

Billboard

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Virgin Forms Sister Label Charisma

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'89 Best Year Ever For W. German Record Biz

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Four More States File Stickers Bills

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

February 17, 1990/\$4.50 (U.S.), \$5.50 (CAN.), £3.50 (U.K.)

Dearth Of Product Has Music Chains Singing The Blues

BY ED CHRISTMAN and EDWARD MORRIS

NEW YORK—Music retailers say business is hurting, with no relief in sight, as labels continue to push back the release dates of anticipated new product from big-selling artists.

Several chains surveyed by Billboard, including the 82-unit Record World, the 104-unit Disc Jockey, the 68-unit Sound Shop, and the 71-unit Music Plus, report no-growth to negative numbers in January comparative-store sales. The Musicland Group posts a low-single-digit increase. Two other chains, The Record Shop in Sausalito, Calif., and Waxie Maxie in Washington, D.C., report January increases in same-store sales by 5% and 8%-9%, respectively.

Retailers say that things could be worse if not for brisk catalog sales, particularly in the CD configuration. (Continued on page 95)

Radio Cash Tight As Banks Feel Squeeze

BY DON JEFFREY and PHYLLIS STARK

NEW YORK—Radio industry insiders say 1990 may be an even more difficult year than 1989 for buying and selling stations as debt financing becomes harder to find, particularly for stations with cash-flow problems.

Industry concern over radio financing has grown since the Bank of New England, a prominent lender to

broadcasting groups, disclosed that it would report a \$1.05 billion loss for 1989 and trim its commercial loan assets by billions of dollars.

Sources say Bank of New England's clients have included such radio station owners as Command Communications, Evergreen Media, Saga Communications, and Noble Broadcasting, and that the bank's total radio portfolio is worth at least \$250 million.

Frank Kalil of the brokerage firm Kalil & Co. says the broadcasting industry is "not being singled out" as the problem behind the Bank of New England's reported losses, which have been blamed mainly on its extensive real estate loans. "All loans at all lending institutions are under scrutiny because of the debacle in the savings and loan industry," he says.

But Gary Edens, chairman of Edens Broadcasting, says, "The bank's troubles with real estate investment have had a domino effect on our industry."

The crisis at Bank of New England and some other commercial banks over extensive bad loans may reduce banks' lending to broadcasters, put the squeeze on station owners to sell their properties in order to pay back outstanding debts, and change the way in which radio deals are financed.

Moreover, the collapse of the junk-bond market, hastened by a slowing (Continued on page 95)

Portable CD Player Market Seeing Runaway Success

BY SUSAN NUNZIATA

NEW YORK—Portable compact disk players are taking to the road at greater speeds than ever before. Player sales in both the automobile aftermarket and the CD-inclusive portable radio/cassette market are expected to nearly double this year. Sales of factory-installed car CD

players and personal stereo players, which have a variety of portable and home applications, also exhibit notable increases.

"Car CD is still a very small percentage" of overall CD player sales, says Matt Frankel, director of mobile electronics division, Sony Corp., noting that the autosound CD market (Continued on page 100)

Country Acts Find Non-Radio Routes To Fame

BY EDWARD MORRIS

NASHVILLE—Although radio continues to be the primary mechanism for breaking country acts, it is no longer the only game in town. Increasingly, labels are resorting to music videos, regular TV appearances, and strategic showcasing to expose acts that radio initially spurns or downplays.

Among acts that have taken alternate routes toward consumer affection are Lyle Lovett, k.d. lang, and, more recently, the Kentucky Headhunters, whose album this week is at No. 4 on the Top Country Albums chart. Additionally, Jason D. Williams and Shane Barnby have not racked up substantial sales with their debut albums, but their video and concert popularity promise to give a (Continued on page 43)

'Indy' Sell-Thru Bonanza Sparks Reorder Blitz

BY JIM McCULLAUGH

LOS ANGELES—The man with the fedora and whip continues to draw a crowd.

A survey of U.S. video dealers indicates that many sold a substantial amount of inventory on the sell-through-priced "Indiana Jones And The Last Crusade" during its first week in stores. Supplier Paramount Home Video, as well as retailers, claim the activity has begun to trigger significant reorders—a new strategy the studio has been advocating recently for big sell-through titles (Billboard, Jan. 20, Feb. 4).

Both Paramount and Warner Bros. have been suggesting in re- (Continued on page 100)

No. 1 IN BILLBOARD

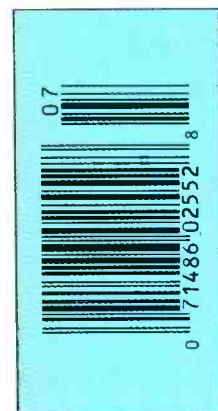
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TOP POP ALBUMS	
★ FOREVER YOUR GIRL	PAULA ABDUL (VIRGIN)
HOT BLACK SINGLES	
★ IT'S GONNA BE ALRIGHT	RUBY TURNER (JIVE)
TOP BLACK ALBUMS	
★ BACK ON THE BLOCK	QUINCY JONES (QWEST)
HOT COUNTRY SINGLES	
★ ON SECOND THOUGHT	EDDIE RABBITT (CAPITOL)
TOP COUNTRY ALBUMS	
★ KILLIN' TIME	CLINT BLACK (RCA)
TOP VIDEO SALES	
★ BATMAN	(WARNER HOME VIDEO)
TOP VIDEO RENTALS	
★ WHEN HARRY MET SALLY...	(NELSON HOME ENT.)



Riverside (4/2/1-26092) is the new Reprise album from fiery Irish acoustic rock singer Luka Bloom. With just the strength of his songs, the power of his voice and the mastery of his guitar to back him, Bloom is proof positive that sometimes, less really is more.



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RADIO PROMOS HIT HOME

You'd think it would be easy to give away a house, right? Think again. Some stations tell Billboard's Phyllis Stark that this ultimate giveaway can be quite an adventure. **Page 23**

AND THE PRODUCER IS . . .

Talent editor Thom Duffy talks with Grammy Awards producer Pierre Cossette about the trials and tribulations of creating a winning show. **Page 36**

STAMP OF APPROVAL FOR LETTERBOXING?

The letterboxing of films for home video release has earned both praise and protest. Chris McGowan reports. **Page 48**

GERMAN RECORD-INDUSTRY NEWS

German record-industry leaders have warmly welcomed a call by the new GEMA president to extend producers' copyrights from 25 to 50 years. Mike Hennessey reports. And Wolfgang Spahr has details of a German court ruling on the legality of record rental. **Page 82**

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Virgin Forms Sister Label Charisma N.Y.-Based Imprint Will Be Autonomous

■ BY CHRIS MORRIS

LOS ANGELES—Ending close to a year of rumors and speculation, Virgin Group chief Richard Branson on Feb. 6 officially announced the formation of Charisma Records, the New York-based, autonomous sister to Virgin's Los Angeles-headquartered American arm.

Branson simultaneously confirmed the appointment of Phil Quartararo, Virgin's former senior VP of promotion and marketing, as Charisma's president.

In a prepared statement, Branson explained the establishment of a second American label: "Due to the enormous success of our first American label, we felt the time was right to expand our presence in the marketplace and to adhere to our usual way of doing business—keeping things small and hands-on, and giving both our artists and our management talent the opportunities to fully realize their potential."

The magnitude of Virgin's current success is measured on Bill-

board's Top Pop Albums chart this week: Label artist Paula Abdul's quintuple-platinum "Forever Your Girl" holds at No. 1 after 83 weeks. Last week, the singer/dancer/choreographer racked up an unprecedented fourth No. 1 single, "Opposites Attract," from her 1988 debut.

The 3-year-old U.S. division of Virgin also experienced breakthroughs on the charts during the last two years with hot-selling albums from Soul II Soul, Neneh Cherry, Steve Winwood, Keith Richards, and the late Roy Orbison.

While Virgin has so far enjoyed its greatest successes with dance-oriented acts and established talents, Quartararo says that the new label will be "a broad-based record company. I want a full spectrum—musical variety."

"People are saying that Charisma is going to be a rock label," he continues. "We would like to emphasize rock here a little more than the other Virgin labels around the world, but we will by no means be just a rock label."

At the outset, Charisma's roster will be a mix of previously signed Virgin acts and new talent.

Quartararo says that the label's initial roster includes former Virgin acts Maxi Priest, When In Rome, T'Pau, and Age Of Chance. Among the newcomers are Some-
(Continued on page 90)

W. German Record Industry Savors Record-Setting Year

■ BY WOLFGANG SPAHR

HAMBURG, West Germany—1989 proved to be the best year ever for the West German record market. The total gross exceeded \$1.82 billion, which represents an 11% increase in value on the 1988 results and a volume rise of 4%.

The dominant configuration was the CD, but both vinyl LPs and singles showed signs of recovery last year in the market analysis conducted for the Federation of the German Phonographic Industry.

Says federation president Manfred Zumkeller: "The German music market is in a healthy state of growth, and with East Germany opening up, it will develop even more. Central Europe will become a much more important area for the international sound carrier market."

Dr. Carl Mahlmann, EMI Electrola market researcher, has calculated that during the last five years, the German market has grown in volume by 17% and in value by a
(Continued on page 90)

More Bogus Recordings Nabbed In Europe Int'l Rights Laws Leave Loopholes For Pirates

■ BY MIKE HENNESSEY

MONTREUX, Switzerland—At least 16 companies represented at MIDEM last month are involved in the wholesale misappropriation of copyright recordings, according to Claude Nobs, managing director of WEA Switzerland, who initiated police raids on two booths in the Palais des Festivals (Billboard, Feb. 3).

Following a Jan. 23 raid on the TNT stand at MIDEM, police carried out a second raid in Cannes' Palais des Festivals two days later, seizing product on the Drive label marketed by Swiss company Baur Music Productions of Geroldswil.

Among the product confiscated was a George Benson "live" CD and an Aretha Franklin CD purportedly of a live performance but, according to Nobs, actually an Atlantic studio recording with dubbed-in applause. Also seized was a Quincy Jones CD, "The Soul Man," bearing a recent picture of Jones but allegedly containing '60s Mercury tracks.

In another, unrelated piracy development, police recently raided a wholesaler in Westphalia, West Germany, and seized 14,000 CDs and 4,000 LPs of unauthorized Beatles recordings, titled "Ultra Rare Trax, Volumes 5 And 6." It is believed that a large number of these recordings have already found their way into German record shops.

The confiscated product was ostensibly manufactured in Austria, Luxembourg, and West Germany. EMI-Electrola legal experts are currently trying to pinpoint the manufacturers.

The escalating international traffic in pirated sound carriers, predominantly CDs, takes various forms:

- Some of the product emanates from countries where producers' rights in the original recordings are exhausted. In these countries it is legitimately on sale; but once exported to countries where longer periods of protection are in force, it becomes illegal merchandise.

- Some product is marketed in good faith by companies under the impression that the agent who sold them the rights had a legitimate title to the recordings.

- Some product is quite blatantly stolen from legitimate CDs or vinyl

albums and repackaged, sometimes with overdubbed applause to simulate a live recording (see story, page 98).

The quality ranges from the excellent to the execrable, and the worst examples—transfers from aging vinyl or muddy airchecks—make a travesty of CD technology. Retail prices for the illegal CDs can be as little as \$4, with manufacturing costs as low as 50 cents per unit.

"What makes the problem so complex," says Nobs, "is, first of all, the varying periods of protection given to phonograms in different countries, and secondly, the ways in which the
(Continued on page 98)

Record Industry, AFM Settle On Contributions

■ BY IRV LICHMAN

NEW YORK—After less than two weeks of negotiations, a new three-year contract has been hammered out by the recording industry here and in Canada and the American Federation of Musicians.

The settlement, announced Feb. 5 and retroactive to Feb. 1, provides for increases in hourly wages to studio musicians and higher contributions to the union's health and welfare fund.

But the central issue that has been resolved, according to previously stated union demands (Billboard, Jan. 20), is retention of the Music Performance Trust Funds and the Special Payments Fund. Contributions by labels to each fund continue at levels existing under the old contract, which expired Jan. 31.

Recording companies will continue, for example, to contribute to the Music Performance Trust Funds slightly more than .1%, or
(Continued on page 94)

Labeling Bills Bow In 4 More States Dealers Liable In Okla., Ariz., Md., Iowa

■ BY BILL HOLLAND

WASHINGTON—Four more states—Oklahoma, Arizona, Maryland, and Iowa—have joined Pennsylvania and Missouri in filing or introducing record labeling bills as more and more state legislators across the country decide to sponsor bills that would ban local retailers from selling various kinds of records without parental warning stickers.

Lawmakers in Florida, Delaware, and Alaska plan to introduce similar legislation this year, and state representatives in New Mexico and Illinois are working on such bills for the 1991 sessions.

Most of the legislators say that the impetus for the decision to draft their bills came from communication with Rep. Jean Dixon, R-Mo., who has turned the state-produced record labeling and restricted live performance law idea into somewhat of a personal crusade.

"I don't think I would have ever thought about the need for such a bill if I hadn't talked to Jean about the problem," says Oklahoma Delegate Joan Greenwood, also a Republican. "I don't usually go into music stores, and I find the sound of the music so unpleasant, I surely wouldn't have listened to it and I wouldn't have heard the words [to preview them for a minor] anyway." Greenwood introduced her bill Feb. 7.

Like the Missouri bill, it also re-

stricts minors from attending performances where such music is played. Moreover, it allows victims to bring legal actions against retailers who sold records that allegedly inspired the perpetrators to commit their crimes.

The Iowa bill, sponsored by state Rep. Don Herman, was introduced Feb. 2. Herman says that, soon after the bill was introduced, he received a complaint from a lo-

cal DJ, who told him, "Hey, I'm paid by the record companies to play this filth and you're taking money away from me."

However, Herman, when reminded that such a call would constitute an admission of payola from the caller, says the caller left no name and added he could not confirm it was a legitimate call. Herman says he is "sick" of songs

(Continued on page 94)

BMI Renews Its HBO Suit, Seeks Repertoire Injunction

■ BY KEN TERRY

NEW YORK—In the wake of last week's lawsuits by Time-Warner-owned cable operators and others against BMI, the performing-rights society has renewed its copyright infringement suit in New York federal court against Home Box Office, which is also owned by Time Warner.

As in its original Dec. 28 filing, BMI is seeking preliminary and permanent injunctions to prevent the pay-cable programmer from using BMI repertoire on the Home Box Office channel without a music license. A hearing on its request—which would prevent HBO from

showing many of the films on its schedule—could come as early as Feb. 21, according to Thea Zavin, senior VP and special counsel for BMI.

HBO's BMI license expired at the end of last year, but it was extended for a month while the two parties discussed a new contract. On Feb. 1, just after the cable operators filed their antitrust suits against BMI, representatives of both sides said they had reached an oral agreement and were trying to hammer out a written pact (Billboard, Feb. 10).

A few days later, an HBO spokesman was still insisting that

(Continued on page 101)

VH-1 Veers Back Toward Mostly-Music Mix New Programming VP In; Comedy, Lifestyle Shows Out

■ BY MELINDA NEWMAN

NEW YORK—"We're coming home again," says Juli Davidson, VH-1's newly named senior VP of programming, regarding the channel's decision to return to a virtually total music mix.

Davidson, who was appointed just after the departure of Jeff Rowe, previous VP of programming, was

formerly the channel's creative director. She will oversee the music and production groups as well as the on-air promotion division of VH-1.

"It's too early to say what changes we'll make," says Davidson. "I'll get with my people and discuss the year, but we feel like we've made great progress since the summer. I'm not coming in to change the direction, but just to steer the train."

Two tracks that will no longer be traveled by the channel are comedy and lifestyle shows. According to VH-1 and Ha! president Ed Bennett, the decision was made earlier this year that all comedy programming on VH-1 will be switched to Ha!, MTV Networks' comedy channel, which debuts April 1. And the channel's stab at a longform lifestyle show, "The Whole Enchilada," was not renewed because of low ratings.

"We're back to being more music-focused on VH-1," says Bennett. "We're expanding our artists' specials and have a lot of music shows."

Among the VH-1 shows that will resurface on Ha! after its launch are Rosie O'Donnell's "Stand-Up Spotlight," VH-1 comedy films, and other comedy specials. Still undecided is the fate of Carol Leifer's "Leifer Madness," which combines both comedy and music video.

The comedy and lifestyle shows debuted last fall after VH-1 announced a change that would slightly lower the music percentage and bring non-music programs aimed at baby boomers (Billboard, Oct. 14). At the time, Bennett said the music mix could drop to as low as 80%-85%, but the cancellations and switches now leave room for about 95% music.

"The labels care about one thing—getting their videos played," Bennett says. "As soon as we said we were moving into [some lifestyle programming], they were very unhappy. Now that 'Enchilada' is gone and comedy is being developed on Ha!, that brings

(Continued on page 101)



A Sizable Check. Geffen Records president Ed Rosenblatt, second from right, presents the Greenpeace organization with a check for \$407,205, representing the first donation derived from the sales of the double album "Rainbow Warriors" in the U.S. and Canada. All participants in the album (including 31 recording artists and their publishers, WEA Distribution, WCI manufacturers, Specialty and Ivy Hill Packaging, and WEA Music of Canada) donated their services to ensure Greenpeace of the largest possible return. Shown at the presentation ceremony in Geffen's Los Angeles headquarters, from left, are Dave Wakeling, Greenpeace staffer and former member of the band General Public; Kate Karam, project manager, Greenpeace Records Project; Eddie Gilreath, head of sales, Geffen Records; David Chatfield, chairman of the board, Greenpeace; Rosenblatt; and Gary Gersh, A&R executive, Geffen Records.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Phil Quartararo is named president of Charisma Records in New York. He was senior VP of promotion and marketing at Virgin Records (see story, page 3).

Jack Satter is appointed senior VP of promotion at EMI Records in New York. He was VP of promotion for the label.

Heather Irving is named VP of A&R at Wing/PolyGram Records in New York. She was director of A&R for the label.

Capitol Records in Los Angeles names Marcia Edelstein VP of creative services, and Cathy O'Brien manager of creative services. They were, respectively, VP of creative services at Elektra Entertainment, and manager



QUARTARARO



SATTER



IRVING



EDELSTEIN

of merchandising and advertising at Elektra.

Alan Grunblatt is promoted to VP of product management at RCA Records in New York. He was senior director of marketing for the label.

MCA Distributing in Los Angeles promotes the following: Bob Schnieders to senior VP of sales and distribution; Jim LaFrance to VP of national sales; Joel Hoffner to VP of distributed labels; Bob Zipkin to VP of sales, special projects; Bill Pierce to director of national accounts. They were, respectively, VP of branch distribution; director of national accounts;



GRUNBLATT



SCHNIEDERS



MONACO



WASSERMAN

director of sales, MCA classics & alternative music; director of sales, special projects; and associate director of national accounts for the company.

Pat Monaco is named VP of independent label distribution at Island Records in New York. He was a co-founder of Landmark Distributors.

Columbia Records in New York makes the following appointments: Kevin Gore, director of jazz promotion; Jim Pitulski, manager of hard rock/metal marketing; and Bridget Roy, manager of hard rock/metal marketing. They were, respectively, manager of national promotion, CBS Masterworks; director of East Coast promotion at Metalblade Records; and product/label manager at Important/Relativity Records.

Arista Records in New York names Diane Gentile associate director of rock promotion, East Coast, and Steve Washington manager of special projects, R&B. They were, respectively, manager of rock promotion, and music director of KDAY Los Angeles.

Atlantic Records in New York appoints Yves Beauvais manager of catalog development, and Sharon Washington publicist for the black music department. They were, respectively, manager of information services and assistant to the director of national black music publicity for the label.

RELATED FIELDS. DMB&B Entertainment names Paul Wasserman executive in charge of entertainment publicity. He was vice-chairman of Mahoney/Wasserman Public Relations.

Azoff Entertainment Taps Four For Top A&R Posts

■ BY THOM DUFFY

NEW YORK—Irving Azoff has assembled the A&R team for his incipient record label, Azoff Entertainment, tapping Bob Bortnick and Danny Keaton on the West Coast and Brian Koppelman and John Mrvos in New York.

Mrvos' departure Feb. 9 from his A&R post at Columbia Records, where he had worked most recently with artists ranging from the Front to the Rolling Stones, completes a lineup in which the four execs will have equal levels of authority.

Each, however, brings a different strength to the job. Bortnick managed producers and engineers for the Steve Moir Co. Former lead

singer for the Relativity Records band Dancing Hoods, Bortnick also has a background in film-making and accounting. Keaton most recently worked as an A&R exec for Chrysalis Records and was previously with SBK-CBS Songs. Koppelman, who was instrumental in the discovery of Tracy Chapman, left his A&R post at Elektra Entertainment to join Azoff. Mrvos, in addition to signing Britny Fox at Columbia, did roster work with Kate Bush, the Psychedelic Furs, and others.

"The basic role we'll be playing is soup to nuts," says Mrvos, noting that Azoff Entertainment's marketing and promotion staff are still coming aboard.

(Continued on page 95)

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Marlboro Enters Rock-Sponsorship Ring Says It Won't Drop Country Commitment

■ BY THOM DUFFY

NEW YORK—After seven years of high-profile country tour sponsorship, Marlboro is branching into rock'n'roll, backing a five-week, 24-city tour featuring Dave Edmunds, Dion, Graham Parker, and Kim Wilson of the Fabulous Thunderbirds.

The sponsorship move, announced

in Los Angeles Feb. 8, aims for "something that's fresh" in the tobacco company's music marketing plan, says Susan Charney, manager of Marlboro Music Promotions.

"Seven years ago, Marlboro was innovative in country music" sponsorship, Charney notes. "Now everyone else is doing it as well." The Marlboro Music country tours have

brought multiple-act arena lineups to 78 cities since their inception.

On the rock tour, which opens March 7 in Kingston, N.Y., the four headliners will each be backed by a band featuring former Rockpile drummer Terry Williams, bassist Phil Chen, second drummer Dave Charles, renowned Stax guitarist Steve Cropper, and the Miami Horns. They will play individual sets and a joint finale.

"This package was put together [largely] by Dave Edmunds," says Charney. "These are all people he's worked with."

Marlboro is booking the tour into theater-size venues, working with local promoters in each market. Edmunds is promoting his new Capitol

(Continued on page 100)



The Little Soundtrack That Could. Walt Disney Records VP/GM Shelley Miles, third from left, presents songwriters Howard Ashman and Alan Menken with a platinum album for the soundtrack of "The Little Mermaid." The soundtrack, which is in the top 40 of Billboard's pop albums chart, has received two Golden Globe Awards and is the most successful animated-film soundtrack in history. Shown, from left, are John Musker, co-director, co-writer, and co-producer of "The Little Mermaid"; Ron Clements, co-director and co-writer of "The Little Mermaid"; Miles; Menken, composer of the film score; Ashman, lyricist and co-producer of the film; and Peter Schneider, senior VP of Feature Animation, Walt Disney Pictures.

Expanded Blockbuster Chain Posts Boffo '89 Revenues

■ BY DON JEFFREY

NEW YORK—Blockbuster Entertainment Corp., which nearly doubled the size of its video retail chain last year, says profits and revenues in 1989 kept pace with its explosive store growth.

For the fiscal year that ended Dec. 31, the Fort Lauderdale, Fla.-based company's net profit rose 153%, year-to-year, to \$44.2 million, on a 124% rise in annual revenues to \$402.5 million. Operating profit was up 155% to \$76.1 million.

Systemwide revenues, which account for sales from all franchised as well as company stores, increased 133% in the year to \$663 million. At the beginning of last year, there were 589 stores open; at year's end, there

were 1,079, of which 561 were company-owned and 518 franchised.

For the fourth quarter, net income rose 189% to \$15.6 million on a 97% rise in revenues to \$130.4 million. Operating income was up 181% to \$25.2 million.

Analysts say Blockbuster's revenue growth was mostly due to the addition of stores. But they maintain that the outlets achieved same-store revenue gains in 1989. Fran Bernstein, analyst with Merrill Lynch Capital Markets, says average monthly volume in the fourth quarter for stores open at least one year were up 8.5% over the same period the year before.

Profits grew because of higher revenues and better cost controls,

(Continued on page 101)

Jimmy Van Heusen, 77, Dies Song Master Left A Legacy Of Hits

■ BY IRV LICHTMAN

NEW YORK—Jimmy Van Heusen, the composer of many of pop music's best sentimental and swinging melodies, died Feb. 6 in Palm Springs, Calif., after a long illness. He celebrated his 77th birthday on Jan. 26.

From the early '40s through the '50s, Van Heusen not only limited his output to collaborations with two lyricists—the late Johnny Burke and Sammy Cahn—but also became associated mostly with songs sung in films and on recordings by two performers: Bing Crosby and Frank Sinatra.

Van Heusen won the first of four Academy Awards for "Swingin' On A Star" (lyric by Burke),

performed by Crosby in "The Bells Of St. Mary's" (1944). Sinatra introduced two more Oscar winners (with lyrics by Cahn), "All The Way" from "The Joker Is Wild" (1957) and "High Hopes" from "A Hole In The Head" (1959). His fourth Oscar was for "Call Me Irresponsible" from "Papa's Delicate Condition" (1963). While Crosby and Sinatra had the hit recordings of their Oscar songs, Jack Jones had the hit single on "Call Me Irresponsible."

Van Heusen, who joined ASCAP in 1938, was born Edward Chester Babcock in Syracuse, N.Y. As a teenager he was given the name "Jimmy Van Heusen" after he successfully applied for a job as a ra-

(Continued on page 98)

MCA Distributing Captures Rhino's Home Video Line

■ BY PAUL SWEETING

NEW YORK—In the first of what may be a series of similar moves, MCA Distributing Corp. has entered into an agreement to handle all U.S. and Canadian distribution for Rhino Home Video. The entire Rhino video catalog of more than 120 titles, as well as all new Rhino product, will now be handled by MCA.

The agreement will have no impact on Rhino Records' distribution deal with CEMA.

"We are actively pursuing home

video distribution deals," says John Burns, executive VP of MCA Distributing. "We are set up to distribute home video. We already have the branch operation in place and we want to continue to grow in the home video area."

In addition to Rhino, MCA Distributing handles distribution for MCA Home Video, MCA Music Video, and IVE.

While declining to give names, Burns says additional distribution deals may be imminent. "We are go-

(Continued on page 101)

The (Cover) Girls Are Back In Town, Along With Seduction, Exposé, Janet

GIRL GROUPS are back! For the first time in more than 25 years, three different girl groups have singles in the top 10 on the Hot 100. **Seduction** holds at No. 2 with "Two To Make It Right," **Exposé** jumps to No. 9 with "Tell Me Why," and the **Cover Girls** leap to No. 10 with "We Can't Go Wrong."

The last time that three different girl groups appeared in the top 10 simultaneously was September 1964, when the hit list included the **Supremes'** "Where Did Our Love Go," the **Shangri-Las'** "Remember (Walkin' In The Sand)," and **Martha & the Vandellas'** "Dancing In The Street."

Incidentally, "Tell Me Why" is **Exposé's** seventh top 10 single in less than two years. That's the longest string of consecutive top 10 hits by a girl group since the **Supremes** scored with nine straight singles from 1965 to 1967.

AFTER SPENDING most of last year in the chart cellar, A&M brass must be enjoying their current stay in the penthouse. The Los Angeles-based label has two of the top three singles on the Hot 100 for the first time in nearly four years. **Seduction's** "Two To Make It Right" (on **Vendetta/A&M**) holds at No. 2 and **Janet Jackson's** "Escapade" vaults to No. 3. It's the label's best showing since March 1986, when it scored with **Falco's** "Rock Me Amadeus" and **Atlantic Starr's** "Secret Lovers." The resurgence comes one month before distribution of the recently sold company shifts from BMG to PolyGram.

By reaching No. 3 in just five weeks, "Escapade" becomes Jackson's fastest-breaking single to date. Her previous fastest riser, "Miss You Much," was No. 5 after five weeks. In addition, Jackson's current album, "Rhythm Nation 1814," rebounds to No. 3 on the Top Pop Albums chart. It's the album's 18th straight week in the top five.

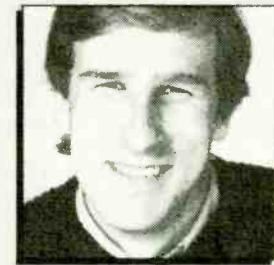
FAST FACTS: Teen idol wannabe **Tommy Page** blasts onto the Hot 100 at No. 51 with "I'll Be Your Everything." Why the lofty debut for a performer whose biggest hit to date, "A Shoulder To Cry On," peaked at No. 29? Simple. The song was co-produced and co-written by members of teen megastar-group **New Kids On The Block**, with whom Page has toured. Page, who is signed to Sire, is the Warner label group's first successful teen star since **Shaun Cassidy** blitzed the charts in 1977-78.

Luther Vandross lands his fifth top 30 hit on the Hot 100 with "Here And Now," which jumps from No. 36 to No. 29. The song is about to become Vandross'

highest-charting ballad, topping the No. 27 peak of his 1983 duet with **Dionne Warwick**, "How Many Times Can We Say Goodbye." The irony? "Here And Now" was written by Warwick's son, **David Elliott**. The bigger irony, though, is that even though Vandross is the premier R&B balladeer of the past decade, most of his pop hits—including "Stop To Love" and last year's "She Won't Talk To Me"—have been up-tempo dance tracks.

Roxette lands its third top five single as "Dangerous" jumps to No. 4 on the Hot 100. It follows the No. 1 hits "The Look" and "Listen To Your Heart." Fellow Swede pop phenoms **Abba** landed just two top five hits in the U.S. ("Dancing Queen" and "Take A Chance On Me") in their entire career.

by Paul Grein



Billy Joel's "I Go To Extremes," the follow-up to the chart-topping "We Didn't Start The Fire," jumps to No. 17. This makes "Storm Front" Joel's seventh straight studio album to yield at least two top 20 hits.

They Might Be Giants, the Boston-bred, Brooklyn, N.Y.-based pop/rock duo that scored a sleeper hit last year with its "Lincoln" album, is off to a fast start with its first album for Elektra, "Flood." The album jumps from No. 135 to No. 98 in its second week on the pop albums chart. "Lincoln," released on Bar None/Restless Records, reached No. 89 in March.

Michael Damian's resurgent "Was It Nothing At All" jumps to No. 19 on the Hot Adult Contemporary chart, one notch higher than its November peak.

WE GET LETTERS: Tony Cardone of Camden, N.J., notes that the No. 1 success of **Paula Abdul's** "Opposites Attract" marks the first time that the sixth single from an album has reached No. 1 on the Hot 100.

Rich Appel of CBS-TV in New York notes that **Depeche Mode's** "Personal Jesus" is the first top 40 hit to contain "Jesus" in its title since the **Doobie Brothers'** "Jesus Is Just Alright" in 1973. It happened a few years before that, too, with **Lawrence Reynolds'** "Jesus Is A Soul Man." (One oddity here: Warner labels released all three hits. Now we know the secret of Warner's success: They have an ally in high places.)

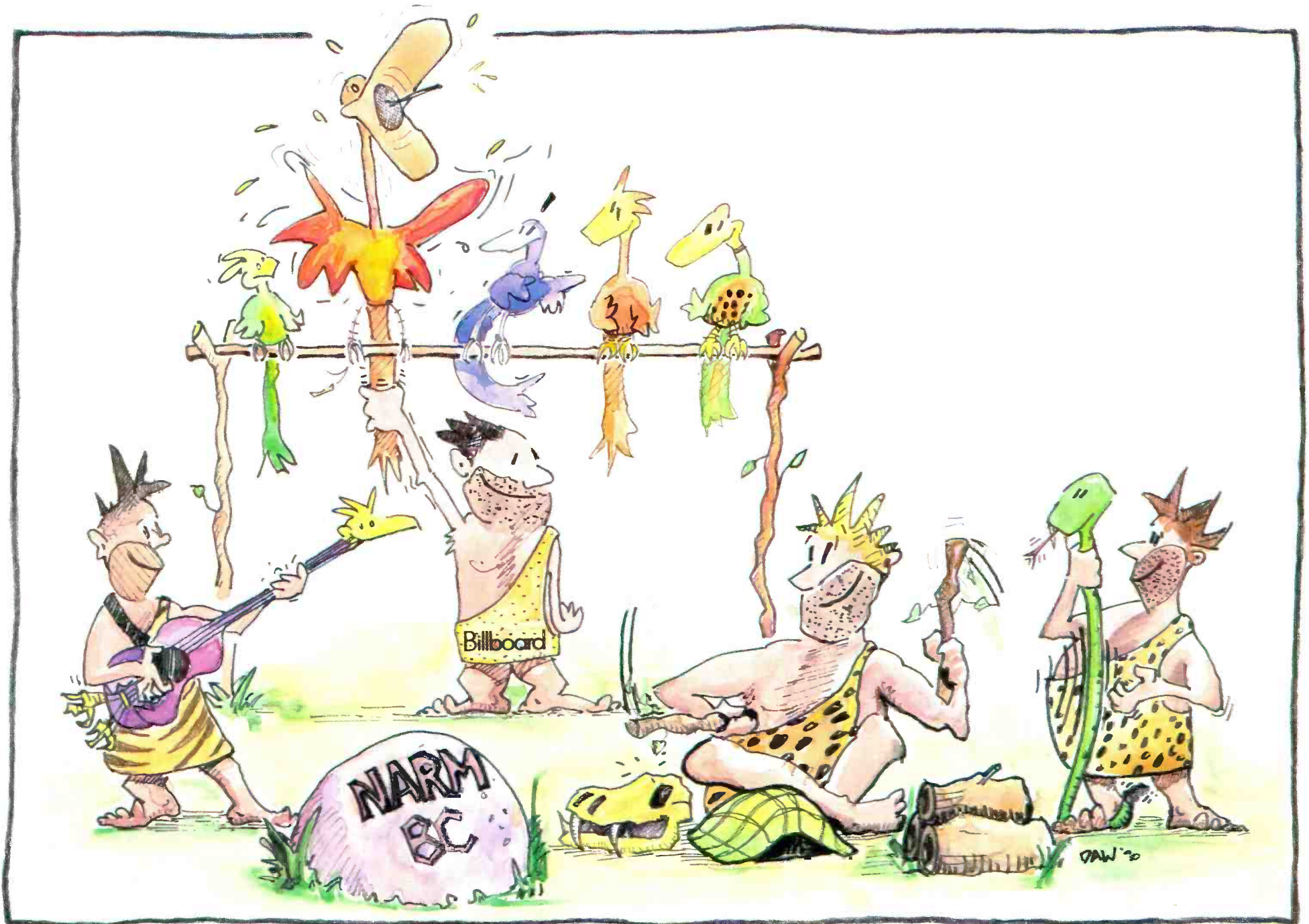
David Baskind of Horizon Records in Oxford, Ohio, notes that three duos made up of individual solo stars each landed two top 40 duets in the '80s. The fun couples: **Prince & Sheena Easton**, **Tom Petty & Stevie Nicks**, and **Michael Jackson & Paul McCartney**. Don't hold your breath waiting for a third duet by Jackson and McCartney, unless it's a cover version of "You're No Good."

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Editorial

STATE STICKERING BILLS ENDANGER INDUSTRY

LAST SEPTEMBER, a few months before the current wave of state stickering bills arrived, leading record retailers made it clear at a trade meeting that they had no intention of fighting the tide of conservative pressure to clean up music lyrics. All they wanted was for the record companies to design and position parental warning stickers on albums in a uniform manner. Responding to a dissident dealer who warned that pressure groups would "go further" than demanding voluntary stickering by the labels, a retail chain head declared, "We can avoid the fight entirely now with a little prudent judgment and not have to fight tomorrow."

Well, tomorrow has arrived—and, despite the "prudent judgment" of industry leaders, lawmakers in six states have introduced bills that would hold retailers legally responsible for the stickering of a wide variety of product; in six other states, their counterparts are poised to debut similar measures in the months ahead.

These bills go far beyond the Parents' Music Resource Center's diatribe against X-rated lyrics and those that seem to advocate drug or alcohol abuse or suicide. A pending bill in Pennsylvania, for example, would tar and feather artists who sing about sado-masochism, bestiality, incest, "sexual activity in a violent context," murder, and "morbidity violence." A measure introduced in Maryland would also target lyrics that seem to condone racism, sexism, or religious defamation. Nor would the prohibition against sales of such titles without stickers apply only to mi-

nors in some states; under two-thirds of the pending or planned measures, *they could not be sold at all unless they bore warning stickers.*

Considering the fact that mores vary widely from one region to another, anything from Cole Porter's "I Get A Kick Out Of You" (which refers to alcohol and drug abuse) and Billie Holiday's "Strange Fruit" (about a lynching) to Lou Reed's "Heroin" and Public Enemy's "Welcome To The Terrordome" (alleged anti-Semitism) could be candidates for stickering. All those wonderful country songs about adultery, similarly, might have to bear warning labels. And one would expect like treatment for Aerosmith's current top 10 album, "Pump," with its songs "Love In An Elevator" and "Janie's Got A Gun."

In addition, no one could know in advance exactly which albums would be covered by a particular state law. Multiply that by a dozen different statutes, and it is clear that, unless labels stickered hundreds of titles in nearly every musical genre, some dealers could be at risk somewhere.

Caught between community pressures and their fear of being seen as censorship advocates, many retailers point their fingers at the record companies and say, "You should police your product better." While some label executives agree with this, others feel it is wrong to censor their artists. And, even if they make a determined effort to sticker all potentially objectionable albums, that is no guarantee that others will not come under attack in the marketplace. If state stickering laws are passed, retailers would

inevitably avoid stocking certain kinds of product altogether.

Of course, retailers should maintain the right to decide what type of recorded material they wish to offer—just as video dealers have the right not to carry X-rated movies and bookstores have the right not to carry adult-oriented magazines. But the industry must fight any attempt to legislate those decisions for the retailer. Whether or not to sticker an album should be determined by music business professionals, not by local bureaucrats with varying political agendas and moral standards.

The entire industry must unite against these dangerous bills if they are to be defeated. Not only the retailers and the major labels, but also independent labels, producers, and artists should band together and fight the stickering measures at the grassroots level. In addition, retailers should organize their own customers—just as they did in the back-announcing campaign—to resist these attacks on their freedom of choice.

Retailers should not have to bear most of the financial burden of this struggle. All sectors of the industry, from music publishers and performing rights societies to labels and artists, should contribute to a lobbying fund. If everyone pitches in, the industry should be able to raise a war chest that could be used to hire state lobbyists and pay for radio and TV commercials.

This is a fight that can and must be won. So let's get it together right now!



MAN BITES DOGG

There must be some terrible, dark, secret injustice in Swamp Dogg's past for him to so unfairly and unjustly vilify the lawyers and accountants in the music business who have "drained the lifeblood from this industry" (Billboard, Commentary, Feb. 10). His blanket condemnation is so grossly distorted by obvious personal bias that it requires a response.

Dogg starts off by saying that, in other businesses, the industrial leaders are people who were at one time involved in the creative aspects of what they are now managing, and that this is not true of the music business. However, in the current roster of senior record executives today, one finds an enormous number of former recording artists, songwriters, and producers, including no less than three major-label presidents. There are also former musicians at some of our industry's leading law firms.

Dogg next states that the "accountants" are only interested in the bottom line—sales. Correct me if I'm wrong, but we are in business to make money, aren't we? While I do not believe in crass commercialization of any art form, *everyone* in this business—not just the accountants—is trying to make a living, support our families, achieve monetary success, and at the same time expose worthwhile creativity.

I do not find these two concepts to be mutually exclusive. If Chrysler stopped making K cars because they didn't sell, why should a record

company treat an artist any differently? In fact, I think the music business is much more willing to accept a loss against investment and stick with the product than is any other product-oriented industry.

As for Dogg's lament that there is no "tolerance" for new music, new artists, and ideas, I'd like to know what hole Dogg has his head in. In recent years, besides the incredible acceptance of rap music, we have seen major labels sign artists like 10,000 Maniacs, Toad The Wet Sprocket, Living Colour, The Innocence Mission, and yes, even New Kids On The Block, as well as dozens of others who have often defied the critics and the programmers and justified their roster positions as innovative and (dare we say?) profitable artists.

With regard to the cost factor on selling price points for various configurations, I think Dogg needs to take a walk to his nearest record store and check out some CD prices. Many software prices have remained static or have even come down in the last two years, despite inflationary factors.

Finally, regarding his (and others') oft-repeated cries that lawyers are destroying the business as "incompetent peddlers who must correct their mistakes," I can think of quite a few artists who will tell you that their lawyers saved them from making deals with unscrupulous, little-known independent record companies and producers, who do their own fair share of raping the unsuspecting artist through onerous provisions that are too incredible to believe. From my experience, the major labels are usually far more upfront about their terms and conditions, for they have far more

credibility to lose if they try to rob some poor, unrepresented artist out of his fair share of record or publishing royalties.

Might I suggest to Dogg that he a) take a course in basic business practices to learn that "profit" is not a dirty word, and b) that he open his ears to the wonderfully diverse music that is coming out today. Obviously, he hasn't been listening to anyone but himself for some time.

Michael L. Reinert, Esq.
Director of Business Affairs/
Video Operations
Rowe International Inc.
New York

SCARED BY BILLS

I am writing in regard to some recent articles in Billboard about album-stickering bills and censorship that are being proposed in several states. I am a very small music retailer in Williston, N.D., and these record-labeling bills being proposed by Rep. Jean Dixon and others scare me.

As far as I know, North Dakota is not considering any such censorship bills at this time, and I hope it never does. I don't agree with the content of some of the music on the market, but who is going to decide what is offensive or dangerous and to whom?

I don't think record retailers should be penalized for what gets put on the market. I'm not the one that got it recorded, promoted, or played. I love music and I'm in this business because of that love and to try and make a living at it. I have to provide my customers with the music they want or they will find it elsewhere and I'll be out of business.

The questionable material that is

on the market is usually short-lived once the novelty of it has worn off. I agreed with Ed Karlin's editorial (Billboard, Jan. 20), in which he said that parents need to take the responsibility for raising their children.

I would like to know what a retailer and music lover like myself can do to keep dangerous legislation such as this from ruining our freedom of choice. In my eyes, these people are much more dangerous to society than the media they are trying to censor.

Dawn R. Sass
Owner/manager
Budget Tapes and Records
Williston, N.D.

CONTROVERSIAL NOTE

I salute Ed Karlin (Commentary, Jan. 20). I am a student of the music industry and working full time in a record store.

We are currently faced with the issue of having to card minors (anyone under the age of 18) who would buy any product carrying the "explicit lyrics" label. We all find it quite questionable, and I believe that Karlin explains best the reason we feel that way.

I will add that many a parent will find Karlin's realizations a bit hard to swallow. Let's just hope they take heed.

Jacqueline M. Bonin
Miami

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.

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Arbitron Cracks Down On Diary Liners But Will Citations Deter The Stations?

This story was prepared by Craig Rosen, Phyllis Stark, and Sean Ross.

NEW YORK—After a year in which diary-oriented liners became particularly widespread—and a fall book in which the number of stations cited for ratings distortion was up 100%—Arbitron has issued tough new guidelines which, among other things, target the use of one of radio's most common liners, "Write it down."

The ratings service is sending a two-page letter and one-page bulletin to GMs during the month of February, including a list of recent promotions that Arbitron has deemed violations, as well as the new "write it down" guidelines. These will go into effect, according to VP/sales and marketing Rhody Bosley, "as soon as all the stations get them."

The text accompanying the guideline says it is Arbitron's opinion that telling listeners to write down the stations they listen to "may be biasing the survey process." While the six examples of now-verboten liners do not forbid the term "write it down" *per se*, they do include almost anything that issues a possibly diary-related context for doing so.

Among the liners cited: "If anyone asks what station you listen to, write down WAAA"; "Write it down in your diary [or book]"; "Write down that you listen at home, at work, or in the car"; "If you're keeping track, write down WAAA"; "In case you forgot to write it down, the station you heard at work today was WAAA"; "Write down that you listen for two hours and 15 minutes a day."

Ironically, although Arbitron has historically complained about stations whose contest forms bore some resemblance to ratings diaries, the memo OKs a "very specific" use of the "write it down" term, such as "Start now and write down the next seven song titles we play on your WAAA Quick Trip entry form."

An accompanying letter to GMs also warns stations not to do promotions that ask listeners to cite specific amounts of listening (i.e., "at least two hours and 15 minutes a day") or that involve the giveaway of Arbitron watches "in any context implying the survey process, Arbitron, or the recording of time and listening." Arbitron also suggests that stations clear promotional materials or liners with them in advance.

Bosley says the new guidelines were not issued as a response to a glut of fall violations. "The guidelines were offered to help clarify. As more stations ran closer to the line, there were more questions."

GETTING OUT OF HAND

Broadcaster reaction to Arbitron's new rules was mixed, and many GMs and PDs had not received the memo at press time. Those who favored the

new, tougher standards generally felt that the use of diarykeeper-targeted liners and promotions was getting out of hand.

"I think Arbitron should issue guidelines," says WLWI Montgomery, Ala., GM Sam Faulk. "As long as everyone complies with them, it's a good thing." Trying to outsmart the service, Faulk says, "becomes a radio game as to who can get [the message across] in the sneakiest way. I think listeners are sick of it. We've never done it and never will."

Arbitron's glut of fall citations prompted charges from some quarters that the service was "making an example" of some stations while let-

In an environment where others do it, if you're not, somebody will eat your lunch

ting others—sometimes in the same market—use similar tactics. So some broadcasters were happy to have any firm guidelines.

Said McVay Media senior VP Charlie Cook, "Arbitron's rules haven't changed. They've simply given us a clarification of what you can and can't say on the air. Arbitron is just trying to discourage listeners from reporting listening they don't actually do."

ARBITRON: THE NEW FCC?

Coming out against the move were broadcasters who felt the ratings service was overstepping its authority. Even before the new guidelines were issued, KXLY Spokane, Wash., GM Tom Agnew—whose station had been cited—complained about a ratings service, which he does not subscribe to, telling him what he can broadcast. "Apparently there are three parties that can dictate what I air on my radio station: the FCC, the corporate owners, and Arbitron, which I think is a little silly," he says.

"I'm not happy when anybody tries to police anything," says KKBQ Houston GM Al Brady Law. "Radio stations are better off when they police themselves." And KFBK/KAER Sacramento, Calif., GM Rick Eytchison calls Arbitron's move "ludicrous. Pretty soon they will start flagging people for contests or special programming during ratings periods."

Bosley responds by saying that Arbitron has "no right of prior restraint. However, as a publisher of data, we have a responsibility to notify the user of a report about those stations that violate those procedures." He says that in order to be accredited by the Electronic Media Rating Council, ratings services must have a special station activity policy by which they can list stations that

engage in any activity that may affect ratings.

VALUE OF DIARY LINERS

Diary-terminology liners and diarykeeper-targeted programming are long-established radio programming tools, but they became more widespread in 1988 when Arbitron went to its new COLRAM diary. Although Burkhart/Douglas & Associates VP/partner Jay Albright says he will watch clients' use of such tactics more closely now, he will not discontinue the practice. "In an environment where other people are doing it, if you're not among the most aggressive stations in the market, somebody will eat your lunch."

But two researchers downplay the overall value of such liners. "Focus groups have indicated that telling listeners to 'write it down' has no meaning to them whatsoever," says Benchmark Co. president Rob Balon. "I've seen no evidence that this type of campaign distorts listening because it's totally meaningless to 99.9% of the listeners."

"These 'write it down' things are like the Dark Ages of radio marketing," says Bolton Research president Ted Bolton. "You don't want to manipulate diarykeepers; you want to market to them. It makes you wonder why these stations are taking the time to get delisted from Arbitron when [legitimate] marketing is so much more effective."

WHO'S EXCITED ABOUT BEING CITED

One group broadcaster, asked about Arbitron's actions, predicted the agency would "have a nightmare trying to enforce them." One reason is that although Arbitron has delisted stations in the past, merely citing them in the ratings book for such activity, or placing them "below the line" may not be a valid deterrent.

Among the GMs cited for fall book activity, while most of those surveyed admit anger and embarrassment at Arbitron's actions, they doubt the action will have any ill effect on them. KWNZ Reno, Nev., GM Robert Cross says that when his station was cited in the spring '89 book, "It wasn't that big of a deal. I can't say it [hurt] our revenues. We had our best year."

Market leader KWNZ was cited for a promo that ran several times during March 1989. The promo requested listeners to mention KWNZ if they were asked what radio station they listen to—one of the applications of "write it down" now targeted by Arbitron. The promo ran "less than 10 times" and when Cross received an Arbitron letter, "it immediately stopped."

Although the citing angered Cross, he says, "when most people look at the [ratings] book, they realize that was a very innocuous promo that

(Continued on page 16)



Big (Basket) Balls. Nearly 100 record company executives attended top 40 WBSB (B104) Baltimore's industry appreciation party. Among the highlights was a basketball shoot-out challenge issued by PD Steve Perun. Although the prize was a free add, none of the record reps was able to defeat Perun. Pictured are the victorious Perun, left, and Atco's Craig Lambert.

Hurricane Hugo's Force Felt In Fall Arbs For N.C. Stations

BY PHYLLIS STARK

NEW YORK—Although Hurricane Hugo had a devastating impact on radio stations in Charlotte, N.C., when it ravaged the Southeast on Sept. 21-22, three stations may actually have benefited in the fall Arbitron ratings despite severe damage to studios and equipment (Billboard, Oct. 7).

Although six stations were up in the fall book, the lion's share of the gains went to three in particular: country WSOC-FM (9.1-15.4), full-service 50,000-watt AM WBT (5.6-9.0), and AC WBT-FM (3.8-4.8), which switched format and calls from top 40 WBCY on Nov. 13, toward the end of the book. The bulk of Charlotte's other major players were down, among them urban WPEG (11.4-9.5); top 40/dance WCKZ (8.7-8.0); ACs WMXC (6.6-6.3) and WEZC (6.0-5.5); top 40/rock WROQ (now top 40 WZZG) (5.6-4.3); and country WLVK (6.2-3.7).

After the hurricane, one area station commissioned a focus group to assess the impact of the storm on area radio. Researchers for that station found that the success of WSOC and the WBT twins may have stemmed from a perceived ability to absorb the news credibility of their sister TV stations.

One week after the hurricane, 60% of the city was still without electricity and people relied on battery-powered radios for most of their information. While most Charlotte stations suspended regular programming in favor of news and information for several days after Hugo, the focus group found—and the ratings tend to bear out—that the stations people chose the most often were those backed by major television news organizations. And although listening levels were up for nearly every station in the market, those affiliated with TV stations did particularly well.

"People had a thirst for information at this time and started to look for stations with perceived credibility," says one researcher. "These stations got an influx of listening because of their affiliation with TV stations." WSOC even went as far as to broadcast the 6 and 11 p.m. television news from WSOC-TV.

WBT PD Andy Bickel admits that "a significant part of our fall success was due to the hurricane." But other radio managers take issue with the notion of Hugo being the chief reason for their fall numbers, citing an improved air product or other internal factors.

So while WBT-FM VP/GM Jerry Reckerd says that having WBT-TV's resources "certainly helped us do our job, we had all of the bells and whistles, and that helped a lot." He also says that in its last months as a top 40, WBCY had been "cleaned up a lot in the months before the hurricane. It was a tighter, better-programmed station than it had been in the summer."

But was it WBCY or WBT-FM that went up? It may have been both. The station's cume numbers for 25-64 adults peaked in October near 90,000, dropped to roughly 75,000 in November, then rose again to about 80,000 in December.

"We don't attribute our ratings increase to the hurricane although our cume was at a high this fall as a result of it," says WSOC VP/GM Gregg Lindahl. "At a station like ours that has a huge exclusive cume in the first place, we don't benefit as much [from something like this] as other stations might."

"When you look at the numbers, you want to explain why we had a six-share jump," Lindahl says. "The tendency is to write it off to Hugo. But we have one of the most solid news efforts of any station. I think people would have come to us for news even if every station in the market was up during the storm. The hurricane provided us with an opportunity to be there when we were needed."

Lindahl also points out that WSOC had taken an inexplicable 5.5-share dip in the summer book—during which time WLVK was up 5.3-6.2—and that WSOC-FM is now back up to where it had been last fall.

"Any time there's a major news event in the market our ratings go up," says WBT's Bickel. "We're the only news-oriented station in the market." But Bickel also cites inter-

(Continued on page 18)

THE ROY ORBISON TRIBUTE CONCERT

TO BENEFIT THE HOMELESS



UNIVERSAL AMPHITHEATRE

Saturday, February 24

Doors close at 8:00 P.M.

TICKETS: \$500, \$250 Post Party

\$125

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T Bone Burnett

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Rodney Crowell

The Gatlins

Emmylou Harris

John Hiatt

John Lee Hooker

Chris Isaak

B.B. King

kd lang

Michael McDonald

Iggy Pop

Bonnie Raitt

Michelle Shocked

Ricky Skaggs

Stray Cats

Patrick Swayze

Bernie Taupin

Pete Townshend (from London)

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Rick Shipp

Joe Smith

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All Proceeds will go to the National Coalition for the Homeless and via the Shelter Partnership to homeless organizations in the Los Angeles area.



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BRUCE HORNSBY*

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Producer

ALBUM OF THE YEAR

**FINE YOUNG
CANNIBALS**

"THE RAW AND THE COOKED"

ROY ORBISON*

"TRAVELING WILBURYS
VOLUME ONE"

SONG OF THE YEAR

BETTE MIDLER

"WIND BENEATH MY WINGS"

BRUCE HORNSBY*

"THE END OF THE INNOCENCE"

Producer

BEST NEW ARTIST

NENEH CHERRY

BEST POP ARTIST—FEMALE

PAULA ABDUL

"STRAIGHT UP"

BEST POP ARTIST—FEMALE

BETTE MIDLER

"WIND BENEATH MY WINGS"

BEST POP ARTIST—MALE

PRINCE

"BATMAN—MOTION PICTURE
SOUNDTRACK"

MICHAEL BOLTON

"HOW AM I SUPPOSED TO
LIVE WITHOUT YOU"

ROY ORBISON

"YOU GOT IT"

BEST POP VOCAL—FEMALE

TINA TURNER

"FOREIGN AFFAIR"

PAT BENATAR

"NICK OF TIME"

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"TRAVELING WILBURYS
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BEST ROCK INSTRUMENTAL

JEFF BECK*

"JEFF BECK'S GUITAR SHOP WITH
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BEST R & B VOCAL

PERFORMANCE—MALE

PRINCE

"BATDANCE"

*CREDIT SHARED

BEST R & B VOCAL
PERFORMANCE—FEMALE
JANET JACKSON
“MISS YOU MUCH”

BEST R & B SONG
JANET JACKSON
“MISS YOU MUCH”

BEST NEW AGE PERFORMANCE
MARK ISHAM
“TIBET”

BEST COUNTRY VOCAL—FEMALE
DOLLY PARTON
“WHY'D YOU COME IN HERE
LOOKIN' LIKE THAT”

ROSANNE CASH
“I DON'T WANT TO SPOIL THE
PARTY”

BEST COUNTRY VOCAL
COLLABORATION
RINGO STARR *
“ACT NATURALLY”

DWIGHT YOAKAM *
“SIN CITY”

BEST BLUEGRASS RECORDING
BRUCE HORNSBY *
(AND THE NITTY
GRITTY DIRT BAND)
“THE VALLEY ROAD”

BEST RECORDING FOR CHILDREN
MARK ISHAM
“THUMBELINA”

BEST MUSIC VIDEO—
LONG FORM
MICHAEL JACKSON
“MOONWALKER”

JANET JACKSON
“RHYTHM NATION”

BEST INSTRUMENTAL
ARRANGEMENT
**JANET JACKSON,
JIMMY JAM &
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"Enough torque to hold their own in the big leagues. GUN smokes!"
NATIONAL RECORD MART

"The band AOR has been waiting for!"
WHEREHOUSE

"They kick my butt and they should do the same to our listeners.
 A&M has reason to be excited."
BOB ELY/KILO

"'Better Days' is no hype, just straight ahead rock 'n' roll."
MICHAEL YOUNG/WIOT



GUN

taking on the world

The debut album. Featuring the first track

"Better Days" [TS 1482]

Video in Medium Rotation on MTV!

Produced by Kenny MacDonald Management: G.R. Management

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FOR WEEK ENDING FEBRUARY 17, 1990

Billboard

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ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	3	3	11	BLACK VELVET ATLANTIC 7-88742	ALANNAH MYLES 1 week at No. 1
2	2	2	6	WHAT IT TAKES Geffen LP CUT	AEROSMITH
3	1	1	13	BAD LOVE DUCK 4-19980/REPRISE	ERIC CLAPTON
4	4	4	5	THE DEEPER THE LOVE Geffen 4-19951	WHITESNAKE
5	7	18	5	ALMOST HEAR YOU SIGH COLUMBIA 38-73093	ROLLING STONES
6	5	6	7	I WISH IT WOULD RAIN DOWN ATLANTIC 7-88738	PHIL COLLINS
7	8	10	10	NO MYTH RCA 9111	MICHAEL PENN
8	6	5	12	ANYTIME CAPITOL 44471	MCAULEY SCHENKER GROUP
9	12	22	7	HOUSE OF BROKEN LOVE CAPITOL 44491	GREAT WHITE
10	13	25	4	A FACE IN THE CROWD MCA LP CUT	TOM PETTY
11	15	20	5	I GO TO EXTREMES COLUMBIA 38-73091	BILLY JOEL
12	9	7	9	NO MORE REPRISE LP CUT	NEIL YOUNG
13	16	26	5	SOMETIMES SHE CRIES COLUMBIA 38-73095	WARRANT
14	19	23	5	SWEET SOUL SISTER SIRE 4-19926/REPRISE	THE CULT
15	10	9	9	BEST OF WHAT I GOT EPIC LP CUT	BAD ENGLISH
16	14	16	7	PRESTO ATLANTIC LP CUT	RUSH
17	18	24	5	TOO LATE TO SAY GOODBYE EMI 50234	RICHARD MARX
★★★ FLASHMAKER ★★★					
18	NEW ▶		1	BLUE SKY MINE COLUMBIA 38-73250	MIDNIGHT OIL
19	23	30	10	ALL OVER BUT THE CRYIN' ELEKTRA LP CUT	THE GEORGIA SATELLITES
20	11	8	10	FIGURE OF EIGHT CAPITOL 44489	PAUL MCCARTNEY
★★★ POWER TRACK ★★★					
21	30	—	2	THE ROAD TO HELL Geffen LP CUT	CHRIS REA
22	17	11	10	INNOCENT DAYS A&M 1467	GIANT
23	24	29	5	DIRTY DEEDS BLACKHEART 34-73215/EPIC	JOAN JETT
24	21	13	18	A GIRL LIKE YOU ENIGMA 44480/CAPITOL	THE SMITHEREENS
25	32	44	3	LONE WOLF CAPITOL LP CUT	HAVANA BLACK
26	27	27	11	GIMME YOUR GOOD LOVIN' EPIC 34-69036	DIVING FOR PEARLS
27	41	—	2	FOREVER MERCURY 876 716 7/POLYGRAM	KISS
28	39	—	2	BLUES BEFORE AND AFTER ENIGMA 44516/CAPITOL	THE SMITHEREENS
29	33	37	4	A HARD RAIN'S A GONNA FALL MCA 53805	EDIE BRICKELL
30	20	19	10	THE HOUSE IS ROCKIN' EPIC LP CUT	STEVIE RAY VAUGHAN
31	38	45	4	PRICE OF LOVE EPIC 34-73094	BAD ENGLISH
32	26	28	20	I REMEMBER YOU ATLANTIC 7-88886	SKID ROW
33	22	12	13	IF DIRT WERE DOLLARS Geffen LP CUT	DON HENLEY
34	25	17	14	I CAN'T EXPLAIN MERCURY 876 190-4/POLYGRAM	SCORPIONS
35	35	35	5	FLY HIGH MICHELLE ATCO 7-99135	ENUFF Z'NUFF
36	29	33	7	GUILTY WTG LP CUT	BONHAM
37	28	21	21	LOVE SONG Geffen 7-22856	TESLA
38	NEW ▶		1	THE WAY IT IS Geffen LP CUT	TESLA
39	40	46	6	HOUSE OF FIRE EPIC 34-73085	ALICE COOPER
40	42	—	2	BACK TO SHALLA-BAL RELATIVITY LP CUT	JOE SATRIANI
41	37	42	4	BROTHER, DON'T YOU WALK AWAY COLUMBIA 38-73235	HOOTERS
42	NEW ▶		1	WITHOUT YOU ELEKTRA LP CUT	MOTLEY CRUE
43	44	—	2	CALL OF THE WILD MERCURY 876 564 4/POLYGRAM	COMPANY OF WOLVES
44	46	—	2	TRUE BLUE LOVE ATLANTIC 4-88768	LOU GRAMM
45	45	—	2	LOVE DON'T COME EASY I.R.S. 73007	THE ALARM
46	NEW ▶		1	CUTS YOU UP BEGGAR'S BANQUET 9140/RCA	PETER MURPHY
47	NEW ▶		1	THE HEART OF THE MATTER Geffen 4-19898	DON HENLEY
48	NEW ▶		1	BETTER DAYS A&M LP CUT	GUN
49	48	—	2	DREAM ON COLUMBIA 38-75220	BRITNY FOX
50	36	32	13	LET LOVE RULE VIRGIN 7-99166	LENNY KRAVITZ

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

Ladies & Gentlemen: The Beat Goes Urban; Geller Starts PD Career In N.Y. At WABC

A FRIEND OF KKBT Los Angeles PD Liz Kiley jokes that when Kiley goes to this weekend's Urban Network conference in Los Angeles, she may as well set up a table in the exhibit hall to accept records and résumés. On Feb. 3, KKBT gave up its eclectic top 40/AC/oldies "Rock With A Beat" format to become L.A.'s first full-signal urban FM in at least four years.

At press time, KKBT was jockless. P.M. driver **Big Ron O'Brian** has reportedly been bought out of his contract. Details with other staffers are being worked out. Kiley plans to stay on as PD although someone with urban expertise is expected to be added to the programming team, either as a consultant or as management. Consultant **Alan Sneed** helped with the transition.

Although KKBT's music in its first few days was relatively mellow, Kiley says that the station will be mainstream urban, not black/AC. In a 45-minute sample of middays, songs monitored included Sade, "Smooth Operator"; Prince, "Scandalous"; Bobby Brown, "My Prerogative"; Quincy Jones, "I'll Be Good To You"; Surface, "Closer Than Friends"; Jody Watley, "Everything"; Christopher Williams, "Talk To Myself"; Maze, "Silky Soul"; Janet Jackson, "All Right"; and Alexander O'Neal & Cherrelle, "Never Knew Love Like This."

PROGRAMMING: PORTLAND AC WAR

"I want the station to hold up a mirror and reflect New York City. I want it to be fun, interesting, and smart." Those are first-time PD **Valerie Geller's** aspirations for N/T WABC New York. Geller, who replaces **John Mainelli**, has been Billboard Radio's contributor on the N/T format for the last year, as well as news editor for Radio & Records. She was also ND at **KIOI** San Francisco and her N/T experience includes stints at **KFI/KOST** Los Angeles, **KOA** Denver, **KTAR** Phoenix, and **WPLP** Tampa, Fla., where she was APD. Geller's first task will be finding a midday replacement for **Lynn Samuels**.

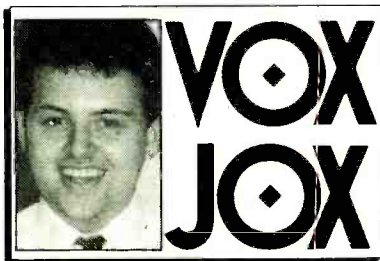
At **WKSZ** Philadelphia, CE **Doug Fearn** is upped to OM. He replaces **Lou Patrick**, who becomes a research director with Bolton Research. Across town at top 40/dance **WIOQ** (Q102), **Elvis Duran** steps down as PD, but stays on for afternoons.

About the time you read this, classic rock **KMJK** Portland, Ore., will be completing a transition to hot AC that began with listener comments on Feb. 8. PD **Bill Stairs** remains in place, as does the lineup. **KMJK's** change marks the first time AC **KKCW** (K103) has had FM competition in several years. **George Johns**, who once owned **K103**, will consult.

At top 40 **KKBQ** (93Q) Houston, **Bill Richards** returns as PD from **KXXX-FM** (X100) San Francisco, replacing **Randy Brown**. Also at 93Q, MD **John Cook** is upped to APD. Music researcher **Mike Snow** is named MD. And morning show producer **Elliott Segal** leaves for production assistant duties at top 40/rock **KQLZ** Los

Angeles as Pirate Radio reworks **Scott Shannon's** morning show for an April debut... Former **KXRZ** Seattle PD **Rick Lambert** is the new OM of album **WHFS** Washington, D.C., replacing **David Einstein**.

At new adult alternative outlet **KNOK** New Orleans, **Klee Dobra** is named GM and **Randy Callender**, previously a newsmen at crosstown **WYLD-FM**, is the new OM/morning man. Although **KNOK** is a Breeze outlet, the station will be local in the drives and needs to hear from record people. Call Callender at 504-364-1212



by Sean Ross with
Craig Rosen & Phyllis Stark

... **WAGG/WENN** Birmingham, Ala., OM **George Stewart** is leaving to become the Texas/Louisiana local promoter for A&M Records.

At **WLTQ** Milwaukee, MD **Fred Brennan** is upped to PD after two and a half years, replacing the exiting **Tim Fox**. Across town, at top 40 **WTKI**, the new PD is **Mike Berlak**, who was most recently GSM at **AC KAER** Sacramento, Calif., a station he also programmed at one time.

Columbus, Ohio, gets a new country FM as **WCLT** (T100) drops **Concey's** AC package. **Nick Anthony** is consulting. PD **Dave Johnson** remains as PD. **Mark Bishop** joins from **WKDD** Akron, Ohio, as MD/middays. **Chris Allen** from **WKDD** is now doing nights... Country **KEEN** San Jose, Calif., GM **Kit Snell** is now PD also; **John Bettencourt** stays on for mornings.

AC WFBC-FM Greenville, S.C., morning man **Russ Cassell** moves to the newly created VP/station manager and mornings slot at N/T **WFBC-AM**. **Tom Graye**, another former **WMXP** PD, and comedian **Jim Gossett** replace Cassell on the FM, which is now known as **B93.7**. As for **WFBC-AM's** **Mike Gallagher**, who received death threats earlier this year following an on-air discussion of racism, **WFBC** says there have not been any subsequent incidents, although a local fundamentalist church has threatened to boycott the station because he supported a local showing of "The Last Temptation Of Christ."

Osborn's **WAZO** Raleigh, N.C., is set to sign on shortly under new GM **Henry Strong** (last GSM of **WNTQ** Syracuse, N.Y.) and PD **Frank Johnson** from **WRRM** Cincinnati... Top 40 **CKXY** (1040 Kicks) Vancouver, British Columbia, becomes "Rock 1040" under new PD **John Mackey**... At album **WAVF** Charleston, S.C., OM **Woody Bartlett** is upped to VP/programming. **Steve Kosbau** joins from **WZZQ** Terre Haute, Ind., as PD... Unistar AC affiliate **WJLT** Charlottesville, Va., becomes country **WCYK** under PD **C. Mark Garwood**.

EVENTS: BILLBOARD WARS II

In Tampa, the war over **WXTB's** use of rival **WYNF's** logo on its billboards has been resolved. Although details of the out-of-court settlement cannot be made public, **WXTB's** initial billboards are reportedly staying up. New **WXTB** boards will appear without the logo.

There are 8 million promotions one can do on Valentine's Day, but this one deserves mention because it contains all of them. **WAVA** Washington morning team **Don Geronimo & Mike O'Meara** will marry 25 local couples at the station's parking lot, then take them to a nearby **Roy Rogers** fast-food restaurant for the reception, then be dipped in liquid chocolate and wrapped in tinfoil to become human **Hershey Kisses**.

After years as one of the last hold-outs against produced spots, classical **WFMT** Chicago finally broke its all-live-copy policy on Feb. 1. GM **Alfred Anlitz** says the decision to use taped commercials was made because "we were turning away clients and an estimated \$500,000-\$1 million every year. We have a small share of the audience and high expenses. We needed to increase our revenue base." Anlitz has received some 20 letters since the change, and says, "Not all of them have been complaints. Some people have actually sent checks; they're supporting us."

PEOPLE: PDs ON VACATION

Former **WMXP** Pittsburgh PD **Waylon Richards** is back in Texas at **KHYI** (Y95) Dallas, at least on a temporary basis. Richards is doing middays and helping station manager **Randy Kabrich** with programming duties until both those jobs can be filled permanently. Meanwhile, **KROY** Sacramento, Calif., PD **Sean Lynch** returned to **WPLJ** New York to do another week of fill-in under the name Lynch used last time he visited **WPLJ**—**Steve Kingston**.

After a year doing his countdown for **Westwood One**, look for **Casey Kasem** to add a daily shortform for the network on April 2. The four-to-six-minute "Casey's Biggest Hits" will spotlight a No. 1 hit from the '80s... **Dave Calin** lands the coveted morning anchor slot at top 40 **WNCI** Columbus, Ohio, replacing **KZZP** Phoenix-bound **Dave Ryan**. Calin was PD **Jim Cook's** afternoon partner at top 40 **WJET** Erie, Pa.

ABC Talkradio late night host **Freddie Mertz** is out, perhaps as the result of a stunt in which he asked to be put on the air to say goodbye to listeners at **KTAR** Phoenix, a station that had dropped his program. When that didn't work, Mertz says he told listeners to call **KTAR** host **Jamie McFerrin** to complain and gave them hints on how to get past her screeners. **WMCA** New York financial reporter **Bob Aaronson** is Mertz's replacement. Mertz can be reached at 914-352-9087.

Ernie Myers returns to N/T **KSDO** San Diego as morning host. Myers, who had been doing freelance and voiceover work for the last year, teams with his replacements—

(Continued on page 98)

newslines...

NICK TRIGONY, executive VP of Cox Enterprises' broadcasting division, becomes president of that unit Feb. 28, following **Stan Mouse's** retirement.

JOHN HIATT is the new VP/GM at **WXTU** Philadelphia, replacing **Jeff Laird**. Hiatt was president/GM at **KCHL/KMMX** San Antonio, Texas; he will remain president for the stations' parent company **Vision Communications**. **GSM Chuck Wall** becomes VP/GM of **KCHL/KMMX**.

CATHERINE MELOY is the new GM/managing director at classical **WGMS** Washington, D.C., replacing **Michael Ferrel**. She was last station manager at crosstown **WCPT/WCXR**.

RICK BUCKLEY is elected vice chairman of the Radio Advertising Bureau's board. Buckley, president of Connecticut-based **Buckley Broadcasting**, succeeds **Nationwide Communications** president **Steve Berger**.

DONNA LOGAN is upped from director of news and current affairs to VP/English radio for the **Canadian Broadcasting Corp.** Logan's appointment comes as the **CBC** announces \$50 million in budget cuts across its radio and TV services, which will result in a layoff of 500 positions nationally.

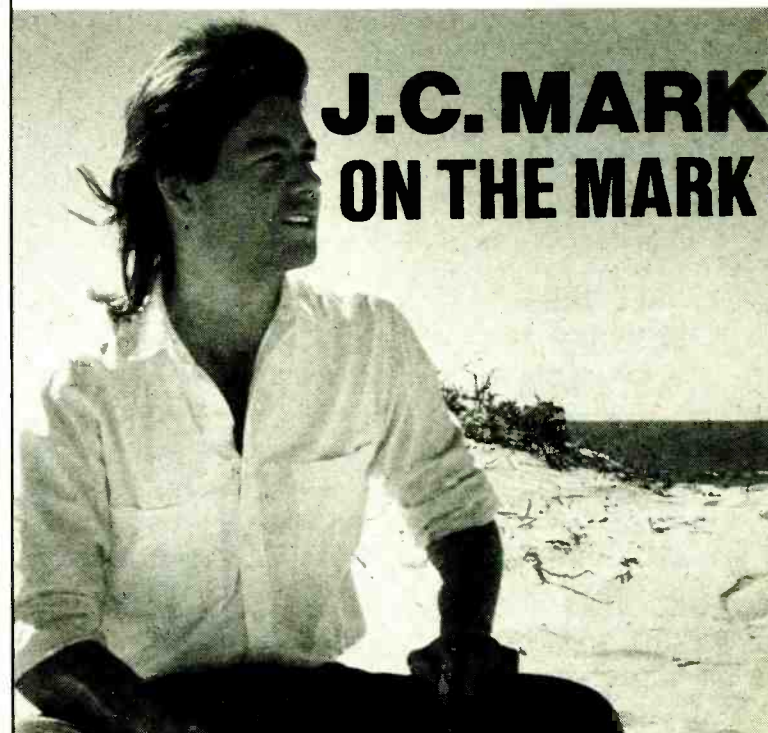
OTHER GM CHANGES: **Theresa Hall** is upped from GSM to GM at **AC WMXB** Richmond, Va. **Dick DeButts** is the new GM at **WZZU** Raleigh, N.C., replacing **Peter Jorgenson**, who remains executive VP/radio for parent company **Villcom Broadcasting**.

STATION SALES: **WTUX/WTLC** Indianapolis from **Panache Broadcasting** to **Broadcast Partners Inc.**, for approximately \$13 million; **WAFX** Norfolk, Va., from **Downs Radio** to **Radio Ventures** for \$10 million; **KSSK-AM-FM** Honolulu from **Heftel** to **Bedford Broadcasting** for \$6.8 million; **KFMY/KZOL** Salt Lake City from **Cook Inlet** to **Great Stock** for \$972,000; **KKWM-AM** Dallas from **Anchor** to **Susquehanna Radio**, which will spin off its **KLIF** Dallas; **CHQM-AM-FM** Vancouver, British Columbia, from **Q Broadcasting** to **CHUM Ltd.**, which already owns an AM, **CFUN**, in that market; **WTAX/WDBR** Springfield, Ill., from **Sage** to **Lake Shore** for \$4 million.

In related news, **Edge Broadcasting**, current owner of urban **WMYK** Norfolk, has filed a \$5 million breach-of-contract suit against **Paco-Jon Broadcasting**, owner of **WPLZ** Richmond, following the collapse of the sale of **WMYK** to **Paco-Jon**.

CONSULTANT WALTER SABO has announced the formation of a new company, **Media Investment Management**, to work with banks and other financial institutions to analyze potential station acquisitions.

PLAY!



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FCC Nominee Sails Thru Senate Hearings

BY BILL HOLLAND

WASHINGTON, D.C.—Ervin S. Duggan, the last of the 1989 Bush administration choices for vacant Federal Communication Commission slots, sailed through relatively smooth Senate confirmation hearings Feb. 7 and is expected to be confirmed by the whole Senate within a week for the seat vacated by Patricia Diaz Dennis.

Although relatively new to electronic communications, Duggan is a longtime Washington aide, think-tanker, and journalist. A Democratic moderate, Duggan reportedly took umbrage that early reports on his nomination last November tied him to the religious right.

WASHINGTON ROUNDUP

Praised by one lawmaker as a "family values man," Duggan said in answers to questions that he wanted to mend broken fences with Congress and that he does not want to see the current FCC turn into a "bully pit." He also told legislators that he would defend First Amendment rights with "blood, bone, and fiber."

FCC: SPEND MORE, GET LESS?

The 1991 federal budget appropriates \$118 million for the FCC. That is \$10.5 million more than for this fiscal

year, but the FCC's report to Congress makes it clear that despite the increase, a toll is being taken: Chopped federal FCC budgets over the last decade, a bigger payroll, and the increased costs of providing services to an ever-expanding communications field all add up to slower service to the public, including the processing of station sales.

Nobody in Congress is doubting the commission's plight, and many lawmakers may now give a sympathetic ear to Bush administration and FCC plans to hold spectrum auctions to raise additional revenue. At this point, no such auctions are planned for the broadcast spectrum, but setting a precedent makes industry officials nervous.

ARBITRON CRACKS DOWN ON DIARY LINERS

(Continued from page 10)

wasn't meant to distort the book. If it had any effect, it might have been from a couple of mom-and-pop advertisers that didn't understand the whole situation. It was a matter of our competitor's [salespeople] using it to confuse buyers that don't really know what they are doing."

KISC Spokane, Wash., GM Lucy E. Rice is "pretty angry" over being below the line in the fall book. "We ran a promotion that had been done in the spring book by several other stations without any repercussions," she says. The "frequent listener campaign" suggested to KISC by the Re-

search Group also landed WBUF Buffalo, N.Y., below the line.

PD Dave Mason is relatively nonchalant about WBUF's fall book status. "I think it's nice we have our own little place in the book that separates us from everyone else." More seriously, he adds, "Numbers are numbers. If we are sitting with a one share, people aren't going to buy us, but if we have a 20 share, people are going to buy it, no matter where it sits in the book."

Bosley allows that, "I've had radio broadcasters tell me that they made more money [with the citation]." But he also contends that "others said that they would never do it again. In my five and half years at Arbitron, I never had a station repeat 'below the line.'"

COMPETITIVE MONITORING

The increased number of radio distortion citations, and the potential for more under the new rules, raises the question of whether such actions are becoming just another "radio wars" weapon between stations. Most Arbitron citations are a result of complaints brought to its attention by rival stations.

KISC's Rice claims her station was turned in by a rival who monitored KISC 24 hours a day. "I wouldn't feel so bad if that competitor was a subscriber, but why should a nonsubscribing station act as an adviser to Arbitron? They are taking advice from an enemy and penalizing a pal." Rice subsequently turned in another station in her market.

But WBUF's Mason says that "all is fair in love and war. If the situation was the same, we would probably have done the same thing. You have to give [WBUF's rival] credit for paying attention."

One might hope the folks at WBUF's sister station, WVOR Rochester, N.Y., feel that way, too. WVOR ran a similar frequent listener promotion and WTIC-FM Hartford, Conn., PD Tom Mitchell, then at rival WPXY, says that when he heard it, "I sat with a cassette machine recording every stopset for a whole day waiting to turn them in. Unfortunately, we didn't get it on tape."

procedure

procedure by blackgirls
 profound
 profane
 provocative
 pro-choice
 produced by joe boyd



MAMMOTH UPDATE: BLAKE BABIES' "earwig" soars to #2 on Rockpool/Independent Chart



FOR WEEK ENDING FEBRUARY 17, 1990

MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	1	2	5	CUTS YOU UP BEGGAR'S BANQUET 9140/RCA	PETER MURPHY 2 weeks at No. 1
2	2	3	5	HEAD ON WARNER BROS. LP CUT	THE JESUS AND MARY CHAIN
3	6	12	4	BIRDHOUSE IN YOUR SOUL ELEKTRA 7-64998	THEY MIGHT BE GIANTS
4	4	9	5	GETTING AWAY WITH IT FACTORY IMPORT	ELECTRONIC
5	12	—	2	NOTHING COMPARES 2 U CHRYSALIS 23488	SINEAD O'CONNOR
6	10	13	4	HERE I AM (COME AND TAKE ME) VIRGIN 7-99141	UB40
7	5	7	14	NO MYTH RCA 9111	MICHAEL PENN
8	3	1	12	HOUSE COLUMBIA LP CUT	THE PSYCHEDELIC FURS
9	8	6	5	THE SENSUAL WORLD COLUMBIA 38-73098	KATE BUSH
10	16	22	3	FAITH AND HEALING SIRE LP CUT/REPRISE	IAN MCCULLOCH
11	NEW	—	1	BLUE SKY MINE COLUMBIA 38-73250	MIDNIGHT OIL
12	17	—	2	DELIVERANCE MERCURY LP CUT/POLYGRAM	THE MISSION U.K.
13	21	21	3	THE DOWNTOWN LIGHTS A&M LP CUT	THE BLUE NILE
14	15	16	4	RAZOR BLADES OF LOVE RCA 9160	THE SILENCERS
15	26	—	2	JEALOUS OF YOUTH EPIC 34-73151	THE THE
16	7	5	13	STANDING THERE Geffen 7-21383	THE CREATURES
17	13	10	7	WHERE DO WE GO FROM HEAVEN SIRE LP CUT/REPRISE	MIGHTY LEMON DROPS
18	20	24	3	YESTERDAY GIRL CAPITOL LP CUT	THE SMITHEREENS
19	9	8	12	ROAM REPRISE 7-22667	THE B-52'S
20	14	11	7	DON'T LET ME DOWN, GENTLY POLYDOR LP CUT	THE WONDER STUFF
21	25	26	3	RESPECTFULLY KING OF RAIN EPIC LP CUT	THE RAVE-UPS
22	24	—	2	A HARD RAIN'S A GONNA FALL MCA 53805	EDIE BRICKELL
23	NEW	—	1	BITING MY NAILS MUTE 7-75525/ENIGMA	RENEGADE SOUNDWAVE
24	27	—	2	HELLO ATLANTIC 4-87989	THE BELOVED
25	23	19	10	DOWN IN IT TVT 2611	NINE INCH NAILS
26	22	14	11	BABYDOLL WARNER BROS. LP CUT	LAURIE ANDERSON
27	18	15	6	DANGEROUS SIRE 7-21328/REPRISE	DEPECHE MODE
28	19	18	11	I WANNA BE ADORED SILVERTONE 1301/RCA	THE STONE ROSES
29	11	4	9	OUIJA BOARD, OUIJA BOARD SIRE 7-21424/REPRISE	MORRISSEY
30	29	—	2	THE DEVIL IN ME SIRE LP CUT/REPRISE	JOHN WESLEY HARDING

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ANNOUNCER NEEDED FOR STRONG URBAN-CONTEMPORARY STATION IN RALEIGH/DURHAM NC. TWO YEARS EXPERIENCE DESIRABLE. TAPE/RESUME/SALARY TO HOZIE MACK, PROGRAM DIRECTOR, WFXC, P.O. BOX 650, DURHAM, NC 27713.

Black Programs Embrace History Month

LOS ANGELES—While major networks like ABC, Westwood One, and CBS have special programming dedicated to Black History Month, the smaller black-owned program suppliers like **Sheridan Broadcasting Networks** and **Lee Bailey Communications** again go into February with the most comprehensive packages for the event.

Sheridan preceded its BHM programming with a series of one-minute features called "King: Carrying On The Dream." The shortforms, which ran throughout January, focused on current prominent blacks, including Spike Lee, Quincy Jones, Stevie Wonder, Andrew Young, and Vanessa Williams.

The network's BHM programming kicked off Feb. 1 with the "Colt 45 Salutes UNCF Graduates." This series of one-minute features includes profiles of United Negro College Fund graduates who have gone on to fame, such as Chicago Sun-Times New York bureau chief George Curry and

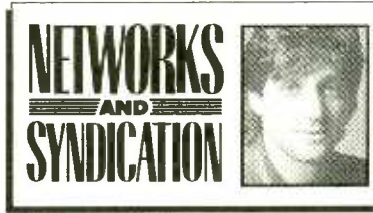
former-NBA-great-turned-real-estate-developer George Johnson. Sheridan is also offering "Salute To Great Black Americans," running Feb. 5-28. The Sheridan specials are heard on the network's 135 affiliates.

Bailey Broadcasting is offering the similarly extensive "The American Radio Newsreel Presents The Black Experience." The monthlong series of 90-second vignettes features profiles of blacks who have made a significant contribution to America and the world.

According to **LaJoyce Hunter**, who produced and wrote Sheridan's "King" and "UNCF" series, there is no shortage of new subjects to feature each year. "There is an abundance of black Americans progressing in their field of endeavors... We just can't feature them all. We try to choose those that are newsworthy at this point in time."

Hunter says she is surprised major radio networks do not offer more BHM programming. "February is

designated Black History Month; they should fulfill that need. It's their responsibility as a network."



by Craig Rosen

At least one major network has beefed up its BHM programming. CBS News has produced "Following The Dream," a series of 20-minute-long segments available to all CBS Radio Network, CBS RadioRadio, and "On The Move" affiliates. According to CBS News Radio Special Broadcast Unit executive producer **Joanne Mallie**, it's the first time CBS news has produced a series for BHM. Unlike Sheridan and Bailey's specials, which are primarily going to urban outlets, Mallie says that N/T stations are picking up CBS programming as well.

ABC is also offering a 20-part series of one-minute features called "Pages From The Past." The programming is available to ABC's FM and Contemporary Network affiliates, but ABC network programming manager **Nancy Abramson** says the programming is "targeted toward urban contemporary affiliates." Abramson reports that ABC's BHM programming is clearing better this year, thanks to advance notice. "This is an event that urban radio plans way in advance for."

As far as the subject matter goes, Abramson, like other network and syndicator representatives, says there is affiliate feedback on the subject. "Last year we did 'Portraits In Pride' that looked at contemporary people that have a place in black history. We talked to stations and they said they wanted us to go back a little further and wanted a little more history."

Abramson says she is also receiving requests from affiliates for programming on the women's movement and Hispanic Americans.

WW1 has no specials on the slate,

but will acknowledge BHM on such regular programs as "Fresh Traxx" and "America In The Morning."

Most BHM programming continues to be limited to urban outlets. "I'm not surprised at all," says Bailey Broadcasting producer **Mike Mosbe**. "I find it hard to believe that a urban or a top 40 station would want to be affiliated with promoting one particular culture over another, because they are trying to reach so many different cultures. If you open it up to one, then you have to open it up to another."

Nonetheless, Mosbe sees BHM programming and other programs focusing on cultural awareness becoming more popular on the radio. "It's really taking off given the fact that there is a lot of black pride. Knowledge is power. The more that you know about where you have been, the more you can guide where you are going."

AMERICAN MEDIA HALTS 'COAST'

After nine years, Atlanta-based **American Media** has decided to pull the plug on "Coast To Coast Top 20," the syndicated countdown hosted by **Doug Steele**, based the Billboard Hot Black Singles chart. Although "Coast" predates most of its current competition, it had, in the last year, become one of five similarly targeted urban countdowns.

"Stations are going toward more shortform programs," says American Media director of marketing **Travis Head**. "Two hours is too long for a show. In the age of 'more music, less talk,' it's very hard for stations to give up two hours of programming."

American Media is planning to roll out its shortform programming this spring. "We will still be providing black/urban stations with specials," says Head. "They'll still be hearing from us."

RADIORADIO GOES SPECTRUM

By the time you read this, CBS RadioRadio will be history—in name only. On Monday (12), **CBS Spectrum**, a merged network that includes the affiliate lineups of the CBS Radio Network and CBS RadioRadio, makes its debut.

(Continued on next page)

RockPhonics Debut L.P. "Get the Picture?"

Featuring the Hits "It's No Crime" and "The Right Hand"

Produced By:
Tom Conte and Tom Carlucci



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Extraordinary compilation
CD. Featuring 10 new acts
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Kicked & Clawed. EMI recording artists Cats In Boots performed a series of live shows sponsored by Z-Rock affiliates including WZRZ Fort Myers, Fla. Pictured, from left, are EMI's Harry Schwartz, WZRZ's Jason Ancel, EMI's Norm Osborne, Joel Ellis of Cats In Boots, and WZRZ's Loco Lee.

