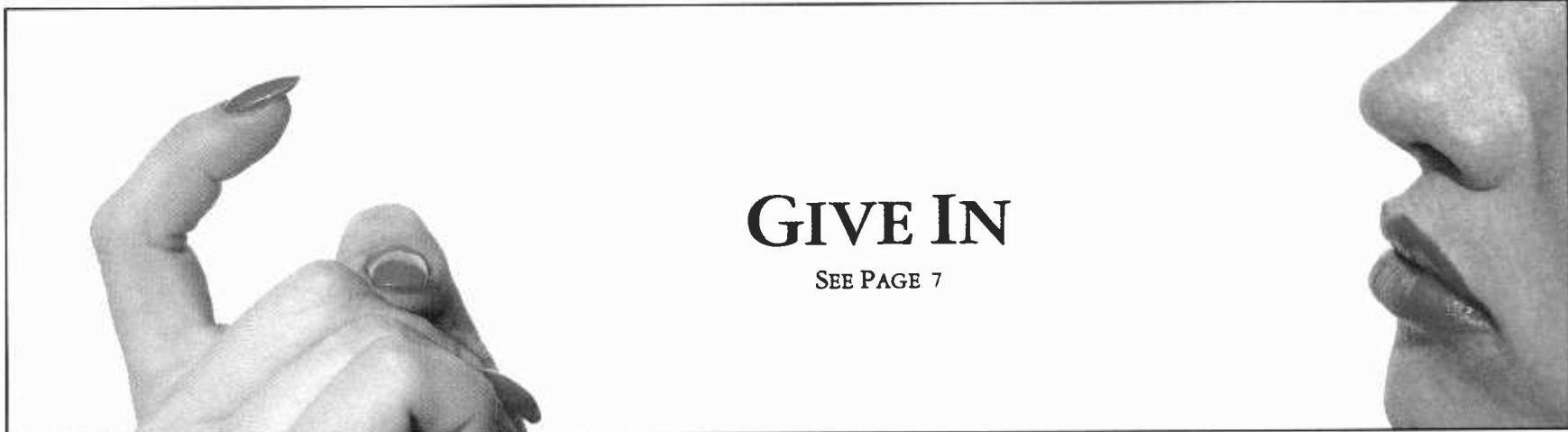
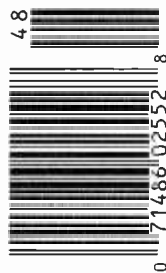
## Asher Said To Resign Post As P'Gram President

NEW YORK Dick Asher, president of PolyGram Records, was said at press time to have resigned.

Asher, who has vociferously denied in the past that he was leaving the label, was not available for comment, nor were other highly placed PolyGram executives.

The Asher report was accompanied by speculation that Alain Levy, executive VP of PolyGram International would replace Asher. Other reports suggest that Levy, said to be in the U.S. last week, has been assigned the task of finding a replacement for Asher.

Asher is believed to be in the final months of an employment contract with PolyGram.  
*(Continued on page 74)*



### GIVE IN

SEE PAGE 7

ADVERTISEMENT

# Catch The Christmas Spirit Now!

## See the Christmas Spirit!

A new music video of the best-selling album, filled with sights and sounds of the holiday season!

## Hear the Christmas Spirit!

GRP roster of artists performing classic, all-time, holiday favorites in their own, unique musical style!



Now available... *"To those who have been good"*  
on GRP Video, Compact Discs, HQ Cassettes and Records.

Distributed by MCA Distributing Corp.

(also available on Pioneer Laser Disc)



THE  
DIGITAL MASTER  
COMPANY

# Billboard CONTENTS

VOLUME 101 NO. 48

DECEMBER 2, 1989

## IN FAVOR OF THE CD LONGBOX

In this week's Billboard Commentary, Sal Licata, president and CEO of EMI (USA), speaks out on some of the merits of the 6-by-12-inch compact disk package—its point-of-sale value, its low pilferage rate, and its potential for artistic expression. **Page 9**

## THE SON REMAINS THE SAME

Jason Bonham anchors the sound of his self-titled band with a solid brand of rock'n'roll drumming, no doubt inspired by his late father, Led Zeppelin skins man John Bonham. Thom Duffy spoke to the young star. **Page 27**

## CLOSED CAPTIONING OPENS DOORS

The closed captioning of music videos is proliferating, with artists, producers, and labels increasingly reaching out to the deaf and hearing-impaired. Melinda Newman has the story. **Page 48**

## VSDA TAKES CHARGE OF CHAPTER SHOWS

In an effort to consolidate its regional trade shows, the Video Software Dealers Assn. has announced it will manage those events from the central office beginning in 1990. Bruce Haring reports. **Page 49**

## • SPOTLIGHT ON SCANDINAVIA

Follows Page 54

## MUSIC

Album & Singles Reviews	61	International	57
Black	63	Jazz/Blue Notes	55
Boxscore	28	Latin Notas	23
Canada	59	Lifelines	72
Chartbeat	6	Market Action	72
Classical/Keeping Score	23	Music Video	48
Commentary	9	Power Playlists	18
Country	30	Pro Audio/Video	39
Dance Trax	25	Radio	10
Executive Turntable	4	Retailing	34
Gospel Lectern	55	Retail Track	36
Grass Route	34	Rossi's Rhythm Section	67
Hot 100 Singles Spotlight	69	Talent	26
Inside Track	76	Update	72

## VIDEO

Backlot Beat	40	Store Monitor	49
Box Office	52	Videocassette Rentals	50
Coming Soon	49	Videocassette Sales	46
Health And Fitness	46	Top Videodisks	40
Home Video	40	Video Retailing	49
Top Kid Video	52	Video Reviews	46

## MUSIC CHARTS

Top Albums		Hot Singles	
Black	64	Adult Contemporary	15
Compact Disks	36	Black	66
Country	31	Black Singles Action	67
Hits of the World	60	Country	33
Latin	23	Country Singles Action	32
Modern Rock Tracks	16	Crossover	71
New Age	38	Dance	24
Pop	20	Hits of the World	60
Rock Tracks	16	Hot 100	68
Spiritual	55	Hot 100 Singles Action	69
		Rap	65

## CLASSIFIED/REAL ESTATE

Pages 53,56

©Copyright 1989 by BPI Communications Inc., a subsidiary of Affiliated Publications Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly (except for the first week in January) by BPI Communications Inc., One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$178.00, Continental Europe £165. Billboard, Quadrant Subscription Service Ltd., Perrymount Road, Haywards Heath, West Sussex, England. Registered as a newspaper at the British Post Office, Japan Y92,000, Music Labo Inc., Dempa Building, 2nd Floor, 11-2, 1-Chome, Nigashi-Gotanda, Shinagawa-ku, Tokyo 141, Japan. Second class postage paid at New York, N.Y. and at additional mailing offices. Postmaster: please send changes of address to Billboard, P.O. Box 2071, Mahopac, N.Y. 10541-2071. Current and back copies of Billboard are available on microfilm from Kraus Microform, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. Subscriber Services and Information: Billboard, P.O. Box 2071, Mahopac, N.Y. 10541-2071, 914-628-7771.

# Freston: Let's Shun Clichéd Clips

## MTV Chief Calls For A 'Creative Jolt'

BY MELINDA NEWMAN

LOS ANGELES Calling for a "creative jolt," MTV Networks chairman and CEO Tom Freston asked that labels "kill the clichés" as music video moves into its second decade.

"If you feel you absolutely must use the worn clichés of models, smoke, studs, lingerie, and leather in your videos, try it in a way that nobody has done," said Freston in his keynote speech at the 11th annual Billboard Music Video Conference,

held Nov. 16-17 at the Bel Age Hotel here.

The event brought together label representatives, producers, directors, and national and local programmers to examine issues confronting the music video business. For the past three years, the conference has run concurrently with the American Video Conference, which is co-sponsored by the American Film Institute, Billboard, and the Hollywood Reporter. Combined, the two meets drew a record attendance this year of more than

500 registrants. (For further coverage, see pages 3 and 40.)

Freston greeted the attendees with this pledge: "The fresher, more exciting the video, the more we'll try to play it. That's our New Year's resolution—in advance."

While Freston heralded the age of music video, saying the medium "can be the single most powerful tool to sell records," he added that "we are in a kind of 'best of times, worst of times' scenario.

"For every fresh, original clip we receive, it sometimes seems we are serviced with many others that are formulaic, repetitive, boring, and unimaginative. And many of these, especially in the hard rock or heavy metal genre, are virtually indistinguishable from one another. The same clichés keep coming back—it sometimes borders on 'Spinal Tap.'"

Such unimaginative clips bode poorly for labels trying to carve out a distinct image for an artist, as well as for music channels, said Freston. "When the audience turns on MTV and VH-1 and cannot tell one band from another, they do not stay tuned in for long."

Basically, the situation has gone from not enough videos in the early '80s to a glut of clips in the '90s. "Frankly, in 1981, it wasn't so much a question of whether the clips we got were original or creative," Freston admitted. Back then, he said, "It was

(Continued on page 75)

## AVC Awards Peg The Best In Special-Interest Vid Field

LOS ANGELES The winners of this year's third annual American Video Conference Awards were a cross section of major and independent producers and marketers that clearly reflected the mix of companies operating in the special-interest video arena.

The awards, which recognize excellence in the made-for-video field, were presented Nov. 17 at the Directors Guild of America here as part of the third annual American Video Conference. The AVC is hosted by the American Film Institute, Billboard, and The Hollywood Reporter and runs concurrently with the Billboard Music Video Conference.

Among the major players to share in the 28 awards were Warner Home Video with "The Best Of Gilda Radner"; Pacific Arts Video with both "Distant Harmony—Pavarotti In China" and "Aretha Franklin: The Queen Of Soul"; Media Home Entertainment with "Kathy Smith Pregnancy Workout"; Vestron Video with "Shirley MacLaine's Inner Workout"; Hi-Tops with "Beauty And The Beast"; Fries Home Video with "The Temptations & The Four Tops"; and Rhino Video with "The Mamas & The Papas: Straight Shooter."

Smaller companies were represented. (Continued on page 75)

## Deal Will Create Giant Midwest Indie Distributor/One-Stop Lieberman To Acquire Navarre Corp.

BY ED CHRISTMAN

NEW YORK Lieberman Enterprises, a wholly owned subsidiary of LIVE Entertainment Inc., announced it has signed a letter of intent to purchase Navarre Corp., a distributor and one-stop operation, confirming previously reported rumors (Billboard, Nov. 25). Terms of the deal were not disclosed.

In a separate move, Lieberman parent LIVE, based in Los Angeles, named Devendra Mishra as president and chief operating officer, replacing Roger R. Smith, who was serving as acting president. Mishra previously served as executive VP of operations.

The company continues to search for a new permanent chairman and CEO, according to a press release. The leadership void was created by the August murder of Jose Menendez, chairman and CEO.

Gil Wachsman, president and CEO of Lieberman, says he expects the deal for Navarre to close by the end of the year. Both companies are based in Minneapolis.

Lieberman entered into the agreement because of Navarre's strong position in the industry, says Wachsman. "It is the largest independent record distributor in the Midwest, serving more than 100 labels," he says. "It is also the largest one-stop operation in the region."

Eric Paulson, president of Navarre, will become executive VP and chief operating officer of Lieberman,

reporting to Wachsman. Paulson, who was senior VP/GM at Pickwick Distribution from 1974-83, started Navarre in November 1983.

Wachsman declined to discuss the size of Navarre's annual revenues, but sources say it is in the area of \$40 million. Navarre will maintain its name for its record distribution and one-stop businesses, Paulson says.

The acquisition will catapult Lie-

berman into the independent record distribution business, which Wachsman describes as a "very exciting" aspect of the deal. He says that with Lieberman's resources backing Navarre's distribution business, "it would be too much to say we would function as a seventh major distributor, but let's say we will be a nice alternative for the independent labels."

(Continued on page 73)

## '60 Minutes' Explores Alleged MCA Mob Ties

BY CHRIS MORRIS

LOS ANGELES MCA Inc.'s stock dipped nearly two points on the New York exchange Nov. 20, the day after a CBS News "60 Minutes" broadcast examined purported ties to organized crime in the company's record and home video divisions.

The lead story on the Nov. 19 show, titled "Hollywood And The Mob" and reported by correspondent Ed Bradley, contained little fresh information about allegations of gangland connections at MCA and interference with government probes of the company's affairs. These charges have been widely

surveyed in Billboard, other trade publications, and local print and broadcast news outlets in the last two years.

However, the report was the first major national TV coverage of the story.

The "60 Minutes" piece recapitulated details of the relationship between MCA Records and Salvatore Pisello, identified in federal documents as a member of the Gambino crime family. In October, Pisello began to serve a four-year prison term for evading taxes on some \$300,000 earned in various deals with MCA in 1984-85.

The program did offer some new (Continued on page 75)



# PWL, Cooltempo/Chrysalis Invade U.S. Brit Dance Labels Bow Yankee Arms

BY THOM DUFFY

NEW YORK Two leading U.K. dance music labels are venturing into the U.S. market.

Peter Watermark Ltd., the British music company that boasts the top songwriting/production team of Stock, Aitken & Waterman, is launching a U.S. label, PWL Records America, whose director of A&R will be Brian Chin, currently A&R chief at Profile Records and former dance music editor at Billboard.

"The reason we're starting this now is because of Brian Chin," says Robert John Jones, who has supervised SAW publishing in the U.S. for several years and will be president of PWL America. "Our goal here is basically to break rap, dance, and black artists and develop a label with Brian's ears."

The new U.S. label expects to move into New York offices in February after announcing a distribution deal with a major label here.

In a similar move, the Cooltempo/Chrysalis label, which has enjoyed success in the U.K. with such artists as Milli Vanilli and Monie Love, is venturing into the U.S. market with acts already signed to its British roster but not yet inked here. Chrysalis has announced Cooltempo will be distributed in the U.S. by CEMA; its product will be promoted by either Chrysalis or Capitol.

Capitol will focus on Cooltempo

acts requiring promotion at black radio, beginning with New Jersey artist Adeva, who has scored four hits on the U.K. chart. Chrysalis will concentrate on Cooltempo's rap or club-oriented acts with top 40 potential, starting with a yet-unnamed rapper whose album is being produced and co-written by Young M.C.

"Chrysalis has been successfully involved with black and dance music on Cooltempo in the U.K. and Europe, and we've been looking for the

right way to enter this market in the United States," says Chris Wright, chairman of the Chrysalis Group.

"The decision to build on the existing strengths of both Chrysalis and Capitol in the U.S. will enable us to develop our artists on the Cooltempo label [and] our A&R team on both sides of the Atlantic to sign black and dance-oriented artists and give them the best exploitation worldwide."

Peter Watermark Ltd. in the U.K.,  
(Continued on page 71)

## Labels Find Consumers For Splashy Promo Packages

BY CRAIG ROSEN

LOS ANGELES At least six major labels are using special packages once reserved as promotional tools to create a buzz on priority product at retail.

Columbia will be the latest to offer a salable promo item when a special edition of the Rolling Stones' "Steel Wheels" CD, housed in a steel box, hits the street Dec. 5. The label will issue about 10,000 copies of the special CD.

Also coming soon from Virgin is a limited-edition, five-CD set from

David Sylvian housed in an elaborate jewelry-box-like package. Set for a Dec. 12 release, it will retail for \$69.98.

Even new artists are getting into the act as Warner Bros. will soon offer a special cassette version of the Jungle Brothers' "Done By The Forces Of Nature." The package features a "lenticular" graphic, which has the quality of looking different when viewed at different angles.

These new releases are the latest in the recent crop of commercially  
(Continued on page 70)

## Trade Groups Sound Renewed Piracy Alarm Issue Warnings On Korea, Taiwan, Saudi Arabia

NEW YORK The Recording Industry Assn. of America has joined with other International Intellectual Property Alliance members in a call for more vigorous enforcement of piracy laws by Korea, Taiwan, and Saudi Arabia.

The three countries were recently removed from a U.S. Trade Representative list of nations that fail to

enforce piracy laws. But the IIPA contends those countries should be closely monitored and reinstated to the Trade Representative's "priority watch" list if they continue to be lax in piracy enforcement.

Countries that remain on the priority watch list for lax copyright law enforcement include Thailand, Mexico, India, Brazil, and the People's Repub-

lic of China.

Those countries could be subject to investigations by the Trade Representative that may lead to sanctions if they fail to improve their intellectual property protection.

The monies derived from intellectual copyrights are considerable, pegged by news accounts at \$270 billion last year in the U.S., about 6% of U.S. gross national product.

In a report issued last month to the Trade Representative, the IIPA said Korea has made "no significant progress in [piracy] enforcement in the motion picture, record, or software area." Taiwan was also criticized for its failure to enforce piracy laws in areas apart from motion pictures.

Saudi Arabia was knocked in the IIPA report for limiting copyright protection on sound recordings to 25 years, a length the IIPA contended was "totally unacceptable."

The U.S. is responding to criticism of its copyright policies issued by the General Agreement on Tariffs and Trade, an international agency that oversees world trade and issues rulings on disputes.

A GATT panel recently found that a U.S. law relating to infringement of patents held foreign goods to a higher standard than domestic goods, a violation of the GATT principle that a country must apply the same rules to foreigners as its own citizens.

By accepting the GATT's criticisms of certain U.S. trade laws governing infringements on patents, copyrights, and trademarks, among other items, the U.S. government hopes to win stricter enforcement of rules on foreign piracy.  
BRUCE HARING

## Copyright Coalition Meets To Plan DAT Accord Defeat

BY EDWARD MORRIS

NASHVILLE Just two weeks after the Recording Industry Assn. of America came to town to defend its accord with DAT hardware manufacturers (Billboard, Nov. 18), publishers and songwriters staged an anti-accord assembly here to explain their opposition and consider strategies.

The Nov. 16 meeting at the Vanderbilt Plaza was sponsored by an industry group, the Copyright Coalition, that was formed to fight implementation of the digital audio-tape pact. Members include the Songwriters Guild Of America, the National Music Publishers Assn., ASCAP, the Nashville Songwriters Assn. International, the Connecticut Songwriters Assn., the Missouri Songwriters Assn., the Music Publishers Assn. (USA), the National

Academy Of Songwriters, the National Assn. Of Composers/USA, SESAC, the Songwriters Hall Of Fame, and the Tennessee Songwriters Assn.

Among those who spoke at the meeting were Kevin Lamb, VP of Maypop Music; Peter McCann, songwriter; Joseph Rees, Washington lobbyist for the Songwriters Guild Of America; Patrick Griffin, Washington lobbyist for the National Music Publishers Assn.; and Rick Carnes, Nashville rep for the Songwriters Guild Of America.

All spoke out against plans for legislation in Congress that would make the importation and sale of DAT recorders legal, provided the machines are equipped with a device that prevents second-generation copying.

The lobbyists reported that nei-  
(Continued on page 70)



**Innocence Mission.** Geffen recording artist Don Henley takes time out to celebrate the success of his current solo album, "The End Of The Innocence." Henley recently completed the video for his second single, "The Last Worthless Evening." Pictured, from left, are Andy Slater, HK Management; Ed Rosenblatt, president, Geffen Records; Jeff Pollack, Pollack Media Group; Henley; Mel Posner, director of international, Geffen Records; and Marko Babineau, director of promotion, Geffen Records.

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** CBS Records in New York names **Alyson Shapero** director of college marketing. She was regional manager of alternative promotion for Columbia Records.

Atlantic Records in Nashville appoints **Bill Heltemes** Midwest regional country promotion manager. He was local promotion manager for the label in Cincinnati.

Atco Records in Atlanta names **Steve Smith** Southeast regional promotion manager. He was a local promotion manager for Mercury Records in Atlanta.

**Jordan Katz** is named regional marketing manager, Northeast, for



SHAPERO



SMITH



KATZ



BUTLER

Arista Records in New York. He was assistant to the national sales director at the label.

Relativity Records in New York appoints **John DiMaio** director of national alternative promotion and **David Ross** co-director of national promotion. They were, respectively, director of national college promotion for the label, and regional promotion representative for RCA Records.

**Dunn Pearson** is named VP of urban music at Compose Records in Newark, N.J. He was an independent writer/arranger/producer.

**PUBLISHING.** The Benson Company in Nashville names **Robert Butler** di-



ERVIN



ELDER



BATTLE



TYE

rector of A&R for black gospel music. He was gospel consultant to the Stellar Awards.

**Tom Hartley** is named manager of music promotions at Word Records in Dallas. He was director of special services at Alexandria House.

**Dee Ervin** is appointed publishing/operations administrator for Outpost Entertainment in Los Angeles. He was national contracts administrator for the Local 47 American Federation of Musicians.

SESAC elects **Vincent Candilora** president. He was executive VP and CEO for the organization.

**RELATED FIELDS.** **Michael Elder** is named director of artist management at Hush Productions/Orpheus Records in New York. He was road manager for EMI recording artist Najee.

The Nashville network names **Kelli Ellis** employment manager for the broadcast division. She was placement director at ITT.

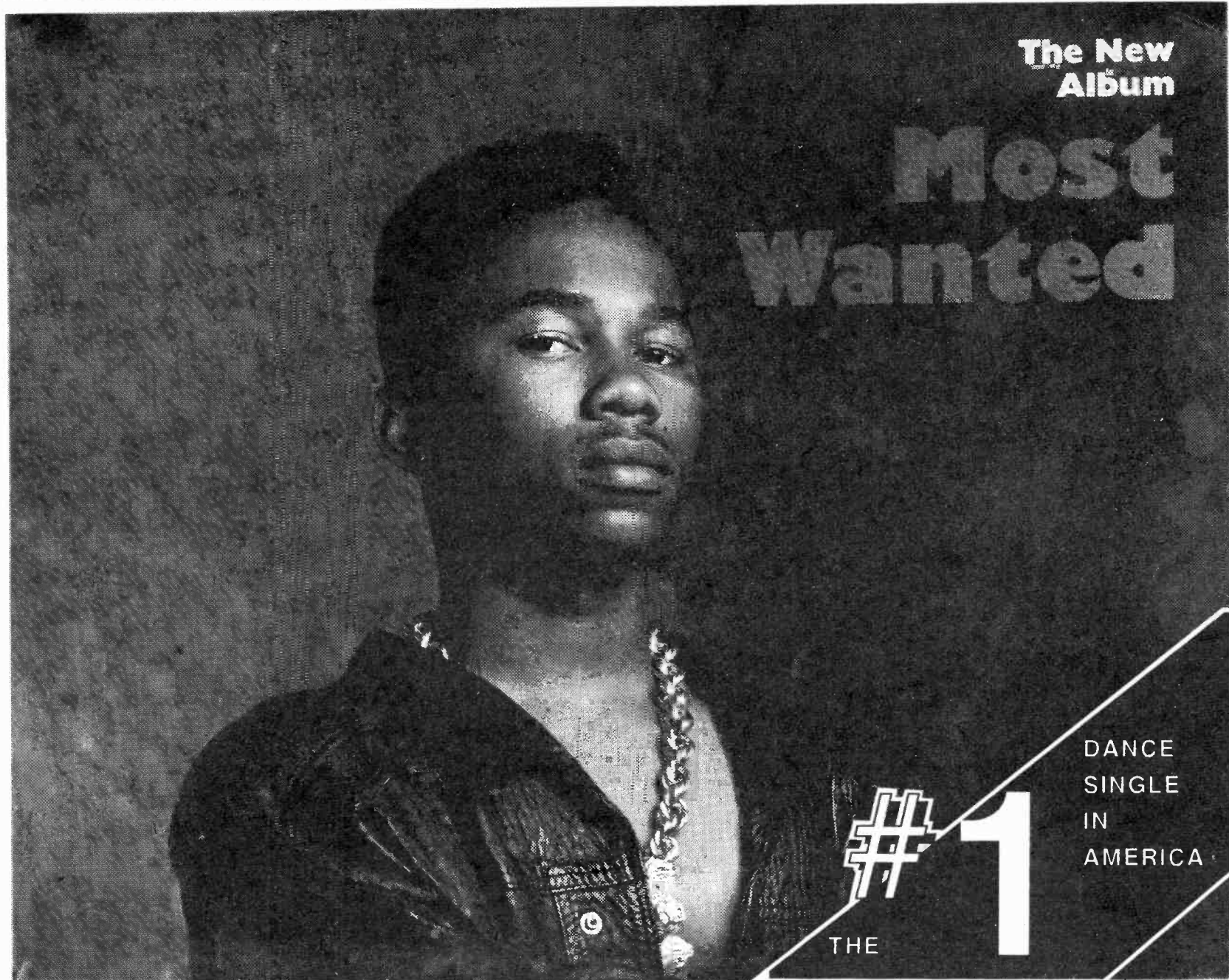
Entertainment Artists in Nashville appoints **William Robert Battle** and **Tim Tye** VPs. They were both agents for the company.

**Michele L. Samuels** is named director of marketing and public relations of MidAmerica Productions in New York. She was on staff at Markovsky & Co.

The Dick Clark Agency in Los Angeles appoints **Burt Zell** and **Chuck Barnett** agents. They were, respectively, personal manager to Chaka Khan, and a senior executive at International Creative Management.

# Do You Know Who This Man Is?

## FAST EDDIE



Last year he sold over 250,000 records and started the hip house movement. This year he's **"MOST WANTED"** featuring his smash hit **"Git on Up."**



### DJ INTERNATIONAL

727 W. Randolph St.  
Chicago, IL 60606  
Phone: (312) 559-1845  
Fax: (312) 559-0286

Available Through These Distributors:

Bassin's (305)621-0070~California Record (818)361-7979~Impact (708)671-4343~Justin (404)448-7772  
Liaison (301)937-6161~Malvern (718)392-5700~Quantum (312)559-2905~Unique (516)294-5900

# WCI Gets High Price For Guber-Peters

## Sony Concessions Estimated Near \$600 Mil

BY DON JEFFREY

NEW YORK Both sides are claiming victory in the now-ended battle over movie producers Jon Peters and Peter Guber, but Warner Communications Inc., which won a 50% interest in the lucrative record clubs owned by Sony Corp.'s CBS Records subsidiary, has captured greater spoils, according to most observers.

WCI won concessions from Sony

with an estimated total asset value of as much as \$600 million, according to some analysts.

Besides the record club interest, WCI has won the right to distribute Columbia Pictures films on cable TV and the balance of ownership of a motion picture lot in Burbank, Calif.

Raymond Katz, analyst with Mabon, Nugent & Co., says Warner's half-interest in the Columbia House record/video club division of CBS Rec-

ords may be worth \$300 million. Other Wall Street estimates have ranged from \$250 million to \$400 million.

Katz estimates Columbia House's annual revenues at \$500 million and its operating income at from \$62.5 million to \$75 million.

Nearly 40% of Columbia House's sales are derived from recorded music produced by labels owned by WCI. But Warner's licensing deal with Sony's record clubs was due to expire next year.

Warner executives had indicated they might start their own record clubs. But analysts say WCI had not committed any money to such a project and that such talk by its executives might have been designed to increase leverage in the upcoming license-renewal talks with Sony's Columbia House.

Marilyn Harris, spokeswoman for WCI, says that despite the new venture with Sony, Warner will continue to license records to the other clubs. But she indicates that the CBS/Warner partnership might eventually

(Continued on page 74)



It Was 20 Years Ago Today. Gene Smith, left, associate publisher of Billboard, presents a plaque to Richard Nader commemorating the 20th anniversary of his Rock 'N' Roll Revival show at a Nov. 3 gala at New York's Madison Square Garden.

# CBS/Fox Sues MGM/UA

## Over Home Video Rights

BY PAUL SWEETING

NEW YORK CBS/Fox has filed suit against MGM/UA Communications, charging MGM/UA with manipulating its theatrical release schedule in violation of a 1985 agreement between the companies that granted CBS/Fox home video rights to roughly half of MGM/UA's theatrical films.

The suit, filed Nov. 15 in U.S. District Court for the Southern District of New York, specifically charges MGM/UA with engaging in a "practice or pattern of practices designed to frustrate the purpose of" the 1985 agreement. MGM/UA is also accused of violating CBS/Fox's rights to the UA catalog by soliciting orders for catalog titles prior to the expiration of CBS/Fox's exclusive license of video rights to that product.

CBS/Fox is seeking "in excess" of \$50 million in damages, plus the video rights to "Spaceballs," "Rain Man," and "Poltergeist III," all of which were released on video by MGM/UA Home Video.

At press time, MGM/UA had not responded to CBS/Fox's allegations. Executives at both companies declined to comment on the suit.

The 1985 agreement resulted from an earlier suit brought by CBS/Fox against MGM/UA in 1983. That complaint itself resulted from a dispute arising from a 1981 agreement between CBS/Fox's predecessor, Magnetic Video, and United Artists. Under the 1981 agreement, which CBS/Fox inherited after it purchased Magnetic Video, CBS/Fox acquired

domestic home video rights to all feature films released theatrically by UA.

Subsequent to that agreement, UA was acquired by MGM, creating MGM/UA. Due to that restructuring, CBS/Fox charged in 1983, UA "ceased being a major film company," and, as a result, "CBS/Fox was denied its contractually guaranteed access to the home video rights to motion pictures produced by a major motion picture studio." According to CBS/Fox, "a fundamental premise of the [original] agreement [was that] UA would maintain its status as a major film company."

The companies settled that suit in 1985 through an agreement wherein CBS/Fox would be "afforded fair and equitable access to the home video rights to quality, commercially successful motion pictures released by MGM/UA."

Under the complex settlement, all MGM/UA-produced films were to be paired, based on the dates of their theatrical release. CBS/Fox and MGM/UA were supposed to exercise an alternating option to allocate video rights to those titles, taking turns selecting between each pair of films. Similarly, all films not produced by MGM/UA, but picked up by the studio for theatrical distribution, were to be paired and chosen by the alternating-option method.

In its suit, CBS/Fox charges that MGM/UA manipulated its theatrical release schedule to create pairings that most favored MGM/UA Home Video and damaged CBS/Fox. For

(Continued on page 74)

# Label Reactivates Dept., Names Sr. VP

## Motown Returns To Pop Promo

LOS ANGELES Attempting to recapture its glory days, Motown Records has reactivated its pop promotion department and named former MCA VP/promotion Frank Turner senior VP of the department.

The move marks the first time in two years that Motown will handle its own pop promotion. Previously, that task was handled by MCA, which, with investment firm Boston Ventures, purchased the company in July 1988.

According to Motown president/CEO Jheryl Busby, Motown has "always used the general market approach," and now will renew that emphasis.

"As we look into the '90s, both partners [MCA and Motown] want

to maximize Motown and ensure the success and continued growth of Motown," he says.

Such veteran Motown acts as Diana Ross, Smokey Robinson, the Four Tops, and the Temptations have always been geared to the mainstream market, Busby says.

According to Turner, under the reorganization, MCA staffers will assist in promoting a record after it has shown potential. "That's not the most important part. The most important part is getting the record started."

Motown has several priority titles expected in the first quarter of 1990, including releases from Robinson, the Pointer Sisters, and New Edition's Johnny Gill. CRAIG ROSEN

# 'Angelia' Marx Richard's 7th Top 5 Tune;

## Brown Dances Onto Chart; Clapton Climbs

**RICHARD MARX** this week becomes the first solo artist to reach the top five with his first seven chart singles. Marx achieves the feat as "Angelia" jumps to No. 4 on the Hot 100. **Air Supply** is the only other act to have reached the top five with its first seven chart singles. The Australian duo ran up this string of successes from 1980-82.

We're discounting **Whitney Houston**—who made the top five with her first eight solo hits from 1985 to 1988—because she had peaked at No. 46 with her initial outing, "Hold Me," a duet with **Teddy Pendergrass**.

**Rob Durkee** of ABC Watermark adds that two mid-'60s groups—**Gary Lewis & the Playboys** and **the Lovin' Spoonful**—reached the top 10 with their first seven chart singles.

**BOBBY BROWN's** "Dance! ... Ya Know It,"

a collection of dance remixes, is the highest-debuting album on the Top Pop Albums chart at No. 72. Brown's last album, "Don't Be Cruel," logged 45 weeks in the top 10 and yielded five top 10 singles. While this isn't Brown's follow-up studio album, the success earlier this year of **Guns N' Roses' "GN'R Lies"**—a live collection of older tracks—showed that when an act is hot, even side projects can sell millions.

**Eric Clapton** has his fastest-breaking album in nearly a decade as "Journeyman" vaults to No. 30 in its second week. It's the rock legend's fastest-breaking album since "Another Ticket"—which yielded the top 10 hit "I Can't Stand It"—in early 1981. In fact, it's already Clapton's highest-charting album since "Money And Cigarettes" peaked at No. 16 in 1983.

Three other albums that debuted last week make commanding gains. **Whitesnake's** "Slip Of The Tongue" vaults from No. 36 to No. 13. **Terence Trent D'Arby's** "Neither Fish Nor Flesh" leaps from No. 106 to No. 61. D'Arby's 1987 debut album took 17 weeks to reach this level. **And Britny Fox's** "Boys In Heat" shoots from No. 149 to No. 79. The metal band's debut album cracked the top 40 late last year.

**FAST FACTS:** **Moving Pictures' "What About Me"** logs its 43rd week on the Hot 100, tying **Soft Cell's** 1982 smash "Tainted Love" for the longest chart run of any

single in the rock era. Tied for second place with 40 weeks each: **Paul Davis' "I Go Crazy,"** the **Pointer Sisters' "I'm So Excited,"** and **UB40's "Red Red Wine."** Though these four other singles all reached the top 10, the Moving Pictures record never climbed above No. 29.

**Linda Ronstadt's "Don't Know Much,"** featuring **Aaron Neville,** jumps to No. 8 on the Hot 100, more than eight years after **Bill Medley's** version peaked at No. 88. It's the second pop/adult contemporary ballad to become a top 10 smash this year after bellyflopping in the early '80s. "Wind Beneath My Wings" shot to No. 1 in June for **Bette Midler** after stalling at No. 65 in 1983 for **Lou Rawls.** It proves that ballads are the least perishable songs.

**Technotronic Featur-** ing **Felly's "Pump Up The Jam"** jumps to No. 16 on the Hot 100 and holds at No. 1 for the second week on the Hot Dance Music

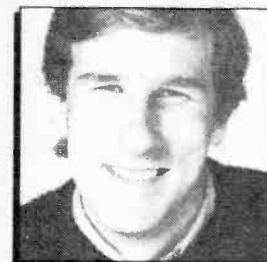
12-Inch Singles Sales chart. Last week, "Pump Up The Jam" became the first smash to log four weeks at No. 1 on the Club Play chart since **Blue Mercedes' "I Want To Be Your Property"** in early 1988.

**Randy Travis' remake** of "It's Just A Matter Of Time" jumps to No. 1 on the Hot Country Singles chart, 30 years after **Brook Benton's** original version reached No. 3 on the Hot 100. A 1970 cover treatment by **Sonny James** also hit No. 1 on the country chart. Travis' rendition is featured on his "No Holdin' Back" album and on producer **Richard Perry's "Rock, Rhythm & Blues"** collection. It's Perry's second No. 1 country hit, following **Julio Iglesias & Willie Nelson's "To All The Girls I've Loved Before,"** which was the No. 1 country hit of the year for 1984.

**WE GET LETTERS:** Dave Harris of Glasgow, Ky., notes that **Milli Vanilli** is the first duo in the rock era to land three consecutive No. 1 hits. The **Everly Brothers** and the **Carpenters** each came close, logging three straight top two hits.

Fred Shaheen of Toledo, Ohio, notes that **Prince and Madonna** each land their 20th top 40 hits with "The Arms Of Orion" and "Oh Father," respectively. Only two acts have equaled this showing in the '80s: **Daryl Hall & John Oates,** with 22 top 40 hits in this decade, and **Billy Joel,** with 20.

**CHART BEAT**



by Paul Grein

# GIVE IN TO SEDUCTION



Expect the unexpected from Seduction.

Not many groups can boast three lead singers, but Seduction can. Idalis Leon, April Harris and Michelle Visage inject their personal spark into every song on their debut album **Nothing Matters Without Love**. Seduction's special approach has already yielded two CHR smashes—“(You're My One and Only) True Love” and “Two To Make It Right”—and an early hit at urban radio with “Heartbeat.” With a successful club tour underway and exploding sales nationwide, Seduction is spreading across America.

**NOTHING MATTERS**

**WITHOUT LOVE** (SP 5280)



**NOTHING MATTERS WITHOUT LOVE**

Produced by David Cole and Robert Clivilles  
for Cole/Clivilles Music Enterprises ©  
“(Nothing Matters) Without Love” produced by Andy Panda  
for Panda Music Enterprises  
Executive Producers: Larry Yasgar and Bruce Carbone  
Direction: Clivilles and Cole Group Ent., Inc.



©1989 A&M Records, Inc. All rights reserved.



# MIDEM PUMPS UP THE VOLUME



M I D E M



21<sup>ST</sup> - 25<sup>TH</sup> JANUARY 1990,  
PALAIS DES FESTIVALS, CANNES, FRANCE

**L**aunch the new decade with some major business at MIDEM 90. We've pumped up the volume for you so the 8,000 music industry executives coming to MIDEM will hear you loud and clear.

Larger, more exciting and more important than ever, MIDEM is the only truly international music event in the world.

MIDEM is held in Cannes, the famous Riviera resort

in the south of France. Join the thousands of other music industry professionals for 5 days and nights of music and business in the MIDEM tradition.

There are many ways you can attend including having your own booth or joining one of our group stands. Don't wait another minute, fill out the coupon below or call James Lonsdale-Hands at (212) 750 8899.

Please rush me details of MIDEM 90	
Name _____	Title _____
Company _____	
Address _____	
_____	
Telephone _____	Telex _____
International Exhibition Organisation, Inc. 845 Third Avenue, 19th Floor, New York, N.Y. 10022. Phone: (212) 750-8899 Fax: (212) 688-8085 Telex: 4979122 IEO USA	

International Exhibition Organisation, Inc. 845 Third Avenue, 19th Floor, New York, N.Y. 10022. Phone: (212) 750-8899 Fax: (212) 688-8085 Telex: 4979122 IEO USA





Group Publisher:  
JOHN BABCOCK JR.  
Associate Publisher/Director of Marketing & Sales:  
GENE SMITH  
Managing Editor:  
KEN SCHLAGER  
Associate Publisher/Research & Development:  
THOMAS NOONAN  
General Manager/Nashville:  
GERRY WOOD

**EDITORIAL**  
Deputy Editor: IRV LICHMAN  
Senior News Editor: Ken Terry  
Special Issues: Ed Ochs (L.A.) Robyn Wells (N.Y.)  
Bureau Chiefs:  
Dave DiMartino (L.A.), Bill Holland (Washington)  
Assistant News Editor: Bruce Haring (N.Y.)  
Art Director: Jeff Nisbet  
Copy Editors: Marilyn Gillen, Paul Verna

**EDITORS:**  
Radio: Sean Ross (N.Y.)  
Home Entertainment: Jim McCullough (L.A.)  
Home Video: Paul Sweeting (N.Y.)  
Marketing: Earl Paige (L.A.)  
Retailing: Ed Christman (N.Y.)  
Talent: Thom Duffy (N.Y.)  
Black Music: Janine McAdams (N.Y.)  
Dance Music/Singles Reviews: Bill Coleman (N.Y.)  
Music Video: Melinda Newman (N.Y.)  
Technology/Pro Audio/Video: Susan Nunziata (N.Y.)

**ASSOCIATE EDITORS:**  
Ed Morris (Nashville), Chris Morris (L.A.)  
Reporters: Craig Rosen (L.A.), Phyllis Stark (N.Y.)  
Music Research/Analysis: Paul Grein (L.A.)  
**EDITORIAL ASSISTANTS:**  
Debbie Holley (Nashville), Deborah Russell (L.A.), Larry Flick (N.Y.), Trudi Miller (N.Y.)

**CONTRIBUTORS:**  
Carlos Agudelo (Latin), Jim Bessman (N.Y.), Bob Darden (Gospel), Is Horowitz (Classical), Don Jeffrey (Financial), Kirk LaPointe (Canada), Jeff Levenson (Jazz), Moira McCormick (Chicago)

**INTERNATIONAL**  
International Editor-In-Chief: ADAM WHITE  
Chief European Correspondent: Mike Hennessey  
International News Editor: Peter Jones (London)

**CHARTS & RESEARCH**  
Director/Mgr., Hot 100, AC: MICHAEL ELLIS  
Associate Director of Retail Research: Geoff Mayfield  
Research Operations Manager: Bob Benjamin  
Chart Managers: Ed Coakley (Classical), Anthony Colombo (Album Rock), Constanza Garcia (Latin), Eric Lowenhar (New Age), Mark Marone (Modern Rock), Marie Ratliff (Country), Terri Rossi (Senior Mgr., Black/Jazz/Rap), Sharon Russell (Dance/Crossover), Marc Zubatkin (Video)  
Systems Manager: JoDean Adams  
Asst. Systems Manager: James Richlano  
Research (N.Y.): Roger Fitton (retail supervisor), Ron West (radio supervisor), Michael Cusson, Pam Film, Paul Page, David Runco  
Administrative Asst.: Doug Grober

**MARKETING & SALES**  
Advertising Director, Special Issues: Ron Willman  
Advertising Director, Video/Pro: Dave Nelson  
Advertising Director, Music: Jim Beloff  
Promotion Director: Sumya Ojaki  
Advertising Services Mgr.: Karen O'Callaghan  
N.Y.: Norm Berkowitz, Ken Karp, Melissa Satch, Jon Guynn, Alex Kelly, Dana Donato, Peggy Dold  
Classified: Jeff Serrette, Susan Ryan  
L.A.: Christine Matuchek, Arty Simon, Anne Rehman, Marv Fisher, Emily Vaughn  
Nashville: Lynda Emon, Carole Edwards  
London: Tony Evans  
Tokyo: Bill Hersey, Tsukasa Shiga, Aki Kaneko  
Milan: Lidia Bonguardo, 011-0362-58-44-24  
Sydney: Mike Lewis, 011-61-2-699-6995

**PRODUCTION**  
Director: MARIE R. GOMBERT  
Advertising Production Mgr.: John Wallace  
Advtg. Production Coordinator: Jane Beal  
Systems Manager: James B. Dellert  
Edit. Production Manager: Terrence C. Sanders  
Asst. Edit. Production Mgr.: Drew Wheeler  
Directories Production Mgr.: Len Durham

**ADMINISTRATION**  
V.P. & Executive Editorial Director: Lee Zlito  
Divisional Controller: Peter Philipps  
Directories Publisher: Ron Willman  
Director of Database Services: Raymond H. Heitzman  
Director of Circulation: Thomas Kraemer  
Distribution Director: Edward Skiba  
Circulation Manager: Deidre Helm  
Dealer Copy Sales: Brad Lee  
Dir. of Licensing/Special Projects: Georgina Challis  
Credit: Nick Caligiuri  
Asst. to Publisher/Projects Manager: Nadine Reis

**BPI ENTERTAINMENT DIVISION**  
President: SAM HOLDSWORTH  
President, BPI Europe Ltd: THEO ROOS

**BPI COMMUNICATIONS INC.**  
President & Chief Executive Officer:  
GERALD S. HOBBS  
Executive Vice President: Sam Holdsworth  
Senior Vice Presidents: Ann Haire, Paul Curran  
Vice Presidents: Rosalee Lovett, Theo Roos, Martin R. Feely, Lee Zlito, John Babcock Jr.  
Glenn Heffernan, Howard Lander, Robert J. Dowling  
Chairman Emeritus: W.D. Littleford

**BILLBOARD OFFICES:**  
New York  
1515 Broadway  
N.Y., N.Y. 10036  
212-764-7300  
telex 710-581-6279  
fax 212-536-5358  
Nashville  
49 Music Square W.  
Nash., Tenn. 37203  
615-321-4290  
fax 615-327-1575  
London  
71 Beak St.  
W1R 3LF  
London  
011-441-439-9411  
telex 262100  
fax 011-44-1-437-0029  
Los Angeles  
9107 Wilshire Blvd  
Beverly Hills, Calif. 90210  
213-273-7040  
telex 66-4969  
fax 213-859-5302  
Washington, D.C.  
806 15th St. N.W.  
Wash., D.C. 20005  
202-783-3282  
fax 202-737-3833  
Tokyo  
Hersey-Shiga International  
402 Utsunomiya Building  
6-19-16 Jimgumae  
Shibuya-ku, Tokyo 150  
011-81-3-498-4641  
fax 011-81-3-581-5822

### Size, Graphics Are Major Pluses

# WHY WE SHOULD KEEP THE CD LONGBOX

BY SAL LICATA

From a modest beginning in 1983 of \$17.2 million in retail sales to an estimated \$2.69 billion by the end of 1989, the compact disk has become the fastest-growing music format ever. Clearly, CDs are on the "most wanted" list of the American music consumer.

Compact disks packaged in the 6-by-12-inch longbox have put that product on the list, made CDs cash-register friendly, and will keep them that way. Let me explain.

Sales of the LP have declined from a peak of \$2.5 billion in 1978 to an estimated \$232 million by the end of 1989—a decrease of 92.7%. With the decline, the industry has lost one of the most important pieces of the collective identity we share: the album jacket.

Almost since its inception, the album jacket thrived as the single most effective point-of-sale merchandise device we have known, appealing to both primary and impulse buyers. Moreover, the album cover became an artistic forum beyond our wildest imagination.

As the LP fades from record shops, it is taking with it a valuable tool.

With this in mind, one need only

look as far as the nearest record store to see my point. What was once simply the "record store" has become the "entertainment center." Today, record companies are contending for attention not only with other record companies, but most

impulse consumer. With point-of-purchase space as limited as it has become, the need to maximize the impact of our product packaging becomes that much more important. As the 12-inch jacket becomes less and less of a factor, the next logical

mands that we merchandise our self-service music product in different and creative ways. American consumers have proved themselves to be influenced by visual stimuli and seek and appreciate the customized, selection-oriented graphics that the 6-by-12 package allows.

Selling CDs without the 6-by-12 longbox not only eliminates consumer-appealing presentations in record stores, but it also offers the unfortunate potential for pilferage (due to the small size of the jewel box). To defend against this, plastic "keepers" will have to be utilized. "Keepers" will present the consumer with a visual and a physical obstacle.

The music industry has always been a high-profile industry. The higher the level of visibility we can achieve with our product, the higher a profile we can maintain as a business. If we choose to eliminate the 6-by-12 CD package from our marketplace, we will not only reduce our presence there, but with it, our punch. I want to see the music industry continue to thrive and prosper as one of the cornerstones of entertainment, and I think making full use of the 6-by-12 CD carton is one way to help us do just that.



**'As the LP fades from record shops, it is taking with it a valuable tool'**

Sal Licata is president and CEO of EMI (USA).

often with other entertainment companies as well. Consider the various products, in addition to CDs, cassettes, and LPs, offered in the average record shop: music videos, movie videos, how-to videos, children's videos, blank videocassettes, and video games, among others.

It has always been a challenge to create an image that somehow sets a product apart and appeals to the

space and material to attract the attention of the consumer is the highly versatile 6-by-12 CD carton. Let's focus on this important sales and marketing resource and recognize its value, not just for use with compact disks, but also with cassettes and future configurations.

The U.S. music marketplace is different from that of any other country in the world. Our market de-



### DOWN WITH THE FBI

It's "official"! The FBI has overruled 200 years of constitutionally protected free speech. In making their "position" on N.W.A.'s rapping clear, the FBI has signaled to this country's law enforcement agencies that speech/rap need only be protected if the message fits within the confines of what they want to hear.

Although I'm greatly distressed by the FBI's irresponsible, overreaching, and reactionary "position," I am not surprised. What is surprising is the FBI's openness in encouraging intimidation and violation of N.W.A.'s right to free speech.

To the FBI: Chill out, don't chill free speech!

Albert W. Gieseman Jr.  
Ball, Hunt, Hart, Brown & Baerwitz  
Long Beach, Calif.

### BRING BACK THE 45!

I've owned a small record store a few blocks from the beach for more than six years. My inventory is composed of about 90% vinyl singles, more than 8,000 in total. The outlet serves as a haven for DJs and bands who need to play or learn one song, and for adventurous collectors who like both the ordinary and the hard to find.

Now, with the 7-inch single selfishly given an unfair death sentence, my customers are naturally inquisitive: "Will we still be able to get these?" I'm wondering, "Will I be able to supply them?"

Also, I don't believe the claims of

record companies that cassette singles are outselling conventional 45s 10 to one. Sounds to me like a pseudocommunist lie designed to fool retailers and customers, along with readers of Billboard, and, ultimately, put the small shop out of business. Don't record companies realize how impractical cassette singles are for the mobile jock?

I am certainly not opposed to industry progress; however, companies are decreeing premature death for the 45 to benefit their personal interests, while neglecting the people who help sell their product.

Neil Shoeholz  
Galaxy Records  
Belmar, N.J.

### A CRITICAL OPINION OF CASSETTES

As a person who has been writing about music for some time now, I have discovered yet another downside to the highly touted "death of vinyl as we know it," viz: It is much more difficult to seriously critique a record on cassette. The nature of the format makes bouncing back a couple of tracks to compare songs, going back to the beginning of the song you just listened to, or even just double-checking a lick extremely difficult—far more so than just lifting the tone arm and putting it back in a previous groove. For this reason, reviewing advances, while advantageous in terms of timeliness, has always been a bit onerous. But if all promotional material goes out in the form of cassettes (as many companies are promising/threatening), the music industry can look forward to a group of cranky(er) critics.

Hank Bordowitz  
Suffern, N.Y.

### A NEW VIEW ON RECORD CENSORSHIP

I have been in the record business for 23 years. In the '70s, I sold drug paraphernalia; in the '80s, spiked wristbands. I believed there was a "higher principle" involved. I refused to knuckle under to censorship. I was wrong.

Who needs the Parents' Music Resource Center or Time magazine telling us what to sell and at what age we can ascertain for ourselves that the music of Guns N' Roses, Motley Crue, et al., is "riddled with violence and sexual perversion"? At the least, these bands are glorifying a very negative lifestyle to our children and young adults. At worst, they are helping, along with other mass media, to desensitize our kids to violence and to promote drug and alcohol use. That is not an "allegation"; you know it's true, but money "motivates" you (Motley Crue is art??) to continue selling it.

I believe that we share some responsibility for each other on this planet. If Guns N' Roses partially helped to influence a child to shoot drugs for the first time, that band, its label, and I, if I sold that tape, have some responsibility in that. So, I'll sell certain music only to those over 18 years of age. If I believe that a band does more harm than good, as in the case of GN'R, Crue, 2 Live Crew, N.W.A., etc., I won't carry it at all. Yes, this has sent many customers to my competitor across the street, but I've increased my sales of classical and jazz and added previously overlooked categories like children's music and Christian music. My sales are actually up and I can sleep at night.

If you are totally against censorship of any kind, I believe you need to determine to what degree greed

plays a role in that decision. And if you're Jewish and still stock Public Enemy in your store, I believe you need your brain examined as well.

Leonard Goldberg  
Diana's Records, Tapes, & CD's  
Ashland, Ore.

### FUNCTIONAL WHAT?

In the Nov. 11 issue of Billboard, there is a front-page article titled "Rackjobbers Plead To Stem Music Drop In Dept. Stores." In that article, the writer repeatedly uses the term "functional discount," noting that is an "often vague and controversial term." The term is not defined.

Perhaps I am in a distinct minority among your readers, but I have no idea what "functional discount" means. I would appreciate it if you could educate me, and I would suggest that you take pains in the future to define such terms. As you know, your magazine has a rather varied audience. Not everyone is familiar with merchandising terms.

Martin Kassman  
San Francisco, Calif.

*Billboard replies: In the home video business, a functional discount is the difference between the cost price of a distributor and the lower cost price of a rackjobber, which performs a different function by physically racking stores with product. Only some suppliers offer such discounts.*

*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.*

## Haze Elected But Gray Crowned At 12th YBPC

BY JANINE McADAMS  
and SEAN ROSS

HOUSTON It was Lynne Haze's election. But it was virtually Tony Gray's coronation.

Haze is the former VP of the Young Black Programmer's Coalition (Billboard, Nov. 25), who was, as expected, voted president of the YBPC at its 12th annual convention, held here Nov. 17-19.

Gray is the former WRKS New York PD who exited several months ago to become one of urban radio's first black consultants, and who made his first major appearance since doing so at YBPC. Gray's first client, WYLD-FM, was named FM station of the year and praised re-

peatedly. And at YBPC's "Can Consultants Make A Difference" session, so many audience members prefaced their questions by telling Gray how pleased they were about his decision that one record person commented afterward, "Looks like a lot of these people want jobs with Tony."

Gray's career change, and WYLD's rebound of the last year under Gray and PD Ron Atkins, were among the few things that drew wide praise at YBPC. Although its sessions were fairly low-key, without the truly heated exchanges of years past, there were still a lot of complaints voiced here, most of them about urban radio's reluctance to play blues, rap, world music, and Tracy Chapman—not in that order.

At the "Urban, Churban, Or Black Music" session, YBPC's best attended panel, Greg Peck, PolyGram's VP of black A&R, called black radio "sterile" and a "stumbling block" in his efforts to expose "unique artists." Said Peck: "Every record that you hear has to have the new jack swing beat or it is not accepted."

His sentiments were echoed by fellow panelist and former Kool & the Gang lead singer James "J.T." Tay-

get to world music [when] half of you still [aren't] playing rap."

This year's YBPC was also notable for pitting highly competitive Dallas programmers Elroy Smith of KJMZ and Michael Spears from KKDA-FM (K104) against each other, although not on the same panel. As a member of the dreaded crossover radio camp, Smith drew hoots and derisive, albeit joking, remarks from the audience before he spoke. But by the time Smith had finished playing a composite of his radio station, the audience's mood had changed and he received one of the YBPC's larger ovations.

"I don't have a problem programming a radio station that appeals to everybody—blacks, whites, Hispanics. I'm not ashamed to say that," Smith told the audience. "If I could cross over [saxophonist] Walter Beasley, Walter's not going to complain."

Meanwhile, on the "Successful Programming For The '90s" panel, Spears admitted that K104 had "made a lot of mistakes" in dealing with KJMZ's debut earlier this year. "You can't underestimate the power of the new," he said. "The more 'new' you can incorporate on your station ... the better."

Much of the programming panel

dealt with the recent fragmentation of black radio into AC, mainstream, and crossover camps. While Spears felt that the novelty of black AC stations would eventually wear off, at which point their numbers would be "very hard to maintain," WBLS New York PD Ray Boyd contended, "As V103 [WVAZ Chicago]'s 12-plus numbers go down, people say [GM] Barry [Mayo] is losing it. Barry's only going after one demo, 25-54, and I'll bet he's kicking ass there."

This year's YBPC meeting came at an unusual time, taking place as its traditional host city of Houston was embroiled in a controversy about the Houston Police Department. Over the last year, white police officers have been involved in the shooting deaths of two black residents and the rape of a black woman.

Surprisingly, the police crisis didn't make its way into any of the YBPC sessions. And although calls for more black community involvement by radio are standard at black radio conventions, there were unusually few here. One such call, incidentally, came from K104's Spears, who urged mainstream urban stations to be more full-service, saying that No. 1 radio stations must include more news.

### newsline...

**MAYNARD GROSSMAN**, who was VP/sales at WGCI-AM-FM Chicago until last year, has rejoined the stations as VP/operations and sales. He was most recently GSM at KHVN/KJMZ Dallas.

**WILLIE MARTIN** is named VP/operations for Silver Star Communications. Martin is currently the owner of WBZR Fort Walton Beach, Fla., and the currently-in-play WBZS Orlando, Fla., where he was also GM. He will be based out of Silver Star's WJIZ Albany, Ga.

**LISA BITTMAN** is promoted from station manager to GM at WLOL Minneapolis. The station had been GM-less for approximately nine months.

**CONSULTANT DEAN LANDSMAN** and Mike Nigris, formerly of the Griffin Group, have formed station ownership group Alpine Media.

**JON WILKES** is named VP/GM of the UPI Radio Network. Wilkes replaces Michael Freedman, who becomes managing editor of WWJ Detroit. He was previously ND/OD of FNN Business Radio.

**EZ COMMUNICATIONS** has announced that its stations in New Orleans, Charlotte, N.C., and Jacksonville, Fla., are no longer for sale.

**JOHN WAUGAMAN**, currently senior VP/sales & marketing for Group W Radio, is expected to be named as the head of one of two radio divisions following the completion of the Group W/Legacy-Metropolitan merger. A formal announcement is expected in early December.

### 'The more new, the better'

lor. Although some of that group's mid-'80s pop hits were attacked by some black industry people for their poppiness, Taylor stated that black American history includes a series of "crossover" experiences and that it is unfair to expect black artists to create strictly black music. Citing his current solo single, "Sister Rosa," as an example, Taylor asked, "Who's to say that because it's not jack swing, we can't program it? ... Program directors are not A&R people."

Peck was one of many YBPC attendees to bring up black radio's disinterest, thus far, in Tracy Chapman, asking "if radio is allowing for true artistry." He was seconded by Virgin Records VP/black music Sharon Heyward, who asked black PDs how they could not "play a young woman who's singing that kind of music about us."

Heyward was applauded frequently as she called for black radio to be "bigger" musically and blamed black radio's conservatism for the rise of crossover radio. "It hurts my heart to go to a black concert at Howard Univ. three weeks ago and watch the kids rock to the jock on WPGC everywhere I went. But 'PGC is winning because black radio has [painted itself] into this corner ... You won't play the music that the street and the young adults want to hear. I'm trying to figure out how you all are going to



KJMZ Dallas PD Elroy Smith, Virgin's Sharon Heyward, and PolyGram's Greg Peck speak at "Urban, Churban, Or Black Music," the most attended session at the recent Young Black Programmers Coalition conference.

## Billboard Announces Panel Revisions

NEW YORK Effective with this week's issue, Billboard has made revisions in the radio reporters for five of its chart panels. The changes affect the Hot 100 Singles, Hot Black Singles, Hot Adult Contemporary, Album Rock Tracks, and Modern Rock Tracks panels and are based on the recently released summer 1989 Arbitron ratings.

Billboard prints full panel listings for each format twice a year following revisions based on the spring and fall Arbitrons. New reporters are listed here for your convenience; for a full listing of any panel, send a stamped, self-addressed envelope to Billboard Chart Department, 1515 Broadway, New York, N.Y. 10036.

### TOP 40

Billboard added five stations to its Hot 100 Singles panel, bringing the reporter total to 252 stations. Reporters are divided into five weighted categories based on a station's weekly come audience from 6 a.m.-midnight Monday through

Sunday in Arbitron's total survey area. Weighting is as follows: platinum—weekly come of more than 1,000,000 listeners; gold—500,000-999,999; silver—250,000-499,999; bronze—100,000-249,999; and secondary—50,000-99,999.

Added as a silver reporter is WAAF Worcester, Mass./Boston, which recently switched from album rock to top 40/rock. New bronze reporters are KZFM Corpus Christi, Texas, and XHTZ San Diego. New secondary reporters are WFHN (Fun 107) New Bedford, Mass., and WOHT Jackson, Miss.

In addition, changes have been made in the top 40/rock and top 40/dance crossover radio panels that are subgroups of the Hot 100 reporting panel. WAAF and XHTZ are also new additions to the top 40/rock chart, along with WWRB Wilkes Barre, Pa. (previously WTLQ), which was already a Hot 100 reporter. On the dance side, WOHT is a new reporter, along with previous Hot 100 reporters

WHXT (Hot 99.9) Allentown, Pa., WFMF Baton Rouge, La., KDON Monterey, Calif., and KYNO-FM (Hot 96) Fresno, Calif. All these stations continue to report to the Hot 100 chart as well.

### BLACK

The Hot Black Singles chart welcomes nine new reporting stations, including much-heralded black/AC WMMJ Washington, D.C., making for a total of 106 reporters. Weighting is as follows: platinum—weekly come of at least 500,000; gold—250,000-499,999; silver—100,000-249,999; bronze—50,000-99,999; and secondary—20,000-49,999.

WMMJ is a silver reporter. WPGA Macon, Ga., is a new bronze reporter. The remainder are secondary adds: WAGH Columbus, Ga.; WHJX Jacksonville, Fla.; WBOP Pensacola, Fla.; WRKE Ocean City, Md.; WEUP Huntsville, Ala.; WXVI Montgomery, Ala.; and, being re-added, KWTD Little Rock, Ark.

(Continued on page 15)



**WVBF Frenches Listeners.** WVBF Boston's morning team Loren Owens and Wally Brine broadcast abroad as part of the AC's World Tour promotion. Ten listeners came along for each of the weeklong broadcasts from Munich, Paris, and London. Pictured outside the studio in Paris, from left, are Owens, producer Gay Vernon, and Brine.

# SANDI PATTI THE FINEST MOMENTS



WARM MEMORIES OF SANDI PATTI'S FINEST MOMENTS ARE RECAPTURED WITH THIS STIRRING COLLECTION OF SANDI PATTI CLASSICS.

EACH TREASURED TITLE ILLUSTRATES JUST WHY SANDI HAS SOLD OVER 6 MILLION ALBUMS.

WR-WC-CD 8456

SANDI PATTI THE FINEST MOMENTS

FEATURING ANOTHER MUSICAL MOMENT "EXALT THE NAME".



## Does Country Radio Really Hate Ballads?; Brown Gets PD Nod At Kiss

**GOING UP THE COUNTRY:** Wynonna Judd's complaint about country radio, voiced at last month's Nashville town meeting (Billboard, Nov. 18), is a little curious for several reasons, not the least of which is that it doesn't jibe with reality nearly as much as I wish it did.

Judd was upset that radio had demanded an up-tempo second Judds single, "Let Me Tell You About Love," instead of the ballad she would have preferred. By asking for up-tempo material, she said, "Radio has caused us to be stereotyped. They pick one song and you have to play that song for the rest of your life."

But the charts of the last six years show a group whose hits have been about 40% ballads—"Grandpa," "Maybe Your Baby's Got The Blues," "Love Is Alive," and "Change Of Heart" among them. The first single from its latest album was the ballad "Young Love." The closest thing the Judds have had to a mid-chart since becoming stars is the up-tempo "Don't Be Cruel." And the song Wynonna & Naomi are going to have to play for the rest of their lives is "Mama He's Crazy," not one of their up-tempo hits.

The fact that Judd would still feel locked into an image of eternal perkiness may less reflect country radio's stereotyping of the Judds than a music biz stereotyping of country radio (and radio in general). Somewhere, there's an industry image of a country radio that is unreceptive to anything slow and serious that might interrupt its insane drive for tempo.

The problem is that I've spent much of the last seven years looking for *one* country station that sounds anything like that. I've gone everywhere from Victorville, Calif., to Atlanta to Las Vegas because people told me that the great, up-tempo country station of my dreams existed there.

Sometimes I found something close to it. I've heard stations like **WSIX-FM** Nashville or **KILT-FM** Houston that were so highly produced that songs like "Whoever's In New England" picked up a few extra beats-per-minute just by osmosis. I've heard the likes of **WPOC** Baltimore playing more of today's country than the national mean, or **WWYZ** Hartford, Conn., whose up-tempo stretches are about twice the length of any other station. But I've yet to find a country station that sounded like it could live without "When We Make Love" or "The Weekend" or similar material.

The fact is that while most country PDs will tell you that they've become more tempo-conscious, there aren't enough who are tempo-driven. Even after four years of influence by new, often rock-based artists, country radio is still predominantly mid-to-down-tempo. For every "Timber I'm Fallin' In Love," there's a "Lonely Side Of Love" to follow it up. And a lot of ballad gold from the format's milder days to play in between.

It is also the case that for a format where PDs say they're more song-conscious than ever, there are still very few superstar records that have problems at the radio level—regardless of tempo. For every "Promises" by Randy Travis that radio does re-

sist, there is an "I Told You So" or "I Won't Need You Anymore" or "Honky Tonk Moon" to rebut the notion that decisions are being made on the grounds of tempo alone. It is hard to believe that the Judds, with a steady string of No. 1 records, would have had trouble at radio with another ballad single.

If a country programmer grew up with or worked in country radio during the mid-'70s, he did so at a time when the format felt a much stronger presence from up-tempo novelties of the "Roll On Big Mama"/"One Piece At A Time"/"Take This Job & Shove It" variety that have all but disappeared today. If he was oriented to pop radio, and many were, it was at a time when "good" ballads (i.e., "Killing Me Softly With His Song") were battling for top 40 radio's soul with "bad" up-tempo records (e.g., "The Night Chicago Died," "Shame Shame Shame," "Billy Don't Be A Hero," etc.)

It was this era that seemed to give rise to the longstanding industry stereotype that ballads are meaningful and up-tempo material is bouncy and vapid. It's the sort of thinking reflected in the various recent comments about singles choice. And it's the kind of thinking that denies the lyrical prowess of "Family Tradition," "Ain't Livin' Long Like This," "The Bed You Made For Me," "Seven Year Ache," "Guitar Town," "Better Man," "Never Had It So Good," and hundreds of others.

It is also the sort of thinking that denies other records like "Timber" or "Bayou Boys" (or "Let Me Tell You About Love") the right to exist on their own merits—including the very biggest one—sounding good on the radio. Not every up-tempo record is a "Runaway Train." Not every ballad is an "Always On My Mind." There's still a lot of songwriting-mill material in this format at all tempos.

Ballad chauvinism maimed top 40 for at least a decade. And we need to ask ourselves whether it was very good for country in the early '80s. Maybe the "Urban Cowboy" era converts who left country radio wouldn't have stayed anyway. But maybe some of them left because the almost-MORish country radio of the time wasn't what they'd come to hear. And today when TV spots ask them to discover the new country music, but stations still deliver "Through The Years," it isn't what they've come to hear either.

Tempo is the best shot country PDs have at luring the 15-to-30-year-olds who represent the next generation of listeners. It is the selling point for Lynyrd Skynyrd and Allman Brothers fans, disenfranchised by the new, softer rock radio, who don't realize that Southern Pacific and the Kentucky Headhunters are still making their sort of records.

Tempo may be the best thing country radio has going for it right now. There may not be many PDs willing to risk a market franchise on an all-up-tempo country format. (That would certainly be a logical evolution, at least as a splinter format in some markets—but that's a separate essay.) But the country PDs who are comfortable with up-tempo material give their format texture and vitality. They have nothing to apologize for.

### PROGRAMMING: KBEQ SHAKEUP

"People may not know that I've had major-market experience for the last 10 years," says **Vinny Brown**, who was recently promoted from MD to PD of urban **WRKS** New York. Brown replaces **Tony Gray**, who left the station recently to open a consultancy. He has been MD at Kiss for the last year and has also been PD of **WQOK** Raleigh, N.C., as well as APD of **WOL** Washington, D.C., and a jock at D.C.'s top 40 **WRQX** (Q107).



by Sean Ross with  
*Craig Rosen & Phyllis Stark*

Brown, a native New Yorker, will replace himself as MD shortly.

At Noble's **KBZR/KBEQ** Kansas City, GM **David Small** and OM **Kevin Kenney** are out—apparently victims of the fallout from KBEQ's recent Free Money Parade, during which a listener was shoved under a station van and broke her ankle. A company statement says Noble was "disappointed in the handling of several recent promotions and other events by the station's management."

Noble senior VP/operations **Thomas McKinley** has been named GM for the stations. National PD **Bob Laurence** is doing Kenney's job for now and would like to hear from PD candidates. Morning man **Randy Miller**, however, who has also figured into much of KBEQ's recent bad press, will stay. "Certainly we've had conversations with him about how outrageous he can be, but he's OK," says Laurence. Kenney can be reached at 913-432-6850.

"He has decided that he's happy where he is," says **KIXI/KMGI** Seattle OM **Rob Sisco** about **KIXI** PD/morning man **Mike Webb**. Several weeks after a public battle between adult standards **KIXI** and crosstown oldies station **KVI** (which Webb previously programmed) for his services, Sisco now says that Webb will stay with **KIXI**. **KVI**, meanwhile, will look for another PD around the beginning of the year.

At adult standards **WOKY** Milwaukee, **Larry Ryan** from **KEEL** Shreveport, La., is the new PD. Ryan replaces **Chris Moreau**, now OM of **KLMS/KFMQ** Lincoln, Neb. In addition, **Bernie Laur** is gone as promotions director for **WOKY** and sister **WMIL** Milwaukee. **Lisa Kieliszewski** has replaced him at **WOKY**. A **WMIL** promotion director is still being hired... Country **KNIX-AM** Phoenix, the flagship station of Satellite Music Network's Traditional C&W format, is changing calls to **KCWW**.

It says something about Nationwide's reputation as a top 40 company that a lot of the rumored candidates for the **KRQQ** Tucson, Ariz., PD post were from larger markets. So was the person who got the job. **John Peake** has been PD at top 40

**WAPI-FM** (I95) Birmingham, Ala., since April. His first job at the station will be to find a replacement for morning man **Mike Elliott**, now at **WOMX** Orlando, Fla. Ironically, 195 MD **Lee Chesnut** also moves this week, claiming the MD slot at top 40 **WAPW** (Power 99) Atlanta.

**AC WMXQ** West Palm Beach, Fla., has changed formats and calls to "Oldies 98" **WOLL**. PD **Steve Streit**, from crosstown rocker **WKGR**, replaces **Dean Chase**, who stays on for afternoons... **Harve Alan**, last PD of album **WAAF** Worcester, Mass., is the new PD at similarly formatted **WONE-FM** Akron, Ohio... **KCSN** Los Angeles, one of a few college-operated country stations, has switched to classical as a result of the recent **KFAC-to-KKBT** change.

**Tom Chase**, last PD of top 40 **KROY** Sacramento, Calif., is now PD of **AC KMZQ** Las Vegas, where p.m. driver **Steve O'Neill** has recently been teamed with **Dave Ward** in mornings. Across town, **Dave Morgan**, previously with **Unistar**, is the new morning man at **AC KWNR**, replacing **Scott Campbell**, now PD of top 40 rival **KYRK**.

**Brad Hansen**, currently on-air at oldies **KQFX** Austin, Texas, is the new PD at country **WFMB** Springfield, Ill. He replaces **John Kircher**, who remains operations director. Morning person **Susan Karnes** is out at the station... **Scott Wahl** is the new PD at **AC WBNJ** Cape May, N.J., replacing **Susan Butler**; he was a newsman at classic rock **WGRX** Baltimore.

### HOST ON THE BARBIE & OTHER LOOSE TALK

**XHRM** San Diego GM **Darryl Cox** has been named the new PD at black/**AC KGFJ** Los Angeles, replacing **Tony Hart**. Cox, you'll remember, was at the station whose Mexican owner, **Luis Rivas Kaalowyan**, has repurchased the station from U.S. tenant **Willie Morrow** in a rent dispute (Billboard, Nov. 11).

Although Cox has moved on, the Rivas/Morrow war rages on. Morrow has attempted to rally San Diego's black community against **XHRM**, which has moved from mainstream urban to more of a top 40/dance format and allegedly displaced the black church programming that **XHRM** used to run. That controversy won't be helped any by remarks Rivas made to the San Diego Union, in which he is quoted as saying, "Morrow programmed to a very narrow audience—black people. We don't want a black station; we want a good station that appeals to everybody. We had to step in and save [XHRM's] reputation." Rivas was not available for comment.

Meanwhile, Australian talk host **Christopher Bartlett** has been suspended indefinitely from his evening slot at **KFI** Los Angeles for using a racial epithet that refers to blacks. GM **Howard Neal** is still deciding what permanent action to take. Bartlett, ironically, was hired this summer after replying to an ad in *Daily Variety* that asked, "Can You Talk?"

### PEOPLE: THE SPANISH VANNA

**Marty Monfort**, host of Spanish-language Univision TV's immensely

popular "Sabado Gigante," joins PD **Bill Tanner** on top 40/dance **WPOW** (Power 96) Miami's morning team. Monfort, whom Tanner calls the Hispanic **Vanna White**, had done a few overnight shifts for rival **WHYI** (Y100) and had previously auditioned for the station as a morning show guest. Elsewhere in the market, **WAXY** production director **David Scott** has been moved into mornings, replacing **Rick Riley & Suds Coleman**.

After several years of running his own Quantum Concepts marketing firm, former **KGCI** and **KCAL** San Bernardino, Calif., PD **Cliff Berkowitz** (aka **Cliff Roberts**) joins **Jerry Clifton's** New World Communications consultancy as promotions and marketing coordinator... **KPWR** (Power 106) Los Angeles morning man **Jay Thomas** is the new host of **Global Satellite Network's** "Live Wire," a top 40 "Rockline"-style show that debuts Dec. 12 with guests **New Kids On The Block**.

At urban **WEBB** (Energy 1360) Baltimore, morning team member **Kim Kiah** is promoted to APD/assistant MD. In addition, **Teddy Black** joins the station for middays from crosstown urban/oldies **WWIN**... **Darryl Daniel** replaces **Sherri Culpepper** as **Richard Steele's** partner in mornings at urban/**AC WVAZ** (V103) Chicago.

**Bruce Stevens** is the new p.m. driver at full-service **AC WKRC** Cincinnati; he was previously doing afternoons at similarly formatted **WBZ** Boston, where **Tom Kennedy** moves from middays to replace him... **AC WSTR** (Star 94.1) Atlanta has re-added the nightly **Jazz Flavors** show it ran when it was **WQXI-FM** (94Q).

At urban **WQQK** Nashville, **Kathy Miller** crosses town from classic rock **WGFX** as production director/middays. **Chuck Knight** goes from middays to overnights. Night jock **Vic Clemons** is now assistant MD; p.m. driver **Tony Rankin** becomes promotions director.

**Ellis B. Feaster**, from top 40 **WXLK** (K92) Roanoke, Va., joins similarly formatted **WNVZ** (Z104) Norfolk for nights; he replaces **MJ Kelli**, now at **KQLZ** (Pirate Radio) Los Angeles. The night before Feaster arrived in town, **Eddie Money** guest DJ'ed Z104's night shift... **Cindy Casiano** joins the morning show at top 40/dance **KITY** San Antonio from crosstown **KTFM**... **Amy Ewing** joins top 40 **KNIN-FM** Wichita Falls, Texas, for middays, replacing **Cindy Wilson**; she was MD/mornings at country **KEYB** Altus, Okla.

### EVENTS

After a Nov. 15 tornado killed 18 Alabamans, injured 500, and left 1,500 homeless, several area stations began organizing relief efforts. **Chris Andrews**, PD of top 40 **WZYP** Huntsville, says his station has collected enough food and supplies to fill two trucks with supplies and continues to solicit cash donations. Urbans **WEUP** Huntsville and **WENN** Birmingham are also organizing relief efforts, with **WEUP** sponsoring a basketball fund-raiser between Alabama A&M/Huntsville and Stillman College to benefit the Red Cross.

(Continued on page 73)

Hits From Billboard 10 and  
20 Years Ago This Week

## 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. **Please Don't Go**, K.C. & the Sunshine Band, T.K.
5. **Heartache Tonight**, Eagles, ASYLUM
6. **Escape**, Rupert Holmes, INFINITY
7. **Send One Your Love**, Stevie Wonder, TAMLA
8. **Dim All The Lights**, Donna Summer, CASABLANCA
9. **Ships**, Barry Manilow, ARISTA
10. **Pop Muzik**, M, SIRE

## POP SINGLES—20 Years Ago

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

## TOP ALBUMS—10 Years Ago

1. **The Long Run**, Eagles, ASYLUM
2. **On The Radio—Greatest Hits Volumes One & Two**, Donna Summer, CASABLANCA
3. **In Through The Out Door**, Led Zeppelin, SWAN SONG
4. **Tusk**, Fleetwood Mac, WARNER BROS.
5. **Journey Through The Secret Life Of Plants**, Stevie Wonder, TAMLA
6. **Rise**, Herb Alpert, A&M
7. **Cornerstone**, Styx, 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. **Live In Las Vegas**, Tom Jones, PARROT
5. **Puzzle People**, Temptations, GORDY
6. **Crosby/Stills/Nash**, ATLANTIC
7. **Blood, Sweat & Tears**, COLUMBIA
8. **At San Quentin**, Johnny Cash, COLUMBIA
9. **Santana**, COLUMBIA
10. **I've Got Dem Ol' Kozmic Blues Again Mama**, Janis Joplin, COLUMBIA

## COUNTRY SINGLES—10 Years Ago

1. **Broken Hearted Me**, Anne Murray, CAPITOL
2. **Whiskey Bent And Hell Bound**, Hank Williams Jr., ELEKTRA/CURB
3. **I Cheated Me Right Out Of You**, Moe Bandy, COLUMBIA
4. **Happy Birthday Darlin'**, Conway Twitty, MCA
5. **Come With Me**, Waylon Jennings, RCA
6. **Blind In Love**, Mel Tillis, ELEKTRA
7. **My World Begins And Ends With You/Why Did You Have To Be So Good**, Dave & Sugar, RCA
8. **I've Got A Picture Of Us In My Mind**, Loretta Lynn, MCA
9. **Missin' You**, Charley Pride, RCA
10. **Say You Love Me**, Stephanie Winslow, WARNER/CURB

## SOUL SINGLES—10 Years Ago

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



**IT'S BEEN 20 YEARS SINCE A COUNTDOWN  
GOT THIS MUCH ATTENTION.**

Introducing TNNR's Year End  
Nashville Record Review.

In 1969 the entire country was riveted by the possibility of a man on the moon.

Two decades later we're going to have them marvelling at the stars—

on the Year End Nashville Record Review—12 star-filled hours counting down the top 100 country hits of 1989.

Interviews with country superstars as well as highlights and happenings of the past year are all wrapped up in the best music this country has to offer.

Hosted by celebs Lorianne Crook and Charlie Chase, this nonstop musical celebration is available for airing December 30th—exclusively from TNNR. Which means if you want your listenership and ratings to skyrocket,

and don't mind leaving your competition light-years behind, call Roy Mehlman at 203-965-6420 for more information.

Who knows? It could launch your station into the stratosphere.





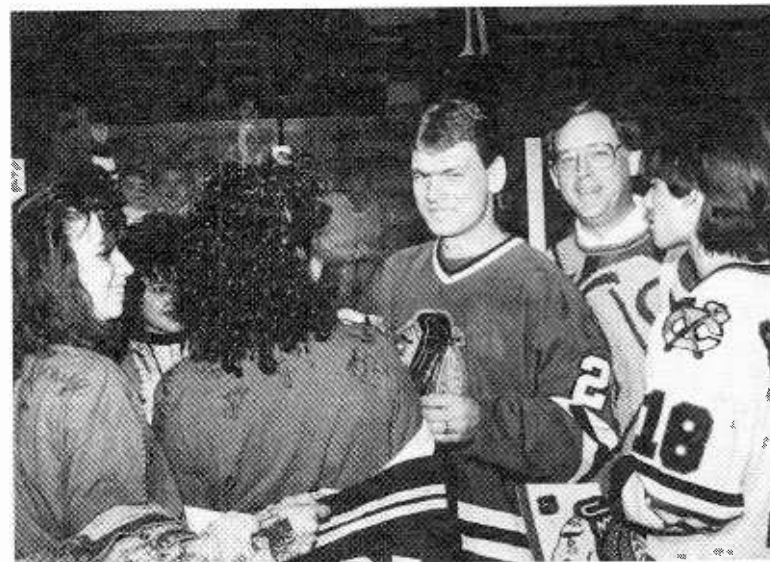
©Copyright 1989, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	3	6	5	★★ NO. 1 ★★ ANOTHER DAY IN PARADISE ATLANTIC 7-88774	◆ PHIL COLLINS 1 week at No. 1
2	2	3	8	ANGELIA EMI 50218	◆ RICHARD MARX
3	1	1	10	DON'T KNOW MUCH ELEKTRA 7-69261	◆ LINDA RONSTADT/AARON NEVILLE
4	6	9	6	HOW AM I SUPPOSED TO LIVE WITHOUT YOU COLUMBIA 38-73017	◆ M. BOLTON
5	4	2	10	LISTEN TO YOUR HEART EMI 50223	◆ ROXETTE
6	5	5	9	GET ON YOUR FEET EPIC 34-69064/E.P.A.	◆ GLORIA ESTEFAN
7	8	11	8	WE DIDN'T START THE FIRE COLUMBIA 38-73021	◆ BILLY JOEL
8	10	15	8	THE WAY TO YOUR HEART EMI 50217	◆ SOULSISTER
9	7	4	11	WHEN I LOOKED AT HIM ARISTA 1-9886	◆ EXPOSE
10	11	13	12	NICK OF TIME CAPITOL 44364	◆ BONNIE RAITT
11	16	20	6	BRING IT ALL BACK RCA 9093	◆ GRAYSON HUGH
12	14	17	7	DIDN'T I (BLOW YOUR MIND) COLUMBIA 38-68960	NEW KIDS ON THE BLOCK
13	25	41	3	SACRIFICE MCA 53750	ELTON JOHN
14	17	21	6	LEAVE A LIGHT ON MCA 53706	◆ BELINDA CARLISLE
15	18	24	5	WALK ON BY MKA 873 012-7/POLYGRAM	◆ MELISSA MANCHESTER
16	9	7	12	CALL IT LOVE RCA 9038	◆ POCO
17	23	34	4	THE LAST WORTHLESS EVENING Geffen 7-22771	◆ DON HENLEY
18	13	10	11	YOU'VE GOT IT ELEKTRA 7-69269	◆ SIMPLY RED
19	12	8	14	HEALING HANDS MCA 53692	◆ ELTON JOHN
20	24	36	4	WHEN I SEE YOU SMILE EPIC 34-69082/E.P.A.	◆ BAD ENGLISH
21	21	25	7	THE SAME LOVE MCA 53734	THE JETS
22	22	23	8	EVERYTHING MCA 53714	◆ JODY WATLEY
23	15	12	10	WE'RE NOT MAKIN' LOVE ANYMORE COLUMBIA 38-73016	◆ BARBRA STREISAND
24	26	37	5	MOVE ON POLYDOR 873 066-7/POLYGRAM	◆ WATERFRONT
25	29	35	6	THE ARMS OF ORION WARNER BROS. 7-22757	PRINCE (WITH SHEENA EASTON)
26	NEW	1	1	★★★ HOT SHOT DEBUT ★★★ DOWNTOWN TRAIN WARNER BROS. 7-22695	◆ ROD STEWART
27	34	38	5	TAKE GOOD CARE OF YOU & ME ARISTA 1-9901	◆ D. WARWICK/J.OSBORNE
28	20	16	15	CHERISH SIRE 7-22883/WARNER BROS.	◆ MADONNA
29	28	19	17	EVERYTHING BUT MY PRIDE VIRGIN 7-99184	◆ CUTTING CREW
30	42	46	3	I LIVE BY THE GROOVE CHRYSALIS 23427	◆ PAUL CARRACK
31	44	—	2	JUST LIKE JESSE JAMES Geffen 7-22844	CHER
32	48	49	3	★★★ POWER PICK ★★★ WITH EVERY BEAT OF MY HEART ARISTA 1-9895	◆ TAYLOR DAYNE
33	41	—	2	IF I HAD YOU A&M 1471	KAREN CARPENTER
34	43	48	3	BLAME IT ON THE RAIN ARISTA 1-9904	◆ MILLI VANILLI
35	27	18	19	IF I COULD TURN BACK TIME Geffen 7-22886	◆ CHER
36	31	32	8	ROCK WIT'CHA MCA 53652	◆ BOBBY BROWN
37	19	14	10	WALKING ON AIR ATLANTIC 7-88830	◆ STEPHEN BISHOP
38	30	29	15	ANGEL EYES ARISTA 1-9808	◆ THE JEFF HEALEY BAND
39	36	30	22	RIGHT HERE WAITING EMI 50219	◆ RICHARD MARX
40	NEW	1	1	JUST BETWEEN YOU AND ME ATLANTIC 7-88781	◆ LOU GRAMM
41	47	—	2	ANY OTHER FOOL ELEKTRA 7-69254	◆ SADAO WATANABE/PATTI AUSTIN
42	NEW	1	1	I'M NOT THE MAN I USED TO BE I.R.S. 53686/MCA	◆ FINE YOUNG CANNIBALS
43	37	22	22	DON'T WANNA LOSE YOU EPIC 34-68959/E.P.A.	◆ GLORIA ESTEFAN
44	35	31	13	HAVE I TOLD YOU LATELY MERCURY LP CUT/POLYGRAM	◆ VAN MORRISON
45	33	28	17	SHOWER ME WITH YOUR LOVE COLUMBIA 38-68746	◆ SURFACE
46	NEW	1	1	SWING THE MOOD MUSIC FACTORY 7-99140/ATCO	◆ JIVE BUNNY AND THE MASTERMIXERS
47	39	26	11	WAS IT NOTHING AT ALL CYPRESS 1451/A&M	◆ MICHAEL DAMIAN
48	32	27	11	GIRL I'M GONNA MISS YOU ARISTA 1-9870	◆ MILLI VANILLI
49	38	33	9	SOWING THE SEEDS OF LOVE FONTANA 874 710-7/POLYGRAM	◆ TEARS FOR FEARS
50	40	39	18	ONE WARNER BROS. 7-22899	◆ BEE GEES

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

RADIO



**Skating For Charity.** More than 700 people attended news WWBM Chicago's fourth annual Skate With The Blackhawks party. The event raised \$7,500 for charity. Blackhawk wing Steve Larmer, pictured center, signs fans' jerseys while WWBM anchor/reporter Donn Perlman looks on.

