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THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

NOVEMBER 3, 1990

Crew Celebrates Victory, But The War Continues

BY JOHN LANNERT

FORT LAUDERDALE, Fla.—Three members of Miami rap act 2 Live Crew were acquitted of obscenity charges here Oct. 20, but the nationwide debate over music censorship—and the right of free speech—continues.

Upon hearing the verdict, Crew leader Luther Campbell sprang from his chair and hugged one of the group's defense attorneys, Bruce Rogow. Campbell, along with Crew members Cris Wongwon and Mark Ross, each faced up to one year in prison and a \$1,000 fine had they been convicted.

The rappers were arrested by undercover Broward County deputies on June 10, shortly after an adults-only show at a Hollywood, (Continued on page 90)

Time Warner To Reap Vid Bonanza Supplier Set To Receive MGM/UA Rights

BY PAUL SWEETING and DON JEFFREY

NEW YORK—Time Warner's home video division is poised to become the dominant force in the industry.

If Pathé Communications Corp.'s proposed buyout of MGM/UA Communications is completed on Oct. 26, as scheduled, a new \$125 million agreement between Pathé and Time Warner will give Time Warner worldwide home video rights to much of MGM/UA's future output as well as the company's 2,000-title catalog. (Pathé film productions and the Pathé/Cannon library would also be included.)

The addition of MGM/UA Home Video to the Time Warner fold—which already includes Warner Home Video and HBO Video—would give Warner a market share in excess of 20%. MGM/UA had a 7% share of the market in 1989 on revenues of \$225 million, according to industry analysts Paul Kagan & Associates.

As part of the deal, Pathé and Time

Warner have agreed to drop all litigation pending between the two companies. They had sued each other after an earlier licensing agreement between the two collapsed in acrimony.

On Oct. 22, Pathé delivered \$967 million in bank checks to MGM/UA as part of its \$1.3 billion takeover offer. Pathé had already paid \$353 million to MGM/UA and its shareholders in the form of escrow deposits.

The agreement with Time Warner, which runs 12½ years, also includes

worldwide home video rights to 11 current Pathé films, including "Quigley Down Under" and the much-anticipated "The Russia House," as well as five current MGM/UA films, including "Rocky V" and the remake of "The Desperate Hours."

In announcing the agreement, the companies characterized the \$125 million as an "advance," but did not disclose any other financial details.

Time Warner is already one of the (Continued on page 90)

Rhone, Faraci To Helm New East West Label

PAGE 6

EZ WJIB In Boston Makes Move To Jazz

PAGE 14



FOLLOWS PAGE 64

Music Biz Expects Happy Holiday, After All

BY ED CHRISTMAN and PAUL VERNA

NEW YORK—While music sales remain somewhat soft and recession fears increase, retail chains are placing stronger than expected orders for the holiday selling season—at least for potential hit titles—according to chain and label sales executives.

Overall, industry executives say they see mixed signals when trying to determine what the fourth quarter holds. The buzz phrase "cautiously optimistic" best reflects the mood of the industry, they say. That optimism is fueled by the music industry's history of being relatively recession proof.

Paul Smith, president of CBS Dis-

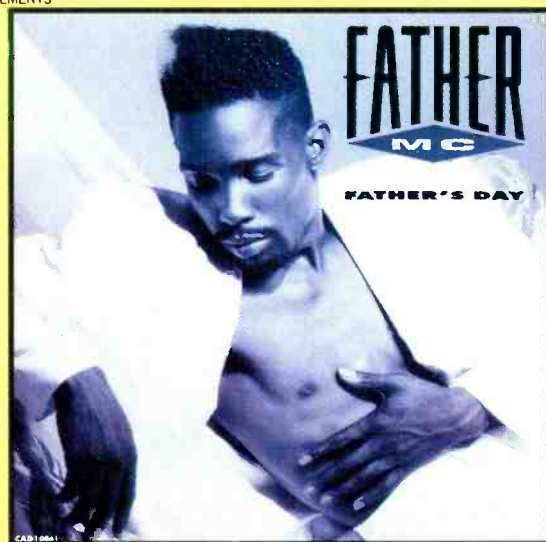
tribution, is looking forward to a "good Christmas." He notes that CBS enjoyed its biggest month ever in September and adds that sales in October, while not matching the previous month's record pace, are strong.

Henry Droz, president of WEA Corp., says, "We are looking for the fourth quarter to be the biggest in [the company's] history." Meanwhile, Russ Bach, CEMA president, says, "We are approaching [the holidays] (Continued on page 98)

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Voter Campaign Registering With Music, Video Groups

BY CRAIG ROSEN and MELINDA NEWMAN

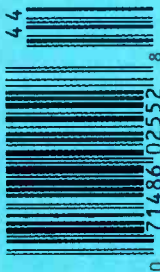
LOS ANGELES—Prompted by increasing attacks on artists' right of free expression, the major record and video retail trade groups have joined the industrywide effort to register voters in hopes of augmenting their political influence.

The Video Software Dealers Assn. recently held its own voter registration drive in California, while the National Assn. of Recording Merchandisers has lent its support to the record industry-backed Rock The Vote coalition.

(Continued on page 99)

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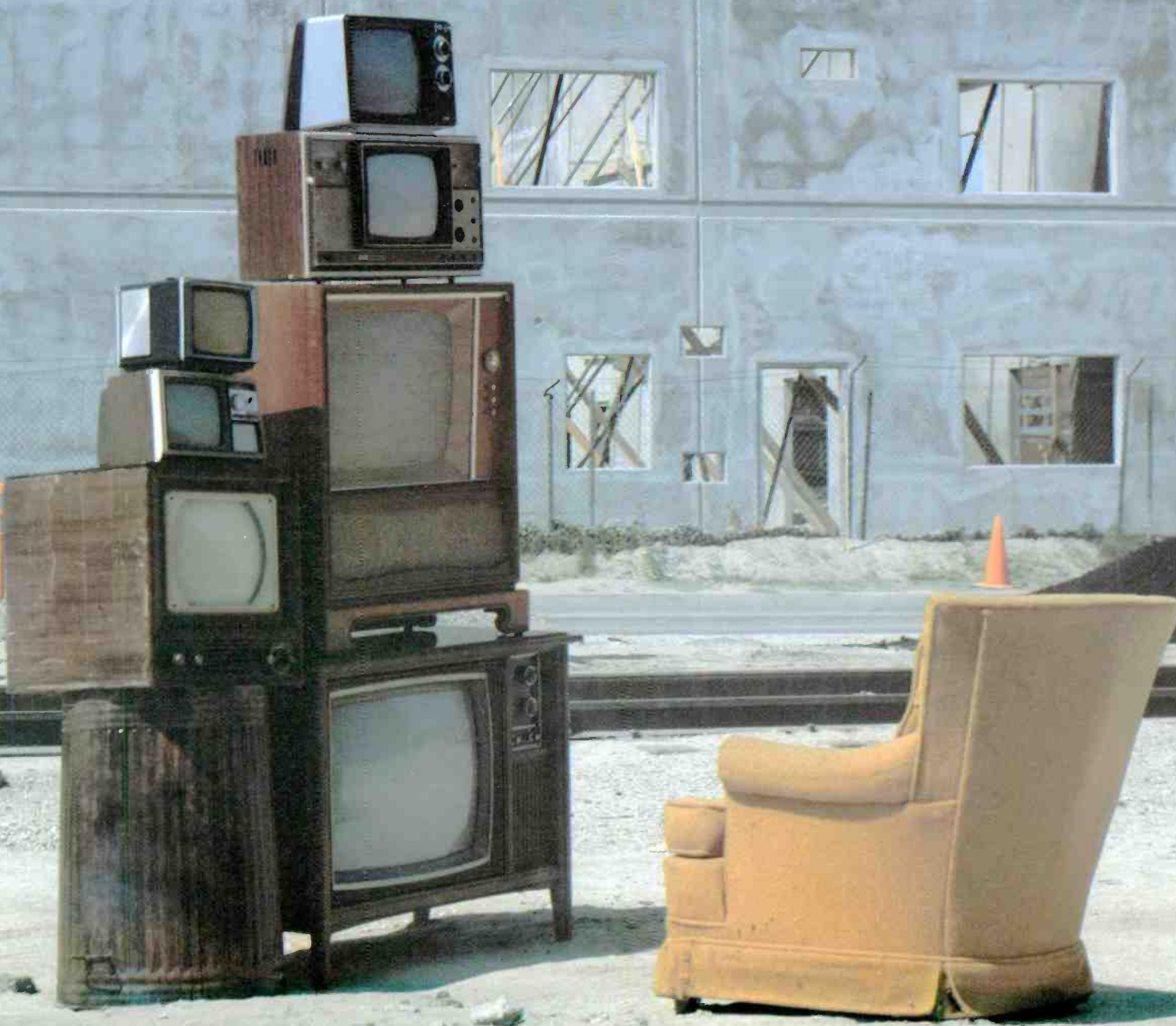
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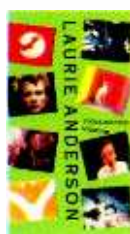
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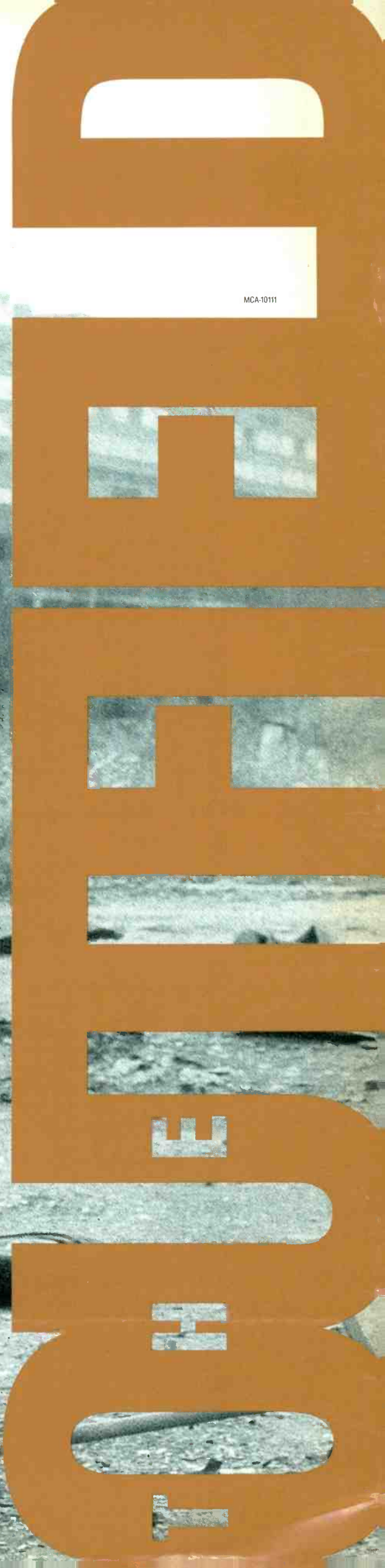
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Waldenbooks To Fire First Shot In 'The Civil War'

BY JIM McCULLAUGH

LOS ANGELES—"The Civil War"—the highest-rated series in the Public Broadcasting System's history with about 40 million viewers seeing at least part of it—will be offered on videocassette in November through Waldenbooks, the country's largest bookstore chain.

In addition, Pacific Arts Video, which recently formed a PBS Home Video library, is reportedly gearing up to offer the series through traditional video retailing distribution channels, possibly before Christmas. Executives at Pacific Arts Video were unavailable for comment at press time.

Currently, the Ken Burns-pro-

duced series, which runs for 11 hours on nine cassettes, is being offered to consumers only through the Time-Life Video Club. It was not slated for release to retail for several years, but according to Dan Markim, VP of new business for Time-Life Video, "this is a situation where we wanted to satisfy our licensor's [Burns'] wishes. Because of the unprecedented demand, it's being made available on a limited basis to retail. Direct mail and retail are not necessarily competitive nor cannibalistic."

Markim won't disclose what kind of response the series has been getting via direct mail except to say that it has been a "phenomenon."

Beth Bornhurst, director of specialty merchandise for the Stamford,

Conn.-based chain of 1,300 stores, confirms that Waldenbooks is the first retailer to obtain the video retail sales rights, adding that the chain, Time-Life, and Burns were all eager to get it into the retail marketplace.

"Time-Life felt this was something that would fit in nicely with our stores because of the type of customers we have," says Bornhurst. "We've been selling the companion book 'The Civil War,' authored by Geoffrey Ward, and it's been in our top 10." The book retails for \$50.

"We're pleased that they recognize

that what they are doing through their direct mail and continuity programs doesn't conflict with the retail market," she says. About 1,000 Waldenbooks stores carry video, and the chain has become a major player in home video sell-through.

Waldenbooks, she says, will be offering a gift set only at a \$199.95 tag for the nine cassettes. No individual cassettes will be sold.

"We'll be pushing it through our 'preferred reader program,' which offers a 10% reduction, bringing it down to \$179.95. We will be display-

ing it prominently and promoting it with in-store signage and national advertising through the holiday season starting the first week of November," she says.

Essentially, Bornhurst says, the chain will be buying product directly from Time-Life, since "it's not being sold to wholesale distribution at this point." She declines to say how many copies the chain is buying except to say "it's a substantial amount."

She also points out that the set will be the "unedited and unabridged version, containing additional footage that has not appeared on TV. Basically, we're selling the Time-Life Video version."

"I think it's a tremendous gift set for us and our customer base," Bornhurst adds, saying she is "not afraid of that price point," since the chain has sold a substantial number of copies of the Carl Sagan "Cosmos," series, a multi-tape package, at \$179, "and that was an older series. This new set is perfect for our customer base."

According to A.C. Nielsen data, each evening PBS showed "The Civil War," a total of 16.4 million viewers watched, while the average number of viewers at any time was about 12 million. PBS stations are said to be planning to rebroadcast the series in December and January.

Top Execs To Euro Music Meet Focus Is East-West Trade, Investment

LONDON—Senior executives from MTV, Westwood One, and Tower Records will participate in the Looking East & West conference, Nov. 23-26 in Budapest, Hungary.

Tower European Operations managing director Ken Sockolov, MTV Europe managing director Bill Roedy, and Westwood One International managing director Bill Stoller are the latest additions to the lineup of conference panelists.

The event is intended to facilitate investment and trade between the music and broadcasting industries of Western and Eastern Europe. It will offer panels, seminars, artist showcases, and keynote speeches.

The conference is being organized by Tribute Productions of London; joint sponsors are Billboard and Music & Media magazines.

In addition to Sockolov, Roedy, and Stoller, other confirmed speakers include MCA Music International VP John Brands; Peter Belohlavek, copy-right manager of Czechoslovakia's Supraphon; Andy Marzek, A&R/international director of Poland's Polskie Nagrania; and East German rights specialist Hendrick Meyer.

Also, Stuart Detmer of Storey First Distribution, Moscow and Los Angeles; Leonid Sidelnikov from the Soviet Union's Muzyka Publishing; and Jan Chojnacki, A&R director of Poland's Polton Records.

Sessions will cover the record and music publishing industries, broad-

casting, retail and distribution, copyright protection, artist management, and concert promotion, among other topics.

Previously announced participants include IFPI president Sir John Morgan; BMG International senior VP Arnold Bahlmann; Europe 2 managing director Martin Brisac; Unique Broadcasting CEO Simon Cole; talent manager Bruce Findlay; and promoters Peter Rieger (Germany) and Fran Tomasi (Italy).

From the East, participants include Dr. Istvan Szilagyi of Hungary's Artisjus rights society; Janos Fenyo of Hungarian video distributor Vico Films; Laszlo Hegedus, owner of Hungary's first private radio station, Calypso; and Jenő Bors, former Hungarian managing director and now head of a U.S./Hungarian joint venture, Quint Records.

Among acts to be showcased are Hungary's leading band, East, and rock exponents Bararo; female vocalist Gosia from Poland; Czech metal band Kreyson; and Russian/Hungarian pop/folk combo Babajaga.

More than 170 companies will be represented at Looking East & West, including a significant number of independent labels and publishing companies.

Further details are available from Tribute Productions at The Maples Business Centre/Suite F, 144 Liverpool Road, London N1 1LA; telephone 71-700-4515, fax 71-700-0854.

RIAA To FCC: Labels Deserve Perf. Royalty

BY BILL HOLLAND

WASHINGTON, D.C.—The Recording Industry Assn. of America, citing a major threat in the near future from new, as-yet-unregulated digital audio services, has asked the Federal Communications Commission to grant exclusive copyright protection to prerecorded sound recordings transmitted on the new services.

In comments filed Oct. 12 with the FCC, the RIAA also asked the commission to recommend to Congress that record companies be granted public performance rights and royalties for the use of prerecorded product in digital audio services.

The exclusive protection the RIAA wants from the commission would in effect prevent CD-quality digital audio services from transmitting more than one track off an album without interruption.

Says David Leibowitz, RIAA senior VP/general counsel: "Digital services present us with a new world, and we must protect ourselves because, with their CD-quality transmissions, they have the potential to really hurt—maybe even destroy—our sales market."

For example, he says, digital services could transmit "an entire Madonna album on the day of its release, and fans could home tape it. How would we be compensated for the lost sales?"

The RIAA warned the commission that new digital audio "chal- (Continued on page 97)

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CLASSIFIED/REAL ESTATE

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Time Warner Music Unit Flat, But Video Way Up In 3rd Qtr.

BY KEN TERRY

NEW YORK—The recorded music and music publishing group of Time Warner posted operating income of \$109 million for the third quarter, ended Sept. 30. That was just a bit more than the \$108 million (pro forma) reported for the same period a year earlier.

Third-quarter revenues advanced 8% to \$652 million from \$605 million for the prior-year period.

Growth in the division's profits and sales showed a slowdown in the third quarter, compared with the first half of 1990, and this was reflected in the nine-month figures. For that period, the music group's profits rose 7% to \$383 million, while its revenues increased 10% to \$2.02 billion.