Hot Hits in Tokio

Week of January 28, 1990

- 1 Another Day In Paradise Phil Collins
- 2 I'll Be Good To You Quincy Jones featuring Ray Charles & Chaka Khan
- 3 Pump Up The Jam Techno 21 featuring Felly
- 4 Rhythm Nation Janet Jackson
- 5 All Or Nothing Milli Vanilli
- 6 How Am I Supposed To Live Without You Michael Bolton
- 7 Rock And A Hard Place The Rolling Stones
- 8 Back To Life Soul II Soul
- 9 All Around The World Lisa Stansfield
- 10 We Didn't Start The Fire Billy Joel

- 11 Dangerous Roxette
- 12 Opposites Attract Paula Abdul
- 13 Two To Make It Right Seduction
- 14 Everything Jody Watley
- 15 Black Shoes Char
- 16 With Every Beat Of My Heart Taylor Dayne
- 17 Furi Furi 65 Southern All Stars
- 18 Downtown Train Rod Stewart
- 19 Too Late To Say Goodbye Richard Marx
- 20 Don't Know Much Linda Ronstadt
- 21 Oh Father Madonna
- 22 Don't Make Me Over Sybil
- 23 Lambda Kaoma
- 24 Tell Me Why Exposé
- 25 Mustapha Dick Lee

- 26 What Good Is Love Bill Champlin
- 27 Don't Shut Me Out Kevin Paige
- 28 Seven D Clock Duire Boys
- 29 Scandalous Prince
- 30 Room The B 52's
- 31 Wonderers Yumi Matsutaya
- 32 Swing The Mood Jive Bunny & The Masturbators
- 33 Peace In Our Time Eddie Money
- 34 Just Like Jesse James Cher
- 35 Angelia Richard Marx
- 36 Aitaku Naito Toini Kimiha Kokoni Inai Southern All Stars
- 37 Love Is The Place To Be Workshy
- 38 Bust A Move Young M.C.
- 39 Tender Lover Babyface
- 40 Escapade Janet Jackson

- 41 Love Shack The B 52's
- 42 Whatever It Takes Cheryl Lynn
- 43 Rock Wit cha Bobby Brown
- 44 Here We Are Gloria Estefan
- 45 Sweet Surrender Wet Wet Wet
- 46 The Sensual World Kate Bush
- 47 Sweet And Sexy Kim Waters
- 48 Blame It On The Rain Milli Vanilli
- 49 Soy Gipsy Kings
- 50 I Try Roby Duke



FM JAPAN 81.3 FM

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HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	1	1	10	HERE WE ARE EPIC 34-73084	GLORIA ESTEFAN 4 weeks at No. 1
2	2	2	11	WHAT KIND OF MAN WOULD I BE? REPRISE 7-22741	CHICAGO
3	5	9	5	ALL MY LIFE ELEKTRA 7-64987	LINDA RONSTADT/AARON NEVILLE
4	3	3	12	DOWNTOWN TRAIN WARNER BROS. 7-22685	ROD STEWART
5	11	11	9	GOING HOME ARISTA 9913	KENNY G
6	4	6	12	JUST BETWEEN YOU AND ME ATLANTIC 7-88781	LOU GRAMM
7	8	8	13	ANY OTHER FOOL ELEKTRA 7-69254	SADAO WATANABE/PATTI AUSTIN
8	9	13	10	HERE AND NOW EPIC 34-73029	LUTHER VANDROSS
9	7	5	14	SACRIFICE MCA 53750	ELTON JOHN
10	6	4	17	HOW AM I SUPPOSED TO LIVE WITHOUT YOU COLUMBIA 38-73017	M. BOLTON
11	10	10	11	NOTHIN' TO HIDE RCA 9131	POCO
12	14	21	5	I GO TO EXTREMES COLUMBIA 38-73091	BILLY JOEL
13	16	24	6	STARTING OVER AGAIN EMI 50235	NATALIE COLE
14	17	32	4	LOVE WILL LEAD YOU BACK ARISTA 9938	TAYLOR DAYNE
15	13	12	10	WHEN THE NIGHT COMES CAPITOL 44437	JOE COCKER
16	12	7	16	ANOTHER DAY IN PARADISE ATLANTIC 7-88774	PHIL COLLINS
17	19	22	7	I'LL BE GOOD TO YOU CAPITOL 44508	DONNY OSMOND
18	15	16	19	EVERYTHING MCA 53714	JODY WATLEY
19	22	28	16	WAS IT NOTHING AT ALL CYPRESS 1451/A&M	MICHAEL DAMIAN
20	23	26	9	THE LAST THING VIRGIN 7-99133	CUTTING CREW
21	26	30	7	DON'T CRY ILENE REPRISE 7-22777	VONDA SHEPARD
22	25	27	10	NO MYTH RCA 9111	MICHAEL PENN
23	21	18	21	DON'T KNOW MUCH ELEKTRA 7-69261	LINDA RONSTADT/AARON NEVILLE
24	18	14	15	THE LAST WORTHLESS EVENING Geffen 7-22771	DON HENLEY
25	20	15	13	JUST LIKE JESSE JAMES Geffen 7-22844	CHER
26	24	17	11	FREE FALLIN' MCA 53748	TOM PETTY
27	NEW	1		★★★ HOT SHOT DEBUT ★★★	
				I WISH IT WOULD RAIN DOWN ATLANTIC 7-88738	PHIL COLLINS
28				★★★ POWER PICK ★★★	
				BODYGUARD WARNER BROS. 7-19997	BEE GEES
29	28	20	16	WALK ON BY MCA 873 012-7	MELISSA MANCHESTER
30	27	19	15	WHEN I SEE YOU SMILE EPIC 34-69082	BAD ENGLISH
31	30	34	7	I'LL BE GOOD TO YOU QWEST 7-22697/WARNER BROS.	QUINCY JONES
32	33	45	3	BLACK VELVET ATLANTIC 4-88742	ALANNAH MYLES
33	40	42	6	REACH OUT FOR ME Geffen 7-22736	OLIVIA NEWTON-JOHN
34	36	48	3	HAVE A HEART CAPITOL 44501	BONNIE RAITT
35	42	46	3	WHERE'VE YOU BEEN MERCURY 876 262-7	KATHY MATTEA
36	46	—	2	ESCAPADE A&M 1490	JANET JACKSON
37	35	44	4	STEADY ON COLUMBIA 38-73061	SHAWN COLVIN
38	48	—	2	LOOK ME IN THE HEART CAPITOL 44510	TINA TURNER
39	50	—	2	DANGEROUS EMI 50233	ROXETTE
40	29	23	19	ANGELIA EMI 50218	RICHARD MARX
41	32	35	21	LISTEN TO YOUR HEART EMI 50223	ROXETTE
42	NEW	1		MAKE IT LIKE IT WAS COLUMBIA 38-73022	REGINA BELLE
43	34	37	5	PEACE IN OUR TIME COLUMBIA 38-73047	EDDIE MONEY
44	31	25	13	IF I HAD YOU A&M 1471	KAREN CARPENTER
45	NEW	1		SUMMER RAIN MCA 53783	BELINDA CARLISLE
46	38	31	19	THE WAY TO YOUR HEART EMI 50217	SOULSISTER
47	39	36	14	WITH EVERY BEAT OF MY HEART ARISTA 9895	TAYLOR DAYNE
48	41	33	17	BRING IT ALL BACK RCA 9093	GRAYSON HUGH
49	NEW	1		KEEP IT TOGETHER SIRE 7-19986/WARNER BROS.	MADONNA
50	49	50	4	CHIPPIN' AWAY ATLANTIC 7-88732	CROSBY, STILLS & NASH

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

RADIO

NETWORKS AND SYNDICATION

(Continued from preceding page)

According to VP/GM Robert P. Kipperman, CBS RadioRadio's primary "18-34 demo [is now skewing older], due in part to the tremendous success that the company-owned stations have had with the oldies format. In order to more efficiently use the inventory of RadioRadio, we thought it would make good business sense to go after the 25-49, because we can use it more effectively."

The changes will not have a significant effect on programming, although hourly newscasts "Morning Circus," "Laff Trax," CBS/Time Inc. Advances, "Hot Off The Press," and Newsfeed have been fine-tuned to conform with the more adult-oriented FM formats.

Spectrum will allow CBS to compete more effectively for advertising dollars by offering more than 550 affiliates and double the audience of RadioRadio.

AROUND THE INDUSTRY

WW1 has secured the exclusive U.S. radio broadcast rights to the Knebworth Concert, set for June 30. The 11-hour show, to be held at Knebworth Park in Hertfordshire, England, will feature performances by Paul McCartney, Pink Floyd, Phil Collins, Cliff Richards & the Shadows, Status Quo, Tears For Fears, and a supergroup featuring Eric Clapton, Elton John, and Mark Knopfler. Other acts are expected to be added to the bill shortly. The concert benefits the Nordoff-Robbins Music Therapy Centre, which cares for autistic and mentally and physically handicapped children.

ABC has "Jeanne Wolf's Academy Awards Preview" set for the March 23-25 weekend. The 90-minute special will give listeners a behind-the-scenes preview of the 62nd Annual Oscars with interviews from Tom Cruise, Michelle Pfeiffer, and others. ABC will also host a concert by the Grammy-nominated Desert Rose Band at 11 p.m., March 2, at the upcoming Country Radio Seminar in Nashville. "American Country

Countdown" host Bob Kingsley will host.

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.

Feb. 16-17, Milli Vanilli, On The Radio, On The Radio Broadcasting, one hour.

Feb. 16-18, Cruisin' America With Cousin Bruce, CBS RadioRadio, three hours.

Feb. 16-18, Skid Row, Metalshop, MJI Broadcasting, one hour.

Feb. 16-18, Soul II Soul, Star Beat, MJI Broadcasting, one hour.

Feb. 16-18, Phil Collins, The Weekly Special, Unistar Radio Networks, 90 minutes.

Feb. 17-18, Earth, Wind & Fire/Rob Base/Technronic/Popcorn Report: "Heart Condition," RadioScope, Lee Bailey Communications, one hour.

Feb. 19-25, Taylor Dayne, Direct Hits, MJI Broadcasting, one hour.

Feb. 19-March 3, Phil Collins, Rock Stars Monthly Special, Radio Today Entertainment, 90 minutes.

Feb. 19-25, Skid Row/KIX, In Concert, Westwood One Radio Networks, 90 minutes.

Feb. 19-25, Fresh Blood: Killer Dwarfs, High Voltage, Westwood One Radio Networks, two hours.

Feb. 19-25, Phil Collins/Iron Butterfly/America, Classic Cuts, MJI Broadcasting, one hour.

Feb. 19-25, Scorpions, Rock Today, MJI Broadcasting, one hour.

Feb. 19-25, Don Henley, Off The Record With Mary Turner, Westwood One Radio Networks, one hour.

Feb. 19-25, "Don Henley—The Heart Of The Matter," Timothy White's Rock Stars, Westwood One Radio Networks, 90 minutes.

Feb. 19-25, Brian Epstein Profile—Part 1, The Lost Lennon Tapes, Westwood One Radio Networks Special Series, one hour.

Feb. 19-25, Stanley Turrentine, The Jazz Show With David Sanborn, Westwood One Radio Networks, two hours.

Feb. 19-25, Alabama, Country Today, MJI Broadcasting, one hour.

Feb. 19-25, Johnny Lee, Westwood One Presents, Westwood One Radio Networks, one hour.

CHARLOTTE'S POST-HUGO SUCCESSES

(Continued from page 10)

nal factors: "Our overall ratings trend has been upwards for two years and this is directly attributable to the strong staff we have and the fact that we've... improved the quality of both our features and our news."

But WBT also benefited from an unusual technical occurrence in the fall book. After two of the station's three towers were severed during the storm, the station got a waiver from the FCC to broadcast at full power on the remaining antenna. This new, nondirectional signal actually ended up giving the station a better signal in areas not normally covered, causing its night numbers to surge.

One thing, however, is certain. Unlike the fall ratings elsewhere, Charlotte's fall Arbitrons do not reflect marketing. With the exception of the WBCY-to-WBT-FM switch, none of the stations were doing anything unusual in the fall in the way of programming or promotions. "We were just being good old WSOC," says Lindahl. "If anything,

we did less marketing in the fall because Hugo caused problems with TV placement and outdoor advertising."

Although it is difficult to say whether people's loyalties actually changed as a result of the hurricane, the focus-group results suggest that the hurricane did have a tremendous and potentially long-term impact on radio loyalties in the market. "Some loyalties had to switch," says Lindahl. "Maybe some people have seen us in a new light."

"We did get some new listeners [as a result of the hurricane]," says Bickel, "but people are generally aware of us anyway. There is a great loyalty to us—they knew they could turn to us. We're always the first choice for news and information." And although Bickel thinks the station will keep some of its new listeners, he admits that, "I don't think we'll change people's habits. They'll just be more apt to tune in to us the next time [something like this happens]."

YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. Do That To Me One More Time, Captain & Tennille, CASABLANCA
2. Crazy Little Thing Called Love, Queen, ELEKTRA
3. Coward Of The County, Kenny Rogers, UNITED ARTISTS
4. Cruisin', Smokey Robinson, TAMLA
5. Rock With You, Michael Jackson, EPIC
6. Yes, I'm Ready, Teri De Sario with K.C., CASABLANCA
7. Sara, Fleetwood Mac, WARNER BROS.
8. Longer, Dan Fogelberg, FULL MOON/EPIC
9. On The Radio, Donna Summer, CASABLANCA
10. Desire, Andy Gibb, RSO

POP SINGLES—20 Years Ago

1. Thank You (Falettinme Be Mice Elf Agin)/Everybody Is A Star, Sly & the Family Stone, EPIC
2. I Want You Back, Jackson 5, MOTOWN
3. Raindrops Keep Falling On My Head, B.J. Thomas, SCEPTER
4. Venus, Shocking Blue, COLOSSUS
5. Hey There Lonely Girl, Eddie Holman, ABC
6. No Time, Guess Who, RCA
7. I'll Never Fall In Love Again, Dionne Warwick, SCEPTER
8. Psychedelic Shack, Temptations, GORDY
9. Travelin' Band/Who'll Stop The Rain, Creedence Clearwater Revival, ATLANTIC
10. Arizona, Mark Lindsay, COLUMBIA

TOP ALBUMS—10 Years Ago

1. The Wall, Pink Floyd, COLUMBIA
2. Damn The Torpedoes, Tom Petty & the Heartbreakers, BACKSTREET
3. Off The Wall, Michael Jackson, EPIC
4. The Long Run, Eagles, ASYLUM
5. Phoenix, Dan Fogelberg, FULL MOON/EPIC
6. Kenny, Kenny Rogers, UNITED ARTISTS
7. On The Radio—Greatest Hits Volumes One & Two, Donna Summer, CASABLANCA
8. Tusk, Fleetwood Mac, WARNER BROS.
9. Cornerstone, Styx, A&M
10. September Morn, Neil Diamond, COLUMBIA

TOP ALBUMS—20 Years Ago

1. Led Zeppelin II, Led Zeppelin, ATLANTIC
2. Abbey Road, Beatles, APPLE
3. Willie And The Poor Boys, Creedence Clearwater Revival, FANTASY
4. Live In Las Vegas, Tom Jones, PARROT
5. Engelbert Humperdinck, PARROT
6. Let It Bleed, Rolling Stones, LONDON
7. Was Captured Live At The Forum, Three Dog Night, DUNHILL
8. Santana, COLUMBIA
9. I Want You Back, Jackson 5, MOTOWN
10. Live Peace In Toronto 1969, Plastic Ono Band, APPLE

COUNTRY SINGLES—10 Years Ago

1. Love Me Over Again, Don Williams, MCA
2. Years, Barbara Mandrell, MCA
3. Leaving Louisiana In Broad Daylight, Oak Ridge Boys, MCA
4. I Ain't Living Long Like This, Waylon Jennings, RCA
5. Daydream Believer, Anne Murray, CAPITOL
6. Back To Back, Jeanne Pruett, IBC
7. Baby, You're Something, John Conlee, MCA
8. I Can't Get Enough Of You, Razy Bailey, RCA
9. My Heroes Have Always Been Cowboys, Willie Nelson, COLUMBIA
10. Nothing Sure Looked Good On You, Gene Watson, CAPITOL

SOUL SINGLES—10 Years Ago

1. The Second Time Around, Shalamar, SOLAR
2. Special Lady, Ray, Goodman & Brown, POLYDOR
3. Rock With You, Michael Jackson, EPIC
4. I Shoulda Loved Ya, Narada Michael Walden, ATLANTIC
5. And The Beat Goes On, Whispers, SOLAR
6. Got To Love Somebody, Sister Sledge, COTILLION
7. Peanut Butter, Twennynine Featuring Lenny White, ELEKTRA
8. Too Hot, Kool & the Gang, DE-LITE
9. Haven't You Heard, Patrice Rushen, ELEKTRA
10. Forever Mine, O'Jays, P.I.R.



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CARLY SIMON



Carly's career has reached new heights since coming around to Arista. Her debut album Coming Around Again and its follow-up, Greatest Hits Live, have sold over two million copies. Watch for the romance to really heat up with the release of her new album March 13th.

WHITNEY HOUSTON

Recently voted America's "Favorite Female Musical Performer" by the People's Choice Awards, Whitney's unprecedented string of 7 consecutive #1 singles have propelled the sales of her first two albums to over 30 million copies worldwide. An historic all-time record!



DARYL HALL JOHN OATES



No other artist had more Top 40 hits in the '80s than Daryl Hall and John Oates. Their 21 classic chart hits landed them the top spot as the #1 group of the decade. Look for the upcoming follow-up to their Platinum Arista debut album ooh yeah! to take control of the charts this year.

KENNY G



The #1 instrumentalist of the decade. Kenny's last two albums, Duotones and Silhouette, along with his new Live, double record set, have sold over 6 million copies. The home video, Kenny G Live, has just been certified Platinum.



EURYTHMICS

The two most innovative artists of the decade made their Arista debut with an album The New York Times called "The Strongest Of Their Career." We Too Are One is now well over two million copies worldwide. The new single "(My My) Baby's Gonna Cry" will take these two even further.

BARRY MANILOW



The charter member of our esteemed club has sold over 50 million albums worldwide. In 1989 Barry's career continued to set new records. "Keep Each Other Warm," the first single from his most recent album Barry Manilow went Top 5, becoming his 19th chart hit of the '80s. The overwhelming success of his sold-out 10 week Broadway engagement has resulted

ANDERSON BRUFORD WAKEMAN HOWE



The four artists who redefined the shape of rock in the '70s made a triumphant return in '89. With a Gold plus debut album, a #1 rock track ("Brother Of Mine"), and sold-out concerts all over the world, Anderson Bruford Wakeman Howe have proved that their music is just as impactful today as it was yesterday.

in a hit Showtime special, a SRO concert tour, and a dynamic specially-priced double live album that will be released April 17th.

& PLATINUM CLUB

MILLI VANILLI



The most explosive new duo in years, their spectacular success story includes a record-breaking 4 #1 hits from a debut album that has sold over 6 million copies in the U.S. alone! Winner of 3 American Music Awards and nominated for "Best New Artist" by the Grammys, Milli Vanilli has taken the world by storm.

THE JEFF HEALEY BAND

Recently voted Best New Artist and Best Blues Guitarist in Guitar Player Magazine's Readers Poll, The Jeff Healey Band's breakthrough success was one of the year's true highlights. Strong support by rock radio, a Top 5 pop hit ("Angel Eyes"), electrifying sold-out performances and a featured role in the film Road House have ignited sales of their debut album, See The Light, past 800,000 copies so far.



TAYLOR DAYNE



With 5 consecutive Top 10 hits, a Platinum-plus debut album and a follow-up that's already over 800,000, Taylor Dayne has emerged as one of the most dynamic female vocalists in music today. "Love Will Lead You Back," her new single from Can't Fight Fate, is shaping up to be Taylor's biggest hit yet. Watch, as future singles like "I'll Be Your Shelter" take the album to Double Platinum and beyond.



ARETHA FRANKLIN

The #1 female R&B artist of all time continues to reign supreme as the undisputed Queen of Soul. Through The Storm, Aretha's current album, has been nominated for three major Grammy Awards with both "Gimme Your Love," her historic duet with James Brown and "It Isn't, It Wasn't, It Ain't Never Gonna Be," her hit duet with Whitney, dominating the category "Best R&B Performance By A Duo Or Group With Vocal."



GRATEFUL DEAD

The Dead continue to build on their well-deserved reputation as one of rock's most legendary bands. Built To Last, the follow-up to their Platinum album In The Dark, has sold over 800,000 with the key track "Foolish Heart" going Top 5 at rock radio. Now, The Dead are gearing up to celebrate their 25th anniversary later this year.

DIONNE WARWICK



EXPOSÉ

One of only three groups in the '80s to land 6 straight Top 10s, Exposé continue their string in the '90s as "Tell Me Why" makes it 7 straight hits. Their Double Platinum debut album and near Platinum new album have established Ann Curless, Gioia and Jeanette Jurado as the most successful female group in years.



Classic hits like "That's What Friends Are For," "I'll Never Love This Way Again," "Deja Vu" and "Love Power" have earned Dionne a number of Gold and Platinum albums since coming to Arista. The new single "I Don't Need Another Love" with The Spinners will take her new album Greatest Hits 1979-1990 Gold and beyond!

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Stations Hammer Out Unforeseen Details In Popular Home-Giveaway Contests

BY PHYLLIS STARK

NEW YORK—"A recent survey of radio listeners indicated a home was considered the most desirable prize, followed by cash and a car," says Carol Reilly, VP/GM of album WPYX Albany, N.Y. But even for stations that manage to snag a prize of that magnitude, a house giveaway is still a major undertaking for a radio station according to those who have lived through it.

For example, when WPHR (Power 108) Cleveland gave away a \$125,000 house two years ago, the builder did not have it finished on time. The irate winners, who had already given notice to their landlord and thus had no place to go, "went to other media sources and lambasted us," says promotion director Marshall Goudy. Specifically, they wrote letters to the local newspapers and complained to other stations.

In the end, WPHR simply ended up

PROMOTIONS

paying the couple's rent for one month while the home was completed, but the bad press for the station took its toll. "It was our first major promotion and it kind of overwhelmed us because there was a lot involved," says Goudy.

Mike Horne, GM of top 40 WRBQ (Q105) Tampa, Fla., which will be giving away a \$120,000 house on March 3, says he had to overcome several obstacles to get the promotion started. Among them were "sitting down with three other sponsors who all have their own ideas about how to actually give the home away, getting legal permission for everything, and hammering out contest rules that would anticipate every possible problem."

Among the problems not anticipated in the \$93,000 Home For The Holidays giveaway sponsored by top 40 KKBQ (93Q) Houston was the concern of the neighbors over who would be winning the home and moving into their neighborhood.

A second and even chillier problem was that on Dec. 23, when the house was actually given away, "93 people stood in below-zero weather for an hour" while winners tried their keys to see which one opened the door to the prize home, according to KKBQ's Melody Hodges. Rented heaters were not working properly, but fortunately for the 93 qualifiers, the 23rd person to try her key in the door was the winner.

Stations use a variety of tactics to register listeners for home giveaways, many tying in with sponsors to help turn the event into a self-liquidating promotion. WRBQ, for example, tied in with the Tampa Tribune and local television station WTSP to help register people. WRBQ listeners could also register at the builder's model home.

In addition to working with the builder, tying in with print and television as WRBQ did, is a good way to cover the cost of an extensive advertising campaign as well. KKBQ, which tied in with a local supermar-

ket and Coca-Cola, actually ended up making \$300,000 from the promotion, according to GSM Roy Laughlin. Coke purchased thousands of dollars worth of radio support. The supermarket bought the television schedule and also paid for 1.5 million print circulars. The station itself paid only for T-shirts and pins for the supermarket employees, according to Hodges.

"It started off as a sales promotion done to please Coca-Cola, one of our largest clients," says Laughlin. "But it turned into something good for the radio station."

To encourage registration, KKBQ did a number of live remotes from the model home. WRBQ did call-ins from its prize home every weekend. And WPYX reports that more than 1,200 people visited the prize condo and several other models during a series of four live remotes. This explains why Hodges says, "We had two builders fighting over the promotion this year."

The M.O. for a house giveaway rarely varies: Stations register a limited number of people to win a key to the door of the home. The door in question could be the front door of the actual home, or, as some stations have done, the door of a facade set up in a ballroom. Although only one key actually works, most stations make sure the losers never leave empty-handed.

KKBQ gave all qualifiers a \$50 gift certificate to a local supermarket that co-sponsored the promotion. WRBQ plans to distribute a supply of station merchandise to all of its qualifiers. WPYX, which gave away a \$100,000 condominium Dec. 1 in its American Dream promotion, gave all qualifiers dinner for two at a local restaurant.

WPHR did something a little different. Listeners who qualified to win keys to the \$125,000 home also won \$108 if they were registered for the station's preferred listener club.

Some home giveaways are enhanced by other bonuses as well. KKBQ's house included kitchen appliances. WPYX's giveaway included a washer/dryer, dishwasher, microwave, stove, refrigerator, carpeting, and window treatments.

Although stations rarely, if ever, take care of the taxes on the homes they give away—which can be as much as 20%—station managers point out that, with a home as collateral, any bank would lend a winner the money for taxes at low interest rates. So far, they say, no one has complained about taxes and all of the winners have actually kept the homes they have won. KKBQ's winner, however, waited until 1990 to claim her prize in order to save on her taxes in 1989.

Despite some of the problems encountered in giving away a house, all of the promotion directors who have organized home giveaways say it is a worthwhile promotion and all would consider doing it again. "But the next time," says Goudy, "I'll give away a home that's already built." And, if there is a next time for KKBQ, Hodges says she'll give away the house in the summer.

PRO-MOTIONS: LEFF LEFT WNSR

Paul Heffner has been named promotion director at AC WNSR New York, replacing Lauren Leff, who exits to form a public relations company. Heffner was formerly programming assistant and promotion coordinator at the station... Jim Marchyshyn has been named promotion director of top 40 KKBQ (93Q) Houston. He was formerly creative services director of Olympia Broadcasting Networks.

Chris James is named promotions director of top 40 WQEN Gadsden, Ala.; he will retain his duties as assistant PD... Von Regan Davis has joined urban WVOI (1520 JAMZ) Toledo, Ohio, as director of promotions. He was formerly assistant promotion director at country/AC combo WBLL/WPKO Bellefontaine, Ohio.



Surfin' I-O-WA. Country KHAK Cedar Rapids, Iowa, fought the recent cold snap by broadcasting a daylong beach party. Programming featured Don Ho music and "Take Me Out To The Ball Game." Giveaways included beach towels, suntan lotion, ball caps, and ice cream. Pictured in their beach wear are, standing from left, KHAK's Bob Gussin, Jim Shore, Susan Glanza, Mary Quass, Lynn Kloft, and Tami Gillmore; seated from left, PD Tim Closson and Britta Lee.



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SILVER—Stations with a weekly cume audience between 250,000 and 500,000.

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

PLATINUM

Z100
New York P.D.: Steve Kingston

- Janet Jackson, Escapade
- Paula Abdul (Duet With The Wild Pair)
- Jaya, If You Leave Me Now
- Michael Bolton, How Am I Supposed To
- Aeromsmith, Janie's Got A Gun
- Seduction, Two To Make It Right
- Expose, Tell Me Why
- Jody Watley, Everything
- Gloria Estefan, Here We Are
- The Cover Girls, We Can't Go Wrong
- Madonna, Keep It Together
- D-Mob Introducing Cathy Dennis, C'Mon
- Milli Vanilli, All Or Nothing
- Linda Ronstadt (Featuring Aaron Nev
- Kyze, Slomp, Dump Jack Your Body
- Rod Stewart, Downtown Train
- Technontronic, Get Up! (Before The Nig
- Billy Joel, I Go To Extremes
- Phil Collins, Another Day In Paradise
- Stevie B, Love Me For Life
- Chicago, What Kind Of Man Would I Be?
- The B-52's, Room
- Tommy Page, I'll Be Your Everything
- Biz Markie, Just A Friend
- Richard Marx, Too Late To Say Goodbye
- Michael Penn, No Myth
- Luther Vandross, Here And Now
- Technontronic, Get Up! (Before The Nig
- Phil Collins, I Wish It Would Rain Do
- Roxette, Dangerous

KIISFM 102.7
Los Angeles P.D.: Gerry DeFrancesco

- Paula Abdul (Duet With The Wild Pair)
- Michael Bolton, How Am I Supposed To
- The Cover Girls, We Can't Go Wrong
- Jaya, If You Leave Me Now
- Jody Watley, Everything
- Janet Jackson, Escapade
- Michelle, No More Lies
- Skid Row, I Remember You
- Seduction, Two To Make It Right
- Technontronic, Get Up! (Before The Nig
- D-Mob Introducing Cathy Dennis, C'Mon
- Gloria Estefan, Here We Are
- Chicago, What Kind Of Man Would I Be?
- Aeromsmith, Janie's Got A Gun
- The B-52's, Room
- Stevie B, Love Me For Life
- Shana, I Want You
- Biz Markie, Just A Friend
- Taylor Dayne, Love Will Lead You Back
- Rod Stewart, Downtown Train
- Tommy Page, I'll Be Your Everything
- Sybil, Walk On By
- Madonna, Keep It Together
- Expose, Tell Me Why
- Lisa Stansfield, All Around The World
- Billy Joel, We Didn't Start The Fire
- Luther Vandross, Here And Now
- Seduction, Heartbeat
- Roxette, Dangerous
- Phil Collins, I Wish It Would Rain Do
- Beinda Carlisle, Summer Rain

B94 FM
Pittsburgh P.D.: Clarke Ingram

- Paula Abdul (Duet With The Wild Pair)
- Seduction, Two To Make It Right
- Aeromsmith, Janie's Got A Gun
- Technontronic, Get Up! (Before The Nig
- Chicago, What Kind Of Man Would I Be?
- Babyface, Tender Lover
- Milli Vanilli, All Or Nothing
- Rod Stewart, Downtown Train
- Janet Jackson, Escapade
- Bad English, Price Of Love
- Roxette, Dangerous
- Michael Bolton, How Am I Supposed To
- Tom Petty, Free Fallin'
- Gloria Estefan, Here We Are
- Linda Ronstadt (Featuring Aaron Nev
- Kevin Paige, Anything I Want
- Michael Damian, Was It Nothing At All
- Richard Marx, Too Late To Say Goodbye
- Taylor Dayne, Love Will Lead You Back
- Michele, No More Lies
- Biz Markie, Just A Friend
- Warrant, Sometimes She Cries
- Whitesnake, The Deeper The Love
- Phil Collins, I Wish It Would Rain Do
- Billy Joel, I Go To Extremes
- The Cover Girls, We Can't Go Wrong
- Depeche Mode, Personal Jesus
- D-Mob Introducing Cathy Dennis, C'Mon
- Skid Row, I Remember You
- Madonna, Keep It Together

WADA 101
Washington P.D.: Matt Farber

- Chicago, What Kind Of Man Would I Be?
- Tom Petty, Free Fallin'
- Paula Abdul (Duet With The Wild Pair)
- Aeromsmith, Janie's Got A Gun
- Rod Stewart, Downtown Train
- Seduction, Two To Make It Right
- The B-52's, Room
- Bad English, Price Of Love
- Jody Watley, Everything
- Janet Jackson, Escapade
- Milli Vanilli, All Or Nothing
- Roxette, Dangerous
- Michael Bolton, How Am I Supposed To
- Skid Row, I Remember You
- Linda Ronstadt (Featuring Aaron Nev
- Richard Marx, Too Late To Say Goodbye
- Warrant, Sometimes She Cries
- Technontronic, Get Up! (Before The Nig
- Phil Collins, Another Day In Paradise
- Kevin Paige, Anything I Want
- Alannah Myles, Black Velvet
- Jean Jett, Dirty Deeds
- Taylor Dayne, Love Will Lead You Back
- Phil Collins, I Wish It Would Rain Do
- Biz Markie, Just A Friend
- The Cover Girls, We Can't Go Wrong
- Tommy Page, I'll Be Your Everything
- Depeche Mode, Personal Jesus

THE NEW Q95 FM
Detroit P.D.: Gary Berkowitz

- Rod Stewart, Downtown Train
- Elton John, Sacrifice
- Gloria Estefan, Here We Are
- Tom Petty, Free Fallin'
- Chicago, What Kind Of Man Would I Be?
- Lou Gramm, Just Between You And Me
- Roxette, Dangerous
- Kenny G, Going Home
- Bad English, Price Of Love
- Phil Collins, Another Day In Paradise
- Billy Joel, I Go To Extremes
- Taylor Dayne, Love Will Lead You Back
- Jody Watley, Everything
- Taylor Dayne, With Every Beat Of My H
- Richard Marx, Too Late To Say Goodbye
- Phil Collins, I Wish It Would Rain Do
- Milli Vanilli, Blame It On The Rain
- The B-52's, Room
- Linda Ronstadt (Featuring Aaron Nev
- John Farnham, You're The Voice
- Beinda Carlisle, Summer Rain
- Luther Vandross, Here And Now
- Tears For Fears, Woman In Chains
- Madonna, Keep It Together
- Michael Penn, No Myth
- Alannah Myles, Black Velvet
- Don Henley, The Heart Of The Matter

93Q
Houston P.D.: Randy Brown

- Anything Box, Living In Oblivion
- Paula Abdul (Duet With The Wild Pair)
- The Cover Girls, We Can't Go Wrong
- Erasure, Blue Savannah
- Roxette, Dangerous
- Xymox, Imagination
- Janet Jackson, Escapade
- The B-52's, Room
- Expose, Tell Me Why
- Rod Stewart, Downtown Train
- Seduction, Two To Make It Right
- Jody Watley, Everything
- Gloria Estefan, Here We Are
- Milli Vanilli, All Or Nothing
- O-Mob Introducing Cathy Dennis, C'Mon
- Biz Markie, Just A Friend
- Phil Collins, Another Day In Paradise
- Bad English, Price Of Love
- Electronic, Getting Away With It
- Kevin Paige, Anything I Want
- Skid Row, I Remember You
- Technontronic, Get Up! (Before The Nig
- Madonna, Keep It Together
- Don Henley, The Heart Of The Matter
- Richard Marx, Too Late To Say Goodbye
- Beinda Carlisle, Summer Rain
- Michele, No More Lies
- Janet Jackson, Escapade
- Peter Murphy, Cuts You Up
- Lisa Stansfield, All Around The World
- Taylor Dayne, Love Will Lead You Back
- Cher, Heart Of Stone
- The U-Krew, If U Were Mine
- Tommy Page, I'll Be Your Everything
- Alannah Myles, Black Velvet
- Midnight Oil, Blue Sky Mine
- Jane Child, Don't Wanna Fall In Love

POWER 95
New York P.D.: Gary Bryan

- Seduction, Two To Make It Right
- Michael Bolton, How Am I Supposed To
- Jaya, If You Leave Me Now
- Paula Abdul (Duet With The Wild Pair)
- Janet Jackson, Escapade
- Aeromsmith, Janie's Got A Gun
- Lou Gramm, Just Between You And Me
- Expose, Tell Me Why
- Gloria Estefan, Here We Are
- D-Mob Introducing Cathy Dennis, C'Mon
- Rod Stewart, Downtown Train
- Milli Vanilli, All Or Nothing
- Chicago, What Kind Of Man Would I Be?
- Linda Ronstadt (Featuring Aaron Nev
- Madonna, Keep It Together
- Richard Marx, Too Late To Say Goodbye
- Sybil, Walk On By
- Stevie B, Love Me For Life
- Billy Joel, I Go To Extremes
- Michele, No More Lies
- Taylor Dayne, Love Will Lead You Back
- Roxette, Dangerous
- Luther Vandross, Here And Now
- The Cover Girls, We Can't Go Wrong
- Aeromsmith, Janie's Got A Gun
- Phil Collins, I Wish It Would Rain Do
- Midnight Oil, Blue Sky Mine
- The Brat Pack, You're The Only Woman
- Elton John, Sacrifice

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

- Janet Jackson, Escapade
- Gloria Estefan, Here We Are
- Expose, Tell Me Why
- Milli Vanilli, All Or Nothing
- Richard Marx, Too Late To Say Goodbye
- Michele, No More Lies
- Aeromsmith, Janie's Got A Gun
- D-Mob Introducing Cathy Dennis, C'Mon
- The B-52's, Room
- The Cover Girls, We Can't Go Wrong
- Billy Joel, I Go To Extremes
- A'me Lorain, Whole Wide World (From
- Luther Vandross, Here And Now
- Alannah Myles, Black Velvet
- Chicago, What Kind Of Man Would I Be?
- The Smithereens, A Girl Like You
- Linda Ronstadt (Featuring Aaron Nev
- Madonna, Keep It Together
- Elton John, Sacrifice
- Roxette, Dangerous
- Technontronic, Get Up! (Before The Nig
- The Chimes, 1-2-3
- Lisa Stansfield, All Around The World
- Depeche Mode, Personal Jesus
- Bad English, Price Of Love
- Rolling Stones, Almost Hear You Sigh
- Phil Collins, I Wish It Would Rain Do
- Michael Penn, No Myth
- Whitesnake, The Deeper The Love
- Beinda Carlisle, Summer Rain
- The Brat Pack, You're The Only Woman
- Biz Markie, Just A Friend
- Kiss, Forever
- Kevin Paige, Anything I Want
- Midnight Oil, Blue Sky Mine
- Joyce "Fender" Iroy, I'll Be There
- Kaoma, Lambada
- Natale Cole, Wild Women
- Cher, Heart Of Stone
- The Alarm, Love Don't Come Easy
- Jane Child, Don't Wanna Fall In Love
- Xymox, Imagination
- Joan Jett, Dirty Deeds

B94 FM
Pittsburgh P.D.: Clarke Ingram

- Paula Abdul (Duet With The Wild Pair)
- Seduction, Two To Make It Right
- Aeromsmith, Janie's Got A Gun
- Technontronic, Get Up! (Before The Nig
- Chicago, What Kind Of Man Would I Be?
- Babyface, Tender Lover
- Milli Vanilli, All Or Nothing
- Rod Stewart, Downtown Train
- Janet Jackson, Escapade
- Bad English, Price Of Love
- Roxette, Dangerous
- Michael Bolton, How Am I Supposed To
- Tom Petty, Free Fallin'
- Gloria Estefan, Here We Are
- Linda Ronstadt (Featuring Aaron Nev
- Kevin Paige, Anything I Want
- Michael Damian, Was It Nothing At All
- Richard Marx, Too Late To Say Goodbye
- Taylor Dayne, Love Will Lead You Back
- Michele, No More Lies
- Biz Markie, Just A Friend
- Warrant, Sometimes She Cries
- Whitesnake, The Deeper The Love
- Phil Collins, I Wish It Would Rain Do
- Billy Joel, I Go To Extremes
- The Cover Girls, We Can't Go Wrong
- Depeche Mode, Personal Jesus
- D-Mob Introducing Cathy Dennis, C'Mon
- Skid Row, I Remember You
- Madonna, Keep It Together

POWER 99 FM
Atlanta P.D.: Rick Stacy

- Janet Jackson, Escapade
- Chicago, What Kind Of Man Would I Be?
- Roxette, Dangerous
- Milli Vanilli, All Or Nothing
- Motley Crue, Without You
- Michele, No More Lies
- The Cover Girls, We Can't Go Wrong
- Seduction, Two To Make It Right
- Bad English, Price Of Love
- The B-52's, Room
- Tears For Fears, Woman In Chains
- Aeromsmith, Janie's Got A Gun
- Michael Bolton, How Am I Supposed To
- Alannah Myles, Black Velvet
- D-Mob Introducing Cathy Dennis, C'Mon
- Billy Joel, I Go To Extremes
- Jody Watley, Everything
- Jaya, If You Leave Me Now
- Jane Child, Don't Wanna Fall In Love
- Technontronic, Get Up! (Before The Nig
- Whitesnake, The Deeper The Love
- Lou Gramm, Just Between You And Me
- Taylor Dayne, Love Will Lead You Back
- Skid Row, I Remember You
- Lisa Stansfield, All Around The World
- A'me Lorain, Whole Wide World (From
- Madonna, Keep It Together
- Kevin Paige, Anything I Want
- Whitesnake, The Deeper The Love
- Luther Vandross, Here And Now
- Phil Collins, I Wish It Would Rain Do
- Warrant, Sometimes She Cries
- Xymox, Imagination

KDWB 101.3
Minneapolis P.D.: Brian Philips

- Paula Abdul (Duet With The Wild Pair)
- Janet Jackson, Escapade
- Technontronic, Get Up! (Before The Nig
- Tom Petty, Free Fallin'
- Linda Ronstadt (Featuring Aaron Nev
- Roxette, Dangerous
- Skid Row, I Remember You
- Jody Watley, Everything
- Janet Jackson, Escapade
- Rod Stewart, Downtown Train
- Aeromsmith, Janie's Got A Gun
- Milli Vanilli, All Or Nothing
- Seduction, Two To Make It Right
- Soul II Soul (Featuring Caron Wheeler)
- Warrant, Sometimes She Cries
- Chicago, What Kind Of Man Would I Be?
- The Cover Girls, We Can't Go Wrong
- Bad English, Price Of Love
- Billy Joel, I Go To Extremes
- Elton John, Sacrifice
- Lou Gramm, Just Between You And Me
- Alannah Myles, Black Velvet
- Richard Marx, Too Late To Say Goodbye
- Taylor Dayne, Love Will Lead You Back
- Michael Penn, No Myth
- Madonna, Keep It Together
- Whitesnake, The Deeper The Love
- Jane Child, Don't Wanna Fall In Love
- Calloway, I Wanna Be Rich
- Lisa Stansfield, All Around The World
- EX EX Bobby Z, Lie By Lie
- EX EX Beinda Carlisle, Summer Rain
- EX EX Michael Penn, No Myth
- EX EX Kiss, Forever

POWER 104 KRBE
Houston P.D.: Adam Cook

- Janet Jackson, Escapade
- Paula Abdul (Duet With The Wild Pair)
- Milli Vanilli, All Or Nothing
- Roxette, Dangerous
- The Cover Girls, We Can't Go Wrong
- Billy Joel, I Go To Extremes
- Expose, Tell Me Why
- Seduction, Two To Make It Right
- Biz Markie, Just A Friend
- D-Mob Introducing Cathy Dennis, C'Mon
- Anything Box, Living In Oblivion
- Beinda Carlisle, Summer Rain
- Linda Ronstadt (Featuring Aaron Nev
- Taylor Dayne, Love Will Lead You Back
- Madonna, Keep It Together
- Erasure, Blue Savannah
- Michael Bolton, How Am I Supposed To
- Kevin Paige, Anything I Want
- Michele, No More Lies
- Janet Jackson, Escapade
- Technontronic, Get Up! (Before The Nig
- Calloway, I Wanna Be Rich
- Jane Child, Don't Wanna Fall In Love
- Tommy Page, I'll Be Your Everything
- Luther Vandross, Here And Now
- Lisa Stansfield, All Around The World
- EX EX Skyy, Real Love
- EX EX Leila K, Got To Get
- EX EX The U-Krew, If U Were Mine
- EX EX Kaoma, Lambada
- EX EX Midnight Oil, Blue Sky Mine
- EX EX Michael Penn, No Myth
- EX EX Fine Young Cannibals, I'm Not Satisfi
- EX EX The Brat Pack, You're The Only Woman
- EX EX A'me Lorain, Whole Wide World (From
- EX EX Xymox, Imagination
- EX EX The Smithereens, A Girl Like You

B96
Chicago P.D.: Dave Shakes

- Jaya, If You Leave Me Now
- Technontronic, Get Up! (Before The Nig
- Michael Bolton, How Am I Supposed To
- Seduction, Two To Make It Right
- Paula Abdul (Duet With The Wild Pair)
- Janet Jackson, Escapade
- The Cover Girls, We Can't Go Wrong
- Stevie B, Love Me For Life
- Shana, I Want You
- Babyface, Tender Lover
- Biz Markie, Just A Friend
- Michele, No More Lies
- Expose, Tell Me Why
- D-Mob Introducing Cathy Dennis, C'Mon
- Milli Vanilli, All Or Nothing
- Luther Vandross, Here And Now
- A'me Lorain, Whole Wide World (From
- Michael Damian, Was It Nothing At All
- Madonna, Keep It Together
- Technontronic, Get Up! (Before The Nig
- Taylor Dayne, Love Will Lead You Back
- Billy Joel, I Go To Extremes
- Gloria Estefan, Here We Are
- Lisa Stansfield, All Around The World
- The Chimes, 1-2-3
- Chicago, What Kind Of Man Would I Be?
- The Brat Pack, You're The Only Woman
- Jane Child, Don't Wanna Fall In Love
- Tommy Page, I'll Be Your Everything
- Roxette, Dangerous

BOSTON'S WZOU-94.3
Boston P.D.: Steve Rivers

- Seduction, Two To Make It Right
- Aeromsmith, Janie's Got A Gun
- Rod Stewart, Downtown Train
- Skid Row, I Remember You
- Paula Abdul (Duet With The Wild Pair)
- Jaya, If You Leave Me Now
- The Cover Girls, We Can't Go Wrong
- Testa, Love Song
- Biz Markie, Just A Friend
- Jody Watley, Everything
- Shana, I Want You
- Janet Jackson, Escapade
- Linda Ronstadt (Featuring Aaron Nev
- Michael Damian, Was It Nothing At All
- Milli Vanilli, All Or Nothing
- Billy Joel, I Go To Extremes
- Lou Gramm, Just Between You And Me
- Linda Ronstadt (Featuring Aaron Nev
- The B-52's, Room
- Bad English, Price Of Love
- Taylor Dayne, Love Will Lead You Back
- Alannah Myles, Black Velvet
- Whitesnake, The Deeper The Love
- Madonna, Keep It Together
- Michael Penn, No Myth
- A'me Lorain, Whole Wide World (From
- Lisa Stansfield, All Around The World
- Roxette, Dangerous
- Michele, No More Lies
- Phil Collins, I Wish It Would Rain Do
- Richard Marx, Too Late To Say Goodbye
- Warrant, Sometimes She Cries

EAGLE 106
Philadelphia P.D.: Todd Fisher

- Michael Bolton, How Am I Supposed To
- Skid Row, I Remember You
- Rod Stewart, Downtown Train
- Technontronic, Get Up! (Before The Nig
- Seduction, Two To Make It Right
- Paula Abdul (Duet With The Wild Pair)
- Jody Watley, Everything
- Aeromsmith, Janie's Got A Gun
- Gloria Estefan, Here We Are
- Jaya, If You Leave Me Now
- Phil Collins, Another Day In Paradise
- Milli Vanilli, All Or Nothing
- Billy Joel, I Go To Extremes
- Janet Jackson, Escapade
- Linda Ronstadt (Featuring Aaron Nev
- Price Of Love, Price Of Love
- D-Mob Introducing Cathy Dennis, C'Mon
- New Kids On The Block, This One's For
- The B-52's, Room
- Michael Damian, Was It Nothing At All
- Chicago, What Kind Of Man Would I Be?
- The Cover Girls, We Can't Go Wrong
- D-Mob Introducing Cathy Dennis, C'Mon
- Michele, No More Lies
- Richard Marx, Too Late To Say Goodbye
- Warrant, Sometimes She Cries
- Expose, Tell Me Why
- Tommy Page, I'll Be Your Everything
- Stevie B, Love Me For Life
- Depeche Mode, Personal Jesus
- Richard Marx, Too Late To Say Goodbye
- Madonna, Keep It Together

Q105 TAMPA BAY
Tampa P.D.: Rick Gillette

- Seduction, Two To Make It Right
- Lou Gramm, Just Between You And Me
- Gloria Estefan, Here We Are
- Tom Petty, Free Fallin'
- Skid Row, I Remember You
- Rod Stewart, Downtown Train
- Testa, Love Song
- Chicago, What Kind Of Man Would I Be?
- Janet Jackson, Escapade
- Roxette, Dangerous
- Aeromsmith, Janie's Got A Gun
- The B-52's, Room
- Paula Abdul (Duet With The Wild Pair)
- Taylor Dayne, Love Will Lead You Back
- Bad English, Price Of Love
- Michael Bolton, How Am I Supposed To
- Richard Marx, Too Late To Say Goodbye
- Warrant, Sometimes She Cries
- Milli Vanilli, All Or Nothing
- Elton John, Sacrifice
- Alannah Myles, Black Velvet
- D-Mob Introducing Cathy Dennis, C'Mon
- The Cover Girls, We Can't Go Wrong
- Linda Ronstadt (Featuring Aaron Nev
- Tommy Page, I'll Be Your Everything
- A'me Lorain, Whole Wide World (From
- Beinda Carlisle, Summer Rain
- Billy Joel, I Go To Extremes
- Luther Vandross, Here And Now
- Michael Penn, No Myth

RIQI
Chicago P.D.: Bill Gamble

- Rod Stewart, Downtown Train
- Lou Gramm, Just Between You And Me
- Elton John, Sacrifice
- Chicago, What Kind Of Man Would I Be?
- Michael Bolton, How Am I Supposed To
- Tom Petty, Free Fallin'
- Paula Abdul (Duet With The Wild Pair)
- Gloria Estefan, Here We Are
- Janet Jackson, Escapade
- Linda Ronstadt (Featuring Aaron Nev
- Michael Damian, Was It Nothing At All
- Phil Collins, Another Day In Paradise
- Joe Cocker, When The Night Comes
- Seduction, Two To Make It Right
- Roxette, Dangerous
- Michael Penn, No Myth
- Eddie Money, Peace In Our Time
- Billy Joel, I Go To Extremes
- Taylor Dayne, With Every Beat Of My H
- Taylor Dayne, Love Will Lead You Back
- The B-52's, Room
- Milli Vanilli, Blame It On The Rain
- Billy Joel, We Didn't Start The Fire
- Linda Ronstadt (Featuring Aaron Nev
- Bad English, Price Of Love
- Madonna, Keep It Together
- Don Henley, The Last Worthless Evenin
- New Kids On The Block, This One's For
- Don Henley, The Heart Of The Matter

X100
San Francisco P.D.: Bill Richards

- The Cover Girls, We Can't Go Wrong
- Janet Jackson, Escapade
- Expose, Tell Me Why
- Chicago, What Kind Of Man Would I Be?
- Michael Bolton, How Am I Supposed To
- Milli Vanilli, All Or Nothing
- Rod Stewart, Downtown Train
- Aeromsmith, Janie's Got A Gun
- Roxette, Dangerous
- Michele, No More Lies
- Janet Jackson, Escapade
- Technontronic, Get Up! (Before The Nig
- Midnight Oil, Blue Sky Mine
- Tommy Page, I'll Be Your Everything
- Elton John, Sacrifice
- A'me Lorain, Whole Wide World (From

Z95
Chicago P.D.: Brian Kelly

- Paula Abdul (Duet With The Wild Pair)
- Michael Bolton, How Am I Supposed To
- Aeromsmith, Janie's Got A Gun
- Michael Damian, Was It Nothing At All
- Tom Petty, Free Fallin'
- Skid Row, I Remember You
- Roxette, Dangerous
- Milli Vanilli, All Or Nothing
- Technontronic, Get Up! (Before The Nig
- The B-52's, Room
- Warrant, Sometimes She Cries
- The Cover Girls, We Can't Go Wrong
- Richard Marx, Too Late To Say Goodbye
- Janet Jackson, Escapade
- Chicago, What Kind Of Man Would I Be?
- Lou Gramm, Just Between You And Me
- Gloria Estefan, Here We Are
- Seduction, Two To Make It Right
- Billy Joel, I Go To Extremes
- Billy Joel, We Didn't Start The Fire
- Eddie Money, Peace In Our Time
- Phil Collins, I Wish It Would Rain Do
- Jody Watley, Everything
- New Kids On The Block, This One's For
- Skid Row, I Remember You
- Elton John, Sacrifice
- Phil Collins, Another Day In Paradise

96TIC-FM
Hartford P.D.: Tom Mitchell

- Paula Abdul (Duet With The Wild Pair)
- Jaya, If You Leave Me Now
- Milli Vanilli, All Or Nothing
- Michele, No More Lies
- Expose, Tell Me Why
- D-Mob Introducing Cathy Dennis, C'Mon

96.3 FM RADIO WHYY
Washington P.D.: Lorrin Palagi

- Chicago, What Kind Of Man Would I Be?
- Jody Watley, Everything
- Rod Stewart, Downtown Train
- Lou Gramm, Just Between You And Me
- Aeromsmith, Janie's Got A Gun
- Michael Bolton, How Am I Supposed To
- Paula Abdul (Duet With The Wild Pair)
- Roxette, Dangerous
- The B-52's, Room
- Tom Petty, Free Fallin'
- Billy Joel, I Go To Extremes
- Expose, Tell Me Why
- Seduction, Two To Make It Right
- Janet Jackson, Escapade
- Eddie Money, Peace In Our Time
- Technontronic, Get Up! (Before The Nig
- Richard Marx, Too Late To Say Goodbye
- Milli Vanilli, All Or Nothing
- Bad English, Price Of Love
- Joe Cocker, When The Night Comes
- Skid Row, Too Late To Say Goodbye
- Taylor Dayne, Love Will Lead You Back
- Madonna, Keep It Together
- Phil Collins, I Wish It Would Rain Do
- Elton John, Sacrifice
- Joan Jett, Dirty Deeds
- Phil Collins, Another Day In Paradise
- Joan Jett, Dirty Deeds
- The Cover Girls, We Can't Go Wrong
- Alannah Myles, Black Velvet
- D-Mob Introducing Cathy Dennis, C'Mon

96.3 FM RADIO WHYY
Detroit P.D.: Rick Gillette

- Paula Abdul (Duet With The Wild Pair)
- Young & Restless, Poison Ivy
- Janet Jackson, Escapade
- Seduction, Two To Make It Right
- Biz Markie, Just A Friend
- The Cover Girls, We Can't Go Wrong
- Michael Bolton, How Am I Supposed To
- Milli Vanilli, Money
- D-Mob Introducing Cathy Dennis, C'Mon
- Skid Row, I Remember You
- Testa, Love Song
- Rod Stewart, Downtown Train
- Chicago, What Kind Of Man Would I Be?
- Milli Vanilli, All Or Nothing
- Richard Marx, Too Late To Say Goodbye
- The B-52's, Room
- Madonna, Keep It Together
- Technontronic, Get Up! (Before The Nig
- Warrant, Sometimes She Cries
- Joan Jett, Dirty Deeds
- A'me Lorain, Whole Wide World (From
- Alice Cooper, House Of Fire
- Expose, Tell Me Why
- EX EX Digital Undergound, Humpty Dance
- EX EX Heavy D. & The Boyz, Gyzil, They Love
- EX EX H-Factor, I Love You

Y95
Dallas P.D.: Rick Gillette

- Paula Abdul (Duet With The Wild Pair)
- Seduction, Two To Make It Right
- Chicago, What Kind Of Man Would I Be?
- Janet Jackson, Escapade
- Aeromsmith, Janie's Got A Gun
- Michael Bolton, How Am I Supposed To
- Skid Row, I Remember You
- Testa, Love Song
- Technontronic, Get Up! (Before The Nig
- Gloria Estefan, Here We Are
- Roxette, Dangerous
- Jody Watley, Everything
- Billy Joel, I Go To Extremes
- Bad English, Price Of Love
- Babyface, Tender Lover
- Phil Collins, Another Day In Paradise
- Warrant, Sometimes She Cries
- D-Mob Introducing Cathy Dennis, C'Mon
- Phil Collins, I Wish It Would Rain Do
- Tom Petty, Free Fallin'
- The Cover Girls, We Can't Go Wrong
- Richard Marx, Too Late To Say Goodbye
- Skid Row, I Remember You
- Michael Damian, Was It Nothing At All
- Alannah Myles, Black Velvet

SILVER



100.7 FM
#1 HIT MUSIC STATION

Miami P.D.: Frank Amadeo

- 3 Gloria Estefan, Here We Are
- 5 Chicago, What Kind Of Man Would I Be?
- 4 Jody Watley, Everything
- 2 Rod Stewart, Downtown Train
- 1 Michael Bolton, How Am I Supposed To
- 6 Paula Abdul (Duet With The Wild Pair),
- 7 Janet Jackson, Escapade
- 8 Expose, Tell Me Why
- 9 Luther Vandross, Here And Now
- 10 Billy Joel, I Go To Extremes
- 11 Seduction, Two To Make It Right
- 12 Kenny G, Going Home
- 13 The B-52's, Love Shack
- 14 Milli Vanilli, All Or Nothing
- 15 Lou Gramm, Just Between You And Me
- 16 Elton John, Sacrifice
- 17 Linda Ronstadt (Featuring Aaron Nev),
- 18 Taylor Dayne, Love Will Lead You Back
- 19 Phil Collins, I Wish It Would Rain Do
- 20 Madonna, Keep It Together
- 21 The Cover Girls, We Can't Go Wrong
- 22 Taylor Dayne, With Every Beat Of My H
- 23 Phil Collins, Another Day In Paradise
- 24 Bad English, Price Of Love
- 25 Billy Joel, We Didn't Start The Fire
- 26 EX Michael Penn, No Myth
- A27 Sadeo Watanabe, Any Other Fool
- 28 Sybil, Don't Make Me Over
- A29 Lisa Stansfield, All Around The World
- 30 Roxette, Listen To Your Heart
- A Beinda Carlisle, Summer Rain
- EX Warrant, Sometimes She Cries



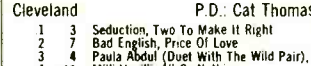
Nashville P.D.: Louis Kaplan

- 3 Paula Abdul (Duet With The Wild Pair),
- 2 Seduction, Two To Make It Right
- 4 Expose, Tell Me Why
- 5 Roxette, Dangerous
- 6 Gloria Estefan, Here We Are
- 10 Janet Jackson, Escapade
- 8 Chicago, What Kind Of Man Would I Be?
- 9 Michelle, No More Lies
- 11 Bad English, Price Of Love
- 14 Milli Vanilli, All Or Nothing
- 16 Luther Vandross, Here And Now
- 12 D-Mob Introducing Cathy Dennis, C'Mon
- 17 The Cover Girls, We Can't Go Wrong
- 14 Calloway, I Wanna Be Rich
- 18 Richard Marx, Too Late To Say Goodbye
- 16 Taylor Dayne, Love Will Lead You Back
- 17 The B-52's, Room
- 18 Belinda Carlisle, Summer Rain
- 19 Billy Joel, I Go To Extremes
- 20 A'me Lorain, Whole Wide World (From ...)
- 21 Michael Penn, No Myth
- 24 Linda Ronstadt (Featuring Aaron Nev),
- 23 Whitesnake, The Deeper The Love
- 24 Madonna, Keep It Together
- 25 Biz Markie, Just A Friend
- 26 Lisa Stansfield, All Around The World
- 27 Alannah Myles, Black Velvet
- 28 Kiss, Forever
- 29 EX Elton John, Sacrifice
- 30 EX Joan Jett, Dirty Deeds
- 31 EX Warrant, Sometimes She Cries
- 32 Kyle Minogue, Wouldn't Change A Thin
- 33 EX Phil Collins, I Wish It Would Rain Do
- 34 EX The U-Krew, If U Were Mine
- 35 EX Technotronic, Get Up! (Before The Nig
- A Enuff 'Nuff, Fly High Michelle
- A John Farnham, You're The Voice
- A Jane Child, Don't Wanna Fall In Love
- A Tommy Page, I'll Be Your Everything



Columbus P.D.: Dave Robbins

- 1 Paula Abdul (Duet With The Wild Pair),
- 2 Chicago, What Kind Of Man Would I Be?
- 3 Jody Watley, Everything
- 4 Milli Vanilli, All Or Nothing
- 5 Rod Stewart, Downtown Train
- 6 Janet Jackson, Escapade
- 7 The B-52's, Room
- 8 Aerosmith, Janie's Got A Gun
- 9 Billy Joel, I Go To Extremes
- 10 Michael Bolton, How Am I Supposed To
- 11 Gloria Estefan, Here We Are
- 12 Bad English, Price Of Love
- 13 Taylor Dayne, Love Will Lead You Back
- 14 Roxette, Dangerous
- 15 Richard Marx, Too Late To Say Goodbye
- 16 Lou Gramm, Just Between You And Me
- 17 Expose, Tell Me Why
- 18 Phil Collins, I Wish It Would Rain Do
- 19 Skid Row, I Remember You
- 20 Elton John, Sacrifice
- EX Depeche Mode, Personal Jesus



Cleveland P.D.: Cat Thomas

- 3 Seduction, Two To Make It Right
- 7 Bad English, Price Of Love
- 4 Paula Abdul (Duet With The Wild Pair),
- 12 Milli Vanilli, All Or Nothing
- 5 Janet Jackson, Escapade
- 6 Gloria Estefan, Here We Are
- 8 Biz Markie, Just A Friend
- 9 Roxette, Dangerous
- 14 The B-52's, Room
- 10 Skid Row, I Remember You
- 11 Aerosmith, Janie's Got A Gun
- 12 Chicago, What Kind Of Man Would I Be?
- 13 Billy Joel, I Go To Extremes
- 14 Warrant, Sometimes She Cries
- 15 Alannah Myles, Black Velvet
- 16 Richard Marx, Too Late To Say Goodbye
- 17 The Cover Girls, We Can't Go Wrong
- 18 The Smithereens, A Girl Like You
- 19 Michael Penn, No Myth
- 20 D-Mob Introducing Cathy Dennis, C'Mon
- 21 Madonna, Keep It Together
- 22 Technotronic, Get Up! (Before The Nig
- 23 Whitesnake, The Deeper The Love
- 24 Expose, Tell Me Why
- 25 Kiss, Forever
- 26 Taylor Dayne, Love Will Lead You Back
- 27 EX Phil Collins, I Wish It Would Rain Do
- 28 EX Michelle, No More Lies
- 29 Linda Ronstadt (Featuring Aaron Nev),
- 30 Rolling Stones, Almost Hear You Sigh
- 31 Elton John, Sacrifice
- 32 Joan Jett, Dirty Deeds
- 33 Lenny Kravitz, Let Love Rule
- 34 Belinda Carlisle, Summer Rain
- 35 Paul Carrack, Battlefield
- A Don Henley, The Heart Of The Matter
- A Lou Gramm, True Blue Love
- A Kevin Paige, Anything I Want
- A Luther Vandross, Here And Now
- A Midnight Oil, Blue Sky Mine
- EX McAuley Schenker, Group And
- EX Lisa Stansfield, All Around The World



Milwaukee

- 2 Michael Bolton, How Am I Supposed To
- 1 Linda Ronstadt (Featuring Aaron Nev),
- 4 Jody Watley, Everything
- 7 Janet Jackson, Escapade
- 5 Chicago, What Kind Of Man Would I Be?
- 6 Eddie Money, Peace In Our Time
- 8 Lou Gramm, Just Between You And Me
- 9 Roxette, Dangerous
- 10 Paula Abdul (Duet With The Wild Pair),
- 11 Billy Joel, I Go To Extremes
- 10 Milli Vanilli, Blame It On The Rain
- 12 Richard Marx, Too Late To Say Goodbye
- 13 Bad English, Price Of Love
- 14 Tom Petty, Free Fallin'
- 15 The B-52's, Room
- 16 Michael Penn, No Myth
- 17 Gloria Estefan, Here We Are
- 18 The Cover Girls, We Can't Go Wrong
- 19 Seduction, Two To Make It Right
- 20 Paula Abdul, (It's Just) The Way That
- 21 Elton John, Sacrifice
- 22 Taylor Dayne, Love Will Lead You Back
- 23 EX Cher, Heart Of Stone
- A Alannah Myles, Black Velvet
- A Madonna, Keep It Together



Minneapolis P.D.: Gregg Swedberg

- 6 Paula Abdul (Duet With The Wild Pair),
- 5 Roxette, Dangerous
- 4 Chicago, What Kind Of Man Would I Be?
- 14 Janet Jackson, Escapade
- 8 Jody Watley, Everything
- 7 Technotronic, Featuring Felly, Pump Up
- 5 Skid Row, I Remember You
- 8 Seduction, Two To Make It Right
- 9 Prince (With Sheena Easton), The Arms
- 10 Tom Petty, Free Fallin'
- 11 Bad English, Price Of Love
- 11 Warrant, Sometimes She Cries
- 13 Milli Vanilli, All Or Nothing
- 14 Aerosmith, Janie's Got A Gun
- 15 The Cover Girls, We Can't Go Wrong
- 19 Richard Marx, Too Late To Say Goodbye
- 17 Rod Stewart, Downtown Train
- 18 John Farnham, You're The Voice
- 19 Eddie Money, Peace In Our Time
- 20 EX Gloria Estefan, Here We Are
- 21 Whitesnake, The Deeper The Love
- 22 Belinda Carlisle, Summer Rain
- 23 The B-52's, Room
- 24 Billy Joel, I Go To Extremes
- 25 Young M.C., Principal's Office
- 26 D-Mob Introducing Cathy Dennis, C'Mon
- 27 Depeche Mode, Personal Jesus
- 28 EX Michael Penn, No Myth
- 29 EX Madonna, Keep It Together
- 30 EX Enuff 'Nuff, Fly High Michelle
- 31 Linda Ronstadt (Featuring Aaron Nev),
- 32 EX Bobby Z, Lie By Lie
- A Alannah Myles, Black Velvet
- A Taylor Dayne, Love Will Lead You Back
- A Elton John, Sacrifice
- A Tommy Page, I'll Be Your Everything
- A Jane Child, Don't Wanna Fall In Love
- A Linda Ronstadt (Featuring Aaron Nev),
- EX Joan Jett, Dirty Deeds
- EX Kevin Paige, Anything I Want



St. Louis P.D.: Lyndon Abell

- 3 Aerosmith, Janie's Got A Gun
- 2 Roxette, Dangerous
- 3 Chicago, What Kind Of Man Would I Be?
- 4 Paula Abdul (Duet With The Wild Pair),
- 5 Bad English, Price Of Love
- 6 Milli Vanilli, All Or Nothing
- 7 Richard Marx, Too Late To Say Goodbye
- 8 Janet Jackson, Escapade
- 9 Phil Collins, I Wish It Would Rain Do
- 10 The B-52's, Room
- 11 Motley Crue, Without You
- 12 Kevin Paige, Anything I Want
- 13 Warrant, Sometimes She Cries
- 14 Def Leppard, Tear It Down
- 15 Saraya, Timeless Love (From "Shocker")
- 16 Gloria Estefan, Here We Are
- 17 Billy Joel, I Go To Extremes
- 18 Expose, Tell Me Why
- 19 Michael Penn, No Myth
- 20 Seduction, Two To Make It Right
- 21 Alice Cooper, House Of Fire
- 22 The Cover Girls, We Can't Go Wrong
- 23 Enuff 'Nuff, Fly High Michelle
- 24 Robin Beck, First Time
- 25 Poco, Nothin' To Hide
- 26 Jane Child, Don't Wanna Fall In Love
- 27 Alannah Myles, Black Velvet
- 28 Technotronic, Featuring Felly, Pump Up
- 29 Whitesnake, The Deeper The Love
- 30 Madonna, Keep It Together
- A31 Lou Gramm, True Blue Love
- 32 Fine Young Cannibals, I'm Not Satisfi
- 33 Eddie Money, Peace In Our Time
- A34 Tommy Page, I'll Be Your Everything
- 35 Bon Jovi, The Boys Are Back
- A36 A'me Lorain, Whole Wide World (From ...)
- 37 Rolling Stones, Almost Hear You Sigh
- 38 Linda Ronstadt (Featuring Aaron Nev),
- 39 Michael Bolton, How Am I Supposed To
- A40 Lisa Stansfield, All Around The World
- A Calloway, I Wanna Be Rich
- A D-Mob Introducing Cathy Dennis, C'Mon
- A Tears For Fears, Advice For The Young



San Diego P.D.: Garry Walk

- 1 Michelle, No More Lies
- 2 Janet Jackson, Escapade
- 3 Stevie B, Love Me For Life
- 4 Biz Markie, Just A Friend
- 5 Paula Abdul (Duet With The Wild Pair),
- 6 Linda Ronstadt (Featuring Aaron Nev),
- 7 Depeche Mode, Personal Jesus
- 8 Timmy Tee, Time After Time
- 9 Skyy, Real Love
- 10 Joyce "Fenderella" Ivy, I'll Be Ther
- 11 D-Mob Introducing Cathy Dennis, C'Mon
- 12 Seduction, Two To Make It Right
- 13 Kaoma, Lambada
- 14 The Cover Girls, We Can't Go Wrong
- 15 A'me Lorain, Whole Wide World (From ...)
- 16 Luther Vandross, Here And Now
- 17 Technotronic, Get Up! (Before The Nig
- 18 The B-52's, Room
- 19 Anything Box, Living In Oblivion
- 20 Babyface, Whip Appeal
- 21 Tommy Page, I'll Be Your Everything
- 22 Technotronic, Featuring Felly, Pump Up
- 23 Lisa Stansfield, All Around The World
- 24 Young & Restless, Poison Ivy
- 25 Phil Collins, Another Day In Paradise
- 26 Taylor Dayne, Love Will Lead You Back
- 27 High Impact, Never Stop Loving You
- 28 EX Madonna, Keep It Together
- 29 EX Leila K, Got To Get
- 30 Michael Bolton, How Am I Supposed To
- A Jane Child, Don't Wanna Fall In Love
- A Seduction, Heartbeat

A — Natalie Cole, Wild Women
EX EX Linda Ronstadt (Featuring Aaron Nev)
EX EX Billy Joel, I Go To Extremes
A — The Brat Pack, You're The Only Woman



Seattle P.D.: Casey Keating

- 1 Paula Abdul (Duet With The Wild Pair),
- 2 Janet Jackson, Escapade
- 3 Chicago, What Kind Of Man Would I Be?
- 4 Milli Vanilli, All Or Nothing
- 5 Aerosmith, Janie's Got A Gun
- 6 Seduction, Two To Make It Right
- 7 Expose, Tell Me Why
- 8 Roxette, Dangerous
- 9 Bad English, Price Of Love
- 10 The B-52's, Room
- 11 Rod Stewart, Downtown Train
- 12 Gloria Estefan, Here We Are
- 13 Eddie Money, Peace In Our Time
- 14 Billy Joel, I Go To Extremes
- 15 The Cover Girls, We Can't Go Wrong
- 16 Richard Marx, Too Late To Say Goodbye
- 17 Warrant, Sometimes She Cries
- 18 Whitesnake, The Deeper The Love
- 19 D-Mob Introducing Cathy Dennis, C'Mon
- 20 Michael Penn, No Myth
- 21 Jody Watley, Everything
- 22 Linda Ronstadt (Featuring Aaron Nev),
- 23 Taylor Dayne, Love Will Lead You Back
- 24 Alannah Myles, Black Velvet
- 25 Madonna, Keep It Together
- 26 Alice Cooper, House Of Fire
- 27 Joan Jett, Dirty Deeds
- 28 EX Phil Collins, I Wish It Would Rain Do
- 29 EX Kevin Paige, Anything I Want
- 30 EX Elton John, Sacrifice
- 31 EX Kiss, Forever
- A — Natalie Cole, Wild Women
- A — Tommy Page, I'll Be Your Everything
- A — Jane Child, Don't Wanna Fall In Love
- A — Luther Vandross, Here And Now
- EX EX Gloria Estefan, Here We Are
- EX EX Technotronic, Get Up! (Before The Nig
- EX EX Michelle, No More Lies
- EX EX Rolling Stones, Almost Hear You Sigh



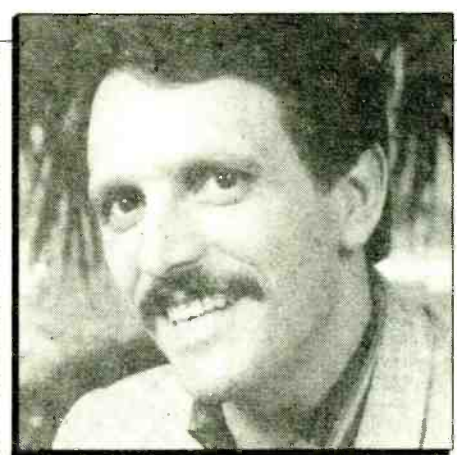
Seattle P.D.: Tom Hutylar

- 2 Paula Abdul (Duet With The Wild Pair),
- 3 Chicago, What Kind Of Man Would I Be?
- 4 Milli Vanilli, All Or Nothing
- 5 Gloria Estefan, Here We Are
- 6 Seduction, Two To Make It Right
- 7 Expose, Tell Me Why
- 8 Aerosmith, Janie's Got A Gun
- 9 The B-52's, Room
- 10 The Cover Girls, We Can't Go Wrong
- 11 Roxette, Dangerous
- 12 Bad English, Price Of Love
- 13 Billy Joel, I Go To Extremes
- 14 Janet Jackson, Escapade
- 15 Richard Marx, Too Late To Say Goodbye
- 16 Alannah Myles, Black Velvet
- 17 Warrant, Sometimes She Cries
- 18 Taylor Dayne, Love Will Lead You Back
- 19 Michael Penn, No Myth
- 20 Linda Ronstadt (Featuring Aaron Nev),
- 21 D-Mob Introducing Cathy Dennis, C'Mon
- 22 EX Elton John, Sacrifice
- 23 EX Kevin Paige, Anything I Want
- 24 Whitesnake, The Deeper The Love
- 25 Kiss, Forever
- 26 Belinda Carlisle, Summer Rain
- 27 The Cover Girls, We Can't Go Wrong
- 28 The U-Krew, If U Were Mine
- 29 The Smithereens, A Girl Like You
- 30 Lenny Kravitz, Let Love Rule
- 31 EX Lisa Stansfield, All Around The World
- 32 EX Technotronic, Get Up! (Before The Nig
- 33 EX The Cover Girls, We Can't Go Wrong
- EX EX Kyle Minogue, Wouldn't Change A Thin
- EX EX Jane Child, Don't Wanna Fall In Love
- EX EX Alice Cooper, House Of Fire
- EX EX The Brat Pack, You're The Only Woman
- EX EX Madonna, Keep It Together
- EX EX Joan Jett, Dirty Deeds
- EX EX Phil Collins, I Wish It Would Rain Do
- EX EX Depeche Mode, Personal Jesus
- EX EX Luther Vandross, Here And Now
- A — McAuley Schenker, Group, Anytime
- A — Natalie Cole, Wild Women
- A — Midnight Oil, Blue Sky Mine
- A — Biz Markie, Just A Friend
- A — Don Henley, The Heart Of The Matter



Cincinnati P.D.: Dave Allen

- 3 Milli Vanilli, All Or Nothing
- 2 Roxette, Dangerous
- 6 Paula Abdul (Duet With The Wild Pair),
- 5 Chicago, What Kind Of Man Would I Be?
- 7 Gloria Estefan, Here We Are
- 11 Billy Joel, I Go To Extremes
- 8 Lou Gramm, Just Between You And Me
- 9 Richard Marx, Too Late To Say Goodbye
- 10 Michael Damian, Was It Nothing At All
- 4 Seduction, Two To Make It Right
- 11 Kevin Paige, Anything I Want
- 12 Skid Row, I Remember You
- 13 Technotronic, Featuring Felly, Pump Up
- 19 Michael Bolton, How Am I Supposed To
- 15 Janet Jackson, Escapade
- 16 Bad English, Price Of Love
- 17 Expose, Tell Me Why
- 18 The Cover Girls, We Can't Go Wrong
- 19 Babyface, Tender Lover
- 20 Warrant, Sometimes She Cries
- 21 The B-52's, Room
- 22 D-Mob Introducing Cathy Dennis, C'Mon
- 23 Phil Collins, I Wish It Would Rain Do
- 24 Michael Penn, No Myth
- 25 Linda Ronstadt (Featuring Aaron Nev-),
- 26 The Smithereens, A Girl Like You
- 27 Taylor Dayne, Love Will Lead You Back
- 28 Alannah Myles, Black Velvet
- 29 Biz Markie, Just A Friend
- 30 Joan Jett, Dirty Deeds
- 31 Jane Child, Don't Wanna Fall In Love
- A32 Whitesnake, The Deeper The Love
- A33 Madonna, Keep It Together
- A34 Kiss, Forever
- A35 Elton John, Sacrifice



Billboard's
PD
of the week

Duff Lindsay
WJHM Orlando, Fla.

EIGHTY MILES AWAY and a year before top 40 WFLZ (Power Pig 93) Tampa, Fla., shocked the industry with its 2.6-11.6 Arbitron debut, urban WJHM (102 Jamz) Orlando had a similar impact by going 3.0-7.0-12.0 in the course of about four months. There was a lot written about 102 Jamz in its first few months. There was much less written about it after the fall '88 book, when WJHM dropped to a 5.3, going from first to 10th.

Over the last four books, 102 Jamz has worked its way back up 6.0-7.9-7.3-9.6 to place third in the fall Arbitron behind country WWKA (K92) and AC WSTF (Star 101). Its two top 40 competitors, WBJW (BJ105) and WHLY (Y106), have both reimagined significantly to become the more adult WOMX (Mix 105.1) and WXXL (XL106.7), respectively. And yet PD Duff Lindsay says Jamz is not much different from a year ago.

"Although our Birch number stayed consistent, both Birch and Arbitron showed a huge peak for the station in July 1988 that it hasn't equaled since. We had put a new format on the air, being the first urban FM ever in Orlando. We were playing 50 records that nobody had ever heard before and everybody got off on them. By July they were familiar with them and it was their favorite music. By September, it wasn't brand-new anymore and they went back to their old habits. Add to that

'You can't lie to anybody'

some horrendous black sampling—and Arbitron has said at convention panels that Orlando is their worst market for that—and it was the quadruple whammy.

"Nobody could believe the 5.3, because we still heard the station all over town. It still had a really good vibe on the street. When you got into a rental car at the airport, it was on the radio. And it was still the record-seller in town. All the things that tell you the station was doing well were there, except the Arbitron figure.

"At that time, we were much more reliant on requests as the total base of our research. We're still very dependent on active research, but in the last year, we've certainly added a fine callout department. So perhaps we make fewer mistakes.

"As far as the air product, the concept of the station hasn't changed since we put it on. At times, I think we were slower, blacker, more up-tempo, or more crossover. All of those may have been true on a week-to-week basis, but basically, we always played the hits."

Like other Jerry Clifton-consulted churban stations, WJHM came on with a relatively conservative list that rarely matched what was being reported by other urban stations. Unlike similar stations at the time, 102 Jamz never had any qualms about reporting urban or operating as an urban station. For that reason, Lindsay says, WJHM has usually been the station that starts mainstream urban records among

Clifton clients.

In a recently monitored hour of Jamz, night jock Eric D played Karyn White, "The Way You Love Me"; Chuckii Booker, "Touch"; Christopher Williams, "Promises, Promises"; Janet Jackson, "All Right"; Boys, "Dial My Heart"; Stevie B, "Love Me For Life"; Seduction, "Two To Make It Right"; Abstrac, "Right & Hype"; E.U., "Da Butt"; Missy Mist, "Getting Bass"; Michael Sterling, "One More Chance"; Michael Cooper, "Should Have Been You"; and Eddie Murphy, "Put Your Mouth On Me."

That's a fairly indicative sample of WJHM: three Florida-based artists, including one Miami "bass jam"; three slow jams (considerably fewer than the station has been known to play in the past—especially during the day); four recurrences, at least twice what most other urban stations would play at night; and two songs more likely to be played on Hispanic oriented top 40/dance stations than on urban radio.

"We're always really cautious with crossover records," Lindsay says. "We certainly have an abundance of Paula Abdul, Milli Vanilli, and similar songs that other black stations may play, but not in the same abundance that we do. The only records we're playing that they might not are Seduction's 'Two To Make It Right' and Michael Bolton's 'How Am I Supposed To Live Without You.'

"The Seduction record is huge in callout with black women. It's not only a callout record but a call-in record with blacks. Perhaps because we're in Florida, dance music is more important here because of the nightclub situation. On the Michael Bolton, we were getting calls from black women off of airplay on Star or Mix saying that it was their favorite song. When we finally played it, they were calling and thanking us because it was their favorite record."

Although the situation has changed slightly in recent months, playing any crossover product during the format's "back-to-black" period tended to make 102 Jamz an anomaly among urban reporters. So did WJHM's relatively conservative playlist—about 40 records, many of which had long since peaked nationally—made it one of the toughest urban adds in the country. Those factors, combined with the fact that Lindsay would (and still does) pull records that don't perform fast enough, often put him at odds with urban record reps during much of 1989.

Although he acknowledges that many promotion people were frustrated with him then, Lindsay now says, "I think our record relationships are fine. People consider us a tough but extremely honest radio station. When we do believe in a record, it makes a splash across the country.

"I think I'm not a mystery to record reps any longer. We have a talented but small

(Continued on page 27)

'Juice,' Tashan Express Social Consciousness

BY DAVID NATHAN

LOS ANGELES—With the exception of rap artists, who have taken it on themselves to comment upon and document life in black America, few artists are choosing to continue the legacy of artists like Marvin Gaye, Curtis Mayfield, Nina Simone, Gil Scott-Heron, Stevie Wonder, and James Brown, though many of the same social issues prevail as the new decade begins.

From Simone's mid-'60s work—straight-ahead commentary on racism expressed in material like "Mississippi Goddam" and "Backlash Blues"—and the often angry, potent stance of the Last Poets (the first genuine rap artists of our time, recently reunited with tentative plans for a new album project) to the gently effective approach of Mayfield

("Choice Of Colors," "We People Who Are Darker Than Blue," "Freddie's Dead") and Gaye (whose "What's Going On" album remains an all-time classic), there was a willingness to speak out that appears to be lacking in much of today's music.

Tracy Chapman—almost completely ignored by black radio because of the music's folk/blues base—is one of few African American singer/songwriters to meet with success commenting on social issues. Among those now beginning to speak out as the '90s begin are two R&B artists signed to the OBR label, who are attempting to make records whose themes are not about idealistic love and escapist romance: Oran "Juice" Jones and Tashan.

"Twenty or 30 years from now, if you listen back to Luther [Vandross] or Freddie Jackson or any of the oth-

er R&B acts, you'll think that the '80s were just all about love. But if you listen to my album, you'll know what was really happening," says Jones, whose album, "To Be Immortal," addresses several social issues. Jones' single "Pipe Dreams" is a vehement

'If you listen to my album in 20 years, you'll know what was happening in the '80s'

anti-drug song whose graphic video was played only on selected stations. "If it had been 'Love Dreams' instead of 'Pipe Dreams,' it probably would have gotten a whole lot more play," says Jones, whose "The Rain" single

brought him to public prominence in 1987.

Producer/artist James Mtume, whose albums with his group Mtume have mirrored his own social awareness, maintains that the lack of interest by black music artists in dealing lyrically with social issues simply reflects "the attitude and posture of society at any given moment. Music can only reflect the . . . apathy that exists in black America, which is suffering from the illusion of inclusion." Mtume says that, aside from rap artists, "there is a terrible void: Black music artists show [that they have] no relevancy when it comes to dealing with the immediate problems of our society."

Also committed to documenting the times is Tashan, whose debut album, "Chasin' A Dream," was critically acclaimed in the U.K. but ignored by the media in the U.S. when it was released a few years back. With a new album, "On The Horizon," the New York-based singer/songwriter is hoping for a better shot: "After the first LP, I had to decide whether to continue the theme of telling it like it is through my music. But with people like [Gaye] and [Wonder] as my biggest inspiration, I feel like I have an obligation to keep the torch going."

Tashan's initial single, "Black Man," is, he says, "an attempt to document the plight of the black man in the '90s, to touch upon things that are troubling the black community today. It isn't a racist song, and all I'm asking people to do is be open to what it is I'm saying." Other songs on Tashan's album include "How You Living?" which he describes as "an opportunity to look within yourself and see how you fit in with what's going

on in the world," and "Save The Family," a highly personal piece that addresses "the decline and destruction of the black family."

Few contemporary black music artists may feel compelled to cover a kaleidoscope of issues through music, but even fewer black record executives are supportive. Russell Simmons, founder of Def Jam Records, OBR Records, and Rush Management is one who is. "Tashan and Juice are the kind of artists I like to sign," he says. "I think they're two of the best songwriters out there right now and their music isn't typical. We need black radio's help to break artists like these guys and I know there are some people who are going to be scared to play a cut like 'Black Man.' But I'm going to do everything I can to break both Tashan and Juice because, frankly, we're making a lot of money out of rap so we can afford to really support what they're doing."

Tashan, Jones, and others like the Jungle Brothers (a rap/hip-hop team that focuses on well-crafted, message-oriented material) admit that they have to balance economic survival with musical authenticity. "Sure, it's about economics, and as recording artists, we need hits," says Tashan. "But my definition of a hit is what's on my album. It's just a matter of the public being exposed to what I'm saying: I know there's an audience out there who can and will relate."

"I feel like as an artist, your job is to stimulate the minds of others," says Jones. "You have an obligation to offer an alternative view. I want to know: Where are the black music artists who are expressing music about issues like homelessness? That's not a 'white' thing or a 'black' thing."

Capitol, Grammys Honor Nat 'King' Cole Singer Commemorated In Black History Month

"HE HAD GREAT HUMILITY. He never realized how important he was to people all over the country, the world," says Maria Cole of her late husband, legendary entertainer Nat "King" Cole. It was his combination of humility with his great vocal talent that made Cole beloved around the world, breaking barriers as an entertainer who appealed to white as well as black audiences. His enormous popularity led him to become the first African American to host a national television variety show in 1956. The program was canceled when it failed to attract national advertiser support. Says Maria Cole: "I don't think he really wanted the TV show to go on. He quit, he felt he had tried long enough. I think he was hurt, though. He wasn't a very vocal person, but in his way he fought for justice. He was highly respected and he helped things change. For the times, he did very well."

To commemorate the 25th anniversary of Cole's death (he died of lung cancer Feb. 21, 1965, at the age of 45), Capitol Records has released a compilation of his works on its Capitol Collectors Series CDs. The series includes four memorable albums: "The Very Thought Of You," "The Complete After Midnight Session," "Songs For Two In Love (And More)," and "Unforgettable," which includes "Mona Lisa." February will also see Cole honored posthumously with a Lifetime Achievement Award on the Grammy Awards broadcast Feb. 21.

FUNKENTELECHY: Long live the funk! With legions of fans packing George Clinton's recent concerts and rappers continuing to unearth and recycle funk classics, the time may be ripe for a second funk explosion. Shedding light on the current funkateers is **Uncut Funk**, the newsletter written and published by Washington Post reporter David Mills. (Mills was at the Washington Times last summer when he authored the controversial interview with Public Enemy's Professor Griff.) The first issue contains interviews with Clinton, Chuck D, Ice-T, Jimmy Jam, Malcolm McLaren, former Flyte Tyme lead singer Cynthia Johnson, Ice Cube, as well as "Other Type Thangs," including book and record reviews. The price is \$5; write to Uncut Funk, P.O. Box 732, No. College Park, Md. 20740.

THE LAST SHALL BE FIRST: The Last Poets, born in Harlem in 1968 as an African American artistic conglomerate committed to social awareness through per-

formance, were the forerunners of today's rap movement. Twenty years after their inception, the group was reunited Feb. 2 in New York. Group members David Nelson, Gylan Kain, Charles Davis (aka Abiodun), and Felipe Luciano were brought together through the efforts of Detroit lawyer Gregory Reed, who had read about Nelson (now an Army chaplain based in Denver) and the Last Poets. Reed (who represents the Winans, Vanessa Bell Armstrong, and Thomas Hearn, among others) contacted Nelson and convinced him that a Last

Poets comeback is indeed timely. Kain had been living and performing in Amsterdam and flew in for the reunion; Luciano is a broadcast journalist who hosted the weekly Essence magazine television show. Look for an announcement of a tour/album soon.



by Janine McAdams

STUFF: Diva Grace Jones is set to make a Valentine's Day (14) concert appearance at the newly refurbished Hollywood Palladium in support of her Capitol album "Bulletproof Heart" . . . Janet Jackson will perform in a benefit for the United Negro College Fund March 16 at Madison Square Garden in New York, with proceeds going to set up a Rhythm Nation Scholarship . . . Michelle, Biz Markie, Christopher Williams, Troop, Kool Moe Dee, Public Enemy, and others are among the artists performing in the Bacardi Celebrity Concert Series at the Palace Theater in Los Angeles. The series began Feb. 4 and runs on successive Sundays through Feb. 25. Proceeds go to the National Assn. for Sickle Cell Disease . . . Acclaimed female a cappella group Sweet Honey In The Rock has released "All For Freedom," its first album for children, on the Music For Little People label. The songs are drawn from Southern folklore and the memories of group leader Bernice Johnson-Reagon. Call the label, based in Redway, Calif., at 707-923-9206, or call 800-345-4445 for a free catalog . . . Cab Calloway is the subject of a special release in Columbia Records' digitally remastered Best Of The Big Bands series. The set includes the signature "Minnie The Moocher," his version of Duke Ellington's "Take The A Train," and "The Jumpin' Jive" . . . MCA Classics likewise releases the digitally remastered "Duke Ellington Orchestral Works" (Duke composed more than 6,000 pieces, including suites, film scores, musical comedies, and an opera). Proceeds will be donated to the Duke Ellington Memorial Fund (established by pianist Bobby Short) to finance a memorial sculpture.