PROMOTIONS

(Continued from preceding page)

of WAAF several months ago. But Mark Lipsky, former marketing and promotion director for Greater Media, fits Miner's scenario, having recently left the company to form his own Lipsky Marketing.

"After 10 years with the company," he says, "I felt that I was ready for a GM position but was told that I would need some practical sales experience." Unwilling to take a pay cut or to give up the more creative aspect of radio, which he had always enjoyed, Lipsky decided to go into business for himself, a move that is proving to be very successful.

A copy of the complete PMM survey is available from Dan Acree at 415-676-7881.

IDEA MILL: HOT TO TRAVEL

Top 40/dance stations WQHT New York, KNRJ Houston, and WPOW Miami, along with top 40 WLOL Minneapolis, will send several hundred listeners to a concert in the Bahamas. Winners will be flown to Paradise Island for a four-day, three-night stay highlighted by a concert Dec. 13. The lineup includes Roxette, Noel, Exposé, Stevie B., Young M.C., Seduction, and TKA. The tickets can be won only through on-air contests.

Jazz WBG0 Newark, N.J., has been sponsoring gallery exhibitions for local artists for the past two years. The exhibitions, which are held at the station, began as a way to get local artists to exhibit in Newark. GM Anna Kosof considers the art shows to be part of the station's

"obligation to foster artistic expression on all levels." The works are available for public viewing by appointment.

Album WNEW-FM New York hosts its annual Christmas Concert for United Cerebral Palsy on Dec. 21. Little Feat, the Neville Brothers, and Bonnie Raitt will perform. Tickets are \$25 and all proceeds benefit the charity.

Album WRCN Riverhead, N.Y., teamed up with the Boy Scouts of America for a pre-Thanksgiving Feed Long Island Food Drive. More than 500 Boy Scouts delivered bags to homes throughout the county. A week later, the Scouts returned to pick up the bags that had been filled with food. WRCN broadcast live from various food drop-off points. All the food went to the L.I. Cares Food Pantries, which feeds Long Island's hungry.

Top 40 WZOK Rockford, Ill., gave Donny Osmond concert tickets to listeners who brought four cans of food to a local mall. WZOK gave away its 500 tickets in an hour and was forced to turn away many more people, most of whom donated their cans anyway. The total number of cans collected and donated to the Salvation Army was more than 5,000... WRQC Cleveland, in conjunction with TCBY Yogurt, is collecting canned or dry food for the city's food bank... Country KZLA/KLAC Los Angeles promotions director Teri Sagner-Watson has been upped to promotions/advertising director after two years at the stations.

BILLBOARD ANNOUNCES PANEL REVISIONS

(Continued from page 10)

ADULT CONTEMPORARY

Four stations have been added to the Hot Adult Contemporary panel, which now numbers 96 reporters. Weights in this category are the same as those for the Hot 100, except that secondary-station eligibility begins at 35,000 weekly cume. Added as a silver reporter is WNIC Detroit. Added to the bronze panel are WWNK Cincinnati, WLAC-FM Nashville, and WSLQ Roanoke, Va.

ALBUM/MODERN ROCK

Only one station was added to Billboard's rock panels this quarter. KRXQ Sacramento, Calif., is a new reporter to the bronze panel (for cumes in the 100,000-249,999 range) on the Album Rock Tracks chart, which now numbers 87 reporters. No stations were added to the Modern Rock Tracks chart, which currently has 33 reporting stations.

PIONEER PRESENTS



Hot Picks in Tokio

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

- Week of November 12, 1989
- 1. We Don't Start The Fire Billy Joel
  - 2. Angela Richard Marx
  - 3. Cover Girl New Kids On The Block
  - 4. The Sensual World Janet Jackson
  - 5. Ask You Much Janet Jackson
  - 6. Sowing The Seeds Of Love Kate Bush
  - 7. Blame It On The Rain Milli Vanilli
  - 8. The Way That You Love Me Roxette
  - 9. I Can't Live Without You Tears For Fears
  - 10. I Can't Live Without You Tears For Fears
  - 11. I Can't Live Without You Tears For Fears
  - 12. I Can't Live Without You Tears For Fears
  - 13. I Can't Live Without You Tears For Fears
  - 14. I Can't Live Without You Tears For Fears
  - 15. I Can't Live Without You Tears For Fears
  - 16. I Can't Live Without You Tears For Fears
  - 17. I Can't Live Without You Tears For Fears
  - 18. I Can't Live Without You Tears For Fears
  - 19. I Can't Live Without You Tears For Fears
  - 20. I Can't Live Without You Tears For Fears
  - 21. I Can't Live Without You Tears For Fears
  - 22. I Can't Live Without You Tears For Fears
  - 23. I Can't Live Without You Tears For Fears
  - 24. I Can't Live Without You Tears For Fears
  - 25. I Can't Live Without You Tears For Fears
  - 26. I Can't Live Without You Tears For Fears
  - 27. I Can't Live Without You Tears For Fears
  - 28. I Can't Live Without You Tears For Fears
  - 29. I Can't Live Without You Tears For Fears
  - 30. I Can't Live Without You Tears For Fears
  - 31. I Can't Live Without You Tears For Fears
  - 32. I Can't Live Without You Tears For Fears
  - 33. I Can't Live Without You Tears For Fears
  - 34. I Can't Live Without You Tears For Fears
  - 35. I Can't Live Without You Tears For Fears
  - 36. I Can't Live Without You Tears For Fears
  - 37. I Can't Live Without You Tears For Fears
  - 38. I Can't Live Without You Tears For Fears
  - 39. I Can't Live Without You Tears For Fears
  - 40. I Can't Live Without You Tears For Fears
  - 41. I Can't Live Without You Tears For Fears
  - 42. I Can't Live Without You Tears For Fears
  - 43. I Can't Live Without You Tears For Fears
  - 44. I Can't Live Without You Tears For Fears
  - 45. I Can't Live Without You Tears For Fears
  - 46. I Can't Live Without You Tears For Fears
  - 47. I Can't Live Without You Tears For Fears
  - 48. I Can't Live Without You Tears For Fears
  - 49. I Can't Live Without You Tears For Fears
  - 50. I Can't Live Without You Tears For Fears

FM JAPAN 81.3 FM

©Copyright 1989, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

# ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ NO. 1 ★ ★					
1	1	2	4	<b>PRETENDING</b> DUCK 7-22732/REPRISE	ERIC CLAPTON 2 weeks at No. 1
2	2	5	5	<b>FOOL FOR YOUR LOVING</b> Geffen 4-22715	WHITESNAKE
3	5	10	3	<b>SHOW DON'T TELL</b> ATLANTIC LP CUT	RUSH
4	6	8	7	<b>A GIRL LIKE YOU</b> ENIGMA 44480/CAPITOL	THE SMITHEREENS
5	4	7	6	<b>JUST BETWEEN YOU AND ME</b> ATLANTIC 7-88781	LOU GRAMM
6	3	3	11	<b>JANIE'S GOT A GUN</b> Geffen 4-22727	AEROSMITH
7	10	14	5	<b>ANOTHER DAY IN PARADISE</b> ATLANTIC 7-88774	PHIL COLLINS
8	9	12	6	<b>FOOLISH HEART</b> ARISTA 1-9899	GRATEFUL DEAD
9	11	11	13	<b>WAIT FOR YOU</b> WTG 31-73034	BONHAM
10	8	1	13	<b>ROCK AND A HARD PLACE</b> COLUMBIA 38-73057	ROLLING STONES
11	19	—	2	<b>DOWNTOWN TRAIN</b> WARNER BROS. 7-22685	ROD STEWART
12	7	4	11	<b>ROCKIN' IN THE FREE WORLD</b> REPRISE LP CUT	NEIL YOUNG
13	17	22	3	<b>I CAN'T EXPLAIN</b> MERCURY 876 190-4/POLYGRAM	SCORPIONS
14	15	17	10	<b>LOVE SONG</b> Geffen 7-22856	TESLA
15	13	9	11	<b>LOVE IS A LONG ROAD</b> MCA LP CUT	TOM PETTY
16	22	30	6	<b>TERRIFYING</b> COLUMBIA LP CUT	ROLLING STONES
17	18	18	6	<b>BIG BAD MOON</b> RELATIVITY 10 32-4	JOE SATRIANI
18	12	6	12	<b>THE LAST WORTHLESS EVENING</b> Geffen 7-22771	DON HENLEY
19	14	13	13	<b>SOLD ME DOWN THE RIVER</b> I.R.S. 73002	THE ALARM
20	16	19	8	<b>DON'T CLOSE YOUR EYES</b> ATLANTIC 7-88902	KIX
21	23	23	5	<b>HOW DO I GET CLOSE</b> MCA LP CUT	THE KINKS
22	24	25	6	<b>EVERYTHING YOU DO</b> ATLANTIC 7-88823	FIONA (DUET WITH KIP WINGER)
23	27	31	5	<b>KICKSTART MY HEART</b> ELEKTRA 7-69248	MOTLEY CRUE
24	21	21	6	<b>POOR LITTLE GIRL</b> DARK HORSE LP CUT/WARNER BROS.	GEORGE HARRISON
25	26	28	5	<b>HIDE YOUR HEART</b> MERCURY 876 146-7/POLYGRAM	KISS
★ ★ ★ FLASHMAKER ★ ★ ★					
26	NEW ▶	1	1	<b>PEACE IN OUR TIME</b> COLUMBIA 38-73047	EDDIE MONEY
27	29	36	4	<b>500 MILES</b> COLUMBIA 38-73013	HOOTERS
28	33	48	3	<b>LET ME GO</b> ISLAND LP CUT	MELISSA ETHERIDGE
29	40	—	2	<b>BAD LOVE</b> DUCK LP CUT/REPRISE	ERIC CLAPTON
30	30	35	4	<b>RUN STRAIGHT DOWN</b> VIRGIN LP CUT	WARREN ZEVON
★ ★ ★ POWER TRACK ★ ★ ★					
31	44	—	2	<b>F.I.N.E.</b> Geffen LP CUT	AEROSMITH
32	41	—	27	<b>FREE FALLIN'</b> MCA 53748	TOM PETTY
33	34	32	7	<b>MOVE WITH ME SISTER</b> RCA 9075	THE DEL FUEGOS
34	25	16	11	<b>WHEN I SEE YOU SMILE</b> EPIC 34-69082/E.P.A.	BAD ENGLISH
35	28	24	12	<b>TIGHTROPE</b> EPIC LP CUT/E.P.A.	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
36	32	20	13	<b>I'M A BELIEVER</b> A&M 1454	GIANT
37	20	15	8	<b>WE DIDN'T START THE FIRE</b> COLUMBIA 38-73021	BILLY JOEL
38	NEW ▶	1	1	<b>DEVOLUTION WORKIN' MAN BLUES</b> I.R.S. LP CUT	THE ALARM
39	39	47	3	<b>JUDGMENT DAY</b> Geffen LP CUT	WHITESNAKE
40	36	39	6	<b>STAND ON IT</b> EPIC LP CUT/E.P.A.	JEFF BECK
41	48	—	2	<b>LET LOVE RULE</b> VIRGIN 7-99166	LENNY KRAVITZ
42	NEW ▶	1	1	<b>THAT'S NOT HER STYLE</b> COLUMBIA LP CUT	BILLY JOEL
43	NEW ▶	1	1	<b>ANYTIME</b> CAPITOL LP CUT	MCAULEY SCHENKER GROUP
44	42	38	5	<b>DON'T LET ME GO</b> CAPITOL 44456	BILLY SQUIER
45	37	37	7	<b>STILL IN LOVE</b> CHRYSALIS 23421	STAGE DOLLS
46	NEW ▶	1	1	<b>HIGHER GROUND</b> EMI 50226	RED HOT CHILI PEPPERS
47	50	50	9	<b>I REMEMBER YOU</b> ATLANTIC 7-88886	SKID ROW
48	31	29	8	<b>YOU RUN</b> MCA LP CUT	THE CALL
49	RE-ENTRY	2	2	<b>IF DIRT WERE DOLLARS</b> Geffen LP CUT	DON HENLEY
50	NEW ▶	1	1	<b>TOO HOT</b> COLUMBIA 38-73066	LOVERBOY

Tracks with the greatest airplay gains this week. The Flashmaker is the highest-debating track of the week. The Power Track is the track on the chart that shows the largest increase in airplay over the week before.

## 2 Indie Syndicated Shows Picked Up 'On The Radio,' 'Hot Mix' To WW1, ABC

LOS ANGELES Two of the most successful independent syndicated programs are surrendering their freedom. Beginning in January, "On The Radio" will be sold and distributed by Westwood One (Billboard, Nov. 18), while "Hot Mix" will be handled by the ABC Radio Networks (Billboard, Nov. 11).

Jeff Leve started the one-hour top 40 magazine show "On The Radio," hosted by KKBTV Los Angeles p.m. driver Big Ron O'Brian, in February 1985. Since that time, the show has landed 250 affiliates in 16 of the top 20 markets, including New York, Los Angeles, and Chicago. With the exception of DIR's "Rick Dees' Weekly Top 40," "On The Radio" is the longest-running syndicated top 40 program with the same host.

Although an independent with "good product [and] a good station list could build a good business," signing a deal with a major offers bonuses that he could not pass up, says Leve. "Westwood One offers advantages that I can't get any place else. They have more station contacts, and are capable of doing a better job of marketing product and serving the stations better than we are."

According to Leve, the timing of the signing with WW1 is optimal because "On The Radio Broadcasting is readying a new show that WW1 will also handle."

"On The Radio," which will continue to be offered on a bartered basis via vinyl with the OTR "Countdown Companion," will become WW1's seventh top 40 offering, after "American Dance Traxx," "Casey's Top 40," "Countdown USA," "Future Hits," "Pirate Radio USA," and "Scott Shannon's Rockin' America Top 30 Countdown."

Yet Leve is not worried about getting lost in the shuffle. "If the product is good, the stations are going to find it, and if the company is well managed, they are going to be able to service those stations with product. It doesn't hurt a record label to keep signing artists if they are managed correctly. The same goes for Westwood and new programs."

However, such deals do not always pay off, says one independent syndicator, who asked not to be named. "If a network has two pieces of product, [of which] one has a profit margin that favors the network and the other they have to share with a program supplier, obviously the network is going to do what is better for its shareholders and bottom line."

At the end of the year, WW1 will part company with "Rock Over London" (Billboard, Oct. 21). WW1 executive VP/GM Thom Ferro says that "financially, it just didn't make sense to continue with it, because of the kind of audience it had." Ferro contends that "ROL" was expensive to produce and simply did not have enough major-market affiliates.

"Sometimes a small producer can make it float, but as a network with 20 or 30 shows, we can't afford to hang on to a show like that and

work it," he says.

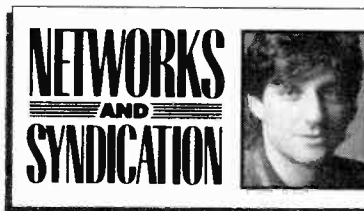
Yet for the major networks, picking up successful independent programs can make sense. "To a large degree, we are a self-contained network, but if there is a good idea out-

price was right, [there was a high] quality of production," and the show had key affiliates in the top three markets, as well as "a lot of strong medium and secondary market clearances."

Despite WW1's full lineup, Ferro says the network will "look for programming as long as radio stations want to air it and advertisers want to buy it."

ABC also has its eyes on new programming. "We are in the mode of expansion when it makes sense. We will pursue additional avenues to fill voids that any of our affiliates have when it comes to entertainment programming," says ABC VP/programming Tom Cuddy, who was involved in the "Hot Mix" deal.

The ABC/"Hot Mix" deal differs from the WW1/OTR pact in that (Continued on next page)



by Craig Rosen

side, we don't want to be known as the network that walked away," says Ferro.

In Ferro's assessment, "On The Radio" was attractive because "the

FOR WEEK ENDING DECEMBER 2, 1989

# MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ NO. 1 ★ ★					
1	1	1	6	<b>PROUD TO FALL</b> SIRE 7-22924/REPRISE	IAN MCCULLOCH 4 weeks at No. 1
2	2	2	6	<b>LOVE AND ANGER</b> COLUMBIA LP CUT	KATE BUSH
3	5	12	4	<b>BLUES FROM A GUN</b> WARNER BROS. LP CUT	THE JESUS AND MARY CHAIN
4	3	4	7	<b>A GIRL LIKE YOU</b> ENIGMA 44480/CAPITOL	THE SMITHEREENS
5	4	3	9	<b>PERSONAL JESUS</b> SIRE 7-21328/REPRISE	DEPECHE MODE
6	6	9	6	<b>CONTACT</b> COLUMBIA 38-73043	BIG AUDIO DYNAMITE
7	9	5	9	<b>INTO THE HEART OF LOVE</b> SIRE LP CUT/REPRISE	THE MIGHTY LEMON DROPS
8	8	10	5	<b>SHOULD GOD FORGET</b> COLUMBIA LP CUT	THE PSYCHEDELIC FURS
9	15	21	6	<b>LET LOVE RULE</b> VIRGIN 7-99166	LENNY KRAVITZ
10	12	20	4	<b>TIME AND SPACE</b> BEGGAR'S BANQUET 44485/CAPITOL	FLESH FOR LULU
11	20	27	6	<b>HIGHER GROUND</b> EMI 50226	RED HOT CHILI PEPPERS
12	7	8	8	<b>CROSSROADS</b> ELEKTRA 7-69273	TRACY CHAPMAN
13	14	16	4	<b>DON'T ASK ME WHY</b> ARISTA 1-9880	EURHYTHMICS
14	26	—	2	<b>STANDING THERE</b> Geffen 7-21383	THE CREATURES
15	NEW ▶	1	1	<b>ROOM</b> REPRISE LP CUT	THE B-52'S
16	22	26	3	<b>LAST CIGARETTE</b> CHAMELEON LP CUT	DRAMARAMA
17	10	7	10	<b>I WANT THAT MAN</b> SIRE 7-22816/REPRISE	DEBORAH HARRY
18	25	—	2	<b>DEVOLUTION WORKIN' MAN BLUES</b> I.R.S. LP CUT	THE ALARM
19	18	18	5	<b>THE LINE BETWEEN THE DEVIL'S TEETH</b> BEGGAR'S BANQUET 9108/RCA	PETER MURPHY
20	16	—	2	<b>LIVIN' ON THE EDGE OF THE NIGHT</b> VIRGIN LP CUT	IGGY POP
21	17	15	8	<b>DRAMA!</b> SIRE 7-22768/REPRISE	ERASURE
22	13	11	7	<b>MAKE BELIEVE MAMBO</b> SIRE LP CUT/WARNER BROS.	DAVID BYRNE
23	21	28	4	<b>BIG MAN ON PAPER</b> RCA 9114	GRAHAM PARKER
24	NEW ▶	1	1	<b>HOUSE</b> COLUMBIA LP CUT	THE PSYCHEDELIC FURS
25	24	29	3	<b>NO MYTH</b> RCA LP CUT	MICHAEL PENN
26	NEW ▶	1	1	<b>DRIFTING, FALLING</b> SIRE LP CUT/REPRISE	THE OCEAN BLUE
27	11	6	12	<b>PICTURES OF MATCHSTICK MEN</b> VIRGIN LP CUT	CAMPER VAN BEETHOVEN
28	NEW ▶	1	1	<b>SECRETS</b> RCA 91135	THE PRIMITIVES
29	23	25	3	<b>LULLABY</b> ELEKTRA 7-69249	THE CURE
30	27	22	3	<b>MOVE WITH ME SISTER</b> RCA 9075	THE DEL FUEGOS

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



## NETWORKS AND SYNDICATION

(Continued from preceding page)

ABC has purchased the program and the exclusive rights to the name and logo for five years.

Andrew Starr's "Hot Mix" began four years ago as a local show at KOPA Phoenix. After seven months, the station became classic rock KSLX, leaving the program without a home. Six months later, KZZP Phoenix, the station that helped lead to the demise of KOPA, picked up the program as a Friday night feature.

The show was such a hit that KZZP PD Guy Zapoleon suggested that Starr send it to KZZP sister station WBJW Orlando, Fla. Word spread, and Starr eventually decided to enter the syndication arena. The no-host show, programmed by mixer Dave Rajput, is currently on 35 stations, including KIIS Los Angeles and WQHT New York.

The deal with ABC could take "Hot Mix" to as many as 150 affiliates, by Cuddy's estimate. Previously, the program was available only on a cash basis on cassette or reel-to-reel. With ABC handling the show, it will offer it on a barter basis on vinyl disk and, possibly in the future, CD.

Starr says that the ABC deal is attractive to him because it allows him to retain creative control of the program while gaining the network's credibility. "One of the reasons we went with ABC is that they don't have 3,000 shows, and it won't

get lost in the shuffle," he says. "They are hiring a separate sales person to sell 'Hot Mix.'"

Like OTR's Leve, Starr also says the deal will allow him more time to work on developing new programs, such as an alternative rock countdown he has in the works.

ABC will distribute Hot Mix's "Mix Of The Decade 1980-89," an eight-hour show reviewing the biggest dance hits of the '80s mixed back-to-back and beat to beat on New Year's weekend, but the Hot Mix Radio Network will distribute its own year-end show, "Supermix '89." ABC will begin distributing the program on a weekly basis for the weekend of Jan. 6.

### AROUND THE INDUSTRY

ABC Radio Networks has set its third American Agenda Special, "Drugs: Can Your Family Avoid Tragedy?" for Dec. 13, 2-3 p.m. Eastern time. The program, which will be carried on more than 250 affiliates across the country, will be hosted by ABC news correspondent Sam Donaldson. Unlike ABC's first American Agenda special, focusing on abortion, this special has had no trouble landing sponsors. Sears, Black & Decker, and American Express Travelers Cheques, all of which sponsored the Sept. 6 American Agenda, Peter Jennings-hosted special on education, have purchased time on the sold-out

broadcast. Other advertisers include General Motors/Delco and Duracell.

Global Satellite Network's top 40 interview show "Live Wire" is tentatively set to make its debut Dec. 12 with New Kids On The Block. A host for the show has yet to be named. Meanwhile, Unistar launched its "Hangin' With Hollywood" on Nov. 18, with a live interview from Martika and a backstage interview with Guns N' Roses.

### WW1 GOES CD

WW1 will launch "New Gold On CD," a daily shortform feature hosted by Dick Bartley, voice of "Original Rock & Roll Oldies Show," on Jan. 1. The feature, which will run between four and six minutes Mondays through Fridays, will be WW1's first show available on CD. Each show will include Bartley telling the inside story on a particular song featured. The show will alternate from featuring classic hits that have been recently made available on CD to rare lost tracks from Bartley's personal archives. On oc-

### PD OF THE WEEK

(Continued from page 19)

Miami PD Bill Wise gets now (minus the Epic ads that light into Wise weekly). But Hamilton doesn't think "there's ever been a problem" with the record community. "I took more heat in the early '80s when I was playing things that weren't label priorities. We've always played currents. Now we play fewer currents during the day but use nights to make hits."

For now, KQRS is in a pretty enviable position. "There's not a whole lot else somebody could do against us," Hamilton says. "Except for Denver, I don't know of another market that is this crowded for AOR. There are too many of them at this point and one of them has to go."

When KQ's Arbitrons do fluctuate sharply, as they did this summer, Hamilton attributes it more to diary placement than programming changes. "We did see some better current product this summer, but Arbitron has a lot to do with it," he says. "Our callout samples 3,500 18-44 listeners for each sweep. Arbitron's in-tab is less than half that for 12-plus."

When monitored for this story, KQRS was in the process of qualifying listeners for its secondary fall promotion, a Dodge 4x4 pickup giveaway. (It also ran a \$1,000-a-day promotion, which will resume next year, and has done a direct-mail bumper-sticker campaign for two years in a row.) A contestant was asked how long he had listened to KQRS and responded, "Since it was the underground station."

That's the kind of listener testimonial that most rock PDs want, but Hamilton says, "We don't structure the heritage sells. It's not a liner at the top of the hour. We try to integrate it into our presentation at natural openings. The thing we try to avoid here is sounding trite: Rocktober and all that stuff is gone. We just try to be very straightforward."

SEAN ROSS

casation, Bartley will answer letters from listeners who are trying to find a particular title on CD. He will feature the song in question and tell listeners where they can find the rare recording.

Although WW1 has been opposed to distributing programs on CD in the past, VP/programming Gary Landis says it makes sense for "New Gold On CD," since the program will also be marketed as a library supplement. Each program—260 annually—will come with a clean digital copy of the featured track that stations will be able to add to their libraries.

"It is still difficult to justify putting a show that is used once and thrown away on CD, but this is something that is intended to be kept, so the end justifies the medium," Landis says.

### CALENDAR

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

Dec. 1-8, "Lennon"—His Last Interview, His Greatest Music, Unistar Radio Programming, four hours.

Dec. 1-2, Elton John, On The Radio, On The Ra-

dio Broadcasting, one hour.

Dec. 1-3, Paul McCartney/Pauline Collins/The Spinners/The O'Jays, Cruisin' America With Cousin Brucie, CBS RadioRadio, three hours.

Dec. 1-3, Whitesnake, Metalshop, MJI Broadcasting, two hours.

Dec. 1-13, Jermaine Jackson, Star Beat, MJI Broadcasting, one hour.

Dec. 1-3, The Richard Marx Story, The Weekly Special, Unistar Radio Networks, 90 minutes.

Dec. 2-3, D.J. Jazzy Jeff & The Fresh Prince/Radny Jackson/Zapp, RadioScope, Lee Bailey Communications, one hour.

Dec. 3, The Alarm, Global Satellite Network, two hours.

Dec. 3, Phil Collins, Hitline U.S.A., James Paul Brown Entertainment, one hour.

Dec. 4, Rush, Rockline, Global Satellite Network, 90 minutes.

Dec. 4-10, Stevie Nicks, Superstars Rock Concert Series, Westwood One Radio Networks, 90 minutes.

Dec. 4-10, Paul McCartney Special Celebrating 1989 World Tour, Classic Cuts, MJI Broadcasting, one hour.

Dec. 4-10, Lennon's Spiritual Development Revisited—Part IV, The Lost Lennon Tapes, Westwood One Radio Networks Special Series, one hour.

Dec. 4-10, Lou Gramm, Rock Today, MJI Broadcasting, one hour.

Dec. 4-10, Clint Black, Listen In With Lon Helton, Westwood One Radio Networks, one hour.

Dec. 4-10, Ricky Van Shelton, Country Today, MJI Broadcasting, one hour.

Dec. 4-10, Rodney Crowell, Westwood One Presents, Westwood One Radio Networks, one hour.

## BROADCAST SERVICES

### NIGHTCLUB DISC JOCKEYS

"BE A BETTER NIGHTCLUB DJ"

Incredible information - designed for your career. Rush check or M.O. for \$10 to:

Olson Productions  
Suite 269  
2745 Winnetka Ave. No  
New Hope, MN 55427

### 200 TRIVIA MYSTERY VOICES

FROM CHARLES MANSON TO ALBERT EINSTEIN. GREAT FOR CONTESTS ON DJ OR TALK SHOWS.

SEND FOR 5 FREE VOICES AND COMPLETE LIST.

GARLIN SOUND ENTERPRISES  
7021 HATILLO AVE.  
WINNETKA, CA 91306  
PHONE (818) 347-3902

### JERRY "DJ" STROTHERS

SEEKS UPSCALE CHR/UC STATION HIGH PROFILE — DIGITAL PRODUCTION PRO PGH, PA

(412) 244-0815

GET YOUR MESSAGE TO KEY RADIO STATION PERSONNEL. PLACE YOUR AD TODAY.

CALL  
1 (800) 223-7524  
ASK FOR  
JEFF SERRETTE  
IN NY STATE  
1 (212) 536-5174

SONGS FOR ANY SUBJECT!  
20,000 titles All Formats 500 Categories  
Jeff Green's NEW 3rd edition GREEN BROOK. Only \$43. IBM Software \$73. Immediate delivery. Money-back guarantee.  
For brochure or to order: Professional Desk References, 108 Partridge Court, Smyrna, TN 37167. (615) 459-4880.

ATTN. PD'S & DJ'S  
"HAPPY HANUKAH, VERONICA!"  
Hot hilarious street beat tune featured on Z-100 AM ZOO 12/88. Get yours today, in time for 1989 Hanukkah Season!  
Hal Kashner Music  
35-5K Park Ave.  
Suffern, NY 10901  
(914) 357-8171

### JOHNNY MARKS CLASSICS

## RUDOLPH

## THE RED-NOSED REINDEER

150,000,000 Record Seller—Over 500 Versions

### BRENDA LEE

## ROCKIN' AROUND THE CHRISTMAS TREE

FRANK SINATRA BING CROSBY  
PLACIDO DOMINGO

## I HEARD THE BELLS ON CHRISTMAS DAY

Eddy Arnold, Harry Belafonte, Kate Smith, Ed Ames, Ray Price, Burl Ives, Chet Atkins, Fred Waring, Bert Kaempfert, Living Voices, Lawrence Welk, Living Strings, etc.

### BURL IVES

## A HOLLY JOLLY CHRISTMAS

### TV SPECIAL

## RUDOLPH THE RED-NOSED REINDEER

Burl Ives (Sound Track MCA) CBS, Dec 15th  
26th Showing—Longest Running Special in T.V. History

ST. NICHOLAS MUSIC INC  
1619 Broadway, New York, N.Y. 10019  
(212) 582-0970

POWERPLAYISTS

PLATINUM—Stations with a weekly come audience of more than 1 million. GOLD—Stations with a weekly come audience between 500,000 and 1 million. SILVER—Stations with a weekly come 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 P.D.: Steve Kingston

EX EX Lou Gramm, Just Between You And Me Mill Vanilli, Girl I'm Gonna Miss You

Washington P.D.: Matt Farber

EX EX Chunky A, Owww New Kids On The Block, This One's For

EX EX Bad English, When I See You Smile

26 28 Great White, The Angel Song

POWER 95 New York P.D.: Gary Bryan

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

Pittsburgh P.D.: Clarke Ingram

Atlanta P.D.: Rick Stacy

Minneapolis P.D.: Brian Philips

Houston P.D.: Adam Cook

Chicago P.D.: Buddy Scott

Boston P.D.: Steve Rivers

Philadelphia

Tampa P.D.: Randy Kabrich

Chicago P.D.: Bill Gamble

San Francisco P.D.: Bill Richards

Chicago P.D.: Brian Kelly

Hartford P.D.: Dave Shakes

Washington P.D.: Lorrin Palagi

Detroit P.D.: Rick Gillette

Dallas P.D.: Charlie Quinn

Chicago P.D.: Bill Richards

WQV-FM 100.7 FM #1 HIT MUSIC STATION. Miami P.D.: Frank Amadeo. 1 4 Billy Joel, We Didn't Start The Fire...

Y107 Nashville P.D.: Mark Chase. 1 1 Paula Abdul, (It's Just) The Way That...

WNCI 97.9 Columbus P.D.: Dave Robbins. 1 1 Paula Abdul, (It's Just) The Way That...

Power 108 Cleveland P.D.: Cat Thomas. 1 1 Alice Cooper, Poison...

WTKI 94 FM Milwaukee P.D.: Todd Fisher. 1 2 Bad English, When I See You Smile...

WLOL 99.5 Minneapolis P.D.: Gregg Swedberg. 1 3 Paula Abdul, (It's Just) The Way That...

Q106.5 St. Louis P.D.: Lyndon Abell. 1 3 Billy Joel, We Didn't Start The Fire...

Q106 San Diego P.D.: Garry Wall. 1 1 The 2 Live Crew, We So Horny...

KPLZ Seattle P.D.: Casey Keating. 1 2 Milli Vanilli, Blame It On The Rain...

KUBE 93.3 FM Seattle P.D.: Tom Hutylar. 1 4 Milli Vanilli, Blame It On The Rain...

Q102 Cincinnati P.D.: Dave Allen. 1 2 Phil Collins, Another Day In Paradise...

RADIO Billboard's PD of the week Dave Hamilton KQRS Minneapolis. Includes photo of Dave Hamilton.

THREE YEARS AGO, when the gold-driven, adult-targeted album rock station was a slightly less-entrenched reality, Dave Hamilton's KQRS Minneapolis was unusual enough to attract a lot of trade press.

As that monitor would suggest, not much has changed at KQRS in the last few years. KQ has stayed in the 8-9-share range 12-plus—it rose 8.6-9.9 this summer—while its rivals, eclectic KTCZ (4.2-4.0) and more mainstream KJJO (3.2-3.6) have held at roughly half its level.

What is notable, however, is that KQRS has survived virtually everything a heritage rocker can survive. KJJO has done well briefly with both classic rock and hard rock, then changed. 'We have the resources to dominate a market' KLCX, after hitting a 6.8 a year ago with classic hits, has dropped sharply, and was at a 4.3 in the summer. The only thing left for KQRS to deal with is the top 40/rock station, and Hamilton thinks KJJO was close enough to the format in its hard rock days for KQ to know how to deal with one.

KQ's audience. While the pre-1980 records that test well for KQRS are not too unusual, "when you get to the early '80s, there are a lot of Minneapolis exclusives." At night, when KQ goes to a 50/50 current/gold mix, targeting 16-25, some of that Doubleday-era gold does make it into the mix.

Hamilton is also quick to point out that KJJO plays more Doubleday records than KQ does. "They position themselves as Rock & Roll's Future, but they're one of the more gold-leaning AORs I've ever heard.

Although Hamilton worries about sounding "pissy" when he discusses KJJO, there's clearly some bitterness between the stations. "They feel compelled to talk about us on the air—implying that we don't give away our prizes and calling us butt-heads."

Other notes on KQRS' music: Hamilton doesn't watch KJJO (or its Z-Rock AM KZOW) for new songs, but does occasionally pick up records from KTCZ, the only competitor he expresses admiration for; he does go deeper on Skynyrd and ZZ Top titles than other rock outlets, citing a strong Southern rock heritage, especially in the market's "rural" outskirts; he tends to use "nugget" oldies more in mornings and mid-days, but says he hasn't backed off, even though Minneapolis added both classic rock and oldies stations in 1988.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				★★ NO. 1 ★★	
1	1	2	37	MILLI VANILLI ▲ <sup>4</sup> ARISTA AL 8592 (9.98) (CD) 4 weeks at No. 1	GIRL YOU KNOW IT'S TRUE
(2)	3	8	5	BILLY JOEL COLUMBIA OC 44366 (CD)	STORM FRONT
3	2	1	9	JANET JACKSON A&M SP 3920 (9.98) (CD) JANET JACKSON'S RHYTHM NATION 1814	
(4)	5	4	72	PAULA ABDUL ▲ <sup>3</sup> VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
(5)	7	6	67	NEW KIDS ON THE BLOCK ▲ <sup>5</sup> COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
6	4	3	12	ROLLING STONES ▲ COLUMBIA OC 45333 (CD)	STEEL WHEELS
(7)	9	10	20	THE B-52'S ● REPRISE 25854 (9.98) (CD)	COSMIC THING
8	6	5	10	AEROSMITH GEFEN 24254 (9.98) (CD)	PUMP
9	8	7	11	MOTLEY CRUE ELEKTRA 60829 (9.98) (CD)	DR. FEELGOOD
(10)	11	11	11	YOUNG M.C. ● DELICIOUS VINYL 91309/ISLAND (9.98) (CD)	STONE COLD RHYMIN'
11	10	9	7	TRACY CHAPMAN ELEKTRA 60888 (9.98) (CD)	CROSSROADS
12	12	13	30	TOM PETTY ▲ <sup>2</sup> MCA 6253 (9.98) (CD)	FULL MOON FEVER
(13)	36	—	2	WHITESNAKE GEFEN GHS 24249 (9.98) (CD)	SLIP OF THE TONGUE
(14)	14	16	8	NEW KIDS ON THE BLOCK ▲ COLUMBIA FC 45280 (CD)	MERRY MERRY CHRISTMAS
(15)	15	18	7	LINDA RONSTADT (FEAT. A. NEVILLE) ELEKTRA 60872 (9.98) (CD)	CRY LIKE A RAINSTORM, HOWL LIKE THE WIND
(16)	16	14	29	RICHARD MARX ▲ <sup>3</sup> EMI 90380 (9.98) (CD)	REPEAT OFFENDER
(17)	19	19	22	SOUL II SOUL ▲ VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
18	13	12	9	TEARS FOR FEARS FONTANA 838 730 1/POLYGRAM (CD)	THE SEEDS OF LOVE
19	17	15	43	SKID ROW ▲ <sup>2</sup> ATLANTIC 81936 (9.98) (CD)	SKID ROW
20	18	17	20	CHER ▲ GEFEN GHS 24239 (9.98) (CD)	HEART OF STONE
(21)	21	23	21	BAD ENGLISH ● EPIC OE 45083/E.P.A. (CD)	BAD ENGLISH
22	20	20	17	ALICE COOPER ● EPIC OE 45137/E.P.A. (CD)	TRASH
(23)	27	50	3	JOE SATRIANI RELATIVITY 1015 (9.98) (CD)	FLYING IN A BLUE DREAM
24	23	22	21	DON HENLEY ▲ GEFEN GHS 24217 (9.98) (CD)	THE END OF THE INNOCENCE
25	25	25	18	BABYFACE ● SOLAR FZ 45288/E.P.A. (CD)	TENDER LOVER
26	26	26	7	BARBRA STREISAND COLUMBIA OC 45369 (CD)	A COLLECTION: GREATEST HITS... AND MORE
27	28	59	3	GRATEFUL DEAD ARISTA 8575 (9.98) (CD)	BUILT TO LAST
28	22	21	39	FINE YOUNG CANNIBALS ▲ <sup>2</sup> I.R.S. 6273/MCA (9.98) (CD)	THE RAW & THE COOKED
29	24	24	9	MELISSA ETHERIDGE ● ISLAND 91285/ATLANTIC (9.98) (CD)	BRAVE AND CRAZY
(30)	70	—	2	ERIC CLAPTON DUCK 26074/REPRISE (9.98) (CD)	JOURNEYMAN
(31)	32	41	5	LUTHER VANDROSS EPIC E2-45320/E.P.A. (CD)	THE BEST OF LUTHER: THE BEST OF LOVE
32	29	31	5	KISS MERCURY 838 913 1/POLYGRAM (CD)	HOT IN THE SHADE
33	33	35	18	NEW KIDS ON THE BLOCK ▲ COLUMBIA FC 40475 (CD)	NEW KIDS ON THE BLOCK
34	30	32	19	THE 2 LIVE CREW ● SKYYWALKER XR 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
35	35	36	7	NEIL YOUNG REPRISE 25899 (9.98) (CD)	FREEDOM
36	37	33	19	GLORIA ESTEFAN ▲ EPIC OE 45217/E.P.A. (CD)	CUTS BOTH WAYS
37	34	34	10	EURYTHMICS ARISTA AL 8606 (9.98) (CD)	WE TOO ARE ONE
38	40	44	33	ROXETTE ● EMI 91098 (9.98) (CD)	LOOK SHARP!
(39)	41	88	3	D.J. JAZZY JEFF & THE FRESH PRINCE JIVE 1188-1-J/RCA (9.98) (CD)	AND IN THIS CORNER
40	31	27	72	BOBBY BROWN ▲ <sup>5</sup> MCA 42185 (9.98) (CD)	DON'T BE CRUEL
(41)	45	47	9	BONHAM WTG FP 45009/E.P.A. (CD)	THE DISREGARD OF TIMEKEEPING
(42)	47	48	7	BELINDA CARLISLE MCA 6339 (9.98) (CD)	RUNAWAY HORSES
43	43	46	5	KATE BUSH COLUMBIA OC 44164 (CD)	THE SENSUAL WORLD
44	39	39	8	RICKIE LEE JONES GEFEN GHS 24246 (9.98) (CD)	FLYING COWBOYS
45	38	29	40	WARRANT ▲ COLUMBIA FC 44383 (CD)	DIRTY ROTTEN FILTHY STINKING RICH
(46)	48	49	44	KIX ● ATLANTIC 81877 (9.98) (CD)	BLOW MY FUSE
47	44	40	11	POCO RCA 9694-1-R (9.98) (CD)	LEGACY
48	50	43	9	TINA TURNER CAPITOL 91873 (9.98) (CD)	FOREIGN AFFAIR
49	42	28	29	THE CURE ▲ ELEKTRA 60855 (9.98) (CD)	DISINTEGRATION
50	52	42	8	RANDY TRAVIS WARNER BROS. 25988 (9.98) (CD)	NO HOLDIN' BACK
51	54	45	31	GREAT WHITE ▲ <sup>2</sup> CAPITOL C1-90640 (9.98) (CD)	TWICE SHY
(52)	53	53	12	RED HOT CHILI PEPPERS EMI 92152 (9.98) (CD)	MOTHER'S MILK
(53)	60	61	20	MICHAEL BOLTON COLUMBIA OC 45012 (CD)	SOUL PROVIDER
(54)	58	54	23	HEAVY D. & THE BOYZ ▲ MCA 42302 (8.98) (CD)	BIG TYME

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.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
(55)	56	102	3	TAYLOR DAYNE ARISTA 8581 (9.98) (CD)	CAN'T FIGHT FATE
56	49	30	12	ELTON JOHN ● MCA 6321 (9.98) (CD)	SLEEPING WITH THE PAST
57	57	60	4	ERASURE SIRE 26026/REPRISE (9.98) (CD)	WILD!
58	46	37	6	ICE-T SIRE 26028/WARNER BROS. (9.98) (CD)	THE ICEBERG/FREEDOM OF SPEECH...
59	55	51	35	MADONNA ▲ <sup>2</sup> SIRE 25844/WARNER BROS. (9.98) (CD)	LIKE A PRAYER
60	51	38	9	BOB DYLAN COLUMBIA OC 45281 (CD)	OH MERCY
(61)	106	—	2	TERENCE TRENT D'ARBY COLUMBIA OC 45351 (CD)	NEITHER FISH NOR FLESH
62	59	55	7	JEFF BECK WITH TERRY BOZZIO & TONY HYMAS EPIC OE 44313/E.P.A. (CD)	JEFF BECK'S GUITAR SHOP
(63)	66	67	37	TESLA ● GEFEN GHS 24224 (9.98) (CD)	THE GREAT RADIO CONTROVERSY
64	64	57	22	PRINCE ▲ <sup>2</sup> WARNER BROS. 25936 (9.98) (CD)	SOUNDTRACK: BATMAN
65	61	52	16	THE D.O.C. ● RUTHLESS 91275/ATLANTIC (8.98) (CD)	NO ONE CAN DO IT BETTER
66	63	63	12	REGINA BELLÉ COLUMBIA FC 44367 (CD)	STAY WITH ME
67	67	83	3	SIR MIX-A-LOT NASTY MIX 70150 (9.98) (CD)	SEMINAR
(68)	83	—	2	PAT BENATAR CHRYSALIS 21715 (9.98) (CD)	BEST SHOTS
69	62	56	9	BIG DADDY KANE COLD CHILLIN' 25941/REPRISE (9.98) (CD)	IT'S A BIG DADDY THING
70	69	72	61	BON JOVI ▲ <sup>5</sup> MERCURY 836 345 1/POLYGRAM (CD)	NEW JERSEY
71	65	58	66	LIVING COLOUR ▲ EPIC BFE 44099/E.P.A. (CD)	VIVID
(72)	NEW ►	—	1	BOBBY BROWN MCA 6342 (9.98) (CD)	DANCE!... YA KNOW IT!
73	72	65	11	MAZE FEATURING FRANKIE BEVERLY WARNER BROS. 25802 (9.98) (CD)	SILKY SOUL
74	68	62	37	DINO ● 4TH & B'WAY BWAY 4011/ISLAND (8.98) (CD)	24/7
(75)	80	80	7	SYBIL NEXT PLATEAU 1018 (8.98) (CD)	SYBIL
76	73	68	26	CLINT BLACK ● RCA 9668-1-R (8.98) (CD)	KILLIN' TIME
77	77	87	5	BILLY OCEAN JIVE 1271-1-J/RCA (9.98) (CD)	BILLY OCEAN'S GREATEST HITS
(78)	87	89	4	VARIOUS ARTISTS GRP 9596 (9.98) (CD)	HAPPY ANNIVERSARY, CHARLIE BROWN
(79)	149	—	2	BRITNY FOX COLUMBIA FC 45300 (CD)	BOYS IN HEAT
80	71	71	7	DAVID BYRNE SIRE 25990/WARNER BROS. (9.98) (CD)	REI MOMO
(81)	97	103	3	SOUNDTRACK GRP GR2-002 (10.98) (CD)	THE FABULOUS BAKER BOYS
(82)	NEW ►	—	1	PHIL COLLINS ATLANTIC 82050 (9.98) (CD)	...BUT SERIOUSLY
(83)	NEW ►	—	1	RUSH ATLANTIC 82040 (9.98) (CD)	PRESTO
84	84	99	3	THE SMITHEREENS ENIGMA 91194/CAPITOL (9.98) (CD)	SMITHEREENS 11
85	74	79	10	ENUFF Z'NUFF ATCO 91262 (9.98) (CD)	ENUFF Z'NUFF
86	78	76	23	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC OE 45024/E.P.A. (CD)	IN STEP
87	81	73	25	DANGEROUS TOYS COLUMBIA FC 45031 (CD)	DANGEROUS TOYS
88	75	70	10	JETHRO TULL CHRYSALIS 21708 (9.98) (CD)	ROCK ISLAND
89	89	96	20	STEPHANIE MILLS ● MCA 6312 (9.98) (CD)	HOME
90	82	69	6	BIZ MARKIE COLD CHILLIN' 26003/WARNER BROS. (9.98) (CD)	THE BIZ NEVER SLEEPS
(91)	92	92	12	JOE COCKER CAPITOL 92861 (9.98) (CD)	ONE NIGHT OF SIN
92	93	107	6	SEDUCTION VENETTA SP 5280/A&M (8.98) (CD)	NOTHING MATTERS WITHOUT LOVE
93	79	66	23	EXPOSE ● ARISTA AL 8532 (9.98) (CD)	WHAT YOU DON'T KNOW
94	96	90	119	GUNS N' ROSES ▲ <sup>8</sup> GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
95	85	74	23	WHITE LION ● ATLANTIC 81969 (9.98) (CD)	BIG GAME
96	91	82	46	SOUNDTRACK ▲ ATLANTIC 81933 (9.98) (CD)	BEACHES
(97)	107	147	3	SOUNDTRACK SBK 93233 (9.98) (CD)	SHOCKER - THE MUSIC
98	90	85	53	M.C. HAMMER ▲ CAPITOL C1-90924 (8.98) (CD)	LET'S GET IT STARTED
(99)	100	100	7	SHOTGUN MESSIAH RELATIVITY 1012/IMPORTANT (8.98) (CD)	SHOTGUN MESSIAH
100	94	84	40	N.W.A. ▲ RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
101	103	110	9	JOHN LEE HOOKER CHAMELEON D1-74808/CAPITOL (8.98) (CD)	THE HEALER
102	102	104	4	ACE FREHLEY MEGAFORCE/WORLDWIDE 82048/ATLANTIC (9.98) (CD)	TROUBLE WALKIN'
103	76	64	61	THE JEFF HEALEY BAND ● ARISTA AL 8553 (8.98) (CD)	SEE THE LIGHT
(104)	172	—	2	ROBERT PALMER ISLAND 91318/ATLANTIC (9.98) (CD)	ADDICTIONS VOL. I
105	104	105	23	VAN MORRISON MERCURY 839 262 1/POLYGRAM (CD)	AVALON SUNSET
106	98	91	8	GIANT A&M SP 5272 (8.98) (CD)	LAST OF THE RUNAWAYS
(107)	111	118	11	KEVIN PAIGE CHRYSALIS 21683 (9.98) (CD)	KEVIN PAIGE
108	86	86	7	M C LYTE FIRST PRIORITY 91304/ATLANTIC (9.98) (CD)	EYES ON THIS
109	99	81	8	THE ALARM I.R.S. 82018/MCA (9.98) (CD)	CHANGE

GIPSY KINGS

*"...a band that combines the sly funk of salsa and the brio of flamenco with some of the blowout intensity of rock."*

—TIME

# Mosaiqua



**THE FOLLOW-UP TO THEIR GOLD ELEKTRA DEBUT FEATURES THE FIRST SINGLE AND VIDEO. "VAMOS A BAILAR"**

PRODUCED BY CLAUDE MARTINEZ  
MANAGEMENT: ALIVE ENTERPRISES INC.  
SHEP GORDON AND PASCAL INBERT

*Alive*

vanessa  ELEKTRA Musician

**ON ELEKTRA CASSETTES, COMPACT DISCS AND RECORDS.**

©1989 Elektra Entertainment, a Division of Warner Communications Inc. ®

# 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	95	95	4	MICHELLE SHOCKED MERCURY 838 878 1/POLYGRAM (CD)	CAPTAIN SWING
111	115	115	32	ANDREW DICE CLAY DEF AMERICAN DEF 24214/GEFFEN (9.98) (CD)	DICE
112	118	106	34	BONNIE RAITT ● CAPITOL C1-91268 (8.98) (CD)	NICK OF TIME
113	126	144	4	ANGELA WINBUSH MERCURY 838 866 1/POLYGRAM (CD)	THE REAL THING
114	RE-ENTRY		9	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE AG 1988 (9.98) (CD)	A FRESH AIRE CHRISTMAS
115	88	77	23	BANG TANGO MCA/MECHANIC 6300/MCA (9.98) (CD)	PSYCHO CAFE
116	NEW ▶		1	ROD STEWART WARNER BROS. 4-25987 (39.98) (CD)	STORYTELLER/COMPLETE ANTHOLOGY: 1964-1990
117	120	108	13	ROLLING STONES ABKCO 1218-1 (CD)	SINGLES COLLECTION - THE LONDON YEARS
118	101	94	12	L.A. GUNS VERTIGO 838 592 1/POLYGRAM (CD)	COCKED & LOADED
119	105	78	12	THE BEACH BOYS CAPITOL 92639 (9.98) (CD)	STILL CRUISIN'
120	NEW ▶		1	SCORPIONS MERCURY 842 002 1/POLYGRAM (9.98) (CD)	GREATEST HITS - BEST OF ROCKERS N' BALLADS
121	129	152	34	JODY WATLEY ● MCA 6276 (8.98) (CD)	LARGER THAN LIFE
122	125	—	2	THE KINKS MCA 6337 (9.98) (CD)	UK JIVE
123	133	159	4	PAUL CARRACK CHRYSALIS 21709 (9.98) (CD)	GROOVE APPROVED
124	119	114	61	ROB BASE & D.J. E-Z ROCK ▲ PROFILE 1267 (8.98) (CD)	IT TAKES TWO
125	NEW ▶		1	ROY ORBISON VIRGIN 91295 (9.98) (CD)	A BLACK AND WHITE NIGHT
126	131	145	4	LOU GRAMM ATLANTIC 81915 (9.98) (CD)	LONG HARD LOOK
127	122	120	11	FASTER PUSSYCAT ELEKTRA 60883 (9.98) (CD)	WAKE ME WHEN IT'S OVER
128	112	98	25	K.D. LANG & THE RECLINES SIRE 25877/WARNER BROS. (9.98) (CD)	ABSOLUTE TORCH AND TWANG
129	140	160	24	PAUL MCCARTNEY ● CAPITOL C1-91653 (9.98) (CD)	FLOWERS IN THE DIRT
130	130	138	4	THE GEORGIA SATELLITES ELEKTRA 60887 (9.98) (CD)	IN THE LAND OF SALVATION AND SIN
131	110	97	11	BIG AUDIO DYNAMITE COLUMBIA FC 45212 (CD)	MEGATOP PHOENIX
132	135	141	8	AFTER 7 VIRGIN 91061 (9.98) (CD)	AFTER 7
133	113	116	6	RAGING SLAB RCA 9680-1-R (8.98) (CD)	RAGING SLAB
134	121	101	41	TOO SHORT ● JIVE 1149-1-J/RCA (8.98) (CD)	LIFE IS... TOO SHORT
135	142	136	16	HARRY CONNICK, JR. COLUMBIA 45319 (CD)	WHEN HARRY MET SALLY
136	117	121	52	EAZY-E ▲ RUTHLESS SL 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
137	116	122	10	D.A.D. WARNER BROS. 25999 (9.98) (CD)	NO FUEL LEFT FOR THE PILGRIMS
138	138	—	2	THE PSYCHEDELIC FURS COLUMBIA FC 45412 (CD)	BOOK OF DAYS
139	114	119	8	DAVID BOWIE RYKODISC 90120 (59.99) (CD)	SOUND + VISION
140	NEW ▶		1	RANDY TRAVIS WARNER BROS. 25972 (8.98) (CD)	AN OLD TIME CHRISTMAS
141	108	93	16	DANGER DANGER IMAGINE FZ 44342/E.P.A. (CD)	DANGER DANGER
142	127	112	20	PATTI LABELLE MCA 6292 (9.98) (CD)	BE YOURSELF
143	136	137	43	DEBBIE GIBSON ▲ <sup>2</sup> ATLANTIC 81932 (9.98) (CD)	ELECTRIC YOUTH
144	RE-ENTRY		14	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE AG 1984 (9.98) (CD)	MANNHEIM STREAMROLLER CHRISTMAS
145	158	—	2	THE CHARLIE DANIELS BAND EPIC FE 45316/E.P.A. (CD)	SIMPLE MAN
146	168	185	3	NUCLEAR ASSAULT IN-EFFECT 3010/RELATIVITY (8.98) (CD)	HANDLE WITH CARE
147	128	134	4	LIZA MINNELLI EPIC OE 45098/E.P.A. (CD)	RESULTS
148	134	125	8	JAMES MCMURTRY COLUMBIA FC 45229 (CD)	TOO LONG IN THE WASTELAND
149	150	149	63	METALLICA ▲ <sup>2</sup> ELEKTRA 60812 (9.98) (CD)	... AND JUSTICE FOR ALL
150	NEW ▶		1	3RD BASS COLUMBIA FC 45415 (CD)	THE CACTUS ALBUM
151	156	174	5	SHOOTING STAR ENIGMA 73549* (9.98) (CD)	TOUCH ME TONIGHT, BEST OF SHOOTING STAR
152	109	75	8	DWIGHT YOAKAM REPRISE 25989 (9.98) (CD)	JUST LOOKIN' FOR A HIT
153	123	109	12	NANCI GRIFFITH MCA 6319 (9.98) (CD)	STORMS
154	NEW ▶		1	JERMAINE JACKSON ARISTA AL 8493 (9.98) (CD)	DON'T TAKE IT PERSONAL
155	145	148	9	CAMPER VAN BEETHOVEN VIRGIN 91289 (9.98) (CD)	KEY LIME PIE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	192	—	2	MICHAEL PENN RCA 9692-1-R (8.98) (CD)	MARCH
157	154	131	16	STARSHIP RCA 9693-1-R (9.98) (CD)	LOVE AMONG THE CANNIBALS
158	173	182	6	IAN HUNTER/MICK RONSON MERCURY 838 973 1/POLYGRAM (CD)	Y U I ORTA
159	NEW ▶		1	JODY WATLEY MCA 6343 (9.98) (CD)	YOU WANNA DANCE WITH ME?
160	132	123	21	TORA TORA A&M SP 5261 (8.98) (CD)	SURPRISE ATTACK
161	165	173	5	7 SECONDS RESTLESS 72344 (8.98) (CD)	SOULFORCE REVOLUTION
162	196	—	2	LENNY KRAVITZ VIRGIN 91290 (9.98) (CD)	LET LOVE RULE
163	161	157	18	KING'S X MEGAFORCE 81997/ATLANTIC (9.98) (CD)	GRETCHEN GOES TO NEBRASKA
164	162	175	18	VARIOUS ARTISTS GEFFEN GHS 24236 (10.98) (CD)	GREENPEACE: RAINBOW WARRIORS
165	157	128	4	YNGWIE MALMSTEEN POLYDOR 839 726 1/POLYGRAM (CD)	TRIAL BY FIRE: LIVE IN LENINGRAD
166	185	—	2	FIONA ATLANTIC 81903 (9.98) (CD)	HEART LIKE A GUN
167	170	—	2	INDIGO GIRLS EPIC FE 45427/E.P.A. (CD)	STRANGE FIRE (NEW)
168	141	117	34	INDIGO GIRLS ● EPIC FE 45044/E.P.A. (CD)	INDIGO GIRLS
169	147	164	39	SURFACE ● COLUMBIA FC 44284 (CD)	2ND WAVE
170	163	155	27	SPECIAL ED PROFILE 1280 (8.98) (CD)	YOUNGEST IN CHARGE
171	153	127	13	GORKY PARK MERCURY 838 628 1/POLYGRAM (CD)	GORKY PARK
172	182	165	94	ORIGINAL LONDON CAST ▲ POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
173	164	153	120	DEF LEPPARD ▲ <sup>9</sup> MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
174	174	177	3	LAURIE ANDERSON WARNER BROS. 25900 (9.98) (CD)	STRANGE ANGELS
175	175	—	2	JESUS AND MARY CHAIN WARNER BROS. 26015 (9.98) (CD)	AUTOMATIC
176	177	196	3	FETCHIN BONES CAPITOL 90661 (8.98) (CD)	MONSTER
177	144	130	16	TEXAS MERCURY 838-171-1/POLYGRAM (CD)	SOUTHSIDE
178	NEW ▶		1	HOOTERS COLUMBIA OC 45058 (CD)	ZIG ZAG
179	159	162	26	BADLANDS ATLANTIC 81966 (9.98) (CD)	BADLANDS
180	139	140	6	THE DEL FUEGOS RCA 9860-1-R (9.98) (CD)	SMOKING IN THE FIELDS
181	NEW ▶		1	OLIVIA NEWTON-JOHN GEFFEN GHS 24257 (9.98) (CD)	WARM AND TENDER
182	191	191	3	RANDY CRAWFORD WARNER BROS. 26002 (9.98) (CD)	RICH AND POOR
183	184	170	31	SARAYA POLYDOR 837-764-1/POLYGRAM (CD)	SARAYA
184	137	113	8	THE SUGARCUBES ELEKTRA 60860 (9.98) (CD)	HERE TODAY, TOMORROW NEXT WEEK
185	160	111	32	THE CULT ● SIRE 25871/REPRISE (9.98) (CD)	SONIC TEMPLE
186	167	142	24	NENEH CHERRY VIRGIN 91252 (9.98) (CD)	RAW LIKE SUSHI
187	143	124	17	ZIGGY MARLEY & THE MELODY MAKERS VIRGIN 91256 (9.98) (CD)	ONE BRIGHT DAY
188	151	129	9	SQUEEZE A&M SP 5278 (8.98) (CD)	FRANK
189	155	132	27	10,000 MANIACS ● ELEKTRA 60815 (9.98) (CD)	BLIND MAN'S ZOO
190	169	139	39	MARTIKA ● COLUMBIA SC 44290 (CD)	MARTIKA
191	124	135	8	DEBORAH HARRY SIRE 25938/REPRISE (9.98) (CD)	DEF, DUMB & BLONDE
192	183	184	13	SHARON BRYANT WING 837 313 1/POLYGRAM (CD)	HERE I AM
193	152	146	5	GEORGE HARRISON DARK HORSE 25726/WARNER BROS. (9.98) (CD)	THE BEST OF DARK HORSE
194	NEW ▶		1	EDDIE MONEY COLUMBIA OC 45381 (CD)	GREATEST HITS... SOUND OF MONEY
195	NEW ▶		1	BABYLON A.D. ARISTA AL 8580 (9.98) (CD)	BABYLON A.D.
196	148	126	64	WINGER ▲ ATLANTIC 81867 (9.98) (CD)	WINGER
197	180	154	39	SIMPLY RED ● ELEKTRA 60828 (9.98) (CD)	A NEW FLAME
198	197	190	18	DAVID PEASTON GEFFEN 24228 (9.98) (CD)	INTRODUCING... DAVID PEASTON
199	190	163	8	REBA MCENTIRE MCA 8034 (10.98) (CD)	REBA LIVE
200	171	151	7	DAVE GRUSIN GRP 9592 (9.98) (CD)	MIGRATION

## TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

10,000 Maniacs 189  
The 2 Live Crew 34  
3rd Bass 150  
7 Seconds 161  
Paula Abdul 4  
Aerosmith 8  
After 7 132  
The Alarm 109  
Laurie Anderson 174  
The B-52's 7  
Babyface 25  
Babyron A.D. 195  
Bad English 21  
Badlands 179  
Bang Tango 115  
Rob Base & D.J. E-Z Rock 124  
The Beach Boys 119  
Jeff Beck 62  
Regina Belle 66  
Pat Benatar 68  
Big Audio Dynamite 131  
Clint Black 76  
Michael Bolton 53  
Bon Jovi 70  
Bonham 41  
David Bowie 139

Britny Fox 79  
Bobby Brown 72, 40  
Sharon Bryant 192  
Kate Bush 43  
David Byrne 80  
Camper Van Beethoven 155  
Belinda Carlisle 42  
Paul Carrack 123  
Tracy Chapman 11  
Cher 20  
Neneh Cherry 186  
Eric Clapton 30  
Andrew Dice Clay 111  
Joe Cocker 91  
Phil Collins 82  
Harry Connick, Jr. 135  
Alice Cooper 22  
Randy Crawford 182  
The Cult 185  
The Cure 49  
Terence Trent D'Arby 61  
D.A.D. 137  
D.J. Jazzy Jeff/Fresh Prince 39  
The D.O.C. 65  
Danger Danger 141  
Dangerous Toys 87

The Charlie Daniels Band 145  
Taylor Dayne 55  
Def Leppard 173  
The Del Fuegos 180  
Dino 74  
Bob Dylan 60  
Eazy-E 136  
Enuff Z'Nuff 85  
Erasure 57  
Gloria Estefan 36  
Melissa Etheridge 29  
Eurythmics 37  
Expose 93  
Faster Pussycat 127  
Fetchin Bones 176  
Fine Young Cannibals 28  
Fiona 166  
Ace Frehley 102  
The Georgia Satellites 130  
Giant 106  
Debbie Gibson 143  
Gorky Park 171  
Lou Gramm 126  
Grateful Dead 27  
Great White 51  
Nanci Griffith 153

Dave Grusin 200  
Guns N' Roses 94  
M.C. Hammer 98  
George Harrison 193  
Deborah Harry 191  
The Jeff Healey Band 103  
Heavy D. & The Boyz 54  
Don Henley 24  
John Lee Hooker 101  
Hooters 178  
Ian Hunter/Mick Ronson 158  
Ice-T 58  
Indigo Girls 168, 167  
Janet Jackson 3  
Jermaine Jackson 154  
The Jesus And Mary Chain 175  
Jethro Tull 88  
Billy Joel 2  
Elton John 56  
Rickie Lee Jones 44  
Big Daddy Kane 69  
King's X 163  
The Kinks 122  
Kiss 32

Kix 46  
Lenny Kravitz 162  
L.A. Guns 118  
Patti LaBelle 142  
K.D. Lang & The Reclines 128  
Living Colour 71  
M.C. Lyte 108  
Madonna 59  
Yngwie Malmsteen 165  
Mannheim Steamroller 114, 144  
Biz Markie 90  
David Peaston 198  
Phantom 172  
Kevin Paige 107  
Robert Palmer 104  
David Peaston 198  
Tom Petty 12  
Poco 47  
Prince 64  
The Psychedelic Furs 138  
Raging Slab 133  
Bonnie Raitt 112  
Red Hot Chili Peppers 52  
Rolling Stones 117, 6  
Linda Ronstadt/A. Neville 15  
Roxette 38  
Rush 83  
Saraya 183

N.W.A. 100  
New Kids On The Block 5, 14, 33  
Olivia Newton-John 181  
Nuclear Assault 146  
Billy Ocean 77  
Roy Orbison 125  
Original London Cast/  
Phantom 172  
Seduction 92  
Michelle Shocked 110  
Shooting Star 151  
Shotgun Messiah 99  
Simply Red 197  
Sir Mix-A-Lot 67  
Skid Row 19  
The Smithereens 84  
Soul II Soul 17  
SOUNDTRACKS  
Beaches 96  
The Fabulous Baker Boys 81  
Shocker - The Music 97  
Special Ed 170  
Squeeze 188  
Starship 157  
Rod Stewart 116  
Barbra Streisand 26  
The Sugarcubes 184  
Surface 169  
Sybil 75  
Tears For Fears 18  
Tesla 63  
Texas 177

Joe Satriani 23  
Scorpions 120  
Seduction 92  
Michelle Shocked 110  
Shooting Star 151  
Shotgun Messiah 99  
Simply Red 197  
Sir Mix-A-Lot 67  
Skid Row 19  
The Smithereens 84  
Soul II Soul 17  
SOUNDTRACKS  
Beaches 96  
The Fabulous Baker Boys 81  
Shocker - The Music 97  
Special Ed 170  
Squeeze 188  
Starship 157  
Rod Stewart 116  
Barbra Streisand 26  
The Sugarcubes 184  
Surface 169  
Sybil 75  
Tears For Fears 18  
Tesla 63  
Texas 177

Too Short 134  
Tora Tora 160  
Randy Travis 50, 140  
Tina Turner 48  
Luther Vandross 31  
VARIOUS ARTISTS  
Greenpeace: Rainbow 164  
Happy Anniv., Charlie Brown 78  
Stevie Ray Vaughan & Double 86  
Warrant 45  
Jody Watley 121, 159  
White Lion 95  
Whitesnake 13  
Angela Winbush 113  
Winger 196  
Dwight Yoakam 152  
Neil Young 35  
Young M.C. 10

# Latin Notas



by Carlos Agudelo

**T**HE BRAZILIANS are coming again with the hottest thing to hit that country since soccer superstar Pelé. Her name is **Xuxa** and her initial claim to fame was precisely having been Pelé's girlfriend and a first-class model. Now she is Brazil's top record seller—12 million copies of her four albums—and she is not even a professional singer! In addition to her striking beauty (tall, slim, blond, blue eyes, angelic smile, smooth voice, engaging personality . . . the works), Xuxa has the most popular children's show in Brazil, a fantasy program that combines all sorts of gadgets with a dynamic dance and music show. Now Xuxa, the only singer signed to Brazil's Globo Records, a company that specializes in compilations, is also singing in Spanish for the Latin market in the rest of Latin America and the U.S. Her current album, a collection of hits from her first three recordings, is being released stateside via Los Angeles-based Globo Records, supported by an ambitious promotional campaign. The disk's sales performance will determine the launching of other of Xuxa's business ventures: bicycles, boots, dolls, etc. "Almost everything you can think of, I have," she says.

**"V**ENI, VIDI, VICI" should be the perfect motto for the Spanish pop/rock band **Mecano**. All the group's concerts in the U.S., including dates in Puerto Rico, Los Angeles, and Miami, were sold out. Mecano is the biggest seller of records in its native Spain, and is also doing well in Italy, France, and Germany.

The band's live set is said to be a perfectly studied show that engages audiences with polished renditions

and carefully orchestrated effects. And although Mecano has been billed as a rock trio, its music is all but noisy. Its delicate lyrics are embellished by tunes that encourage the listener's attention. The trio's lead singer, **Ana Torroja**, at times recalls Cyndi Lauper with her uncanny voice.

Mecano's songs are composed by **José María and Ignacio Cano**, the two brothers who round out the team. The success of the group's tour has been especially rewarding for BMG, a company that is actively promoting rock in Spanish as a viable genre in this country. Mecano's popularity indicates that Spanish-

## With Xuxa, Brazil scores its biggest hit since Pelé

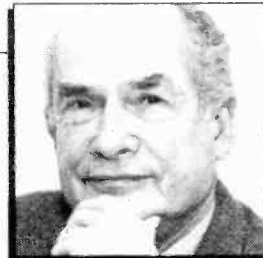
language rock is here to stay, and that audiences are asking for more.

**I**N HER LATEST ALBUM, "Lucia," Mexican singer **Lucia Mendez** explores common shortfalls in the relationships between women and men. In order to gather material for the album, Mendez conducted a series of informal surveys, concluding that women find men more interested in sex than in compromise, and that men generally eschew long-lasting commitments. In Mendez's assessment, many women wind up either growing old without a companion or succumbing to empty relationships.

The song titles on the album reflect the singer's conclusions: "Nos Aburrirémos Juntos" (We Shall Be Bored Together), "Juntos Por Costumbre" (Together Out Of Habit), and "No Hay Hombres" (There Are No Men).

Mendez, after having had a son, says she feels more mature as an artist and as a woman. An accomplished film and TV actress, Mendez says she is seriously dedicated to exploring in her music the deepest conflicts of the human heart.

# Classical KEEPING SCORE



by Is Horowitz

**KEYBOARD MARATHON:** In December, Albany Records will release a CD by pianist **Russell Sherman** performing the Liszt "Transcendental Etudes," to be followed early next year by a Beethoven program pairing the "Eroica Variations" with the "Tempest Sonata."

There's nothing so unusual about that, until one becomes aware of the scope of the undertaking these initial releases herald. Current plans, which look ahead at least five years, are to have Sherman record a complete Beethoven Piano Sonata cycle, plus large chunks of repertoire by Schumann, Haydn, Chopin, Debussy, Brahms, Schubert, Mozart, and Bach, in addition to some contemporary material.

Five Sherman CDs a year are projected, according to **Susan Bush**, Albany president. What's more, the project will be pursued in a Bedford, N.Y., studio specially constructed for these recordings. The facility uses a 20-bit encoder to feed Mitsubishi and Nakamichi digital tape recorders. **Tony Faulkner** supervises the recordings.

Sherman formerly recorded for ProArte. Albany Records, located in upstate New York, earned prior attention for its release of works by British composer George Lloyd.

**P**ASSING NOTES: When the Cincinnati Symphony tours Japan next fall, baton chores will be shared by music director **Jesus Lopez-Cobos** and pops conductor **Erich Kunzel**. Sixteen performances in 11 Japanese cities are scheduled. Lopez-Cobos was in Japan two years ago when he conducted the Berlin State Opera in a complete "Ring" cycle . . . Composer **John Harbison** is among those named as MacArthur Fellows this year.

Each fellow receives from \$150,000 to \$375,000 over five years to foster creative effort . . . Pianist **Rudolf Serkin** has canceled a number of concerts due to illness.

The first live broadcast of the 50th season of the Texaco-Metropolitan Opera radio broadcasts on Dec. 9 will offer Strauss' "Die Frau ohne Schatten." As usual, though, the season gets under way a week earlier with the broadcast of recorded excerpts from past Metopera programs. The 50th anniversary season will close June 18-21 with four consecutive telecasts comprising the complete Wagner "Ring" cycle.

All profits from the new Elgar recording by **William Boughton** and the English Symphony Orchestra, on

## Albany Records plans a series of Sherman releases

Nimbus, go to organizations helping AIDS victims. The U.K.'s Legal and General Insurance Co. sponsored the project . . . Chandos will launch a Dvorak String Quartet cycle next year with the **Chillingirian Quartet**.

Kultur International finds videocassette sales increasing markedly now that much of its catalog has been brought down to a suggested list of \$19.95, says **Ron Davis**, managing director. Most new items will be at that price point, he notes. While PolyGram Classics distributes the line to record retailers, other outlets are still needed to reach desired sales goals, says the Kultur exec. The company exploits a mail-order list said to cover some 100,000 repeat classical video buyers.

Pianist **John O'Connor**, who recently added Mozart piano concertos to the list of repertoire he is recording for Telarc, will also be recording the Grieg and Schumann Piano Concertos with **David Zinman** and the Royal Philharmonic. His Beethoven Sonata cycle for Telarc is now nearing completion.

This year's conference of the Assn. of Performing Arts Presenters will be held Dec. 15-18 at the Hilton Hotel in New York. Some 900 artist and ensemble reps, plus an equal number of presenters, are expected to attend.

FOR WEEK ENDING DECEMBER 2, 1989

Billboard®

©Copyright 1989, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

# TOP LATIN ALBUMS™

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

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	1	43	ANA GABRIEL	TIERRA DE NADIE	CBS 80054
	2	2	27	JULIO IGLESIAS	RAICES	CBS 80123
	3	3	27	JOSE LUIS RODRIGUEZ	TENGO DERECHO A SER FELIZ	POLYGRAM 838351-4
	4	4	47	CHAYANNE	CHAYANNE	CBS 80051
	5	6	19	LOS BUKIS	Y PARA SIEMPRE	FONOVISA 8828
	6	7	31	LUIS MIGUEL	EN BUSCA DE UNA MUJER	WEA LATINA 56119/WEA
	7	5	85	ISABEL PANTOJA	DESDE ANDALUCIA	RCA 6956
	8	10	7	ROBERTO CARLOS	SONRIE	CBS DCL-80179
	9	11	7	DYANGO	SUSPIROS	CAPITOL-EMI LATIN 421266/CAPITOL-EMI LATIN
	10	9	45	RICARDO MONTANER	RICARDO MONTANER	TH-RODVEN 2538
	11	8	25	FRANCO DE VITA	AL NORTE DEL SUR	CBS 80093
	12	—	1	ISABEL PANTOJA	SE ME ENAMORA EL ALMA	RCA 9952
	13	17	21	MARISELA	MARISELA	ARIOLA 9577
	14	12	9	JOSE JAVIER SOLIS	QUE HABLEN	FONOVISA 8821
	15	19	47	EDNITA NASARIO	FUERZA DE GRAVEDAD	FONOVISA 8811
	16	13	65	YOLANDITA MONGE	VIVENCIAS	CBS 10552
	17	16	55	ROCIO DURCAL	COMO TU MUJER	ARIOLA 8574
	18	15	17	PABLO RUIZ	UN ANGUEL	CAPITOL-EMI LATIN 42139/CAPITOL
	19	25	3	MECANO	DESCANSO DOMINICAL	ARIOLA 8516
	20	21	23	RUMBA TRES	RUMBAMANIA	TH-RODVEN 2621
	21	14	45	GIPSY KINGS	GIPSY KINGS	ELEKTRA 60845
	22	23	9	MIGUEL GALLARDO	AMERICA	PHILIPS/POLYGRAM LATINO 836-605/PHILIPS/POLYGRAM LATINO
	23	20	33	JOSE JOSE	QUE ES EL AMOR	ARIOLA 9666-4
	24	—	1	LISSETTE	ASUNTOS DE MUJER	CAPITOL-EMI LATIN 42238/CAPITOL-EMI LATIN
	25	—	1	MIRIAN HERNANDEZ	MIRIAN HERNANDEZ	CAPITOL-EMI LATIN 42162/CAPITOL-EMI LATIN
TROPICAL/SALSA	1	1	13	LUIS ENRIQUE	MI MUNDO	CBS 80146
	2	9	3	FRANKY RUIZ	MAS GRANDE QUE NUNCA	TH-RODVEN 2664
	3	3	5	GILBERTO SANTARROSA	SALSA EN MOVIMIENTO	COMBO 2062
	4	2	19	MAX TORRES	APRENDERE	CAPITOL-EMI LATIN 42134/EMI-CAPITOL LATIN
	5	5	25	EL GRAN COMBO	AMAME	COMBO 2060
	6	8	15	CHANTELLE	CHANTELLE CON UN TOQUE DE CLASE	WEA LATINA 56559
	7	4	25	DAVID PABON	ES DE VERDAD	TH-RODVEN 2620
	8	6	47	EDDIE SANTIAGO	INVASION DE LA PRIVACIDAD	TH-RODVEN 2575
	9	11	13	JUAN LUIS GUERRA Y LA 440	OJALA QUE LLUEVA CAFE	KAREN 126
	10	7	17	TITO NIEVES	YO QUIERO CANTAR	RMM 1683
	11	19	5	GRUPO NICHE	LO MEJOR DEL GRUPO NICHE	SONOTONE 5811
	12	10	13	HANSEL SOLO	SOLO	CBS 80148
	13	12	13	LA SONORA MATANCERRA	65 ANIVERSARIO CELEBRANDO	TH-RODVEN 2630
	14	15	25	LA COCO BAND	COCO BAND	KUBANEY 20011
	15	22	39	TONY VEGA	YO ME QUEDO	RMM 1677
	16	13	7	JOSE ALBERTO	MIS AMORES	RMM 1684
	17	23	45	JOHNNY Y RAY	SALSA CON CLASE	POLYGRAM LATINO 836647/POLYGRAM
	18	—	3	FRANK FERRER	PUERTO RICO 2013	TELECUMBRE 0013
	19	—	15	JOE ARROYO	FUEGO EN MI MENTE	FUENTES 5674
	20	18	3	GRUPO NICHE	GRANDES EXITOS	GLOBO 9878
	21	25	3	CONJUNTO CHANEY	EL CONJUNTO DEL AMOR	HIT MAKERS HM-76
	22	—	33	LAS CHICAS DEL CAN	CARIBE	SONOTONE 1422
	23	—	1	VARIOS ARTISTAS	MUSICA CALIENTE	CBS 80132
	24	16	83	LALO RODRIGUEZ	UN NUEVO DESPERTAR	TH-RODVEN 2517
	25	—	1	BONNY CEPEDA	CALOR Y DIFERENTE	COMBO 00898
REGIONAL MEXICAN	1	1	19	VICENTE FERNANDEZ	POR TU MALDITO AMOR	CBS 80127
	2	2	13	BRONCO	A TODO GALOPE	FONOVISA 8830
	3	3	15	RAMON AYALA	TRISTES RECUERDOS	FREDDIE 1474
	4	4	23	FITO OLIVARES	LA NEGRA CATALINA	GIL 2031
	5	6	3	LOS YONICS	A TU RECUERDO	FONOVISA 8832
	6	5	7	LOS TIGRES DEL NORTE	MI BUENA SUERTE	FONOVISA 8831
	7	9	55	BRONCO	UN GOLPE MAS	FONOVISA 8808
	8	8	51	ANTONIO AGUILAR	CON BANDA	MUSART 2021
	9	11	7	GRUPO AUDAZ	NI JUANA LA CUBANA	CAPITOL-EMI LATIN 42178/CAPITOL
	10	10	43	LA MAFIA	EXPLOSIVO	CBS 80072
	11	7	43	GRUPO MAZZ	STRAIGHT FROM THE HEART	CBS 80010
	12	15	5	LOS FLAMERS	LOS FLAMERS	RCA 9857
	13	13	41	LOS TIGRES DEL NORTE	LOS CORRIDOS PROHIBIDOS	FONOVISA 8815
	14	23	3	GRUPO LA SOMBRA	CHI-TOWN BOY'S ARE BACK	FREDDIE 1490
	15	14	5	LOS CAMINANTES	NO CANTAN MAL LAS RANCHERAS	LUNA 71184
	16	—	1	SELINA Y LOS DINOS	SELINA	CAPITOL-EMI LATIN 421-44/CAPITOL-EMI LATIN
	17	22	29	LATIN BREED	BREAKING THE RULES	CBS 80094
	18	17	101	LINDA RONSTADT	CANCIONES DE MI PADRE	ELEKTRA 60765
	19	19	9	LOS MIER	AMAME	FONOVISA 8816
	20	—	11	EMILIO NAVAIRA	EMILIO NAVAIRA AND THE RIO BAND	CBS CRL-80140
	21	25	23	CIELO AZUL	SITUS CELOS	WEA LATINA 55163/WEA
	22	—	5	GRUPO VENNUS	ENTRE TU Y YO	MAR INTERNACIONAL 224
	23	—	1	GRUPO LA FIEBRE	ON THE RIGHT	CBS 80168
	24	20	11	ELISEO ROBLES	CON BANDA	RAMEX 1233
	25	—	49	LITTLE JOE	AUNQUE PASEN LOS ANOS	CBS 80004

(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.