While these figures contain a strong international component,

Time Warner was perplexed when the Recording Industry Assn. of America put out domestic net shipment figures showing growth of 15% in list dollar value and 11% in units for the year's first half. "We were surprised by the strength of the RIAA numbers and wanted to find out what it was all about," explains a Time Warner spokesman.

An RIAA representative says the association "stands by the numbers that were produced by our market research committee."

Time Warner's filmed entertainment group, which includes Warner Home Video and HBO Video, had a record third-quarter operating profit of \$140 million, up 36% from the prior-year period. Sales rose 21% to \$873 million.

For the first nine months of 1990, (Continued on page 91)

Atlantic Launching A New Label

Rhone, Faraci Will Helm East West America

BY JANINE McADAMS

NEW YORK—Atlantic Records, after much speculation, has formally announced the formation of its third label, East West America. The announcement was made by Atlantic chairman/CEO Ahmet Ertegun and president/chief operating officer Doug Morris.

Taking the helm as co-presidents of the new division are two longtime Atlantic executives: Sylvia Rhone, named president/CEO, and Vince Faraci, president/chief operating officer. Rhone was senior VP/GM of Atlantic, and Faraci was senior VP of promotion and marketing.

In addition to developing and marketing its own artists, East West America will distribute product by the newly formed Interscope label, founded by veteran producer Jimmy Iovine and entrepreneur Ted Field.

The name East West America was inspired by the WEA-distributed East West U.K. label begun by the late Nesuhi Ertegun, brother of Ahmet Ertegun and a key figure in WEA history. The two labels will remain separate, though EWA will have the option to sign East West U.K. acts.

Morris says he first entertained the idea of a new division about a year ago, and always had Rhone and Faraci in mind to helm it. "I really believe in these people and feel they'll do a great job," he says. Preparations for the departure of the two executives from their posts at Atlantic and the structuring and hiring of a national staff for EWA began early in 1990.

Each president will maintain separate areas of responsibility. Faraci's will be administrative with specific focus on promotion and marketing, while Rhone's will be creative with a



RHONE

FARACI

focus on A&R and artist development. Both say that, initially, many areas will be shared.

The label start-up was a natural next step for Atlantic, which, according to Morris, wanted to increase its market share, give its artists more specialized attention, and give its valued executives a chance to develop their potential.

Adds Rhone: "Over the last couple of years the [Atlantic] roster has expanded at rapid pace. Several projects might have suffered from the

(Continued on page 91)

Reunion Links With Geffen For Worldwide Distribution

BY DAVE DIMARTINO

LOS ANGELES—Contemporary Christian label Reunion Records, home of Grammy-winning artist Michael W. Smith, has struck a long-term worldwide distribution agreement with Geffen Records, effective Jan. 1.

The pact will see Geffen distribute an estimated 60 titles by the end of next year, and effectively introduces contemporary Christian music to the MCA Distribution pipeline. MCA, which acquired Geffen Records earlier this year, is slated to begin distribution of Geffen product beginning next year.

Nashville-based Reunion, found-

ed in 1982 by artist Amy Grant's managers, Dan Harrell and Michael Blanton, is one of the largest independent contemporary Christian labels. The distribution deal will bring Geffen new product by the label's 15-artist roster as well as approximately 50 catalog titles—including 10 by superstar Grant, whose current work will continue to be distributed by A&M.

Until late 1988, Reunion was distributed to the mainstream marketplace via A&M through a deal with contemporary Christian label Word Records. While the new pact will see Geffen bringing Reunion product to mainstream markets, Word,

(Continued on page 91)

CBS Sets 'Super-A&R' Team Under Mottola

Regional Staffers Will Feed All The Label Units

BY KEN TERRY

NEW YORK—CBS Records' domestic division is trying to increase its talent-scouting and artist-development capabilities by building a regional A&R staff and a group of "super-A&R" professionals who report directly to company president Tommy Mottola.

The regional A&R staff, which

has been in development since last spring under the direction of CBS senior VP Michelle Anthony (Billboard, April 14), now includes four regional A&R managers based in Atlanta, San Francisco, Seattle, and Dallas. Eventually, says Mottola, there will be about a dozen such regional A&R people in as many markets. Their main function is to identify promising local artists and pro-

ducers and pass on the information to the A&R staffs at Columbia and Epic Records via Anthony.

CBS is not the only company to set up a regional A&R staff. Capitol, for instance, made a similar move earlier this year (Billboard, May 5). But at CBS, the concept overarches the A&R structure of the individual labels, binding them closer together.

More unusual is the "super-A&R" concept that Mottola has devised to complement the label staffs. Besides Anthony, these high-ranking CBS executives include Bobby Colomby, VP creative development, West Coast; Walter Afanasieff, executive producer; and Larry Yasgar, VP.

The basic reason for assembling this staff, says Mottola, is to give him a handle on the company's overall A&R activities, while assisting the labels in finding and developing new talent—not only artists, but also producers and songwriters. This emphasis also gives Mottola, a former talent manager and music publishing executive, more input into the creative process.

"Since my background is a creative one, it was kind of a natural evolution, and a natural and logical thing to create," says Mottola, who signed Kid Creole & the Coconuts, the Front, Mariah Carey, and James McMurtry to CBS. "It also allows

(Continued on page 85)



A Serious Award. Atlantic recording artist Phil Collins receives a triple-platinum award for "... But Seriously" during a gala celebration hosted by Atlantic on the final night of his world tour, which played a total of 127 shows in 16 countries. The album has yielded four top five singles: "Another Day In Paradise," "I Wish It Would Rain Down," "Do You Remember?" and "Something Happened On The Way To Heaven." Shown, from left, are Mark Schulman, senior VP/GM, Atlantic; Doug Morris, president/chief operating officer, Atlantic; Tony Smith, Collins' manager; Collins; Ahmet M. Ertegun, chairman/CEO, Atlantic; Tunc Erim, senior VP, Atlantic; Mel Lewinter, senior VP/chief financial officer, Atlantic; and Perry Cooper, VP of artist relations and media development, Atlantic.

EXECUTIVE TURNTABLE

BPI COMMUNICATIONS. Billboard in London appoints Jeff Clark-Meads European news editor and Niki MacCarthy U.K. advertising manager. They were, respectively, news editor with U.K. trade publication Music Week, and national sales manager at Pearl and Dean Enterprises. In other appointments, Alex Ben Block is named executive editor of special issues for The Hollywood Reporter in Los Angeles. He was editor of Show Biz News.

RECORD COMPANIES. Sylvia Rhone and Vince Faraci are named co-presidents of East West America, a new division of Atlantic Records in New York.



CLARK-MEADS



MacCARTHY



ANDON



OREMAN

They were, respectively, senior VP/GM of Atlantic Records, and senior VP of promotion and marketing at Atlantic Records. (See story, this page.)

Arma Andon leaves his post as senior VP of the SBK Record Group to concentrate full-time on his position as president of SBK Management in New York. He previously held both jobs concurrently.

Alan Oreman is named head of the AOR promotion department at Geffen Records in Los Angeles. He was national director of album promotion,



CIONGOLI



BERNARDO



KLAVENS



DI DIA

West Coast, at Columbia Records.

Chuck Ciongoli is named group controller of MCA Records and Music Publishing in Los Angeles. He was senior audit manager at Price Waterhouse.

Joe Gorman is named senior VP of finance and administration for BMG International in New York. He was VP of finance and administration at the company.

Mike Bernardo is named VP of promotion and marketing for Uptown Records in New York. She was national director of promotion, black music, for CBS Records.

Kent Klavens is named VP of business affairs for Chameleon Music Group in Los Angeles. He was a lawyer in private practice.

Andrea Kinloch is named director of publicity and artist development, country division, for Curb Records in Los Angeles. She was publicity coordinator, country division, for the company.

Mark Di Dia is named GM of Def American Recordings in Los Angeles. He was director of national album promotion at Geffen Records.

Sheila Mathis is named product manager of PolyGram Jazz in New York. She was publicity and video promotion coordinator for the company.

PUBLISHING. NEM Entertainment in Los Angeles names Irwin Griggs VP of finance and Ross Elliot director of talent acquisition. They were, respectively, a tax and business consultant, and creative director at EMI Music.

BPI Unit To Offer Data On Fans' Entertainment Tastes

NEW YORK—A new research service specializing in consumer entertainment preference studies has been formed by the BPI Information & Research Group. BPI is the publisher of Billboard, which has long been recognized as the primary source of retail information for the music and home video industries.

The new service will provide syndicated and customized consumer research data covering major segments of the entertainment industry. These include most types of recorded music, home video, and films.

"Today, entertainment prefer-

ences are segmented among a bewildering array of special interests," says Martin R. Feely, BPI Information and Research Group president. "Precise data is crucial for marketing in a fragmented and narrowcast environment."

The service will provide a comprehensive package of syndicated and proprietary information segmenting consumer interests, perspectives, and preferences geographically, demographically, and psychographically. The information will be available to entertainment and consumer product companies, entertainment hardware and soft-

(Continued on page 88)

IT'S MORE THAN AN ALBUM. IT'S A STYLE.

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Labels Keep The Hot Titles Coming

McCartney, Collins Packages Hit Market

BY MELINDA NEWMAN

NEW YORK—For the third month in a row, labels are flooding the marketplace with new releases from artists with a platinum or gold past.

There are 19 albums slated for release this month from acts whose last albums sold more than 500,000 copies; that follows nearly 30 such acts in September and 23 in October.

Live albums, remixes, and greatest-hits compilations are the order of the day. While it is not a boxed set, "Tripping The Live Fantastic" from Paul McCartney presents an overview of the artist's career.

In stores Nov. 6, the Capitol release is a double CD/cassette and triple album package that features 30 live tunes spanning McCartney's career.

Two weeks later, Capitol will release "Highlights," a one-volume

selection of tunes from "Tripping." A concert film from McCartney, called "Get Back," is also in the works.

Similarly, Phil Collins is representing by "Serious Hits... Live!," a greatest-hits package recorded during his recently completed tour. The Nov. 6 release from Atlantic is accompanied by "Seriously Live," a longform video of a Collins concert that lasts nearly three hours. In addition to being sold separately, the audio and video releases are available in a limited-edition boxed set (Billboard, Oct. 27).

Though not strictly a greatest-hits package, Tesla's follow-up to the platinum "Great Radio Controversy" is "Five Man Acoustic Jam." The live set will be released by Geffen Nov. 13.

(Continued on page 88)



Nelson's New Deal. DGC/Geffen recording duo Nelson—twin sons of the late Ricky Nelson—celebrate their exclusive rider and co-publishing agreement with EMI/April Music Inc. Nelson scored a No. 1 single with "(Can't Live Without Your) Love And Affection"; the duo's debut album, "After The Rain," reached Billboard's top 20. Shown, from left, are Jody Gerson, VP of creative operations, EMI Music Publishing; Gunnar Nelson, Nelson; Charles Koppelman, chairman/CEO, EMI Music Publishing; Matthew Nelson, Nelson; and Martin Bandier, vice chairman, EMI Music Publishing.

Trade Offers De-Lovely Help To AIDS Benefit Album

BY IRV LIGHTMAN

NEW YORK—The U.S. music industry is making a massive assault on the deadly AIDS virus through multi-level support of an album of Cole Porter songs performed by 20 major contemporary artists.

As part of a worldwide release to benefit global AIDS groups, Chrysalis Records in the U.S. shipped the album, "Red Hot + Blue," named after a '30s Porter musical, to radio Oct. 22, to be followed by retail availability starting Tuesday (30).

Along with efforts donated by various levels of the industry, the album will be promoted well into 1991, partly

because of the many events planned during that year to celebrate the 100th anniversary of Porter's birth. Porter, one of the masters of pop words-and-music, died in 1964.

According to Chrysalis, the radio mailing has gone to album rock, top 40, modern rock, AC, and dance stations. Also, the Neneh Cherry track of "I've Got You Under My Skin" appears on top 40 CD samplers, while the U2 performance of "Night & Day" appears on album rock and alternative CD samplers.

On the music video front—18 of the 20 tracks have video counterparts—the Neneh Cherry clip, direct-

(Continued on page 88)

College Radio In Spotlight During CMJ Music Marathon

BY THOM DUFFY

NEW YORK—As the 10th annual CMJ Music Marathon convenes here Oct. 24-27, college radio is viewed as increasingly important to artist development, more subject to promotional hype, and more than ever in need of reasserting its creative independence, according to Robert Haber, publisher of the CMJ New Music Report, sponsor of the event.

The role of college radio in breaking new acts, and the need for the medium to maintain its credibility, are the overall themes of this year's CMJ seminar, says Haber, president of College Media Inc., who is co-director

of the music marathon with his wife, Joanne Abbott Green, executive VP of College Media.

"With this convention, it's always been more than just artist development," says Haber. He points to this year's two keynote speakers, actor and playwright Eric Bogosian and rapper Kris Parker (aka KRS-One), as representative of the independent spirit shared by college radio. Bogosian's recent one-man stage show, "Sex, Drugs, Rock & Roll," has been adapted and released as an album on SBK Records. Boogie Down Productions, Parker's act on Jive/RCA, is known for its spirit of social criticism.

(Continued on page 90)

PolyGram May Buy CD Plant PDO Breakup Offers Opportunity

BY SUSAN NUNZIATA

NEW YORK—The PolyGram Group is seeking to acquire some of the consumer CD manufacturing operations of Philips Du Pont Optical, the 4-year-old joint venture of Philips N.V. and the Du Pont Co., which is now being dissolved by its owners.

After it failed to meet projections of \$1 billion in sales this year, PDO's owners announced Oct. 22 that they were ending the venture. Philips will acquire the consumer CD manufacturing division of PDO by the end of the year for an undisclosed sum, and PolyGram has expressed

interest in acquiring some of these operations from Philips.

PolyGram has not specified which of PDO's four consumer manufacturing plants it is interested in. Negotiations between Philips and PolyGram—which is 80% owned by Philips—are expected to begin in the near future. Philips representative Ben Geerts notes that his company will not seek any other purchasers for PDO's consumer division.

"Splitting the joint venture between Philips and Du Pont is an opportunity for us to pick up a major asset at a good price," says a PolyGram representative. "Most of the

(Continued on page 99)

Rap Has Hot Week: Milestones Reached As 'Ice' Hits No. 1, 'Pray' Segues Into Top 10

THREE RAP MILESTONES are reached this week.

- **Vanilla Ice** becomes the first rap artist to top the Hot 100 as "Ice Ice Baby" skates into the top spot. The previous highest-charting single by a rap artist was **Tone Loc's** "Wild Thing," which peaked at No. 2 last year.

- Rap artists hold down the top two spots on the Top Pop Albums chart for the first time as Ice's "To The Extreme" jumps to No. 2, closing in on **M.C. Hammer's** "Please Hammer Don't Hurt 'Em," which holds at No. 1 for the 21st week.

- And "Please Hammer" becomes the first rap album to generate three top 10 pop hits as "Pray" leaps to No. 6 on the Hot 100. The song follows "U Can't Touch This" and "Have You Seen Her." Only one previous rap album—Loc's "Loc-Ed After Dark"—generated even two top 10 pop hits.

While Ice is the first rap artist to top the Hot 100, several pop artists have topped the Hot 100 with rap-accented singles. Among them: **Queen** ("Another One Bites The Dust"), **Blondie** ("Rapture"), and **Madonna** ("Vogue").

TWO LONG-AWAITED superstar albums enter the pop chart inside the top 40. **ZZ Top's** "Recycler," the trio's first album in five years, debuts at No. 33; **Paul Simon's** "Rhythm Of The Saints," his first studio release in more than four years, bows at No. 37.

ZZ Top's two previous albums, "Eliminator" and "Afterburner," both reached the top 10 and generated top 10 singles. Simon's previous studio set, "Graceland," was one of the most celebrated albums of the '80s. It won a Grammy as the best album of 1986, and its title track won a second Grammy the following year as the best single of 1987.

Incidentally, Warner Bros./Reprise makes a clean sweep of the five top new entries on the pop albums chart. And just in time: The combined labels are in the unaccustomed spot of having no albums in the top 15.

FAST FACTS: **David Cassidy** and **Donny Osmond**, the top teen heartthrobs from the early '70s, both have singles in the top 40 on the Hot 100. Cassidy's "Lyn' To Myself" climbs to No. 34; Osmond's "My Love Is A Fire" jumps to No. 40. Compounding the surprise, reigning teen heartthrobs **New Kids On The Block** probably won't make the top 40 with their current single. The quintet's "Let's Try It Again" loses its bullet as it climbs to No. 53... Speaking of surprises, two versions of the

Righteous Brothers' 1965 smash "Unchained Melody" are in the top 20.

Steve Winwood's "One And Only Man," the first single from his upcoming album, is the top new entry on the Hot 100 at No. 55. "Higher Love" and "Roll With It," the leadoff singles from Winwood's two previous albums, both reached No. 1.

Ralph Tresvant, the one member of **New Edition** who hasn't been burning up the charts this year, finally joins the fray as "Sensitivity" enters the Hot 100 at No.

64. It's the first single from his first solo album, due Nov. 20. Colleagues **Johnny Gill** and **Bell Biv DeVoe** have each landed a top 10 album and two top 10 singles this year.

Bette Midler's "Some People's Lives" leaps from No. 38 to No. 25 in its fourth week on the Top Pop Albums chart. It's already Midler's highest-charting nonsoundtrack release since her second album, which was issued in 1973. The leadoff single, "From A Distance," jumps from No. 32 to No. 24 on the Hot 100.

We wonder: Is Midler the new **Barbra Streisand** or is she merely keeping Streisand's seat warm as pop's reigning diva? In either case, she's doing a good job.