The Rhythm and the Blues

Billboard POWER PLAYLISTS

R&B WEEK ENDING
FEBRUARY 17, 1990

Sample Playlists of the Nation's Largest Black Radio Stations

Memphis	P.D.: Bobby O'Jay	Los Angeles	P.D.: Steve Woods
1 4 Michelle, No More Lies	1 2 Skyy, Real Love	1 2 Skyy, Real Love	1 2 Skyy, Real Love
2 1 Skyy, Real Love	3 5 Paula Abdul (Duet With The Wild Pair), Opposite	3 5 Miles Jaye, Heaven	3 5 Miles Jaye, Heaven
3 5 Paula Abdul (Duet With The Wild Pair), Opposite	4 8 Soul II Soul, Jazzie's Groove	4 8 Pieces Of A Dream, What Can I Do	4 8 Pieces Of A Dream, What Can I Do
4 8 Soul II Soul, Jazzie's Groove	5 10 Ruby Turner, It's Gonna Be Alright	5 7 Michael Cooper, Should Have Been You	5 7 Michael Cooper, Should Have Been You
5 10 Ruby Turner, It's Gonna Be Alright	6 9 Salt-N-Pepa, Expression	6 12 Ruby Turner, It's Gonna Be Alright	6 12 Ruby Turner, It's Gonna Be Alright
6 9 Salt-N-Pepa, Expression	7 11 Janet Jackson, Escapade	7 11 Christopher Williams, Promises, Promises	7 11 Christopher Williams, Promises, Promises
7 11 Janet Jackson, Escapade	8 12 Stacy Lattisaw With Johnny Gill, Where Do We Go	8 1 Regina Belle, Make It Like It Was	8 1 Regina Belle, Make It Like It Was
8 12 Stacy Lattisaw With Johnny Gill, Where Do We Go	9 13 Surface, Can We Spend Some Time	9 14 Stacy Lattisaw With Johnny Gill, Where Do We Go	9 14 Stacy Lattisaw With Johnny Gill, Where Do We Go
9 13 Surface, Can We Spend Some Time	10 14 Chuckii Booker, Touch	10 10 Cheryl Lynn, Whaliver It Takes	10 10 Cheryl Lynn, Whaliver It Takes
10 14 Chuckii Booker, Touch	11 15 Miles Jaye, Heaven	11 3 The Temptations, Special	11 3 The Temptations, Special
11 15 Miles Jaye, Heaven	12 15 Tamika Patton (Duet With Eric Gable), Your Prec	12 6 Sybil, Walk On By	12 6 Sybil, Walk On By
12 15 Tamika Patton (Duet With Eric Gable), Your Prec	13 16 Heavy D & The Boyz, Gytiz, They Love Me	13 20 Richard Rogers, (I'll Be Your) Dream Lover	13 20 Richard Rogers, (I'll Be Your) Dream Lover
13 16 Heavy D & The Boyz, Gytiz, They Love Me	14 17 Pieces Of A Dream, What Can I Do	14 9 Quincy Jones Featuring Ray Charles & Chaka Khan	14 9 Quincy Jones Featuring Ray Charles & Chaka Khan
14 17 Pieces Of A Dream, What Can I Do	15 18 S.O.S. Band, Secret Wish	15 20 Tamika Patton (Duet With Eric Gable), Your Prec	15 20 Tamika Patton (Duet With Eric Gable), Your Prec
15 18 S.O.S. Band, Secret Wish	16 20 Miki Howard, Love Under New Management	16 21 Rhonda Clark, Stay Here, Stay Near	16 21 Rhonda Clark, Stay Here, Stay Near
16 20 Miki Howard, Love Under New Management	17 21 Big Daddy Kane, I Get The Job Done	17 15 James Ingram, (You Make Me Feel Like) A Natural	17 15 James Ingram, (You Make Me Feel Like) A Natural
17 21 Big Daddy Kane, I Get The Job Done	18 32 Quincy Jones Featuring El DeBarge & Barry White,	18 22 Miki Howard, Love Under New Management	18 22 Miki Howard, Love Under New Management
18 32 Quincy Jones Featuring El DeBarge & Barry White,	19 23 Christopher Williams, Promises, Promises	19 23 Miki Howard, Love Under New Management	19 23 Miki Howard, Love Under New Management
19 23 Christopher Williams, Promises, Promises	20 24 Troop, Spread My Wings	20 23 Foxy Brown, Sorry (Baby Can I Hold You)	20 23 Foxy Brown, Sorry (Baby Can I Hold You)
20 24 Troop, Spread My Wings	21 22 Rhonda Clark, Stay Here, Stay Near	21 25 Dianne Reeves, Never Too Far	21 25 Dianne Reeves, Never Too Far
21 22 Rhonda Clark, Stay Here, Stay Near	22 27 Alyson Williams, I Need Your Lovin'	22 25 Stephanie Mills, Comfort Of A Man	22 25 Stephanie Mills, Comfort Of A Man
22 27 Alyson Williams, I Need Your Lovin'	23 19 De La Soul, Buddy	23 26 Alyson Williams, I Need Your Lovin'	23 26 Alyson Williams, I Need Your Lovin'
23 19 De La Soul, Buddy	24 25 3rd Bass, The Gas Face	24 27 Kenny G, Going Home	24 27 Kenny G, Going Home
24 25 3rd Bass, The Gas Face	25 28 Public Enemy, Welcome To The Terrordome	25 28 Public Enemy, Welcome To The Terrordome	25 28 Public Enemy, Welcome To The Terrordome
25 28 Public Enemy, Welcome To The Terrordome	26 29 Mikki Bleu, Knocks Me Off My Feet	26 29 Mikki Bleu, Knocks Me Off My Feet	26 29 Mikki Bleu, Knocks Me Off My Feet
26 29 Mikki Bleu, Knocks Me Off My Feet	27 30 Stephanie Mills, Comfort Of A Man	27 30 Stephanie Mills, Comfort Of A Man	27 30 Stephanie Mills, Comfort Of A Man
27 30 Stephanie Mills, Comfort Of A Man	28 33 Kenny G, Going Home	28 33 Kenny G, Going Home	28 33 Kenny G, Going Home
28 33 Kenny G, Going Home	29 34 Lisa Stansfield, All Around The World	29 34 Lisa Stansfield, All Around The World	29 34 Lisa Stansfield, All Around The World
29 34 Lisa Stansfield, All Around The World	30 35 Robbie Mychal, Can't Get Enough Of U	30 35 Robbie Mychal, Can't Get Enough Of U	30 35 Robbie Mychal, Can't Get Enough Of U
30 35 Robbie Mychal, Can't Get Enough Of U	31 37 Luther Vandross, Treat You Right	31 37 Luther Vandross, Treat You Right	31 37 Luther Vandross, Treat You Right
31 37 Luther Vandross, Treat You Right	32 38 Earth, Wind & Fire (Featuring The Boys), Herita	32 38 Earth, Wind & Fire (Featuring The Boys), Herita	32 38 Earth, Wind & Fire (Featuring The Boys), Herita
32 38 Earth, Wind & Fire (Featuring The Boys), Herita	33 39 Jeff Redd, I Found Lovin'	33 39 Jeff Redd, I Found Lovin'	33 39 Jeff Redd, I Found Lovin'
33 39 Jeff Redd, I Found Lovin'	34 40 Digital Underground, Humpty Dance	34 40 Digital Underground, Humpty Dance	34 40 Digital Underground, Humpty Dance
34 40 Digital Underground, Humpty Dance	35 41 George Howard, Shower Me With Your Love	35 41 George Howard, Shower Me With Your Love	35 41 George Howard, Shower Me With Your Love
35 41 George Howard, Shower Me With Your Love	36 42 Smokey Robinson, Everything You Touch	36 42 Smokey Robinson, Everything You Touch	36 42 Smokey Robinson, Everything You Touch
36 42 Smokey Robinson, Everything You Touch	37 44 After 7, Ready Or Not	37 44 After 7, Ready Or Not	37 44 After 7, Ready Or Not
37 44 After 7, Ready Or Not	A38 — Babyface, Whip Appeal	A38 — Babyface, Whip Appeal	A38 — Babyface, Whip Appeal
A38 — Babyface, Whip Appeal	39 45 Jermaine Jackson, Two Ships	39 45 Jermaine Jackson, Two Ships	39 45 Jermaine Jackson, Two Ships
39 45 Jermaine Jackson, Two Ships	40 46 David Paasonen, I Get It In This Together	40 46 David Paasonen, I Get It In This Together	40 46 David Paasonen, I Get It In This Together
40 46 David Paasonen, I Get It In This Together	41 47 Jaki Graham, Every Little Bit Hurts	41 47 Jaki Graham, Every Little Bit Hurts	41 47 Jaki Graham, Every Little Bit Hurts
41 47 Jaki Graham, Every Little Bit Hurts	42 48 Inner City, Whatcha Gonna Do With My Lovin'	42 48 Inner City, Whatcha Gonna Do With My Lovin'	42 48 Inner City, Whatcha Gonna Do With My Lovin'
42 48 Inner City, Whatcha Gonna Do With My Lovin'	43 49 Queen Latifah Featuring Monie Love, Ladies First	43 49 Queen Latifah Featuring Monie Love, Ladies First	43 49 Queen Latifah Featuring Monie Love, Ladies First
43 49 Queen Latifah Featuring Monie Love, Ladies First	44 50 Will Downing, Come Together As One	44 50 Will Downing, Come Together As One	44 50 Will Downing, Come Together As One
44 50 Will Downing, Come Together As One	45 52 Art Madison, Let It Flow	45 52 Art Madison, Let It Flow	45 52 Art Madison, Let It Flow
45 52 Art Madison, Let It Flow	46 53 Billy Davis, I Want You	46 53 Billy Davis, I Want You	46 53 Billy Davis, I Want You
46 53 Billy Davis, I Want You	47 64 The Gap Band, Addicted To Your Love	47 64 The Gap Band, Addicted To Your Love	47 64 The Gap Band, Addicted To Your Love
47 64 The Gap Band, Addicted To Your Love	48 65 Mary Davis, Don't Wear It Out	48 65 Mary Davis, Don't Wear It Out	48 65 Mary Davis, Don't Wear It Out
48 65 Mary Davis, Don't Wear It Out	49 62 Temptations, Soul To Soul	49 62 Temptations, Soul To Soul	49 62 Temptations, Soul To Soul
49 62 Temptations, Soul To Soul	50 56 Randy And The Gypsy's, Love You Honey	50 56 Randy And The Gypsy's, Love You Honey	50 56 Randy And The Gypsy's, Love You Honey
50 56 Randy And The Gypsy's, Love You Honey	51 54 Kid Sensation, Back To Boom	51 54 Kid Sensation, Back To Boom	51 54 Kid Sensation, Back To Boom
51 54 Kid Sensation, Back To Boom	A52 — Good Girls, Love Is Like A Itching In My Heart	A52 — Good Girls, Love Is Like A Itching In My Heart	A52 — Good Girls, Love Is Like A Itching In My Heart

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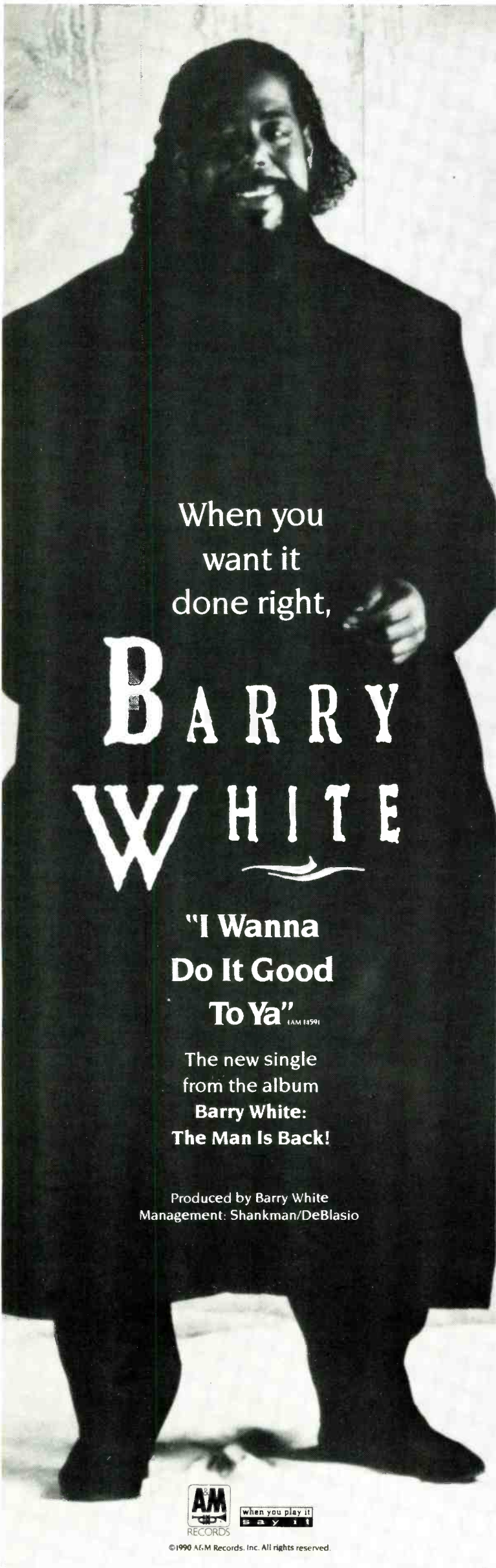
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"I Wanna
Do It Good
To Ya"
(AM 1499)

The new single
from the album
**Barry White:
The Man Is Back!**

Produced by Barry White
Management: Shankman/DeBlasio



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FOR WEEK ENDING FEBRUARY 17, 1990

Billboard Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	3	NO MORE LIES	MICHEL'LE	2
2	1	REAL LOVE	SKYY	3
3	8	IT'S GONNA BE ALRIGHT	RUBY TURNER	1
4	4	WALK ON BY	SYBIL	8
5	5	YOUR SWEETNESS	GOOD GIRLS	11
6	11	OPPOSITES ATTRACT	PAULA ABDUL	5
7	10	JAZZIE'S GROOVE	SOUL II SOUL	6
8	6	SCANDALOUS!	PRINCE	14
9	12	BUDDY	DE LA SOUL	20
10	17	WHERE DO WE GO FROM HERE	STACY LATTISAW	4
11	13	EXPRESSION	SALT-N-PEPA	10
12	19	WELCOME TO THE TERRORDOME	PUBLIC ENEMY	24
13	2	MAKE IT LIKE IT WAS	REGINA BELLE	9
14	15	CAN WE SPEND SOME TIME	SURFACE	7
15	14	SHOULD HAVE BEEN YOU	MICHAEL COOPER	15
16	21	GYRLZ, THEY LOVE ME	HEAVY D. & THE BOYZ	21
17	24	PROMISES, PROMISES	CHRISTOPHER WILLIAMS	13
18	7	I WANNA BE RICH	CALLOWAY	34
19	29	THE GAS FACE	3RD BASS	31
20	23	WHAT CAN I DO	PIECES OF A DREAM	18
21	37	ESCAPADE	JANET JACKSON	12
22	20	(I'LL BE YOUR) DREAM LOVER	RICHARD ROGERS	22
23	25	I GET THE JOB DONE	BIG DADDY KANE	27
24	28	TOUCH	CHUCKII BOOKER	17
25	27	HEAVEN	MILES JAYE	19
26	35	YOUR PRECIOUS LOVE	TAMIKA PATTON	25
27	9	I'LL BE GOOD TO YOU	QUINCY JONES	39
28	34	LOVE UNDER NEW MANAGEMENT	MIKI HOWARD	16
29	—	ALL AROUND THE WORLD	LISA STANSFIELD	26
30	—	HEARTBEAT	SEDUCTION	28
31	—	HELP THE CHILDREN	M.C. HAMMER	35
32	—	THE SECRET GARDEN	QUINCY JONES	23
33	32	PUMP UP THE JAM	TECHNOTRONIC FEATURING FELLY	53
34	16	SPECIAL	THE TEMPTATIONS	47
35	18	NO FRIEND OF MINE	CLUB NOUVEAU	55
36	22	TURN IT OUT	ROB BASE	65
37	—	I NEED YOUR LOVIN'	ALYSON WILLIAMS	29
38	33	JUICY	WRECKS-N-EFFECT	68
39	—	BEEPERS	SIR MIX-A-LOT	78
40	36	NOT THRU BEING WITH YOU	MICHAEL JEFFRIES	70

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	IT'S GONNA BE ALRIGHT	RUBY TURNER	1
2	8	WHERE DO WE GO FROM HERE	STACY LATTISAW	4
3	7	CAN WE SPEND SOME TIME	SURFACE	7
4	9	NO MORE LIES	MICHEL'LE	2
5	10	OPPOSITES ATTRACT	PAULA ABDUL	5
6	1	REAL LOVE	SKYY	3
7	12	JAZZIE'S GROOVE	SOUL II SOUL	6
8	13	ESCAPADE	JANET JACKSON	12
9	15	LOVE UNDER NEW MANAGEMENT	MIKI HOWARD	16
10	14	PROMISES, PROMISES	CHRISTOPHER WILLIAMS	13
11	17	TOUCH	CHUCKII BOOKER	17
12	16	HEAVEN	MILES JAYE	19
13	21	THE SECRET GARDEN	QUINCY JONES	23
14	3	MAKE IT LIKE IT WAS	REGINA BELLE	9
15	18	WHAT CAN I DO	PIECES OF A DREAM	18
16	19	EXPRESSION	SALT-N-PEPA	10
17	27	ALL AROUND THE WORLD	LISA STANSFIELD	26
18	5	SHOULD HAVE BEEN YOU	MICHAEL COOPER	15
19	23	HERITAGE	EARTH, WIND & FIRE (FEATURING THE BOYS)	30
20	20	(I'LL BE YOUR) DREAM LOVER	RICHARD ROGERS	22
21	24	I NEED YOUR LOVIN'	ALYSON WILLIAMS	29
22	22	YOUR PRECIOUS LOVE	TAMIKA PATTON	25
23	25	WE'RE ALL IN THIS TOGETHER	DAVID PEASTON	32
24	11	WALK ON BY	SYBIL	8
25	33	EVERYTHING YOU TOUCH	SMOKEY ROBINSON	37
26	4	SCANDALOUS!	PRINCE	14
27	6	YOUR SWEETNESS	GOOD GIRLS	11
28	29	COMFORT OF A MAN	STEPHANIE MILLS	33
29	37	TREAT YOU RIGHT	LUTHER VANDROSS	38
30	32	HEARTBEAT	SEDUCTION	28
31	34	SECRET WISH	S.O.S. BAND	40
32	35	NEVER TOO FAR	DIANNE REEVES	36
33	36	GYRLZ, THEY LOVE ME	HEAVY D. & THE BOYZ	21
34	—	SPREAD MY WINGS	TROOP	41
35	39	I GET THE JOB DONE	BIG DADDY KANE	27
36	—	HELP THE CHILDREN	M.C. HAMMER	35
37	—	1-2-3	THE CHIMES	43
38	—	KNOCKS ME OFF MY FEET	MIKKI BLEU	44
39	—	WHATCHA GONNA DO WITH MY LOVIN'	INNER CITY	42
40	—	ADDICTED TO YOUR LOVE	THE GAP BAND	45

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.	85	ASCAP/Rambush, ASCAP
43 1-2-3 (CRGI, BMI)	THE HUMPTY DANCE (GLG Two, BMI/Pubhowyalike, BMI)	40 SECRET WISH (Urban Groove, BMI)
45 ADDICTED TO YOUR LOVE (Romeo 7, ASCAP/Good Choice, BMI/Day To Day, ASCAP/C Dub, ASCAP)	49 I FOUND LOVIN' (Clita, BMI/Sign Of The Twins, ASCAP)	98 SERIOUS HOLD ON ME (WE, BMI/Trycep, BMI/Willesden, BMI)
73 ALL ABOUT LOVE (Beach House, ASCAP/Tawanne Lamont, ASCAP)	27 I GET THE JOB DONE (Cal-Gene, BMI/Virgin Songs, BMI/AZ, ASCAP/Cold Chillin', ASCAP/WB, ASCAP) CPP	90 SHALL WE DANCE (ELECTRIC SLIDE) (Creative Funk, ASCAP)
26 ALL AROUND THE WORLD (BMG, ASCAP/Block & Gilbert, ASCAP)	29 I NEED YOUR LOVIN' (Def Jam, ASCAP/First Impulse, BMI/Def American, BMI)	15 SHOULD HAVE BEEN YOU (Bee Germaine, BMI)
88 ALL NIGHT LONG (Willesden, BMI)	60 I SLEEP MUCH BETTER (IN SOMEONE ELSE'S BED) (Zomba, ASCAP)	92 SHOWER YOU WITH LOVE (Black Lion, ASCAP/Captain Z, ASCAP/D. Smooth, ASCAP)
71 ALL NITE (Deep Sound, ASCAP/Bliss 69, ASCAP/Winterertainment, ASCAP)	34 I WANNA BE RICH (Hip Trip, BMI/Calloco, BMI/Screen Gems-EMI, BMI/Jig-A-Watt Jams, BMI) HL/WBM	94 SILKY SOUL (Amazement, BMI)
99 ALL OF MY LOVE (Rajaca, BMI/Day Ta Day, ASCAP/Good Choice, BMI)	39 I'LL BE GOOD TO YOU (Kidada, BMI/Warner-Tamerlane, BMI) WBM	61 SORRY (BABY CAN I HOLD YOU) (EMI April, ASCAP/Purple Rabbit, ASCAP)
54 ALL OR NOTHING (MCA, ASCAP/EMI Blackwood, BMI/Bay, BMI)	22 (I'LL BE YOUR) DREAM LOVER (Misam, ASCAP/Monsterous, ASCAP)	77 SOUL TO SOUL (Dyad, BMI)
78 BEEPERS (Locked Up, ASCAP)	1 IT'S GONNA BE ALRIGHT (Zomba, ASCAP) WBM	47 SPECIAL (Island, BMI/Stanton's Gold, BMI/April Joy, BMI) WBM
97 BLAME IT ON THE RAIN (Realsongs, ASCAP) WBM	6 JAZZIE'S GROOVE (Virgin, ASCAP) CPP	41 SPREAD MY WINGS (Selessongs, ASCAP/Sarapis, ASCAP)
83 BODY TALK (On My Own, ASCAP/Pri, ASCAP/Two Tuff, Enuff, BMI)	74 JUICY (Cal-Gene, BMI/Virgin Songs, BMI) CPP	59 STAY (Hit And Hold, ASCAP)
20 BUDDY (Tee Girl, BMI/We Blows Up, BMI/EMI, BMI/Kama Sutra, BMI/Ducktur, BMI/Kenix, ASCAP)	68 JUST KICKIN' IT (Juiorae, BMI/Thorsong, BMI/Harrindur, BMI)	50 STAY HERE, STAY NEAR (Flyte Tyme, ASCAP/Avant Garde, ASCAP)
7 CAN WE SPEND SOME TIME (Colgems-EMI, ASCAP) WBM	44 KNOCKS ME OFF MY FEET (Jobete, ASCAP/Black Bull, ASCAP)	67 STILL CRAZY FOR YOU (Malaco, BMI)
93 C'MON AND GET MY LOVE (EMI Blackwood, BMI)	80 LADIES FIRST (Tee Girl, BMI)	91 TENDER LOVER (Hip Trip, BMI/Kear, BMI/Jenn-A-Bug, ASCAP)
75 COME TOGETHER AS ONE (Will Down, ASCAP/Music Corp. Of America, BMI/Bad Molo, BMI)	95 LET'S GET IT ON (Jobete, ASCAP/Stoned Diamond, BMI) CPP	77 TENDR LOVER (Hip Trip, BMI/Kear, BMI/Jenn-A-Bug, ASCAP)
33 COMFORT OF A MAN (Virgin Songs, BMI/Buffalo Music Factory, BMI/Compulsive, BMI/Freehand, BMI)	16 LOVE UNDER NEW MANAGEMENT (Gabeson, BMI/On The Move, BMI)	82 TIME WAITS FOR NO ONE (Chomone, BMI/Controversy, ASCAP)
66 DON'T WEAR IT OUT (Hip Trip, BMI/Hip Chic, BMI/Kear, BMI)	81 LOVE YOU HONEY (Ranjack, BMI)	17 TOUCH (Selessongs, ASCAP)
12 ESCAPADE (Black Ice, BMI/Flyte Tyme, ASCAP)	57 LOVE'S ON THE RUN (Amazement, BMI)	38 TREAT YOU RIGHT (Uncle Ronnie's, ASCAP/EMI April, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP)
79 EVERY LITTLE BIT HURTS (Not Listed)	9 MAKE IT LIKE IT WAS (For Our Children/Zomba, ASCAP)	65 TURN IT OUT (Protoons, ASCAP/Hikim, ASCAP)
37 EVERYTHING YOU TOUCH (Lease-A-Tune, ASCAP/Reswick-Werfel, ASCAP/Rent-A-Song, BMI/Beseme West, ASCAP/BMG, ASCAP/Careers, BMI)	84 THE MESSAGE IS LOVE (Shakin' Baker, BMI/MCA, ASCAP/RC, ASCAP)	51 TWO SHIPS (Pic & Choose, ASCAP/Black Stallion, ASCAP/Deep Faith, ASCAP)
10 EXPRESSION (Next Plateau, ASCAP/Sons Of K-oss, ASCAP)	69 NEVER 2 MUCH OF U (Island, BMI/Onid, BMI)	8 WALK ON BY (Blue Seas, ASCAP/Jac, ASCAP) CPP/WBM
89 FOOTSTEPS IN THE DARK (Bovina, ASCAP/EMI April, ASCAP)	36 NEVER TOO FAR (Dunecanne Hille, BMI)	24 WELCOME TO THE TERRORDOME (Nia, BMI/Def American, BMI)
31 THE GAS FACE (Rhyming Is Fundamental, ASCAP/Def Jam, ASCAP/Prinse Pawl, BMI)	55 NO FRIEND OF MINE (Jay King IV, BMI/Clarity, BMI)	32 WE'RE ALL IN THIS TOGETHER (Pardini, ASCAP/Music Corp. Of America, BMI/EMI Blackwood, BMI/Reed Vertelney, BMI)
63 GET UP! (BEFORE THE NIGHT IS OVER) (BMC, ASCAP/Bogam, ASCAP)	72 NO MORE LIES (Ruthless Attack, ASCAP)	18 WHAT CAN I DO (EMI April, ASCAP/Per-Mission, ASCAP)
46 GOING HOME (Brenez, BMI/High Tech, BMI/Kuzu, BMI/EMI Blackwood, BMI/Wallyworld, ASCAP)	56 NOTHING'S TOO GOOD FOR MY BABY (Snow, BMI/Garlic Gulch, BMI/Bug, BMI/Chubu, BMI)	42 WHATCHA GONNA DO WITH MY LOVIN' (Ensign, BMI/Scarab BMI)
58 GOT TO HAVE YOUR LOVE (Colgems-EMI, ASCAP/Mantronik International, ASCAP/Bryce Luv, ASCAP/Jescilla, ASCAP)	5 OPPOSITES ATTRACT (Virgin, ASCAP/Ollie Leiber, ASCAP) CPP	62 WHATEVER IT TAKES (J.flat, ASCAP/Kim Sang, ASCAP/Jack The Mack, ASCAP)
21 GYRLZ, THEY LOVE ME (EMI April, ASCAP/Across 110th Street, ASCAP/E-Z-Duz-It, ASCAP/E.M. Marl International, ASCAP)	76 POISON IVY (Jerry Leiber, ASCAP/M. Stoller, ASCAP/Candy Griffl, BMI)	4 WHERE DO WE GO FROM HERE (Virgin Songs, BMI/Buffalo Music Factory, BMI) CPP
28 HEARTBEAT (Sugarbiscuit, ASCAP)	13 PROMISES, PROMISES (Julian Caine, ASCAP/Vertim, ASCAP/Wokie, ASCAP/Whole Nine Yards, ASCAP)	64 WRAP-U-UP (Goldsongs, PRS/EMI, PRS)
19 HEAVEN (Abana, BMI/Virgin Songs, BMI) CPP	53 PUMP UP THE JAM (BMC, ASCAP/Bogam, ASCAP/Colgems-EMI, ASCAP) WBM	48 (YOU MAKE ME FEEL LIKE) A NATURAL MAN (Screen Gems-EMI, BMI)
35 HELP THE CHILDREN (Jobete, ASCAP/Bust-It, BMI)	52 READY OR NOT (Hip Trip, BMI/Kear, BMI)	25 YOUR PRECIOUS LOVE (Jobete, ASCAP) CPP
72 HERE AND NOW (EMI April, ASCAP/Ollie Brown Sugar, ASCAP/DLE, ASCAP)	3 REAL LOVE (Skyyzoo, ASCAP) CPP	11 YOUR SWEETNESS (John Barnes III, BMI/Careers, BMI/Kymberli Armstrong, BMI)
30 HERITAGE (CBS, ASCAP/Maurice White, ASCAP/CRGI, BMI/Lorna Lee, BMI/Pony Boy, BMI)	87 RHYTHM NATION (Black Ice, BMI/Flyte Tyme, ASCAP) WBM	
100 HOT LITTLE LOVE AFFAIR (CBS, ASCAP)	96 RIGHT AND HYPE (Cal-Gene, BMI/Virgin Songs, BMI) CPP	
	14 SCANDALOUS! (Controversy, ASCAP/WB, ASCAP) WBM	
	23 THE SECRET GARDEN (Hee Bee Dooit, ASCAP/WB, ASCAP/Rodsongs, ASCAP/Almo, ASCAP/Black Chick,	



TERRI ROSSI'S RHYTHM SECTION

"IT'S GONNA BE ALRIGHT" by Ruby Turner (Jive) leapfrogs 4-1 on the Hot Black Singles chart over "No More Lies" by Michelle (Ruthless), which continues up the chart 3-2. This week, "Alright" gains sizable retail points and picks up the sole radio holdout, WRKE Ocean View, Del., for a total of 100 stations listing the single. Twenty-nine stations show No. 1 reports, including KKDA Dallas; KMJQ Houston; WCDX Richmond, Va.; WRXB St. Petersburg, Fla.; and WEUP Huntsville, Ala. Congrats to Skip Miller, VP, and the RCA field staff! ... "Lies" continues to show good gains in retail; it is No. 1 overall, and radio points continue to increase. It is on 88 stations, gaining WJHM Orlando, Fla. There are 43 top 5 reports, and 12 stations list it at No. 1, including WJMH Greensboro, N.C.; WJIZ Albany, Ga.; WHRK and KRNB, both in Memphis; and WPAL and WMGL, both in Charleston, S.C.; and two weeks at KSOL San Francisco.

"WHERE DO WE GO FROM HERE" by Stacy Lattisaw & Johnny Gill (Motown) vaults 11-4 with super radio gains and retail points starting to catch up to radio ranking. Eleven stations show No. 1 reports, including WAMO Pittsburgh; WDAS and WUSL, both in Philadelphia; WGOK Mobile, Ala.; WEDR Miami; and WQQK Nashville.

"ESCAPADE" by Janet Jackson (A&M) continues to sprint 21-12 with 20 new retail reports and large radio increases. Three stations add it: WNJR Newark, N.J.; WBLX Mobile; and WNOV Milwaukee. It is on 91 stations; 13 show strong moves into the top 5, such as WILD Boston (15-5); WCKU Lexington, Ky. (12-5); and WAGH Columbus, Ga. (15-3).

"PROMISES, PROMISES" by Christopher Williams (Geffen) is on 88 stations. It holds at No. 2 at WILD Boston for the second week. And it has top 5 reports from nine other stations, including WNHC New Haven, Conn.; WATV Birmingham, Ala.; KIPR Little Rock, Ark.; WEDR Miami; and WZHT Montgomery, Ala. Twenty-two stations list it in their top 10.

"THE SECRET GARDEN" by Quincy Jones featuring El DeBarge and Barry White (Warner Bros.) continues to bound up the chart. It is on 99 stations, gaining six adds. Aren't you curious to know which station *isn't* reporting this record?

"ALL AROUND THE WORLD" by Lisa Stansfield (Arista) is a stand-out performer with nine adds this week for a total of 96 listing the single. It is new at WVKO and WCKX, both in Columbus, Ohio; WBLX Mobile; and WEBB Baltimore. It has top-chart numbers throughout the country, such as No. 7 at WAMO Pittsburgh, No. 8 at WYLD-FM New Orleans, and No. 15 at KMJM St. Louis. Retail comes in with 27 new dealers.

SOUTHEAST MUSIC INC. held its Fifth Annual Milton "Butterball" Smith Scholarship Award dinner Feb. 3. Congrats to Jerry Rushin, chairman and VP/OM of WEDR Miami, and Joyce P. Straws, president and Elektra Records regional promotion manager, for a well-run, enjoyable affair. It was great co-hosting the evening with Jack "The Rapper" Gibson.

HOT BLACK SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 19 REPORTERS	SILVER ADDS 31 REPORTERS	BRONZE/ SECONDARY ADDS 50 REPORTERS	TOTAL ADDS 100 REPORTERS	TOTAL ON 100 REPORTERS
SOUL TO SOUL THE TEMPTATIONS MOTOWN	7	11	21	39	42
GIRLS NITE OUT TYLER COLLINS RCA	3	7	28	38	38
TWO SHIPS JERMAINE JACKSON ARISTA	6	6	13	25	69
NOTHING'S TOO GOOD FOR... THE MAIN INGREDIENT POLYDOR	5	4	16	25	69
LOVE'S ON THE RUN MAZE WARNER BROS.	5	2	17	24	59
ADDICTED TO YOUR LOVE THE GAP BAND CAPITOL	7	9	5	21	87
DON'T WEAR IT OUT MARY DAVIS TABU	2	6	13	21	51
LOVE YOU HONEY RANDY & THE GYPSYS A&M	5	7	9	21	36
READY OR NOT AFTER 7 VIRGIN	3	5	12	20	61
HARD UP ERIC GABLE ORPHEUS	2	6	12	20	32

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.

EN CHANTING. EN TICING. EN DEARING. EN GAGING.

ENVOGUE

"HOLD ON"

(4-87984/0-86234/PRCD 3171)

the first single from the forthcoming album

BORN TO SING

(82084)

Produced and arranged by Thomas McElroy & Denzil Foster for
2 Tuff-E-Nuff Productions.

What are we talking about?
Four young women who can really sing and blend the tightest harmonies you've ever enjoyed. They went into the studio with two producers on the cutting edge and created a single that we envision will establish them as the premiere female group of the '90s.

Discover ENVOGUE. They may just be the best group you've ever countered in a long, long time.



On Atlantic Records, Cassettes and Compact Discs
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FOR WEEK ENDING
FEBRUARY 17, 1990

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	1	1	10	QUINCY JONES ▲ QWEST 26020/WARNER BROS. (9.98) (CD) 4 weeks at No. 1	BACK ON THE BLOCK
2	2	2	29	BABYFACE ▲ SOLAR FZ 45288/E.P.A. (CD)	TENDER LOVER
3	4	4	20	JANET JACKSON ▲ A&M 3920 (9.98) (CD) JANET JACKSON'S RHYTHM NATION 1814	
4	3	3	16	LUTHER VANDROSS ● EPIC E2T 45320/E.P.A. (CD)	THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE
5	5	5	23	REGINA BELLE ● COLUMBIA FC44367 (CD)	STAY WITH ME
6	6	6	11	3RD BASS DEF JAM FC 45415/COLUMBIA (CD)	THE CACTUS ALBUM
7	7	8	11	BOBBY BROWN MCA 6342 (9.98) (CD)	DANCE! ... YA KNOW IT!
8	9	9	13	QUEEN LATIFAH TOMMY BOY 1022 (8.98) (CD)	ALL HAIL THE QUEEN
9	8	7	33	HEAVY D. & THE BOYZ ▲ UPTOWN 42302/MCA (8.98) (CD)	BIG TYME
10	11	12	14	MIKI HOWARD ATLANTIC 82024 (9.98) (CD)	MIKI HOWARD
11	10	10	31	STEPHANIE MILLS ● MCA 6312 (9.98) (CD)	HOME
12	17	24	7	MICHEL'LE RUTHLESS 91282/ATLANTIC (9.98) (CD)	MICHEL'LE
13	16	17	33	SOUL II SOUL ▲ VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
14	13	14	20	SYBIL NEXT PLATEAU 1018 (8.98) (CD)	SYBIL
15	15	13	20	M C LYTE FIRST PRIORITY 91304/ATLANTIC (CD)	EYES ON THIS
16	14	15	20	BIG DADDY KANE ● COLD CHILLIN' 25941/REPRISE (9.98) (CD)	IT'S A BIG DADDY THING
17	12	11	22	MAZE FEATURING FRANKIE BEVERLY ● WARNER BROS. 25802 (9.98) (CD)	SILKY SOUL
18	18	18	21	WRECKS-N-EFFECT MOTOWN 6281 (8.98) (CD)	WRECKS-N-EFFECT
19	19	16	21	YOUNG M.C. ▲ DELICIOUS VINYL 91309/ISLAND (9.98) (CD)	STONE COLD RHYMIN'
20	21	21	14	RANDY CRAWFORD WARNER BROS. 26002 (9.98) (CD)	RICH AND POOR
21	22	20	16	ANGELA WINBUSH MERCURY 838 866/POLYGRAM (CD)	THE REAL THING
22	20	22	11	ROB BASE ● PROFILE 1285 (8.98) (CD)	THE INCREDIBLE BASE
23	29	33	9	KENNY G ● ARISTA 8613 (13.98) (CD)	LIVE
24	24	23	30	THE 2 LIVE CREW ▲ SKYYWALKER 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
25	23	19	16	BIZ MARKIE COLD CHILLIN' 26003/WARNER BROS. (9.98) (CD)	THE BIZ NEVER SLEEPS
26	32	36	9	TECHNOTRONIC ● SBK 93422 (9.98) (CD)	PUMP UP THE JAM - THE ALBUM
27	25	31	12	THE GAP BAND CAPITOL 90799 (8.98) (CD)	ROUND TRIP
28	28	26	15	SIR MIX-A-LOT NASTY MIX 70150 (9.98) (CD)	SEMINAR
29	27	27	15	BARRY WHITE A&M 5256 (8.98) (CD)	THE MAN IS BACK
30	37	42	14	STACY LATTISAW MOTOWN 6280 (8.98) (CD)	WHAT YOU NEED
31	26	25	15	JERMAINE JACKSON ARISTA 8493 (9.98) (CD)	DON'T TAKE IT PERSONAL
32	35	35	14	TROOP ATLANTIC 82035 (9.98) (CD)	ATTITUDE
33	33	29	39	THE O'JAYS EMI 90921 (9.98) (CD)	SERIOUS
34	39	44	81	PAULA ABDUL ▲ VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
35	34	32	32	DAVID PEASTON GEFEN 24228/REPRISE (9.98) (CD)	INTRODUCING ... DAVID PEASTON
36	36	37	48	MILLI VANILLI ▲ ARISTA 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
37	41	49	11	THE GOOD GIRLS MOTOWN 6278 (8.98) (CD)	ALL FOR YOUR LOVE
38	31	30	31	PATTI LABELLE MCA 6292 (9.98) (CD)	BE YOURSELF
39	30	28	13	D.J. JAZZY JEFF & THE FRESH PRINCE ● JIVE 1188/RCA (9.98) (CD)	AND IN THIS CORNER
40	38	38	12	BY ALL MEANS ISLAND 91319 (9.98) (CD)	BEYOND A DREAM
41	42	45	12	CLUB NOUVEAU WARNER BROS. 25991 (9.98) (CD)	UNDER A NOUVEAU GROOVE
42	48	47	9	THE GHETTO BOYS RAP-A-LOT 103 (8.98) (CD)	GRIP IT ON THAT OTHER LEVEL
43	44	40	23	THE TEMPTATIONS MOTOWN 6275 (8.98) (CD)	SPECIAL
44	43	39	23	AFTER 7 VIRGIN 91061 (9.98) (CD)	AFTER 7
45	47	48	47	ALYSON WILLIAMS DEF JAM FC 40515/COLUMBIA (CD)	RAW
46	46	43	7	ACE JUICE CAPITOL 90925 (8.98) (CD)	ACE JUICE
47	45	41	28	BOBBY "BLUE" BLANO MALACO 7450 (8.98) (CD)	MIDNIGHT RUN
48	51	61	5	SEOUCTION VENETTA 5280/A&M (8.98) (CD)	NOTHING MATTERS WITHOUT LOVE
49	50	53	10	JUNGLE BROTHERS WARNER BROS. 26072 (9.98) (CD)	DONE BY THE FORCES OF NATURE


50	49	46	10	CHUNKY A MCA 6354 (9.98) (CD)	LARGE AND IN CHARGE
51	40	34	16	ICE-T SIRE 26028/WARNER BROS. (9.98) (CD)	THE ICEBERG/FREEDOM OF SPEECH...
52	52	54	9	NICE & SMOOTH SLEEPING BAG 82013 (8.98) (CD)	NICE & SMOOTH
53	55	62	27	CHRISTOPHER WILLIAMS GEFEN 24220/REPRISE (9.98) (CD)	ADVENTURES IN PARADISE
54	56	68	5	JOHNNIE TAYLOR MALACO 7452 (8.98) (CD)	CRAZY BOUT YOU
55	54	50	27	THE D.O.C. ● RUTHLESS 91275/ATLANTIC (8.98) (CD)	NO ONE CAN DO IT BETTER
56	53	52	29	SHARON BRYANT WING 837 313/POLYGRAM (CD)	HERE I AM
57	58	59	26	REDHEAD KINGPIN & THE F.B.I. VIRGIN 91269 (9.98) (CD)	A SHADE OF RED
58	64	71	7	ALLOWAY SOLAR FZ 75310/E.P.A. (CD)	ALL THE WAY
59	65	64	12	ARABIAN PRINCE ORPHEUS 75614/EMI (8.98) (CD)	BROTHER ARAB
60	62	70	10	GRANDMASTER SLICE & IZZY CHILL CREATIVE FUNK 7001/SELECT-O-HITS (8.98)	SHALL WE DANCE
61	57	51	30	ENTOUCH VINTERENTAINMENT 60858/ELEKTRA (9.98) (CD)	ALL NITE
62	61	58	67	SURFACE ● COLUMBIA FC 44284 (CD)	2ND WAVE
63	59	63	7	DEF JEF DELICIOUS VINYL 30001 (8.98) (CD)	JUST A POET WITH SOUL
64	74	89	10	PIECES OF A DREAM EMI 92050 (8.98) (CD)	'BOUT DAT TIME
65	67	96	4	JOYCE SIMS SLEEPING BAG 52017 (9.98) (CD)	ALL ABOUT LOVE
66	60	55	13	STEADY B JIVE 1284/RCA (8.98) (CD)	GOING STEADY
67	85	—	29	SKYY ATLANTIC 81853 (9.98) (CD)	START OF A ROMANCE
68	63	74	9	D.J. MAGIC MIKE & THE ROYAL POSSE CHEETAH 9401 (8.98) (CD)	D.J. MAGIC MIKE & THE ROYAL POSSE
69	66	72	14	M.C. A.D.E. 4-SIGHT 5526 (8.98) (CD)	HOW MUCH CAN YOU TAKE
70	72	76	11	THE MAIN INGREDIENT POLYDOR 841 249/POLYGRAM (CD)	I JUST WANNA LOVE YOU
71	71	87	3	MICHAEL JEFFRIES WARNER BROS. 25925 (9.98) (CD)	MICHAEL JEFFRIES
72	87	73	7	TYLER COLLINS RCA 9642 (8.98) (CD)	GIRLS NITE OUT
73	70	79	5	CHILL ROB G WILD PITCH 2002 (8.98)	RIDE THE RHYTHM
74	92	88	3	VARIOUS ARTISTS PANDISC 8806 (8.98) (CD)	MIAMI BASS EXPRESS
75	88	—	2	RUBY TURNER JIVE 1298/RCA (8.98) (CD)	PARADISE
76	83	83	10	WILL DOWNING ISLAND 91286 (9.98) (CD)	COME TOGETHER AS ONE
77	69	69	11	MAZE FEATURING FRANKIE BEVERLY CAPITOL 92810 (8.98) (CD)	LIFELINES VOLUME I
78	89	—	2	D-MOB FFRR 828 159/POLYGRAM (CD)	A LITTLE BIT OF THIS, A LITTLE BIT OF THAT
79	68	60	16	KASHIF ARISTA 8595 (8.98) (CD)	KASHIF
80	73	75	14	BILLY OCEAN JIVE 1271/RCA (9.98) (CD)	GREATEST HITS
81	78	67	28	ERIC GABLE ORPHEUS 75603/EMI (8.98) (CD)	CAUGHT IN THE ACT
82	94	—	2	CHRIS MCDANIEL MEGA JAM 1000 (8.98) (CD)	A WOMAN'S TOUCH
83	75	77	15	MARVIN SEASE LONDON 838 593/POLYGRAM (CD)	THE REAL DEAL
84	81	82	15	SHIRLEY BROWN MALACO 7451 (8.98) (CD)	FIRE & ICE
85	84	85	11	DONALD-D RHYME SYNDICATE FE 45298/E.P.A. (CD)	NOTORIOUS
86	NEW ▶	1	1	KIM WATERS WARLOCK 2713 (8.98) (CD)	SWEET AND SAXY
87	79	56	27	EPMD ● FRESH 92012/SLEEPING BAG (9.98) (CD)	UNFINISHED BUSINESS
88	90	—	2	MENACE JUMP STREET 3001 (8.98) (CD)	DOG HOUSE
89	82	93	68	M.C. HAMMER ▲ CAPITOL 90924 (8.98) (CD)	LET'S GET IT STARTED
90	NEW ▶	1	1	INNER CITY VIRGIN 91242 (9.98) (CD)	BIG FUN
91	77	66	25	THE ISLEY BROTHERS FEATURING RONALD ISLEY WARNER BROS. 25940 (9.98) (CD)	SPEND THE NIGHT
92	80	78	30	SUCCESS-N-EFFECT ON TOP 9002 (8.98) (CD)	IN THA HOOD
93	76	57	11	JODY WATLEY MCA 6343 (9.98) (CD)	YOU WANNA DANCE WITH ME?
94	100	90	3	BOSE ROCKWELL 3316/HOT PRODUCTIONS (8.98) (CD)	SPREAD THE WORD
95	97	86	9	TONY M.F. ROCK EFFECT 3000/SKYYWALKER (8.98) (CD)	LET ME TAKE YOU TO THE ROCK HOUSE
96	96	—	2	DIVINE STYLER FEAT. THE SCHEME TEAM RHYME SYNDICATE E 45299/E.P.A. (CD)	WORD POWER
97	86	65	18	CHERYL LYNN VIRGIN 91254 (9.98) (CD)	WHATEVER IT TAKES
98	93	94	16	VARIOUS ARTISTS ICHIBAN 1048 (8.98) (CD)	NASTY BLUES
99	NEW ▶	1	1	THE EGYPTIAN LOVER EGYPTIAN EMPIRE 993/WEST COAST (8.98) (CD)	GET INTO IT
100	91	100	13	SLY & ROBBIE ISLAND 91277 (8.98) (CD)	SILENT ASSASSIN

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.

MENACE

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THE DEBUT SINGLE "DOGHOUSE" JS-025



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THE TRUE THREAT TO THE SOCIETY OF PUNK AND JUST IN THE 90'S

Jazz BLUE NOTES



by Jeff Levenson

EACH JUNE, AS JVC'S JAZZ SPECTACULAR rolls into New York, a small but contentious group of jazz writers (present company included) gather to hear themselves blow. (*Ornette talks funny!... Miles can't play spit!... Sonny's got big feet!*) Even without the benefit of spirits or other animating substances (I confess, a well-situated watering hole serves as the convenient meeting ground), these opinion traders love nothing more than defending or trashing the honor of jazzmen great and small. Makes for mighty good entertainment.

One recurring debate that invariably rumbles the round table involves Art Tatum and his place among the jazz giants. Those championing the piano man sing the typical songs: "The greatest improviser ever." "An unrivaled virtuoso." "Magnificently orchestral." The counterintelligence has its say: "A cliché freak." "A runaway technician." "Too much piano, not enough soul."

This issue (the jazzier's equivalent of "tastes great/less filling") is a particularly good antidote for the debilitating condition known to critics of all persuasions, that is, opinion buildup and the heartbreak of pomposity. A killer among would-be intellectuals.

The real surprise in all this is not how much support Tatum has as the greatest instrumentalist of all time. It's how strongly his detractors feel about him, about his deficiencies (or excesses) as a jazzman. For the record (since I refuse to straddle the fence on this one), Tatum was no sham. One cannot easily find another musician who comes close to his sweep and majesty, nor can one find a soloist more unabashedly ravishing. His cascading solos and harmonic sophistication affirm his unmatched genius, even today, when compared with the contributions of his celebrated musical progeny. (Pick

any jazz pianist, post-Tatum, and there you have one of his descendants.)

Those unconvinced by mere critical pedantry should turn to the "Complete Capitol Recordings, Volumes One and Two," or MCA's "Decca Presents Art Tatum," both newly reissued. The former has solo and trio performances from the late '40s and early '50s, while the latter features solo takes from 1940. Clearly, Tatum was most comfortable when he could go it alone, when he could be a self-sufficient one-man band that needed no help from sidemen. Some savants might maintain that his Capitol group recordings belie such critical pronouncements, that his trio work is the real-deal material. Others, of course, would love to argue the point. I'll

Art Tatum reissues spark usual debate over his merits

bring it up at the next meeting.

MORE: The Decca reissues (with nifty artwork) include some remarkable titles, originally recorded for Brunswick/Vocalion. They are: Duke Ellington: "The Brunswick Era, Volume One"; Louis Armstrong Of New Orleans; Johnny Dodds: "South Side Chicago Jazz"; Lionel Hampton: "Gene Norman Presents Just Jazz"; Gene Norman Presents A Charlie Ventura Concert; Count Basie: "One O'Clock Jump." All have been produced by noted record man Orrin Keepnews.

PASSING NOTE: Mel Lewis, who died on Feb. 2 after a long bout with cancer (see Lifelines, page 87), was just beginning to receive the recognition and acclaim due him. His recent MusicMasters records (of which "The Definitive Thad Jones" was nominated for a big-band Grammy this year) affirmed to many what all musicians and critics knew—the man was an exceptionally fine drummer and leader. Though he understood that his illness was terminal, Lewis continued to work each Monday night at New York's famed Village Vanguard. He'll be missed.

Steely & Cleve Drum Up Interest In Reggae Jamaican Duo Lays 'Riddim' Bass For 'Computah' Hits

BY MAUREEN SHERIDAN

KINGSTON, Jamaica—The rhythms of drum and bass team Steely & Cleve fueled an astounding average of 65 of the top 100 songs in Jamaica for the past three years. And now, with the duo's production of Tracy Chapman's "Sorry (Baby Can I Hold You)," sung by Foxy Brown and distributed by Pow Wow, hitting the Billboard black singles chart as a Hot Shot Debut and climbing, their computerized reggae is getting international recognition.

The dance hall, or D.J., form of computerized reggae that has dominated the Jamaican music market for the past five years has, despite criticism about its structural and lyrical simplicity, revitalized an industry that had temporarily lost direction after Bob Marley's death in 1981.

Cheaper and faster to produce, consisting as it does of drum machine, synthesized bass, two-chord keyboards, and a DJ (rapper) riding the "riddim," "computah" reggae owes much of its success to

the drum and bass stylings of Steely (Wycliffe Johnson) and Cleve (Cleveland Brownie).

Only in reggae music are drum and bass teams accorded the limelight. As the "heart" of the music, the drum and bass are the most im-

'We like simplicity in music. We strip music down to its simplest form'

portant elements of a reggae band and the players of these instruments who team together are seen as acts in and of themselves.

Sly & Robbie started the trend when Chris Blackwell signed them to Island Records and said, "I really don't know why I'm signing a drum and a bass."

Since then, Sly & Robbie have given him good reason, emerging as they have as artists and producers of growing international stature, not only in reggae, but in rap as well (and combining the two to critical acclaim on "Silent Assassin," their new Island album).

Steely & Cleve took over the local market where Sly & Robbie left off. Together professionally since 1985, the two have a reputation for having their ears tuned to the rhythmic trends of the street, and are responsible for not only most of the rhythm coming out of Ja-

maica, but some of the best.

Tunes such as Gregory Isaacs' "Rumours," Leroy Gibbons' "Magic Moment" (used on the soundtrack of "Cocktail"), Frankie Paul's "Sarah," and Half Pint's "Level Vibes" all have Steely & Cleve-programmed tracks.

"We like simplicity in music," says Cleve. "We strip music down to its simplest form. We take a 10-chord melody and reduce it to two chords. What's complex is selecting the right two chords."

The Steely & Cleve cover of "Sorry" hit the No. 1 spot on the Jamaican charts in the fall of 1989. Subsequently, Foxy Brown rerecorded the tune for her debut album on RAE (which also contains an allegedly pirated version of the Steely & Cleve-produced cover of Chapman's "Fast Car").

Says Cleve: "As it often is in Jamaica, we didn't have a contract with Foxy Brown, but we've learned from this experience. Every artist we record now signs an agreement not to rerecord a song for so many years. It is our production on the charts boosting sales of an album with a different production on it."

Word of Steely & Cleve's success as producers has brought the pair numerous offers to produce U.S. and British artists. Just completed at Grove recording studio in Ocho Rios here are two Steely & Cleve-written and -produced tracks for Caron Wheeler's new solo album.

BeBe & CeCe Winans took four of the Grammy nominations for gospel music announced recently... see page 76

FOR WEEK ENDING FEBRUARY 17, 1990

Billboard

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TOP JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	25	HARRY CONNICK, JR. ★★ NO. 1 ★★ COLUMBIA SC45319 (CD) MUSIC FROM "WHEN HARRY MET SALLY..."	7 weeks at No. 1
2	2	17	DAVID BENOIT GRP 9595 (CD)	WAITING FOR SPRING
3	3	15	MICHEL CAMILO EPIC ET 45295/E.P.A. (CD)	ON FIRE
4	4	11	FRANK MORGAN ANTILLES 91320/ISLAND (CD)	MOOD INDIGO
5	5	13	CHET BAKER ENJA 79600/MESA/BLUEMOON (CD) MY FAVOURITE SONGS: THE LAST GREAT CONCERT	
6	6	9	AHMAD JAMAL ATLANTIC 82029 (CD)	PITTSBURGH
7	10	9	ANDRE PREVIN, JOE PASS & RAY BROWN TELARC 83302 (CD) AFTER HOURS	
8	7	13	SOUNDTRACK GRP 2002 (CD)	THE FABULOUS BAKER BOYS
9	9	9	MICHEL PETRUCCIANI BLUE NOTE 92563/CAPITOL (CD)	MUSIC
10	8	17	EARL KLUGH WARNER BROS. 26018 (CD)	SOLO GUITAR
11	11	29	GEORGE BENSON WARNER BROS. 25907 (CD)	TENDERLY
12	14	3	GENE HARRIS & THE PHILLIP MORRIS SUPERBAND CONCORD 4397 (CD) LIVE AT TOWN HALL, N.Y.C.	
13	13	39	DR. JOHN WARNER BROS. 25889 (CD)	IN A SENTIMENTAL MOOD
14	12	9	SOUNDTRACK COLUMBIA SC 45358 (CD)	STRAIGHT NO CHASER
15	NEW		BILLY CHILDS WINDHAM HILL JAZZ 0118/A&M (CD)	TWILIGHT IS UPON US

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	9	QUINCY JONES ★★ NO. 1 ★★ QWEST 26020/WARNER BROS. (CD)	5 weeks at No. 1 BACK ON THE BLOCK
2	2	15	VARIOUS ARTISTS GRP 9596 (CD) HAPPY ANNIVERSARY, CHARLIE BROWN	
3	3	9	KENNY G ARISTA 8613 (CD)	LIVE
4	5	13	RANDY CRAWFORD WARNER BROS. 26002 (CD)	RICH AND POOR
5	4	17	GROVER WASHINGTON, JR. COLUMBIA OC 45253 (CD)	TIME OUT OF MIND
6	7	7	HUGH MASEKELA RCA 3070 (CD)	UPTOWNSHIP
7	6	19	DAVE GRUSIN GRP 9592 (CD)	MIGRATION
8	8	11	FATTBURGER INTIMA 73503/ENIGMA (CD)	TIME WILL TELL
9	9	11	SADAO WATANABE ELEKTRA 60906 (CD)	FRONT SEAT
10	11	11	GARY HERBIG HEADFIRST 31311/K-TEL (CD)	FRIENDS TO LOVERS
11	18	5	KIM PENSYL OPTIMISM 3223 (CD)	PENSYL SKETCHES #2
12	10	29	LOU RAWLS BLUE NOTE 91937/CAPITOL (CD)	AT LAST
13	15	5	GIPSY KINGS ELEKTRA 60892 (CD)	MOSAIQUE
14	13	15	ANDY NARELL WINDHAM HILL JAZZ 0120/A&M (CD)	LITTLE SECRETS
15	14	35	TUCK & PATTI WINDHAM HILL JAZZ 0116/A&M (CD)	LOVE WARRIORS
16	12	31	PAT METHENY GEFEN 24245/WARNER BROS. (CD)	LETTER FROM HOME
17	16	9	VARIOUS ARTISTS LUAKA BOP/SIRE 26019/WARNER BROS. (CD) BRAZIL CLASSICS 2: O SAMBA	
18	22	5	CHARNETT MOFFETT BLUE NOTE 91650/CAPITOL (CD)	BEAUTY WITHIN
19	23	45	JOE SAMPLE WARNER BROS. 25781 (CD)	SPELLBOUND
20	17	23	JEAN LUC PONTY COLUMBIA FC 45252 (CD)	STORYTELLING
21	21	9	KENNY GARRETT ATLANTIC 82046 (CD)	PRISONER OF LOVE
22	19	19	LEE RITENOUR GRP 9594 (CD)	COLOR RIT
23	NEW		KIM WATERS WARLOCK 2713 (CD)	SWEET AND SAXY
24	24	35	MILES DAVIS WARNER BROS. 25873 (CD)	AMANDLA
25	25	3	DAVID DIGGS ARTFUL BALANCE 7216/JCI (CD)	NOTHING BUT THE TRUTH

Alboms with the greatest sales gains during the last two weeks. (CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

HOT DANCE MUSIC™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
★★ NO. 1 ★★					
1	2	2	10	I'LL BE GOOD TO YOU QWEST 0-21408/WARNER BROS.	◆ QUINCY JONES 1 week at No. 1
2	5	20	4	ESCAPADE (REMIX) A&M SP-12352	◆ JANET JACKSON
3	3	4	7	JAZZIE'S GROOVE VIRGIN 0-96517	◆ SOUL II SOUL
4	7	17	4	GET UP! (BEFORE THE NIGHT IS OVER) SBK V-19704	◆ TECHNOTRONIC
5	6	8	6	TELL ME WHY ARISTA ADI-9918	◆ EXPOSE
6	4	5	9	SUENO LATINO CAPITOL V-15538	SUENO LATINO FEATURING CAROLINA DAMAS
7	1	1	11	1-2-3/UNDERESTIMATE COLUMBIA 44 73136	◆ THE CHIMES
8	11	21	4	TAINTED LOVE EPIC 49 73145/E.P.A.	◆ IMPEDANCE
9	8	11	7	WHATCHA GONNA DO WITH MY LOVIN' VIRGIN 0-96507	◆ INNER CITY
10	19	38	3	ALL AROUND THE WORLD ARISTA ADP-9937	◆ LISA STANSFIELD
11	10	12	9	DON'T YOU WANT MY LOVE BIG BEAT BB-0010	◆ JOMANDA
12	16	27	5	GOT TO HAVE YOUR LOVE CAPITOL V-15521	MANTRONIX FEATURING WONDRESS
13	18	28	5	WHOLE WIDE WORLD RCA 9099-1-RD	◆ A'ME LORAIN
14	28	—	2	HEARTBEAT/FREE YOUR BODY VENDETTA VE-17976/A&M	◆ SEDUCTION
15	20	33	4	GOT TO GET ARISTA ADI-9932	LEILA K FEATURING ROB N' RAZ
16	22	30	5	SET ME FREE D.J. INTERNATIONAL 994	◆ STERLING VOID
17	12	7	9	WALK ON BY NEXT PLATEAU NP5011W	◆ SYBIL
18	13	14	9	RIGHT FROM THE START REPRISE 0-21280/WARNER BROS.	◆ INDIA
19	39	—	2	GETTING AWAY WITH IT FACTORY, UK IMPORT	◆ ELECTRONIC
20	25	36	4	YA BA YE SIRE 0-21382/WARNER BROS.	◆ OFRA HAZA
21	9	3	14	C'MON AND GET MY LOVE FFRR 886 799-1/POLYGRAM	◆ D-MOB
22	30	37	4	HEARTBEAT OF LOVE CBS ASSOCIATED 429 73143/E.P.A.	◆ PIA ZADORA
23	37	44	3	CHAIN OF FOOLS ATLANTIC 0-86267	◆ RISSÉ
★★★ POWER PICK ★★★					
24	40	49	3	MY LOVE IS RIGHT MCA 23994	◆ SHANA DOUGLAS
25	15	10	12	NO MORE LIES RUTHLESS 0-96521/ATCO	◆ MICHEL'LE
26	32	40	4	LAMBADA EPIC 49 73139/E.P.A.	◆ KAOMA
★★★ HOT SHOT DEBUT ★★★					
27	NEW ▶	1	1	ROAM REPRISE 0-21441/WARNER BROS.	◆ THE B-52'S
28	14	9	10	FOR THOSE WHO LIKE TO GROOVE PROFILE PRO-7270	◆ TWIN HYPE
29	35	35	5	I DON'T NEED YOUR LOVE NEXT PLATEAU NP50112	◆ JO ANN JONES
30	36	43	4	I WILL SURVIVE MERCURY 876 369-1/POLYGRAM	◆ SAFIRE
31	42	45	3	BITING MY NAILS/THE PHANTOM'S IN THERE ENIGMA V 75225/MUTE	◆ RENEGADE SOUNDWAVE
32	38	42	4	BUDDY TOMMY BOY TB 943	◆ DE LA SOUL
33	45	—	2	BURNING THE GROUND/DECADANCE CAPITOL V-15546	◆ DURAN DURAN
34	46	—	2	DRESS TO IMPRESS ATLANTIC 0-86246	◆ LIEUTENANT STITCHIE
35	17	13	12	STOMP (MOVE JUMP JACK YOUR BODY) WARNER BROS. 0-21339	◆ KYZE
36	48	—	2	IN YOUR FACE! PANDISC PD-050	◆ FREESTYLE
37	23	23	9	TOUCH ME WITH YOUR HEART MICMAC 524	◆ EILEEN FLORES
38	27	25	7	OPPOSITES ATTRACT VIRGIN 0-96528	◆ PAULA ABDUL (DUET WITH THE WILD PAIR)
39	44	47	3	DROPPIN' RHYMES ON DRUMS DELICIOUS VINYL DV-1008/ISLAND	◆ DEF JEF FEAT. ETTA JAMES
40	NEW ▶	1	1	BYE BYE MON COWBOY RCA 9164-1-RD	◆ MITSOU
41	49	—	2	LADIES FIRST TOMMY BOY TB 942	◆ QUEEN LATIFAH
42	24	26	6	SINGING IN THE SHOWER VIRGIN 0-96509	◆ LES RITA MITSOUKO & SPARKS
43	26	24	10	TELL ME WHEN THE FEVER ENDED MERCURY 876 405-1/POLYGRAM	◆ ELECTRIBE 101
44	NEW ▶	1	1	YOU CAN'T HIDE VENDETTA VE-7033/A&M	◆ SHIRLEY LEWIS
45	50	48	3	OH WORLD 4TH & B'WAY 494/ISLAND	◆ PAUL RUTHERFORD
46	NEW ▶	1	1	BLUE SAVANNAH SIRE PROMO/WARNER BROS.	◆ ERASURE
47	21	6	13	LET THE RHYTHM PUMP ATLANTIC 0-86273	◆ DOUG LAZY
48	NEW ▶	1	1	MOTHERLAND POW WOW PW-454	◆ TRIBAL HOUSE
49	41	31	6	A LITTLE BIT OF LOVIN' SLEEPING BAG SLX-40152	◆ CHOCOLETTE
50	29	18	12	ROCK TO THE BEAT/MOVE YOUR BODY WING 873 143-1/POLYGRAM	◆ 101


THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
★★ NO. 1 ★★					
1	2	3	10	NO MORE LIES RUTHLESS 0-96521/ATCO	◆ MICHEL'LE 1 week at No. 1
2	1	2	9	JAZZIE'S GROOVE VIRGIN 0-96517	◆ SOUL II SOUL
3	4	4	11	WALK ON BY NEXT PLATEAU NP50111W	◆ SYBIL
4	5	8	11	C'MON AND GET MY LOVE FFRR 886 799-1/POLYGRAM	◆ D-MOB
5	3	1	12	TWO TO MAKE IT RIGHT VENDETTA VE-7031/A&M	◆ SEDUCTION
6	8	10	9	WHATCHA GONNA DO WITH MY LOVIN' VIRGIN 0-96507	◆ INNER CITY
7	9	11	9	OPPOSITES ATTRACT VIRGIN 0-96507	◆ PAULA ABDUL (DUET WITH THE WILD PAIR)
8	6	5	12	LET THE RHYTHM PUMP ATLANTIC 0-86273	◆ DOUG LAZY
9	20	36	3	GET UP! (BEFORE THE NIGHT IS OVER) SBK V-19704	◆ TECHNOTRONIC
10	7	9	7	I'LL BE GOOD TO YOU QWEST 0-21408/WARNER BROS.	◆ QUINCY JONES
11	11	13	5	WELCOME TO THE TERRORDOME DEF JAM 44 73135/COLUMBIA	◆ PUBLIC ENEMY
12	12	15	5	BUDDY TOMMY BOY TB 943	◆ DE LA SOUL
13	16	25	4	LAMBADA EPIC 49 73139/E.P.A.	◆ KAOMA
14	14	14	7	1-2-3/UNDERESTIMATE COLUMBIA 44 73136	◆ THE CHIMES
15	18	26	4	TAINTED LOVE EPIC 49 73145/E.P.A.	◆ IMPEDANCE
16	17	17	6	EXPRESSION NEXT PLATEAU NP50101W	◆ SALT-N-PEPA
17	19	22	6	YOUR SWEETNESS MOTOWN MOT-4651	◆ GOOD GIRLS
18	15	12	15	GET BUSY JIVE 1274-1-JD/RCA	◆ MR. LEE
19	43	—	2	ALL AROUND THE WORLD ARISTA ADI-9937	◆ LISA STANSFIELD
20	24	29	4	IT'S GONNA BE ALRIGHT JIVE 1290-1-JD/RCA	◆ RUBY TURNER
21	21	18	7	RIGHT FROM THE START REPRISE 0-21280/WARNER BROS.	◆ INDIA
22	13	7	20	PUMP UP THE JAM SBK V-19701	◆ TECHNOTRONIC FEATURING FELLY
23	10	6	13	RHYTHM NATION A&M SP-12335	◆ JANET JACKSON
24	26	27	7	I WANNA BE RICH SOLAR 429 74503/E.P.A.	◆ CALLOWAY
25	22	21	7	TOUCH ME WITH YOUR HEART MICMAC 524	◆ EILEEN FLORES
★★★ HOT SHOT DEBUT ★★★					
26	NEW ▶	1	1	HEARTBEAT/FREE YOUR BODY VENDETTA VE-17976/A&M	◆ SEDUCTION
27	27	33	3	JUICY SOUND OF NEW YORK 4682/MOTOWN	◆ WRECKS-N-EFFECT
★★★ POWER PICK ★★★					
28	34	—	2	THE HUMPTY DANCE TOMMY BOY TB 944	◆ DIGITAL UNDERGROUND
29	36	41	3	TELL ME WHY ARISTA ADI-9918	◆ EXPOSE
30	30	31	10	STOMP (MOVE JUMP JACK YOUR BODY) WARNER BROS. 0-21339	◆ KYZE
31	25	24	7	SCANDALOUS WARNER BROS. 0-21422	◆ PRINCE
32	38	49	3	IN YOUR FACE PANDISC PD-050	◆ FREESTYLE
33	42	—	2	WHERE DO WE GO FROM HERE MOTOWN MOT-4701	◆ STACY LATTISAW WITH JOHNNY GILL
34	35	37	3	BURNING THE GROUND/DECADANCE CAPITOL V-15546	◆ DURAN DURAN
35	40	—	2	DON'T YOU WANT MY LOVE BIG BEAT BB-0010	◆ JOMANDA
36	NEW ▶	1	1	ROAM REPRISE 0-21441/WARNER BROS.	◆ THE B-52'S
37	41	—	2	LADIES FIRST TOMMY BOY TB 942	◆ QUEEN LATIFAH
38	28	23	9	PUMP IT HOTTIE VIRGIN 0-96516	◆ REDHEAD KINGPIN & THE F.B.I.
39	37	48	3	I WILL SURVIVE MERCURY 876 369-1/POLYGRAM	◆ SAFIRE
40	NEW ▶	1	1	GOT TO HAVE YOUR LOVE CAPITOL V-15521	◆ MANTRONIX FEATURING WONDRESS
41	49	—	2	MOTHERLAND POW WOW PW-454	◆ TRIBAL HOUSE
42	32	28	13	DOWN IN IT TVT 2611	◆ NINE INCH NAILS
43	23	16	14	TENDER LOVER SOLAR 429-74502/E.P.A.	◆ BABYFACE
44	NEW ▶	1	1	THE GAS FACE/WORDZ OF WIZDOM DEF JAM 44 73121/COLUMBIA	◆ 3RD BASS
45	31	20	15	LOVE ON TOP OF LOVE - KILLER KISS CAPITOL V-15508	◆ GRACE JONES
46	33	34	19	IF YOU LEAVE ME NOW LMR 7000	◆ JAYA
47	29	19	11	TURN IT OUT (GO BASE) PROFILE PRO-7275	◆ ROB BASE
48	44	46	18	PERSONAL JESUS/DANGEROUS SIRE 0-21328/REPRISE	◆ DEPECHE MODE
49	NEW ▶	1	1	C'MON BABE SKYYWALKER GR 137	◆ THE 2 LIVE CREW
50	39	30	9	WISHING ON A STAR VIRGIN 0-96510	◆ FRESH 4 FEATURING LIZZ.E

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

ROCCO

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NASTYMIX RECORDS

Wave Of New Sounds Hits Alternative Scene

GETTING AWAY WITH IT: The alternative scene is heating up with a host of new releases and potential hits. First off, "dance noise terrorists" **Renegade Soundwave**

ARTIST DEVELOPMENTS

THUMBS UP FOR BARDEUX

Following its recent top five club hit "I Love The Bass," Bardeux has just unleashed the newly remixed "Thumbs Up," lifted from the Enigma recording duo's second album, "Shangri-La." The song, which has already been shipped to clubs and urban radio stations, was remixed in England by Fon Force's Robert Gordon and will arrive at pop outlets within the next few weeks.

Ralph King, general manager at Enigma, is pleased that "I Love The Bass" claimed some new territory for the duo of Acacia Smith and Melanie Taylor, who make up Bardeux. "We were overwhelmed and surprised that we had a much better response with this record at black radio than at pop," he says. "Ultimately we found that Bardeux is capable of crossing over into all categories, and we're hoping that 'Thumbs Up' will take advantage of our urban base."

Bardeux's first album, "Bold As Love," established the act's club base with such hits as "Three Time Lover" and "Magic Carpet Ride." The debut also proved that the group could cross over (that album's third single, "When We Kiss," cracked the top 40 on Billboard's Hot 100). Since the recording of "Bold," Taylor has replaced original member Jaz Teaney, who left to pursue a solo career, and the act's original label, Synthicide, was absorbed into the Enigma network.

With those major transitions behind them, Smith and Taylor have focused their attention on polishing their new image. The pair has just completed a Fuji Film-sponsored concert tour and will continue to do spot dates across the country. In the meantime, a computer-animated videoclip for "Thumbs Up" has just been released.

JIM RICHLIANO

HOT DANCE BREAKOUTS

CLUB PLAY

1. KEEP IT TOGETHER MADONNA SIRE
2. ROOM AT THE TOP ADAM ANT MCA
3. VULNERABLE DE DE O'NEAL ATLANTIC
4. THE BREEZE TWO WITHOUT HATS MICMAC
5. DO WHAT YOU WANT 2 IN A ROOM CUTTING

12" SINGLES SALES

1. SWEAT JAY WILLIAMS BIG BEAT
2. ROOM AT THE TOP ADAM ANT MCA
3. SECRET GARDEN QUINCY JONES QWEST
4. DANCE WITH ME CONCEPT OF ONE FEATURING TONY MORAN CUTTING
5. BEACH BUMP BABY FORD SIRE

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

make an impressive debut with their offering, "Soundclash" (Mute/Enigma, 212-633-1022, 213-390-9969). The 12-song collection produced with Flood stalks with a brooding, aggressive atmosphere that luckily doesn't seem to mind if you dance to it. The Britain-based trio of Gary Asquith, Karl Bonnie, and Danny Briochett provide the listener with an intriguing melting pot of sorts combining the best elements of "industrial" and rap with a funky riddim sensibility. Although difficult to place easily into one category (which adds to the pleasure of its discovery), "Soundclash" is best experienced at your own risk. Choice cuts: "Probably A Robbery," "Lucky Luke," "Space Gladiator," "Can't Get Used To Losing You," the current single "Biting My Nails" and the extra CD track "The Phantom, It's In There" . . . Fave **The Beloved** has finally unleashed its "Hello" (Atlantic), previewing the forthcoming "Happiness" project. The track's loping roll call is novel enough for pop radio to sink its teeth into while the duo's Europop with a distinct edge is rightfully finding a home with alternative and club programmers. Expect big things from the act composed of **Steve Waddington** and **Jon Marsh** . . . **MC 900 Ft. Jesus With DJ Zero** make their label debut with "I'm Going Straight To Heaven" (Netwerk/I.R.S.). In an attitude similar to Renegade Soundwave, the Texas-based duo adopts a somewhat aggressive industrial hip-hop attitude with great results. The cut percolates to an infectious beat and stands a good chance of enlightening many to the talents of the act's brainchild, **Mark Griffin** . . . "Deep" (Beggars Banquet/RCA) is an endearing release from **Peter Murphy**, who continues to come into his own as a solo artist. Lead with the hits "Cut You Up" and "Thin Line Between The Devil's Teeth" and be

sure and drop the needle on "Deep Ocean Vast Sea," "Seven Veils," and our fave, "Roll Call" (a must for clubs) . . . In the Some Things Never Change (And Shouldn't) Department come the **Cramps** with the wondrous "Stay Sick" (Enigma), which is a godsend for old diehards and a refreshing change to those unfamiliar with the act's raw, eccentric raunch-a-billy style. Other quick mentions that are noteworthy: "Shah Shah" (Sire) by **Nasa**, remixed by **Francois Kevorkian**; the album "Flood" (Elektra) by **They Might Be Giants**; "Blue Sky Mine" (Columbia) by **Midnight Oil**; the brilliant track "Laserman" by **Ryuichi Sakamoto** from the "Black Rain" (Virgin) soundtrack; the album "March" (Pathfinder, 212-995-8112) by **Lene Lovich**; "Insect" (Arista) by **Boxcar**; and be sure and track down the angst-filled industrial dance epic "I Told You Not To Stop" by **Final Cut** featuring **Chris Connelly** (Ministry, Revolting Cocks) on **Full Effect Records** (313-263-9088), backed with the tasty "She Destroys," which harks back to **Section 25**.

BIG BEATS & LI'L PIECES: Sunday March 18th will find many of the most influential folks in the dance community hot-footin' it over to England for the annual International DJ Convention, hosted by **Disco Mix Club/DMC** and **Mix Mag**. The four-day event comprises all day seminars, a welcome-to-London DJ party (at The Hippodrome), the World D.J. Champion-



by Bill Coleman

ship finals (at Wembley Arena), and a black-tie dance music charity gala dinner and awards presentation (held at the London Hilton) as well as a number of artist showcases. For further information regarding the spirited event contact **DMC America** at 212-777-6676; **DMC U.K.** at 0-628-667124; or **DMC Europe** at 20-854151.

and **Underworked 12-Inches Of The 1980's**" (brilliant!) and "The Top 25 Suck Ass Records Of 1989" (couldn't agree more—but they forgot **Debbie Gibson's** "Electric Youth"). Need to talk to these boys? Give them a buzz at 513-751-7772 or a fax at 513-751-7775.

CONDOLENCES to the family of **Mel Appleby**, who died Jan. 18 in the U.K. of cancer. The 23-year-old will be best remembered as the singing sibling of **Kim**, who made up the duo **Mel & Kim**. Anyone wishing to send flowers or condolences should send them c/o **Anglo Irish**, 25 Aldsworth Close, Maida Vale, London, W92RB. Contributions will go to the **Sportsman Aid Society/Teenage Cancer Appeal**.

If you've never taken a gander at the **Culture 7** newsletter, which comes via **Culture 7 Records** in Cincinnati, then do check out the latest great January/February installment. The wacked out **Andys** who head up the operation have a great sense of humor and make the newsletter a good read as well. This is quite apparent by the latest offerings, which include "The Top 50 Most Shamefully Overlooked

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NEW ON THE CHARTS

New British soul export **Lisa Stansfield** is making her mark with the aptly-titled international hit "All Around The World." The song which previews Stansfield's Arista debut "Affection" has already shown signs of being a smash at clubs, black and pop radio.

The 23-year-old vocalist's first taste of success was as a member of the trio, **Blue Zone**, who scored a modest hit stateside with "Jackie." After the nominal demise of **Blue Zone** (its album was never released in the U.K. "We were told soul music wasn't in and we compromised and decided to stop the album from coming out," says Stansfield) her working relationship with **Blue Zone** comrades—**Ian Devaney** and **Andy Morris** continued, and in the interim she went on to be the featured vocalist of **Coldcut's** '89 club hit "People

Hold On."

The **Devaney/Morris** partnership proved a fruitful one and resulted in Stansfield's critically-acclaimed, melodic R&B solo debut "Affection." **BILL COLEMAN**



LISA STANSFIELD

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IN THIS SECTION

The Front Moves With 'Fire,' Tour
 Richard Marx Arrives At The Arenas
 Webb Wilder Wails At Tipitina's
 Jane Child Makes Debut On Hot 100

Grammy Producer Aims For Winning Show Tight Deadlines Mean Mad Booking Scramble

■ BY THOM DUFFY

NEW YORK—Music fans watching the 32nd annual Grammy Awards show from the Shrine Auditorium in Los Angeles Feb. 21 will see performances by Lifetime Achievement honoree Paul McCartney and nominees including Don Henley, Billy Joel, k.d. lang, Bonnie Raitt, and Linda Ronstadt, among others.

They will not see the guy who does a juggling and balancing act for the Grammys offstage. But the music industry knows him well.

Pierre Cossette marks his 20th year as executive producer of the Grammy Awards broadcast with this month's show on CBS. It is a role that, through the years, has required Cossette to balance the often conflicting needs of network television and the National Academy of Recording Arts and Sciences, and to juggle the availability of top performers for an event booked with little more than a month's lead time.

"When the nominations come out, we go through a decision-making process," Cossette says. "We're meeting with the television committee of NARAS and the production company—myself, producers Ken Ehrlich and Walter Miller, and Tisha Fein, the [associate producer and] talent coordinator. The academy's total concentration is on the [interests of] the academy, which is only correct, and ours is a combination of the academy's concerns and TV fare. It's an amicable tension," he says. "But there definitely is a tension."

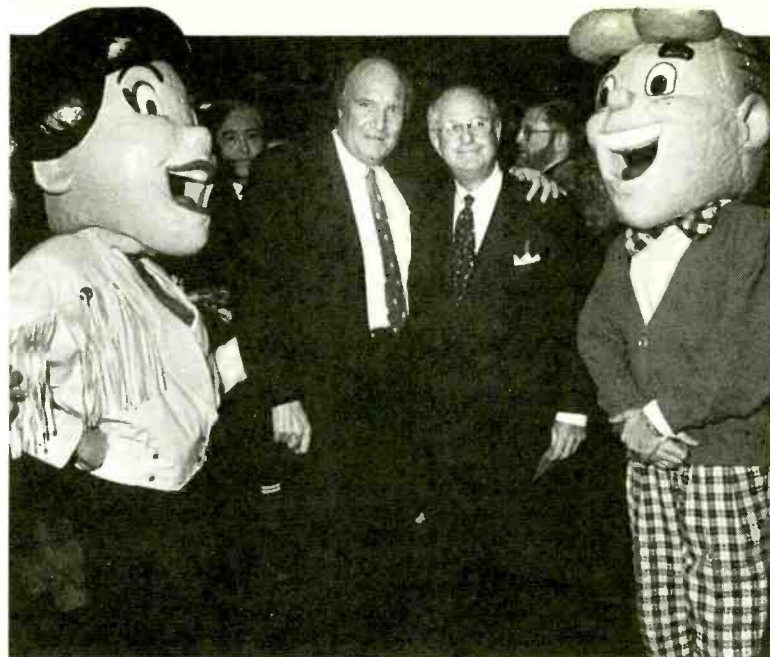
It is a creative tension that also involves the artists, managers, and agents that Pierre Cossette Productions contacts to book the show in the tight window between the announcement of Grammy nominations and the presentation.

"I send letters out to all the managers the minute we have an air date but that's all we can do," says Cossette. Performers cannot be booked

before nominations are announced, and only nominated artists are invited to perform.

"We have phone calls all the time—I won't name the artists—but major stars [whose managers or agents] say, 'We have an offer to do a date. If you can guarantee us the Grammys [ahead of time], we won't take it.' We can't do it," he says.

The Grammys' short booking window presents inevitable conflicts. While Billy Joel is on tour, a break in
(Continued on page 41)



A Couple Of Characters. Don Kirshner was joined by SBK Records president Charles Koppelman, left, and members of the Archies during an announcement at the Hard Rock Cafe in New York of the upcoming "Don Kirshner's 35th Anniversary Of Rock'N'Roll" radio special. Kirshner added a copy of the Archies' gold record for the 1969 single "Sugar Sugar" to the cafe's memorabilia collection. (Photo: Chuck Pulin)

Myles Goes A Long Way In Canada, U.S. With Debut

■ BY LARRY FLICK

NEW YORK—Alannah Myles says she always expected that her self-titled debut would be successful—in fact, she planned for it.

"I'm so positive that sometimes people think I'm arrogant," she says. "But I really do think this is a good record. I always believed that people were going to like it."

Although sales and chart figures for both the album and the current multiformat hit single "Black Velvet" justify bravado, she concedes that the record's failure when it was first released in March 1989 left her shaken.

"Timing is everything," she says. "Especially when you're trying to break in with something new and different. You have to hang in there, and maybe even hit them over the head a few times."

Actually, it was the buzz that de-

veloped in Myles' native Canada that eventually ignited U.S. interest in the album.

"A track from the album called 'Love Is' got a significant amount of airplay when it was first released last year, but it didn't lock the album in," says Vince Faraci, senior VP of marketing and promotion at Atlantic. "In the meantime, the album sold over 1 million copies in Canada, and she became the debut artist of the year there. We took notice of that."

In November, Atlantic president Doug Morris spearheaded a priority push for the album stateside. "Black Velvet" was serviced to album rock radio, and it began to click with programmers.

"The track came out strong and fast with both rock and pop stations," Faraci says. "Sales grew tremendously. We recently did over 100,000 in 10 days. There's no stopping it."

(Continued on page 41)

3 Newcomers That Rock From The Heart; Lavern Baker's Return; Boxing With NARM

FIRST SPIN: The charts may seem dominated lately by gnashing metal or flashing dance-pop, but three noteworthy major-label debuts prove roots rock is alive and well. **Hearts & Minds**, led by Oklahoma-born, Texas-bred songwriter **Bruce Henderson**, announce their arrival on a self-titled A&M debut with the guitar rave-up and cascading chorus of the single "Tenderly." While Henderson has moved to New York, his songs shine with small-town tales of dreams deferred... With ex-members of New York's **Rockats** and L.A.'s **Cruzados**, the **Havalinas** lay down tracks on their **Don Gehman**-produced, Elektra debut with just acoustic guitar, harmonica, stand-up bass, and drums. The result is a spare, bluesy, set of roadhouse rockers, shaped by a viewpoint best described as battered optimism. **Bob Dylan** tapped the band to open his European tour... The **Gunbunnies'** debut, "Paw Paw Patch," due early next month from Virgin, introduces the impressive songwriting talents of lead singer **Chris Maxwell**, with tracks at once accessible and offbeat. Hailing from Little Rock, Ark., the band has the rhythmic smarts to handle songs ranging from the upbeat, Squeeze-like single "Stranded" to "The Killing Frost," a brooding meditation from a 14-year-old's perspective.



by Thom Duffy

Ritz in New York Friday and Saturday (16 and 17).

ON THE BEAT: "A fusion of Brazilian, West African, and American" music is how **Paul Simon** describes the still-untitled follow-up to his multiplatinum "Graceland" album in his first interview about the project, speaking with writer **Mark Coleman** in **BMI Musicworld**. The Warner Bros. disk is expected this spring... Blues devotees around Boston turned out in force at Johnny D's in Somerville, Mass., for an album release party for **Bobby Radcliff**, whose ax work on his new Blacktop/Rounder disk is earning him album-rock airplay and comparisons with the likes of **Stevie Ray Vaughan**... Speaking of album-rockers, what will it take for programmers to realize the guitar lines on **Ernie Isley's** Elektra track "High Wire" are ripe for their format?... A monthlong exhibit of rock photographer **Bob Gruen's** shots of the **Stones**, **John Lennon**, the **Sex Pistols**, **Led Zep**, and others opened Feb. 10 at the the Gallery at Woody's In the Village, New York... The French dance-pop band **Niagra** will headline a benefit for the **Washington Area Music Assn.** Feb. 24 at the **Citadel Sound Stage**, organized by **Bill Kitchen** of **Cellar Door** Concerts and the **Last Resort**. Contact: 703-522-8160... **Buckwheat Zydeco's** next Island release is being produced by **Los Lobos' David Hidalgo**.

ON THE LINE: Add **Young Turk** to the list of upcoming bands on the South Florida rock scene (**Billboard**, Feb. 3). After signing a publishing deal last year with **BMG Music**, the band has been brought to **Geffen Records** by A&R exec **Michael Alago**.

GETTING BOXED IN: While more and more pop acts profess concern for the environment, those good intentions seldom seem shared by others in the music industry. Despite growing awareness that the disposable 6-by-12-inch CD longbox just adds to our national garbage glut, the **National Assn. of Recording Merchandisers** recently reaffirmed its support for the oversize package (**Billboard**, Feb. 10). **NARM** board member **Scott Young** says the longbox has "clearly shown its benefit both in terms of merchandising and security" and cites the "enormous investment in fixtures" for the boxes by retailers. Environmentally minded consumers who disagree—and would rather not throw one more wasteful package in the trash—might leave their ripped, empty longboxes where they buy their CDs; or they might send them to **Scott Young**, President, **Warehouse Entertainment**, Suite 200, 19701 Hamilton Ave., Torrance, Calif. 90502.

Assistance in preparing this column was provided by **David Wykoff** in Boston and **Adam White** in London.



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HOW DOES IRCA AFFECT MUSICIANS?

To comply with the law and make life easier for the thousands of musicians and singers who work for many employers, the Recording Industry Association of America (RIAA) has created an industry-wide registration system. Once you are registered by RIAA, your employment eligibility information will be stored in a computerized central clearinghouse. **The card is free.** Your data will be accessible on a 24-hour basis to employers needing verification.

WHY A CARD?

If you are a musician or session artist, the IRCA registration system will make life easier for you. A current RIAA-issued IRCA card virtually cancels out all other paper work necessary to complete the I-9 (Employment Eligibility Verification) form. You won't have to repeat the same tedious paper work each time you're hired — *all you need is the card.* For U.S. citizens, the card is effective for three years, and for all others, the expiration date corresponds with your INS card.

If you employ background singers and session musicians, their IRCA card and a touch-tone phone are all you need to verify employment eligibility.

Under the law, penalties for knowingly hiring an employee ineligible to work in the U.S. range from a fine of \$250 to \$10,000 and six months imprisonment.

HOW DO I REGISTER?

Attend RIAA's registration sessions.

New York City

March 1-3, 1990

The Roosevelt Hotel
45th and Madison
New York, NY

New York City

April 20-22, 1990

The Roosevelt Hotel
45th and Madison
New York, NY

Los Angeles

March 13-18, 1990

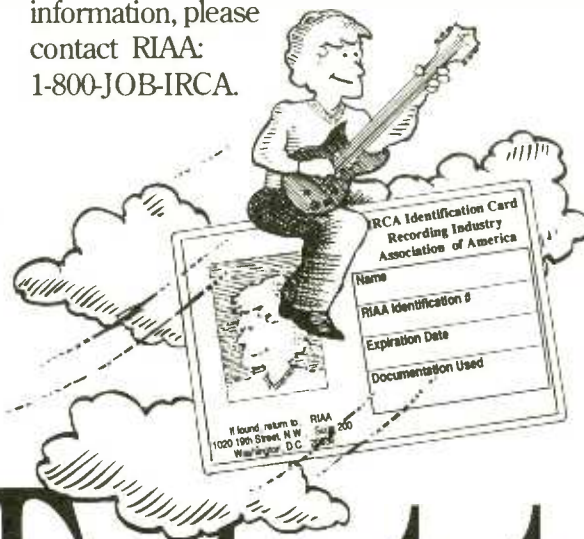
The Hollywood Roosevelt Hotel
7000 Hollywood Blvd.
Los Angeles, CA

Nashville

April 3-8, 1990

The Stouffer Hotel
611 Commerce Street
Nashville, TN

If you are unable to attend a registration session near you or need more information, please contact RIAA:
1-800-JOB-IRCA.



HOW DO I PROVE MY EMPLOYMENT ELIGIBILITY?

Before you register, check the list below for the documentation you need.

One from Group A:

- U.S. passport, current or expired
- Certificate of U.S. Citizenship
- Certificate of Naturalization
- Foreign passport, if it is current and unexpired, and only if it contains an unexpired authorization for employment in the U.S. issued by the Attorney General
- Alien Registration Receipt Card with photo.
- Temporary Resident Card
- Employment Authorization Card
- Employment Authorization Document

or one from Group B, plus one from Group C:

- U.S. driver's license or permit, or state ID card
- A school identification card with photo
- A voter's registration card
- A U.S. military card or Selective Service Registration Card
- Military dependent's ID card

Group C:

- Official Social Security card
- Unexpired Permit to Reenter the United States
- Unexpired Refugee Travel Document
- Certification of Birth Abroad of a Citizen of the U.S. of America, Dept. of State Form DS-1350
- Official U.S. Birth Certificate
- U.S. Citizen ID Card
- ID Card for use of a resident citizen in the U.S.
- Native American tribal document

Your Ticket to Ride

A MESSAGE FROM THE RECORDING INDUSTRY ASSOCIATION OF AMERICA, INC.

TALENT IN ACTION

**RICHARD MARX
POCO**

The Palace, Auburn Hills, Mich.

RICHARD MARX PLAYED his guitar; the girls screamed. He played his piano; the girls screamed. He wiped sweat off his brow; the girls screamed. He grabbed at his crotch; the girls screamed—no, *howled*. He pumped his fist in the air; the girls screamed—and returned the salute.

And so it went for 100 minutes and 16 songs, as the Chicago-born rocker played the second show of a tour he hopes will establish him as a U.S. arena headliner. Marx certainly has the credentials, with a record seven consecutive top five pop hits. But his concert at the Palace showed that despite an enthusiastic following, Marx still has wet feet in this venture.

Following a solid opening set by Poco, Marx's approach was prototypical arena rock—a ramp-filled stage with clean sight lines and a flashy, dramatic light show. Marx and his six-piece band worked the entire area, dashing from side to side and striking numerous guitar-hero poses. The repertoire offered mostly high-energy fare like "Too Late To Say Goodbye," "Satisfied," and an extended rendition of "Don't Mean Nothing." But there were strategic ebbs for slower numbers like "Right

Here Waiting," a cover of Bill Withers' "Ain't No Sunshine," and "Hold On To The Night."

The crowd, of course, lapped it up, but there was something stiff and rudimentary about the whole show. Perhaps Marx and his band—a tight outfit highlighted by guitarists John Walmsley and Paul Warren and saxophone player Mark Shulman—are still planting their arena roots, but this show lacked freshness and could have been turned in by any number of rock'n'roll radio favorites.

GARY GRAFF

**THE ANGELS
BURNING BLUE**

Antenna Club, Memphis

ONE OF AUSTRALIA'S most popular groups, the Angels got down to the hardcore basics of their early band days at the Antenna Club here. Having just completed two Terry Manning-produced albums locally at Ardent Recording, including the band's new Chrysalis release, "Beyond Salvation," the Angels offered this gig as a warm-up for a tour due to hit U.S. clubs this spring.

(Continued on page 41)

Memphis Producers' Event Set 16 New Acts Will Be Showcased

NASHVILLE—Sixteen new acts will be spotlighted at the 1990 Memphis Producers' Showcase, April 5-6 at the New Daisy/Proud Mary's Theater Complex on Beale Street.

The event is being sponsored jointly by Ardent Recording, Groovemakers Entertainment Complex, Memphis Sound Productions, New Memphis Music, SSI Management, Sounds Unreel Studios, and the Warehouse Recording Studio.