# HOT DANCE MUSIC™

CLUB PLAY				ARTIST	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
Compiled from a national sample of dance club playlists.					
LABEL & NUMBER/DISTRIBUTING LABEL					
<b>★★ NO. 1 ★★</b>					
1	2	2	9	GIT ON UP D.J. INTERNATIONAL DJ990	FAST EDDIE
2	4	8	7	SUGAR DADDY WARNER BROS. 0-21320	◆ THOMPSON TWINS
3	3	4	6	GET BUSY JIVE 1274-1-JD/RCA	◆ MR. LEE
4	6	10	5	LOVE ON TOP OF LOVE-KILLER KISS CAPITOL V-15508	◆ GRACE JONES
5	1	1	10	PUMP UP THE JAM SBK V-19701	◆ TECHNOTRONIC FEATURING FELLY
6	8	14	4	RHYTHM NATION A&M SP-12335	◆ JANET JACKSON
7	7	7	8	LOVE SHACK REPRIS 0-21318/WARNER BROS.	◆ THE B-52'S
8	5	3	11	I LOVE THE BASS ENIGMA 75524-0	◆ BARDEUX
9	10	12	7	SOMEBODY FOR ME UPTOWN 23982/MCA	◆ HEAVY D. & THE BOYZ
10	12	16	6	BE MY TWIN CAPITOL V-15501	◆ BROTHER BEYOND
11	17	22	5	TURN IT OUT ATLANTIC 0-86284	HOME BOYS ONLY
12	13	13	6	PERSONAL JESUS/DANGEROUS SIRE 0-21328/REPRISE	◆ DEPECHE MODE
13	14	17	6	OUR LOVE (IT'S OVER) ACTIVE ACT-3063/SELECT	DEE HOLLOWAY
14	16	20	7	PICK UP THE PIECES (TO MY HEART) ARISTA ADI-9857	CINDY VALENTINE
15	20	24	4	DRAMA!/SWEET,SWEET BABY SIRE 0-21356/REPRISE	◆ ERASURE
16	9	5	9	ME SO HORNY SKYYWALKER GR-127	◆ THE 2 LIVE CREW
17	18	18	6	HIGHER THAN HIGH PAISLEY PARK 0-21279/WARNER BROS.	TONY LEMANS
18	19	19	6	I GOT LOVE WTG 41 68867	MICHAEL RODGERS
19	23	32	4	WITH EVERY BEAT OF MY HEART ARISTA ADI-9896	◆ TAYLOR DAYNE
20	21	26	5	GET ON YOUR FEET EPIC 49 68877/E.P.A.	◆ GLORIA ESTEFAN
<b>★★★ POWER PICK ★★★</b>					
21	28	—	2	TWO TO MAKE IT RIGHT VENETTA VE-7031/A&M	◆ SEDUCTION
22	25	35	4	WARRIOR/HAPPY VIRGIN 0-96519	◆ PUBLIC IMAGE LTD.
23	26	31	4	DOWN IN IT TVT 2611	◆ NINE INCH NAILS
24	24	30	4	SWEET TALK MANHATTAN V-15476/CAPITOL	◆ D'ATRA HICKS
25	30	—	2	BABY DON'T SAY GOODBYE EPIC 49 73101/E.P.A.	DEAD OR ALIVE
26	32	44	3	IT'S GONNA BE ALRIGHT JIVE 1290-1-JD/RCA	RUBY TURNER
27	31	43	3	C'MON AND GET MY LOVE FFR 886 799-1/POLYGRAM	D.MOB
28	29	39	4	OVER AND OVER ATLANTIC 0-86282	PAJAMA PARTY
29	11	6	12	WITHOUT YOU COLUMBIA 44 68822	GEORGE LAMOND
30	22	25	5	GIVE ME THE RHYTHM STRICTLY RHYTHM SR-1201	DESARAE WILD
31	49	—	2	LET THE RHYTHM PUMP ATLANTIC 0-86273	DOUG LAZY
32	34	38	4	WELCOME TO AMERICA FICTION 889 899-1/POLYGRAM	◆ DIE WARZAU
33	15	9	13	SAY NO GO TOMMY BOY TB 934	◆ DE LA SOUL
34	39	—	2	JUST KEEP ROCKIN' DESIRE 889 971-1/POLYGRAM	DOUBLE THE TROUBLE & THE REBEL MC
35	41	—	2	ANOTHER MONSTER JAM/I'VE GOT YOUR . . . FFR 886 681-1/POLYGRAM	SIMON HARRIS
36	37	40	3	HOLD ON CAPITOL V-15505	◆ DONNY OSMOND
37	42	—	2	SELF! GEFEN 0-21327/WARNER BROS.	◆ FUZZBOX
38	46	—	2	LET'S FALL IN LOVE/BLEEDING BABIES CURB CRB-10308	REAL LIFE
39	43	—	2	HALLUCINATION GENERATION NETTWERK (CANADA) IMPORT	GRUESOME TWOSOME
<b>★★★ HOT SHOT DEBUT ★★★</b>					
40	NEW	1	1	NIKI NANA PRIVATE MUSIC 2060-1-PD	YANNI
41	27	11	9	SUMMER MADNESS RCA 9043-1-RD	KC FLIGHTT
42	38	45	3	STEAMING ARISTA PROMO	SARAH MCLACHLAN
43	33	33	4	THE RACE/BLAZING SADDLES MERCURY 874 939-1/POLYGRAM	YELLOW
44	NEW	1	1	NO MORE LIES RUTHLESS 0-96521/ATCO	◆ MICHEL'LE
45	NEW	1	1	NASTY SLEEPING BAG SLX-40150	DAVE TECH NICE
46	NEW	1	1	ROCK TO THE BEAT/MOVE YOUR BODY WING 873 143-1/POLYGRAM	101
47	NEW	1	1	ELEKTRIC DANCE ELEKTRO SOUND ES-007-C	JUNGLE CREW
48	NEW	1	1	MOVE YOUR BODY D.J. INTERNATIONAL DJ-991	TYREE FEATURING J.M.D.
49	48	—	2	NEW JACK SWING SOUND OF NEW YORK MOT-4654/MOTOWN	◆ WRECKS-N-EFFECT
50	NEW	1	1	STOMP (MOVE JUMP JACK YOUR BODY) WARNER BROS. 0-21339	KYZE

12-INCH SINGLES SALES				ARTIST	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
Compiled from a national sample of retail store and one-stop sales reports.					
LABEL & NUMBER/DISTRIBUTING LABEL					
<b>★★ NO. 1 ★★</b>					
1	1	2	9	PUMP UP THE JAM SBK V-19701	◆ TECHNOTRONIC FEATURING FELLY
2	2	1	16	FRENCH KISS EPIC 49 68875/E.P.A.	LIL LOUIS
3	3	4	10	I LOVE THE BASS ENIGMA 75524-0	◆ BARDEUX
4	4	5	13	ME SO HORNY SKYYWALKER GR-127	◆ THE 2 LIVE CREW
5	19	—	2	RHYTHM NATION A&M SP-12335	◆ JANET JACKSON
6	7	9	7	NEW JACK SWING SOUND OF NEW YORK MOT-4654/MOTOWN	◆ WRECKS-N-EFFECT
7	8	12	6	SOMEBODY FOR ME UPTOWN 23982/MCA	◆ HEAVY D. & THE BOYZ
8	10	16	6	OVER AND OVER ATLANTIC 0-86282	PAJAMA PARTY
9	11	18	6	GET ON YOUR FEET EPIC 49 68877/E.P.A.	◆ GLORIA ESTEFAN
10	6	6	17	DON'T MAKE ME OVER NEXT PLATEAU NP50107	◆ SYBIL
11	9	10	7	PERSONAL JESUS/DANGEROUS SIRE 0-21328/REPRISE	◆ DEPECHE MODE
12	5	3	12	MISS YOU MUCH A&M SP-12315	◆ JANET JACKSON
13	21	24	4	LOVE ON TOP OF LOVE - KILLER KISS CAPITOL V-15508	◆ GRACE JONES
14	20	22	6	LOVE SHACK REPRIS 0-21318/WARNER BROS.	◆ THE B-52'S
15	23	25	4	BLAME IT ON THE RAIN ARISTA ADI-9905	◆ MILLI VANILLI
16	13	15	6	DRAMA!/SWEET,SWEET BABY SIRE 0-21356/REPRISE	◆ ERASURE
17	12	7	16	BACK TO LIFE VIRGIN 0-96537	◆ SOUL II SOUL (FEATURING CARON WHEELER)
18	14	14	9	STATE OF ATTRACTION TABU 429 68842/E.P.A.	RHONDA CLARK
19	28	48	3	SWING THE MOOD ATCO 0-96512	◆ JIVE BUNNY AND THE MASTERMIXERS
20	24	28	4	OUR LOVE (IT'S OVER) ACTIVE ACT-3063/SELECT	DEE HOLLOWAY
21	15	13	12	LOSING MY MIND EPIC 49 68858/E.P.A.	◆ LIZA MINNELLI
22	16	11	20	BUST A MOVE DELICIOUS VINYL DV1005/ISLAND	◆ YOUNG M.C.
23	22	23	4	BABY DON'T SAY GOODBYE EPIC 49 73101/E.P.A.	DEAD OR ALIVE
24	18	8	9	ROCK WIT'CHA MCA 23951	◆ BOBBY BROWN
25	25	32	4	WITH EVERY BEAT OF MY HEART ARISTA ADI-9896	◆ TAYLOR DAYNE
<b>★★★ HOT SHOT DEBUT ★★★</b>					
26	NEW	1	1	TWO TO MAKE IT RIGHT VENETTA VE-7031/A&M	◆ SEDUCTION
<b>★★★ POWER PICK ★★★</b>					
27	36	49	3	TENDER LOVER SOLAR 429-74502/E.P.A.	BABYFACE
28	30	37	4	GET BUSY JIVE 1274-1-JD/RCA	◆ MR. LEE
29	17	20	7	GIRL I AM SEARCHING FOR YOU LMR 4005	STEVIE B
30	31	27	8	IF YOU LEAVE ME NOW LMR 7000	JAYA
31	29	35	5	SUGAR DADDY WARNER BROS. 0-21320	◆ THOMPSON TWINS
32	37	44	3	GIT ON UP D.J. INTERNATIONAL DJ990	FAST EDDIE
33	27	26	12	WELCOME HARBOR LIGHT HL1006	JOVANOTTI
34	40	50	3	REALISTIC VENETTA VE-7026/A&M	◆ SHIRLEY LEWIS
35	41	43	3	LOVE YOU, WILL YOU LOVE ME PROFILE PRO-7271	JUDY TORRES
36	26	17	11	TALK TO MYSELF GEFEN 0-21233/	◆ CHRISTOPHER WILLIAMS
37	NEW	1	1	LET THE RHYTHM PUMP ATLANTIC 0-86273	DOUG LAZY
38	34	34	6	I'M STILL MISSING YOUR LOVE TABU 429 68863/E.P.A.	S.O.S. BAND
39	33	31	6	THIEF OF HEARTS MICMAC 526	CYNTHIA
40	32	30	6	LOVE IS A SHIELD ATLANTIC 0-86311	◆ CAMOUFLAGE
41	49	—	2	DOWN IN IT TVT 2611	◆ NINE INCH NAILS
42	47	—	2	FREAK THE FUNK FRESH FRE-8013/SLEEPING BAG	STEZO
43	38	33	8	PARTYMAN WARNER BROS. 0-21370	◆ PRINCE
44	NEW	1	1	YO MISTER MCA 23984	PATTI LABELLE
45	42	40	5	MEMORIES MICMAC 525	JOHNNY O
46	48	—	3	(IT'S JUST) THE WAY THAT YOU LOVE ME VIRGIN 0-96614	◆ PAULA ABDUL
47	39	36	8	WITHOUT YOU COLUMBIA 44 68822	GEORGE LAMOND
48	NEW	1	1	GO HOUSE YOURSELF! BACK DOOR BD2-20011	SOULED OUT
49	43	42	8	I WANT YOU VISION VR-1225	SHANA
50	35	21	13	MY HEART SKIPS A BEAT CAPITOL V-15498	◆ THE COVER GIRLS

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.

Tin Omen 12"

SKINNY PUPPY

OUT NOW (#15511)

dance MUSIC AS HARD as the WORLD WE Live in

SKINNY PUPPY

Rabies Album

OUT 11-14-89 Capitol (#93007)



# D-Mob's 'A Little Bit Of This' Is A Slice Of Paradise

**THE MOB SQUAD:** Coming off three No. 1 club hits, **D-Mob** finally unleashes its album debut, "A Little Bit Of This, A Little Bit Of That" (FFRR/PolyGram), and it grooves. D-Mob brainchild, popular U.K. remixer **Dancin' Danny D** (aka **Danny Poku**) lays it out on the line and proves himself a more-than-able producer/songwriter/artist who has got quite a few tricks up his sleeve. Featuring a varied assemblage of performers, "A Little Bit" tackles a number of styles with ease and personality.

On "this" side, the current single "C'Mon & Get My Love," featuring **Cathy Dennis**, is a tasty pop-inflected club track pumping a generous instrumental and lyrical hook. The fab R&B/club reworking of the **Stevie Wonder** classic "All I Do" as interpreted by **Danny Madden** is a must-listen. Madden's passionate delivery endears while the production and arrangement slyly leave you longing, as the song suggests. **Larry Levan** would be kicking this one at the Paradise Garage. Danny D takes front and center on "It Really Don't Matter," an easy-paced, beat-laden R&B number that merits acknowledgment from black ra-

dio. The song entwines the best elements of **Jam & Lewis** and **L.A. & Babyface** without the formulaic approach. The bass line alone could put one in a trance; lucky for us an instrumental reprise is provided.

"That" side sports the three past hits and opts for a decidedly more underground feel. Besides the fab hip-house of "It Is Time To Get Funky" featuring **LRS & DC Sarome**, "Trance Dance," and the nagging "We Call It Acieed" (which redeems itself in this context), both with **Gary Haisman**, the highlight is definitely the contemporary reading of the **O'Jays'** "Put Your Hands Together" featuring **Nuff Juice**. Textured, hip-house track has vintage **Kashif**-meets-**D-Train** rhythmic feel. So, for those up for a serious "party" collection, keep in mind that sometimes "A Little Bit" can be quite a lot.

**BIG BEATS:** **Stock, Aitken & Waterman's** hit-making U.K. **PWL Empire** has formally announced the appointment of **Brian Chin** to director of A&R for its new stateside operation, **PWL Records America**. Chin has been serving as director of A&R at **Profile** for the last two years. Besides U.S. signings, the outfit plans to use **PWL America** as a springboard for a number of its U.K. artists as well. Chin's tenure begins early next year (see story, page 4) . . . The popular U.K. club label **Cooltempo** is being officially launched stateside and will be distributed by **CEMA**. Promotion for the **Cooltempo** project will be handled by either **Chrysalis** or **Capitol**, depending on the project.



**Jam On It.** Lead vocalist Felly of SBK recording act Technotronic made her stateside debut at New York nightclub The Tunnel, where she performed the act's crossover smash, "Pump Up The Jam." (Photo: Chris Ross)

**KILLER KISSES:** A few tidbits—4th & B'way (212-995-7800) has finally unleashed **Paul Rutherford's** brilliant "Oh World" domestically; Columbia is just out with "1-2-3" by faves the **Chimes**; **Sueno Latino Featuring Carolina Damas** has made Capitol its new home, and the controversial "Ride On Time" by **Black Box** has been



by Bill Coleman

rerecorded by **Construction Crew** for Miami's **Black Box Records** (305-666-0445) . . . New greatest-hits packages of interest include **Arista's** "Under Her Spell" by **Phyllis Hyman**, featuring her club classic "You Know How To Love Me," and "Greatest Hits" (**Ichiban**, 404-926-3377) from **Linda Clifford**, featuring "If My Friends Could See Me Now," "Red Light," and "Runaway Love" (which sounds great on CD).

"Walk On By" (**Next Plateau**, 212-541-7640) is the latest **Dionne Warwick** cover out by **Sybil**. **Tony King's** remix does the trick, but all these **Soul II Soul**-inspired remixes coming out is starting to grate on a few nerves . . . Power-house vocal trio **Jomanda** keeps to its staid R&B-inflected formula with the pumping "Don't You Want My Love" (**Big Beat**, 212-691-8805). We're really into the bonus dub track "Someone To Love Me" . . . "Right From The Start" (**Reprise/WB**) previews the forthcoming album from **India**. Stronger than

her previous single, this **Mantronik**-produced, **Dave Morales**-mixed Latin pop nugget shows much promise for the newcomer's "Breaking Night" album . . . Also on the Latin pop tip and of merit is **Eileen Flores'** "Touch Me With Your Heart" (**Mic Mac**, 212-675-4038). One of the label's strongest releases to date was produced by **Nelson "FFWD" Cruz**, **Charlie Babie**, and **Mike Lorello**.

**Fine Young Cannibals** are finally out with the popular album cut "I'm Not The Man I Used To Be" (**I.R.S./MCA**), now sporting some driving mixes by **Jazzie B & Nellee Hooper** that follow a very similar path to **Ziggy Marley's** "Look Who's Dancing" . . . Also on import, don't miss the brilliant new **Beloved** single, "The Sun Rising" (**WEA**), a serene yet captivating house-inflected track that pumps in its various mixes. Expect **Atlantic** to release the band's "Lovin' Feeling" real soon with the album "Happiness" to follow in the new year.

**LI'L PIECES:** New kid on the block **Jeff Vincent** will be producing a few tracks on **Paul Lekakis'** forthcoming album with **Daniel Abraham**; is performing a duet with **Tommy Page** for the **Dick Tracy** soundtrack; and has also written a song for **August Darnell** ("Kid Creole") for the film. Both **Vincent & Abraham** can be reached through **This Beat's Workin'**: 212-265-1650.

**Millie Walker** has been named national video director for **Sleeping Bag Records** (212-724-1440). Walker's previous responsibilities had also involved radio promotion. Also, the label's **Virgil Simms** will incorporate greater A&R duties to accompany his current position as national director of promotion. **Simms** has been credited as the "man responsible for signing **EPMD**."

Expect a **Yazz** remix album to

surface shortly on import, sporting "Stand Up For Your Love Rights" remixed by **Dave Morales**; "Where Has All The Love Gone" by **Groove Corporation**; "The Only Way Is Up" by **Backroom Productions**; "Got To Share" by **Yvonne Turner**; "The Dream" (originally a B side) by **Mark McGuire**; and "Wanted On The Dancefloor" by **C.J. Mackintosh & Dave Dorrell** . . . Also on the remix front in December from **Megatone** (415-621-7475) is "Immortal," the title of a forthcoming **Sylvester** album scheduled to contain three previously unreleased tracks and remixes of label classics like "Do You Wanna Funk."

Note: **Dance Music Report** has moved. The new address is Suite 804, 636 Broadway, New York, N.Y. 10012, and new phone is 212-677-6770.

## NEW ON THE CHARTS

Producer/remixer/artist **Mr. Lee**, aka **Leroy Haggard**, is riding high on **Billboard's** Club Play and 12-Inch Singles Sales charts with his smash hip-house hit, "Get Busy."

At the tender age of 7, the multitalented **Lee** learned to play drums from his older brother, **Michael**, and later went on to discover he also had a knack for keyboards, bass, and other percussion instruments.

The 26-year-old **Chicago** native had a taste of club success a few years back with the **A&M** recordings "I Can't Forget" and "Pump Up London" before signing with **Jive/RCA**. **Lee** is currently finishing up his album debut for the label. **BILL COLEMAN**

## Select Gets Active In Dance Label Spinoff Captures Club Sound

BY JIM RICHLIANO

**NEW YORK** Select Records, the primarily rap, New York-based indie label that is home to such acts as **Kid 'N Play**, **Whistle**, and **The Real Roxanne**, will try to capture a hardcore dance following with its sister spinoff, **Active Records**.

Announced in July, during the **New Music Seminar**, **Active** released its first 12-inch single two months later. In addition to selling a reported 17,000 units, that song, titled "Our Love (It's Over)" and sung by 22-year-old diva **Dee Holloway**, is currently climbing both **Billboard's** Club Play and 12-Inch Singles Sales charts and has crossed the Atlantic to gain a respectable U.K. audience. "Our Love" has also begun to get national radio attention, with such stations as **WBLS** (New York), **WOWI** (Virginia), and **KJLH** (L.A.) adding it to their playlists.

**Active A&R** coordinator **Greg Riles** says the new outfit is basically the alter ego of **Select**. "They're both street," he says, "but they're two different sides of the street that meet on the same block." With an in-house staff of 15 employees, the **Gotham** affiliate's goal is to not only discover new talent but to com-

mit itself to the long-term development of its artists. Adds **Riles**, "Our chairman wants **Active** to not only be looked upon as a 12-inch dance label but as a total package with albums and continual growth."

He continues, "A lot of indies aren't in touch with their audience. We came from buying and listening to dance music. We're a part of what we're trying to reach, which makes the goal that much easier because, in essence, we're already there."

Along with developing a roster of acts that include **Eileen**, a protege of N.Y. producer/DJ **Roman Ricardo**; two dance groups called **Nu Image & Real**, and R&B vocalist **Annette Taylor**, **Active** plans to release **Holloway's** debut album early next year. **Holloway** is currently in the studio with producer **George Morel** completing her second single release.

### TO OUR READERS

Due to holiday week deadlines, the **Black music** section begins on page 63.

## HOT DANCE BREAKOUTS

### CLUB PLAY

1. I'M NOT THE MAN I USE TO BE FINE YOUNG CANNIBALS I.R.S.
2. FOR THOSE WHO LIKE TO GROOVE TWIN HYPE PROFILE
3. PUMP IT HOTTIE REDHEAD KINGPIN & THE F.B.I. VIRGIN
4. 1-2-3 THE CHIMES COLUMBIA
5. LULLABY THE CURE ELEKTRA

### 12" SINGLES SALES

1. WALK ON BY SYBIL NEXT PLATEAU
2. OWWW CHUNKY A MCA
3. COLD WORLD STEVE "SILK" HURLEY FEATURING JAMIE PRINCIPLE ATLANTIC
4. CHA CHA CHA MC LYTE FIRST PRIORITY
5. LET'S GET IT ON BY ALL MEANS ISLAND

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

## NATIONAL BPM SOURCE!

'87 & '88 Year Books Available!

- Plus
- ★ Dance Beats: 1982-Current
  - ★ Dance Classics: 1973-1981
  - ★ Oldie Beats: 1955-1972

Call or write for FREE brochure today!



1-800-255-5284

Disco  Beats

17 Old Route 146, Clifton Park, New York 12065

## PROMOTIONAL MUSIC VIDEOS

Available on 1 hour tape compilations to Night Clubs, DJ's, Hotels and retail outlets throughout America.

Call **LAWRENCE ENTERPRISES** today for more details: (201) 667-7575



# Arista Execs Rise For The Dead

## Label's Commitment Seen In New Album

BY LARRY FLICK

NEW YORK For the release of the new Grateful Dead album, "Built To Last," Arista Records execs masterminded a splashy, one-of-a-kind marketing campaign.

"Setting up records before they're released has become as important as releasing them," says Arista executive VP Bill Berger. "But you have to do it judiciously. The prerelease campaign of most records is getting more lavish. You have to be unique without overpowering the record itself."

Unique is the word to describe Arista's first step in this promotional parade, a collector's package called "Dead In A Deck."

With just 50,000 units released at retail on Halloween, the set follows the playing cards theme of the album's cover, encasing cassette or CD configurations in an oversized-deck-of-cards box. Also contained is a colorful deck of specially designed playing cards, complete with Dead regalia.

As a finishing touch, both the cassette and CD are wrapped in a fold-

out booklet that features previously unpublished photos of the band. Arista VP of creative services Ken Levy is especially pleased with the product given that this is the label's first attempt at such an extensive production of a promotional package.

"I've been wanting to do something like this for a long time," he says. "It's a real good showcase for what my department can put together."

The idea for the package grew out of what several execs at Arista describe as a desire to create something special for the fans, while building on the unprecedented success of the band's previous album, "In The Dark." According to Sean Coakley, VP of album radio promotion, drawing the line between clever promotion and exploitation was a high priority.

"This band has 100% integrity intact," he says. "They are much more interested in making music than hawking themselves. So it was vital that any marketing campaign be tasteful and not one which took advantage of their fans."

# Max Q Answers Music's Call

## Aussie Group Bows Soul/Dance Tunes

BY MELINDA NEWMAN

NEW YORK Australian underground artist Ollie Olsen remembers the first time he met Michael Hutchence, lead singer for INXS, now his collaborator in the band Max Q: "I was hesitant. Here he has this sexy image and I thought he could be a real dickhead. But now he's one of my best friends."

Hutchence simply refers to Olsen as a "demigod."

The two first met when they worked on the soundtrack for "Dogs In Space," a film featuring Hutchence. The single from that album, "Rooms For The Memory," went top five in Australia in 1986.

After INXS' 16-month "Kick"

tour, Hutchence contacted Olsen earlier this year about working together. The result is the debut album by Max Q—supposedly named after Olsen's dog—a collection of dark dance tunes to the left of INXS' pop melodies and to the right of Olsen's avant-garde leanings.

"It's like soul music that you can dance to," sums up Hutchence.

"Max Q is a soul record, it's an attitude," says Olsen.

The album also delves into an array of instruments not normally heard on pop records, such as the Tibetan Thigh Bone. "There were certain instruments that we knew we were going to use regardless," Hutchence says.

(Continued on next page)

# New Alarm Album Marks A 'Change' In Direction

BY SHARON LIVETEN

LOS ANGELES The Alarm's current I.R.S. album, "Change," is aptly titled. Since the Wales-based band and its debut EP arrived on U.S. shores in 1981, the group has been dogged by comparisons with U2. But singer Mike Peters feels that with "Change," the public's perception of the Alarm as "U2 too" will finally, well, change.

"The music that we're making is being accepted in its own right now," says Peters. "We've managed to come out of the shadow of other people. This record reflects the Alarm, and it is the record we wanted to make."

The group's past albums, Peters

says, reflected more the producers' vision of the Alarm than that of the band itself. Turning the knobs for "Change" was Tony Visconti (David Bowie, T. Rex) and the group is far more satisfied with the result.

"When we interviewed producers, [we met several who] we felt wanted to make *their* record and *their* artistic statements through us," says Peters. "We have had that happen before, and were very ill at ease with that. We didn't want to be in a situation where someone was telling us how many records we ought to be selling. We get enough of that from within our own record company," he quips. "But we renegotiated our deal with I.R.S. so we have

(Continued on page 29)

Initially, "Dead In A Deck" was planned as a small deck of cards, which would have been distributed exclusively within the industry. From that, Coakley says, the idea snowballed.

"The enthusiasm on all levels has been staggering," says Jim Cawley, VP of sales and distribution. At a suggested retail price of \$19.98 for the cassette version and \$24.98 for the CD, all 50,000 copies of "Dead In A Deck" have been snapped up, with pleas for a second pressing pouring in. None is planned, Cawley insists.

"Part of what makes this all so special is the limited nature of the product," Cawley says. "Extending

(Continued on page 29)



**Fresh Aire Pair.** Composer Chip Davis, left, of Mannheim Steamroller fame, has teamed up with talk show host—and heart-attack victim—Larry King on a holiday project to benefit Americans in need of bypass heart surgery. By pledging \$10 to the Larry King Cardiac Foundation at 1-800-323-KING, donors will get a tape of King's essay on the traditions of Christmas set to a piece from Davis' "A Fresh Aire Christmas." King is due to recite the piece live during the third night of Davis' Beacon Theatre stand in New York Dec. 7-9.

# Rock Biz Who's Who Salute The Who; New Kids Take N.Y.; New Done Deals

"**WE** THOUGHT we'd give a speech Pete [Townshend] wrote," John Entwistle said at the second annual Silver Clef Dinner to benefit the Nordoff-Robbins Music Therapy Foundation. "But they say we've got to be out by 3 a.m."

With that dig at their absent and prolix band mate, Entwistle and Roger Daltrey accepted honors offered the Who and manager Bill Curbishley for their efforts on behalf of Nordoff-Robbins. The band's performances of "Tommy" in New York and Los Angeles during its summer tour raised nearly \$1 million for the foundation, which aids autistic children.

An array of artists, execs, agents, managers, and more turned out at the Puck Building in lower Manhattan for this year's affair, sponsored by Tanqueray. As Daltrey began chatting with Joan Jett, he was besieged by photographers seeking pix of the pair. Paul Shaffer sipped his drink nearby. Ray Davies slipped in late. Phoebe Snow performed.

Among those the Beat chatted with were Atco Records president Derek Shulman, MTV exec Steve Leeds, manager Jon Landau, promoters Jules Belkin of Belkin Productions, Louis Messina of Pace Concerts, Barry Bell of Premier Talent, QBQ Entertainment head Dennis Arfa, and WNEW's Scott Muni.

Capitol-EMI Music president and CEO Joe Smith and Atlantic Records Corp. chairman Ahmet M. Ertegun were MCs for the event. Smith led the evening's fundraising auction, offering goods ranging from an oversized bottle of champagne ("taller than Irving Azoff!") to a week at Ertegun's seaside house in Turkey.

As Ertegun proclaimed the presentation to the Who "one of the greatest moments of my life in this industry," Daltrey kept the tone of the evening light—daubing at his eyes with mock emotion. When two Silver Clef awards were handed to the two band members, Daltrey rejoined: "We thought we'd only get one—and we'd have to start fighting again."

**YOU COULD HEAR** the screams—the shouts of thousands of teens, mostly female—two blocks away from New York's Rockefeller Center, where Columbia Records' **New Kids On The Block** were due for a Christmas party. With word of the invite-only bash broadcast earlier on WHTZ (Z100), the Kids' kids crammed around the promenade above the center's skating rink for a glimpse of the Fab Five. Guests arrived with toys for donation to the **United Cerebral Palsy Foundation** and one CBS exec, looking at the festive spread, remarked, "See what you get for selling 8 million albums." One of the most remarkable pop biz stories of the year, the Kids followed

an appearance in the Macy's Thanksgiving Day Parade with a show that evening at Madison Square Garden.

**ON THE ROAD:** The Rolling Stones took over the Dallas Alley nightclub complex during their Texas tour swing for a private party at which Keith Richards jammed with area band the Stratoblasters. The evening gave Mick Jagger and Jerry Hall a chance to entertain friends from Hall's home turf in Texas. . . Ronnie Lane attended the Stones show in Dallas, where Jagger dedicated "Little Red Rooster" to the former Faces bassist. . . Eric Clapton, criticized in some quarters for his Michelob beer spots, will tour without a sponsor next year to support his new Warner Bros. album, "Journeyman". . . Nona Hendryx was forced to cancel Northeast dates in support of her Private Music release, "Skin Diver," after tour equipment—including keyboard programs—was stolen in Italy. . .

"We're hitting the road, Jack, until the road starts hitting back," guitarist Dave Malone of the Radiators told Billboard last spring of plans to support the band's second Epic release, "Zig-Zagging Through Ghostland." The Beat saw proof that persistence is paying off for the ace New Orleans band, and not just on the major-city circuit. A recent show at the Capitol Theater in Port Chester, N.Y., was packed with fish-head fans—part of the base ready for the Rads' next release.

**ON THE LINE:** Delbert McClinton has signed with Curb Records for his first studio album in nearly a decade, to be produced by Barry Beckett, the man behind the board for Delbert's 1980 hit, "Giving It Up For Your Love" . . . Sire Records president Seymour Stein has signed Chris Thomas from the blues-rooted Hightone Records label. Thomas' first release on Sire/Hightone will be out next year. . . Austin, Texas, singer/songwriter Jay Aaron has been brought to Warner Bros. by A&R VP Michael Ostin. . . The trio Prong, whose U.K. album was released here by Relativity Records, has been signed to Epic by A&R director Bob Feineigle. A debut produced by Mark Dodson is due in February. . .

**AND JUST BACH FOR ALL:** "My wife plays cello, so when I'm home, all we listen to is classical music," confesses Kirk Hammett of Metallica in the November anniversary issue of **Guitar For The Practicing Musician**. Thrash-metal Mozart, anyone?

Assistance in preparing this column was provided by Charlene Orr in Texas.

## Bonham Climbing The Stairway To Success WTG Band Puts Heart And Soul In Rock 'N' Roll

BY THOM DUFFY

**NEW YORK** The night Jason Bonham played drums with a reunited Led Zeppelin at the Atlantic Records 40th anniversary bash in 1988, WTG Records president Jerry Greenberg made a prediction amid the screams



**Funk And Jazz.** With the array of talent honored at the CMJ New Music Awards in New York recently, an occasional odd couple were spotted backstage. Award presenter and funkmaster George Clinton, left, shares a light moment with Blue Note president Bruce Lundvall, who accepted a Hall of Fame presentation for the legendary jazz label on its 50th anniversary. (Photo: Chuck Pulin)

of the crowd.

"When they introduced Jason, there was this uproar," he recalls. "I felt that all of these young kids—who never had a chance to see Zeppelin—they related to Jason. I turned to my wife and I said, 'That kid's a star.'"

That night, Greenberg spoke with Bonham and manager Phil Carson. "We go back 20 years at Atlantic," Greenberg says of Carson, who spent his own time on the road with Led Zeppelin in the late '60s.

Not long afterward, Jason Bonham recalls, "Phil gave me a phone call. He said, '[Greenberg] wants to give you a contract and get a band together.' I said, 'what? But I haven't got anybody in mind.'"

"Then I said, 'Yes, I have.'"

A year and a half later, the band Bonham is a reality, and a significant success for WTG Records.

Jason Bonham tapped two long-time friends—John Smithson to play keyboards and bass and Ian Hutton to play guitar. Daniel McMaster was brought in from a Canadian band as lead vocalist.

"We locked ourselves in a room to see if it would work writing-wise," says Bonham. What resulted are the 11 tracks on the band's debut, "The Disregard Of Timekeeping." Produced by veteran hard-rock Bob Ezrin, the album is heading for the top 40 on the Top Pop Albums chart and has sold more than 200,000 copies

since its release in July.

After the final dates on a debut club tour, which brings the band to the Cat Club in New York on Monday (27), Bonham will next hit the road opening for the Cult through next February.

"It was my feeling all along with this band to create a groundswell following," says Carson, who has been on the road with Bonham. "We didn't want them to be [perceived as] the next Led Zeppelin. You can't help people drawing those comparisons. But this is a young band and they play with an aggressive style which is all their own."

"We want to be considered a 'heart and soul' rock 'n' roll band," Jason Bonham says. "We don't want to be too '90s. I've gotten sick of hearing drum machine after drum machine. There's no heart in them."

But Bonham's heart is with his new band, as well as the legacy of his father, John Bonham, to whom he dedicates a cover of Zeppelin's "Black Dog" at the band's shows.

"I knew from the git-go that this was going to be a band to watch," says Greenberg. "The music is there; the looks are there; the professional people around Jason."

Those people include Greenberg himself, Carson, and Ezrin, all rock 'n' roll veterans. "It's a great thrill," Greenberg says. "This is making us all feel like kids again."

### AUSSIE GROUP MAX Q MAKES ITS DEBUT

(Continued from preceding page)

"I'd used that for years," Olsen says. "I've been involved in underground for years and have used lots of sounds and effects. I'm a punk rocker Brian Eno," he quips.

Rounding out the core of Max Q are Arnie Hanna and Michael Sheridan on guitar, Bill McDonald on bass, Gus Till on piano and programming, and John Murphy on percussion, bowed cymbal, and Tibetan Thigh Bone.

After recording the project, Hutchence and Olsen went to DJ-turned-mixer-turned-producer Todd Terry for finishing touches. "Anyone with half a brain knows that the most innovations these days are in

dance and hip-hop. He put a lot of feel into the mix in the manner of a DJ. Not technology, but feel," Olsen says.

Then Hutchence did something he has never done for the Atlantic brass with INXS—he gathered them together to hear the project.

Although Olsen has been on bands for years, he has never been on a major label, so meeting with the Atlantic heads proved to be quite traumatic. "I knew the listening party would be weird," he recalls. "But I walked into the room and recognized [Atlantic chairman] Ahmet [Ertegun] from photos and all these people are looking at me and I just went 'AAHHH!' and kind of freaked out. We'd just finished the album and it felt like I was walking into the room nude and exposed. It's not unlike being on your honeymoon and the hotel manager decides to come in and watch."

According to Hutchence, the label heads were "a bit shocked" by the record. "They were thinking, 'What are we going to do with this?' It's not an artsy, whimsy, throwaway project. Also, it's not just a solo record."

The label decided to target alternative radio with the project and has met with success. The first single, "Way Of The World," reached the upper echelons on the Modern Rock Tracks chart and a second single, "Sometimes," has just been released.

Though Hutchence and Olsen say they would love to tour, there are no plans. They do hope to record another Max Q effort, however.

## Billboard

Salutes

# ART LABOE ORIGINAL SOUND 30th ANNIVERSARY

## OLDIES BUT GOODIES™

The Monkees  
The Platters  
The Righteous Brothers  
The Beach Boys  
Paul Anka  
Brenda Lee  
Chuck Berry  
Dawn

Bo Diddley  
Jerry Lee Lewis  
Freddie Fender  
Dionne Warwick  
Connie Francis  
The Shirilles

Fats Domino  
The Everly Brothers  
Little Richard  
The Shangri-Las  
Wilson Pickett  
Smokey Robinson



Big Joe Turner  
Jan & Dean  
Leslie Gore  
The Moonglows  
Dee Dee Sharp  
Jerry Butler  
Marvin Gaye

The Skyliners  
The Kingsmen  
The Box Tops  
The Coasters  
The Supremes  
Ritchie Valens  
Dion & The Belmonts  
Little Anthony & The Imperials  
Buddy Holly & The Crickets  
Gladys Knight & The Pips

ORIGINAL SOUND  
ENTERTAINMENT

Join The Party!

Call Marv Fisher or Arty Simon  
at 213-273-7040

Issue Date:  
February 17, 1990  
Ad Deadline:  
January 23, 1990

## PUBLICITY PRINTS

Lithographed On Heavy Gloss Stock

**BLACK & WHITE 8x10's**

500 - \$65.00 1000 - \$90.00

**COLOR**

1000 - \$396.00

Above Prices include Typesetting & Freight  
Send 8x10 Photo - Check or M.O.

Full Color & B/W Posters  
Composites - Cards - Other Sizes

Send For Catalog & Samples

APC PICTURES

1867 E. Florida, Dept. 88  
Springfield, MO 65803  
(417) 869-9433 or 869-3456

THE FUTURE HAPPENED  
YESTERDAY. . .



SEND THE  
"KOOLEST"  
GIFT THIS  
HOLIDAY!

. . . AND HOW SWEET IT WAS ?

1-800-677-KOOL



**Pride And Joy.** Jeff Beck, left, and Stevie Ray Vaughan brought their double-header Fire And Fury tour to a full house at New York's Madison Square Garden, where the two guitarists duelled in a show-closing jam. Then it was uptown for Vaughan for another late-night jam at the Beacon Theatre, where brother Jimmie's band, the Fabulous Thunderbirds, was headlining a performance in the Benson & Hedges Blues '89 festival. (Photo: Chuck Pulin)

## TALENT IN ACTION

### NEIL YOUNG & FRIENDS MUSIC TO BENEFIT THE BRIDGE *Shoreline Amphitheatre Mountain View, Calif.*

HOPE WAS IN the air at the Shoreline Amphitheatre as Neil Young hunched over his guitar, wailing on a chest-mounted harmonica, and did a slippery step across the stage, singing "Heart Of Gold" and "Rockin' In The Free World." Frizzy-haired teen-age girls in long print dresses danced in circles on the lawn, singing along with the acoustic music onstage, "Teach your parents well..."

The Oct. 28 show was a reprise of previous benefit shows Neil Young has staged for The Bridge, a school for physically handicapped, non-speaking children that one of Young's children attends. Many of the kids watched the show from their wheelchairs, which lined the back of the stage. It was a sight that few who attended will forget. They applauded the efforts before them, even if they perhaps didn't quite know who Tracy Chapman or Sammy Hagar were.

Hagar's hard rock songs were a little weak performed solo in acoustic settings, but most of the rocker crowd loved it. Chapman recited poignant material for her loyal fans, but without any spontaneous inter-

action with the crowd. The acoustic approach brought added drama to Tom Petty's music—it was like hearing the initial germ of the song, and the crowd knew it was special. Steven Stills managed to get an electric guitar onstage for the final set, and David Crosby's voice rang out loud and clear. The much-expected CSN&Y reunion took place, and no one seemed to be disappointed with versions of "Helpless," "Ohio," and "Teach Your Children."

ROBIN TOLLESON

### BOB DYLAN JASON & THE SCORCHERS *The Opera House, Boston*

HE IS THE POET who touched the lives of a generation. His songs have tackled man's deepest fears and desires. But Bob Dylan has never been regarded as much of a guitar player. Nor has he been considered a particularly happy or flashy performer.

So why was Dylan grinning and trading guitar licks with G.E. Smith at this Oct. 23 show?

Perhaps Dylan's affiliation with the Traveling Wilburys has softened his familiar scowl. Maybe his current band (bassist Tony Garnier, drummer Christopher Parker, and Smith) has cured a suspected allergy to touring. And perhaps he has

been recharged by his rewarding new Columbia album, "Oh Mercy," from which he played three songs.

For whatever reason, Dylan is ending the decade with a string of inspired performances. His gentle acoustic guitar sparked "Simple Twist Of Fate." He brought a Johnny Cash-like kick to "Shelter From The Storm" while the new "Everything Is Broken" had a swanky blues feel. By the time he ended with "Like A Rolling Stone," Dylan had a much-deserved wide, toothy smile.

This sold-out show had the added benefit of openers Jason & the Scorchers, who mix honky-tonk rhythms with hard rock licks for enjoyable results.

GREG REIBMAN

### ANIMAL LOGIC

*The Palace, Hollywood, Calif.*

THE CONCEPT OF of ex-Police drummer Stewart Copeland and acclaimed jazz bassist Stanley Clarke coupled with a talented unknown singer/songwriter sounds intriguing in theory. But in practice, Animal Logic's Nov. 8 hour-plus set—in which the trio was joined by guitarist Rusty Anderson—did not really work.

Though songs like "I'm Through With Love" and "There's A Spy (In The House Of Love)," from the combo's self-titled I.R.S. debut, offer the interesting contrast of Deborah Holland's country-flavored vocals and the Copeland/Clarke jazz-rock groove, the instrumental passages showcasing the band's inventive playing ultimately worked the best.

Newcomer Holland has a strong, pure voice, but it lacks the distinctive quality necessary for it to shine through the group's star rhythm section. She could also work developing the kind of charisma necessary to front a band of this magnitude, given her partners' past as sidemen.

At this point, Animal Logic may not be a complete dog, but it'll take some boning up to make them stand out in the crowded pop zoo.

CRAIG ROSEN

## ALB<sup>®</sup> BOXSCORE TOP CONCERT GROSSES

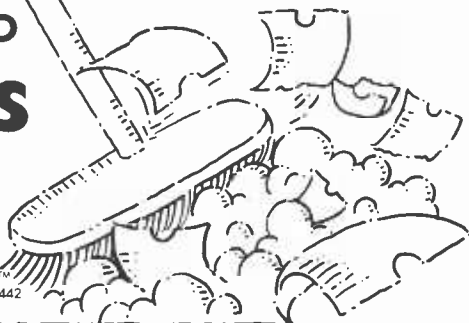
AMUSEMENT BUSINESS<sup>®</sup>

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
THE ROLLING STONES LIVING COLOUR	Fair Park, Cotton Bowl Stadium Dallas	Nov. 10-11	\$3,410,886 \$28.50	119,856 sellout	BCL Group
THE ROLLING STONES LIVING COLOUR	Superdome New Orleans	Nov. 13	\$1,682,220 \$28.50	59,339 sellout	BCL Group
THE ROLLING STONES LIVING COLOUR	Astrodome Houston	Nov. 8	\$1,486,623 \$28.50	52,278 sellout	BCL Group
ANDREW DICE CLAY	Centrum in Worcester Worcester, Mass.	Nov. 9-10	\$545,940 \$20.50	27,297 29,000	Tea Party Concerts
ANDREW DICE CLAY	Meadowlands Arena East Rutherford, N.J.	Nov. 16	\$400,000 \$20	20,000 sellout	Ron Delsener Enterprises
ANDREW DICE CLAY	Hartford Civic Center Hartford, Conn.	Nov. 7	\$314,284 \$20	15,893 sellout	Cross Country Concerts
MOTLEY CRUE WARRANT	Arizona Veterans Memorial Coliseum & State Fairgrounds Phoenix	Nov. 17	\$251,272 \$18.50	14,042 sellout	Evening Star Prods.
STEVIE RAY VAUGHAN & DOUBLE TROUBLE/JEFF BECK	Centrum in Worcester Worcester, Mass.	Nov. 8	\$237,281 \$18.50/\$16.50	13,101 14,000	Tea Party Concerts
STEVIE RAY VAUGHAN & DOUBLE TROUBLE/JEFF BECK	Cobo Arena Detroit	Nov. 3	\$195,027 \$18.50	10,841 12,191	Brass Ring Prods.
JETHRO TULL IT BITES	Chicago Theatre Chicago	Nov. 14-15	\$188,093 \$28.50/\$16	7,147 sellout	Jam Prods.
BOB DYLAN	The Opera House Boston	Oct. 23-25	\$179,870 \$23.50	7,654 7,800	Tea Party Concerts
JETHRO TULL IT BITES	Centrum in Worcester Worcester, Mass.	Oct. 28	\$167,598 \$17.50/\$16.50	9,577 14,000	Tea Party Concerts
MOTLEY CRUE WARRANT	Tucson Community Center Tucson, Ariz.	Nov. 16	\$152,415 \$19/\$18	9,231 sellout	Evening Star Prods.
R.E.M. PYLON	Greensboro Coliseum Complex Greensboro, N.C.	Nov. 10	\$152,014 \$18.50	8,745 11,812	Cellar Door Prods.
DAVID BYRNE MARGARET MENZES	The Orpheum Theatre Boston	Oct. 26-28	\$137,956 \$18.50	7,457 8,109	Tea Party Concerts
THE WATERBOYS	Wiltern Theatre Los Angeles	Nov. 6-8	\$124,098 \$21.50	6,358 6,600 sellout	Bill Graham Presents Avalon Attractions
ALABAMA	Redbird Arena Illinois State Univ. Normal, Ill.	Oct. 21	\$118,746 \$17.50/\$16.50	6,811 8,680	Stardate Prods.
GLADYS KNIGHT DAVID PEASTON CARL STRONG	Fox Theatre Detroit	Nov. 14	\$112,900 \$25	4,810 sellout	Brass Ring Prods.
THE JUDDS JONATHAN EDWARDS	Star Plaza Theatre Merrillville, Ind.	Nov. 12	\$112,894 \$18	6,317 6,800 sellout	in-house
DEBBIE GIBSON KEVIN PAIGE	Miami Arena Miami	Nov. 12	\$104,840 \$18.50	8,358 9,000	Fantasma Prods.
B-52'S TOAD THE WET SPROCKET	The Orpheum Theatre Boston	Nov. 10-11	\$98,680 \$18.50	5,334 5,406	Tea Party Concerts
EURHYTHMICS UNDERWORLD	Centrum in Worcester Worcester, Mass.	Nov. 7	\$91,193 \$17.50/\$16.50	5,620 14,000	Tea Party Concerts
BENEFIT FOR HURRICANE HUGO: BARRY MANILOW	Carolina Coliseum Univ. of South Carolina Columbia, S.C.	Nov. 12	\$90,250 \$10	9,054 sellout	Cellar Door Prods. in-house
EURHYTHMICS UNDERWORLD	Fox Theatre Detroit	Nov. 15	\$87,600 \$20	4,561 4,784	Brass Ring Prods.
CONWAY TWITTY MERLE HAGGARD GEORGE JONES	Sioux Falls Arena Sioux Falls, S.D.	Nov. 17	\$87,553 \$17.50	5,182 6,488	Jayson Promotions

Copyrighted and compiled by Amusement Business, A Billboard Publications, Inc. publication. Boxscores are compiled every Tuesday and should be submitted to Desi Smith in Nashville at 615-321-4276; Ray Waddell in Los Angeles at 213-859-5338; Louise Zepp in Chicago at 312-236-2085. For research information and cost contact Laura Strohn in Nashville at 615-321-4250.

## SWEEP UP PROFITS WITH US

Kansas  
EXPOCENTRE<sup>™</sup>  
One ExpoCentre Drive, Topeka, KS 66612-1442  
(913) 235-1986



## ARTIST DEVELOPMENTS

### GUNS, TOYS, AND TORA

Rising young bands hitting the concert trail usually face a frustrating choice: Either accept the limited stage time as opening act in an arena swing or the limited draw as a club headliner.

But L.A. Guns found another way to go to promote their PolyGram Records release, "Cocked And Loaded." Proving three metal-head bands are better than one, the group's management initiated a triple touring bill with Columbia Records' Dangerous Toys and A&M act Tora Tora. The swing, which was due to conclude Nov. 24 at the Hollywood Palladium, turned out to be one of the more successful metal theater tours of the fall season.

"It was basically Allen Kovac's idea," says Cliff O'Sullivan, PolyGram West Coast VP of product development, giving credit to the president of Left Bank Management, which represents L.A. Guns. "He wanted to find two other bands on the cusp of happening big." The tour was set up with Bill Elson at International Creative Management, the Guns' booking agency.

"We liked the idea, as did Columbia and A&M," says O'Sullivan. "Collectively, between the three labels, in each tour city, we bought MTV spots featuring all three bands."

Columbia marketing VP Jack Rovner coordinated the promotion on Dangerous Toys' behalf, while A&M artist development director Jim Guerinet did the same for Tora Tora. The three labels also cooperated on point-of-purchase promotions at retail, boosting sales along the tour route of the Guns' "Cocked And Loaded," the Toys'

self-titled debut, and Tora Tora's "Surprise Attack." THOM DUFFY

### TEN YEARS PLUS

"About Time" is the name of the latest album by Ten Years After, and for fans of the long-lived band, it has special meaning. The group's last album, "Positive Vibrations," was released 15 years ago.

"We never officially broke up, we just stopped touring," says Alvin Lee, guitarist, vocalist, and founder of the highly respected British blues/rock band. "The last tour was 1975, I believe, and really, we just overtoured. Everybody got places in the country and they were starting families. After eight years of being constantly on the road, it was getting a bit stale."

"Stale" is not the operative word for the band's reunion album, which, with a sizzling-hot production job by Memphis whiz Terry Manning, sounds as contemporary as the latest set from ZZ Top. Playing at the peak of their form is the same crew that recorded the first Ten Years After album back in '67: Lee, bassist Leo Lyons, keyboardist Chick Churchill, and drummer Ric Lee.

How did the reunion happen? "Last summer a German promoter called me up," says Lee, "and asked if there was any chance of getting the original Ten Years After together for four festivals in Germany. So I called the boys and asked them how they felt about it, and they were all only too pleased to give it a whirl."

"We had two days' rehearsal—nothing too much—and it all soon came back to us. And it's amazing how much like Ten Years After it sounded from the first note."

Adds Lee: "It was just too good to pass up. We obviously had to go

for it. And we decided that rather than just be a 'blast from the past,' that we'd come out with a new album and do it properly. That was over a year ago, and it's taken us this long." DAVE DIMARTINO

### CALE'S COLLABORATIONS

"I wanted to find material for an opera of Dylan Thomas' life," says John Cale, explaining how his new Opal album, "Words For The Dying," found its genesis in the verse of his Welsh countryman.

"I ended up with Thomas' collected poems," Cale says. "They worked as piano and vocal pieces."

The album, which features orchestral settings for four Thomas poems as part of "The Falklands Suite," was recorded in part in Moscow with members of the Orchestra of Symphonic & Popular Music of Gosteleradio, conducted by Alexander G. Mikhailov.

"They were very generous," Cale says of his Russian hosts. "The only problem we had was a language problem. [Producer] Brian [Eno] ended up using very bad Spanish, and I used textbook Italian."

Cale is now working on the formal premiere of "Songs For 'Drella," a song cycle dedicated to the Velvet Underground's late patron Andy Warhol, and co-authored by Cale's former Velvets colleague Lou Reed. The work—the first collaboration between Reed and Cale in two decades—premieres at New York's Brooklyn Academy of Music on Dec. 29.

"We have a design for the show now," Cale says. "The emphasis is still on the music and the words, but photographer and architect Jerry Sirlin is using dimensional photography for the words."

CHRIS MORRIS

## NEW ALARM ALBUM MAY BRING CHANGE IN GROUP'S FORTUNE

(Continued from page 26)

more control in the studio now."

Obviously, "Change" has a bunch of rockers, including "The Rock," "Love Don't Come Easy," and the single "Sold Me Down The River," which reached No. 2 on the Album Rock Tracks chart (kept from the top spot only by the Rolling Stones' "Rock And A Hard Place").

But there are also left-of-center choices, most notably "A New South Wales," which was recorded live in Wales with the Morriston Orpheus Male Voice Choir and the Welsh Symphony Orchestra. Also,

the entire album was recorded simultaneously in Welsh and titled "Newid"—the Welsh word for "change." (The Welsh-language version of "Sold Me Down The River" has even received some airplay here.)

Peters explains that "Newid/Change" was a philanthropic effort to try to ease the sometimes violent tensions in Wales over language. "By doing that, we were trying to close the gap in Wales between English speakers and Welsh speakers, and make them aware of some of

the things that are happening in our country. People do sing about that, but they usually only do it in Welsh, and that's sort of preaching to the converted."

Releasing a Welsh version of the record is an interesting move for a band that finds itself in the position of the Alarm. With four solid albums behind it and no huge hits, this release is crucial.

Peters denies that the Alarm viewed "Change" as a make-or-break proposition. Still, I.R.S. has pulled out all of the stops in promoting the disk, which is the label's first major release since moving into a distribution deal with MCA. Using its newly beefed-up promotion and retail departments to the maximum, Barbara Bolin, I.R.S. senior VP of marketing and retailing, says firmly, "We are going to break this record. Partly," she says, "because everything about this record has been right. It was the right music. It was delivered on time. The packaging is classy. The band did a very splashy national promotional tour. They did radio, retail, and listening parties. We will," she repeats, "break this record."

## ARISTA EXEGS RISE FOR THE DEAD

(Continued from page 26)

its availability would seem like gouging, which compromises the integrity of the Grateful Dead."

The response to the release has certainly helped the label generate interest in the music itself. The first single from the set, "Foolish Heart," has hit top 20 on the Album Rock Tracks chart and plans for release of the track to top 40 radio are imminent. The promotion pattern is similar to that of "Touch Of Grey"

from "In The Dark," which gave the Dead its first top 10 pop single.

Topping "Dead In A Deck" will be difficult, but Arista has more in store. Up next is an interview disk, which will be issued to radio shortly.

"This kind of hoopla goes back to the old days of the industry," Berger says. "It has really opened our eyes to what we can do in the future."

APPEARING  
JANUARY 13,  
1990

BILLBOARD SPOTLIGHT  
TOP CONCERT VENUES

CLOSING  
DECEMBER 19,  
1989

Billboard

Cordially invites you into the

Billboard's  
TOP CONCERT VENUES SPOTLIGHT

Appearing January 13, 1990

Closing December 19, 1989

"Your all-access ticket to the stars."

For more information call:

NEW YORK: Ken Karp 212-536-5017 Norm Berkowitz 212-536-5016  
Jim Beloff 212-536-5026 LOS ANGELES Christine Matuchek 213-859-5344  
Arty Simon 213-859-5369 NASHVILLE Lynda Emon, Carole Edwards 615-321-4240  
UNITED KINGDOM Tony Evans 44-1-439-9411 ITALY Lidia Bonguardo 0362-58-44-24  
JAPAN Bill Hersey 03-498-4641

\$400 off a 3/10 page or more in Billboard's TOP CONCERT VENUES with the purchase of 1/3 page or more in Billboard's INTERNATIONAL TALENT & TOURING DIRECTORY; call for details.

EVERY WEEK, BILLBOARD DELIVERS

• 103 countries, worldwide circulation

• 180,000 readers

• 50 state newsstand circulation

• 1 3/4 hour average readership

APPEARING  
JANUARY 13,  
1990

BILLBOARD SPOTLIGHT  
TOP CONCERT VENUES

CLOSING  
DECEMBER 19,  
1989

# Chuck Morris Has His Hand On The Country Pulse

BY GERRY WOOD

NASHVILLE With his three hottest acts bulleting up Billboard's Hot Country Singles chart, Chuck Morris is setting up the 1990 game plan for his Denver-based management firm.

Going against the grain of most country music-oriented management companies by not having a Nashville base, Morris is gaining a track record of running with winners. Highway

101, the Warner Bros. act he put together, is a bulleted 10 on the chart, followed by two more Morris clients—Universal Records' Nitty Gritty Dirt Band at 24 with a bullet, and the Desert Rose Band at a bulleted 33. Highway 101 and the Dirt Band both also have top 40 albums on the country chart.

Winners of the Country Music Assn.'s album-of-the-year award, the Dirt Band returns to the studio in De-

ember for an album co-produced by Josh Leo and Randy Scruggs. The group will tape a special "Will The Circle Be Unbroken" Austin City Limits show Wednesday (29), and will make its first appearance with a symphony orchestra, teaming with the Colorado Symphony for three shows next February, March, and April. Another Morris client, Leo Kottke, will also play with symphonies in dates booked by Morris. In February, Kottke will record a live album pro-

duced by T Bone Burnett.

Morris reports increased overseas interest in the Desert Rose Band, noting, "We're looking at their first international dates—Japan and Europe." The band's third MCA/Curb album is due out in January. Meanwhile, major tours are being set up in the U.S. and Canada for Highway 101, CMA's group of the year. And, Morris is in the "talking stages" of co-producing a "special project record" with the Bellamy Brothers, an

act he doesn't manage.

Aided by his "No. 1 guy," Mark Bliesener (like Morris, an alumnus of Barry Fey's Feyline Inc.), Morris makes frequent trips to Nashville.

Alan Hopper moved from William Morris in Los Angeles to Denver, joining Chuck Morris Entertainment. Morris' longtime assistant Jan Martin and another ex-Feyliner, Cindy Baca, complete the team that includes accountant Ron Pugel and Dan Wiley, Bliesener's assistant.

## Public Presses For Parton Pick 'He's Alive' Will Be Next Single

NASHVILLE Consumer demand has led CBS Records to release the gospel song "He's Alive" as Dolly Parton's next single. Parton spotlighted the cut from her "White Limozeen" album with a performance on the Country Music Assn.'s awards show in October.

Viewer response to the performance was "just overwhelming," says CBS publicist Fletcher Foster. "Radio was getting calls every day about how to get the record."

Initially, CBS pressed noncommercial, nonreportable copies of the single and sent them to radio stations. "For the stations that played it," Foster says, "it became the No. 1 requested song." This popularity

induced the label to make the single available commercially and to work it as the follow-up single to Parton's "Yellow Roses," which stands at No. 1 this week.

Footage from the CMA show, in which Parton is backed by Nashville's Christ Church Choir, was made into a music video and recently premiered on Country Music Television.

The single is also being serviced to contemporary Christian and Southern gospel radio outlets.

Written by Don Francisco and already a gospel standard, "He's Alive" is a dramatic retelling of the Resurrection story.

EDWARD MORRIS

## Country Music Catalog Is Chock-A-Block With Gifts Hall Of Fame Rolls Out Holiday Treats

HO, HO, HO, AND A BOTTLE of Barbancourt rum. Well, no, you won't find a bottle of rum in the Country Music Hall of Fame's Country Music Catalog, but if you're thinking of presents for family, friends, or foes (just to throw them off), check out this four-color catalog. Hundreds of country-music-related gifts, including a Tennessee breakfast sampler, books, records, cassettes, CDs, art prints, "how-to" publications, clothing, and the official 1990 Country Calendar, are contained in this country collage. There's even an entire section devoted to that great and well-known country singer Elvis Presley.

A section titled "Tennessee Treats" features some of Tennessee's most famous native fare. Tennesseans like Nick Hunter and Carolyn Parks are known to love it, and are beating the drums for it. They'll be clawing for Goo Goo Clusters and a Tennessee Jam Packed Basket that includes three jars of Volunteer Jam (named for Charlie Daniels' legendary event), packed in a sturdy, Tennessee-shaped basket. Thank God Tennessee isn't shaped like Idaho, or you could hurt someone with it. The breakfast sampler contains Martha White biscuit mix, jams, and Mayo's hickory-smoked sausage and bacon. Forget cholesterol and calories! Christmas is coming, isn't it?

Check out the rare Gene Autry records offered in the Hall of Fame Series. Other Country Music Foundation Records run the gamut from Hank Williams to Patsy Cline. The calendar carries trivia tidbits and photos of such acts as Alabama, K.T. Oslin, Highway 101, Minnie Pearl, and Loretta Lynn. The foundation acquired Hatch Show Prints three years ago and now offers reproductions of the famed posters. Videos range from Emmylou Harris to the Oak Ridge Boys. There's even an interactive Chet Atkins guitar lesson video assuring that soon you'll be picking as well as Atkins, Mark Knopfler, or, at least, Lee Atwater.

Elvis skipped country music, so we'll skip Elvis (except to say that some of the items offered sound as tacky as what you'll find near Graceland).

T-shirts, belt buckles, bolo ties (no doubt inspired by Nashville Scene's recent Silver Bolo Awards), suspenders, and just the topper no good country-hearted fan could do without—a coonskin cap "just like Davy Crockett wore."

All of the items are available in the museum's gift shop. Free copies of the catalog can be ordered from the Country Music Hall of Fame and Museum, Dept. M, 4 Music Square E., Nashville, Tenn. 37203.

ELVIS, PART TWO: Curb artist Ronnie McDowell has returned from Hollywood, Calif., where he recorded the music for eight episodes of the forthcoming ABC-TV series "Elvis Aaron Presley." Priscilla

Presley is co-executive producer along with Rick Husky for the series, which is being filmed in Memphis and should air early next year. . . Gladys Hart, president and founder of the Country Music Foundation of Colorado, sends a Rocky Mountain News article from Denver that reads: "KLZ (AM-560), a country music station since March 1978, will take over the Z rock format on Nov. 20. The move will give what station manager Bill Struck calls 'a logical AM-FM musical combo' with its sister adult-rock station, KAZY. 'Country music has been a good format for KLZ,' Struck said. 'But this new AM-FM music arrangement is much more compatible for the two stations.' Struck predicted that an FM station will pick up KLZ's country format, which has been averaging nearly a 3 audience share during the past

two years. 'This puts KYGO-FM-AM as the only country music outlet in this market. Essentially, we'll be giving KYGO-FM three share points, which would make it the most-listened-to station in the market,' Struck said. 'I think another FM station will go after that country audience.' "

PPV IS A-OK: Following recent success in negotiating pay-per-view TV specials for Hank Williams Jr. and a Doobie Brothers/Southern Pacific package, Dan Wojcik, president of Entertainment Artists Inc., is now compiling two new pay-per-view specials with other country acts. They're set to air in the spring and early summer of next year. Meanwhile, Wojcik reports that Steve Wariner has surpassed the \$1 million mark in gross booking revenues for the first time in 1989. Wojcik, Williams, and Williams' manager, Merle "Give Me More" Kilgore, are now scheduling the Hank Williams Jr. 1990 Lone Wolf tour. Set to kick off in early February, the tour features a newly designed stage presentation that promises to be more elaborate than ever. And a final word from Wojcik: Gary Stewart, one of country music's all-time greats, will soon begin work for his new HighTone Records album. Beware Texas! Stewart will be spending his New Year's Eve at Billy Bob's in Ft. Worth.

DESERT ISLAND TIME: Scenario: Desert Island, with a record player and your 10 all-time favorite albums to play until your rescue ship arrives. RCA's Jo-El Sonnier picks out this eclectic combination: "Pavarotti" by Luciano Pavarotti; "Big Band Sound Era" by various artists; "Abbey Road" by the Beatles; "Rock Of Ages—Live" by the Band; "Slow Train Coming" by Bob Dylan; "Spike" by Elvis Costello; and the greatest hit albums by Ray Charles, Fats Domino, Otis Redding, and Chuck Berry.



by Gerry Wood

## NEW ON THE CHARTS

Phillip Kennard and Ron John (aka Kennard & John) have found a home on the Hot Country Singles chart with their first release, "Thrill Of Love" on Curb Records. The song was written and produced by the L.A.-based duo, and is receiving airplay at stations like WTNT (Tallahassee, Fla.), KRKT



PHILLIP KENNARD AND RON JOHN

(Albany, N.Y.), and KOUL (Corpus Christi, Texas).

As compatible songwriters, Kennard & John share a style that promotes creative spontaneity. Kennard says, "We don't use any formulas when we record. We have no rules." "I believe you soak up everything you see and hear in life's experiences," adds John. "I try to gain information from everywhere, like a library, then when I write, I turn my head off and let my heart speak."

After singing in Las Vegas cabaret shows, John moved to California in 1985, where he hooked up with Kennard, a native of Memphis. The two played in clubs across the country and eventually recorded a demo tape that fell into the hands of Mike Curb. His label signed the act last year and plans to release their debut album in 1990.

JIM RICHLIANO

Brad Anthony Moore  
Wants to know....

# TOP COUNTRY ALBUMS™

©Copyright 1989, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

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	7	RANDY TRAVIS WARNER BROS. 25988 (8.98) (CD)	NO HOLDIN' BACK
2	2	2	29	CLINT BLACK ● RCA 9668-1 (8.98) (CD)	KILLIN' TIME
3	3	3	7	DWIGHT YOAKAM REPRIS 25989/WARNER BROS. (8.98) (CD)	JUST LOOKIN' FOR A HIT
4	4	4	10	REBA MCENTIRE MCA 8034 (8.98) (CD)	REBA LIVE
5	5	5	59	RICKY VAN SHELTON ● COLUMBIA 44221/CBS (CD)	LOVING PROOF
6	10	11	8	SAWYER BROWN CAPITOL/CURB 92358/CAPITOL (8.98) (CD)	THE BOYS ARE BACK
7	8	9	24	DOLLY PARTON COLUMBIA 44384/CBS (CD)	WHITE LIMOZEEN
8	9	10	41	SHENANDOAH COLUMBIA 44468/CBS (CD)	THE ROAD NOT TAKEN
9	7	7	40	HANK WILLIAMS, JR. ● WARNER/CURB 25834/WARNER BROS. (8.98) (CD)	GREATEST HITS III
10	6	6	15	KEITH WHITLEY RCA 9809 (8.98) (CD)	I WONDER DO YOU THINK OF ME
11	12	12	29	GARTH BROOKS CAPITOL 90897 (8.98) (CD)	GARTH BROOKS
12	11	8	40	GEORGE STRAIT ● MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
13	17	34	4	THE CHARLIE DANIELS BAND EPIC 45316/CBS (CD)	SIMPLE MAN
14	13	13	16	WILLIE NELSON COLUMBIA 45046 (CD)	A HORSE CALLED MUSIC
15	19	24	24	LORRIE MORGAN RCA 9594-1 (8.98) (CD)	LEAVE THE LIGHT ON
16	14	16	28	KENNY ROGERS REPRIS 1-25792/WARNER BROS. (8.98) (CD)	SOMETHING INSIDE SO STRONG
17	16	19	19	VERN GOSDIN COLUMBIA 45104/CBS (CD)	ALONE
18	18	18	60	PATTY LOVELESS MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
19	23	21	63	K.T. OSLIN ▲ RCA 8369 (8.98) (CD)	THIS WOMAN
20	15	15	28	REBA MCENTIRE ● MCA 6294 (8.98) (CD)	SWEET SIXTEEN
21	21	17	25	K.D. LANG & THE RECLINES SIRE 25877/WARNER BROS. (8.98) (CD)	ABSOLUTE TORCH AND TWANG
22	34	73	3	RODNEY CROWELL COLUMBIA 45242/CBS (CD)	KEYS TO THE HIGHWAY
23	26	26	41	ALABAMA ● RCA 8587-1 (8.98) (CD)	SOUTHERN STAR
24	27	28	132	RANDY TRAVIS ▲ <sup>3</sup> WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
25	25	20	32	THE JUDDS ● CURB/RCA 9595/RCA (8.98) (CD)	RIVER OF TIME
26	35	36	6	RANDY TRAVIS WARNER BROS. 25972 (8.98) (CD)	AN OLD TIME CHRISTMAS
27	22	23	7	HIGHWAY 101 WARNER BROS. 25992 (8.98) (CD)	PAINT THE TOWN
28	29	27	39	BILLY JOE ROYAL ATLANTIC AMERICA 91064/ATLANTIC (8.98) (CD)	TELL IT LIKE IT IS
29	20	14	83	RODNEY CROWELL COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
30	28	25	76	KEITH WHITLEY ● RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
31	30	29	70	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
32	24	22	28	NITTY GRITTY DIRT BAND UNIVERSAL 12500/MCA (10.98) (CD)	WILL THE CIRCLE BE UNBROKEN, VOL. II
33	32	32	6	ANNE MURRAY CAPITOL 92072 (8.98) (CD)	GREATEST HITS, VOL. II
34	33	30	32	KATHY MATTEA MERCURY 836 950 1 (CD)	WILLOW IN THE WIND
35	31	31	67	THE JUDDS ▲ RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
36	38	37	16	MARY CHAPIN CARPENTER COLUMBIA 44228/CBS (CD)	STATE OF THE HEART
37	36	33	10	THE OAK RIDGE BOYS MCA 42311 (8.98) (CD)	AMERICAN DREAMS
38	39	39	120	PATSY CLINE ▲ <sup>2</sup> MCA 12 (8.98) (CD)	GREATEST HITS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	37	35	14	TANYA TUCKER CAPITOL 91814 (8.98) (CD)	GREATEST HITS
40	46	53	3	THE KENTUCKY HEADHUNTERS MERCURY 838 744-1 (CD)	PICKIN' ON NASHVILLE
41	41	45	4	THE STATLER BROTHERS MERCURY 838 231-1 (CD)	STATLER BROTHERS LIVE - SOLD OUT
42	42	44	197	ALABAMA ▲ <sup>3</sup> RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
43	43	40	180	RANDY TRAVIS ▲ <sup>2</sup> WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
44	40	38	21	RICKY SKAGGS EPIC 45027/CBS (CD)	KENTUCKY THUNDER
45	49	56	6	PAUL OVERSTREET RCA 9717-1 (8.98) (CD)	SOWIN' LOVE
46	45	47	114	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
47	47	49	95	VERN GOSDIN COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
48	48	41	143	RICKY VAN SHELTON ▲ COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
49	62	—	2	RICKY VAN SHELTON COLUMBIA 45269/CBS (CD)	SINGS CHRISTMAS
50	44	43	7	NANCI GRIFFITH MCA 6319 (8.98) (CD)	STORMS
51	50	42	21	MERLE HAGGARD EPIC 44283/CBS (CD)	5:01 BLUES
52	51	46	122	K.T. OSLIN ▲ RCA 5924-1 (8.98) (CD)	80'S LADIES
53	54	55	211	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
54	55	52	23	SUZY BOGGUSS CAPITOL 90237 (8.98) (CD)	SOMEWHERE BETWEEN
55	53	51	5	MARTY STUART MCA 42312 (8.98) (CD)	HILLBILLY ROCK
56	56	57	37	ROSANNE CASH COLUMBIA 45054/CBS (CD)	HITS 1979 - 1989
57	58	48	7	SKIP EWING MCA 42301 (8.98) (CD)	THE WILL TO LOVE
58	52	61	61	RESTLESS HEART RCA 8317-1 (8.98) (CD)	BIG DREAMS IN A SMALL TOWN
59	59	54	37	BAILLIE AND THE BOYS RCA 8454 (8.98) (CD)	TURN THE TIDE
60	61	59	288	HANK WILLIAMS, JR. ▲ <sup>2</sup> WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
61	64	69	4	SHELBY LYNNE EPIC 44260/CBS (CD)	SUNRISE
62	57	62	76	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
63	60	50	21	LIONEL CARTWRIGHT MCA 42276 (8.98) (CD)	LIONEL CARTWRIGHT
64	68	64	6	DANIELE ALEXANDER MERCURY 838 352 (CD)	FIRST MOVE
65	65	58	18	HOLLY DUNN WARNER BROS. 25939 (8.98) (CD)	THE BLUE ROSE OF TEXAS
66	RE-ENTRY		337	WILLIE NELSON ▲ <sup>2</sup> COLUMBIA KC 237542/CBS (CD)	GREATEST HITS
67	63	60	37	GEORGE JONES EPIC 44078/CBS (CD)	ONE WOMAN MAN
68	70	70	3	MARIE OSMOND CAPITOL/CURB 91781/CAPITOL (8.98) (CD)	STEPPIN' STONE
69	72	63	24	EDDY RAVEN UNIVERSAL 76003/MCA (8.98) (CD)	TEMPORARY SANITY
70	NEW ▶		1	KENNY ROGERS REPRIS 25973/WARNER BROS. (8.98) (CD)	CHRISTMAS IN AMERICA
71	RE-ENTRY		13	DON WILLIAMS RCA 9656-1 (8.98) (CD)	ONE GOOD WELL
72	73	—	29	THE CHARLIE DANIELS BAND EPIC 38795/CBS (CD)	A DECADE OF HITS
73	66	67	26	GARY MORRIS UNIVERSAL 76005/MCA (8.98) (CD)	STONES
74	67	66	33	STEVE WARINER MCA 42272 (8.98) (CD)	I GOT DREAMS
75	RE-ENTRY		84	BILLY JOE ROYAL ● ATLANTIC AMERICA 90658-1/ATLANTIC (8.98) (CD)	THE ROYAL TREATMENT

○ 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.

"The Georgia Satellites are raw power...driven by hot talent! I love 'em."

HANK WILLIAMS JR.



## The GEORGIA SATELLITES

### ANOTHER CHANCE

The first single and video from the In The Land Of Salvation and Sin album.

Produced by Joe Hardy and The Georgia Satellites. Management: PRAXIS  
On Elektra cassettes, compact discs and records.



©1989 Elektra Entertainment, a Division of Warner Communications Inc., ●

Billboard POWER PLAYLISTS

Sample Playlists of the Nation's Largest Country Radio Stations

WPOC FM 93.1 Baltimore P.D.: Bob Moody. Playlist for WPOC FM 93.1 in Baltimore, featuring songs like 'It's Just A Matter Of Time' by Randy Travis and 'The Lonely Side Of Love' by Patty Loveless.

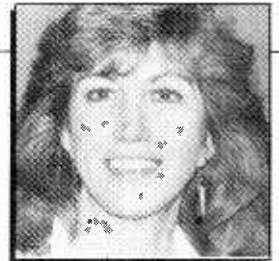
KIX 106FM Memphis P.D.: Bill Jones. Playlist for KIX 106FM in Memphis, featuring songs like 'It's Just A Matter Of Time' by Randy Travis and 'The Lonely Side Of Love' by Patty Loveless.

WMI FM 102.7 Knoxville P.D.: Mike Carta. Playlist for WMI FM 102.7 in Knoxville, featuring songs like 'It's Just A Matter Of Time' by Randy Travis and 'The Lonely Side Of Love' by Patty Loveless.

KZLA 93.9 FM Burbank P.D.: Bob Guerra. Playlist for KZLA 93.9 FM in Burbank, featuring songs like 'It's Just A Matter Of Time' by Randy Travis and 'The Lonely Side Of Love' by Patty Loveless.

WAMZ Louisville P.D.: Coyote Calhoun. Playlist for WAMZ in Louisville, featuring songs like 'It's Just A Matter Of Time' by Randy Travis and 'The Lonely Side Of Love' by Patty Loveless.

COUNTRY CORNER



by Marie Ratliff

GRABBING THE MOST MENTIONS, according to the programmers we talked with this week, is the Desert Rose Band (MCA/Curb), currently charted at No. 33. Among the stations that started airing "Start All Over Again" this week are KSAN San Francisco, WKHX Atlanta, WWKA Orlando, KRAK Sacramento, and KRMD Shreveport, La.

"It has a great feel," adds MD Ron Dini, WSIX Nashville, Tenn. "I'm really excited about it. It's going to be a real big record for them." Dini also likes Gene Watson's "The Great Divide" on Warner Bros.—not to be confused with the Roy Clark hit of the same name in 1974.

"IT HAS LEGS to go all the way," says OM Les Acree, WTQR Winston-Salem, N.C., of Eddie Rabbitt's "On Second Thought" (Universal). "We dubbed it from the video and started playing it even before we got the record. This one is really country, very nice."

"The music actually twangs—it's fresh air for Eddie," says PD Mark Andrews, KEBC Oklahoma City. "It's one of those tunes that will not only please the traditionalists, but will keep the contemporary listeners happy, too."

Andrews is excited, too, by the response he has seen to a cut from Vince Gill's just-released "When I Call Your Name" album on MCA. The song, "Oklahoma Swing," is a duet with Reba McEntire and will be Gill's next single, although the release date is still several weeks away.

"I PICKED THIS CUT off her album three months ago and I'm glad to see it doing so well," says MD Kathleen Hecksher, WHEW Fort Myers, Fla., of Marie Osmond's "Slowly But Surely" (Capitol/Curb). "I think it's possibly her most commercial country single."

Another song doing well at WHEW, she says, is Ronnie McDowell's "She's A Little Past Forty" (Curb), which debuts this week at No. 77. "It did extremely well on our 'Star Wars Country Style' show; they loved it. It must be that there's a lot of over-40 ladies out there in our audience."

MD Gary Hightower, KFDI Wichita, Kan., was surprised at the rapid response when he added McDowell's record. "I thought maybe in a few weeks it would get to this, but it happened much more quickly. This one is definitely working for us."

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

Table listing country singles A-Z with columns for Title, Publisher, Performance Rights, and Sheet Music. Includes entries like 'ACE IN THE HOLE', 'ALL THE FUN', 'AMY'S EYES', etc.

HOT COUNTRY SINGLES ACTION

Table titled 'RADIO MOST ADDED' showing Gold, Silver, and Bronze adds for various country singles. Includes entries like 'OVERNIGHT SUCCESS', 'STATUE OF A FOOL', 'ONE MAN WOMAN', etc.



HOT COUNTRY SINGLES

©Copyright 1989, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST. Contains chart items 1-49, including 'IT'S JUST A MATTER OF TIME' by Randy Travis at No. 1.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST. Contains chart items 50-100, including 'HARD TIMES FOR AN HONEST MAN' by James House at No. 50.

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.

## Streetside Is On The Road To Success Pennylane Purchase Adds To Indie Web

BY MOIRA McCORMICK

COLUMBIA, Mo. With its September acquisition of Kansas City web Pennylane Records, Streetside Records, Missouri's largest independent chain, closed a circle begun almost 19 years ago.

St. Louis-based Streetside, which now comprises 19 stores, began as a thesis project for four partners attending St. Louis' Washington Univ. Two of the partners were subsequently bought out and the remaining two eventually parted ways themselves.

One partner, Hal Brody, went to Kansas City and founded the Pennylane chain and House Distributors, an independent record distributor; the other partner, chairman Jack Brozman, stayed with Streetside and formed Sound Disc-distributors. The latter company serves as parent, overseeing the record chain, as well as Sight and Sound Distributors, a video wholesaler with branches in St. Louis, New Orleans, Minneapolis, Kansas City, Mo., and Little Rock, Ark.; and a rackjobbing division, S&S Merchandisers, which racks audio and video sell-through for grocers and some video rental outlets.

Streetside had five stores in the Kansas City area—including one in the nearby university town of Lawrence, Kan.—when the four-unit Pennylane was acquired from Brody, who continues to own and head House Distributors. One of the Pennylane stores was closed, says Randy Davis, Streetside VP. Also, in Independence, Mo., "We closed a Streetside . . . and renamed the Pennylane store there Streetside," Davis adds. In fact, the other Pennylane stores also have been changed to Streetside.

The Pennylane acquisition "made sense because we were looking to grow in Kansas City," he says. "Pennylane had a rep as a full-line, full-service store, as does Streetside."

Streetside has expanded at a fairly leisurely pace, says Greg Marshall. "Two years ago, we opened five stores in one year," he says. "That's the largest number of annual openings so far . . . The key is to expand intelligently." For instance, it makes much more sense to buy an existing chain if a market is over-retailed, he adds.

Company management eventually hopes to have a 30-40-store chain. Davis adds that the chain has tentative plans to open three stores next year in existing markets. The expansion will remain within the central U.S., Davis says, adding, "We need to have all our stores within a relatively short plane ride."

Streetside's Kansas City stores sell more hard rock than its St. Louis stores, "which appeal more to the 30-ish customer," says Davis. "We're trying to market more now to teens in St. Louis."

In college markets, "we do extremely well," Davis says. "The audience there really supports the full-line selection. But it's challenging—every year 25% of the clientele is new, and many have a mall mindset.

You have to try to [broaden their tastes].

The Columbia, Mo., Streetside, which debuted in 1980 as the chain's first store outside of St. Louis, is one of the most noteworthy college-market stores, according to Davis. Special-ordering, which has been fine-tuned to a science, courtesy of the web's computer system, "is a priority here," says store manager Kevin Walsh. "We receive 50-100 special-order inquiries per week, much of it [for] terrifically obscure stuff."