Slayer's third album, "Seasons In The Abyss," vaults from No. 57 to No. 40 in its second week on the pop albums chart. It's already Slayer's highest-charting album to date. The thrash metal band's 1986 debut, "Reign In Blood," peaked at No. 94; its 1988 follow-up, "South Of Heaven," reached No. 57.

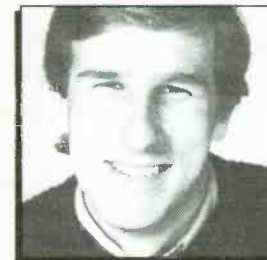
Al B. Sure's second album, "Private Times... And The Whole 9!," enters the pop albums chart at No. 58. Sure's 1988 debut album, "In Effect Mode," reached No. 20.

Anne Murray lands her first top 10 country hit in nearly five years as "Feed The Fire" jumps to No. 7 on the Hot Country Singles & Tracks chart. It's Murray's 25th top 10 country hit. She landed her first, "Snowbird," 20 years ago.

WE GET LETTERS: Sign of the times No. 1: Rich Appel of CBS-TV in New York notes that 1990 is the third straight year that an anti-drug song has topped the Hot 100. **Janet Jackson's** "Black Cat" hit No. 1 last week, following **George Michael's** "Monkey" (1988) and **Martika's** "Toy Soldiers" (1989).

Sign of the times No. 2: Rob Durkee of "American Top 40" notes that **Dmitry of Deee-Lite** is the first Soviet artist to reach the top 40 in the rock era. Dmitry was born in Kiev. Earlier this year, **Gorky Park** became the first Soviet act since 1955 to crack the Hot 100.

CHART BEAT

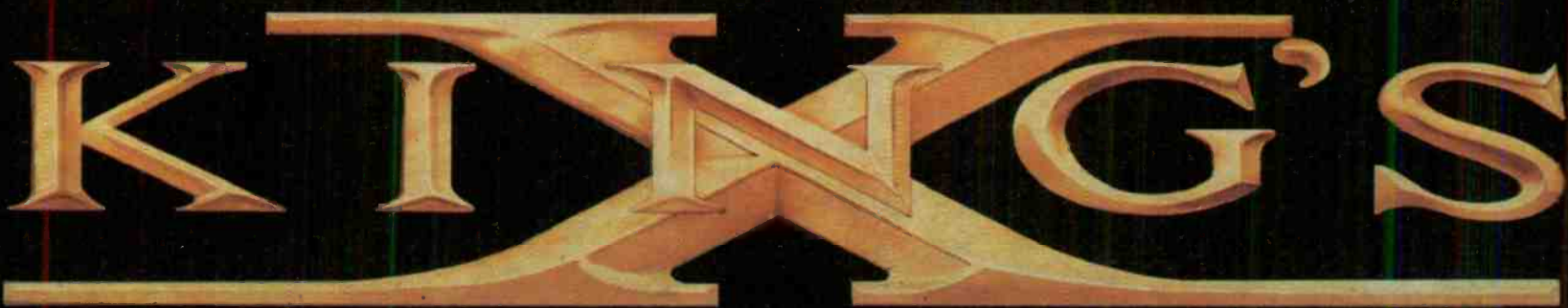


by Paul Grein

EXPERIENCE



BY



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Is there a new Cure album coming out? Is Robert Smith getting married?
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Editorial

DIFF'RENT STROKES FOR DIFF'RENT FOLKS

THE JURY in the 2 Live Crew obscenity trial left as little to the imagination as do most of the rap group's songs.

From their laughter in the courtroom, it is clear that some jurors found entertainment value in 2 Live Crew's lyrics. Their not-guilty verdict also made it clear that the jury members were more open-minded about the artistic merits of 2 Live Crew's music than was the Broward County (Fla.) prosecutor.

Some might say that the issue remains murky, since a different Broward County jury earlier convicted local retailer Charles Freeman on obscenity charges for selling 2 Live Crew albums. Yet the two contrary rulings prove that it is difficult, if not impossible, to create a clear-cut community standard for obscenity.

This key point must be driven home again and again in Florida and in other states where some seek to impose their personal standards of decency

on creative works. If the U.S. Supreme Court ever revisits the obscenity issue, moreover, it should review the feasibility of basing obscenity prosecutions on local standards.

The 2 Live Crew jury demonstrated that local citizens might not always concur with the views of elected officials and law enforcement agents on free-speech issues. Similarly, the jury in the recent trial of a museum director in Cincinnati—a city with a reputation for being very conservative—decided he was not guilty of promoting obscenity by showing the controversial artworks of the late Robert Mapplethorpe.

But the zeal of law enforcement officials for cleaning up the arts will not stop with these decisions. Not only is there still a pending action in Dallas against Sound Warehouse (again for selling 2 Live Crew albums), but the Justice Department is planning a series of indictments against adult video suppliers. The first of these indictments, against

Cal Vista Video, grew out of a sting operation in which Cal Vista was enticed to ship its product from California to Oklahoma, a more conservative state in which federal prosecutors feel they have a good chance of gaining a conviction.

It is bad enough that local obscenity cases hinge on community standards, although various juries in that jurisdiction may differ on what those standards are. But the federal involvement in this issue is even more frightening, because it means that community standards in one area of the country can be applied in another, where prevailing mores might be quite different.

Let's leave it to the consumer to decide the merits of music, films, books, and other forms of expression. Adults should be allowed to view or listen to whatever they want, and artists should not be prevented from expressing themselves in their own way—even if it offends some people.

Industry Sacrifices Morals To Profits

PORNOGRAPHY DEGRADES FREE SPEECH

BY EDWARD C. ARRENDELL II

The controversy surrounding 2 Live Crew has absolutely nothing to do with the First Amendment. The real issue is the impropriety of marketing pornography to children.

The First Amendment was intended not only to protect the right of American people to speak but to encourage development and articulation of enlightened thought which could uplift the American citizenry and carry our society to greatness. A society that allows free speech must tolerate those who find kinship with the lowest form of speech. Such people do not represent the greatness of America. They are the necessary bowel movements that will inevitably follow a great meal. Do not confuse the two.

Unprincipled attorneys then use the letter of the law in order to defeat the spirit of the law and to collect legal fees. These attorneys, record distributors, and retailers have formed a partnership with Crew to sell nonmusical garbage to our children. Whenever they are successful, they make our

country a worse place in which to live.

The controversy surrounding Crew is not a racial issue. Crew is not a victim of America's racial double standard. They raise this issue as a ploy to garner support from frustrated



'2 Live Crew is not a victim of America's racial double standard'

Edward C. Arrendell II manages Wynton Marsalis.

black nationalists and white liberals with poor judgment or a guilty conscience. Was Judas Priest black? Rock musicians have been harassed for years whenever American citizens have found their material offensive. White artists come under attack

far more often than do black artists. The only racism is the more subtle work of those who hold this trash out as representative of our society's proud, principled, and hard-working black citizenry.

The right of free speech is inseparable from the responsibility for its proper usage—the same responsibility that owners of gun permits must accept or face criminal prosecution. Far too many Americans today want all of the rights but none of the re-

sponsibilities of citizenship.

I applaud those with the sense of smell to distinguish food from feces and the guts to fight to protect and preserve our society's wholesomeness. Like the Ku Klux Klan, Crew must be tolerated, but their lowlife, ignorant ideas should not be encouraged. Groups like 2 Live Crew, No Face, and Bitches With Problems, their producers, managers, lawyers, and distributors are maliciously exploiting children and degrading women. Crew and other Crap artists are fortunate that fair-minded Americans enforce our Constitution, even for those people who make a mockery of it.

For those of you who may not be aware of what these artists and record companies are promoting, here is an example of the lyrics from a new group, No Face, which records for Rush Associated Labels in association with Columbia Records.

"No Face just came here to f-k/ Possibly to get our d-ks sucked/ But if we don't get our d-ks sucked, that's OK/ As long as I get some p—
 (Continued on page 84)

Letters to the Editor

MODERN MORES

This letter is specifically addressed to Ed Ochs, an editor of Billboard magazine since 1979, who told a reporter for the Fort Lauderdale Sun-Sentinel, "the music industry has only itself to blame for a situation that has tainted us all . . . The industry must learn how to better police its own music." Ochs went on to say that the attention surrounding 2 Live Crew's "As Nasty As They Wanna Be" (an album that has sold double-platinum) has been "embarrassing."

Well, Mr. Ochs, let me update you on the many changes in our modern society since 1979: For starters, on Oct. 20, a jury of six men and wom-

en acquitted 2 Live Crew of charges the band had performed an obscene show on June 10 at a Hollywood, Fla., club to which *only adults* were admitted. The jurors said they found 2 Live Crew innocent because their show had artistic and political value and was not offensive to community standards. One juror, Susan Van Hemert, 42, said, "I took the whole thing to be a comedy."

A couple of other points are in order: First, Luther Campbell, a member of 2 Live Crew and president/owner of Luke Records, spent his own money not only in defense of the group but in defense of the First Amendment rights of all citizens.

Second, the industry has recently learned how to better police its own music by use of a uniform sticker on recordings with explicit lyrics. Luke Records was one of the first companies to do this, and 2 Live Crew has

an album titled "As Clean As They Wanna Be" in addition to the one titled "As Nasty As They Wanna Be."

And third, take a look at the culture we live in. I would rather have my children and grandchildren listen to the "Nasty" album by 2 Live Crew than have them watch the TV soap operas' sexually explicit scenes; the sex channels that are available to all of us via cable; or X-rated movies which they can easily see by sneaking into one of our modern 10-20-theater complexes. Also, library books have no rating system. And what about the triple-X-rated videotapes available today?

In conclusion, Mr. Ochs, I'd like to suggest you catch up with our changing times or possibly think of a change of occupation.

Joe Kolksy
 Miami

Billboard replies: Ed Ochs, our editorial director of special issues, was offering his personal opinion, not the position of the magazine, when he spoke informally with the Sun-Sentinel reporter. He was not aware he was going to be quoted in an article, and he regrets any misunderstanding that he may have caused. Incidentally, he has been with Billboard since 1981. And, at last report, 2 Live Crew's album had been certified platinum, not double platinum.

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.

Radio

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Why Mom Hates Rap, Why It Doesn't Matter (And Other Notes On The Top 40 Crisis)

BY SEAN ROSS

This column marks the debut of *Vox II*—an occasional series of radio-related commentaries.

NEW YORK—Although the official national tallies are a few weeks off, it doesn't look like a very good summer for top 40. With the kids out of school, and with top 40 having made such an effort to superserve adults, you would think the format would have done better. Since so many broadcasters are linking top 40's crisis to the notion that 25-54s hate rap, let's discuss two I know who do.

One, of course, is my mom, who gave up on R&B when Otis Redding died or, at the latest, when Smokey Robinson left the Miracles. When she hears rap, it is involuntary. What she thinks of as rap is invariably noisy, hostile, and dirty—because that's what she's usually subjected to by passers-by.

Mom, who is in her late 40s, is unlikely to differentiate N.W.A. from a Jody Watley record that contains rap, but even if she did, she wouldn't consider the rest of "Friends" particularly musical. She isn't familiar with recent novelty rap, but she heard the first one—"Rapper's Delight"—a lot and never seemed too amused.

Mom has never listened voluntarily to top 40 radio. Her tastes went, roughly, from folk to R&B to country to classical. She isn't likely to listen to an "adult top 40" station either; there wouldn't be much she wanted to hear, even without rap.

Bob is a family friend, also in his late 40s, who did listen to top 40 for awhile. When I moved to Los Angeles in the mid-'80s, he began listening to KIIS-FM, initially, he said, so we would have something to talk about. But after latching onto Madonna, the Pointer Sisters, Cyndi Lauper, and, inexplicably, "Weird Al" Yankovic, Bob became one of those adults that top 40 PDs dream about. He knew what number songs were on the Friday afternoon countdown. He knew what the daily cash song was and may have actually called the contest line occasionally, although he didn't particularly need the money.

Bob drifted away from KIIS about the time that it went more adult in 1986-87 as a response to KPWR. So adult top 40 isn't the answer for him—especially since he hasn't been particularly cognizant of any of the other attempts to do adult top 40 since the mid-'80s. When Bob tries to listen to top 40 now, he hears the things that most adults say they don't like—too much noise, too much rap, not enough up-tempo pop—but if somebody could re-create the variety and the excitement of top 40 in the mid-'80s, he might listen again, since he was also putting up with music he didn't like in the mid-'80s.

In certain ways, 1990 seems like a

repeat of 1958—a musical transition year in which the McGuire Sisters bumped Elvis Presley from No. 1. Perhaps "Ice Ice Baby" and "I Don't Have The Heart" only co-exist on some stations because not every top 40 PD has yet recognized a sociological rift between those songs' constituencies and chosen one side or the other.

THE OTHER OPTION

If this is true, top 40 PDs have only a few choices. Go adult. Get out. Or the option that almost none of them have adopted: Become WHYT Detroit, play "Do Me" into "Unskinny Bop," and superserve 12-24. WHYT added James Ingram only a few weeks ago. It never officially added "Something Happened On The Way

VOX II

To Heaven." With the Nationwide chain gone conservative, it remains the country's last bastion of the reaction record.

WHYT's path is not the one you can reasonably expect many broadcasters to choose in bad economic times. With the possible exception of its rival, WDFX, I don't know of any mainstream top 40 that has come to grips quite as well with the notion of dominating 12-24, rather than fighting the whole world for 25-54. (Top 40/dance stations like to sell 12-24, but for the wrong reason—because it lets them avoid being labeled urban.) A world of WHYTs is probably unrealistic. It may not even be necessary. If you believe that people like Bob might listen to top 40 if given some pop balance, and if you believe that teens still like up-tempo pop—something borne out by the success of "Cradle Of Love" and "Love And Affection"—there may still be another option, doing top 40 as the variety format it was intended to be.

The problem is that doing that takes a special effort these days. 1990 is a lot like 1980. There were a few hip, up-tempo hits in between the Air Supply records 10 years ago—"Upside Down," "Call Me," "Take Your Time (Do It Right)," "Crazy Little Thing Called Love," etc.—but there were also a lot of great records you never heard. Some, such as "What I Like About You," rose to the surface years later. Most did not. You probably don't know "I'm Alive" by Debbie Cathey, but you might have enjoyed it a lot more than "Never Be The Same" by Christopher Cross. Had you not, I would've had about 70 others like it to play you.

Going through the list of what I liked this year is a similar experience. There are great up-tempo pop records that top 40 radio could have played. But with the exception of "Jealous Again" by the Black Crowes, few of them actually made it

to your desk. Although you should have, there's no particular reason why you would know Nick Kamen's "I Promised Myself," or Carlene Carter's "I Fell In Love" (or any other up-tempo country/rock record), or Erasure's "You Surround Me," (never a single), or Craig McLachlan's "Mona," (a No. 2 U.K. record never released here).

A BALANCED DIET

So if you want variety, you'll have to work for it. Two years after "Red Red Wine," it may be time to start re-releasing records again. By the first quarter of 1989, a lot of people were talking about how much better top 40 was, and some of that may have had to do with the fact that labels were competing not just with each other but with programmers' collections. By last fall, the revivals were over, and much of the groaning about product was back.

Seeking out a balance of *hip* product seems like the best shot at re-creating the spirit of '84. Some adult top 40 PDs may think that's what they're doing. But their stations depend less on what's there than what's missing. KHMV Houston may be value-added when it plays "Thunder Island" or "Start Me Up," but that's the same thing early '80s ACs did when they played "Good Lovin'" in between Air Supply and Robbie Dupree.

A final note. The last time top 40 did well with adults is when it stopped asking them what they wanted. A number of top 40 PDs are worried about how "Suicide Blonde" is testing. In 1983-84, when this format was playing "Somebody's Watching Me," "Electric Avenue," and "Come On Eileen," there were 10 records on your playlist that would have tested worse—except that you probably weren't doing callout at the time. 1983-84 was the last time that a lot of non-core listeners really seemed to enjoy the format, and that was because of the records they liked *and* the records they wouldn't admit liking.

If 1980 has happened again, will there be another 1982? If it doesn't, it will be the first time in four cycles that the format hasn't finished a circular evolution. Statistically, it should happen. There may be fewer 12-24s than there were in 1958, but there aren't so many fewer than there were six years ago. And there's time to grow your 12-24 listeners into adults before the demo shrivels completely. (With DAB on its way, there are so many things that can happen to radio by 2000 that the idea of trashing a perfectly good format to ride the agewave is kind of silly anyway.)

The bigger question, with new adult top 40s signing on every week, is whether people are emotionally ready to finish the cycle back to the center and do what it takes to get there. And the answer, thus far, is not very encouraging.



Turtle Power? Lever Brothers' annual singing-in-the-shower contest brought all sorts of curious acts to Universal Studios in Hollywood, Calif., including "The Middle Aged Pungent Dingy Turtles," who are pictured performing "I'm A Lifebuoy." The Turtles were the regional winners in top 40 WKSE Buffalo, N.Y.'s shower-singing contest.

Is Sun Setting On Morning Zoo? Some Say Concept Has Had Its Day

BY CRAIG ROSEN

LOS ANGELES—Has the Morning Zoo—the hot concept for morning shows around the country during the '80s—finally started to fade?

While some Zoo programmers insist the concept is as strong as ever, others admit the concept has evolved in the last few years to where Morning Zoo no longer means the same thing it did five years ago. KKBQ (93Q) Houston Zookeeper John Lander, for example, continues to use the concept, but notes that Zoos are "slowly becoming a dying breed."

Even KQLZ (Pirate Radio) Los Angeles programmer/morning man Scott Shannon, who is credited with co-creating the Zoo concept with Cleveland Wheeler at WRBQ (Q105) Tampa, Fla., in 1980, admits that "the days of calling it a Zoo with three people laughing and hitting a drum are gone. Most people have given up on it. There are some that do it well, but the pale imitations have fallen by the wayside because of ratings."