To be eligible for participation in the showcase, an act must have a management or production contract with at least one of the sponsoring

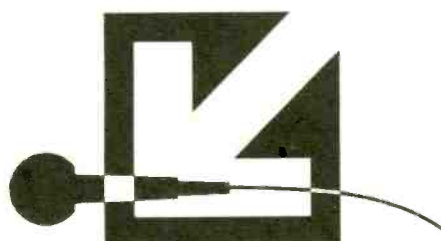
companies.

Last year's showcase resulted in recording and publishing agreements for Human Radio, the Gunbunnies, and Every Mother's Nightmare.

If the 16 designated slots cannot be filled by acts contracted to the sponsors, showcase officials will consider applications from other unsigned artists.

Information is available from Memphis Producers' Showcase, c/o Memphis Sound Productions, 315 Beale St., Memphis, Tenn. 38103.

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BILLY JOEL	The Spectrum Philadelphia	Dec. 17-18, 1989, Jan. 14-15 & 29-30	\$2,489,947 \$22.50	111,254 sellout	Electric Factory Concerts
PAUL McCARTNEY	Palace of Auburn Hills Auburn Hills, Mich.	Feb. 1-2	\$1,005,879 \$28.50	35,294 sellout	Cellar Door Prods. Belkin Prods.
PAUL McCARTNEY	Civic Arena Pittsburgh	Feb. 4-5	\$836,903 \$28.50	29,365 sellout	DiCesare-Engler Prods.
JONATHAN BRANDMEIER & THE LEISURE SUITS	Rosemont Horizon Rosemont, Ill.	Feb. 2-3	\$461,353 \$20.50	22,505 29,000 sellout	Brandmeier Prods.
AEROSMITH SKID ROW	Meadowlands Arena East Rutherford, N.J.	Jan. 22	\$417,773 \$22.50/\$20	20,368 sellout	Metropolitan Entertainment
ENGELBERT HUMPERDINCK DICK CAPRIS	Fox Theatre Detroit	Jan. 25-28	\$407,804 \$50/\$37.50/ \$32.50/\$25	17,954 24,150	Brass Ring Prods.
NEW KIDS ON THE BLOCK DINO COVER GIRLS	Rupp Arena, Lexington Center Lexington, Ky.	Jan. 13	\$387,742 \$18.50	21,377 sellout	Electric Factory Concerts
NEW KIDS ON THE BLOCK DINO COVER GIRLS	Rosemont Horizon Rosemont, Ill.	Jan. 31	\$321,586 \$18.50	18,094 sellout	Jam Prods.
AEROSMITH SKID ROW	Freedom Hall, Kentucky Fair & Exposition Center Louisville, Ky.	Jan. 27	\$313,970 \$19.50	16,101 18,500	Sunshine Promotions
MOTLEY CRUE WARRANT	Dean E. Smith Center Univ. of North Carolina-Chapel Hill Chapel Hill, N.C.	Feb. 3	\$293,669 \$18.50	15,874 20,000	C&C Entertainment
RANDY TRAVIS SHENANDOAH TAMMY WYNETTE	Reunion Arena Dallas	Feb. 3	\$292,440 \$20	14,622 sellout	Special Moments Promotions
TOM PETTY & THE HEARTBREAKERS LENNY KRAVITZ	Nassau Veterans Memorial Coliseum Uniondale, N.J.	Jan. 31	\$282,000 \$20	14,100 sellout	Ron Delsener Enterprises
MOTLEY CRUE WARRANT	Roberts Municipal Stadium Arena Evansville, Ind.	Jan. 28	\$220,585 \$17.50/\$16.50	13,314 sellout	Sunshine Promotions
NEW KIDS ON THE BLOCK COVER GIRLS BOBBY ROSS AVILA	Mississippi Coast Coliseum & Convention Center Biloxi, Miss.	Feb. 4	\$220,340 \$20	11,279 sellout	Beaver Prods.
AEROSMITH SKID ROW	Rochester Community War Memorial Rochester, N.Y.	Jan. 13	\$217,608 \$20.50	11,000 sellout	Metropolitan Entertainment
MOTLEY CRUE WARRANT	Carolina Coliseum Univ. of South Carolina Columbia, S.C.	Feb. 2	\$203,667 \$18.50	11,009 sellout	C&C Entertainment
THE WHISPERS REGINA BELLE	Trop World Hotel & Casino Atlantic City, N.J.	Jan. 12-14	\$198,440 \$35/\$30	6,503 sellout	Electric Factory Concerts
CONWAY TWITTY/MERLE HAGGARD/GEORGE JONES	Lawrence Joel Veterans Memorial Coliseum Winston-Salem, N.C.	Feb. 3	\$189,683 \$17.50	11,290 14,000	Jayson Promotions
MOTLEY CRUE WARRANT	UTC Arena Univ. of Tennessee, Chattanooga Chattanooga, Tenn.	Jan. 31	\$185,238 \$18.50	11,000 sellout	Brusco-Barr Presents
KENNY ROGERS MARIE OSMONO	Yakima Valley SunDome Yakima, Wash.	Jan. 17	\$157,779 \$22.50/\$21	8,000 sellout	in-house
THE CULT BONHAM OANGEROUS TOYS	Cobo Arena Detroit, Mich.	Jan. 20	\$140,415 \$18.50	8,261 12,191	Brass Ring Prods.
CONWAY TWITTY/MERLE HAGGARD/GEORGE JONES	Huntington Civic Center Huntington, W.Va.	Feb. 2	\$135,765 \$17.50	8,126 sellout	Jayson Promotions
CONWAY TWITTY/MERLE HAGGARD/GEORGE JONES	Raleigh Civic & Convention Center Raleigh, N.C.	Feb. 4	\$129,112 \$18.50	7,165 sellout	Jayson Promotions
JOE SATRIANI STEVIE SALAS COLORCODE	Santa Monica Civic Auditorium Santa Monica, Calif.	Feb. 1-2	\$121,249 \$18.50	7,000 sellout	Avalon Attractions
RANDY TRAVIS RICKY VAN SHELTON SHELBY LYNNE	Monroe Civic Center Monroe, La.	Feb. 4	\$112,963 \$17.50	6,455 sellout	Special Moments Promotions

Copyrighted and compiled by Amusement Business, A publication of BPI Communications, Inc. 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 Nashville at 615-321-4250.

A photograph of Chayanne performing on stage. He is wearing a white suit and is captured in mid-air, jumping or dancing. He is holding a microphone. The background is dark with several spotlights illuminating the stage. In the lower left, the silhouettes of a band are visible.

Chayanne's big leap.

Chayanne's popularity has been growing by leaps and bounds. Not only did this dynamic young star win a host of awards and nominations last year—not to mention scores of new fans—he also made television history.

During the 1989 Grammy Awards, a Pepsi commercial starring Chayanne became the first Spanish language commercial to ever run on network prime-time television.

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TALENT IN ACTION

(Continued from page 38)

But from the authoritative opening chords of "I Ain't The One" to "Marseilles," which closed the set, it was clear they did not need rehearsals. In fact, judging from the solid performance and material, the Angels' blend of classic AC/DC-ZZ Top style rock and Midnight Oil passion should be ripe for substantial album rock acceptance in the States.

"Doc" Neeson, the band's commanding lead singer, projected an intensity that alternated between confrontative and personable. Even when the PA cut out during a couple of songs, his energy kept the audience focused on the performance.

The guitar chemistry between Rick Brewster's tasteful melodicism and Bob Spencer's gritty rhythmic assault bordered on telepathic, while new bassist James Morley and drum-

mer Brent Eccles laid down an exceptionally tight foundation.

The band treated the appreciative crowd to many of its best older songs, but it was the new material that clearly got people on their feet. Among the highlights were "Rhythm Rude Girl," "Dogs Are Talking," and "Let The Night Roll On," the new single from "Beyond Salvation," for which the band filmed a video here.

Local unsigned favorite Burning Blue turned in a workmanlike performance of its originals, many of which are stronger than the average pop/metal material. Judging from the group's growing following at this gig, its time will come.

RICK CLARK

WEBB WILDER

Tipitina's, New Orleans

OFFSTAGE, WEBB WILDER looks like the prototypical 98-pound weakling, the first guy at the beach to get sand kicked in his face. But put an electric guitar in his hands and place him under a spotlight, and Wilder becomes a musical Charles Atlas, a power-chording tower of strength. His Jan. 17 New Orleans appearance proved he may well be the crest in the latest wave of Southern rockers.

Wilder wasted no time hammering into a rough-and-tumble set of originals and well-chosen covers, most originating from his latest Island release, "Hybrid Vigor." Speedy versions of "Hittin' Where It Hurts," "Do You Know Something (I Don't Know)," and "Louisiana Hannah"

got the audience stomping their feet and swinging their behinds before the band even broke a sweat.

Amusingly, Wilder's eccentric choice of dress and music extended into his bizarre array of instruments. He played old guitars, new guitars, and blue guitars, each with brute force but all with a unique touch. Songs like "Ain't That A Lot Of Love," "Cold Front," and "Rock And Roll Hayride" sounded like rhythmic duels between Wilder and co-guitarist Donny Roberts. Drummer Les James and bassist Cletus Wollensak kept the rhythm churning while Wilder squirmed at the mike.

"Devil's Right Hand" and "Dance With Your Daddy" ended the set but Wilder returned for an encore of "Nutbush City Limits."

JEFF HANNUSCH

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NEW ON THE CHARTS

"My main concern is saying what I feel in an original and artistic way," says Canadian artist Jane Child, who makes her first appearance on the Hot 100 Singles chart with "Don't Wanna Fall In Love."

"People who don't get instant 'I Love You, The Sky Is Blue' from my songs won't deter me from writing the way I write."

The Toronto native wrote, arranged, and produced all the material on her debut album on Warner Bros. and plays every instrument on the disk. This musical acumen is not surprising when you consider her family background—her father is a renowned violinist and her mother a professional pianist. In addition to teaching music, both parents wrote and performed classical compositions and Child learned much from them. She describes her house as a "music school" with "students always coming in and out," and took voice lessons with her mother while her father taught her to play the violin.

Even though the music of her age was not allowed to be played in her home, Child remembers secretly tuning in late at night to an R&B station in nearby Buffalo, N.Y., and soon had dreams of starting her own band. She dropped out of the Royal Conservatory of Music and joined a rock'n'roll group that played in the Toronto area.

Child completed a demo tape and was introduced two years ago

to Michael Ostin, VP of A&R at Warner Bros., through her former manager. Ostin, who is responsible for signing Child, says, "She's the first female artist that I know of who's written, produced, and played everything on her record. We think we have a major artist on our hands and we're going to do everything we can to make sure that she's as successful as she can be."

JIM RICHLIANO



JANE CHILD

GRAMMY PRODUCER WORKS TO MAKE GRAMMY AWARDS A WINNER

(Continued from page 36)

his schedule will allow him to perform. Tom Petty, who is nominated as a solo artist and as a Traveling Wilbury, is on the road and is not expected to appear.

"I never consider it when I'm booking a tour," says Petty's agent, Barry Bell at Premier Talent. "You can't hold a date open, hoping you'll be nominated. I've never had a manager tell me to do that."

The final talent lineup for Grammy night has changed as late as 24 hours before airtime. "We did the show on a Wednesday a few years ago," Cossette recalls. "Prince came in on a Tuesday. We had to scramble. It happens that way."

A former manager, agent, and founder of Dunhill Records in the '60s, Cossette has held the rights to produce the Grammys for NARAS since the first broadcast in 1971. He has branched into numerous other productions since, the most recent of

which is an upcoming Broadway musical, "Ziegfeld Presents Will Rogers," due to open this fall.

His contract with NARAS is due for renewal in two years but Cossette expects to be around to see the Grammys return to New York in the near future. The show has been staged on the East Coast only four times, most recently in 1987 at Radio City Music Hall. Cossette had preliminary meetings with that venue last month for a future production.

But Cossette's New York plans are not limited to Radio City Music Hall. "Here's my dream that will put to rest [the issue of a] New York [venue] forever. My dream is to have the Grammy Awards from Madison Square Garden. But so far I've been unable to get the record academy or the network to go for it." Cossette's dream embraces a live, global version of the Grammy Awards with a satellite-fed performance of respective

records of the year from international capitals worldwide.

So far, Cossette says, the reaction he hears is that the Grammys offer "a beautiful show the way it is. But the counterargument is that it has to move forward."

MYLES GOES A LONG WAY

(Continued from page 36)

While Atlantic chooses between the Canadian top 10 hits "Still Got This Thing" and "Love Is" as a follow-up single, Myles is hopes for an opening slot on a U.S. tour. She keeps a clear head about her sudden fame.

"I'm aware of the fact that America can make you feel special for a month and then move on to the next thing," she says. "But every once in a while they take someone to heart and stick with them. I'm counting on being one of those people."

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RIM POSITION ANNOUNCEMENT

Middle Tennessee State University announces an opening in the School of Mass Communication, Department of Recording Industry Management.

Position Available: Chairperson of the Department of Recording Industry Management.

Effective Date: August 1, 1990.

Rank and Salary: To be determined by background and experience.

Responsibilities: Chair the Department of Recording Industry Management, supervise seven full-time faculty members, and develop budgets.

Qualifications: Terminal degree in related field (mass communications, business, law, music, sociology, education, or other related area). Must have a solid record in teaching and research with strong academic credentials. Convincing evidence of successful administrative experience required. Sensitivity to the needs of the professional music industry as well as academe is necessary. Knowledge of the studio/technical/engineering aspects of the curriculum as well as the business/management aspects of the industry is required. Preference will be given to persons with professional experience. Women and minorities are encouraged to apply.

The University and the Community: Middle Tennessee State University is a state-supported institution serving approximately 14,000 students. The RIM Department enrolls approximately 500 majors.

The University's main campus is located in Murfreesboro, approximately 35 miles southeast of Nashville.

Review of applications will begin immediately and continue until the position is filled.

Application: Send resume, names and addresses of three references, and statement of research interest to: Dr. Don Cusic, Search Committee Chair, Box 21, Middle Tennessee State University, Murfreesboro, TN 37132.

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TALENT



Big Kid Meets New Kids. Columbia teen sensations the New Kids On The Block were knocked out by a recent backstage visit by Mike Tyson. Pictured, from left, are New Kids Donnie Wahlberg and Jordan Knight, Tyson, New Kids Joe McIntyre and Danny Wood, and manager Dick Scott. Singer Jon Knight was absent. (Photo: Larry Busacca)

ARTIST DEVELOPMENTS

THE FRONT ADVANCES

To establish the Front and its self-titled debut, Columbia Records used a one-two punch, connected to an intensive tour schedule.

"We were out with Bang Tango just as the album was released on Halloween," says Michael Anthony Franano, singer for the hard rock quintet from Kansas City, Mo., managed by McGhee Entertainment. "'Fire,' the first track released, encompassed the alternative area, but did well on MTV."

According to Columbia A&R director John Mrvos, "Fire" was "essentially a setup track. Instead of putting all our eggs in one basket for radio and then finding ourselves out of the game, we used a track particularly reflective of the band that maybe wasn't the strongest track as a single, but was more adventurous [in] laying down a base and breaking a band."

Mrvos adds that the "Fire" video did "surprisingly" well on MTV, where it reached active rotation. Now comes "Le Motion," the "focus track," which is getting a major push via a promo CD, trade and consumer print ads, and a video.

"We're creating a springboard for the band," continues Mrvos, adding that the strategem is being used on other not-ready-for-mainstream acts, such as Britny Fox.

After a five-week tour promoting Bonham, the Front is wrapping up an East Coast swing accompanying Atco's Enuff Z'Nuff and will join Alice Cooper on the road late this month. **JIM BESSMAN**

BLUE NILE SURGES

Follow-ups to blockbuster albums

FOR THE RECORD

Incorrect information about Nu-Vision Records appeared in the Feb. 3 Talent section. The company is active, with upcoming releases by saxophonist Dennis Springer and the rap group Krowd Kontrol.

by the likes of Michael Jackson, Bruce Springsteen, Def Leppard, and Tears For Fears have lately taken two or three years to arrive. But the notable follow-up to the Blue Nile's commercial nonblockbuster "A Walk Across The Rooftops" beats the competition cold. "Hats," the Scottish trio's second album, comes a full five years after the group's A&M debut.

Yet "blockbuster" is a relative term, and though the group's debut offered little sales competition to "Bad" or "Hysteria," critically it bested them both. "Hats" is likely to garner even better reviews and, with the help of "The Downtown Lights," the track A&M began working last month, even better sales.

Ironically, the group already has an existing fan base, albeit a limited one, due to its status as the sole act on the roster of Linn Records—an exceedingly small U.K. label distributed there by Virgin and run by the ultra-high-end audio company Linn Products, which vigorously champions its analog turntables as superior to the compact disk. Thus, when "Rooftops" was released, it was in the showrooms of nearly every high-end audio dealer in the U.S. and Europe.

"They were trying to fight off the CD advance," says singer Paul Buchanan, "and they were trying to prove that analog recordings were better. They agreed to pay the studio bills, essentially. It was a very tight budget, and it involved a great amount of sleeping on floors, let me tell you. Because they asked us to budget it—and of course we allowed nothing for ourselves and everything for the studio."

Foremost on the band's mind now is getting an actual show on the road; oddly enough, the band has never performed live. Are they merely a studio band, then? "I suppose we are by default," says Buchanan, "but certainly not in technical abilities. We play all the time; we just haven't played *live*."

But that may soon be changing. "We're thinking about getting a few people in," Buchanan adds. "Either that or we'll be running around the stage a lot."

DAVE DIMARTINO

When Radio Tunes Out, New Country Acts Try Alternative Routes

(Continued from page 1)

strong launch to their second albums.

Even platinum-selling Clint Black—now a radio favorite—gained his momentum through video and TV exposure. Before his first single entered the top 10 of Billboard's Hot Country Singles chart, he had sold more than 100,000 albums, an achievement his label credits to two live appearances on The Nashville Network and to repeated airings of his first music video, "A Better Man" (Billboard, May 6).

In spite of almost unblemished critical acceptance, Lyle Lovett and k.d. lang have never found fa-

vor at country radio. Lovett has had only one top 10 hit in his career, and lang has never been able to rise above No. 21 on the Billboard singles chart. Even so, Lovett and lang have had extensive TV visibility through both their network appearances and music videos.

In addition, MCA/Curb's Lovett has enjoyed two years of tour sponsorship from Pioneer equipment, a benefit that took him and his Large Band into major markets throughout the country.

For lang, the breakthrough came on TNN in 1987 with her indie video, "Hanky Panky." The Sire artist also appeared on the 1988 Country Music Awards show

in a highly publicized guest performance with Kitty Wells, Loretta Lynn, and Brenda Lee.

"When you don't have radio," says manager Larry Wanagas, "you've got to make sure you do everything else." He says that lang has done more than 100 live concerts since last July and that her current album, "Absolute Torch And Twang," has sold more than 400,000 copies.

The hottest alternative success story is the Kentucky Headhunters. With only one hit single, the Mercury act's "Pickin' On Nashville" album has already sold a reported 270,000 copies and is bulletted at No. 4 on the Top Pop Albums chart.

Sandy Neese, director of communications for Mercury/PolyGram's Nashville office, credits Country Music Television and The Nashville Network for generating breakthrough interest in the Headhunters and Barmby.

'When you don't have radio, you've got to be sure you do everything else'

Neese says that "Walk Softly On This Heart Of Mine," the Headhunters' first video, debuted on CMT before the single was shipped and that it created such an immediate stir that some radio stations called the label to ask for the record.

"We found that the video translated to radio with the Headhunters," Neese says. "With Shane [Barmby], that hasn't happened yet." Still, she continues, CMT got such positive viewer feedback from Barmby that the around-the-clock cable service has asked him to make convention appearances on its behalf.

"His bookings—everything—is coming from response to his videos," Neese says, adding that Barmby now has a fan club of 200, even though his three singles got virtually no airplay. His "Ridin' And Ropin'" video went to No. 1 on CMT's playlist, and his current video, "A Rainbow Of Our Own," is in heavy rotation.

CMT also shot and aired a "video profile" of Barmby participating in a rodeo. He will gladhand for CMT at the "Texas Show '90" cable convention Feb. 21 in Dallas.

"TNN has been a major factor," Neese adds, pointing to the Headhunters and Barmby's video and live appearances on several of the network's programs.

The Headhunters played at a Musicland Group convention in Atlantic City on Jan. 31. They will open 14 dates for Hank Williams Jr., starting March 4. "Dumas Walker," the Headhunters' second single, has just been released, and Barmby is getting ready to record his second album.

Trying to break Jason D. Williams through radio has been a similar ordeal for RCA. "We approached country radio with two

singles," says Randy Goodman, VP of product development, "and we couldn't get anywhere with either one of them." Consequently, the label turned to the showcase route to drum up interest for Williams.

"We knew that we had a real opportunity with his live shows," Goodman says of the frenzied singer/pianist. Williams strutted his stuff in New York at the Lone Star, the Ritz, and CBGB. Subsequently, he was booked on "The Pat Sajak Show," where he gave such an energetic performance that he was brought back for another appearance. In October, he performed at both the Talent Buyers Entertainment Marketplace in Nashville and the CMJ awards party in New York. The Nashville performance netted him a booking at the upcoming Jamboree In The Hills, a rarity for an artist with such little radio stature.

Williams' videos are also running on VH-1's country segment, and he has been tapped as a host of "This Is VH-1 Country." Goodman reports that Williams has been on two segments of MTV's "This Week In Rock." On Feb. 23, he will showcase at the National Assn. For Campus Activities convention in Chicago.

"I've also seen videos make a difference in the way [radio] programmers perceive records," says Shelia Shipley, MCA's Nashville VP of national promotion. She cites the Patty Loveless single, "Don't Toss Us Away," as a case in point. Even though Loveless was an established act when the single was released, a number of programmers balked at adding it. "It was a very different sound for her," Shipley continues, "and we had a lot of key programmers who just said, 'I don't care for the record.'"

However, Shipley says, "We had people seeing the video who were calling the stations and requesting it so much that the programming people made the decision to overlook their own feelings about it and put it on the air. It ended up being a big record for them."

"It takes longer for the developmental process to happen than if radio jumps on a record," Goodman says. "But who knows—maybe because you build a fan base that way, it might be more connected or long-term."

Jerry Jeff Walker Set For Birthday Bash Bounces Back From Surgery For 3-Day Fest

THE RETURN OF SCAMP WALKER: Jerry Jeff Walker is recovering successfully from back surgery and soon will be hosting his annual birthday weekend in the Austin, Texas, area. Walker's back went down just before Thanksgiving as he was on tour with the One-Shot Deal Band. "I blame it on the years I spent carrying all those managers and agents around on my back!" jests Walker. Following the operation, Walker spent 10 days flat on his back before he was back on his feet. "I'm getting around on my very own Jerry Jeff walker," he advises. "Looks like my next recording project will be called 'Back On Track.'"

Walker has been reading, writing songs for his new Tried & True Records album, watching ESPN basketball (he especially enjoys college games), and working on his autobiography. And he's helping wife/manager—or is that manager/wife?—Susan arrange the details for his 48th birthday party, March 16-18. (Yes, in that grand Texas tradition, it took Jerry Jeff three days to be born.) On March 16 Chris Wall & the Rhythm Wranglers kick off the festivities with a show at the Great Texas Music Hall. The next day, Walker's birthday concert pegs the theme of the weekend, "A Salute To The Cowboy Way Of Life." Larry Mahan will co-host the show at the beautiful Paramount Theatre. Among the wranglers onstage will be Canada's top cowboy singer/writer Ian Tyson, Ramblin' Jack Elliott, and Guy Clark. A postconcert fan club reception will be held in the Driskill Hotel. On Sunday, March 18, chartered buses leave the Driskill for the Johnson City Rodeo Arena for the first Mad Dog Rodeo. After the rodeo, the buses leave for Luckenbach for trick roping, armadillo races, and flagrant displays of the cowboy macho mode. The night will be climaxed by an evening dance featuring Walker and his band. It should be a wonderful weekend of fun, song, dance, Texas barbecue, Texas beer, rodeo kings, snuff queens, and enough creative brilliance to make Walker forget about his aching back. For further information, contact Tried & True Music at 512-288-1698.

SNOW ON THE OPRY: Congratulations to Hank Snow, who recently celebrated his 40th anniversary as a Grand Ole Opry performer. Among Snow's guests on his Opry segment, which turned into a tribute, were Mel Tillis and a reunion of Tompall & the Glaser Brothers. Although they had not sung together for eight years, the Glasers never sounded

better, their rich harmonies and robust delivery adding spice to the songs of Kris Kristofferson and others. "Lovin' Her Was Easier" (a No. 2 Billboard hit for the brothers back in 1981) was a masterful performance. Hopefully, some record label will lure this talented trio back into the studio for another go at it. Chuck, Jim, and Tompall all have enjoyed hits as solo acts, but the Glaser magic is in the group. Snow, the ol' Singing Ranger and pride of Canada, sounded in equally good voice. The Country Music

Hall of Famer has scored with 85 Billboard chart songs, starting with "Marriage Vow" in 1949 and followed up by one of his all-time great hits, "I'm Moving On."

STRAIT BEATS Presley & Parton: The Country Music Assn.'s reigning entertainer of the year, George Strait, has

set a record on ticket sales at the upcoming Houston Livestock Show & Rodeo. On the first day of sales, the MCA Records artist sold 95,000 tickets, breaking the record for a two-date performance at the Astrodome. Elvis Presley and Dolly Parton had shared the record. Arena officials expect Strait to break attendance records for the Feb. 21 and 22 shows. . . . Capitol artist Garth Brooks has received four award nominations from the Academy of Country Music and TNN's Viewer's Choice/Music City News awards. He has also been invited by Bob Hope to perform at the "All Star Texas Tribute To Bob Hope" in Beaumont. He will be playing the ASCAP luncheon at the Country Radio Seminar. Brooks will be fronting Reba McEntire at upcoming fair dates and will share double billing with Holly Dunn on some West Coast dates. His second album is underway, with Allen Reynolds producing. It's due for an August release. . . . Also hitting the road is Hightone Records artist Jimmie Dale Gilmore. He teams with Butch Hancock for the tour. The Gilmore/Hancock tandem brings together two members of the Flatlanders band (which also included Joe Ely). Rounder Records is releasing the Flatlanders' out-of-print album.

CANADIAN COUNTRY: Canadian Country Music Assn. award winners k.d. lang, Family Brown, Gary Fjellgaard & Linda Kidder, and George Fox will perform a special concert in Hamilton, Ontario, March 16. Other shows featuring top Canadian country performers are set for the Country Radio Seminar March 3 in Nashville and for the Maritimes March 6-11. The tours are made possible by the organization's country talent development fund.



by Gerry Wood

TNN Sets All-Star Music Special To Celebrate 7th Anniversary

NASHVILLE—The Nashville Network will celebrate its seventh anniversary with a two-hour country music special hosted by Johnny Cash and Barbara Mandrell. The show, which was taped Feb. 7 at the Grand Ole Opry House, will air on TNN March 7 at 9 p.m. EST.

More than 70 acts are set to perform on "TNN's All-Star Salute To Country Music," includ-

ing Alabama, Clint Black, Rodney Crowell, Randy Travis, Glen Campbell, the Oak Ridge Boys, Minnie Pearl, Lorrie Morgan, Ricky Van Shelton, Anne Murray, and Kathy Mattea.

There will also be pretaped appearances by Dolly Parton, Kenny Rogers, Willie Nelson, Crystal Gayle, Merle Haggard, Hank Williams Jr., actor John Ritter, and President George Bush.

Fan Fun Promised On New 900 Line

TNN, Billboard Team On Phone Info Service

NASHVILLE—The Nashville Network and Billboard have established an interactive phone service for country music fans called 1-900-FUN-ON-TNN.

For 95 cents a minute, callers can access by touch-tone phone these features: a TNN weekly programming update that contains audio clips from selected shows; a country music trivia game; a sampling of Billboard's weekly "power picks"

from its country singles chart and news about the acts whose records are being spotlighted; and a country music tour update that allows callers to input their area code to get information about upcoming concerts in their region.

The trivia quiz feature is changed daily, and callers can play the game up to five times a day to accumulate points toward a daily, a weekly, and a grand prize.

TNN advertisers can buy sponsorship of entire programs or of segments of programs.

The service is being promoted through spots on TNN, The Nashville Network Radio, and Country America, a fan magazine published by TNN, Group W Satellite Communications (which distributes and markets TNN), and Meredith Corp.



Morning Meeting. The WGAR Cleveland morning team of Dave Perkins & Lucy Grant welcomes RCA artist Don Williams to town for a concert at the Front Row.

FOR WEEK ENDING FEBRUARY 17, 1990

Billboard® HOT COUNTRY SINGLES & TRACKS™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	3	6	11	ON SECOND THOUGHT R.LANDIS (E.RABBITT)	◆ EDDIE RABBITT CAPITOL 44527
2	7	9	10	NO MATTER HOW HIGH J.BOWEN (E.STEVENS, J.SCARBURY)	◆ THE OAK RIDGE BOYS MCA 53757
3	1	4	11	SOUTHERN STAR B.BECKETT,ALABAMA (R.MURRAH, S.DEAN, R.ALVES)	ALABAMA RCA 9083-7
4	2	2	13	STATUE OF A FOOL S.BUCKINGHAM (J.CRUTCHFIELD)	◆ RICKY VAN SHELTON COLUMBIA 38 73077/CBS
5	4	1	14	NOBODY'S HOME J.STROUD,M.WRIGHT (C.BLACK)	CLINT BLACK RCA 9078-7
6	6	7	16	START ALL OVER AGAIN P.WORLEY,E.SEAY (C.HILLMAN, S.HILL)	THE DESERT ROSE BAND MCA/CURB 53746/MCA
7	13	20	7	CHAINS T.BROWN (H.BYNUM, B.RENEAU)	◆ PATTY LOVELESS MCA 53764
8	10	11	12	OVERNIGHT SUCCESS J.BOWEN,G.STRAIT (S.D.SHAFFER)	GEORGE STRAIT MCA 53755
9	12	12	16	I CAN'T TURN THE TIDE K.LEHNING (M.BONAGURA, K.BAILLIE, C.BICKHARDT)	◆ BAILLIE AND THE BOYS RCA 9076-7
10	11	10	13	WHERE'VE YOU BEEN A.REYNOLDS (J.VEZNER, D.HENRY)	◆ KATHY MATTEA MERCURY 876 262-7
11	15	26	10	FAST MOVIN' TRAIN S.HENDRICKS,T.DUBOIS,RESTLESS HEART (D.LOGGINS)	◆ RESTLESS HEART RCA 9115-7
12	5	3	17	MY ARMS STAY OPEN ALL NIGHT J.CRUTCHFIELD (P.OVERSTREET, D.SCHLITZ)	TANYA TUCKER CAPITOL 44469
13	23	44	4	HARD ROCK BOTTOM OF YOUR HEART K.LEHNING (H.PRESTWOOD)	RANDY TRAVIS WARNER BROS. 7-19935
14	9	8	13	ONE MAN WOMAN B.MAHER (P.KENNERLEY)	THE JUDDS CURB/RCA 9077-7/RCA
15	14	15	9	LITTLE GIRL J.BOWEN,R.MCENTIRE (K.FRANCESCHI, Q.POWERS)	REBA MCENTIRE MCA 53763
16	8	5	18	WHEN I COULD COME HOME TO YOU J.BOWEN (S.WARINER, R.MURRAH)	STEVE WARINER MCA 53738
17	18	19	13	LEAVE IT ALONE W.WALDMAN (B.LLOYD, R.FOSTER)	THE FORESTER SISTERS WARNER BROS. 7-22773
18	17	21	10	KEEP IT IN THE MIDDLE OF THE ROAD T.DUBOIS,R.SHARP (S.LEMAIRE, J.P.PENNINGTON)	◆ EXILE ARISTA 9911
19	19	22	11	HEARTBREAK HURRICANE R.SKAGGS,S.BUCKINGHAM (J.RUSHING, L.CORDELE)	RICKY SKAGGS EPIC 34 73078/CBS
20	20	30	9	SOONER OR LATER B.BECKETT (S.LONGACRE, B.FOSTER, B.LAUNTY)	EDDY RAVEN CAPITOL 44528
21	27	35	7	SEEN' MY FATHER IN ME J.STROUD (P.OVERSTREET, T.DUNN)	◆ PAUL OVERSTREET RCA 9116-7
22	21	32	6	NOT COUNTING YOU A.REYNOLDS (G.BROOKS)	GARTH BROOKS CAPITOL 44492
23	26	27	12	IF YOU WANT TO BE MY WOMAN M.HAGGARD,M.YEARY,K.SUESOV (M.HAGGARD)	MERLE HAGGARD EPIC 34 73076/CBS
24	35	40	13	TELL ME WHY S.FISHELL (G.DAVIES, H.STINSON)	◆ JANN BROWNE CURB 10568
25	40	56	3	FIVE MINUTES B.BECKETT (B.N.CHAPMAN)	LORRIE MORGAN RCA 9118-7
26	32	34	12	TIME'S UP SOUTHERN PACIFIC,J.E.NORMAN (W.WALDMAN, H.STINSON, K.WELCH)	SOUTHERN PACIFIC & CARLENE CARTER WARNER BROS. 7-22714
27	22	18	24	OUT OF YOUR SHOES B.BECKETT (J.WOOD, P.RYAN, S.SPIVEY)	◆ LORRIE MORGAN RCA 9016-7
28	24	24	23	TWO DOZEN ROSES R.HALL,R.BYRNE (R.BYRNE, M.MCANALLY)	SHENANDOAH COLUMBIA 38 69061/CBS
29	25	17	22	A WOMAN IN LOVE R.MILSAP,R.GALBRAITH,T.COLLINS (D.MILLET, C.WRIGHT)	◆ RONNIE MILSAP RCA 9027-7
30	42	46	7	QUITTIN' TIME J.JENNINGS,M.C.CARPENTER (R.ROYER, R.LINN)	MARY CHAPIN CARPENTER COLUMBIA 38 73202/CBS
31	16	13	19	IN MY EYES T.BROWN,S.SMITH (L.CARTWRIGHT)	LIONEL CARTWRIGHT MCA 53723
32	34	29	23	I'VE BEEN LOVED BY THE BEST D.WILLIAMS,G.FUNDIS (B.MCDILL, P.HARRISON)	◆ DON WILLIAMS RCA 9017-7
33	30	28	24	IF TOMORROW NEVER COMES A.REYNOLDS (K.BLAZY, G.BROOKS)	◆ GARTH BROOKS CAPITOL 44430
34	41	51	6	HERE IN THE REAL WORLD K.STEGALL,S.HENDRICKS (A.JACKSON, M.IRWIN)	◆ ALAN JACKSON ARISTA 9922
35	28	14	20	IT'S YOU AGAIN J.BOWEN,S.EWING (S.EWING, M.GEIGER, W.MULLIS)	SKIP EWING MCA 53732
36	31	25	19	IT AIN'T NOTHIN' G.FUNDIS,K.WHITLEY (T.HASELDEN)	◆ KEITH WHITLEY RCA 9059-7
37	49	58	5	OKLAHOMA SWING T.BROWN (V.GILL, T.DUBOIS)	VINCE GILL WITH REBA MCA 53780
38	33	23	21	THAT JUST ABOUT DOES IT B.MONTGOMERY (M.D.BARNES, V.GOSDIN)	◆ VERN GOSDIN COLUMBIA 38 69084/CBS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	29	16	19	MANY A LONG & LONESOME HIGHWAY R.CROWELL,T.BROWN (R.CROWELL, W.JENNINGS)	◆ RODNEY CROWELL COLUMBIA 38 73042/CBS
40	53	59	4	JUST AS LONG AS I HAVE YOU D.WILLIAMS,G.FUNDIS (D.LOGGINS, J.D.MARTIN)	DON WILLIAMS RCA 9119-7
41	37	37	26	ALL THE FUN J.STROUD (P.OVERSTREET, T.DUNN)	◆ PAUL OVERSTREET RCA 9015-7
42	36	33	21	TILL I CAN'T TAKE IT ANYMORE N.LARKIN (C.OTIS, J.BURTON)	◆ BILLY JOE ROYAL ATLANTIC 7-88815
43	43	39	20	WHO'S LONELY NOW P.WORLEY,E.SEAY (K.BROOKS, D.COOK)	◆ HIGHWAY 101 WARNER BROS. 7-22779
44	38	38	22	THERE GOES MY HEART AGAIN H.DUNN,C.WATERS (L.WILSON, W.PERRY, J.DIFFIE)	◆ HOLLY DUNN WARNER BROS. 7-22796
45	44	41	26	YELLOW ROSES R.SKAGGS (D.PARTON)	DOLLY PARTON COLUMBIA 38 69040/CBS
46	47	45	22	IT'S JUST A MATTER OF TIME R.PERRY (B.BENTON, B.HENDRICKS, C.OTIS)	◆ RANDY TRAVIS WARNER BROS. 7-28841
47	72	—	2	STRANGER THINGS HAVE HAPPENED R.MILSAP,R.GALBRAITH,T.COLLINS (K.STEGALL, R.MURRAH)	◆ RONNIE MILSAP RCA 9120-7
48	39	31	20	THERE YOU ARE F.FOSTER (M.REID, K.FLEMING)	◆ WILLIE NELSON COLUMBIA 38 73015/CBS
49	48	48	21	SHE'S GONE, GONE, GONE J.BOWEN,G.CAMPBELL (H.HOWARD)	GLEN CAMPBELL CAPITOL 66024
50	50	47	26	THE VOWS GO UNBROKEN (ALWAYS TRUE TO YOU) J.E.NORMAN (G.BURR, E.KAZ)	◆ KENNY ROGERS REPRISE 7-22828/WARNER BROS.
51	65	—	2	AIN'T NOBODY'S BUSINESS B.BECKETT,H.WILLIAMS,JR.,J.E.NORMAN (P.P.GRAINGER, E.ROBBINS)	HANK WILLIAMS, JR. WARNER/CURB 7-19957/WARNER BROS.
52	56	70	3	RIGHT IN THE WRONG DIRECTION B.MONTGOMERY (V.GOSDIN, H.COCHRAN, M.VICKERY)	VERN GOSDIN COLUMBIA 38 73221/CBS
53	46	42	25	COUNTRY CLUB G.BROWN (C.JONES, D.LORD)	◆ TRAVIS TRITT WARNER BROS. 7-22882
54	52	55	25	THE RACE IS ON R.L.SCRUGGS,M.MILLER (D.ROLLINS)	◆ SAWYER BROWN CAPITOL/CURB 44431/CAPITOL
55	63	68	6	GO DOWN SWINGIN' J.STROUD (S.RAMOS, J.VANDIVER)	WILD ROSE CAPITOL 44529
56	73	—	2	WALKIN', TALKIN', CRYIN', BARELY BEATIN' BROKEN HEART P.WORLEY,E.SEAY (R.MILLER, J.TUBB)	HIGHWAY 101 WARNER BROS. 7-19968
57	51	53	16	AMY'S EYES J.BRADLEY (T.BROWN, J.P.HUNT)	◆ CHARLEY PRIDE 16TH AVENUE 70435
58	54	57	11	WHO'S GONNA KNOW J.BOWEN,C.TWITTY,D.HENRY (R.MAINEGRA, J.GRIFFIN, R.YANCEY)	CONWAY TWITTY MCA 53759
59	60	67	3	TIME FOR ME TO FLY R.SKAGGS (K.CRONIN)	DOLLY PARTON COLUMBIA 38 73226/CBS
60	58	54	19	SIMPLE MAN J.STROUD (C.DANIELS, J.GAVIN, C.HAYWARD, T.DIGREGARIO)	◆ THE CHARLIE DANIELS BAND EPIC 34-73030/CBS
61	59	50	24	THE LONELY SIDE OF LOVE T.BROWN (KOSTAS)	PATTY LOVELESS MCA 53702
62	61	62	25	NEVER HAD IT SO GOOD J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER, J.JENNINGS)	◆ MARY CHAPIN CARPENTER COLUMBIA 38 69050/CBS
63	62	65	12	SHE'S A LITTLE PAST FORTY B.KILLEN,R.MCDOWELL,J.MEADOR (R.MCDOWELL, B.KILLEN, J.P.PENNINGTON)	RONNIE MCDOWELL CURB 10558
64	45	36	17	IF YOUR HEART SHOULD EVER ROLL THIS WAY AGAIN B.HALVERSON,R.BENNETT (A.CUNNINGHAM, M.IRWIN)	◆ JO-EL SONNIER RCA 9014-7
65	70	75	3	BACK WHERE I COME FROM J.E.NORMAN,M.MCANALLY (M.MCANALLY)	MAC MCANALLY WARNER BROS. 7-22662
66	57	49	20	WHEN IT'S GONE R.SCRUGGS,NITTY GRITTY DIRT BAND (J.FADDEN, D.SCHLITZ)	◆ NITTY GRITTY DIRT BAND MCA 66023
67	NEW	1	1	MAYBE J.E.NORMAN,S.DORFF (B.RICE, M.S.RICE)	◆ KENNY ROGERS (WITH HOLLY DUNN) REPRISE 3904/WARNER BROS.
68	66	63	25	TIL LOVE COMES AGAIN J.BOWEN,R.MCENTIRE (B.REGAN, E.HILL)	REBA MCENTIRE MCA 53694
69	69	72	4	THIS HEART S.BUCKINGHAM (T.MENSY, T.HASELDEN)	SWEETHEARTS OF THE RODEO COLUMBIA 38 73213/CBS
70	68	64	13	THE GREAT DIVIDE P.WORLEY,E.SEAY,G.BROWN (J.LINDLEY, R.TRAVIS)	GENE WATSON WARNER BROS. 7-22751
71	71	73	21	WALK SOFTLY ON THIS HEART OF MINE THE KENTUCKY HEADHUNTERS (B.MONROE, J.LANDERS)	◆ THE KENTUCKY HEADHUNTERS MERCURY 874 744-7
72	NEW	1	1	LOVE ON ARRIVAL K.LEHNING (D.SEALS)	DAN SEALS CAPITOL 44435
73	75	—	2	SOMETHING WITH A RING TO IT D.JOHNSON,T.BROWN (M.COLLIE, A.TIPPIN)	◆ MARK COLLIE MCA 53778
74	NEW	1	1	SEE IF I CARE R.HALL,R.BYRNE (W.ALDRIDGE, R.BYRNE)	SHENANDOAH COLUMBIA 38 73237/CBS
75	74	—	6	GHOST TOWN E.KILROY (R.M.BOURKE, C.BLACK, A.ROBERTS)	◆ ZACA CREEK COLUMBIA 38 73096/CBS

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

COUNTRY CORNER



by Marie Ratliff

SINGLES CHART NOW INCLUDES TRACKS: Historically, the Hot Country Singles Chart was based on airplay and sales information on commercially available singles only. In early 1987, because of the dwindling sales market for country singles, the chart was switched to airplay tabulation only. Now, with the advent of precise airplay tracking via Broadcast Data Systems, it is possible to accurately track airplay on album cuts as well as singles. Therefore, beginning with this issue, the chart is called Hot Country Singles & Tracks and will include eligible material in either configuration. Any charted record that is an album track will have that information indicated beside the title.

Another change coming: As soon as possible, we will begin indicating cassette availability on the Hot Country Singles & Tracks chart.

HEADHUNTERS CAUSING BUZZ: "Dumas Walker," the **Kentucky Headhunters'** follow-up to their much-talked-about debut single, "Walk Softly On This Heart of Mine" (Mercury), is causing a buzz in his market, says PD **Jim Asker**, WFLS Fredericksburg, Va. "We're getting a lot of the younger folks calling in for it, and the record stores here report a lot of requests for the record. I think we're seeing something exciting with this group—they're bringing in the young demos and that's good news for country radio." "Dumas Walker" shows at No. 2 on the Hot Country Radio Breakouts, with good action at KCKC San Bernardino, Calif., WCMS Norfolk, Va., WCRJ Jacksonville, Fla., WBEE Rochester, N.Y., and WSIX Nashville and adds at WWKA Orlando, Fla., WDSY Pittsburgh, and WHOK Columbus, Ohio.

Asker is excited, too, about the brand-new **Jeff Stevens & the Bullets** "Boomtown" single on Atlantic. "It's already doing well on the phones," he says. "People can relate to it here because this is the fastest-growing town in Virginia and it follows so well the circumstances of the song."

PD **R.G. Jones**, WQBE Charleston, W.Va., is showing early "Boomtown" action as well. "Jeff is a local boy," says Jones, "but the response is not just from family—it's a legitimate mover for us."

'L.O.A.' DEFINITELY NOT D.O.A.: **Dan Seals** has his first new single in nearly a year, "Love On Arrival" (Capitol), and it bypasses the Breakout list to jump straight onto the Hot Country Singles & Tracks chart at No. 72. WKJN Baton Rouge, La., added it directly into heavy rotation, with significant play already showing at KFKF Kansas City, Mo., WFMS Indianapolis, KSOP Salt Lake City, and WIVK Knoxville, Tenn. Among the new adds—WSM Nashville, KNIX Phoenix, WYNK Baton Rouge, WWYZ Hartford, Conn., WIL St. Louis, and KPLX Dallas.

"It's an up-tempo in the 'Bop' tradition," says MD **Darlene Dixon**, WLWI Montgomery, Ala. "I love it—and so do our listeners." "Bop" was a No. 1 record for Seals in 1985, crossing over and going to No. 42 on the pop chart as well.

"We just put it on this week," adds MD **Phil Williams**, KYKR Beaumont, Texas. "It looks like one more in his string of hits."

ONE OF THE BIGGEST CHART JUMPS this week is the 40-25 move made by **Lorrie Morgan's** "Five Minutes" (RCA). "We're getting tons of calls on it," says MD **Tom Phillips**, WDOD Chattanooga, Tenn. Phones are heavy, too, at WRNS Kinston, N.C., says PD **Mack Edwards**. "Both mail and phone response has been good on this one, leaning heavily toward the female demographics," he says.

Play on the Morgan record rose sharply at WAMZ Louisville and KRAK Sacramento, Calif., with strong play increases at KSCS Dallas and WUBE Cincinnati, and key adds at WMZQ Washington, D.C., KYGO Denver, KVOO Tulsa, Okla., and KSAN San Francisco.

Billboard HOT COUNTRY RADIO BREAKOUTS

1. MISTER DJ THE CHARLIE DANIELS BAND EPIC
2. DUMAS WALKER THE KENTUCKY HEADHUNTERS MERCURY
3. A BOTTLE OF WINE AND PATSY CLINE MARSHA THORNTON MCA
4. BRING BACK YOUR LOVE TO ME EARL THOMAS CONLEY RCA
5. SILVER STALLION WAYLON, WILLIE, JOHNNY & KRIS COLUMBIA
6. IF A MAN COULD LIVE ON LOVE ALONE SKIP EWING MCA
7. CROCODILE TEARS LEE ROY PARNELL ARISTA
8. EVERYBODY WANTS TO BE HANK WILLIAMS LARRY BOONE MERCURY
9. DID IT FOR LOVE SAWYER BROWN CAPITOL/CURB
10. THE HIGHWAY WILLIE NELSON COLUMBIA

Hot Country Radio Breakouts is a weekly national compilation of the top ten records which have not yet appeared on the Hot Country Singles chart but are showing growth in radio airplay. 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.

the simple pleasures

JENNIFER McCARTER AND THE McCARTERS BETTER BE HOME SOON THE NEW ALBUM

(4/2-25896)



FEATURING THE SINGLE "BETTER BE HOME SOON"

(4/7-19964)



MACMCANALLY SIMPLE LIFE THE NEW ALBUM

(4/2-36136)



FEATURING THE SINGLE "BACK WHERE I COME FROM"

(4/7-22662)

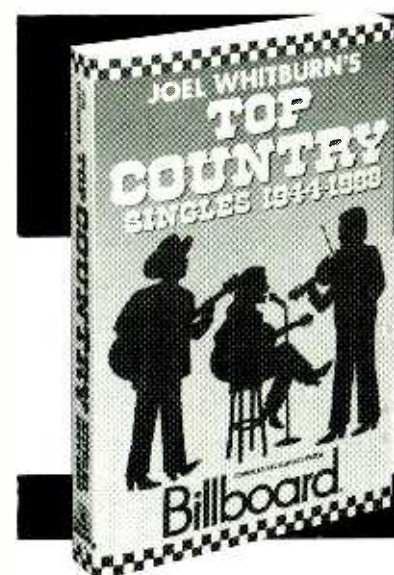


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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store and one-stop sales reports.					
★ ★ NO. 1 ★ ★					
1	1	1	40	CLINT BLACK ▲ RCA 9668-1 (8.98) (CD)	KILLIN' TIME 10 weeks at No. 1
2	3	2	18	RANDY TRAVIS ▲ WARNER BROS. 25988 (8.98) (CD)	NO HOLDIN' BACK
3	2	3	15	THE CHARLIE DANIELS BAND EPIC 45316/CBS (CD)	SIMPLE MAN
4	4	6	14	THE KENTUCKY HEADHUNTERS MERCURY 838 744-1 (CD)	PICKIN' ON NASHVILLE
5	18	46	3	RICKY VAN SHELTON COLUMBIA 45250/CBS (CD)	RVS III
6	6	5	35	DOLLY PARTON COLUMBIA 44384/CBS (CD)	WHITE LIMOZEEN
7	7	7	35	LORRIE MORGAN RCA 9594-1 (8.98) (CD)	LEAVE THE LIGHT ON
8	5	4	21	REBA MCENTIRE MCA 8034 (8.98) (CD)	REBA LIVE
9	8	8	40	GARTH BROOKS CAPITOL 90897 (8.98) (CD)	GARTH BROOKS
10	11	15	43	KATHY MATTEA MERCURY 836 950 1 (CD)	WILLOW IN THE WIND
11	12	11	30	VERN GOSDIN COLUMBIA 45104/CBS (CD)	ALONE
12	10	9	19	SAWYER BROWN CAPITOL/CURB 92358/CAPITOL (8.98) (CD)	THE BOYS ARE BACK
13	9	10	18	DWIGHT YOAKAM REPRISE 25989/WARNER BROS. (8.98) (CD)	JUST LOOKIN' FOR A HIT
14	13	12	26	KEITH WHITLEY RCA 9809 (8.98) (CD)	I WONDER DO YOU THINK OF ME
15	17	17	51	GEORGE STRAIT ● MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
16	16	16	14	RODNEY CROWELL COLUMBIA 45242/CBS (CD)	KEYS TO THE HIGHWAY
17	14	14	52	SHENANDOAH COLUMBIA 44468/CBS (CD)	THE ROAD NOT TAKEN
18	15	13	70	RICKY VAN SHELTON ▲ COLUMBIA 44221/CBS (CD)	LOVING PROOF
19	19	18	51	HANK WILLIAMS, JR. ▲ WARNER/CURB 25834/WARNER BROS. (8.98) (CD)	GREATEST HITS III
20	23	22	71	PATTY LOVELESS MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
21	24	21	43	THE JUDDS ● CURB/RCA 9595/RCA (8.98) (CD)	RIVER OF TIME
22	22	25	36	K.D. LANG & THE RECLINES SIRE 25877/WARNER BROS. (8.98) (CD)	ABSOLUTE TORCH AND TWANG
23	29	26	143	RANDY TRAVIS ▲ WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
24	21	24	50	BILLY JOE ROYAL ATLANTIC 91064 (8.98) (CD)	TELL IT LIKE IT IS
25	20	19	27	WILLIE NELSON COLUMBIA 45046 (CD)	A HORSE CALLED MUSIC
26	27	27	52	ALABAMA ● RCA 8587-1 (8.98) (CD)	SOUTHERN STAR
27	26	23	39	KENNY ROGERS REPRISE 1-25792/WARNER BROS. (8.98) (CD)	SOMETHING INSIDE SO STRONG
28	25	20	74	K.T. OSLIN ▲ RCA 8369 (8.98) (CD)	THIS WOMAN
29	28	29	78	THE JUDDS ▲ RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
30	41	35	81	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
31	36	—	2	THE DESERT ROSE BAND MCA/CURB 42332/MCA (8.98) (CD)	PAGES OF LIFE
32	30	28	87	KEITH WHITLEY ● RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
33	32	32	25	TANYA TUCKER CAPITOL 91814 (8.98) (CD)	GREATEST HITS
34	31	31	131	PATSY CLINE ▲ MCA 12 (8.98) (CD)	GREATEST HITS
35	33	33	39	NITTY GRITTY DIRT BAND MCA 12500 (10.98) (CD)	WILL THE CIRCLE BE UNBROKEN, VOL. II
36	37	40	17	PAUL OVERSTREET RCA 9717-1 (8.98) (CD)	SOWIN' LOVE
37	34	30	39	REBA MCENTIRE ● MCA 6294 (8.98) (CD)	SWEET SIXTEEN
38	43	45	48	BAILLIE AND THE BOYS RCA 8454 (8.98) (CD)	TURN THE TIDE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	35	37	18	HIGHWAY 101 WARNER BROS. 25992 (8.98) (CD)	PAINT THE TOWN
40	42	38	21	THE OAK RIDGE BOYS MCA 42311 (8.98) (CD)	AMERICAN DREAMS
41	38	36	94	RODNEY CROWELL COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
42	45	39	208	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
43	39	34	17	ANNE MURRAY CAPITOL 92072 (8.98) (CD)	GREATEST HITS, VOL. II
44	46	41	15	THE STATLER BROTHERS MERCURY 838 231-1 (CD)	STATLER BROTHERS LIVE - SOLD OUT
45	40	43	27	MARY CHAPIN CARPENTER COLUMBIA 44228/CBS (CD)	STATE OF THE HEART
46	48	42	154	RICKY VAN SHELTON ▲ COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
47	49	49	222	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
48	44	44	191	RANDY TRAVIS ▲ MCA 25435 (8.98) (CD)	STORMS OF LIFE
49	NEW	▶	1	SOUTHERN PACIFIC WARNER BROS. 25895 (8.98) (CD)	COUNTY LINE
50	47	47	125	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
51	57	—	2	JO-EL SONNIER RCA 59718 (8.98) (CD)	HAVE A LITTLE FAITH
52	50	48	18	SKIP EWING MCA 42301 (8.98) (CD)	THE WILL TO LOVE
53	54	53	16	MARTY STUART MCA 42312 (8.98) (CD)	HILLBILLY ROCK
54	55	54	40	THE CHARLIE DANIELS BAND ▲ EPIC 38795/CBS (CD)	A DECADE OF HITS
55	53	50	133	K.T. OSLIN ▲ RCA 5924-1 (8.98) (CD)	80'S LADIES
56	58	56	106	VERN GOSDIN COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
57	51	57	43	STEVE WARINER MCA 42272 (8.98) (CD)	I GOT DREAMS
58	64	71	299	HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
59	59	60	6	VINCE GILL MCA 42321 (8.98) (CD)	WHEN I CALL YOUR NAME
60	52	52	32	RICKY SKAGGS EPIC 45027/CBS (CD)	KENTUCKY THUNDER
61	62	58	87	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
62	63	59	67	RESTLESS HEART RCA 8317-1 (8.98) (CD)	BIG DREAMS IN A SMALL TOWN
63	66	63	34	SUZY BOGDUSS CAPITOL 90237 (8.98) (CD)	SOMEWHERE BETWEEN
64	61	64	92	BILLY JOE ROYAL ● ATLANTIC 90658-1 (8.98) (CD)	THE ROYAL TREATMENT
65	65	62	33	EDDY RAVEN UNIVERSAL 76003/MCA (8.98) (CD)	TEMPORARY SANITY
66	70	65	16	DANIELE ALEXANDER MERCURY 838 352 (CD)	FIRST MOVE
67	67	67	31	LIONEL CARTWRIGHT MCA 42276 (8.98) (CD)	LIONEL CARTWRIGHT
68	68	70	15	WAYNE NEWTON CURB 10607 (8.98)	COMING HOME
69	72	75	27	CANYON 16TH AVENUE 70556 (8.98) (CD)	RADIO ROMANCE
70	RE-ENTRY	45	GEORGE JONES EPIC 44078/CBS (CD)	ONE WOMAN MAN	
71	RE-ENTRY	6	SOUNDTRACK COLUMBIA 45331/CBS (CD)	NEXT OF KIN	
72	56	55	48	ROSANNE CASH COLUMBIA 45054/CBS (CD)	HITS 1979 - 1989
73	69	61	348	WILLIE NELSON ▲ MCA 237542/CBS (CD)	GREATEST HITS
74	RE-ENTRY	26	THE OAK RIDGE BOYS MCA 42294 (8.98) (CD)	GREATEST HITS, VOL. III	
75	RE-ENTRY	31	MERLE HAGGARD EPIC 44283/CBS (CD)	5:01 BLUES	

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



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Billboard® Home Video

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Letterbox Format Wins Friends & Foes Vid Firms Trying To Please Both Sides

■ BY CHRIS MCGOWAN

LOS ANGELES—The letterbox format in home video delights some, infuriates others, and confuses the rest.

Lately, it has become a significant issue that is producing divergent points of view among producers, directors, home video executives, and consumers.

Although the name suggests it, a

letterboxed video is not an item in a new merchandising program for stationery stores.

Rather, the letterbox format—also called “widescreen format”—refers to the presentation of widescreen movies in their original dimensions on videocassette and laserdisk. The entire rectangular widescreen image (usually in a 1.85-to-1 or 2.35-to-1 aspect ratio) is preserved, with black bands above and below the image filling in the empty space on the square-ish (1.33-to-1) television screen.

Until recently, the sides of most widescreen movies were trimmed off in the “pan-and-scan” method to make the image completely fill television screens.

Recently, Paramount Home Video released “Indiana Jones And The Last Crusade” both ways in an attempt to please both pro- and anti-letterbox fans, and to compromise with director Steven Spielberg, an outspoken proponent of letterboxing.

Pan-and-scanned editions of the widescreen film (which bowed Feb. 1) appeared in the VHS, Beta, 8mm, and laserdisk formats, while letterboxed versions were released for Super-VHS and laserdisk.

Widescreen movies are increasingly being letterboxed in their laserdisk releases, but are almost always pan-and-scanned for videocassette (with the exception of some foreign movies released by such video labels as Cinematheque and Connoisseur). And “Ghostbusters II” is a widescreen film that was both pan-and-scanned and letterboxed for videocassette.

As the laserdisk market grows, debate continues about whether letterboxing is appropriate for a TV hardware universe with many small sets. The argument especially focuses on Panavision and Cinemascope movies, which at 2.35-to-1 are much wider than the often-used 1.85-to-1 widescreen ratio (used in “E.T.”).

Panning and scanning shows only part of a widescreen image but that part fills the entire screen. Letterboxing shrinks the image until it fits horizontally onto the screen. Viewers with tiny sets often find letterboxed images too small for comfort.

Some customers with big sets also don't like letterboxed movies because they find the black bands distracting (especially with Panavision and Cinemascope movies). And others, unfamiliar with the format, mistakenly think that the top and bottom of a letterboxed movie have been cut off.

On the other hand, many movie fans and directors argue that panning and scanning widescreen movies violates the integrity of the film and

eliminates important filmic elements. When a Cinemascope movie is pan-and-scanned, more than 43% of the image is eliminated.

In the U.S. laserdisk market, letterboxing began in 1985 with MGM/UA Home Video's widescreen release of “Manhattan,” which was letterboxed on both VHS and disk at director Woody Allen's insistence.

A significant market was then developed for widescreen disks the next year, when Criterion Collection (a classic-movie laserdisk label) initiated a policy of releasing widescreen movies only in the letterbox format (which they call “Videoscope”). “Everyone told us there was no market for it and we came up against incredible resistance from store owners and studios,” says Criterion co-president Aleen Stein. “But we wanted to present films in their very best original form, and the vast majority of our customers liked it.” And since then, “all the studios have been following suit.”

(Continued on page 58)

Buena Vista Sets Sight On Supply Side

■ BY JIM McCULLAUGH

LOS ANGELES—Despite the fact that several studios, as well as a number of distributors and retailers, have been advocating a move toward more of a demand-driven sell-through business on megahit titles (Billboard, Jan. 20, Feb. 3, Feb. 10), at least one major supplier—Buena Vista Home Video—says the hit-title business is better served by being more supply-driven.

The first-quarter sell-through releases of Paramount's “Indiana Jones And The Last Crusade,” Warner's “Lethal Weapon 2,” and Walt Disney's “Honey, I Shrunk The Kids” have all sparked spirited debate in the industry as a number of reports have indicated that all three studios may have had to lower their collective sights on the kinds of numbers those titles could realistically do outside of a fourth-quarter environment.

Both Paramount and Warner—amid reports that “Indiana Jones” had initial shipments of about 5.5 million units, while “Lethal” racked up 3 million—have gone on record saying that a reorder dynamic now may be more fundamentally healthy for the industry.

Buena Vista Home Video, however, takes a different point of view.

Claiming orders in excess of 6 mil-



New Deal. David Winters, left, and Eric Parkinson, second from left, chairman and president (respectively) of AIP Home Video, finalize a sales and distribution agreement with Dimitri Villard, right, and Robby Wald, principals of New Star Video. Under the pact, AIP's sales department will handle New Star's releases, while AIP's marketing department will create New Star's marketing campaigns and strategies. First release under the deal is “Thompson's Last Run” with Robert Mitchum.

Wider Screens Seen As Plus For Letterboxing

LOS ANGELES—A common complaint about letterboxed movies is that they are hard to watch on small-screen TVs. Approximately 25% of all color TV sets sold in 1989 were 20-inch, 22.1% were 19-inch, and 21.4% were 13-14 inches, according to Dave Lachenbruch, editorial director for Television Digest.

Only 27.2% of direct-view TV sets sold were 25 inches or larger, which many feel is the minimum-size TV screen necessary for a viewer to enjoy a letterboxed film. Otherwise, a movie watcher may have to sit uncomfortably close to the set to see what is going on.

In the long term, television sets look to be getting wider. The Advanced Television Research Consortium (NBC, Philips, Thomson, and the David Sarnoff Research Center) plans to introduce a widescreen ACTV (advanced compatible television) system in the U.S. by 1993. The system would feature a 16-to-9 (or 1.78-to-1) aspect ratio, but broadcasts would also be compatible with existing 1.33-to-1 sets. At a later date, the consortium would follow ACTV with an HDTV (high-definition television) system, also widescreen.

Most other HDTV proposals also feature the 16-to-9 aspect ratio, according to Lachenbruch.

Widescreen TV sets may minimize, but will probably not eliminate, the letterboxing controversy. Panavision films would still have to be slightly letterboxed for such TV screens. But widescreen movies with a 1.85-to-1 ratio (such as “E.T.”) would fit almost perfectly into the proposed screens.

lion units on “Honey” several weeks before its official Feb. 13 order close, BVHV marketing VP Ann Daly says the company not only achieved its goals but adds, “We just don't see an overall softening in the marketplace.”

Disney, she says, has a “completely different approach,” one that has to do with “doing the appropriate amount of homework to assess consumer demand.”

Adds Dick Longwell, senior VP, BVHV, “We set a number based on our research and we attained the number. We're not in the position of a Paramount or Warner.”

“Because of hit title advertising, hype, and promotion, a lot more focus is on day one,” he continues. “And if the product isn't there, you are never going to catch up with the demand. We have lived the reorder

(Continued on page 54)

Paramount Boosts 3-To-See With 3-Paks, Sweepstakes

■ BY PAUL SWEETING

NEW YORK—Paramount Home Video has designed a series of trade promotions and retailer guarantees in an effort to boost sales of three nonblockbuster rental titles due in April and May.

The titles, part of what Paramount calls its 3-To-See promotion, are “Shirley Valentine,” due April 12; “Let it Ride,” due April 26; and “Fat Man And Little Boy,” slated for May 3. Each will be offered in three packs, including three copies of the same title, from which retailers can return any unopened copies

for a complete refund.

On the distributor side, Paramount is offering distributor sales reps an opportunity to participate in a series of sweepstakes using interactive 800 telephone technology, with prizes pegged to reaching certain branch sales goals for the titles.

“We wanted to make retailers comfortable that these titles will rent in their stores,” Paramount marketing VP Alan Perper says of the guarantee. “These are strong rental films that didn't do as well theatrically as they could have.”

(Continued on page 56)

Coliseum Vid Gets Chokehold On New Wrestling Strategy

■ BY JIM BESSMAN

NEW YORK—Special-interest programmer Coliseum Video is dusting off an old TV advertising campaign for its line of professional wrestling tapes.

Its Thursday Is Coliseum Video Day marketing theme, says president Howard Farber, harks back to

'By focusing on a gimmick, it should put us up front in people's minds'

the old Wednesday Is Prince Spaghetti Day commercials familiar to "anybody on the East Coast." This time, though, the slogan designates the second Thursday of every month as Coliseum's pre-order date and every Thursday as a Coliseum Sales Day for distributors.

"Distributors and retailers will see the 'Thursday' shtick on all our ads and promotional distributor items as well as our letterhead, faxes—everything that goes out of our office," says Farber. "By focusing on a gimmick, it should put Coliseum up front in people's minds and marketing plans."

Supported by the label's largest-ever trade ad campaign, the Think Thursday motivational program also spearheads further changes in Coliseum's marketing and release strategy.

Most significant will be a somewhat expanded program format for its licensed wrestling fare produced in partnership with the World Wrestling Federation.

While traditionally major WWF events like the annual Wrestlemania and Summerslam pay-per-views will continue to be released shortly after their live air dates, other titles will center on exclusive made-for-home-video material instead of the small portion of never-before-seen interviews and special footage that has been included in past packagings.

"We'll give the wrestling fan what he can't get anywhere else," says Farber, adding that forthcoming product will also be "much more produced" and "chock-full of information" and special features, such as wrestling trivia, "blooper" segments, and superstar workouts.

The packaging of Coliseum product has also been modified. Farber says that increased box size and larger graphics utilizing the WWF official seal offers a "more uniform look" that differentiates the line.

As for the release schedule, Farber notes that only 11 programs will be released this year, down from more than 20 last year. Commencing with "Royal Rumble '90," the Feb. 8 videocassette release of the Jan. 21 extravaganza, monthly releases will tentatively include the "Wrestlemania VI," "Summerslam '90," and "4th Annual Survivor Se-

(Continued on page 55)

Eric ROBERTS Giancarlo GIANNINI Dennis HOPPER Burt YOUNG

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TOP VIDEOCASSETTES RENTALS

Bruckheimer & Simpson Sign Paramount Pact

PRODUCERS AS SUPERSTARS: If you thought that Warner and Sony made a financial fuss over the services of Jon Peters and Peter Guber ("Batman," "Rainman") to head Sony's new Columbia Pictures unit, or that JVC dished out an inordinate amount (about \$100 million) in setting up Lawrence Gordon's ("Predator") new Largo Entertainment independent production entity, check out the new deal Paramount just cut with Jerry Bruckheimer and Don Simpson ("Top Gun," "Beverly Hills Cop" and "Flashdance"). In addition to trade ads, the pact even merited unprecedented full page ads in several major daily newspapers that touted this new "visionary alliance."

It's an exclusive five-year producing and directing pact, which gives the duo unheard-of creative control. The two have been associated with the studio for many years and were said to be sought after by rival studios and independent financiers. Reportedly, the studio has also set up a \$300 million fund for production, marketing, and distribution for at least five films.

Simpson and Bruckheimer call the pact a "partnership arrangement with us wherein over the course of five years [Paramount] will support us to produce and direct the films that we want, when we want, and with whom we want. We have no boss. We do have a partner."

To date, total worldwide revenue for the pair's films has exceeded \$2 billion, while "Beverly Hills Cop" still holds the title as the No. 1 comedy of all time, according to the studio. Their films have also sold more than 6.3 million units on the home video market, adds the studio.

Currently, the pair are producing "Days Of Thunder" with Tom Cruise, Robert Duvall, Randy Quaid, and Nicole Kidman ("Dead Calm"), a race-car action/adventure yarn. Don't be surprised to see other studios making deals of this ilk with hit product producers.

On another producer note, **Dino De Laurentiis** is back in action with Dino De Laurentiis Communications, a company co-backed by entertainment financier Giancarlo Piretti. The legendary producer's former De Laurentiis Entertainment Group ran into financial difficulties two years ago. He's set to get going on eight new films.

YOU TELL US: MGM/UA Home Video will again ask for input as to which titles to release from its catalog—this time from retailers.

"The issue came up at a recent dealer forum in Houston," explains Ralph Tribbey, VP of marketing. "Dealers said they like our 'Con-

sumer's Choice' promotion, which asked film critics what they wanted. Retailers suggested that we give them a shot... and we are."

The company has created a ballot of 100 unreleased films that it will insert into a variety of trade magazines, explains Tribbey, while it will also mail out 17,000 of them to the trade. The final 10 will be released later in the year, with probable \$19.95 suggested lists, as the Retailer's Choice promotion.

Among the titles on the ballot is the rarely seen "Ned Kelly," which starred Rolling Stone Mick Jagger as an Irish outlaw in Australia, "The Last Run" with George C. Scott, "The Scalphunters" with Burt Lancaster, "Teahouse Of The August Moon" with Glenn Ford and Marlon Brando, "Tortilla Flat" with Spencer Tracy, and "The Last

Time I Saw Paris" with Elizabeth Taylor.

Tribbey says MGM/UA has been quite pleased with the sales performance of its recent Consumer's Choice promotion with sales goals running 157% ahead of projections. The overwhelming critics' choice in that promotion was "The Blackboard Jungle." Yet, on the sales side, it is being outperformed by "Boys' Town" and "King Solomon's Mines," according to Tribbey.

HIGH HOPES FOR 'APARTMENT Zero': Academy Home Entertainment is supporting "Apartment Zero," one of its biggest acquisitions to date and which has made its way onto many national critics' top 10 lists, with a "free rent" contest. The company included 40 keys inserted at random in its 2,000 distributor and primary account announcement kit mailers. Returned keys were subjected to a drawing with the winner to receive one month's free rent/mortgage, valued up to \$1,000. The titles hit stores in March.

SHORT TAKES: Republic Pictures Home Video has acquired three films for the rental market, including "Deceptions," a suspense thriller with "L.A. Law" star Harry Hamlin that will be released theatrically this spring; "Cold Comfort"; and "Quarantine." The last two will hit the home video market during the first half of this year. The company has set up a \$10 million acquisitions budget in 1990. Speaking of Republic, a number of its newly released "Cliffhanger" serials, such as "Daredevils Of The Red Circle" and "Manhunt In The African Jungle," are getting a VCR workout at the Playboy mansion. The company sent an assortment of titles to Hugh Hefner after the Playboy boss inquired about new titles.



by Jim McCullough

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				★ ★ NO. 1 ★ ★			
1	1	6	WHEN HARRY MET SALLY...	Nelson Home Entertainment 7732	Billy Crystal Meg Ryan	1989	R
2	3	4	LICENCE TO KILL	CBS-Fox Video 4755	Timothy Dalton	1989	PG-13
3	5	6	LOCK UP	IVE 68901	Sylvester Stallone	1989	R
4	2	7	ROAD HOUSE	MGM/UA Home Video 901703	Patrick Swayze Ben Gazzara	1989	R
5	7	5	WEEKEND AT BERNIE'S	IVE 68904	Andrew McCarthy Jonathan Silverman	1989	PG-13
6	10	3	DO THE RIGHT THING	Universal City Studios MCA Home Video 80894	Danny Aiello Ossie Davis	1989	R
7	4	6	STAR TREK V: THE FINAL FRONTIER	Paramount Pictures Paramount Home Video 32044	William Shatner Leonard Nimoy	1989	PG
8	6	7	SEE NO EVIL, HEAR NO EVIL	RCA/Columbia Pictures Home Video 70223-5	Gene Wilder Richard Pryor	1989	R
9	8	11	K-9	Universal City Studios MCA Home Video 80880	James Belushi	1989	PG-13
10	NEW		TURNER & HOOSH	Touchstone Pictures Touchstone Home Video 911	Tom Hanks	1989	PG
11	9	10	GHOSTBUSTERS II	RCA/Columbia Pictures Home Video 50163-5	Bill Murray Dan Aykroyd	1989	PG
12	11	6	GREAT BALLS OF FIRE	Orion Pictures Orion Home Video 8743	Dennis Quaid Winona Ryder	1989	PG-13
13	NEW		UNCLE BUCK	Universal City Studios MCA Home Video 80891	John Candy	1989	PG
14	23	2	EDDIE AND THE CRUISERS II: EDDIE LIVES!	IVE 62029	Michael Pare	1989	PG-13
15	15	13	SAY ANYTHING	CBS-Fox Video 1701	John Cusack Ione Skye	1989	PG-13
16	NEW		THE KARATE KID PART III	RCA/Columbia Pictures Home Video 50173-5	Ralph Macchio Pat Morita	1989	PG
17	14	17	WORKING GIRL	CBS-Fox Video 1709	Melanie Griffith Harrison Ford	1988	R
18	16	13	THREE FUGITIVES	Touchstone Pictures Touchstone Home Video 950	Nick Nolte Martin Short	1989	PG-13
19	12	11	BATMAN	Warner Bros. Inc. Warner Home Video 12000	Jack Nicholson Michael Keaton	1989	PG-13
20	NEW		KICKBOXER	Kings Road Entertainment HBO Video 0233	Jean-Claude Van Damme	1989	R
21	18	6	ADVENTURES OF BARON MUNCHAUSEN	RCA/Columbia Pictures Home Video 50153-5	John Neville Eric Idle	1989	PG
22	17	6	RENEGADES	Morgan Creek Productions MCA Home Video 80895	Kiefer Sutherland Lou Diamond Phillips	1989	R
23	13	12	SCROOGED	Paramount Pictures Paramount Home Video 32054	Bill Murray	1988	PG-13
24	19	22	RAIN MAN	MGM/UA Home Video 901648	Dustin Hoffman Tom Cruise	1988	R
25	24	5	WOMEN ON THE VERGE OF A NERVOUS BREAKDOWN	Orion Classics Orion Home Video 5043	Carmen Maura Fernando Guillen	1988	R
26	22	17	THE DREAM TEAM	Universal City Studios MCA Home Video 80882	Michael Keaton	1989	PG-13
27	21	17	MAJOR LEAGUE	Morgan Creek/Mirage Prod. Paramount Home Video 32270	Tom Berenger Charlie Sheen	1989	R
28	20	6	A NIGHTMARE ON ELM STREET 5: THE DREAM CHILD	New Line Cinema Media Home Entertainment M012550	Robert Englund	1989	NR
29	NEW		UHF	Orion Pictures Orion Home Video 8739	"Weird Al" Yankovic	1989	PG-13
30	26	23	BEACHES	Touchstone Pictures Touchstone Home Video 797	Bette Midler Barbara Hershey	1989	PG-13
31	28	14	SCANDAL	Miramax Films HBO Video 0332	John Hurt Joanne Whalley-Kilmer	1989	NR
32	25	16	WHO FRAMED ROGER RABBIT	Amblin Entertainment Touchstone Home Video 940	Bob Hoskins Christopher Lloyd	1988	PG
33	30	3	LISTEN TO ME	Weintraub Ent. Group RCA/Columbia Home Video 10323	Kirk Cameron Jami Gertz	1989	PG-13
34	32	24	THE NAKED GUN	Paramount Pictures Paramount Home Video 32100	Leslie Nielsen	1988	PG-13
35	27	10	THE MIGHTY QUINN	CBS-Fox Video 4761	Denzel Washington Robert Townsend	1989	R
36	36	2	THE HEIST	HBO Pictures HBO Video 0363	Pierce Brosnan Tom Skerritt	1989	NR
37	31	16	PET SEMATARY	Paramount Pictures Paramount Home Video 1949	Fred Gwynne Dale Midkiff	1989	R
38	38	26	TEQUILA SUNRISE	Warner Bros. Inc. Warner Home Video 11821	Mel Gibson Michelle Pfeiffer	1988	R
39	29	14	DEAD CALM	Warner Bros. Inc. Warner Home Video 11870	Sam Neill Nicole Kidman	1989	R
40	35	14	LEVIATHAN	MGM/UA Home Video 901624	Peter Weller Richard Crenna	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.

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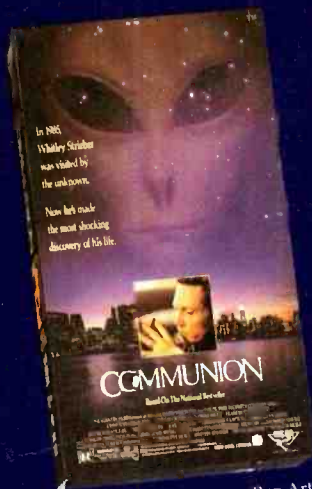


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Standee Art

STREET DATE: APRIL 4, 1990
PAY-PER-VIEW AVAILABILITY: JULY 4, 1990



Westport Puts Its 'B' Business On The (Phone) Line

■ BY TRUDI MILLER

NEW YORK—The recently formed Westport Entertainment Group is trying to circumvent the obstacles faced by all suppliers of B and C titles by selling directly to retail accounts. Retailers can order via an 800 number, bypassing the regular distributors, many of whom are reluctant to take on lines of unproven product.

By eliminating the distributor, Westport is also able to keep dealer prices down on its rental product, offering retailers a lower breakeven point. The company also wants to produce its own movies and offer video-related books.

Westport, based in Newport Beach, Calif., recently acquired the 16-title City Lights catalog, a series of slice-and-dice action movies, including "Fresh Kill," "L.A. Crackdown," and "The Newlydeads." Thirteen of the titles have been previously released, at a dealer price of \$19.95; three new titles, "Contra Conspiracy," "Payback," and "Emperor Of The Bronx," carry a dealer price of \$29.95.

"We're selling movies that have never been released before for \$29.95," says VP Colin Medlock. "We can offer the product lower—there's no distributor in the middle to up the price. The other advantage is that we can control our own destiny, and if you have a problem you can talk directly to us instead of going through a distributor."

The reaction from retailers has been sluggish, Medlock admits, but has been gradually picking up. "There's just an awful long way to go. I'd say it's in third gear; I'd like to get it into fourth," he says. "The problem is that a lot of the retailers can't believe it. They see somebody that will sell direct to them for \$29.95, and they think there must be something wrong with it. They're used to paying \$59.99 for a \$79.99 list."

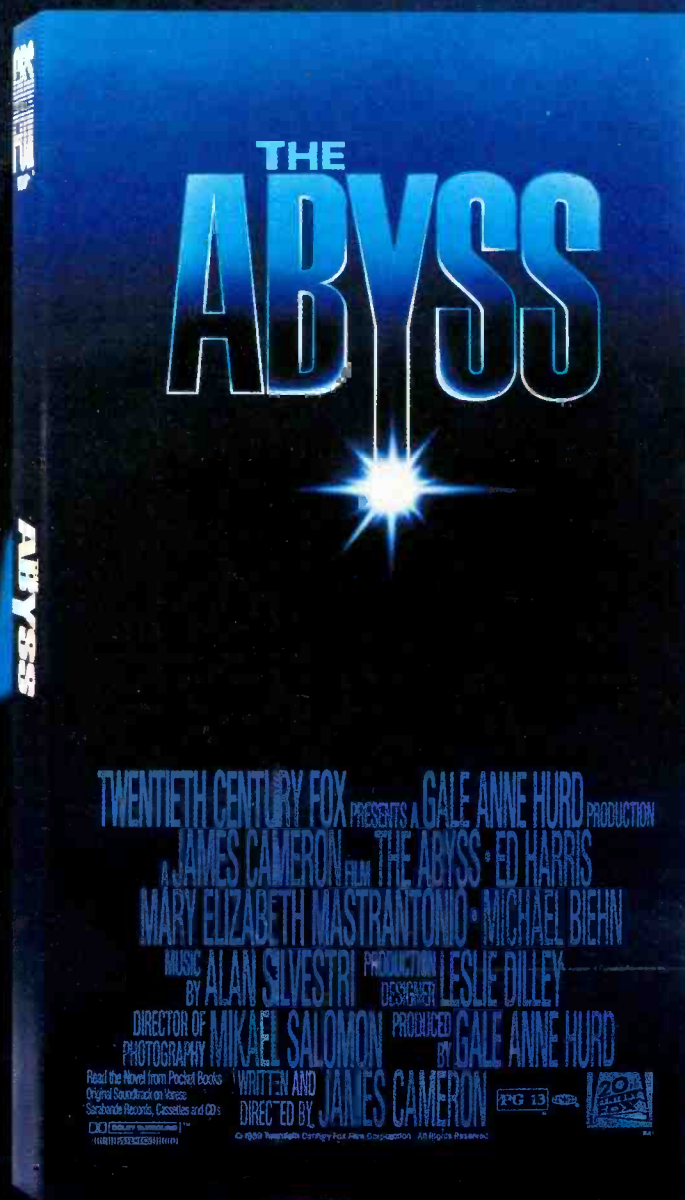
Andy Smith, Westport's director of sales, adds, "There are some retailers that will tell you, 'I will only buy from so-and-so,' to keep their system simple. But if they want to be any different at all, they love it because they're getting a good product at a much better price. I can't see how it can't work. If you get a movie for \$29.95, and you can't rent it 12 or 15 times to get your money back, you're in the wrong business."

The company is maintaining its commitment to its direct-to-retail system, Medlock says. So far, "Contra Conspiracy" has sold 1,750 units to mom-and-pop video outlets. Deals with the American Video Assn., Flagship, Rentrak, Stars To Go, and assorted video buying groups have increased total sales of the title to slightly below 3,000 units. Smith says he hopes to build upon that base of sales with the next City Lights release, "Payback."

Westport is expanding into other areas as well. The company will produce its own movies, says Medlock; four or five are planned for 1990, each with a budget of less than \$1 million. In addition, Westport is nego-

(Continued on page 55)

THE ACTION ADVENTURE SENSATION OF THE YEAR!



From writer/director James Cameron and producer Gale Anne Hurd, the filmmakers who created "Aliens" and "The Terminator."

Ed Harris and Mary Elizabeth Mastrantonio star in the stunning underwater action adventure film that redefines the genre!

Idaho VSDA Head Steps Down To Attend To Chain

BY EARL PAIGE

LOS ANGELES—Lorna Gillette, founder of the Idaho Chapter of the Video Software Dealers Assn. and the only president the chapter has ever had, is stepping aside to devote more energy to her five-store chain, House Of Video, which has suffered lately from lagging business.

Since 1982, when she opened a video store with 175 titles, Gillette has seen most of the cycles of the home video industry. It is with dismay that she reports business was off approximately 10% last summer.

From her headquarters store in Burley, Idaho, a town of 8,000, Gillette says she cannot pinpoint why business is off. "It used to be if we lost a customer to cable or a satellite dish, we would pick up two or three new ones. Now we pick up maybe one-fourth of one," she says of competition from other delivery systems.

A former car-wash and service-station owner for 15 years before going into video, the 54-year-old Gillette says that home video fans are becoming jaded. "People don't seem to look forward to a new release as eagerly. So many of them complain they've seen everything," she says of yet another often-discussed home video bugaboo, namely, heavy users becoming light users.

As for head-on competition from other stores, southern Idaho has not yet been heavily targeted by Blockbuster Entertainment, the industry behemoth moving into nearly every community. "There's one Blockbuster in Boise," Gillette says of the state's biggest city, a market she is sorry she invaded.

Of all the retail competition, Gillette is wariest of grocery stores. Operating next door to one, she says these outlets "are getting serious [about video] and are doing a good job."

House Of Video grew from its original store in Ruppert, Idaho, to a second in 1983 in Burley and a third a year later, also in Burley. In 1985, the two Burley stores were combined into the 11,000-square-foot, monster-size store Gillette now calls the flagship.

In 1986, a 5,000-square-foot outlet opened in Boise, and a small store bowed in nearby Pason. Then, last year, Gillette acquired Video West in Twin Falls and changed the direction of the firm, including its name.

The Twin Falls store was a franchise outlet owned by Bob Watts, who entered the home video business at the same time Gillette did. "I convinced Bob he had to go along with us," says Gillette, explaining that Watts is now GM and that the chain's stores are gradually being converted to Video West outlets "so we can commence advertising more effectively."

Although Gillette has three children with the firm, she laughs off any suggestion that her chain is a mom-and-pop operation. Her husband, Frank, is a farmer who looks on sometimes in dismay. "He used to get upset when I would talk about (Continued on page 59)

AND A MARKETING CAMPAIGN THAT WILL REALLY SINK IN!

National and Spot Market TV coverage will support all 27,000 video retailers across the U.S.

Before and after street date advertising to maximize consumer demand and keep your rental return rate high over the long term.

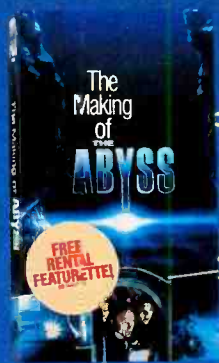
MARCH



APRIL



MAY



"THE MAKING OF THE ABYSS" FEATURETTE

In addition to TV advertising and P.O.P. support, CBS/Fox introduces a new tool for in-store advertising. A free, 10 minute featurette on "The Making of the Abyss." Designed for retailers to offer as a free rental (or in-store trailer) this behind-the-scenes program will generate consumer demand both pre and post street date. Quantities are limited. Call for your free copy today. 1-800-933-9292 (Dept. A).

There's simply nothing out there like...
THE ABYSS!

Cat. No. 1561
Dealer Cut-Off Date: 3/13/90
Street Date: 3/29/90

\$89⁹⁸ Suggested Retail Price



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4 ft. Standee
Contact your distributor

COLISEUM VIDEO

(Continued from page 49)

ries" event tapes; the first two entries in the new two-hour "Supertape" series featuring matches, profiles, interviews, and bloopers; a "WWF World Tour" wrestling travelog; a "WWF Video Magazine," consisting of profiles, wrestling news coverage, and a trivia test; and "WWF's Hottest Matches," also featuring the superstar work-outs segment.

"We usually have a short sell period, and buying decisions by the large chains are made in advance," says Farber. "Our one-year release schedule ensures that we won't be lost in the shuffle."

Coliseum formerly released product at the rate of up to three tapes at a clip, but Farber now feels that "less is more." While he singles out the "Wrestlemania" titles for selling in the 100,000-unit range, he recognizes "some prejudice" at retail against the wrestling genre, and believes that greater retailer penetration and market share can be achieved by higher-quality, less-quantity product.

BVHV TOUTS SUPPLY

(Continued from preceding page)

tle business should not be as much of a reorder business or should be almost none. We would rather have people know how much they could sell and sell it because that's what it takes to meet demand.

"On the other hand, our Disney best-sellers programs, cartoons and classics, are a reorder business because they sell 12 months out of the year. It never stops."

BVHV also says its sales of "Bambi" and "Who Framed Roger Rabbit," its major fourth-quarter titles, are at 10.5 million and 8.5 million units respectively. Combined with research that shows a high intent to still purchase those titles, BVHV maintains that the sell-through business is thriving. Disney is planning to repromote those titles shortly (Billboard, Feb. 3).

Longwell says the company does not discuss its returns policy but that returns on "Bambi" and "Roger Rabbit" will be "minimal."

WESTPORT GOES DIRECT

(Continued from page 52)

tiating with two other video labels with an eye toward acquiring their catalogs and selling their titles direct-to-retail, says Medlock, who declines to identify the companies.

Westport has also negotiated a book distribution deal with Bantam Doubleday Dell for its book "The Phantom's Ultimate Video Guide" by the Phantom of the Movies, a popular B-movie reviewer whose column appears in New York's Daily News. Westport offered the book to video stores at \$100 per dozen, with a suggested list of \$12.95 each, again ordered through an 800 number.

"I tried to get them to carry it as Christmas presents," says Medlock. "I don't know the units, but it wasn't as good as we thought it would be. The ones that carried it were very pleased with it, but a lot of them wouldn't even try it."

ROCK AND ROLL'S HOTTEST PIANO MAN IS NOW PLAYING ON VIDEO AT THE NEW LOW PRICE OF \$14.98

SELLING POINTS

- Billy Joel's current album ("Storm Front") and single ("We Didn't Start The Fire") are both #1 best sellers...
- Billy Joel's current nationwide tour is a sellout smash...
- Billy Joel's music videos have already gone platinum and are still selling strong...
- Billy Joel's incredible popularity shows no signs of diminishing...
- The Billy Joel Video Trilogy Collection is priced to sell through fast, at the new low price of only \$14.98...

STREET DATE:
March 1, 1990SPECIAL ORDER
CUT-OFF DATE:
February 20, 1990

THE BILLY JOEL VIDEO TRILOGY COLLECTION

BILLY JOEL:
THE VIDEO ALBUM I

Spans 10 years of Billy Joel's music: "Piano Man," "All For Love," "Tell Her About It," "Honesty," "Sometimes A Fantasy," "The Night is Still Young," "Pressure," "Scletto/My Life," "Keepin' The Faith," "A Matter of Trust," plus 10 more exciting videos!