While the chain has long specialized in in-store artist appearances—who have ranged from Prince to St. Louis Symphony conductor Leonard Slatkin—the Columbia store frequently features parking-lot performances by artists, including Mojo Nixon, the dB's, the Feelies, Royal Crescent Mob, Fetchin' Bones, and the Fleshtones. As with other Streetside locations, the Columbia store staff selects releases from nine developing artists to push every six weeks, under the heading "New Avenues."

Streetside stores average 3,800 square feet, with the largest store at 5,200 square feet and the smallest one at 3,500 square feet. Chain-wide, cassettes comprise 50% of volume, CDs 35%, and vinyl a healthy 15%. "Our consumers demand vinyl," says Davis. "Retailers are pushing vinyl out—not consumers—and labels are reacting to that. But if the labels would look past the first sheet of their national accounts, they'd find percentages aren't 2%-6%, as they think, but 10%-15%, sometimes 20%."

Frontline CDs are \$14.99, with budget disks at \$9.99-\$11.99. LPs sell for full list and cassettes for 50 cents below list. "CD accessories are starting to grow, especially the upscale teak roll-top units," says Davis. The chain is also trying hardware for the holidays, including Walkmans, boom boxes, and portable CD players, he adds.

In addition to boosting the performance for special-ordering, the web's computer system enables it to telecommunicate orders to WEA and BMG, says Davis. "The rest of the labels are coming on-line," he says.

Before Davis became VP under company president J.D. Mandelker, Streetside rented video. When Davis stepped into the VP role, "we got out of it," he says. "It's tough to compete with [only] a portion of 4,000 square feet [in video rental], when Blockbuster's got 10,000 square feet of nothing but video. If we couldn't do it right, we wouldn't do it at all."

On the other hand, Streetside outlets carry video sell-through, including best-selling movies and musical longforms. "Metal's by far the best-selling music video genre, followed by rap," says Davis. Music video sales would be better, he adds, if the labels released superstar videos closer to their album releases.

Over the last year, Streetside has launched major quarterly promotions, using the manufacturers' co-op dollars, which formerly funded quarterly storewide sales. "We still do the sales but not with co-op money," says Davis. The first quarter's promotion, for instance, was called Ticket To Ride and featured giveaways of a Suzuki Samurai, CD players, televisions, trips, and store discounts.

The second-quarter Carnival promotion involved setting up carnival midway games in stores, with prizes including trips, music software, and discounts. In the third quarter, the Fall Harvest '89 promotion capitalized on lotto fever, with \$5,000 given away.

For the hectic holiday season, no giveaway promotion was planned, but the theme "Past, Present and Future"—with a nod to Dickens' "A Christmas Carol"—is highlighting sales of catalog (past), current hits (present), and developing artists' product (future).

## Milwaukee's Radio Doctors Proves Indies Still Healthy

CHICAGO The general perception in the industry is that indie stores are drying up and being taken over by the large chains, according to Don Smith, senior buyer for 11-store web and one-stop Radio Doctors in Milwaukee. But Smith says that perception is wrong: "In fact, regional chains have gotten stronger over the last 10 years—what we're seeing is a revival of local music outlets."

To illustrate his case, he points to Radio Doctors. The venerable retailer, which began almost 60 years ago as a service repair store for radios, has opened nine stores in the Milwaukee area over the last three and a half years, and its one-stop operation is thriving. "Radio Doctors founder Stuart Glassman [who now resides in San Diego] made it one of the first one-stops," says Smith, claiming, "Glassman and his father actually coined the term 'one-stop.' Jukebox operators would pick up their 78s here."

The wholesaler now services 500 accounts, most of them in the upper Midwest, but with scattered clients in Oklahoma, Pennsylvania, and even Maine, according to Smith. "We service mom-and-pop stores, chains, and jukebox operators," he says. The one-stop operates out of two floors in 30,000 square feet of warehouse space in a downtown Milwaukee building that also houses two Radio Doctors retail outlets—one pop-oriented and the other entirely devoted to classical music, carrying CDs and cassettes only.

"Vinyl is rapidly disappearing; it's only 10% of our retail sales, and less than 5% of our wholesale business," he says.

Radio Doctors stores range between 1,000 and 5,000 square feet. Most are in strip shopping centers, while some are freestanding. But the web recently opened its first store in an enclosed mall. Prices at the mall store, Smith notes, are the



After moving twice, Radio Doctors finally hit paydirt 20-years ago when it located the flagship store at its present home at the intersection of Third Street and Wells Street in downtown Milwaukee.

same as at the rest of the chain.

"Prices are becoming more competitive," he says. "A \$9.98 tape used to sell for almost \$9.98, but now it goes for \$2 off, and up to \$4 off on sales. It's the same with CDs."

Four of the bigger Radio Doctors outlets rent and sell video, and all stores carry music video.

Radio Doctors' recent dramatic expansion was in response to the actions of Milwaukee's other large independent chain, the 10-unit Mainstream Records. "They had bought from us, but then they set up their own wholesale arm, Total Music, and began opening more stores," Smith says. "They had six or seven stores at the time, but as they began adding more, we had to compete."

As far as competition from national chains, only the Musicland  
(Continued on page 37)

## Indie Labels Take Their Share Of Handy Awards

BY BRUCE HARING

THE 10th Annual W.C. Handy Awards, held Nov. 5 at Memphis' Cook Convention Center, saw several independent label victories.

Hosted this year by Willie Dixon, the awards, named in honor of W.C. Handy, "The Father of the Blues," are presented through the Blues Foundation Awards Committee via international balloting.

Among the indie winners:

Contemporary blues album of the year (U.S.): **Albert King**, "Blues At Sunrise," **Stax**.

Traditional blues album of the year (U.S. or foreign): **James Son Thomas**, "Gateway To The Delta," **Ruston**.

Contemporary blues album of the year: **Buster Benton**, "Blues At The Top," **Blue Phoenix**.

Contemporary male blues artist of the year: **Albert Collins**, Alligator.

Blues band of the year: **Albert Collins & the Icebreakers**, Alligator.

Blues instrumentalist of the year: **Katie Webster**, Alligator.

Hall of Fame inductees: **Memphis Slim**; **Robert Jr. Lockwood**; **Clifton Chenier**.

Classics Of Blues Recordings: **Albert Collins**, **Robert Cray**, **Johnny Copeland**, "Showdown," Alligator; **Robert Nighthawk**, "Live On Maxwell Street, 1964," **Rounder**; **Otis Rush**, "Right Place, Wrong Time," **Hightone**.

**RESTLESS RETRO**: **Restless Records** has dipped into various vaults to come up with its **Restless Retro Series**, which will reissue CD and cassette versions of some classic material. The highlights: the first three **Wire** albums on CD and cassette, none previously available domestically and containing new B sides; a **Buzzcocks** boxed set that includes all



of the fabled group's studio recordings, as well as some live and unreleased material; four CDs and cassettes on **Stiff Little Fingers**; and the first releases from the neolegendary **Can**, known for its long, psychedelic jams that verge on being and nothingness. Can did 15 albums, and Restless plans on reissuing all of them at some point.

**SEEDS AND SPROUTS**: Music from **Rough Trade's Einsturzende Neubauten** and **Pathfinder's Lene Lovich** graces the film "Dandy," which opens in New York later this month . . . **Corrosion Of Conformity** fans are advised to check out **Snake Nation** on **Caroline Records**, which

offers contributions from former C.O.C. vocalist **Mike Dean** and bassist **Woody Weatherman** . . . **Cherry Lane**, best known for its book division, has launched its **Guitar Recordings** label with three albums: **Guitar Recordings**, "Guitar's Practicing Musicians"; **Blues Saraceno's** "Never Look Back"; and **Randy Coven's** "Funk Me Tender." Incidentally, you can catch Saraceno live on the road with **Jack Bruce**. More info on the label at 914-937-8601 . . . **Buy Our Records' Lucky 7** has been chosen to join the **Miller Beer Band Network**. The band's new album is expected shortly . . . **Glitch News**, the fanzine that chronicles the Austin, Texas, scene, is expanding its horizons. The 'zine will henceforth be known as **Texas Beat**, covering the Lone Star state's various music scenes. Editor/publisher **Keith Ayres** promises that such popular **Glitch** features as "Lunch  
(Continued on page 37)

## ALBUM RELEASES

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

### POP/ROCK

**THE ANGELS FROM ANGEL CITY**  
Beyond Salvation

▲ LP Chrysalis F1-21677/NA  
CA F4-21677/NA

**NEGATIVLAND**

**Helter Stupid**

▲ LP SST SST-252/\$8.98  
CA SST-252/\$8.98

**ORAN "JUICE" JONES**  
To Be Immortal

▲ LP Columbia FC-45321/NA  
CA FC-45321/NA

**MITCH RYDER AND THE DETROIT WHEELS**

Rev Up: The Best Of Mitch Ryder And The Detroit Wheels

▲ LP Rhino R11H-70941/NA  
CA R41H-70941/NA

**VARIOUS ARTISTS**  
Cover Me

▲ CD Rhino R21S-70700/NA

**VARIOUS ARTISTS**  
Even More Nuggets, Vol. II: A Collection Of Psychedelic Classics From The '60s

▲ CD Rhino R21S-75754/NA

**KEITH JARRETT**  
Goldberg Variations

▲ CD ECM 839622-2/NA  
CA 839622-4/NA

**OPUS CINCO**  
The New Sound Of Brazil

▲ CD Syntax SXCD-1002/NA  
CA SXCA-1002/NA

**JIMMY SMITH**  
Prime Time

▲ LP Milestone M-9176/NA  
CA 9176/NA

**NEIL SWAINSON QUINTET**  
49th Parallel

▲ CD Concord CCD-4396/NA  
CA CJ-396-C/NA

**VARIOUS ARTISTS**  
ECM New Series

▲ CD ECM 841089-2/NA

### JAZZ/NEW AGE

**THE ALDEN/BARRETT QUINTET**  
The ABQ Salutes Buck Clayton

▲ CD Concord CCD-4395/NA  
CA CJ-395-C/NA

**STANLEY COWELL**  
Back To The Beautiful

▲ CD Concord CCD-4398/NA  
CA CJ-398-C/NA

**THE HILLIARD ENSEMBLE**  
Perotin

▲ CD ECM 837751-2/NA

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

## WaxWorks Web Getting Bigger

BY EDWARD MORRIS

**NASHVILLE** On Nov. 9, WaxWorks celebrated the opening of its 100th Disc Jockey store, this one in York, Pa. By year's end, the Owensboro, Ky., chain expects to have 118 units in operation, including 15 Music Express leased departments in Montgomery Ward department stores. The record and video company says it is now the eighth largest network in the U.S.

Fueling the company's growth has been its entry into the Texas marketplace. So far, the mall-based chain has opened six stores there, in Lufkin, Temple, Houston, Lake Jackson, Victoria, and Corpus Christi.

John Maglinger, communications coordinator for WaxWorks, reports that 1990 should see an additional 32 stores in operation. And WaxWorks president and owner Terry Woodward predicts in the current company newsletter that Disc Jockey, which was established in 1978, will take less time to reach the 200-store total than it did the 100 mark.

Next spring, WaxWorks will begin construction of a new office complex across the street from its present location. The old office quarters will be turned into warehouse space.

So rapidly is the company expanding that it has opened a school in Owensboro to train store managers. The first class of six students in the three-week-long course graduated in mid-November. Maglinger says the school will be in continuous operation with former store manager John Bryenton in charge, and other store managers and company executives helping out as faculty members.

To qualify for the course, a candidate must be recommended by both his or her store manager and district manager. WaxWorks lodges the potential managers in a local hotel for the duration of the training. The first two weeks involve classroom training. Students spend the final week of class testing their skills in a local Disc Jockey store.

Company policy, Maglinger says, is to promote from within if employees are willing to relocate. With 118 stores in operation, WaxWorks will have more than 900 on its payroll.

**Jewel... Paula**  
**RONN RECORDS**  
P.O. Box 1125 • Shreveport, LA 71163-1125  
(800) 446-2865 (318) 865-5318  
(318) 227-2228 FAX: (318) 227-0304

**"THE BEST OF CHRISTMAS"**  
12" Single • PAULA 1248 • \$6.98

**SIDE 1**

"Please Come Home For Christmas"  
PT 1 & PT 2  
"All These Things"  
"How Lucky Can One Man Be"  
**Joe Stampley & The Uniques**

**SIDE 2**

"Please Come Home For Christmas"  
**Charles Brown**  
"The Bells"  
"Bing Bong"  
**Bobby Powell**

Pure Virgin Vinyl remastered and remixed digitally by Rob Smith & Randy Kling (Disc-Mastering)  
C&W - Pop - R&B, DJ's write for samples, soon to be released Joe Stampley & The Uniques Greatest Cassettes and CD's.

**DIVIDER CARDS**  
ALL SIZES AVAILABLE

**CHECK OUR PRICES!**

Direct from Manufacturer

Call

(201) 470-8000  
(212) 244-4060  
1-800-631-7061 Outside N.J.

Or Write

**PRIMEX PLASTICS CORPORATION**  
65 River Drive, Garfield N.J. 07026

Special Volume Rates

**CD ONE STOP**

**America's Largest Distributor of Compact Discs**

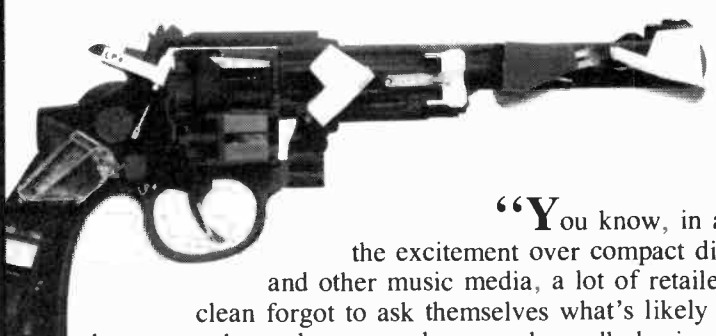
Guaranteed Overnight Delivery in the U.S. at No Extra Charge to you.

Find out Instantly what you will receive as you place your Order!

Absolute Lowest Prices Anywhere!

1-800-826-0079  
NY 212-517-3737 CT 203-798-6590  
LA 213-388-9834 FAX 203-798-8852

**"Go ahead, make YOUR day . . ."**



**"You know, in all the excitement over compact disc and other music media, a lot of retailers clean forgot to ask themselves what's likely to happen to the replacement phonograph needle business."**

Well, seeing as how there are 60 million turntables in use in this country and that 4.5 million new ones were sold last year . . . and seeing as how replacement needles and cartridges have traditionally yielded the most powerful mark-ups in the consumer electronics business — and can turn a bottom line completely around — what you have to ask yourself is: 'Do I really believe consumers will stop playing records, mothball their collections and throw their turntables away?'

Well? Do ya?"


MAIL TO:

**Pfanstiehl**

3300 Washington St  
Waukegan, IL 60085  
Tel: 1 (800) 323-9446

Go ahead, make my day. Send me a Pfanstiehl Needle Information Kit.

Store Name \_\_\_\_\_  
Your Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
Your Phone Number (\_\_\_\_) \_\_\_\_\_



**DA YOOPERS**

**FISHING WIT FRED**

**DA FISH FIGHT SONG**

**WHOLESALE TO: RETAILERS INDIVIDUALS**

**GIVE US A CALL!!**

**DISTRIBUTED BY:**

**Languorothy's**  
P.O. Box 90  
LeRoy, Michigan 49655

**DON'T BE PARTY POOPERS**

**SUPPLY YOUR CUSTOMERS WITH DA YOOPERS**

When Ordering Call:  
(616) 768-4326  
In Michigan Call  
(800) 932-6653

**DA YOOPERS**  
CAMP FEVER

**DA YOOPERS**  
CULTURE SHOCK

**DA YOOPERS**  
YOOP IT UP

**ONE CASSETTE SINGLE**  
**FOUR CASSETTES**  
**AVAILABLE.....**

**DA YOOPERS**  
THE regular guys of comedy irreverently smash format barriers to inflict fits of laughter from 8 to 80.

**YOU GUYS RECORDS**

## RETAIL TRACK



by Geoff Mayfield

THERE'S STILL A PLACE for the 45, and proof of that can be found in the single "I Love The Bass," by Bardeux. Ironically, that same single seems to show that the configuration has indeed lost much of its muscle.

Dana Muscato, who heads Pittsburgh promotion unit Danamotion, says the episode proves that "the system still works." Muscato reports that Enigma Entertainment originally wasn't going to release the single on 7-inch vinyl, preferring instead to rely on the weight of the 12-inch single, which debuted in July. But, when Muscato began getting feedback from stores in his region, he realized there might be genuine demand in the market for a 45 on the title. He specifically cites a recommendation from Darrell Bearse, buyer at Pittsburgh-area store Stedeford's Records.

Muscato says that based on reports from him and other field scouts, Enigma decided to go ahead with a 45 version, which was released in October. He was hopeful that the configuration would score with "collectors, jukeboxes, and black stores."

The good news is that, on the strength of a new mix, the song is still having a strong run on Billboard's 12-Inch Singles Sales chart, clocking in last week at a bullet No. 3. The bad news is that the 7-inch stalled at No. 68 on the Hot 100 chart.

Enigma senior VP/GM Ralph King says that field reports, like the one from Muscato, were indeed the reason his label came with the Bardeux 45.

But was the venture worthwhile? "That's a really hard shot to call," says King. "We accomplished what we wanted to, which was to get the product into the market, but the problem was that by the time we got it there, it was running out of gas at urban radio."

King adds that "with the 20/20 vision of hindsight," if he had it to do over again, he would have either brought the 45 out earlier or not done it at all that late in the game.

Stedeford's Records buyer Bearse also thinks the 7-inch version came out too late, and complains that too many singles—especially those in the R&B or dance crossover genres—are not made available on 45. Consumers with such tastes have shown a disdain for cassette singles at Stedeford's, says Bearse, who complains that "cassette singles sound poor."

Concludes Bearse, "I hope vinyl still lives."

Indeed, it does still live, but, increasingly, these calls on whether a 45 will be marketed are being made on a title-by-title basis. And, while the cassette single doesn't particularly please Bearse's consumers, it's obvious that the 2-year-old configuration is winning big for large chains. Add the ultrahigh return percentages that stymied the 45 in recent years to the picture and it's easy to see that the handwriting on the wall does not bode well for the fate of the 7-inch. . . An interesting footnote on Bardeux is that the aforementioned title underwent a title change. It was first

called "I Love To Bass," but was later changed to its current name because there were complaints from parents that the word "bass" might be confused with its homonym, "base," and thus might end up being heard as a rah-rah reference to crack.

**UNDER THE INFLUENCE:** Fran Aliberte, senior VP/director of sales for WEA, recently went under the knife for an operation on his right knee, surgery that caused him to scuttle a planned business trip. When he came to after the operation, his puzzled doctor asked, "What is the significance of Amarillo?"

Aliberte has no recollection of the utterance, but apparently, after the anesthesia kicked in, the WEA exec was heard to complain, "For this I gave up Amarillo?" The reference to the Texas city, of course, revealed that Aliberte had been hoping to make the scene at Western Merchandisers' Oct. 19-21 confab.

**MORE STOCKING STUFFERS:** In our continuing attempt to update our readers on new Christmas releases (Billboard, Oct. 14, Nov. 11), we present "Christmas Is For Children," by Paul Todd, on K-Tel, and, from RCA Records, "Christmas With Ralph & Red," by The Nashville Network star Ralph Emery and Shotgun Red.

The title song of Todd's set was originally written for the Minneapolis chapter of the Marine Corps League's Toys For Tots, but the Marines have since adopted the song as the campaign's national theme. The tune is also being released as a 45 and a cassette single; K-Tel says it will donate a portion of proceeds from the Todd album and the single to Toys For Tots.

As for the RCA title, it should probably be pointed out to those who are unfamiliar with country music that Red is a puppet. Press has been serviced with a three-page bio on broadcaster Emery, as well a full-page bio on Red. "His pet peeve is being called a puppet," reads the latter, which quotes Red as saying, "I'm no dummy."

**SPORTS SHORTS:** The scene was Las Vegas during a recent gathering hosted by Chicago's Rose Records. On one team was the experienced (and heavily favored) foursome of Camelot Music senior VP Joe Bressi, Rose CEO Dave Roger, RCA VP of sales Dave Wheeler, and former CEMA president Dennis White. On the other was majority Rose partner Jack Rose, CEMA VP of marketing Joe Mansfield, CEMA VP of sales Joe McFadden, and Mike Maslin, New York-based senior salesman for Jack Rose's Surplus Records & Tapes. The result? The underdogs won, but Wheeler is crying foul, charging that Rose had 17 clubs in his bag, three over the 14-club maximum recognized in tournament play.

McFadden cites a technicality, saying that Rose went over the limit with extra putters, rather than woods or irons, and says that his teammate was therefore not over the line. "We got our money out of it so that's all we care about," says McFadden.

"I don't want to talk about it," says Bressi, who is more concerned about the humiliation of his loss than the number of clubs in Rose's bag. "This would be comparable to the Mets beating the Orioles in the 1969 World Series or the Jets beating the Colts in the third Super Bowl," says Bressi, who adds the caveat, "It all

(Continued on page 38)

©Copyright 1989, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

# TOP COMPACT DISKS™

				POP™	
				Compiled from a national sample of retail sales reports.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
				★ ★ NO. 1 ★ ★	
1	1	1	5	BILLY JOEL STORM FRONT	COLUMBIA CK44366
2	5	6	15	THE B-52'S COSMIC THING	REPRISE 2-25854/WARNER BROS.
3	8	—	2	WHITESNAKE SLIP OF THE TONGUE	GEFFEN GHS2-24249
4	4	5	34	MILLI VANILLI GIRL YOU KNOW IT'S TRUE	ARISTA ARCD 8592
5	2	3	9	JANET JACKSON JANET JACKSON'S RHYTHM NATION 1814	A&M CD 3920
6	11	—	2	ERIC CLAPTON JOURNEYMAN	DJCK 2-26074/REPRISE
7	3	4	12	ROLLING STONES STEEL WHEELS	COLUMBIA CK45333
8	6	2	7	TRACY CHAPMAN CROSSROADS	ELEKTRA 60888-2
9	13	12	42	PAULA ABDUL FOREVER YOUR GIRL	VIRGIN 2-90943
10	NEW ▶		1	PHIL COLLINS ... BUT SERIOUSLY	ATLANTIC 82050-2
11	10	7	10	AEROSMITH PUMP	GEFFEN GHS2-24254
12	15	15	30	TOM PETTY FULL MOON FEVER	MCA MCAD 6253
13	9	10	3	JOE SATRIANI FLYING IN A BLUE DREAM	RELATIVITY 88561-1015-2
14	7	8	3	GRATEFUL DEAD BUILT TO LAST	ARISTA ARCD 8575
15	14	13	7	BARBRA STREISAND A COLLECTION: GREATEST HITS... AND MORE	COLUMBIA CK45369
16	12	9	6	LINDA RONSTADT (FEAT. A. NEVILLE) CRY LIKE A RAINSTORM, HOWL LIKE THE WIND	ELEKTRA 60872-2
17	NEW ▶		1	RUSH PRESTO	ATLANTIC 82040-2
18	16	18	5	KATE BUSH THE SENSUAL WORLD	COLUMBIA CK44164
19	22	17	8	RICKIE LEE JONES FLYING COWBOYS	GEFFEN GHS 2-24246
20	18	14	7	NEIL YOUNG FREEDOM	WARNER BROS. 2-25899
21	21	21	11	MOTLEY CRUE DR. FEELGOOD	ELEKTRA 60829-2
22	20	19	4	LUTHER VANDROSS THE BEST OF LUTHER: THE BEST OF LOVE	EPIC E2K45320/E.P.A.
23	17	11	9	TEARS FOR FEARS THE SEEDS OF LOVE	FONTANA 838 730-2/POLYGRAM
24	19	24	29	RICHARD MARX REPEAT OFFENDER	EMI E2-90380
25	23	23	19	NEW KIDS ON THE BLOCK HANGIN' TOUGH	COLUMBIA CK 40985
26	28	22	9	MELISSA ETHERIDGE BRAVE AND CRAZY	ISLAND 2-91285
27	24	29	19	DON HENLEY THE END OF THE INNOCENCE	GEFFEN GHS 2-24217
28	26	26	18	SKID ROW SKID ROW	ATLANTIC 2-81936
29	29	20	7	JEFF BECK WITH TERRY BOZZIO & TONY HYMAS JEFF BECK'S GUITAR SHOP	EPIC EK44313
30	27	27	39	FINE YOUNG CANNIBALS THE RAW & THE COOKED	I.R.S. D-6273/MCA

Compact disks with the greatest sales gains this week

**CD'S, CDV'S, TAPES, RECORDS, LASER DISCS & VHS MUSIC VIDEOS**

BEST FILL OF COMPACT DISCS TO BE FOUND ANYWHERE!

• LOW PRICES •

SAME DAY SERVICE • PERSONALIZED REPS •

FOR FREE MAILER CALL US & DIAL EXT.499

**ABBEY ROAD DISTRIBUTORS**

DEALERS ONLY 2228 S. RITCHEY, SANTA ANA, CA. 92705

Phone 714/546-7177 Toll Free CA. 800/ABBEY RD  
Toll Free (out) 800/843-0955 Telex 378-1792-ARD  
FAX 714/546-0337

WE MAINTAIN A CURRENT ARTIST LIST WITH OVER 1300 NAMES.

WHEN YOU THINK OF DIVIDER CARDS THINK OF GOPHER.



FOR A FREE CATALOG CALL 800/648-0958

**GOPHER PRODUCTS**

**COMPACT DISCS**

**FRANK ZAPPA**  
You Can't Do That On Stage Anymore, Vol. 3  
RCD 10085/86  
Volume 3 of Mr. Zappa's monumental live retrospective set features material recorded between 1971-84, including versions of several classics and five never-before-heard tracks.

**DISTRIBUTORS**

BASSIN DISTRIBUTORS  
Miami, FL  
1-800-780-6874

EAST SIDE DIGITAL  
Minneapolis, MN  
1-800-468-4177

GEMINI DISTRIBUTORS  
Norcross, GA  
1-800-476-1313

HOUSE DISTRIBUTORS  
Olathe, KS  
1-800-821-3324

PRECISION SOUND MARKETING  
Mountlake Terrace, WA  
1-800-547-7715

ROUNDER RECORDS  
Cambridge, MA  
(617) 354-0700

SCHWARTZ BROTHERS  
Lanham, MD  
1-800-638-0243

SURFSIOE DISTRIBUTORS  
Honolulu, HI  
(808) 524-2744

**RYKO**

RYKODISC USA, Pickering Wharf, Bldg C-3G, Salem, MA 01970. 508-744-7678

## GRASS ROUTE

(Continued from page 34)

With The Fat Man" will continue.

**ADVANCE WORD:** Community 3 records is back on the attack with two new albums produced by Albert Garzon. Iowa City's **Horny Genius** offers "Burn Your Sister," a follow-up to last year's 7-inch EP that won critical acclaim. Also returning is New Jersey's **Chicken Scratch** with "Important People Lose Their Pants," the descendent of last year's "Pass The Porcupine." More from Community 3 at 718-599-2205 . . . Acoustic music that crosses several genres is the oeuvre of the **Good Ol' Persons**, who arrive with "Anywhere The Wind Blows" on **Kaleidoscope Records**, 415-845-9248 . . . **Big Wheel** rolls in from **Giant Records** with some gut-slammng rogga roll. Lead vocalist **Peter Searcy**, ex-Squirrel Bait, is the most familiar face. More from Giant at 516-764-7938 . . . Horn heads should find a few things to like on **Bobby Radcliff's** "Dresses Too Short." Not to mention the gruff, dark, and lonely vocals of Mr. Radcliff. More from **Black Top/Rounder** at 312-477-9224 . . . **Lydia Lunch** is back with a Forbidden Planet spoken-word tour-de-force on "Oral Fixation," recorded live in Detroit. Don't give this one to little Johnny for Christmas. More from **Widowspeak Productions**, 516-764-6200 . . . "The Golden Age Of Underground Radio Featuring Tom Donahue" brings back the **Big Daddy of KSAN** in San Francisco on actual radio broadcasts from that era. The disk features music from **Canned Heat** and the **Chambers Brothers** as well as news spots and commercials from 1968-72. More from **DCC Compact Classics**, 818-993-8822.

## RADIO DOCTORS

(Continued from page 34)

Group has a strong presence, with more than 20 outlets under the Musicland, Discount Records, Sam Goody, and Suncoast banners, Smith says. In fact, the Minneapolis-based company recently acquired JR's Music Shops of Chicago, which also operated stores in the Milwaukee area.

"We do have a regional chain, the Exclusive Company, coming in, and we've heard similar rumors about Sound Warehouse," Smith says. But, he adds, "Any time good competition comes in, it makes you sharpen up your own business—and national chains are good competition. We don't fear them; we can compete down the line."

One of the primary reasons regional chains such as Radio Doctors have flourished over the last few years, in the face of national competition, is that "a lot of national chains can't carry broad inventories, like we do," Smith says. "Musicland, good as it is, can't cater to every taste. Locally controlled retailers can be more on top of things."

Smith says Radio Doctors hopes to open two to three more stores next year. As far as breaking into other markets, he says, "We think about it from time to time, but we have plenty here, between the stores and the one-stop, to keep us busy."  
MOIRA McCORMICK

**No theft.** Retailers experience an annual loss of 12% to 14% of their inventory. Even with an electronic security system, retail-

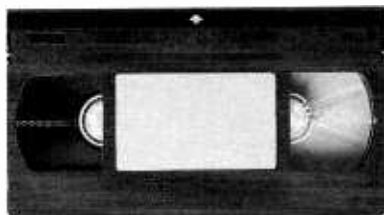


lers still experience a 6% to 8% loss. With the Lift System you will experience **NO THEFT**. The CD is not in the jewel box... it



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

is in our specially designed storage cabinet at your cash counter. This gives you and only you, control



over your inventory. Lift Retail Display Systems for CD's, Cassettes, CDV and Video. Leasing available.

**LIFT**<sup>®</sup>  
Systems with a future.

## RETAIL TRACK

(Continued from page 36)

comes down to, do you trust Jack Rose to keep score?"

**T**RACKING: The Boston area's **Newbury Comics** tripled its storage space when it relocated its headquarters/warehouse from the old 2,100-square-foot Cambridge, Mass., plant to a 6,500-square-foot unit in Allston, Mass. For the fiscal year that ended Sept. 30, co-owner **Mike Dreese** says the five-unit web rang up \$7,300,000 in sales, a 28% increase over the prior year . . . Durham, N.C.-based **CD Superstore** has opened its third unit. It's located in nearby Cary, N.C., and its grand opening on Nov. 18 featured door prizes, including CD players, and a remote by local rocker **WDRU** . . . It was snowing in Detroit on Nov. 17, which was good news for **Sandy Bean**, advertising director at the Troy, Mich.-based **Harmony House** web. "Our sales always increase when the weather gets

bad," Bean beams.

**O**N DISPLAY: New ager **Music West** has a display contest under way in support of the current **Jim Chappell** album and the reissued **Teja Bell** seasonal title, "New Spirit Of Christmas," at the **Disc Jockey** chain, operated by Owensboro, Ky.-based **WaxWorks/VideoWorks**. The top prize will be a trip to San Francisco to see the two acts in concert at the storied **Great American Music Hall**.

**L**ET ME GET this straight: Since **Maxell** and **TDK** are the blank tapes that earn the biggest sales in record stores, and since both brands have a reputation for high-quality sound reproduction, I got a kick out of the recent congressional report that suggested that pre-recorded music is not the source for the majority of home taping


(Billboard, Nov. 11).

I have never favored a levy on blank tape, and I tend to buy the tape industry's claim that heavy blank-tape customers tend to be big buyers of prerecorded music. But, you will find me sympathetic to music industry insiders who have trouble believing that report's claim about the size of the share prerecorded music plays in home taping activity. I mean, is John Q. Public using Maxell XL-II on his answering machine to capture low-fidelity phone messages in breathtaking detail? Or, is Jane Doe using TDK SA-X to tape her college lectures to get the full audio range of chairs squeaking in the background?

**L**AND OF THE RISING TOWER: In October, **Tower Records** founder and president **Russ Solomon** and senior VP of retail operations **Stan Goman** flew to Japan for, among other reasons, a party celebrating the chain's 10th anniversary in that country. Maybe it was the back end of a cultural exchange, because Tower's recent convention in Sacramento, Calif., was attended by two Japanese store managers, **Yoshikatz Nishijima**, of Yokohama, and **Chiharu Imazawa**, of Tokyo, along with **Keith Cahoon**, the U.S.-born regional supervisor who oversees Tower's 10 Japanese locations and who frequently writes for the Tower in-store magazine **Pulse**.

**R**IGHTEOUS WRITE-OFFS: The **National Assn. for the Exchange of Industrial Resources** asks businesses that find they have excess inventory on hand after the holiday selling season to consider making donations to charities for an above-cost federal tax deduction. "Under Section 170 (e)(3) of the Internal Revenue Code, a corporation can deduct the cost of a product donated, plus half the difference between cost and fair selling price," says a release from **NAEIR**, a nonprofit association that redistributed some \$62 million worth of products to 7,500 schools and charities. In addition, **NAEIR** provides donors with tax documentation. Among last year's bigger contributors were **Corning**, **Reader's Digest**, **Brunswick**, and **Reebok**.

**400 CD BOOKLETS in 2 SQ. FT.!**  
actual CD's kept in jewel boxes behind the counter.



- Call or write today for **FREE** sample CD See-Through Browser Pak.
- Perfect for counter or handy wall display.

**Browser**<sup>®</sup>  
DISPLAY SYSTEMS  
CHICAGO ONE STOP, INC.  
401 West Superior • Chicago, IL 60610  
Phone: 312-822/0822 • Tollfree: 800-822/4410

**JERRY BASSIN**  
D I S T R I B U T O R S

**ONESTOP EXPORTER**  
Specializing in New Store Openings  
Reggae Metal & Miami Sound

**COMPACT DISCS, RECORDS  
TAPES, ACCESSORIES**

HUGE INVENTORY, DYNAMITE PRICES  
PERSONALIZED SERVICE, WEEKLY SALES

(305) 621-0070 ASK FOR BRUCE  
IN FL. (800) 329-7664 • NATIONAL (800) 780-6874  
15960 N. W. 15TH AVE. • MIAMI, FLORIDA 33169 FAX # (305) 621-0465

**C**ompact **D**isc **D**istribution



- IMPRESSIVE FILL!
- OVER 15,000 TITLES!
- COMPUTERIZED INVENTORY!
- FREE FREIGHT!
- TAILOR-MADE BACKORDER SERVICE!
- SPECIAL ORDERS WELCOME!
- EXPORT SERVICE AVAILABLE!

CALL TODAY FOR OUR EXCLUSIVE  
COMPACT DISC SAMPLER AND FREE CATALOG!

1-800-638-0243 301-459-8000 FAX 301-731-0323

**SCHWARTZ BROTHERS, INC.**  
4901 Forbes Blvd. Lanham, Md. 20706  
LET OVER 43 YEARS OF EXPERIENCE WORK FOR YOU.  
DISTRIBUTORS OF DISTINCTION SINCE 1946.

*New Release: The Best Selling Holiday Favorite.*

**SOUNDS OF**  
MAGGIE SANSONI



MM103  
cassette &  
compact  
disc

THE SEASON

"Goes perfectly with the mood of Christmas...well worth looking for!" CD Review  
Traditional carols from ancient to modern times. Performed on hammered dulcimer, harp, and other instruments.

Maggie's Music • (301) 268-3394  
P.O. Box 4144 • Annapolis, MD 21403

MADE IN U.S.A.

**Encore!**  
Distributors Inc.

Your New Age  
And "Indie"  
CD Source!

For orders or a free catalog call toll free:  
**1-800-334-3394**

The best prices The best service The best compact discs Period.  
2219 Market St., Denver, CO 80205 (303) 292-9333 FAX (303) 292-6969

FOR WEEK ENDING DECEMBER 2, 1989

**Billboard**<sup>®</sup>

©Copyright 1989, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

## NEW AGE ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	29	<b>NO BLUE THING</b> MUSIC WEST MW-103	RAY LYNCH ★ ★ NO. 1 ★ ★ 13 weeks at No. 1
2	2	33	<b>DANCING WITH THE LION</b> COLUMBIA OC 45154	ANDREAS VOLLENWEIDER
3	3	11	<b>NIKI NANA</b> PRIVATE MUSIC 2056	YANNI
4	5	11	<b>ELDORADO</b> PRIVATE MUSIC 2054	PATRICK O'HEARN
5	4	59	<b>CRISTOFORI'S DREAM</b> NARADA LOTUS 61021/MCA	DAVID LANZ
6	6	27	<b>THE NARADA COLLECTION TWO</b> NARADA N-39117/MCA	NARADA ARTISTS
7	8	7	<b>HISTORY OF MY HEART</b> PRIVATE MUSIC 2058	SUZANNE CIANI
8	7	19	<b>LIVING THE NORTHERN SUMMER</b> MUSIC WEST MW-133	JIM CHAPPELL
9	9	37	<b>WINDHAM HILL SAMPLER '89</b> WINDHAM HILL 1082/A&M	VARIOUS ARTISTS
10	12	7	<b>AND IT RAINED ALL THROUGH THE NIGHT</b> NOUVEAU 228	BILL WOLFER
11	10	43	<b>WATERMARK</b> ● GEFFEN 24233	ENYA
12	16	3	<b>LILY ON THE BEACH</b> PRIVATE MUSIC 2057	TANGERINE DREAM
13	20	55	<b>DECEMBER A2</b> WINDHAM HILL 1025/A&M	GEORGE WINSTON
14	15	23	<b>THE NATURE OF THINGS</b> SHINING STAR SSP 113	BRUCE BECVAR
15	11	59	<b>DEEP BREAKFAST</b> ● MUSIC WEST MW-102	RAY LYNCH
16	13	21	<b>CROSS CURRENTS</b> NARADA EQUINOX 63007/MCA	RICHARD SOUTHER
17	14	33	<b>AUTUMN</b> ▲ WINDHAM HILL 1012/A&M	GEORGE WINSTON
18	NEW	▶	<b>GARDEN CITY</b> CYPRESS YD 0133	JOHN TESH
19	21	7	<b>RAIN MAIDEN</b> SILVER WAVE 508	WIND MACHINE
20	18	31	<b>A JOURNEY HOME</b> GLOBAL PACIFIC ZK 45152/CBS ASSOCIATED	G. KELLY/D. BOGDANOVIC
21	NEW	▶	<b>INSTRUMENTS OF PEACE</b> SOUNDINGS OF THE PLANET SP-7139/IND	SOUNDINGS ENSEMBLE/SINGH KAUR
22	NEW	▶	<b>THEMES</b> POLYDOR 839 518-2/POLYGRAM	VANGELIS
23	17	21	<b>PASSION</b> GEFFEN 24206	PETER GABRIEL
24	19	15	<b>MYSTIC ISLAND</b> HIGHER OCTAVE 7021	CUSCO
25	24	5	<b>LET THEM SAY</b> WINDHAM HILL 1084	MONTREUX

● 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.

# Rolling Stones Marry Technology & Tradition

BY SUSAN NUNZIATA

**NEW YORK** Behind every good band stands the sound crew. And behind every good sound crew is a strong sound reinforcement company.

On a tour of magnitude, like the Rolling Stones' "Steel Wheels," which is due to wind down in December, the skill and experience of the crew and sound company is tan-

amount to the talent of the performers in pulling together concerts night after night.

The house mixer on the tour, Benji LeFevre, spent 10 years working with Led Zeppelin and five with Robert Plant, producing and engineering his albums. He also engineered George Michael, James Taylor, Sheena Easton, Mr. Mister, and Peter Gabriel.

Independent engineer Gary Ep-

stein, who heads up the "Steel Wheels" Universal crew, has been touring for 10 years. He has worked with Missing Persons, Berlin, Animation, the Call, and Farm Aid 2 and 3.

Showco, the 19-year-old sound reinforcement company handling the tour, offers a proprietary PA system that it introduced three years ago. Known as the Prism system, it made its debut on a Genesis tour,

and has also been used by Peter Gabriel, Eric Clapton, Boston, Diana Ross, and the Bee Gees.

For "Steel Wheels," Prism is configured in a 14-column-per-side array measuring six cabinets tall. The main bulk of the PA is a block 30 feet high. The stage itself is 24 feet downstage of the PA and, to accommodate the set design, the top of the system is more than 60 feet in the air. Beneath the main PA are 32 sub-bass enclosures on each side.

"Showco is so attentive to the technologies that I really applaud them for putting together a sound system like this," says Epstein. "I enjoy working with it and I don't think any other system could do what the Stones have demanded of us, the size of the place, fitting it within the structure that we have."

The complex set of stage, balconies, and runways—described as "industrial baroque" by one attendee—is 340 feet wide. The runways are 8 feet off the ground, the balconies are 20 feet high, and the top, where Mick Jagger commands some "Sympathy For The Devil," is at a height of 96 feet.

Runways and balconies crossing in front of the PA pose the biggest problems for the sound crew. Improperly handled, Jagger's struts past the loudspeaker arrays, which are powered by approximately 500,000 watts, could result in horrendous feedback.

"It's a question of just being physical with the mix and making sure you don't compromise the sound of his voice over the whole thing," says LeFevre. "You just have to be very aware of it and dip the bottom end out when he's moving in front of the bass speakers."

The tour utilizes two identical sound systems, the Red and Blue teams. In addition, the Universal team has gear that travels to every show. There are approximately 14 people on each sound crew. At some of the larger shows, which use multiple delay systems, extra personnel—the "SWAT" team—are called in.

There are 248 Crown PSA-2 and

MA-1200 amplifiers powering the system. "Obviously, we don't use that power to make it excruciatingly loud but, rather, to smoothly cover the arena or stadium," says LeFevre.

The delay towers are another feature of this particular system that LeFevre designed and Showco built as an experiment. "I'm very pleased with the way it's working out," he says. "It's not a massive amount of speakers, so it doesn't obstruct sight lines, but the information in there makes it really sparkling clean for the people right at the back and right at the top."

Prism was developed as part of a four-year program spearheaded by Showco VP of engineering Clay Powers. Based on proportional-array geometry—having the sound reach everyone in the audience at the same time—the system uses a time-alignment scheme.

Technology is allowing the band to do some things differently. Although the Stones have always been wireless, these systems have improved since the 1982 tour. On stage, MIDI keyboards, as well as a Hammond organ with MIDI out, enable the band to revive some classics (Billboard, Nov. 11).

"They're keeping the old and the new," says LeFevre. "I don't think the Stones are afraid of new technology and I think they're glad to use it wherever it's fitting. Whatever it is, it's got to sound like the Stones."

The Rolling Stones, a basic R&B band, must be projected as such, notes LeFevre. "Obviously, there are a lot of technological advances that have been made since the last tour, but they're not particularly pertinent to the Rolling Stones... they're just playing their guitars and Charlie Watts' 20-year-old drum kit. I was determined not to over-enhance their music. I was determined to project them as a band rather than use lots of toys and help because it would have made it too smooth and too flat. It wouldn't have been the Rolling Stones."

## AUDIO TRACK

**I**N 1981, EUGENE, Ore., engineer Skip Saylor launched his eponymous Los Angeles recording operation with an initial investment of \$5,000. The one-room facility featured a semicustom Trident board.

Since that time, the facility has grown to two state-of-the-art rooms.

Studio A is a mixing and overdub room featuring a 66-input Solid State Logic 4072 with total recall, with both E and G Series computer operations. In addition, Studio A offers two Studer A800 MKIII 24-track recorders, as well as Ampex, Nakamichi, Sony, and TimeLine Lynx machines, and an array of outboard gear.

The room was recently used by Max Norman (Ozzy Osbourne, Dangerous Toys), who engineered tracks for Geffen act Death Angel with an assist from Chris Puram.

Studio B is a tracking and mixing room with a 32-input API console (64 return) featuring Necam automation. The room houses a Sony/MCI JH-24 multitrack, as well as additional tape machines and an impressive list of outboard gear.

Bobby Brown was in Studio B cutting tracks on a new, currently untitled tune. Joe Shay engineered, assisted by Liz Sroka.

Among the list of acts Skip Saylor has hosted are Paula Abdul, Eddie Money, Kenny G, Nancy & Ann Wilson, Julian Lennon, Peter Frampton, Luther Vandross, Dan-

ger Danger, Peter Cetera, the Replacements, and the Bodeans.

### NEW YORK

**AT EASTSIDE SOUND, Goldstar Productions' Bart Adams and Mitch Moses worked on Sandie Morgan's new single, "Your Love," for Select Records. The tracks were cut on the studio's new Harrison Series Ten console. Leather's producer, John Cherry, worked with J. Watt & Deuce on two songs for Velvet Voice Assoc. Nick Prout engineered, assisted by Lou Holtzman.**

Producer Chep Nunez worked on overdubs and mixes at I.N.S. on a 12-inch for Cutting Records. The tune, "Do What You Want," was engineered by Gary Clugston. Island act X-Clan tracked a new album with producer Lumumba Carson and Mike "Aladin" French at the board. I.N.S. recently purchased a new Akai S-950, Oberheim Matrix 1000, and Roland MSK-70.

Bruce "Doc" Alcott was in East Coast Recording working at the Amek Matchless console and JH-24 on the debut, "Into The Night," with artist Steve Michaels.

De La Soul recently completed remixes on two singles, "Buddy" and "Ghetto Thing," at Calliope for Tommy Boy Records. Shane Faber engineered. D.J. Mark "The 45 King" James remixed Tommy Boy act Queen Latifah's "Ladies First." He also produced Tuff City's Lord

Ali Baski, cut tracks with Island act Apache, remixed a single for Too Nice on Arista, and remixed "Shirley" for Unity Two on Warner Bros. Faber was at the controls on the first three and Lisle Leete on the rest.

Kid N' Play worked on an upcoming release for Select Records with Herb Azor at Power Play. Andre Deborg engineered, with Rob Sutton assisting.

### LOS ANGELES

**P**RODUCER OLIVER LIEBER was in Larrabee mixing Sa-Fire's remake of the Gloria Gaynor disco hit "I Will Survive." Keith Cohen engineered, assisted by Neal Pogue. The track is slated for the movie "She Devil," featuring Meryl Streep and Roseanne Barr.

Composer John Davis scored Paramount Television's new "Mission Impossible" on Devonshire's Neve V-Series. Gary Lux engineered; Judd Levinson assisted. Steve Perry was in with engineer Niko Bolas building tracks with the studio's two Sony 3324 digital 24-tracks. Cindy Gossett (Lou Gossett's wife) cut vocals with producer Delbert Taylor. Reggie Dozier engineered; Scott Gordon assisted.

Enigma act Hurricane tracked its second album at Clear Lake Audio. Michael James Jackson produced and Brian Levi engineered.

Producer Larry Robinson remixed Tyler Collins' debut single for RCA at the Rock House. Elliot Peters engineered; Scott Seymann assisted.

### NASHVILLE

**P**RODUCER/SONGWRITER Dennis Scott mixed tracks for the "Sesame Street" PBS series at Theatre of the Mind studios. The tune "Alphabet Jungle" was written by Scott and will be used for an animated short. Jack Burke engineered.

### OTHER CITIES

**E**PIC ACT NUCLEAR VALDEZ was in Criteria Recording, Miami, cutting basic tracks for an upcoming release. Bassist Fro Sosa assisted in production duties. The sessions were engineered by Paul Van Puffelen with assistance from Kurt Berge. Producer Alberto Slessinger was in mixing the upcoming release from Latin act Daiquiri. Eric Schilling engineered; Andy Roshberg assisted.

*All material for the Audio Track column should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.*



**Sunkyong Breaks New Ground.** Sunkyong Magnetic/America Inc. recently broke ground for its new headquarters in Long Beach, Calif. The 50,000-square-foot facility is scheduled for completion in June 1990. At the ceremony, from left, are J.W. Chey, president of Korea-based Sunkyong Magnetic Ltd.; Mrs. J.W. Chey; Bud LaGrandeur, president of Mastering Recording Supply Inc.; and S.W. Park, Sunkyong's executive VP in charge of U.S. operations.

## Choices Complement The Stones' Style Multiple Miking Part Of The Mix

**NEW YORK** Multiple miking on the instruments has enabled Rolling Stones house mixer Benji LeFevre to attain different tonal qualities for different songs. Sony UHF wireless microphones with Shure SM-58 capsules are used on vocals. On guitar amps are AKG 414s and Sennheiser 409s. The drum kit uses a 414 on the kick, Neumann U87s as overheads, B&K on the snare, and a Sennheiser 421 on the tom toms. Plexiglas screens surround the kit to keep the guitar sounds from flooding the drums.

"It's such a small kit that it's a challenge to try and make it sound big," says LeFevre, who spent the first three days of rehearsal sitting behind Charlie Watts and ob-

serving his playing style. "Charlie Watts doesn't play with the force of a rock drummer one has come to expect... You have to take great care in the choice of microphones to amplify the instruments. It's not so much the instrument but the way it's played that is important to me, and I try to project it as that. I don't put a sampler on the kick and snare like some people would do to bolster the sound.

"With a band like George Michael, you use a lot of drum machines because that's the nature of the music. With the Stones, the nature of the music is that Charlie Watts is the drummer, and he has always been, and he always will be."

SUSAN NUNZIATA

## Made-For-Vid Firms Are Finding Market Niche

**N**OW PLAYING AT A VCR near you: Although the market for movies made directly for video is still limited, a number of small independent film makers/marketers say they have carved out a viable niche for themselves for that product in the home video market. So said a number of these firms at a recent "Original Video Narrative" seminar in Los Angeles during the recent American Video Conference, co-sponsored by the American Film Institute, Billboard, and the Hollywood Reporter.

Most of these productions are budgeted in the \$175,000-\$350,000 range and are of the action/adventure/exploitation genre. Typically these films are also shot on 16mm and transferred to the videotape. Several of these companies are also selling directly to video specialty stores and to other outlets that rent, such as supermarkets. These works can also find homes in foreign theatrical and TV distribution in order to recoup production costs.

Some of the productions are more esoteric, like Tapestry International's "Gertrude Stein And A Companion," a heady, off-Broadway play that has been preserved on video. And even at \$69 list, the company's Nancy Walzog said programming like that is finding sell-through collectors.

**Dennis Donovan**, head of Raedon Entertainment, one of the more visible direct-to-video feature film firms, said he just moved 6,000 units of "Cole Justice" in just 10 days at \$69.95 list. Raedon picked up the \$225,000-budgeted "personal revenge story" from a first-time Tulsa, Okla., movie maker.

Another panelist, **Bob Blair** of Video Communications Inc., said his company was able to move 12,000 pieces of a \$300,000 production called "Murder Rap" at \$79.95.

**C. Medlock**, VP, Westport Entertainment Group, whose firm has done about 15 of these types of films during the past two and a half years, said the European market has been receptive to this fare, although future plans call for more upscale productions.

"You're seeing less and less million-dollar movies and more and more blockbusters. The end result is that less films are being made. Video stores will need movies," said Donovan.

Medlock said he believes the big motion picture studios are "manipulating video retailers and encouraging them not to buy B and C movies. Yet, we hear every day that B movies make money for retailers." Added Donovan: "Video retailers were sold a bill of goods with 'depth of copy.'" Dealers bring in far too many copies of major titles, he ar-

gued, only to see them "burn out quickly." With a select number of B and C titles, said Donovan, retailers can "make a 500% return on investment." Panelists also suggested that the increasing number of retailers dealing in video—estimated at 45,000—will produce a greater hunger for direct-to-video movies. "Supermarkets are the new growth market for rental," said Donovan.

Donovan and other panelists said they dislike the "made-for-video feature" terminology because it implies a substandard work. "Our solution," he said, "is to call them 'premiere features,'" stressing that they are a specialty product, "something you won't see at the theater or on TV. Retailers have been responding well to that."

**SEXY industry:** Here's a novel promotional survey for a new title: **Academy Entertainment**, which will release "Heavy Petting" on Jan. 4, a film exploring first sexual experiences, just

took the sensuality temperature of more than 500 video industry professionals. With more than 300 responses, about half male and half female, results, says Academy, indicate that the average video professional is 30 years old, first learned about sex between ages 7 and 12 from a friend, first experienced French kissing between ages 13-15, engaged in "heavy petting" between 16-18, and first went "all the way" between ages 18-21 at the other person's house or in a car.

Among the interesting location responses from write-in possibilities: "the vegetable aisle of the supermarket," "on top of the refrigerator," "a vacant building," "a front yard at midnight," and "a tree fort."

**BOOK BEAT:** One of the more interesting sections of **Tom Wiener's** 1990 version of "The Book Of Video Lists," just published by Madison Books, is a list of those movies still unavailable on cassette. They include "The Americanization Of Emily," "Cooley High," "El Topo," "F/M," "Far From The Madding Crowd," "Gentleman's Agreement," "The Hucksters," "Inside Daisy Clover," "How Green Was My Valley," "The Last Picture Show," "Mourning Becomes Electra," "The Old Man And The Sea," "The Rocky Horror Picture Show," "Sorcerer," and Disney's "Snow White And The Seven Dwarfs," "101 Dalmatians," and "Peter Pan." Covering nearly 5,000 titles, the book has more than 500 different types of lists—such as Oscar winners and most memorable movie debuts—and is a must for anyone in the home video business. Wiener, a film buff, is on staff at the Erol's video retail chain.



by Jim McCullaugh

## Special-Interest Gets Special Attention Business Getting Tougher At \$19.95

BY JIM McCULLAUGH

**LOS ANGELES** The special-interest video market—while still teeming with potential—is becoming an increasingly tough business economically, with marketing considerations playing a much bigger role.



With pressure to market tapes at \$19.95, distributors need to be pretty well assured of sales of more than 50,000 units. In addition, having as many marketing and merchandising tie-ins that spin off the title as possible seems to be more of a necessity than ever to help launch the tape and keep it in the public eye, particularly since original programming has no "exposure medium," such as radio is for records.

That was the consensus of a panel of experts here at a "Leading Edge Marketing: Every Package Tells A Story" seminar Nov. 16 during the American Video Conference here.

Led by panel moderator Tim Clott, Paramount VP, participants included Valley Kountze, Republic Pictures Home Video; Jim Jimirro, J2 Communications; Ben Tenn, Best Film & Video; Louis Feola, MCA Home Video; and Steve Gabor, Odyssey Records.

Clott said that with VCR hardware and movie activity peaking, a substantial portion of home video's future will come from sell-through and original programming.

But he sobered up producers in the audience by showing charts that demonstrated that even cassettes that sell in the 20,000-50,000-unit range can yield no profits when production, duplicating, marketing,

packaging costs, and returns allowances are factored in.

For example, he noted that a tape that sells for \$29.95 that moves 20,000 units and generates gross revenues of \$299,600 could actually wind up with a \$14,840 loss. Those figures are based on production costs of \$100,000, marketing costs of \$90,000, packaging and duplication costs of \$78,000, fixed costs of \$4,500, and a 15% returns allowance.

Even if the tape sells 50,000 units, he demonstrated, and produces a profit of \$250,000, returns can cut that in half.

The economics are similar on \$19.95 tapes, he said, which is increasingly the price point of choice for mass merchants, and returns allowances on a 20,000- or even 50,000-unit seller can also produce red ink.

Nevertheless, such program mar-

(Continued on next page)

FOR WEEK ENDING DECEMBER 2, 1989

Billboard®

©Copyright 1989, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

## TOP VIDEODISKS™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★ ★ NO. 1 ★ ★					
1	4	21	<b>GONE WITH THE WIND: THE FIFTIETH ANNIV. ED. ▲ ◇</b>	Turner Entertainment Co. Pioneer LDCA, Inc. 901678	Clark Gable Vivien Leigh	1939	G	49.95
2	2	3	<b>LAWRENCE OF ARABIA</b>	RCA/Columbia Pictures Home Video Pioneer LDCA, Inc. 30133	Peter O'Toole	1962	PG	49.95
3	1	11	<b>RAIN MAN</b>	MGM/UA Home Video Pioneer LDCA, Inc. 101648	Dustin Hoffman Tom Cruise	1988	R	29.95
4	5	7	<b>THE LAND BEFORE TIME</b>	Amblin Entertainment MCA Home Video 80864	Animated	1988	PG	24.98
5	3	13	<b>THE WIZARD OF OZ: THE FIFTIETH ANNIVERSARY EDITION ▲ ◇</b>	Turner Entertainment Co. Pioneer LDCA, Inc. ML101656	Judy Garland Ray Bolger	1939	G	24.95
6	6	11	<b>THE NAKED GUN</b>	Paramount Pictures Pioneer LDCA, Inc. 32100	Leslie Nielsen	1988	PG-13	34.95
7	8	5	<b>BEACHES</b>	Touchstone Pictures Touchstone Home Video 797	Bette Midler Barbara Hershey	1989	PG-13	39.95
8	<b>NEW ▶</b>		<b>SCROOGED</b>	Paramount Pictures Pioneer LDCA, Inc. 23841	Bill Murray	1988	PG-13	24.95
9	9	57	<b>TOP GUN</b>	Paramount Pictures Pioneer LDCA, Inc. 1629	Tom Cruise Kelly McGillis	1986	PG	29.95
10	11	13	<b>TEQUILA SUNRISE</b>	Warner Bros. Inc. Warner Home Video 11821	Mel Gibson Michelle Pfeiffer	1988	R	24.98
11	7	3	<b>THE DREAM TEAM</b>	Universal City Studios MCA Home Video 80882	Michael Keaton	1989	PG-13	34.98
12	10	17	<b>DANGEROUS LIAISONS</b>	Warner Bros. Inc. Warner Home Video 11872	Glenn Close John Malkovich	1988	R	24.98
13	15	5	<b>CYBORG</b>	Cannon Video Warner Home Video 31030	Jean-Claude Van Damme	1989	R	24.98
14	16	5	<b>HER ALIBI</b>	Warner Bros. Inc. Warner Home Video 11835	Tom Selleck Paulina Porizkova	1989	PG	24.98
15	12	13	<b>RAIDERS OF THE LOST ARK</b>	Paramount Pictures Paramount Home Video 1376	Harrison Ford	1981	PG	34.95
16	19	11	<b>STAR WARS</b>	CBS-Fox Video Pioneer/Image Ent. 5023	Mark Hamill Carrie Fisher	1977	PG	69.95
17	<b>NEW ▶</b>		<b>THE LAST TEMPTATION OF CHRIST</b>	Universal City Studios MCA Home Video 3010	Willem DaFoe Barbara Hershey	1988	PG	34.98
18	18	9	<b>THE 'BURBS</b>	Universal City Studios MCA Home Video 80878	Tom Hanks	1989	PG	34.98
19	14	3	<b>MISSISSIPPI BURNING</b>	Orion Pictures Image Entertainment 6566	Gene Hackman Willem DaFoe	1988	R	49.95
20	17	19	<b>THE ACCIDENTAL TOURIST</b>	Warner Bros. Inc. Warner Home Video 11825	William Hurt Kathleen Turner	1988	PG	24.98

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles.



## SPECIAL-INTEREST VIDS

(Continued from preceding page)

keters as Paramount, MCA, J2, Republic, and Best Film & Video do have substantial interest in and commitments to original video programming, as evidenced by several "case studies" presented by panelists.

In addition to the marketing considerations, the panel was particularly encouraging to independent producers since it also underscored that having a major celebrity is not always necessary for special-interest success. Sometimes, the panel suggested, clever marketing and tapping into a special demographic can produce extraordinary results.

J2's Alyssa Milano "Teen Steam" tape has racked up sales of 80,000 units at \$19.95, according to Jimirro. That tape, however, in addition to featuring a popular TV star, has been the focal point of extensive marketing, cross-promotions, and licensing arrangements, such as a clothing line, a 900-number, and a tie-in with Max Factor's Maxi teen cosmetics line. Also in the mix is a series of "mall promotions" aimed at the teen demographic.

Jimirro characterized the tape as one that can produce a host of ancillary promotional avenues, which can all sell the tape, and suggested this is one route producers can go. The 900-number alone, he says, has attracted 900,000 calls in three months.

Republic Pictures Home Video's main special-interest area is with the "Laura McKenzie Travel Tips" tapes, which now number 36 in the series. The two leading titles, said Kountze, are "Hawaii" and "London," which have generated sales of 8,000 and 10,000 units, respectively. The travel area, she said, has proved to be very viable for special interest.

In addition, Kountze suggested that producers think in terms of a "series" approach, which can "make a substantial difference in cost efficiency. It's less risky with a series." Republic also places a lot of emphasis, she said, on contemporary, upscale packaging and in-store merchandising aids.

Tenn told the audience that Best's new "Baseball Card Collector" has sold a combined 35,000 units in both a 30-minute \$19.95 edition and a \$29.95 60-minute edition, with commitments from retail to double that amount next year.

The idea for the tape, a first for a particular American demographic, was brought to Best by an independent producer, said Tenn. Critical to the project, however, Tenn said, was the ability of Best to "provide marketing input" before the tape was produced. Tenn urged producers to solicit marketing input from distributors before having the program made.

Feola said some of the fundamental keys to the success of the "Callanetics" tape was retaining the same packaging look as Callan Pinckney's 700,000-unit-selling book, the ability to draw consumer publicity, such as TV talk show appearances, and a trade campaign. MCA, he said, has also experienced success with TV advertising and is test marketing radio spots. The first tape has spawned two additional (Continued on next page)

# ROYAL LINEAGE

At the 1987 Academy Awards, "The Last Emperor" ruled Hollywood—winning nine Academy Awards,<sup>®</sup> including Best Picture.<sup>®</sup>

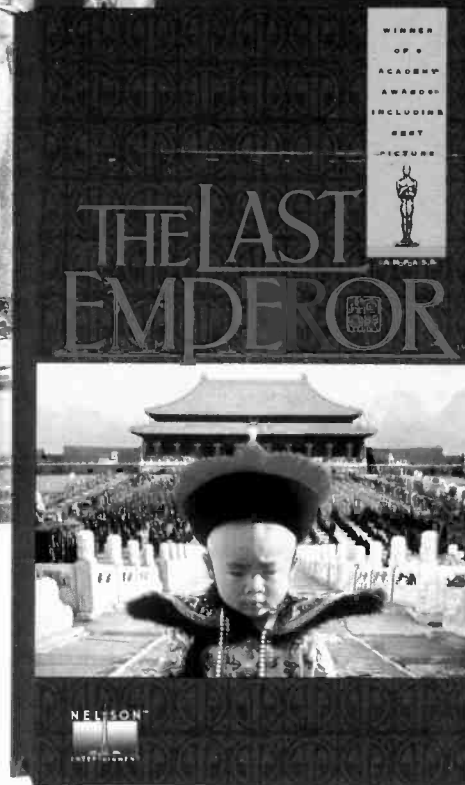
Now it's easy to become a part of the royal family for just **\$29.<sup>98</sup>**  
Entertain your customers royally with this mesmerizing tale of concubines, warlords, eunuchs and spies.  
His highness is at your command.

**THE LAST EMPEROR** Starring John Lone, Joan Chen and Peter O'Toole  
Academy Award<sup>®</sup> Winner, 1987—Best Picture, Adventure, Available in VHS and Beta  
#7715, \$29.98 Color, 164 minutes



© A.M.P.A.S.<sup>®</sup>

**BEST PICTURE • BEST DIRECTING**  
**BEST CINEMATOGRAPHY • BEST ART DIRECTION**  
**BEST COSTUME DESIGN • BEST FILM EDITING**  
**BEST ORIGINAL SCORE • BEST SOUND**  
**BEST SCREENPLAY**  
BASED ON MATERIAL FROM ANOTHER MEDIUM



HEMdale FILM CORPORATION PRESENTS A JEREMY THOMAS PRODUCTION • A FILM BY BERNARDO BERTOLUCCI • JOHN LONE • JOAN CHEN • PETER O'TOOLE, M.P.S.

"THE LAST EMPEROR" • YING RUOCHENG • VICTOR WONG • DENNIS DUN AND RYUICHI SAKAMOTO • ASSOCIATE PRODUCER (U.K.) JOYCE HERLIHY  
COSTUMES JAMES ACHESON • PRODUCTION DESIGNER FERDINANDO SCARFOTTI • PHOTOGRAPHY BY VITTORIO STORARO (A.C.)  
EDITOR GABRIELLA CRISTIANI • MUSIC BY RYUICHI SAKAMOTO, DAVID BYRNE, AND CONG SU • ASSOCIATE PRODUCER FRANCO GIOVALE  
SCREENPLAY MARK FELOE WITH BERNARDO BERTOLUCCI • PRODUCER JEREMY THOMAS • DIRECTOR BERNARDO BERTOLUCCI M.P.S.

DOLBY AND THE "DOUBLE D" SYMBOL ARE TRADEMARKS OF THE DOLBY LABORATORIES CORPORATION. PRICE IS SUGGESTED RETAIL. PRICE MAY VARY IN CANADA. PRICE SUBJECT TO CHANGE WITHOUT NOTICE.  
ARTWORK AND DESIGN © 1989 NELSON ENTERTAINMENT INC.™ ACADEMY AWARD<sup>®</sup> IS THE REGISTERED TRADEMARK AND SERVICE MARK OF THE ACADEMY OF MOTION PICTURE ARTS AND SCIENCES.

Contact your authorized Orion distributor. **ORION** Closed captioned by the National Captioning Institute. **STREET DATE: SEPTEMBER 28, 1989**

## 2 Studios Plan Laser, S-VHS, 8mm Releases

BY PAUL SWEETING

NEW YORK This February will see two major studios branching out into new videotape formats, as well as promoting the laser videodisk configuration through day-and-date release with the cassette versions of two major sell-through titles. The studios are Paramount, which will release "Indiana Jones And The Last Crusade" Feb. 1, and Warner Home Video, which will bow "Lethal Weapon 2" Feb. 8.

The release of "Indiana Jones" will mark Paramount's first foray into the Super-VHS format. The title will be released in a letterboxed version in S-VHS at a list price of \$39.95.

Since its introduction last year, S-VHS has been somewhat of an orphan format, as software suppliers have been reluctant to release programming for a medium without a significant hardware base. Similarly, consumers have been loath to invest in S-VHS hardware, in part, most observers agree, because of the lack of prerecorded software. Whatever S-VHS software is available is generally being released by third-party suppliers who have licensed S-VHS rights to select titles from the major studios and independents.

"It's something Steven Spielberg" is very interested in, Paramount marketing VP Alan Perper says, referring to the "Indiana Jones" producer. "He's interested in the development of a variety of new technologies, including Super-VHS and optical technologies."

To that end, Paramount is releasing two laserdisk versions of  
*(Continued on next page)*

### SPECIAL-INTEREST VIDS

*(Continued from preceding page)*

best-sellers.

Feola also noted the growing international aspect of special-interest programming. In addition to its major U.S. success, "Callanetics" has sold a staggering 500,000 units in the U.K., Feola said, and suggested producers think globally with their projects.

A retail perspective was offered by Gabor, who said that he especially likes the special-interest field and does a fairly substantial business with the category.

He said he deliberately seeks out such eccentric titles as ones on plastic surgery to offer as rental inventory. That way, he noted, consumers view his stores as offering "something they can't get anywhere else."

His marketing advice to producers and program distributors was to make the spine graphics as compelling as possible since most video retailers cannot display packages face out. He also urged suppliers to include 800-numbers on their packages so consumers who rent a special-interest tape know where to order a copy if they want to give it as a gift.

**Stock BOND  
And Get Six  
Months Of Killer  
Advertising And  
Promotional  
Support.**

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

# LICENCE TO KILL

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

**PG-13** Faded in PANAVISION Color by Deluxe ORIGINAL MOTION PICTURE SOUNDTRACK ALBUM ON MP3, RETROPS, CASSETTES AND COMPACT DISCS

## CBS/FOX And Schweppes Join Forces Again!

### Advertising Action:

We'll Turn Your Rentals For Six Months.

**CBS/FOX TV** begins three weeks after the January 4th Street Date and continues through March. Note: There is no Pre Street Date TV. Our entire effort is focused behind Post Street Date support.

**Schweppes TV And Radio** kicks in Mid-April and continues through June, giving you a total of six months of on air support.

**10,000 Supermarket Displays** will be obtained by Schweppes promoting the Bond tie-in from April through June.

**Schweppes Packaging** will feature the Bond tie-in to the tune of "Tens of Millions" of bottles and cans.

### Promotional Excitement:

The Schweppes/Bond Sweepstakes will excite video customers while generating incremental rentals for you! Consumers will get a chance to win a part in the next Bond movie when they call the Schweppes #800 phone number and answer trivia questions about LICENCE TO KILL. Consumers will have to rent the video in order to answer the difficult questions. Schweppes will change the questions often to encourage multiple rentals.

**Catalog Number: 4755**

**Dealer Cut Off Date: 12/19/89**  
**Street Date: 1/4/90**

**Suggested Retail Price: \$89.98**

#### January

Street Date: January 4th

#### February

#### March

#### April

#### May

#### June

### John Cleese Is Back!

Schweppes will again feature John Cleese in another entertaining made-for-video message that will only appear at the front of LICENCE TO KILL. As you'll remember, the John Cleese message on A FISH CALLED WANDA was received with praise from video viewers due to its entertaining nature and humorous fit with the movie. This commercial also won the highest honor (Golden Lion) at the Cannes Film Festival for best ad.

At the front of LICENCE TO KILL, John Cleese will spoof violence in the movies in a message titled "Gratuitous Violence." Its funny, its exclusive to video and its designed to compliment LICENCE TO KILL.

### NEW TAPE FORMATS

(Continued from preceding page)

"Indiana Jones And The Last Crusade" day-and-date with its appearance on cassette. One version will be letterboxed, allowing for the wide-screen theatrical aspect ratio, while the other will be in the more conventional scan-pan configuration.

"Spielberg has been a champion of letterboxing," Perper says. "We also wanted to do something for the buff market out there which appreciates the letterbox effect."

Perper says Paramount is not overly concerned about pirates using the laserdisk as a master from which to make illegal dubs on tape,

### 'Indiana Jones' will be Paramount's first S-VHS title

a fear that has inhibited simultaneous release of cassettes and disks in the past. "We would like to have done it earlier," Perper says. "But Pioneer has only recently ramped up to where they can handle day-and-date. It's not that we haven't been providing them with masters in time in the past. I think you'll see more of it in the future."

Perper says he expects the scan-pan version to outsell the letterboxed disk, though he will not guess by how much.

The letterboxing of the S-VHS cassette version of the title is also a recognition of the format's presumed appeal to videophiles and movie buffs, according to Perper. "There have been letterboxed cassettes released before, but it's still a niche product," Perper says. The S-VHS version of "Indiana Jones" will be duplicated by Rank, Paramount's regular duplicator.

The S-VHS version of the title will carry a list price of \$39.95, compared to the \$24.95 list for the regular version. Perper attributes the difference to the smaller volume to be duplicated as well as to higher per-unit manufacturing costs for the new format.

Warner's "Lethal Weapon 2" will appear Feb. 8 with a \$24.98 list price (Billboard, Oct. 21). The film grossed more than \$145 million at the box office, making it the third-highest-grossing title of the summer.

While eschewing the S-VHS format, Warner will release the title in 8mm simultaneously with its half-inch release and at the same list price. As with "Indiana Jones," "Lethal Weapon 2" will be released day-and-date on laserdisk, also priced at \$24.98. It will also be letterboxed.

Together with Disney's "Honey, I Shrunk The Kids," due in March, the introduction of "Lethal Weapon 2" and "Indiana Jones" will mean that three of this summer's top five box office titles will be available for sell-through in the first quarter of 1990.



© 1989 The CBS/FOX Company. All rights reserved. CBS™ is a trademark of CBS Inc. used under license. FOX™ is a trademark of Twentieth Century Fox Film Corporation used under license.

## Image Puts Horror On Laser With 'The Thing'

BY CHRIS MCGOWAN

**I**mage Entertainment will introduce a line of special-edition laserdiscs in early '90, kicking things off with the 1951 horror classic "The Thing," tentatively set for February release. Each title in the yet-unnamed series will feature a variety of supplementary materials, much in the manner of MCA's **Encore Edition** line and **Voyager's Criterion Collection** releases, which pioneered special-edition pre-

### LASER SCANS

sentations of classic movies on laserdisk.

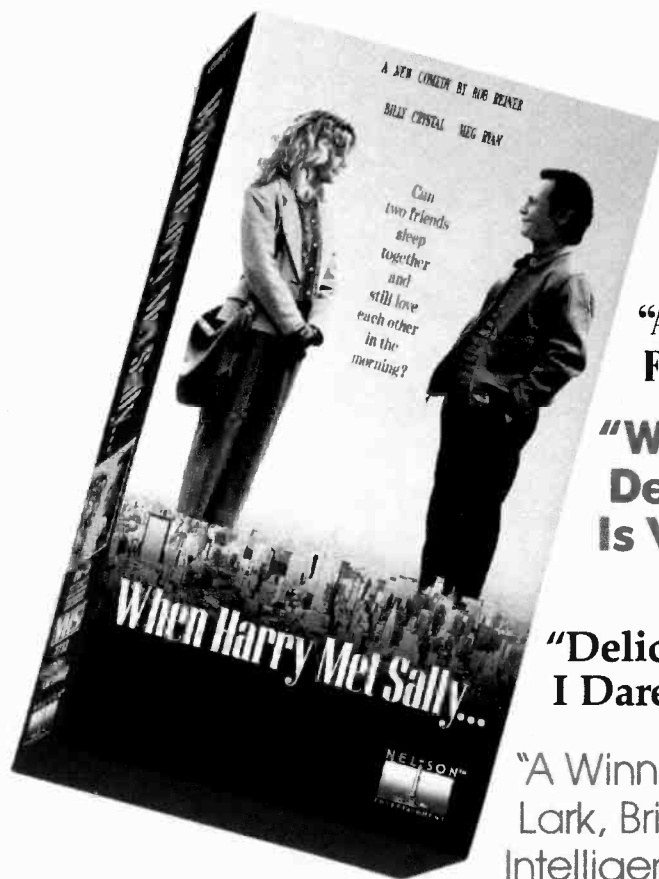
Image plans to release 10-12 special-edition laserdiscs per year, with "The Thing" followed by deluxe versions of the 1947 Robert Mitchum film noir "Out Of The Past" and the Fred Astaire musicals "Flying Down To Rio" and "Top Hat." All three are set for spring release.

No word yet on what supplementary materials "The Thing" will have, but Image's "Top Hat" laserdisk will include the film treatment, the musical scores of songs not used in the finished film, the original trailer, publicity stills, and dance excerpts in **CAV**.

**R**eturn of the Kid: Back in 1981, **OPA (Optical Programming Associates)** released "First National Kid Disc," which many experts consider the first release of an interactive laserdisk for consumer use (interactive disks already existed for government and industrial purposes). **OPA** was a joint venture of **MCA, Pioneer, and Philips**. The "Kid Disc" featured some 20 different activities for children, and is still considered one of the best interactive laserdisk titles not requiring a computer hookup. **The Voyager Company** has decided to bring the "Kid Disc" back and will reintroduce it in January, along with two other interactive, non-computer-dependent titles: "History DiscQuiz" and "Fun And Games." Each of the three disks will retail for \$39.95.

**N**ew Age Laserdiscs: Denver-based **LumiVision** will release three "visual music" titles this month that feature soundtracks by noted new age composers. "Illumination" (directed by Ken Jenkins) features abstract video art and music by Iasos, Constance Demby, John Serrie, and Tom Moore. "Natural Light: Windance" (directed by David Fortney) takes the "wind's eye" angle, moving through flower petals, passing between trees in a forest, and gliding across a snowfield; music is by William Aura, Richard Burmer, Steven Halpern, and Synchestra.

"Crystal Vista" (directed by Ia-  
(Continued on next page)



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

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

—Richard Freedman, *NEWHOUSE NEWSPAPERS*

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

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

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

—Peter Travers, *ROLLING STONE MAGAZINE*

**Over \$80 Million  
Box Office Gross!**

**Eye Catching Multi-Dimensional  
5 Foot Standee Available**

**Backed by a Massive Home Video Advertising and Promotional Campaign of Over \$3 Million, Including National Television Advertising on**



**Plus a Major Radio Promotion in the Top 20 Markets Nationwide!**

Contact your authorized  
Orion distributor. **ORION**  
HOME VIDEO

Order Cut Off Date: November 28

Street Date: December 14

Artwork & Design © 1989 Nelson Entertainment Inc.™ All Rights Reserved.



A NEW COMEDY BY ROB REINER

BILLY CRYSTAL MEG RYAN

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



## When Harry Met Sally...

CASTLE ROCK ENTERTAINMENT IN ASSOCIATION WITH NELSON ENTERTAINMENT PRESENTS A ROB REINER FILM BILLY CRYSTAL MEG RYAN  
 "WHEN HARRY MET SALLY..." CARRIE FISHER BRUNO KIRBY EDITED BY ROBERT LEIGHTON PRODUCTION DESIGNER JANE MUSKY  
 DIRECTOR OF PHOTOGRAPHY BARRY SONNENFELD MUSIC ADAPTED AND ARRANGED BY MARC SHAIMAN PRODUCED BY ROB REINER AND ANDREW SCHEINMAN  
 WRITTEN BY NORA EPHRON DIRECTED BY ROB REINER

hi-fi  
STEREO

CASTLE ROCK ENTERTAINMENT  
 COPYRIGHT © 1989 CASTLE ROCK ENTERTAINMENT  
 ALL RIGHTS RESERVED

**R** RESTRICTED

DO NOT BUY  
 MUSIC FROM THE MOTION PICTURE AVAILABLE  
 ON COLUMBIA CASSETTES, COMPACT DISCS AND RECORDS

DOLBY DIGITAL

A COLUMBIA PICTURES RELEASE  
 Columbia Pictures

### LASER SCANS

(Continued from preceding page)

sos) is a kaleidoscopic journey full of colorful special effects.

"Illumination" retails for \$29.95; the other two titles are \$24.95 each.

Also in December from LumiVision: "Relax," with Dennis Weaver (\$29.95), which offers a variety of stress-management techniques and soothing visuals and music; "Just A Gigolo," with David Bowie, Marlene Dietrich, and Kim Novak (\$34.95); and Peter Brook's revolutionary "Marat Sade," with Glenda Jackson, Patrick Magee, and Ian Richardson (\$34.95). The latter title, a film version of the Peter Weiss play, won both a Tony award and a New York Drama Critics Circle award.

**THE POEM IS THE THING:** Voyager Company recently released "Poetry In Motion" (\$39.95), a 1982 film by Ron Mann that captures the no-holds-barred, often electric performances of 24 of America's leading contemporary poets. Among the featured bards are Allen Ginsberg (famed author of "Howl," singing his latest poems to the accompaniment of loud rock music), William Burroughs (the dour and irreverent elder statesman of the Beat Generation), Ed Sanders (accompanying his poems with electronic finger synthesizers), and such other wordsmiths as Gary Snyder, Tom Waits, Amiri Baraka, Anne Waldman, Jim Carroll, and Charles Bukowski. The "Poetry In Motion" disk is the next best thing to attending a reading in Greenwich Village or North Beach, as well as a valuable cultural document.

**SPIKE ON DISK:** MCA is set to release Spike Lee's "Do The Right Thing" on laserdisk Jan. 18. The \$39.95 title grossed more than \$25 million at the box office and generated both controversy and critical praise. Danny Aiello, Ossie Davis, and Lee star in the tale of inner-city life and racial tension.

Also in January, Warner will release the Clint Eastwood action comedy "Pink Cadillac" (\$29.98), which stars the squinty-eyed tough guy as a "skip-tracer" and Bernadette Peters as a runaway wife in a pink 1959 Cadillac convertible.

Are you having a  
 problem with your  
 subscription? For  
 fast service, call  
**914-628-7771.**

## 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.

**"Portrait Of England,"** Paramount Home Video, 55 minutes, \$29.95.

Subtitled "Treasure Houses And Gardens," this program is a lush feast for the eyes and ears. In it, viewers are taken on a tour of Great Britain. However, the usual tourist stops are either given short shrift or avoided altogether. Instead, the emphasis is placed on majestic homes and castles—many of which are not

on the agenda of any organized tour. There are also some breathtakingly beautiful shots of sunsets and scenery.

Complementing the visual elements is the work of jazz trumpeter Wynton Marsalis. Playing pieces from Vivaldi, Handel, and others, Marsalis enhances the on-screen imagery.

The only drawback to this program is its total lack of narrative. Viewers may wonder about a particular locale, and there is really no way of obtaining more information. That quibble aside, this visual pageant is an absolute must for all true Anglophiles. With its top-notch production values and rather modest price, given the artsy content, this series should do well in the sell-through category. **RICHARD T. RYAN**

(Continued on next page)

FOR WEEK ENDING DECEMBER 2, 1989

**Billboard**

©Copyright 1989, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

## TOP SPECIAL INTEREST VIDEOCASSETTES SALES

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Program Supplier, Catalog Number	Suggested List Price
<b>HEALTH AND FITNESS™</b>					
			<b>★ ★ NO. 1 ★ ★</b>		
1	1	151	CALLANETICS ◊	MCA Home Video 80429	24.95
2	2	43	JANE FONDA'S COMPLETE WORKOUT	Warner Home Video 650	29.98
3	3	55	KATHY SMITH'S FAT-BURNING WORKOUT	Fox Hills Video FH1059	19.95
4	4	151	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ◆	Warner Home Video 070	29.98
5	8	151	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video 8100	14.95
6	6	57	SUPER CALLANETICS	MCA Home Video 80809	24.95
7	7	5	BEGINNING CALLANETICS	MCA Home Video 80892	24.95
8	16	151	KATHY SMITH'S BODY BASICS	JCI Video 8111	14.95
9	5	39	ANGELA LANSBURY: POSITIVE MOVES	Wood Knapp Video WK1016	29.95
10	11	33	SHIRLEY MACLAINE'S INNER WORKOUT	Vestron Video 5270	29.98
11	19	151	JANE FONDA'S EASY GOING WORKOUT ◆	Warner Home Video 058	29.98
12	10	151	JANE FONDA'S NEW WORKOUT ◆	Warner Home Video 069	29.98
13	RE-ENTRY		DENISE AUSTIN'S THE HIPS, THIGHS & BUTTOCKS WORKOUT	Parade Video 31	19.95
14	NEW ►		DENISE AUSTIN: THE COMPLETE WORKOUT	Parade Video 203	24.95
15	RE-ENTRY		DENISE AUSTIN'S NON-AEROBIC WORKOUT	Parade Video 32	19.95
16	14	45	RAQUEL: LOSE 10LBS. IN 3 WEEKS	HBO Video 9892	19.99
17	9	89	START UP WITH JANE FONDA	Warner Home Video 077	19.95
18	13	17	KATHY SMITH'S PREGNANCY WORKOUT	Fox Hills Video MO32223	19.95
19	17	93	KATHY SMITH'S STARTING OUT	Fox Hills Video FH1027	19.95
20	15	133	JANE FONDA'S P. B. & R. WORKOUT	Warner Home Video 046	29.98

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. Next week: Recreational Sports and Self Improvement.