AC KFMB-FM (B100) San Diego PD Mike Novak recently disbanded "The Rich Bros. Morning Zoo," a well-regarded station mainstay through the mid- and late-'80s. "We got shot at from two or three sides by other stations with multipersonality morning shows," he says. "It was one unique thing that was taken away from us... It lasted a long time and did well, but it just kind of went the way of all good things."

Novak says the Zoo idea has been played out in San Diego. "It is a concept that, at least here, has run its course... The timing is different in every market. I'm sure there are markets out there where it is kicking fanny all over the place. It also depends on who is doing it."

Don Anthony, president of personnel recruiting service Talent Masters, feels that one reason why Zoos may be declining is because there seems to be a general shift in top 40 to straightforward news anchors in an attempt to lure adult listeners. But the move to more news does not necessarily mean the end of Zoo-like ra-

dio. "In one form or another, the morning Zoo will be around for quite awhile, but probably not to the degree that they were in years past," he says.

Another reason why Zoos might be declining is economics. Anthony points out that a cast of six or seven people can be expensive, with the star making a six-figure salary and six other players making a minimum of \$20,000. "It's a sizable chunk of money and if it is not producing, you keep the person with the six-figure salary and maybe two others."

Others theorize that the Zoo concept is suffering from a lack of talent. "For some reason, we aren't generating enough new talent for big companies to take advantage of," Lander says. He feels the early success of Q105, WHTZ (Z100) New York, and 93Q was often poorly imitated. "A lot of people tried to key on the success of those three stations, but the problem is you can't just take the seeds and hope they will take."

Adds Shannon, "I think a lot of the problem is trying to make morning personalities out of people who really aren't trained and lack the natural ability."

Anthony notes that while "the name 'Zoo' may be all but washed up, a number of other descriptions [for similar programs] continue to show up." He also says more country and urban outlets are turning to the Zoo concept.

And Shannon calls his Pirate Morning Crew a "more streamlined and stripped-down" version of the Z100 Zoo. "There is a lot less aimless chatter. Everything is better prepared and more carefully structured."

"I think the ingredients of it, a lot of the components that made up the early Zoos, are still extremely viable," he adds. "The camaraderie. The family-at-the-breakfast-table attitude with listener involvement."

Shannon, who took the Zoo from Q105 to Z100 in 1983, was pre-empted in Los Angeles last year by KPWR (Power 106), which took the Zoo name for Jay Thomas' morning show in hopes of throwing Shannon off track before he could even

(Continued on page 24)

Hits From Billboard 10 and
20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **Woman In Love**, Barbra Streisand, COLUMBIA
2. **Another One Bites The Dust**, Queen, ELEKTRA
3. **He's So Shy**, Pointer Sisters, PLANET
4. **Lady**, Kenny Rogers, LIBERTY
5. **Real Love**, Doobie Brothers, WARNER BROS.
6. **The Wanderer**, Donna Summer, GEFEN
7. **Upside Down**, Diana Ross, MOTOWN
8. **Never Knew Love Like This Before**, Stephanie Mills, 20TH CENTURY
9. **I'm Coming Out**, Diana Ross, MOTOWN
10. **Master Blaster**, Stevie Wonder, TAMLA

POP SINGLES—20 Years Ago

1. **I'll Be There**, Jackson 5, MOTOWN
2. **We've Only Just Begun**, Carpenters, A&M
3. **Fire And Rain**, James Taylor, WARNER BROS.
4. **Cracklin' Rosie**, Neil Diamond, UNI
5. **Green-Eyed Lady**, Sugarloaf, LIBERTY
6. **All Right Now**, Free, A&M
7. **Indiana Wants Me**, R. Dean Taylor, RARE EARTH
8. **Candida**, Dawn, BELL
9. **Lola**, Kinks, REPRISÉ
10. **It's Only Make Believe**, Glen Campbell, CAPITOL

TOP ALBUMS—10 Years Ago

1. **Guilty**, Barbra Streisand, COLUMBIA
2. **The Game**, Queen, ELEKTRA
3. **One Step Closer**, Doobie Brothers, WARNER BROS.
4. **The River**, Bruce Springsteen, COLUMBIA
5. **Crimes Of Passion**, Pat Benatar, CHRYSALIS
6. **Greatest Hits**, Kenny Rogers, LIBERTY
7. **Diana**, Diana Ross, MOTOWN
8. **Paris**, Supertramp, A&M
9. **Back In Black**, AC/DC, ATLANTIC
10. **Soundtrack**, Xanadu, MCA

TOP ALBUMS—20 Years Ago

1. **Led Zeppelin III**, ATLANTIC
2. **Abraxas**, Santana, COLUMBIA
3. **Cosmo's Factory**, Creedence Clearwater Revival, FANTASY
4. **Third Album**, Jackson 5, MOTOWN
5. **Sweet Baby James**, James Taylor, WARNER BROS.
6. **Get Yer Ya-Ya's Out!**, Rolling Stones, LONDON
7. **Close To You**, Carpenters, A&M
8. **Mad Dogs & Englishmen**, Joe Cocker, A&M
9. **Soundtrack**, Woodstock, COTILLION
10. **After The Gold Rush**, Neil Young, REPRISÉ

COUNTRY SINGLES—10 Years Ago

1. **Theme From The Dukes Of Hazzard**, Waylon Jennings, RCA
2. **On The Road Again**, Willie Nelson, COLUMBIA
3. **I'm Not Ready Yet**, George Jones, EPIC
4. **Could I Have This Dance**, Anne Murray, CAPITOL
5. **I Believe In You**, Don Williams, MCA
6. **Old Habits**, Hank Williams Jr., ELEKTRA/CURB
7. **Lady**, Kenny Rogers, LIBERTY
8. **Hard Times**, Lacy J. Dalton, COLUMBIA
9. **Steppin' Out**, Mel Tillis, ELEKTRA
10. **Pecos Promenade**, Tanya Tucker, MCA

SOUL SINGLES—10 Years Ago

1. **Master Blaster**, Stevie Wonder, TAMLA
2. **More Bounce To The Ounce**, Zapp, WARNER BROS.
3. **Funkin' For Jamaica**, Tom Browne, ARISTA/GRP
4. **Lovely One**, The Jacksons, EPIC
5. **Another One Bites The Dust**, Queen, ELEKTRA
6. **I'm Coming Out**, Diana Ross, MOTOWN
7. **Where Did We Go Wrong**, L.T.D., A&M
8. **Let Me Talk**, Earth, Wind & Fire, ARC/COLUMBIA
9. **Let Me Be Your Angel**, Stacy Lattisaw, COTILLION
10. **He's So Shy**, Pointer Sisters, PLANET

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Easy WJIB Becomes Smooth Jazz WCDJ; Bob Glasco, Bob Case Rise From Phoenix

BY THE TIME you read this, Emmis will have switched longtime easy listening outlet WJIB Boston to WCDJ (CD96.9)—“Boston’s Smooth Jazz.” David Lebow, currently Emmis’ director of research, is the new GM; station manager Margaret Murphy remains on, but will concentrate on sales. Blake Lawrence from WHVE Tampa, Fla., is the new PD, replacing Scott Apple. The initial plans are for WCDJ to run jockless for the first several weeks; current staffers will be given the opportunity to stay on.

Emmis VP/programming Rick Cummings says WCDJ will play 3-4 vocals an hour; the remainder will be instrumental jazz. Ironically, WJIB was one of the easy listening stations that made a huge foray into new age programming for awhile. That was followed by an equally publicized “back to traditional easy listening” period in which new age was limited to 7 p.m.-midnight. The new format will be more jazz oriented than the previous night block.

The change comes with WJIB in the midst of contract negotiations with the American Federation of Television and Radio Artists, which is upset that Emmis wants staffers to go from a five-day to a six-day week. WJIB says the negotiations had no bearing on the format change.

PROGRAMMING: MAINELLI RETURNS

Less than a year after leaving WABC New York to go on sabbatical, and a week after announcing that he would join consultant Bill McMahon, former PD John Mainelli is returning to WABC as PD. He replaces Valerie Geller.

At country KMLE, PD Bob Glasco has resigned, effective next Jan. 1 to work full-time for consultant Rusty Walker, for whom he already consults KHEY El Paso, Texas, and WUSN Chicago. T&R to KMLE PD J.D. Freeman. Across town, KZZP PD Bob Case, who was PD of top 40 KUBE Seattle in 1983-86, is returning to KUBE as OM/PD, replacing the exiting Tom Huttyler. Nationwide group PD Dave Robbins wants to hear from KZZP candidates at 614-224-9624.

Seth Mason, longtime GM of modern WXRT Chicago, has been upped to the new position of VP for parent Windy City Broadcasting. Station manager Harvey Wells becomes WXRT’s GM. WXRT’s new MD is KBCO Denver night jock Paul Marszalek—former PD of WMAD-FM Madison, Wis.

West Coast radio veteran Tom Parker is the new OM at soft AC KXL-FM Portland, Ore. He will do afternoons on KXL-FM and will continue with middays on its N/T KXL-AM. KXL-AM is a Unistar Special Blend outlet; Parker is looking to go local in other dayparts. Send T&R.

ND Ken Baker has been upped to PD at adult alternative KOAI Dallas; it is his first PD job in about 10 years. Across town, at AC KRSR, Bill Pasha has formally been named PD, even though his release from former employer WAPE Jacksonville, Fla., still had not been negotiated at press time, something both sides now con-

sider a formality. WAPE is interviewing potential replacements for Pasha.

San Diego will have a new N/T outlet around the time you read this. Former business news station XE-KAM, which had been off the air for an extended period, will be back up running a mix of Sun Network and brokered programming. Luis Alvarado is station manager/PD.

Jay Cresswell is promoted from promotions director to PD at WWLV (Love 94.5) Orlando, Fla., replacing Ron Koker, who stays on as MD/afternoons. Root Broadcasting VP/operations Ray Blastic is now GM, re-



by Sean Ross with
Craig Rosen & Phyllis Stark

placing Jim Underwood. Jesse Scott, last from WAOA Melbourne, Fla., but best known for her work at WHN and WNBC New York, is now doing mornings, replacing Perry Moore. WWLV recently went from easy listening to soft AC. Orlando’s other EZ outlet, WSSP, is now running a soft AC/adult alternative hybrid.

KGRX Phoenix will switch from Satellite Music Network’s The Wave to SMN’s adult alternative rival, The Breeze, around the time you read this ... KCBS San Francisco has dropped its five talk programs and is now all-news ... With WRBQ-FM (Q105) Tampa, Fla., morning man Cleveland Wheeler going to a.m. drive on WRBQ-AM by the time you read this, he’ll need record service for the experimental multigenre mix he’s planning. Call him at Q105.

At WWMG (Oldies 96) Charlotte, N.C., p.m. driver Jon Brent is upped to PD, replacing Keith Abrams. It’s his first PD job. Assistant production director Ron Harper is now OM ... Production director Terron Hutt is now officially PD at urban KDKO Denver, replacing Rod Peters. Gary Ashton, formerly with crosstown KHHH, is now doing nights.

Former WBLS New York PD Ray Boyd has relocated to Atlanta and is establishing a programming consultancy. Boyd, whose first client is WEUP Huntsville, Ala., can be reached after Wednesday (31) at 404-991-9445. WEUP needs a new PD; Steve Murray is the new MD.

Longtime KLBK-FM Austin, Texas, MD Jody Denberg is the new PD at crosstown KGSR. That station will modify its adult alternative format to lean in a more rock direction, featuring the likes of Bonnie Raitt, Paul Simon, the Neville Brothers, and Sting. Dennis Constantine will consult.

Bruce Edwards from WSGL Naples, Fla., is the new PD at AC WCAS Raleigh, N.C., replacing Frank Johnson, who stays on as MD ... Morning man Beau Robbins adds PD stripes at top 40 KKRD Wichita,

Kan. ... Kevin Webb has been named PD/MD of top 40 WPFR Terre Haute, Ind.

The Jacksonville, Fla., area gets a new oldies AM this week as country WHOG becomes WQAI under GM Jim Lawson and PD Brett Johnson from WKKI Lima, Ohio. The WHOG calls should follow the station’s former owners to Anniston, Ala.

Classic rock WFXS Chattanooga, Tenn., has added currents and gone mainstream album rock ... Top 40 KIOC (K106) Beaumont, Texas, PD Neil Harrison leaves for the Houston local post with Atlantic.

PEOPLE: WQIK MOURNS MIZE

Country WQIK Jacksonville, Fla., is mourning the death of 15-year GM Bill Mize, who died Oct. 24, a week after his second heart attack. Mize is survived by his wife and four kids.

Mucho Morales goes from nights at urban KKBT Los Angeles to afternoons at crosstown KRTH-FM. KKBT’s new night jock is production director Sky Walker.

P.M. driver Malibu Sue is the new MD at modern WDRE New York ... Herb Kent jumps from afternoons at WGCI-AM Chicago to swing at rival WVAZ. Across town, former WYTZ night jock Steve Craig is doing swing for WKQX. Steve Scott remains with the station.

At top 40 WAVA Washington, D.C., former KZBS (Z99) Oklahoma City PD Brett Dumler, joins as APD. Chris Taylor, who was named music coordinator two weeks ago, is now officially MD ... Ralph Stewart, last PD of adult alternative KNUA Seattle, is the new MD at KTWV (The Wave) Los Angeles.

Michael Newman, MD at KHMV Houston, will follow PD Jeff Scott to KSRR San Antonio, Texas, where he’ll be APD/MD. Look for KSRR to lean more up-tempo, and possibly more male ... At KKFR (Power 92) Phoenix, APD Paco Lopez is now handling MD duties. Also, Scott Thrower from WEGX Philadelphia joins the morning show.

Randy Miller, morning man at Noble’s top 40 KBEQ (Q104) Kansas City, Mo., is transferring to mornings at co-owned sports-talk XETRA (The Mighty 690) San Diego. Miller’s sidekick, Mary Glen Lassiter, and producer/voice man John Scott will handle mornings at Q104.

Mike Frazer, who joined oldies WWSW (3WS) Pittsburgh for weekends when crosstown WNRJ changed format, is now doing afternoons there, replacing Bumper Morgan ... P.M. driver Kim Carson exits KJYO (KJ103) Oklahoma City. Night jock Ronnie Rocket is named APD/afternoons. Former KISQ Corpus Christi, Texas, PD Todd Tucker joins for nights ... Roxanne Smith returns to afternoon news at KBCO Denver from crosstown KDHT.

Midday jock Toni St. James is now officially MD at urban KHUL (Kool 101) Memphis, reporting to new PD Terry Alexander (Billboard, Oct. 27). Also, WQQK Nashville MD Eddie Rock joins KHUL as morning co-host. Weekender Jasmine Sanders is the new assistant MD at WQQK.

At N/T WLUP Chicago, p.m. driv-

newslines...

STATION TRADING: Shamrock has announced that it will trade its KMGC Dallas to Nationwide for its KWSS San Jose, Calif., and an unspecified sum of money, believed to be about \$5 million. Shamrock already owns KABL San Francisco, raising the possibility of a Bay area simulcast similar to Viacom’s KDBK/KDBQ. Also, Sherman has officially announced its long-anticipated purchase of WDFX Detroit from Hoker for \$10 million.

CHARLES BANTA has been named group VP/radio for Greater Media, replacing Herb McCord. He was executive VP for Rich Communications.

BOB AUSFIELD is appointed to the new chief operating officer position at BCB Broadcasting; he remains GM at WABY/WKLI Albany, N.Y.

NANCY LEICHTER has been upped from GSM to station manager at KQLZ (Pirate Radio) Los Angeles, replacing VP/GM Simon T.

PETER MCCOY is officially named GM of KJAZ San Francisco and president of parent company KJAZ Inc. A former GM at crosstown KCBS, he had been interim GM at KJAZ since May.

TOM HAYMOND is upped from GSM to VP/GM at KLTR Houston.

TIM DAVIDSON is upped from GSM to the new station manager slot at KMGI Seattle. Bobby Rich remains VP/GM.

JOHN MOEN jumps from the GM job at WJQI Norfolk, Va., to the VP/GM slot at crosstown WMXN. Elsie Sacra stays on as GSM.

RICHARD BUCKLEY, president of Buckley Broadcasting, is elected chairman of the Radio Advertising Bureau, replacing Great American’s Carl Wagner. Heritage Media’s Paul Fiddick is named vice chairman. Edens Broadcasting’s Gary Edens is now finance committee chairman.

TERRY HARDIN is the new GSM at WFMS Indianapolis; he held the same position at WMJI Cleveland and replaces Jan Knaus.

ers Steve Dahl & Gary Meier have signed a new five-year deal with the station ... WAMU Washington, D.C., night host Mike Cuthbert goes to N/T WRKO Boston to co-host mornings ... Bob Ray Sanders joins N/T KLIF Dallas for middays from a local public TV outlet.

New AC outlet KCPX (K98.7) Salt Lake City has set its new lineup. Local TV person Tami Sanders joins PD Jay Kelly in mornings. Gary Zane goes from nights to afternoons, switching with Mick Mackay. Late-nighter Tom Timmons exits.

Former WFAS-FM White Plains, N.Y., PD Ken Pauli is now doing weekends at oldies WFOX Atlanta. Across town, album WKLS sends research director Brian Greathouse to MD/afternoons at album WVRK Columbus, Ga. ... James Lawson joins top 40 WLUM Milwaukee for weekends; he also works weekends at WBBM-FM ... Mike from WLUP-FM Chicago joins album WWCD Columbus, Ohio, for mornings; PD Kelly Gates goes to afternoons.

Album KCQR Santa Barbara, Calif., adds two L.A. radio veterans for weekends—former KROQ p.m. driver Freddie Snakeskin and KMPC overnighther Rachel Donahue. Also, Kelly Cox from KOME San Jose, Calif., joins for nights. Tony Fornaro from WEA in Los Angeles comes aboard from overnights. They replace Kim Ketchel and John Santarossa, respectively. Across town at album KTYD, p.m. driver Mark Avery is leaving to do voice-work in L.A.