CATALOG NUMBER 6198

BILLY JOEL:
THE VIDEO ALBUM II

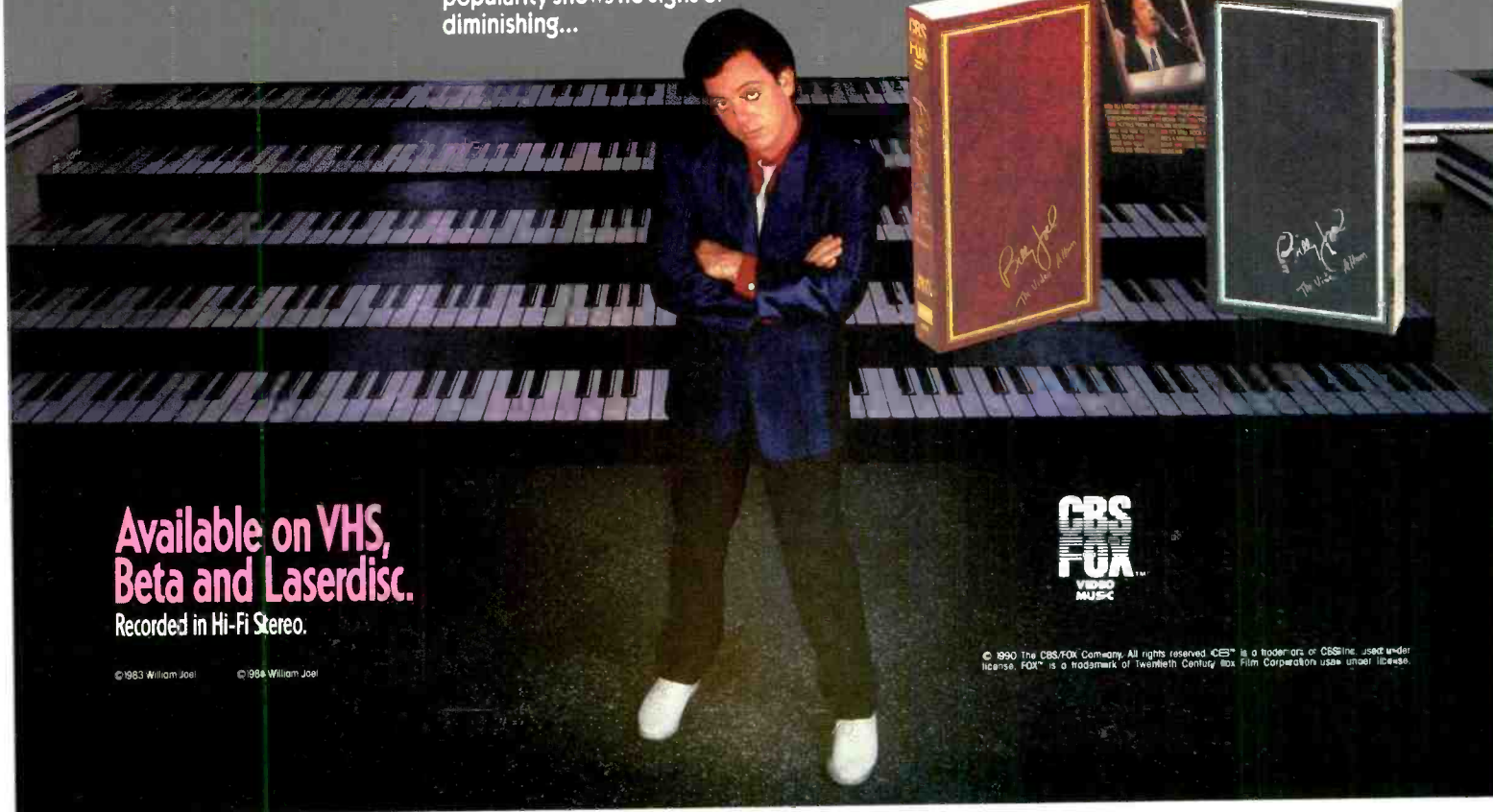
More of Billy Joel's music and video magic: "You're Only Human," "Everybody Loves You Now," "Uptown Girl," "You May Be Right," "Big Shot," "The Longest Time," "Allentown," "Los Angeles," "It's Still Rock 'n' Roll to Me," "Baby Grand," and others!

CATALOG NUMBER 3567

BILLY JOEL
LIVE FROM LONG ISLAND

Billy Joel's acclaimed 1983 homecoming concert at Nassau Coliseum! Includes "Allentown," "My Life," "Prelude," "Angry Young Man," "Piano Man," "The Stranger," "Scandinavian Skies," "Movin' Out," "Pressure," "Scenes From An Italian Restaurant," "Just The Way You Are," "It's Still Rock 'n' Roll to Me," "Sometimes A Fantasy," "Big Shot," "You May Be Right," "Only The Good Die Young," and "Souvenir."

CATALOG NUMBER 6297



Available on VHS,
Beta and Laserdisc.

Recorded in Hi-Fi Stereo.

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Corral Some "Wild" Profits!

MARCH RELEASE

SALES TIPS

★ DENVER, THE LAST DINOSAUR is rated in the Top 5 of all first-run weekly shows, for both kids aged 2-11 and 6-11. Also Denver is in the Top 5 ratings for all weekend morning animation!

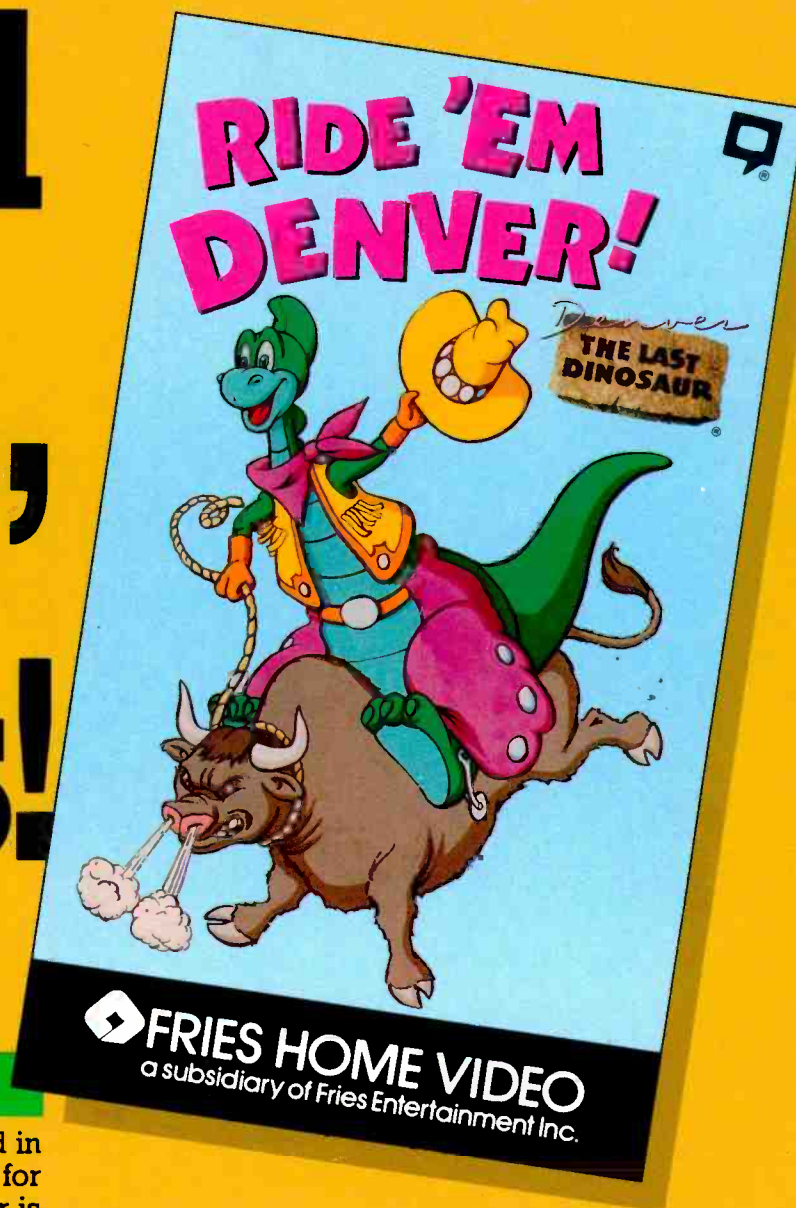
★ Recommended by the National Education Association.

★ National recognition grows as Denver toys and other merchandise are entering the market.

★ Cross-promote RIDE 'EM DENVER with earlier Denver titles. The top-selling series has been in the Top 10 on BILLBOARD and VIDEO INSIDER Kidvid charts.

SYNOPSIS

Denver saves the day in two new adventures in RIDE 'EM DENVER. At the rodeo, he dresses as a rodeo clown and rescues Uncle Eli, and at "Dinoland," the new amusement park, Denver rescues a youngster on the rollercoaster.



\$14.95 SUGGESTED LIST PRICE
APPROXIMATE RUNNING TIME: 45 MINUTES
UNRATED: SUITABLE FOR ALL AGES
COLOR/FULLY-ANIMATED/CLOSED CAPTIONED
CATALOG NO. 91700

© 1990 World Events Productions, Ltd.

ORDER DATE: MARCH 6
STREET DATE: MARCH 28



PARA BOOSTS 3-TO-SEE

(Continued from page 48)

The three titles can be purchased singly, but to take advantage of the guarantee, retailers must take in the three-packs. There is no difference in the unit price between single copies and three-packs. The three-packs come specially packaged with security stickers and a 3-To-See skin. Retailers can only send back unopened copies.

Paramount will conduct a network TV and radio campaign in support of the three titles, beginning the week of street date for each and running an unspecified number of weeks after street date.

The studio is also trying to provide an incentive for distributor sales staffs to push the three titles. Each distributor sales rep is being sent a solicitation package for the titles containing a personal identification number. As the branch hits certain sales goals, each rep in the branch is entitled to call an 800 number, and by keying in the ID number, hear a personalized message and participate in a game to win prizes.

The sales goals are graduated, so that each sales rep can call the 800 number up to six times. Instant winners also become eligible for a grand prize, a trip for two to the Belmont Stakes horse race in New York, the last leg of the Triple Crown.

The promotion was designed by Semper-Barris, a Long Beach, N.Y.-based interactive direct marketing company responsible for such video related promotions as the 900 number trivia game on Nelson's "Bill And Ted's Excellent Adventure."

"We wanted to create a promotion that would give the trade an incentive to buy more product, or sell more product in the case of distributors," says Andrew Batkin, president of Semper-Barris. "We've always believed you could use consumer-oriented techniques to motivate the trade."

Semper-Barris has designed three different games, each pegged to one of the three titles. The "Shirley Valentine" adventure game will run Feb. 12-March 16; a "Let It Ride" horse-race game from March 6-April 23; and a "Fat Man And Little Boy" game March 26-April 23.

Each time sales reps call the 800 number, they will hear a personalized congratulatory message, as well as a promotional message for the other titles in the package. "It gives Paramount an opportunity to have their advertising speak and be heard," Batkin says. "It's an opportunity to deliver a message directly into the ear of the people the supplier wants to reach. They can't help but hear the message."

Unlike most consumer-oriented telephone promotions, in which callers pay a fee to call a 900 number, the 3-To-See promotion uses toll-free 800 numbers. Paramount will pick up the costs of the phone time.

"The trade promotions we've done have always been on 800 numbers," Batkin says. "I don't feel you can get a response from retailers by asking them to pay a dollar a minute for the call. 900 numbers are suitable for consumer promotions."

Perper said the promotion represented a "significant investment" (Continued on page 59)

TOP VIDEOCASSETTES SALES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★ ★ NO. 1 ★ ★					
1	1	12	BATMAN	Warner Bros. Inc. Warner Home Video 12000	Jack Nicholson Michael Keaton	1989	PG-13	24.98
2	2	18	BAMBI	Walt Disney Home Video 942	Animated	1942	G	26.99
3	5	143	THE WIZARD OF OZ: THE FIFTIETH ANNIV. ED. ▲ ◆	Turner Entertainment Co. MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	24.95
4	3	16	WHO FRAMED ROGER RABBIT	Amblin Entertainment Touchstone Home Video 940	Bob Hoskins Christopher Lloyd	1988	PG	22.99
5	6	12	NEW KIDS ON THE BLOCK: HANGIN' TOUGH LIVE	CBS Music Video Enterprises 19V-49030	New Kids On The Block	1989	NR	19.98
6	4	20	THE LAND BEFORE TIME	Amblin Entertainment MCA Home Video 80864	Animated	1988	G	24.95
7	7	27	NEW KIDS ON THE BLOCK: HANGIN' TOUGH	CBS Music Video Enterprises 14V-49022	New Kids On The Block	1989	NR	14.95
8	9	13	PAULA ABDUL: STRAIGHT UP	Virgin Records America, Inc. Virgin Music Video 50141	Paula Abdul	1989	NR	19.98
9	16	3	JANE FONDA'S LIGHT AEROBIC AND STRESS REDUCTION WORKOUT	Jane Fonda Warner Home Video 652	Jane Fonda	1990	NR	29.98
10	8	15	LAWRENCE OF ARABIA	RCA/Columbia Pictures Home Video 50133	Peter O'Toole	1962	PG	29.95
11	14	3	DIE HARD	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R	19.98
12	11	15	JANET JACKSON'S RHYTHM NATION 1814	A&M Records Inc. A&M Video 61900	Janet Jackson	1989	NR	24.98
13	15	16	TEENAGE MUTANT NINJA TURTLES: CASE OF THE KILLER PIZZAS	Family Home Entertainment 27314	Animated	1989	NR	14.95
14	17	7	BOBBY BROWN: HIS PREROGATIVE	MCA Music Video 88001	Bobby Brown	1989	NR	19.95
15	12	82	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
16	10	117	GONE WITH THE WIND: THE FIFTIETH ANNIV. ED. ▲ ◆	Turner Entertainment Co. MGM/UA Home Video 901678	Clark Gable Vivien Leigh	1939	G	89.95
17	13	23	THE BEST OF EDDIE MURPHY: SATURDAY NIGHT LIVE	Eddie Murphy Television Enterprises, Inc. Paramount Home Video 12741	Eddie Murphy	1989	NR	19.95
18	21	7	THE LITTLE MERMAID	Starmaker Ent. Inc. 2001	Animated	1978	G	9.95
19	19	10	1990 PLAYMATE VIDEO CALENDAR	HBO Video 0312	Various Artists	1989	NR	29.99
20	20	11	BON JOVI: NEW JERSEY-THE VIDEOS	PolyGram Music Video 081-325-1	Bon Jovi	1989	NR	19.95
21	18	55	JANE FONDA'S COMPLETE WORKOUT	Jane Fonda Warner Home Video 650	Jane Fonda	1989	NR	29.98
22	25	3	KATHY SMITH'S ULTIMATE STOMACH AND THIGHS WORKOUT	Fox Hills Video M032466	Kathy Smith	1990	NR	19.95
23	23	67	E.T. THE EXTRA-TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG	24.95
24	NEW ▶		WARRANT: DIRTY ROTTEN FILTHY STINKING RICH-LIVE!	CBS Music Video Enterprises 19V-49031	Warrant	1990	NR	19.98
25	28	16	MILLI VANILLI IN MOTION	Arista Records Inc. 6 West Home Video SW-5703	Milli Vanilli	1989	NR	14.98
26	31	70	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
27	24	108	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	24.98
28	34	2	PAUL MCCARTNEY: PUT IT THERE	PolyGram Music Video 081 649-3	Paul McCartney	1990	NR	24.95
29	26	10	BEGINNING CALLANETICS	Callan Productions Corp. MCA Home Video 80892	Callan Pinckney	1989	NR	24.95
30	RE-ENTRY		CALLANETICS ▲ ◆	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
31	27	208	THE SOUND OF MUSIC ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
32	22	59	BACK TO THE FUTURE ▲ ◆	Amblin Entertainment MCA Home Video 80196	Michael J. Fox Christopher Lloyd	1985	PG	19.95
33	29	28	BEETLEJUICE	Warner Bros. Inc. Warner Home Video 11785	Michael Keaton	1988	PG	19.95
34	36	9	POISON: SIGHT FOR SORE EARS	Enigma Music Video PolyGram Music Video 75910	Poison	1989	NR	19.95
35	RE-ENTRY		JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲ ◆	Jane Fonda Warner Home Video 070	Jane Fonda	1986	NR	29.98
36	NEW ▶		INDIANA JONES AND THE LAST CRUSADE	Paramount Pictures Paramount Home Video 31859	Harrison Ford Sean Connery	1989	PG-13	24.95
37	38	17	BIG	CBS-Fox Video 4754	Tom Hanks	1988	PG	19.98
38	37	41	KATHY SMITH'S FAT BURNING WORKOUT	Fox Hills Video FH1059	Kathy Smith	1988	NR	19.95
39	40	7	DEPECHE MODE 101	Warner Reprise Video 38155-3	Depeche Mode	1989	NR	19.98
40	33	33	PINK FLOYD: DELICATE SOUND OF THUNDER	CBS Music Video Enterprises 24V-49019	Pink Floyd	1989	NR	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.

HOME VIDEO

newsline..

LOOK WHAT'S COMING. RCA/Columbia Pictures Home Video has ended speculation about the rental or sell-through fate of "Look Who's Talking," the Amy Heckerling-directed sleeper hit that has chalked up \$126 million in domestic box office. The company plans to release it April 11 as a rental. But the title will carry a slightly higher wholesale price as the company has set no suggested retail tag, the first time it has done that with any title. Previously, Paramount and MCA have released rental product without a suggested list. Meanwhile, industry sources continue to indicate that Walt Disney's animated "The Little Mermaid"—which has grossed about \$70 million to date—will arrive in June as a sell-through title. Just recently, the best-selling soundtrack received an RIAA platinum certification.

EASTER BUNNY SALES. Warner Home Video is keying into the 50th birthday of Bugs Bunny with a 29-title promotion set to hit stores March 28. Five animated theatrical features—"The Bugs Bunny/Road Runner Movie," "The Looney Looney Bugs Bunny Movie," "Bugs Bunny's 1,001 Rabbit Tales," "Daffy Duck's Movie: Fantastic Island," and "Daffy Duck's Quackbusters"—will be newly priced to \$19.98. Another 24 cartoon compilations ranging from 25 to 98 minutes in length will be offered for \$12.95 each. WHV will also make available in-store sales material, including a merchandiser which holds 50 units, that includes a "Happy Birthday Bugs" logo. Warner Bros. plans to celebrate the event this spring with a prime-time network special and other events.

SPLIT DECISION. The Coca-Cola ad that appears at the front of Paramount's "Indiana Jones And The Last Crusade" made its network TV debut the weekend of Feb. 3-4 in a special "split 60" format. During a commercial break, the first 30 seconds of the spot ran, ending with a cliffhanger. Later in the same commercial break, the 30-second conclusion ran. The spot promotes the \$5 rebate offer on the Paramount video, which carries a 1-minute, 49-second version of the spot. Although the split-60 format was used only during the first weekend, a 30-second version of the spot will continue airing.

DISCOVERING JAPAN. Rentrak has entered into a joint venture with an undis-
(Continued on page 60)

COMING SOON

A WEEKLY PREVIEW OF UPCOMING VIDEO RELEASES*

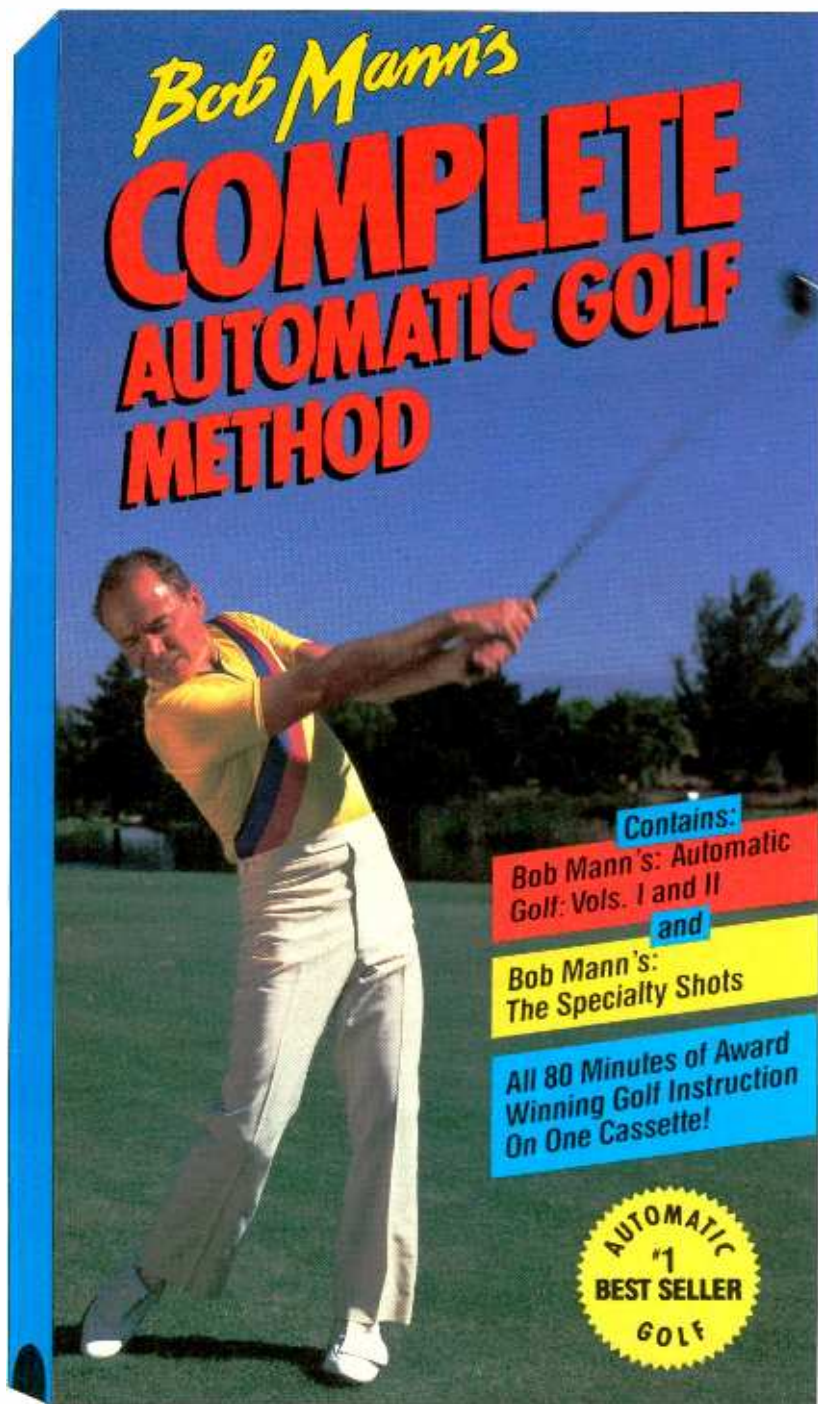
TITLE (MPAA RATING) STARS STUDIO/LIST PRICE	PREBOOK CUTOFF (STREET DATE)	BOX OFFICE IN MILLIONS (# OF SCREENS)	P-O-P AVAILABILITY
BEVERLY HILLS BRATS (PG-13) Martin Sheen, Burt Young, Peter Billingsley Media/\$89.95	2/20/90 3/7/90	NA	(100) Poster, Admat
LE PETIT AMOUR (R) Jane Birkin, Mathieu Demy Prism/\$79.95	2/20/90 (3/8/90)	\$0.12 (2)	Poster
ROMERO (R) Raul Julia, Richard Jordan Vidmark/\$89.95	2/20/90 (3/7/90)	\$1.0 (35)	Poster
WAR PARTY (R) Kevin Dillon, Billy Wirth, M. Emmett Walsh HBO/\$89.95	2/20/90 (3/7/90)	\$5.36 (347)	Poster

* INFORMATION FURNISHED BY VIDEO FORECASTER

OTHER TITLES

A DOLL'S HOUSE Claire Bloom Southgate/\$69.95 Prebook cutoff: 2/26/90; Street: 3/9/90	THE PRIVATE LIVES OF ELIZABETH AND ESSEX Bette Davis MGM/UA/\$19.95 Prebook cutoff: 2/19/90; Street: 3/12/90
FIELD OF DREAMS Kevin Costner, Amy Madigan, James Earl Jones MCA/\$92.95 Prebook cutoff: 2/15/90; Street: 3/7/90	TEENAGE MUTANT NINJA TURTLES: COWBUNGA, SHREDHEAD Animated Family Home Entertainment/\$14.95 Prebook cutoff: 2/22/90; Street: 3/13/90
LITTLE MONSTERS Fred Savage, Howie Mandel MGM/UA/\$89.95 Prebook cutoff: 2/19/90; Street: 3/13/90	TRAPPER COUNTY WAR Robert Estes, Ernie Hudson, Don Swayze Republic/\$89.95 Prebook cutoff: 2/16/90; Street: 3/15/90

To get your company's new video releases listed, send the following information—title, performers, distributor/manufacturer, format(s), prebook cutoff, ship date, box-office gross, and suggested list price (if available)—to Video Releases, Billboard, 1515 Broadway, New York, N.Y. 10036



Cat # 7220



Prebook: **FEBRUARY 14** Street Date: **MARCH 1**

Only
\$19⁹⁸

The Most Successful Golf Instruction Method Is Now Available on **ONE** Cassette!

Whether it's for sell-thru or rental, this is the winning golf method program! The reason why Bob Mann outsells Jack Nicklaus and Arnold Palmer is that his method turns average golfers into good golfers faster and easier.

- **Over 1 million Bob Mann golf tapes sold. #1 best seller worldwide.**
- **Bob Mann's Automatic Golf: Vols. I and II plus Bob Mann's: The Specialty Shots. All 80 minutes for only \$19.98.**
- **"...one of a few Golf Videos worth teeing up."**—People Magazine.
- **"...the best approach to teaching golf at all levels."**—Total Golf Center, Newington, CT.
- **"...the most successful sports instruction video to date."**—USA Today
- **"He makes it sound simple, but according to the results, this Mann knows what he's talking about."**—Hollywood Reporter,
- **The first sports method video to be certified platinum.**
- **Exclusively from VidAmerica.**
- **Never before available in video stores.**
- **Automatic Golf was on the Billboard Top 40 Sell-Thru Chart for 32 weeks.**

All prices U.S. suggested retail.
Also Available in Canada. Beta Not Available.

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Hotline Hours: 9AM-6PM Eastern Time

VID FORMATS DEBATED

(Continued from page 48)

Momentum picked up with MGM/UA's successful widescreen laserdisk rereleases of "Dr. Zhivago" and "Ben Hur" in 1988. By last year, Criterion, MGM/UA, CBS/Fox, Warner, RCA/Columbia, and MCA were issuing letterboxed disks with regularity. But the policy continues to generate controversy.

"For those interested in seeing films at home in the same versions they've seen in theaters and who are prepared to accept black bands at the top and bottom of their screens, letterboxing may be the preferred choice," says Eric Doctorow, Paramount Home Video senior VP and GM. "For those who are less concerned with the film's original proportions and more interested in seeing a full screen image on their TV sets, pan-scan is preferable."

"I'm one of those people who always reads about what he's missing and that bothers me," says Joe Medjuck, co-executive producer of "Ghostbusters II" and "Twins."

The first "Ghostbusters," which Medjuck associate-produced, is often used as a case in point by letterbox advocates. "Ghostbusters" was shot in Panavision (2.35-to-1) and then pan-and-scanned for its 1985 video release, reducing the image size to 1.33-to-1. "Certain minor characters entirely disappeared," says Stein of Criterion, which released a letterboxed special edition of the film in '89. "If you pan and scan, you can capture the main focus, but it can change the whole character of the scene. If you only have half the image there, then it's a totally different picture."

Speaking of the pan-and-scanned video release of "Ghostbusters," Medjuck says, "I think it hurt it. I can't stand watching it that way. In scenes that had one character talking and another responding, you see one or the other but not both."

Movie makers today pay more attention to the lucrative home video market and now often make their films "with an awareness that they will go to video, so they put more of the action in the center," according to Michael Gross, the other executive producer on "Ghostbusters II" and "Twins."

Then again, adds Medjuck, "a lot of kids watching MTV are getting used to seeing the black bands [in letterboxed music videos] and I've even seen some commercials being done that way."

For "Ghostbusters II," also shot in Panavision (2.35-to-1), a compromise was reached. "I know there are a lot of people who want their TV screen full and if given the choice will take the pan-and-scanned version," says Medjuck. Adds Gross, "So, we did a slight letterbox [for tape and disk, both launched Nov. 22]. It was done by eye, what we thought was acceptable, and it was a bit over 1.8-to-1. We really would have lost things otherwise."

MGM/UA has had great success with its letterboxed widescreen movies on laserdisk. "With both our letterboxed 'Ben Hur' and 'Dr. Zhivago' disks, our initial sales tripled what the pan-and-scanned versions had done over four years," says George Feltenstein, director of laserdisk sales and marketing for MGM/UA.

(Continued on next page)

TOP SPECIAL INTEREST VIDEOCASSETTES SALES

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Program Supplier, Catalog Number	Suggested List Price
Compiled from a national sample of retail store sales reports.					
RECREATIONAL SPORTS™					
1	2	13	CHAMPIONS FOREVER	J2 Communications J2-0047	19.95
2	1	141	THE BEST OF THE FOOTBALL FOLLIES	Fox Hills Video	19.95
3	3	47	MICHAEL JORDAN: COME FLY WITH ME	CBS-Fox Video 2173	19.98
4	7	41	DAZZLING DUNKS AND BASKETBALL BLOOPERS	CBS-Fox Video 2229	14.98
5	17	95	NOT SO GREAT MOMENTS IN SPORTS	HBO Video 0024	14.95
6	4	19	BASEBALL FUNNIES	Simitar Ent. Inc.	14.95
7	8	9	NFL SUPER DUPER FOLLIES	Fox Hills Video	19.95
8	5	9	RICK PITINO'S BASKETBALL IMPROVEMENT VIDEO	Dick Regan Prod.	24.95
9	NEW▶		NBA SUPERSTARS	CBS-Fox Video 2288	14.98
10	NEW▶		NBA AWESOME ENDINGS	CBS-Fox Video 2422	14.98
11	6	29	MICKEY MANTLE: THE AMERICAN DREAM COMES TO LIFE	Fox Hills Video MO92453	19.95
12	10	85	A KNIGHT OF BASKETBALL	Kartes Video Communications	19.95
13	9	3	GREG NORMAN, THE COMPLETE GOLFER, PART 2	Paramount Home Video 12685	29.95
14	12	25	KAREEM... REFLECTIONS FROM THE INSIDE	CBS-Fox Video 2175	24.98
15	15	7	BOBBY JONES: HOW I PLAY GOLF	Sybervision	45.95
16	13	155	AUTOMATIC GOLF ▲ ◇	Simitar Ent. Inc. VA 39	14.95
17	16	97	CHARLIE LAU: THE ART OF HITTING 300	Best Film & Video Corp.	19.95
18	14	17	HOCKEY: THE LIGHTER SIDE	Simitar Ent. Inc.	24.95
19	11	39	DORF'S GOLF BIBLE	J2 Communications J2-0042	29.95
20	19	35	MUHAMMAD ALI BOXING'S BEST	HBO Video 069	19.99
SELF IMPROVEMENT™					
1	4	23	LOTUS 1-2-3 INTRODUCTION	The Video Professor	19.95
2	2	35	SWAYZE DANCING	Celebrity Associates FRV-130	NL
3	3	3	TOP GUN JETS II	Simitar Ent. Inc.	14.95
4	12	5	INTRODUCTION TO WORDPERFECT	The Video Professor	19.95
5	RE-ENTRY		INTRODUCTION TO DBASE III PLUS	The Video Professor	19.95
6	5	9	CASINO GAMBLING WITH DAVID BRENNER	Warner Home Video 052	39.95
7	6	21	RAND MCNALLY VIDEOTRIPS: A GUIDE TO NEW YORK CITY	Best Film & Video Corp.	19.95
8	1	35	RAND MCNALLY VIDEOTRIPS: A GUIDE TO HAWAII	Best Film & Video Corp.	19.95
9	8	33	FODOR'S HAWAII	Random House Home Video	19.95
10	NEW▶		LEARNING DOS	The Video Professor	19.95
11	7	3	JITTERBUG I	Butterfly Video	39.95
12	11	7	SAT-PSAT VERBAL REVIEW	Video Aided Instruction, Inc.	29.95
13	9	7	SAT-PSAT MATH REVIEW	Video Aided Instruction, Inc.	29.95
14	13	9	GEORGE BURNS: HIS WIT AND WISDOM	VidAmerica 7160	29.98
15	10	35	RAND MCNALLY VIDEOTRIPS: A GUIDE TO BERMUDA	Best Film & Video Corp.	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. Next week: Health and Fitness.

VID FIRMS MULL LETTERBOXING VS. PANNING-AND-SCANNING

(Continued from preceding page)

"And our letterboxed James Bond titles have had astronomical sales."

Adds Feltenstein, "When it comes to a VHS videocassette, you're dealing with many less lines of resolution, so the detail you can pick up is much less and the effectiveness of letterboxing is somewhat diminished.

"But on laser, you get all the detail. Generally the laser community really understands what letterboxing is. It truly transforms the home entertainment experience of viewing a motion picture. For me, the perfect example is 'Gigi.' I had always heard rave things about it, but only seen it in pan-and-scanned form on television. I thought it was kind of dull and slow."

Then MGM/UA released "Gigi" in letterboxed form on laserdisk. "When I watched it [that way], I was enchanted and transfixed from beginning to end. There were all kinds

of things going on at the sides, and a dinner conversation between two people was really between two people. 'Gigi' sold out its initial pressing within two days."

Currently, laserdisk consumers tend to be more sophisticated in their film knowledge and demanding about quality, and to be more affluent and own larger TV sets than average VHS customers. The answer to the letterboxing dilemma may therefore be to continue panning and scanning widescreen movies for VHS release and letterboxing them for laserdisk only, say many experts.

"The tape community seems unre-

sponsive to letterboxing," says Feltenstein, "and there could be a lot of confusion. I don't see the point to it for standard videocassette." He also sees marketing advantages in having the laser format account for almost all letterbox releases. "It's special, exciting software that motivates people to move to the format."

As the laserdisk format becomes more mainstream, home video labels may choose to release widescreen movies in both letterboxed and pan-and-scanned versions on disk. "If you do them simultaneously, it's cheaper," says Feltenstein.

FOR WEEK ENDING FEBRUARY 17, 1990

TOP KID VIDEO SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
Compiled from a national sample of retail store sales reports.						
★★ NO. 1 ★★						
1	1	18	BAMBI	Walt Disney Home Video 942	1942	26.99
2	2	20	THE LAND BEFORE TIME	Amblin Entertainment/MCA Home Video 80864	1988	24.95
3	4	70	CINDERELLA	Walt Disney Home Video 410	1950	26.99
4	3	17	TEEN MUTANT NINJA TURTLES: KILLER PIZZAS	Family Home Entertainment 27314	1989	14.95
5	5	229	DUMBO ▲ ◆	Walt Disney Home Video 24	1941	29.95
6	6	76	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
7	8	53	TEEN MUTANT NINJA TURTLES: HOT RODDING...	Family Home Entertainment 23980	1989	14.95
8	13	7	THE LITTLE MERMAID	Starmaker Ent. Inc. 2001	1978	9.95
9	7	38	TEEN MUTANT NINJA TURTLES: THE SHREDDER...	Family Home Entertainment 23981	1987	14.95
10	11	174	ALICE IN WONDERLAND ▲ ◆	Walt Disney Home Video 36	1951	29.95
11	15	68	TEEN MUTANT NINJA TURTLES: HEROES...	Family Home Entertainment 23978	1988	14.95
12	12	122	LADY AND THE TRAMP	Walt Disney Home Video 582	1955	29.95
13	9	16	WINNIE THE POOH: THE GREAT HONEY POT ROBBERY	Walt Disney Home Video 903	1989	12.99
14	16	124	AN AMERICAN TAIL ◇	Amblin Entertainment/MCA Home Video 80536	1986	29.95
15	10	16	WINNIE THE POOH: THE WISHING BEAR	Walt Disney Home Video 920	1989	12.99
16	14	12	RESCUE RANGERS: CRIMEBUSTERS	Walt Disney Home Video 923	1989	12.99
17	24	3	BEEETLEJUICE VOLUME 1	Warner Home Video 11940	1989	14.95
18	17	16	WINNIE THE POOH: NEW FOUND FRIENDS	Walt Disney Home Video 902	1989	12.99
19	19	57	THE JETSONS MEET THE FLINTSTONES	Hanna-Barbera Home Video 1119	1987	29.95
20	22	38	NUTS ABOUT CHIP 'N' DALE	Walt Disney Home Video 447	1989	14.95
21	NEW▶		BEEETLEJUICE VOLUME 2	Warner Home Video 11941	1989	14.95
22	NEW▶		FRED FLINTSTONE WOOS AGAIN	Hanna-Barbera Home Video 1170	1990	9.95
23	NEW▶		BEDROCK WEDLOCK	Hanna-Barbera Home Video 1171	1990	29.95
24	NEW▶		BIG SCREEN SWEETHEARTS	Hanna-Barbera Home Video 1172	1990	29.95
25	NEW▶		BEEETLEJUICE VOLUME 3	Warner Home Video 11942	1989	14.95

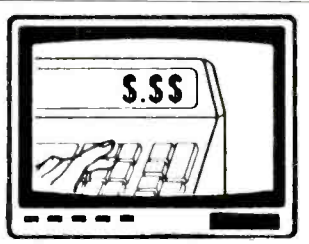
◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles.

THE *Hollywood* REPORTER BOX OFFICE

THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Driving Miss Daisy (Warner Bros.)	6,011,600	895 6,717	7	24,384,883
2	Stella (Buena Vista)	4,311,656	1,033 4,174	—	4,311,656
3	Born on the Fourth (Universal)	4,012,085	1,309 3,065	6	44,496,299
4	Tango & Cash (Warner Bros.)	3,062,843	1,526 2,007	6	53,629,389
5	Flashback (Paramount)	2,910,116	875 3,326	—	2,910,116
6	Internal Affairs (Paramount)	2,701,795	986 2,740	3	19,470,878
7	War of the Roses (Fox)	2,600,487	1,432 1,816	8	75,017,400
8	Tremors (Universal)	2,402,550	1,405 1,710	2	11,012,205
9	Heart Condition (New Line Cinema)	2,149,786	885 2,429	—	2,149,786
10	Steel Magnolias (Tri-Star)	2,019,275	1,369 1,475	11	67,032,445
11	Always (Universal)	2,004,120	1,172 1,710	6	36,817,415
12	Little Mermaid (Buena Vista)	1,866,417	1,457 1,281	11	70,437,542
13	Back To The Future Part II (Universal)	1,604,265	1,299 1,235	10	111,875,356
14	Glory (Tri-Star)	1,559,890	401 3,890	7	11,638,984
15	Look Who's Talking (Tri-Star)	1,406,160	1,116 1,260	15	128,159,922
16	Ski Patrol (Triumph)	859,072	638 1,346	3	5,370,703
17	Music Box (Tri-Star)	678,600	468 1,450	6	4,202,817
18	Enemies, A Love Story (Fox)	472,981	88 5,375	7	3,640,150
19	Christmas Vacation (Warner Bros.)	457,749	459 997	9	68,662,101
20	Roger & Me (Warner Bros.)	436,936	88 4,965	6	3,602,214
21	All Dogs Go to Heaven (MGM/UA)	389,327	574 678	11	24,312,076
22	Blaze (Buena Vista)	377,994	537 704	6	18,395,807
23	She-Devil (Orion)	291,801	480 608	8	14,420,874
24	Harlem Nights (Paramount)	244,754	168 1,457	11	59,402,776
25	Henry V (Goldwyn)	221,826	44 5,041	11	3,046,259
26	My Left Foot (Miramax)	211,756	42 5,042	12	2,375,984
27	Downtown (Fox)	162,927	290 562	3	2,050,316
28	Leatherface (New Line Cinema)	156,661	320 490	3	5,565,640
29	sex, lies and videotape (Miramax)	119,144	89 1,339	26	24,596,351
30	Everybody Wins (Orion)	106,476	157 678	2	1,170,850
31	Triumph of the Spirit (Triumph)	96,710	40 2,418	8	310,776
32	Camille, Claudel (Orion Classics)	94,857	14 6,775	6	860,722
33	Drugstore Cowboy (Avenue)	92,586	51 1,815	17	3,878,215
34	The Fabulous Baker Boys (Fox)	88,066	128 688	17	17,750,288
35	Crimes and Misdemeanors (Orion)	81,093	78 1,040	16	17,246,176
36	Mystery Train (Orion Classics)	72,539	18 4,030	12	765,533
37	Streets (Concorde)	69,782	41 1,702	2	202,919
38	Brain Dead (Concorde)	63,972	39 1,640	2	235,307
39	Men Don't Leave (Warner Bros.)	62,419	3 20,806	—	62,419
40	Strike It Rich (Millimeter)	56,828	83 685	1	475,690

HOME VIDEO

STORE MONITOR



by Earl Paige

GAMES GAME: Some retailers are looking again at the whole Nintendo rental question now that NEC is so aggressive and Sega is gaining popularity. Neither NEC nor Sega has ever opposed rental. **20/20 Video**, the Los Angeles web that never rented Nintendo or in fact any video games, is now vigorously promoting rental of NEC's "Turbo Graphix 16." The chain also carries Sega and is promoting "Genesis," but does not boast rental.

SHOWS GO ON: A lot of people might disagree with the calm viewpoint of **Jim Salzer**, head of **Salzer's Video**, Ventura, Calif., when he says, "I really don't think things are going to end up that differently. The **Video Software Dealers Assn.** will have its five or six trade shows and the various chapters will have exhibits at meetings and everything is going to be about the way it's been," as far as the number of trade shows is concerned. The problem, according to Salzer, who is a national board member of VSDA, is that there has been so much industry scuttlebutt about trade shows, and a perception that there are so many it's getting out of hand. This same calm view comes from **Michael Weiss**, executive VP at **American Video Assn.**, the member-owned buying co-op headquartered in Chandler, Ariz. AVA is considering regional shows, "but we don't want to come off as competing with or conflicting with VSDA," says Weiss, who relates how he met with VSDA president **Lou Berg** during VSDA's annual chapter leadership conference in Las Vegas Jan. 9-11. Weiss describes as "very meaningful" the talks with Berg, who heads **Audio/Video Plus**, Houston, and is in his second term as VSDA chief. Weiss says, "This is why I came to Las Vegas, to sit down with Lou. There has been a lot of misinformation," about trade shows, about too many trade shows, and about AVA's possible involvement in trade shows.

Meanwhile, at the chapter level, many presidents are fully behind VSDA and its plans to rein in what was seen in many quarters as a proliferation. Several chapters are now holding meetings following the leadership conference and the word is getting out, says **Dawn Wiener**, co-owner of **Home Video Plus Music** in Austin, Texas, and head of the **Central Texas Chapter** of VSDA. Wiener says she got caught in the middle of

some of the at-times-heated opinions about where VSDA is going with trade shows. Also, communication broke down somewhat because some chapter heads were involved initially last summer on the regional advisory committee but were not on a subsequent committee when it was decided all members would be from the national board. On the earlier committee were Wiener; **Kathy Meisenburg**, head of the **Southern Arizona Chapter** and **Critic's Choice**, Tucson; and **Mitch Lowe**, head of the **Northern California Chapter** and **Video Droid**, Mill Valley, Calif. "I fully support the board's decision," says Wiener. VSDA at the national level is organizing shows in Chicago, Atlanta, and Toronto as well. The first of the VSDA events is Reno, Nev., Feb. 26-27, but under the aegis of three California chapters. Others are Toronto, April 29-30; Chicago, May 15-16; Atlanta, June 11-12; and Austin, Nov. 13-14. All but the Reno event will be totally coordinated from VSDA's national office in Marlton, N.J.

What irritated several chapter presidents and their boards were instances where plans for an event were well under way, says **John Fudge**, head of the **Houston Chapter** and of **Latest & Greatest**, a franchise chain. Fudge says his group had met with Houston business leaders and were well along on a 1990 convention "that we now see as happening next year. I can also see what VSDA is attempting to do." Yet another chapter president, **Peggy Lake**, owner of **Country Home Video**, Sanger, Calif., and head of the **Central California Chapter**, says, "I realize there is a lot of confusion out there. There are some fine lines being drawn. But essentially, no one is having an event taken away from them. What we're trying to do is limit and define what we term a trade show." Lake is involved in what will be VSDA's initial event, Feb. 26-27 in Reno. "This show will be moved next year. That's how I see this whole show situation evolving. They will rotate around various regions." As an example of what Lake describes as positioning a trade event, the upcoming **Manitoba Chapter** "Video Showcase," March 5 at Winnipeg's International Inn, has the familiar ring of a trade show when considering the flier and schedule. "You have to draw a line," says **Harold Chamberlain**, president of the **North Carolina Chapter** and head of three-store **That's Entertainment** in Aberdeen, N.C. "We believe we will continue to operate pretty much as we always have—we'll have exhibits at our meetings or events but be in strict compliance with the national guidelines. I don't think anyone was going after the nicer and larger shows. It's just that we can't go on hitting on **Baker & Taylor**, **Commtron Corp.**, and all these distributors and have a poor showing. There has to be some criteria. Past performance is one. And it's not always the fault of anyone when you

(Continued on next page)

NEWSLINES

(Continued from page 57)

closed Japanese company to introduce pay-per-transaction in Japan. Last month, Rentrak announced that a Japanese firm, again unidentified, had taken an equity position in the company. It was not disclosed whether that company is the same one with which Rentrak has entered the joint venture. Rentrak chairman Ron Berger said in a statement that the system would require extensive testing in Japan before full-scale rollout, due to significant differences in the structures of the Japanese and U.S. video rental industries.

KULTUR KLUB. Sony Video Software Inc. (SVS), a wholly owned subsidiary of Sony USA, has licensed 10 of its classical programs to Kultur Video, a New Jersey-based distributor of performing-arts videos. The program package includes ballets, operas, and concerts produced in Russia, France, Japan, Germany, Czechoslovakia, and the U.S. The programs are scheduled to be released during the first half of 1990. Kultur is also distributing 30 programs under an exclusive distribution agreement with Mezhdunarodnaya Kniga, the licensing arm for Soviet Recordings and Music, that feature the Kirov and Bolshoi ballets, and operas.

'JUST FOR KIDS' GROWS UP. Celebrity Home Entertainment's Just For Kids line has been transformed into a full-service label, Just For Kids Home Video. The label, which has built an inventory of more than 200 children's titles, is headquartered in Woodland Hills, Calif.

FIRST RUN TAKES A KNAPP. Wood Knapp Video has signed an exclusive agreement to market and distribute First Run Video's library. Among the 23 titles Wood Knapp acquired are "Shirley Temple Storybook Theatre" and "Idrea Presents, The Larger Woman's Workout." Wood Knapp recently acquired the library of Kodak Video Programs.



Early Brando. Vivien Leigh and Marlon Brando star in the 1951 "A Streetcar Named Desire," winner of four Academy Awards and one of only two movies in Oscar history to be honored in three acting categories. The title is one of 28 in Warner Home Video's Prized Possessions promotion, designed to highlight Oscar-acclaimed movies.

HOME VIDEO

STORE MONITOR

(Continued from preceding page)

have a poor turnout. We had one at the Durham, N.C., airport and were hit with a snowstorm. We had about five hardy souls show up. It was embarrassing but it happens."

THE LAST VIDEO SHOW: With responsibility for regional shows now devolving to the national office, the upcoming VSDA West Coast Video Expo is the last such large-scale event under the reins of chapters, in this case the Northern, Sacramento, Calif., and Central California groups. The event is at John Ascuaga's Nugget Hotel Feb. 25-27. The contact is Ken Dorrance, owner of Video Station, Alameda, Calif.

A SHOW IS A SHOW: "We're not positioning our events as trade shows," insists Weiss of AVA's discussions. "What we have in mind are shows where there are actual orders written, buying shows. We're working very close with the manufacturers. A lot of shows take the position of saying, 'We're holding this show and this is what we're going to do.' We want the manufacturers' input,

especially in terms of dates, sites, and types of exhibits." AVA shows will likely be produced by Edgell Expositions, a division of Edgell Communications, also parent firm of Video Store, the trade journal. Weiss says there is no direct connection between AVA "and any publication. What Edgell came to us with was a very interesting proposal where we would not be at risk so much in putting on our convention and anything else we do, and can utilize AVA funds for other activities."

CHAPTER BRIEFS: Tired of talking about defectives, sell-through, assaults on X-rated video? The British Columbia Chapter is holding "Evening With The Stars," a Valentine's Day affair (except it's Saturday, Feb. 17) and inviting attendees to come dressed as Rhett Butler, Cinderella, Bruce Springsteen, even Godzilla. A \$35-per-ticket costume dance, the event includes a prime rib buffet dinner as well. All this at the Sheraton Villa, Vancouver... A fun evening is all to the good, but Harold Chamberlain, president of the North Carolina

Chapter and head of three-store That's Entertainment, Aberdeen, N.C., still likes the nitty-gritty topics "that are the most important thing in the world when it's happening right around the corner from you." The N.C. group is hosting a March 21 meeting at Howard Johnson in Fayetteville with the topic "loss recovery, late charges being a specific in that area. We're going to have a skip tracer speak, also a lawyer for advice on handling collections." What has Chamberlain upbeat is the idea of opening meetings early. "We will be open for exhibits and have screenings at 3:30 p.m. even though the meeting is 7-9 p.m. You have to be flexible. Another thing we picked up in Las Vegas [at the leadership conference] is the idea of charging attendees. We never have. But someone said if you put no value on attending then people can see it that way. We also are kicking around a membership for local suppliers, like a regional associate membership, like our neon-sign vendor. There's no way he would ever want to come to Las Vegas... but local events are very important to him."

FOR WEEK ENDING FEBRUARY 17, 1990

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TOP MUSIC VIDEOCASSETTES™

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	Type	Suggested List Price
★ ★ NO. 1 ★ ★								
1	1	11	HANGIN' TOUGH LIVE	CBS Music Video Enterprises 19V-49030	New Kids On The Block	1989	C	19.98
2	2	27	HANGIN' TOUGH	CBS Music Video Enterprises 14V-49028	New Kids On The Block	1989	SF	14.95
3	4	13	STRAIGHT UP	Virgin Records America, Inc. Virgin Music Video 50141	Paula Abdul	1989	SF	19.98
4	3	15	JANET JACKSON'S RHYTHM NATION 1814	A&M Records Inc. A&M Video 61900	Janet Jackson	1989	SF	24.98
5	5	15	MILLI VANILLI IN MOTION	Arista Records Inc. 6 West Home Video SW-5703	Milli Vanilli	1989	SF	14.98
6	6	9	HIS PREROGATIVE	MCA Music Video 88001	Bobby Brown	1989	LF	19.95
7	7	11	NEW JERSEY-THE VIDEOS	PolyGram Music Video 081-325-1	Bon Jovi	1989	LF	19.95
8	16	5	KENNY G LIVE	Arista Records Inc. 6 West Home Video SW-5705	Kenny G	1989	C	19.98
9	9	5	PUT IT THERE	PolyGram Music Video 081 649-3	Paul McCartney	1989	D	24.95
10	17	33	DELICATE SOUND OF THUNDER	CBS Music Video Enterprises 24V-49019	Pink Floyd	1989	C	24.98
11	10	9	SIGHT FOR SORE EARS!	Enigma Music Video PolyGram Music Video 75910	Poison	1989	LF	19.95
12	12	19	IN THE ROUND IN YOUR FACE ▲ ²	Bludgeon Riffola, LTD. PolyGram Music Video 080599-3	Def Leppard	1989	C	24.95
13	11	5	DECADE	Capitol Records Capitol Video 93178	Duran Duran	1989	LF	19.98
14	NEW ▶		DIRTY ROTTEN FILTHY STINKING RICH-LIVE!	CBS Music Video Enterprises 19V-49031	Warrant	1990	C	19.98
15	8	17	VIDEO MINDCRIME ▲	EMI EMI Home Video 1605	Queensryche	1989	LF	16.98
16	13	5	LIVE AT WEMBLEY	CBS Music Video Enterprises 19V-49023	Luther Vandross	1989	C	19.98
17	NEW ▶		HARD N' HEAVY VOLUME 5	MPI Home Entertainment MPI1680	Various Artists	1990	D	19.95
18	14	111	\$19.98 HOME VID CLIFF'EM ALL! ▲ ¹	Elektra Records Elektra Entertainment 40106-3	Metallica	1987	C	19.98
19	19	11	THE WHO: LIVE	CBS Music Video Enterprises 19V-49028	The Who	1989	C	19.98
20	15	31	2 OF ONE ▲	Elektra Records Elektra Entertainment 40109-3	Metallica	1989	SF	9.98

● RIAA gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for nontheatrical made-for-home-video product); 25,000 or \$1 million for music video product. ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for nontheatrical made-for-home-video product); 50,000 units or a value of \$2 million for music video product. Titles certified prior to Oct. 1, 1985, were certified under different criteria.) SF short-form. LF long-form. C concert. D documentary.

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Billboard
THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME
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Clip Captures American Indian Rites

Elias Shows Genuine Hopi, Navaho Dances

BY JIM BESSMAN

NEW YORK—Composer/producer Jonathan Elias' Enigma Records album tribute to American Indian culture, "Requiem For The Americas," is appropriately represented by a music video centering on Indian rituals rarely seen by the outside world.

The four-minute clip to "Far Far Away," the first single from the album, was sung by Jon Anderson and features Grace Jones as well as a new Jim Morrison poetry recital. It was filmed, along with an extended, seven-minute version titled after the album (which also features Simon Le Bon performing "Follow In My Footsteps"), in ancient Hopi and Navaho mesas in Arizona using—in addition to Anderson, Le Bon and Jones—real Indian spiritual leaders and dancers.

Such scenes as the Eagle Dance, says director Michelle Mahrer, were entirely genuine.

"It wasn't a normal shoot at all," says Mahrer, because besides the recording artists, "there were no actors. And they weren't putting on a 'show,' but actual ceremonies where every dance has spiritual significance. In fact, we were extremely lucky to film the Eagle Dance at all because it can only be done at the right time of year—otherwise, you invite the wrong spirit!"

Mahrer, producer Alex Abramowicz, and others involved were required to pass complicated clearances to get permission to film. To gain access to tribal lands, the production team had to go through Save The Children heads for each of the tribes (album proceeds go to the charity). To shoot footage of the specific Navaho and Hopi villages, the team had to be granted permission from separate tribal councils.

Mahrer credits Elias for wanting to "capture the ghost world" of American Indian spiritualism on video. Her interpretation involved mysterious images of surreal birds and animals, as well as a primordial spirit (Grace Jones covered by mud) emerging from a cave.

The Australian Mahrer, who is the first American-based director signed to MGMM Inc., is garnering acclaim for such varied clips as Michelle Shocked's "On The Greener Side," Nuclear Valdez's "Summer," Animal Logic's "Spy In The House Of Love," and Joe Cocker's "When The Night Comes."

"This project is particularly important to me because I believe we can learn a lot from the spiritualism of Native American people, as we can with the aborigines," Mahrer says.

"What was most inspiring was their stillness and sense of being connected, whereas the white man

doesn't blend in, but is unsettled and disconnected from himself and his environment. Native Americans are harmonious with everything around them, and according to Hopi prophecy, with the earth slowly being eaten away, the time is coming when we'll look to them for guidance."

MGMM Inc's Gale Sparrow hopes that play of the "Far Far Away" clip, which is already airing on MTV and VH-1, will encourage "sporadic" play of the longer version. Meanwhile, she and Mahrer plan another project with the Hopis in May, involving additional seasonal ceremonies.



King Of The Video. Roger Miller, center, appears in Highway 101's newest clip, "Walkin', Talkin', Cryin', Barely Beatin' Broken Heart," written by Miller. The clip, shot in Austin, Texas, was directed by Mike Merriman. Surrounding Miller, from left, are Highway 101's Paulette Carlson, Curtis Stone, Cactus Moser, and Jack Daniels.

THE EYE



by Melinda Newman

VIDEO TRACK

LOS ANGELES

JANET JACKSON'S "ALRIGHT" video, the first track on the flip side of her "Rhythm Nation 1814" album, is a characteristically huge and intricately choreographed dance piece directed by **Julien Temple** for Nitrate Films. **Amanda Pirie** produced. Temple also recently reeled **Robin Trower's** "Turn The Volume Up" with producer **David Byrnes**.

Greg Masuak directed "Runaway Horses," the title track video from **Belinda Carlisle's** MCA album. **Charles Duncan** produced the conceptual clip for **AWGO**.

Barry White has wrapped the sexy, romantic video "I Wanna Do It Good To Ya," a **Fragile Films** clip to support his A&M release, "The Man Is Back." **David Florimbi** directed the video, which—in grand Barry White tradition—includes the 26-piece "Love Unlimited" orchestra. **Terance Power** produced.

Mark Freedman Productions' **Craig Fanning** produced back-to-back **Epic** videos in January, including "Hey Kid" for **Johnny Crash** and "The Devil Wears Lingerie" for **Donnie Miller**. **Jeff Zimmerman** directed the Crash clip, and **Alan Carter** directed the Miller vid.

NEW YORK

NRBQ RECENTLY REELED "If I Can't Have You," a video from the **Virgin** album "Wild Weekend." **Paula Greif** directed the clip, which

features a number of improvised antics and crazy props. **Harris Savides** directed photography, **Elizabeth Bailey** produced, and **Jonathan DuBois** managed production for **Paula Greif Productions**.

Kim Watson directed **The Main Ingredient's** "Nothing's Too Good For My Baby," a black-and-white performance/concept clip. **Gina Harrell** produced the **PolyGram** video for **Black & White Television**.

PolyGram Records' **Annette Cirillo** is the executive producer behind the **Van Morrison** longform video shot in New York's historic **Beacon Theatre**. **Picture Vision's** **Jon Small** directed.

OTHER CITIES

THE MISSION U.K.'s new video, "Deliverance," is a high-energy concert clip culled from the **Mercury** album "Carved In Sand." **Leo Sanchez** directed and shot the clip in Readington, England, for **Control Production Co.** Meanwhile, label mates **Company Of Wolves** shot "Call Of The Wild" in Edinburgh, Scotland. **Zinc Productions'** **Benjamin Howell** produced the band's debut video, which comes from its eponymous album. Director **Ralph Ziman** shot footage in Doune Castle.

Chicago natives **Eleventh Dream Day** have wrapped "Testify," the first video from their **Atlantic** debut. **Mark Hanky** produced the performance video for **Mark Freedman Productions**. **Stretch** directed the piece, staged at Chicago's **Cabaret Metro** nightclub.

TURN THE PAIGE: **Chrysalis'** video department is running a nightclub promotion for **Kevin Paige's** 12-inch remix clip for "Anything I Want." Coordinated through **National Video Subscription**, the label is giving away 800 CDs of Paige's debut album over a 10-day period starting Monday (12).

"We're giving away the CDs in close to 100 clubs," says **NVS' Jeff Anderson**. "The way to win varies from club to club. In some it may be a drawing; in others it may be answering a trivia question." Anderson is also trying to tie in some Los Angeles club dates with the promo.

The bulk of the promotion is being run through 72 **Black Angus** restaurant/clubs and several **Red Onion** restaurant/clubs. The other locations are individual clubs from across the nation selected by Anderson.

IN FOCUS: Chicago's "The Pulse," a 30-minute, bi-weekly show, has its finger on every kind of music. The 4-year-old show, which won a 1989 ACE award for best locally produced music series, is cablecast on 13 cable systems throughout the Chicago area into 700,000 homes. Although the show focuses more on interviews and performance segments than on music videos, each episode opens with a clip from a national or local group. Every show has six other features: **Pulse Performance** captures established local bands playing at area clubs; **Pulse Profiles** are in-depth reports on Chicago music personalities and visiting performers; **Basement Jam Series** has performances by underground local acts; **Pulse News Beat** concentrates on music happenings, including concert schedules; **Media Review** focuses on home videos and events; and **Club Scene** pays visits to local clubs and interviews the managers, giving patrons a glimpse of the venues' personality.

Although the show sounds heavily skewed toward local acts, it finds plenty of room to expose national artists coming through town. In recent weeks, it has highlighted the **Smithereens**, **Firetown**, **Lee Ritenour**, and **Martha Reeves & the Vandellas**. According to production assistant **Deborah Harp**, basically any good music is grist for the mill. Although not too much pure pop finds its way to Pulse's airwaves, the program gives plenty of exposure to rock, jazz, blues, reggae, and, occasionally, heavy metal. The shows are directed by **Steve Gianni** and **Randy Riesen**, who can be reached at 312-299-9220.

COAST TO COAST: Speaking of ACE award winners, **Showtime** is preparing a new edition of its much-lauded "Coast To Coast" musical program for spring airing. Three segments have already been taped: In San Francisco, a jam session with **John Lee Hooker**, **Bonnie Raitt**, **Carlos Santana**, **Robert Cray**, and **Ry Cooder** was filmed; in Los Angeles, series host **Herbie Hancock** helmed a session that included **Clarence Clemons**, **Bobby Womack**, **Tuck & Patti**, and **Lee Ritenour**; and a third segment was recorded in Chicago with **John Hiatt**, **John Prine**, **Guy Clark**, and **Joe Ely**. The show's executive producer, **Ken Ehrlich**, also serves as this year's producer of the Grammy Awards.

WALL OF SOUND: Let's see just how many clips utilize footage of the Berlin Wall. So far, we know of three: **Crosby, Stills & Nash's** "Chippin' Away," **Indigo Girls'** "Get Together," and **John Farnham's** "You're The Voice." And we bet there are more on the way. It would seem the optimal time to rerelease **John Cougar Mellencamp's** "Crumblin' Down" and the **Call's** "The Walls Came Down." Soon, programmers will have enough clips to theme a whole show around the Wall, but let's hope they don't.

MUSIC VIDEO SELL-THROUGH is on the agenda for the **March National Assn. of Recording Merchandisers** annual convention in Los Angeles. "More needs to be done for the music video longform," says **Jim Cawley**, senior VP of marketing, **EMI**, echoing the sentiments of many record company execs. "For 1990, the summer **NARM** program should really help establish it." Such a plan was already in the works during **NARM's** retailers' conference in Coral Gables, Fla., last October (Billboard, Nov. 4). At that meeting, a **NARM** retailers' advisory committee announced plans to tie in a merchandising and promotion campaign with a television network. Understandably, the retailers' excitement has grown as they've seen sales on many music video longforms soar. Recently, **CBS Music Video Enterprises'** "Hangin' Tough" by **New Kids On The Block** topped **Michael Jackson's** record-holding music longform, "Moonwalker," when it surpassed the latter's 850,000-sale mark.

Assistance in preparing this column was provided by **Ed Christman** in New York.

MUSIC VIDEO

Panel Addresses State Of European Satellite B'casting

CANNES—To help dispel some of the myths about European satellite broadcasting, a group of entertainment industry experts dispensed statistics and legislative updates at a MIDEEM panel here, Jan. 23, titled "Sounds From The Skies." Jointly sponsored by the IFPI and Billboard, the session was moderated by the latter's chief European correspondent, Mike Hennessey.

MTV Europe managing director Bill Roedy provided context by noting that three European countries are in the top five world markets for prerecorded music, and five are in the top 10. For its part, MTV is seen in 12 million of Europe's households across 18 nations.

Roedy addressed criticism that MTV's reach perpetuates American cultural imperialism: "Ninety percent of our programming originates from Europe," he said, "and less than 6% of our staff is American." MTV's success depends on its European attitude, he stressed. "We respect the different cultures."

The channel also considers itself partners with record companies, music publishers, and other rights owners, Roedy said. "We are in business together." He cited its support for such new European acts as Niagara, unknown and unavailable outside France before MTV exposure.

Virgin Vision deputy managing director Angus Margerison detailed a menu of broadcast opportunities from which the entertainment industry can choose in the '90s. He predicts that mass-appeal variety shows will stay on terrestrial pay TV, while low-cost music programming will be on satellite channels.

He contended that smaller-name, specialized music variety shows will

go to premium channels and single-artist and live "event" programming will be on pay-per-view. And Margerison also said music on home video can sustain a specialist market through repeatability.

Stephan von Friedberg, managing director of BMG/Ariola Austria, illustrated how secondary-use music income—derived from sources other than sound carrier sales, such as broadcast performances—has grown in his country. When he joined the industry 30 years ago, it amounted to \$22,000 per year; for 1990, it is expected to be about \$3.3 million.

That said, von Friedberg noted that satellite broadcasters have introduced the idea of heavy rotation on TV—"which is not without dangers." He suggested it led to lost sound carrier sales.

Jean-Loup Tournier, director general of SACEM, the French rights society, offered that the ideal rights collection system is now emerging in Europe, via a percentage of advertising income from direct broadcast satellite (DBS) and a share of income from subscription and PPV television. IFPI advisor Ewald Orf outlined the new media landscape in terms of copyright law, observing, too, that it had created "a new species of lawyers."

Billboard's Hennessey cautioned that, at present, only one Europe-based satellite program is making money: the pay-TV Film Net. "But if, as most people predict, we see an accelerated take-up of satellite dishes in the years ahead, then advertisers will take an increasing interest in DBS and, by the 21st century, rights owners could be making more from broadcasting than from sound carriers."

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.

LARRY BOONE
Everybody Wants To Be Hank Williams
Down That River Road/Mercury
Joanne Gardner/Acme Pictures Inc.
Wayne Miller

EDIE BRICKELL & NEW BOHEMIANS
A Hard Rain's A Gonna Fall
Born On The Fourth Of July Motion Picture Soundtrack/
MCA
Mike Bodnarczuk/Limelight
Aleck Keshishian

BRITNY FOX
Dream On
Boys In Heat/Columbia

Michael Bay/Propaganda
Howard Woffinden

JOHN LEE HOOKER
In The Mood
The Healer/Chameleon
Joseph Sassone/Mark Freedman Productions
Oley Sassone

KENTUCKY HEADHUNTERS
Dumas Walker
Pickin' On Nashville/Mercury
Marc W. Ball/Scene Three
John Lloyd Miller

DIANNE REEVES
Never Too Far
Never Too Far/EMI
Charles Duncan/AWGO
James Whitney

SMOKEY ROBINSON
Everything You Touch
Love, Smokey/Motown
Liz Silver/Red Car
Michael Oblowitz

THE SMITHEREENS
The Blues Before And After
Smithereens 11/Enigma-Capitol
Bryan Johnson/The Film Syndicate-Scene Three Productions
John Lloyd Miller

WILSON/PHILLIPS
Hold On
Wilson-Phillips/SBK
Catherine Smith/Nitrate Films Inc.
Julien Temple





THE WONDER STUFF
Don't Let Me Down, Gently
Hupt/Polydor
Propaganda L.A./Harry Five U.K.
Dibbel/Meyers

ACTV plans to issue a television system compatible with standard and wide screen aspect ratios . . . see page 48

AS OF FEBRUARY 17, 1990

Billboard THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS. Lists do not include videos in recurrent or oldies rotation.

 <p>Continuous programming 1775 Broadway, New York, NY 10019</p>	 <p>Continuous programming 1775 Broadway, New York, NY 10019</p>	<p>D-Mob, C'Mon And Get My Love Joan Jett, Dirty Deeds The Chimes, 1-2-3</p>
<p>ADDS</p> <p>Jon Anderson, Far Far Cry The Beloved, Hello Bonham, Guilty Britny Fox, Dream On Camper Van Beethoven, (I Was Born In... Eric Clapton, Bad Love The Creatures, Standing There D-Mob, C'Mon And Get My Love Del Fuegos, Breakaway Dramarama, Last Cigarette Gun, Better Days Technotronic, Get Up! (Before The Night Is Over)</p>	<p>ADDS</p> <p>Daniel Lanois, Still Water Regina Belle, Make It Like It Was Belinda Carlisle, Summer Rain Paul Carrack, Battlefield Phil Collins, I Wish It Would Rain Down Quincy Jones, Secret Garden Tina Turner, Look Me In The Heart John Williams, Born On The Fourth Of July</p>	 <p>Black Entertainment Television</p> <p>14 hours daily 1899 9th St. NE, Washington, DC 20018</p>
<p>BUZZ BIN</p> <p>The Jesus & Mary Chain, Head On Peter Dinklage, Cuts You Up They Might Be Giants, Birdhouse In Your Soul</p>	<p>FIVE STAR VIDEO</p> <p>Shawn Colvin, Steady On Everything But The Girl, Driving Julia Fordham, Manhattan Skyline Nanci Griffith, I Don't Want To Talk About It John Lee Hooker, In The Mood k.d. lang, Pullin Back The Reins Bonnie Raitt, Have A Heart</p>	<p>ADDS</p> <p>Big Daddy Kane, I Get The Job Done The Chimes, 1-2-3 Tina Turner, Look Me In The Heart Quincy Jones, Secret Garden Mario Van Peebles, Identity Crisis Bobby Womack, Save The Children The Good Girls, Love Is Like An Inch In My Heart</p>
<p>HEAVY</p> <p>Paula Abdul, Opposites Attract Aerosmith, Janie's Got A Gun B-52's, Roam Janet Jackson, Escapade Joan Jett, Dirty Deeds Billy Joel, I Go To Extremes Michael Penn, No Myth Rolling Stones, Almost Hear You Sigh Roxette, Dangerous Skid Row, I Remember You Rod Stewart, Downtown Train Warrant, Sometimes She Cries</p>	<p>ARTIST DEVELOPMENT</p> <p>Edie Brickell, A Hard Rains A-Gonna Fall Kate Bush, Sensual World David Byrne, Dirty Old Town Sara Hickman, Simply Chris Rea, The Road To Hell Vonda Shepard, Don't Cry Ilene Soul II Soul, Jazzie's Groove Judson Spence, Drift Away Lisa Stansfield, All Around The World Tanita Takaram, We Almost Got It Together</p>	<p>HEAVY</p> <p>Soul II Soul, Jazzie's Groove Paula Abdul, Opposites Attract Quincy Jones, I'll Be Good To You Abstrax, Right And Hype Salt-N-Pepa, Expression</p>
<p>ACTIVE</p> <p>Bad English, Price Of Love Edie Brickell, A Hard Rains A-Gonna Fall Jane Child, Don't Wanna Fall In Love Alice Cooper, House Of Fire Enuff Z'nuff, Fly High Michelle Peter Frampton, More Ways Than One The Front, Fire Great White, House Of Broken Love Kiss, Forever Lenny Kravitz, Let Love Rule Alannah Myles, Black Velvet Nuclear Valdez, Summer</p>	<p>ROCK OUT GUIDE</p> <p>Five 1/2-hour shows weekly 1000 Laurel Oak, Voorhees, NJ 08043</p>	<p>MEDIUM</p> <p>Club Nouveau, No Friend Of Mine Michelle, No More Lies Calloway, I Wanna Be Rich The Good Girls, Your Sweetness Michael Jeffries, Not Through Being With You Sybil, Walk On By Ruby Turner, It's Gonna Be Alright Donald Newkirk, I Desire David Peaston, We're All In This Together Janet Jackson, Escapade Randy Crawford, Wrap You Up Miles Jaye, Heaven</p>
<p>MEDIUM</p> <p>The Alarm, Love Don't Come Easy The Cult, Sweet Soul Sister Terence Trent D'Arby, To Know Someone Deeply Depeche Mode, Personal Jesus The Grateful Dead, Just A Little Light The Hooters, Brother Don't Walk Away L.A. Guns, Never Enough McAuley Schenker Group, Anytime Kevin Paige, Anything I Want Rush, Pass The Smithereens, A Girl Like You</p>	<p>CURRENT</p> <p>Bad Brains, Soul Craft Divine Styler, Ain't Sayin' Nothin' Red Hot Chili Peppers, Higher Ground Bonedaddys, New Suit Sugarbubs, Planet God's Little Monkeys, Whistle Daughter Whistle Sadao Watanabe, Any Other Fool Sarah McLachlan, Ben's Song The Questionnaires, Windows To The World Iggy Pop, Living On The Edge Of The Night Tim Finn, Not Even Close Billy Joel, I Go To Extremes Lou Gramm, True Blue Love Shawn Colvin, Steady On Bonnie Raitt, Have A Heart Kiss, Forever Great White, House Of Broken Love Kix, Cold Blood A Tribe Called Quest, I Left My Wallet In El Segundo Kaoma, La Lambada Inner City, Watcha Gonna Do With My Lovin' Fishbone, Freddie's Dead</p>	<p>ADDS</p> <p>Rolling Stones, Almost Hear You Sigh Leila K., Got To Get Lou Gramm, True Blue Love Bobby Z, Lie By Lie Lisa Stansfield, All Around The World Adam Ant, Room At The Top</p>
<p>BREAKOUT</p> <p>Diving For Pearls, Gimme Your Good Lovin' Havana Black, Lone Wolf Junkyard, Simple Man Biz Markie, Just A Friend</p>	 <p>The Nashville Network</p> <p>13 Hours Weekly 2806 Opryland Dr., Nashville, TN 37214</p>	<p>POWER</p> <p>Paula Abdul, Opposites Attract Seduction, Two To Make It Right Janet Jackson, Escapade Rod Stewart, Downtown Train Cover Girls, We Can't Go Wrong Exposé, Tell Me Why Roxette, Dangerous Warrant, Sometimes She Cries Billy Joel, I Go To Extremes Lou Gramm, Just Between You And Me Bad English, Price Of Love Skid Row, I Remember You Gloria Estefan, Here We Are Babyface, Tender Lover New Kids On The Block, This One's For The Children</p>
<p>CURRENT</p> <p>Keith Whitley, It Ain't Nothin' Paul Overstreet, Seein' My Father In Me Ricky Van Shelton, Statue Of A Fool Jann Browne, Tell Me Why Wild Rose, Go Down Swingin' Restless Heart, Fast Movin' Train Oak Ridge Boys, No Matter How High Vern Gosdin, That Just About Does It, Don't It Baillie And The Boys, I Can't Turn The Tide Rodney Crowell, Many A Long & Lonesome Highway Kathy Mattea, Where've You Been Billy Joe Royal, Till I Can't Take It Anymore Exile, Keep It In The Middle Of The Road Eddie Rabbit, On Second Thought Patty Loveless, Chains Alan Jackson, Here In The Real World Ronnie Milsap, A Woman In Love Charley Pride, Amy's Eyes Garth Brooks, If Tomorrow Never Comes Oon Williams, I've Been Loved By The Best Lorrie Morgan, Out Of Your Shoes Mark Collie, Something With A Ring To It Zaca Creek, Ghost Town Sawyer Brown, The Race Is On Ricky Skaggs, Let It Be You Paul Overstreet, All Of The Fun</p>	<p>WZLW TRACKS</p> <p>14 hours weekly 6311 Romaine St., Los Angeles, CA 90038</p>	<p>ADDS</p> <p>Lisa Stansfield, All Around The World Rolling Stones, Almost Hear You Sigh Calloway, I Wanna Be Rich Elton John, Sacrifice Jane Child, Don't Wanna Fall In Love</p>
<p>HEAVY</p> <p>Janet Jackson, Escapade Seduction, Two To Make It Right Cover Girls, We Can't Go Wrong Roxette, Dangerous Aerosmith, Janie's Got A Gun Paula Abdul, Opposites Attract</p>	<p>MEDIUM</p> <p>Alannah Myles, Black Velvet Enuff Z'nuff, Fly High Michelle Duran Duran, Burning The Ground Kevin Paige, Anything I Want The U-Krew, If U Were Mine Alice Cooper, House Of Fire Sybil, Walk On By Michael Penn, No Myth Technotronic, Get Up! (Before The Night Is Over) Soul II Soul, Jazzie's Groove Biz Markie, Just A Friend</p>	<p>CURRENT</p> <p>Kathy Mattea, Where've You Been Rodney Crowell, Many A Long & Lonesome Highway Kentucky Headhunters, Walk Softly On This Heart... Jo-Ei Sonnier, If Your Heart Should Ever Roll This Way Dolly Parton, He's Alive Ricky Van Shelton, Statue Of A Fool James House, Hard Times For An Honest Man Eddie Rabbit, On Second Thought Travis Tritt, Country Club Shane Barmby, A Rainbow Of Our Own Patty Loveless, Chains Restless Heart, Fast Movin' Train Oak Ridge Boys, No Matter How High Exile, Keep It In The Middle Of The Road Willie Nelson, There You Are Nitty Gritty Dirt Band, When It's Gone Alan Jackson, Here In The Real World Charley Pride, Amy's Eyes Charlie Daniels, Simple Man Jann Browne, Tell Me Why</p>



**"Love baby,
that's where it's at"
— the B-52's**

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Cassette, CD Makers Predict Upturn Industry Suffering From Recent Drop-Off

BY SUSAN NUNZIATA

NEW YORK—Duplications of prerecorded music product anticipate a promising February and strong first quarter despite the sudden drop-off in demand that occurred last November.

The slowdown, which continued through January, gave audiocassette duplicators and CD replicators some cause for concern in 1989.

While a slowdown in demand is not uncommon in December, it occurred right after Thanksgiving last year, at least two weeks earlier than usual, and continued into early 1990 for many facilities.

"I think most of the labels were a little ahead on building orders and shipping them to retail; they may have overestimated their needs," says Cal Roberts of Discronics, Burbank, Calif.

Extremely cold weather in the Northeast prior to the holidays may have influenced sales at the retail level, cutting back on the usual demand for reorders, note some observers. In

addition, a lack of blockbuster album releases may have had an effect.

Prerecorded audiocassette duplicators seemed particularly hard-hit by the drop-off, with some of the smaller facilities shutting down operations for the month of December.

"During the holiday season this year business was probably deader than it's been for five years," says Roger Gouldstone, president of Hauppauge Tape Manufacturing, Hauppauge, N.Y., which continued operating through the season. "We consider this a transient situation. I think it was the result of everyone having such a good year that labels relaxed and deferred releases to the new year."

The prerecorded cassette and CD market reports an overall highly successful 1989. Duplicators experienced a 5%-10% increase in volume and replicators noted a 30%-50% growth.

Discronics and Nimbus Records both report an increase of 75%-80% in 1989 over 1988 and have plans to increase capacity in 1990.

Nimbus Records is adding 40%

more capacity to its U.S. and U.K. plants, bringing them up to more than 20 million units and 30 million units per year, respectively. The added capacity, which includes two more monoline systems in each plant, will be available by the end of the summer.

Discronics is adding equipment that will expand its capacity an additional 12 million units per year by the end of the first quarter, and plans to reach capacity of 60 million units yearly by August. The additional equipment is traditional CD manufacturing gear rather than a monoline-type system. The plant's annual capacity now is 36 million units.

Cassette duplicators anticipate a healthy, mature market that will continue to see 5%-10% increases in demand annually well into the decade.



Westlake Duet. Elektra artists Anita Baker, center, and Howard Hewett, right, recorded a duet at Westlake Studios with producer Barry Eastmond, left. The song, "When Will It Be," will be featured on Hewett's upcoming self-titled album. Doubling as a seat for Hewett is the studio's Neve V Series console.

AUDIO TRACK

FOUNDED BY HIGH SCHOOL buddies Bob Dawson and Bill McElroy 16 years ago, Bias Recording Co. has accommodated such clients as Nils Lofgren, Chuck Brown, Prince, Evelyn "Champagne" King, the Night-hawks, Trouble Funk, Riders In The Sky, and Jonathan Edwards.

The two-room, Tom Hidley-designed facility, which evolved from a basement operation, is probably most widely recognized for the "Cosby Show" and "Different World" soundtrack projects.

The recent Mary Chapin Carpenter country album, "State Of The Heart" (CBS), was recorded and mixed by Dawson at Bias. Carpenter produced the album with John Jennings.

The facility uses custom-designed API consoles and Ampex MM1200 24-track recorders with optional 16- and 8-track head stacks.

The board in Studio A is a 48-input API 4032 that, according to Paul Wolff, president of API, is one of three such units in the world. The board features Audio Kinetics Mastermix automation. Studio B offers a 2488 24-channel console with Allison Research "Fadex" automation.

Both rooms offer Dolby A M-25 noise reduction, as well as a variety of other gear, mikes, instruments, and amps.

"Cosby Show" music producers Stu Gardner and Arthur Lisi completed mixes for the debut album by dance group October. Jim Robeson recorded and mixed. Andy Berner and Dawson completed tracks for Top Records' Carnival Of Souls release, "Flop."

Robeson worked on a Sugarhill project for Mike Auldridge. Bluegrass greats featured on that project—a compilation of traditional country songs from the '20s and '30s—include John Starling, Tony Rice, Doc Watson, Lou Reid, T. Michael Coleman, and Stuart Duncan. "Treasures Untold" is

the title of the album, which is slated for summer release.

Bluegrass Del McCoury completed mixes for his Rounder Records release. McElroy engineered, with Ken Irwin producing.

Other projects include Tom Principato recording a new album with Dawson. Scheduled for May release on Powerhouse Records, the project features "Big Joe" Maher on drums, Jeff Sarli on bass, and Kevin McKendree on piano. Berner was in engineering "Venus" and "Destructor," the latest tracks by Fidelity Jones for Dischord Records.

NEW YORK

TASHAN WAS IN Chung King Recording remixing the single "Blackman" from his album "On The Horizon" for OBR/Def Jam. Sam Sever produced, with Kevin Reynolds engineering. Rappers Hurricane & Kool T (aka the Afros) mixed an upcoming album for DJ Productions. Jam Master Jay and Davy D produced with Chuck Valle, Greg Gordon, and Steve Ett at the board. Downtown Science (Sever, Bosco Money, and John Hoffman) cut for an upcoming Def Jam project. The group produced; Reynolds engineered.

LOS ANGELES

EUROPEAN ACT Mory Kante (PolyGram) cut his American debut album at Galaxy Sound. Musicians on the project include guitarists Carlos Santana and Paul Jackson Jr., keyboardist/arranger Michael Boddicker, and drummer Jeff Porcaro. Bill Drescher engineered, with Bill Zalin and Spencer Chrislu assisting. Nick Patrick produced the project through Barclay Records. Paris. Solar act Lakeside put down tracks for an upcoming album, with the Knight Crew and others
(Continued on next page)

NEW PRODUCTS AND SERVICES

RECORD PLANT REBIRTH: The late Record Plant Studios, New York, is taking on a new identity. Purchased in December by former Record Plant associate Nick Schiralli, the redecorated and renamed 321 Studios maintains the original Tom Hidley acoustic design, and will feature three Neve consoles. Opening date to be announced. Contact: 212-265-1843.

CLAIR IN THE RHYTHM NATION: Clair Bros. will provide sound reinforcement for the Janet Jackson "Rhythm Nation 1814" tour, which takes to the road March 1. Chris Taylor will serve as house engineer, Chris Patterson is systems engineer, and Randy Weitzel will handle monitor mixes. Sound system features two Clair custom consoles, Ramsa monitor board, and S-4 Series II loudspeaker system. Contact Clair: 717-665-4000.

PRO WOMEN: Women In Pro Audio, which held its first official meeting at the National Assn. of Music Merchants confab last month, reports a membership of 65 women. Launched by Cari Casteel of Western Audio Sales (1535 Riverside Dr., Glendale, Calif. 91201) and Erika Lopez of Audit Marketing Services (P.O. Box 2717, Mission Hills, Calif. 91346), the group plans additional meetings at upcoming trade shows. Contact: Casteel, 818-246-3806; Lopez, 818-773-9497.

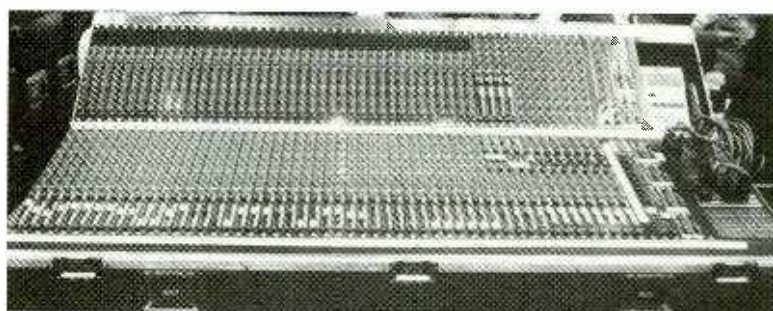
CYBERFRAME: WaveFrame Corp., makers of the AudioFrame digital sound production system, and Cybermation Inc., makers of the CyberSound editorial system, are merging. Concurrent with the move, WaveFrame announces the raising of \$3.5 million in capital to fund growth. Contact WaveFrame: 303-447-1572.

SOUND & VISION: Digidesign Inc. and Opcode Systems formed a development alliance integrating the former's Sound Tools and the latter's Vision. The integration is one of the first cooperative ventures of its nature in the music software industry. The two products in tandem offer integration of MIDI sequences with digital audio tracks, recording, editing, and playback of two independent digital audio tracks, and simultaneous editing of MIDI and digital audio data. Contact Digidesign: 415-327-8811.

TASCAM ADDITION: Tascam has introduced the M-3500 series in-line mixing consoles designed for budget and space-conscious users. Available in 24- and 32-channel configurations, the M-3500 suggested list prices are \$7,499 and \$8,499, respectively. Units are shipping now. Contact: 213-726-0303.

TAKING APPLICATIONS: Lexicon has published four new documents to assist users with its MIDI Remote Controller. The application notes address programming parameters to users of the MRC and units from Lexicon's LXP Series multi-effects processors. Contact: 617-891-6790.

JVC AUDITION: JVC is sponsoring the Audiophile Audition, a nationally syndicated radio program geared toward classical music listeners. In addition to using high-quality source material, the programmers urge participating stations not to use limiters or compressors. Contact JVC: 201-794-3900.



CADD On The Storm Front. Audio Analysts, a sound reinforcement company based in Plattsburgh, N.Y., has added the CADD console, above, to its touring equipment inventory. The result of two years of research, design, and development by Audio Analysts engineering staff, the 64-input console is now on the Billy Joel "Storm Front" tour. A companion monitor console is due out this spring.

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Music Merchants One-Stop Is A Go Operation Services New England Area

BY ED CHRISTMAN

NEW YORK—At a time when the industry continues to experience retail consolidation, Mike Kelly has taken the bold step of starting a new one-stop, Music Merchants, to service the New England area. Based in Cranston, R.I., the one-stop opened its doors in October, and already services 300 accounts.

Kelly, GM of the operation, says that of the total account base, at least 100 retailers use Music Merchants as their first resort. The one-stop will chalk up sales of \$4 million to \$8 million this year, he predicts.

Although independent retailers are feeling the squeeze more than ever as chain dominance spreads and labels gear up to eliminate vinyl—the mom-and-pop's bread and butter—Kelly says the time was ripe to start Music Merchants in his part of the country. "In the Northeast, there is no real aggressive one-stop," he says. "No one is out there working the business properly."

In addition, he points out that New England lost a one-stop operation in 1989, when the Interstate Group, based in Hagerstown, Md., sold its New Hampshire unit to Northeast One-Stop Inc. in Albany, N.Y.

Kelly began in the music industry as a buyer in 1983-84 for Hot Rock, direct marketers that sold music through commercials on MTV. In the fall of 1984, he joined Encore Entertainment, a one-stop based in Nashua, N.H., as a salesman. That operation was purchased by Interstate in 1986 and moved to Lincoln, R.I. During that time, Kelly worked out of his house for Interstate, racking up recorded-music sales of \$2.6 million. When Interstate decided to get out of the one-stop business in 1989, Kelly, along with two investors, saw the opportunity to start Music Merchants.

Kelly declines to provide information about the investors, except to say, "The investors are not from the record industry. They expect me to make this happen."

Music Merchants employs about 15 people, including David Stanton, who works as buyer. The one-stop inventory totals about \$500,000, and includes all major-label offerings, a healthy dose of independents, oldies, cassette singles, and most major accessories and cassette tape items.

"To have a thriving business, you must offer service," Kelly says. "No. 2 is you must care about your customers, and No. 3, price has something to do with it. But No. 1 is service and treating the retailer like a customer."

Kelly offers the following exam-

ple to illustrate Music Merchant's brand of customer service. "We are completely computerized and can tell our customers immediately what they are going to get and what they are not going to get," he says. "With other one-stops, the retailer doesn't know until he re-

'No one is out there working the business properly in the Northeast'

ceives the order."

In addition, the company offers one-day delivery to most of New England, although the operation's trade area ranges from Presque Isle, Maine, to Chambersburg, Pa. As for price, Music Merchants' approach is very promotional but not discount oriented, he says. "For example, we offer a Fab Friday deal where retailers get a 3% discount on the entire order, if they purchase a minimum amount of whatever the labels are promoting that day, which generally is alternative artists," he says. "Some of the artists featured as part of the Fab Friday package include the Primitives,

Michael Penn, and Kate Bush."

Another deal allows retailers to get 3% off if the retailer buys Billboard hits totaling \$300. In addition, the one-stop offers a frequent-buyer program, for every \$1,000 in purchases, in which retailers get 1% off and a point, which can be applied toward a giveaway item like a Walkman or a television.

"We also give a 3% discount on the first order a retailer places with us, no matter what," he adds. "We want them to try us."

But Music Merchants does not try to be the cheapest one-stop in town. "You can't go nickel for nickel with everybody or you are going to go out of business," Kelly says. "On the other hand, you don't want to have the highest price points." Music Merchants stakes the middle turf in price and tries to overwhelm the customers with service, he says.

But on CDs, "We are very competitive," he adds. "Most CDs are no higher than \$10.99, unless it's a twofer."

In addition to customer service for retailers, "[Music Merchants] are trying to help the labels in any way we can," he says. "For instance, PolyGram wants us to do special orders on its classical line, and we are."

Boston-Area Store Stays Behind & Ahead Of Its Time

BY DAVID WYKOFF

BOSTON—Staying ahead of—and behind—the game are two important business tenets at Everett Music, one of the Boston area's few remaining old-line music dealers.

Everett has earned much of its clientele over the past 40 years by spotting new trends early and holding on to supposedly dying ones long after the major chains have wiped their hands of them.

The single-store operation, located in the working-class suburb of Everett, just north of Boston, was among New England's first disco specialists in the '70s and, more recently, delved successfully into the cassette singles market several months before most Beantown music retailers considered devoting even minimal display space to the fledgling configuration.

Now, store manager Steve Currier estimates that cassette singles revenues roughly equal Everett's hefty 45s trade. According to Everett owner Fred Kamlot, "They weren't something that we really had to push hard to our customers. We started with just a few copies of a limited number of titles, and demand grew slowly for a few

months or perhaps half a year and then things exploded," he says.

Everett, owned by Kamlot's father before him, has been in its present freestanding location just off Everett Square for the past 23 years. Everett's two previous locations were situated just yards from the present unit.

Contrary to industry movement, 7-inch 45s remain a profitable product category for Everett, with a strong trade in both current hit and oldies product.

"I don't think that the demand for singles has fallen off to the extent that the manufacturers and large chains believe it has," says Kamlot. "And, even though I'm concerned that they're looking to shut off a strong portion of my business, I'm happy, too. That means that they're leaving a whole market to me."

Kamlot says aggressive merchandising keys singles sales, whether in vinyl or tape offerings. One wall of the store's tiny 675-square-foot merchandising area is devoted to top-chart hit and new-release product.