FOR WEEK ENDING DECEMBER 2, 1989

**Billboard**

©Copyright 1989, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

## 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.								
			<b>★ ★ NO. 1 ★ ★</b>					
1	1	5	WHO FRAMED ROGER RABBIT	Amblin Entertainment MCA Home Video 940	Bob Hoskins Christopher Lloyd	1988	PG	22.99
2	2	7	BAMBI	Walt Disney Home Video 942	Animated	1942	G	26.99
3	3	9	THE LAND BEFORE TIME	Amblin Entertainment MCA Home Video 80864	Animated	1988	G	24.95
4	4	132	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	12	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	16	NEW KIDS ON THE BLOCK: HANGIN' TOUGH	CBS Music Video Enterprises 14V-49022	New Kids On The Block	1989	NR	14.95
7	6	4	LAWRENCE OF ARABIA	RCA/Columbia Pictures Home Video 50133	Peter O'Toole	1962	PG	29.95
8	11	17	BEETLEJUICE	Warner Bros. Inc. Warner Home Video 11785	Michael Keaton	1988	PG	19.95
9	NEW ►		BATMAN	Warner Bros. Inc. Warner Home Video 12000	Jack Nicholson Michael Keaton	1989	PG-13	24.98
10	10	71	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
11	13	8	DEF LEPPARD: IN THE ROUND IN YOUR FACE	Bludgeon Riffola, LTD. PolyGram Music Video 080599-3	Def Leppard	1989	NR	24.95
12	8	4	JANET JACKSON'S RHYTHM NATION 1814	A&M Records Inc. A&M Video 61900	Janet Jackson	1989	NR	24.98
13	19	5	TEENAGE MUTANT NINJA TURTLES: CASE OF THE KILLER PIZZAS	Family Home Entertainment 27314	Animated	1989	NR	14.95
14	15	24	ROBOCOP	Orion Pictures Orion Home Video 8610	Peter Weller Karen Allen	1987	R	19.98
15	9	22	PINK FLOYD: DELICATE SOUND OF THUNDER	CBS Music Video Enterprises 24V-49019	Pink Floyd	1989	NR	24.98
16	14	59	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
17	12	12	BATMAN: THE MOVIE	Playhouse Video 1470	Adam West Burt Ward	1966	NR	19.98
18	22	97	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	24.98
19	17	44	JANE FONDA'S COMPLETE WORKOUT	Jane Fonda Warner Home Video 650	Jane Fonda	1989	NR	29.98
20	25	45	WHITE CHRISTMAS	Paramount Pictures Paramount Home Video 6104	Bing Crosby Danny Kaye	1954	NR	14.95
21	18	106	GONE WITH THE WIND: THE FIFTIETH ANNIV. ED. ▲ ◆	Turner Entertainment Co. MGM/UA Home Video 901678	Clark Gable Vivien Leigh	1939	G	89.95
22	20	5	MILLI VANILLI IN MOTION	Arista Records Inc. 6 West Home Video SW-5703	Milli Vanilli	1989	NR	14.98
23	16	9	PLAYMATES OF THE YEAR-THE '80'S	HBO Video 0310	Various Artists	1989	NR	19.99
24	21	6	QUEENSRYCHE: VIDEO MINDCRIME	EMI EMI Home Video 1605	Queensryche	1989	NR	16.98
25	38	3	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc. Paramount Home Video 8099	Animated	1973	G	14.95
26	34	2	PAULA ABDUL: STRAIGHT UP	Virgin Records America, Inc. Virgin Music Video 50141	Paula Abdul	1989	NR	19.98
27	24	6	BIG	CBS-Fox Video 4754	Tom Hanks	1988	PG	19.98
28	30	100	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
29	23	150	CALLANETICS ▲ ◆	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
30	33	55	GHOSTBUSTERS ▲	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG	29.95
31	NEW ►		NEW KIDS ON THE BLOCK: HANGIN' TOUGH LIVE	CBS Music Video Enterprises 19V-49030	New Kids On The Block	1989	NR	19.98
32	26	56	E.T. THE EXTRA-TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG	24.95
33	37	21	METALLICA: 2 OF ONE ▲	Elektra Records Elektra Entertainment 40109-3	Metallica	1989	NR	9.98
34	31	5	BEGINNING CALLANETICS	Callan Productions Corp. MCA Home Video 80892	Callan Pinckney	1989	NR	24.95
35	NEW ►		ABOVE THE LAW	Warner Bros. Inc. Warner Home Video 11786	Steven Seagal	1988	R	19.95
36	29	11	PLAYBOY VIDEO CENTERFOLD-DUTCH TWINS	HBO Video 0309	Karin & Marjam van Breeschooten	1989	NR	19.99
37	NEW ►		CHAMPIONS FOREVER	J2 Communications J2-0047	Various Artists	1989	NR	19.95
38	28	36	PLAYBOY'S SEXY LINGERIE	HBO Video 0156	Various Artists	1989	NR	19.99
39	27	27	PLAYBOY WET AND WILD	HBO Video 0277	Various Artists	1989	NR	19.99
40	40	5	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.

## VIDEO REVIEWS

(Continued from preceding page)

**"Coming Of Age," Xenejex, 64 minutes, \$24.95.**

This program covers a multitude of health issues that are vital not only to senior citizens but to anyone who wants to live a longer, healthier life. As life expectancy increases, staying fit becomes even more important. A practical life-style guide to maintaining and improving health after 40, this program should find a ready market with senior and soon-to-be-senior citizens.

The Forever Young Dancers are highlighted and offer living proof that staying active and maintaining a positive attitude are the keys to good health and a longer life. Members of the dance troupe offer stories that are quite remarkable in their honesty. As individuals, they have battled everything from cancer to heart disease to osteoporosis.

Other segments cover such topics as the aging process, developing strong bones, mental fitness, and cancer. There is also a timely discussion of specially designed visualization exercises to improve one's memory. A mental pep pill, this program should find a ready market on the senior circuit. **LACY BETHEL**

**"Love Those Trains," Vestron Video, 60 minutes, \$29.98.**

Americans, and for that matter the rest of the world, have had an ongoing love affair with trains. All one need do is consider the number of toy train sets sold each Christmas, the increasing popularity of trains as a hobby, and the rather lofty prices that can be fetched for those old Lionels.

This program not only examines trains in terms of locomotives and cars, but also lets viewers "travel" on some of the world's more picturesque lines. Viewers enjoy a run on the famed Orient Express as well as lesser-known lines in South America and in the West. From early steam engines to sleek diesels to model steamers, they're all here.

Smart retailers will have this entry pulling into their outlets in plenty of time for the holidays. **R.T.R.**

**"JFK—The Day The Nation Cried," VIEW Video, 52 minutes, \$19.95.**

James Earl Jones takes viewers back to those dark days in 1963 when America mourned the loss of one of its most beloved presidents. There have been countless programs made that profile the late president, but this is by far the most comprehensive and the most effective.

Home movies show us a young John Kennedy playing touch football and horsing around with friends and family. Newsreel footage then chronicles the career of Kennedy as he rose to power and navigated through the swirling waters of his first years in office.

Interviews with friends, co-workers, and even political adversaries offer a fully developed picture. Despite all the controversy surrounding his personal life, Kennedy remains an enormously popular figure. This program serves as a fitting tribute to a much revered man. **R.T.R.**

All-Star Bat Cast!



"Holy Cassette  
BATMAN,  
WE'RE BACK!"

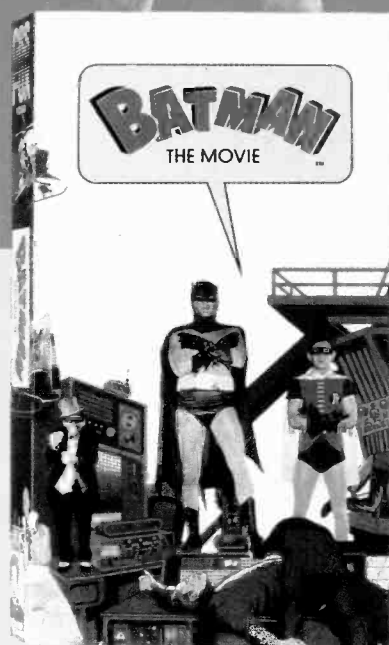


It's the classic 1966 Batman movie! Featuring all the Caped Crusader's arch enemies—The Joker, The Penguin, the Catwoman and the Riddler!

High camp  
comedy in an  
action-packed  
production!

Great Bat Price  
**\$19.98**

Suggested Retail Price



Twentieth Century Fox Presents

## BATMAN

A WILLIAM DOZIER Production

Starring **ADAM WEST • BURT WARD**  
and THE ROGUES GALLERY OF VILLAINS

The Catwoman **LEE MERIWETHER** • The Joker **CESAR ROMERO**

The Penguin **BURGESS MEREDITH** • The Riddler **FRANK GORSHIN**

Written by **LORENZO SEMPLE, JR. • WILLIAM DOZIER**

Directed by **LESLIE H. MARTINSON**  
Color by **DELUXE®**

Catalog  
#1470

**CBS  
FOX  
VIDEO**

© 1966 Greenlawn Productions and Twentieth Century Fox Film Corporation. All Rights Reserved. Batman Comic Book Logo and Characters™ & © 1988 DC Comics, Inc.  
© 1989 The CBS/FOX Company. All rights reserved. CBS™ is a trademark of CBS Inc. used under license. FOX™ is a trademark of Twentieth Century Fox Film Corporation used under license.

## Labels Comply With Artists' Demands For Subtitles Closed Captioning Of Clips Increases

BY DEBORAH RUSSELL

LOS ANGELES Closed captioning, the video technology that subtitles TV dialog for the hearing impaired, is making its way into music video.

Captioning music clips gained significant exposure in May 1989 with the encoding of Living Colour's "Cult Of Personality" and "Open Letter To A Landlord" videos. Since then, more than 50 clips representing virtually every major label have been captioned.

Living Colour decided to caption its videos when producer Ed Stasium mentioned that his hearing-impaired daughter had expressed a wish to know what was being sung in the band's clips.

Stasium and Dan Beck, Epic's VP of product development, contacted The Caption Center, a nonprofit service of Boston's WGBH Educational Foundation, and within a few days, at a cost of \$400 each, the clips were subtitled with invisible codes. Only televisions with decoders are able to unscramble the messages that line the bottom of the screen.

"The deaf community is going absolutely nuts over this," says Donna Horn, marketing manager for The Caption Center. "They didn't think this was something that would ever happen in their lifetime."

The Caption Center has captioned more than 20 clips, including videos for such artists as Janet Jackson (A&M), Paula Abdul (Virgin), David Byrne (Sire), Def Leppard (PolyGram), and the Smithereens (Capitol).

The other major player in the closed captioning movement is the National Captioning Institute, a nonprofit organization headquartered in Falls Church, Va. NCI has captioned more than 30 clips, including recent videos by Billy Joel (Columbia), Madonna (Sire), Belinda Carlisle (MCA),

Tom Petty (MCA), Martika (Columbia), and L.L. Cool J (Def Jam). The Institute, which charges \$325 to caption a clip, has received firm commitments from MCA, Atlantic, and CBS Records to caption several videos in the near future.

"What strikes me is that the record companies really don't make a cent from this," says Bruce Long, a marketing representative at NCI. "But they do it because the artists demand it."

"People in the music industry have been very positive, supportive, and sensitive [to the idea of closed captioning]," Horn adds. "Rock'n'roll has gotten a bad name through the years and this is the industry's chance to do something positive."

The concept is still relatively new to the industry, and many of the labels are still fine-tuning a system whereby the closed captioning process can be easily integrated into video production. Epic, for instance, has revised its production sheets to include an option for closed captioning.

"Artists are communicators, and closed captioning is just another step in communicating to an audience," says Beck. If scheduled properly, he says, the one or two extra days allotted for closed captioning is not a problem.

Labels are also investigating captioning longform music videos; NCI recently completed EMI's "Look Sharp—Live" by Roxette.

Linda Ingrisano, manager of video marketing and promotion for EMI at the time of the release, lobbied for captioning "because Roxette has such mass appeal. The captioning brings the hearing impaired closer to the music—it becomes their ears."

Besides helping the 14 million people with hearing impairments, the captions serve an additional purpose for Americans who can hear but can-

not read, says Don Thieme, executive director of public affairs and development at NCI. He says NCI hopes to use closed-captioned music videos to educate the 23 million illiterate Americans and the 26 million immigrants who do not know English.

He adds that several literacy programs use closed-captioned prime-time programs—minus audio—to help students learn to read, and that music video could be a welcome addition to those programs.

"In reaching every group—to give them the taste and thirst for learning the English language—you have to use every reasonable tool available to you," Thieme says. "For some, it may be 'National Geographic'; for others, it may be the new Billy Joel video."

Meanwhile, NCI recently awarded ITT a \$1 million grant to help develop hardware that will eliminate the set-top decoder currently necessary to display the captions on TV screens.

## VIDEO TRACK

LOS ANGELES

**QUINCY JONES** IS "Back On The Block" with a new album; the first video features **Ray Charles** and **Chaka Khan**. **David Kellogg** directed "I'll Be Good To You," a cover of the **Brothers Johnson** hit. The **Squeak Pictures** production features performance clips and the choreography of **Maurice Hines**. **Pam Tarr** executive-produced; **David Glean** produced.

**Warren Zevon** and a crew from **Limelight** shot "Run Straight Down," a new **Virgin** video, at L.A.'s Harbor Generating Station. **Jay Brown** directed the clip with producer **Ben Whittaker**.

Director **Wayne Isham** recently reeled the new **Scorpions** clip, "I Can't Explain." He shot the black-and-white performance piece for **The Company**. **Curt Marvis** and **Jeff Tannebring** produced.

**Lou Rawls** and **Planet Pictures** director **Charley Randazzo** have wrapped "At Last," a conceptual per-

formance clip with **Rawls** singing about a pair of lovers. **Tom Calabrese** produced.

NEW YORK

**THE B-52'S** NEW VIDEO, "ROAM," features animation, ultimate effects, and stock footage that appropriately matches their uniquely wacky sensibilities. **Adam Bernstein** directed the clip from the band's "Cosmic Thing" album on **Reprise**. **Jonna Mattingly** produced for **Scorched Earth** and **Zack Winestine** directed photography.

**Paul Rachman** recently directed "Fire," a live performance clip by **Columbia** act **The Front**. **Tima Surmelioglu** produced for **The Foundry**.

**Classic Concepts'** **Lionel C. Martin** took **Atlantic** rapper **Cool C** on a trip down Fifth Avenue to reel "The Glamorous Life" for the album "I Gotta Habit" on **Atlantic**. **Sabrina Gray** and **Ralph McDaniels** produced.

# THE EYE



by Melinda Newman

"I've seen the future and it will be" (Batman as channeled through Prince on the movie soundtrack)

**YES, EYE SAW** the video future during the **Billboard Music Video Conference** in Los Angeles last week and it, indeed, works. Just how persuasive and powerful the music video medium is and will continue to be was apparent throughout the conference, but nowhere so much as during the "Video Making In The '90s" panel. Although geared toward the technological advances that will enhance video in the next decade, the session took a decidedly human-over-hardware turn, with much of the discussion focused on clip content.

There was a call for increased responsibility by acts, directors, and labels in making clips that don't enhance stereotypes or encourage dangerous behavior. So it was no surprise that heavy metal videos that use gratuitous sex and scantily clad women came under fire. And the resulting comments were often as hilarious as they were telling. When **Propaganda Films** director **Doug Freel** was asked how he viewed women in his clips, he quipped, "Mostly from a low angle." He went on to explain the difficulty and, often, inappropriateness, of a director pushing his views on a band that hired him to interpret its vision. "Heavy metal is about adolescent sex fantasies," he continued. "It's difficult [to introduce a high concept] when you're dealing with people who say, 'By the solo, man, she has to be practically nude.'"

Label reps **Jeannie Mattiussi (RCA)**, and **Peter Baron (Geffen)**, stressed that new bands are often scared to take risks on clips because they've seen what worked in the past and are more intent on visibility than on making a statement that may never be seen. "We have people come in all the time and say we want the person who did **Skid Row's** video," Baron said. "You have no idea how hard it is to get artists to take a risk."

Moderator **Anne-Marie Mackay**, of **Propaganda**, did an excellent job of directing and fielding questions and pretty well summed up people's feelings when she said, "We're not asking for people to stamp out eroticism, it's just a matter of not getting trashy." She then said she was "surprised and ashamed" that **MTV** and other out-

lets aired **Sam Kinison's** "Wild Thing," which features, among other things, female mud wrestlers and **Jessica Hahn** trussed up in a revealing black outfit. But therein lies the crux of the dilemma. If videos are to be used as an imaging tool, as most people believe, then that clip was right on target in portraying Kinison's brand of outrageous, offensive-to-some humor. To do any other kind of video arguably would not have represented his position. Where do you draw the line?

**MUSIC VIDEO ASSN.** board members were announced at the **MVA** winter meeting, held Nov. 17 during **Billboard's** conference. Congratulations to those elected to the new board of directors: **Michelle Peacock, Capitol Records; Larry Guzy, E.T. Video; Linda Ferrando, Atlantic Records; Mark Ghuneim, Columbia Records; Steve Dupler, Rebo High Definition Studios; Giles Ashford, "Night Tracks"; Jeff Walker, Aristo Music; Mike Reinert, Rowe International; and Sharon Steinbach, CVC Video Report.** Many of the directors will head committees covering association concerns ranging from membership to charitable works.

On the charity front, **Mike Ousley**, program director of **Tracks And Facts**, announced that the organization will raise funds for **Best Buddies**, a foundation that pairs college students with mentally handicapped children. **Ousley** is sending 100 raffle tickets to each **MVA** member, who will be asked to sell the tickets for \$5 apiece. The grand prize is the winner's choice of a six-night trip to Hawaii or a **Rowe Jukebox**. Members will receive their tickets by mid-December with instructions. **MVA** hopes to raise more than \$70,000 for the charity, which was founded by **Anthony Shriver**.

**FOR WHAT IT'S WORTH:** Many **MTVN** reps were late arrivals to the convention because they'd taken part in the **Nordoff-Robbins Music Therapy Foundation's** Silver Clef Dinner & Auction, Nov. 15. On a whim, **MTV** and **VH-1** auctioned off one hour of time on each of the music channels. One hour of **MTV** went for \$27,000 to **Epic Records**. And 60 minutes of **VH-1** sold for \$23,000 to **Chrysalis**. The purchasers will be allowed to do whatever they want for the hour. Could be very interesting.

**ON A MORE PERSONAL NOTE:** It was really great to meet so many of you face to face at the conference. As the new kid on the video block, I found the convention vital in terms of getting feedback and story ideas. Many of you had some good suggestions that will definitely manifest themselves in upcoming columns and articles. For those of you whom I didn't get to chat with during the L.A. trip, I'm sure we'll meet down the road. And remember to keep those calls and letters coming...

## NEW VIDEOCLIPS

This weekly listing of new video clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to **Billboard, New Video-clips, Suite 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.**

### BY ALL MEANS

**Let's Get It On**  
Beyond A Dream/Island  
Steven Brandman, Lyn Healy/VIVID  
Drew Caroián

### LOU GRAMM

**Just Between You And Me**  
Long Hard Look/Atlantic  
John Hopgood/Planet Pictures  
Jim Shea

### L'TRIMM

**Drop That Bottom**  
Drop That Bottom/Atlantic  
Natalie Hill/Black & White Television  
Kim Watson

### KATHY MATTEA

**Where've You Been**  
Willow In The Wind/Mercury  
Mary M. Matthews/Studio Productions  
Jim May

### MAX Q

**Sometimes**  
Max Q/Atlantic  
Michelle Bennett/RML Productions—Midnight Films  
Richard Lowenstein

### RESTLESS HEART

**Say What's In Your Heart**  
Big Dreams In A Small Town/RCA  
Ken Brown/Thirty's Film & Tape  
Bill Balsley

### SA-FIRE

**I Will Survive**  
She Devil Original Motion Picture Soundtrack/Cutting/PolyGram  
Jon Small/Picture Vision  
Ken Nahoum

### MICHELLE SHOCKED

**On The Greener Side**  
Captain Swing/Mercury  
Alex Abramowicz/MGMM  
Michelle Mahrer

### SOUNDGARDEN

**Loud Love**  
Louder Than Love/A&M  
Tina Silvey, Mitchell Rothzeit/Silvey + Co.  
Kevin Kerslake

### TEARS FOR FEARS

**Woman In Chains**  
Seeds Of Love/Fontana  
Luc Röeg, Steven Brandman/VIVID Productions  
Andy Morahan

### KEITH WHITLEY

**It Ain't Nothin'**  
I Wonder Do You Think Of Me/RCA  
Joanne Gardner/ACME Pictures  
Ethan Russell

## TO OUR READERS

Due to Thanksgiving holiday production restrictions, the **Clip List** does not appear this week.





If I Only Had A Heart. Alan Ferraro, retail VP for Palmer Video, gets a hug from "Wizard Of Oz" favorite The Tin Man at the grand-opening party of Palmer's new New York location. Also on hand, from left, are president Peter Balner, executive VP of operations Carl Palini, franchisee Rusty Miller, executive VP Peter "Scoop" Margo, and Armando Aviles, director of retail development.

## VSDA Taking Charge Of Chapter Shows Aims To Coordinate The Many Trade Events

BY BRUCE HARING

NEW YORK In a move to consolidate the clutter of its regional trade shows, the Video Software Dealers Assn. will take over management of those shows next year from its regional chapters.

Lou Berg, president of VSDA, says that the proliferation of regional shows has created a situation that requires better coordination. "Based on feedback we've received from our member manufacturers, they claim that they are being called upon as many as two or three times a month to participate in regional shows," Berg says.

Locations, dates, and the number of regional shows to be held next year have not yet been decided.

"Our regional chapters approached us to take an active role in the organization of their shows," says Pam Horovitz, VSDA executive VP. "The attendance and proliferation of their shows reflects the fact that the demand is there, but the shows have become too large for regional chapters to handle alone. Our intention is to streamline the number of shows so that competition for supplier participation is minimized and to use the forum of these shows as part of our membership drive."

The chief concern voiced by regional chapters was that revenues derived from the trade shows would not be spent in those regions, according to Horovitz. "A lot of the trade shows had been break-even, a handful had been real revenue generators," she says. "The revenues will be treated exactly the same as other revenues. Our basic philosophy is to take care of the chapters like everything else

we undertake for the members. This is a rearranging of those funds and gives greater clarification to what's done with the money we raise."

Horovitz says VSDA's annual Las Vegas convention, entering its ninth year, will continue to be the showcase event for the organization.

"I don't want anyone to get the idea that they should expect Vegas in their backyard," Horovitz says of the

regional affairs. "We're looking at the regional shows as a significant opportunity to attract new members."

Reaction among regional chapter heads to the national co-opting was strongly in favor of the new approach.

Mitch Lowe, owner of the three-store Video Droid in Oakland, Calif.,

(Continued on page 52)

## Random House Audio Acts To Up Vid-Store Penetration

BY PAUL SWEETING

NEW YORK Random House Audio has added Star Video as a distributor in an effort to develop video rental stores as a new market for its spoken-word audiotapes. The move is the first by a major publisher to develop that market and to openly encourage rentals as a means of developing the spoken audio business.

Some smaller, independent audio publishers (those not associated with a major publishing house) such as Niagara Falls, N.Y.-based Listen For Pleasure, have pursued the video store market for some time. But the majors have shied away until now, in part out of ambivalence over whether to encourage the rental of spoken audiocassettes.

The spoken audio market began to develop in earnest in the mid-'80s when the major houses such as Random House, Simon & Schuster, and Bantam Doubleday Dell began to release product under their own im-

prints, rather than licensing audio rights to third-party producers. It gathered steam in 1987-88 as publishers moved toward simultaneous release of audios with the corresponding hardcover books.

Audiobooks typically come in two-cassette packages with a running time of about three hours. They often feature a celebrity reader or, in some cases, the author. The scripts typically consist of abridged versions of the book in order to keep the running time within the three-hour range. Some publishers add sound effects or use multiple voices to help dramatize the readings.

Retail prices generally range from \$9.95 to \$19.95, although unabridged readings, contained on five or more cassettes, can go as high as \$49.95. A few spoken audio distributors, such as Recorded Books in New York and Books on Tape in Los Angeles, offer rentals of unabridged audiobooks through the mail.

(Continued on page 51)

## 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
FIELD OF HONOR (PG) Chris Campion Orion/\$79.98	12/05/89 (12/21/89)	\$.004 (1)	Poster
GREAT BALLS OF FIRE (PG-13) Dennis Quaid, Winona Ryder, Alec Baldwin Orion/\$89.98	12/05/89 (12/21/89)	\$13.7 (1,417)	Poster
LA LECTRICE (R) Miou-Miou Orion/\$79.98	12/05/89 (12/21/89)	\$.931 (10)	Poster
SHAG (PG) Phoebe Cates, Bridget Fonda, Anna- beth Gish HBO/\$89.99	12/04/89 (12/13/89)	\$6.6 (850)	Poster, Display Box, Bags
STAR TREK 5 (PG) William Shatner, Leonard Nimoy Paramount/NA	12/05/89 (12/20/89)	\$51.4 (2,202)	Poster, Standee
WEEKEND AT BERNIE'S (PG-13) Andrew McCarthy, Jonathan Silver- man, Terry Kiser IVE/\$89.95	12/05/89 (12/28/89)	\$28.9 (1,134)	Poster, Standee
WOMEN ON THE VERGE OF A NER- VOUS BREAKDOWN (R) Carmen Maura Orion/\$79.98	12/05/89 (12/21/89)	\$7.0 (49)	Poster

\* INFORMATION FURNISHED BY VIDEO FORECASTER.

### OTHER TITLES

<b>BLACKADDER III</b> Rowan Atkinson CBS/Fox/\$39.98 Prebook cutoff: 11/27/89; Street: 12/13/89	<b>HOW I GOT INTO COLLEGE</b> Corey Parker, Christopher Rydell CBS/Fox/\$89.98 Prebook cutoff: 11/28/89; Street: 12/14/89
<b>BREAKING UP IS HARD TO DO</b> Billy Crystal Vidmark/\$89.95 Prebook cutoff: 11/28/89; Street: 12/13/89	<b>THE LEGEND OF THE SEVEN GOLDEN VAMPIRES</b> Peter Cushing 21st Genesis/\$59.95 Prebook cutoff: None; Street: 11/30/89
<b>BUYING TIME</b> Dean Stockwell, Jeff Schultz, Laura Cruickshank CBS/Fox/\$79.98 Prebook cutoff: 11/27/89; Street: 12/14/89	<b>RICHARD LEWIS: I'M EXHAUSTED</b> Richard Lewis HBO/\$59.99 Prebook cutoff: 12/01/89; Street: 12/13/89
<b>EDDIE AND THE CRUISERS</b> Michael Pare Nelson/\$14.98 Prebook cutoff: 12/05/89; Street: 12/21/89	<b>SID AND NANCY</b> Gary Oldman, Chloe Webb Nelson/\$14.98 Prebook cutoff: 12/05/89; Street: 12/21/89
<b>THE HEIST</b> Pierce Brosnan HBO/\$59.99 Prebook cutoff: 12/06/89; Street: 12/19/89	<b>UPTOWN COMEDY EXPRESS</b> Arsenio Hall, Barry Sobel, Robert Townsend HBO/\$59.99 Prebook cutoff: 12/01/89; 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.



by Earl Paige

**SELL-THROUGH SURGE:** All the rack action doesn't just revolve around "Batman." Sell-through is burgeoning on all fronts for rackjobbers, according to word at the recent National Assn. of Recording Merchandisers Wholesalers Conference in Phoenix. A dramatic example is the expansion of **K mart** "video outposts" via **Handleman Co.** Initially an idea to promote prerecorded budget cassettes, outposts are modular displays outside the record/video department in high-traffic areas. Often these are endcaps. Signage points the customer to the department. The next outpost evolution was video with only about 300 SKUs face out. Now Handleman has come up with a spine-out display that features 900-plus SKUs. "There are more than 1,000 K marts" with these expanded out-of-department displays, confirms **Frank Hennessey**, chain president.

**CHAPTER NOTES:** The **British Columbia Chapter** of the **Video Software Dealers Assn.** will meet Dec. 5 at the Sheraton Villa Inn, Burnaby, British Columbia, for an industry update from **Bill Acheson**, VSDA board member and head of **Bill's Video**, Winnipeg. **Central California** has moved to a new site, **Piccadilly Inn** at

**Fresno Airport.** Its Nov. 29 meeting will offer a face-off with reps **Linda Chan**, **Fries Home Video**; **Jim Netterville** and **Traci Tuthill** (**Walt Disney/Touchstone**); and **Susette Shaffer** (**IVE**).

**EROL'S EVOLUTION:** Observers of recent and dramatic moves at **Erol's** are optimistic that the company will "get on track" after the latest round of changes that saw 50 headquarters staff let go (**Billboard**, Nov. 25). Although few specifics are revealed in the brief company statement about the dismissals, the move to "a decentralizing of management" was indicated by announcements at **Erol's** recent annual convention, where, for instance, a switch to an outside ad agency was explained as a move to increase the chain's visibility and enhance its positioning in its basic Washington, D.C./Baltimore market (**Billboard**, Sept. 30).

While no names were mentioned among those let go, one insider says the four new top people are not affected, certainly not **Carl Bellini**, president, who made the announcement. **Bellini**; **Stuart Kallman**, VP hardware sales and services; **Robert Morick**, VP merchandising; and **Troy Cooper**, VP operations, video club division, are all among new names with the firm since a reorganization this past June. Except for **Cooper**, a pioneer with **VSDA** who came to **Erol's** from **National Video** in the wake of its merger with **West Coast Video**, all are long-experienced executives in retail but not in video. **Bellini**, 55, put in 35 years in retailing, including a tenure as VP of operations at **Revco**. Prior to that, he was a group VP

(Continued on page 52)



Jeff Tuckman

As we move into the time of the year when families grow closer to one another, a strange phenomenon is going to occur. Thanksgiving dinner is over and the family gathers in the living room. Instead of turning the television set on to a football game, the family is going to watch a movie from their local video store.

To start off this holiday season, we can watch the caped crusader **BATMAN**. It took the producers ten years to get Batman from just an idea to a completed motion picture. The producers first envisioned the project as a comedy, but later decided on a more dark and futuristic movie. Batman is the most successful movie in the history of Warner Brothers, and is the fifth largest grossing motion picture of all time. Orders for Batman have surpassed the record set last year by E.T.

When the Batman series was at its peak in the 60's, Batman premiums were everywhere to be found. Once again we are besieged with the symbol of a flying mammal with forelimbs.

So who you gonna call, **GHOSTBUSTERS 2** arrives on the scene this month. The original cast is reunited in one of this year's biggest hits. The original Ghostbusters is the highest grossing comedy of all time, and with Ghostbusters 2 the great anticipation is that we know and really care for the cast of characters. In the original Ghostbusters we were introduced to the gatekeeper, the marshmallow man, and a group of unforgettable characters. After the politicians put the Ghostbusters out of business, they are called upon when the city gets in trouble. It is slime time and they are called to the rescue. The special effects are terrific and all the stars of Ghostbusters 2 are people we would like to take home with us.

**SAY ANYTHING** starring John Cusack is the best role of his career. Cusack falls for the high school senior class valedictorian played by lone Skye who has nothing in common with him. His friends tell him there is no way she would have anything to do with him. Cusack is very persistent in getting her to fall in love with him. Her father, John Mahoney, who she worships, wants her to go to England on a scholarship and not date Cusack. Lone Skye's father lets her down when she discovers he has been taking money from his company and her world is shattered. He goes to prison, and she finds out that love and trust can be found with Cusack. This story may be called a teen romance, but Say Anything has a message for us all.

**K-9** lets us see that partners come in all sizes and shapes. This time the partners are man and canine. A dog is supposed to be man's best friend, but his partner? James Belushi stars as a narcotics cop who has his own special way of handling dilemmas. Let's just say that no one wants to work with him. He is just about to make the biggest drug bust of his career, but he needs a partner. Jerry Lee is a German Shepard police dog trained in sniffing out drugs. This unlikely team takes us on a series of hilarious stakeouts, shoot-outs, fights, and even romantic encounters. Rin-Tin-Tin and Lassie made their "mark" in Hollywood, now it is Jerry Lee's turn.

**BAKER & TAYLOR MARKETING TIPS:**

When the history of the Video Business is written, stories will be told that at one time stores only "sold" cassettes. Disney was the first to introduce separate rental cassettes. The movies were in different colored boxes and were returned to the studio after a period of time. Rental of video cassettes is becoming a big part of consumers daily life. With the tremendous selection of classic movies, children's programming, music, instructional, sports, educational, and hit movies at \$29.98 and under, every video store should set up a separate area for tapes for sale. If space in your store is a problem, set up separate display racks in the front of your store. Use signage for your windows, and let your customers know that tapes are for sale. There is absolutely no reason that video stores should concede sell-through to the mass merchants, drug, and grocery chains. The majority of consumers would rather purchase videos at their local video store. If you do not have tapes for sale in your inventory, you are forcing your customers to shop elsewhere. The estimate for 1990 is that the sale of video cassettes will more than double rentals. For the same price of a compact disc or a hard cover book, we now can own a video cassette.

**MUSIC ON VIDEO:**

**"The Who" TOMMY LIVE in L.A.** is quite an experience. This rock opera was performed twenty years ago, and now we get the songs and the magic of this great group. Phil Collins, Billy Idol, Steve Winwood, Patti LaBelle, and Elton John add to the classic music of Tommy. Included on this video are the Who performing some of their hits. If you want to share a part of the past and the present, the Who live performing Tommy is to be treasured.

One of the hottest groups in the world is the **NEW KIDS ON THE BLOCK**. This group sells out every concert, and the audience can not get enough of their music. **"New Kids on the Block" HANGIN TOUGH LIVE** includes their hit singles COVER GIRL and YOU GOT IT and was recorded at the Mayan Theater in Los Angeles. As we watch this concert we get an intimate feeling as if the group was ours alone.

**"Depeche Mode" 101** takes us on the groups tour of America, and the tours last concert at the Rose Bowl. The concert drew 60,000 fans. On this video they perform many of their songs such as **"PEOPLE ARE PEOPLE"** and **"EVERYTHING COUNTS"** in their most unusual style. If you have never seen Depeche Mode live, this video will mesmerize you.

**SLEEPER OF THE MONTH:**

**VAMPIRE'S KISS** lets Nicolas Cage expand on his unique style of acting. He is an actor that we care about no matter what role he may be playing. We all remember Nicolas Cage in **MOONSTRUCK** when he says, "Loretta, I love you" and Cher replies, "Snap out of it" and hits him. In **VAMPIRE'S KISS** he plays an executive whose life is pretty normal until he meets the mysterious Jennifer Beals. As a vampire, she bites his neck and drains blood from him and a vampire is born—we think? From that moment on he believes he is a vampire. He drives his Spanish secretary nuts, and he will not let up believing he is a vampire.

Bela Lugosi could really sink his teeth into this video. All things considered....

**BAKER & TAYLOR Video**

o GRACE Distribution company



If you have any questions for Jeff on videos you cannot find or news about the industry, write to:

Jeff Tuckman  
Baker & Taylor Video  
8140 N. Lehigh  
Morton Grove, IL 60053

Jeff can be heard the last Friday of every month on Roy Leonard's "Monthly Video Show" WGN Radio, 720 am in Chicago. Jeff can also be heard every Thursday morning on Roy's weekly update of the latest video releases.



©Copyright 1989, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

**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
<b>★ ★ NO. 1 ★ ★</b>							
1	1	6	<b>WORKING GIRL</b>	CBS-Fox Video 1709	Melanie Griffith Harrison Ford	1988	R
2	2	5	<b>WHO FRAMED ROGER RABBIT</b>	Amblin Entertainment Touchstone Home Video 940	Bob Hoskins Christopher Lloyd	1988	PG
3	4	11	<b>RAIN MAN</b>	MGM/UA Home Video 901648	Dustin Hoffman Tom Cruise	1988	R
4	3	6	<b>MAJOR LEAGUE</b>	Morgan Creek/Mirage Prod. Paramount Home Video 32270	Tom Berenger Charlie Sheen	1989	R
5	5	5	<b>PET SEMATARY</b>	Paramount Pictures Paramount Home Video 1949	Fred Gwynne Dale Midkiff	1989	R
6	6	12	<b>BEACHES</b>	Touchstone Pictures Touchstone Home Video 797	Bette Midler Barbara Hershey	1989	PG-13
7	14	2	<b>SAY ANYTHING</b>	CBS-Fox Video 1701	John Cusack Ione Skye	1989	PG-13
8	7	6	<b>THE DREAM TEAM</b>	Universal City Studios MCA Home Video 80882	Michael Keaton	1989	PG-13
9	9	13	<b>THE NAKED GUN</b>	Paramount Pictures Paramount Home Video 32100	Leslie Nielsen	1988	PG-13
10	15	3	<b>LEVIATHAN</b>	MGM/UA Home Video 901624	Peter Weller Richard Crenna	1989	R
11	10	2	<b>THREE FUGITIVES</b>	Touchstone Pictures Touchstone Home Video 950	Nick Nolte Martin Short	1989	PG-13
12	<b>NEW ▶</b>		<b>SCROGED</b>	Paramount Pictures Paramount Home Video 32054	Bill Murray	1988	PG
13	8	15	<b>TEQUILA SUNRISE</b>	Warner Bros. Inc. Warner Home Video 11821	Mel Gibson Michelle Pfeiffer	1988	R
14	11	11	<b>BILL &amp; TED'S EXCELLENT ADVENTURE</b>	Orion Pictures Nelson Home Entertainment 8741	Alex Winter Keanu Reeves	1988	PG
15	19	3	<b>DEAD CALM</b>	Warner Bros. Inc. Warner Home Video 11870	Sam Neill Nicole Kidman	1989	R
16	13	9	<b>HER ALIBI</b>	Warner Bros. Inc. Warner Home Video 11835	Tom Selleck Paulina Porizkova	1989	PG
17	23	3	<b>DEAD-BANG</b>	Warner Bros. Inc. Warner Home Video 658	Don Johnson	1989	R
18	16	3	<b>SCANDAL</b>	Miramax Films HBO Video 0332	John Hurt Joanne Whalley-Kilmer	1989	NR
19	12	9	<b>COUSINS</b>	Paramount Pictures Paramount Home Video 32181	Ted Danson Isabella Rossellini	1988	PG-13
20	26	2	<b>CHANCES ARE</b>	RCA/Columbia Pictures Home Video 90207-9	Cybill Shepherd Robert Downey, Jr.	1989	PG
21	18	6	<b>CRIMINAL LAW</b>	Hemdale Film Corp. HBO Video 0211	Gary Oldman Kevin Bacon	1989	R
22	17	7	<b>LEAN ON ME</b>	Warner Bros. Inc. Warner Home Video 11835	Morgan Freeman	1989	PG-13
23	30	2	<b>TROOP BEVERLY HILLS</b>	RCA/Columbia Pictures Home Video 90205-7	Shelley Long	1989	PG
24	22	7	<b>BAMBI</b>	Walt Disney Home Video 942	Animated	1942	G
25	20	10	<b>SKIN DEEP</b>	Morgan Creek Productions Media Home Entertainment M012336	John Ritter	1989	R
26	21	5	<b>EARTH GIRLS ARE EASY</b>	Vestron Pictures Inc. Vestron Video 5303	Jeff Goldblum Geena Davis	1989	PG
27	27	9	<b>THE LAND BEFORE TIME</b>	Amblin Entertainment MCA Home Video 80864	Animated	1988	G
28	24	9	<b>FLETCH LIVES</b>	Universal City Studios MCA Home Video 80181	Chevy Chase	1989	PG
29	28	8	<b>CYBORG</b>	Cannon Video Warner Home Video 31030	Jean-Claude Van Damme	1989	R
30	29	14	<b>THE 'BURBS</b>	Universal City Studios MCA Home Video 80878	Tom Hanks	1989	PG
31	25	4	<b>FRIGHT NIGHT PART II</b>	IVE 62619	Roddy McDowell William Ragsdale	1989	R
32	31	16	<b>MISSISSIPPI BURNING</b>	Orion Pictures Orion Home Video 8730	Gene Hackman Willem DaFoe	1988	R
33	33	10	<b>THE JANUARY MAN</b>	CBS-Fox Video 4759	Kevin Kline Susan Sarandon	1989	R
34	35	11	<b>THE BEST OF EDDIE MURPHY: SATURDAY NIGHT LIVE</b>	Eddie Murphy Television Enterprises, Inc Paramount Home Video 12741	Eddie Murphy	1989	NR
35	39	10	<b>DREAM A LITTLE DREAM</b>	Vestron Pictures Inc. Vestron Video 5306	Corey Feldman Corey Haim	1989	PG-13
36	34	2	<b>WINTER PEOPLE</b>	Nelson Home Entertainment 7726	Kelly McGillis Kurt Russell	1989	PG-13
37	37	4	<b>NO HOLDS BARRED</b>	RCA/Columbia Pictures Home Video 90203-5	Hulk Hogan	1989	PG-13
38	38	6	<b>MOONTRAP</b>	SGE Home Video 2002	Walter Koenig	1989	R
39	<b>NEW ▶</b>		<b>MISS FIRECRACKER</b>	HBO Video 0330	Holly Hunter Mary Steenburgen	1989	PG
40	40	12	<b>DISORGANIZED CRIME</b>	Touchstone Pictures Touchstone Home Video 951	Corbin Bernsen Lou Diamond Phillips	1989	R

♦ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units 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.

## RANDOM HOUSE AUDIO

(Continued from page 49)

Most of the distribution for spoken audio has been through traditional book retailers, although audio publishers have long sought to develop "alternative" markets. Video stores have always been regarded as a potentially logical market, as some publishers enviously eyed the rapid growth of the prerecorded video industry. But skepticism remained because rentals would keep unit sales low while the comparatively low price points prevalent in the audio industry, it was thought, require higher unit volumes to be profitable.

"If there is a [rental] market out there, and that market decides there is a potential in renting audio, then we are in favor of it," Random House Audio publisher Jane Friedman says of her company's decision to pursue video stores. "If this thing takes off, I think we're into a prime market."

Video store distribution could also open an additional major promotional window for audio publishers. "In bookstores, we get our first hit when we come out with the hardcover," Friedman says. "Then we get a real strong second swing when the paperback comes out. I think that now, perhaps, we'll get a third swing when the movie [based on the book] hits the video stores. 'The Accidental Tourist' would be a prime example of that."

Random House Audio exhibited some of its line at the last Video Software Dealers Assn. convention in Las Vegas in the booth of its sister company, Random House Video. "There was a great deal of interest expressed by retailers at VSDA," Friedman says.

Friedman credits Star for helping persuade Random House to start selling to video stores. "Star was really very aggressive about this and saw a real potential for audio in video stores," she says. "We went to two or three meetings they had with some of their accounts and the response was extremely enthusiastic. The video stores seemed to be looking for incremental business. That's how this all came about."

One question that recurred at those meetings was the appropriate rental price for an audiobook. "It's difficult because most video stores are geared to overnight rentals, but people might want to keep audios longer than that," Friedman says. "We imagine they will rent for anywhere from 50 cents to \$1 a night, up to \$3-\$5 a week."

Friedman stresses that the deal with Star is nonexclusive. "We'll deal with anyone who is willing to deal with us," she says. "We mention Star only because they were particularly aggressive. Star was the first to make a move, but this is not exclusive to them."

Random House will sell to Star and other video distributors on the same terms it sells to book accounts, generally about a 45% discount. One major difference between video and spoken audio is that the latter is generally returnable. "We haven't really coped with returns yet as far as video stores are concerned," Friedman says. "We sell to Star on a returnable basis, but we haven't really addressed the question of returns of tapes that have been rented. We have tapes for \$9.95. Our maximum price is \$14.95. My hope is that video stores will start selling audios."

# I'LL BE HOME FOR CHRISTMAS. AND OUT EVERY NIGHT AFTER THAT.



- This *Nightmare* will rent like a dream: Our three-flight TV and radio ad campaign includes booster blitzes four and eight weeks after street date.



- The latest in the series that's grossed over \$225 million theatrically, sold over 800,000 units on video and charted a collective 81 weeks.

- Available in the R-rated theatrical version *and* an uncut, unrated version.

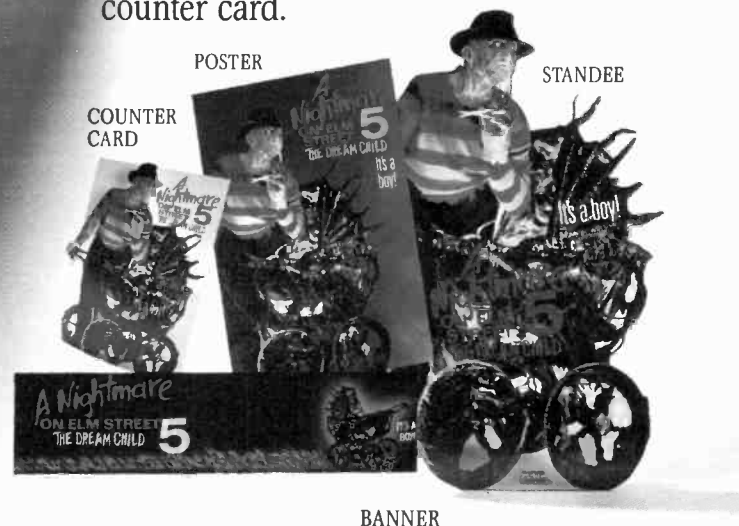
- An 1800-screen nationwide theatrical opening backed by \$10 million in ads and promotions.

- P-P-V Holdback: 60 Days; Cable Holdback: 6 Months

- Price guaranteed until Halloween, 1990.

- Includes the hot rappin' Whodini music video "Any Way I Gotta Swing It."

- P.O.P.: Poster, banner, standee and counter card.



Order Date: 12/13/89

Street Date: 12/20/89

MO12554 (Unrated) Approx. 91 Minutes/  
MO12450 (Rated) Approx. 90 Minutes/Color/  
1989/ Horror / Suggested Retail Price: \$49.95

©1989 New Line Cinema. All Rights Reserved. CLOSED CAPTIONED BY THE CAPTION CENTER. Whodini appears courtesy of Live Records.

NEW LINE CINEMA

DISTRIBUTED BY MEDIA HOME ENTERTAINMENT, INC.  
A Heron Communications, Inc. Company  
Los Angeles, California



# THE *Hollywood* REPORTER BOX OFFICE

THIS WEEK	PICTURE / (STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	<b>Harlem Nights</b> (Paramount)	16,096,808	2,180 7,384	—	16,096,808
2	<b>Look Who's Talking</b> (Tri-Star)	8,537,321	1,651 5,171	5	85,133,132
3	<b>Little Mermaid</b> (Buena Vista)	6,031,914	994 6,068	—	6,065,716
4	<b>Steel Magnolias</b> (Tri-Star)	5,425,440	480 11,303	—	5,467,015
5	<b>All Dogs Go to Heaven</b> (MGM/UA)	4,712,834	1,577 2,988	—	4,712,834
6	<b>Dad</b> (Universal)	3,144,400	1,123 2,800	—	10,785,650
7	<b>Prancer</b> (Orion)	2,914,486	1,713 1,701	—	2,914,486
8	<b>The Bear</b> (Tri-Star)	2,790,992	1,054 2,648	3	20,077,714
9	<b>Crimes and Misdemeanors</b> (Orion)	1,450,636	503 2,884	5	11,126,914
10	<b>Staying Together</b> (Hemdale)	939,208	1,004 935	1	3,439,486
11	<b>Shocker</b> (Universal)	936,675	905 1,035	3	14,094,205
12	<b>Sea of Love</b> (Universal)	744,700	618 1,205	9	54,514,385
13	<b>Black Rain</b> (Paramount)	659,861	433 1,524	8	44,203,465
14	<b>The Fabulous Baker Boys</b> (Fox)	646,329	410 1,577	5	14,906,910
15	<b>Next of Kin</b> (Warner Bros.)	643,587	802 802	4	14,704,136
16	<b>Gross Anatomy</b> (Buena Vista)	611,009	627 974	4	10,304,815
17	<b>Parenthood</b> (Universal)	561,750	642 875	15	93,689,600
18	<b>Best of the Best</b> (Taurus)	500,000	500 1,000	1	1,700,000
19	<b>Second Sight</b> (Warner Bros.)	475,545	497 957	2	4,997,991
20	<b>Lethal Weapon 2</b> (Warner Bros.)	418,448	425 985	19	146,174,306
21	<b>Honey, I Shrunk the Kids</b> (Buena Vista)	403,573	443 911	21	128,373,652
22	<b>When Harry Met Sally ...</b> (Columbia)	376,904	440 857	18	90,351,322
23	<b>Comunion</b> (New Line Cinema)	348,641	240 1,453	1	1,413,704
24	<b>Drugstore Cowboy</b> (Avenue)	335,487	78 4,301	6	1,534,840
25	<b>Uncle Buck</b> (Universal)	322,400	416 775	13	62,801,401
26	<b>Immediate Family</b> (Columbia)	264,817	446 594	3	5,371,065
27	<b>Innocent Man</b> (Buena Vista)	225,995	342 661	6	19,405,441
28	<b>Blood Fist</b> (Concorde)	206,129	77 2,677	11	1,301,318
29	<b>sex, lies and videotape</b> (Miramax)	204,606	208 984	15	22,955,556
30	<b>Turner &amp; Hooch</b> (Buena Vista)	190,465	303 629	16	69,051,384
31	<b>Batman</b> (Warner Bros.)	173,793	334 520	21	250,994,366
32	<b>Stepfather 2</b> (Millimeter)	131,504	124 1,060	2	993,221
33	<b>Kickboxer</b> (Cannon)	113,082	137 825	10	14,359,396
34	<b>Crack House</b> (Cannon)	104,165	49 2,126	1	383,110
35	<b>Dead Poets Society</b> (Buena Vista)	100,083	161 622	24	93,646,533
36	<b>Shirley Valentine</b> (Paramount)	96,328	58 1,661	11	5,379,949
37	<b>Valmont</b> (Orion)	96,008	7 13,715	—	96,008
38	<b>True Love</b> (MGM/UA)	72,039	24 3,002	9	540,415
39	<b>Henry V</b> (Goldwyn)	65,815	4 16,454	1	175,319
40	<b>Erik the Viking</b> (Orion)	60,823	159 382	3	1,538,972

## STORE MONITOR

(Continued from page 49)

for Sherwin Williams, which has 1,500 paint stores and 450 Gray Drug Fair outlets.

Kallman, 43, was VP/GM with the appliance chain **Luskin's Inc.**; and Morick, 42, also has a drug store background—Drug Fair and **Peoples**—but more recently was with **Munford Inc.**, a chain of 750 convenience stores.

The new executives filled the void created by the departure of Cooper's predecessor, **Dick Kerin**, who retired, and more significantly, **Ron Castell**, whom Morick replaced, and who landed a top post with Blockbuster. Castell more than anyone else, observers say, "took Erol's public," breaking away from the low-key image inspired by founder **Erol Onaran**, the Turkish immigrant who built up the hugely successful, Springfield, Va., web after arriving in America with only \$16 in his pocket. The chain now numbers 204 stores.

Among those most impressed with the retailing acumen of Erol's new leadership is **Barry Zale**, head of the Blockbuster franchisee firm **Capitol Entertainment Management**, whose entry into its core market is often cited as jarring Erol's into recent changes. Zale modestly denies the role, though he notes that "increasing competition" is what Erol's is focusing on. Rumors that there has been an exodus from Erol's to Blockbuster are overstated, he says. **Jon Burkley**, former director of field operations at Erol's, has assumed the post of director of operations at Capitol. Also, **Gary Krolack**, a regional manager at Erol's, is heading up regional operations for franchisee **UI Video Store**, a Colorado-based former **United Cable** firm.

"For a Blockbuster company, we're an enigma; we're an underdog in a market," says Zale, who counts six stores open, with 20 planned for next year.

Observing Erol's longer, closer up, and perhaps more painfully is head of six-store Capitol Video **Jim Townsend**, who opened his first store in 1982, when Onaran had only seven units. Townsend likes to jostle with Erol's, as he told an audience from a panel two years ago at

## VSDA TAKING CHARGE

(Continued from page 49)

says the participation of VSDA's national office "will make the whole idea of regional shows much more effective. There's a lot of people who can't make it to the national show, especially a lot of employees." Lowe adds that VSDA's national office "is guaranteeing us that they will always fund regional endeavors that are important. They guarantee the money will be there, just that it's in their bank account, not ours. It ensures better management."

Dawn Weiner, head of the 11-store Home Video Plus chain in Central Texas, says, "I'm not negative to [national's intervention]," adding, "as long as the money from the trade show stays within the state, that's fine. I'll be happy. That was my whole contention, and all of us were concerned with it... This is our way of raising lobbying fees."

## VIDEO RETAILING

an American Video Assn. convention. Chief among Townsend's observations has been that Erol's "hires people at minimum wage scales in their stores. In this market particularly, you need very knowledgeable people in your stores, and people who relate well to all kinds of customers," who he claims in the case of his two Capitol Hill units, can even include Supreme Court justices.

Erol's Cooper hit directly on this point at the convention when he said the chain would no longer be "just throwing people at problems and ex-

pecting them to go away" while growth was leveling off.

More aimed at both Blockbuster and Erol's is Townsend's view that real estate in the Washington, D.C., area is exorbitantly costly, "as much as \$30 a square foot. That mounts up for a 6,000-[square-foot] store, which has me thinking Blockbuster will probably do better over in Baltimore than in Washington." Townsend says his flagship unit, at only 1,500 square feet, will generate \$700,000 annually, and that the three best stores in the chain will generate a total of \$2 million.

FOR WEEK ENDING DECEMBER 2, 1989

Billboard®

©Copyright 1989, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

## TOP KID VIDEO SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
			★ ★ NO. 1 ★ ★		
1	1	7	<b>BAMBI</b> Walt Disney Home Video 942	1942	26.99
2	2	9	<b>THE LAND BEFORE TIME</b> Amblin Entertainment/MCA Home Video 80864	1988	24.95
3	4	59	<b>CINDERELLA</b> Walt Disney Home Video 410	1950	26.99
4	3	6	<b>TEEN MUTANT NINJA TURTLES: KILLER PIZZAS</b> Family Home Entertainment 27314	1989	14.95
5	6	27	<b>TEEN MUTANT NINJA TURTLES: THE SHREDDER ...</b> Family Home Entertainment 23981	1987	14.95
6	11	42	<b>TEEN MUTANT NINJA TURTLES: HOT RODDING ...</b> Family Home Entertainment 23980	1989	14.95
7	8	5	<b>WINNIE THE POOH: THE WISHING BEAR</b> Walt Disney Home Video 920	1989	12.99
8	5	65	<b>CHARLOTTE'S WEB</b> Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
9	13	5	<b>WINNIE THE POOH: NEW FOUND FRIENDS</b> Walt Disney Home Video 902	1989	12.99
10	9	218	<b>DUMBO</b> ♦ Walt Disney Home Video 24	1941	29.95
11	14	5	<b>WINNIE THE POOH: THE GREAT HONEY POT ROBBERY</b> Walt Disney Home Video 903	1989	12.99
12	<b>NEW ▶</b>		<b>RESCUE RANGERS: CRIMEBUSTERS</b> Walt Disney Home Video 923	1989	12.99
13	16	57	<b>TEEN MUTANT NINJA TURTLES: HEROES ...</b> Family Home Entertainment 23978	1988	14.95
14	7	111	<b>LADY AND THE TRAMP</b> Walt Disney Home Video 582	1955	29.95
15	17	27	<b>NUTS ABOUT CHIP 'N' DALE</b> Walt Disney Home Video 447	1989	14.95
16	24	27	<b>DISNEY'S SING ALONG SONGS: FUN WITH MUSIC</b> Walt Disney Home Video 451	1989	14.95
17	<b>NEW ▶</b>		<b>RESCUE RANGERS: DOUBLE TROUBLE</b> Walt Disney Home Video 927	1989	12.99
18	21	5	<b>TOM AND JERRY'S 50TH BIRTHDAY CLASSICS</b> Turner Entertainment Co./MGM/UA Home Video M201664	1989	14.95
19	12	17	<b>DAFFY DUCK'S QUACKBUSTERS</b> Warner Bros. Inc./Warner Home Video 11807	1988	19.95
20	10	46	<b>THE JETSONS MEET THE FLINTSTONES</b> Hanna-Barbera Home Video 1119	1987	29.95
21	15	113	<b>AN AMERICAN TAIL</b> ♦ Amblin Entertainment/MCA Home Video 80536	1986	29.95
22	19	2	<b>SANTA CLAUS IS COMING TO TOWN</b> Family Home Entertainment 27312	1989	14.95
23	18	2	<b>FROSTY THE SNOWMAN</b> Family Home Entertainment 27311	1989	14.95
24	25	5	<b>TEX AVERY'S SCREWBALL CLASSICS II</b> Turner Entertainment Co./MGM/UA Home Video M201667	1989	14.95
25	22	14	<b>SCOOBY-DOO WITH GUESTS BATMAN AND ROBIN</b> Hanna-Barbera Prod. Inc./Kids Klassics K5029	1988	29.95

♦ 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.



**SERVICES**

**COSTA AZUL TRAVEL**

Book now for  
MIDEM 1990  
Round trip to Nice:

	NYC	LAX
Coach	\$449	\$559
Business class	\$1959	\$2799
First class	\$3599	\$4899

Call for other departure cities.  
Prices subject to change.  
1-800-332-7202

**SERVICES**

FOR THE  
WIDEST  
SELECTION  
OF RECORDING  
TAPE AND  
ACCESSORIES...

Call Toll Free  
**1-800-523-2472**

(In PA 1-800-468-2533)  
Ask for free catalog and monthly specials

America's Leading Distributor of  
Recording Tape and Accessories

**A.I. ROSENTHAL**  
202 Welsh Rd., Horsham, PA 19044

**SCHOOLS & INSTRUCTIONS**

CAREERS IN

music and video  
**BUSINESS**

Enter the exciting and lucrative world of the entertainment industry! Learn the business and the technical aspects of music & video production from top professionals! An 18 month degree program. Check choice of school location below.

CALL TOLL FREE, OR WRITE  
**1-800-424-2800**

- Atlanta  Denver  Seattle  Ft Lauderdale
- Dallas  Houston  Pittsburgh  Philadelphia

YES, I would like information about your Programs!

NAME \_\_\_\_\_ YR. H.S. GRAD \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_  
PHONE \_\_\_\_\_

**The Art Institutes**  
526 Penn Ave., Pittsburgh, PA 15222

FROM THE USA—DAILY EXPORTS  
We transport from JFK & LAX Airports -  
Rush Air Cargo to all cities - Low  
Rates - Confidential Personal Attention -  
Since 1953 - B. Klainberg, Pres.  
BERKLEY AIR SERVICES CORP.  
POB 665, JFK Airport, NY 11430-0665, USA  
FAX (718) 917 6434  
PH: (718) 656 6066, TLX 425628

**FIXTURES**

**FACTORY DIRECT**  
COMPACT DISC DISPLAYERS  
AUDIO CASSETTE DISPLAYERS  
ALBUM DISPLAYERS  
LASER DISC DISPLAYERS  
VIDEO CASSETTE DISPLAYERS  
Complete Modular Merchandising System for  
entertainment software. Architectural Merchandising Floor Plans at no cost or obligation.  
**1-800-433-3543**  
**213-623-4316 (In CA.)**  
Ask for Charlie Romano

**DISC \*MAKERS**  
MONEY SAVING PACKAGES  
COMPLETE MANUFACTURING  
CASSETTES  
CD'S, LP'S  
& VIDEOS  
PROFESSIONAL DESIGN DEPT.  
CALL FOR CATALOG  
**1-800-468-9353**

**ALIGNED AUDIO**

INCORPORATED  
AUDIOPHILE QUALITY  
RECORD PRESSING  
Superior LP's for the commercial market.  
• MASTERING & PLATING  
• COMPLETE LP & CD PACKAGES  
• TAPE DUPLICATION  
• ORDER FULFILLMENT  
• PROJECT COORDINATION

Personalized service, high quality at a competitive price. For more information:  
718 788-6969  
151 22nd., BROOKLYN, NY 11232

**HELP WANTED**

THE HOTTEST ISSUE OF THE YEAR  
**BILLBOARD'S YEAR-END ISSUE**

EXPANDED EDITORIAL COVERAGE

• OVERVIEW • YEAR'S TOP STORIES • SPECIAL FEATURES: TRENDS OF THE YEAR • REVIEWS OF 1989 • PREVIEWS OF 1990 • LISTINGS/PHOTOS

89 YEAR-END CHARTS AND #1 AWARDS

Most complete chart wrap-up in the world ... ranking top artists in music, video and home entertainment!

INCREASED NEWSSTAND

CIRCULATION: 94% ...over regular weekly circulation. This issue enjoys a two-week newsstand life.

WORLDWIDE READERSHIP 250,000 decision-makers in over 100 countries around the globe ... from Antigua to the U.S.S.R.

ISSUE DATE: December 23rd  
AD DEADLINE: December 8th

CALL TODAY!! DON'T DELAY!!!

CLASSIFIED ACTION MART REAL ESTATE TO THE STARS  
Jeff Serrette Charles Walker  
(800) 223-7524 (800) 950-1018  
(212) 536-5174 (NYS) (212) 536-5284 (NYS)  
FAX #: (212) 536-5351

BE A PART OF THIS DON'T MISS ISSUE WITH A BILLBOARD CLASSIFIED/REAL ESTATE ADVERTISEMENT!! THIS IS AN ISSUE THAT WILL BE CIRCULATED AND REFERRED TO FOR MANY MANY WEEKS TO COME ...

**BILLBOARD AD SALES**

Looking for that unique individual with extensive ad sales and music industry experience. Please send resume to:

Box # 7824  
Billboard Publishing, Inc.  
1515 Broadway  
New York, NY 10036  
PLEASE NO PHONE CALLS

**MISCELLANEOUS**

**NOW!!**

YOU CAN RUN CLASSIFIED ADVERTISING THAT WORKS IN MUSICIAN MAGAZINE, THE ONLY MONTHLY ALL CONSUMER PUBLICATION THAT ADDRESSES THE ART AND BUSINESS OF CONTEMPORARY MUSIC.

CALL JEFF SERRETTE TODAY FOR DETAILS AND DEADLINES  
**1-800-223-7524 (out of State)**  
**1-212-536-5174 (local)**

**ACTIONMART**

The results are fast The reach is vast And the call is free! To place a Billboard Classified ad, call Jeff Serrette at (800) 223-7524.

**TOLL FREE CLASSIFIED ADS HOT LINE!**

CALL NOW

TO PLACE YOUR AD!

**800-223-7524**  
(212/536-5174 in N.Y. State)

**SPECIAL RATES TO MIDEM EXCLUSIVELY THROUGH AMERICAN CORPORATE TRAVEL, THE OFFICIAL U.S. TRAVEL AGENTS TO MIDEM**

- Scheduled flights on major airlines
- Special fares available in all classes - first, business, coach
- Low fares available to destinations onward from MIDEM
- Assistance with land arrangements
- Visit our stand at MIDEM FOR ticket changes and other inquiries

For reservations and other information on how to get to MIDEM, call 1-800-448-9494 (outside NYS) or 212-353-9300

**AMERICAN CORPORATE TRAVEL**

24 East 21 Street  
New York, NY 10010  
FAX 212-353-2876

## Music Sales Are Set to Top the Half-Billion-Dollar Mark as the Nordic Countries Build on a Warm Worldwide Welcome for Fresh Scandinavian Talent

By MIKE HENNESSEY

**F**

or the Scandinavian music market as a whole, 1989 has been a bumper year, with sales certain to reach 3.75 billion krone, which is \$577 million at an exchange rate of 6.5 Kr to the U.S. dollar, for the 12 months.

Although business in Norway has suffered a downturn for the second year in succession (an 8% decline in 1988 looks like worsening to 12% or 15% this year because of generally adverse economic conditions), the market in the other three Nordic countries is expanding healthily and a mood of optimism prevails.

Spearheading the general Scandinavian market boom has been the explosion of sales in Sweden where, for the first nine months of this year, gross revenue was up a remarkable 21.8% on that for the same period last year at 505 million krone (dealer value). And Sweden's record industry looks set to top 1.3 billion krone (\$200 million) at retail level by the end of the year.

The astonishing aspect of this Swedish boom is that it has lifted sales of all configurations—a situation which must be unique in the world. For the first nine months of 1989, unit sales of CDs were up 60%, of cassettes up 8%, of singles up 16%. And even sales of vinyl LPs were up in volume by 8%.

"We are really having a remarkable year," says BMG managing director Hasse Breitholz. "The Swedes have always shown a strong fidelity to the vinyl LP but we did not expect, as the compact disk started belatedly to take off in this market, that we would also benefit from an increase in black album sales."

Nobody really knows just why Sweden has been the slowest country in Europe to take to the CD configuration. The most popular explanation is that the Swedes, having invested in expensive hi-fi racks and developed a special regard for the 12-inch album as a collectable item to treasure, have been reluctant to switch to the optical disk.

Last year more singles were sold in Sweden than CDs. The breakdown was 45.8% LPs, 20.94% cassettes, 18.9% singles and 14.29% CDs. CD player penetration was a modest 6%. It has now risen to 10% and acquisition is accelerating.

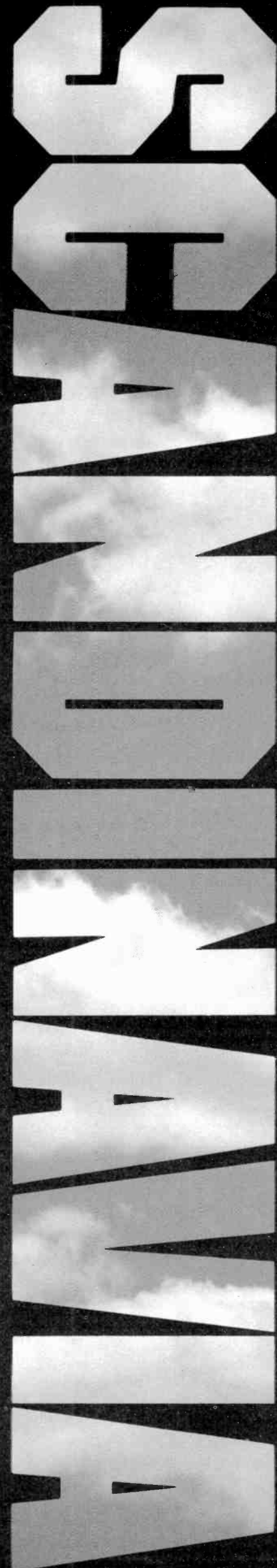
Says Breitholz: "The balance of long-play sales now is 55% to 60% vinyl, 30% to 35% CD and 10% cassette."

One factor which may have slowed the development of the CD system is the high retail price, the subject of recent criticism in the Swedish newspapers. Dealer price of a CD is 75-78 krone (\$11.53 to \$12) producing a retail price of 129-149 krone (\$19.85 to \$23). Seen in relation to imported budget line CDs of Elvis Presley retailing at 35 krone (\$5.38), the price of the home-produced product must look inflated to the consumer.

However, some industry people see the retarded penetration of the CD system as a factor which may aid the introduction of CD video, since consumers buying an optical disk player for the first time can invest immediately in a combiplayer, currently on the market with a 6,000

(Continued on page S-4)

CLOCKWISE FROM TOP LEFT: Anne Linnet; D.A.D.; Roxette; Back To Back; Michael Monroe; The Boozing Bang 'N Dance Crew; Havana Blacks; One 2 Many.



## FROM ABBA TO ROXETTE: 15 Years of Scandi-Pop Success

**A** bba started the pop talent flow from Sweden into the international big-time in 1974 with their Eurovision Song Contest winner "Waterloo" which topped the U.K. charts and sold hugely through most European territories. It also made number six in the U.S.

The two-girl, two-boy team went on to eight other chart-toppers in the U.K., with eight other singles making the Top 10. Phenomenal consistency over almost a full decade.

No act in the four Scandinavian territories has come anywhere near matching the Abba feat. But there have been subsequent eruptions of regional talent which have gone on to make substantial chart waves at international level. Roxette, with global sales of well over 2 million on their "Look Sharp" album and the single "The Look," which went to number one in 18 different countries, is a prime example of how the latest generation of Swedish pop stands comparison with the best of the U.K. and U.S.

Norway has long been regarded as being behind Sweden and Denmark in the business of producing salable pop music, but interesting things are happening there too—attention on this territory having been grabbed by the world sales of the trio A-Ha, which got to number one in the U.S. with "Take On Me" in 1985.

In Norway today the biggest selling local artist is Sissel Kyrkjebø, on the Noah label, who in recent months has sold nearly half-a-million albums, a remarkable feat in this country of just 4.2 million people.

One Oslo retailer relates how a customer called in and asked for two copies of a Kyrkjebø album. He asked if she wanted one gift-wrapped. "No thanks," said the customer. "They're both for me. I've got two record players."

People who didn't even have one player were reported to be buying up copies against the time they did have the hardware—in case the album sold out.

The singer's first album "Sissel," on the Noah label which is based in her home town Bergen, reached a then Norwegian all-time high sale of 380,000 copies. Her next release, a Christmas package, reached the half-million mark. Her latest, "Soria Moria," came out in October with an advance order of 100,000 units and is now estimated to be in a third of all Norway's 1.7 million households.

Sissel Kyrkjebø was first noticed when she appeared as a 16-year-old guest artist in the Eurovision Song Contest televised from Bergen, Norway, in May 1985. Among her later major achievements in the music business were appearing in the leading role in a national production of "The Sound Of Music" and starring in the television program "Our Common Future" promoting the work of the Brundtland Commission on the world's environmental problems. The program was transmitted from New York and the Norwegian singer contributed "Somewhere" and "Summertime."

Though she has dominated domestic sales in Norway, other acts have made it through to the Billboard Hot 100 in the past 12 months, including One 2 Many, TNT, and Stage Dolls, all with PolyGram. Norsk Plateproduksjon's Dance With A Stranger also seems set for the big-time.

**Gringos Locos**



**Sissel Kyrkjebø and manager Rune Larsen.**



**Europe**



**Yngwie Malmsteen**

**She-She Sam**



Karoline Kruger, another Noah signing, and Avalanche on WEA, have both had hits in West Germany and France, while Dollie de Luxe on NotaBene have toured Europe and the U.S. with their rock opera "Which Witch."

Other major local artists include Age Alexandersen on Plateselskapet, Vazelina Biloppoggers and Oystein Sunde on Slagerfabrikken and Jahn Teigen, on EMI. The exploits of A-Ha in the teenage rave markets of the world are, of course, continuing.

Inevitably there have been gaps when the Norwegian talent production line has, in terms of international acceptance, failed to deliver. Peter Singsas, PolyGram A&R manager, says: "To stand a chance of worldwide recognition, you have to hit international standards of production. That takes time as well as money."

It took PolyGram more than 18 months to get a worldwide deal for Stage Dolls, whose eponymous debut album cost some \$75,000 to make. It went gold (50,000 units) in Norway and, signed to Chrysalis for the U.S., the band made the Billboard Hot 100 and are set for pan-European exposure early next year.

On the A-Ha heels, Dance With A Stranger has made a strong start. The band is signed to Grammofoon Electra in Sweden and Sonet in Denmark. The album "Dance With A Stranger," released late 1987, topped the 130,000 sales mark in Norway alone, and the followup is just out.

Other acts, including Matchstick Sun (psychedelic pop) on BMG Norway, hard rockers Tindrum, punkish Dum Dum Boys, Return, are moving in the right exposure direction.

WEA executives, with new product from singer Anne Grete Preus and the duo Brother To Brother, believe international A&R divisions are becoming much more interested in Norwegian product. Says Fred Engh, domestic act marketing chief: "We simply don't have the kind of money that companies in bigger markets have, so we have to make our resources count as efficiently as possible."

Worth noting is that the duo Dollie de Luxe, who earned a highly favorable review in Time magazine in the U.S. early this year, are sponsored for their rock opera stage version and other ventures by Norsk Hydro, the oil company, who have made 4.5 million kroner available to boost the act internationally. The girls performed parts of the "Which Witch" show for Andrew Lloyd Webber and others in London recently.

There is certainly no shortage of emergent talent on the Finnish scene either. Fazer Music's marketing director Jaakko Karilainen, says the new album by Gringos Locos

(Continued on page S-9)

## MARKET UPDATE— DENMARK

### POPULATION:

5.2 Million

### CURRENCY EXCHANGE RATE:

7.3 DKR = One U.S. Dollar

### SOFTWARE DELIVERIES 1988 (1987)

#### Units In Millions

Singles—0.9 (1.3)

LPs—5.4 (4.6)

MCs—1.7 (1.7)

CDs—2.4 (1.6)

### RECORD COMPANIES:

Around 40, including the following multinationals: BMG Ariola, CBS, EMI, Elektra, PolyGram, Sonet, Virgin

### Leading Independents:

Medley, Genlyd Grammofoon, Replay

### DISTRIBUTORS/WHOLESALERS:

22, including the following:

GDC Records

### MANUFACTURING PLANTS:

One compact disk plant, six cassette plants, including the following majors:

Compact Denmark, Dandisc

### RETAILERS:

There are approximately 450 outlets, including record departments of major department stores.

### RECORD CLUBS:

Two

### VAT:

Standard rate of 22% on all retail prices

### GOLD/PLATINUM:

Gold: 50,000 Units (LPs); 25,000 Units (Singles)

Platinum: 100,000 Units (LPs); 50,000 Units (Singles)

### CD PENETRATION:

15% (1989)

330,000

### CHARTS:

The official industry chart is compiled by the record industry organization IFPI in conjunction with retailers and wholesalers. It is broadcast every Saturday on Denmark Radio and appears in the Sunday papers.

### PRIVATE COPYING:

No levy on video or audio tape

### COPYRIGHT PROTECTION:

50 years for record producers, authors, and composers.

### BROADCAST MEDIA:

**Television:** Until October 1988 Denmark's Radio-TV was the only national TV with one channel. From October 1988 TV2 started broadcasting with the aim of reaching the whole of Denmark by January 1990.

**Cable/Satellite:** BBC, MTV, TVS (Scansat) can be picked up via cable.

**Radio:** Denmark Radio is the only national broadcaster with three programs—P1 for culture and education, P2 for classical.

**Private Radio:** 254 private stations, the majority broadcasting music.

### MAJOR CONCERT VENUES:

Saga Hall (Copenhagen); Tivoli Concert Hall (Copenhagen)

### TRADE ASSOCIATIONS:

#### IFPI

C/O Johan Schluter

6 Bredgade, Copenhagen DK 1260 Copenhagen K.

Telephone: 33 14 33 33

#### NCB (Nordisk Copyright Bureau)

17 Frederiksgade, Box 2094 DK 1013 Copenhagen K.

Telephone: 33 12 87 00

#### GRAMEX (producers and performance collecting agency)

103/4 Gothersgade DK-1123 Copenhagen K.

Telephone: 33 11 95 00

#### KODA (Rights Organization)

24 Maltegaardsvej DK-2820 Gentofte

Telephone: 31 68 00

### Billboard Correspondent:

Knud Orsted

22 Tjørnevej DK 3070 Snekkersten Denmark

Telephone: 42 22 26 72

Market Update—Norway appears on page S-4





“Next European  
concert tour, insist on  
terrific backup.”

“KLM.”

Air travel, like music, is best performed by the original artists. And you can't get much more original than KLM—we were the world's first airline.

Today KLM can help your tour reach over 140 cities in 78 countries. In fact, we go to more cities in Europe, Africa and the Mideast than all U.S. airlines combined.

Our sophisticated air cargo system safely accommodates everything from a priceless Stradivarius to computerized light shows.

And, of course, we also provide special handling for people. With amenities en route that include a complimen-

tary limousine transfer to and from Los Angeles International Airport when you fly Royal or Business Class.

So if you believe in giving 100% every time you perform, choose the airline that shares your philosophy: KLM Royal Dutch Airlines.

For complete details on flying KLM, the airline of the seasoned traveler, just call Desiree on extension 346 at either 800-262-1509 (Western USA) or 213-776-2700.

Or simply call your travel agent.

The Reliable Airline



**KLM**  
Royal Dutch Airlines

Limousine offer applicable to all Royal and Business Class passengers traveling on KLM's nonstop flight from Los Angeles to Amsterdam.

## NORDIC COUNTRIES

(Continued from page S-1)

krone (\$925) price tag. "A less agreeable possibility," says Breitholz, "is that they may move on to DAT."

In last year's Scandinavian supplement it was noted that the Swedish industry had two major preoccupations: would the CD market finally develop as elsewhere in Europe; and would the deregulation of broadcasting have a positive influence on the record business.

As far as compact disks are concerned, the situation is much ameliorated, though there is still room for improvement. Official figures from the Swedish IFPI office show that, in unit terms, CDs accounted last year for 14.29% of Sweden's record sales, compared with 20.58% in Norway, 25.1% in Denmark and 10.5% in Finland.

As for the broadcasting question, it remains unanswered because the Swedes are still waiting for deregulation, long after its arrival in the other three Nordic countries. The present Social Democratic government came to power on a ticket that ruled out commercial broadcasting. But since the advent last year of Scansat's TV3, beamed from London into more than 4 million homes in Denmark, Norway and Sweden, plus the growing audience for MTV, the government has reconsidered its position.

"It is not a question of 'if' but 'when,'" says Sonet president Dag Haeggqvist. "It is also a question of how much of a deregulated situation we want. Certainly I don't wish to see private broadcasting develop into the free-for-all that exists in Italy."

Haeggqvist believes that a third domestic channel will be created within six months and that it will be regulated by the government but financed from outside by a conglomerate.

Breitholz also sees a terrestrial commercial channel opening up "within a few months," but CBS chief Sten af Klintenberg believes it is still two years away. In the meantime, the growth of cable television is accelerating.

Within a year, 1.2 million of Sweden's 3.5 million homes will have cable. Every fourth household today in Stockholm can see commercial television and in Gothenburg and Malmo, every third home has cable, and TV3 is reaching 765,000 new households a month.

Stuart Watson, MCA International VP, notes: "Television advertising, which was spearheaded by K-tel, is now viable for the major record companies in Finland and has helped open the market further. However, it has resulted in disproportionate sales in relation to the other Scandinavian territories."

Although there is a Swedish law which says that commercials from national companies cannot be shown direct to Swedish consumers, record companies are making increasing use of TV3, especially for merchandising compilation albums. CBS and WEA have collaborated on a series of "New Hits" albums which, with the aid of TV commercials, sell around 50,000 units apiece and WEA has used TV3 to promote Madonna sales.

As far as the public service television system is concerned, the Swedish record industry continues to benefit from the weekly chart show produced by Sonet Media, which features international and domestic repertoire on alternate weeks.

The domestic show has stimulated interest in national acts and, as in the other Scandinavian countries, the local share of the market is growing encouragingly. In Finland, for example, the local market share for the industry as a whole is around 40%. "And this represents Finnish copyrights almost exclusively," says Finnlevy managing director John Eric Westo, "because the days of cover versions are virtually over."

What has also helped Scandinavian talent is the success of

Norway's A-Ha, Finland's Gringos Locos, Denmark's Disneyland After Dark (D.A.D.), and Sweden's Roxette.

"Another boost for local repertoire has been MTV Europe's policy of giving pan-European exposure to local acts," says EMA Telstar chief Thomas Johansson. Acts like D.A.D., Kaoma and Gianna Nannini get multinational exposure in this way, he says.

The MTV exposure also increases crossover possibilities within the Scandinavian territories. It has never been a fact that a hit in one of the four countries would automatically score in the other three. As WEA managing director Hans Englund points out: "A-Ha sold several hundred thousand records in Norway but we couldn't break them in Sweden until they made it in the U.S. and U.K.—then we sold 200,000. And Kim Larsen sold 300,000 in Denmark but failed to make much of an impact in Sweden."

Sten af Klintenberg sets considerable store by achieving Scandinavia-wide acceptance of local artists. "We have a simultaneous release policy," he says. "My view is that you can't expect France or Germany to get excited about a Norwegian act if we can't sell it in Sweden."

Certainly more local releases are succeeding on a pan-Scandinavian level. Most notable recently has been the success in Sweden of Danish singers Anna Dante Michelsen, Sanne Salomensen, Anne Linnet, and Lis Sorensen.

Swedish rock singer Jerry Williams, a kind of Scandinavian Johnny Hallyday who has been with the Sonet label for 28 years, did a 50-date tour of the folkparks last summer and played to more than 200,000 people. This undoubtedly helped his latest Sonet album, the 22nd, sell 180,000 copies.