There was a happy ending for the staffers displaced at urban WDKT Huntsville, Ala., when that station went silent in August. PD Jae Thomas is now doing afternoons at WWWZ (Z93) Charleston, S.C., as

Stan Verette moves to mornings. Olivia Fox is, as reported, across town at WUJM. MD Jimmy Olsen is now doing nights at WBLX-FM Mobile, Ala. (Also at WBLX, Don Davis joins for afternoons from WYCB Washington, D.C.) And production director Robert Taylor is now doing nights at urban WFXA Augusta, Ga., replacing Jimmy Mack.

Former WQID Biloxi, Miss., APD/MD Rick Lovett joins top 40 WOVV West Palm Beach, Fla., for middays/production ... Jerold Jackson joins urban WWDM Columbia, S.C., for middays from similarly formatted WDZZ Flint, Mich.

EVENTS: ‘COULD’VE BEEN HAPPENS

It only took four years, but top 40 KHTY (Y97) Santa Barbara, Calif., is finally awarding the grand prize in its 1987 high school spirit contest. Y97 had promised Santa Barbara High a Tiffany concert that fell through. Now, just in time for S.B.’s freshmen to graduate, the concert is set to take place again, although no date has been named.

Three days after the news broke that former KIIS Los Angeles morning co-host Liz Fulton was suing morning man Rick Dees over age and sex discrimination, KIIS issued a statement saying, in part, “changes in on-air personnel are a routine part of the broadcasting business. The decision not to renew Liz Fulton’s contract was based on routine programming considerations and in no way constituted sex discrimination.”

WYHY (Y107) Nashville is sending a contest winner to Los Angeles to “have dinner with the Simpsons.” These particular Simpsons are a family with that surname that Y107 chose from the L.A. phone book.

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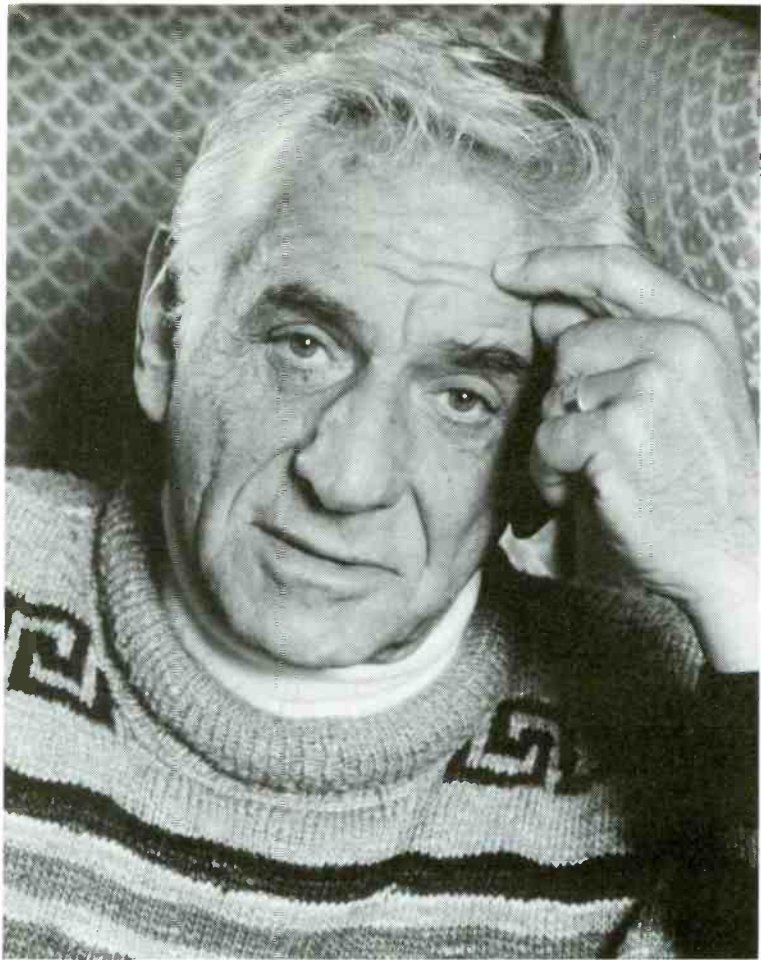
	november	december
Newark DE	17	2 Tulsa
Williamsport PA	11	4 Austin
New York	12	5 Houston
New Haven	13	7 Dallas
Lawrenceville NJ	15	11/12 Los Angeles
Boston	16	14 San Diego
Philadelphia	17	15 San Francisco
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Cleveland	23	
Milwaukee	28	
Chicago	29	
Minneapolis	30	

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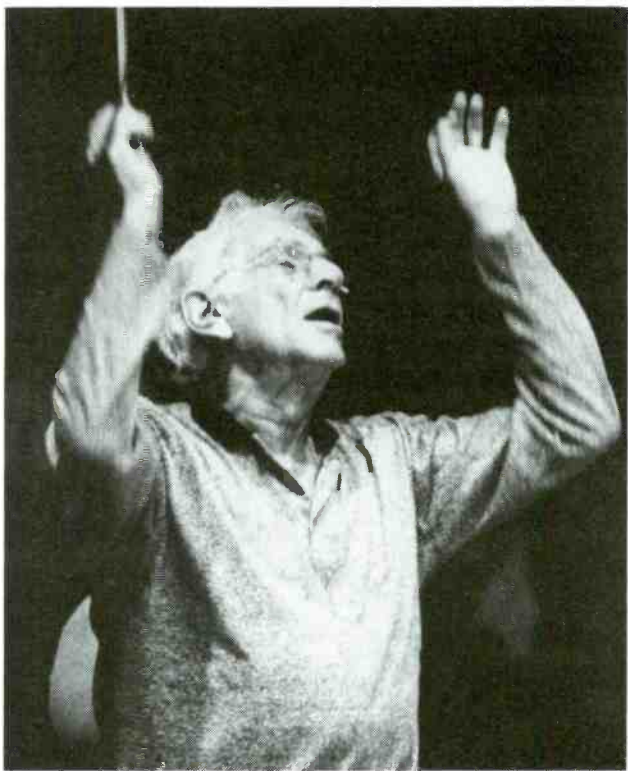
Don Hunstein

"The gift of imagination is by no means an exclusive property of the artist; it is a gift we all share; to some degree or other all of us, all of you, are endowed with the powers of fantasy."

A handwritten signature of Leonard Bernstein in cursive script.

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Silvia Lelli Masotti

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Music without life is academic.
That is why my contact with music
is a total embrace."*

Excerpts from FINDINGS

**Architectural Digest*

*"In the performance of music, I can do things that would land me in jail if I did them on an ordinary street corner. I can fume and rage and storm at one hundred men in an orchestra and make them play this or that chord, and get rid of all kinds of tensions and hostilities. By the time I come to the end of Beethoven's Fifth Symphony, I'm a new man."**



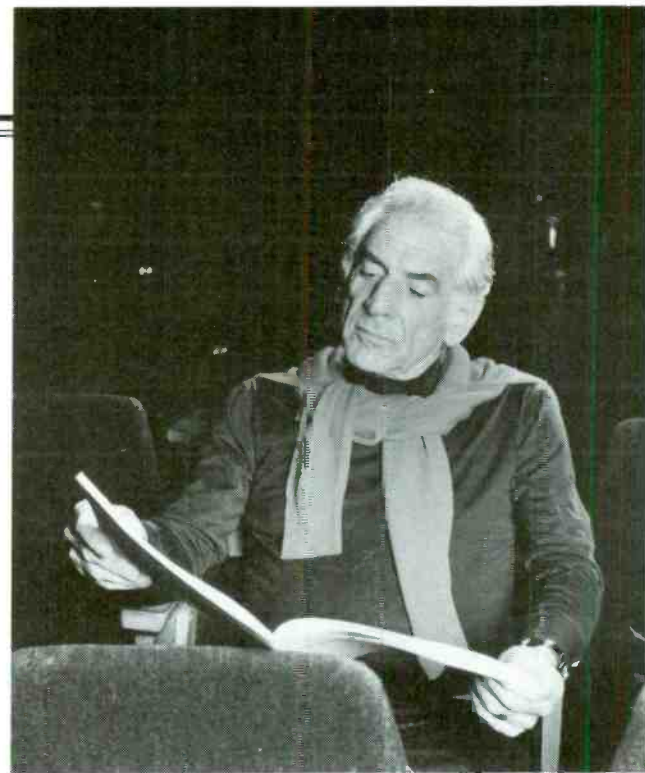
F. Posselt



Susesch Bayat / DG

*“We musicians and dancers have this to say to ourselves:
Relax. Invent. Perform. Have fun.”*

*“Perhaps, after all, it is only
the artist who can reconcile
the mystic with the rational,
and who can continue to
reveal the presence of God
in the minds of men.”*



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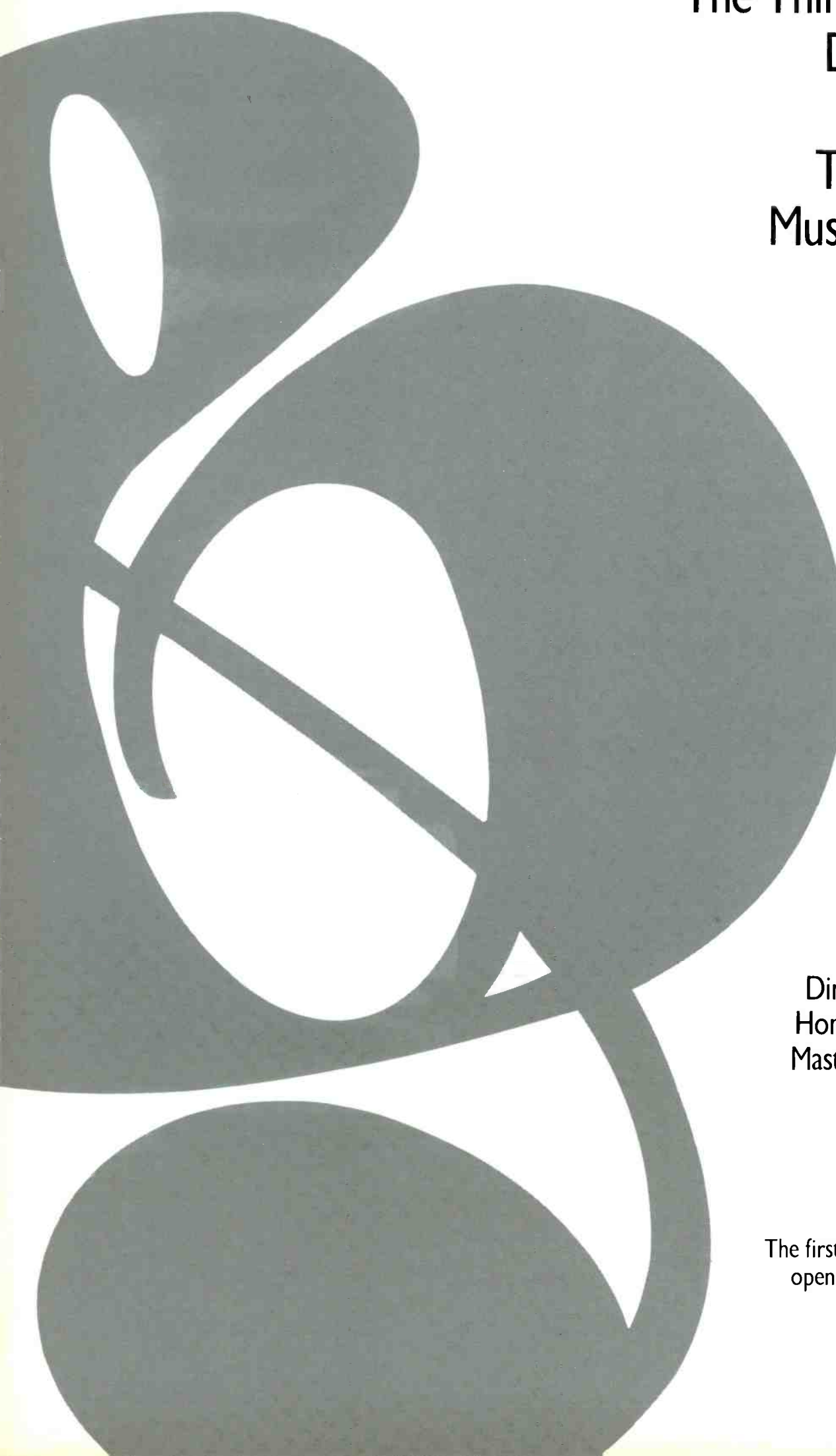
*“It's the artists of the world, the feelers and the thinkers, who will
ultimately save us; who can articulate, educate, defy, insist, sing
and shout the big dreams. Only the artists can turn the 'Not-Yet'
into reality.”*

*“Children must receive musical
instruction as naturally as
food, and with as much
pleasure as they derive from a
ball game... Only then will we
produce a generation of
Americans prepared to receive
the larger musical experience,
and to have the passion to
probe ever more deeply.”*



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American Programming, Personalities Fly On Japanese Airwaves

LOS ANGELES—American programming is big in Japan. Bay-FM 78 Tokyo, for example, runs Global Satellite Network's "Rockline" and Sheridan Broadcasting Networks' "Top 30 USA."

Besides American syndicated shows, Japan's FMs also have customized programs featuring American air personalities. Beverly Hills-based International Service Center serves as a go-between for Japanese stations and American air personalities. The company, run by president Toshi Onogi, has created several shows hosted by American air talent for Japanese radio. It also set up the deals for "Rockline" and "Top 30 USA" in Japan.

Some of the shows created by ISC for Japanese radio are the top 40-oriented "L.A. Hot Shots," hosted by KPWR (Power 106) personality Brenda Ross; and "L.A. Crossover 30," hosted by KQLZ (Pirate Radio) personality Shadow Steele. Other programs include the AC "Minolta Sound Impressive," hosted by KOST personality Laurie Sanders; "New York Dance Tracks," featuring various DJs and mixers from WRKS and WQHT (Hot 97) New York; adult alternative "The La Jolla Breeze," programmed by KIFM San Diego PD Bob O'Connor and hosted by KIFM's Greg Faulkner; classic rock "Fame In Dreams," hosted by KLSX Los Angeles' David Perry; and "Kissing The Globe," a show featuring air personalities from KIIS Los Angeles, WXKS-FM Boston, WRKS, and Kiss stations in London and Paris.

"We talk with the PDs in Japan and they request some sort of show based on a concept and we create that show for them," Onogi explains.

ISC is also involved in setting up consultants Pollack Media Group, WHYZ New York MD Frankie

Blue, and KOST Los Angeles PD Jhani Kaye with Japanese radio stations.

ISC's Onogi and Tom Tada, manager of international relations for Japanese program supplier J-Planet, contacted KIFM's O'Connor after hearing one of the in-flight music shows his company programs. At first O'Connor was put off by the call; he thought Onogi and Tada were pitching him on a Japanese syndicated show.

"The La Jolla Breeze" is heard from 6 a.m.-8 a.m. seven days a week on KISS Kobe in Osaka. O'Connor and Mike Fischer, VP of programming for Bob O'Connor Productions, work two weeks in advance on the programming, recording each show on a two-hour digital audio tape and express-mailing it to Japan.

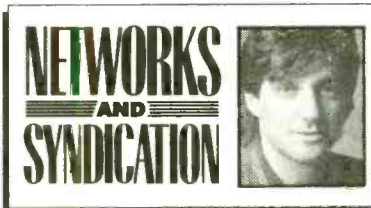
O'Connor, who once produced a syndicated show for the late MCA Radio Network, finds working on the Japanese show a refreshing alternative. Because Japan has less syndicated radio, syndicators don't need to pay major-market stations compensation to air their shows, he says.

AROUND THE INDUSTRY

Patricia Goodrich is the new director of the ABC Entertainment Network. Goodrich, previously manager of the entertainment network, replaces Corinne Baldasano, who was recently promoted to ABC VP of programming. Also, "Mrs. Bush's Story Time," ABC's series featuring First Lady Barbara Bush reading children's stories, is now being offered to any station in markets where the local ABC affiliate has not cleared it. Call 212-887-5585.

The next ABC "American Agenda Special," focusing on the upcoming elections, is set for Wednesday

(31). "Good Morning America" personality Charles Gibson will host the one-hour live broadcast featuring listener calls via an "800" number. The special is set to air on nearly 250 stations across the country,



by Craig Rosen

and in nine of the top 10 markets.

Westwood One's Thanksgiving programming menu includes Mutual Broadcasting's "It's A Thankful Life With Jimmy Stewart," a two-

hour special available for broadcast from Nov. 19-25; "CMA Winners Circle," a two-hour show for airing Nov. 19-25; "Young Black Men: A Lost Generation?," a 30-minute special available Nov. 21-27; and from WW1, "Pink Champagne On Ice ... A Thanksgiving Salute To The Eagles," a three-hour musical tribute available Nov. 22-25, and "Casey's Top 40 Million Sellers Of The '80s," a four-hour show available Nov. 22-25.

"Party America" is now being sold and distributed by Global Satellite Network. The show was previously handled by MediaAmerica ... "Unheard Of, The Radio Broadcasts," is a new one-hour weekly show featuring unsigned artists and songwriters. The show is being offered on a barter basis. For more information, call 612-894-8792.

"Keys To The House," a house music show that originates from KUOP Stockton, Calif., is now being offered nationally. Early affiliates include WDTR Detroit and WKRB Brooklyn, N.Y. The show is hosted by Marc The Lark and features mixes by some of the country's hottest house DJs. For more information, call 916-922-4064.