"With the right kind of fixturing, you can display a whole lot more product than you might guess," he says. "We can merchandise around 180 separate titles in a



He Plays Like An Angel. Roger Norrington, who recently recorded "Beethoven: The Nine Symphonies," a six-CD package for Angel Records, signs autographs at a Barnes & Noble outlet in New York. Pictured, from left, are Anthony Caronia, VP at Angel Records; Norrington; Denise Pineau of Barnes & Noble; and Mark Forlow of Angel Records.

Island Adopts New CD Price Plan To Help Break Artists

NEW YORK—In April, Island Records will initiate a new CD pricing policy aimed at breaking new artists while converting vinyl holdouts to the configuration. The policy, which employs a \$9.98 list, features triggers that increase a title's list price as it reaches certain sales levels.

The policy grew out of an observation by Gayle Miller, Island's director of alternative marketing, who says that young fans buy vinyl

on many of their purchases because it is much cheaper than CDs and offers better quality than cassettes.

So Island will release titles from developing artists at the same \$9.98 list that cassettes and vinyl retail for because "we want to make the CD as attractive" as those two configurations to the young consumer, says Rick Bleiweiss, VP of sales and marketing.

When a title has sold 25,000 CD
(Continued on page 70)

very modest space. "You've just got to get the product into the customer's hands, especially with singles."

Everett's space limitations and catalog-heavy inventory, which exceeds 30,000 units, has Kamlot looking for ways to expand the store's building back into the parking lot behind it. "When we first opened, the space was plenty big and more than adequate for our business. Now, it's as tight as one

'Our lifeblood is our personalized service'

can imagine," he says.

In fact, the store's space shortage precipitated its move away from LPs a year ago. "There just wasn't enough space for everything we needed to carry in three configurations," Kamlot says. "Initially, we were concerned about losing sales, but we discovered that we really weren't losing anything at all."

Currier adds that Everett does keep some vinyl titles behind the counter or in overstock. "With things like the Beatles and Elvis [the store was in the midst of a Presley promotion, with many CDs

offered at \$8.95 in mid-January] you're always going to have LP sales," he says.

Kamlot is refixturing the store to accommodate more titles, especially on CD, adds Currier.

While many local independent dealers bemoan the continued growth of large chains in what used to be a highly fragmented market, Kamlot says he believes that infusion has aided Everett's business. "The most important thing is that they've vastly increased the music advertising in the market," he says. "People in the area seem to be more music-conscious than they were five or even 10-15 years ago."

"The lifeblood of stores like Everett is the personalized service," says Kamlot. "The service approach of a lot of the mall stores alienates many customers, and that's where a lot of our customers come from."

Additionally, Kamlot says he believes that the independent stores can make inroads on price terms. Front-line CDs retail at the store for about \$14.95, while cassettes sell for \$8.99. "The mall store prices are usually more expensive than ours, and that's something that's a real selling point for many of our customers," he says.

RETAIL TRACK



by Geoff Mayfield

ON RUMOR AND SUCH: Retail Track recently had a spirited debate with an executive at one of the chains that has been in the rumor mill of late, on the merits of reporting rumors over whether retail companies are, or are not, on the selling block. I'll not say who this person is, or who this person works for, because neither detail is important—other than to say that I hold great respect for the officer in question.

"When do you think it would be appropriate for Billboard to report the fact that a chain might be sold?" I asked. The executive's simple answer was, "When the deal is done."

That time frame may increase the comfort of those companies that end up in the rumor mill, but unfortunately, that schedule is not practical for a trade publication attempting to cover a business with as small a population as the music industry's. The truth is that since gossip has such a fast pipeline in our business, if Billboard waited until deals are signed to report these possibilities we would no longer deserve to be called a "news-paper," because we would be left with stuff that could hardly be called news.

The fact of the matter is that consolidation has been an undeniable fact of life in music distribution and retailing for the past decade, and continues to be a hot button in the '90s. As a result, we feel compelled to do the best we can to let you know what discussions *might* be taking place, in the absence of substantive fact. As a result, we are always very careful to differentiate speculation from substantiated fact when we cover such developments.

An important part of our job in such cases is to make sure that the sources who feed us such leads are reliable. Only in cases where we see that sort of green light do we bother to report these rumors.

Remember, too, that Billboard has competition. We

simply cannot afford to pull punches for the sake of diplomacy, because the industry's relatively small size means that if a rumor has made it to our office, it very well has made its way to another trade. To counter that argument, people have often said to me, "But nobody pays attention to the other trades." Well, that may be a flattering argument (though it's not one that I buy personally), but if we allowed our competitors to get a head start on the many rumors that surface in the music trade, then readers would rightfully start paying less attention to our reporting and start seeking such conjecture in other quarters.

VINYL SIGNS: Tower Records president Russ Solomon reports that his chain's Lincoln Center store in New York is "yanking vinyl out" because "we need the space." Since Tower has been a staunch supporter of both the LP and the 45, this is a noteworthy development, but this won't be the first vinyl-free Tower. Solomon says the product lines have already been pulled from the chain's Westwood store in Los Angeles, and that one of its newer stores is without the configurations because that site was "too small to put vinyl in when we opened."

"It's really getting difficult to maintain a vinyl presence in some stores," Solomon says. "The labels perpetuate the problem by deleting vinyl from the catalog, or just making a lot of titles not available in vinyl."

"The image we throw up about records is terrible," he adds. "I was a champion of vinyl but I can only go so far."

Tower senior VP Stan Goman stresses, however, that Tower will not pull vinyl on a chainwide basis, because the configurations still account for 5% of his company's music sales.

BUSINESS UPDATE: With many retailers reporting flat sales during the fourth quarter, and little in the way of new product by established artists hitting the pipeline in January, it's not surprising that many stores and chains say the year has begun on less than an exciting note. One buying executive points his finger at the record companies, saying that they did not make enough effort to kick off 1990 with a superstar bang, as Warner Bros. and WEA did in January of 1986 with a sizzling
(Continued on next page)

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DEALERS ONLY

Texas Counterfeit Ring Uncovered

BY CHARLENE ORR

DALLAS—Police have rounded up thousands of counterfeit cassette music tapes, recording equipment, and labels in what is being tagged as one of the biggest counterfeiting rings in the nation.

Cassettes by more than 270 artists, including George Strait, Paula Abdul, Guns N' Roses, and Bobby Brown, were seized along with manufacturing equipment Jan. 4 from a house in Grand Prairie, Texas, according to Grand Prairie police Sgt. M.E. Shaw. Six men were arrested.

Shaw said the total cleanup, which resulted in 10 arrests—including those made at two other locations—netted a total of about 181,000 counterfeit labels, 86,000 blank tapes, six vehicles, and \$13,000 cash—a total value of a little less than \$2 million.

The police were alerted to the counterfeiting ring by citizens suspicious of narcotics activity at a house on Christopher Street. "One of our investigators went out to reassure the neighbors but ended up observing a

van being loaded with several large boxes," Shaw says.

Officers stopped the van for traffic violations and discovered about 400 cassettes in the boxes, leading to a search of the house. "What we found were a lot of counterfeit as well as blank tapes, labels, and some kind of machine to shrink-wrap the cassettes," says Shaw. "We arrested all six people in the house and seized the vehicle." The arrested suspects were charged with violation of the new Texas Business and Commerce Code, which bans the unauthorized labeling of cassette tapes.

Shaw says the house was a distribution center. Police continued the investigation, and on Jan. 29 found what they believe to be the ring's recording studio at a house on Fensick Drive in Dallas, where three arrests were made.

"We found high-speed dubbing equipment, two printing presses to print the labels, and tapes running the gamut from country & western to rock and rap to Spanish," says Shaw.

Grand Prairie police also confiscated other tapes and equipment at an Arlington self-storage facility, a Dallas freight company, and a home in Mesquite, Texas.

Shaw says police and music industry officials were looking into the possibility that the operation had an Arab connection, linking the profits with funds diverted to the Palestine Liberation Organization.

RETAIL TRACK

(Continued from preceding page)

Van Halen set. "If you come out in January, you can own the month," he concludes.

Guess what? The record companies agree, but artists don't always cooperate, as witnessed by this year's delays from Robert Plant, Billy Idol, Public Enemy, and Sinead O'Connor (Billboard, Feb. 3). Aside from Epic-distributed Joan Jett, who has gone a long way to heat up these winter doldrums, the unfortunate consequence is that retailers are grumbling the same complaint heard in December: that most of the top 10 sellers at many chains are the same albums that were selling well before the fourth quarter began. If I were a manager, I'd make every effort to motivate my artists to hit that wide-open window of opportunity that exists in January and February.

ISLAND ADOPTS CD PLAN

(Continued from page 68)

units, the price is bumped to \$11.98, and if sales reach 50,000, then normal CD pricing is employed.

"If we have sold 50,000 CDs," Bleiweiss continues, "then you almost have a hit on your hands because CDs make up 20% of an album's sales, which means you have sold 250,000 units" overall, Bleiweiss says.

Under the plan, returns are not a problem because PolyGram, Island's owner—which is expected to assume distribution for the label as well—uses an average-returns formula.

Black, pop, and alternative music from developing artists will be released under the new policy, says Bleiweiss. Initial artists will include Kimm Rogers, And Why Not, Dream Command, Claytown Troupe, and the Christians. Titles from those artists will also have limited vinyl availability. ED CHRISTMAN

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TOP COMPACT DISKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP™	
				ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
				★ ★ NO. 1 ★ ★ 2 weeks at No. 1	
1	1	3	53	PAULA ABDUL FOREVER YOUR GIRL	VIRGIN 2-90943
2	2	1	12	PHIL COLLINS ... BUT SERIOUSLY	ATLANTIC 82050-2
3	6	9	20	JANET JACKSON JANET JACKSON'S RHYTHM NATION 1814	A&M CD 3920
4	3	2	26	THE B-52'S COSMIC THING	REPRISE 2-25854/WARNER BROS.
5	5	5	45	MILLI VANILLI GIRL YOU KNOW IT'S TRUE	ARISTA ARCD 8592
6	4	4	16	BILLY JOEL STORM FRONT	COLUMBIA CK44366
7	7	6	41	TOM PETTY FULL MOON FEVER	MCA MCAD 6253
8	8	7	21	AEROSMITH PUMP	GEFFEN GHS2-24254
9	9	8	10	QUINCY JONES BACK ON THE BLOCK	QWEST 2-26020/WARNER BROS.
10	10	10	13	ERIC CLAPTON JOURNEYMAN	DUCK 2-26074/REPRISE
11	11	11	11	KENNY G LIVE	ARISTA A2CD-8613
12	14	—	2	ALANNAH MYLES ALANNAH MYLES	ATLANTIC 81956-2
13	13	13	4	MICHAEL BOLTON SOUL PROVIDER	COLUMBIA CK 45012
14	20	21	9	HARRY CONNICK, JR. MUSIC FROM "WHEN HARRY MET SALLY ..."	COLUMBIA CK 45319
15	12	18	11	BOBBY BROWN DANCE! ... YA KNOW IT!	MCA MCAD-6342
16	NEW ▶	—	1	KAOMA WORLD BEAT	EPIC EK46010
17	29	22	5	THE SMITHEREENS SMITHEREENS 11	ENIGMA C2-91194
18	15	12	17	LINDA RONSTADT (FEAT. A. NEVILLE) CRY LIKE A RAINSTORM, HOWL LIKE THE WIND	ELEKTRA 60872-2
19	18	14	22	MOTLEY CRUE DR. FEELGOOD	ELEKTRA 60829-2
20	17	20	24	DON HENLEY THE END OF THE INNOCENCE	GEFFEN GHS 2-24217
21	RE-ENTRY	—	17	GLORIA ESTEFAN CUTS BOTH WAYS	EPIC EK 45217
22	27	16	23	SKID ROW SKID ROW	ATLANTIC 2-81936
23	NEW ▶	—	1	SOUNDTRACK BORN ON THE FOURTH OF JULY	MCA MCAD 6340
24	21	24	18	SOUL II SOUL KEEP ON MOVIN'	VIRGIN 91267-2
25	25	19	3	JIVE BUNNY & THE MASTERMIXERS JIVE BUNNY - THE ALBUM	MUSIC FACTORY 91322-2/ATCO
26	24	—	2	PETER MURPHY DEEP	BEGGAR'S BANQUET 9877-2/H/RCA
27	19	—	2	JOAN JETT THE HIT LIST	BLACKHEART ZK45473/EPIC
28	22	15	23	ROLLING STONES STEEL WHEELS	COLUMBIA CK45333
29	16	17	12	CHER HEART OF STONE	GEFFEN 2-24239
30	23	—	2	TECHNOTRONIC PUMP UP THE JAM - THE ALBUM	SBK CDP-93422

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del Amitri—Waking Hours
Gun—Taking On The World
The Innocence Mission—
The Innocence Mission
Soundgarden—Louder Than Love

Send color photographs of the display up in your store, along with your name, store name, address and phone number. All entries must be post-marked by April 15, 1990. All entrants will receive a special gift. The contest is open to all employees of U.S. retailers of pre-recorded music.

To enter and obtain free display materials, call A&M toll-free between 9:30am and 5:00pm Pacific Time at 1-800-722-2708 by February 19.

Ten prizes will be awarded, in the amounts listed above. Prizes will be awarded for entries judged best in the areas of creativity and visibility of display in store. All prizes will be awarded; winners will be selected and notified by mail or telephone no later than April 30, 1990. Winners need not be present to win. Choosing winners is the sole discretion of A&M Records, and all decisions are final. No purchase necessary. Employees of record companies are not eligible. To receive a list of prize winners, send a self-addressed, stamped envelope after April 30, 1990 to A&M Records, P.O. Box 118, Hollywood CA 90078.

First Prize \$2,000.00
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Fourth Prize \$500.00
Fifth Prize \$250.00
5 Sixth Prizes \$100.00



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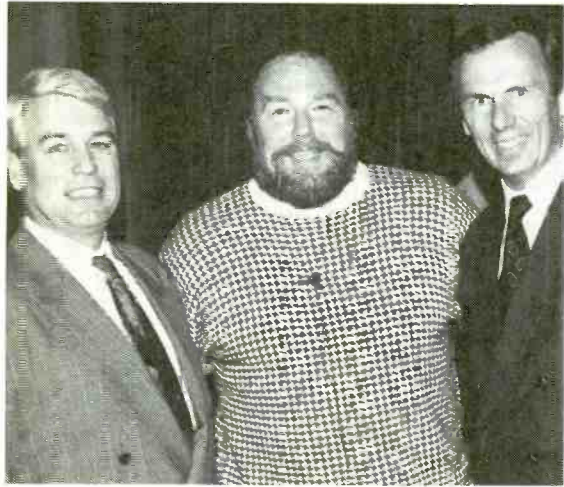


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RETAIL

Work And Play Mark BMG Stay

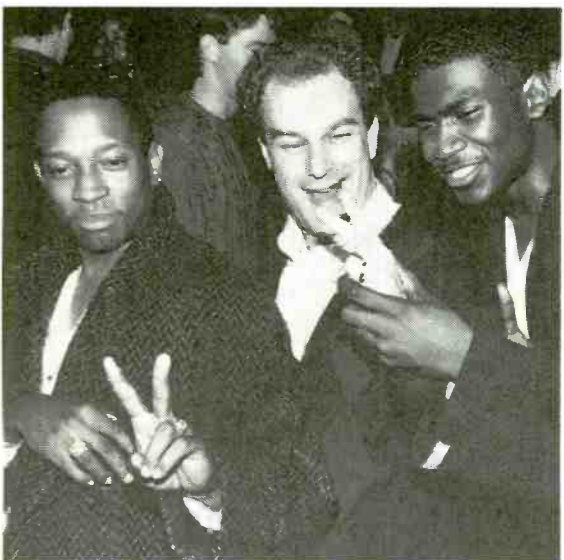
BMG Distribution gathered its troops Jan. 6-10 in New Orleans at the Westin Canal Place Hotel for its company convention. Company president Peter Jones made no apology for the tightly packed work agenda. But by squeezing more than 24 hours into the day, BMG staffers also found time to play.



BMG Distribution president Peter Jones, center, welcomes Mark Woessner, left, president/CEO of Bertelsmann AG, and Michael Dornemann, chairman/CEO of Bertelsmann Music Group, to the BMG Distribution convention.



Private Music recording artist Leon Redbone receives audience approval for his performance during Private Music's product presentation at the convention.



Members of Jive recording group Mr. Lee show Barry Weiss, Jive VP of marketing and operations, a few Chicago house-music moves. Shown, from left, are Leroy Hagger of Mr. Lee, Weiss, and Robert Smith of Mr. Lee.



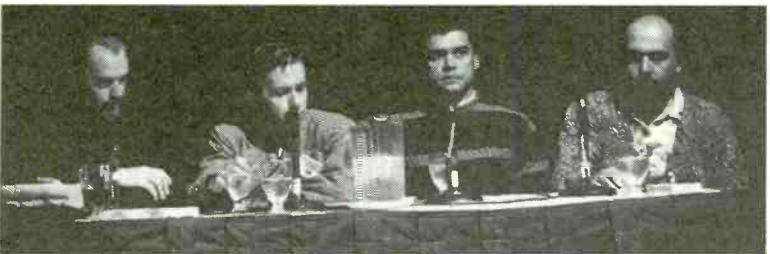
BMG Distribution's Boston branch, headed by Mike Tawa, is named BMG's No. 1 branch of the year. In the back row, from left, are Rick Cohen, VP of sales, BMG Distribution, with Boston branch advertising coordinator Rose Sokol, sales rep Frank Ursoleo, field marketing manager Greg Linn, sales rep David Smith, singles coordinator Kevin Raimond, sales rep Don Cleary, and sales manager Wayne Southards; BMG Distribution president Peter Jones; and Boston branch sales rep James Packard. In the front row, from left, are field marketing rep Mark Flaherty, Tawa, and product development coordinator Julia Gallagher.



BMG brass congratulate cellist Ofra Harnoy and singer Linda Eder, co-star of the upcoming Broadway production of "Jekyll And Hyde," after their standing-ovation performances at the BMG Classics presentation. Shown, from left, are Michael Dornemann, chairman/CEO, Bertelsmann Music Group; Gunther Hensler, president, BMG Classics; Harnoy; Eder; Rudi Gassner, president/CEO, BMG International; and Peter Jones, president, BMG Distribution.



The Eurythmics' Dave Stewart drops in on a dinner hosted by Arista Records president Clive Davis at Stephen & Martin's Restaurant to say hello to the BMG gang. Some BMG Dallas branch staffers immortalized the occasion by taking a photo with Stewart and Davis. In the back row, from left, are Mona Key Black, Jeff Weaver, Michelle Onofrio, James Alston, Jerry Silhan, Bob Navarette, and Mark Poer. In the front row, from left, are Jeffe Lande, Arista Records' Nikki Brown, recording artist Lisa Stansfield, Davis, Nancy Nelson, Stewart, and Sabrina Brown.



RCA Records' product presentation covered pop, rock, country, black music, and alternative artists. Pictured, from left, are Bob Buziak, president, RCA Records; Joe Galante, senior VP/GM, country music, RCA; Skip Miller, VP, black music; and Rick Dobbis, executive VP/GM, RCA Records.



Stewart Walker, left, chief administrative officer of the city of New Orleans, presents Bertelsmann Music Group chairman/CEO Michael Dornemann with an official proclamation declaring Jan. 6-11 BMG Distribution Week in New Orleans.



New Arista recording artist Lisa Stansfield drops in to say hello to BMG Distribution conventioners following Arista's product presentation. Shown, from left, are Rick Cohen, VP of sales, BMG Distribution; Stansfield; Arista Records president Clive Davis; and BMG Distribution president Peter Jones.



The RCA Records showcase at the New Orleans Music Hall closes with a rousing jam session with many of the evening's featured artists. Shown, from left, are Michael Penn, Adam Roth of the Del Fuegos, and Restless Heart's Greg Jennings.



Detroit field marketing rep Crystal Gaynor coaxes Bertelsmann AG, president/CEO Mark Woessner onto the dance floor of BMG's private disco, the Zig Zag Room South, for a quick lambada.

Indie Labels AACT Against Counterfeiters

Program's First Step Is To Enlist Aid Of Law Firm

BY BRUCE HARING

A COMMITTEE on counterfeit product established at the National Assn. of Recording Merchandisers Wholesalers Conference last October is about to take its first step toward eliminating the



pesky, elusive, and illegal activity, which many labels claim is running at epidemic levels.



M.I.L.C. And Rookie. Jonny Zazula, CEO of Megaforce Records, gave new meaning to artist development when he took guitar in hand to show how it's done in a free jam with his latest signing, M.I.L.C. The band's "What's In A Name" is out this month on Megaforce/Atlantic.

Fred Munao, president of Select Records, says nine independent labels have contributed money to hire an attorney with extensive experience in bootlegging operations.

The name of the new anti-counterfeiting program is **Artists Against Counterfeit Tapes (AACT)**, and its title holds a key to the program Munao intends to develop.

"We want to go for impact and make this a public issue," he says. "The average guy in the street has no idea what's going on, and when he buys a tape of inferior quality, he blames us."

Munao says the law firm under consideration to battle the counterfeiters "knows how to go about setting up and documenting the activities. Whenever you want to get anybody's attention, you need to make sure you have your facts in order from a legal standpoint. Once we have that in order, we'll put together a program as to how we want to proceed."

AACT plans to get the major labels involved in the program, according to Munao. "If we can get them, that will aid the whole effort. We have enough resources to

(Continued on page 77)

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ALBUM RELEASES

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

POP/ROCK

THE ADVENTURES Trading Secrets With The Moon

▲ LP Elektra 60871-1/NA
CA 60871-4/NA

ANA Body Language

▲ LP Epic 2-45355/NA
CA ZT-45355/NA

BASIA London, Warsaw, New York

▲ LP Epic E-45472/NA
CA ET-45472/NA

BEAUTIFUL SOUTH Welcome To The Beautiful South

▲ LP Elektra 60917-1/NA
CA 60917-4/NA

THE BLACK CROWES Shake Your Money Maker

▲ LP Def American 1-24278/NA
CA 4-24278/NA

BLUE OYSTER CULT Career Of Evil

▲ CD Columbia CK-44300/NA
CA CT-44300/NA

THE CRAMPS Stay Sick!

▲ LP Enigma 73543-1/NA
CA 73543-4/NA

THE DEL-LORDS Lovers Who Wander

▲ LP Enigma 73361-1/NA
CA 73361-4/NA

DAVE EDMUNDS Closer To The Flame

▲ LP Capitol C1-90372/NA
CA C4-90372/NA

FOSTER SILVERS AND HY TECH Prime Time

▲ LP A&M SP-5279/NA
CA CS-5279/NA

GUN Taking On The World

▲ LP A&M SP-5285/NA
CA CS-5285/NA

HIROKO One In A Million

▲ CD Enigma 73518-2/NA
CA 73518-4/NA

ERNIE ISLEY High Wire

▲ LP Elektra 60902-1/NA
CA 60902-4/NA

MAC MACANALLY Simple Life

▲ CD Warner Bros. 2-26136/NA
CA 4-26136/NA

WENDY MAHARRY Wendy Maharry

▲ LP A&M SP-5283/NA
CA CS-5283/NA

BARBARA MANDRELL Morning Sun

▲ LP Capitol C1-91977/NA
CA C4-91977/NA

JENNIFER McCARTER & THE McCARTERS Better Be Home Soon

▲ CD Warner Bros. 2-25896/NA
CA 4-25896/NA

M.C. HAMMER Please Hammer, Don't Hurt 'Em

▲ LP Capitol C1-92857/NA
CA C4-92857/NA

NASA Insha Allah

▲ LP Warner Bros. 1-26008/NA
CA 4-26008/NA

OZZY OSBOURNE Just Say Ozzy

▲ LP Epic 62-45451/NA
CA 62T-45451/NA

THE RAVE-UPS Chance

▲ LP Epic E-45255/NA
CA ET-45255/NA

SWEETHEARTS OF THE RODEO Buffalo Zone

▲ LP Columbia C-45373/NA
CA CT-45373/NA

TOAD THE WET SPROCKET Pale

▲ LP Columbia C-46060/NA
CA CT-46060/NA

NANCY WILSON Lady With A Song

▲ LP Columbia C-45378/NA
CA CT-45378/NA

VARIOUS ARTISTS The London Cast Recording Of Miss Saigon

▲ LP Geffen 1-24271/NA
CA 4-24271/NA

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

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by Is Horowitz

LIVE AT ANGEL: Kyung-Wha Chung's new live recording of the Beethoven Violin Concerto with Klaus Tennstedt and the Royal Concertgebouw for Angel EMI, yet to be released, was also filmed for release on home video.

Riccardo Muti keeps adding to his live-at-La-Scala catalog. In January, notes Angel VP **Tony Caronia**, Muti recorded Pergolesi's "Il Frate Innamorato" in Milan. A month earlier, it was Verdi's "I Vespri Siciliani." Closer to home, Angel plans to tape violinist **Nadja Salerno-Sonnenberg** live when she performs Lalo's "Symphonie Espagnole" with the National Symphony Orchestra and **Jerzy Semkow** in Washington, D.C., next month.

"The Movies Go To The Opera," one of the more successful catalog pickup formulas in recent years, started a profitable string for Angel. Coming in April is the fourth in the series, "Opera Goes To Hell." You guessed it. Included are excerpts from such works as "Mefistofele," "Faust," and "Orpheus In The Underworld." And due in May is "Opera Goes Nuts." There's plenty of madness and general mayhem in the genre to realize that concept.

MORAL RIGHTS: Mstislav Rostropovich lost his suit to alter some of the visual and sound elements in the Erato film of the Mussorgsky opera "Boris Godounov." The French court ruled in favor of Erato Films and the author/director **Andrzej Zulawski**, but awarded the conductor the "moral right" to insert a disclaimer indicating his disapproval of certain sound effects superimposed over the music. No problem, of course, with the audio CD package, which was released in France in Jan-

uary. The recording was made in Washington, D.C., with the National Symphony Orchestra.

PASSING NOTES: Neemi Järvi takes over as music director of the Detroit Symphony Orchestra, replacing **Gunther Herbig**, who moves over to the Toronto Symphony. Järvi's current post is principal conductor of the Gothenberg Orchestra of Sweden. . . More honors for **Jessye Norman**. Latest is the French Legion of Honor.

Recording projects for London Records by the Cleveland Orchestra and its music director, **Christoph von Dohnányi**, include Berlioz's "Symphonie Fantastique," Janacek's "Taras Bulba," Bruckner's Symphony No. 4, and Mozart's Symphonies Nos. 38, 40, and 41. The Cleve-

Chung has recorded the Beethoven Violin Concerto

land under **Vladimir Ashkenazy** is scheduled to record the Brahms Symphony No. 2 and an all-Ravel album, both for London.

The **Manhattan String Quartet**, which has made a specialty of performing the complete cycle of the Shostakovich quartets, has recently completed taping the first six for Essay Records, with the remainder of the 15-work canon due for studio sessions in May and September. Essay boss **Richard Kapp** shares producer chores with former Melodia producer **Mikhael Liberman**.

With five CDs out to date, the Austro-Hungarian Haydn Orchestra, conducted by **Adam Fischer**, is continuing its Haydn symphony cycle for Nimbus, says **Sharon Korot**, chief of the label's domestic operation. Other upcoming sessions she cites include a Brahms cycle with pianist **Martin Jones**, who has just completed a four-CD traversal of the keyboard works of Percy Grainger. New sessions this month with the **Medici Quartet** will lay down the Beethoven Opp. 130 and 131 Quartets. On the staffing level, **Roy Coates**, formerly with CBS Masterworks, will be joining Nimbus as retail marketing manager.

FOR WEEK ENDING FEBRUARY 17, 1990

Billboard®

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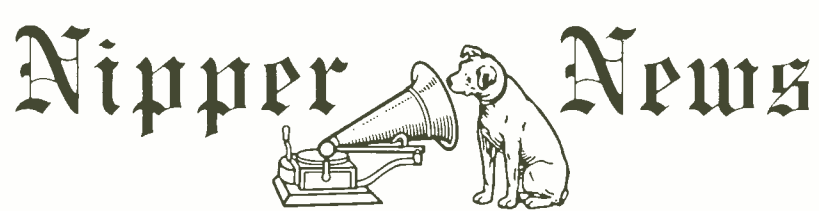

TOP CLASSICAL ALBUMS™

Compiled from a national sample of retail store sales reports.				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	23	HOROWITZ AT HOME DG 427-772	21 weeks at No. 1 VLADIMIR HOROWITZ
2	2	155	HOROWITZ IN MOSCOW DG 419-499	VLADIMIR HOROWITZ
3	3	23	TUTTO PAVAROTTI LONDON 425-681	LUCIANO PAVAROTTI
4	4	95	VERDI & PUCCINI: ARIAS CBS MK-37298	KIRI TE KANAWA
5	5	17	BRAHMS/BRUCH: VIOLIN CONCERTOS ANGEL CDC-49429	NADJA SALERNO-SONNENBERG
6	6	17	DVORAK: VIOLIN CONCERTO CBS MK-44923	MIDORI
7	7	25	THE SUNDAY BRUNCH ALBUM CBS MFK-45547	VARIOUS ARTISTS
8	12	89	HOROWITZ PLAYS MOZART DG 423-287	VLADIMIR HOROWITZ
9	9	17	THE UNKNOWN PUCCINI CBS MK-44981	PLACIDO DOMINGO
10	14	9	PAGANINI: 24 CAPRICES CBS MK-44944	MIDORI
11	8	19	BEETHOVEN: SYMPHONIES 4 & 5 ANGEL CDC-49656	LONDON CLASSICAL PLAYERS (NORRINGTON)
12	13	87	THE MOVIES GO TO THE OPERA ANGEL CDM-69596	VARIOUS ARTISTS
13	17	5	SHOSTAKOVICH: SYMPHONIES 1 & 7 DG 427-632	CHICAGO SYMPHONY (BERNSTEIN)
14	11	15	BEETHOVEN: SYMPHONIES 1-9 ANGEL A26-49852	LONDON CLASSICAL PLAYERS (NORRINGTON)
15	10	23	BIZET: CARMEN PHILIPS 422-366	JESSYE NORMAN (OZAWA)
16	16	9	ADAMS: FEARFUL SYMMETRIES NONESUCH 79218	ORCHESTRA OF ST. LUKE'S (ADAMS)
17	15	27	GERSHWIN: PORGY AND BESS ANGEL CDC-49568	WHITE, HAYMON, EVANS (RATTLE)
18	22	29	HANSON: SYMPHONIES 1 & 2 DELOS CD-3073	SEATTLE SYMPHONY (SCHWARZ)
19	24	3	FRENCH OPERA ARIAS ANGEL CDC-49863	KIRI TE KANAWA
20	23	3	VERDI: RIGOLETTO LONDON 425-864	PAVAROTTI, NUCCI, ANDERSON (CHAILLY)
21	20	13	BUSONI: PIANO CONCERTO TELARC CD-80207	GARRICK OHLSSON
22	21	11	RILEY: SALOME DANCES FOR PEACE NONESUCH 79217	KRONOS QUARTET
23	18	15	BIZET: CARMEN HIGHLIGHTS PHILIPS 426-040	JESSYE NORMAN (OZAWA)
24	NEW		CLASS BRASS TELARC CD-80220	EMPIRE BRASS
25	19	19	BEETHOVEN: SYMPHONY NO. 7 ANGEL CDC 49816	LONDON CLASSICAL PLAYERS (NORRINGTON)

TOP CROSSOVER ALBUMS™

★★ No. 1 ★★				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	11	ANYTHING GOES ANGEL CDC-49848	9 weeks at No. 1 CRISWELL, GROENENDAAL, VON STADE (MCGLINN)
2	2	13	HAPPY TRAILS TELARC CD-80191	CINCINNATI POPS (KUNZEL)
3	3	31	1712 OVERTURE TELARC CD-80210	P.D.Q. BACH
4	4	9	SONGS OF INSPIRATION LONDON 425-431	KIRI TE KANAWA
5	5	17	ANYTHING GOES CBS MK-45574	YO-YO MA, STEPHANE GRAPPELLI
6	6	15	SHOW BOAT HIGHLIGHTS ANGEL CDC-49847	VON STADE, HADLEY, STRATAS (MCGLINN)
7	7	19	SALUTE TO HOLLYWOOD PHILIPS 422-385	BOSTON POPS (WILLIAMS)
8	8	21	CHILLER TELARC CD-80189	CINCINNATI POPS (KUNZEL)
9	12	3	CLASSIC FILM SCORES FOR BETTE DAVIS RCA 0183-RG	NATIONAL PHILHARMONIC (GERHARDT)
10	9	11	INNERVOICES RCA 7888-RC	RICHARD STOLTZMAN
11	11	81	JAMES GALWAY'S GREATEST HITS RCA 7778-RC	JAMES GALWAY
12	10	45	VICTORY AT SEA TELARC CD-80175	CINCINNATI POPS (KUNZEL)
13	13	51	UTE LEMPER SINGS KURT WEILL LONDON 425-204	UTE LEMPER
14	NEW		HENRY V SOUNDTRACK ANGEL CDC-49919	CITY OF BIRMINGHAM SYMPHONY (RATTLE)
15	RE-ENTRY		A DISNEY SPECTACULAR TELARC CD-80196	CINCINNATI POPS (KUNZEL)

● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

"All the News That Fits His Prints" VOL. 1, No. 12

THE TWO SIDES OF JAMES GALWAY

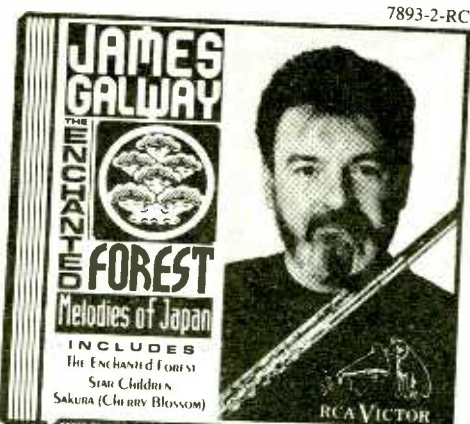
James Galway is an extraordinary musician. The sheer beauty of his sound and his technical mastery of the flute are unsurpassed. His great popularity as a concert and recording artist is as much a tribute to his ability to communicate with an audience as it is an acknowledgement of his talent.

Two February releases offer further reasons for James Galway's continued acclaim as that rare artist equally successful with classical as well as more popular music.

THE ENCHANTED FOREST—MELODIES OF JAPAN is one of Galway's most haunting recordings. The simple, beautiful Japanese melodies are well suited to his golden-toned flute. The accompaniment, performed on electronic instruments, lends a contemporary flavor to what is sure to be another best seller from James Galway.

Keen interest in his recordings of popular music will encourage fans to investigate **JAMES GALWAY PLAYS BEETHOVEN**, impeccable chamber music performances with guest artists Philip Moll, pianist, and Joseph Swensen, violinist.

THE ENCHANTED FOREST and **JAMES GALWAY PLAYS BEETHOVEN** should be displayed side by side, as they represent two sides of a singular artist.



7756-2-RC

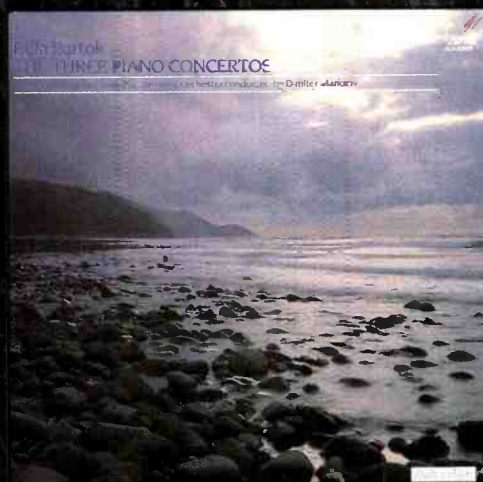
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 Martin Jones - Piano
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HOT LATIN TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
★★ NO. 1 ★★					
1	1	2	9	KAOMA EPIC	◆ LAMBADA 2 weeks at No. One
2	2	1	13	RICARDO MONTANER TH-RODVEN	◆ LA CIMA DEL CIELO
3	3	3	12	DANIOLA ROMO CAPITOL-EMI LATIN	QUIERO AMANECER CON ALGUIEN
4	5	8	4	ANA GABRIEL CBS	SOLEDAD
5	4	5	10	GIPSY KINGS ELEKTRA	VAMOS A BAILAR
6	6	4	26	LOS BUKIS FONOVISA	COMO FUI A ENAMORARME DE TI
7	7	7	9	RAPHAEL CBS	MARAVILLOSO, CORAZON, MARAVILLOSO
8	9	6	7	TERESA GUERRA TH-RODVEN	◆ LAMBADA-LORANDO SE FUE
9	8	16	5	MIJARES CAPITOL-EMI LATIN	◆ PARA AMARNOS MAS
10	14	20	4	FRANCO DE VITA CBS	ESTA VEZ
11	16	10	17	MIRIAN HERNANDEZ CAPITOL-EMI LATIN	EL HOMBRE QUE YO AMO
12	20	12	17	EMMANUEL CBS	LA CHICA DE HUMO
13	15	25	5	LUCIA MENDEZ CBS	◆ NO HAY HOMBRES
14	13	9	13	ISABEL PANTOJA RCA	SE ME ENAMORA EL ALMA
15	32	—	2	LUIS ENRIQUE CBS	◆ MI MUNDO
16	12	13	13	LUIS MIGUEL WEA LATINA	SEPARADOS
17	11	14	6	XUXA GLOBO	ILARIE
18	17	17	5	A. MIGUEL/D. VERDAGER WEA LATINA	VOLVAMOS A EMPEZAR
19	10	11	20	ROBERTO CARLOS CBS	SI ME VAS A OLVIDAR
20	22	24	3	GILBERTO SANTARROSA COMBO	PARA DECIR TE AMO
21	18	—	11	GLORIA ESTEFAN EPIC	OYE MI CANTO
22	23	21	4	ANA GABRIEL CBS	HICE BIEN QUERERTE
23	26	26	20	CHAYANNE CBS	◆ FUISTE UN TROZO DE HIELO EN LA...
24	25	15	9	LISSETTE CAPITOL-EMI LATIN	AMANTES POR ATRACCION
25	27	27	6	ANGELA CARRASCO CAPITOL-EMI LATIN	ESE HOMBRE ES
★★★ POWER PICK ★★★					
26	36	—	2	ANTONIO DE JESUS CBS	UNA CALLE, UN BANCO, UNA PLAZA
27	19	19	4	SUZY GONZALES WEA LATINA	POR QUE NO ESTAS CONMIGO
28	21	23	15	LOS YONICS FONOVISA	FRENTE A FRENTE
29	38	—	2	YURI CBS	EMBRUJADA (ESTOY)
30	24	31	7	FRANCO CAPITOL-EMI LATIN	NENA
★★★ HOT SHOT DEBUT ★★★					
31	NEW ▶	—	1	CONJUNTO CHANEY HIT MAKERS	ELLA DICE
32	34	32	16	BRONCO FONOVISA	QUE NO QUEDE HUELLA
33	40	30	11	MARISELA ARIOLA	DEMASIADO TARDE
34	29	18	32	JOSE JOSE RCA	PIEL DE AZUCAR
35	30	22	21	DYANGO CAPITOL-EMI LATIN	EL QUE MAS TE HA QUERIDO
36	33	28	5	LA PATRULLA 15 RINGO	CANTINERO
37	39	40	6	LOS CAMINANTES LUNA	TU NUEVO CARINITO
38	28	29	6	LALO RODRIGUEZ TH-RODVEN	AMAME
39	37	—	2	VALERIA LYNCH RCA	HAY UN MANANA
40	31	—	2	BRAULIO CBS	CORTAR POR LO SANO

○ Products with the greatest airplay gains this week. ◆ Video clip availability. Chart is compiled weekly, but appears in the magazine bi-weekly.

Latin Notas



by Carlos Agudelo

PRETTY NAOMI CAME TO NEW YORK to promote her debut album, "Eterno Amor" (Discos Fuego, California Sound Network). Full of energy and desire, Naomi, born to a Chicano father and a Japanese mother, is giving everything she has to her nascent career. She takes dance lessons, singing lessons, even karate lessons. And thanks to two years of Spanish lessons she has become fluent in the language in which she sings. And sing she does, delicately, 10 classic ballads composed by such well-known talents as Pablo Beltrán Ruiz, Isela Sotelo, Kiko Campos, Fernando Riba, Albert Hammond, and Alejandro Jaen. The album was produced by Mario Salinas and Michael Fisch, who discovered the artist, with additional production by A.G. Nono, Campos, and Riba. According to Naomi and her promoters, Uno Productions of Los Angeles, there are talks going with CBS about adding Naomi to the multi-national's roster.

CAPITOL-EMI LATIN IS negotiating with several salsa musicians in Puerto Rico, including the popular Lalo Rodriguez, in order to build up its tropical music roster. The company has also approached producer Julio César Delgado, who, along with Frank Flores, pioneered the salsa sensual sound on the first Eddie Santiago album on that label. Santiago still owes Capitol-EMI one album besides the upcoming release, but sources in Miami say TH-Rodven has shown some interest in negotiating with Capitol-EMI for the balance of that contract... The famous Salsa Meets Jazz At The Village Gate resumes at the hallowed New York venue Feb. 19 after a nine-week hiatus. Mongo Santamaria and Poncho Sanchez, with their respective orchestras, will open the

season along with jazz saxophonist Stanley Turrentine. New York producer Ralph Paniagua is reportedly working a deal to carry the concert series on a Spanish-language television network... Discos CBS Internacional has given Little Joe Hernandez, perhaps the best known of the Tejano music stars, three gold records (50,000-unit sales per record), one for each of his last three albums—"Timeless," "Aunque Pasen Los Años," and "25th Anniversary." A crossover album by Little Joe, "Tu Amigo," will be released by CBS/Epic in April... Oh no, not another lambada album! This time, however, the artists are authentic Brazilian musicians like Caetano Veloso, Margareth Menezes, Elba Ramalho, and Luis Caldas. So much has the lambada been played, recorded, danced, talked about, packaged, and repackaged that the question of each new version's authentic-

Naomi arrives in New York to promote her debut album

ity is being increasingly raised by intrigued listeners. So here comes "Lambada Brazil" (Polydor), performed by serious Brazilian musicians (sans video), which finally lays to rest any comparison between the made-in-Europe lambadas and the real thing from Brazil... Who ever heard of an artist named Que Pasa? Well, there is one running around in L.A. A rapper from Venezuela who ventured to the U.S., Que Pasa's eponymous debut, on the Latin Sound Network label, has been getting some attention on the West Coast... An album of Tito Puente's early hits, "The Best Of Tito Puente," is being released by Globo Records. It contains such early Puente masterpieces as "Cuban Nightmare," "Four Beat Chachacha," "Donde Estabas Tú," "Swinging The Mambo," and "Cao Cao Mani Picao"... Maria Conchita Alonso is talking with PolyGram Mexico and U.S. Latin for a record deal. A few details, such as the timing of the release and monetary contributions to the deal by both subsidiaries, still have to be worked out, but the deal seems imminent.

Gospel LECTERN



by Bob Darden

DON'T LOOK NOW, but the Feb. 21 Grammy telecast will probably look like "The BeBe & CeCe Winans Show." The multitalented Winans siblings (individually and together) took home as many nominations (four) as the leading pop superstars. Additionally, younger brother Daniel was nominated twice and sister-in-law Vickie once. Daniel and Vickie (wife of Marvin Winans, leader of the other Winans) are both nominated in the soul gospel, male or female, category, one of the few places where BeBe & CeCe aren't on the ballot.

There were other intriguing nominations aplenty on this year's ballot, which unfortunately combined the female and male soul gospel categories. Word's stunning compilation "Our Hymns" had a whopping four tracks nominated: Amy Grant's "Tis So Sweet To Trust In Jesus," Michael W. Smith's "Holy, Holy, Holy," Take 6's "The Savior Is Waiting," and First Call's "O Sacred Head Now Wounded." But the album itself was not nominated. One glaring omission was Russ Taff's passionate, heartfelt version of "Near The Cross."

Hymns were in style this past year in other categories as well. Debby Boone returned to the female gospel category with "Be Thou My Vision" and Minister Thomas Whitfield & the Thomas Whitfield Company's "And They Sang A Hymn" were just two of several releases with reverent and/or joyful readings of ancient hymns.

There were several notable omissions from this year's Grammy list, some of which perhaps were due more to the sometimes Byzantine time-frame voting eligibility process than voter oversight. Still, it is hard to imagine how the Choir, Kim Hill, and/or the Mississippi Mass Choir could have been left off the list.

In the recording-for-children category, "Bullfrogs

And Butterflies—I've Been Born Again" continued a long tradition of nominees for that much-loved, little-known series. Tanya Goodman's "The Rock-A-Bye Collection, Volume 1" was a major surprise, as was Sandi Patti's "Forever Friends" ending up in the female-gospel category instead of the children's. Perhaps the Word nominators thought the former was more prestigious.

Gospel artists did a little crossing over in other categories as well. BeBe & CeCe (who else?) showed up in the rhythm & blues, duo or group, category with the single "Celebrate New Life"; Deniece Williams and Whitney Houston (who also makes a cameo on "Celebrate New Life," by the way) are nominated there as well for the track "We Sing Praises" from Williams' album.

The Grammy nominations offered some surprises

Take 6 is nominated for "Like The Whole World's Watching" in the jazz vocal performance, duo or group, category. (Williams' other nomination is in the female-gospel category for the track "Healing," also from "Special Love.")

In the end, Word and its distributed labels and Sparrow/Star Song absolutely dominated the nominations, with Benson and Light picking up most of the rest.

Who will take home NARAS' nifty little Grammy awards? Here are some absolutely unguaranteed projections:

- **Gospel, Female:** I usually don't bet against either Sandi Patti or Amy Grant, but Grant usually does better in the Grammys (Patti dominates the Dove Awards). But my personal favorite is Margaret Becker's "Immigrant's Daughter."

- **Gospel, Duo, Group, Choir, or Chorus:** BeBe & CeCe (again) are the favorites for their single "Heaven."

- **Soul Gospel, Female or Male:** Al Green is a Grammy perennial and his single "As Long As We're Together" looks like a lock. But I liked the albums by both Vickie Winans ("Total Victory") and Beau Williams ("Wonderful") even better.

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GRASS ROUTE

(Continued from page 73)

mount our own campaign, but more money will allow us to do a more extensive campaign.

"But this hurts [independents] much more than the majors on a ratio basis," he adds. "When they knock off one of our big records, and you only have three for the year, it's worse."

Although the **FBI** and the **Recording Industry Assn. of America** have taken action against the counterfeiters, "the amount of people they have battling the problem is minuscule," Munao says. "We want to put some teeth in their efforts."

Labels interested in participating in AACT's campaign can contact Munao at Select, 212-691-1200.

SEEDS AND SPROUTS: Bobby Goldsboro fans should dig "Bobby," a 14-song collection of the best of the teen idol's work by Shimmy-Disc's **When People Were Shorter And Lived Near The Water**. Kim Rancourt of the band reports that Goldsboro likes the record... **EG Records**, the new **Caroline** branch that deals mainly in reissues, has released its first single, **West India Company's** "O Je Suis Seul," French for "Oh, I Am Alone." The remix is by **Andrew Weatherall**.

Steve Fallon of **Coyote Records** has announced some changes in the way he does business. For starters, Fallon has set up **Coyote Productions** in an office above his legendary Hoboken, N.J., nightclub, **Maxwell's**. The company is designed to market "two or three bands" per year in a direct deal with **A&M Records**.

"I won't be working with **Twin/Tone** anymore," Fallon says. "Whatever we sign [for A&M] will be under the **Coyote** name."

Additionally, other records **Coyote** elects to put out may go through another independent company, most likely **Restless/Enigma**. Back catalog will go through **Rough Trade**; whatever **Rough Trade** deletes will probably wind up at an indie company yet to be determined.

Fallon, who also manages the **Feelies** and **Yo La Tengo**, denies the rampant rumors that his nightclub may be sold.

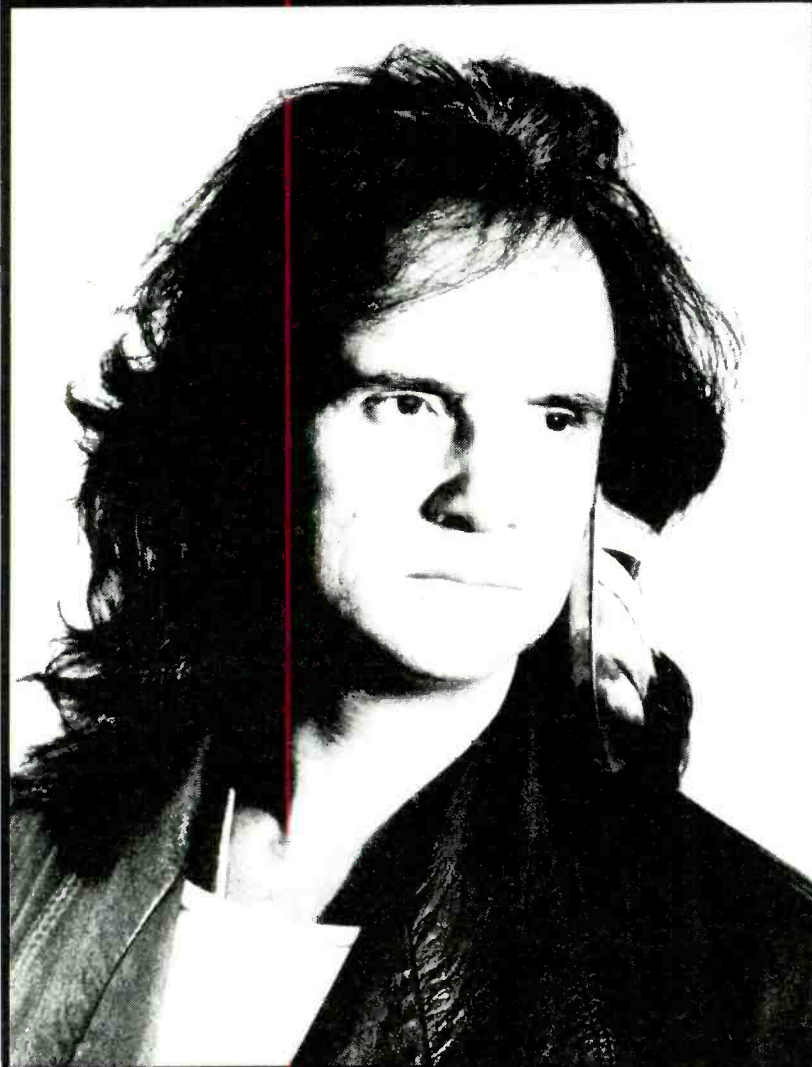
"Maxwell's was on the market in order to find the true value, but my brother and I have bought out our partners. We'll be here for a while."

The **American Indian Dance Theatre's** Grammy nomination in the best-traditional-folk-recording category marks the first time a native American recording has been tabbed by **NARAS**. The company is the only one that features native American dancers, singers, and musicians, representing 20 tribes. **Barbara Schwei** produced "The American Indian Dance Theatre," which includes songs in **Apache**, **Zuni**, **Santee Sioux**, **Navajo**, **Cree**, and **Mandan**. Distribution is through **Broadway Limited Records**.

Record industry
revenue up in Canada
... see page 83

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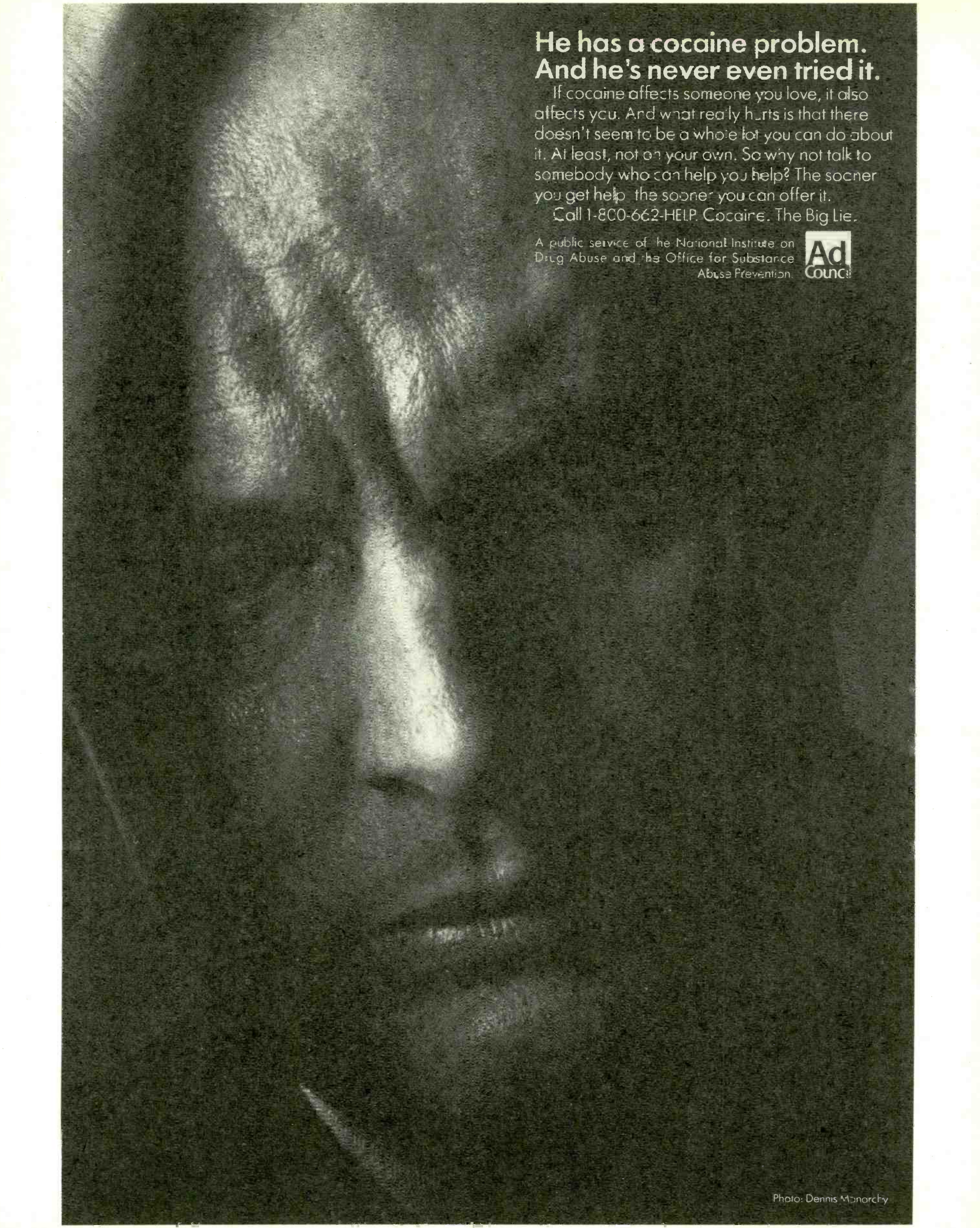
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HITS of the WORLD

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BRITAIN (Courtesy Music Week/Gallup) As of 2/10/90

This Week	Last Week	SINGLES
1	1	NOTHING COMPARES 2 U SINEAD O'CONNOR ENSIGN
2	3	GET UP (BEFORE THE NIGHT IS OVER) TECHNOTRONIC FEATURING YA KID K SWANWARD
3	2	TEARS ON MY PILLOW KYLIE MINOGUE PWL
4	9	HAPPENIN' ALL OVER AGAIN LONNIE GORDON SUPREME
5	4	GOT TO HAVE YOUR LOVE MANTRONIX FEATURING WONDRESS CAPITOL
6	5	TOUCH ME 49ers 4th & B'WAY/ISLAND
7	10	I WISH IT WOULD RAIN DOWN PHIL COLLINS VIRGIN
8	6	COULD HAVE TOLD YOU SO HALO JAMES EPIC
9	19	WALK ON BY SYBIL PWL
10	11	INSTANT REPLAY YELLI FANFARE
11	15	NOTHING EVER HAPPENS DEL AMITRI A&M
12	23	18 AND LIFE SKID ROW ATLANTIC
13	20	THE FACE AND WHY NOT? ISLAND
14	7	HANGIN' TOUGH NEW KIDS ON THE BLOCK CBS
15	NEW	DUB BE GOOD TO ME BEATS INTERNATIONAL GO BEAT
16	8	YOU MAKE ME FEEL (MIGHTY REAL) JIMMY SOMERVILLE LONDON
17	17	WELCOME GINO LATINO Ifr/LONDON
18	25	JUST LIKE JESSE JAMES CHER GEFFEN
19	NEW	LIVE TOGETHER LISA STANSFIELD ARISTA
20	22	SHINE ON THE HOUSE OF LOVE FONTANA/PHONOGRAM
21	13	GOING BACK TO MY ROOTS/RICH IN PARADISE FPI PROJECT PRESENT RICH IN PARADISE RUMOUR
22	12	N-R-G ADAMSKI MCA
23	14	PUT YOUR HANDS TOGETHER D.MOB LONDON
24	36	HELLO THE BELOVED WEA
25	16	MORE THAN YOU KNOW MARTIKA CBS
26	21	I'LL BE GOOD TO YOU QUINCY JONES/RAY CHARLES/CHAKA KHAN QWEST/WARNER
27	38	COME BACK TO ME JANET JACKSON BREAKOUT/A&M
28	18	GOT TO GET ROB 'N' RAZ FEATURING LEILA K ARISTA
29	34	THE KING AND QUEEN OF AMERICA EURYTHMICS RCA
30	29	JUICY WRECKS-N-EFFECT MOTOWN
31	30	ALL 4 LOVE (BREAK 4 LOVE 1990) RAZE FEATURING LADY J/SECRETARY OF ENT. CHAMPION
32	NEW	DOWNTOWN TRAIN ROD STEWART WARNER BROS.
33	NEW	BAD LOVE ERIC CLAPTON DUCK/WARNER BROS.
34	26	GET A LIFE SOUL II SOUL 10/VIRGIN
35	NEW	BIKINI GIRLS WITH MACHINE GUNS THE CRAMPS ENIGMA/CAPITOL
36	33	WAS THAT ALL IT WAS KYM MAZELLE SYNCOPATE/EMI
37	24	HEY YOU QUIREBOYS PARLOPHONE
38	NEW	EPIC FAITH NO MORE SLASH/LONDON
39	27	I CALLED U LIL LOUIS Ifr/LONDON
40	28	NO MORE MR. NICE GUY MEGADETH SBK
		ALBUMS
1	1	PHIL COLLINS ... BUT SERIOUSLY VIRGIN
2	NEW	QUIREBOYS A BIT OF WHAT YOU FANCY PARLOPHONE
3	NEW	TANITA TIKARAM THE SWEETKEEPER EAST WEST
4	5	ERIC CLAPTON JOURNEYMAN REPRISE/BUCK
5	NEW	FISH VIGIL IN A WILDERNESS OF MIRRORS EMI
6	4	CAT STEVENS THE VERY BEST OF CAT STEVENS ISLAND
7	2	CHRISTIANS COLOUR ISLAND
8	17	TECHNOTRONIC PUMP UP THE JAM SWANWARD/TOTAL
9	3	NEW KIDS ON THE BLOCK HANGIN' TOUGH CBS
10	6	LISA STANSFIELD AFFECTION ARISTA
11	12	CHER HEART OF STONE GEFFEN
12	7	CHRIS REA THE ROAD TO HELL WEA
13	10	ROD STEWART THE BEST OF ROD STEWART WARNER BROS.
14	9	TINA TURNER FOREIGN AFFAIR CAPITOL
15	11	DIONNE WARWICK LOVE SONGS ARISTA
16	15	MARTIKA MARTIKA CBS
17	NEW	INNER CITY PARADISE REMIXED 10/VIRGIN
18	8	KYLIE MINOGUE ENJOY YOURSELF PWL
19	18	NIGEL KENNEDY VIVALDI FOUR SEASONS EMI
20	19	THE STONE ROSES THE STONE ROSES SILVERTONE
21	13	SOUL II SOUL CLUB CLASSICS VOL. ONE 10/VIRGIN
22	14	SUNDAYS READING WRITING & ARITHMETIC ROUGH TRADE
23	16	DE LA SOUL 3 FEET HIGH AND RISING TOMMY BOY/BIG LIFE
24	21	SIMPLY RED A NEW FLAME ELEKTRA
25	27	UB40 LABOUR OF LOVE PART II DEP INTERNATIONAL/VIRGIN
26	31	BARBRA STREISAND A COLLECTION—GREATEST HITS... AND MORE CBS
27	24	FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
28	37	EURYTHMICS WE TOO ARE ONE RCA
29	22	JASON DONOVAN TEN GOOD REASONS PWL
30	20	MADONNA LIKE A PRAYER SIRE
31	25	DEACON BLUE WHEN THE WORLD KNOWS YOUR NAME CBS
32	30	NENEH CHERRY RAW LIKE SUSHI CIRCA/VIRGINS
33	NEW	QUINCY JONES BACK ON THE BLOCK QWEST/WARNER BROS.
34	23	JIVE BUNNY & THE MASTERMIXERS JIVE BUNNY—THE ALBUM TELSTAR
35	38	DURAN DURAN DECADE EMI
36	28	GLORIA ESTEFAN CUTS BOTH WAYS EPIC
37	26	WET WET WET HOLDING BACK THE RIVER PRECIOUS ORG/PHONOGRAM
38	29	JIMMY SOMERVILLE READ MY LIPS LONDON
39	32	BEAUTIFUL SOUTH WELCOME TO THE BEAUTIFUL SOUTH GO! DISCS
40	36	THE CARPENTERS THE SINGLES 1969-1973 A&M

CANADA (Courtesy The Record) As of 2/12/90

		SINGLES
1	1	BACK TO LIFE SOUL II SOUL VIRGIN/A&M
2	2	BLAME IT ON THE RAIN MILLI VANILLI ARISTA/BMG
3	10	JANIE'S GOT A GUN AEROSMITH GEFFEN/WEA
4	5	RHYTHM NATION JANET JACKSON A&M/A&M
5	8	PRINCIPAL'S OFFICE YOUNG M.C. ISLAND/WEA
6	20	OPPOSITES ATTRACT PAULA ABDUL VIRGIN/A&M
7	3	WE DIDN'T START THE FIRE BILLY JOEL COLUMBIA/CBS
8	6	THIS ONE'S FOR THE CHILDREN NEW KIDS ON THE BLOCK COLUMBIA/CBS
9	4	WITH EVERY BEAT OF MY HEART TAYLOR DAYNE ARISTA/BMG
10	11	DANGEROUS ROXETTE CAPITOL/CAPITOL
11	7	WHEN I SEE YOU SMILE BAD ENGLISH EPIC/CBS
12	NEW	I GO TO EXTREMES BILLY JOEL COLUMBIA/CBS
13	9	WOMAN'S WORK SHEREE RCA/BMG
14	18	TWO TO MAKE IT RIGHT SEDUCTION VENETTA/A&M
15	NEW	HELENE ROCH VOISINE STAR/STAR
16	13	I THINK I CAN BEAT MIKE TYSON D.J. JAZZY JEFF JIVE/BMG
17	15	POISON ALICE COOPER EPIC/CBS
18	19	TOO MUCH BROS EPIC/CBS
19	12	ANOTHER DAY IN PARADISE PHIL COLLINS ATLANTIC/WEA
20	NEW	THE RIGHT STUFF NEW KIDS ON THE BLOCK COLUMBIA/CBS
		ALBUMS
1	1	PHIL COLLINS ... BUT SERIOUSLY ATLANTIC/WEA
2	2	MILLI VANILLI GIRL YOU KNOW IT'S TRUE ARISTA/BMG
3	6	PAULA ABDUL FOREVER YOUR GIRL VIRGIN/A&M
4	4	ALANNAH MYLES ALANNAH MYLES ATLANTIC/WEA
5	5	AEROSMITH PUMP UP THE JAM
6	3	NEW KIDS ON THE BLOCK HANGIN' TOUGH COLUMBIA/CBS
7	7	JIVE BUNNY & THE MASTERMIXERS SWING THE MOOD ATCO/WEA
8	9	TECHNOTRONIC PUMP UP THE JAM SBK/EMI
9	12	JANET JACKSON RHYTHM NATION 1814 A&M/A&M
10	11	TOM PETTY FULL MOON FEVER MCA/MCA
11	8	BILLY JOEL STORM FRONT COLUMBIA/CBS
12	13	LINDA RONSTADT CRY LIKE A RAINSTORM ELEKTRA/WEA
13	10	CHER HEART OF STONE GEFFEN/WEA
14	14	TEARS FOR FEARS THE SEEDS OF LOVE FONTANA/POLYGRAM
15	15	SOUL II SOUL KEEP ON MOVIN' VIRGIN/A&M
16	18	THE B-52'S COSMIC THING REPRISE/WEA
17	17	MOTLEY CRUE DR. FEELGOOD ELEKTRA/WEA
18	19	YOUNG M.C. STONE COLD RHYMIN' ISLAND/WEA
19	NEW	EURYTHMICS WE TOO ARE ONE RCA/BMG
20	16	ROLLING STONES STEEL WHEELS ROLLING STONES/CBS

WEST GERMANY (Courtesy Der Musikmarkt) As of 2/5/90

		SINGLES
1	1	ANOTHER DAY IN PARADISE PHIL COLLINS WEA
2	2	SIT AND WAIT SYDNEY YOUNGBLOOD VIRGIN
3	3	ALL AROUND THE WORLD LISA STANSFIELD ARISTA
4	4	EASY ICE MC ZYX
5	5	NO MORE BOLEROS GERARD JOLING MERCURY/PHONOGRAM
6	7	THE MESSAGE IS LOVE ARTHUR BAKER & THE BACKBEAT DISCIPLES A&M/POLYDOR
7	6	GET A LIFE SOUL II SOUL VIRGIN
8	11	RICH IN PARADISE F.P.J. PROJECT ZYX
9	9	BAKERMAN LAID BACK ARIOLA
10	NEW	GOT TO GET LEILA & ROB 'N' RAZ ARISTA
11	15	IN PRIVATE DUSTY SPRINGFIELD PARLOPHONE
12	12	YOU GOT IT NEW KIDS ON THE BLOCK CBS
13	13	DER ERDBEERMUND CULTURE BEAT & JO VAN NELSEN CBS
14	8	WE DIDN'T START THE FIRE BILLY JOEL CBS
15	10	GIRL I'M GONNA MISS YOU MILLI VANILLI HANSA
16	16	PUMP UP THE JAM TECHNOTRONIC BCM
17	14	LISTEN TO YOUR HEART ROXETTE PARLOPHONE
18	NEW	PUMP AB DAS BIER WERNER SIRE
19	19	DEAR JESSIE MADONNA SIRE
20	18	GRAND PIANO THE MIXMASTER BCM
		ALBUMS
1	1	PHIL COLLINS ... BUT SERIOUSLY WEA
2	2	LISA STANSFIELD AFFECTION ARISTA
3	4	CHRIS REA THE ROAD TO HELL MAGNET
4	3	TRACY CHAPMAN CROSSROADS ELEKTRA
5	5	WESTERNHAGEN HALLELUJA WEA
6	6	MILLI VANILLI ALL OR NOTHING HANSA
7	7	ROXETTE LOOK SHARP EMI
8	10	BILLY JOEL STORM FRONT CBS
9	11	ROD STEWART THE BEST OF... WARNER BROS.
10	13	TINA TURNER FOREIGN AFFAIR CAPITOL
11	9	RICHARD MARX REPEAT OFFENDER EMI
12	NEW	STAR INC. SYNTHESIZER GREATEST VOLUME II ARCADE
13	12	PETER MAFFAY KEINE WEG ZU WEIT TELDEC
14	NEW	NEW KIDS ON THE BLOCK HANGIN' TOUGH CBS
15	8	CHRIS DE BURG FROM A SPARK TO A FLAME PMV
16	14	SYDNEY YOUNGBLOOD FEELING FREE VIRGIN
17	20	MUENCHENER FREIHEIT PURPURMOND CBS
18	15	SCORPIONS BEST OF ROCKERS 'N' BALLADS HARVEST
19	19	ERIC CLAPTON JOURNEYMAN REPRISE
20	18	THE BEAUTIFUL SOUTH WELCOME TO THE BEAUTIFUL SOUTH METRONOME

FRANCE (Courtesy of Europe 1) As of 2/3/90

		SINGLES
1	1	VALSE DE VIENNE FRANCOIS FELDMAN POLYGRAM
2	2	HELENE ROCH VOISINE BMG
3	5	COMMENT TE DIRE ADIEU JIMMY SOMERVILLE POLYGRAM
4	9	GIRL I'M GONNA MISS YOU MILLI VANILLI CAR
5	4	CASSER LA VOIX PATRICK BRUEL BMG
6	3	THAT'S WHAT I LIKE JIVE BUNNY & THE MASTERMIXERS CAR
7	11	L'HOMME EN BLANC PIERRE BACHELET BMG
8	7	RIDE ON TIME BLACK BOX CAR
9	13	ANOTHER DAY IN PARADISE PHIL COLLINS WEA
10	8	Y A PAS QUE LES GRANDS QUI REVENT MELODY CAR
11	19	OLIVER ANNE ADES
12	14	ON SE CALME BASSLINE BOYS CAR
13	10	SANTA MARIA DE GUADELOUPE LA COMPAGNIE CREOLE CAR
14	6	SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS CAR
15	NEW	LE TEMPS DES YES LES VAGABONDS CAR
16	12	LET'S PARTY & AULD LANG SYNE JIVE BUNNY CAR
17	17	PUMP UP THE JAM TECHNOTRONIC CBS
18	NEW	MEGAMIX CONFETTI'S CBS
19	18	QUAND TU SERRES MON CORPS PACIFIQUE VOGUE
20	NEW	IF ONLY I COULD STANLEY YOUNGBLOOD VIRGIN

MUSIC & MEDIA

PAN-EUROPEAN CHARTS 2/10/90

		HOT 100 SINGLES
1	1	ANOTHER DAY IN PARADISE PHIL COLLINS VIRGIN/WEA
2	6	NOTHING COMPARES TO U SINEAD O'CONNOR ENSIGN/CHRYSALIS
3	NEW	GET UP! TECHNOTRONIC ARS
4	4	ALL AROUND THE WORLD LISA STANSFIELD ARISTA/BMG
5	2	TEARS ON MY PILLOW KYLIE MINOGUE PWL
6	10	LES VALSES DE VIENNE FRANCOIS FELDMAN PHONOGRAM
7	5	HELENE ROCH VOISINE GM/BMG ARIOLA
8	8	THAT'S WHAT I LIKE JIVE BUNNY & THE MASTERMIXERS MUSIC FACTORY DANCE
9	14	GOT TO HAVE YOUR LOVE MANTRONIX FEATURING WONDRESS CAPITOL
10	11	SIT AND WAIT SYDNEY YOUNGBLOOD CIRCA/VIRGIN
11	7	GET A LIFE SOUL II SOUL 10/VIRGIN
12	20	GIRL I'M GONNA MISS YOU MILLI VANILLI HANSA
13	9	TOUCH ME 49ers 4th & B'WAY
14	12	LAMBADA KAOMA CBS
15	18	GOT TO GET ROB 'N' RAZ FEATURING LEILA K ARISTA/BMG
16	16	RIDE ON TIME BLACK BOX deCONSTRUCTION
17	15	GOING BACK TO MY ROOTS FPI PROJECT RUMOUR
18	NEW	CASSER LA VOIX PATRICK BRUEL RCA/BMG
19	13	COMMENT TE DIRE ADIEU JIMMY SOMERVILLE LONDON
20	17	PUMP UP THE JAM TECHNOTRONIC ARS/CNR
		HOT 100 ALBUMS
1	1	PHIL COLLINS ... BUT SERIOUSLY VIRGIN/WEA
2	2	LISA STANSFIELD AFFECTION ARISTA/BMG
3	4	CHRIS REA THE ROAD TO HELL WEA
4	3	TINA TURNER FOREIGN AFFAIR CAPITOL
5	5	JIVE BUNNY & THE MASTERMIXERS JIVE BUNNY—THE ALBUM TELSTAR
6	8	ROD STEWART THE BEST OF ROD STEWART WARNER BROS.
7	6	TRACY CHAPMAN CROSSROADS ELEKTRA
8	9	ERIC CLAPTON JOURNEYMAN WEA
9	10	NEW KIDS ON THE BLOCK HANGIN' TOUGH CBS
10	7	THE CHRISTIANS COLOUR ISLAND
11	NEW	TECHNOTRONIC PUMP UP THE JAM ARS
12	11	ROXETTE LOOK SHARP PARLOPHONE
13	16	WESTERNHAGEN HALLELUJAH WARNER BROS.
14	19	BILLY JOEL STORM FRONT CBS
15	13	KAOMA WORLD BEAT CBS
16	NEW	MILLI VANILLI U.S. REMIX ALBUM HANSA/BMG
17	NEW	TEARS FOR FEARS THE SEEDS OF LOVE FONTANA
18	NEW	CAT STEVENS THE VERY BEST OF CAT STEVENS ISLAND
19	18	MILLI VANILLI ALL OR NOTHING HANSA/BMG/CHRYSALIS
20	15	KYLIE MINOGUE ENJOY YOURSELF PWL

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 2/4/90

		SINGLES
1	1	LOVE SHACK B-52'S WEA
2	3	RIDE ON TIME BLACK BOX BMG/RCA
3	2	I WANT THAT MAN DEBORAH HARRY EMI
4	5	WHEN I SEE YOU SMILE BAD ENGLISH CBS
5	7	CRYING IN THE CHAPEL PETER BLAKELEY EMI
6	6	PUMP UP THE JAM TECHNOTRONIC FEATURING FELLY POSSUM/BMG
7	9	JANIE'S GOT A GUN AEROSMITH WEA
8	12	GIRL I'M GONNA MISS YOU MILLI VANILLI BMG/RCA
9	8	LEAVE A LIGHT ON BELINDA CARLISLE VIRGIN/EMI
10	4	I FEEL THE EARTH MOVE MARTIKA CBS
11	13	PLEASE SEND ME SOMEONE TO LOVE JOHNNY DIESEL & THE INJECTORS MUSHROOM/FESTIVAL
12	14	DON'T KNOW MUCH LINDA RONSTADT WEA
13	16	ALL AROUND THE WORLD LISA STANSFIELD BMG
14	NEW	BLACK VELVET ALANNAH MYLES WEA
15	11	WE DIDN'T START THE FIRE BILLY JOEL CBS
16	10	IF I COULD TURN BACK TIME CHER WEA
17	17	JUST LIKE JESSE JAMES CHER WEA
18	15	ANOTHER DAY IN PARADISE PHIL COLLINS WEA
19	18	BABY DON'T FORGET MY NUMBER MILLI VANILLI BMG
20	NEW	ITALO HOUSE MIX ROCOCO VIRGIN/EMI
		ALBUMS
1	1	THE B-52'S COSMIC THING WEA
2	2	MARTIKA MARTIKA CBS
3	5	PHIL COLLINS ... BUT SERIOUSLY WEA
4	4	JIVE BUNNY & THE MASTERMIXERS THE ALBUM BMG/RCA
5	10	AEROSMITH PUMP UP THE JAM
6	3	CHER HEART OF STONE WEA
7	7	BILLY JOEL STORM FRONT CBS
8	18	MILLI VANILLI ALL OR NOTHING (US REMIX) BMG
9	8	BELINDA CARLISLE RUNAWAY HORSES VIRGIN/EMI
10	9	ALICE COOPER TRASH CBS
11	6	ICEHOUSE GREAT SOUTHERN LAND REGULAR/FESTIVAL
12	11	KATE CEBERANO BRAVE REGULAR/FESTIVAL
13	NEW	ELTON JOHN SLEEPING WITH THE PAST POLYGRAM
14	12	DEBORAH HARRY DEF. DUMB & BLONDE EMI
15	15	THE BEACH BOYS STILL CRUISIN' EMI
16	13	GHOST NATION HUNTERS AND COLLECTORS MUSHROOM/FESTIVAL
17	16	JENNY MORRIS SHIVER WEA
18	NEW	TRACY CHAPMAN CROSSROADS WEA
19	20	CLIFF RICHARD THE PRIVATE COLLECTION EMI
20	NEW	TINA TURNER FOREIGN AFFAIR FESTIVAL

ITALY (Courtesy Musica e Dischi) As of 2/5/90

		SINGLES
1	1	ANOTHER DAY IN PARADISE PHIL COLLINS VIRGIN
2	3	ALL AROUND THE WORLD LISA STANSFIELD ARISTA
3	4	UN'ESTATE ITALIANA GIANNA NANNINI & EDOARDO BENNATO VIRGIN
4	2	LAMBADA KAOMA CBS
5	5	PUMP UP THE JAM TECHNOTRONIC ARS
6	14	DONNE ITALIANE POOH CGD
7	8	BURNING THE GROUND DURAN DURAN PARLOPHONE
8	10	THE BEST TINA TURNER CAPITOL
9	12	VARIETA GIANNI MORANDI RCA
10	11	HEALING HANDS ELTON JOHN ROCKET
11	6	SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS CARRERA
12	7	SOWING THE SEEDS OF LOVE TEARS FOR FEARS FONTANA
13	9	THE AMSTERDAM E.P. SIMPLE MINDS VIRGIN
14	NEW	I PROMISE MYSELF NICK KAMEN WEA
15	13	PERSONAL JESUS DEPECHE MODE MUTE
16	16	DO THEY KNOW IT'S CHRISTMAS BAND AID II POLYDOR
17	19	RIDE ON TIME BLACKBOX GROOVE GROOVE MELODY
18	15	NAME AND NUMBER CURIOSITY KILLED THE CAT MERCURY/PHONOGRAM
19	18	GET A LIFE SOUL II SOUL VIRGIN/10 RECORDS
20	20	DON'T ASK ME WHY EURYTHMICS RCA

GEMA Calls For Copyright Extension Seeks To Up Producers' Term To 50 Years

■ BY MIKE HENNESSEY

HAMBURG, West Germany—Record industry leaders here have warmly welcomed a statement by Prof. Reinhold Kreile, the new president and general manager of GEMA, in support of the extension of the period of protection for record producers' rights from 25 to 50 years.

The statement is seen as a vital contribution to the campaign of the German record industry to seek parity with performers in the matter of duration of protection.

It is the first time that GEMA has offered such public support to the record industry in this area, and the move comes at a time when the importance of harmonization of producers and performers' rights is in sharp focus as a result of the CD piracy explosion.

The Kreile statement carries additional weight because the professor was a member of the German Bundestag for 20 years, serving on the finance and legal affairs committees.

Describing the proposal, now before the German Parliament, to extend performers' rights in phonograms from 25 to 50 years, as "particularly significant" in the context of enhancing laws protecting intellectual property, Kreile adds: "However, the record producers would also have liked the neighboring rights, which they themselves enjoy and which were introduced as separate rights in the Federal Republic in 1965, to be extended from 25 years to 50 years.

"For understandable reasons, the record industry would like to carry on its fight against record piracy not only on the basis of rights derived from other rights, but on the basis of autonomous rights. This gives the European Community a very good chance of achieving comprehensive harmonization of the periods of copyright protection."

Kreile notes that there are a number of very reassuring indications that the EC Commission will take positive steps in this field, "which will make it possible, at least in the medium term, for a uniform period of protection for the record sector to be introduced in Europe."

It was on the recommendation of Margret Moller, adviser to the Federal Ministry of Justice, that the proposal before Parliament seeks to increase the term of artists' protection to 50 years but to leave that for producers at 25 years. However, in the light of Kreile's statement and the most positive attitude to harmonization now evident in Brussels, Belgium, there is now some optimism in the German record industry that producers may achieve equality with artists.

Says Friedrich Wottawa, managing director of operations at EMI-Electrola and chairman of the German IFPI group: "Of course, it is most important to get the term for artists extended and we are confident that this will be incorporated into the law this year. Piracy can be prevented legally in the name of the artist—but we can fight even more effectively against piracy if our rights are extended, too, because the IFPI is better equipped to wage war on the pirates than are individual artists."

Many record company executives point out that the imposition of a 25-year limitation on performance

rights was an arbitrary measure and based on the assumption that repertoire more than 25 years old would have no currency or sales potential in the record market. The rash of pirated versions of repertoire recorded before 1964 has shown how misconceived this assumption was.

German IFPI secretariat executive Peter Zombik says: "The harmonization of protection duration throughout Europe is a high priority now. In fact, it is an economic condition for survival. As long as the disparities exist, pirates will go on exploiting them."

Of the EC countries, Belgium, Greece, and Holland provide no formal protection in their legislation for producers and performers; Luxembourg has a 20-year period; West Germany and Portugal, 25 years; Italy, 30 years; Spain, 40 years; and Denmark, France, Ireland, and the U.K., 50 years.

On the subject of extending the period of protection for authors' rights, GEMA's Kreile is less optimistic. He says: "There appears to be a consensus in favor of harmonization, but the question of whether this harmonization could, and should, take place at the highest European level, that is, 70 years, has still not been settled.

"We shall have to argue our case with the politicians and the European Commission officials very convincingly so as to make them understand our reasons for demanding a uniform period of protection lasting 70 years.

"Our task does not merely consist in helping ensure that harmonization comes about; we must ensure that it takes place at the highest level. Only if that is guaranteed will we do justice to the spirit of European culture."

Ireland's Only Vinyl Pressing Facility To Close Its Doors

■ BY KEN STEWART

DUBLIN, Ireland—Carlton Productions, the country's only vinyl pressing plant, which opened in 1964, will close at the end of February because of the sharp decline in sales of vinyl singles and LPs.

Robert McGrattan, managing director, says the firm "made people aware of the impending closure over a year ago," but industry figures here are expressing surprise at what they regard as the suddenness of the decision.

Says McGrattan: "Business has been sharply in decline for the past three years. We saw it coming, but it all came faster than we anticipated. The average order now is down to about 800, whereas at Christmas time we used to get initial orders of 20,000-100,000 units.

"The discontinuation of export tax relief makes a big difference to us, too. We had client companies manufacturing in Ireland to benefit from that.

"Carlton exported about 3 million records to the U.K. over the years. But when vinyl sales dropped over there, unit costs for shipping anything under 8,000 albums were too prohibitive."

Carlton will relocate in April under a new name, still undecided, and some of the present staff of 20. It will continue duplication of audiocassettes, which account for as much as 80% of Irish retail sales.

McGrattan says, "Many small Irish labels are issuing cassette-only releases. You can still set up a tape plant for about \$90,000. A single in the U.K. top 10 might just sell 1,000 copies in Ireland."

With CD sales increasing gradually, McGrattan says he is apprehensive about the viability of a pressing plant for the format in this territory.

"I don't ever see anyone making them here," he says. "I don't think we'll ever have the sales volume to justify the investment. We don't have a rising population."

West German Court Upholds Legality Of Record Rental

■ BY WOLFGANG SPAHR

HAMBURG, West Germany—The Federal Constitution Court, the highest in West Germany, has ruled that record rental is not a violation of Article 14 of the West German Constitution. This article deals with property ownership and all rights, titles, and interests derived therefrom.

The decision was handed down following a pilot case brought by PolyGram Germany in association with the German group of the International Federation of Phonogram and Videogram Producers (IFPI).

The court stated that the copyright law, which at present permits record rental without the permission of record producers and performing artists, conforms with Article 14, thereby upholding the 1986 ruling by the Federal Supreme Court that the rights of the producers and performing artists are exhausted once a record has been made available to the general public with their consent.

"The ruling contains some positive aspects in that, for the first time, the court acknowledges the rights of the phonogram producers are subject to the guarantee of Article 14 as in the case of the author/composer," says Burkhard Rochlitz, senior counsel for PolyGram Germany. "However, the court also argues that the producer of phonograms is

forced to work on the basis of sound commercial calculations, in particular and all the more with respect to his relations vis-a-vis composers/lyricists and performing artists, who very often are more interested in an in-

The court said the practice conforms with Constitution

tensive distribution and dissemination of their works rather than in the commercial results of the individual means of exploitation of their works."

Rochlitz remarks that the court has come to this conclusion without having heard the composers/lyricists and performing artists and their opinion in court. He terms its view as 17th-century and out of touch with today's realities.

He concludes that, although the government will be relieved that the Constitutional Court has confirmed the legality of the status quo regarding record rental, it cannot be happy with the arguments put forward by the court.

There are signs that Parliament will deal with the record rental situation after this year's election and devise a solution satisfactory to authors, performing artists, and record producers.

Time Life Books Buys Out Record Clubs Of Australia

■ BY GLENN A. BAKER

SYDNEY, Australia—Time Life Books has effected a buyout of Record Clubs of Australia, the only significant club-styled music mail-order organization in Australia and New Zealand. The acquisition, personally conceived and executed by Bonnie Boezeman, managing director/ chairman of Time Life Books Australia, elevates Time Life to the position of challenging Readers Digest as the largest direct marketer of records in this part of the world.

Record Clubs of Australia, embracing individual record, video, and CD clubs in Australia and New Zealand, came into operation in 1984 when the ailing CBS-owned Australia Record Club and EMI-owned World Record Club were taken over by a group of staff members, led by Aub Hognio.

It was a bold experiment that ended in bankruptcy in late 1985, after which the Winns group of companies bought it from the receiver, leaving the staff intact.

Between May 1986 and the present, general manager Hognio and his 35-strong team have built the

company into an operation with 125,000 members, grossing \$8 million-\$10 million annually in Australia and \$6 million in New Zealand. A recently launched Australian Compact Disc Club expects to add another 20,000 members to the pool by the end of the year.

Boezeman, seeking seriously to expand Time Life's share of the Australian record/book market, first approached Record Clubs of Australia more than a year ago, but says she was told "a hundred times no" that the company was not for sale.

An important part of the allure of her package was a commitment to keep the staff intact, at least double the advertising budget, and

(Continued on page 87)

Canadian singer Jane Child makes her first appearance on the Hot 100 Singles chart this week ... see page 41

Philips Chairman Predicts Slow DAT Acceptance

HAMBURG, West Germany—Immediate prospects in Europe for digital audiotape are not promising, according to Cornelis Bossers, chairman of the board of Philips Industries.

Acknowledging that the serial copy management system (SCMS) will open up the European market to DAT if approved by legislation in the various countries, Bossers nevertheless believes that sales will languish until hardware prices drop to reasonable levels.

He points out that the first DAT playing equipment expected in the market next year will cost \$1,600. Recordable compact disks (CD-R) will be available within a few years, and may well prove to be cheaper and more attractive than DAT, maintaining CD's dominance of the market.

Bossers also pronounced another death sentence on vinyl albums by restating the intention of the PolyGram plant at Hanover to cease producing them later this year in favor of exclusive CD pressing.

Bolstered By New Chief, CBS Is Back On Track In Canada

BY KIRK LaPOINTE

OTTAWA—Pick up the phone and call the folks at CBS Canada these days, and you will get an earful of praise for the three R's: reorganization, rejuvenation, and reinvigoration.

Bear in mind that, not too long ago, these were not the industry's happy campers. The company was no longer neck-and-neck with WEA Canada as the market champion; instead, WEA was No. 1 by a healthy margin, and the neck-and-neck race was for second place, with CBS on the slide and PolyGram on the move.

Today, though, there is a new outlook on life at CBS. The results will be some time coming, but by all accounts, the groundwork is being laid for a fourth R at the firm: renaissance. And, again, by all accounts, the reason is the morale boost from new president Paul Burger.

Burger took over last summer from eight-year CBS Canada chief Bernie Di Matteo, who returned to New York as a senior VP of new business development for Columbia Records International. Burger has served in London, Paris, and Tel Aviv, Israel, in such capacities as special marketing director for CRI in Europe and marketing director for CBS Israel.

Burger is quickly serving notice that he wants to attract a new breed of industry executives: people who think about more than airplay and accounts; people who can apply their perspectives to the Canadian record business.

Just before Burger's arrival to Canada came A&R director Richard Zuckerman, another CBS European veteran who, late in 1989, moved up to replace Jeff Burns, longtime CBS A&R chief in Canada. (Burns has recently formed Justin Entertainment Inc., a label that has quickly inked a deal with MCA Records in Canada.) CBS' Canadian talent commitment, which had been yielding good results in Canada but not doing so well abroad, is being given a new lease on life under Burger.

CBS Canada has been busy signing artists (Kevin Jordan, Mae Moore,

with others coming this year) and distributed labels (including Quebec-based Isba Records, with dance artist Mitsou on the roster, and a renewal of its longstanding True North Records deal). A big coup was the signing last year of Anthem Records, whose roster includes Rush, and Burger says "it is only the tip of the iceberg."

There has been a trend for Canadian artists to seek head-office deals, with the home turf a bit of an afterthought. But Burger intends his label to cultivate Canadian talent strictly on the basis of how well it will do domestically, "and when we think we've got the package together, to look outside our borders." Such a "package" will this year be Celine Dion, the Quebec superstar who will release her first English album worldwide with a large CBS commitment and big expectations for a U.S. breakthrough.

But "America may not be the first market we look at" with other signings, says Burger. With himself and Zuckerman still closely linked to the overseas scene, he says, "I think we're uniquely positioned to go where the music should go, not where the orders are sitting."

Apart from a stronger commitment to developing Canadian talent, the most notable move under Burger in the near future will be a corporate reorganization with an increased emphasis on special marketing. Expect thematic releases and crafty uses of CBS' voluminous vaults and tune toms.

But one should not infer from the latter any impending cooperation with the Personics system, the in-store custom-recording methodology expected to debut in Canada in the HMV Montreal superstore in a couple of months. On this matter, Burger has sharp words: "We don't believe Personics brings anything to the table," he says. "Their system is cumbersome, not consumer friendly, and sends out the wrong signal from an industry that should be concerned about the principle of home taping."

Burger also speaks about improving the caliber of Canadian charts and reducing the reliance on Ameri-

(Continued on next page)

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Billboard

'89 Record-Biz Stats Show CD & Cassette Rise, LP Slide

OTTAWA—Canadian record industry wholesale revenues rose 5% in 1989 to \$387 million, with a 33% increase in compact disk shipments and a 55% decrease in LP shipments in the year.