Says Thomas Johansson: "The folkparks are very important for local talent. We had a very successful summer with Jerry Williams, Roxette and Orup."

EMA Telstar, the biggest concert agency in Scandinavia, promotes up to 400 concerts a year for Scandinavian acts, and the same number for international stars. The agency operates in all four Scandinavian countries and employs 36 full-time staffers.

Johansson says that after a highly depressing start to the year, when EMA couldn't sell enough seats, even for major acts, the business has rallied significantly.

"I think the slump earlier this year was a reaction to the heavy concentration of superstar traffic in the summer of 1988," Johansson says. "We had Michael Jackson, Prince, Pink Floyd, and Bruce Springsteen, a real parade of superstars."

MCA International's Stuart Watson says on the touring situation: "It's very hard for visiting acts in Scandinavia because of the high cost of getting there. There are extra difficulties in the winter period because of the road and snow difficulties. Even back-to-back gigs in Norway and Stockholm need a day in between them. This adds to the cost. Getting from Gothenburg in Sweden to Copenhagen means a ferry ride which is a problem."

The Scandinavian record companies place strong emphasis on the development of local repertoire, and for CBS's Sten af Klintenberg, this means careful selection of talent and limitation of the roster to about 10 acts.

Among the CBS artists currently getting special promotional attention is Magnus Uggla, whose single, "I Throw Up," went platinum with 55,000 sales. His new album is set to top the 100,000 mark.

Uggla, who first signed with CBS in 1973, has been the beneficiary of a \$100,000 publicity campaign which includes cinema advertising.

CBS currently derives 15% of its sales from local product but af Klintenberg is aiming to increase the domestic share. The same goes for Hans Englund at WEA, which has a big local act in

(Continued on page S-6)

## MARKET UPDATE— NORWAY

**POPULATION:**  
4.2 Million

**CURRENCY EXCHANGE RATE:**  
6.9 NKR = One U.S. Dollar

**SOFTWARE DELIVERIES 1988 (1987):**

**Units In Millions**  
Singles—0.8 (1.1)  
LPs—2.3 (2.8)  
MCs—4.0 (4.2)  
CDs—1.9 (1.7)

**SUGGESTED RETAIL PRICES:**

Singles—30.00 NKR  
LP/MC—90.00 NKR  
CDs—145.00 NKR

**RECORD COMPANIES:**

Approximately 35, including the following multinationals: BMG Ariola, CBS, EMI, PolyGram, Sonet, Virgin, WEA. Ten record companies, including the ones listed above are members of IFPI, 25 record companies are members of FONON (Norwegian independent producers).

**DISTRIBUTORS/WHOLESALERS:**

Seven distributors, including the following majors: ARCO, Music Distribution

**MANUFACTURING PLANTS:**

One compact disk plant (Dureco), around three cassette plants (including BASF, Norsk Grammofon), and one vinyl pressing plant (Norsk Grammofon).

**RETAILERS:**

There are around 300 specialist retailers.

**RECORD CLUBS:**

One

**VAT:**

20% standard rate

**GOLD/PLATINUM:**

The following figures apply to both single and album sales:  
Silver: 25,000 Units  
Gold: 50,000 Units  
Diamond: 75,000 Units  
Platinum: 100,000 Units

**CD PENETRATION:**

1988—241,000 (14%)

**CHARTS:**

There are two national charts published by the leading evening newspapers—Dagbladet and VG. Dagbladet is based on trade deliveries. VG is based on a survey of specialist retailers.

**PRIVATE COPYING:**

There is a fiscal tax on all blank tapes (audio & video) and on prerecorded videocassettes. Total collected in 1988 was approximately 45 million NOK—30 million NOK was distributed as grants via the Norwegian Cassette Tax Fund, and around 8 million of this is available to record production.

**COPYRIGHT PROTECTION:**

50 years for record producers and artists from first publication.  
50 years for authors and composers after death.

**BROADCAST MEDIA:**

**Television:** One national public state channel (NRK). Two national commercial satellite channels (TVN & Scansat)

**Radio:** Two national public broadcasting channels (NRK). 10 private stations

**MAJOR CONCERT VENUES:**

Oslo Concert House  
Drammenshallen (Drammen)

**TRADE ASSOCIATIONS:**

**IFPI Norge**  
PO Box 134 Okern 0509 Oslo 5  
Telephone: 02 64 37 90

**Record Wholesalers Assn.**

Box 4352 0402 Oslo 4  
Telephone: 02 37 29 05

**Tono (Authors & Composers Society)**

PO Box 1666 Vika 0120 Oslo 1  
Telephone: 02 38 21 52

Market Update—Finland appears on page S-6



Alien

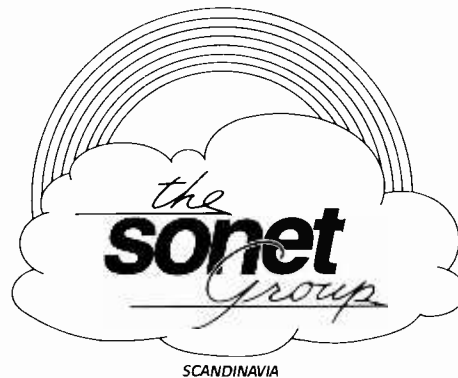
Shotgun Messiah

TNT

"THE PEOPLE OF SONET ARE REALLY MUSIC PEOPLE.

**A** lot of people in the record business now are business people or people who have come in for whatever reason. But these guys are all sort of record fans initially, and still are very much into music. They are rooted in music rather than music business. So when they hear something they like, they would then say this sounds great, we should really get behind this and work on this and promote it and introduce it. So they would make the effort to get behind something which was new and which was strange – rather than just say well this doesn't sound like what's selling now, so give us something that sounds like what's selling now. They would also be very ready to try new things and break new grounds."

CHRIS BLACKWELL



DECEMBER —  
FEBRUARY  
89/90

ANKIE BAGGER  
BON JOVI  
BRITNY FOX  
BROTHER BEYOND  
ERIC CLAPTON  
ALICE COOPER  
RANDY CRAWFORD  
THE CREEPS  
ELDKVARN  
FINGERPRINTS  
ERIC GADD  
GREAT WHITE  
ZEMYA HAMILTON  
HUNTER/RONSON  
KING DIAMOND  
KISS  
YNGWIE MALMSTEEN  
THE NOMADS  
PRINCE  
THE RAMONES  
RATATA  
DAN REED NETWORK  
PAUL REIN  
ROXETTE  
ANNE-LIE RYDE  
MARTIN RÖSSEL  
SANNE SALOMONSEN  
CHRISTER SANDELIN  
SIMPLY RED  
LIS SØRENSEN  
THÅSTRÖM  
TRANCE DANCE  
MAGNUS UGGLA  
THE WATERBOYS

EMA TELSTAR

EMA TELSTAR AB

Box 1018, Carl Milles väg 7

S-18121 Lidingsö, Sweden

TELEX 12234 EMA S, FAX 08-7679961

TEL. 08-7670110

## SCANDINAVIA

## NORDIC COUNTRIES

(Continued from page S-4)

Orup and is also building another in the Creeps, a band which opened for Roxette on the duo's Swedish tour.

Says Englund, "After Warner bought Metronome in 1979, the domestic share declined because of the strength of international product. But in the last two years we have been building it up. We now get 15% of our sales from local repertoire."

For Scandinavia's major independent company, Sonet, the financial year ended June 1989 was its best ever in terms of volume and profit. "But with the loss of Jive and Chrysalis at the end of June and the coming loss of Island at the end of this year, we have no intention of resting on our laurels.

"Our association with Island goes back 28 years and to lose the label is a big shock both financially and from a sentimental point of view. But it is also a challenge, and we have drawn up a 13-point charter for our company which includes stepping up our search for international product, particularly in the U.K., the most important source of talent for us."

Sonet is also in the market for independent record companies and recently completed the purchase of the Norwegian label Slager Fabrikken, which will considerably boost Sonet's A&R

operations in Norway and will also provide the group with a third Scandinavian recording studio.

Sonet is achieving increasing success with local acts in Finland and its Danish operation, the most seriously hit by the loss of international repertoire, is also recovering lost ground through the development of local talent.

One major thorn in the side of the Swedish industry is that its efforts to persuade the government to introduce legislation providing for a home taping royalty resulted in a scheme which is little more than a straight tax on audio and video tape. Two-thirds of the money collected (1.50 krone on audiocassettes, 15 krone on video tapes) goes to the government and, of the remaining third, 80% goes to a cultural fund and 20% is distributed to rights owners.

However, the government has indicated that it may dispense with the scheme because the revenue collected annually (around \$20 million) is little more than the cost of collection. At the same time, the Swedish industry is stepping up its campaign to have a genuine tape royalty scheme incorporated into the country's copyright law.

The situation in Norway is that a levy of 3 krone (44 cents) is imposed on audio cassettes which, in 1988, yielded a revenue of 45 million krone (\$6.6 million), of which 25 million krone (\$3.67 million) is distributed to rights owners.

MARKET UPDATE—  
FINLAND

POPULATION:  
4.9 Million

CURRENCY EXCHANGE RATE:  
4.4 FIM = One U.S. Dollar

## SOFTWARE DELIVERIES 1988 (1987):

Units in Millions:  
Singles—0.83 (0.8)  
LPs—5.43 (5.8)  
MCs—5.32 (5.9)  
CDs—1.45 (0.5)

## January—June 1989

Industry sources give trade deliveries from January—June 1989 for IFPI members as:

Singles—0.14 Million  
LPs—1.8 Million  
MCs—1.2 Million  
CDs—0.4 Million

## SUGGESTED RETAIL PRICES:

Singles—20.00 FIM—30/40 FIM  
LP/MC—65.00 FIM  
CD—100.00 FIM

## RECORD COMPANIES:

Approximately 40, including the following multinationals:  
CBS, EMI, K-tel, Sonet, WEA

## Leading Independents:

Fazer Music, Unitor, Power, Megamania, Ondine

## MARKET SHARE:

Fazer Music—25%-30%  
Sonet/Discophon—22%-25%  
EMI—13%-15%  
CBS—10%—13%  
Flamingo/Levytuottajat—6%-8%  
Readers Digest—4%-6%  
Polarvox—3%-5%  
Unitor—3%-5%  
K-tel—4%-5%  
Bluebird—3%-5%

## DISTRIBUTORS/WHOLESALEERS:

Around 10, including the following majors:  
Fazer, PEC, Polarvox, Audiovox, K-tel, Finnospel

## MANUFACTURING PLANTS:

Approximately 25—three vinyl, 20 cassette duplicators, including the following majors:  
MTV AUDIO, LEJOS OY/FINNOX STUDIOT

## RETAILERS:

120 specialist shops, and the following specialist chains:  
Fazer Music, Mega EPE's (Sonet-Unitoro) Valintatalo  
Major department stores with record/music sections include:  
Sokos, Stockmann, Antilla

## RECORD CLUBS:

Fazer Music

## VAT:

No VAT; the share of purchase tax and wholesale tax on videos and soundcarriers is 19.1%.

## GOLD/PLATINUM:

Gold: 25,000 Units (LPs); 10,000 Units (Singles)  
Platinum: 50,000 Units (LPs)

## CD PENETRATION:

200,000 Units (8%)

## CHARTS:

The official industry chart is compiled by Radio Ettan and is based on over-the-counter sales by major retail outlets.

## Other Charts:

Suosikki Top 100, Finnish Disco and Dance Charts

## PRIVATE COPYING:

Finland operates a private copying levy. Audio: 0.03 FIM per minute; Video: 0.06 FIM per minute.

## COPYRIGHT PROTECTION:

Producers: 25 years  
Authors/Composers: 50 years

## BROADCAST MEDIA:

State-owned OY YLEISRADIO AB operates three national radio channels and two TV channels. KOLMOSKANAVA (TV3) is available in selected areas only.

Private Radio: Over 50 stations, most of which play domestic/international repertoire.

Satellite/Cable: Over 500 connections covering 200 localities.

## MAJOR CONCERT VENUES:

Helsinki Ice Stadium—Cap.: 10,000 maximum  
Helsinki Culture House—Cap.: 1,400 maximum  
Finlandiatalo, Helsinki—Cap.: 1,600 maximum

## TRADE ASSOCIATIONS:

## IFPI/AKT

Arinatie 6 00370 Helsinki  
Telephone: 551 021/551 041

## Musiikkikustantajat (Music Publishers)

Takomotie 1 00380 Helsinki  
Telephone: 551 002

## Teosto (Finnish Copyright Bureau)

Lauttasaarentie 1 00200 Helsinki  
Telephone: 692 251

## Gramex (Collecting—producers, performing)

Hietaniemenkatu 2 00100 Helsinki  
Telephone: 494 280

## Finnish Musicians Union

Uudenmaankatu 36D 00120 Helsinki  
Telephone: 640 362

## Paikallisradioliitto (Local Private Radio)

Italahdenkatu 22 BA 00210 Helsinki  
Telephone: 682 1322

## BILLBOARD CORRESPONDENT:

Kari Helopaltio  
01860 Perttula Finland  
Fax: 358 0 276 1836

Market Update—Sweden appears on page S-8

# ROXETTE

Listen to the sound of success.

- ★ They took the summer smash »THE LOOK« to No. 1 in 19 countries.
- ★ Their album »LOOK SHARP« has sold more than 2 1/2 million units.
- ★ Now they want the world to »LISTEN TO YOUR HEART«.
- ★ The second U.S. No. 1 single from »LOOK SHARP«.

EMI

## MARKET UPDATE—SWEDEN

**POPULATION:**  
8.5 Million

**CURRENCY EXCHANGE RATE:**  
SKR 6.6 = One U.S. Dollar

**SOFTWARE DELIVERIES 1988 (1987)**

**Units In Millions**  
Singles—3.9 (4.5)  
LPs—8.0 (10.7)  
MCs—4.2 (5.3)  
CDs—2.5 (1.9)

**January—August 1989**

Industry sources give trade deliveries up until August this year as:

Albums—5.1 Million  
MCs—2.7 Million

**SUGGESTED RETAIL PRICES:**

Singles—13.00 SEK  
LPs—From 24.00 SEK budget price to 52.00 SEK top end of range  
MCs—From 14.50 SEK budget price to 47.00 SEK top end of range

CD Single—30.00 SEK  
CD—From 35.00 SEK budget price to 79.00 SEK top end range

**RECORD COMPANIES:**

Approximately 10, including the following multinationals: BMG, CBS, Elektra, EMI, PolyGram, Sonet, WEA, Virgin.

**Leading Independents:**

MNW, Mistlur, Wire, Amigo

**MARKET SHARE** Jan.-Sept. '89 ('88):

PolyGram—12.4% (16.5%)  
CBS—13.7% (19.2%)  
EMI—15.3% (11.9%)  
WEA—21.4% (15%)  
Sonet—9.1% (9.6%)  
Mariann—5.9% (8.5%)  
Elektra—5.1% (19.3%)  
BMG—8.9% (—)  
Virgin—8.2% (—)

**DISTRIBUTORS/WHOLESALERS:**

Approximately 20, including the following majors: CBS, Elektra, EMI, Mariann, PolyGram, Sonet, WEA

**MANUFACTURING PLANTS:**

Two CD, five vinyl, and 17 music cassette manufacturers, including the following majors:  
CD Plant, Skandinavisk Grammofon, Grammoplast

**RETAILERS:**

There are approximately 800 specialist shops; large department stores with record sections include Ahlens and NK.

**RECORD CLUBS:**

Three—Prestige, SMC, Bonniers

**VAT:**

23.46% on records and tapes

**GOLD/PLATINUM:**

Gold: 50,000 Units (LPs); 25,000 Units (Singles)  
Platinum: 100,000 Units (LPs); 50,000 Units (Singles)

**CD PENETRATION:**

350,000 Units (Approximately 9%)

**CHARTS:**

The official industry chart is compiled by IFPI in conjunction with the retailers group GLF. 250 stores report their 15 biggest selling albums and 10 biggest selling singles.

Channel 1 (public television station) presents a top 20 chart twice a week which is based on local product only and compiled via retail sales.

Radio 3 (public radio station) produces a "Tracks Chart" based on listeners' votes, which includes international talent.

**PRIVATE COPYING:**

Sweden has a levy on audio and video tapes—1.5 SKR per audio cassette, 15 SKR per video cassette.

**COPYRIGHT PROTECTION:**

50 years on all rights

**BROADCAST MEDIA:**

**Radio:** Radio Sweden (state radio) has three national and 26 regional stations. There are approximately 600 community stations and no private broadcasters.

**TV:** Swedish TV (state broadcaster) has two national channels with 10 regional services.

**Satellite:** There are two commercial satellite channels—Nordic and Nordisk TV. Programs from the foreign-based satellites can be picked up, including TV3, MTV, Sky, and Super Channel.

**MAJOR CONCERT VENUES:**

Isstadion (Stockholm)—Cap.: 9,000  
Globen (Stockholm)—Cap.: 13,000  
Scandinavium (Gothenburg)—Cap.: 12,000

**TRADE ASSOCIATIONS:**

**IFPI Sweden**

Box 1008, 171 21 Solna  
Telephone: 08-730 57 80

**GLF** (Swedish Retailers Group)  
same address as above.

**STIM** (Performance Society)  
Box 27327, 102 54 Stockholm  
Telephone: 08-783 88 00

**NCB** (Mechanical Rights)  
same address as above

**SMFF** (Publishers Assn.)  
same address as above

**BILLBOARD CORRESPONDENT:**

Johan Langer  
Brunkulle Grand 15, 16245 Vallingby Sweden  
Telephone: 8 899 754  
Fax: 8 752 9441

## IT WAS TWENTY YEARS AGO TODAY

THAT STURE BORGEDAHL AND GEORGE MARTIN FORMED AIR MUSIC SCANDINAVIA AB. THEN YOUNG AND AGGRESSIVE. TODAY GROWN UP AND THE BIGGEST INDEPENDENT POP MUSIC PUBLISHER IN SCANDINAVIA – FOREVER YOUNG AND ALWAYS AGGRESSIVE. TRY US – WE TRY HARDER.

### AIR MUSIC SCANDINAVIA AB

VALHALLAVÄGEN 134. BOX 10220, S-100 55 STOCKHOLM, SWEDEN.  
TELEFON 8-663 07 20. TELEX 12335 AIRMUS.  
TELEFAX 8-663 92 35.



FROM LEFT: LARS WIGGMAN, MARGARETA ÖSTERDAHL, STURE BORGEDAHL, MARTIN INGSTRÖM, HARRIET JONSON, LI ERIKSSON, MATS SVENSSON AND EMIL WESSBERG.

the colour  
**LIPPO**  
album  
LIPPI

THE RECORD STATION. A DIVISION OF BMG. P.O. BOX 26, S-172 21 SUNDBYBERG, SWEDEN. TEL 46 (8) 733 53 00.  
FAX 46 (8) 29 43 37. MANAGEMENT: ALF WIGEN FOR STAGEWAY MANAGEMENT A/S OSLO.

## SCANDI-POP SUCCESS

(Continued from page S-2)

was produced by Tom Dowd at the Takamo Studios in Helsinki. Titled "Punch Drunk," it goes out on Atlantic in the U.S., and the band has just started a five-week tour there, playing mainly rock clubs in major cities, the album backed by an ambitious new video.

Michael Monroe, former lead singer of internationally-noted Finnish cult band Hanoi Rocks, has a solo deal now with PolyGram Inc., and his album "Not Fakin' It" has been released both sides of the Atlantic. It was produced at the Atlantic Recording Studios by Michael Frondelli, who previously worked with Billy Idol, Keith Richards and others.

Fazer's Karilainen says: "Our No. 1 disco act, She-She Sam, have completed their first album, 'Look What You Started,' and we're negotiating to get that released overseas. Most songs on it were written by Risto Asikainen, a local composer/arranger."

He also notes Pepe Ahlqvist H.A.R.P., a blues band headed by Ahlqvist, who has worked with such names as Buddy Guy, James Cotton, Junior Wells and Rod Piazza & the Mighty Flyers. The band has been a major success in Finland, much of the impact coming from Ahlqvist's charismatic personality and stage presence.

Main promotional efforts at EMI are currently on Havarna Blacks, an outstanding hard rock band from Helsinki. A re-mixed version of their latest LP, "Indian Warrior," is being released in the U.S. and Canada via Capitol and through much of Europe via EMI affiliates. The band is expected to visit North America early next year as support act to Great White, having already toured West Germany and Holland with Vixen.

Epe Helenius, managing director of Poko Records, is also into the new talent field. He says: "During this year we've actively scouted for new local acts, with time to do so because our major chart acts Eppu Normaali, J.Karjalainen, Popeda, and Julie Jon-esin Sydan have been keeping a low profile in a recording sense."

"So talented speed/trash acts Dethrone and Prestige have released their first albums, with Prestige's 'Attack Against Gnomes' already out in Spain, Sweden and Norway."

Helenius says Horsepower is another local act he expects to

do well in Finland and internationally. We're backing their debut album with a hefty budget to help them break through as the band of 1989."

Best-known Poko act internationally is L'Amourder, who have their new album "Softwood Music" released through Scandinavia. The band frequently go out on tour in Europe.

Main "export" for Euros Records is Peer Guent, according to managing director Jari Vaananen. He says: "We've been working hard for them outside Finland and have drummed up substantial interest for them through Midem early this year and a showcase gig for the band in London's Marquee Club."

Prime talent names for Polarvox, says managing director Leena Juuranto, are the Boozing Band 'N Dance Crew and Va-Bank.

Juuranto: "Their debut album is best described as a fun-loving riot, something to make the fans dance and laugh. At Polarvox, we're very proud, too, of Va-Bank. They come from the Soviet Union, in fact, but recorded their debut album in Finland for international distribution via Polarvox."

At Megamania/Pyramid, Atte Blom, director, says: "On the emergent talent front, the Leningrad Cowboys have completed a 'road movie' with famed Finnish director Aki Kaurismaki, which was shown recently at the Toronto Film Festival. We're now putting together a CD compilation of the band's two previous albums with the international marketplace very much in mind."

Backsliders are another group breaking new ground for Megamania/Pyramid. This controversial band's new album is titled "Same Shit Different Day."

Stone had their debut album released in the U.S. via Mechanic Records and also did an East Coast club tour to promote the album. For the next album, Megamania/Pyramid will team up with CBS Records.

Says Atte Blom: "But our biggest sensation over the past couple of years has been a group called Hearthill. They can't be placed into any one category, because they mix rockabilly, jazz, blues, country and even folk."

During this year three Danish names made it into the Billboard charts—a hat-trick performance featuring King Diamond with his "Conspiracy" album (MCA), White Lion with "Big

(Continued on page S-10)

## LOOKING EAST



and

## LOOKING WEST



we are

**NOT LIKE THE REST  
look us up, and  
SEE FINLAND AT IT'S  
BEST!**

andy mccooy, zero nine, hanoi rocks,  
johnny lee michaels, bogart co.,  
bravo, royal tramps, northwind,  
michael monroe, smack, boycott,  
suicide twins, cherry bombz



**POLARVOX OY**, Arinatie 2,  
00370 HELSINKI, Finland  
Telephone 358-0-565 3100,  
telex 123166 juvox sf,  
telefax 358-0-554 282

**SUPER DISTRIBUTION IN SCANDINAVIA**

The Largest Distributor Of  
»Home Entertainment Products«  
In Scandinavia

- COMPACT DISCS
- RECORDS
- CASSETTES
- SELL-THROUGH VIDEOS

**Elap musica**

Bransagervej 4-6 . DK-9490 Pandrup . Denmark  
Phone: +45 98 24 60 66 . Telex: 69913 Elap-DK . Fax. no.: +45 98 24 60 45

DISTRIBUTION OF INDIES  
IS OUR GAME



PLAY...DON'T GAMBLE

TEL 46-8-282890 \* FAX 46-8-290122

## SCANDINAVIA

### SCANDI-POP SUCCESS

(Continued from page S-9)

Game" (Atlantic), and D.A.D.'s album, "No Fuel Left For The Pilgrims." (Warner Bros.)

One of the heroes of the breakthrough was Mike Tramp, lead singer of White Lion, who had a substantial career in the Danish rock scene with the group Mabel, which performed the song "Boom-Boom" in the Eurovision Song Contest of 1978.

After some years on the general European scene, specially in Spain, Mike Tramp went to the U.S. and started with White Lion.

King Diamond's real name is Kim Pedersen, who is from the outskirts of Copenhagen. King Diamond is a major name in the Danish heavy metal scene which, admittedly, is itself rather small in this country of just 5 million people.

The Danish duo Laid Back made some impact in the U.S.

chart, but for just one week, but the band D.A.D. has scored well with the album "No Fuel Left For Pilgrims." The band was originally named Disneyland After Dark.

Danish record company Medley has worked on D.A.D. for several years and Warner Bros. put out the album in the U.S. with a flurry of advertising and promotion as well as winning a lot of exposure for the video which linked with the single "Sleeping My Day Away." Suddenly U.S. music consumers latched on to the band, which returns to the U.S. on tour this month, having recently played major gigs in Germany, the U.K., France, Holland, Belgium and Italy.

Danish impact worldwide certainly goes back a quarter of a century, to when the guitarist Jorgen Ingmann made "Apache" a big singles hit (it went to number two in the U.S. chart) and Bent Fabricius-Bjerre, playing as just Bent Fabric, saw his "Alley Cat" make the U.S. Top 10 in 1962.

The Danish record industry has sometimes cast envious eyes at the success of artists like Abba, Roxette and A-Ha from neighboring Scandinavian territories but there is an overall feeling of confidence about its own global chart prospects in 1990.

The scene generally is dominated by groups and singers who are most comfortable singing in Danish and this is clearly a problem when it comes to selling records abroad. But Danish girls are particularly successful domestically, notably Lis Sorensen, Sanne Salomonsen and Anne Linnet. Salomonsen (Virgin) is a consistent local seller with a number one to her credit. She's married to Swedish guitarist Mats Ronander, and Sweden is only an hour away from their Copenhagen home.

Anne Linnet (on Pladekompaniet) is a strong favorite on the domestic music scene in Denmark. She started her own label after years with CBS and her new album, an immediate best-seller, features lyrics from the talented Johannes Mollehave, whose full-time job is as a priest.

The third member of the so-called "music mafia" in Denmark, Lis Sorensen, has a huge-seller in her album "Hjerternes Sang," which translates as "Songs Of The Hearts." The three girls have sometimes sung together on television shows and have acted as backing singers for each other.

The group GNAGS have just released their 15th album, titled "Mr. Swing King," on their own Glenyd label, but though it is an English title, the lyrics are in Danish. Another success act is girl singer Anne Dorthe Michelsen and her Danish-lyric album "Elskerindens Have."

Dominant in the Danish male rock scene are Thomas Helmig and Michael Falch, but they also prefer singing in Danish and so limit their chances of wider acceptance.

But there are promising new names hovering around in the Danish industry and they could prove valuable exports. Singer Hanne Boel sold 140,000 copies of her debut album "Black Woolf," which has now been released in France. Early in 1990 she records a new album with foreign sales the main target.

The duo Back To Back has recently recorded in New York with the American producers/group the System. The album title is "My Lucky Day," set for U.S. release. Their last Danish album sold 25,000 copies. Also from Medley Records is Skagarack, newly-signed after an earlier deal with Phonogram. The band has been in Munich recording three tracks with Mack the producer, who has worked with Queen and Extreme.

Additionally, the girl duo One Two looks ready for successful export action, as well as Swedish group Time Gallery, which comes under the Medley Records umbrella.

Sweden is certainly rated the "hottest" of the four Scandinavian territories in a music production sense. The independent rock scene has changed quite dramatically in the past five years. From releasing mainly records by artists singing in Swedish, more and more domestic artists are singing in English or recording in both English and Swedish.

It all adds up, say industry leaders, to a greater acceptance of Swedish rock music on an international level. More artists are being licensed to majors and indies outside Sweden. The introduction of Swedish dance music, "Nordik Beat," by Swedish labels Telegram and SweMix Records has led to the signings.

Radium 226.05 Records from Gothenburg has blazed a trail into Europe for export of acts, notably Blue For Two, Sator, Union Carbide Productions.

MNW Records, which has just celebrated its 20th anniversary, has put out an album by Commando.

Mistur Records has major deals with the groups Lolita Pop and the Sandmen and now have high exportability hopes for acts such as Fire Engines, Mercury Motors and Fred Asp. And Wire Records has completed an album by the Leather Nun.

Silence Records, whose recording of "The Lord Of The Rings" by Bo Hansson is now available in a new mix and on CD, will release in the spring a new album by the Tapirs, formerly known as the Camouflage.

Planet Records, which is owned by Mats Olsson, one of the oldtimers of the Swedish record industry, has struck gold. His latest signing, heavy metal band Glorious Bankrobbbers is a strong bet to break through at a global level.

## The number one arena in Scandinavia



STOCKHOLM  
GLOBE · ARENA

THE  
**ONLY**  
SERIOUS  
**CHOICE**  
IN  
SCANDINAVIA  
IS

**sonet music**

Box 1205 S-181 23 Lidingö, Sweden

FAZERMUSIC Inc.

THE BIGGEST  
RECORD COMPANY  
IN FINLAND

WE COVER ALL FIELDS OF  
MUSIC:

LICENCING  
PUBLISHING  
POPULAR & CLASSICAL  
PRODUCTION  
STUDIOS  
DISTRIBUTION  
RETAIL  
RACK JOBBING  
MAIL ORDER

FAZERMUSIC Inc.

PO.Box 169, SF-02101 ESPOO, FINLAND  
Tel +358 0 435 011 Tlx 122782 Tlx +358 0 455 2352



# Gospel LECTERN



by Bob Darden

UNTIL NOW, WORD RECORDS has been content to sit on the sidelines and watch artists like BeBe and CeCe Winans, Deniece Williams, Take 6, Commissioned, and other artists take a lion's share of the contemporary gospel marketplace. Word has dominated the traditional gospel charts with the Rev. Shirley Caesar and the Rev. Milton Brunson, but made little headway in contemporary sales (save for a couple of superlative albums by Philip Bailey).

That all changed with the signing of Phil Nicholas and Command Records. Command looks to be Word's best bet to counter the runaway successes enjoyed this past year by Sparrow.

In addition to Nicholas (the husband and wife team of Phil and Brenda Nicholas), Command's roster includes Vernessa Mitchell, Tammy Lindsay, Rodney Friend, Allen Wiggins, and producer/writer Kent Washburn. Despite being independently distributed virtually since its inception almost a decade ago, Command has had its share of chart-toppers, including Nicholas' "Dedicated," Billboard's Gospel Album Of The Year in 1986.

"It took us a while to get involved with Word," Phil Nicholas says. "They gave us a pretty good deal. We were blessed to be doing OK as an independent, but the industry has gotten competitive to such a point that we needed the distribution through Word and A&M to all markets, white and black."

"We're in a funny position," Brenda Nicholas says, "working in both markets. We certainly want to hold on to our traditional base, but we want to continue to release things that appeal to stations like KYMS [Anaheim, Calif.] and KOJO [now KLTJ Dallas]. We have

to be wise with this; we don't want to alienate anybody."

There doesn't seem to be much chance of that. Previous Nicholas albums, "Dedicated," "A Love Like This," and "Nicholas Live In Memphis" (all of which will be rereleased by Word/A&M) did well on both the traditional and contemporary charts. Additionally, Command artists have garnered 11 Grammy and Dove nominations.

Nicholas' latest project, "More Than Music," was released last week.

## Command should put Word in the contemporary spotlight

"'More Than Music' has that good blend—we even went and got a choir, a first for us," Nicholas says. "So some of the songs are real traditional black gospel. Others sound like they're right off the urban radio."

"We think we've got some songs that could fit on secular radio, no problem—like Al Green or the Winans. With the new distribution deal, it wouldn't be wise *not* to give them a chance. Of course, you've got to make sure you don't compromise the message."

If there has been a change in Nicholas since Phil and Brenda hooked up in the late '70s, it has been in the area of venues. Once performing strictly for black gospel audiences, in recent years their dates have been split evenly between black and white congregations, including evangelical megachurches like Larry Lea's Church On The Rock.

The Christian music marketplace has been several years behind the mainstream market in accepting contemporary black music. Artists like Tramaine Hawkins, Vickie Winans, and Nicholas cover the same musical ground as Whitney Houston, Anita Baker, and Ashford & Simpson.

"And it is working," Brenda says. "We've had a huge response."

# Jazz BLUE NOTES



by Jeff Levenson

MEL LEWIS IS THE KIND OF BIG-BAND drummer for whom the term "musician's musician" rings true. He is not an excitable percussionist given to excessive flash or fanfare. Rather, he powers his orchestra with a firm but unobtrusive hand, driving it forward and controlling the degree of swing with a knowing sense of space, time, and embellishment. Subtlety and understatement are his game.

Two newly issued disks on MusicMasters, "The Definitive Thad Jones" (a large group recording) and "The Lost Art" (a sextet date), underscore Lewis' high standing among trapsters. The former was waxed live at New York's Village Vanguard, the basement temple of jazz, sanctified in large part by the band leader and his ministers each Monday night since 1965.

At the time of the orchestra's inception, almost a quarter-century ago, Lewis shared leadership duties with trumpeter/arranger Thad Jones. Their partnership lasted until 1979, when the brassman left for Europe; Lewis stayed on, modernizing the band's book with help from writers like Bob Brookmeyer. "Bob took us on a whole new road," the drummer acknowledges. "His course was to take Thad's music and improve upon it . . . to show us a whole new way to play. In a way, it helped the Mel Lewis Big Band define a sound of its own."

Ironically, Lewis' recorded output as a leader—in groups both large and small—hasn't kept pace with his rank (or influence). Though for years he has been regarded as one of the great drummers in jazz, only recently has he received the recognition and acclaim due him. These two new releases from MusicMasters

should help spread the word.

**BANDS ON THE RUN, OR, WOULD YOU Like To Swing With The Stars:** Over the years, a wide range of musicians have vied for Lewis' services, among them Count Basie (who tried to hire him in 1948) and Duke Ellington (who made him offers in 1960 and '63). Both of these giants are represented with new releases. The latest Ellington includes Duke's "Orchestral Works," performed by the Cincinnati Symphony Or-

## Two new disks underscore Mel Lewis' high standing

chestra and conducted by Erich Kunzel. The sessions were originally produced for Decca by Billboard's own Is Horowitz and are now being issued by MCA. Bonus tracks include poetic commentary by the maestro himself . . . Atlantic has a rollicking reissue, aptly titled "The Great Paris Concert." The 10 bonus tracks constitute a sequence of everyone's favorites . . . Proarte has "Mood Indigo," which also emphasizes the great one's greatest hits, covering the years 1929 through 1933. The notes, however, are virtually nonexistent, so don't expect information relating to inconsequential details like personnel or soloists (!) . . . Basie's swing machine continues these days under the direction of tenorist Frank Foster. Denon has the band's most recent outing with "The Legend, The Legacy" . . . Almost forgot we were talking about Mel Lewis. The drummer is represented on two cuts from MusicMaster's latest Benny Goodman issue, "Vol. 4: Big Band Recordings" from the Yale Univ. Music Library. The years covered include 1958-64 . . . Goodman's fling with superstardom, in 1934, is the subject of Biograph's "The Early Years," featuring material drawn from original radio broadcasts but then issued years later on the Melodean label.

FOR WEEK ENDING DECEMBER 2, 1989

Billboard

©Copyright 1989, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

# TOP SPIRITUAL ALBUMS™

Compiled from a national sample of retail store and one-stop sales reports.			
THIS WEEK	4 WKS. AGO	WKS. ON CHART	TITLE
		ARTIST	TITLE
		LABEL & NUMBER/DISTRIBUTING LABEL	
★ ★ NO. 1 ★ ★			
1	1	21	MISSISSIPPI MASS CHOIR MALACO 6003 17 weeks at No. 1 MISSISSIPPI MASS CHOIR
2	3	29	BEAU WILLIAMS LIGHT 72021/LEXICON WONDERFUL
3	21	5	L.A. MASS CHOIR LIGHT 72028/LEXICON CAN'T HOLD BACK
4	2	17	THOMAS WHITFIELD & CO SOUND OF GOSPEL SOG-179 AND THEY SANG A HYMN
5	7	25	THE NEW JERSEY MASS GOSPEL CHOIR LIGHT 72023/LEXICON HEROS
6	4	21	TIMOTHY WRIGHT SAVOY 14795/MALACO WHO'S ON THE LORD'S SIDE
7	5	17	THE WEST ANGELES C.O.G.I.C SPARROW 1189 SAINTS IN PRAISE VOL 1
8	15	5	THE WILLIAMS BROTHERS MALACO 4420 AIN'T LOVE WONDERFUL
9	17	5	JAMES CLEVELAND SAVOY 7097 BREATHE ON ME
10	8	13	VICKIE WINANS LIGHT 72020/LEXICON TOTAL VICTORY
11	11	9	THE JACKSON SOUTHERNAIRES MALACO 4435 ON THE THIRD DAY
12	6	53	REV. MILTON BRUNSON REJOICE 8418/A&M AVAILABLE TO YOU
13	9	41	LUTHER BARNES & THE RED BUDD GOSPEL CHOIR ATLANTA INT'L 10135 SO SATISFIED
14	14	17	KEITH HUNTER/WITNESS FOR CHRIST CHOIR SOUND OF GOSPEL 177 GOD IS A GOOD GOD
15	24	9	VANESSA BELL ARMSTRONG JIVE 1200/RCA WONDERFUL ONE
16	13	25	THE GOSPEL MUSIC WORKSHOP SAVOY 7096 LIVE IN ST. LOUIS MO.
17	25	5	YOUNG ARTISTS FOR CHRIST SOUND OF GOSPEL 184 YOUNG ARTISTS FOR CHRIST
18	12	45	MYRNA SUMMERS/REV. TIMOTHY WRIGHT SAVOY 14794 WE'RE GONNA MAKE IT
19	10	45	BEBE & CECE WINANS SPARROW 1169 HEAVEN
20	18	45	SLIM & THE SUPREME ANGELS MELFENO 2259 DEATH & THE BEAUTIFUL LADY
21	19	9	BISHOP JEFF BANKS SAVOY 14796 THE STORM IS OVER
22	23	53	REV. J. CLEVELAND/L.A. GOSPEL MESSENGERS KING JAMES 8510/SOUND OF GOSPEL PRAISE 88
23	NEW ▶		SHIRLEY CAESAR WORD 8447/A&M I REMEMBER MOMMA
24	16	45	KEITH PRINGLE & PENTECOSTAL COMM. CHOIR SAVOY 14788 NO GREATER LOVE
25	NEW ▶		J. L. FERRELL/N.Y. SEMINAR MASS CHOIR SOUND OF GOSPEL 186 MOVING BY THE SPIRIT
26	35	5	JESSE DIXON I AM 8432/A&M I KNOW WHAT PRAYER CAN DO
27	20	41	JAMES MOORE MALACO 4429 LIVE
28	29	57	FLORIDA MASS CHOIR MALACO 6002 LET THE HOLY SPIRIT LEAD YOU
29	32	29	MIGHTY CLOUDS OF JOY REJOICE 8427/A&M NIGHTSONG
30	22	89	SHIRLEY CAESAR REJOICE 8385/A&M LIVE IN CHICAGO
31	RE-ENTRY		L.A. MASS CHOIR LIGHT 75017/LEXICON GIVE HIM THE GLORY!
32	26	41	NICHOLAS COMMAND 1013 LIVE IN MEMPHIS
33	36	9	ALBERTINA WALKER WORD 8436/A&M MY TIME IS NOT OVER
34	27	25	AL GREEN A&M 5228 I GET JOY
35	NEW ▶		WASHINGTON STATE MASS CHOIR WFL 2623/SPECTRA GOT MY TICKET
36	37	13	SOUTHERN FAITH SINGERS J&B 0092 THE BIBLE IS RIGHT
37	30	77	TAKE 6 REUNION 25670/WORD TAKE 6
38	40	45	COMMISSIONED LIGHT 72019/LEXICON WILL YOU BE READY?
39	34	33	C.NICKS/EAST ST. LOUIS GMWA SOUND OF GOSPEL 176 C.NICKS/EAST ST. LOUIS GMWA
40	38	57	REV. CHARLES NICKS JR. SOUND OF GOSPEL 173 FREE SPIRIT VOL 2

(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.

## THE FIRST LADY OF GOSPEL MUSIC

I Remember Mama

in Chicago

NOW ON SALE

AM RECORDS  
WORD

(WITH REVEREND MILTON BRUNSON AND THE THOMPSON COMMUNITY SINGERS)

CALL CENTRAL SOUTH DISTRIBUTING 1(800) 251-3052

# REAL ESTATE TO THE STARS

## MUSIC STUDIO HOME

Granada Hills - 3 bd family home w/pool, separate detached sound rooms for production, quality thruout \$290,000  
 Reseda - Good area, 3 bd ranch style home w/separate music room \$203,000  
 Hollywood Manor - Secluded, well maintained home w/terrific 2 room sound studio, hrdwd floors, A/C, pool & spa \$389,000  
 San Diego Area - Professional quality large sound & engineering rooms, 1/2 acre, country setting incl. recording equipment \$525,000  
 Commerical Studio - One of the best anywhere. 24 track highest quality equipment \$3,300,000  
 Many additional homes available, East Coast & So. California. Phone for information & results.  
**Jerry Zonis, Agt.** **Paramount Properties**  
**818-363-4997 ex 32** **FAX 818-360-5282**

## SELLING, RENTING, RELOCATING, BUYING?

Whether its a home, commerical space, sublet or rental, take advantage of Billboard's world-wide readership and advertise in "REAL ESTATE TO THE STARS".  
 FROM NEW YORK TO CALIFORNIA  
 LONDON TO JAPAN  
 BILLBOARD'S READERS ARE ALWAYS ON THE MOVE!

Contact: CHIC WALKER  
 (800) 950-1018  
 (212) 536-5284  
 Fax (212) 536-5351

## BERMUDA Real Estate

Private Island, 7 acres, complete with lovely main house and two additional buildings. Swimming pool, jogging trail, and paddle tennis court. Mainland dock and parking. One of a kind. 6.5 Million  
 If you are interested in purchasing real estate in income tax-free Bermuda, please contact us. Short direct flights from New York and other cities daily. We offer other homes from \$1.3 million or condominiums from \$400,000.

PH (809) 292-1793  
 FAX (809) 292-7918  
**JONES WADDINGTON LTD.**  
 Hamilton, Bermuda HM 10

## \*RIO DE JANEIRO\*

### Apartment On Exclusive Stretch Overlooking Ipanema Beach

3 bedrooms all with beach view, lounge overlooking General Azorio Square, 2/3 bathrooms, fitted kitchen, fully furnished with impeccable taste. \$275,000.

U.K. (0)1-368-0340  
 FAX (0)1-368-8559

## SUPER STAR — HEAVY HITTER

Live in the style you deserve. 26+ dramatic wooded acres in civilized Weston/Westport, CT. Fairfield County's gem. No factories, no smoke, no state income tax. Private but not secluded. 10 lot approved subdivision but would make ideal estate. 1 hour NYC by Maserati, Mercedes or Metro North. \$2.5 Million

(201) 233-5239

## ISLAND HIDEAWAY

Stunning frame and limestone dwelling nestled in a corner of fabled Paradise Island in the Bahamas with enchanting views of harbor and ocean, a short stroll away from magnificent Paradise Beach. Quick and easy access to Nassau by boat. 6 bedrooms, 5 baths, large living room with fireplace, recreation room, study, bar, designer kitchen, central air condition, boat dock and more. \$1,700,000. For more information write or call:

**MICHAEL MAURA**  
 P.O.Box N1683 Nassau Bahamas  
 Telephone: (809) 324-1429


## ONLY THE BEST

Equipment, materials and craftsmanship went into building this truly state-of-the-art studio in a quiet residential niche only minutes from all major LA studios.


The studio building contains custom designed and wired digital and analog recording equipment, all based around the finest digital keyboard system money can buy. Large control room, overdub booth, kitchen, bath, machine room, tech room, phone room. The separate Southwest-style home includes 2 bedrooms, 2 baths, living and dining rooms, office, garage, and modern kitchen with all amenities. House and studio are surrounded by immaculately maintained grounds including mature fruit trees. For sale by owner. Serious inquiries only. From \$895,000 to \$1,450,000.

(213) 480-8804

**MOUNTAIN RETREAT UNDERHILL, VERMONT**



Nestled in the country w/spectacular mtn. views! 12+ acres of tranquility--5 bdrms., guest house, barn, porch, deck, minutes to skiing & fishing, 45 min. to international airport. \$244,900.  
**LANDEX ASSOCIATES, INCORPORATED**  
 (802) 985-3751



## AUSTIN, TEXAS

*music capitol of the world!*  
 We offer confidential Real Estate service to the music and motion picture industry.

**RONALD DOLL**  
 (512) 472-1000 or  
 (512) 266-2022

## RECORDING STUDIO

Live upstairs, record downstairs, or use entire duplex condo for recording. 24 tracks & loaded. Doorman condo with healthclub & roof garden. Beautiful facility. Currently used by renowned artist/producer. 2,000 sq. ft., low maint. Condo & equipment: \$650,000.

(212) 794-1887

## EXCELLENT POTENTIAL

For recording studio in semi-rural W. Marin County's "Sunbelt". Presently open air spa w/3 mahogany hot-tubs + 1 cold and 2 saunas. + + 2 redwood studios 30x31. \$95,000/\$3030+/mo. util. included. 6 yr. lease. Also: 1.5 acres commercial complex (include spa). \$2m. Call Mr. Ellis (415) 453 5276. (S.F. 27mi.)

# BASIC TOOLS FOR SUCCESS

Billboard Directories are what you might call Basic Tools. They are, in fact, the main sources of vital information for the entire Music/Record/Tape and Video industries.



## International Buyer's Guide — 1989 edition.

The Worldwide Music and Video Business to Business Directory. Listings include name, key people, address, phone number and marketing information of record and video companies, music publishers, distributors, accessory manufacturers and suppliers. Also manufacturers and wholesalers of hardware, software and accessories for Compact Disc, Video Disc, Video Cassettes and Video Games. **30th Year of Publication. \$68.00**

## International Talent & Touring Directory — 1989 edition.

The source for U.S. and international talent, booking agencies, facilities, services and products. Used by everyone who buys and books talent - promotes and manages tours. **\$62.00**



## International Recording Equipment and Studio Directory - 1989 edition.

All the information you need on professional recording equipment, recording studios and recording studio equipment. **\$35.00**

**International Manufacturing & Packaging Directory** for the CD, Record and Audio/Video Tape Industries. 1989 edition. Professional services and supplies for record and video manufacturers, audio and video manufacturers, audio and video tape manufacturers, video program suppliers and buyers, video music producers and production facilities. **\$30.00**

**Country Music Sourcebook - 1989 edition.** Radio stations, performing artists, booking agents, personal managers—everyone involved in Country Music. **\$31.00**

(All prices include postage & handling)

## DIRECTORIES ORDER FORM

Billboard • Dept. EB • 1515 Broadway • New York, NY 10036

Name _____	# Copies	Amount
Company Name _____	International Buyer's Guide - \$68.00	_____
Address _____	International Talent & Touring Directory - \$62.00	_____
City/State/Zip _____	Country Music Sourcebook - \$31.00	_____
Telephone _____	International Recording Equipment and Studio Directory - \$35.00	_____
Enclose check or money order or charge to your credit card:		
<input type="checkbox"/> American Express <input type="checkbox"/> MasterCard <input type="checkbox"/> VISA		
Card # _____	Exp. Date _____	
Signature _____	International Directory of Manufacturing & Packaging for the Record & Audio/Video Tape Industries - \$30.00	_____
Add appropriate sales tax in NY, NJ, CA, TN, MA, IL, & Washington, DC. Foreign & Canadian orders payable in U.S. funds only.		
Call TOLL-FREE 800-223-7524 (In New York State: 212-536-5174)		
Toll-Free Number for Directory Orders Only		
(Please include an additional \$5.00 per book for foreign orders.)		

A920

## Gloria Estefan Gets Platinum Disk, Sponsorship Deal In Netherlands

AMSTERDAM Gloria Estefan was handed a platinum disk here by Richard Denekamp, managing director of CBS Holland, to mark 100,000 sales of her album "Cuts Both Ways," which topped the Netherlands chart for seven weeks. While in Holland, she signed a sponsorship deal with Dutch fashion house Mexx, which has sales outlets in 16 European countries. Mexx product is bought mainly by the 16-24 age group, says Gerrit Bruggemans, European manager, "the same as for her music."

WILLEM HOOS

## Miles Davis Given French Cultural Honor

PARIS Jazzman Miles Davis was presented with the Grand Medaille de Vermeil, one of the highest French cultural honors, by Mayor Jacques Chirac at a special ceremony here. Chirac said the gold-and-silver medal symbolized the "old and faithful friendship" between the trumpet star and the French capital. He told Davis: "You are one of the rare musicians who win the lasting adulation of the widest public without ever abandoning the smallest part of your art." Davis played his first Paris concert in 1949.

PHILIPPE CROCQ

## Music Sales Buys Spain's UME Pubbery

LONDON Union Musical Espanola, Spain's oldest music publishing house, has been acquired by London-based Music Sales for an unspecified sum. UME was founded in 1900, is now sited in Madrid, and has been owned continuously by the Chapa family. Antonio Chapa continues as GM under the new deal, with his nephew Manual as publishing manager. Among its most important composers are Rodrigo, Albeniz, Granados, Vives, Turina, Halffter, and de Falla. Robert Wise, Music Sales managing director, says: "The deal gives us a strategic presence in Spain when culturally and economically that country is booming."

PETER JONES

## Sony Classical DAT Software Due In '90

TOKYO Sony Corp. has finally confirmed that its West German-based subsidiary Sony Classical will start selling DAT software in Europe and the U.S. in the spring of 1990, becoming the first record company to do so. The launch batch will comprise about 20 titles, including works by the late Vladimir Horowitz.

SHIG FUJITA

## Campaign Capitalizes On Surge Of French Interest Pathe-Marconi/EMI Jumps On Jazz

BY PHILIPPE CROCQ

PARIS Pathe-Marconi/EMI is mounting a broad-based campaign to exploit the current surge of interest in jazz, using repertoire drawn from its Capitol and Blue Note labels and introducing a new line, Jazz Time, to repackaging vintage recordings made in France over the past 50 years.

"Jazz is enjoying a new lease of popularity," says Pierre-Yves Garcin, head of strategic marketing for EMI France, "thanks to films like 'Bird,' 'Cotton Club,' and 'Round Midnight,' and also to the advent of CD and the LP replacement syndrome.

"There is another factor, too—the increasing amount of jazz-flavored music being recorded. Artists like Sade, Jonasz, Claude Mougaro, Blues Trottoir, and Mano Negra have all used elements of jazz in their music."

Garcin says there are deep-rooted jazz traditions in France. When jazz first came to Europe after World War I, it established its beachhead in France. And after World War II, Paris became the mecca of American jazz musicians like Sidney Bechet, Kenny Clarke, Bill Coleman, Albert Nicholas, Memphis Slim, Dexter Gordon, Quincy Jones, and Bud Powell.

The current campaign will encompass not only the vintage Blue Note recordings from the '30s to the '60s, but also current material from Stanley Jordan, Stanley Turrentine, Lou

Rawls, and France's own Michel Petruccianni.

On the Capitol label, EMI will be reissuing thematic compilations of recordings from the '40s and '50s, featuring Nat King Cole, George Shearing, Peggy Lee, and Frank Sinatra, among others.

Of special interest to jazz collectors is the Jazz Time series of historic recordings, with a pilot release of tracks by Django Reinhardt. The first batch of releases comprised 13 albums, and sales to date have topped the 100,000 unit mark, with 70% being sold in France and the rest primarily in Italy, Switzerland, and Spain.

The first of two volumes of "Americans In Paris," recordings from the 1918-1935 period, feature the 158th U.S. Infantry Band, Mitchell's Jazz Kings, Lud Gluskin, Sam Wooding, and Willie Lewis; a collection of Charles Delaunay swing tracks, with selections by Duke Ellington, Benny Carter, Louis Armstrong, and the very first bebop sides ever to be issued in Europe, four tracks by Kenny Clarke and his 52nd Street Stompers; plus albums by Stephane Grappelli, Michel Warlop, "Ellingtonians in Paris (1950-1964)," and a 1965 Lionel Hampton session.

In October, EMI released eight more Jazz Time albums, including "French Jazz Masters," "Americans In Paris Volume Two," "Bebop In Paris," and "New Orleans Revival."

# Musical Success Is Sweet For Cologne German City Becoming Industry Base

BY MIKE HENNESSEY

COLOGNE, West Germany The emergence of Cologne as one of the key creative centers in the German-speaking territories is having a series of spinoff benefits for the city. As a reflection of its new importance in a wide range of cultural and media sectors, Phonogram was hived off from the group's Hamburg headquarters and relocated in this talent-rich area.

Cologne is home to West Deutsche Rundfunk, the regional radio/TV station, the Deutsche Welle and Deutschlandfunk broadcasters, the British Forces Service, and private satellite TV operation RTL Plus. The print media are also strongly represented in this city.

The city's College of Music is renowned, the new Philharmonic Hall presents 350 music events annually, and the Sporthalle is regularly played by superstar pop and rock names. A new complex, the Rheinpark, with a 15,000 capacity, is in the planning stage.

Cologne is the base for EMI-Electrola, which has a 750-strong workforce, and for copyright-rich Gerig Music.

Says Helmut Fest, EMI-Electrola managing director: "We're the German market leaders in national repertoire, from which we get 40% of our revenue. German productions have never been strong. The business nowadays is so international that records made here might have come from New York or London, and vice versa. But there's still not enough recognition of our creative renaissance.

"EMI-Electrola's high share from local repertoire in a country where international product has averaged 75% is due to a solid roster of names like Herbert Groenemeyer, BAP, Black Foote, Klaus Lage, Ava, Purple Schulz, Kristiana Levy, and Wolf Maahn."

Fest says that Cologne is a key center for rock concerts, showcasing the "abundance of new talent which flourishes in the city." His company provides long-term commitment to these acts, once signed.

But within the Cologne setting, any act purveying offbeat musical styles tracks down Vera Brandes, head of VeraBra Records, Intuition Records, and Tantric. She says her company is not concerned with "counterfeiting Anglo-American, nor even with asserting the integrity of German music. We're for the third option of collecting original music from anywhere and promoting it everywhere."

She is currently speaking out for "voodoo rockabilly," as performed by Algeria's Hector Aazou and Zaire's Bony Bikaye, and other off-the-wall creative styles.

"Despite the increasing concentration of the majors, most of the creative vitality in our business comes from the independents," Brandes says. From her Cologne base, she is VP of Artists in Action, which talks at the government level about getting greater support for German musical culture. "We want a national academy of performing

arts and a program for training in artist management, promotion, and record production."

Louis Spillman, managing director of Phonogram, newly based in Cologne, says, "The talent explosion here hasn't suddenly happened. It's long been available, but nowadays gets more opportunity to make itself heard. I'm getting U.K. and U.S. producers asking about continental acts like Swiss singer Steve Thompson, who is hailed as the new Rod Stewart. The group Can is another coming through."

Typical of the free spirit and commitment that characterize the Cologne music community is Huberta Roelfing, of Human Productions. She was once a road manager, later

an artist booker, and is now a manager of such acts as rock singer Anne Haigis, the group Yarinistan, and Dutch singer Mandy van Baaren. The range of music under her control underscores the diversity of the Cologne music scene.

"Broadcasting deregulation has provided greater opportunities for new local talent," says Hartwig Masuch, Warner/Chappell executive in Cologne. "Philip Boa, signed to Polydor, is a good example. He was our discovery—publishers have long been the main source of new talent.

"But Cologne's influence cannot be overestimated. It's Hanover for heavy metal, Munich for MOR, but Cologne for just about everything."

## CBS/Sony Membership Club Blossoms In Japan

BY SHIG FUJITA

TOKYO The CBS/Sony membership club, Call 266, started in a flurry of consumer interest here and the company says it is confident that 100,000 record buyers will have joined by year's end. That would give the group a ready-made mailing list of consumers' names, addresses, phone numbers, occupations, and recorded music preferences.

The club will produce a 16-page, full-color magazine that will contain information about new releases by domestic and international artists, as well as other industry news. The publication is to be issued monthly, and will reportedly be available only to Call 266 members.

The club launch took place in early September, when CBS/Sony asked 7,000 record stores nationwide if they would participate and

nearly 3,000 confirmed their willingness.

For each record, CD, or video (CBS/Sony or Epic/Sony label) a member buys, a "thanks card" is given, and members can exchange the cards for various gifts: a diary for five cards, a 266 watch for 10 cards, or a carrying bag for 20.

Alongside the magazine and a personal membership card, members are entitled to call the club at any time of day from a push-button phone, dial in their membership number, and reserve any album listed by CBS/Sony.

Taijin Kawabe, of the group's sales promotion division, says advance publicity paid off, yielding a membership of 40,000 after only two weeks. He says the whole promotion, including purchase of the Call 266 computer, cost a total of \$1.4 million, an expenditure fully

(Continued on next page)

## Lloyd Webber Would Regain Control RUG Weighs Going Private

BY NIGEL HUNTER

LONDON In the wake of Virgin and Chrysalis, another well-known music group is planning to extricate itself from the world of stock market quotations.

A statement to the London Stock Exchange Nov. 15 by the Really Useful Group said that its directors, headed by Andrew Lloyd Webber, are "investigating the possibility of making an offer for RUG." No timetable or further details were given, apart from the assertion that "consideration of the matter is at an early stage."

Initial speculation about a management buy out had boosted RUG's stock price from 570 pence (\$9) in mid-October to 690 pence (\$11) Nov. 15, the day of the statement. RUG's capital value at that time was estimated at \$119 mil-

lion.

The main stockholder is Lloyd Webber himself with 38%. Group co-founder and former managing director Brian Brolly recently sold his 14.5% holding to publishing magnate Robert Maxwell, and a relatively small proportion of stock is owned by public investors.

RUG came to the market in 1986 as a means of promoting Lloyd Webber's musical productions, such as "Cats," "Phantom Of The Opera," "Starlight Express," and "Aspects Of Love."

"Cats" remains the most successful show, with worldwide earnings now exceeding \$800 million (Billboard, Oct. 14). RUG has ambitions to diversify into television and movies as well as to increase its foothold in recording and book publishing.

(Continued on next page)

# AUSTRALIA

**Bounding into the 90's..**  
A NEW DECADE OF AUSTRALIAN MUSIC!

As we move to the last decade of the 20th century Billboard will be publishing a comprehensive report on the current state and future prospects of the Australian music industry.

Every aspect of the business will be covered, including talent, record companies, touring, publishing, media, sponsorship, and services.

Advertisers in this issue will tap into a market that's worth over \$1.5 billion a year — and get the jump on your competition.

**Bonus distribution at MIDEM**  
(January 21--25 in Cannes).

Issue date:  
January 20

Ad closing:  
December 24

**For Details Contact:**  
AUSTRALIA  
Mike Lewis  
02-699-6995  
FAX: 02-699-1093

LOS ANGELES  
Arty Simon  
213-859-5369

TOKYO  
Aki Kaneko  
03-498-4641

UNITED KINGDOM  
Tony Evans  
44-1-437-0029

NEW YORK  
Ron Willman  
212-536-5025

## INTERNATIONAL



**WEA Are The World.** WEA executives from the U.S., Australia, France, Germany, the U.K., and Canada, as well as representatives of the American labels of the Warner Record Group, got down to business at the first WEA International business and legal affairs meeting, held in New York. Pictured in the front row, from left, are Edward Will, Germany; Paul Boubli, France; Dave Tollington, Canada; Fran Nevrkla, U.K.; and Gerfried Horst, Germany. Back row, from left: Anne Mansbridge, U.S.; Beatrice Silva-Tarouca, U.K.; Steve Wagner, Australia; Melissa Sibbison, U.S.; and Jim Caradine, U.S.

## Czech Pop Fest Fares Well

BY PETER BELOHLAVEK

**PRAGUE, Czechoslovakia** The Intertalent Pop Festival, Oct. 26 to Nov. 12, is now rated the second most important international pop event in Czechoslovakia after the Bratislava Lyre Festival. It began in 1971 in Gottwaldov and is now staged in Prague.

In previous festivals, the emphasis had been on song contests. But this year it was organized as a showcase of local and foreign artists in a wide range of musical genres, and was staged in the two biggest venues here, the Hall of Sport and the Palace of Culture.

The first event was a package of five heavy metal bands from Czechoslovakia, Hungary, East Germany, and the Soviet Union that just failed to fill the 13,000-capacity Sports Hall.

The second, in the 2,500-capacity Palace of Culture, featured young artists from various European coun-

tries, including Mietta (Italy), Jacqui (Ireland), Allan Michael (Holland), Eric Elsen (France), and, from Czechoslovakia, Michal David, Iveta Bartosova, and Ingrid Kalmanov. Problems with the sound quality were finally overcome when West German singer Sandra performed a one-hour set with her band.

From that point, foreign acts dominated the festival. They included Ray Charles, who provided full media interviews during his visit.

A U.S. concert featured Michael Brecker, jazz saxophonist and 1988 Grammy winner, who played with bassist Jay Anderson, pianist Joey Calderazzo, and drummer Adam Nussbaum. The concert was presented by the U.S. Embassy in Prague.

The final show in the festival series was by U.K. chart group Erasure, which played to a full house. The concert was organized by the Pragokoncert agency.

## RUG WEIGHS MANAGEMENT BUYOUT

(Continued from preceding page)

RUG profits have climbed from \$4.2 million in 1985, the year before the group went public, to nearly \$12 million for the year ended June 1989.

That reflected a slight decline at operating level, and emphasized again that RUG is dependent solely on Lloyd Webber's capacity to deliver hit shows. Lloyd Webber's earlier successes, such as "Evita" and "Jesus Christ Superstar," are not controlled by RUG.

Lloyd Webber's wish, shared by his fellow directors, to go private

again is probably prompted by the same factors that motivated Virgin and Chrysalis to withdraw from the public stock arena: a distinct impression that public investors generally do not understand the full possibilities and methods of the music industry and can inhibit company activities as a consequence.

One source points out that Lloyd Webber's current contract with RUG expires at the end of 1992 and speculates that Lloyd Webber might be unwilling to renew it unless RUG is back under his control.

## CBS/SONY MEMBERSHIP CLUB BLOSSOMS IN JAPAN

(Continued from preceding page)

justified by results so far.

He says the retail trade has welcomed the club, "especially as it means customers who are members can order records direct from the Call 266 office even when the stores are closed."

The Yamano retail outlet on busy

Ginza Street in Tokyo signed up 400 members in the first four days, while another 1,000 customers had taken home membership forms.

Kawabe says that the club promotion has sparked great interest among other Japanese record companies.

# Recording, Radio Industries Dispute Performance Rights

BY KIRK LaPOINTE

OTTAWA The Canadian recording industry, headed for its biggest showdown in years with the broadcast community, has criticized the radio business for fighting a proposed performers' and performing right in copyright laws.

Using the annual Canadian Assn. of Broadcasters as a backdrop, Brian Robertson, president of the Canadian Recording Industry Assn., lambasted radio for refusing to entertain the granting of rights already established in virtually every country except Canada and the U.S.

A performers' and performing right in sound recording would "allow both the performer and the copyright owner . . . the opportunity to control the exploitation of their work," said Robertson, who is taking on the strong broadcast lobby.

The federal government, which last year pushed through the first wave of copyright reforms in 64 years, is planning a second wave in this term of its reign to address such issues as home taping and performers' rights. It is expected that the next set of reforms will be the last for many years to come, and already there are enormous lobbying efforts under way to shape any legislation that might emerge.

Earlier this year, CAB unfurled a long-range strategy that includes thwarting any attempts by government to institute a performers' right. It said that smaller stations, in particular, could not withstand further copyright fees. Stations already pay the performing rights so-

cieties a fee based on their revenue, which goes to compensate composers. Additionally, in Canada there is a mechanical rights royalty that was upgraded this year.

The new CAB plan also ensures that, under a new royalty, money would leave the country. But Robertson, who spoke to the Montreal gathering Nov. 13, said that royalty flow "is only reflective of the music that they themselves program." Under Canadian rules, radio stations are required to play only 30% Canadian content on AM and even less on FM, depending on the format.

What's more, Robertson argued, "Countries that currently have the [performers'] right will reciprocally return performance revenue to Canadian artists and rights owners. With Canada representing only 4% of the world music market, the inflow could far exceed the outflow."

CRIA has proposed a new plan to CAB that would address the problems of smaller, less profitable stations, Robertson says. But "the radio broadcasting industry is increasingly being dominated by large, profitable corporations that have every ability to compensate performers and copyright owners for the exploitation of their works," he said.

"Because of the changing influences of new technologies, our industry is increasingly experiencing the escalating unauthorized exploitation of sound recordings," Robertson told the meeting. "Our only guarantee of a stable industry in the 1990s is to protect our rights through copyright legislation."

## AC/DC Mines Diamond In Certs New Kids, Marx Also Reap Metal

OTTAWA Arguably, it is the heaviest, hardest album ever to hit the million sales mark in Canada. "Back In Black" by AC/DC, a longtime album rock staple and retail catalog favorite, eclipsed the diamond mark in October, says the Canadian Recording Industry Assn.

WEA Music took the opportunity to catch up with long-overdue certification of the album, which went beyond five-, six-, seven-, eight-, nine-, and 10-times platinum in the month officially but only diamond in fact.

Among current releases, "Hangin' Tough" by New Kids On The Block is taking on larger-than-life proportions in Canada. CRIA deemed it triple- and quadruple-platinum in October.

And, boding well for the late-year surge, Richard Marx's "Repeat Offender" and Paula Abdul's "Forever Your Girl" were also triple-platinum in October.

Indeed, CRIA's 43 certifications were an all-time high in the year.

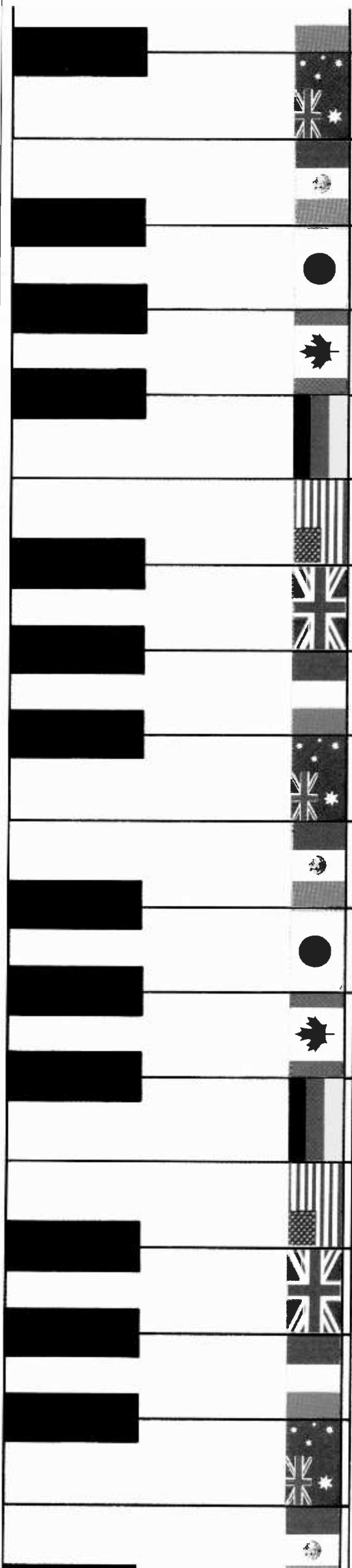
And the certifications included two hot Canadian records, one in each official Canadian language. Alannah Myles' self-titled debut is the biggest-selling Canadian album of the year, going double-platinum in October but long past that since, while teen idol Roch Voisine's "Helene" is also above double-platinum.

Others to surpass the 200,000 shipment mark: "Steel Wheels" by the Rolling Stones, Marx's "Repeat Offender," and Samantha Fox's "I Wanna Have Some Fun."

Three Canadian albums surpassed platinum in the month, including the Myles release, Mitsou's "El Mundo," and the first Red Rider release, "Don't Fight It." Also platinum in October were "The Seeds Of Love" by Tears For Fears, "It Takes Two" by Rob Base and D.J. E-Z Rock, "Merry Merry Christmas" by New Kids On The Block, "We Too Are One" by Eurythmics, and the multirecord set, "Sound + Vision," by David Bowie.

Gold during October: the Christmas release from the New Kids, and releases by Tears For Fears, Myles, Bowie, and Eurythmics. Others: "Dirty Rotten Filthy Stinking Rich" by Warrant, "Keep On Movin'" by Soul II Soul, "Trash" by Alice Cooper, "Twenty First Century" by Men Without Hats, "Joe Bocan," "Mario Pelchat," "Diamonds And Dirt" by Rodney Crowell, "Bodyrock" by Lee Aaron, and "Once Bitten" by Great White.

Perhaps due to the cassette single, there were five certified gold singles in October, including "Cold Hearted" by Paula Abdul.



# WHEN YOU WANT TO PLAY TO THE WORLD.

**Only in Billboard will your ad reach over 200,000 weekly readers, worldwide.**

Let Billboard's Midem issue work for you by reaching everyone who counts in the international music scene: record companies, publishers, licensees, exporters/importers.

Plus, this special issue will be distributed to attendees at Midem!

Midem Convention Issue: January 27

Advertising Close: January 2

Call your Billboard representative now to reserve space.

### USA SALES OFFICES

New York (212) 536-5004

Los Angeles (213) 859-5316

Nashville (615) 321-4240

### INTERNATIONAL SALES OFFICES

U.K. (44) 1-439-9411

Europe (49) 74-64-2177

Italy 0362-58-44-24

Australia (61-2) 699-1093

Japan (81)3-498-4641

Mexico/Latin America (213) 273-7040

**Visit our stand in the palais at Midem and pick up your copy of Billboard.**

Billboard, the only worldwide music magazine!

**Billboard**

1515 Broadway  
New York, N.Y. 10036

# HITS of the WORLD

© Copyright 1989, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

## 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 BS
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 FFRR/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 GEFFEN
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 TECHNORTRONIC FEATURING FELLY SWANARD
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./MCA
32	32	TELL ME WHEN THE FEVER ENDED ELECTRIC 101 MERCURY/PHONOGRAM
33	NEW	COMMENT TE DIRE 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 DAYS (SHE SCREAMS OUT LOUD) AND WHY NOT? ISLAND
39	NEW	SUN KING/EDIE (CIAO BABY) THE CULT BEGGARS BANQUET
40	21	I THANK YOU ADEVA COOLTEMPO/CHRYSALIS
		<b>ALBUMS</b>
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 DE 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	GLADYS 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 GEFFEN
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

## CANADA (Courtesy The Record) As of 11/27/89

		SINGLES
1	1	LISTEN TO YOUR HEART ROXETTE CAPITOL/CAPITOL
2	2	MISS YOU MUCH JANET JACKSON A&M/A&M
3	7	WE DIDN'T START THE FIRE BILLY JOEL COLUMBIA/CBS
4	3	THE BEST TINA TURNER CAPITOL/CAPITOL
5	5	BUST A MOVE YOUNG M.C. ISLAND/MCA
6	6	HEAVEN WARRANT COLUMBIA/CBS
7	8	DR. FEELGOOD MOTLEY CRUE ELEKTRA/WEA
8	4	LOVE IN AN ELEVATOR AEROSMITH GEFFEN/WEA
9	9	18 AND LIFE SKID ROW ATLANTIC/WEA
10	12	ANGELIA RICHARD MARX CAPITOL/CAPITOL
11	11	COVER GIRL NEW KIDS ON THE BLOCK COLUMBIA/CBS
12	NEW	WHEN I SEE YOU SMILE BAD ENGLISH EPIC/CBS
13	16	THE WAY THAT YOU LOVE ME PAULA ABDUL VIRGIN/A&M
14	20	MIXED EMOTIONS ROLLING STONES ROLLING STONES/CBS
15	10	GIRL I'M GONNA MISS YOU MILLI VANILLI ARISTA/BMG
16	NEW	SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS ATCO/WEA
17	19	GIVING AWAY A MIRACLE LUBA CAPITOL/CAPITOL
18	18	DON'T ASK ME WHY EURYTHMICS ARISTA/BMG
19	14	HANGIN' TOUGH NEW KIDS ON THE BLOCK COLUMBIA/CBS
20	17	CHERISH MADONNA SIRE/WEA
		<b>ALBUMS</b>
1	1	MILLI VANILLI GIRL YOU KNOW IT'S TRUE ARISTA/BMG
2	2	ALANNAH MYLES ALANNAH MYLES ATLANTIC/WEA
3	4	NEW KIDS ON THE BLOCK HANGIN' TOUGH COLUMBIA/CBS
4	3	TEARS FOR FEARS THE SEEDS OF LOVE FONTANA/POLYGRAM
5	5	AEROSMITH PUMP GEFFEN/WEA
6	6	MELISSA ETHERIDGE BRAVE & CRAZY ISLAND/MCA
7	8	CROSSROADS TRACY CHAPMAN ELEKTRA/WEA
8	7	ROLLING STONES STEEL WHEELS ROLLING STONES/CBS
9	13	PAULA ABDUL FOREVER YOUR GIRL VIRGIN/A&M
10	10	MOTLEY CRUE DR. FEELGOOD ELEKTRA/WEA
11	11	RICHARD MARX REPEAT OFFENDER EMI/CAPITOL
12	9	FINE YOUNG CANNIBALS THE RAW AND THE COOKED I.R.S./MCA
13	18	EURYTHMICS WE TOO ARE ONE ARISTA/BMG
14	12	JANET JACKSON RHYTHM NATION 1814 A&M/A&M
15	14	CHER HEART OF STONE GEFFEN/WEA
16	19	KATE BUSH SENSUAL WORLD CAPITOL/CAPITOL
17	NEW	BILLY JOEL STORM FRONT COLUMBIA/CBS
18	16	YOUNG M.C. STONE COLD RHYMING ISLAND/MCA
19	17	TINA TURNER FOREIGN AFFAIR EMI/CAPITOL
20	15	SKID ROW SKID ROW ATLANTIC/WEA

## 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 TECHNORTRONIC 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	DO 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	DRAMA 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
		<b>ALBUMS</b>
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	DAVID HASSELHOFF LOOKING FOR FREEDOM WHITE
6	NEW	CHRIS DE 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	FLIIPPERS 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	UDO LINDENBERG BUNTE REPUBLIK POLYDOR
18	12	EURYTHMICS WE TOO ARE ONE RCA
19	20	ELTON JOHN SLEEPING WITH THE PAST ROCKET-PHONOGRAM
20	14	MELISSA ETHERIDGE BRAVE AND CRAZY ISLAND

## NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 11/17/89

		SINGLES
1	2	LILY WAS HERE DAVID E STEWARD & CANDY DULFER ANXIOUS
2	1	GIRL I'M GONNA MISS YOU MILLI VANILLI HANSA
3	7	ANOTHER DAY IN PARADISE PHIL COLLINS WEA
4	4	STREET TUFF DOUBLE TROUBLE DESIRE
5	6	THAT'S WHAT I LIKE JIVE BUNNY & THE MASTERMIXERS INDISC
6	3	IF ONLY I COULD SYDNEY YOUNGBLOOD CIRCA
7	5	RIGHT HERE WAITING RICHARD MARX EMI
8	9	SWEET SURRENDER WET WET WET MERCURY
9	10	YOU ARE MY HERO ANNY SCHILDER CNR
10	NEW	WHEN I LOOKED AT HIM EXPOSE ARISTA
		<b>ALBUMS</b>
1	1	MILLI VANILLI ALL OR NOTHING HANSA
2	2	THE NITS URK CBS
3	9	VARIOUS ARTISTS THE HITS ALBUM '89 PHILIPS
4	3	GLORIA ESTEFAN CUTS BOTH WAYS EPIC
5	4	BZN CRYSTAL GAZER MERCURY
6	5	CLANNAD POPCLASSICS EVA
7	6	TRACY CHAPMAN CROSSROADS ELEKTRA
8	NEW	BARBRA STREISAND GREATEST HITS AND MORE CBS
9	7	VARIOUS ARTISTS LAMBADA CBS
10	8	KATE BUSH THE SENSUAL WORLD EMI

## MUSIC & MEDIA

## PAN-EUROPEAN CHARTS 11/25/89

		HOT 100 SINGLES
1	1	LAMBADA KAOMA CBS
2	2	GIRL I'M GONNA MISS YOU MILLI VANILLI HANSA/BMG/ARISTA
3	3	SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS MUSIC FACTORY DANCE
4	5	PUMP UP THE JAM TECHNORTRONIC FEATURING FELLY ARS/CNR
5	4	THAT'S WHAT I LIKE JIVE BUNNY & THE MASTERMIXERS MUSIC FACTORY DANCE
6	13	ANOTHER DAY IN PARADISE PHIL COLLINS VIRGIN/WEA
7	6	RIDE ON TIME BLACK BOX deCONSTRUCTION
8	7	IF ONLY I COULD SYDNEY YOUNGBLOOD CIRCA
9	8	ALL AROUND THE WORLD LISA STANSFIELD ARISTA/BMG
10	9	FRENCH KISS LIL' LOUIS LONDON
11	14	NEVER TOO LATE KYLIE MINOGUE PWL
12	NEW	YOU GOT IT NEW KIDS ON THE BLOCK CBS
13	11	SOWING THE SEEDS OF LOVE TEARS FOR FEARS FONTANA/PHONOGRAM
14	15	Y A PAS QUE LES GRANDS QUI REVENT MELODY ORLANDO/CARRERE
15	16	COUER DE LOUP PHILIPPE LAFONTAINE VOGUE
16	12	RIGHT HERE WAITING RICHARD MARX EMI USA
17	10	THE BEST TINA TURNER CAPITOL
18	18	PERSONAL JESUS DEPECHE MODE MUTE
19	19	MARINA ROCCO GRANATA & THE CARNATIONS CARDINAL/XYZ RECORDS
20	NEW	DA NCANDO LAMBADA KAOMA CBS
		<b>HOT 100 ALBUMS</b>
1	1	TRACY CHAPMAN CROSSROADS ELEKTRA
2	2	TINA TURNER FOREIGN AFFAIR CAPITOL
3	3	TEARS FOR FEARS THE SEEDS OF LOVE FONTANA
4	6	CHRIS REA THE ROAD TO HELL WEA
5	9	CHRIS DE BURGH SPARK TO A FLAME A&M
6	7	KYLIE MINOGUE ENJOY YOURSELF PWL
7	5	EURYTHMICS WE TOO ARE ONE RCA/BMG
8	19	SIMPLY RED A NEW FLAME WEA
9	4	PRINCE BATMAN (SOUNDTRACK) WARNER BROS
10	11	FRANCIS CABREL SARBACANE CBS
11	12	PETER MAFFAY KEIN WEG ZU WEIT TELDEC
12	15	MILLI VANILLI U.S. REMIX ALBUM HANSA/BMG
13	NEW	ERIC CLAPTON JOURNEYMAN WEA
14	8	KATE BUSH THE SENSUAL WORLD EMI
15	16	BILLY JOEL STORM FRONT CBS
16	18	ELTON JOHN SLEEPING WITH THE PAST ROCKET/PHONOGRAM
17	10	ERASURE WILD! MUTE
18	20	BELINDA CARLISLE RUNAWAY HORSES VIRGIN
19	17	DAVID HASSELHOFF LOOKING FOR FREEDOM WHITE RECORDS/BMG/ARISTA
20	NEW	PATRICIA KAAS MADEMOISELLE CHANTE POLYDOR

## AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 11/19/89

		SINGLES
1	1	IF I COULD TURN BACK TIME CHER WEA
2	2	SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS BMG/RCA
3	5	WE DIDN'T START THE FIRE BILLY JOEL CBS
4	3	POISON ALICE COOPER CBS
5	6	SHE HAS TO BE LOVED JENNY MORRIS WEA
6	4	TALK IT OVER GRAYSON HUGH BMG
7	7	THE BEST TINA TURNER FESTIVAL
8	13	HANGIN' TOUGH NEW KIDS ON THE BLOCK CBS
9	16	I FEEL THE EARTH MOVE MARTIKA CBS
10	8	TOY SOLDIERS MARTIKA CBS
11	10	LISTEN TO YOUR HEART ROXETTE EMI
12	NEW	EVERY LITTLE STEP BOBBY BROWN WEA
13	9	RIGHT HERE WAITING RICHARD MARX EMI
14	12	MISS YOU MUCH JANET JACKSON FESTIVAL
15	15	TOUCH THE FIRE ICEHOUSE REGULAR/FESTIVAL
16	14	CHERISH MADONNA WEA
17	11	ALL I WANT IS YOU U2 FESTIVAL
18	19	SOWING THE SEEDS OF LOVE TEARS FOR FEARS POLYGRAM
19	NEW	RIDE ON TIME BLACK BOX BMG/RCA
20	20	BABY DON'T FORGET MY NUMBER MILLI VANILLI BMG/RCA
		<b>ALBUMS</b>
1	1	BILLY JOEL STORM FRONT CBS
2	6	CHER HEART OF STONE WEA
3	3	ICEHOUSE GREAT SOUTHERN LAND REGULAR/FESTIVAL
4	2	JOHN WILLIAMSON WARRAGUL EMUSIC/FESTIVAL
5	5	JENNY MORRIS SHIVER WEA
6	4	KATE CEBERANO BRAVE REGULAR/FESTIVAL
7	16	BOBBY BROWN DON'T BE CRUEL WEA
8	10	ALICE COOPER TRASH CBS
9	11	IAN MOSS MATCHBOOK MUSHROOM/FESTIVAL
10	7	NEW KIDS ON THE BLOCK HANGIN' TOUGH CBS
11	15	MADONNA LIKE A PRAYER WEA
12	8	RICHARD MARX REPEAT OFFENDER EMI
13	9	ROXETTE LOOK SHARP! EMI
14	17	TEXAS SOUTHSIDE POLYGRAM
15	NEW	KYLIE MINOGUE ENJOY YOURSELF MUSHROOM/FESTIVAL
16	12	U2 RATTLE & HUM FESTIVAL
17	13	TRACY CHAPMAN CROSSROADS WEA
18	20	ELTON JOHN SLEEPING WITH THE PAST POLYGRAM
19	14	EURYTHMICS WE TOO ARE ONE BMG/RCA
20	NEW	MELISSA ETHERIDGE BRAVE AND CRAZY FESTIVAL

## JAPAN (Courtesy Music Labo) As of 11/20/89

		SINGLES
1	1	ONE NIGHT IN HEAVEN WINK POLYSTAR/FUJIPACIFIC
2	6	RUNNING TO HORIZON TETSUYA KOMURO EPIC/SONY
3	5	FUNK FUJIYAMA KOME KOME CLUB CBS/SONY/SHARSHARHYTHM
4	4	NIJU WO MITAKAI MISATO WATANABE EPIC/SONY NICHION/YOUNG JAPAN
5	NEW	ANDARUSIA NI AKOGARETE MASAHIKO KONDO CBS/SONY/JOHNNYS
6	NEW	OPEN YOUR HEART MARI HAMADA VICTOR/M TRUNK
7	2	GAKUEN TENGOKU KYOUKO KOJICHI VICTOR/BURNING BERRY
8	3	SINGLE AGAIN MARIA TAKEUCHI ALFA MOON/NTV.M/TENDERBERRY MUSIC
9	NEW	HITOMIGA HOHOEMUKARA MIKI IMAI FORLIFE/NIHON TV
10	NEW	PORORI MONOGATARI CHA-CHA VAP PRODUCER HOUSE
		<b>ALBUMS</b>
1	NEW	KOMEKOME CLUB 5 1/2 CBS/SONY
2	NEW	KAHORU KOHIRUIMAKI TIME THE MOTION TDK
3	NEW	THE TIMERS TIMERS TOSHIBA/EMI
4	1	BAKUFU SLUMP I.B.W CBS/SONY
5	NEW	KIYOTAKA SUGIYAMA LISTEN TO MY HEART CBS/SONY
6	4	TOSHINOBU KUBOTA THE BADDEST CBS/SONY
7	2	TATURO YAMASHITA JOY MOON
8	NEW	BILLY JOEL STORM FRONT CBS/SONY
9	3	HIKARUGENJI HELLO ... I LOVE YOU PONY CANYON
10	6	OE SENRI RED MONKEY YELLOW FISH EPIC/SONY

## POP

PICKS

**QUINCY JONES**  
**Back On The Block**  
 PRODUCER: Quincy Jones  
 Qwest/Warner Bros. 26020

Superstar producer/writer bridges 10-year gap between albums by cooking up a delicious stew of musical styles, flavored with vibes ranging from brash rap ("Back On The Block") to soothing jazz ("Birdland")—with a requisite pinch of new jack swing, and dash of AC fluff. Inspired pairing of Ray Charles with Chaka Khan on the first single, a tasty cover of "I'll Be Good To You," offers an enticing invitation to this star-studded affair (guests include Ella Fitzgerald, Miles Davis, Ice-T, and Dionne Warwick, among many others). Not to be missed.