Camille Bohannon, a 24-year broadcasting veteran, has been upped to a full-time anchor of NBC Radio Networks overnight hourly newscasts. Bohannon has been a part-time WW1 news anchor since 1987 ... Satellite Music Network's "Z-Rock 50" has landed the following affiliates: WKQZ Saginaw, Mich.; KICT Wichita, Kan.; WVKZ-FM Albany, N.Y.; WIMZ Knoxville, Tenn.; and WGIR-FM Manchester, N.H.



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HOST: Proven track record as an authoritative, accessible on-air presence with strong interpretative and interview skills. Thorough knowledge of music and industry contacts as per above. Send tape w/resume.

RESEARCHER/WRITER: Excellent radio script and promotional writing skills. Knowledge of music as per above. Send writing samples w/resume.

PROJECT COORDINATOR: Responsible for station relations activities, including clearances, newsletter and affiliate meetings. Experience with assembly and analysis of statistical data. Send resume.

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Album Rock Tracks

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ NO. 1 ★ ★	
1	1	1	5	CONCRETE AND STEEL WARNER BROS. LP CUT	ZZ TOP 4 weeks at No. 1
2	6	—	2	SHE'S MY BABY WILBURY 4-19523/WARNER BROS.	TRAVELING WILBURYS
3	4	10	5	HARD TO HANDLE DEF AMERICAN 4-19668/GEFFEN	THE BLACK CROWES
4	NEW		1	★ ★ ★ FLASHMAKER ★ ★ ★ ONE AND ONLY MAN VIRGIN 4-98892	STEVE WINWOOD
5	2	3	9	HIGH ENOUGH WARNER BROS. 4-19595	DAMN YANKEES
6	5	7	14	CLIFFS OF DOVER CAPITOL LP CUT	ERIC JOHNSON
7	7	5	6	THUNDERSTRUCK ATCO LP CUT	AC/DC
8	11	15	3	TRAVELLING RIVERSIDE BLUES ATLANTIC LP CUT	LED ZEPPELIN
9	12	13	4	KING OF DREAMS RCA 2703	DEEP PURPLE
10	9	9	6	LOVE IS THE RITUAL A&M 1525	STYX
11	10	14	9	CAN'T FIND MY WAY HOME SIMMONS LP CUT/RCA	HOUSE OF LORDS
12	16	20	5	SOMETHING TO BELIEVE IN ENIGMA 44617/CAPITOL	POISON
13	3	2	9	SUICIDE BLONDE ATLANTIC 4-87860	INXS
14	8	4	8	MANSION ON THE HILL REPRISE 4-19560	NEIL YOUNG & CRAZY HORSE
15	13	12	8	SEVEN TURNS EPIC LP CUT	ALLMAN BROTHERS BAND
16	18	24	8	STILL GOT THE BLUES CHARISMA LP CUT	GARY MOORE
17	15	17	7	I'M SEVENTEEN COLUMBIA 38-73500	TOMMY CONWELL/YOUNG RUMBLERS
18	22	30	5	MILES AWAY ATLANTIC 4-87824	WINGER
19	14	8	6	TICK TOCK EPIC 34-73576	VAUGHAN BROTHERS
20	NEW		1	TEASE ME, PLEASE ME MERCURY LP CUT	SCORPIONS
21	27	31	4	THE OBVIOUS CHILD WARNER BROS. 4-19549	PAUL SIMON
22	26	25	7	EMPIRE EMI LP CUT	QUEENSRYCHE
23	24	28	5	MIRACLE MERCURY 878 392.4	JON BON JOVI
24	28	32	5	HEARTS ARE GONNA ROLL ATLANTIC LP CUT	JOHNNY VAN ZANT
25	25	27	7	LAST PLANE OUT REPRISE LP CUT	TOY MATINEE
26	17	11	8	THE FORECAST MERCURY 878 118.4	THE ROBERT CRAY BAND
27	43	—	2	★ ★ ★ POWER TRACK ★ ★ ★ MY HEAD'S IN MISSISSIPPI WARNER BROS. LP CUT	ZZ TOP
28	32	36	3	KEEP ON LOVING ME BABY VIRGIN LP CUT	COLIN JAMES
29	44	—	2	IF YOU NEEDED SOMEBODY ATCO 4-98914	BAD COMPANY
30	37	42	3	STRANDED CAPITOL 44621	HEART
31	21	22	6	UNBELIEVABLE COLUMBIA LP CUT	BOB DYLAN
32	NEW		1	THE ROAD I.R.S. LP CUT	THE ALARM
33	23	21	13	WHILE MY GUITAR GENTLY WEEPS ARISTA LP CUT	THE JEFF HEALEY BAND
34	NEW		1	LOVE THAT NEVER DIES COLUMBIA LP CUT	THE BYRDS
35	30	37	6	GIVE IT TO ME GOOD MECHANIC 53863/MCA	TRIXTER
36	33	35	6	NEVER ENOUGH ELEKTRA 4-64928	THE CURE
37	31	38	4	LOVE IS A ROCK EPIC 34-73540	REO SPEEDWAGON
38	41	—	2	BIRTHDAY CAPITOL LP CUT	PAUL MCCARTNEY
39	38	40	10	I WOULD LOVE TO RELATIVITY LP CUT	STEVE VAI
40	NEW		1	DISAPPEAR ATLANTIC 4-87784	INXS
41	19	6	9	TYPE EPIC 34-73575	LIVING COLOUR
42	NEW		1	FOR YOU MCA 53932	THE OUTFIELD
43	49	—	2	TELEPHONE SONG EPIC LP CUT	VAUGHAN BROTHERS
44	34	18	9	YOUNG LUST MERCURY LP CUT	BRYAN ADAMS
45	40	44	4	FALLING TO PIECES SLASH 4-19563/REPRISE	FAITH NO MORE
46	46	47	3	CANDY VIRGIN 4-98900	IGGY POP
47	NEW		1	NEW YORK MINUTE GEFFEN LP CUT	DON HENLEY
48	39	39	4	WHAT'S HAPPENED TO YOU MCA LP CUT	THE CALL
49	47	50	3	BEEN CAUGHT STEALING WARNER BROS. 4-19574	JANE'S ADDICTION
50	20	19	9	CHERRY PIE COLUMBIA 38-73510	WARRANT

Tracks with the greatest airplay gains this week. The Flashmaker is the highest-debuting track of the week. The Power Track is the track on the chart that shows the largest increase in airplay over the week before. ©Copyright 1990, BPI Communications, Inc.

RADIO

NAB Asks FCC To Modify Drug Plan

BY BILL HOLLAND

WASHINGTON, D.C.—The National Assn. of Broadcasters has asked the FCC, as it fashions new anti-drug rules set out by Congress, to modify its proposed regulations so that they do not target a corporate licensee but, rather, only the convicted officer, shareholder, or director. In its comments, the NAB urged the FCC not to exceed the "intent of Congress" to punish wrongdoers and not innocent principals elsewhere in a company.

STIFFER SENTENCE FOR ROOT?
Washington, D.C.'s district attorney,

WASHINGTON ROUNDUP

ney, Jay Stephens, has asked a federal judge to lengthen the prison sentence of disbarred communications lawyer Thomas Root because he allegedly committed a felony last June, a week after pleading guilty to earlier charges. Against a client's instructions, says Stephens, Root withdrew from a license case by forging the client's name on settlement papers and directing the \$25,000 settlement fee his way. Root is to be sentenced later this month.

DAB FUR READY TO FLY

The FCC has asked for official comments on the well-publicized application by Satellite CD Radio Inc. to launch a national digital audio radio service via satellite. Possible acceptance of the application would only follow the outcome of the FCC's petition for rulemaking, which, in turn, will reflect the critical comments of traditional broadcasters who want a land-based DAB system. Comments in the filing are due Nov. 30; reply comments are due by Dec. 14.

DEDUCTION DISALLOWAL DEDUCTED

One of the remaining budget items that could have been a thorn in the side of broadcasters is gone: the proposal to disallow business deductions for advertising expenses. Proposed earlier this year by budgeteers, the proposal, in one form, went after alcohol and tobacco, and in another, affected all advertising.

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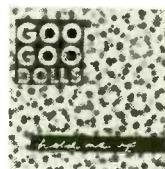
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"This trio sounds like what would happen if you locked the Ramones and the Smiths up in a mailbox during their formative years." - Spin Magazine



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Modern Rock Tracks

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ NO. 1 ★ ★	
1	2	2	6	MERRY GO ROUND SIRE 4-19548/REPRISE	THE REPLACEMENTS 2 weeks at No. 1
2	3	1	7	NEVER ENOUGH ELEKTRA 4-64928	THE CURE
3	1	4	6	BEEN CAUGHT STEALING WARNER BROS. 4-19574	JANE'S ADDICTION
4	5	7	8	ICEBLINK LUCK 4.A.D. 44618/CAPITOL	COCTEAU TWINS
5	4	3	11	I'M FREE BIG LIFE 877 568.4/MERCURY	THE SOUP DRAGONS
6	6	8	7	CANDY VIRGIN 4-98900	IGGY POP
7	8	10	3	HELLO I LOVE YOU ELEKTRA LP CUT	THE CURE
8	10	13	6	CRYSTAL CLEAR COLUMBIA LP CUT	THE DARLING BUDS
9	11	20	3	DON'T ASK ME VIRGIN LP CUT	PUBLIC IMAGE LTD.
10	9	6	9	TYPE EPIC 34-73575	LIVING COLOUR
11	18	28	3	DIG FOR FIRE ELEKTRA 2-66596	PIXIES
12	7	5	9	SUICIDE BLONDE ATLANTIC 4-86139	INXS
13	12	24	3	HAMMER AND A NAIL EPIC 34-73607	INDIGO GIRLS
14	14	19	5	SPECIAL ONE 4.A.D. 44-73534/COLUMBIA	ULTRA VIVID SCENE
15	NEW		1	THE ROAD I.R.S. 67039	THE ALARM
16	26	—	2	BEEN THERE DONE THAT OPAL LP CUT/WARNER BROS.	ENO/CALE
17	23	27	3	GOLDEN BLUNDERS DGC LP CUT	THE POSIES
18	29	—	2	THEN BEGGAR'S BANQUET 2451/RCA	THE CHARLATANS UK
19	NEW		1	DISAPPEAR ATLANTIC 4-87784	INXS
20	19	25	4	CELEBRATE ATLANTIC LP CUT	AN EMOTIONAL FISH
21	17	17	6	HEART LIKE A WHEEL A&M 1520	THE HUMAN LEAGUE
22	22	22	5	ALL FOR LOVE & LOVE FOR ALL FONTANA LP CUT/MERCURY	THE LILAC TIME
23	13	9	10	TOM'S DINER A&M 1529	D.N.A. WITH SUZANNE VEGA
24	21	—	2	SHE'S IN A TRANCE ELEKTRA LP CUT	THE HEART THROBS
25	NEW		1	A LIFE OF SUNDAYS ENIGN LP CUT/CHRYSALIS	THE WATERBOYS
26	27	—	2	RASPBERRY BERET GIANT LP CUT/REPRISE	HINDU LOVE GODS
27	20	18	7	SO HARD EMI 56195	PET SHOP BOYS
28	16	12	6	GOOD MORNING BRITAIN SIRE 2-21775/REPRISE	AZTEC CAMERA
29	28	30	4	WHAT'S HAPPENED TO YOU MCA LP CUT	THE CALL
30	15	14	9	HIPPYCHICK SAVAGE 4-96428/ATCO	SOHO

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

Stations Say 'Hoax' Pluses Outweigh Media Minuses

This is part two of a series on radio stations that dupe the local press.

NEW YORK—PDs who have "hoaxed" the media into writing about their promotional activities say those stunts garner much more press than simple announcements or straightforward promotions. Most say they are willing to run the risk of alienating local reporters because these stunts generate plenty of street buzz.

Some PDs feel they need these stunts in order to get any local press at all. WUSL Philadelphia PD Dave Allan says it is difficult to get coverage in his market because two of the local TV stations also own competing radio stations. But when Allan recently announced that his morning team had been "suspended" for what turned out to be bogus on-air remarks, WUSL got plenty of coverage despite the fact that the suspension turned out to be a hoax. The NBC af-

Promotions & Marketing



by Phyllis Stark

filiate, he says, made it the night's second story, right after the Persian Gulf crisis.

KQKS (KS104) Denver PD Dave Van Stone says his local news departments "are a little stuffy sometimes and almost go out of their way not to cover [radio events]. We could have the most colossal story on earth. We could have taken hostages and they wouldn't cover it." But KS104's recent "cash cow" promotion, in which an actor gave away money without identifying himself as a station employee, generated a great deal of press.

Reporters say stunts like these damage the credibility of the stations and of radio in general, but PDs say they are more interested in their listeners' reaction. "I'm not really concerned about how credible I look to a reporter," says WVIC-FM Lansing, Mich., PD Kevin Robinson, who introduced night jock Freddie B. by pretending for several days that Freddie was a pirate broadcasting on WVIC's frequency. "My job here is to serve and entertain the listeners."

"If anything, it adds credibility to our slogan 'untamed radio,'" says

WAAF Worcester, Mass., OM Ron Valeri. He duped the local media by putting his new p.m. driver, Bill Whiteman, on a billboard reading "I need a job" for several days and then "hiring" him after an on-air audition.

PDs claim these stunts have not dramatically affected their relationships with the local media. Although top 40 KKRZ (Z100) PD Mark Capps pulled the billboard stunt with morning man Humble Billy Hayes, he says, "It may have pissed off one or two reporters, but it hasn't affected the relationship with the media in general."

"The media duped themselves [because] nobody checked into it," says Valeri. "I'm sure that WAAF never lied to the media. We were Hansel and Gretel leaving a breadcrumb trail a mile long for these people." And although Valeri says some reporters are still unhappy with the station, he has found that "most are forgiving."

"The paper is responsible for what they write," says Robinson. "We were careful not to violate the public trust by covering it as a news story on our airwaves." WVIC's stunt, he says, has "put the newspaper on alert for all of the stations. In a way it's good because this is such a small town that the paper is kind of hokey. It's made the paper a little more reputable in covering radio."

But WVIC's stunt was not without fallout. Robinson recently was told about a memo from the GM at the local CBS-TV affiliate that, he says, instructed the GM's reporters not to cover any WVIC event "unless the building is burning down."

HAUNTED HOLIDAY PROMOS

AC WMGK (Magic 103) Philadelphia morning man Harvey and sidekick Julie Roberts will "haunt" a winner's home. Listeners were asked to decorate the outside of their homes and submit their addresses to the station. From Oct. 17-24, Magic staffers looked for the best-decorated home. The morning team will be at the winner's home on Halloween night, Wednesday (31), giving bags of toys and candy to the first 103 trick-or-treaters. The winner will also receive a new stereo.

Top 40 WAPW (Power 99) Atlanta is planning a Halloween Monster Run in Piedmont Park Sunday (28). Participants are encouraged to run the 5-kilometer race in costume. Prizes will be awarded for best costume, best centipede (multiple runners in a single costume), and best-decorated homes surrounding the park.

Top 40 WYHY (Y107) Nashville's fourth annual casket race is also Sunday (28). Teams of listeners will race through an obstacle course carrying a casket with a bucket of water in it... AC WMYX Milwaukee and the local Fox TV affiliate staged a Great Pumpkin Party for children Oct. 27; it featured a costume parade, hayrides, a haunted house, and a petting zoo.

IDEA MILL: QUAKE REMEMBERED

Album KRQR (The Rocker) San Francisco marked the anniversary of the northern California earthquake with a live morning-show broadcast Oct. 17. The site chosen for the broadcast, the Justin Herman Plaza, overlooks the Embarcadero Freeway, which was destroyed by the quake.