Overall, the net shipments by the industry were down 1% in 1989 from 1988, to 56,879,000. But cassette album, cassette single, and CD gains more than offset LP and 7-inch vinyl declines.

The Canadian Recording Industry Assn.'s year-end figures showed an 8% increase in net sales of cassettes, to \$211 million, and a 5% increase in unit shipments to

36,192,000.

CD shipments rose by one-third to 11,918,000 units, while sales were up 27% to \$145 million in the year.

Vinyl album sales slid to an all-time low of roughly 3.5 million units, while 7-inch single shipments slid 45% to 2,594,000 and sales fell 41% to \$3.1 million. The newly touted cassette single, which most of the industry launched in earnest last summer, practically matched its vinyl counterpart, with half-year results of \$3.4 million in sales and roughly 2 million shipments.

THE MELBOURNE INTERNATIONAL MEDIA AWARDS FESTIVAL: MUSIC & WRITING DIVISION

The Australasian Academy of Broadcast Arts and Sciences (AABAS), announces the CALL FOR ENTRIES in the Seventh International Competitions for the Original Music Composition and Writing categories of

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GENERAL MUSIC AWARD CATEGORIES INCLUDE:

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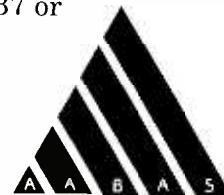
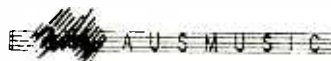
WRITING AWARD CATEGORIES INCLUDE:

Screen, teleplay and radioplay scripts for all formats including feature film treatments, one-off and series television drama, comedy, revue documentary, pilot and commercial; specials for children and teenage audiences; citation awards for poetry, verse and other prose writing.

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MARCH 23, 1990.**

Send now for the PATERS AWARDS ENTRY BOOKLET for all information concerning conditions of entry, festival events, background, judges and adjudication, prizes and awards to: **PATERS AWARDS, C/O JONES-KELLEY & KILGORE, INC., 333 Atlanta Financial Center East, 3333 Peachtree Road, Atlanta, Georgia 30326 USA. Telephone: (404) 261-7000.**

Or write, fax, phone AABAS directly in Melbourne: PATERS, P.O. BOX 2073, ST KILDA WEST, Vic 3128, Australia (Entry booklets are also available from local Australian and Victorian tourism & trade offices). Telephones: (613) 525-4827 or (615) 243-9997. FAX: (613) 525-4837 or (615) 243-9997.



P'Gram Australia Restructures

BY GLENN A. BAKER

SYDNEY, Australia—PolyGram has become the second of Australia's six major record companies to restructure its operations into two distinct companies.

WEA led the way early in 1988 and reaped exceptional rewards the following year, scooping up a chart share of about a third to become the market leader.

The new PolyGram structure sees the establishment of Phonogram Records at the current Sydney head office and Polydor Records in Melbourne. The former, with a managing director to be announced, will control Phonogram, Island, rooArt, and ABC Records, while the latter will control Polydor, A&M, London and all direct local signings, under the leadership of Paul Dickson, formerly of CBS Australia, Marantz, and PolyGram.

The PolyGram move here comes as the company becomes the first, internationally, to go on line with new acquisitions Island and A&M.

Over the past decade, PolyGram has generally been the fourth- or fifth-ranked major in the annual chart-share tally, in contrast to its premier U.K. ranking. It has never enjoyed any dramatic success with the exploitation of domestic talent, although this situation started to turn around last year with the breaking of rooArt act the Hummingbirds.

Now, given the flowering of the ambitious rooArt roster and the huge infusion of major chart repertoire from Island and A&M, PolyGram hopes that its two-pronged thrust will cut into the territory of the "big three" majors.

CBS CANADA

(Continued from preceding page)

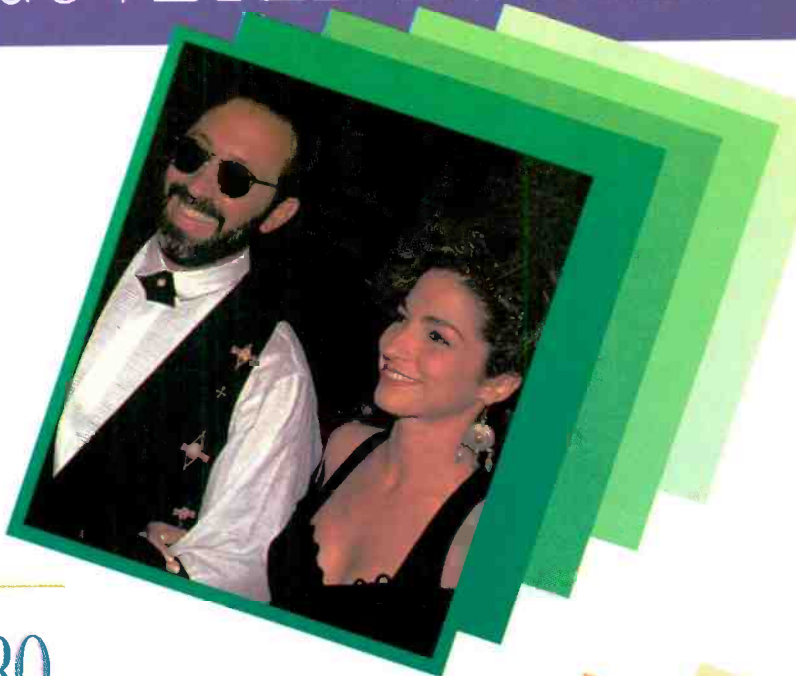
can charts by Canadian programmers.

What surprises him is how "radio programmers follow almost religiously American radio. Even for acts emanating from the U.K. or Australia, there's a surprising reliance on American action on an artist in Canada," he says, noting that "kids who are listening to the radio aren't nearly as concerned as the people who program radio about what's going on in America."

Burger hopes to change the programming trend—to make Canada distinct from other territories. "I have no intention of being an extension of our American operations," he says, adding, "International artists are willing to take the Canadian market size seriously and work it independent of their efforts in the United States. We intend to take advantage of that."

A case in point is the band Bros, which is well on the way to gold in Canada but has barely caused a ripple in the U.S. (Canada, indeed, should outsell America on "The Time.") The band will work Canada by press and personal appearances three times for CBS Canada. "I'll bet you here and now that we have a platinum album by the summer," Burger predicts. Other European artists CBS is highlighting include Kaoma and Terence Trent D'Arby.

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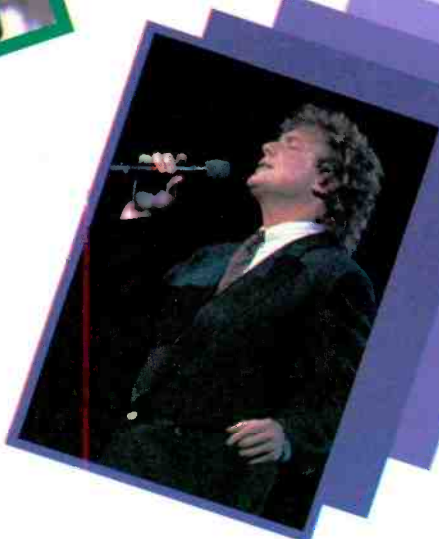
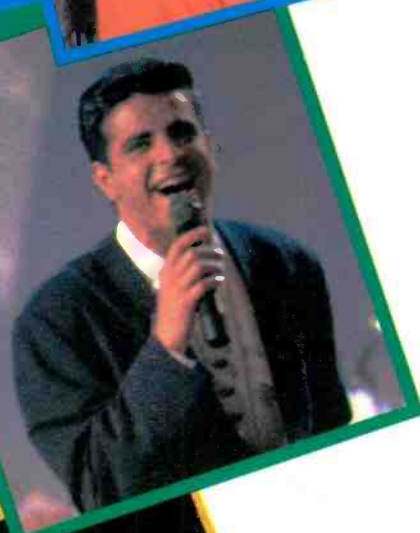


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NEWSMAKERS



Pretty In Black. Members of MCA recording group Pretty Boy Floyd celebrate with MCA executives backstage at Los Angeles' Palace. The standing-room-only show finished up their Western U.S. tour; next, they will tour Europe. Shown, from left, are Billy Brill, senior VP of promotion; Vinnie Chas, Pretty Boy Floyd; Al Teller, chairman, MCA Music Entertainment Group; Steve Summers, Pretty Boy Floyd; Geoff Bywater, VP of marketing; Kristy "Krash" Majors, Pretty Boy Floyd; John Hey, VP of album promotion; Kari Kane, Pretty Boy Floyd; and Steve Meyer, senior VP of product development.



Tesla Like It Is. Geffen Records president Ed Rosenblatt presents recording group Tesla with platinum awards and framed ads from Billboard celebrating the platinum certification of the band's first and second albums, "Mechanical Resonance" and "The Great Radio Controversy," within two months of each other. "The Great Radio Controversy" features the top 10 hit "Love Song." Shown, from left, are Brian Wheat, Tommy Skeoch, and Jeff Keith of Tesla; Rosenblatt; and Troy Locketta and Frank Hannon, Tesla.



He's Keane On Rhino. Maravilla Music president and Ritchie Valens producer Bob Keane renews an exclusive licensing agreement with Rhino Records for his Del-Fi label. The catalog includes releases by Valens as well as Bobby Fuller, Ron Holden, Little Caesar & the Romans, David Gates, and others. Shown at the signing, from left, are Bob Emmer, Rhino VP of legal and business affairs; Keane; Rhino VP Harold Bronson; and Rhino president Richard Fooks.



EMI-NBC Deal. EMI Music Publishing executives announce that the company will join forces with NBC to develop new music-related markets and projects. Under the terms of the worldwide agreement, EMI will administer all of NBC's music publishing interests. EMI will also work to create marketing opportunities for NBC-owned music. Shown, from left, are Irwin Robinson, president/CEO, EMI Music Publishing; Charles Koppelman, chairman/CEO, EMI Music Publishing; Albert Spevak, VP of production and marketing business affairs, NBC Productions Inc.; Susan Beckett, VP of business affairs, NBC; and Martin Bandier, vice chairman, EMI Music Publishing.



Snazzy Shazzy. Elektra executives announce the signing of rap artist Shazzy, whose debut album is planned for April release. Shown, from left, are Doug Daniel, VP of urban marketing/promotion; Kenny Hamlin, VP of sales; Dante Ross, A&R rep, rap/street music; Shazzy; Brad Hunt, senior VP of promotion; and Gary Casson, senior VP of business affairs.



Warner/Chappell Nets Nettlesbey And Coffey. W/C Music executives celebrate the signing of writing/production/performing duo Jon Nettlesbey and Terry Coffey. The pair are best known for producing Miki Howard's hit single "Ain't Nuthin' In The World." Shown, from left, are Rick Shoemaker, senior VP, creative, U.S., W/C; Rachelle Fields, VP, creative, W/C; Nettlesbey; Les Bider, president, W/C; and Coffey.



If She Knew You Were Coming She'd Have Baked A Cake. Recording artist Debbie Gibson, center, presents Atlantic chairman/CEO Ahmet M. Ertegun, left, and Atlantic president/CEO Doug Morris with a batch of cookies she baked to commemorate Atlantic's success in 1989. Gibson's second album, "Electric Youth," hit No. 1 and went multiplatinum.



Cerney Signing. Lance Freed, left, president of Almo/Irving Music Publishing, announces the signing of Todd Cerney, center, to an exclusive songwriting agreement. Cerney is currently writing with Cheap Trick, Vixen, and Eddie Money. Shown on the right is Allan Rider, GM, Almc/Irving.

TIME LIFE BOOKS

(Continued from page 82)

provide access to the Time Life Book Club's vast mailing list.

Boezeman says: "My intention is to enhance, not replace. There will be some dramatic changes in the way the clubs are marketed but not in their basic structure. I'm impressed by what has been done over five years by company owners who really had no direct marketing skills whatever. Aub Hognog and his team... have run an effective and efficient operation.

"Essentially, they have copied the old styles of CBS and EMI. They've resisted a lot of common international marketing styles—the five-albums-for-a-penny thing—because they realize Australians don't like cheap, come-on deals.

"Time Life will keep that attitude intact, while broadening competitive offers and making it easier to get more music into the hands of the consumer."

Hognog is enthusiastic about the buyout. "For us, it's moving up into the major league. We were probably the only independent record club in the world. Most are attached to major record companies. Now we've gone from total independence to having WEA as a big sister. Prospects for our growth are enormous."

LIFELINES

BIRTHS

Boy, Andrew Garrett, to **Mitchell and Marci Imber**, Dec. 27 in New York. He is a VP of Record World Inc.

Boy, Sampson Eli, to **David and Pamela Abramson Grisman**, Jan. 12 in San Francisco. He is a composer/musician and owner of Acoustic Disk Record Co.

Boy, Andrew Schiavone, to **Jeff and Kathy Bork**, Jan. 18 in Glendale, Calif. He is chief engineer at Sunset Sound Factory recording studios in Hollywood.

Girl, Ariel Celeste, to **Albert and Monica Vega**, Jan. 19 in Houston. She is accountant for Pace Concerts Inc.

DEATHS

Mel Lewis, 60, of melanoma, Feb. 2 in New York. Lewis was widely regarded as one of the great, swinging drummers in jazz, a musician admired for his subtlety and understated elegance. In 1966, with trumpeter Thad Jones, he formed the Thad Jones-Mel Lewis Big Band, which, for nearly 24 years, helped keep the big-band tradition alive Monday nights at New York's Village Vanguard.

The Buffalo, N.Y.-born Lewis, whose real name was Melvin Sokoloff, got his start in the dance bands of Boyd Raeburn, Alvino Rey, Tex Beneke, and Ray Anthony. His reputation as a big-band specialist was secured after he joined Stan Kenton's group in 1954. Three years later he moved to Los Angeles to work with Terry Gibbs and Gerald Wilson. Stints with Benny Goodman and Dizzy Gillespie ensued before he settled in with his own large aggregate. In recent years he recorded for MusicMasters. His album "The Definitive Thad Jones" was nominated for a Grammy this year in the big band, jazz instrumental category. He is survived by his wife, Doris Sokoloff; two daughters, Lori Lowell and Donna Bauman; three sisters; a brother; and two grandchildren.

Bernice Cohen, 64, of cancer, Feb. 5 in New York. Cohen was director of ASCAP's musical-theater activities and coordinator of the performing rights society's awards program. She directed the ASCAP Musical Theatre Workshop since its inception in 1979 and continued to direct its activities until her death. She was also instrumental in devising an identification system to spot ASCAP songs played on radio and TV. A lyricist, she began her career as an ASCAP staff-

er in 1949. A sister survives.

Jimmy Van Heusen, 77, after a long illness, Feb. 6 in Palm Springs, Calif. He was the composer of numerous hit songs, includ-

ing four Oscar winners. See story, page 6.

Send information to *Lifelines*, *Billboard*, 1515 Broadway, New York, N.Y. 10036.



Paige Two. Chrysalis recording artist Kevin Paige, left, is delighted to hear that his single "Anything I Want" is on Billboard's Hot 100 chart—Paige's second single to make the Hot 100. His first charting single was his debut, "Don't Shut Me Out." Telling Paige the good news is Michael Ellis, Billboard's director of charts.

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

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Company	Sale/ 1000's	Open 1/29	Close 2/5	Change
NEW YORK STOCK EXCHANGE				
Blockbuster Entertainment	1851.6	14	15 1/4	+1 1/4
CBS Inc.	391.5	172 1/4	185 3/4	+12 3/4
Capital Cities Communications	235.2	516 1/4	517 1/4	+ 1/4
Carolco Pictures	48	9 1/4	9 1/4	.....
Coca-Cola	3331.3	68 1/4	69 1/4	+ 1/4
Walt Disney	3141.6	105 1/2	107 1/4	+ 1/2
Eastman Kodak	4132.3	37 1/4	39 1/4	+1 3/4
Handelman	391.4	20 1/4	20 1/4	- 1/2
MCA Inc.	1935.7	52	55 1/4	+3 1/4
MGM/UA	355.4	12 1/2	12 1/2	+ 1/4
Orion Pictures Corp.	83	16 1/4	16 1/4	+ 1/2
Paramount Communications Inc.	2516	43 1/4	44 1/4	+1 1/4
Pathe Communications	15	3 1/4	3 1/4	+ 1/4
Polygram NV	422.8	16 1/4	17 1/4	+ 1
Sony Corp.	69.7	60 1/4	57	-3 1/4
TDK	35.9	43 1/4	42 1/2	-1 1/4
Vestron Inc.	54.4	3/4	3/4	.....
Warner Communications Inc.				
Westinghouse	1264.4	71 1/4	72 1/4	+1 1/4
AMERICAN STOCK EXCHANGE				
Commtron	49	6 1/4	6 1/4	- 1/2
Electrosound Group Inc.	5.2	1 1/4	1	- 1/4
Nelson Holdings Int'l	52.6	8 1/4	8 1/4	+ 1/4
New World Pictures				.....
Price Communications	148.4	5 1/4	5 1/4	.....
Prism Entertainment	3.7	3	3	.....
Unitel Video	28.1	10	10 1/4	+ 1/4
OVER THE COUNTER				
Acclaim Entertainment		5 1/2	5 1/4	- 1/4
Certron Corp.		1 1/2	1 1/2	.....
Dick Clark Productions		6 1/4	6 1/4	.....
LIN Broadcasting		111 1/4	112 1/2	+ 1/4
LIVE Entertainment		16 1/4	15 1/4	- 1/4
Recoton Corp.		3 1/4	3 1/4	.....
Reeves Communications				.....
Rentrak		1 1/4	1 1/4	.....
Satellite Music Network, Inc.				.....
Scripps Howard Broadcasting		61	61	.....
Shorewood Packaging		20 1/4	21 1/4	+ 1
Sound Warehouse				.....
Specs Music		7	7	.....
Starstream Communications Group, Inc.		1 1/2	1 1/2	.....
Trans World Music		23 3/4	23 1/2	- 1/4
Video Jukebox Network		7 1/4	7 1/2	+ 1/4
Wall To Wall Sound And Video		2 1/4	3 1/4	+ 1 1/4
Westwood One		6 1/4	6 1/4	+ 1/4
LONDON STOCK EXCHANGE (In Pence)				
Chrysalis		Open 146	Close 146	.....
Pickwick		Open 249	Close 249	.....
Really Useful Group		Open 218	Close 218	.....
Thorn EMI		Open 770	Close 784	+ 14

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.

FEBRUARY

Feb. 7-11, **Power-Jam Programming Conference**, presented by Urban Network, Stouffer Conference Hotel at Los Angeles International Airport, Los Angeles. 818-843-5800.

Feb. 8-10, **Second International New Age Music Conference**, presented by the New Age Music

Network in association with Music Connection magazine, Hollywood Roosevelt Hotel, Los Angeles. 800-234-7027.

Feb. 12, **Songwriters Guild of America 17th Annual Aggie Awards**, Coronet Theater, Los Angeles. 213-462-1108.

Feb. 12, **Second Annual Dance Music Awards**, Universal Amphitheatre, Los Angeles. 800-638-2000.

Feb. 13-15, **Harris Seminar**, Hotel Inter-Continental, New York. 215-789-0100.

Feb. 15-17, **Gavin Seminar**, Westin St. Francis on Union Square, San Francisco. 415-495-1990.

Feb. 15-18, **Concert Touring In The 1990s: 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 and Sciences, the Shrine Auditorium, Los Angeles. 213-849-1313.

Feb. 21-24, **Pollack Programming/Management Conference**, Santa Monica Beach Hotel, Santa Monica, Calif. Carole Holt, 213-459-8556.

Feb. 25, **Radio 1990**, presented by Mentor Music Group Inc., World Trade Center, Boston. Joe Viglione, 617-935-5386.

Feb. 26, **Music Video Into The '90s**, presented by the Nashville chapter of the National Academy of Recording Arts and Sciences, Vanderbilt Plaza Hotel, Nashville. 615-255-8777.

Feb. 26-27, **VSDA Video Expo**, John Ascuaga's Nugget Hotel & Convention Center, Sparks, Nev. Dana Kornbluth, 609-596-8500.

Feb. 28-March 3, **21st Annual Country Radio Seminar**, Opryland Hotel and Convention Center, Nashville. 615-327-4487.

MARCH

March 2-4, **Intercollegiate Broadcasting System (IBS) National Convention For College Radio Broadcasters**, New York Penta Hotel, New York. Jeff Tellis, 914-565-6710.

March 5-7, **Great Southern Video Show**, presented by Hampton International Communications Inc., Marriot Marquis, Atlanta. Don Blick, 212-682-7320.

March 10-13, **32nd Annual NARM Convention**, Century Plaza Hotel, Los Angeles. 609-596-2221.

March 13-16, **Audio Engineering Society Inc. Convention**, Congress Center, Montreux, Switzerland. 212-661-8528.

March 13-17, **Winter Music Conference**, Marriott Hotel & Marina, Fort Lauderdale, Fla. 305-563-4444.

March 14-18, **International Tape/Disc Assn. (ITA) 20th Annual Seminar: "The Impact Of Technology And Marketing On The Global Market Of The '90s"**, Doubletree Resort at Desert Princess Country Club, Palm Springs, Calif. 212-643-0620.

March 14-18, **South By Southwest Music And Media Conference**, hosted by the Austin Chronicle and BMI, Hyatt Regency, Austin, Texas. 512-477-7979.

NEW COMPANIES

Midnight Groove Records, formed by Shirley Nurse, is a label specializing in progressive black music, jazz, funk, and reggae. The first release, "Her Groove" by Morgan James Peters, will be out in March. # 1056, 518 Park Drive, Boston, Mass. 02215.

Burgundy Streak Music, formed by Morgan James Peters, is a publishing company that also offers services in arranging and songwriting. **Cool School Productions** serves as the production arm of the company. # 1056, 518 Park Drive, Boston, Mass. 02215.

ALBUM REVIEWS

POP

▶ OZZY OSBOURNE

Just Say Ozzy
 PRODUCER: Andy Johns
 CBS Associated 45451

Osbourne's first commercial offering since the platinum "No Rest For The Wicked" is a six-song live EP, which offers a brief glimpse into the metallurgist's most recent world tour. Set seems designed primarily to sate diehards, although students of classic hard rock would be wise to check out white-hot versions of "Shot In The Dark" and "War Pigs."

ADAM ANT

Manners & Physique
 PRODUCER: Andre Cymone
 MCA 6315

After a protracted absence, Ant crawls back into the limelight with a lot of help from Cymone. Ant is adamant about gaining his 15 minutes of fame for this decade, and in such earnestness, he has lost some of the tongue-in-cheek playfulness that his earlier works exhibited. That has been replaced by an unstoppable beat that is surrounded by enjoyable and catchy technopop tunes. Best of the bunch—ripe for both both pop and dance charts—are "Room At The Top," "If You Keep On," and "Young Dumb."

THE RAVE-UPS

Chance
 PRODUCER: David Leonard
 Epic 45255

Pittsburgh-based band retains all of the charm and wit that made its 1988 college and modern rock radio fave, "The Book Of Your Regrets," sparkle. Typical guitar-bass-drum arrangements have been broadened to include horns and various string instruments, thus creating a more mature and textured sound than in the past, which is most evident on "Doin' The Best I Can't" and "The Tallest Tree."

KEVIN KINNEY

MacDougal Blues
 PRODUCER: Peter Buck
 Island 91331

R.E.M.'s Buck produces a fresh, enjoyable solo debut from singer/songwriter (and drivin' 'n cryin' member) Kinney, whose acoustic folk stylings are in a '60s traditional mode—accented with spare, tasteful use of violin, cello, and banjo. Among the standout tracks are the Dylan-referential title track, the brooding, bluesy "Gotta Get Out Of Here," the catchy "The House Above Tina's Grocery," the bright, ebullient "Chico & Maria," and the durable singalong-styled "Hey Landlord (Meatloaf And Fishsticks)."

DONNIE MILLER

One Of The Boys
 PRODUCER: Lance Quinn
 Imagine/CBS 44309

Singer/guitarist's unwavering energy and enthusiasm cure this effort of a chronic case of by-the-numbers album rock. Lyrically, songs don't reach far beyond boy-meets-girl, boy-wants-sex context, though Miller's straightforward approach engages. Best bet for radio airplay comes from a well-matched collaboration with ex-Styx man Tommy Shaw on "Welcome Home."

CHRIS GAFFNEY & THE COLD HARD FACTS

PRODUCER: Wyman Reese
 ROM 26011

L.A. performer and his five-piece band show a confident approach to country rock on bright debut album. Assisted sympathetically by such locals as Dave Alvin & the Lonesome Strangers, singer/guitarist/accordionist Gaffney contributes vivid vocals to George Jones-inflected originals reflecting a smart contemporary reading of traditional country styles. Contact: 213-471-5000.

CLIVE GREGSON & CHRISTINE COLLISTER

A Change In The Weather
 PRODUCER: Clive Gregson
 Rhino 70914

English duo sports a harder edge here than on '88 stateside bow, but with no loss of effect. Group continues to showcase ex-Any Trouble leader Gregson's biting rockers ("Don't Step In My Blue Suede Shoes," "Temporary Sincerity") and Collister's dulcet ballads (title cut, "Talent Will Out"). Superior stuff will likely attract Richard Thompson camp followers and other Anglo folk-rock cultists.

DISSIDENTEN

Out Of This World
 PRODUCER: Marlon Klein
 Sire/Reprise 26030

Zany West German foursome is at it again, mixing up its distinctive "Moroccanroll" stew of Arabic lyrics, Middle Eastern melodies, and European technopop. Heady material is unlikely to make huge commercial inroads, but modern rockers who find Ofra Haza a turn-on will grab at it.

THIN WHITE ROPE

Sack Full Of Silver
 PRODUCER: Tom Mallon
 Frontier/RCA 9994

Davis, Calif.-based band is the first beneficiary of Frontier's distribution deal with the Nipper. While group's tortured style remains sporadically interesting, Guy Kyser's mannered vocals continue to be a major stumbling block to ready listening. Can's Malcolm Mooney did the whole routine better, which may be why the Rope's cover of the German group's "Yoo Doo Right" is the best thing here. For modern rock stalwarts.

★ CHRIS CACAVAS & JUNKYARD LOVE

PRODUCER: Steve Wynn
 Heyday 006

Former Green On Red keyboardist recalls both his old band's work and that of major inspiration Neil Young on satisfying solo debut. With help from such diverse hands as ex-Long Ryder Tom Stevens, Concrete Blonde's Jhonnate Napolitano, and one-time Dream Syndicate member Mark Walton, Cacavas offers a convincing collection of mostly somber songs, which hopefully could catch fire at modern rock outlets. Distributed by Rough Trade.

NEW AND NOTEWORTHY

PAUL RUTHERFORD

Oh World
 PRODUCERS: Dave Clayton, Joe Dworinick, Martin Fry, Mark White
 4th & B'way/Island 4016

When the former backing singer from Frankie Goes To Hollywood growls "this is a serious groove" at the top of "Cracked Wide Open," he ain't kidding. Brilliant solo debut unveils a charismatic, soulful singer who enlivens a melange of infectious house and Eurobeat grooves. Album includes three U.K. hits, including initial stateside single "Oh World," which is an appropriate glimpse into the lyrical depth and chart-smart arrangements awaiting essential discovery.

B I L L B O A R D

TEXANA DAMES

PRODUCERS: The Texana Dames, Lloyd Maines & Jim Yanaway
 Amazing 1018

Singer/writer Charlene Hancock and daughters Traci Lamar and Conni Hancock trade lead vocals on a low-key but play-worthy blend of border rock, country, and blues-tinged numbers. Strong support includes Doug Sahn, Lonnie Mack, accordionist Ponty Bone, pianist Marcia Ball, and drummer Frosty. Maybe a bit too laid back at times, but well-sung and sturdily played nonetheless. Contact: 512-444-4666.

BLACK UHURU

Now
 PRODUCERS: Black Uhuru & Tony "Asha" Brisset
 Mesa 79021

Veteran Jamaican vocal trio, now composed of Don Carlos, Duckie Simpson, and Garth Dennis, serves up cool new runnings on this hearty new album. While originals like "Heathen" and "Peace And Love" will immediately appeal to the faithful, an unexpected, and not incongruous, cover of "Hey Joe" might break this into wider terrain.

BLACK

▶ EARTH, WIND & FIRE

Heritage
 PRODUCERS: Maurice White, Les Pierce, Frankie Blue, Ian Prince, Bill Meyers, Butch Stewart, Robert Brookins
 Columbia 45268

Venerable group's first effort since 1987's "Touch The World" neatly walks the line between trendy new jack beats and its signature brand of soul. Although guest appearances by Sly Stone, M.C. Hammer, and the Boys provide ample celebrity sheen, group kicks hardest when left alone, as on "Takin' Chances" and "Kind Of Groove." Title track is earning early raves at black radio, but expect multifaceted attention.

▶ MARCIA GRIFFITHS

Carousel
 PRODUCERS: "The Jerks"
 Mango/Island 91350

Jamaican songstress recently enjoyed renewed chart interest via a refreshed rendition of her 1983 hit, "Electric Boogie." Label debut showcases spirited reggae readings of several pop/R&B classics, with a sparkling turn on Smokey Robinson's "The One Who Really Loves You" proving most noteworthy. Griffiths' charming vocal personality combined with bright production should ensure continued success.

DOC BOX & B. FRESH

PRODUCERS: Joyce Irby, others
 Motown 6293

Rap duo flash some wit on this bottom-heavy and generally vigorous, if not monumentally original, first outing. Lots of variety here, though, ranging from socially conscious "Time To Get Smart" to lubricious "Slow Love" to pixillated TV theme rewrite "A Mission Impossible."

JAZZ

RENEE ROSNES

PRODUCERS: Don Sickler, Michael Cuscuna
 Blue Note 93561

Intriguing debut from 27-year-old Canadian pianist/composer should impress listeners—as she has obviously impressed such notable veterans as Wayne Shorter, who offers a dramatic duet reading of his "Diana," and Herbie Hancock, who joins her on the long, lovely "Fleur-De-Lis." Branford Marsalis accompanies her on Monk's "Bright Mississippi," and bass ace Ron Carter comes to the fore during her swinging trio take on Cole Porter's "Everything I Love." Other noteworthy tracks include Joe Henderson's "Punjab" and Rosnes' "I.A. Blues."

SPOTLIGHT



BASIA

London Warsaw New York
 PRODUCERS: Basia Trzetrzelewska, Danny White
 Epic 45472

Silky-voiced lass delivers an irresistibly catchy set of soul and jazz-inflected pop tunes that are certain to delight those who enjoyed her platinum debut, "Time And Tide." Novices will likely be enticed by a reverent reading of Aretha Franklin's classic "Until You Come Back To Me," although well-crafted originals like "Brave Hope," "Baby You're Mine," and the first single, "Cruising For Bruising," are far more pleasing.

LARRY CORYELL

Visions In Blue
 PRODUCERS: Katsuhiko Nishida, Akiko Takahashi
 Soundscreen/Little Major 5152

Fretboard fusion master takes a neoclassical turn with this fine solo guitar effort that should appeal to those who made Earl Klugh's standards collection a hit. Drawing from the works of Maurice Ravel and George Gershwin—with the exception of one Coryell composition—the set features gentle, technically impressive versions of "Bolero" and two other Ravel pieces, as well as Gershwin classics "Summertime," "S'Wonderful," "Love Is Here To Stay," and a six-string arrangement of music from "Rhapsody In Blue."

THE LEW ANDERSON BIG BAND

Feelin' Good, Yeah
 PRODUCER: Ruby Fisher
 Sovereign 503

Veteran arranger/conductor/altoist Anderson leads a 15-piece, all-pro big band through a lively set of original numbers, rooted faithfully in the swing era. Highlights of a uniformly bright, brassy set include the bouncy "Hot Night Bash," the gentle "The Way You Smile," the satisfying midtempo "Down Booties," the bluesy "Thai Silk," and the cool, up-tempo "Jazzland."

NEW AGE

▶ ROB MOUNSEY + FLYING MONKEY ORCHESTRA

Dig
 PRODUCER: Rob Mounsey
 Sona Gaia 62761

Noted producer, player, and arranger Mounsey embarks on an often entrancing cosmic journey whose travelogue includes African and Eastern rhythms as well as many other sonic sojourns. Musically solid and strikingly well produced, the wide-ranging effort includes the funky-yet-restrained "Mr. Graffito," the mellifluous "We Swam The Blue Water," and the graceful "Air Ships." Contact: 414-272-6700.

ANNE HOWARD MAXWELL

Shadow Of My Heart
 PRODUCER: Derek Nakamoto
 Voss 72905

Here is a guitarist for whom new age

classification should be regarded as truly a catchall, not a musical indictment. In reality, some cuts on this effort easily cross the boundaries into contemporary jazz ("Farrell River" and "See You At Sunrise") as well as AC/quiet storm ("One Wish"). The important thing here is that no matter the genre, Howard—with some help from the likes of Patrice Rushen and Carlos Vega—conveys a sense of warmth and honesty throughout the material. Well worth exploring. Contact: 805-988-1661.

COUNTRY

BORDERLINE

Start A Little Fire
 PRODUCERS: Jack Gale, Jim Pierce
 Playback 13019

This trio brims with smooth vocal harmonies, but its material tends toward predictability. Contact: 305-935-4880

DAVID MORRIS

Song Weaver
 PRODUCER: Jim Martin
 KidTown Traditional 389

A mover in the Appalachian folk music revival of the '70s, Morris remains a powerful vocal presence and a masterful storyteller. His a cappella rendering of "Shiloh Hill" is simply a classic. Contact: 304-744-5164

CLASSICAL

BACH: GOLDBERG VARIATIONS

Daniel Barenboim, Piano
 Erato 45468

This live recording, taped in Buenos Aires, Argentina, last October, may give away a few points in sound, but none in artistry. Barenboim is commanding in a reading that blends heart and mind. What he manages better than most is an emotional flow that's not at all inhibited by equally imposing scholarship. All repeats are observed, but there's still lots of blank space on the two-CD set that might have been filled with compatible repertoire.

WILHELMENIA FERNANDEZ

Sings George Gershwin
 Soundscreen/Little Major 1515

Fernandez, who sang "Bess" in the famed Houston Grand Opera production of "Porgy & Bess" and has performed in more traditional opera fare, takes on 13 ballads and tricky rhythm pieces from the master's pop pen. She's engagingly comfortable with the material, as is her superior, unbilled piano accompanist. Gershwin crossover CDs are not in short supply, but this entry is worthy finding room for.

SPOTLIGHT: Predicted to hit top 10 on its appropriate genre's chart or to earn platinum certification.

NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS (▶): New releases predicted to hit the top half of the chart in the format listed.

CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

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.

SINGLE REVIEWS

POP

▶ JANE CHILD Don't Wanna Fall In Love (4:04)

PRODUCER: Jane Child
WRITER: J. Child
PUBLISHER: Radical Dichotomy, BMI
MIXER: Shep Pettibone
Warner Bros. 4-19933 (cassette single)

Second single from Canadian's grossly overlooked debut is highlighted by riveting vocals and a contagious melody. Deserves multiformat attention.

▶ TOMMY PAGE FEATURING NEW KIDS ON THE BLOCK I'll Be Your Everything (3:58)

PRODUCERS: Jordan Knight, Donnie Wahlberg, Michael Jonzun
WRITERS: J. Knight, D. Wood, T. Page
PUBLISHER: (not listed)
Sire 4-19959 (c/o Warner Bros.)

Engaging pop ballad previews singer's upcoming debut album, "Paintings In My Mind" with production, songwriting, and backing vocal assistance from the red-hot New Kids On The Block.

★ BELOVED Hello (4:23)

PRODUCER: Martyn Phillips
WRITER: Jon Marsh
PUBLISHER: Virgin, ASCAP
MIXERS: Adam & Eve
Atlantic 7-87989 (12-inch version also available, Atlantic 0-86235)

Previewing the duo's forthcoming "Happiness" project is a rather infectious roll call of sorts that has already kicked in with modern rock enthusiasts, with clubs and pop radio ready to fuel the fire. Don't miss.

PETER WOLF 99 Worlds (3:31)

PRODUCERS: Peter Wolf, Robert White Johnson, Taylor Rhodes
WRITERS: P. Wolf, R. Johnson, T. Rhodes
PUBLISHER: MCA/T. Rhodes/Pal-Park/Hit List, ASCAP
MCA 53726

Label debut, a perky ditty coated with a Stax retro-groove, could provide the ex-J. Geils Band singer with a comeback hit.

SHANA You Can't Get Away (4:10)

PRODUCER: Lewis A. Martinec
WRITERS: L. Martinec, J. Martin, A. Villalobos
PUBLISHER: Panchin, BMI
MIXERS: Lewis A. Martinec, Rique "Billy Bob" Alonso
Vision VR-1237 (12-inch single)

Follow-up to debut hit "I Want You" finds the Miami lass continuing to churn out a flavorful brand of Latin hip-hop. Contact: 305-893-9191.

PETER FRAMPTON More Ways Than One (4:10)

PRODUCERS: Chris Lord-Alge, Peter Frampton
WRITERS: P. Frampton, D. Wilde
PUBLISHERS: Comboplate, ASCAP/Tiger God/Island, BMI
Atlantic 4-87996

Second try from the sorely overlooked "When All The Pieces Fit" is a lively tune worthy of both pop and album rock radio attention.

PETER MURPHY Cuts You Up (4:13)

PRODUCER: Simon Rogers
WRITERS: Murphy, Statham
PUBLISHER: American Momentum, BMI
Beggars Banquet/RCA 9140

Huge at alternative, Murphy's vocal charm could very easily attract some daring pop programmers on this intriguing offering from his excellent "Deep" project.

BOBBY ROSS AVILA Merry Go Round (4:16)

PRODUCER: Bobby Avila Sr.
WRITERS: B. Avila Sr., B.R. Avila Jr., Felix
PUBLISHERS: Eye B.C.R. & I./Brunswick, BMI
MIXER: Timmy Regisford
RCA 9186-4-RS (12-inch version also available, RCA 9186-1-RD)

Teen idol-wannabe continues to tread on New Kids On The Block turf with this sugar-splashed new jack track of merit with its new mixes.

COLIN HAY Into My Life (4:19)

PRODUCERS: Elliot Scheiner, Colin Hay
WRITER: C. Hay
PUBLISHER: Serva Jugum, ASCAP
MCA 53782

Former Men At Work singer/songwriter returns with a light, midtempo number reminiscent of his early chart hits.

RUSH The Pass (4:04)

PRODUCERS: Rupert Hine, Rush
WRITERS: Lee, Lifeson, Peart
PUBLISHER: Core, CAPAC
Atlantic 4-87986 (cassette single)

Enlivened rock piece lifted from the act's gold "Presto" collection.

BLACK

▶ BODY Footsteps In The Dark (4:39)

PRODUCER: Angela Winbush
WRITERS: R. Isley, O. Isley, R. Isley, E. Isley, M. Isley, C. Jasper
PUBLISHERS: Bovina/EMI April, ASCAP
MCA 53768

The Body sisters preview their second label project with an inspired Isley Brothers cover (Ronald lends backing vocal assist), sporting a thoughtful production handled by the more-than-able Winbush. A potential smash.

▶ REGINA BELLE What Goes Around (4:12)

PRODUCER: Nick Martinelli
WRITER: C. Mitchell
PUBLISHERS: Tunes R Uz/Peach Pie/K.M.A. Tunes, ASCAP
MIXER: Darroll Gustamachio
Columbia 38-73201 (c/o CBS)

Plush romantic ballad with jazzy overtones glows with Belle's glistening vocal. Another winner from the fab "Stay With Me" album.

▶ TEMPTATIONS Soul To Soul (4:15)

PRODUCERS: Michael Sembello, Dick Rudolph
WRITER: Brian O'Doherty
PUBLISHER: Dyad
Motown MOT-2023 (c/o MCA) (12-inch version also available, Motown MOT-4698)

Slow-building ballad places legendary group's still-potent harmonies front and center. A refreshing diversion from its recent trend-conscious efforts.

▶ GROVER WASHINGTON JR. FEATURING PHYLLIS HYMAN Sacred Kind Of Love (3:48)

PRODUCER: Donald Robinson
WRITERS: S. McKinney, K. Rybar, K.C. Porter
PUBLISHERS: Colgems-EMI/Rahmat Olinga/Avid One, ASCAP
Columbia 38T-73234 (cassette single)

Gorgeous R&B slow number finds Hyman's vocal panache adding a seductive sophistication to Washington's most commercial offerings in some time.

BRET LOVER Tell Me (4:26)

PRODUCERS: Eric B., Bret Lowery Jr.
WRITERS: B. Lowery Jr., J. Herrera
PUBLISHER: Music-Master/Billy One Dance
MIXER: Mass Extensions
MCA 24006 (12-inch single)

Newcomer unleashes amorous charisma over a familiar new jack vibe sporting the instinctive co-

NEW AND NOTEWORTHY

DEF CON 4 Say U Love Me (4:14)

PRODUCERS: David Sanchez, Guy Vaughn
WRITERS: Guy Vaughn, David Sanchez
PUBLISHERS: Guy Vaughn/Ackee/Whole Nine Yards, ASCAP/Dastard Deed, BMI
Reprise 7-19965 (c/o Warner Bros.) (12-inch version also available, Reprise 0-21338)

A new jack attitude with a distinct, refreshing difference—arresting arrangements and polished production. Talented Northeast foursome (Guy, Kenny, Steven and Def Melody) show immense potential on this meritorious release, boding well for the outfit's forthcoming self-titled album debut.

production of premier rapper Eric B.

JAMES "J.T." TAYLOR Master Of The Game (4:30)

PRODUCERS: James "J.T." Taylor, Dennis Matkosky
WRITERS: D. Matkosky, P. Gordon
PUBLISHERS: Geffen/Matkosky/Chappell & Co./French Surf
MCA 24014 (12-inch single)

Disappointing reception to the image-changing "Sister Rosa" finds the ex-Kool & the Gang singer returning to more familiar ground with this pleasing ballad.

TROY JOHNSON Virgin Girl (4:52)

PRODUCER: Troy Johnson
WRITER: Troy Johnson
PUBLISHER: Anointed, ASCAP
RCA 9182-1-R (12-inch single)

Serene midtempo R&B ballad.

COUNTRY

▶ NITTY GRITTY DIRT BAND, ROSANNE CASH & JOHN HIATT One Step Over The Line (3:49)

PRODUCERS: Randy Scruggs, the Nitty Gritty Dirt Band
WRITER: John Hiatt
PUBLISHER: Lillybilly, BMI
MCA 53795

Another flower springs from the "Will The Circle Be Unbroken Vol. II" super-project—this one featuring Cash and Hiatt on a titillating Hiatt-penned number. Musicianship and production are exceptional and take this ditty over the edge to character perfection.

▶ KEITH WHITLEY I'm Over You (3:01)

PRODUCERS: Garth Fundis, Keith Whitley
WRITERS: Tim Nicholas, Zack Turner
PUBLISHERS: Hannah's Eyes, Coburn, BMI
RCA 9122-7-RA

The gentle voice from beyond comes through loud and dear in this lost-love lament that is lyrically belied by the title. A beautiful song, but those lines about drinking just cut to the quick.

▶ STATLER BROTHERS Walking Heartache In Disguise (2:41)

PRODUCER: Jerry Kennedy
WRITERS: J. Reid, D. Reid, D. Reid
PUBLISHER: Not listed
Mercury

Warning: Danger ahead, sing the frolicsome four. This uptempo and spirited cautionary tale makes the lady in question sound more alluring than lethal.

▶ JOHN ANDERSON Tryin' To Make A Livin' On The Road (2:45)

PRODUCERS: Jimmy Bowen, John Anderson
WRITERS: L. Delmore, J. Anderson
PUBLISHERS: PolyGram Int'l, Foggy Jonz, Rural Hip, Edge O'Woods, ASCAP
Capitol

Anderson's distinctive, soaring voice sounds as though someone has a hold of part of him and will not let go. And it works perfectly with this hard-driving, road-charging drama about the travails of travel.

▶ LIONEL CARTWRIGHT I Watched It All (On My Radio) (3:21)

PRODUCERS: Steuart Smith, Tony Brown
WRITERS: Lionel Cartwright, Don Schiltz
PUBLISHERS: Silverline/Long Run/Don Schiltz, BMI/ASCAP
MCA 53779

Cartwright sings with sincerity of his look at life through the radio window. Penned by Cartwright and songwriting success story Don Schiltz, this number is smooth-flowing and picturesque.

▶ JOHNNY TILLOTSON Bim Bam Boom (2:59)

PRODUCER: Michael Lloyd
WRITERS: Rory Michael Bourke, John Beland, Dewayne Blackwell
PUBLISHERS: PolyGram International/Songs De Burgo/Jobete, ASCAP, Little Jenny, BMI
Atlantic 4-87978

Tillotson achieves a teen freshness in this lighthearted appraisal of the effects of love. Spiced with gnawing harmonica and jangly guitar.

★ BUBBA BARTOSH She's Acting Like There's No Yesterday (2:42)

PRODUCER: Ray Baker
WRITERS: Bucky Jones, Rory Bourke, Tom Shapiro
PUBLISHERS: PolyGram Int'l, McBeck, Songs De Burgo, Terrace, ASCAP
BGM 011590

A lyrically clever number gets a good

country ride by Bubba. Contact: 512-654-8773.

KATHY FORD Going Down Home (3:10)

PRODUCER: Ray Doggett, Jimmy Darrell
WRITER: Kathy Ford
PUBLISHER: Sweet Kath, BMI
ESU 1205

Unquestionably country and undeniably talented, Ford carries the listener through subject matter that is somewhat tired. However, her performance and the song's production are top-notch. Label based in Nashville.

KARLA TAYLOR A Mother's Love Is Gold (3:07)

PRODUCER: Harley Hatcher
WRITER: Karla Taylor
PUBLISHER: Mike Curb, BMI
Curb 014

Taylor offers a shining tribute to the bond between mothers and their children. The familiar scenario is sung with sincerity.

DANCE

▶ SONIA You'll Never Stop Me From Loving You (6:40)

PRODUCERS: Stock Aitken Waterman
WRITERS: Stock Aitken Waterman
PUBLISHER: All Boys USA, BMI
MIXER: Pete Hammond
Chrysalis V-23506 (c/o CEMA) (12-inch single)

Successful European track will entice American jocks hankering for bubbly pop/NRG with "French Kiss" twist. Already showing early signs of widespread radio crossover.

FINE YOUNG CANNIBALS I'm Not Satisfied (6:26)

PRODUCERS: David Z, FYC
WRITERS: David Steele, Roland Gift
PUBLISHER: Virgin
MIXERS: Prince Paul, David Steele
I.R.S. 24009 (c/o MCA) (12-inch single)

Complete restructuring maintains the original's verve and excitement with a host of soulful new twists including a guest rap by Nicole.

PAJAMA PARTY Hide And Seek (6:51)

PRODUCER: Jim Klein
WRITERS: Klein, Senders
PUBLISHERS: Mister Guy/Ensign, BMI/Brooklyn Fox, ASCAP
MIXERS: David Cole, Robert Civillies
Atlantic 0-87973 (12-inch single)

Hot trio shows nary a sign of cooling off with this undeniably catchy kicker. Magic touch of Cole and Civillies increases club potential.

ALE Stop Me If I Fall In Love (6:46)

PRODUCERS: Bob Steele, Carlos Rogers
WRITERS: B. Steele, C. Rogers
PUBLISHERS: Strong Songs/J.C. Rogers, BMI
MIXER: Justin Strauss
Vendetta VE-7035 (c/o A&M) (12-inch single)

Rote club offering is enlivened by chirpy vocals and interesting synth patterns. Could be a spark for both clubs and crossover radio.

TAFURI What Am I Gonna Do (About Your Love)? (5:23)

PRODUCER: Vertical Hold
WRITERS: Angie B., Gordon Lee Mack III
PUBLISHERS: Yam/Tired/Baby Diamond, BMI
MIXER: Gordon Lee Mack III
Sleeping Bag SLX-40153 (12-inch single)

From the producers who brought you "Summertime" comes an endearing and quite beautiful midtempo R&B/club track with pop nuances. Emotive hooks make this a must for the airwaves as well as select dance floors. Contact: 212-724-1440.

LISA LEE When Can I Call You (timing not listed)

PRODUCER: Ronald Burrell
WRITER: Ronald Burrell
PUBLISHERS: Virgin/Mystarz, ASCAP
MIXERS: Tommy Musto, Frankie Bones, Ronald Burrell
Nu Groove NG-032 (12-inch single)

Tasty R&B/club track in the vintage Skyy mold teases with ease and a groove. Contact: 212-840-9253.

JOYCE SIMS All About Love (4:31)

PRODUCER: Joyce Sims
WRITER: Joyce Sims
PUBLISHERS: Beach House/Tawanne Lamont, ASCAP
MIXERS: Tylon, Todd Terry
Sleeping Bag SLX-40151 (12-inch single)

Club programmers have been waiting for something from Sims to play. This midtempo item could very well be the

one. Try Terry's mixes first. Contact: 212-724-1440.

HIROKO My Love's Waiting (7:18)

PRODUCER: Preston Glass
WRITERS: T. Kenefick, R. Crissman
PUBLISHERS: Parrotfish/In Tune On Time, BMI
MIXERS: Terry Marshall, Michael Eckart, Miguel Plasencia
Obvious/Enigma 7 75523-0 (12-inch single)

Japanese teen export twirls her way through this bouncy, energetic popper brimming with radio potential. Contact: 213-390-9969.

AC

DIONNE WARWICK WITH THE SPINNERS I Don't Need Another Love (3:38)

PRODUCER: Nick Martinelli
WRITERS: Michael & Brenda Sutton
PUBLISHER: Sweet Karol, ASCAP
Arista AS1-9940

Sparkling midtempo pop production accents this classic vocal reunion.

RAP

▶ SHELLY THUNDER Working Girl (4:50)

PRODUCERS: Gordon Williams, Jessie Williams
WRITERS: N. Whitfield, G. Williams, J. Williams
PUBLISHERS: Dutches, BMI/Ackee/Rattie/Jahmaine, ASCAP
MIXER: DJ Mark The "45 King"
Mango MLPS 7833 (c/o Island) (12-inch single)

Borrowed licks from the classic "Car Wash" inspire a well-phrased liberation anthem lifted from the Thunder's excellent "Breakup" album. Contact: 212-995-7800.

▶ REDHEAD KINGPIN & THE FBI We Rock The Mic Right (4:19)

PRODUCER: The Redhead Kingpin
WRITER: David "Redhead" Guppy
PUBLISHERS: Cal-Gene/Virgin, BMI
Virgin 0-98986 (c/o Atlantic) (12-inch single)

Ladies and gentlemen—it's time to start playing the R-E-D-H-E-A-D. Prolific carrot-topped rapper and crew offer one of their debut's highlights for your programming pleasure. The beats are kicking.

RICHARD CROWLEY'S D.O.D. FEATURING THE ROLLA BOYZ Warhol Machine (timing not listed)

PRODUCER: Chris Gilmore
WRITER: R. Crowley
PUBLISHER: (not listed)
Lime Skull Records LS-0001 (12-inch single)

Somewhat raw but likable Los Angeles-based rap toasting the greatness of Andy Warhol. Are you that surprised? Contact: 213-654-0666.

DONALD-D Notorious (4:47)

PRODUCERS: The Syndicate Sniper, Donald-D, Afrika Islam
WRITER: Donald-D
PUBLISHERS: Syndicate Sniper/G. Rhyme, BMI
Epic 49-73150 (c/o CBS) (12-inch single)

Groove-laden bottom complements agile rhyming. Check out the equally tough nonalbum track "Hell Raiser" on the flip.

GANGSTARR POSSE Swinga (4:02)

PRODUCER: Grand Master Flash
WRITERS: Saddler, Johnson, Smith, Castro
PUBLISHER: B Down, ASCAP
B-Down AVL-89096 (12-inch single)

Popular Boston rappers could attain deserved national attention with this clever, catchy track.

PICKS (▶): New releases with the greatest chart potential.

CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention.

Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases 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.

Chapman Gets 10 Nods In GMA's Dove Award Noms

NASHVILLE—The Gospel Music Assn. has announced nominees for its 21st annual Dove awards ceremonies. Singer/songwriter Steven Curtis Chapman was the first-round champion, earning 10 nominations.

The announcement specified 155 entries in 31 separate Dove categories, covering product in performances in such gospel subdivisions as metal, country, rock, inspirational, contemporary, Southern gospel, instrumental, contemporary black, and traditional black music.

The general categories and nominees are:

Artist Of The Year: Carman, Steven Curtis Chapman, Sandi Patti, Michael W. Smith, and Take 6.

Female Vocalist Of The Year: Margaret Becker, Kim Hill, Twila Paris, and Sandi Patti.

Male Vocalist Of The Year: Steven Curtis Chapman, Steve Green, Michael W. Smith, Russ Taff, and BeBe Winans.

Group Of The Year: BeBe & CeCe Winans, DeGarmo & Key,

First Call, Petra, and Take 6.

Songwriter Of The Year: Ray Boltz, Steven Curtis Chapman, Claire Cloninger, Gloria Gaither, and Phil McHugh.

Song Of The Year: "Above And Beyond," by Bruce Carroll & Paul Smith, Word; "Awesome God," Rich Mullins, Ed Grant; "Every Heart That Is Breaking," Twila Paris, Ariose; "Forever Friends," Claire Cloninger & Kathy Frizzell, Word; "His Strength Is Perfect," Steven Curtis Chapman & Jerry Salley, Sparrow, New Wings, Greg Nelson, Cholampy. "I Can Begin Again," Larnelle Harris & Dave Clark, First Row, Lifesong, John T. Benson; "In Heaven's Eyes," Phil McHugh, River Oaks; "More To This Life," Steven Curtis Chapman & Phil Naish, Sparrowsong, New Wings, Greg Nelson, Pamela Kay, LCS, Beckengus; "Thank You," Ray Boltz, Gaither, Shepherd Boy; and "Watercolour Ponies," Wayne Watson, Word.

The Dove Awards will be broadcast live April 5 on The Nashville Network.

VIRGIN ANNOUNCES FORMATION OF CHARISMA LABEL

(Continued from page 3)

thing Happens, Propaganda, Slice, Byte The Bullet, and former Bourgeois Tagg leader Brent Bourgeois, whose solo debut, produced by Danny Kortchmar, will be one of the first Charisma releases.

A new album by Virgin artist Sam Phillips remains a possibility for Charisma, but Quartararo says, "We're not going to make that call until the record's done."

Quartararo emphasizes that Charisma will be more than a conduit for second-flight Virgin acts: "We probably won't be taking any more from Virgin."

Quartararo expects that the first Charisma product will hit the streets by the end of March, distributed, like Virgin, by Atlantic.

"That is my home," Quartararo says of WEA. "[After] my years at Island and Virgin, WEA is the only place we could be."

Charisma will issue no more

than 20 albums during 1990, according to Quartararo. "We don't want to get overloaded," he says. "We want to get the kinks out and get the system running."

Quartararo says that Charisma, when fully staffed, should number close to 35 employees.

Many of the critical executive positions have already been filled, in many cases from the Virgin ranks. Most significantly, Quartararo confirms that Island senior VP of promotion Bob Catania, whose services have been the object of an industry tug-of-war in recent months, has signed on as Charisma's VP of promotion.

Other appointments officially announced by Quartararo include Jerre Hall as VP of sales, Jeff Fenster and Danny Goodwin as VPs of A&R, and Audrey Strahl as VP of press and artist development.

Shona Scott will serve as director of financial affairs, while "Heavy" Lenny Bronstein will direct album promotion and Al Moinet will spearhead pop promotion.

With its first product due within 60 days and most of its mechanics in place, Charisma will enjoy a head start on other new operations being started by Irving Azoff, the Walt Disney Co., and Geffen Records.

But, Quartararo notes, "This company is a year old. The first business plan was done in February of 1989. Even though people are just being introduced to it now, the machinery has been running for a year."

The executive says that his budding company will go head-to-head in the marketplace with Virgin in a spirit of "friendly competition."

"The best comparison would be a situation like Warner Bros. and Elektra," he adds. "They have different personalities, they have different people, they have totally autonomous operations."

FOR WEEK ENDING FEBRUARY 17, 1990

Billboard. Hot 100. SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	OPPOSITES ATTRACT	PAULA ABDUL	1
2	2	TWO TO MAKE IT RIGHT	SEDUCTION	2
3	4	JANIE'S GOT A GUN	AEROSMITH	5
4	7	DANGEROUS	ROXETTE	4
5	16	ESCAPADE	JANET JACKSON	3
6	11	WHAT KIND OF MAN WOULD I BE?	CHICAGO	6
7	10	TELL ME WHY	EXPOSE	9
8	3	I REMEMBER YOU	SKID ROW	16
9	14	NO MORE LIES	MICHEL'LE	15
10	17	ROAM	THE B-52'S	11
11	5	DOWNTOWN TRAIN	ROD STEWART	8
12	15	ALL OR NOTHING	MILLI VANILLI	7
13	18	HERE WE ARE	GLORIA ESTEFAN	12
14	19	WE CAN'T GO WRONG	THE COVER GIRLS	10
15	6	HOW AM I SUPPOSED TO LIVE WITHOUT YOU	M. BOLTON	14
16	23	PRICE OF LOVE	BAD ENGLISH	13
17	34	BLACK VELVET	ALANNAH MYLES	20
18	24	JUST A FRIEND	BIZ MARKIE	21
19	32	I GO TO EXTREMES	BILLY JOEL	17
20	28	C'MON AND GET MY LOVE	D-MOB	18
21	33	NO MYTH	MICHAEL PENN	24
22	13	PUMP UP THE JAM	TECHNOTRONIC FEATURING FELLY	26
23	9	PEACE IN OUR TIME	EDDIE MONEY	22
24	40	TOO LATE TO SAY GOODBYE	RICHARD MARX	19
25	35	PERSONAL JESUS	DEPECHE MODE	33
26	36	SACRIFICE	ELTON JOHN	28
27	21	LOVE SONG	TESLA	35
28	—	GET UP! (BEFORE THE NIGHT IS OVER)	TECHNOTRONIC	30
29	—	HERE AND NOW	LUTHER VANDROSS	29
30	8	TENDER LOVER	BAByFACE	37
31	—	LOVE WILL LEAD YOU BACK	TAYLOR DAYNE	23
32	12	FREE FALLIN'	TOM PETTY	32
33	22	WAS IT NOTHING AT ALL	MICHAEL DAMIAN	38
34	31	BACK TO LIFE	SOUL II SOUL	47
35	38	BUST A MOVE	YOUNG M.C.	57
36	—	SUMMER RAIN	BELINDA CARLISLE	40
37	27	DON'T KNOW MUCH	LINDA RONSTADT	45
38	—	SOMETIMES SHE CRIES	WARRANT	25
39	30	SWING THE MOOD	JIVE BUNNY & THE MASTERMIXERS	63
40	—	ME SO HORNY	THE 2 LIVE CREW	64

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2	5	ESCAPADE	JANET JACKSON	3
3	2	TWO TO MAKE IT RIGHT	SEDUCTION	2
4	4	WHAT KIND OF MAN WOULD I BE?	CHICAGO	6
5	9	DANGEROUS	ROXETTE	4
6	8	ALL OR NOTHING	MILLI VANILLI	7
7	7	JANIE'S GOT A GUN	AEROSMITH	5
8	3	DOWNTOWN TRAIN	ROD STEWART	8
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20	26	LOVE WILL LEAD YOU BACK	TAYLOR DAYNE	23
21	28	BLACK VELVET	ALANNAH MYLES	20
22	10	EVERYTHING	JODY WATLEY	27
23	29	KEEP IT TOGETHER	MADONNA	34
24	14	PEACE IN OUR TIME	EDDIE MONEY	22
25	35	I WISH IT WOULD RAIN DOWN	PHIL COLLINS	31
26	19	I REMEMBER YOU	SKID ROW	16
27	31	JUST A FRIEND	BIZ MARKIE	21
28	33	NO MYTH	MICHAEL PENN	24
29	18	JUST BETWEEN YOU AND ME	LOU GRAMM	36
30	37	THE DEEPER THE LOVE	WHITESNAKE	49
31	36	ALL MY LIFE	LINDA RONSTADT	43
32	21	FREE FALLIN'	TOM PETTY	32
33	25	PUMP UP THE JAM	TECHNOTRONIC FEATURING FELLY	26
34	40	HERE AND NOW	LUTHER VANDROSS	29
35	—	GET UP! (BEFORE THE NIGHT IS OVER)	TECHNOTRONIC	30
36	39	ANYTHING I WANT	KEVIN PAIGE	41
37	—	ALL AROUND THE WORLD	LISA STANSFIELD	42
38	—	FOREVER	KISS	44
39	—	SACRIFICE	ELTON JOHN	28
40	—	I'LL BE YOUR EVERYTHING	TOMMY PAGE	51

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
86	1-2-3 (CRGI, BMI)
42	ALL AROUND THE WORLD (BMG, ASCAP/Block & Gilbert, ASCAP) HL
43	ALL MY LIFE (Seagrape, BMI) CLM
71	ALL NITE (Deep Sound, ASCAP/Bliss 69, ASCAP/Vintertainment, ASCAP)
7	ALL OR NOTHING (MCA, ASCAP/EMI Blackwood, BMI/Bay, BMI) HL
67	ALMOST HEAR YOU SIGH (Promopub B.V., PRS) CPP
100	THE ANGEL SONG (Psycho Bimbos From Hell, ASCAP) WBM
52	ANOTHER DAY IN PARADISE (Phil Collins, PRS/Hit And Run, ASCAP) WBM
41	ANYTHING I WANT (Paige By Paige, BMI/Chrysalis, BMI) CLM
88	ANYTIME (Steve Mann, ASCAP/EMI, ASCAP/Colegms-EMI, ASCAP)
47	BACK TO LIFE (Virgin, ASCAP/Virgin Songs, BMI/WB, ASCAP/Law Music) CPP/WBM
20	BLACK VELVET (Bluebear Waltzes, CAPAC/EMI Blackwood (Canada), BMI/David Tyson, P.R.O.) HL
61	BLAME IT ON THE RAIN (Realsongs, ASCAP) WBM
77	BLUE SKY MINE (WB, ASCAP)
57	BUST A MOVE (Varry White, ASCAP/Young Man Moving, ASCAP)
18	C'MON AND GET MY LOVE (EMI Blackwood, BMI) HL
4	DANGEROUS (Jimmy Fun, BMI) CLM
39	THE DEEPER THE LOVE (David Coverdale, ASCAP/WB, ASCAP) WBM
48	DIRTY DEEDS (DC Co., ASCAP/Jena, ASCAP)
45	DON'T KNOW MUCH (EMI Blackwood, BMI/ATV, BMI/Mann & Weil, BMI/Snow, BMI/Braintree, BMI) HL
87	DON'T MAKE ME OVER (Blue Seas, ASCAP/Jac, ASCAP) CPP/WBM
53	DON'T WANNA FALL IN LOVE (Radical Dichotomy, BMI)
8	DOWNTOWN TRAIN (Jalma, ASCAP) MSC
85	ELECTRIC BOOGIE (Solomonic, ASCAP)
3	ESCAPADE (Black Ice, BMI/Flyte Tyme, ASCAP) WBM
27	EVERYTHING (Sizzling Blue, BMI/Newton House, BMI) WBM
72	FLY HIGH MICHELLE (Octa, Ascop/Enuff 'nuff, ASCAP/Fajerstein, ASCAP)
44	FOREVER (Stanley World, ASCAP/Hori Prod. America, ASCAP/Mr. Bolton's, BMI/Warner-Tamerlane, BMI) WBM
32	FREE FALLIN' (Gone Gator, ASCAP/EMI April, ASCAP) CPP/HL
30	GET UP! (BEFORE THE NIGHT IS OVER) (BMC, ASCAP/Bogam, ASCAP/Colegms-EMI, ASCAP) WBM
46	A GIRL LIKE YOU (Famous Monsters, BMI/Screen Gems-EMI, BMI) WBM
90	GOING HOME (Brene, BMI/High Tech, BMI/Kuzu, BMI/EMI Blackwood, BMI/Wallyworld, ASCAP) HL
89	GOT TO GET (Telegram, MCPS/Misty, MCPS)
75	HEART OF STONE (Virgin, ASCAP/Pillarview B.V., BMI/Chrysalis, BMI) CPP/CLM
80	THE HEART OF THE MATTER (Cass County, ASCAP/Wild Gator, ASCAP/Ice Age, ASCAP)
29	HERE AND NOW (Ollie Brown Sugar, ASCAP/EMI April, ASCAP/DLE, ASCAP) CPP/HL
12	HERE WE ARE (Foreign Imported, BMI) CPP
56	HOUSE OF FIRE (S.E.L., BMI/EMI April, ASCAP/Desmobile, ASCAP) HL
14	HOW AM I SUPPOSED TO LIVE WITHOUT YOU (EMI, ASCAP/Is Hot, ASCAP/EMI Blackwood, BMI) HL
17	I GO TO EXTREMES (Joel, BMI) HL
16	I REMEMBER YOU (New Jersey Underground, ASCAP)
73	I WANNA BE RICH (Hip Trip, BMI/Calloco, BMI/Screen Gems-EMI, BMI/Jig-A-Watt Jams, BMI) HL/WBM
68	I WANT YOU (Lindseyanne, BMI/Big Fat, BMI/Steve Gordon, BMI)
82	I WILL SURVIVE (FROM "SHE-DEVIL") (PolyGram International, ASCAP/Perren-Vibes, ASCAP) HL
31	I WISH IT WOULD RAIN DOWN (Hit And Run, ASCAP/Philip Collins Ltd.) HL
65	IF U WERE MINE (Prohibited, BMI/Fresh Force, BMI)
49	IF YOU LEAVE ME NOW (Saja, BMI/Mya-T, BMI) HL
62	I'LL BE GOOD TO YOU (Kidada, BMI/Warner-Tamerlane, BMI) WBM
78	I'LL BE THERE (Diva One, ASCAP/Spectrum VII, ASCAP/Gold Thumb, ASCAP)
51	I'LL BE YOUR EVERYTHING (New Kids, ASCAP/Warner-Tamerlane, BMI/Dorfllo, BMI/Page Three, BMI)
5	JANIE'S GOT A GUN (Swag Song, ASCAP) HL
21	JUST A FRIEND (Cold Chillin', ASCAP/Biz Markie, ASCAP/WB, ASCAP) WBM
36	JUST BETWEEN YOU AND ME (Colegms-EMI, ASCAP/Stray Notes, ASCAP/Knighty-Knight, ASCAP) WBM
93	JUST LIKE JESSE JAMES (Realsongs, ASCAP/EMI April, ASCAP/Desmobile, ASCAP) HL/WBM
34	KEEP IT TOGETHER (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP) WBM
58	KICKSTART MY HEART (Motley Crue, BMI/Sikki Nixx, BMI) WBM
99	LET LOVE RULE (Miss Bessie, ASCAP) CLM
95	LIVING IN OBLIVION (French Lick, BMI)
55	LOVE ME FOR LIFE (Saja, BMI/Mya-T, BMI) HL
76	LOVE SHACK (Man Woman Together Now!, BMI/Irving, BMI) CPP
35	LOVE SONG (City Kidd, ASCAP) CLM
23	LOVE WILL LEAD YOU BACK (Realsongs, ASCAP) WBM
64	ME SO HORNY (Pac-Jam, BMI)
15	NO MORE LIES (Ruthless Attack, ASCAP)
24	NO MYTH (Liaifail, BMI/Careers, BMI) HL
98	NOTHIN' TO HIDE (Chi-Boy, ASCAP/Edge Of Fluke, BMI) CPP/CLM
1	OPPOSITES ATTRACT (Virgin, ASCAP/Ollie Leiber, ASCAP) CPP
22	PEACE IN OUR TIME (Pillarview B.V., BMI/Chrysalis, BMI/Virgin, ASCAP) CPP/CLM
33	PERSONAL JESUS (Emile, ASCAP)
13	PRICE OF LOVE (Wild Crusade, ASCAP/Frisco Kid, ASCAP/Chappell & Co., ASCAP) HL
79	PRINCIPAL'S OFFICE (Varry White, ASCAP/Young Man Moving, ASCAP)
26	PUMP UP THE JAM (Colegms-EMI, ASCAP/BMC, UK/Bogam, ASCAP) WBM
54	REAL LOVE (Skyyzoo, ASCAP) CPP
70	RHYTHM NATION (Black Ice, BMI/Flyte Tyme, ASCAP) WBM
11	ROAM (Man Woman Together Now!, BMI/Irving, BMI) CPP
28	SACRIFICE (Big Pig, ASCAP/Intersong, ASCAP) HL
92	SENDING ALL MY LOVE (Turkishman, BMI/Pennachio, BMI)
25	SOMETIMES SHE CRIES (Virgin Songs, BMI/Dick Dragon, BMI/Crab Salad, BMI/Likite Split, BMI/Rich Mchitch, BMI/Great Lips, BMI) CPP
40	SUMMER RAIN (Kinaalda, BMI/Valley Of Vidal, BMI)
63	SWING THE MOOD (Various Publishers)
9	TELL ME WHY (EMI, BMI/Panchin, BMI) WBM
37	TENDER LOVER (Hip Trip, BMI/Kear, BMI/Jenn-A-Bug, ASCAP) HL
69	THAT'S WHAT I LIKE (Various Publishers)
97	THERE'S A PARTY GOING ON (It's Time, BMI/Fanja, BMI)
81	THIS ONE'S FOR THE CHILDREN (Maurice Starr, ASCAP/EMI April, ASCAP) HL
19	TOO LATE TO SAY GOODBYE (Chi-Boy, ASCAP/Fee, ASCAP) CLM
96	TRUE BLUE LOVE (Colegms-EMI, ASCAP/Stray Notes, ASCAP/Petwolf, ASCAP)
2	TWO TO MAKE IT RIGHT (Red Instructional, ASCAP)
84	WAIT FOR YOU (CBS, ASCAP/Bangs And Crashes, ASCAP)
74	WALK ON BY (Blue Seas, ASCAP/Jac, ASCAP) HL/WBM
38	WAS IT NOTHING AT ALL (St. Cecilia, BMI)
10	WE CAN'T GO WRONG (Andy Panda, ASCAP/Zomba, ASCAP/Latin Rascals, BMI/Red Instructional, ASCAP/Disco Fever, ASCAP/Salski, BMI)
94	WE DIDN'T START THE FIRE (Joel, BMI) HL
6	WHAT KIND OF MAN WOULD I BE? (Texascity, BMI/Jason Scheff, BMI/EMI Blackwood, BMI/Sin-Drome, BMI/Fallwater, ASCAP) HL
59	WHEN THE NIGHT COMES (Irving, ASCAP/Adams Communications, BMI/Calyso Tunes, BMI/Realsongs, ASCAP) CPP/WBM
50	WHOLE WIDE WORLD (FROM "TRUE LOVE") (Virgin, ASCAP/Elliott Wolf, ASCAP/Jobete, ASCAP) CPP
83	WITH EVERY BEAT OF MY HEART (MCA, ASCAP/Matak, ASCAP/Mygag, ASCAP/Shakin' Baker, BMI) HL
60	WOMAN IN CHAINS (Virgin Songs, BMI) CPP
66	YOU'RE THE ONLY WOMAN (Rubicon, BMI)
91	YOU'RE THE VOICE (Almo, ASCAP) CPP

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

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

peter wolf

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UP TO NO GOOD, COMING MARCH 6
MCA-6349

PRODUCED BY PETER WOLF, ROBERT WHITE JOHNSON AND TAYLOR RHODES



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FEBRUARY 19

MCA
THE SPOTLIGHT IS ON



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Billboard Sets New Sales Dept. Will Handle Ads For 5 Directories

NEW YORK—Billboard has established for the first time an independent advertising sales department for its current five directories, according to John Babcock Jr., group publisher.

Named to head the department is Ron Willman, directories publisher, who will be responsible for the following publications: International Manufacturing and Packaging Directory; the International Recording Equipment Studio Directory; the Country Music Source Book; the International Talent and Touring Directory; and the International Buyer's Guide.

Willman will also be responsible for additional single copy sales and supervision of data entry for all of Billboard's current and future directories.

In a related development, Gene Smith, associate publisher and direc-

tor of marketing and sales who is responsible for the directories group, reports that the sales team will be headed by Norman Berkowitz, directories advertising sales manager, on the East Coast. Berkowitz is a 30-year veteran of Billboard.

Other U.S. sales staffers are Arty Simon, Los Angeles; Carole Edwards, Nashville; Angela Rodriguez, Florida; Alex Kelly, New York; and the special projects group supervised by Peggy Dold.

In addition, Jim Heath will be responsible for sales of Billboard's International Talent and Touring Directory for the Midwest and Western markets.

According to Babcock, Billboard, anticipating a growing demand for basic business-to-business connection information, expects to add several new properties to its current library over the course of this decade.

RECORD INDUSTRY, AFM SETTLE ON CONTRIBUTIONS

(Continued from page 3)

9/10 of a cent per \$8.98 album. The MPTF provides free concerts performed by union musicians.

In maintaining contributions to both funds, the union has at least held the line against recent settlements that have called for lower rates. Labels were said to have wanted a 50% reduction in their contributions, while the union wanted a greater contribution.

The Special Payments Fund, which the union claims has also been subject to lower contributions under recent settlements, is a studio musicians' royalty on the sale of recordings.

The union, charging Sony-owned CBS Records with leading the campaign to eliminate the funds, had threatened it would strike over the preservation of the two funds. There has been no walkout by the union membership, totaling 185,000 in the U.S. and Canada, in more than 40 years.

The new contract calls for a 3% increase in all wage items in each year of the contract; an additional \$1 em-

ployer contribution to the musicians' Health And Welfare Fund in each of the first two years of the agreement; and an additional \$1.50 in the third year.

The union, also suggesting before the settlement that it might not support federal legislation important to the interests of the recording industry if its negotiating demands were not met, has agreed to help labels seek congressional approval of a bill that would mandate the importation of DAT machines with an anti-copying chip. Also, the union will work with the recording industry to legislate a long-sought performance royalty for labels and artists.

According to a joint statement on the settlement by union president Martin Emerson and Norman Sarnick, chief negotiator for the recording industry, the parties "reaffirm their intent to convince Congress and the nation of the stifling effects of current copyright laws which undermine the efforts of the industry and its musicians."

4 MORE STATE STICKERING BILLS FILE

(Continued from page 4)

with lyrics "outside the norm, like this Elton John song about 'Sally' that isn't about a girl at all but about a homosexual."

Herman adds that his bill "isn't as tough as others" on a retailer. Violators would be found guilty of a misdemeanor, carrying a sentence of 30 days in jail and a \$100 fine. The Iowa bill also has the restricted performance and victims' legal action section.

Maryland Delegate Judith Toth introduced her bill Jan. 24. Toth previously introduced a labeling bill in 1987, but the Recording Industry Assn. of America, with help from an Annapolis lobbyist, was able to defeat the measure.

"The good old boy network didn't take that one seriously," remembers Toth. "This one they will."

Unlike other legislators across the country, Toth says she has "put the emphasis on the anti-defamation, the anti-racism, with the

indecent and obscenity [aspects] after that."

Toth's bill forbids sale to minors of unstickered albums that "are obscene" or "advocate or encourage . . . harassment or commission of a crime . . . because of that person's sex, race, color, religious beliefs, or national origin" as well as those with lyrics that advocate or encourage suicide, murder, morbid violence, or illegal use of drugs or alcohol.

Several communities in suburban Maryland have seen growing incidents of vandalism with anti-Semitic and racist overtones, and Toth thinks the Maryland Assembly "will take this bill more seriously."

The Maryland bill calls for first-time violators to receive a fine up to \$1,000 and up to one year in jail.

The Arizona bill, sponsored by state Sen. Janice Brewer, was introduced Feb. 6. It, too, is similar to the Missouri bill.

FOR WEEK ENDING FEBRUARY 17, 1990

Billboard. CROSSOVER RADIO AIRPLAY™

		TOP 40/DANCE		ARTIST	
		Based on airplay reports from stations combining top 40, dance and urban music.			
THIS WEEK	LAST WEEK	TITLE			
1	1	OPPOSITES ATTRACT VIRGIN 7-99158		PAULA ABDUL	
2	3	ESCAPADE A&M 1490		JANET JACKSON	
3	2	TWO TO MAKE IT RIGHT VENETTA TS-1464/A&M		SEDUCTION	
4	4	C'MON AND GET MY LOVE FFRR 886 798.4/POLYGRAM		D-MOB	
5	6	NO MORE LIES RUTHLESS 7-99149/ATCO		MICHELLE	
6	5	WE CAN'T GO WRONG CAPITOL 44498		THE COVER GIRLS	
7	8	JUST A FRIEND COLD CHILLIN' 7-22784/WARNER BROS.		BIZ MARKIE	
8	7	TELL ME WHY ARISTA 9916		EXPOSE	
9	9	ALL OR NOTHING ARISTA 9928		MILLI VANILLI	
10	10	HERE AND NOW EPIC 34-73029/E.P.A.		LUTHER VANDROSS	
11	13	GET UP! (BEFORE THE NIGHT IS OVER) SBK 0731		TECHNOTRONIC	
12	14	WHOLE WIDE WORLD RCA 9098		A'ME LORAIN	
13	16	LOVE ME FOR LIFE LMR 84006		STEVIE B	
14	15	LOVE WILL LEAD YOU BACK ARISTA 9938		TAYLOR DAYNE	
15	22	KEEP IT TOGETHER SIRE 7-19986/WARNER BROS.		MADONNA	
16	17	IF YOU LEAVE ME NOW LMR 77000		JAYA	
17	19	HERE WE ARE EPIC 34-73084/E.P.A.		GLORIA ESTEFAN	
18	12	HOW AM I SUPPOSED TO LIVE WITHOUT YOU COLUMBIA 38-73017		MICHAEL BOLTON	
19	21	REAL LOVE ATLANTIC 7-88816		SKYY	
20	23	ALL AROUND THE WORLD ARISTA 9928		LISA STANSFIELD	
21	—	I'LL BE YOUR EVERYTHING SIRE 7-19959/WARNER BROS.		TOMMY PAGE	
22	25	IF U WERE MINE ENIGMA 75051		THE U-KREW	
23	27	I'LL BE THERE MOTOWN 2032		JOYCE "FENERELLA" IRBY	
24	30	DAINGEROUS EMI 50233		ROXETTE	
25	11	EVERYTHING MCA 53714		JODY WATLEY	
26	20	PUMP UP THE JAM SBK 07311		TECHNOTRONIC	
27	24	THERE'S A PARTY GOING ON CUTTING 228		YVONNE	
28	28	WALK ON BY NEXT PLATEAU 327		SYBIL	
29	29	SENDING ALL MY LOVE ATLANTIC 7-87961		LINEAR	
30	26	ALL NITE ELEKTRA 7-69260		ENTOUCH FEATURING KEITH SWEAT	

		TOP 40/ROCK		ARTIST	
		Based on airplay reports from stations combining top 40 and rock music.			
THIS WEEK	LAST WEEK	TITLE			
1	3	SOMETIMES SHE CRIES COLUMBIA 38-73095		WARRANT	
2	5	PRICE OF LOVE EPIC 34-73094/E.P.A.		BAD ENGLISH	
3	1	JANIE'S GOT A GUN Geffen 7-22727		AEROSMITH	
4	2	DOWNTOWN TRAIN WARNER BROS. 7-22685		ROD STEWART	
5	7	BLACK VELVET ATLANTIC 4-88742		ALLANAH MYLES	
6	6	DAINGEROUS EMI 50233		ROXETTE	
7	8	TOO LATE TO SAY GOODBYE EMI 50234		RICHARD MARX	
8	11	ROAM REPRISE 7-22667		THE B-52'S	
9	12	I GO TO EXTREMES COLUMBIA 38-73091		BILLY JOEL	
10	4	KICKSTART MY HEART ELEKTRA 7-69248		MOTLEY CRUE	
11	9	A GIRL LIKE YOU ENIGMA 44480/CAPITOL		THE SMITHEREENS	
12	14	THE DEEPER THE LOVE Geffen 4-19951		WHITESNAKE	
13	21	FOREVER MERCURY 876 716-7/POLYGRAM		KISS	
14	10	I REMEMBER YOU ATLANTIC 7-88886		SKID ROW	
15	17	HOUSE OF FIRE EPIC 34-73085/E.P.A.		ALICE COOPER	
16	20	I WISH IT WOULD RAIN DOWN ATLANTIC 4-88738		PHIL COLLINS	
17	28	NO MYTH RCA 9111		MICHAEL PENN	
18	13	PEACE IN OUR TIME COLUMBIA 38-73047		EDDIE MONEY	
19	22	PERSONAL JESUS SIRE 4-19941/REPRISE		DEPECHE MODE	
20	23	FLY HIGH MICHELLE ATCO 4-99135		ENUFF Z'NUFF	
21	24	DIRTY DEEDS BLACKHEART 73215/E.P.A.		JOAN JETT	
22	25	ANYTIME CAPITOL 44471		MCAULEY SCHENKER GROUP	
23	16	WHAT KIND OF MAN WOULD I BE REPRISE 7-22741		CHICAGO	
24	—	ALMOST HEAR YOU SIGH COLUMBIA 38-73093		ROLLING STONES	
25	18	JUST BETWEEN YOU & ME ATLANTIC 7-88781		LOU GRAMM	
26	—	HOUSE OF PAIN ELEKTRA 7-64995		FASTER PUSSYCAT	
27	30	I CAN'T EXPLAIN MERCURY 876 190-4/POLYGRAM		SCORPIONS	
28	—	BAD LOVE DUCK 4-19980/REPRISE		ERIC CLAPTON	
29	15	LOVE SONG Geffen 7-22856		TESLA	
30	19	FREE FALLING MCA 53748		TOM PETTY	

Products with the greatest airplay gains this week.
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TOP 40/DANCE PLAYLISTS

		HOT 97 FM		ARTIST	
		Based on airplay reports from stations combining top 40, dance and urban music.			
THIS WEEK	LAST WEEK	TITLE			
1	1	Seduction, Two To Make It Right		PAULA ABDUL	
2	2	Paula Abdul, Opposites Attract		PAULA ABDUL	
3	3	Doug Lazy, Let The Rhythm Pump		DOUG LAZY	
4	4	Janet Jackson, Escapade		JANET JACKSON	
5	5	Jaya, If You Leave Me Now		JAYA	
6	6	Technotronic, Get Up! (Before The Sybil, Walk On By)		TECHNOTRONIC	
7	7	The Cover Girls, We Can't Go Wrong		THE COVER GIRLS	
8	8	D-Mob, C'mon And Get My Love		D-MOB	
9	9	Janet Jackson, Escapade		JANET JACKSON	
10	10	Bettina, Destiny		BETTINA	
11	11	Yvonne, There's A Party Going On		YVONNE	
12	12	Kyze, Stomp (Move Jump Jack Your Expose, Tell Me Why)		KYZE	
13	13	Jody Watley, Everything		JODY WATLEY	
14	14	Fascination, Remember		FASCINATION	
15	15	Taylor Dayne, Love Will Lead You		TAYLOR DAYNE	
16	16	Milli Vanilli, All Or Nothing		MILLI VANILLI	
17	17	Gloria Estefan, Here We Are		GLORIA ESTEFAN	
18	18	A'me Lorain, Whole Wide World		A'ME LORAIN	
19	19	Cynthia, I'll Be Your Everything		CYNTHIA	
20	20	Seduction, Heartbeat		SEDUCTION	
21	21	Judy Torres, Love U Will U Love Me		JUDY TORRES	
22	22	India, Right From The Start		INDIA	
23	23	Eileen Flores, Touch Me With Your Biz Markie, Just A Friend		EILEEN FLORES	
24	24	Madonna, Keep It Together		MADONNA	
25	25	Stevie B, Love Me For Life		STEVIE B	
26	26	Lattanzi, Is That What You Call Love		LATTANZI	
27	27	Lisa Stansfield, All Around The World		LISA STANSFIELD	
28	28	Tommy Page, I'll Be Your Everything		TOMMY PAGE	
29	29	Inner City, What Cha Gonna Do With A More Materialistic Girl		INNER CITY	
30	30	Pajama Party, Hide And Seek		PAJAMA PARTY	
31	31	Roxette, Dangerous		ROXETTE	
32	32	Timmy Tee, Time After Time		TIMMY TEE	
33	33	Jane Child, Don't Wanna Fall In Love		JANE CHILD	
34	34	Brat Pack, You're The Only Woman		BRAT PACK	
35	35	Jay Williams, Sweat		JAY WILLIAMS	
36	36	Tonia, Games Of Love		TONIA	
37	37	Mr. Lee, Get Busy		MR. LEE	
38	38	Leila K Featuring Rob N' Raz, Got To		LEILA K	

		Power 106 FM		ARTIST	
		Based on airplay reports from stations combining top 40, dance and urban music.			
THIS WEEK	LAST WEEK	TITLE			
1	1	Jaya, If You Leave Me Now		JAYA	
2	2	Janet Jackson, Escapade		JANET JACKSON	
3	3	Paula Abdul, Opposites Attract		PAULA ABDUL	
4	4	D-Mob, C'mon And Get My Love		D-MOB	
5	5	Seduction, Two To Make It Right		SEDUCTION	
6	6	Michelle, No More Lies		MICHELLE	
7	7	Sybil, Don't Make Me Over		SYBIL	
8	8	Jody Watley, Everything		JODY WATLEY	
9	9	Linear, Sending All My Love		LINEAR	
10	10	Babyface, Tell Me Why		BABYFACE	
11	11	Soul II Soul (Featuring Caron)		SOUL II SOUL	
12	12	Technotronic, Pump Up The Jam		TECHNOTRONIC	
13	13	The Cover Girls, We Can't Go Wrong		THE COVER GIRLS	
14	14	Expose, Tell Me Why		EXPOSE	
15	15	Yvonne, There's A Party Going On		YVONNE	
16	16	Stevie B, Girl I Am Searching For		STEVIE B	
17	17	After 7, Heat Of The Moment		AFTER 7	
18	18	Pajama Party, Over And Over		PAJAMA PARTY	
19	19	Johnny O, Memories		JOHNNY O	
20	20	Milli Vanilli, All Or Nothing		MILLI VANILLI	
21	21	Timmy Tee, Time After Time		TIMMY TEE	
22	22	Gloria Estefan, Here We Are		GLORIA ESTEFAN	
23	23	Donna Summer, Breakaway		DONNA SUMMER	
24	24	Paris By Air, Voices In Your Head		PARIS BY AIR	
25	25	A'me Lorain, Whole Wide World		A'ME LORAIN	
26	26	Safire, I Will Survive (From "She Entouch Featuring Keith Sweat, All Stevie B, Love Me For Life		SAFIRE	
27	27	Technotronic, Get Up! (Before The Biz Markie, Just A Friend		TECHNOTRONIC	
28	28	Madonna, Keep It Together		MADONNA	
29	29	Dino, Never 2 Much Of U		DINO	
30	30	Lisa Stansfield, All Around The World		LISA STANSFIELD	
31	31	India, Right From The Start		INDIA	
32	32	Taylor Dayne, Love Will Lead You		TAYLOR DAYNE	
33	33	The Good Guys, Your Sweetest		THE GOOD GUYS	
34	34	Calloway, I Wanna Be Rich		CALLOWAY	
35	35	Seduction, Heartbeat		SEDUCTION	
36	36	Fascination, Remember		FASCINATION	
37	37	Leila K Featuring Rob N' Raz, Got To		LEILA K	

TOP 40/ROCK PLAYLISTS

		Pirate Radio 100.3 FM		ARTIST	
		Based on airplay reports from stations combining top 40, dance and urban music.			
THIS WEEK	LAST WEEK	TITLE			
1	1	Skid Row, I Remember You		SKID ROW	
2	2	Great White, Angel Song		GREAT WHITE	
3	3	Warrant, Sometimes She Cries		WARRANT	
4	4	Rod Stewart, Downtown Train		ROD STEWART	
5	5	Motley Crue, Kickstart My Heart		MOTLEY CRUE	
6	6	Allanah Myles, Black Velvet		ALLANAH MYLES	
7	7	The B-52's, Roam		THE B-52'S	
8	8	Depeche Mode, Personal Jesus		DEPECHE MODE	
9	9	The Smithereens, A Girl Like You		THE SMITHEREENS	
10	10	Aerosmith, Janie's Got A Gun		AEROSMITH	
11	11	Tesla, Love Song		TESLA	
12	12	Bad English, Price Of Love		BAD ENGLISH	
13	13	Bonham, I Want For You		BONHAM	
14	14	Roxette, Dangerous		ROXETTE	
15	15	Richard Marx, Too Late To Say Good		RICHARD MARX	
16	16	Faster Pussycat, House Of Pain			

RADIO CASH TIGHT AS BANKS FEEL SQUEEZE

(Continued from page 1)

economy, has sharply reduced the number of highly leveraged deals, which fueled a boom in radio station sales in the '80s.

Boom turned to bust last year. Industry sources estimate the value of radio station sales in 1989 at \$2.7 billion, about a 20% decline from the previous year.

James Blackburn, chairman of Blackburn & Co., which brokers radio station sales, believes the number of deals will be the same this year as last—"probably around 1,000"—but that they will have a lower total dollar value.

Gary Stevens of Gary Stevens & Co., another brokerage, says problems at Bank of New England and other banks will "result in a generally restricted climate on lending for broadcasting."

Because of uncertain financial conditions, some industry sources predict that radio station prices will drift lower this year, and that broadcasters will be unable to take costly programming risks needed to turn around underperforming stations.

Randy Jeffery, partner in the brokerage Media Ventures Partners, says financial problems have emerged because many broadcasting deals were done on the basis of over-optimistic projections for cash flow and market growth, which have not been met.

"Every bank active in broadcasting has in the past six months revisited its radio portfolio and looked at it very carefully," says Jeffery. "We're aware of broadcasters who haven't met their pro formas being squeezed by banks and having to put up their stations for sale."

Edens concedes that financing has been more difficult to obtain than it was in the past. "We're looking to expand our company," he says, "but money is tighter. All of the people who lend to the industry require more underlying equity now."