**HOOTERS**  
**Zig Zag**  
 PRODUCERS: Rick Chertoff, Eric Bazilian & Rob Hyman  
 Columbia 45058

Third go-round by Philadelphia quintet finds the group again asserting the folkish sound heard on its somewhat commercially disappointing sophomore album. But this time there is a track exciting radio interest: a lyrically augmented remake of Hedy West's "500 Miles," featuring the song's popularizers, Peter, Paul & Mary. "Brother, Don't You Walk Away" could also pull airwave support.

RECOMMENDED

**CATS IN BOOTS**  
**Kicked & Klawed**  
 PRODUCER: Mark Optiz  
 EMI 91172

When taken on a purely musical level, this honky tonk/metal outfit proves quite capable of constructing indelibly infectious hooks. The problem arises when occasionally misogynistic lyrics drown out the kicking quality of the music. On one track, singer Joe Ellis demands that his girlfriend "whip out" what she has apparently been keeping from him, while another cut suggests that a "mean" woman warm her disposition by taking some Midol. Some folks probably won't care, but these Cats had better steer clear of the National Organization for Women.

**THE LILAC TIME**  
**Paradise Circus**  
 PRODUCERS: S. Duffy, Tony Phillips  
 Fontana/PolyGram 838641

Newest release from British quartet shows remarkable growth in songwriting and clarity of vision, further melding Anglo-Saxon folk with American country influences. Highlights include solid, catchy, acoustic-edged tunes "American Eyes," "The Last To Know," "The Rollercoaster Song," and "Work For The Weekend."

**HOUSE OF FREAKS**  
**All My Friends**  
 PRODUCERS: Bruce Olsen & House Of Freaks  
 Rhino 70943

Rock duo from Richmond, Va., issues a postalbum, stop-gap EP of six first-rate tunes, including very pointed "Ten More Minutes To Live" and rock'n'roll razzberry "Meet Your Heroes." Band is at times heavily augmented by guest players, but high caliber of songs should enrapture fans already in the fold.

**PETER HIMMELMAN**  
**Synesthesia**  
 PRODUCER: Peter Himmelman  
 Island 91248

Latest from Minnesota native is astonishing in its ability to combine

virtually every kind of music available without losing its cohesiveness. From the Mideastern strains of the title track to the full-out rock of "The Sweetest Revenge," the effort is a textbook example of great songwriting and performance. Unfortunately, that often spells radio and retail death. Hopefully, talent will out and Himmelman will get the recognition he deserves.

**PIA ZADORA**  
**Pia Z**  
 PRODUCER: Narada Michael Walden  
 CBS Associated 45273

Would-be diva takes another plunge into the pool of pop waters with a sparkling collection of perky dance/pop twirlers and lush ballads. Spunky first single, "Heartbeat Of Love," could win over radio programmers and consumers alike with its pure sense of fun, although the textured percussion of "Slam It" and "I Wanna Be Your Woman," as well as the silky, plush "Floating Hearts" are far more pleasing.

**ELEVENTH DAY DREAM**  
**Beet**  
 PRODUCER: Gary Waleik  
 Atlantic 82053

Chicago quartet with some much-lauded indie releases to its credit heads for the big time. Guitar-band fans will welcome the brazen approach, which boasts identifiable Neil Young, Velvet Underground, and Dream Syndicate influences. Vocals remain the least of the band's assets, but smokin' tunes like "Testify" and "Bagdad's Last Ride" will go down easy with modern rock hipsters.

**THE BIG F**  
 PRODUCERS: The Big F  
 FFF/Elektra 60886

Mysterious L.A. trio (no player credits are offered) bangs away with huge ballpeen hammers on major-label debut. Diverse hard rock influences are to be heard, from a taste of Led Zeppelin in the vocals to a large spoonful of Jimi Hendrix in the fractious guitar playing. Lathering "Kill The Cowboy" and "Why" are worth album rock notice.

**CURIOSITY KILLED THE CAT**  
**Get Ahead**  
 PRODUCER: Nathan East  
 Mercury 842010

It has been a couple of years since this U.K. quartet was touted as "the next big thing" with its striking debut—which fell short of the hype and expectations heaved onto the public. Follow-up finds the boys in a more confident and introspective mood, with several tracks exuding a surprisingly potent soul/jazz vibe. Album's success seems predestined all over the world, although hard-to-categorize stance renders a similar fate stateside unlikely. An unfair fate for such a strong effort.

**NUCLEAR VALDEZ**  
**I Am I**  
 PRODUCERS: Richard Gottehrer & Thom Panunzio  
 Epic 45354

Miami-bred quartet stirs up a very palatable noise in hard-bashing first stanza. Very personal writing shows flashes of bright imagination on tracks like "Summer" (a refugee's-eye-view recounting of the '59 Cuban revolution) and "Unsung Hero" (dedicated to Lenny Bruce). Different enough to deserve a nod from thoughtful album rock programmers.

**GALAXIE 500**  
**On Fire**  
 PRODUCER: Kramer  
 Rough Trade U.S. 74

Boston-based trio's third album reveals an unusual postpunk sensibility that mates lugubriously tempoed drones to cannily hewn pop-styled melodies. Vocals remain the group's major stumbling block, but album's interesting textures will grab the attention of adventurous modern

## NEW AND NOTEWORTHY

**RANDY & THE GYPSIES**  
 PRODUCERS: Randy Jackson, Khris Kellow, Bryan Loren  
 A&M 5191

The youngest of the Jackson brothers steps into the spotlight. Though billed as a proper band, the Gypsies are more aptly described as attractive background scenery to Jackson's center stage. It hardly matters, though; Randy proves as riveting a presence—both vocally and stylistically—as brother Michael and sister Janet. Slammin' state-of-the-art new jack grooves of initial single, "Perpetrators," demand radio and club attention, while "The Love We Almost Had" and "Gigolo" add depth to a most striking debut.

rockers and alternative retailers.

**MUDHONEY**  
 PRODUCER: Jack Endino  
 Sub Pop SP44

First full-length album by Seattle quartet introduces band's no-holds-barred brand of broiling guitar slinging to a wider audience. Leaders of the Northwestern crunch-rock crew punch out eardrums with uncensored glee; radio won't take it, but modern rockers and fringe headbangers enthused about such Washington brethren as Soundgarden will bite down hard.

**THE CHILDREN**  
 PRODUCER: Bob Rupe  
 Scale Of Miles 2201

Outstanding debut album from Long Island, N.Y., four-piece offers a refreshing blast of '60s-style folk-pop that often recalls We Five or the Searchers. Alternative formats and folk-hungry A&R ears should be tuned in to such delightful tracks as "We Belong Together," "Don't Tell Me," "Dear Mr. Pain," "You Know (How I Feel About You)," "(We're Not Playing) That Game," and "Listen To Your Heart." Contact: 516-581-0710.

## BLACK

PICKS

**SHIRLEY LEWIS**  
**Passion**  
 PRODUCERS: Shep Pettibone, Steve Harvey, Eric T., Jay F.  
 A&M 5270

Impressive debut by omnipresent U.K. session singer carefully straddles the fence between traditional R&B and modern dance grooves. Deft production team (most notably the strikingly solid contributions by Shep Pettibone) provide ample support, although it's Lewis' well-honed vocal prowess that pushes this collection over the top.

**JUNGLE BROTHERS**  
**Done By The Forces Of Nature**  
 PRODUCERS: The Jungle Brothers  
 Warner Bros. 26072

Rap vet Afrika Bambaata's current crew displays a diverting menu of roughhouse rhyming on major-label debut. Snazzy sampling is the key here, with everything from Sly Stone to Blue Swede's "Hooked On A Feeling" tossed into the pot. "Sunshine" is a terrific example of group's upbeat rap, while "Acknowledge Your Own History" reveals the group's political core.

**ROXANNE SHANTÉ**  
**Bad Sister**  
 PRODUCER: Marley Marl  
 Cold Chillin'/Reprise 25809

Rapid-fire rhymes are in steady supply in this highly amusing and good-humored set by Cold Chillin's distaff star. While some of the raps are colored a bit too much by a highly materialistic frame of mind, the feminine sass of this project keeps the beat in the street. "Live On Stage" is moving on the charts; "Bad Sister" and "Feelin' Kinda Horny" could move more units on the rap side.

RECOMMENDED

**TYLER COLLINS**  
**Girls Nite Out**  
 PRODUCERS: Various  
 RCA 9642

Vivacious young singer kicks in hot on a nifty debut. Collins is most at home with bouncy up-tempo stuff, such as the title cut, "Strut," and first single, "Whatcha Gonna Do;" she sounds out of her element when she strays from the funk. Still, ballad with Grady Harrell on the Stevie Wonder-penned-and-produced "You And Me" (one of two good Wonder originals here) might make some waves.

## DANCE

PICKS

**PAJAMA PARTY**  
**Up All Night**  
 PRODUCER: Jim Klein  
 Atlantic 82039

The attack of the leggy girl-groups continues with the album debut of this sultry trio, which has already set the dance charts on fire with the percolating "Yo No Se," as well as the current single, "Over And Over." Given the way "Hide And Seek" and "Bring All Your Love To Me" grind and groove, not to mention the pop/AC crossover potential of "Living Inside Your Love," don't look for the flame to die down anytime soon.

RECOMMENDED

**LIL LOUIS & THE WORLD**  
**From The Mind Of Lil Louis**  
 PRODUCER: Lil Louis  
 Epic 45468

And quite a mind it is. The Chicago-based dancemeister, not unlike Prince, balances himself between heaven and hell on his debut album, quoting the Lord's Prayer on "Blackout" and groaning orgasmically on the dance hit "French Kiss." While this set, which contains a "dance" side and a "romance" side, may not contain another pop crossover item like "French Kiss," its diversity and daring bode well for Louis' future.

## JAZZ

RECOMMENDED

**ED MANN**  
**Get Up**  
 PRODUCERS: Ed Mann, Kurt Renker, Walter Quintus  
 CMP 38

Former Zappa percussionist's postfusion solo effort (which also features former FZ sidemen Chad Wackerman and Walt and Bruce Fowler) attests that his marimba and vibes chops are estimable, even if his songwriting warrants further development. Best of the set are the angular theme of "This Is Tomorrow" and the brisk, up-tempo title cut.

**KENNY GARRETT**  
**Prisoner Of Love**  
 PRODUCER: Kenny Garrett  
 Atlantic Jazz 82046  
 Writer/arranger/producer/multi-

instrumentalist Garrett offers up some (saxually) suggestive, romantic themes in synth-laden, airplayable mixes. Highlights include such svelte downtempo numbers as the title track, "May I Have This Dance?," and "Peace For A Dream," as well as the comical reggae caricature of "Put A Smile On Your Face" and a cover of "Blue Moon." Miles Davis guest stars on two tracks: "Big 'Ol Head," a Milesean composition that he makes his own, and the African-inflected "Free Mandela."

## COUNTRY

RECOMMENDED

**MAC WISEMAN**  
**Classic Bluegrass**  
 PRODUCERS: Lou Ukelson, Fred Bartenstein  
 Rebel 1106

Originally issued on Vetco Records in the mid-'70s as "New Traditions" Vols. 1 and 2, this collection is an excellent sampling of Wiseman as folk singer. Lots of old ballads and parlor songs are included among the 22 cuts.

**LARRY SPARKS**  
**Classic Bluegrass**  
 PRODUCER: None listed  
 Rebel 1107

Sparks' hardcore bluegrass stylings shine here on such standbys as "John Deere Tractor," "Kentucky Girl," "A Face In The Crowd," and 15 others.

## CLASSICAL

RECOMMENDED

**STRAUSS: JOSEPHSLEGENDE (SUITE); SYMPHONIA DOMESTICA**  
**Seattle Symphony, Schwarz**  
 Delos 3082

Performances far above what most would expect from an orchestra somewhat removed from the world's musical capitals. But the disk is just as notable for the demonstration quality of its sound—warm, full, and transparent, to a degree rare in scores that are often so "busy" and complex. "Josephslegende" is a rarity, and the symphony is not overly represented. An attractive entry.

**FALLA: EL AMOR BRUJO; SEVEN POPULAR SPANISH SONGS**  
**Martha Senn, Carme Ensemble, Izquierdo**  
 Quilton/Nuova Era 6809

This is the original version of "El Amor Brujo," more a sung and spoken piece than the ballet Falla later developed. But the familiar dance tunes are there, atmospherically played by a small instrumental ensemble, and the throaty vocals by mezzo Senn ring true as they relate the story of gypsy love and magic. The "Seven Songs" and two piano pieces by Falla round out the unusual program.

**SPOTLIGHT:** Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification.

**NEW & NOTEWORTHY:** Highlights new and developing acts worthy of attention and other releases of special interest.

**PICKS:** Releases predicted to hit the top half of the chart in the format listed.

**RECOMMENDED:** Other releases predicted to chart in the respective format; also, other albums of superior quality.

All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

## POP

### PICKS

**ROD STEWART** *Downtown Train* (4:30)  
 PRODUCER: Trevor Horn  
 WRITER: T. Waits  
 PUBLISHER: Jalma, ASCAP  
 Warner Bros. 7-22685

Lush string orchestration wafts along the undercurrent of a pleasing power-pop Tom Waits cover, culled from the rock legend's "Storyteller" anthology. Should score multiformat success with relative ease.

**EURYTHMICS** *Angel* (timing not listed)  
 PRODUCERS: David A. Stewart, Jimmy Iovine  
 WRITERS: Lennox, Stewart  
 PUBLISHER: BMG, ASCAP  
 Arista CAS-9917

Lennox captures the heart on this inspired, melancholy slow number that will hopefully return the deserving duo to the top of the pops.

### RECOMMENDED

**YOUNG M.C.** *Principal's Office* (4:14)  
 PRODUCERS: Matt Dike, Michael Ross  
 WRITERS: M. Young, M. Dike, M. Ross  
 PUBLISHERS: Varry White/Young Man Moving, ASCAP  
 Delicious Vinyl 7-99137 (12-inch version also available, Delicious Vinyl 0-96511)

Following up the smash "Bust A Move" is tough, but this funky, soul-styled narrative could very well do the trick. Contact: 212-995-7800.

**BOBBY ROSS AVILA** *Music Man* (3:50)  
 PRODUCER: Bobby Avila Sr.  
 WRITERS: B. Avila Sr., B.R. Avila, J. Felix  
 PUBLISHER: Brunswick, BMI  
 RCA 9074-4-RS (cassette single; 12-inch version also available RCA 9072-1-RD)

Hoping to glean from the success from New Kids On The Block comes a lad sporting the perfect amount of heartthrob appeal, balanced with the kind of sugar-sweet pop/dance froth that teen idols are made of.

**ROBIN BECK** *Save Up All Your Tears* (4:06)  
 PRODUCER: Desmond Child  
 WRITERS: D. Child, D. Warren  
 PUBLISHER: not listed  
 Mercury 872 710-4 (c/o PolyGram) (cassette single)

Newcomer vamps her way through a can't-miss pop-rocker, fueled by the super-hot writing and production talents of Child and Warren.

**JEFFERSON AIRPLANE** *True Love* (3:42)  
 PRODUCERS: Ron Nevison, Greg Edward, Jefferson Airplane  
 WRITERS: S. Porcaro, D. Paich  
 PUBLISHERS: Davlo/So Little Time, ASCAP  
 Epic 34T-73080 (c/o CBS) (cassette single)

Reunited rockers take another shot at revived chart success with a surprisingly technopoppper that shines thanks to the timeless charm of Grace Slick.

**BEASTIE BOYS** *Shadrach* (4:07)  
 PRODUCERS: Beastie Boys, Dust Brothers  
 WRITERS: Beastie Boys, Dust Brothers  
 PUBLISHERS: Brooklyn Dust/Dust Brothers, ASCAP  
 Capitol B-44472 (12-inch reviewed Nov. 11)

**PARIS BY AIR** *Voices In Your Head* (4:07)  
 PRODUCER: Lewis A. Martineez  
 WRITERS: R. Munarriz, W. Cleer, H. Rivera, L. Martineez  
 PUBLISHER: Three Romeos, ASCAP  
 Columbia 44-68813 (cassette version also available, Columbia 38T-73058; 12-inch reviewed July 15)

**COMPANY B** *Boogie Woogie Bugle Boy* (4:24)  
 PRODUCER: Ish  
 WRITERS: D. Ray, H. Prince  
 PUBLISHERS: MCA Music, ASCAP  
 Atlantic 7-88793 (12-inch version also available, Atlantic 0-86279)

Dance trio eschews what they do best with this rather faithful dance/pop canonization of the Andrews Sisters classic.

## BLACK

### PICKS

**WRECKS-N-EFFECT** *Juicy* (4:04)  
 PRODUCER: Markell Riley, Wrecks-N-Effect  
 WRITERS: James Mtume, Markell Riley, Aqil Davidson, Brandon Mitchell  
 PUBLISHERS: Cal-Gene/Virgin, BMI  
 Sound Of New York/Motown 2005 (c/o MCA) (cassette version also available, Sound Of New York 2005C; 12-inch version also available, Sound Of New York 4682)

New jack rap/R&B ensemble tackles Mtume's classic "Juicy Fruit" groove as inspiration for its "when boys talk" subject matter.

**MILES JAYE** *Heaven* (5:36)  
 PRODUCER: Miles Jaye  
 WRITER: M.J. Davis  
 PUBLISHERS: Albana/Virgin, BMI  
 MIXERS: Miles Jaye, Alvin Moody, Frankie Knuckles, David Morales  
 Island 7-99136 (12-inch version also available, Island 0-96508)

Soothing ballad is highlighted by Jaye's riveting vocal presence and jazzy remix by Morales and Knuckles.

**KEISHA JACKSON** *Hot Little Love Affair* (3:44)  
 PRODUCERS: Allen George, Fred McFarlane  
 WRITERS: P.J. Scott, D. Knight  
 PUBLISHERS: CBS/Sister Teresa/Nutstya/CBS, ASCAP  
 CBS Associated 73056 (12-inch version also available, CBS Associated 429-73128)

The infamous Millie has obviously taught her daughter a thing or two when it comes to making a song her own. Smooth new-jack-leaning track takes a back seat to Jackson's endearing vocal panache. A promising debut already showing action.

### RECOMMENDED

**CHILL** *Body Reaction* (3:55)  
 PRODUCER: Dave Stewart  
 WRITERS: David Stewart, Geraldine Barry  
 PUBLISHERS: Father Thunder, BMI/Bullwhip, ASCAP  
 MIXERS: Tracy Kendrick, Courtney Branch  
 Orpheus B-72261 (c/o CEMA) (12-inch version also available, Orpheus V-22260)

Pumping R&B/dance number swings with a hip street fever.

**FLAME** *One Way Lover* (4:57)  
 PRODUCER: Ted Currier  
 WRITERS: T. Currier, M. Kessler, R. Kilgore  
 PUBLISHERS: Shaman Drum, BMI/Maz Appeal/EMI April/Golden Lab, ASCAP  
 Epic 49-73124 (c/o CBS) (12-inch single)

Slinky, midtempo shuffler's got enough bite and edge to withstand the sturdy competition this time of year.

**MAVIS STAPLES** *Time Waits For No One* (4:09)  
 PRODUCERS: Mavis Staples, Prince  
 WRITERS: Mavis Staples, Prince  
 PUBLISHERS: Chomone, BMI/Controversy, ASCAP  
 Paisley Park 7-22717 (c/o Warner Bros.)

Veteran songstress proves she can still strut her stuff, with ample production/vocal assistance from the omnipresent Prince. A highlight from the current album.

**SLY & ROBBIE** *Dance Hall* (3:33)  
 PRODUCER: KRS-One  
 WRITERS: S. Dunbar, R. Shakespeare, W. Broady  
 PUBLISHERS: Island/Ixat, BMI/BDP, ASCAP  
 Island 7-99157 (c/o Atlantic) (cassette version also available, Island 4-99157; 12-inch reviewed Oct. 7)

**GLEN GOLDSMITH FEATURING M.C. HAMMER** *You Got Me Dancing* (5:25)  
 PRODUCER: Jae Logan  
 WRITERS: G. Goldsmith, J. Logan  
 PUBLISHERS: JKL/Irving, BMI  
 MIXER: Howie Tee  
 RCA 9107-1-RD (12-inch single)

Support from M.C. Hammer turns an otherwise run-of-the-mill tune into a strong chart and radio contender.

**BERN NADETTE STANIS** *Lover* (5:20)  
 PRODUCERS: Stanis, Willis, Rutherford, Arthurs  
 WRITERS: Stanis, Willis, Rutherford, Arthurs  
 PUBLISHERS: In Effect/Calico/B. Stanis, BMI  
 MIXERS: Stanis, Willis, Rutherford, Arthurs, Mark Watson  
 Hit Records In Effect INE-1990 (12-inch single)

What do ex-sitcom stars do now that "The Love Boat" is a memory? They make records. Former "Good Times" actress bids for programmers' acceptance with a predictable

R&B/club track that is saved by Stanis' surprising charm. Proper promotion could transform this into a bona fide hit. Contact: 215-225-6822.

**CHRIS McDANIEL** *Try Me* (4:03)  
 PRODUCERS: Ernest Williamson, Louis McKay III  
 WRITERS: L. Hitchens, L. Smith  
 PUBLISHER: not listed  
 MIXERS: Doug Nightwine, Ernest Williamson, Mike Patterson  
 Mega Jam MJDJ-7277-0 (12-inch single)

McDaniel charms and captivates on this retro-fueled slow jam. Major labels should sit up and take notice. Label based in Memphis.

## COUNTRY

### PICKS

**ALABAMA** *Southern Star* (3:08)  
 PRODUCER: Barry Beckett, Alabama  
 WRITERS: Roger Murrah, Steve Dean, Rich Alves  
 PUBLISHER: Tom Collins, BMI/Collins Court, ASCAP  
 RCA 9083-7

The Fort Payne Four revisit the most familiar of locales in this lament that balances cold realities with warm memories.

### RECOMMENDED

**ZACA CREEK** *Ghost Town* (3:43)  
 PRODUCER: Eddie Kilroy  
 WRITERS: R.M. Bourke, C. Black, A. Roberts  
 PUBLISHERS: PolyGram/Songs De Burgo/Chappell & Co./Serenity Manor/Chris Wald/Hopi Sound, ASCAP  
 Columbia 38-73096

Pleasant harmonies enhance this plaintive ballad of crushing loneliness.

**BOBBY ATKINS & THE COUNTRYMEN** *Blue Eyes Crying In The Rain* (3:58)  
 PRODUCERS: Paul E. Johnson, Bobby Atkins  
 WRITER: Paul Edgar Johnson  
 PUBLISHERS: Tompaul, BMI  
 Stark 45-200

Atkins and his men churn out a shapely rendition of a favorite number. Instrumentation adds its own assertive character. Label based in Mount Airy, N.C.

**HOWIE DAMRON** *Daybreak* (2:27)  
 PRODUCER: Lucian R. Carter  
 WRITER: Cliff Rankin  
 PUBLISHER: Cliff Rankin, ASCAP  
 Teleproduction 8910

Ear-pleasing vocals solidly embrace a selection that is backed by a smoothly produced music line. Contact: 615-320-0629.

**DAVID SPEEGLE** *Tie Me Up (Hold Me Down)* (2:21)  
 PRODUCER: Darrell Clanton  
 WRITERS: J. O'Hara, K. Kane  
 PUBLISHERS: Cross Keys/CBS/Kieran Kane, ASCAP  
 Bitter Creek BCR-07789

A bobbing and bopping plea to be held in the paths of domestic righteousness. Contact: 1110 17th Ave. S., Nashville, Tenn. 37212.

**HERMALEE** *You Made It Easy (To Steal Someone)* (3:31)  
 PRODUCER: Carmel Taylor  
 WRITERS: R. Muir, L. Shell  
 PUBLISHERS: Taylor & Watts, BMI/Tayson, ASCAP  
 Teleproduction Inc. T-8911

First Hermalee steals another woman's man, then, in a classic case of rationalizing guilt, points the finger of blame at the luckless lady left in the lurch. Odd song, but a good reading. Contact: 615-320-0629.

**CHRIS LEDOUX** *Blue Bonnet Blues* (3:30)  
 PRODUCER: Chris LeDoux  
 WRITER: Chris LeDoux  
 PUBLISHER: Wyoming Brand, BMI  
 American Cowboy Songs 24003

LeDoux sings well and affectionately of the Western way of life in this midtempo string of recollections. Contact: 615-444-8431.

**J.D. HART** *Come Back Brenda* (2:49)  
 PRODUCERS: Jimmy Bowen, James Stroud  
 WRITERS: Even Stevens, Marty Stuart  
 PUBLISHERS: ESP/Songs of PolyGram, BMI  
 Universal 66017

Chart-bound, Hart lassos this quick-paced, tightly produced number with his on-the-mark vocals. Production accents make the tune a sure bet.

**GLENN SUTTON** *I Just Can't See* (2:10)  
 PRODUCER: not listed  
 WRITERS: Sutton, Thomas  
 PUBLISHERS: Songs of PolyGram/Partner/Lisaglen, BMI  
 19th Avenue NA-1016

An easygoing devotional set to high-energy Western swing. Contact: 615-327-4927.

**RONNIE BRYANT** *Neither One Of Us* (3:19)  
 PRODUCER: Johnny Morris  
 WRITER: Jim Weatherly  
 PUBLISHER: PolyGram, ASCAP  
 Evergreen 1102

Bryant offers an ear-pleasing performance of the classic that hit No. 2 on Billboard's pop charts for Gladys Knight & the Pips in '73 and No. 7 on Billboard's country charts for Bob Luman the same year. Contact: 615-327-3213.

## DANCE

### PICKS

**EXPOSE** *Tell Me Why* (10:22)  
 PRODUCER: Lewis A. Martineez  
 WRITER: L. Martineez  
 PUBLISHER: EMI/Panchin, BMI  
 MIXERS: Lewis A. Martineez, Rique "Billy Bob" Alonso  
 Arista ADI-9918 (12-inch single)

After a brief flirtation with pop/AC programmers, hot trio returns to the dance floor with an aggressive house-inflected beatfest culled from its current gold album.

### RECOMMENDED

**NANCY MARTINEZ** *Save Your Love For Me* (7:04)  
 PRODUCER: Teneen Ali  
 WRITERS: G. D'Orazio, T. Bentivegna  
 PUBLISHER: Kish Kish, CAPAC  
 Vendetta VE-7028 (c/o A&M) (12-inch single)

The Euro-house stylings of the Miami-born belter's last single, "You've Got Me On Fire," are eschewed in favor of a more familiar hip-hop offering that heartily recalls earlier hits.

**KEVIN PAIGE** *Anything I Want* (11:28)  
 PRODUCER: Kevin Paige  
 WRITER: K. Paige  
 PUBLISHERS: Paige By Paige/Chrysalis, BMI  
 MIXERS: Kevin Paige, Angelo Earl, Cliff Branch  
 Chrysalis V-23346 (c/o CEMA) (12-inch single)

As "Don't Shut Me Out" continues to climb the Hot 100, comes a funk-induced throwdown that could score with club jocks yearning for something unique, though best bet is on imminent pop radio acceptance.

**MAJOR WEEKS** *Don't Give Up* (6:59)  
 PRODUCER: Fede Yon  
 WRITER: F. Yon  
 PUBLISHER: Fede Yon, BMI  
 MIXERS: Vaughan Mason  
 Epic 49 73117 (c/o CBS) (12-inch single)

With the current deluge of strong soul-inflected house tracks vying for attention, this formulaic number doesn't seem to have the strength to withstand the tough competition.

**CRISELDA ASHIA** *Pleasure* (6:26)  
 PRODUCER: Alain Landry  
 WRITERS: A. Landry, C. Ashia, G. Buren, A. Strong  
 PUBLISHER: Lana Bana, BMI  
 ACA 3291 (12-inch single)

Sultry songstress who stirred up some action last year under the name Candy, returns with a steamy jam that relies heavily on her ample sensuality. Contact: 213-656-0970.

**ROMANCE** *I Wanna Get To Know You Better* (5:48)  
 PRODUCERS: Ed "The Red" Goltsman, Nancy Kay Goltsman  
 WRITERS: E. Goltsman, P. Herrera, B. Gooding  
 PUBLISHERS: Jaman/Susic, BMI  
 Jump Street JS-1024 (12-inch single)

Smokey vocals by Pedro Herrera reverently recall Jerry Butler and Barry White, while R&B-flavored house track pumps vigorously. Contact: 212-873-1379.

**KIMIESHA HOLMES** *Love Me True* (6:45)  
 PRODUCER: Baby Boy  
 WRITER: George Louvis  
 PUBLISHER: Yorgo/Quarkette, BMI  
 Quark QK-018 (12-inch single)

Diva-driven R&B/club offering with a gritty underground feel. Contact: 212-489-7260.

**ATLANTIC STARR** *Bring It Back Home Again* (6:58)  
 PRODUCERS: David Lewis, Wayne Lewis  
 WRITERS: J. Lewis, J. Prusan  
 PUBLISHERS: Jodaway/Isaac Wayne, ASCAP/Preacher J/Waydajo/Ike Lewie, BMI  
 MIXER: Joe Smooth  
 Atlantic 0-21406 (12-inch single; 7-inch reviewed Oct. 14)

**LES NEGRESSES VERTES** *Zobi La Mouche* (6:27)  
 PRODUCERS: Clive Martin, Sodi  
 WRITER: Les Negresses Vertes  
 PUBLISHER: Virgin, ASCAP  
 MIXERS: William Orbit, Rico Conning, Andy Wright  
 Sire 0-21336 (c/o Warner Bros.) (12-inch single)

Those who can't wait for the next Gipsy Kings release will revel in this similarly ethnic stomper, which has been tastefully remixed to add more bottom.

## RAP

### PICKS

**BIG DADDY KANE** *I Get The Job Done* (5:25)  
 PRODUCER: Gene Griffin  
 WRITERS: A. Hardy, aka Big Daddy Kane  
 PUBLISHERS: Cal-Gene/Virgin Songs/A.Z./Cold Chillin', ASCAP  
 MIXER: Teddy "Jam" Riley  
 Cold Chillin' 0-21389 (c/o Warner Bros.) (12-inch single)

Masterful wordsmith knocks this kickin' hip-house jam through the roof. Infectious rhythm base demands widespread attention.

### RECOMMENDED

**HIJACK** *The Badman Is Robbin'* (3:18)  
 PRODUCER: Hijack  
 WRITER: Hijack  
 PUBLISHERS: O.G. Rhyme/Chrymester/CRGI, BMI  
 Rhyme Syndicate 49-73134 (c/o CBS) (12-inch single)

Label keeps the jams pumping with yet another new kid on the block. Lyrically witty offering pumps a kicking guitar hook and funky production inspired by the "The Batman Theme." Don't miss.

**M.B.S.** *Coming By Storm* (4:16)  
 PRODUCER: The Molecular Beats Squad  
 WRITERS: H. Morgan, J. Hill  
 PUBLISHERS: LNS/MBS, BMI  
 MIXER: Chep Nunez  
 Molecular Beats Squadron RAW-75002 (12-inch single)

No production surprises here but the duo can hang with their peers. Flip "Transmit Power" utilizes Grace Jones' "Nipple To The Bottle" for its rhythmic base. Contact: 201-871-6909.

## CHRISTMAS

The following is a list of all-new or reissued Christmas singles received this week. Because of the music's seasonal nature, the records are not rated as to chart potential.

**PATSY** "Kid" *Santa Claus/Happy Holly-Day Roperry* PR-2255. Contact: 212-724-2800.

**MORGAN RUPPE/LISA CARRIE** *Old Time Christmas Humminbird Of Clover* MC-109. Contact: 803-222-4993.

**PICKS:** New releases with the greatest chart potential.  
**RECOMMENDED:** Records with potential for significant chart action.  
**NEW & NOTEWORTHY:** Highlights new and developing acts worthy of attention.  
 Records equally appropriate for more than one format are reviewed in the category with the broadest audience. All singles commercially available in the U.S. are eligible for review. Send copies to Bill Coleman, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.



# In Rap, Hip-Hop, Taste Of Success Is Delicious Vinyl

BY DAVID NATHAN

LOS ANGELES With rap and hip-hop continuing to rack up impressive sales across the board, one of 1989's most impressive success stories belongs to Delicious Vinyl. The Los Angeles-based label's first year in business has been marked by the release of a triple-platinum album, double-platinum single, and platinum single by Tone Loc, as well as a platinum single and probable platinum album for Young M.C.

Label co-founder Mike Ross admits, "This has been a pretty exciting time for us, realizing that a year ago, Tone Loc wasn't even known and that he has established himself as a bona fide artist, that Young M.C.'s single 'Bust A Move' [a top 10 pop

and black music hit] is close to platinum with a first album that's gold after just four weeks."

Ross started the company with partner Matt Dike after the two met at a local, predominantly black record pool in Los Angeles. "After four or five months with just one single out on Tone Loc ['I Got It Goin' On'] and substantial play on Young M.C. [the British-born, Queens, N.Y.-raised rapper's "I Let Em Know"], we realized that we had to get our product out there nationally. We started talking to people in the business who were interested and a lot of folks knew what we had, but people don't always react quickly," notes Ross.

Island Records founder Chris Blackwell heard Young M.C. and saw the logo, says Ross. "He's one of

those rare label heads who hears the music. He felt we were worth the risk so we did a deal." Although Delicious Vinyl began its association with Island via a licensing deal through the label's 4th & B'way division, a new p&d deal is pending. "We didn't have the wherewithal to do all the promotion ourselves to start with, but under the new structure we're going to start handling our own affairs much more, although we'll still be working closely with Island."

Ross credits national promotion director Wendell Greene, Island pop promotion executive Bob Catania, and independent promotion people with the success of records by Tone Loc and Young M.C. "We were never in shock about the success of 'Wild Thing' [Tone Loc's No. 1 internation-

al smash] because we always thought the record could do something—even when we had the basic bare-bones track. Matt and I both knew that it had the potential to do more than just any old rap record, but it definitely went over the top."

Ross confirms that "Wild Thing" was cut in Dike's apartment on eight-track equipment, with albums by Tone Loc and Young M.C. also recorded in the studio loft on 16-track machines. "We did preproduction and the actual recording for both albums there and we're not rushing to get out. We're still using Matt's apartment."

The success of initial releases by Delicious Vinyl has resulted in an expansion of the label's staff and an ambitious release schedule for 1990. Once "Wild Thing" began hitting, "Orlando Aguillen—who's been with us from the beginning taking records to stores and to KDAY [L.A.'s major rap station]—started taking on A&R responsibilities," he says.

With Ross' brother Rick handling the label's day-to-day operations and Pam Turbov (former road manager for pop/rock act the Bangles) doing publicity and artist development, the company now has a staff of 12. "But," says Ross, "we're staying lean and mean—because we have to! We feel like we have the staff now to get us going in the right direction and we can really do something for new artists we sign now."

Ross and Dike have continued their role as producers, working on Young M.C.'s "Stone Cold Rhyming" album, cutting the single "Dance To The Drummer's Beat" on female rap duo Body & Soul, preparing an album on Washington, D.C.-based go-go band Superfly TNT (likely to be recorded

live, according to Ross), and working on the next Tone Loc album. Additionally, the team contributed to the Spanish-speaking rapper Mellow Man Ace's Capitol debut album, with Dike also working alongside the Dust Brothers (who have been associated with Dike and Ross since they created the label) on the Beastie Boys' Capitol album. The team is also scoring movies, with "Uncle Buck" completed and a possible involvement with the upcoming "Downtown."

Immediate releases from Delicious Vinyl include a Def Jeff album, which Ross says "is street-oriented with a black perspective in the vein of KRS-One... The LP is called 'Just A Poet With Soul' and features a track with Etta James, 'Droppin' Rhymes On Drums,' and another cut, 'Black To The Future,' which will be the title track to the 'Downtown' movie."

Ross says the label's long-range plans include developing R&B acts and exploring other genres.

## Robinson's Funky Crew Is On The Tip Of A New Genre Compilation Fuses Hip-House & Reggae

**FUNKY REGGAE:** Reggae music has entered the hip-hop realm of late and threatens to blow up LARGE. More attention is being paid to Jamaican toasters and dance hall artists, while top rap artists from Heavy D to KRS-One to Latifah are experimenting with the form. Warner Bros. is on the new-style reggae tip as well, with the album "Strictly Hip-Hop Reggae Fusion" by the Funky Reggae Crew, a conglomerate of new reggae artists assembled by DJ-turned-producer Matt Robinson. The project was born of the popularity of the now-defunct Los Angeles Funky Reggae Club, where DJ Robinson played '70s funk, contemporary hip-hop, and instrumental reggae records over which he performed original raps. Robinson came to the attention of Warner black music A&R exec Benny Medina, who gave him a chance to executive-produce a compilation.

Released in late October, "Strictly Hip-Hop Reggae Fusion" features an array of contemporary reggae artists—among others, Tippa Irie from London, Lady Levi and Dread Flimstone from the L.A. area, Satta Blue from Florida, and toaster Mikey Dread from Jamaica—as well as rappers Daddy-O, Latifah, and Robinson himself as Daddy Matthew. "I want to bring reggae to the mainstream black market," says Robinson, whose sister Holly is a star of the Fox Network's "21 Jump Street." "It's a different culture, but there's been a rise in popularity of dance hall music. In Jamaican communities, like in Brooklyn, it's a complete parallel of what's happening in American hip-hop music."

Recently, Irving Azoff named Robinson VP of alternative music for his newly formed and as-yet-unnamed label. "I studied music and played in bands growing up," says Robinson, "But I didn't blow up until I started DJ'ing!"

**NOW PLAYING:** After 7 has hit the national tour trail to support its eponymous album. The Virgin act appeared on the stage of New York's mighty Apollo Theatre Nov. 12, sandwiched between sets by dance artist CeCe Rogers ("Forever") and Def Jam "street diva" Alyson Williams. Hampered by a late arrival at the theater and sound problems, After 7 got off to a bumpy start with a fast-paced "Don't Cha Think," the group's second single. They warmed up and smoothed out on the ballads "One Night," "Can't Stop," and "Ready Or Not," with Kevon Edmonds shining on co-lead vocals with brother Melvin, and wound up the show with "Heat Of The Moment." Though Mike lev-

els continued to play havoc with the performance, the inherent talent of this new group showed through. One complaint: the choreography. Virgin has positioned After 7 as a sophisticated, contemporary vocal trio. But the group's dance steps were choppy, and the sequence difficult to follow; through no fault of their own, the three looked like a Pips parody. Some minor adjustments would add polish to a potentially strong stage act.

**GOSPEL ARTISTS** get their due at the fifth annual Stellar Awards, to be held Dec. 11 at the Aquarius Theatre in Hollywood, Calif. Actor/singer Clifton Davis and actress Marla Gibbs will co-host the two-hour event, which will be televised via national syndication by Tribune Entertainment to more than

120 markets between Jan. 8 and 28. As in past years, the program will be produced by Don Jackson, president of Central City Productions. Among the acts vying for consideration in 13 categories (including contemporary, traditional, and inspirational gospel) are BeBe & CeCe Winans (who top the nominations with six), Albertina Walker, the Mississippi Mass Choir, Tramaine Hawkins, and Deniece Williams, with many nominated artists on the Sparrow, Malaco, or Savoy labels.

**TIDBITS:** The Los Angeles chapter of the Black Rock Coalition is putting the finishing touches on its first Jimi Hendrix Birthday Bash. Set for Monday (27) at the Music Machine (12,220 W. Pico Blvd. in West L.A.), the party lineup boasts local rockers Total Eclipse, New York rap act Culture Shock, and a finale by the All-Star BRC Band. Proceeds from the \$8 admission will go toward establishing a star for Hendrix, who would have been 47 this month, on the Hollywood Walk Of Fame. For info, call John Vlautin at 213-856-2695... The Stop The Violence Movement, the conglomerate of top rappers who recorded "Self-Destruction" on Jive/RCA to benefit the National Urban League (and raised \$50,000 and went gold in the process), has spawned a number of similar anti-violence and anti-racism rallies and concerts. Recently, the NUL has become aware of a number of rap concerts and rallies around the country using the Stop The Violence name and logo without permission, to raise funds for private purposes. Folks wishing to mount a Stop The Violence event should submit their plans in writing to Kevin Gibbs at the National Urban League, 500 E. 62nd St., New York, N.Y. 10021.



by Janine McAdams

**CASSETTE DUPLICATION  
RECORD PRESSING  
MASTERING · PLATING  
COLOR SEPARATIONS  
PRINTING · TYPESETTING**

**QCA  
CUSTOM PRESSING**

2832 SPRINGROVE AVENUE  
CINCINNATI, OHIO 45225  
(513) 681-8400

## Billboard POWER PLAYLISTS FOR WEEK ENDING DECEMBER 2 1989

Sample Playlists of the Nation's Largest Black Radio Stations

Station	Artist	Track
Cleveland 93FM WZAK P.D.: Lynn Tolliver	1	Biz Markie, Just A Friend
	2	Stephanie Mills, Home
	3	Babyface, Tender Lover
	4	Randy Crawford, Knockin' On Heaven's Door
	5	Luther Vandross, Here And Now
	6	Shy, Real Love
	7	David Paaston, Can I?
	8	Alyson Williams, Just Call My Name
	9	Angela Winbush, It's The Real Thing
	10	Janet Jackson, Rhythm Nation
New York Kiss 98.7 FM P.D.: Vinny Brown	1	Luther Vandross, Here And Now
	2	Kashif, Personality
	3	Babyface, Tender Lover
	4	Stephanie Mills, Home
	5	Chucki Booker, (Don't U Know) I Love U
	6	Angela Winbush, It's The Real Thing
	7	Jody Watley, Everything
	8	Miki Howard, Ain't Nuthin' In The World
	9	The Gap Band, All Of My Love
	10	Sharon Bryant, Foolish Heart
Cleveland	11	Entouch Featuring Keith Sweat, All Nite
	12	Maze Featuring Frankie Beverly, Silky Soul
	13	By All Means, Let's Get It On
	14	Awesome Dre, Frankly Speaking
	15	Chucki Booker, (Don't U Know) I Love U
	16	Miki Howard, Ain't Nuthin' In The World
	17	Jody Watley, Everything
	18	Miki Howard, Blame It On The Rain
	19	The Isley Brothers Featuring Ronald Isley, You'
	20	Regina Belle, Make It Like It Was
New York	21	Mikki Bleu, I Promise
	22	Full Force, Friends 4-Lovers
	23	The Gap Band, All Of My Love
	24	New Kids On The Block, Didn't I (Blow Your Mind)
	25	Foster/McElroy, Dr. Soul
	26	Dianna Warwick And Jeffrey Osborne, Take Good C
	27	Eric Cable, Love Has Got To Wait
	28	The Temptations, Special
	29	Billy Ocean, Licence To Chill
	30	R.J.'S Latest Arrival, Rich Girls
Cleveland	31	EX Special Ed, Think About It
	32	Quincy Jones Featuring Ray Charles & Chaka Khan, Abstrac, Right And Hypc
	33	Richard Rogers, (I'll Be Your) Dream Lover
	34	EX Keisha Jackson, Hot Little Love Affair
	35	EX D.J. Jazzy Jeff & The Fresh Prince, I Think I C
	36	A Patti LaBelle, Yo Mister
	37	A Sybil, Walk On By
	38	A Prince, Scandalous
	39	A Randy B. Turn It Out
	40	A Surface, Can We Spend Some Time
New York	41	EX D'atra Hicks, You Make Me Want To Give It Up
	42	EX Cheryl Lynn, Whatever It Takes
	43	A Pieces Of A Dream, What Can I Do
	44	EX The Main Ingredient, I Just Wanna Love You
	45	EX Tyler Collins, Whatcha Gonna Do?
	46	A Cardell, Baby Don't Fool Around
	47	A Kim "Sweet" Waters, Stay
	48	A Michelle, No More Lies
	49	EX High Performance, Do You Really Want To Party
	50	A Patti LaBelle, Yo Mister
51	Mikki Bleu, I Promise	
52	Michael Cooper, Should Have Been You	
53	Regina Belle, Make It Like It Was	
54	Cheryl Lynn, Everytime I Try To Say Goodbye	
55	SOUL II SOUL (Featuring Carlos Wheeler), Back To	
56	36 Newkirk, I Desire	
57	O'Jays, Serious Hold On Me	
58	21 Rhonda Clark, State Of Attraction	
59	33 Atlantic Starr, My Sugar	
60	1 Randy B. The Gypsys, Perpetrators	
61	EX Full Force, Friends 4-Lovers	
62	EX Foxy Brown, Sorry	
63	A Soul II Soul, Jazzy's Groove	
64	EX Chunky A, Owww!	

FOR WEEK ENDING  
DECEMBER 2, 1989

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				★★ NO. 1 ★★	
1	3	4	12	REGINA BELLE COLUMBIA FC44367 (CD)	1 week at No. 1 STAY WITH ME
2	1	1	9	JANET JACKSON A&M 3920 (9.98) (CD)	JANET JACKSON'S RHYTHM NATION 1814
3	4	3	18	BABYFACE • SOLAR FZ 45288/E.P.A. (CD)	TENDER LOVER
4	2	2	11	MAZE FEATURING FRANKIE BEVERLY WARNER BROS. 25802 (9.98) (CD)	SILKY SOUL
5	6	6	20	STEPHANIE MILLS MCA 6312 (9.98) (CD)	HOME
6	5	5	9	BIG DADDY KANE COLD CHILLIN' 25941/REPRISE (9.98) (CD)	IT'S A BIG DADDY THING
7	7	7	22	HEAVY D. & THE BOYZ • MCA 42302 (8.98) (CD)	BIG Tyme
8	11	17	5	LUTHER VANDROSS EPIC E2T 45320/E.P.A. (CD)	THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE
9	9	11	9	M C LYTE FIRST PRIORITY 91304/ATLANTIC (CD)	EYES ON THIS
10	8	8	10	YOUNG M.C. • DELICIOUS VINYL 91309/ISLAND (9.98) (CD)	STONE COLD RHYMIN'
11	14	18	5	BIZ MARKIE COLD CHILLIN' 26003/WARNER BROS. (9.98) (CD)	THE BIZ NEVER SLEEPS
12	13	14	9	SYBIL NEXT PLATEAU 1018 (8.98) (CD)	SYBIL
13	10	9	22	SOUL II SOUL ▲ VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
14	12	10	14	THE ISLEY BROTHERS FEATURING RONALD ISLEY WARNER BROS. 25940 (9.98) (CD)	SPEND THE NIGHT
15	18	21	5	ICE-T SIRE 26028/WARNER BROS. (9.98) (CD)	THE ICEBERG/FREEDOM OF SPEECH ...
16	16	13	21	DAVID PEASTON GEFLEN 24228 (9.98) (CD)	INTRODUCING ... DAVID PEASTON
17	17	16	20	PATTI LABELLE MCA 6292 (9.98) (CD)	BE YOURSELF
18	19	19	12	AFTER 7 VIRGIN 91061 (9.98) (CD)	AFTER 7
19	15	12	16	THE D.O.C. • RUTHLESS 91275/ATLANTIC (8.98) (CD)	NO ONE CAN DO IT BETTER
20	22	31	5	ANGELA WINBUSH MERCURY 838 866/POLYGRAM (CD)	THE REAL THING
21	20	20	19	THE 2 LIVE CREW • SKYYWALKER 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
22	21	15	16	EPMD • FRESH 92012/SLEEPING BAG (9.98) (CD)	UNFINISHED BUSINESS
23	27	23	28	THE O'JAYS EMI 90921 (9.98) (CD)	SERIOUS
24	24	25	10	WRECKS-N-EFFECT MOTOWN 6281 (8.98) (CD)	WRECKS-N-EFFECT
25	25	28	17	ERIC GABLE ORPHEUS 75603/EMI (8.98) (CD)	CAUGHT IN THE ACT
26	28	—	2	D.J. JAZZY JEFF & THE FRESH PRINCE JIVE 1188/RCA (9.98) (CD)	AND IN THIS CORNER
27	23	22	37	MILLI VANILLI ▲ ARISTA 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
28	33	40	4	JERMAINE JACKSON ARISTA 8493 (9.98) (CD)	DON'T TAKE IT PERSONAL
29	30	33	5	KASHIF ARISTA 8595 (8.98) (CD)	KASHIF
30	38	43	4	SIR MIX-A-LOT NASTY MIX 70150 (9.98) (CD)	SEMINAR
31	26	24	56	SURFACE • COLUMBIA FC 44284 (CD)	2ND WAVE
32	37	39	36	ALYSON WILLIAMS DEF JAM FC 40515/COLUMBIA (CD)	RAW
33	29	30	18	SHARON BRYANT WING 837 313/POLYGRAM (CD)	HERE I AM
34	31	29	17	BOBBY "BLUE" BLAND MALACO 7450 (8.98) (CD)	MIDNIGHT RUN
35	45	61	3	RANDY CRAWFORD WARNER BROS. 26002 (9.98) (CD)	RICH AND POOR
36	40	44	32	SPECIAL ED PROFILE 1280 (8.98) (CD)	YOUNGEST IN CHARGE
37	36	32	12	THE TEMPTATIONS MOTOWN 6275 (8.98) (CD)	SPECIAL
38	34	36	9	ZAPP REPRISE 25807 (9.98) (CD)	V
39	46	85	3	MIKI HOWARD ATLANTIC 82024 (9.98) (CD)	MIKI HOWARD
40	32	26	25	KOOL MOE DEE • JIVE 1182/RCA (9.98) (CD)	KNOWLEDGE IS KING
41	63	—	2	QUEEN LATIFAH TOMMY BOY 1022 (8.98) (CD)	ALL HAIL THE QUEEN
42	47	46	7	CHERYL LYNN VIRGIN 91254 (9.98) (CD)	WHATEVER IT TAKES
43	35	27	16	CHRISTOPHER WILLIAMS GEFLEN 24220 (9.98) (CD)	ADVENTURES IN PARADISE
44	41	35	19	BOOGIE DOWN PRODUCTIONS • JIVE 1187/RCA (8.98) (CD)	GHETTO MUSIC: THE BLUEPRINT OF HIP HOP
45	43	47	6	S.O.S. BAND TABU FZ 44147/E.P.A. (CD)	DIAMOND IN THE RAW
46	42	37	22	SOUNDTRACK MOTOWN 6272 (9.98) (CD)	DO THE RIGHT THING
47	50	48	33	JODY WATLEY • MCA 6276 (8.98) (CD)	LARGER THAN LIFE
48	44	38	57	M.C. HAMMER ▲ CAPITOL 90924 (8.98) (CD)	LET'S GET IT STARTED
49	59	84	3	TROOP ATLANTIC 82035 (9.98) (CD)	ATTITUDE

50	58	49	11	GUCCI CREW II GUCCI 3314/HOT PRODUCTIONS (8.98) (CD)	EVERYBODY WANTS SOME
51	48	50	19	SUCCESS-N-EFFECT ON TOP 9002 (8.98) (CD)	IN THA HOOD
52	39	34	73	BOBBY BROWN ▲ MCA 42185 (9.98) (CD)	DON'T BE CRUEL
53	61	57	23	STEZO FRESH 82011/SLEEPING BAG (8.98) (CD)	CRAZY NOISE
54	66	68	5	AWSOME DRE & THE HARDCORE COMMITTEE PRIORITY 57114 (8.98) (CD)	YOU CAN'T HOLD ME BACK
55	56	63	15	REDHEAD KINGPIN & THE F.B.I. VIRGIN 91269 (9.98) (CD)	A SHADE OF RED
56	52	52	25	PEABO BRYSON CAPITOL 90641 (9.98) (CD)	ALL MY LOVE
57	55	55	19	ENTOUCH VINTERENTAINMENT 60858/ELEKTRA (9.98) (CD)	ALL NITE
58	51	45	26	CHUCKII BOOKER ATLANTIC 81947 (8.98) (CD)	CHUCKII
59	49	41	21	PRINCE ▲ WARNER BROS. 25936 (9.98) (CD)	SOUNDTRACK: BATMAN
60	62	59	6	VARIOUS ARTISTS ICHIBAN 1048 (8.98) (CD)	NASTY BLUES
61	72	78	4	MARVIN SEASE LONDON 838 593/POLYGRAM (CD)	THE REAL DEAL
62	92	88	3	TONY LEMANS PAISLEY PARK 25995/REPRISE (9.98) (CD)	TONY LEMANS
63	53	42	23	L.L. COOL J ▲ DEF JAM OC 45172/COLUMBIA (CD)	WALKING WITH A PANTHER
64	NEW ▶		1	THE GAP BAND CAPITOL 90799 (8.98) (CD)	ROUND TRIP
65	68	91	3	BILLY OCEAN JIVE 1271/RCA (9.98) (CD)	GREATEST HITS
66	73	81	3	STACY LATTISAW MOTOWN 6280 (8.98) (CD)	WHAT YOU NEED
67	NEW ▶		1	BY ALL MEANS ISLAND 91319 (9.98) (CD)	BEYOND A DREAM
68	60	58	7	FAT BOYS TIN PAN APPLE 838 867/POLYGRAM (CD)	ON AND ON
69	64	60	11	COOL C ATLANTIC 82020 (8.98) (CD)	I GOTTA HABIT
70	69	64	70	PAULA ABDUL ▲ VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
71	65	65	19	CHUBB ROCK WITH HOWIE TEE SELECT 21631 (9.98) (CD)	AND THE WINNER IS ...
72	74	74	5	TRACY CHAPMAN ELEKTRA 60888 (CD)	CROSSROADS
73	71	66	12	FULL FORCE COLUMBIA FC 45216 (CD)	SMOOVE
74	91	—	2	STEADY B JIVE 1284/RCA (8.98) (CD)	GOING STEADY
75	NEW ▶		1	ARABIAN PRINCE ORPHEUS 75614/EMI (8.98) (CD)	BROTHER ARAB
76	86	80	4	SHIRLEY BROWN MALACO 7451 (8.98) (CD)	FIRE & ICE
77	77	70	10	MELLOW MAN ACE CAPITOL 91295 (9.98) (CD)	ESCAPE FROM HAVANA
78	83	83	58	NEW KIDS ON THE BLOCK ▲ COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
79	81	75	40	N.W.A. ▲ RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
80	NEW ▶		1	TERENCE TRENT D'ARBY COLUMBIA OC 45351 (CD)	NEITHER FISH NOR FLESH
81	93	99	4	BARRY WHITE A&M 5256 (8.98) (CD)	THE MAN IS BACK
82	84	97	3	KEITH ROBINSON ORPHEUS 75611 (8.98) (CD)	PERFECT LOVE
83	57	56	28	MILES JAYE ISLAND 91235 (8.98) (CD)	IRRESISTIBLE
84	80	67	32	OAKTOWN'S 3-5-7 CAPITOL 90926 (8.98) (CD)	WILD & LOOSE
85	99	—	2	SLY & ROBBIE ISLAND 91277 (8.98) (CD)	SILENT ASSASSIN
86	95	94	4	DONALD-D RHYME SYNDICATE FE 45298/E.P.A. (CD)	NOTORIOUS
87	67	54	28	NATALIE COLE EMI 48902 (9.98) (CD)	GOOD TO BE BACK
88	54	51	15	ZIGGY MARLEY & THE MELODY MAKERS VIRGIN 91256 (9.98) (CD)	ONE BRIGHT DAY
89	94	100	4	NEW KIDS ON THE BLOCK COLUMBIA FC 45280 (CD)	MERRY MERRY CHRISTMAS
90	70	62	73	GUY ▲ UPTOWN 42176/MCA (8.98) (CD)	GUY
91	NEW ▶		1	ROXANNE SHANTE COLD CHILLIN' 25809/REPRISE (9.98) (CD)	BAD SISTER
92	79	71	47	BEBE & CECE WINANS • CAPITOL 90959 (8.98) (CD)	HEAVEN
93	NEW ▶		1	JAMES "J.T." TAYLOR MCA 6347 (9.98) (CD)	MASTER OF THE GAME
94	90	87	4	JOEY GILMORE PANDISC 8807 (8.98)	SO GOOD TO BE BAD
95	89	77	19	TWIN HYPE PROFILE 1281 (8.98) (CD)	TWIN HYPE
96	78	82	41	TOO SHORT • JIVE 1149/RCA (8.98) (CD)	LIFE IS ... TOO SHORT
97	NEW ▶		1	AFRO RICAN SKYYWALKER 109 (8.99) (CD)	AGAINST ALL ODDS
98	NEW ▶		1	CLUB NOUVEAU WARNER BROS. 25991 (9.98) (CD)	UNDER A NOUVEAU GROOVE
99	98	93	3	M.C. A.D.E. 4-SIGHT 5526 (8.98) (CD)	HOW MUCH CAN YOU TAKE
100	87	89	6	DOCTOR ICE JIVE 1249/RCA (8.98) (CD)	THE MIC STALKER

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.

© 1989 EMI



ARE  
TAKIN' IT  
TO THE  
BANK

EMI



THE FIRST HIT SINGLE FROM "TANGLED IN LOVE"

PRODUCED BY: R.J. RICE FOR CRYSTAL PRODUCTIONS, INC. MANAGEMENT: HARRY J. COOMBS



SEE THE SIZZLING

O'JAYS ON THEIR

"FAMILY AFFAIR" TOUR!

PRODUCED BY WALTER WILLIAMS, ERDIE  
LEYEAT SR. AND TERRY STUBBS FOR WET  
PRODUCTIONS/CO-PRODUCED BY GERALD  
LEYEAT AND HARC GORDON  
MANAGEMENT: SHELLEY BERENSON/STAR DIRECTION INC.

# HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

**EFFECTIVE WITH THIS ISSUE**, five of the Billboard charts and two Crossover subcharts introduce revised radio panels (see story, page 10). All radio panels, with the exception of the country radio panel, are revised quarterly as new Arbitron radio ratings information becomes available. The country panel is revised twice a year, after the spring and fall ratings books are released. As first disclosed in the Nov. 18 issue, a major revolution is coming in the way we research radio airplay, so let's take a closer look at what is in store for Billboard readers in 1990.

**FIRST OF ALL**, let's review how our radio information is currently gathered. We call every radio station on the reporting panel every week (252 stations in the case of the Hot 100 chart) and ask for their current playlist. They read back to us a numbered list—ranging from as few as 20 to as many as 65 titles—followed sometimes by a list of extras and new adds, but not more than 65 titles in total. Every station compiles its list in its own way, with rankings being determined by airplay, local sales, requests, and call-out research, in various combinations. Our stated goal is to have a Hot 100 chart based on sales and airplay, when in reality it has always been a combination of sales reports on the one side and radio playlists on the other. The radio lists may or may not match airplay. There has never been an efficient way to verify actual airplay against the playlists provided to us.

**WITH THE AID OF Broadcast Data Systems**, it is now possible for the first time to accurately track actual radio airplay 24 hours a day, seven days a week, in every market in the country. Right now, BDS is monitoring stations in 53 markets, increasing to 58 by Jan. 1, 1990, and possibly to 80 or more by July 1, 1990. This allows Billboard to use real airplay to compute our charts, rather than radio playlists. It bypasses such age-old problems as paper adds and unreported airplay, both of which render the chart less accurate. The first chart to switch over to real airplay will be the Hot Country Singles chart, in January 1990. By mid-1990, most of the other charts will also switch to real airplay rather than playlists gathered by fax or telephone. Eventually, every chart in Billboard that uses airplay will use actual airplay as monitored by BDS.

**WHAT WILL THIS MEAN** for Billboard charts? First of all, they will immediately become the most accurate in the business in measuring airplay. For the first time, the industry will see what was actually played all over the country during the previous week. The charts may become slower, if we find that many stations are dropping records from their playlists while still playing them in a heavy rotation. Or the charts may speed up, if it turns out that extensive holding-back of reports on records with significant airplay (so-called "testing") is taking place. We will begin to see test charts in the near future and, whether the charts get slower, faster, or stay about the same, they will reflect the truth in an industry that has sometimes shied away from the truth in the past. This is the single most important development in music charts since the Billboard Hot 100 was invented more than 30 years ago.

## HOT 100 SINGLES ACTION RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 30 REPORTERS	SILVER ADDS 51 REPORTERS	BRONZE/ SECONDARY ADDS 171 REPORTERS	TOTAL ADDS 252 REPORTERS	TOTAL ON
<b>PEACE IN OUR TIME</b> EDDIE MONEY COLUMBIA	10	13	65	88	88
<b>WHAT KIND OF MAN WOULD...</b> CHICAGO REPRISE	1	11	36	48	50
<b>DOWNTOWN TRAIN</b> ROD STEWART WARNER BROS.	3	8	33	44	194
<b>THIS ONE'S FOR THE...</b> NEW KIDS ON THE... COLUMBIA	3	7	27	37	157
<b>JANIE'S GOT A GUN</b> AEROSMITH GEFEN	1	8	25	34	94
<b>EVERYTHING</b> JODY WATLEY MCA	2	7	19	28	146
<b>I REMEMBER YOU</b> SKID ROW ATLANTIC	5	3	18	26	94
<b>WOMAN IN CHAINS</b> TEARS FOR FEARS FONTANA	1	5	19	25	54
<b>WHEN THE NIGHT COMES</b> JOE COCKER CAPITOL	2	6	16	24	177
<b>NOTHING TO HIDE</b> POCO RCA	0	2	22	24	60

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.

# A 24 -CARROT SMASH!

## SWING THE MOOD

By  
**Jive Bunny**  
and the  
*Mastermixers*

**SUCCESS IS MULTIPLYING  
LIKE YOU-KNOW-WHAT:  
\*OVER 300,000 SINGLES SOLD!**

"Jive Bunny is a hopping smash—it will be one of the biggest records in the fourth quarter"

CAMELOT / Frank Trace

"Jive Bunny could be the sleeper of the Christmas season. Every year there's one—this could be it!"

TRANSWORLD MUSIC / Dave Roy

"It was a smash hit in Europe... And now it's a smash in the states!"

MUSICLAND / Ray Schnepf, National Singles Buyer



Get a jump on the holiday season now by ordering

**JIVE BUNNY AND THE MASTERMIXERS—THE ALBUM** (91322)

IN STORES THE WEEK OF DECEMBER 11

Produced by Andy Pickles & Les Hemstock



It's never the same old jive... on Music Factory Records  
Distributed by Atco Records  
Division of Atlantic Recording Corporation  
© 1989 Atlantic Recording Corp. \* A Warner Communications Co.

**When you play it, say it!**

# 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	4	WE DIDN'T START THE FIRE	BILLY JOEL	2
2	1	BLAME IT ON THE RAIN	MILLI VANILLI	1
3	2	LOVE SHACK	THE B-52'S	5
4	6	(IT'S JUST) THE WAY THAT YOU LOVE ME	PAULA ABDUL	3
5	7	ANGELIA	RICHARD MARX	4
6	8	BACK TO LIFE	SOUL II SOUL	7
7	9	DON'T KNOW MUCH	LINDA RONSTADT/AARON NEVILLE	10
8	5	POISON	ALICE COOPER	8
9	10	DON'T CLOSE YOUR EYES	KIX	12
10	12	ANOTHER DAY IN PARADISE	PHIL COLLINS	6
11	11	LEAVE A LIGHT ON	BELINDA CARLISLE	13
12	16	PUMP UP THE JAM	TECHNOTRONIC FEATURING FELLY	16
13	14	WITH EVERY BEAT OF MY HEART	TAYLOR DAYNE	11
14	3	WHEN I SEE YOU SMILE	BAD ENGLISH	9
15	17	LIVING IN SIN	BON JOVI	15
16	15	DON'T SHUT ME OUT	KEVIN PAIGE	18
17	13	GET ON YOUR FEET	GLORIA ESTEFAN	14
18	29	SWING THE MOOD	JIVE BUNNY AND THE MASTERMIXERS	26
19	33	RHYTHM NATION	JANET JACKSON	17
20	22	LOVE SONG	TESLA	21
21	28	EVERYTHING	JODY WATLEY	24
22	18	BUST A MOVE	YOUNG M.C.	25
23	24	DON'T MAKE ME OVER	SYBIL	20
24	31	JUST LIKE JESSE JAMES	CHER	19
25	21	ME SO HORNY	THE 2 LIVE CREW	33
26	30	THE LAST WORTHLESS EVENING	DON HENLEY	23
27	20	LISTEN TO YOUR HEART	ROXETTE	22
28	35	THE ANGEL SONG	GREAT WHITE	30
29	23	MISS YOU MUCH	JANET JACKSON	36
30	—	THIS ONE'S FOR THE CHILDREN	NEW KIDS ON THE BLOCK	28
31	19	DIDN'T I (BLOW YOUR MIND)	NEW KIDS ON THE BLOCK	38
32	39	FREE FALLIN'	TOM PETTY	31
33	—	I LIVE BY THE GROOVE	PAUL CARRACK	32
34	38	I THINK I CAN BEAT MIKE TYSON	D.J. JAZZY JEFF	60
35	—	ROCK AND A HARD PLACE	ROLLING STONES	34
36	25	COVER GIRL	NEW KIDS ON THE BLOCK	47
37	34	ROCK WIT'CHA	BOBBY BROWN	41
38	—	HOW AM I SUPPOSED TO LIVE WITHOUT YOU	M.BOLTON	29
39	32	LOVE IN AN ELEVATOR	AEROSMITH	48
40	—	JUST BETWEEN YOU AND ME	LOU GRAMM	27

©Copyright 1989, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

## HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
30 THE ANGEL SONG (Psycho Bimbo's From Hell, ASCAP) WBM	29 HOW AM I SUPPOSED TO LIVE WITHOUT YOU (EMI, ASCAP/Is Hot, ASCAP/EMI Blackwood, BMI) HL
4 ANGELIA (Chi-Boy, ASCAP) CLM	87 I DIDN'T MEAN TO STAY ALL NIGHT (Zomba, ASCAP)
6 ANOTHER DAY IN PARADISE (Phil Collins, PRS/Hit And Run, ASCAP) WBM	32 I LIVE BY THE GROOVE (Plangent Visions, ASCAP/High Frontier, BMI/EMI Blackwood, BMI) HL
39 THE ARMS OF ORION (Controversy, ASCAP/Skye Heart, BMI/WB, ASCAP) WBM	44 I REMEMBER YOU (New Jersey Underground, ASCAP)
84 BABY COME TO ME (Gratitude Sky, ASCAP/Penzafire, ASCAP/Virgin, ASCAP) CPP	60 I THINK I CAN BEAT MIKE TYSON (Zomba, ASCAP)
7 BACK TO LIFE (Virgin, ASCAP/Virgin Songs, BMI/WB, ASCAP/Law Music) CPP/WBM	46 I WANT YOU (Lindseyanne, BMI/Big Fat, BMI/Steve Gordon, BMI)
63 BACK TO THE BULLET (Dasnice, BMI/Linz, BMI) CLM	72 IF I COULD TURN BACK TIME (Realsongs, ASCAP) WBM
100 THE BEST (Mike Chapman, ASCAP/Knighty-Knight, ASCAP/All Nations, ASCAP) WBM	53 IF YOU LEAVE ME NOW (Saja, BMI/Mya-T, BMI) HL
1 BLAME IT ON THE RAIN (Realsongs, ASCAP) WBM	45 I'LL BE GOOD TO YOU (Kidada, BMI/Warner-Tamerlane, BMI) WBM
25 BUST A MOVE (Varry White, ASCAP/Young Man Moving, ASCAP)	91 I'M A BELIEVER (David Huff, ASCAP/Ashlyne, ASCAP/It'sall, BMI/Screen Gems-EMI, BMI/Mark Spiro, BMI/LCS, BMI) CPP/WBM
73 CALL IT LOVE (Atlantic-Gibron, BMI/Storky, BMI/Jasperilla, ASCAP/Frankly Scarlett, BMI/Music Corp. Of America, BMI/Could Be Music, ASCAP) HL	54 I'M NOT THE MAN I USED TO BE (Virgin, ASCAP) CPP
47 COVER GIRL (Maurice Starr, ASCAP/EMI April, ASCAP) HL	3 (IT'S JUST) THE WAY THAT YOU LOVE ME (Virgin, ASCAP/Oliver Leibler, ASCAP) CPP
38 DIDN'T I (BLOW YOUR MIND) (Mighty Three, BMI/Bellboy, BMI)	77 IT'S NO CRIME (Epic/Solar, BMI/Kear, BMI/Greenskirt, BMI) CPP
12 DON'T CLOSE YOUR EYES (Cookies, BMI/Oppernockity Tunes, BMI/Elymax, BMI/Willesden, BMI/Zomba, ASCAP) HL	59 JAMIE'S GOT A GUN (Swag Song, ASCAP)
8 DON'T KNOW MUCH (EMI Blackwood, BMI/ATV, BMI/Mann & Weil, BMI/Snow, BMI/Braintree, BMI) HL	27 JUST BETWEEN YOU AND ME (Colgems-EMI, ASCAP/Stray Notes, ASCAP/Knighty-Knight, ASCAP) WBM
20 DON'T MAKE ME OVER (Blue Seas, ASCAP/Jac, ASCAP) CPP/WBM	19 JUST LIKE JESSE JAMES (Realsongs, ASCAP/EMI April, ASCAP/Desmobile, ASCAP) HL/WBM
18 DON'T SHUT ME OUT (Paige By Paige, BMI/Chrysalis, BMI) CLM	68 KICKSTART MY HEART (Motley Crue, BMI/Sikki Nix, BMI) WBM
88 DON'T TAKE IT PERSONAL (Colgems-EMI, ASCAP/CBS, ASCAP/Multi Culler, ASCAP)	23 THE LAST WORTHLESS EVENING (Cass County, ASCAP/Grey Hare, ASCAP) WBM
40 DOWNTOWN TRAIN (Jalma, ASCAP)	13 LEAVE A LIGHT ON (Future Furniture, ASCAP/Shipwreck, BMI/Virgin Songs, BMI) CPP/WBM
57 DR. FEELGOOD (Motley Crue, BMI/Sikki Nix, BMI/Mick Mars, BMI) WBM	81 LICENCE TO CHILL (Zomba, ASCAP) HL
24 EVERYTHING (Sizzling Blue, BMI/Newton House, BMI) WBM	22 LISTEN TO YOUR HEART (Screen Gems-EMI, BMI/Jimmy Fun, BMI) CLM
74 EVERYTHING YOU DO (YOU'RE KISSING ME) (Blue 32, ASCAP/Lance, ASCAP)	15 LIVING IN SIN (Bon Jovi, ASCAP/Pri, ASCAP) WBM
43 FOOL FOR YOUR LOVING (Seabreeze, ASCAP/C.C., ASCAP/Dump-eaton, ASCAP) WBM	48 LOVE IN AN ELEVATOR (Swag, ASCAP) HL
31 FREE FALLIN' (Gone Gator, ASCAP/EMI April, ASCAP) CPP/HL	5 LOVE SHACK (Man Woman Together Now!, BMI/Irving, BMI) CPP
50 FRENCH KISS (Seven Days, ASCAP)	21 LOVE SONG (City Kidd, ASCAP) CLM
14 GET ON YOUR FEET (Foreign Imported, BMI) CPP	83 LOVE SONG (Fiction, ASCAP)
56 GIRL I AM SEARCHING FOR YOU (Saja, BMI/Mya-T, BMI) HL	85 LULLABY (Fiction, ASCAP)
75 GIRL I'M GONNA MISS YOU (MCA, ASCAP) HL	33 ME SO HORNY (Pac-Jam, BMI)
99 HEALING HANDS (Big Pig, ASCAP/Intersong USA, ASCAP) HL	36 MISS YOU MUCH (Flyte Tyme, ASCAP) WBM
79 HEAT OF THE MOMENT (Hip Trip, BMI/Kear, BMI)	82 MY HEART SKIPS A BEAT (Red Instructional, ASCAP/Disco Fever, ASCAP/Tipper, ASCAP)
80 HIDE YOUR HEART (EMI April, ASCAP/Desmobile, ASCAP/Immaculate, ASCAP/Mike Chapman, ASCAP/Knighty-Knight, ASCAP/All Nations, ASCAP) HL/WBM	86 NEW THING (Octa, Ascaph/Enuff Z'nuff, ASCAP/Fajerstien, ASCAP)
	70 NO MORE LIES (Ruthless Attack, ASCAP)
	89 NOTHING TO HIDE (Chi-Boy, ASCAP/Edge Of Fluke, BMI)
	35 OH FATHER (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Johnny Yuma, BMI) WBM
	64 OVER AND OVER (Ensign, BMI/Mister Guy, BMI/Brooklyn Fox, ASCAP) CPP
	96 OWWWWW! (Blacklion, ASCAP/Captain Z, ASCAP/Hallywood, BMI)
	66 PEACE IN OUR TIME (Pillarview B.V., BMI/Chrysalis, BMI/Virgin, ASCAP/Albert Hammond, ASCAP/WB, ASCAP)
	10 POISON (Ezra, BMI/Kat & Mouse, BMI/Music Corp. Of America, BMI/EMI April, ASCAP/Desmobile, ASCAP) HL
	62 PRETENDING (Hamstein, BMI/Urge, BMI/Careers, BMI) HL
	65 PRINCIPAL'S OFFICE (Varry White, ASCAP/Young Man Moving, ASCAP)
	16 PUMP UP THE JAM (Colgems-EMI, ASCAP/BMC, UK/Bogam, ASCAP) WBM
	94 RADAR LOVE (Fever, ASCAP)
	98 REALISTIC (Chappell, PRS/Chappell & Co., ASCAP/Empire, PRS) HL
	17 RHYTHM NATION (Black Ice, BMI/Flyte Tyme, ASCAP) WBM
	34 ROCK AND A HARD PLACE (Promopub B.V., PRS) CPP
	41 ROCK WIT'CHA (Kear, BMI/Epic/Solar, BMI/Green Skirt, BMI) CPP
	97 SERIOUS KINDA GIRL (Mike Chapman, ASCAP/Tommy Jymy, BMI/Warner-Tamerlane, BMI)
	61 SOLD ME DOWN THE RIVER (Illegal, BMI)
	52 SOWING THE SEEDS OF LOVE (Virgin Songs, BMI) CPP
	69 STEAMY WINDOWS (Tennessee Swamp Fox, ASCAP/EMI April, ASCAP) HL
	76 SUGAR DADDY (Point, ASCAP)
	58 SUNSHINE (Island, BMI/Onid, BMI) WBM
	26 SWING THE MOOD (Various Publishers)
	71 TALK TO MYSELF (Vertim, ASCAP/Wokie, ASCAP/Whole Nine Yards, ASCAP)
	51 TENDER LOVER (Hip Trip, BMI/Kear, BMI/Jenn-A-Bug, ASCAP)
	28 THIS ONE'S FOR THE CHILDREN (Maurice Starr, ASCAP/EMI April, ASCAP) HL
	67 TOUCH ME TONIGHT (Mad Ted, BMI)
	42 TWO TO MAKE IT RIGHT (Red Instructional, ASCAP)
	78 WAIT FOR YOU (CBS, ASCAP/Bangs And Crashes, ASCAP)
	49 WAS IT NOTHING AT ALL (St. Cecilia, BMI)
	2 WE DIDN'T START THE FIRE (Joel, BMI) HL
	92 WHAT ABOUT ME (Australian Tumbleweed, BMI) HL
	95 WHAT KIND OF MAN WOULD I BE? (Texascity, BMI/Jason Scheff, BMI/EMI Blackwood, BMI/Sin-Drome, BMI/Fallwater, ASCAP)
	55 WHEN I LOOKED AT HIM (Screen Gems-EMI, BMI/Panchin, BMI) WBM
	9 WHEN I SEE YOU SMILE (Realsongs, ASCAP) WBM
	37 WHEN THE NIGHT COMES (Irving, ASCAP/Adams Communications, BMI/Calypto Tunes, BMI/Realsongs, ASCAP) CPP/WBM
	11 WITH EVERY BEAT OF MY HEART (MCA, ASCAP/Matak, ASCAP/Mygag, ASCAP/Shakin' Baker, BMI) HL
	93 WOMAN IN CHAINS (Virgin Songs, BMI)
	90 YOU ARE MY EVERYTHING (Colgems-EMI, ASCAP/Deep Faith, ASCAP/Multi Culler, ASCAP) WBM

## COALITION URGES DEFEAT OF DAT ACCORD

(Continued from page 4)

ther the House nor Senate versions of the bill have gotten to the committee stage. "Congress has not really focused on this issue yet," Rees said. "The other side has not really pushed for the bill."

Griffin added, "We're fairly confident nothing will be introduced on the Senate side before the next session." He noted that anti-DAT pact forces have been aided by the fact that the "RIAA logic doesn't set well" and by opposition from the Copyright Coalition. However, he warned, "These factors won't be enough next session."

Calling for vigilance from the Coalition and those sympathetic to it, Griffin said, "We don't have to move right now. We don't have to have a solution. We'll determine a timing that works for us. We're saying that no bill is better than this bill. One of our arguments is that Congress should have a comprehensive rather than a piecemeal solution to the endangerment of intellectual property."

Rallying the songwriters at the meeting, McCann attacked the proposed legislation by saying, "I don't see the point of giving people at home a more perfect way to rip us off." He alluded to the imposition of royalties on DAT products elsewhere and added, "I don't see why our Congress can't give us the protection that exists in 13 other countries."

Lamb said publishers and songwriters are destined to repeat history if they don't work for limits on technological encroachments on

copyright before they become embedded.

Carnes said he was not persuaded by a recent report from the Office Of Technology Assessment that confirmed that while there were losses from home taping there were also benefits in savings to consumers (Billboard, Nov. 11). "Looting would also save consumers money," Carnes said.

Rees contended that an economic argument for protecting American copyrights is that "we're a net exporter of intellectual property." He said such property amounts to 6% of the gross national product.

The lobbyists agreed that the electronics industry's appeal to consumer self-interest and fears will be a major factor for the Coalition to surmount. "It's easy to portray a levy [on DAT equipment] as a tax," Griffin observed. "We have to develop a multitier argument [to counter the accord]... We need to organize at a grass-roots level."

The RIAA-backed accord, reached in June, is being defended by its backers as an imperfect but foot-in-the-door move. They argue that, in making the agreement, hardware manufacturers have acknowledged the potential injury their sound-copying equipment can do to record companies, publishers, and songwriters.

Opponents of the accord say that the proposed laws urged by the RIAA will legitimize home taping by saying, in effect, that making first-generation copies of records is permissible.

## LABELS FIND CONSUMERS FOR PROMO PACKAGES

(Continued from page 4)

available special packages including Capitol's Tina Turner's passport-style "Foreign Affair" CD; Arista's "Dead In A Deck" CD or cassette, with a deck of Grateful Dead playing cards (Billboard, Nov. 11); and Geffen's leather-bound edition of Aerosmith's "Pump" CD.

Those items follow in the wake of Warner Bros.' successful CD in a can of Prince's "Batman" soundtrack, which has sold more than 50,000 copies to date.

"We are trying to make the product more appealing and draw the consumer in," says Warner Bros. senior VP/creative director John Beug, who was involved in the special "Batman" package, which retails for \$24.95.