(Continued on page 24)



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Hot Hits in Tokio

Week of October 14, 1990

- 1 Giving You The Benefit Pebbles
- 2 Praying For Time George Michael
- 3 Tell Me Where You're Going Silje
- 4 Love Takes Time Mariah Carey
- 5 So Close Daryl Hall & John Oates
- 6 Black Cat Janet Jackson
- 7 Together Patti Austin
- 8 Suicide Blonde Ixora
- 9 Everybody Everybody Black Box
- 10 Love And Affection Nelson
- 11 Livin' In The Light Caron Wheeler
- 12 Bird On A Wire The Neville Brothers
- 13 I Love You Take 6
- 14 Romeo Dino
- 15 Next To You Aswad
- 16 Close To You Maxi Priest
- 17 I'm Your Baby Tonight Whitney Houston
- 18 Slow Motion Gerald Alston
- 19 Ai Wa Katsu Kan
- 20 Stop Running Away Brenda Russell
- 21 Unchained Melody The Righteous Brothers
- 22 Groove Is In The Heart Dee Dee Lite
- 23 Do Me Bell Biv DeVoe
- 24 Empire Queensryche
- 25 Civil War Guns N' Roses
- 26 Looking For Atlantis Prefab Sprout
- 27 Sayonara Wo Matteiru Dreams Come True
- 28 Elvis Is Dead Living Colour
- 29 My Girl Koolhaik
- 30 Violence Of Summer Duran Duran
- 31 Have You Seen Her M.C. Hammer
- 32 Can't Stop Falling Into Love Cheap Trick
- 33 Oh Girl Paul Young
- 34 Icedink Luck Cocteau Twins
- 35 Fairweather Friend Johnny Gill
- 36 Manatsu No Wajitsu Southern All Stars
- 37 If Wishes Came True Sweet Sensation
- 38 Release Me Wilson Phillips
- 39 Thieves In The Temple Prince
- 40 Tick Tock The Vaughan Brothers
- 41 Crazy The Boys
- 42 Time Of The Season Brent Bourgeois
- 43 This Is The Right Time Lisa Stansfield
- 44 Tonight New Kids On The Block
- 45 Pray M.C. Hammer
- 46 Say A Prayer Breathe
- 47 Dear Sonri Die
- 48 Heart Like A Wheel The Human League
- 49 Stop To Me Force M.D.'s
- 50 From A Distance Bette Midler



J-WAVE
81.3FM

8 9 Daryl Hall John Oates, So Close
9 7 George Michael, Praying For Time
10 8 Jon Bon Jovi, Blaze Of Glory (From "Blaze Of Glory")

12 10 Paul Young, Oh Girl
13 15 M.C. Hammer, Pray
14 16 Daryl Hall John Oates, So Close

28 18 The Righteous Brothers, Unchained Mel
29 35 Concrete Blonde, Joey
30 32 Deee-Lite, Groove Is In The Heart

7 3 The Righteous Brothers, Unchained Mel
8 11 Vanilla Ice, Ice Ice Baby
9 12 Mariah Carey, Love Takes Time

6 6 Candyman, Knockin' Boots
7 14 UB40, The Way You Do The Things You Do
8 7 Deee-Lite, Groove Is In The Heart

20 24 Whitney Houston, I'm Your Baby Tonight
21 22 George Michael, Freedom
22 22 EX Candi, The World Just Keeps Turning



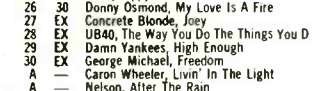
Miami P.D.: Frank Amadeo
1 1 James Ingram, I Don't Have The Heart
2 2 The Righteous Brothers, Unchained Mel



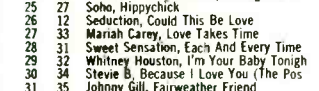
Cincinnati P.D.: Dave Allen
1 1 James Ingram, I Don't Have The Heart
2 1 After 7, Can't Stop



San Diego P.D.: Garry Wall
1 1 Vanilla Ice, Ice Ice Baby
2 2 Tony! Toni! Toné!, Feels Good



Los Angeles P.D.: Scott Shannon
1 1 Slaughter, Fly To The Angels
2 2 Righteous Brothers, Unchained Melody



Philadelphia P.D.: John Roberts
1 1 Vanilla Ice, Ice Ice Baby
2 2 Tony! Toni! Toné!, Feels Good



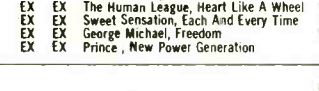
San Francisco P.D.: Keith Nairity
1 2 Mariah Carey, Love Takes Time
2 3 Candyman, Knockin' Boots



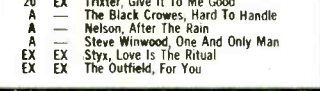
Tampa P.D.: Marc Chase
1 2 Candyman, Knockin' Boots
2 5 Vanilla Ice, Ice Ice Baby



Detroit
1 1 Vanilla Ice, Ice Ice Baby
2 2 Alias, More Than Words Can Say



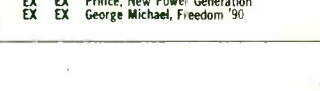
San Francisco P.D.: Dan O'Toole
1 1 James Ingram, I Don't Have The Heart
2 8 Mariah Carey, Love Takes Time



New York P.D.: Joel Salkowitz
1 2 George LaMond, Look Into My Eyes
2 2 In A Room, Wiggle It



Philadelphia P.D.: Dave Allan
1 1 Tony! Toni! Toné!, Feels Good
2 2 Sammie, So You Like What You See



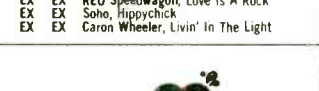
Washington D.C. P.D.: Donnie Simpson
1 1 Keith Sweat, Merry Go Round
2 2 Sammie, So You Like What You See



Tampa O.M.: John Clay
1 1 Candyman, Knockin' Boots
2 1 James Ingram, I Don't Have The Heart



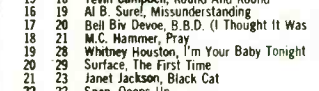
Milwaukee P.D.: Mike Berlak
1 2 James Ingram, I Don't Have The Heart
2 1 The Righteous Brothers, Unchained Mel



Seattle P.D.: Tom Hutyler
1 1 Janet Jackson, Black Cat
2 1 James Ingram, I Don't Have The Heart



Chicago P.D.: Dave Shakes
1 7 Vanilla Ice, Ice Ice Baby
2 1 2 In A Room, Wiggle It



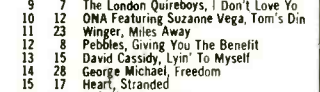
Philadelphia P.D.: Steve Hegwood
1 2 Mariah Carey, Love Takes Time
2 2 Sammie, So You Like What You See



Washington D.C. P.D.: Donnie Simpson
1 1 Keith Sweat, Merry Go Round
2 2 Sammie, So You Like What You See



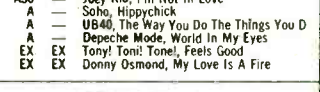
Columbus P.D.: Dave Robbins
1 3 Janet Jackson, Black Cat
2 4 After 7, Can't Stop



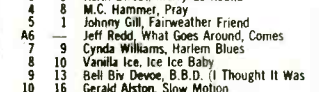
St. Louis P.D.: Lyndon Abell
1 1 Janet Jackson, Black Cat
2 2 Vanilla Ice, Ice Ice Baby



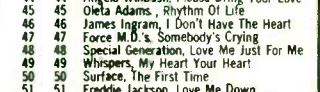
Seattle P.D.: Casey Keating
1 1 Janet Jackson, Black Cat
2 1 James Ingram, I Don't Have The Heart



Chicago P.D.: Dave Shakes
1 7 Vanilla Ice, Ice Ice Baby
2 1 2 In A Room, Wiggle It



Detroit P.D.: Steve Hegwood
1 2 Mariah Carey, Love Takes Time
2 2 Sammie, So You Like What You See



Washington D.C. P.D.: Donnie Simpson
1 1 Keith Sweat, Merry Go Round
2 2 Sammie, So You Like What You See

PROMOTIONS AND MARKETING

(Continued from page 21)

In Los Angeles, N/T **KFWB** produced and distributed an earthquake-preparedness video for children.

Mudslinging has gotten fierce in the Minneapolis gubernatorial race, so top 40 **KDWB** made cardboard blowups of the candidates and invited listeners to sling real mud at them. Rival **WLOL's** morning show responded to reports that Republican candidate Jon Gruseth had held a pool party at which he skinny-dipped with 14-year-old girls by forming the "Prince for Governor" committee and recording "Me So Gruseth" to the tune of "Me So Horny."

Jerry Clifton's New World Communications consultancy and **WPGC** Washington, D.C., have launched an anti-gang-violence campaign that now includes **WPOW** Miami, **WHYT** Detroit, **KIIS** Los Angeles, **KJMZ** Dallas, **WXYV** Baltimore, **KSFM** Sacramento, Calif., and **WBLX-FM** Mobile, Ala. The stations are currently working on getting political candidates to support the campaign and encouraging local merchants to sell

Stop The Violence T-shirts. On Thanksgiving Day (Nov. 22), they will be promoting a day of peace. Interested stations can contact **Cliff Berkowitz** at 714-621-1455.

Although most of this year's "Country Cares" radiothons for St. Jude Children's Research Hospital will take place in February, several stations are set to air the event in November, including **WWWW** Detroit, **WUBE** Cincinnati, **WGAR** Cleveland, **WCUZ** Grand Rapids, Mich., and **KROW** Reno, Nev. "American Country Countdown" host **Bob Kingsley** and Alabama's **Randy Owen** will host this year's event. A four-hour fantasy-concert segment will include performances from **Clint Black**, **Garth Brooks**, **Randy Travis**, **Highway 101**, and several others.

WYSP Philadelphia is awarding a contest winner a private concert by the Mamas & the Papas in the winner's living room... To mark flyjock **Tom Joyner's** fifth anniversary of commuting between daily shows on **KKDA-FM** Dallas and **WGCI-FM**

Chicago, **WGCI** and American Airlines are giving five listeners round-trip tickets to anywhere in the continental U.S.

American Women in Radio and Television is seeking entries for its

National Commendation Awards Program. Entries will be judged on how they contribute to the advancement of women, address an area of interest or concern to women, or have an impact on women's issues. Pro-

grams must have aired in calendar year 1990. Entries are due Jan. 7. For more information, call 202-429-5102.

Part-timer **Bob Potter** has been named assistant promotions director at top 40 **KZZU** Spokane, Wash.

MORNING ZOO

(Continued from page 12)

launch Pirate. "We didn't change the show significantly," says **KPWR PD** Jeff Wyatt. "We just changed the name. We wanted to give Scott a headache and it worked."

Shannon counters, "They never really did anything. They just called it a 'Zoo' and that is about it. What Mark and Brian do is the closest thing to a Zoo concept here, which is not to say that they... ripped it off. They have basically managed to capture the spirit of the Zoo."

Ironically, two of the best-known Zoos in the country—those at **Z100** and **Q105**—have gone through major people changes this year. **Z100**

switched from Shannon's first successor, Brian Wilson, to Gary Bryan. **Q105** recently replaced Wheeler with Mike Elliot. Yet, while **Q105** is a much different radio station from a year ago, it made a point of holding on to the Morning Zoo name.

Similarly, **Z100 PD** Steve Kingston says, "Morning Zoo as a concept is far from dead and gone. It's great radio and there is always room for great radio." Even in a transitional phase between major personalities, Kingston says he "absolutely" never even thought of abandoning the Zoo. "Z100 is the Zoo. The Zoo is Z100. We never thought of giving up the franchise."

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PD of the week

Dave Brown
WWDC-FM Washington, D.C.

MOST HERITAGE ROCK outlets have had to deal with a classic rock rival in the last four years, but **WWDC-FM (DC101)** Washington, D.C.'s case was different. Having come to grips with the presence of classic rock **WCXR**, DC101 suddenly had to deal with a second classic-leaning station, **WJFK**, whose morning man, a certain disgruntled ex-employee named Howard Stern, seemed to have a personal vendetta against DC101 and his morning successor, **The Greaseman**. And that didn't include the shares that went to modern **WHFS** or Baltimore's **WIYY (98 Rock)**.

Six months ago, DC101 had fallen to a 2.5 share 12-plus. But in the recently released summer Arbitron, DC101 was up 2.9-4.3, tying it with **WCXR (3.9-4.3)** and putting it well ahead of **WJFK (1.9-2.0)**. In 18-34, DC101 was up from the high-fours to the mid-eights, ahead of **WCXR** in the mid-sevens. In mornings, the **Greaseman** was up 2.9-5.3 vs. Stern's 3.4-3.1 drop. (In 18-34 men, DC101 leads the market in mornings with roughly a 14 share to Stern's 11.)

For four years, DC101 VP of operations and programming **Dave Brown** tried the same strategy as a lot of heritage rockers. He fought DC101's "black T-shirt" image from the early '80s by going more adult and tried to battle **WCXR** and **WJFK** head-to-head for the classic position. But this winter, with the input of the Research Group, DC101 added more currents, tightened the library, and began positioning itself as the different-sounding rock station in the market. It also made the controversial decision, since rescinded, to turn **Greaseman's** show into a more-music program.

Brown, who played the first record on DC101 15 years ago, claims that even at the station's nadir, "there was never any panic." DC101's come, as well as its spotload, remained relatively consistent. "Obviously we weren't thrilled about it, but we never panicked. The staff and management team had been together a long time. We had been [on the bottom] before, and we were there when **GM Goff Lebar** joined us.

"We had been too broad before, so we cut the music down by a couple of thousand song titles to about 600-700 tracks. We may actually be more current than **WHFS** now if you combine currents and recurrences. The biggest thing we're trying to communicate now is that we play variety," says **Brown**.

By the time DC101 was revamped, **Brown** says, "the competition was knocking us. The media was knocking us. We had to re-create the feeling on the air, and within the station, that we'd won a lot of Super Bowls and that we were just as good as anybody else. We used a lot of listener comments, and still are. We also had listeners on our TV spot talking about how the station had changed. We had a hard time getting people to say good things at first, but I felt if people said good things about us it would be contagious."

Even though its changes took it out of head-to-head competition with **WCXR** and **WJFK**, DC101's music is still more conservative than, say, **98 Rock**. In late October, its heavies included some songs that were recurrences for most other album rockers—"Before You Accuse Me" by **Eric Clapton**, "Jealous Again" by the **Black Crowes**, and "Never Do That" by the **Pretenders**. Its currents still lean toward heritage artists, and hard rock is dayparted until 7 p.m.

This is DC101 at night: **Jeff Healey**, "While My Guitar Gently Weeps"; **Joe Walsh**, "Rocky Mountain Way"; **Heart**, "All I Wanna Do Is Make Love To You"; **Aerosmith**, "Walk This Way"; **REO Speedwagon**, "Riding The Storm Out"; **INXS**, "Suicide Blonde"; **Romantics**, "What I Like About You"; **House Of Lords**, "Can't Find

My Way Home"; **Badfinger**, "Day After Day"; and **Skid Row**, "I Remember You."

DC101 has traditionally shown up in the one-share range in Baltimore, 45 miles away. **98 Rock**, meanwhile, pulled an unprecedented 1.8 share in Washington this spring. When DC101 hired **98 Rock's** **Kirk McEwen** several months ago—and welcomed him with a party at a Baltimore club—it didn't sit well with **98 Rock PD** **Russ Mottla** who has attacked DC101 on-air, and who frequently accuses DC101 of copying **WIYY**.

Brown allows that he does watch **98 Rock** for records. But he denies there is more of an influence than that. "I consider them more **Rock 40**, to the extent that format still exists. Our listeners want variety, but they still want classic rock also. **98 Rock** is much more current and can afford to be because they have less CHR competition. They play some top 40 things that I wouldn't even consider."

And he also denies that there's any grudge match between DC101 and **WIYY**. "We'd like to do well in Baltimore, but Washington is our main concern. I've never met **Russ** and I think he's doing a great job there. I have nothing personal against **Russ**."

In fact, if **Brown** has anything personal against any other station, he has no intention of saying so in public. When DC101 was being slagged off by its competitors, **Brown** says, "I wondered how anybody could claim they knew what was going on here. I would never second guess what another station is doing."

Brown is lavish in his praise of **WCXR**—"I didn't expect the immediate success they had, but I never thought they wouldn't last. **Led Zeppelin** on their station is just as good as **Led Zeppelin** on ours"—and of **Stern**, whose competition with **Greaseman** he describes as "a battle of 20-game winners."

The decision to turn **Greaseman's** high-profile morning show into a more-music program wasn't an attempt to counterprogram **Stern**, **Brown** says, but was meant "to keep things fresh and give him time to do new and different things."

"**Greaseman** is a gutsy performer. There's been a lot of stuff said and written about how he's not as good or how he's burnt out. He never let that affect what he was doing on the air. He continued to put out a great product and continues to do so now."

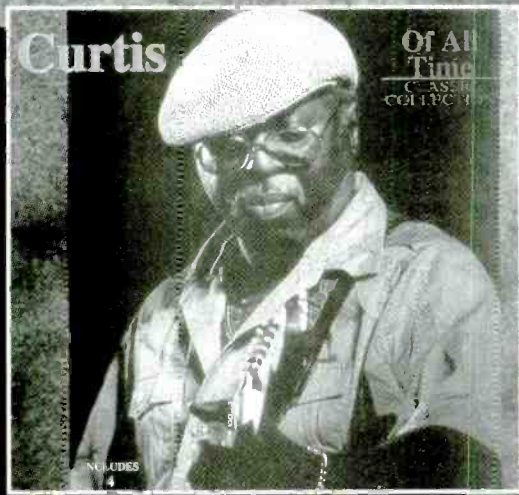
Greaseman does his show for a studio audience of about 25-30 people three days a week now. He's also one of the few major-market morning men who reads his own news, although he does so in the guise of a big-voiced **Byron MacGregor**-type newsman named **Rod Alan Fritz**. (DC101 has gone as far as cutting the type of image promos about **Fritz** that TV stations run for their anchors.)

Brown arrived at DC101 before its first PD (**Dwight Douglas**) and its first MD (**Denise Oliver**). **Douglas** went on to national consulting fame. **Oliver** took a network post. **Brown**—who has been PD several times—has kept a relatively low profile. He admits that he hasn't always been easy for record people to reach, largely because he didn't take himself off the air until recently.

That notwithstanding, **Brown's** current campaign is to raise DC101's profile in the record community. "I don't think we've ever really gotten our fair shake from record companies. We have good relationships, but there have been times over the years where we were shortchanged on promotions. It could be because I haven't spoken to them the way I should, but if you look at **WMMR** Philadelphia or **WBCN** Boston, and we rank with them for being highly rated over the years and breaking new music."