"Equity will become fashionable [in station sales]," says Blackburn, "which means there will be fewer buyers, and the marginal buyer will be squeezed out."

In addition, if deals are financed principally by equity—cash and stock—prices may drift downward. "People recoil from paying high prices when substantial amounts of equity are at stake," Blackburn says.

Radio stations generally sell for

multiples of cash flow, and the multiples have slipped in the past year. Blackburn sees stations selling this year at 8.5–10 times cash flow, down from about 10–11.5 times a year ago. The range varies with the market.

Bill Steding, managing partner of the brokerage firm Americom, says he has found that there is "plenty of equity chasing deals," but that he is advising sellers to stay out of the market until they can get a clearer picture of which way prices and interest rates will go.

Obtaining capital to finance station purchases is particularly difficult in cases where the target outlets are not performing well financially.

Edens cites the example of KKLQ (Q106) San Diego, which his company purchased three years ago with bank financing. The station was in the red at the time of the sale. "That would be impossible to do in today's radio environment because banks would never do a deal like that for a station that was losing money."

He adds, "It's going to make it more difficult for radio groups to buy turnaround situations because the banks will be less willing to finance them. As a result, owners won't be able to sell them at the kinds of prof-

its they once hoped."

The increasing financial pressure may also cause station operators to take fewer programming risks.

"I think stations will be less apt to change formats now because it's an expensive thing to do," says Jim Arcara, president/radio of Capital Cities/ABC. "They will be forced to sell instead."

Jack McCarthy, president of Voyager Communications Group, calls the impact on programming "unfortunate," but points out that changing formats is not always the best solution. Reviving an ailing station "depends on how deep the operator's pockets are" and how much time he allows himself to turn it around. He says Voyager purchased urban WLWZ Greenville last March and has doubled the station's revenue since then without changing the format.

McCarthy sees one possible positive outcome from the lending crisis. "Two or three years ago," he says, "banks would lend to anything that would walk. Now the money is not available to allow stations to get in trouble financially."

Brokers speculate that the Bank of New England may have to sell its portfolio of radio loans to another

bank. Tom Lavelle, spokesman for the Boston-based bank, says it plans to sell about \$6 billion in assets, but he is uncertain whether that total includes any broadcasting loans. "Those loans as well as others are being reviewed," says Lavelle, "but no decision has been made at this time."

Randy Odeneal, general partner of Scornix Broadcasting Co., questions the impact of the banking crisis on radio. "I don't think it will have any long-term effect on industry values. The market was overheated, but bust follows boom very predictably. The Bank of New England's troubles are accelerating a shakeout that would have happened anyway. We had projected that it would happen by early 1991, so it's moved up a year. But we're also projecting that by 1992 things will be good again. The speculators will be gone and the operators will still be here."

Steding says the most important result of the banking crisis will be "the primary source of lending for the industry moving away from commercial banks toward two groups: commercial credit companies and insurance companies—not dissimilar to the way it was 10 years ago. Owners are going to credit and insurance

companies to get their money."

Steven Rattner, a Lazard Freres & Co. investment banker who specializes in media deals, said in a recent conference here that, because junk bonds will not be an option for financing station sales, more conventional financing will be the norm.

Venture capital, though, may not be one of the options, says Blackburn. He sees new sources of financing, such as specialized investment funds.

Robert Mahlman Jr. of The Mahlman Co., another brokerage, believes that venture capitalists may change their role in financing station sales. "They will come in with big equity and buy groups for themselves."

Besides that, Mahlman says, the structure of the radio deal will "return to the way it used to be eight or nine years ago—seller financing." He adds, "In some cases the deal may be easier to do because the seller might not be as aggressive as the banks on interest."

Steding says there could be a spurt in station sales this year if Congress approves a reduction in the tax on capital gains. Station owners might say, "It's time to cash in my chips and get out," according to Steding.

LACKING NEW PRODUCT, RETAILERS PUSH CATALOG

(Continued from page 1)

tion. In fact, some retailers report they have been putting special emphasis on catalog promotions and will continue to do so through at least the first quarter to offset the lack of hit product.

The current low ebb in business at the beginning of the new year runs contrary to the last three years, when January turned in a relatively strong performance, despite the traditional lack of new product. This past December, labels were promising a different scenario, predicting new releases from such proven sellers as Robert Plant, Billy Idol, and Public Enemy. But those titles failed to materialize (Billboard, Feb. 3).

Jim Bonk, executive VP/CEO at North Canton, Ohio-based Camelot Enterprises, says he is troubled by the "dearth of new releases. There is not a lot of new product on the horizon. I wish the labels would spread out their new titles throughout the year instead of releasing them for Christmas and in the summer. We only have so much space and a lot of good records get lost in the shuffle during those times." The cold spell in product comes at a time when it looks like the economy will get softer, adds Bonk.

Janet Mangano, director of research at Josephthal & Co., a New York-based brokerage house, agrees. "We are at a very important juncture in consumer spending," she says. "The consumer is pulling back from using the credit card and is looking more closely at discretionary spending, which includes music sales."

Michael Goldwasser, owner of the 13-store Starship Records & Tapes in Norcross, Ga., says, "We're searching, searching, searching every which-a-way. We can't find nothin' to sell."

On the other hand, Washington-based Waxie Maxie showed the largest same-store gain for January of those surveyed—an 8%-9% increase, thanks to catalog sales, says David

Blaine, VP/GM for the 33-unit chain. "Our two largest sellers are our midlines," he says. "Last week, our CD midline was No. 1, and our cassette midline was No. 2." Those two lines, which comprise about 600 titles, typically rank at the bottom of the chain's top 10 sellers, he says. But now the midlines are so strong that they are outselling No. 3, Janet Jackson, and No. 4, Quincy Jones, by three-to-one, he says. The chain plans to stimulate February sales by promoting WEA titles, he adds.

Harmony House, a 30-unit chain based in Troy, Mich., also is very aggressively working its catalog, says retail director Bill Thom, who reports an increase in sales without specifying any numbers.

"Our whole first-quarter thrust is [advertising] to emphasize our catalog product . . . and it's been working real well," he says. "We've had a lot of cooperation from the record companies. They know we'd be beating the same dead horse by advertising their hits. We've already drilled those through the Christmas season."

In addition, Detroit has seen a lot of "big shows going around, too," Thom adds. "[Paul] McCartney just came through town, and Billy Joel's coming—and Janet Jackson. Shows like that are stimulating sales. They're getting a lot of press. We're seeing some sales on some artists like that."

In Sausalito, Calif., Mary Ann Levitt, president of The Record Shop, says the 30-unit chain chalked up a 5% comparative-store sales increase in January. "We haven't had major product come out and we need it," Levitt says. "I hear we are in for a long period without hit product."

Mitch Perliss, director of purchasing at Los Angeles-based Music Plus, which showed no-growth in January sales, points out that the chain's top four sellers are Paula Abdul, Janet Jackson, Milli Vanilli, and Bobby Brown. "For each one of them, we are talking about their

second, third, fourth, or fifth single," he says. "I am not complaining that we are still selling Paula Abdul. You need something new and exciting to bring more customers in."

Mike Collins, VP of retail operations at Roslyn, N.Y.-based Record World, which experienced a slightly down January, says that in the absence of new hit product, he was hoping that the lambda sound would catch on.

In addition to no new hits, Collins says, last January the chain ran two major promotions but did not do any this year, which also contributed to the down month. In February, sales should pick up with a big CBS promotion, he says. But in general, the chain is not getting the unit sales out of its top sellers that it normally does.

In Minneapolis, Dick Odette, VP of purchasing at Musicland, says things have not been that bad thanks to the legs on a lot of the records released during the fourth quarter. He also says that catalog CD sales, Joan Jett, Ricky Van Shelton, and Hank Williams Jr. have helped. Moreover, the chain expects further aid from new releases from Heart, M.C. Hammer, and Midnight Oil. "But we will probably get into late April before we see the hits" flowing from the labels, he adds.

On an even more optimistic note,

Sy Lerner, an independent, New York-based retailer with two stores—Serenade and Music N' Motion—says, "I thought without the hits we would die. But my stores have been cleaning up with catalog." Nevertheless, he also says, "When they mention that they are pushing back the Public Enemy album until April—that hurts."

The January doldrums are old news to Harold Guilfoil, album buyer for WaxWorks' Disc Jockey chain in Owensboro, Ky. Although the chain's numbers are not in yet, he says he does not expect them to show an increase over last year's performance. "We have always been fussing that—at least from our standpoint—it was important for labels to give us one or two or more really decent titles in January," he says. "There's [consumer] money available. Yet, when we give them no reason to come back to the store, we feel like it's very negative."

Coordinator Paul Hutchinson for Nashville-based Sound Shop adds another reason why sales might be down this year—the virtual cessation of vinyl albums. "I guess when you delete a whole configuration, it's got to affect your figures," he says. "Last January, our [vinyl] album sales were 7% or 8% [of the total]."

AZOFF FIRM NAMES 4 KEY A&R EXEGS

(Continued from page 4)

"Irving has said to me that he really wants this company to be very A&R-generated," says Koppelman. "He wants the A&R guys to work out the skeletal marketing plans."

A small number of debut artists have already been signed by the label, including the Beautiful, an alternative rock trio from Texas whose EP is expected to be one of the first Azoff Entertainment releases this spring. The company will also pursue

some established artists. Stylistically, says Keaton, "there will be nothing straight down the corporate middle."

Although Don Henley and Glenn Frey are reportedly collaborating on songs for an Eagles retrospective on Elektra (Billboard, Feb. 10), sources say a possible full-length Eagles reunion album would be brought to Azoff Entertainment by Azoff, who previously managed the group. The label has not confirmed the report.

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★★ NO. 1 ★★					
1	1	1	83	PAULA ABDUL ▲ ⁵ VIRGIN 90943 (9.98) (CD) 4 weeks at No. 1	FOREVER YOUR GIRL
2	2	2	48	MILLI VANILLI ▲ ⁶ ARISTA AL 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
3	4	4	20	JANET JACKSON ▲ ² A&M SP 3920 (9.98) (CD) JANET JACKSON'S RHYTHM NATION 1814	
4	3	3	12	PHIL COLLINS ▲ ² ATLANTIC 82050 (9.98) (CD)	... BUT SERIOUSLY
5	5	6	31	THE B-52'S ▲ REPRISE 25854 (9.98) (CD)	COSMIC THING
6	7	7	21	AEROSMITH ▲ ² GEFEN 24254 (9.98) (CD)	PUMP
7	6	5	16	BILLY JOEL ▲ ² COLUMBIA OC 44366 (CD)	STORM FRONT
8	8	8	41	TOM PETTY ▲ ² MCA 6253 (9.98) (CD)	FULL MOON FEVER
9	10	10	12	BOBBY BROWN ▲ MCA 6342 (9.98) (CD)	DANCE!... YA KNOW IT!
10	9	9	11	QUINCY JONES ▲ QWEST 26020/WARNER BROS. (9.98) (CD)	BACK ON THE BLOCK
11	12	16	31	MICHAEL BOLTON ● COLUMBIA OC 45012 (CD)	SOUL PROVIDER
12	11	13	54	SKID ROW ▲ ³ ATLANTIC 81936 (9.98) (CD)	SKID ROW
13	13	11	22	YOUNG M.C. ▲ DELICIOUS VINYL 91309/ISLAND (9.98) (CD)	STONE COLD RHYMIN'
14	15	12	18	LINDA RONSTADT (FEA. A. NEVILLE) ▲ CRY LIKE A RAINSTORM, HOWL LIKE THE WIND ELEKTRA 60872 (9.98) (CD)	
15	16	14	78	NEW KIDS ON THE BLOCK ▲ ⁷ COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
16	14	15	22	MOTLEY CRUE ▲ ² ELEKTRA 60829 (9.98) (CD)	DR. FEELGOOD
17	17	19	29	BABYFACE ▲ SOLAR FZ 45288/EPIC (CD)	TENDER LOVER
18	19	20	33	SOUL II SOUL ▲ VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
19	22	25	9	TECHNOTRONIC ● SBK 93422 (9.98) (CD)	PUMP UP THE JAM - THE ALBUM
20	18	17	13	ERIC CLAPTON ● DUCK 26074/REPRISE (9.98) (CD)	JOURNEYMAN
21	21	22	11	KENNY G ● ARISTA AL 13-8613 (13.98) (CD)	LIVE
22	20	18	40	RICHARD MARX ▲ ³ EMI 90380 (9.98) (CD)	REPEAT OFFENDER
23	27	33	30	GLORIA ESTEFAN ▲ ² EPIC DE 45217 (CD)	CUTS BOTH WAYS
24	25	24	13	WHITESNAKE ▲ GEFEN GHS 24249 (9.98) (CD)	SLIP OF THE TONGUE
25	28	29	44	ROXETTE ▲ EMI 91098 (9.98) (CD)	LOOK SHARP!
26	23	21	23	ROLLING STONES ▲ ² COLUMBIA OC 45333 (CD)	STEEL WHEELS
27	26	28	7	JIVE BUNNY & THE MASTERMIXERS ● MUSIC FACTORY 91322/ATCO (9.98) (CD)	JIVE BUNNY - THE ALBUM
28	24	23	31	CHER ▲ GEFEN GHS 24239 (9.98) (CD)	HEART OF STONE
29	30	26	16	LUTHER VANDROSS ● EPIC E2.45320 (CD)	THE BEST OF LUTHER: THE BEST OF LOVE
30	31	35	48	TESLA ▲ GEFEN GHS 24224 (9.98) (CD)	THE GREAT RADIO CONTROVERSY
31	29	27	32	DON HENLEY ▲ GEFEN GHS 24217 (9.98) (CD)	THE END OF THE INNOCENCE
32	32	32	32	BAD ENGLISH ● EPIC DE 45083 (CD)	BAD ENGLISH
33	35	36	10	SOUNDTRACK ▲ WALT DISNEY 64038* (8.98) (CD)	THE LITTLE MERMAID
34	33	30	30	THE 2 LIVE CREW ▲ SKYWALKER XR 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
35	34	34	14	JOE SATRIANI ● RELATIVITY 1015 (9.98) (CD)	FLYING IN A BLUE DREAM
36	44	66	6	ALANNAH MYLES ATLANTIC 81956 (9.98) (CD)	ALANNAH MYLES
37	39	41	14	TAYLOR DAYNE ● ARISTA 8581 (9.98) (CD)	CAN'T FIGHT FATE
38	36	31	12	RUSH ● ATLANTIC 82040 (9.98) (CD)	PRESTO
39	41	45	17	SEDUCTION VENETTA SP 5280/A&M (8.98) (CD)	NOTHING MATTERS WITHOUT LOVE
40	37	38	11	CHICAGO ● REPRISE 26080 (9.98) (CD)	GREATEST HITS 1982-1989
41	38	37	29	NEW KIDS ON THE BLOCK ▲ ² COLUMBIA FC 40475 (CD)	NEW KIDS ON THE BLOCK
42	40	39	28	ALICE COOPER ▲ EPIC DE 45137 (CD)	TRASH
43	46	92	3	JOAN JETT BLACKHEART 45473/EPIC (CD)	THE HIT LIST
44	42	40	20	TEARS FOR FEARS ▲ FONTANA 838 730 1/POLYGRAM (CD)	THE SEEDS OF LOVE
45	52	62	45	BONNIE RAITT ● CAPITOL C1-91268 (8.98) (CD)	NICK OF TIME
46	43	43	12	SCORPIONS MERCURY 842 002 1/POLYGRAM (9.98) (CD)	GREATEST HITS - BEST OF ROCKERS N' BALLADS
47	58	75	5	SOUNDTRACK MCA 6340 (9.98) (CD)	BORN ON THE FOURTH OF JULY
48	48	54	14	THE SMITHEREENS ENIGMA 91194/CAPITOL (9.98) (CD)	SMITHEREENS 11
49	45	50	51	WARRANT ▲ ² COLUMBIA FC 44383 (CD)	DIRTY ROTTEN FILTHY STINKING RICH
50	51	46	34	HEAVY D. & THE BOYZ ▲ MCA 42302 (8.98) (CD)	BIG TYME
51	49	55	27	HARRY CONNICK, JR. COLUMBIA 45319 (CD)	MUSIC FROM "WHEN HARRY MET SALLY..."
52	63	70	13	MICHAEL PENN RCA 9692-1-R (8.98) (CD)	MARCH
53	47	42	18	TRACY CHAPMAN ▲ ELEKTRA 60888 (9.98) (CD)	CROSSROADS
54	71	137	3	RICKY VAN SHELTON COLUMBIA 45250 (CD)	RVS III

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	60	57	12	3RD BASS COLUMBIA FC 45415 (CD)	THE CACTUS ALBUM
56	56	52	23	JOE COCKER CAPITOL 92861 (9.98) (CD)	ONE NIGHT OF SIN
57	54	51	11	ROB BASE ● PROFILE 1285 (9.98) (CD)	THE INCREDIBLE BASE
58	64	68	23	ELTON JOHN ● MCA 6321 (9.98) (CD)	SLEEPING WITH THE PAST
59	53	58	12	EDDIE MONEY COLUMBIA OC 45381 (CD)	GREATEST HITS... SOUND OF MONEY
60	59	49	16	KATE BUSH COLUMBIA OC 44164 (CD)	THE SENSUAL WORLD
61	50	47	18	NEIL YOUNG REPRISE 25899 (9.98) (CD)	FREEDOM
62	55	48	46	MADONNA ▲ ³ SIRE 25844/WARNER BROS. (9.98) (CD)	LIKE A PRAYER
63	69	76	6	MICHEL'LE RUTHLESS 91282/ATCO (9.98) (CD)	MICHEL'LE
64	62	64	12	ROD STEWART WARNER BROS. 4-25987 (39.98) (CD)	STORYTELLER/COMPLETE ANTHOLOGY: 1964-1990
65	70	73	10	THE KENTUCKY HEADHUNTERS MERCURY 838 744 1/POLYGRAM (CD)	PICKIN' ON NASHVILLE
66	61	65	13	LENNY KRAVITZ VIRGIN 91290 (9.98) (CD)	LET LOVE RULE
67	57	44	20	BONHAM ● WTG FP 45009/EPIC (CD)	THE DISREGARD OF TIMEKEEPING
68	74	59	50	FINE YOUNG CANNIBALS ▲ ² I.R.S. 6273/MCA (9.98) (CD)	THE RAW & THE COOKED
69	79	100	4	KAOMA EPIC 46010 (CD)	WORLD BEAT
70	75	81	37	CLINT BLACK ▲ RCA 9668-1-R (8.98) (CD)	KILLIN' TIME
71	66	61	20	MELISSA ETHERIDGE ● ISLAND 91285/ATLANTIC (9.98) (CD)	BRAVE AND CRAZY
72	68	60	23	RED HOT CHILI PEPPERS EMI 92152 (9.98) (CD)	MOTHER'S MILK
73	76	72	83	BOBBY BROWN ▲ ⁵ MCA 42185 (9.98) (CD)	DON'T BE CRUEL
74	72	69	6	UB40 VIRGIN 91324 (9.98) (CD)	LABOUR OF LOVE II
75	67	63	22	POCO RCA 9694-1-R (9.98) (CD)	LEGACY
76	83	97	35	PAUL MCCARTNEY ● CAPITOL C1-91653 (9.98) (CD)	FLOWERS IN THE DIRT
77	65	53	21	EURHYTHMICS ARISTA AL 8606 (9.98) (CD)	WE TOO ARE ONE
78	73	56	18	BARBRA STREISAND ● COLUMBIA OC 45369 (CD)	A COLLECTION: GREATEST HITS... AND MORE
79	96	180	3	PETER MURPHY BEGGAR'S BANQUET 9877-1-H/RCA (9.98) (CD)	DEEP
80	84	90	16	KISS ● MERCURY 838 913 1/POLYGRAM (CD)	HOT IN THE SHADE
81	81	85	19	RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98) (CD)	NO HOLDIN' BACK
82	78	78	34	EXPOSE ● ARISTA AL 8532 (9.98) (CD)	WHAT YOU DON'T KNOW
83	93	96	17	BIZ MARKIE COLD CHILLIN' 26003/WARNER BROS. (9.98) (CD)	THE BIZ NEVER SLEEPS
84	77	71	18	BELINDA CARLISLE ● MCA 6339 (9.98) (CD)	RUNAWAY HORSES
85	94	102	15	LOU GRAMM ATLANTIC 81915 (9.98) (CD)	LONG HARD LOOK
86	82	77	19	RICKIE LEE JONES GEFEN GHS 24246 (9.98) (CD)	FLYING COWBOYS
87	85	83	14	SIR MIX-A-LOT NASTY MIX 70150 (9.98) (CD)	SEMINAR
88	86	74	11	DURAN DURAN CAPITOL 93178 (9.98) (CD)	DECADE
89	88	89	23	REGINA BELLE ● COLUMBIA FC 44367 (CD)	STAY WITH ME
90	100	95	13	BRITNY FOX COLUMBIA FC 45300 (CD)	BOYS IN HEAT
91	107	138	64	M.C. HAMMER ▲ CAPITOL C1-90924 (8.98) (CD)	LET'S GET IT STARTED
92	92	87	57	SOUNDTRACK ▲ ² ATLANTIC 81933 (9.98) (CD)	BEACHES
93	87	88	13	THE CHARLIE DANIELS BAND EPIC FE 45316 (CD)	SIMPLE MAN
94	80	67	14	D.J. JAZZY JEFF & THE FRESH PRINCE ● JIVE 1188-1/J/RCA (9.98) (CD)	AND IN THIS CORNER
95	104	119	130	GUNS N' ROSES ▲ ⁸ GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
96	102	111	21	ENUFF Z'NUFF ATCO 91262 (9.98) (CD)	ENUFF Z'NUFF
97	91	91	13	PAT BENATAR CHRYSALIS 21715 (9.98) (CD)	BEST SHOTS
98	135	—	2	THEY MIGHT BE GIANTS ELEKTRA 60907 (9.98) (CD)	FLOOD
99	103	105	10	XYZ ENIGMA 73525 (9.98) (CD)	XYZ
100	98	94	15	VARIOUS ARTISTS GRP 9596 (9.98) (CD)	HAPPY ANNIVERSARY, CHARLIE BROWN
101	110	145	4	D-MOB FFRR 828 159 1/POLYGRAM (CD)	A LITTLE BIT OF THIS, A LITTLE BIT OF THAT
102	95	82	55	KIX ● ATLANTIC 81877 (9.98) (CD)	BLOW MY FUSE
103	106	123	5	THE STONE ROSES SILVERTONE 1184-1-J/RCA (8.98) (CD)	THE STONE ROSES
104	114	114	12	BABYLON A.D. ARISTA AL 8580 (9.98) (CD)	BABYLON A.D.
105	108	115	51	N.W.A. ▲ RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
106	118	120	18	SYBIL NEXT PLATEAU 1018 (8.98) (CD)	SYBIL
107	101	99	15	ERASURE SIRE 26026/REPRISE (9.98) (CD)	WILD!
108	117	108	15	MICHELLE SHOCKED MERCURY 838 878 1/POLYGRAM (CD)	CAPTAIN SWING
109	99	93	10	VARIOUS ARTISTS MERCURY 842 093 1/POLYGRAM (CD)	MAKE A DIFFERENCE FOUNDATION

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.

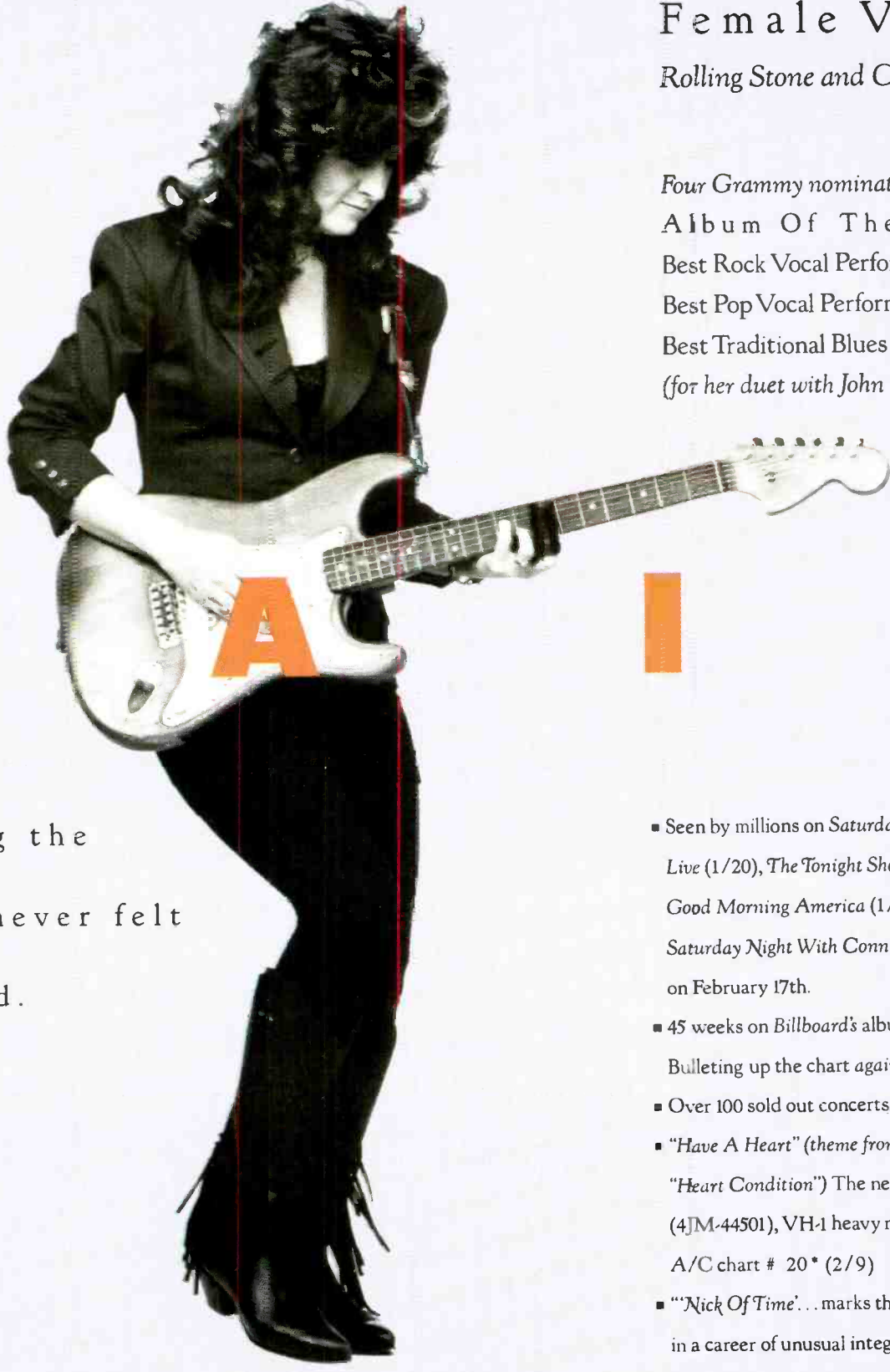
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Female Vocalist of the Year
Rolling Stone and CMJ

Four Grammy nominations:
Album Of The Year
Best Rock Vocal Performance, Female
Best Pop Vocal Performance, Female
Best Traditional Blues Recording
(for her duet with John Lee Hooker on "I'm In The Mood")

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Singing the blues never felt so good.

- Seen by millions on *Saturday Night Live* (1/20), *The Tonight Show* (1/26), *Good Morning America* (1/19) and *Saturday Night With Connie Chung* on February 17th.
- 45 weeks on *Billboard's* album chart. Bulleting up the chart again!
- Over 100 sold out concerts.
- "Have A Heart" (theme from the movie "Heart Condition") The new single (4JM-44501), VH-1 heavy rotation. R&R A/C chart # 20* (2/9)
- "'Nick Of Time'... marks the artistic peak in a career of unusual integrity." *The New York Times*



On Capitol cassettes, compact discs and records.



Produced by Don Was

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Personal Management: Danny Goldberg and Ron Stone for Gold Mountain Management

POP SONG MASTER VAN HEUSEN DIES AT 77

(Continued from page 6)

dio announcer on a local station.

Before heading, with Burke, to Hollywood from New York to begin writing a steady diet of hits for the next two decades, Van Heusen had penned several big songs in the late '30s, including "Darn That Dream," with Eddie DeLange, and, with Burke, "Imagination."

Although they wrote modestly successful scores for two movies, their first big hit in Hollywood was, oddly enough, a nonfilm entry, "Polka Dots And Moonbeams."

But the succeeding years in films would be much kinder to Burke and Van Heusen. The Cross-

by/Bob Hope/Dorothy Lamour pictures for Paramount, starting with "Road To Singapore" in 1941, produced such hits as "It's Always You" and "Moonlight Becomes You." Other hit film songs from the team included "Sunday, Monday Or Always," "Aren't You Glad You're You," "It Could Happen To You," "Like Someone In Love," "Sleighride In July," and "But Beautiful."

The three-time Oscar teaming of Van Heusen and Cahn started with the title song of "The Tender Trap," the 1955 comedy starring Frank Sinatra and Debbie Reynolds. That same year, the pair wrote a musical score for a TV adaptation of Thornton Wilder's "Our Town," starring Sinatra. The big Sinatra hit from that TV show was "Love And Marriage."

In addition to writing film songs

for Sinatra and others, Cahn and Van Heusen also wrote special title songs for the classic Sinatra albums for the Capitol and Reprise labels. They included "Come Fly With Me," "Only The Lonely," "Come Dance With Me," "Ring-a-Ding-Ding," all on Capitol, and "September Of My Years." In the mid-'60s, Cahn and Van Heusen wrote the scores to two Broadway musicals, "Skyscraper" and "Walk

Happy." Van Heusen's most successful Broadway song, however, was from a big failure, "Carnival In Flanders," which had a run of six performances. One of his songs with Burke, "Here's That Rainy Day," managed to survive the show and has become a standard.

Van Heusen, elected to the Songwriters Hall Of Fame in 1971, is survived by his wife.

MORE PIRATED PRODUCT NABBED IN EUROPE

(Continued from page 3)

illicit product is marketed.

"The distributors tend to concentrate on mail-order houses, supermarkets, and street traders, where there is minimum knowledge of artist affiliations and which are much more difficult to monitor than conventional record stores."

Nobs claims that supermarkets in France have been flooded with suspect product, much of it licensed by Swiss authors' society SUISA, some by French mechanical copyright society SDRM. A pirate Bing Crosby CD, "White Christmas," featuring tracks taken from the original MCA recordings, reportedly sold 20,000 copies at \$6.35 each in Switzerland alone last year.

Nobs says he has been working for two years to persuade SUISA to stop licensing illicit recordings. He has supplied the society with information on more than 250 suspect recordings and has provided affidavits from artists, including Miles Davis, George Benson, John Lewis, and Quincy Jones, testifying that recordings bearing their names are unauthorized.

Nobs has publicly called on SUISA to "put its house in order, abandon its equivocal attitude to the licensing of suspect recordings, and honor its stated commitment to fight against piracy."

"It is hard to take SUISA seriously

when it condemns piracy while at the same time giving promotion to suspect record labels in the literature it presented at MIDEM," says Nobs. "SUISA also has to explain why it licenses product on which no authors or composers are listed."

"The result of this is that when tracks from these albums are played on the radio, the station program return lists the tracks concerned as public domain, so that no royalties are received by the authors, composers, and publishers."

But SUISA deputy director general Alfred Meyer says that because of the society's monopolistic position, it could not refuse to license recordings on the basis of "unsubstantiated claims by producers."

He adds: "We cannot withhold a license unless we have proof that would stand up in court that the product violates the rights of the original producer." He also qualifies an earlier statement that, if presented with proof that a product was an unauthorized reproduction, SUISA would decline to license it, by saying that the decision "would be a matter for the board."

Although the Swiss copyright law—an instrument of 1922 vintage—provides no protection for producers' rights, a provision in the leg-

islation against unfair competition would seem to give producers a defense in perpetuity against unauthorized reproductions of their records.

But the situation has yet to be tested in the courts. "We would not license product which is in breach of the national law," says Meyer. "We revised our agreement form to make this clear in 1988. But we don't yet know whether any of these so-called suspect recordings do breach the law."

Regarding the Quincy Jones CD marketed by Baur Music Productions of Switzerland—one of the disks seized at MIDEM—Meyer says that the company's president, Rene Baur, had furnished SUISA with documents indicating that the repertoire (much of it from 1963 Mercury recordings) was leased to Drive Records by a company called Red Dog Express Inc. of New Orleans.

Jones, however, has signed an affidavit to the effect that he never authorized release of the CD. He also maintains that the disk contains material that is not his own.

Meyer insists that SUISA strongly opposes piracy and spends 500,000 francs (\$333,000) annually on anti-piracy operations. "A record industry with no piracy is very much in the interests of the authors and composers

we represent," he says. "But our means of preventing illicit recordings are very limited. We are ready to cooperate with the record industry, but Claude Nobs has not encouraged our cooperation by accusing us of conniving at piracy as he did at a recent press conference. It is for the original producers of these so-called suspect records to provide proof that their rights are violated."

In the case of the Drive CD featuring Aretha Franklin (see story below), Meyer says he is satisfied that the tracks were identical to those on an Atlantic album, except that applause had been overdubbed. "But our information is that the material was legitimately licensed to Baur Music Production," he adds.

Nobs argues that SUISA should act against the suspect records not merely in the interests of the legitimate industry but also in the interests of authors, composers and publishers, "who often receive no royalties for this product because they are not identified on the record inlay cards."

He claims that SUISA is holding millions of dollars of undistributed mechanical royalty income with respect to recordings where the composers and publishers have been unidentified.

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VOX JOX

(Continued from page 15)

George Riley & Bruce Binkowski. Across town, morning newscaster Shelley Dunn joins album KGB from KSLX Los Angeles.

At urban WQQK Nashville, promotion director Tony Rankin adds newly minted APD stripes. Night jock Vic Clemmons is the new MD... Stan Bell moves from nights to afternoons at urban WHRK (K97) Memphis, replacing Kevin Dimples... Overnighter Denis Reidy and swing jock/music assistant Lin Roberts swap shifts at country WCMS Norfolk, Va.; Nina Cunningham joins AC rival WJQI from KQZY Dallas for nights; she replaces Suzanne Snowden.

In its second stab at a WBCN Boston service staffer in as many months, adult alternative rival WBOS steals the station's traffic reporter, "Wicked High" Eli Sherer... Brett Maverick joins top 40 WPXY-FM Rochester, N.Y., for late nights from WAVA Washington. He replaces Cat Collins, who moves to nights and will also be acting PD in Tom Mitchell's absence.

Assistance in preparing this column was provided by Paul Verna and Kirk LaPointe.

German Studio Fakes 'Live' Soul Star Set Seized CD Has Applause Dubbed On Franklin Cuts

■ BY MIKE HENNESSEY

HAMBURG, West Germany—Volker Spielberg, head of VS-Musikverlag GmbH here, admits that the studio he commissioned to compile the "Etta James & Aretha Franklin—Live" package, which was among CDs seized in anti-piracy raids at MIDEM (see story, page 3), had dubbed applause onto some of the Aretha Franklin tracks.

"Some of the tracks were live and some were studio recordings and, without asking me, the studio dubbed in applause to make all the selections sound live," Spielberg says.

Behind the appearance on the market of the compilation—on Drive CD 3064, marketed by Baur Music Productions of Geroldswil, Switzerland—is a series of transactions linking Cannes, Hamburg, Great Yarmouth, U.K., and Brisbane, Australia.

The CD contains nine James tracks, which Baur Music chief Rene Baur licensed from another source, and nine by Franklin. Some of the Franklin tracks have been

identified as taken from CBS masters and some from Atlantic masters. But Swiss WEA chief Claude Nobs claims that no authorization has been given by either major for the release of the material.

Says Spielberg: "I am very worried about the developments at MIDEM. As soon as I heard the news of the raid, I told my staff to lock the DATs away and not to touch them until the matter has been resolved."

"I paid a lot of money for the rights to these tracks. After the raid I bought an Atlantic album of Aretha Franklin with some of the same titles and I realized that some of the tracks are identical."

Spielberg acquired the Franklin material from Werner Walendowski, who runs the Discord Music recording studio in Hamburg. Walendowski comments, "I am absolutely stunned by what happened at MIDEM. I bought the Aretha Franklin tapes in good faith and paid \$15,000 for them. There were about 24 tracks altogether, half studio recordings and half live cuts."

Walendowski says he licensed the

tapes from Kevin McLeech, whom he met at MIDEM in 1988. "McLeech told me he was running Golden Hour Ltd., in Great Yarmouth, England, and also Golden Hour Enterprises in Brisbane, Australia."

"We did some business and there were no problems. Then, about a year ago, he offered me the Aretha Franklin tapes, saying he had acquired the material from CBS. I had no reason to believe this was not the case, so I bought them."

"At the time he also offered me material by the Dave Clark Five, John Leyton, and Sandie Shaw live in Australia, but it was too expensive. Since the MIDEM raid, I have been trying to reach McLeech, but I have not so far been able to locate him."

IFPI investigators have checked into Golden Hour Ltd. but have been unable to find any record of the company in Great Yarmouth. And in Australia, Billboard correspondent Glenn A. Baker reports that, despite extensive investigations, he could not track down a Golden Hour Enterprises operation in Brisbane.

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	105	110	20	JOHN LEE HOOKER CHAMELEON D1-74808 (8.98) (CD)	THE HEALER
111	97	84	13	ROBERT PALMER ISLAND 91318/ATLANTIC (9.98) (CD)	ADDICTIONS VOL. I
112	116	109	42	GREAT WHITE ▲2 CAPITOL C1-90640 (9.98) (CD)	TWICE SHY
113	124	116	9	THE PRIMITIVES RCA 9934-1-R (9.98) (CD)	PURE
114	123	128	10	VOIVOD MCA/MECHANIC 6326/MCA (9.98) (CD)	NOTHING FACE
115	113	101	10	GIPSY KINGS ELEKTRA 60892 (9.98) (CD)	MOSAIQUE
116	89	80	40	THE CURE ▲ ELEKTRA 60855 (9.98) (CD)	DISINTEGRATION
117	119	125	11	THE COVER GIRLS CAPITOL 91041 (8.98) (CD)	WE CAN'T GO WRONG
118	120	107	20	BIG DADDY KANE ● COLD CHILLIN' 25941/REPRISE (9.98) (CD)	IT'S A BIG DADDY THING
119	90	86	72	BON JOVI ▲5 MERCURY 836 345 1/POLYGRAM (CD)	NEW JERSEY
120	115	118	12	HOOTERS COLUMBIA OC 45058 (CD)	ZIG ZAG
121	109	104	17	ICE-T SIRE 26028/WARNER BROS. (9.98) (CD)	THE ICEBERG/FREEDOM OF SPEECH...
122	130	151	4	SOUNDGARDEN A&M SP 5252 (8.98) (CD)	LOUDER THAN LOVE
123	111	103	6	WRECKS-N-EFFECT SOUND OF NEW YORK 6281/MOTOWN (8.98) (CD)	WRECKS-N-EFFECT
124	146	177	3	MCAULEY SCHENKER GROUP CAPITOL 92752 (9.98) (CD)	SAVE YOURSELF
125	126	135	63	EAZY-E ▲ RUTHLESS SL 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
126	122	112	27	THE D.O.C. ● RUTHLESS 91275/ATLANTIC (8.98) (CD)	NO ONE CAN DO IT BETTER
127	136	140	11	ANIMAL LOGIC I.R.S. 82020/MCA (9.98) (CD)	ANIMAL LOGIC
128	125	136	25	MICHAEL DAMIAN CYPRESS YL 90130/A&M (9.98) (CD)	WHERE DO WE GO FROM HERE
129	129	157	22	KEVIN PAIGE CHRYSALIS 21683 (9.98) (CD)	KEVIN PAIGE
130	NEW ▶	1	1	SLAUGHTER CHRYSALIS 21702* (9.98) (CD)	STICK IT TO YA
131	138	126	14	NUCLEAR ASSAULT IN-EFFECT 3010/RELATIVITY (8.98) (CD)	HANDLE WITH CARE
132	127	130	10	SHAWN COLVIN COLUMBIA FC 45209 (CD)	STEADY ON
133	142	134	72	ROB BASE & D.J. E-Z ROCK ▲ PROFILE 1267 (8.98) (CD)	IT TAKES TWO
134	156	169	13	JESUS AND MARY CHAIN WARNER BROS. 26015 (9.98) (CD)	AUTOMATIC
135	NEW ▶	1	1	JULIA FORDHAM VIRGIN 91325 (9.98) (CD)	PORCELAIN
136	132	131	10	QUEEN LATIFAH TOMMY BOY 1022 (9.98) (CD)	ALL HAIL THE QUEEN
137	140	133	36	K.D. LANG & THE RECLINES SIRE 25877/WARNER BROS. (9.98) (CD)	ABSOLUTE TORCH AND TWANG
138	134	113	11	THE MOODY BLUES THRESHOLD 840 659 1/POLYGRAM (CD)	GREATEST HITS
139	121	98	13	TERENCE TRENT D'ARBY COLUMBIA OC 45351 (CD)	NEITHER FISH NOR FLESH
140	144	142	9	D.R.I. METAL BLADE 73407/ENIGMA (9.98) (CD)	THRASH ZONE
141	133	127	43	ANDREW DICE CLAY DEF AMERICAN DEF 24214/GEFFEN (9.98) (CD)	DICE
142	145	122	18	SHOTGUN MESSIAH RELATIVITY 1012/IMPORTANT (8.98) (CD)	SHOTGUN MESSIAH
143	112	79	10	CHUNKY A MCA 6354 (9.98) (CD)	LARGE AND IN CHARGE
144	128	117	20	BOB DYLAN COLUMBIA OC 45281 (CD)	OH MERCY
145	139	146	6	TROOP ATLANTIC 82035 (9.98) (CD)	ATTITUDE
146	131	121	34	VAN MORRISON MERCURY 839 262 1/POLYGRAM (CD)	AVALON SUNSET
147	160	152	34	BANG TANGO MCA/MECHANIC 6300/MCA (9.98) (CD)	PSYCHO CAFE
148	175	—	2	NINE INCH NAILS TVT 2610 (CD)	PRETTY HATE MACHINE
149	147	143	52	TOO SHORT ▲ JIVE 1149-1-J/RCA (8.98) (CD)	LIFE IS... TOO SHORT
150	186	192	3	THE FRONT COLUMBIA 45260 (CD)	THE FRONT
151	143	144	34	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC OE 45024 (CD)	IN STEP
152	141	124	14	GRATEFUL DEAD ● ARISTA 8575 (9.98) (CD)	BUILT TO LAST
153	NEW ▶	1	1	EARTH, WIND & FIRE COLUMBIA 45268 (CD)	HERITAGE
154	162	150	74	METALLICA ▲2 ELEKTRA 60812 (9.98) (CD)	... AND JUSTICE FOR ALL
155	163	175	6	OVERKILL MEGAFORCE/WORLDWIDE 82045/ATLANTIC (9.98) (CD)	THE YEARS OF DECAY

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	148	139	19	GIANT A&M SP 5272 (8.98) (CD)	LAST OF THE RUNAWAYS
157	151	149	105	ORIGINAL LONDON CAST ▲ POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
158	158	156	16	7 SECONDS RESTLESS 72344 (8.98) (CD)	SOULFORCE REVOLUTION
159	153	163	56	JOURNEY ▲2 COLUMBIA OC 44493 (CD)	JOURNEY'S GREATEST HITS
160	150	147	12	OLIVIA NEWTON-JOHN GEFFEN GHS 24257 (9.98) (CD)	WARM AND TENDER
161	184	—	2	DEAD ON SBK 93249 (9.98) (CD)	DEAD ON
162	168	162	4	LORRIE MORGAN RCA 9594-1-R (8.98) (CD)	LEAVE THE LIGHT ON
163	159	165	17	IAN HUNTER/MICK RONSON MERCURY 838 973 1/POLYGRAM (CD)	Y U I ORTA
164	137	106	20	TINA TURNER ● CAPITOL 91873 (9.98) (CD)	FOREIGN AFFAIR
165	155	161	18	M C LYTE FIRST PRIORITY 91304/ATLANTIC (9.98) (CD)	EYES ON THIS
166	157	186	18	AFTER 7 VIRGIN 91061 (9.98) (CD)	AFTER 7
167	RE-ENTRY	41	41	RE-ENTRY	41
168	161	158	13	TONE LOC ▲2 DELICIOUS VINYL DV 3000/ISLAND (8.98) (CD)	LOC-ED AFTER DARK
169	164	178	5	FIONA ATLANTIC 81903 (9.98) (CD)	HEART LIKE A GUN
170	165	176	4	BY ALL MEANS ISLAND 91319/ATLANTIC (9.98) (CD)	BEYOND A DREAM
171	154	153	31	SHANA VISION VR-3316 (9.98) (CD)	I WANT YOU
172	167	—	2	STEPHANIE MILLS ● MCA 6312 (9.98) (CD)	HOME
173	167	—	2	OFRA HAZA SIRE 1-25976/WARNER BROS. (9.98) (CD)	DESERT WIND
174	170	164	15	PAUL CARRACK CHRYSALIS 21709 (9.98) (CD)	GROOVE APPROVED
175	149	132	33	PRINCE ▲2 WARNER BROS. 25936 (9.98) (CD)	SOUNDTRACK: BATMAN
176	187	170	19	THE ALARM I.R.S. 82018/MCA (9.98) (CD)	CHANGE
177	166	148	12	JERMAINE JACKSON ARISTA AL 8493 (9.98) (CD)	DON'T TAKE IT PERSONAL
178	178	184	3	MANHEIM STEAMROLLER AMERICAN GRAMAPHONE 3089* (9.98) (CD)	YELLOWSTONE: THE MUSIC OF NATURE
179	178	184	3	THE OCEAN BLUE SIRE 25906/WARNER BROS. (9.98) (CD)	THE OCEAN BLUE
180	169	155	17	THE DEL FUEGOS RCA 9860-1-R (9.98) (CD)	SMOKING IN THE FIELDS
181	171	154	131	DEF LEPPARD ▲9 MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
182	180	167	36	DANGEROUS TOYS COLUMBIA FC 45031 (CD)	DANGEROUS TOYS
183	RE-ENTRY	39	39	RE-ENTRY	39
184	177	181	13	MAZE FEATURING FRANKIE BEVERLY ● WARNER BROS. 25802 (9.98) (CD)	SILKY SOUL
185	RE-ENTRY	48	48	RE-ENTRY	48
186	174	171	32	STEVIE B ● LMR 5531 (8.98) (CD)	IN MY EYES
187	177	181	13	INDIGO GIRLS EPIC FE 45427 (CD)	STRANGE FIRE
188	152	141	16	TRAVELING WILBURYS ▲2 WILBURY 25796/WARNER BROS. (9.98) (CD)	TRAVELING WILBURYS
189	174	171	32	TORA TORA A&M SP 5261 (8.98) (CD)	SURPRISE ATTACK
190	190	168	12	THE DESERT ROSE BAND MCA 42332 (8.98) (CD)	PAGES OF LIFE
191	192	179	18	BILLY OCEAN JIVE 1271-1-J/RCA (9.98) (CD)	BILLY OCEAN'S GREATEST HITS
192	179	185	23	THE U-KREW ENIGMA 73524/CAPITOL (9.98) (CD)	THE U-KREW
193	173	129	48	ROY ORBISON VIRGIN 91295 (9.98) (CD)	A BLACK AND WHITE NIGHT
194	182	—	2	DAVID BYRNE SIRE 25990/WARNER BROS. (9.98) (CD)	REI MOMO
195	172	159	12	L.A. GUNS VERTIGO 838 592 1/POLYGRAM (CD)	COCKED & LOADED
196	185	166	15	DINO ● 4TH & B'WAY BWAY 4011/ISLAND (8.98) (CD)	24/7
197	188	174	18	ENTOUCH ELEKTRA 60858 (9.98) (CD)	ALL NITE
198	195	187	27	JODY WATLEY MCA 6343 (9.98) (CD)	YOU WANNA DANCE WITH ME?
199	189	189	5	ANGELA WINBUSH MERCURY 838 866 1/POLYGRAM (CD)	THE REAL THING
200	176	188	35	JEFF BECK WITH TERRY BOZZIO & TONY HYMAS EPIC OE 44313 (CD)	JEFF BECK'S GUITAR SHOP
				DANGER DANGER IMAGINE FZ 44342/EPIC (CD)	DANGER DANGER
				DANIEL LANOIS OPAL 25969/WARNER BROS. (9.98) (CD)	ACADIE
				NENEH CHERRY VIRGIN 91252 (9.98) (CD)	RAW LIKE SUSHI

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | | |
|------------------------------|---------------------------------|--------------------------|----------------------------|------------------------------|----------------------------------|-------------------------------|---------------------------------|
| The 2 Live Crew 34 | David Byrne 191 | Dead On 161 | Great White 112 | Kix 102 | Olivia Newton-John 160 | Scorpions 46 | Tora Tora 186 |
| 3rd Bass 55 | Belinda Carlisle 84 | Guns N' Roses 95 | Lenny Kravitz 66 | L.A. Guns 192 | Nine Inch Nails 148 | Seduction 39 | Traveling Wilburys 185 |
| 7 Seconds 158 | Paul Carrack 173 | The Del Fuegos 179 | M.C. Hammer 91 | K.D. Lang & The Reclines 137 | Nuclear Assault 131 | Shana 170 | Randy Travis 81 |
| Paula Abdul 1 | Tracy Chapman 53 | The Desert Rose Band 187 | Ofra Haza 172 | Billy Ocean 188 | Billy Ocean 188 | Ricky Van Shelton 54 | Troop 145 |
| Aerosmith 6 | Cher 28 | Dino 193 | Heavy D. & The Boyz 50 | The Ocean Blue 178 | Roy Orbison 190 | Michelle Shocked 108 | Tina Turner 164 |
| After 7 166 | Neneh Cherry 200 | Duran Duran 88 | Don Henley 31 | Roy Orbison 190 | Original London Cast/Phantom 157 | Shotgun Messiah 142 | The U-Krew 189 |
| The Alarm 175 | Chicago 40 | Bob Dylan 144 | John Lee Hooker 110 | M.C. Lyte 165 | Phantom 157 | Sir Mix-A-Lot 87 | UB40 74 |
| Animal Logic 127 | Chunky A 143 | Earth, Wind & Fire 153 | Hooters 120 | Madonna 62 | Overkill 155 | Skid Row 12 | Luther Vandross 29 |
| The B-52's 5 | Eric Clapton 20 | Eazy-E 125 | Ian Hunter/Mick Ronson 163 | Mannheim Steamroller 177 | The Primitives 113 | Slaughter 130 | VARIOUS ARTISTS |
| Babyface 17 | Andrew Dice Clay 141 | Entouch 194 | Ice-T 121 | Biz Markie 83 | Prince 174 | The Smithereens 48 | Happy Anniv., Charlie |
| Babylon A.D. 104 | Joe Cocker 56 | Enuff Z'Nuff 97 | Indigo Girls 184 | Richard Marx 22 | Kevin Paige 129 | Soul II Soul 18 | Soundgarden 122 |
| Bad English 32 | Phil Collins 4 | Erasure 107 | Janet Jackson 3 | Maze 182 | Michael Palmer 111 | SOUNDTRACKS | Brown 100 |
| Bang Tango 147 | Shawn Colvin 132 | Gloria Estefan 23 | Jesus And Mary Chain 134 | McAuley Schenker Group 124 | Michael Penn 52 | Beaches 92 | Stevie N-Difference 109 |
| Rob Base & D.J. E-Z Rock 133 | Harry Connick, Jr. 51 | Melissa Etheridge 71 | Joan Jett 43 | Paul McCartney 76 | Tom Petty 8 | Born On The Fourth Of July 47 | Stevie Ray Vaughan & Double 151 |
| Jeff Beck 197 | Alice Cooper 42 | Eurythmics 77 | John Lee Hooker 110 | Metallica 154 | Poco 75 | The Little Mermaid 33 | Voivod 114 |
| Regina Belle 89 | The Cover Girls 117 | Expose 82 | Hooters 120 | Michelle 63 | The Primitives 113 | Stevie B 183 | Warrant 49 |
| Pat Benatar 96 | The Cure 116 | Fine Young Cannibals 68 | Ian Hunter/Mick Ronson 163 | Milli Vanilli 2 | Prince 174 | Rod Stewart 64 | Jody Watley 195 |
| Clint Black 70 | Terence Trent D'Arby 139 | Fiona 168 | Ice-T 121 | Stephanie Mills 171 | Bonnie Raitt 45 | The Stone Roses 103 | Whitesnake 24 |
| Michael Bolton 11 | D-Mob 101 | Julia Fordham 135 | Indigo Girls 184 | Eddie Money 59 | Red Hot Chili Peppers 72 | Barbra Streisand 78 | Angela Winbush 196 |
| Bon Jovi 119 | D.J. Jazzy Jeff/Fresh Prince 94 | The Front 150 | Janet Jackson 3 | The Moody Blues 138 | Rolling Stones 26 | Sybil 106 | Wrecks-N-Effect 123 |
| Bonham 67 | The D.O.C. 126 | Kenny G 21 | Jermane Jackson 3 | Lorrie Morgan 162 | Linda Ronstadt 14 | Tears For Fears 44 | XYZ 99 |
| Britny Fox 90 | Michael Damian 128 | Giant 156 | Joan Jett 43 | Van Morrison 146 | Roxette 25 | Technotronic 19 | Neil Young 61 |
| Bobby Brown 9.73 | Danger Danger 198 | Gipsy Kings 115 | John Lee Hooker 110 | Motley Crue 16 | Rush 38 | Tesla 30 | Young M.C. 13 |
| Kate Bush 60 | Dangerous Toys 181 | Lou Gramm 85 | Hooters 120 | Peter Murphy 79 | Joe Satriani 35 | They Might Be Giants 98 | |
| By All Means 169 | The Charlie Daniels Band 93 | Grateful Dead 152 | Ian Hunter/Mick Ronson 163 | Attannah Myles 36 | N.W.A. 105 | Tone Loc 167 | |
| | Taylor Dayne 37 | | Ice-T 121 | Kiss 80 | New Kids On The Block 15.41 | Too Short 149 | |

'INDIANA JONES' SELL-THRU SUCCESS SPARKS REORDER BLITZ

(Continued from page 1)

cent weeks that they want the big-title sell-through business—particularly outside the fourth quarter—to take on more of a reorder dynamic, with less pressure focused on upfront pre-orders, as has been traditional industry practice.

Paramount says "Indiana Jones," which arrived in stores Feb. 1, shipped about 5.5 million units at \$24.95 list (before a \$5 rebate). It was the first of three first-quarter blockbuster titles to hit retail shelves. Warner's "Lethal Weapon 2" shot into stores Feb. 8, while Disney's "Honey, I Shrunk The Kids" arrives March 16.

In addition to individual sales for "Indiana," a "Trilogy" pack of all three "Indiana" movies, specially priced at \$64.85 list, is also racking up brisk sales, say dealers, while rental activity is also said to be quite high for the title.

Jack Kanne, Paramount Home Video's sales VP, says that according to the studio's feedback after the first week, chains were reporting sales of 20%-55% of initial inventory.

"Several chains told us they sold about 30% of what they took in during the first week," he says, adding that "one major chain sold out 55% of what they put out for sale on 'Last Crusade' while also selling 95% of what they took in on the 'Trilogy' package. Another chain tells us they sold 45% of what they took in. People may have underestimated how strong the trilogy set was going to be. Nobody seems to have done less than selling 20% of what they took in," he adds.

Although it has been reported that Paramount, like other suppliers, tried to garner the maximum number of initial orders on its big sell-through titles, the label now appears to be accommodating the natural tendency of sell-through product to continue selling over time.

"This whole strategy of not trying to jam a lot of product out there but to lay out enough to fill the pipeline and not miss any sales seems to be clicking. The reorders are incredible. There's excitement and mo-

mentum out there," Kanne says.

An emerging reorder pattern reflects a steadily maturing sell-through market, opines Doug Harvey, director of Target's internal rack division, who says "Indiana Jones" is "meeting our projections."

"We've seen this with each successive release. I hope the industry is becoming more aware that there is a different dynamic in sell-through than in rental, where you sell it all at once," Harvey adds.

Harvey has been saying for some time that one problem in sell-through is that an artificial urgency has been created. "There is a portion of the consumer universe that wants something immediately, but a truly collectible video ought to be more like a record album. The consumer is learning this, in fact, that videos are becoming available at very attractive prices over a longer period of time," he says.

"Indiana Jones" seems to prove this point. Jeff Levy, VP of purchasing at the 40-unit, New York-based RKO Warner Video chain, says, "The title has been very strong and we have sold a good portion of our inventory." Declining to disclose specifics, he adds that "sales have been on pace with our projections, and we've already placed a reorder."

"We sold about 30% of our inventory the first weekend," says Gary Delfiner, VP of promotion for the Philadelphia-based West Coast/National Video chain. "We were pretty happy with that number. I'm not sure anything is going to compare with 'E.T.' and 'Batman,' but in terms of big-title sell-through, it was very strong. It also hiked sales of the previous two titles. We love the idea of these titles now coming out with some frequency because of the type of traffic it stimulates."

At the 79-outlet, Los Angeles-based Music Plus chain, where it was priced at \$19.99, "Indiana Jones" "did real well the first week," says Mitch Perliss, director of purchasing. "We sold about 5,000 units the first week. We also sold a couple of hundred 'Trilogy' packs. It also boosted the other two titles. 'Last Crusade' was No. 1 chainwide, 'Wizard Of Oz' was two, 'Raiders Of The Lost Ark' was three, the 'Trilogy' pack was four, and 'Temple Of Doom' was five."

Perliss, echoing comments from other dealers, says he thinks the second weekend of release for "Last Crusade" will be critical in terms "of what kind of falloff there may be. 'Lethal Weapon 2' arrives [Feb. 8]. It will be interest-

ing to see if 'Indy' has an edge by physically being the first of the big three titles. We actually had more pre-orders on 'Lethal.' We don't want consumers to forget about 'Indy' when 'Lethal' arrives."

"We've been very pleased with it," says John Day, president of the Toledo, Ohio-based The Video Connection chain, which is selling "Indiana Jones" at \$17.95 in its 60-plus stores. "It's been selling and renting very well. How strong its legs are may depend on how well 'Lethal' does—but I think it's the type of title that will have legs."

Mitch Lowe, owner of the three-store Video Droid chain in San Francisco, says he sold out about half his inventory the first few days. One of his stores, he says, brought in 150 copies, of which 75 were sold the first three days.

"We were careful and didn't overorder because of what we expected the mass merchants to do," he says. "The rental side has also been great. At that price we can really make money. I was also concerned that people weren't into buying films as much as we had thought, but apparently that's not the case. Twenty-five copies a day was where we were at with 'Batman' and that title did very well with us. And we're not discount-

ing. We're selling 'Last Crusade' at \$24.95 [before the rebate].

"I'm not so sure mass merchants who discount or break street-date violations at times are the crux of the issue. I think it's a matter of video stores wising up and learning how to compete with mass merchants."

One element that may have helped specialty stores compete with mass merchants on "Indiana Jones" is Paramount's minimum-advertised-price program. Under that policy, the studio is refusing to give co-op funds to retailers that advertise the title for less than \$17.88 (after the \$5 rebate) in an effort to avoid financing "a price war." According to some video specialists, their mass-merchant competition was advertising the title at close to the MAP level, only a dollar or two below their own advertised prices.

"Another thing giving me a lot of optimism is that we are seeing a lot of regular rental customers buying these films," says Lowe. "Sales of 'Batman' and 'Last Crusade' were not to our traditional buying customers. That gives me a lot of heart that with this \$20 price point, sales are going to continue and people are going to be collecting more films."

PORTABLE CD PLAYER MARKET

(Continued from page 1)

ket represents only 2%-3% of overall business. Nevertheless, the auto-sound CD market is one of the fastest-growing of the technology's configurations, with industrywide sales increasing at a rate of 50%-60% and some manufacturers reporting 100% increases in 1989 over 1988.

According to Don Duncan, planning, marketing, and sales manager for Ford audio systems, the first four months of the 1990 model year saw a 36% increase in CD player demand over the same period in 1989. In addition, CD changers, available as a dealer-installed option from Ford since June 1989, have been well-received.

"I see almost four times the amount [of CD players] being sold as options from the 1989 to 1990 model year," says Tony Cervone, Chrysler spokesman.

Despite the quick growth, there are between 500,000 and 1 million CD players on the road today in a universe of approximately 160 million vehicles, according to industry sources.

"There's a tremendous opportunity left for [auto] CD," says Mike Townsen, VP of marketing for Pioneer's car electronics division. "Our biggest push this year is to let the consumer know you need CD today for the best sound... and it's affordable."

The Electronics Industries Assn. reports total U.S. CD player sales of 6.5 million units in 1989, 3.1 million of which were auto or portable CD players or units in rack systems. According to industry estimates, 2 million-2.7 million portable players (both boom-box and personal stereo configurations) and 300,000-500,000 aftermarket automobile units were sold in 1989. The lower figures are derived from sources who believe that the total of CD player sales

was 5.4 million units last year.

Based on the EIA's prediction that 7.5 million CD players will be sold in 1990, it appears that portable players could sell 3.15 million-3.55 million units, and auto players between 500,000 and 800,000 units this year. The EIA projects that 3.55 million nonrack home CD players will be sold in 1990.

Portable boom boxes are generally purchased for, or by, the 15- to 25-year-old market, which makes up the greatest portion of the music-buying public. There are 12 million-13 million radio/cassette boom boxes on the market today, including units with CD players.

"The market for the CD boom-box category, which is the fastest growing configuration, should more than double in size in 1990," says Marc Finer, director of Communications Research, an independent consulting firm based in Pittsburgh. He reports that 550,000 CD-inclusive boom boxes were sold in 1988. Sales reached 1.2 million units in 1989, and an anticipated 2.5 million units will be sold in 1990.

According to Anita Kantak at Pioneer's market research department, approximately 1 million CD boom boxes were sold in 1989, an increase of about 170,000 over 1988 sales.

"Portable CD has been one of the hottest categories in the industry by far," says Mark Gurvey, marketing manager, hi-fi and telecommunications, Toshiba.

Although boom boxes are not dedicated CD players, and cannot therefore be counted in CD household statistics, the configuration presents the music software industry with an important opportunity to address younger consumers, says Finer. "Once [the younger consumers] have the player, it will at least provide the opportunity [for them] to buy the software. And this

age group will grow up with the CD format, most likely becoming purchasers of home players as they get older."

Last year, approximately 840,000-900,000 portable personal CD players were sold, and that number is expected to reach 1.1 million units in 1990. In 1988, 650,000 of these units were sold.

Price decreases have been the major factor in bringing these markets to the fore. Both personal and boom-box portable CD units have been available in the \$100-\$250 price range for the past 18 months.

The prices of aftermarket auto-sound CD players, which entered the market at approximately \$1,200 six years ago, have been steadily declining. Last year, average prices dropped \$200, and 1990 in-dash CD players are selling for as low as \$399. That price is expected to decline another \$50-\$100 by the end of the year.

"The home environment for CD is quite reasonable [in terms of pricing], and I think between the younger buyer, who is into portables, and the home buyer, it's just a natural progression into the auto," says Bill Cowdrey, VP of car audio and security products with Kenwood. "It was the price points that were holding back the mass-market end of it."

Although car CD player sales are predominantly an aftermarket phenomenon, aftermarket and original equipment manufacturing suppliers agree that 1990 is "the year of the car CD."

A wider variety of CD units, in a broader range of automobiles, are available as factory-installed options in cars from all the major U.S. manufacturers this model year. (Model years begin in September of the previous year.)

"The market developed much

more slowly for the automobile than anticipated," says Mike Williams, manager of audio systems marketing for Delco Electronics, which supplies CD players for General Motors' factory installations. "For the first year we're seeing the potential begin to get realized. We're probably up 100% over last year."

CD player options are available as factory installations on a number of GM vehicles, and a Delco CD player can be added on at the dealer level to 90% of the cars and trucks GM offers, says Williams.

At Ford, the units have been an option in high-level audio systems for such models as the Lincoln Continental, Lincoln Town Car, and Ford Thunderbird for some time. Ten 1990 Ford models offer CD players, including mid-priced autos like the Mercury Sable and Ford Taurus, according to Ford's Duncan.

In the 1989 model year, Chrysler added three cars to its CD-option list: the Plymouth Blazer, Eagle Talon, and Eagle Premier. The company has been offering the same option on three other models, the LeBaron, the Coup convertible, and the Dodge Daytona, since the 1988 model year.

In-dash single-play units comprise 65%-75% of total aftermarket auto CD sales, with CD changers making up the remaining percentage.

ACTV plans to issue a television system compatible with standard and wide screen aspect ratios... see page 48

MuchMusic Bans Public Enemy Vids

BY KIRK LaPOINTE

OTTAWA—MuchMusic has banned videos featuring Public Enemy, an unprecedented move that network president Moses Znaimer says was due to the band's previous history of anti-Semitic statements.

MuchMusic's director of music programming, John Martin, says the network was not "comfortable" with promoting an act that makes such statements.

Meanwhile, Znaimer confirms that the network is also looking at banning some videos by Guns N'

Roses, which has recorded allegedly homophobic and racist lyrics.

The Canadian all-video network has generally been liberal in its play-listing of clips featuring controversial lyrics, although it has taken a leading role in restricting the broadcast of exploitative or sexist videos.

Under Canadian broadcast regulations, the network has to tread carefully. The federal regulator has worked to curtail sex-role stereotyping and has censored many broadcasters for racism on the air. But the Canadian Radio-television and Telecommunications Commission re-

ports that there have been no complaints about Public Enemy videos.

Paul Burger, president of CBS Canada, which distributes Public Enemy records, declines to criticize MuchMusic's move. He says it is not a record company's job to censor artists, but that his company has a commitment to ensure all records do not promote bigotry or hatred.

Russell Simmons, CEO/chairman of Def Jam Records, for which Public Enemy records, maintains that the group is not anti-Semitic: "I doubt the programmer even knows what the song is about."

VSDA Hires Lobbyist To Battle Mich. Obscenity Bills

NEW YORK—The Video Software Dealers Assn. has retained a lobbyist to fight a series of 27 anti-obscenity bills now pending before the Michigan state legislature. The lobbyist, Kevin McKinney of Kheder and Associates Inc., was hired by the national office of VSDA in Marlton, N.J.

The bills, introduced in both the Michigan House of Representatives and Senate, would expand the categories of prerecorded video programming deemed "obscene," increase the penalties for obscenity convictions, expand the powers of local authorities to bring obscenity cases against video stores, and establish a state racketeering law, which, according to VSDA, could be applied to video stores.

Although the bills have various legislative histories, they are being supported as a package by the Michigan chapter of the American Family Assn.

"We're still determining our strategy," VSDA director of regional chapters and governmental affairs Rick Karpel says. "We have to find out if there is anything we can live with in the bills

and which are the most offensive."

Among the bills Karpel describes as "priorities" is a proposal to expand the definition of "public nuisance" to include the dissemination of "hardcore" or obscene material. It would also permit any citizen to file a complaint to "abate a public nuisance" and permit courts to issue temporary restraining orders in response to a complaint.

Also on VSDA's agenda, according to Karpel, is a closer working arrangement with other groups in Michigan fighting the legislation, including the Michigan Booksellers Assn. "We will be meeting with them in the next couple of weeks to discuss forming some sort of coalition," Karpel says.

Dennis Bowdoin, owner of the Movieland chain in South Lyon and VSDA Michigan chapter president, says he welcomes the move by the national organization to hire a lobbyist. "Most of our board is made up of independent store operators and it's very difficult for them to commit the time to mount a full lobbying effort," he says.

PAUL SWEETING

Costner Sues Prism Over Art On Vid Box

LOS ANGELES—Actor Kevin Costner and Universal Pictures have filed suit here in U.S. District Court against Prism Entertainment for misrepresentation, claiming that "Chasing Dreams," a 5-year-old film released on video in 1989 by Prism, has unfairly capitalized on Costner's "Field Of Dreams" success. The action, which seeks an injunction barring misrepresentations in the marketing of the title, also asks for profits from the Prism tape as well as unspecified money damages.

According to the lawsuit, although Costner played a small role in "Chasing Dreams," the cassette's packaging has a dominant graphic of the now-major film star in a baseball uniform, despite the fact that he does not play a ballplayer in the film.

Costner is the principal actor in Universal's successful "Field Of Dreams," which has baseball as a central theme. That title is due out shortly on video from MCA Home Video.

MCA TO DISTRIBUTE RHINO HOME VIDEO

(Continued from page 6)

ing to make some expansion on the video side in the very near future," he says. "Video is growing tremendously right now, particularly on the sell-through side. We feel the time is right for us to add lines."

The announcement comes at a time when other major video suppliers are also adding to the lines they distribute. In December, Paramount Home Video picked up the Prism line (Billboard, Dec. 16) and RCA/Columbia added TWE (Billboard, Dec. 23).

"I think there's certainly a trend in which companies are joining forces to better penetrate the market," Burns says.

The first two Rhino titles to be handled by MCA will be "Best Evidence: The Research Video," based on David Lifton's book on the assassination of John F. Kennedy, and "We're All Devo," a compilation of the band's music videos. Both are due March 15.

"We had spoken with a number of different manufacturers about a distribution before signing with MCA," Rhino VP/GM Army Schorr says.

BLOCKBUSTER REVENUES

(Continued from page 6)

Bernstein says. "They're getting a lot of leverage on their expenses. Gross margins improved significantly in the year because of better buying."

The company's shares have been trading at about \$15 each on the New York Stock Exchange. Their 52-week range is \$10.50 to about \$21.50 a share.

Earnings per share in 1989 were 57 cents. Gary Wirt, analyst with Chicago Corp., projects earnings of 90 cents per share for 1990. He says he is bullish about Blockbuster because it expects to open another 400 outlets this year, which would result in higher revenue growth as well as greater efficiency through economies of scale.

BMI RENEWS HBO SUIT IN WAKE OF CABLE OPERATORS' ACTION AGAINST IT

(Continued from page 4)

the negotiations were on track and that the cable programmer hoped to reach a definitive agreement with BMI. "We're acting under the assumption that we have a deal worked out with these folks that has to be committed to paper," he said.

But Zavin said the talks had broken down. After HBO had received a written draft of the agreement and had failed to sign it, she explained, an HBO attorney named Richard Hirsch had stated that the pact was illegal in an affidavit attached to the cable suit filed against BMI Jan. 30 in Washington federal court.

From BMI's viewpoint, the statement of Hirsch—who was on the HBO team negotiating with BMI—negated its oral agreement with the cable programmer. "If [the pact] was illegal, it was unenforceable," said Zavin.

The dispute over the HBO license is intimately connected to the suits against BMI by 17 cable operators (the majority of which are owned by Time Warner), the National Cable Television Assn., the Disney Channel, and the Community Antenna Television Assn. At the core of the actions filed in Los Angeles and Washington is the question of whether BMI can legally demand "split licenses" from both cable programmers and operators. BMI contends there are separate performance rights involved in transmission of programs to cable systems and their retransmission to cable subscribers, whereas the cable industry maintains one fee should cover the right to use BMI—or ASCAP—music in any given program.

The proposed HBO pact would have been the first to specify that a cable programmer's license covered only its own right of transmission. "The draft agreement was a license to HBO that specifically did not cover

cable operators," stated Zavin.

In his affidavit, Hirsch stated that BMI had held HBO's feet to the fire by having a preliminary injunction hearing scheduled for Jan. 29, and that the granting of such an injunction "would have had a devastating impact on HBO," since most of its programming contains BMI repertoire.

Considering this situation, he said, "HBO felt it had no choice but to agree to virtually any BMI demand. Eventually, HBO succumbed to the extraordinary pressure applied by BMI and capitulated to a split license agreement on BMI's terms."

Nevertheless, Hirsch claimed that the U.S. consent decrees governing BMI and ASCAP require them "to grant each network a single license covering both network and affiliate broadcasts of network program-

ming." Since he interpreted this provision to cover cable programming as well, it appears that Hirsch did regard the "split-license" deal as illegal.

Asked whether HBO had only negotiated with BMI during January in order to buy time for the preparation of the cable operators' suit, Zavin replied, "The facts have to speak for themselves. One doesn't prepare a lengthy complaint overnight, and at the same time that HBO was negotiating with us, this complaint was being prepared."

Contrary to the evidence of the Hirsch affidavit, the HBO spokesman maintained, "We believe we have what amounts to an agreement and we're hopeful we'll get it finalized. From our point of view, nothing has changed—we're not party to this [antitrust] litigation."

VH-1 UPS ITS MUSIC EMPHASIS

(Continued from page 4)

us back to our music roots and this is probably good news."

"There has been some instability [in our programming], God knows," says Davidson. "And I hope what I can bring to the new job is a longer window and better planning. VH-1 knows where it's headed. We've been headed there since this summer and we're not going to make a left turn now."

As might be expected, labels have lauded the station for its renewed emphasis on music, which has included broadening its playlist to give new or added exposure to breaking and established artists (Billboard, Jan. 13). And many record companies are clamoring to do artists' specials on the channel.

"Longform music programming is working for us," says Bennett. "In 1988, we did eight artist specials, and we've already done 32 since September. Next year we will probably do another 100. We want to focus where our successes are."

Bennett also wants to focus on fine-tuning the channel's infrastruc-

ture; hence, Davidson's promotion. "Julie's a very creative person. It's the on-air look that's so important to keeping it all together; it's a sense of style, and it was my feeling that the channel would best be served by having the creative director running the programming at the network."

"I don't think we'll have a new creative director," Bennett continues. "I don't know if that's the direction Julie wants to go in. She's going to be the best judge of that. It's not my job to second-guess her, but to turn the keys over to her."

Rowe, meanwhile, is considering options in the music, television, and movie industries.

"When I first came to VH-1," he says, "[MTVN head] Tom Freston had two goals: to improve VH-1's position in the music industry and to make sure we don't get thrown off cable systems. And in the past three years we've grown from 14 million to 35 million homes. I'm proud of what we've done also in establishing a focus. I think the network has a real identity now."

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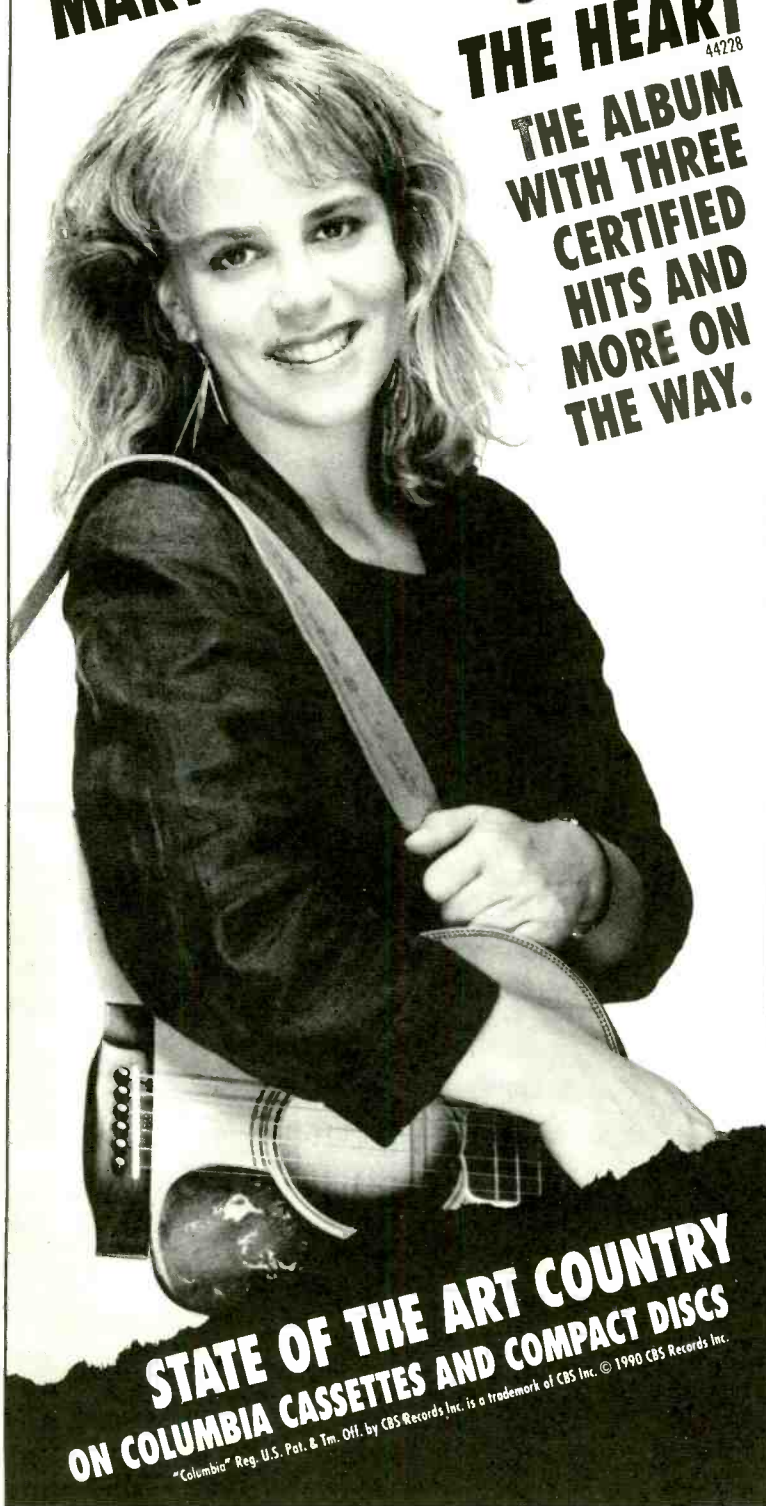
**"HOW DO" MARY CHAPIN-CARPENTER'S
FIRST TOP 20**

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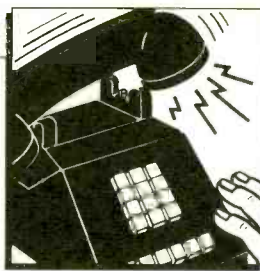
**THE ALBUM
WITH THREE
CERTIFIED
HITS AND
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THE WAY.**



**STATE OF THE ART COUNTRY
ON COLUMBIA CASSETTES AND COMPACT DISCS**

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INSIDE TRACK



Edited by Irv Lichtman

DAT BILL DUE: Three congressmen on the House Energy and Commerce Committee have sent other committee members a letter explaining soon-to-be-introduced DAT legislation and asking them for co-sponsorship. The letter, co-written by Rep. Henry Waxman, D-Calif., Al Swift, D-Wash., and Jim Cooper, D-Tenn., follows a House parliamentarian's referral of the bill to the committee. The measure will also be studied by the Judiciary Committee. Meanwhile, Ed Murphy, president of the National Music Publishers' Assn., promises that publishers and songwriters "will be calling Waxman's office over the next 10 to 15 days" to protest the bill. He also indicates that publishers may sue manufacturers that import DAT machines, with or without the SCMS anti-copying chip, before legislation mandating the chip is passed.

NO GAMES HERE: A well-placed source in the House of Representatives says that the Federal Trade Commission will soon launch an investigation into the licensing fee practices of video game giant Nintendo that have already taken flak on Capitol Hill for being unfairly high to other game companies wishing to use Nintendo hardware. As usual, the FTC will not confirm or deny the existence of a probe.

"FANTASIA" ON VIDEO? The most tantalizing prospect dangled before video retailers at the Baker & Taylor dealer day on the West Coast last week was that the Disney studio might release "Fantasia," the crown jewel in its library, to the home video market this year. Whether or not this happens, Buena Vista Home Video plans a very heavy film release schedule in 1990, including 16 titles from Disney, eight from Touchstone, and seven from the recently formed Hollywood Pictures.

AFTER months of industry speculation about who would buy Warehouse Entertainment, the word coming from the West Coast now says that giant chain has taken itself off the block because its suitors failed to ante up the asking price. Company officials were unavailable for comment.

IS Michelle Anthony leaving her position at heavy-duty L.A. law firm Manatt, Phelps, Rothenberg & Phillips to become Tommy Mottola's right hand in a senior position at CBS Records?

CRIME BUSTERS: In a 1989 summary, the Recording Industry Assn. of America says a record number of unauthorized prerecorded cassettes—937,491—were seized by law enforcement authorities last year, a new record (last year's then-record total was 912,099). Now for a bit of geography: Of the nearly 40,000 bogus CDs seized, more than 95% were manufactured abroad. And, sorry, California. You're the "hotbed," as RIAA terms it, of illicit product in the U.S., while the Far West is the region the trade has most to fear as originators of illegal cassettes.

THE APPEAL TRIAL of Tommy Hammond, the Alabama record retailer convicted of selling obscene recordings by an Alexander City, Ala. municipal court, is scheduled to begin Feb. 19. Hammond sold a copy of 2 Live Crew's "Move Somethin'" to an undercover detective in 1988 and was later fined by a local magistrate.

GOING SOUTH: Quality Records of Canada is making another try with the U.S. unit and it will most likely be run by vet music man Russ Regan in Los Angeles, Track hears.

THOUGHTS OF GOLD: Keynoting this year's convention of the National Assn. of Recording Merchandisers is Stanley Gold, president, CEO of Shamrock Holdings Inc., parent of the Music Plus and Sound Warehouse chains and some 15 radio stations. Gold speaks at the opening business session on Sunday, March 11, at the Century Plaza Hotel in Los Angeles.

REALLY BIG SHOW: Some \$3.7 million was raised to benefit the charitable endeavors of the United Jewish

Appeal-Federation Of New York at a dinner dance at New York's Waldorf-Astoria Feb. 4 honoring Steven J. Ross, co-chairman and co-CEO of Time Warner Inc. A combined effort of both UJA's film and music industry units, the event, hosted by Chevy Chase, drew a glittering array of show business and political figures. Gov. Mario Cuomo of New York made the presentation to Ross. Speakers included Barbra Streisand and Rep. William Grey (D-Pa.). Others attending were New York Mayor David Dinkins, Dustin Hoffman, Beverly Sills, Donald Trump, Quincy Jones, and Paul Simon.

DOING THEIR PART: The American Red Cross Month campaign in March will feature TV ads with Carly Simon, Randy Travis, Branford Marsalis, and Paul Shaffer. They will encourage a younger generation of citizens, the charity hopes, to "Play Their Part." The Rolling Stones have not only contributed use of their "Gimme Shelter" classic in the videos, but \$500,000 as well to the Red Cross relief fund during recent disasters. Radio versions of the campaign will feature Michael Bolton, Richie Havens, and Tito Puente.

THE NAME'S FAMILIAR: SBK Records' new act, Wilson Phillips—consisting of two daughters of Brian Wilson and one of Michelle and John Phillips—paid a call on WHZZ (Z100) New York Feb. 5 to talk about their debut album, due Feb. 12. They got a little jolt when introduced to Z100's morning man. He's Brian Wilson—the DJ, not the Wilsons' dad.

"REALLY" PRIVATE: Andrew Lloyd Webber, the prolific composer of the smash stage musicals "Cats," "Phantom Of The Opera," and "Aspects Of Love," has proposed taking his production company, Really Useful Group PLC, private in a bid valued at \$132 million (for the 47.5% of the stock owned by the public). A financial adviser to Lloyd Webber reports that he plans to "concentrate on what he really wants to do creatively" without having to answer to public shareholders. What he wants to do is make movies, the first of which will likely be "Phantom."

GRAMMY LINEUP: NARAS has announced the lineup for the 32nd Annual Grammy Awards. Set to perform are Harolyn Blackwell, Rodney Crowell, Fine Young Cannibals, Don Henley, Billy Joel, k.d. lang, Bonnie Raitt, and a Linda Ronstadt/Aaron Neville duet. Also on tap is the presentation of Lifetime Achievement Awards to Paul McCartney, Miles Davis, Dick Clark, the late Nat King Cole, and Vladimir Horowitz. Musicians Larry Carlton, Herbie Hancock, Branford Marsalis, and Sting will perform during the Davis segment. The list of presenters includes Meryl Streep, Paula Abdul, Natalie Cole, Richard Marx, Motley Crue, Olivia Newton-John, Bob Seger, Milli Vanilli, and Dwight Yoakam. The three-hour show will be telecast from the Shrine Auditorium in Los Angeles on Feb. 21 from 8 to 11 p.m. on the CBS-TV network.

NIGHTS TO REMEMBER: EMI and Orpheus Records gathered several of their artists at New York's Apollo Theatre Feb. 5 for the announcement of A Night To Remember benefit concert series. Co-sponsored by the labels and the Apollo Theatre organization, the concerts will run quarterly and benefit New York's Harlem Hospital Center. The series kicked off Feb. 8 with performances by Pieces Of A Dream, co-host Najee, Evelyn "Champagne" King, and Mikki Bleu; singer Dianne Reeves co-hosted. Future concerts will showcase established acts as well as new signings in the EMI/Orpheus stable; no date was announced for the second concert. Both Varnell Johnson, VP of R&B promotion, EMI, and Mal Woolfolk, Apollo concert coordinator, credited EMI director of A&R, black music, Dwayne Alexander for conceiving the series.

IDOL INJURED: Billy Idol was listed in serious but stable condition at Cedars-Sinai Medical Center in Los Angeles Feb. 6 after he broke his leg and left forearm in a motorcycle accident. The singer was returning home from an all-night recording session for his next Chrysalis album—ironically, titled "Charmed Life"—when his Harley-Davidson bike collided with a car in Hollywood.

COLLECTIBLE: Jim Evans' painting for the 1990 Grammy Awards poster will be sold in a limited, signed, and numbered edition for \$90 by Mirage Editions of Santa Monica. Also, a monoprint version is going for \$700. Evans' work will be screened to about 70 million viewers of the Grammy ceremonies Feb. 21 on CBS-TV.

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22	Miami, FL	6	Cincinnati, OH	30, 31	Oakland, CA
23	Orlando, FL	8	Detroit, MI	April 2	Los Angeles, CA
25	New Orleans, LA	20	Edmonton, Alberta	5	San Diego, CA
26	Houston, TX	21	Calgary, Alberta	8	Phoenix, AZ
28	San Antonio, TX	23	Vancouver, BC		

MORE RUSH TOUR DATES TO FOLLOW

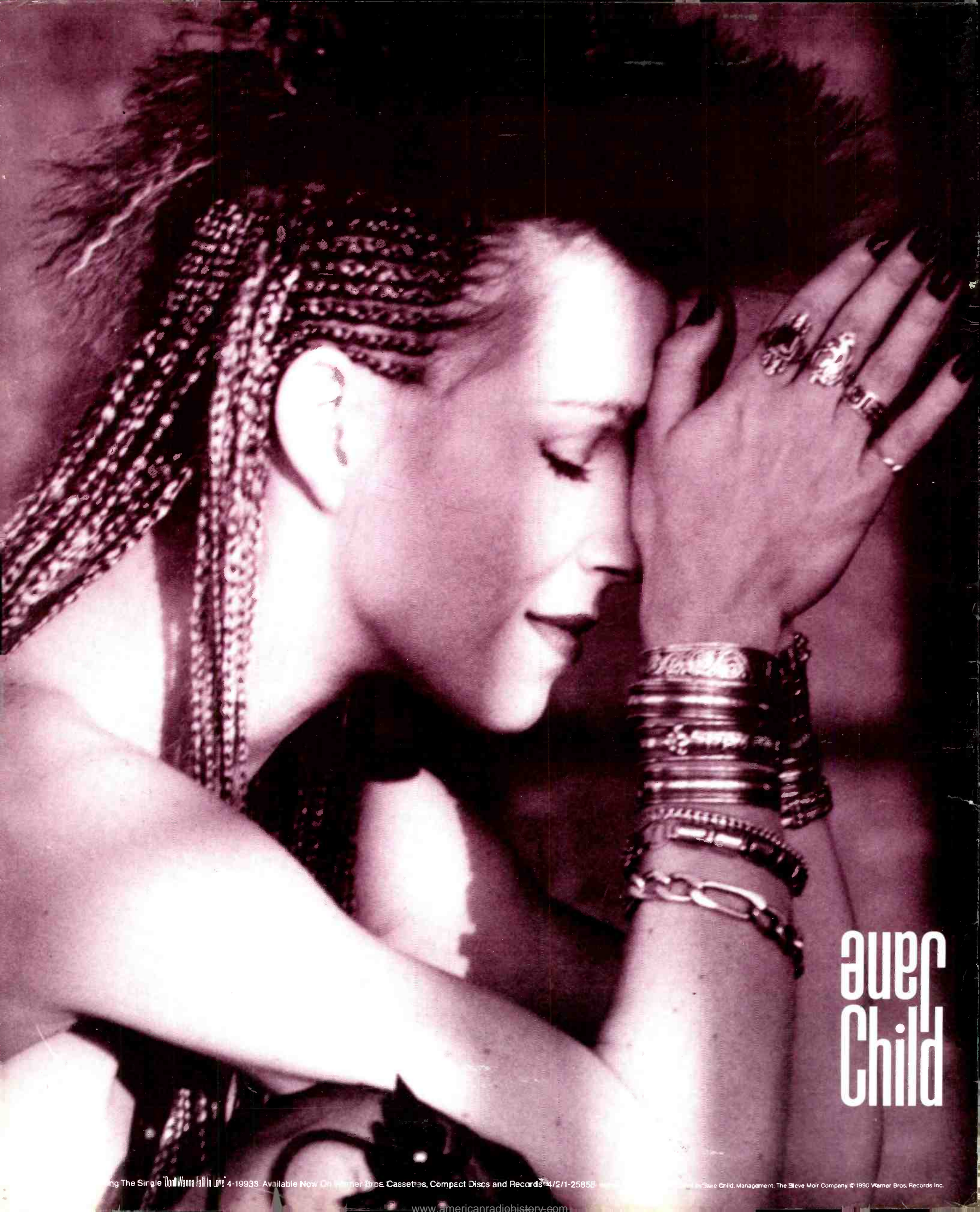


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