While some of the special releases are aimed at the loyal fans of cult acts, others are designed to help create a buzz on hot product. The existence of special merchandise at retail, however, does not guarantee a hit. Turner's "Foreign Affair," despite the excitement generated by the special package, is sliding down the chart after peaking at No. 31.

Stan Goman, senior VP marketing for the 57-store Sacramento, Calif.-based Tower chain, says the special packages sell well only "at the beginning of the release and if it is a hit." While Goman says some packages have worked well as a merchandising tool, he is worried about a market glut. "One guy comes up with something cute and then there is a bandwagon effect. If there are a billion weird packages, it ruins the whole impact."

Virgin production director Debra Kara says that labels are "still test-

ing the waters." She adds, "It's frustrating for retail. They get these nice boxes, but they don't know where to put them."

Virgin has commercially released two special CD packages: Keith Richards' 1988, special-edition "Talk Is Cheap," which features three CD-3s in a canister topped with a raised likeness of the guitarist's trademark skull ring; and 1989's elaborate Ryuichi Sakamoto set, "Playing The Orchestra."

"[Artists] like Sakamoto and Sylvian have the type of following that would go out and buy something special," Kara says. The Sakamoto package sold out its 6,000-unit run; Virgin is issuing 4,000 units of the Sylvian box.

But Kara adds that sales depend on the artist involved, and that such special packages probably would not work well with an artist like Paula Abdul, who has a young audience.

Warner Bros. had been making limited-edition promotional CD digipaks on key projects like "Brian Wilson" and R.E.M.'s "Green" since 1988. "We were finding that they were showing up at swap meets for \$20, so we thought we should make items like that available to the consumer," says Beug.

The "Batman" can, made in England, was inspired by European releases like Public Image Ltd.'s 1979 "Metal Box," which featured three 12-inch 45s housed in an embossed film-can-style tin. "In Europe they want the music, but the packaging is sometimes more appealing to people," says Beug.

(Continued on next page)

# Brits Flock For Clapton Tix

BY NIGEL HUNTER

LONDON Eric Clapton, guru of guitar rock, is set for an unprecedented season of 18 dates at London's Royal Albert Hall in January and early February—and they're all sold out.

Tickets went on sale early last month and were gone within three weeks, according to Andrew Slack of Harvey Goldsmith Entertainments, which is promoting the shows. Ticket prices range from about \$21-\$28, with standing-room priced at less than \$19.

"We're holding back the standing tickets to be sold on the night for each concert," says Slack. "This is to thwart the ticket scalpers outside."

The seating capacity of the Royal Albert Hall is 5,500 and there is standing room for 600.

For the first six nights (Jan. 18-20 and 22-24), Clapton will be backed by noted keyboard player Greg Phillinganes, bassist Nathan East, and drummer Steve Ferrone. This trio will be augmented on later dates (Jan. 26-28, 30-31, and Feb. 1) by a 13-piece band including Alan Clark (keyboards), Phil Palmer (guitar), Ray Cooper (percussion), Tessa Niles and Katie Kissoon (vocals), and a horn section.

There will be three blues nights (Feb. 3-5) when Clapton will be joined by Robert Cray, Buddy Guy, and others to be announced. For the final three dates (Feb. 8-10), he will be backed by the 65-strong National Philharmonic Orchestra.

Clapton has chosen as support act for the first 11 dates an Italian singer, Zucchero.

Roger Forrester, Clapton's manager, says one concert from each of the three segments will be recorded and filmed. No decision has been made yet regarding format or release of the recorded dates.

## PROMO PACKAGES PROVE APPEALING

(Continued from preceding page)

According to Geffen director of marketing services Robin Rothman, the label decided to make its special leather-bound "Pump" available commercially "to recoup the cost of the promo piece and put it out there for die-hard fans, so they could have it as well."

The customized "Pump" retails for \$24.95. According to Rothman, 20,000 copies of the limited-edition package were made; 3,000 were used as promotional items, and the remaining 17,000 were put on sale.

After the initial commercial run of 12,000 units of the Richards package (nicknamed "Keith In A Can") sold out, Virgin decided to issue another 10,000 packages to coincide with the Rolling Stones tour, says Kara. Geffen, however, has no plans to release more copies of the limited-edition Aerosmith album. "If you go back in and try to sell more, it takes away from the uniqueness of the item," Rothman says.

Like other labels surveyed, Geffen plans on releasing other special packages in the future. "If the eco-

nomics of the individual project make sense and we think the item could be marketed effectively by the retail community, absolutely," says Rothman.

One of the latest special packages to be released is Arista's "Dead In A Deck" collector's kit of the Grateful Dead's "Built To Last" album, which is available in a cassette and CD configuration (see story, page 26).

"A promotion like this is very complicated," says Arista executive VP Bill Berger. "You have to do it very judiciously. The prerelease of a record is getting more lavish... you have to be unique."

The special packages are not limited to CDs and cassettes. Warner Bros. recently issued a promotional-like R.E.M. "Box Set: singleaction-green." The package, which includes four 7-inch vinyl singles from the band's "Green" album, sells for \$8.98.

Assistance in preparing this story was provided by Larry Flick in New York.

## BRIT DANCE LABELS BOW U.S. DIVISIONS

(Continued from page 4)

which has built its reputation on the chart-topping success of such artists as Kylie Minogue and Jason Donovan, is a diversified company with a recording studio complex, a management arm, a radio promotion branch, and its own pressing plant and tape duplication facilities, as well as its record production core.

"What we have now in America are several labels, each committed on behalf of [various] Stock, Aitken & Waterman artists," says Jones. "We don't want to mess with that."

Instead, PWL America will seek U.S. talent, particularly in the rap and dance genres, which may eventually be picked up by the parent company for the international market.

"We really want to develop an American roster for the American market," says Chin. "We're looking for good, sanely financed rap and dance records with young talent."

"We're not going to bulldoze our way in with a lot of money," says Chin. "I just hope to pick up a few,

good, specific projects. Frankly, I want to get something cooking as quickly as possible. For me, the obvious thing is to put out a good, creative rap record."

While PWL America will hope to lure production and songwriting teams to rival Stock, Aitken & Waterman, Chin stresses that both the U.S. and U.K. labels want to nurture artists' careers, rather than just churn out hits.

"Obviously, PWL is producer-directed," he says. "But the great fallacy about them is that the artists themselves don't have careers. There is the charge over there to make a long-term career for artists and that's our intention here. I'm really looking forward to putting that philosophy behind rap and dance and street music."

According to Jones, PWL America will begin modestly, seeking about four album artists while budgeting for additional 12-inch deals and licensed compilations.

FOR WEEK ENDING DECEMBER 2, 1989

# Billboard. CROSSOVER RADIO AIRPLAY™

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	BLAME IT ON THE RAIN ARISTA 1-9904	MILLI VANILLI
2	2	BACK TO LIFE VIRGIN 7-99171	SOUL II SOUL (FEATURING CARON WHEELER)
3	3	PUMP UP THE JAM SBK 07311	TECHNOTRONIC
4	4	(IT'S JUST) THE WAY THAT YOU LOVE ME VIRGIN 7-99282	PAULA ABDUL
5	5	DON'T MAKE ME OVER NEXT PLATEAU 325	SYBIL
6	6	EVERYTHING MCA 53714	JODY WATLEY
7	9	WITH EVERY BEAT OF MY HEART ARISTA 1-9895	TAYLOR DAYNE
8	11	TWO TO MAKE IT RIGHT VENETTA TS-1464/A&M	SEDUCTION
9	12	RHYTHM NATION A&M TS-1455	JANET JACKSON
10	14	THIS ONE'S FOR THE CHILDREN COLUMBIA 38-73064	NEW KIDS ON THE BLOCK
11	7	BUST A MOVE DELICIOUS VINYL 105/ISLAND	YOUNG M.C.
12	8	I WANT YOU VISION 4511	SHANA
13	16	OVER AND OVER ATLANTIC 7-88799	PAJAMA PARTY
14	18	GIRL I AM SEARCHING FOR YOU LMR 74005	STEVIE B
15	19	IF YOU LEAVE ME NOW LMR 77000	JAYA
16	20	LOVE SHACK REPRISE 7-22817	THE B-52'S
17	13	FRENCH KISS EPIC 1842/E.P.A.	LIL LOUIS
18	30	ANOTHER DAY IN PARADISE ATLANTIC 7-88774	PHIL COLLINS
19	17	ME SO HORNY SKYWALKER 130	THE 2 LIVE CREW
20	29	TENDER LOVER SOLAR 74003/E.P.A.	BABYFACE
21	28	NO MORE LIES RUTHLESS 7-99149/ATCO	MICHEL'LE
22	10	MISS YOU MUCH A&M 1445	JANET JACKSON
23	15	GET ON YOUR FEET EPIC 34-69064/E.P.A.	GLORIA ESTEFAN
24	23	SUNSHINE 4TH & B'WAY 7489	DINO
25	21	ROCK WIT'CHA MCA 53652	BOBBY BROWN
26	24	HEAT OF THE MOMENT VIRGIN 7-99704	AFTER 7
27	25	TALK TO MYSELF Geffen 7-22936	CHRISTOPHER WILLIAMS
28	22	DIDN'T I (BLOW YOUR MIND) COLUMBIA 38-68960	NEW KIDS ON THE BLOCK
29	—	I'LL BE GOOD TO YOU QWEST 7-22697/WARNER BROS.	QUINCY JONES
30	—	PRINCIPAL'S OFFICE DELICIOUS VINYL 7-99137/ISLAND	YOUNG M.C.

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	3	WE DIDN'T START THE FIRE COLUMBIA 38-73021	BILLY JOEL
2	4	LOVE SONG Geffen 7-22856	TESLA
3	1	WHEN I SEE YOU SMILE EPIC 34-69082/E.P.A.	BAD ENGLISH
4	2	POISON EPIC 34-68958/E.P.A.	ALICE COOPER
5	5	DON'T CLOSE YOUR EYES ATLANTIC 7-88902	KIX
6	9	FREE FALLING MCA 53748	TOM PETTY
7	7	LIVING IN SIN MERCURY 876 070-7/POLYGRAM	BON JOVI
8	8	ANGEL SONG CAPITOL 44449	GREAT WHITE
9	14	JUST BETWEEN YOU & ME ATLANTIC 7-88781	LOU GRAMM
10	16	ROCK AND A HARD PLACE COLUMBIA 38-73057	ROLLING STONES
11	12	ANOTHER DAY IN PARADISE ATLANTIC 7-88774	PHIL COLLINS
12	19	FOOL FOR YOUR LOVING Geffen 4-22715	WHITESNAKE
13	13	THE LAST WORTHLESS EVENING Geffen 7-22771	DON HENLEY
14	10	ANGELIA EMI 50218	RICHARD MARX
15	6	LOVE SHACK REPRISE 7-22817	THE B-52'S
16	17	SOLD ME DOWN THE RIVER I.R.S. 73003	THE ALARM
17	22	WAIT FOR YOU WTG 311-73034	BONHAM
18	11	LISTEN TO YOUR HEART EMI 50223	ROXETTE
19	15	WHEN THE NIGHT COMES CAPITOL 44437	JOE COCKER
20	21	TOUCH ME TONIGHT ENIGMA 73549/CAPITOL	SHOOTING STAR
21	27	JANIE'S GOT A GUN Geffen 7-22727	AEROSMITH
22	—	DOWNTOWN TRAIN WARNER BROS. 7-22685	ROD STEWART
23	23	I LIVE BY THE GROOVE CHRYSALIS 23427	PAUL CARRACK
24	28	KICKSTART MY HEART ELEKTRA 7-69248	MOTLEY CRUE
25	30	EVERYTHING YOU DO ATLANTIC 7-88823	FIONA (WITH KIP WINGER)
26	26	BACK TO THE BULLET POLYDOR 889 976-4/POLYGRAM	SARAYA
27	—	HIDE YOUR HEART MERCURY 876 146-7/POLYGRAM	KISS
28	25	RADAR LOVE ATLANTIC 7-88836	WHITE LION
29	18	LOVE IN AN ELEVATOR Geffen 7-22845	AEROSMITH
30	—	PRETENDING DUCK 7-22732/REPRISE	ERIC CLAPTON

Products with the greatest airplay gains this week.  
©Copyright 1989, BPI Communications Inc. All rights reserved.

## TOP 40/DANCE PLAYLISTS

**HOT 97FM**

New York P.D.: Joel Salkowitz

- 1 Technotronic, Pump Up The Jam
- 2 Lil Louis, French Kiss
- 3 Milli Vanilli, Blame It On The Rain
- 4 Cynthia, Thief Of Hearts
- 5 Young M.C., Bust A Move
- 6 Stevie B, Girl I Am Searching For
- 7 Shana, I Want You
- 8 Paula Abdul, (It's Just) The Way
- 9 Taylor Dayne, With Every Beat Of My
- 10 Bobby Brown, Rock Wit'Cha
- 11 Johnny O, Memories
- 12 Yvonne, There's A Party Going On
- 13 The B-52's, Love Shack
- 14 New Kids On The Block, Didn't I
- 15 Gloria Estefan, Get On Your Feet
- 16 Jody Watley, Everything
- 17 The Cover Girls, My Heart Skips A
- 18 Pajama Party, Over And Over
- 19 George Lamond, Without You
- 20 Janet Jackson, Rhythm Nation
- 21 New Kids On The Block, This One's
- 22 Jaya, If You Leave Me Now
- 23 Michel'le, No More Lies
- 24 Janet Jackson, Miss You Much
- 25 Judy Torres, Love U Will U Love Me
- 26 Sybil, Don't Make Me Over
- 27 Seduction, Two To Make It Right
- 28 Soul II Soul (Featuring Caron Wheeler), Babyface, Tender Lover
- 29 Quincy Jones, I'll Be Good To You
- 30 Michael Rodgers, I Got Love
- 31 Doug Lazy, Let The Rhythm Pump
- 32 Black Box, Ride On Time
- 33 EX Young M.C., Principal's Office
- 34 EX Expose, When I Looked At Him
- 35 EX Cover Girls, We Can't Go Wrong
- A Eileen Flores, Touch Me With Your
- A Neneh Cherry, Heart
- A Liza Minnelli, Losing My Mind
- EX EX Dead Or Alive, Baby Don't Say Good
- EX EX Christopher Max, Serious Kind Of
- EX EX Marcia Griffiths, Electric Boogie

**Power 106FM**

Los Angeles P.D.: Jeff Wyatt

- 1 Soul II Soul (Featuring Caron Wheeler), Babyface, Tender Lover
- 2 Milli Vanilli, Blame It On The Rain
- 3 Technotronic, Pump Up The Jam
- 4 Young M.C., Bust A Move
- 5 Christopher Williams, Talk To Myself
- 6 Janet Jackson, Miss You Much
- 7 Jody Watley, Everything
- 8 Bobby Brown, Rock Wit'Cha
- 9 New Kids On The Block, Didn't I
- 10 Teddy Riley Featuring Guy, My Fan
- 11 Dino, Sunshine
- 12 Sybil, Don't Make Me Over
- 13 The 2 Live Crew, Me So Horny
- 14 Joey Kid, Everything I Own
- 15 Shana, I Want You
- 16 Stevie B, Girl I Am Searching For
- 17 Pajama Party, Over And Over
- 18 Paula Abdul, (It's Just) The Way
- 19 Johnny O, Memories
- 20 Lil Louis, French Kiss
- 21 Expose, When I Looked At Him
- 22 The Cover Girls, My Heart Skips A
- 23 Pam Russo, Hold Tight
- 24 Tyrants In Therapy, Big Pink House
- 25 Taylor Dayne, With Every Beat Of My
- 26 Seduction, Two To Make It Right
- 27 The B-52's, Love Shack
- 28 Janet Jackson, Rhythm Nation
- 29 Kevin Cadogan, Shut Me Out
- 30 Jive Bunny & The Mixmasters, Swing
- 31 Phil Collins, Another Day In Paradise
- 32 After 7, Heat Of The Moment
- 33 The Cure, Love Song
- 34 Paris By Air, Voices In Your Head
- 35 EX Babyface, Tender Lover
- A36 EX D-Mob, Con & Get My Love
- A37 EX Donna Summer, Breakaway
- EX EX Fine Young Cannibals, I'm Not The

## TOP 40/ROCK PLAYLISTS

**PRIME RADIO 100.3 FM**

Los Angeles P.D.: Scott Shannon

- 1 Kix, Don't Close Your Eyes
- 2 Tesla, Love Song
- 3 The B-52's, Love Shack
- 4 Bad English, When I See You Smile
- 5 Billy Joel, We Didn't Start The Fire
- 6 Alice Cooper, Poison
- 7 Tom Petty, Free Falling
- 8 Bon Jovi, Living In Sin
- 9 Motley Crue, Dr. Feelgood
- 10 Roxette, Listen To Your Heart
- 11 Aerosmith, Love In An Elevator
- 12 Lou Gramm, Just Between You & Me
- 13 Enuff Z'Nuff, New Thing
- 14 Gorky Park, Bang
- 15 Phil Collins, Another Day In Paradise
- 16 Tears For Fears, Sowing The Seeds
- 17 Megadeth, No More Mr. Nice Guy
- 18 EX Aerosmith, Janie's Got A Gun
- 19 Bonham, Wait For You
- 20 EX Motley Crue, Kickstart My Heart
- 21 Fiona (With Kip Winger), Everything
- 22 Rolling Stones, Rock And A Hard Place
- 23 Shooting Star, Downtown Train
- 24 EX Skid Row, I Remember You
- A Eddie Money, Peace In Our Time
- A Loverboy, Too Hot
- EX Whitesnake, Fool For Your Loving
- EX Red Hot Chili Peppers, Higher
- EX EX Great White, Angel Song
- EX EX Faster Pussycat, Poison Ivy
- EX EX Tears For Fears, Woman In Chains
- A The Hooters, 500 Miles
- A Michael Stanley Band, Rock Me
- EX The Cure, Lullaby For The Heart
- EX EX Red Hot Chili Peppers, Higher
- EX EX The Smithereens, A Girl Like You
- EX EX Neil Young, Rockin' In The Free

**FOX**

Detroit P.D.: Chuck Beck

- 1 The B-52's, Love Shack
- 2 Alice Cooper, Poison
- 3 Bad English, When I See You Smile
- 4 Tesla, Love Song
- 5 Honeyman Suite, What Does It
- 6 Gorky Park, Bang
- 7 White Lion, Radar Love
- 8 Roxette, Listen To Your Heart
- 9 Aerosmith, Love In An Elevator
- 10 Motley Crue, Dr. Feelgood
- 11 Winger, Hungry
- 12 Billy Joel, We Didn't Start The Fire
- 13 Richard Marx, Angelia
- 14 Tom Petty, Free Falling
- 15 Kix, Don't Close Your Eyes

**Q102**

Philadelphia P.D.: Elvis Duran

- 1 Lil Louis, French Kiss
- 2 Technotronic, Pump Up The Jam
- 3 Milli Vanilli, Blame It On The Rain
- 4 Paula Abdul, (It's Just) The Way
- 5 Soul II Soul (Featuring Caron Wheeler), Babyface, Tender Lover
- 6 Jaya, If You Leave Me Now
- 7 Young M.C., Bust A Move
- 8 Seduction, Two To Make It Right
- 9 Gloria Estefan, Get On Your Feet
- 10 The B-52's, Love Shack
- 11 Michel'le, No More Lies
- 12 Janet Jackson, Rhythm Nation
- 13 Billy Joel, We Didn't Start
- 14 Jody Watley, Everything
- 15 After 7, Heat Of The Moment
- 16 Bad English, When I See You Smile
- 17 Babyface, Tender Lover
- 18 Taylor Dayne, With Every Beat Of My
- 19 Quincy Jones, I'll Be Good To You
- 20 New Kids On The Block, This One's
- 21 Phil Collins, Another Day In Paradise
- 22 Surface, You Are My Everything
- 23 The 2 Live Crew, Me So Horny
- 24 Bobby Brown, Rock Wit'Cha
- 25 Red Hot Chili Peppers, Higher Ground
- 26 Anga Winbush, It's The Real Thing
- 27 Bardeux, I Love The Bass
- 28 Shana, I Want You
- A29 Cover Girls, We Can't Go Wrong
- A30 Neneh Cherry, Heart
- A Redhead King & The F.B.I., Pump
- A Young M.C., Principal's Office
- A D-Mob, Con & Get My Love
- A Safire, I Will Survive
- A Cool & Glamorous Life
- EX EX Jap Band, All My Love
- EX EX Pajama Party, Over And Over
- EX EX Fine Young Cannibals, I'm Not The
- EX EX Chunky A, Owww
- EX EX High Impact, Never Stop Loving You
- EX EX Paris By Air, Voices In Your Head
- EX EX Christopher Max, Serious Kind Of

**KMEL 106 FM**

San Francisco P.D.: Keith Naftaly

- 1 Technotronic, Pump Up The Jam
- 2 Surface, You Are My Everything
- 3 Jaya, If You Leave Me Now
- 4 Jody Watley, Everything
- 5 Soul II Soul (Featuring Caron Wheeler), Babyface, Tender Lover
- 6 Seduction, Two To Make It Right
- 7 Parti LaBelle, If You Asked Me To
- 8 Janet Jackson, Rhythm Nation
- 9 Milli Vanilli, Blame It On The Rain
- 10 Paula Abdul, Opposites Attract
- 11 Taylor Dayne, With Every Beat Of My
- 12 Luther Vandross, Here And Now
- 13 Abstrax, Right & Hype
- 14 Stevie B, Girl I Am Searching For
- 15 Sybil, Don't Make Me Over
- 16 Babyface, Tender Lover
- 17 The Jets, The Same Love
- 18 Michel'le, No More Lies
- 19 Bobby Ross Avila, Music Man
- 20 Gap Band, All My Love
- 21 After 7, Heat Of The Moment
- 22 Young M.C., Bust A Move
- 23 Pajama Party, Over And Over
- 24 Janet Jackson, Miss You Much
- 25 Sharon Bryant, Foolish Heart
- 26 EX Phil Collins, Another Day In Paradise
- 27 EX Jermaine Jackson, Don't Take It
- 28 EX Angela Winbush, It's The Real Thing
- A29 Young M.C., Principal's Office
- EX EX D-Mob, Con & Get My Love
- A Neneh Cherry, Heart
- A Cover Girls, We Can't Go Wrong
- EX EX Paula Abdul, (It's Just) The Way
- EX EX New Kids On The Block, This One's

**all hit 97.1 KROL The Eagle**

Dallas P.D.: Joel Folger

- 1 The B-52's, Love Shack
- 2 Roxette, Listen To Your Heart
- 3 Richard Marx, Angelia
- 4 The Alarm, Sold Me Down The River
- 5 Kix, Don't Close Your Eyes
- 6 Don Henley, The Last Worthless
- 7 Tom Petty, Free Falling
- 8 Billy Joel, We Didn't Start The Fire
- 9 Phil Collins, Another Day In Paradise
- 10 Whitesnake, Fool For Your Loving
- 11 Lou Gramm, Just Between You & Me
- 12 Paul Carrack, I Live By The Groove
- 13 Great White, Angel Song
- 14 Rolling Stones, Rock And A Hard Place
- 15 Bon Jovi, Living In Sin
- 16 Tears For Fears, Sowing The Seeds
- 17 Aerosmith, Janie's Got A Gun
- 18 EX Tesla, Love Song
- 19 EX Rod Stewart, Downtown Train
- 20 Aerosmith, Love In An Elevator
- A Chicago, What Kind Of Man Would I
- A Michael Morales, I Don't Know
- EX EX Motley Crue, Kickstart My Heart
- EX EX Enuff Z'Nuff, New Thing
- EX EX Steve Stevens Atomic Playboys, Ac

## NEW COMPANIES

**American Artist Inc.**, formed by Anthony J. Messina and Jack Mondel. A personal management and public relations firm, focusing on artist development. Artist roster includes Harold Melvin & the Bluenotes, Secret City,



**Sanborn Again.** MCA Music Publishing signs an administrative and exclusive writer agreement with saxophonist/songwriter David Sanborn, right. Sanborn is also the host of the NBC-TV show "Night Music." At left is Leeds Levy, president, MCA Music Publishing.

Louis Di Sabatino & Michael Christy, Will Hart & the Delphonics, and Scott Manwiller. The Executive House at Main Street, Plaza 1000, Suite 622, Evesham & Kresson Roads, Voorhees, N.J. 08043; 609-751-5444.

**Paris Club Records**, formed by Paris Ford and Reynald Deschamps. An independent record company. First release is 12-inch single "Too Far" by Paris Ford Project. 37-20 30th St., Long Island City, N.Y. 11101; 718-786-8473.

**Kelleher Communications and Marketing Management**, formed by Richard C. Kelleher. Firm specializes in media relations, public relations, and sales/marketing management. Suite 200, 7715 N. 13th St., Phoenix, Ariz. 85020; 602-944-2773.

**Entertainment A&R Services (EARS)**, formed by Janie Bradford. Company reviews demo tapes and sends the information in a biweekly newsletter to record companies. Suite 522, 6430 Sunset Blvd., Los Angeles, Calif. 90028; 213-466-1511.

**Demore Management**, formed by Kerwin James. Company specializes in artist management and consultation for urban contemporary and rap artists. Company currently represents Spectron 7, LaMarr & Rita,

Daryl "J," Undecided, and Adrienna. P.O. Box 36152, Oklahoma City, Okla. 73136; 405-424-8612.

**Victori Promotions and Marketing**, formed by Jerome Cunningham. Company promotes and markets R&B, urban contemporary, jazz, blues, and gospel music, primarily in the Michigan and Ohio regions. 16595 Rutherford, Detroit, Mich. 48235; 313-273-5229.

**Cherry Hill Music Co.**, formed by Marie Dugue. Company develops, markets, and represents artists, bands, and songwriters. Currently accepting demo tapes in all music categories. 136 Edison Rd., Cherry Hill, N.J. 08034; 609-427-0225.

**Club Rio Records**, formed by John Matarazzo. An independent record label focusing on Latin and salsa music. 6600 River Road, West New York, N.J. 07093; 201-868-6400.

**Work It!**, formed by P. Fine and Lyvio G. A music promotion company that markets rap, dance, and R&B music to New York clubs, radio stations, and the press. Clients include 2 Live Crew, Doug E. Fresh, and Sir Mix-A-Lot. Suite 9, 33 Third Ave., New York, N.Y. 10003; 212-995-1608.

**eXplosion Records**, formed by Robyn Wylie. An independent label focusing on music outside the mainstream. First project is a compilation, "Dustbusters: A Sampler Of The Next Wave," featuring technorock, hard rock, funk, and jazz. Artists include Culture Shock, Chinadoll, Yesterday's Children, and Suite Life. 1607 Dicken Drive, Ann Arbor, Mich. 48103; 313-769-2632.

Send information to *New Companies*, Billboard, 1515 Broadway, New York, N.Y. 10036.



**Survival Tactics.** Writer Rupert Holmes, second from right, makes a point on the future of the American musical theater at a panel discussion Nov. 13 at the monthly meeting in New York of the music unit of B'nai B'rith. Others shown, from left, are Billboard's Irv Lichtman, moderator; Warner-Chappell's Frank Military; and lyricist Sheldon Harnick. (Photo: Chuck Pulin)

## LIFELINES

### BIRTHS

Boy, Mark Richard, to Gary and Joan Theroux, Oct. 14 in Ossining, N.Y. He is the senior music editor at Reader's Digest and co-host of WZFM's "Saturday Night Special." She is the associate director of Pop Record Research, a music research archive.

Girl, Stephanie Erica, to Steve and Elaine Cristol, Oct. 30 in San Francisco. He is director of marketing for Personics Corp.

Boy, James Nicolas, to James and Lillian Gay, Oct. 31 in Los Angeles. He is West Coast continuity coordinator for Westwood One, Inc. She is security administrative assistant for Northrop.

Girl, Kathryn Morgan, to Antony

and Jeannine Payne, Nov. 14 in Beverly Hills, Calif. He is president of The A&R Group Inc., a music video and TV commercial production company.

### DEATHS

**Leroy Barry Choice**, 35, of pneumonia, Oct. 30 in Los Angeles. Choice was the media buyer for Warehouse Entertainment Inc. He is survived by his parents, Mr. and Mrs. Leroy Choice; his brother, Kenneth; and his sister, Linda. Donations may be made in his name to the T.J. Martell Foundation, 6 West 57th St., New York, N.Y. 10019.

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 11/13	Close 11/20	Change
<b>NEW YORK STOCK EXCHANGE</b>				
Blockbuster Entertainment	725.9	19 1/2	19 1/4	-1/4
CBS Inc.	404.9	200	200 1/2	+1/2
Capital Cities Communications	128.6	55 1/2	54 1/2	-1 1/2
Caracol Pictures	184.1	11 1/4	10 1/2	-1/2
Coca-Cola	2987.7	73 1/4	75 1/2	+1 1/2
Columbia Pictures		26 1/2	26 1/2	.....
Walt Disney	2031.5	126 1/2	129 1/2	+2 1/2
Eastman Kodak	3433 .7	42 1/2	41 1/2	-1 1/2
Handleman	284.5	19 1/2	19 1/2	.....
MCA Inc.	2328.1	67 1/2	66 1/2	-1
MGM/UA	727.4	19 1/2	20	+1/2
Orion Pictures Corp.	106.7	23 1/2	24 1/2	+1
Paramount Communications Inc.	2651.2	56 1/2	55 1/2	-1/2
Pathe Communications	64.6	2 1/2	3	+1/2
Sony Corp.	105.6	57 1/2	56 1/2	-1 1/2
TDK	20.1	39 1/2	37 1/2	-2
Vestron Inc.	156.1	1 1/2	1 1/2	.....
Warner Communications Inc.	2103	63 1/2	63 1/2	.....
Westinghouse	2586.3	69 1/2	71 1/2	+1 1/2
<b>AMERICAN STOCK EXCHANGE</b>				
Commtron	22.4	8 1/2	9 1/2	+1/2
Electrosound Group Inc.	80.2	1 1/2	1 1/2	.....
Nelson Holdings Int'l	640.1	1 1/2	1 1/2	-1 1/2
New World Pictures				.....
Price Communications	47	5	4 1/2	-1/2
Prism Entertainment	10.2	3	3 1/2	+1/2
Unitel Video	1.2	14	13 1/2	-1/2
<b>OVER THE COUNTER</b>				
Acclaim Entertainment		7 1/2	7 1/2	.....
Certron Corp.		1 1/2	1 1/2	.....
Dick Clark Productions		6 1/2	6 1/2	.....
LIN Broadcasting	121	121	120 1/2	-1/2
LIVE Entertainment		15 1/2	15 1/2	.....
Recoton Corp.		4 1/2	4 1/2	.....
Reeves Communications		5 1/2	5 1/2	.....
Rentrak		1 1/2	1 1/2	.....
Satellite Music Network, Inc.				.....
Scrapps Howard Broadcasting		68	67	-1
Shorewood Packaging		27 1/2	27 1/2	.....
Sound Warehouse				.....
Specs Music		7 1/2	8	+1/2
Starstream Communications Group, Inc.		1	1	.....
Trans World Music		22 1/2	22 1/2	.....
Video Jukebox Network		5 1/2	5 1/2	.....
Wall To Wall Sound And Video		3 1/2	3 1/2	.....
Westwood One		9	9 1/2	+1/2
<b>LONDON STOCK EXCHANGE (In Pence)</b>				
Chrysalis	128	140	140	+12
Pickwick	211	210	210	-1
Really Useful Group	665	635	635	-30
Thorn EMI	752	749	749	-3

## 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. 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 Christmas Benefit, Waldorf-Astoria Hotel, New York. 212-867-6650.

Dec. 14, Song Critique With Vincent M. Guest, sponsored by the Songwriters Guild of America, location to be announced. B. Aaron Meza, 213-462-1108.

### JANUARY

Jan. 6-9, Consumer Electronics Show, Las Vegas Convention Center, Las Vegas. 202-457-4919.

Jan. 19-21, National Assn. of Music Merchants, Inc. (NAMM) Convention, location to be announced,

Anaheim, Calif. 619-438-8001.

Jan. 21-25, MIDEM Convention, Festival des Palais, Cannes. 212-689-4220.

Jan. 25-28, American Women in Radio and Television 15th Annual National Commendation Awards Judging, location to be announced, Washington, D.C. Christine Murphy, 202-429-5102.

### FEBRUARY

Feb. 5-7, Nightclub, Bar, And Restaurant Expo, sponsored by Nightclub & Bar magazine, Rosemont/O'Hare ExpoCenter, Chicago. 601-236-5510.

Feb. 10, 1990 Music Conference, presented by Music Business Monthly, World Trade Center, New York. Joseph Viglione, 617-935-5386.

Feb. 15-18, Concert Touring In The 1990's: 10th Annual Performance Summit Conference, presented by Performance magazine, Radisson Palm Springs Resort, Palm Beach, Calif. Don Waitt, 817-338-9444.

Feb. 21, 32nd Annual Grammy Awards, presented by the National Academy of Recording Arts & Sciences, the Shrine Auditorium, Los Angeles. 213-849-1313.

Feb. 25, Record Production Seminar, presented by Music Business Monthly, location to be announced. Joseph Viglione, 617-935-5386.

Feb. 28-March 3, 21st Annual Country Radio Seminar, Opryland Hotel and Convention Center, Nashville. 615-327-4488.

### MARCH

March 10-13, 32nd Annual NARM Convention, Century Plaza Hotel, Los Angeles. 609-596-2221.

March 13-16, Audio Engineering Society Inc. Con-

vention, Congress Center, Montreux, Switzerland. 212-661-8528.

March 17, "Arista: A Celebration Of 15 Years Of Joy To Help End These Years Of Sorrow," concert to benefit the Gay Men's Health Crisis and AIDS organizations nationwide, Radio City Music Hall, New York. Yon Elvira, 212-333-7728.

## FOR THE RECORD

RCA/Columbia Pictures Home Video, contrary to a report in the Nov. 25 issue of Billboard, does not have a functional discount for rackjobbers and has not had one for four months. According to David Pierce, the company's VP of sales, "We have one standardized price for all customers, including rackjobbers and distributors."

In Billboard's Nov. 18 Audio Track column, the correct address for Scream Studios should have been 11616 Ventura Blvd., Studio City, Calif. 91604.

Sweet Sensation is on Atco Records. The group's label was noted incorrectly in the Nov. 25 Billboard.

## STUDIOS SUPPORT SELL-THROUGH RACKING OF VIDEO STORES

(Continued from page 1)

Eric Doctorow, VP/GM of Paramount Home Video, notes that sell-through racking of video stores is "not going to happen overnight. It's going to take time for traditional distributors to develop and present programs, and for retailers to understand those programs."

He continues, "For some retailers, a rack program is a good thing, because it allows them to have product on the floor that is presented in good fashion, well-merchandised, with a good mix of product, and well-priced. But they wouldn't have management of the product, and they're going to pay for the service by having less margin."

Says Bill Pollack, senior VP of sales for HBO Home Video, "Considering the real dollars generated by sell-through to specialty stores and the overhead that must be devoted to running a specialty store, if extra revenue can be generated by racking a regionally dominant chain, [racking] could help accelerate the sell-through business. But it's not going to apply to one, two-, or three-store operations."

Pollack bases his assessment on two factors: the need of independent retailers to generate immediate cash flow from inventory, and the disadvantages for racks in servicing such small accounts, unless they happen to be located near stores belonging to a larger chain that is using a racked service.

Similarly, Doctorow observes that, while both large and small retailers are being racked, "Some of it is an economic decision for the rackjobbers: Can they amortize the cost of their service function over enough accounts to make it worthwhile?"

Louis Feola, senior VP of marketing for MCA Home Video, cautions that sell-through racking of specialty stores "could go either way. It'll be on a case-by-case basis to see whether it's fruitful for retailers."

While he would like to see both video specialists and music dealers increase their commitment to sell-through, Feola adds that "this quarter, the industry has suffered through a lot of pricing issues that will have to be faced in 1990."

These pricing issues are not new:

### VOX JOX

(Continued from page 12)

#### HEADLINES II

Mark St. John, PD of KWSS San Jose, Calif., returns to WAPI-FM Birmingham, Ala., as VP/programming and will hire a new PD; Leslie Framm, PD at sister WABB-FM Mobile, Ala., is named to a similar post there... Gerry McCracken, PD at WCOS Columbia, S.C., is now PD at country WHKO Dayton; OM Chuck Browning will concentrate on sister WHIO.

In Charlotte, N.C., both top 40/dance WCKZ and top 40/rock WROQ have moved somewhat more mainstream following WBCY's switch to AC... Maggie Dugan, GM of NewCity's CommercialWorks division, is named president... WSIX-FM Nashville a.m. driver Gerry House will have some group programming duties following the reorganization of Hicks Broadcasting into Capstar Communications... Top 40 WNYZ Utica, N.Y., is now AC WLZW under new PD Scott Barrett.

They have to do with mass merchants' deep discounting of hit sell-through titles, such as "Batman," "Who Framed Roger Rabbit," and "The Land Before Time." Since mass merchandise outlets are usually serviced by rackjobbers, many retailers feel that the ability of those accounts to undercut video store prices is related to the functional discount that racks receive from some suppliers.

Fewer studios, however, are selling product to rackjobbers for less than they charge distributors. A few months ago, MCA and RCA/Columbia joined the group of suppliers—including Warner Bros., HBO, and Orion—that no longer give rackjobbers a functional discount (Billboard, Nov. 25). If, as sources predict, MGM/UA also abolishes its functional and adopts a one-price policy, CBS/Fox, Paramount, and Disney will be the only major studios still offering this special discount.

Those three studios are taking another approach to leveling the playing field for rackjobbers and the increasing number of distributors that

perform rack services: They are offering those distributors a functional discount on that portion of their purchases that they can prove is being racked (Billboard, Nov. 25).

From the viewpoint of those studios that have chosen a one-price policy, this is a cumbersome system, and one that lends itself to abuses. "Because many distributors are starting rack operations, it's difficult to distinguish one inventory from another," says Paul Wagner, a spokesman for Orion Home Video.

Adding to the confusion is the fact that some distributors vend large-volume sell-through product to mass merchants at very low prices, while video retail chains sometimes purchase the same kinds of titles from rackjobbers without being racked.

But Bill Mechanic, head of Walt Disney Home Video, says of his company's policy, which requires that invoices be furnished and rack inventory segregated, "It's auditable and enforced, and [accounts are] penalized if there's anything incorrect."

In any case, he claims, the discount

is fairly small, and rackjobbers are not culpable for mass merchants' lowball prices on hits. He adds that retailers who believe they can get lower wholesale prices from racks are laboring under an illusion.

"The rack discount doesn't even take into account the real cost of doing business," he says, "so it's fallacious to think a retailer can go to a rack to get a pricing advantage." Sell-through racking, he declares, is for retailers who have not yet entered the field; by buying from rackjobbers on a 100% return basis, they can reduce their risk.

"Right now, people who are already in [sell-through] are making money at it and probably won't go to the racks," says Mechanic.

Several video retailers surveyed by Billboard bear out Mechanic's remarks to some degree. For example, the 204-unit Erol's chain, based in Springfield, Va., has no plans to use a rack service. According to Robert Morick, the chain's VP of marketing, "Erol's has been and will continue to be a major player in sell-through." He adds that the web buys directly from some suppliers and gets other product from a major distributor.

Similarly, New York-based RKO Warner Theatres Video does a hefty sell-through business in its 32 stores without the benefit of racks.

Combo chains, which have traditionally focused on sell-through more than specialty video dealers, also continue to buy video stock from distributors or suppliers; as Morick points out, that is partly because they have always purchased their music product in the same way. Among the com-

bo chains that sell video without being racked are Musicland (which buys its product direct), Tower, Warehouse, and Spec's.

Nevertheless, other chains large and small are giving racks a try. The 700-unit West Coast/National Video web, for example, recently signed up Handleman to rack its 91 corporate stores (Billboard, Nov. 11), and 65 of its franchisees came aboard at West Coast's convention in Atlantic City, N.J., two weeks ago.

"The projection is we'll have a large group of stores selling a wide assortment of video titles—not just megahits—by Christmas," says Steve Goldberg, VP of operations. A year from now, he expects to have nearly every one of West Coast/National's stores involved.

All of Omaha, Neb.-based Applause Video's 59 corporate and franchised outlets are already racked by Video Channels. "It's a wonderful program," says Bruce Shackman, the chain's president. "It's given us an opportunity to put several thousand pieces in each of our stores... This has been a sensational year for sell-through, and product has just walked off our shelves."

Both Shackman and Steve Rosenberg, owner of the three-store Premiere Video chain in Marietta, Ga., make the point that being racked requires very little investment from the retailer. Noting that dealers had resisted entering the sell-through field because they did not want to tie up inventory dollars, Rosenberg says, "Racking has taken every question out. If you don't sell it, you return it. Your only investment is shelf space."

## DUTCH RAID NETS RECORD HAUL

(Continued from page 1)

taken for questioning. Two, said to be the joint managing directors of Eastern Cassette Recording (ECR), were held in jail, while the other three were allowed bail on condition that they remain available for further questioning.

The raid, which has been in the works since mid-September, was carried out in conjunction with officers of BUMA/STEMRA, the Dutch copyright society, and NVPI, the Dutch national IFPI group. It followed additional investigations by Danish copyright society NCB and the Belgian and West German IFPI groups.

Further investigations are being carried out in Belgium and Greece, which are among the countries where the police suspect the seized product was manufactured.

BUMA/STEMRA officials believe some of the allegedly illicit software had already been sold in Holland, West Germany, Denmark, and Belgium. No details were available about retail prices.

Most of the recordings involved are by major international artists, said Dutch police, but they declined

to give names prior to a news conference that was scheduled for Nov. 24.

In London, the IFPI noted: "Although the industry has been dismayed by the extent of the haul, it is encouraged by the success of this raid, which represents an enormous boost to the industry's anti-piracy initiatives."

"But the even split between tapes and CDs highlights the growth in international CD piracy, which is now a serious problem to the global industry. Seizures of unauthorized CDs have dramatically escalated this year and this raid gives the clearest indication that pirates are switching to the new format."

Ian Haffey, IFPI's anti-piracy coordinator, said, "While it is alarming that such enormous quantities of unauthorized product, particularly CDs, should be manufactured and ready for distribution, the positive side of this raid is that it shows the high level of cooperation within the industry, as this resounding success was entirely due to the close working relationship established between IFPI and authors' societies."

## LIEBERMAN TO ACQUIRE NAVARRE

(Continued from page 3)

Wachsman says the transaction will allow LIVE to reap operating synergies among its distribution, rackjobbing, and retail divisions. LIVE owns Strawberries, an 87-unit record chain based in Milford, Mass.

He says LIVE has not yet decided whether Navarre will continue its present geographic setup with branches in Minneapolis and Gardena, Calif., and a sales office in Chicago.

The acquisition will make Lieberman the "largest distributor and rackjobber of computer software in the country," according to Wachsman. "[Computer software] is the smallest of our three businesses," he adds, "but it is the fastest growing."

Wachsman declines to release sales volume for that product segment, but an analyst who asked not to be identified estimates that Lieberman's computer software sales vol-

ume will top \$20 million this year. Navarre does about the same amount of software business, plus approximately \$20 million of music sales, of which two-thirds comes from independent distribution and one-third from its one-stop business.

In addition to announcing Mishra's move into the president's office at LIVE, the company also named two new directors, Alan J. Hirschfeld, formerly CEO of 20th Century Fox, and Cy Leslie, former chairman and CEO of MGM/UA Home Entertainment.

Smith, who had been serving as acting president of LIVE since the death of Menendez, will remain chief financial officer and adds the title of executive VP. In addition, he has been named president of LIVE Enterprises, a newly formed unit, which will be responsible for acquisitions and new business.

## Island International Limited

has sold the subsidiaries which comprise

### Island Records

and

### Island Music

to

### PolyGram N.V.

The undersigned acted as financial advisor to  
Island International Limited.

## ALLEN & COMPANY INCORPORATED

October 20, 1989

## DIGITAL TECHNOLOGY IS GETTING A BIGGER PIECE OF THE ROCK RECORDINGS BEING MADE

(Continued from page 1)

noise. But, until recently, the technology had not been widely embraced by pop artists.

Hard rock producers, in particular, have stood by analog, preferring its compression and colorization. Warrant's "Dirty Rotten Filthy Stinking Rich" album is one of the few of its genre to use digital, but it may serve as a harbinger of things to come. "It's a medium that I like, in particular, because there's no degeneration," says Bo Hill, who produced the project. "Also, it takes the guesswork out."

Major recording studios have seen interest in the format grow over the last two years, to the point that some, like New York's Power Station, report a ratio of 3:2 digital to analog. Last year's ratio was 1:1, and in 1987 it was 1:3, according to studio manager Barry Bongiovi.

Platinum Island, which sees approximately 15%-20% of its projects recorded on digital multitrack, notes a 25% increase in digital projects since 1988.

Others, like the Record Plant in Los Angeles, offer less remarkable figures. Approximately 50% of its projects are recorded on analog, 30% use a hybrid of both technologies, and 20% are all digital, according to chief engineer Bill Dooley, who adds that these figures have not changed much in recent years.

Digital technology has developed rapidly since its introduction. New filter designs have solved phase shift problems that caused "harsh" sound in earlier machines. Higher sampling rates are being explored, and its editing capabilities put digital far ahead of analog.

Yet market penetration of digital studio equipment has been slower than expected, observers note. In comparison to analog, which has 40 years of use behind it, digital record-

ing is still considered a young format after a decade of availability.

"Engineers have had years of analog recording and they've learned ways to use it, certain techniques that make it work for them," says Mike Campbell, who produced Tom Petty's solo album and is also a member of his group, the Heartbreakers. "But when they use those techniques on digital, it sounds brittle and harsh. Maybe it's just a matter of learning to use the equipment in a new way, a matter of relearning the system."

Few producers have had the opportunity to learn the technology; but, some observers say that as familiarity with digital grows, so will its use.

In October, Sony announced that it had sold 600 multitrack recorders worldwide since introducing the equipment almost seven years earlier (Billboard, Oct. 14). About 20% of total sales were placed in the U.S., says the company's pro audio marketing manager, David Kawakami.

Although exact sales figures are not available from Mitsubishi, another major player in the digital multitrack arena, they are close to Sony's, says Peter Kehoe, Eastern regional sales manager with Neve, the exclusive U.S. distributor for Mitsubishi pro audio products.

Since 1983, the price for digital multitrack equipment has dropped from \$150,000 to \$100,000 per unit. In 1988, Sony introduced a 48-track recorder with a \$200,000-\$250,000 price tag. Since then, Studer has also introduced a 48-track machine at a similar price point (Billboard, Oct. 21).

Most studios charge an extra \$1,000 to \$1,200 per day for the use of 48-track digital equipment, and between \$500 and \$900 per day for 32- and 24-track.

"We never had the option to record on digital. It's only now that we can maybe dabble into a bit of new equipment," says Jazzie B., a producer and remixer as well as front man for Soul II Soul.

In spite of the number of pop chart albums recorded digitally, some labels report that only 15%-20% of their total pop projects are using the format. Some of the discrepancy can be attributed to the record companies' reluctance to spend extra production dollars on new artists. But not all established artists, producers, and engineers sing digital's praises.

A clear indication of the preference of some for analog recording is that

this format was used in such high-charting albums as Billy Joel's "Storm Front," Janet Jackson's "Rhythm Nation 1814," Bob Dylan's "Oh Mercy," Tom Petty's "Full Moon Fever," and the Cure's "Disintegration."

Dolby Laboratories' SR noise reduction technology, introduced three years ago, has greatly contributed to bringing analog quality close to that of digital recording, notes Charles Comelli, director of studio operations for Capitol Records. Dolby has licensed more than 30,000 tracks of SR in three years. With SR, the dynamic

range of an analog recording can be in the same 93 dB-96 dB area as digital, according to sources at Dolby and Mitsubishi.

Many artists and producers still maintain that analog is a better medium for some projects, and the choice is strictly subjective.

Renowned engineer Bruce Swedien, who just finished the new Quincy Jones album, "Back On The Block," and is currently working on Michael Jackson's "Decade" project, says he cannot let go of analog. "It's like the difference between film and video," he says, noting that the video-

tape image tends to be sharper and harsher than the 35mm image.

Sharpness and harshness are most mentioned by digital's detractors. Many feel that analog provides a warmth and emotional content that digital lacks. "Improved dynamic range is not reason enough alone to go with digital," says Swedien. "I hate what digital does to the human voice. It's almost as if a part of the sound were missing."

Assistance in preparing this story was provided by Bill Coleman and Larry Flick in New York.

## MCA Music Arm Reports Volume Up

NEW YORK MCA Inc. reports that revenues from its Music Entertainment Group rose to \$477 million in the third quarter from \$393 million in the same period last year.

Operating profit for the music division increased to \$19.4 million in the quarter ended Sept. 30 from \$15.9 million in the comparable period last year. Among the MCA artists who had hits in the third quarter are Bobby Brown, Fine Young Cannibals, and Tom Petty.

MCA notes that music entertainment revenue includes fees from the domestic distribution of prerecorded videocassettes.

All other home video sales are lumped in with pay television revenue; the combined total rose to \$119 million from \$94 million for the prior-year period.

Operating profit for home video is not broken out but is included under filmed entertainment. Income from this division was \$86.8 million, com-

pared with \$55.9 million last year.

For the first nine months of this fiscal year, MCA reports operating income from music entertainment of \$46.6 million, up from \$38.2 million in the same quarter last year, on revenues of \$561 million, compared with \$450 million last year.

During the third quarter, MCA's Music Entertainment Group chairman Irving Azoff resigned to start his own label; his title was assumed by Al Teller. DON JEFFREY

## GUBER-PETERS DEAL LEAVES WARNER WEALTHIER

(Continued from page 6)

go head-to-head with BMG Direct Marketing, whose parent company, Bertelsmann, has extensive international record club operations and owns RCA Records.

"Our emphasis in expanding the record club business will be primarily international," says Harris. "That's where we see the opportunity and that's what we had in mind."

The settlement of the Guber-Peters imbroglio amounts to "a terrific coup" for WCI, according to Edward Atorino, analyst with Salomon Brothers.

"Warner was at a disadvantage for not having its own record club," says Atorino. The new joint venture will boost Warner's record sales, give it access to direct-marketing mailing lists, and provide new licensing opportunities, he adds.

Ironically, this concession and one other by Sony signify a strong future partnership in recorded music, movies, home video, and cable television for two companies whose executives were recently attacking one another in surprisingly personal terms. WCI chairman Steven J. Ross and Walter Yetnikoff, president of Sony's CBS Records, were the targets of most of the attacks.

WCI had charged that Sony was trying to steal its top producers, who made the megahit "Batman" for Warner Bros. Pictures, and sued Sony for \$1 billion. Sony countersued, charging that WCI was interfering with Sony's \$3.4 billion acquisition of Columbia Pictures Entertainment Inc.

Sony will name Guber and Peters co-chairmen of the Columbia unit and place them on a newly created Entertainment Committee that will be chaired by Yetnikoff, who is credited with bringing Guber and Peters to the attention of Sony executives, who were looking for top talent to replace Victor Kaufman at the helm of Columbia.

Another major element of the Sony-WCI deal is that Time Warner Inc., which is now acquiring WCI, will have rights to distribute Columbia films and made-for-television movies on cable TV for more than 10 years. This deal is considered by some analysts to be worth about \$100 million to Time Warner, which owns extensive cable TV operations. The settlement also gives Time Warner-owned Home Box Office an option to renew its distribution deal with Columbia Pictures for another three years after the current pact expires.

Warner also wins from Sony the 35% interest that Columbia owns in the Burbank film studios. Warner already owned the other 65% in the joint venture. In exchange, Sony gets Warner's smaller, less valuable Lorimar lot in Culver City, Calif. That concession is said to be worth about \$150 million, according to some analysts.

For their part, Guber and Peters must give up all rights to about 50

movie projects they were developing for Warner Bros., including the filmed versions of the best-selling books "The Bonfire Of The Vanities" and "A Bright Shining Lie" and any profits from sequels to such movies as "Batman" that they have produced.

Liz Buyer, analyst with Prudential-Bache Securities, says, "Warner gets a ton out of this. Only time will tell what Sony gets out of it."

Another analyst, comparing the unusually generous financial deal Guber and Peters won for themselves from Sony with the much-publicized compensation that executives of Time Inc. and Warner negotiated when their companies agreed to merge earlier this year, says, "Steve Ross' \$200 million buyout doesn't look so bad anymore."

Assistance in preparing this story was provided by Chris Morris in Los Angeles.

## ASHER LEAVING P'GRAM?

(Continued from page 1)

The Asher departure would come several weeks after PolyGram's acquisition of A&M Records for about \$500 million. This deal itself, rumored for months, raised speculation that Jerry Moss, former co-owner of A&M and still its chairman, would be called upon to operate all of PolyGram's holdings.

## CBS/FOX SUES MGM/UA OVER HOME VID RIGHTS

(Continued from page 6)

example, the suit alleges, "Poltergeist II" and "Running Scared," MGM/UA's two most successful theatrical titles in 1986, were originally construed to constitute a pair of releases, for which MGM/UA had the option to select one for home video distribution, with the other going to CBS/Fox. But in an effort to retain video rights to both films, CBS/Fox charges, MGM/UA removed "Poltergeist II" from the pairing process and held it until MGM/UA again had the first choice between a pair of films.

In another example, CBS/Fox charges that MGM/UA staged a limited theatrical release of the unsuccessful "Captive Hearts" to delay the pairing of "Spaceballs" when the first-pick option belonged to CBS/Fox. Similarly, the suit alleges, MGM/UA "unexpectedly" released

"I'm Gonna Get You Sucka" in between "Last Rights" and "Rain Man" to avoid granting CBS/Fox the first-pick option between "Last Rights" and "Rain Man."

MGM/UA is also charged with falsely characterizing certain "pick-ups" as "MGM/UA-produced films" in an effort to frustrate CBS/Fox's ability to select the most successful titles.

The allegations concerning the UA catalog stem from a December 1987 episode, widely reported at the time, in which MGM/UA began advertising the UA catalog to the trade and soliciting orders from distributors one month prior to the expiration of CBS/Fox's license to that catalog. By undercutting CBS/Fox's prices for the same titles, the suit alleges, MGM/UA "caused CBS/Fox to lose significant catalog sales in 1987."

## New Kids' Success Helps Boost Bottom Line Sony Records Group Revenues Rise

NEW YORK Sony Corp. reports that worldwide second-quarter revenues from its records group amounted to \$719.9 million, a 17.9% increase over the comparable figure last year.

For the six-month period that ended Sept. 30, records group sales increased 18.8%, year-to-year, to \$1.38 billion.

The records group includes CBS Records Inc., CBS/Sony Records, Digital Audio Disc Corp. (U.S.), and Digital Audio Disc of Austria. Record sales have been receiving a big boost from the teen pop idols New Kids On The Block, who re-

cord on CBS-owned Columbia Records.

Overall, Sony Corp. reports first-quarter net income of \$186 million, a 97.6% increase over the year-earlier figure, on \$4.72 billion in net sales, a 24.2% gain. For six months, net income rose 68.1% over last year's profit to \$352 million, on a 23.8% year-to-year increase in revenues to \$8.83 billion.

Since the second quarter ended, Tokyo-based Sony Corp. has completed the acquisitions of Columbia Pictures Entertainment Inc. for \$3.4 billion and of Guber-Peters Entertainment Co. for \$200 million.



## CBS' '60 MINUTES' EXPLORES ALLEGED MCA MOB TIES

(Continued from page 3)

information about alleged links between the New York mob and former MCA Home Video president Gene Giaquinto, who was suspended and subsequently fired by the company following revelations late last year that MCA's videocassette packaging had been manufactured by an East Coast firm with mob ties.

Former Los Angeles Organized Crime Strike Force attorney Richard Stavin, who resigned from the Justice Department in June, told Bradley that Giaquinto was "the Mafia's man within MCA, whether known to MCA executives or not. It was quite clear that, in time, the Mafia had hoped to get Giaquinto in the position where he was running the entire studio."

According to the report, wire-tapped conversations indicated that Giaquinto had said he would enlist the aid of Gambino family boss John Gotti to get a film about mobster Meyer Lansky produced, and that he also claimed that four major motion pictures were produced with laundered mob money.

The "60 Minutes" segment also repeated allegations that MCA had brought pressure on the government through the intercession of its attorney, William Hundley, the former head of the Justice Department's organized crime unit, and that this pressure may have resulted in the firing in July of U.S. attor-

ney Marvin Rudnick, who prosecuted the Pisello case. Rudnick was interviewed on the program.

A Nov. 14 story in The Wall Street Journal centering on the Pisello and Giaquinto matters also examined the history of the Justice Department investigation of alleged mob ties at MCA.

At the end of the "60 Minutes" report, Bradley quoted an MCA statement that said that the company "never knowingly participated in business ventures with members or associates of organized crime." The company also said that "irresponsible, unauthorized, and illegal public statements by former government prosecutors have unfairly damaged the company."

According to Bradley, no MCA executives would consent to be interviewed on camera for the program.

At press time, MCA attorney Ron Olson had not returned a phone call seeking the company's response to the CBS report.

The 1<sup>7</sup>/<sub>8</sub>-point decline in MCA's stock on Nov. 20, which was followed the next day by a slip of another 1<sup>1</sup>/<sub>8</sub> of a point, was a turnabout of recent prevailing patterns. The stock price had been climbing in response to media reports that Lew Wasserman, MCA chairman/CEO, had reversed his longstanding opposition to selling the company and was engaged in talks with prospec-

tive buyers. To date, no proposed sale has been announced.

Analyst Mara Ballsbaugh of Smith Barney, Harris Upham says that while the decline of MCA's stock is linked in part to profit-taking, the dip may also be tied to the CBS broadcast.

"That was the reason for the selling," Ballsbaugh says. "[The program] resurrected all the old stories."

Another Wall Street observer,

who asked not to be identified, says, "If there is a negative program [on TV], it could affect the stock."

While the long-term impact of the "60 Minutes" report is difficult to foresee, it created no immediate ripples in the corridors of Universal City. Staffers say there was no reaction to the program at MCA the day after it was aired; most of those polled believed that the story was, in the words of one employee, "old news."

It was unclear at press time if the CBS broadcast had excited fresh interest in Congress about an investigation of the Justice Department's conduct in the Pisello case. Last year, the House Oversight and Investigations Subcommittee made inquiries into the matter, but the probe stalled at summer recess, in the face of growing efforts to look into irregularities in Pentagon defense contracts (Billboard, June 4 and July 16, 1988).

## MADONNA, ABDUL TOP BILLBOARD MUSIC VID HONORS

(Continued from page 1)

proved to be appropriately named: The video nabbed the night's top honor as best video, as well as awards for best direction and best cinematography. David Fincher was director on the project, with cinematography by Mark Plummer. Fincher received two other nominations as best director.

Other multi-award winners included Tears For Fears and Living Colour, each taking two categories. PolyGram's Tears For Fears claimed the best-special-effects and best-art-director awards for its "Sowing The Seeds Of Love" clip; Epic act Living Colour scored similarly with its "Cult Of Personality" video, which took the best-group-video and best-stage-performance prizes.

Winner of the best-concept-video award was Hank Williams Jr.'s "Tear

In My Beer," the much-acclaimed clip featuring the singer in a duet with his late father via the magic of video editing.

Two seasoned artists also received recognition: Elvis Costello's "Veronica" took top honors as best male video, while The Art Of Noise Featuring Tom Jones won the most-experimental-video award for its version of Prince's "Kiss."

Presenters at the awards show—which was held at the Director's Guild of America here in conjunction with the American Video Conference Awards (see story, page 3)—included Don Was of Was (Not Was), Gene Simmons of Kiss, "Weird Al" Yankovic, Toni Basil, and Nina Blackwood.

The winners were chosen from a ballot sent to more than 200 professionals in the music video field, including producers, directors, programmers, and record company personnel.

Here is a complete list of Music Video Awards winners:

- **Best video:** Madonna, "Express Yourself," Warner Bros.
- **Best male video:** Elvis Costello, "Veronica,"

Warner Bros.

- **Best female video:** Paula Abdul, "Straight Up," Virgin.

- **Best group video:** Living Colour, "Cult Of Personality," Epic.

- **Best concept video:** Hank Williams Jr., "Tear In My Beer," Warner Bros.

- **Best stage performance:** Living Colour, "Cult Of Personality," Epic.

- **Best new artist's video:** Paula Abdul, "Straight Up," Virgin.

- **Best direction:** Madonna, "Express Yourself," Warner Bros.; direction by David Fincher.

- **Best editing:** Paula Abdul, "Straight Up," Virgin; editing by Jim Haygood.

- **Best choreography:** Paula Abdul, "Cold Hearted," Virgin; choreography by Paula Abdul and Michael Darrin.

- **Best special effects:** Tears For Fears, "Sowing The Seeds Of Love," PolyGram; special effects direction by Joanna Priestly, Joan Gratz, and John Logue.

- **Best cinematography:** Madonna, "Express Yourself," Warner Bros.; cinematography by Mark Plummer.

- **Most experimental:** The Art Of Noise Featuring Tom Jones, "Kiss," PolyGram.

- **Best art direction:** Tears For Fears, "Sowing The Seeds Of Love," PolyGram; art direction by Laura DiTrapani, Chet White, Don Wallace, John Norris, and James Bradrick.

## AVC AWARDS HONOR WIDE RANGE OF VIDEOS

(Continued from page 3)

sented with such well-produced specialty titles as Tapestry International's "Clay Farmers," Mystic Fire Video's "Dream Wanderers Of Borneo," The Taunton Press' "Build A Shaker Table With Kelly Mehler," and Premiere Home Video's "Beat A Cheat."

More than 300 programs were submitted for the AVC awards. Winners were picked on the basis of presentation, originality, and technical quality.

In addition to the AVC Awards, Billboard's 11th annual Music Video Awards were also presented during the gala event (see story, page 1).

Here is a complete list of the winning tapes with their producers and distribution companies:

- **Cooking, Food & Wine:** "Cholesterol, An Eater's Guide." (Schwartz & Ecker Productions).

- **Careers, Investment & Personal Finance:** "Difficult People: How To Deal With Them." (White Leopard Video)

- **Education:** "The Truth About Teachers." (Arnold Shapiro Productions; Pyramid Film & Video)

- **Adventure:** "Dream Wanderers Of Borneo." (Blair Brothers Production; Mystic Fire Video)

- **Travel:** "Dear Charleston." (Benson, Benson and Henrickson; Meridian Films)

- **Religion & Philosophy:** "Timeless Village Of The Himalayas." (Bhaktivision; I.T.V. Productions)

- **Science & Nature:** "Meerkats United/Impossible Bird." (BBC Enterprises; Public Media Video)

- **Music Instruction:** "Sherrill Milnes At Juilliard: An Opera Master Class." (Peter Rosen Productions; Homevision Films Inc.)

- **Dance Instruction:** "Cunningham Dance Technique: Intermediate Level." (Cunningham Dance Foundation)

- **Dance Performance:** "Paris Opera Ballet: Seven Ballets." (8 Productions; VIEW Video)

- **Music Video/Longform:** "The Temptations & The Four Tops." (Motown Productions; Fries Home Video)

- **Music Performance:** "Distant Harmony—Pavarotti In China." (Luchina Productions; Pacific Arts Video)

- **Fiction:** "Clay Farmers." (In-Camera Film &

Video Productions; Tapestry International Ltd.)

- **Documentary:** "The Mamas & The Papas: Straight Shooter." (Hallway Group Productions; Rhino Video)

- **Biography & Personality:** "Aretha Franklin: The Queen Of Soul." (Pacific Arts Video)

- **New Age:** "Shirley MacLaine's Inner Workout." (Higher Self Seminars; Vestron Video)

- **Fine Art:** "Andy Warhol." (R.M. Arts; Home Vision)

- **Video Art:** "Video Against AIDS (Program 2)." (Video Data Bank)

- **Crafts, Hobbies & Mechanical Skills:** "Build A Shaker Table With Kelly Mehler." (The Taunton Press)

- **Home Arts & Home Improvement:** "Refinishing Furniture." (TimeFrame Productions; Meredith Video Publishing)

- **Games & Magic:** "Beat A Cheat." (Cimarron Productions; Premiere Home Video)

- **Sports Entertainment:** "Michael Jordan: Come Fly With Me." (NBA Entertainment; CBS/Fox Home Video)

- **Sports Instruction:** "Fly Fishing Made Easy." (3M Co.)

- **Children's Instruction:** "Kids Have Rights Too!" (True North Entertainment)

- **Children's Entertainment:** "Beauty And The Beast." (Lightyear Entertainment; Hi-Tops Video)

- **Exercise & Fitness:** "Kathy Smith Pregnancy Workout." (Kathy Smith Productions; Media Home Entertainment/Fox Hills)

- **Physical & Mental Health:** "Cancer: Just A Word... Not A Sentence." (Willow Mixed Media)

- **Comedy:** "The Best Of Gilda Radner." (Broadway Home Video; Warner Home Video)

## MTV URGES VIDEO MAKERS TO SHUN CLICHES

(Continued from page 3)

more, will there be enough to play 24 hours a day without too much repetition? We had 130 clips and 35 were from Rod Stewart." Now, the music channel receives as many as 50 clips a week, double the number of three years ago, he said.

And in an effort to separate the wheat from the chaff, "we are doing our best, very consciously, believe me, to better reward creativity and risk-taking," Freston said. He cited the channel's move in 1987 from 50% current videos to 85% and the focus on new artists through Buzz Bin, Breakthrough, and Hip Clip status, as well as through VH-1's Five-Star videos.

"But we still get some of the same old drab stuff," he continued. "To those record companies, artists, and managers who, either through decision by committee, inefficiency, or simply fear of taking a creative gamble and going outside the mold, we say, 'take a bigger risk, get a better

batting average!'"

As a final word to the video wise, Freston advised clip makers "to watch a lot of MTV and VH-1, and if you see trends or similarities, do something totally different."

The session focused not only on video creativity for the '90s, but on technological advancement as well. Following Freston's address, there was a high-definition television presentation by Barry Rebo of Rebo Studios, New York. After showing multiple examples of the imaging system and its capabilities, ranging from special effects to regular concert footage, Rebo stressed the need to work with the system now and build a base of HDTV programming: "We have to start thinking about recording images of this quality because this is what people are going to start to expect. If you start to inventory lots of longform videos now, you'll have the masters to come back to already in this format."

## Lift DiscPlay

the leader in state of the art retail display systems and consumer accessories is rapidly expanding. As a result of this expansion, Lift now has new sales executive opportunities available. If you have a proven sales record, and know the music industry, we are interested in talking with you.

**Lift DiscPlay, Inc.**

Please respond in writing to: 115 River Road, Edgewater, NJ 07020  
Attn: Colette Kreins  
Fax # 201 945-9548

## DISC MAKERS

Complete manufacturing for the audio industry.

SAVE MONEY Deal Directly With The Manufacturer

In-house art department for design, typesetting, film work, and printing. In-house mastering department for a great sounding product.

COMPLETE PACKAGES FOR:

- Cassette Duplication
- Record Pressing
- Compact Disc Replication

CALL FOR OUR FREE FULL COLOR CATALOG  
**1-800-468-9353**

(In PA: 215-232-4140)

## DISC MAKERS

1650 Broadway, Suite 1010  
New York, NY 10019  
(212) 265-6662

"Mystical and sensual—and entirely captivating."  
ROLLING STONE REVIEWS

"Filled with images and emotions to soothe the soul."  
MUSICIAN

"Mesmerizing."  
THE DENVER POST

"The Innocence Mission is the genuine article."  
SAN FRANCISCO BAY GUARDIAN

## THE INNOCENCE MISSION

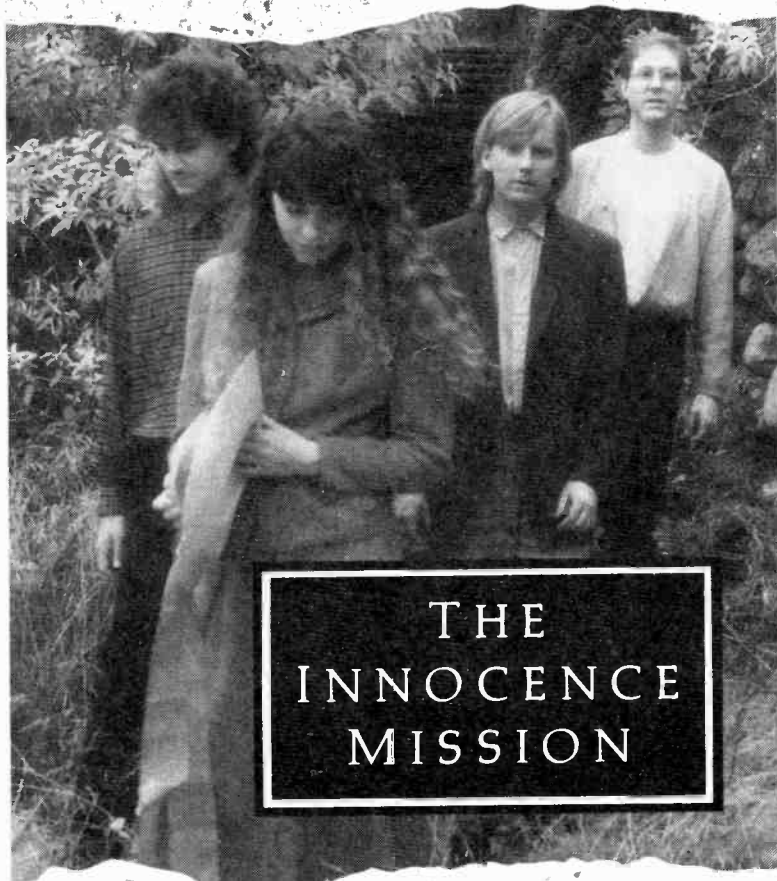
the new track

### "I REMEMBER ME"

To hear *The Innocence Mission* is to enter a world  
of wonder, love, hope, and imagination.  
Welcome.

THE INNOCENCE MISSION  
The debut album

PRODUCED BY LARRY KLEIN  
MANAGEMENT: ASHER/KROST MANAGEMENT



## THE INNOCENCE MISSION

### NOW ON TOUR:

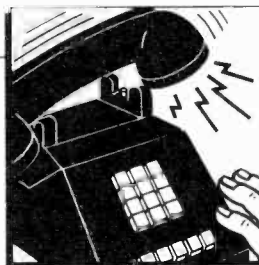
November 30 Boston  
December 1 Neptune, NJ  
December 4 Charlottesville, VA  
December 5 Alexandria, VA  
December 6 Richmond  
December 8/9 Philadelphia  
December 10 New York  
December 13 Port Chester, NY  
December 14 Baltimore  
December 15 Hoboken  
December 16 Washington, DC

Contact your A&M representative for details.  
In-store marketing materials also available.



©1989 A&M RECORDS, INC. ALL RIGHTS RESERVED.

# INSIDE TRACK



Edited by Irv Lichtman

**H**EALTHY SEPARATION? PolyGram officials are awfully quiet nowadays about how the label's new acquisitions, A&M and Island, will be integrated into the company's distribution operation. But the buzz making the rounds has PolyGram setting up a separate distribution company to handle all the labels under its umbrella. Furthermore, according to the rumor mill, the new distribution arm likely will appoint senior liaisons to each label, à la the set-up enjoyed by A&M when it was distributed by BMG. If PolyGram does go to a separate distribution arm, it won't be the first time. During a period from sometime in the 1970s until the early '80s, it operated PolyGram Distribution Inc., which handled distribution for the labels it owned at the time, including RSO, Casablanca, Mercury, and Polydor. PDI was disbanded when the company consolidated the labels' sales and promotion staffs into PolyGram.

**A&M U.K. SHIFT:** A&M Records U.K. had a sudden change at the top last week when, after a five-year stint, managing director Brian Shepherd left the label. His successor is label GM Howard Berman. Uncertain is the future of A&R chief Chris Briggs. Label has been cold of late in the U.K., with even Janet Jackson's new album performing below expectations.

**NEW FCC COMMISSIONER:** The White House, on Nov. 21, announced its intention to nominate Ervin Duggan as FCC commissioner to replace the outgoing Patricia Diaz Dennis. Duggan has run a D.C.-based communications consultancy since 1981. He was also a journalist with the Washington Post and Washingtonian Magazine and a State Department policy planner. He serves as chairman of Presbyterians for Democratic Freedom. Duggan, according to a National Assn. of Broadcasters spokesperson, is "very well thought of around town."

**BOWEN WATCH:** Universal Records chief Jimmy Bowen, who, 'tis said, could spur a spate of rumors by clearing his throat at a music business convention, has prodded the Nashville rumor mill into hyperactivity. Among the scenarios: Bowen will take his Universal label out of the MCA fold and to Capitol, or PolyGram, or Warner Bros. Bowen expects to announce his future plans in early December, and insiders predict he'll follow his former MCA boss Irving Azoff toward the WB camp.

**WITH NINE YOU GET EGGROLL?** Blockbuster franchisee WJB Video purchased the inventories of nine Video Store outlets in South Carolina after The Video Store's parent, Vestron, decided to pull out of the South Carolina market and closed the locations. Vestron has been trying to sell the chain for months, and, while rumors of deals occasionally surface, no firm buyer has yet appeared. The chain once had more than 100 outlets, but Vestron has been closing unprofitable locations in an effort to improve the bottom line in preparation for the hoped-for sale. The latest closings in South Carolina bring the number of outlets to 74.

**T**HAT BASTION of private enterprise, *The Wall Street Journal*, likes the way the funding of the proposed rock'n'roll museum in Cleveland turned out. So much so that it reserved some space on its editorial page Nov. 20 to say so. Happy that most of the \$40.2 million needed to build the museum flowed in from private sources, the paper remembered it had "twitted" Ohio Congresswoman Mary Rose Oaker for making a case for a donation through scandal-ridden HUD. Her request, however, was turned down by HUD Secretary Jack Kemp. "Thus," the Journal said, "a memorial to rock's early renegade individualists won't have to lean on a federal handout." In conclusion, the editorial even finds something appropriate in "what the Rolling Stones said about such matters: You can't always get what you want, but if you try sometimes you just might find, you'll get what you need."

**ANOTHER HARRY MEETS SALLY:** The Harry Connick Jr. videoclip "It Had To Be You" will appear at

the end of the Nelson home video release of "When Harry Met Sally . . ." with viewers getting word of that presentation before the feature gets underway. Connick's vocal on the evergreen is a highlight of the box office smash's soundtrack. Video street date—Coke ad and all—is Dec. 14 at \$89.95 list.

**A** MEMORIAL SERVICE for Nesuhi Ertegun, the record executive/producer who died on July 15, will be held Wednesday (29) at Alice Tully Hall at Lincoln Center in New York, starting at 6 p.m.

**P**UBLICITY-GO-ROUND: A reshuffling is taking place in MCA's Los Angeles publicity staff in the wake of Paula Batson's installation on Nov. 6 as VP of the department. Susan Levy, West Coast director of media and artist relations, has been cut loose, but she will be handling publicity for the label's act *The Tragically Hip* as an independent through mid-January. West Coast director of publicity Maria Kleinman has been moved to tour publicity duties. Meanwhile, in New York, no replacement has been named for MCA East coast artist development and publicity VP Katie Valk, who left the label in late October. Batson, newly arrived from RCA Records, is interviewing prospective replacements in New York this week.

**T**ALKING IT UP: MCA Entertainment Group president Al Teller will deliver the keynote Feb. 9 at the Power Jam Programming Conference (Feb. 7-11) in Los Angeles, sponsored by The Urban Network. In October, Teller delivered an address before students of the Harvard Business School in Cambridge, Mass. Teller is an alumnus of the school with an MBA degree.

**L**ETTER OF OMISSION: Add a "B" to MG in last week's Track and you've got BMG as the music publisher representing the international exploitation of writer Larry Henley.

**F**LA. LAW: Holland & Knight, regarded as Florida's largest law firm, now has the first statewide entertainment law practice, an outgrowth of Florida's continuing growth as a show business area. Henri I. Spiegel, for the past six years chief legal counsel and director of business affairs for the Julio Iglesias Organization, has been hired to spearhead the firm's new reach. Her activities will regularly take her to Los Angeles and New York.

**E**XIT & ARRIVAL: Steve Kleinberg has left PolyGram Records as VP of product development to join Atco Records as VP of marketing. Meanwhile, Kleinberg is being replaced by Steve Pritchitt, formerly VP of international promotion . . . Track hears Brian Koppelman has left Elektra Records as manager of A&R to join Irving Azoff's new label setup through Warner Bros.

**N**EW KIDS DO OLD TRICKS: When New Kids On The Block performed their tribute to Smokey Robinson on the Grammy "Living Legends" show on CBS-TV Nov. 24, their dance steps should have been familiar to fans of Robinson & the Miracles. Kids recreated the choreography of Charlie Atkins, who was hired by Motown Records' founder to work with all Motown acts. The Grammy show was taped Nov. 21 at the Pantages Theatre in Hollywood, Calif.

**A** 'NO' TO STICKERING—MAYBE: A bill that would require stickering of albums containing sexual and drug references in a number of contexts was just defeated by a subcommittee of the Pennsylvania House of Representatives. However, bill sponsor Rep. Ron Gamble (D) says he hopes to keep it alive by tacking it onto another bill, according to Anne Neal, VP corporate legal affairs of the Recording Industry Assn. of America.

**T**OM SAMBOLA, general manager of Handleman in Canada, has been elected president of the newly formed Retail Music Assn. of Canada. He replaces Dieter Radecki, who suddenly quit A&A Records & Tapes in late September and relinquished his RMAC presidency. Sambola, who worked aggressively to help form the association and was its secretary-treasurer, went to Canada within the last year and has already emerged as a major player on the retail scene there. He is expected to press strenuously for the record industry to roll back its planned Jan. 1 elimination of longbox CD packaging. A compromise date of April 1 is being worked out. Sambola was elected president at a Nov. 8 meeting of seven coalition members.

# I'll Be Pumped for Christmas!

Technotronic

Pump Up  
the JAM

The  
Album

Everybody's PRIMED for Technotronic's first album of non-stop pumping funk. PUMP UP THE JAM, THE ALBUM, includes the multi-format smash hit PUMP UP THE JAM plus nine more great songs. CD contains Bonus Tracks.

Display material is immediately available: Posters, Banners, Flats and Cassette Shelf Talkers.

Technotronic is: Ya Kid K., Felly, MC Eric, and Hi Tek 3.

STAY  
Pumped!

SBK Records

AVAILABLE ON SBK CHROME CASSETTE (K41H-93422),  
CD (K21S-93422) AND ALBUM (K11H-93422)

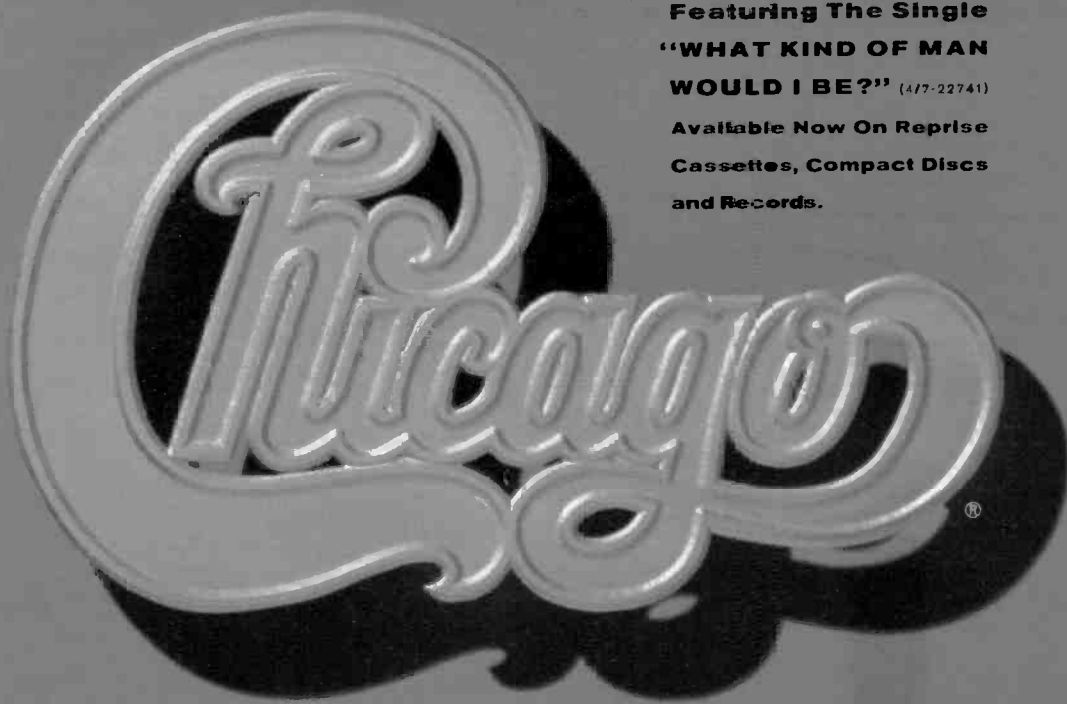
U.S. REPRESENTATION: SBK MANAGEMENT

1982

1989


The group is an institution. The name is synonymous with soaring melodies, bold, brassy arrangements, impeccable musical virtuosity—and lots and lots of hits. This dazzling collection highlights such favorites as “Hard To Say I’m Sorry,” “Look Away,” “You’re The Inspiration” and more. It’s clear why, for millions of fans worldwide, Chicago’s music is a hard habit to break. Featuring The Single “WHAT KIND OF MAN WOULD I BE?” (4/7-22741) Available Now On Reprise Cassettes, Compact Discs and Records.

G  
R  
E  
A  
T  
E  
S  
T



H I T S (4/2)-26080

Direction: Edward Kauffman/H.K. Management

Chicago and  are marks owned by Chicago Music, Inc. These marks are registered in the U.S. Patent and Trademark Office, and in foreign countries, and licensed for use to Reprise Records. © 1989 Reprise Records