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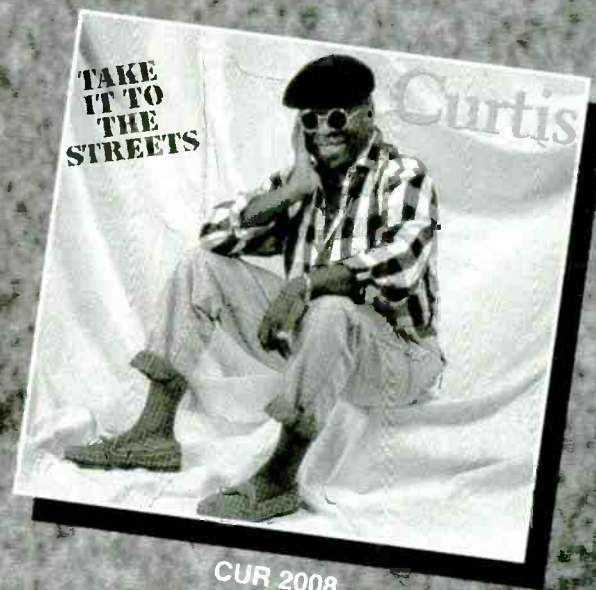
New Single

Dirty Laundry

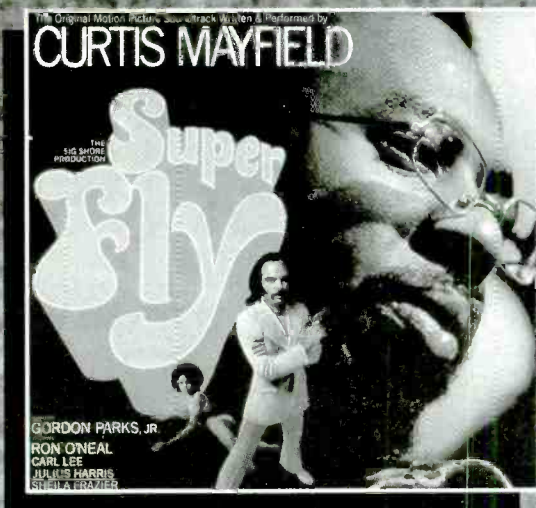
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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
				★ ★ NO. 1 ★ ★	
1	1	1	34	M.C. HAMMER ▲ CAPITOL 92857 (9.98) 23 weeks at No. 1	PLEASE HAMMER DON'T HURT 'EM
2	3	10	5	L.L. COOL J DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT
3	2	2	19	KEITH SWEAT ▲ VINTERTAINMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU
4	4	3	18	MARIAH CAREY ▲ COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY
5	10	13	6	TOO SHORT JIVE 1353/RCA (9.98)	SHORT DOGS IN THE HOUSE
6	5	4	15	ANITA BAKER ▲ ELEKTRA 60922 (9.98)	COMPOSITIONS
7	6	5	27	JOHNNY GILL ▲ MOTOWN 6283 (8.98)	JOHNNY GILL
8	9	9	24	TONY! TONI! TONE! ● WING 841 902/POLYDOR (8.98 EQ)	THE REVIVAL
9	11	7	31	BELL BIV DEVOE ▲ MCA 6387 (9.98)	POISON
10	8	8	12	WHISPERS CAPITOL 92957 (9.98)	MORE OF THE NIGHT
11	7	6	8	PRINCE PAISLEY PARK 27493/WARNER BROS. (12.98)	GRAFFITI BRIDGE
12	14	18	11	VANILLA ICE SBK 95325 (9.98)	TO THE EXTREME
13	12	11	9	N.W.A RUTHLESS 7224/PRIORITY (6.98)	100 MILES AND RUNNIN'
14	13	12	10	BOOGIE DOWN PRODUCTIONS ● JIVE 1358/RCA (9.98)	EDUTAINMENT
15	18	25	5	PEBBLES MCA 10025 (9.98)	ALWAYS
16	16	16	12	BLACK BOX RCA 2221 (9.98)	DREAMLAND
17	19	23	7	MAXI PRIEST CHARISMA 91384 (9.98)	BONAFIDE
18	15	15	28	EN VOGUE ▲ ATLANTIC 82084 (9.98)	BORN TO SING
19	20	22	10	LALAH HATHAWAY VIRGIN 91382 (9.98)	LALAH HATHAWAY
20	17	14	14	THE TIME ● PAISLEY PARK 27490/REPRISE (9.98)	PANDEMONIUM
21	21	21	10	BRANFORD MARSALIS QUARTET/T. BLANCHARD COLUMBIA 46792* (9.98 EQ)	MUSIC FROM "MO' BETTER BLUES"
22	22	17	13	D-NICE JIVE 1202/RCA (9.98)	CALL ME D-NICE
23	23	20	21	SNAP ● ARISTA 8536 (9.98)	WORLD POWER
24	24	19	12	SPECIAL ED PROFILE 1297 (9.98)	LEGAL
25	25	27	11	OLETA ADAMS FONTANA 846 346/MERCURY (9.98 EQ)	CIRCLE OF ONE
26	26	30	57	JANET JACKSON ▲ A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814
27	30	34	15	DENISE LASALLE MALACO 7454 (9.98)	STILL TRAPPED
28	31	36	5	TAKE 6 REPRISE 25892 (9.98)	SO MUCH 2 SAY
29	38	48	4	TODAY MOTOWN 6309 (9.98)	THE NEW FORMULA
30	28	29	25	POOR RIGHTEOUS TEACHERS PROFILE 1289 (9.98)	HOLY INTELLECT
31	42	52	3	GERALD ALSTON MOTOWN 6302 (9.98)	OPEN INVITATION
32	34	35	10	BASIC BLACK MOTOWN 6307 (9.98)	BASIC BLACK
33	29	28	22	ICE CUBE ● PRIORITY 57120 (9.98)	AMERIKKKA'S MOST WANTED
34	36	39	8	KOOL G RAP & D.J. POLO COLD CHILLIN' 26165/WARNER BROS. (9.98)	WANTED: DEAD OR ALIVE
35	35	33	8	C.P.O. CAPITOL 94522 (9.98)	TO HELL AND BLACK
36	33	31	51	TROOP ● ATLANTIC 82035 (9.98)	ATTITUDE
37	32	26	13	LUKE FEATURING THE 2 LIVE CREW ● LUKE 91424/ATLANTIC (9.98)	BANNED IN THE U.S.A.
38	27	24	34	LISA STANSFIELD ▲ ARISTA 8554 (9.98)	AFFECTION
39	65	85	3	TEENA MARIE EPIC 45101 (9.98 EQ)	IVORY
40	50	—	2	THE BOYS MOTOWN 6302 (9.98)	THE BOYS
41	37	32	28	PUBLIC ENEMY ▲ DEF JAM 45413/COLUMBIA (9.98 EQ)	FEAR OF A BLACK PLANET
42	39	37	60	AFTER 7 ● VIRGIN 91061 (9.98)	AFTER 7
43	49	87	4	ROBIN HARRIS WING 841 960/POLYDOR (8.98 EQ)	BE-BE'S KIDS
44	41	40	21	MILIRA APOLLO THEATRE 6297/MOTOWN (9.98)	MILIRA
45	40	38	25	X-CLAN 4TH & B'WAY 444 019/ISLAND (9.98)	TO THE EAST, BLACKWARDS
46	45	59	6	SAMUELLE ATLANTIC 82130 (9.98)	LIVING IN BLACK PARADISE
47	43	41	10	MASTER ACE COLD CHILLIN' 26179/REPRISE (9.98)	TAKE A LOOK AROUND
48	59	—	2	CARON WHEELER EMI 93497 (9.98)	UK BLAK
49	46	46	8	M.C. CHOICE RAP-A-LOT 105 (8.98)	THE BIG PAYBACK

50	48	45	25	THE WINANS QWEST 26161/WARNER BROS. (9.98)	RETURN
51	51	—	2	KING TEE CAPITOL 92359 (9.98)	AT YOUR OWN RISK
52	55	71	5	TRACIE SPENCER CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE
53	53	49	17	D.J. MAGIC MIKE CHEETAH 9403 (9.98)	BASS IS THE NAME OF THE GAME
54	47	47	28	A TRIBE CALLED QUEST JIVE 1331/RCA (8.98)	PEOPLE'S INSTINCTIVE TRAVELS & THE PATHS OF RHYTHM
55	44	43	28	NAJEE EMI 92248 (9.98)	TOKYO BLUE
56	54	53	7	KIARA ARISTA 8617 (9.98)	CIVILIZED ROGUE
57	64	63	11	INTELLIGENT HOODLUM A&M 5311 (9.98)	INTELLIGENT HOODLUM
58	60	70	4	DEEE-LITE ELEKTRA 60957 (9.98)	WORLD CLIQUE
59	71	66	6	VARIOUS ARTISTS PANDISC 8811 (9.98)	RAP MIAMI STYLE
60	52	44	17	COMPTON'S MOST WANTED ORPHEUS 75633/EMI (9.98)	IT'S A COMPTON THANG
61	57	51	16	CAMEO MERCURY 846 297 (8.98 EQ)	REAL MEN WEAR BLACK
62	68	60	7	TERRY STEELE SBK 94101 (9.98)	KING OF HEARTS
63	NEW ▶		1	CANDYMAN EPIC 46947 (9.98 EQ)	AIN'T NO SHAME IN MY GAME
64	62	56	7	SMILEY BRYANT 20010 (8.98)	THE SMILE GETS WILD
65	69	68	8	THE AFROS RAL 46802/COLUMBIA (9.98 EQ)	KICKIN' AFROLISTICS
66	63	54	30	HOWARD HEWETT ELEKTRA 60904 (9.98)	HOWARD HEWETT
67	66	61	65	BOBBY "BLUE" BLAND MALACO 7450 (8.98)	MIDNIGHT RUN
68	61	50	18	ERIC B. & RAKIM ● MCA 6416 (9.98)	LET THE RHYTHM HIT 'EM
69	70	83	3	GEORGE MICHAEL COLUMBIA 46898 (10.98 EQ)	LISTEN WITHOUT PREJUDICE VOL. 1
70	NEW ▶		1	THE GETO BOYS DEF AMERICAN 24306 (8.98)	THE GETO BOYS
71	58	62	8	JONATHAN BUTLER JIVE 1361/RCA (9.98)	HEAL OUR LAND
72	74	81	3	COOL C ATLANTIC 82149 (9.98)	LIFE IN THE GHETTO
73	72	58	9	GUCCI CREW II GUCCI 3327/HOT (8.98)	G4
74	80	69	44	MICHEL'LE ● RUTHLESS 91282/ATCO (9.98)	MICHEL'LE
75	88	89	12	GEOFF MCBRIDE ARISTA 8543 (9.98)	DO YOU STILL REMEMBER LOVE
76	93	95	6	FORCE M.D.'S TOMMY BOY 25893/REPRISE (9.98)	STEP TO ME
77	86	94	3	NO FACE RAL 46837/COLUMBIA (9.98 EQ)	WAKE YOUR DAUGHTER
78	56	42	20	SOUL II SOUL ● VIRGIN 91367 (9.98)	VOL. II - 1990 - A NEW DECADE
79	79	67	7	BRENDA RUSSELL A&M 5271 (9.98)	KISS ME WITH THE WIND
80	76	74	67	THE 2 LIVE CREW ▲ LUKE 107 (9.98)	AS NASTY AS THEY WANNA BE
81	82	72	7	SOUNDTRACK CAPITOL 94244 (9.98)	RETURN OF SUPERFLY
82	67	55	13	THREE TIMES DOPE ARISTA 8615 (9.98)	LIVE FROM ACKNICKLOUS LAND
83	77	75	11	STANLEY CLARKE/GEORGE DUKE EPIC 46012 (9.98 EQ)	3
84	84	76	15	KID SENSATION NASTY MIX 7018 (8.98)	ROLLIN' WITH NUMBER ONE
85	NEW ▶		1	CLARENCE CARTER ICHIBAN 1068 (8.98)	BETWEEN A ROCK AND A HARD PLACE
86	91	—	2	ROBBIE MYCHALS ALPHA INT'L 70952 (9.98)	ROBBIE MYCHALS
87	89	86	5	MICHAEL STERLING NEW 10660/ON TOP (9.98)	TROUBLE
88	78	57	30	DIGITAL UNDERGROUND ▲ TOMMY BOY 1026 (9.98)	SEX PACKETS
89	92	82	52	SIR MIX-A-LOT ● NASTY MIX 70150 (9.98)	SEMINAR
90	81	64	20	GLENN JONES JIVE 1181/RCA (9.98)	ALL FOR YOU
91	96	77	20	KWAME & A NEW BEGINNING ATLANTIC 82100 (9.98)	A DAY IN THE LIFE
92	75	96	12	M.C. SMOOTH CRUSH 254/K-TEL (8.98)	SMOOTH & LEGIT
93	94	—	2	THE ROBERT CRAY BAND FEATURING THE MEMPHIS HORNS MERCURY 846 652 (9.98 EQ)	MIDNIGHT STROLL
94	97	93	3	D.J. KOOL CREATIVE FUNK 7000/SOH (9.98)	THE MUSIC AIN'T LOUD ENUFF
95	73	65	12	KID FROST VIRGIN 91377 (9.98)	HISPANIC CAUSING PANIC
96	NEW ▶		1	UZI\$ BROS ORIGINAL SOUND 8890 (8.98)	KICK THAT THANG
97	83	80	66	BABYFACE ▲ SOLAR 45288/EPIC (9.98 EQ)	TENDER LOVER
98	NEW ▶		1	DANA DANE PROFILE 1298 (9.98)	DANA DANE 4 EVER
99	90	79	6	DWIGHT SILLS COLUMBIA 46089* (9.98 EQ)	DWIGHT SILLS
100	98	99	17	K-SOLO ATLANTIC 82108 (9.98)	TELL THE WORLD MY NAME

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

EVERYBODY NEEDS "FRIENDZ" THE FIRST SINGLE BY

THE WOOTEN BROTHERS

From the debut album
Try My Love [75091-3331-1/4/2]
Producer: Gary Wooten
for Science Art Productions
Executive Producer: Tony Rome for
Rome Gold Entertainment & Alonzo Brown
Managed by Tony Rome for Rome
Gold Entertainment
Management Inc.

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**DELICIOUS VINYL PRESENTS MUSIC FROM
THE MOTION PICTURE MARKED FOR DEATH**



**FEATURING
DELICIOUS VINYL
ARTISTS:**

**KENYATTA
"I WANNA DO
SOMETHING
FREAKY TO YOU"**

**TONE-LOC
"I JOKE BUT
I DON'T PLAY"**

**YOUNG MC
"PICK UP THE
PACE (1990)"**

**THE BRAND NEW
HEAVIES
"PUT THE FUNK
BACK IN IT"**

**N'DEA DAVENPORT
"QUIET PASSION"**

**ATTIC BLACK
"RATS CHASE CATS"**

**MASTERS OF
REALITY
"DOMINO"**

**DEF JEF
"THE SHADOW
OF DEATH"**

**BODY & SOUL
"YA GETS NONE"**

**AND THESE
OTHER ARTISTS**

**MELLOW MAN ACE
"WELCOME TO
MY GROOVE"**

**SHABBA RANKS
"ROOTS & CULTURE"**

**PLUS 4 SONGS
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"JOHN CROW"
"REBEL IN ME"
"NO JUSTICE"**

**PETER TOSH
"STEPPIN' RAZOR"**

**MARKED
FOR
DEATH**

AVAILABLE ON COMPACT DISC, CASSETTE & LP 443 002

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LOTS OF THINGS CAN MAKE YOU HAPPY.
ONLY ONE CAN MAKE YOU DANCE.

WHATEVER
MAKES
YOU HAPPY

(86123)



By

The rhythm is so funky, so infectious, once you hear it you can't sit still. Bound to be #1 from Ten City. From their new album STATE OF MIND.

Remix and Additional Production by David Morales for Def Mix Productions



Get with the Program!

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GET WITH THE PROGRAM: Radio activity on this week's chart is concentrated on releases from established acts. Seventy-three stations give the nod to "Only Human" by Jeffrey Osborne (Arista), which debuts at No. 57. At No. 75, Loose Ends returns with "Don't Be A Fool" (MCA), with 41 station reports. Other records making double-digit impact: "Keep Our Love Alive" by Stevie Wonder (Motown), 27 stations; "You Don't Have To Worry" by En Vogue (Atlantic), 23; "New Power Generation" by Prince (Paisley Park), 22; "Sensitivity" by Ralph Tresvant (MCA), 22; "The First Time" by Surface (Columbia), 15; "Cruise Control" by Najee (EMI), 15; "When You Cry" by the Winans (Qwest), 13; and "Love Me Down" by Freddie Jackson (Capitol), which gains 12 stations. Tracks from three other acts perform well this week: "I'll Do For You" by Father MC (Uptown) gains 13 adds; "Whatever Makes You Happy" by Ten City (Atlantic) gains 12; and "Friendz" by the Wooten Brothers (A&M) earns 12.

Most labels plan for a strong fourth-quarter and schedule releases from their most important artists at that time. This year the number of releases by major artists is unprecedented. Label executives find themselves choosing between gaining necessary airplay for the surefire hits and convincing radio to give new artists the requisite time to develop. The battle for chart presence among major artists is ferocious, and developing artists may have to wait for subsequent releases to get the visibility they need to become tomorrow's superstars.

HOUSTON UPDATE: "I'm Your Baby Tonight" by Whitney Houston (Arista) gains three stations: WIKS New Bern, N.C.; WLWZ Greenville, S.C.; and WEBB Baltimore. It is now on 107 of the panel's 108 radio stations. "Baby" has rapidly ascended radio playlists, as demonstrated by top 10 listings at KDKO Denver (10-2); KBLK Tulsa, Okla. (11-8); WILD Boston (22-10); and WRKE Ocean City, Md. (16-10). In its third week on the chart, "Baby" also gains the Power Pick/Sales award.

SO, MAYBE A CRYSTAL BALL HELPS: Last week, even a blind man could see that "Merry Go Round" by Keith Sweat (Vintertainment) would be this week's No. 1. What could not be determined was the fallout at radio combined with the snowballing strength of "So You Like What You See" by Samuelle (Atlantic), which gains slight increases in radio and retail points this week. That leaves other contenders for upcoming No. 1s—this time, you can pick them: "Love Takes Time" by Mariah Carey (Columbia) ranks No. 2 in total radio points, only slightly behind "So You Like." "Love" gains WFXA Augusta, Ga., giving it 108 reporters. It is No. 1 at 11 stations, including WVEE Atlanta; KKDA Dallas; KMJQ Houston; KSOL San Francisco; WJLB Detroit; KPRS Kansas City, Mo.; and KHUL Memphis. "B.B.D. (I Thought It Was Me)" by Bell Biv DeVoe (MCA) has reports from 99 stations, gaining WDAS Philadelphia and WJMH Greensboro, N.C. Six stations list it at No. 1, including WEBB Baltimore; XHRM San Diego; and WZAK Cleveland. And, making a surge into the top five, "Livin' In The Light" by Caron Wheeler (EMI) has reports from 102 stations, adding KDAY Los Angeles. It is No. 1 at WVKO Columbus, Ohio, and WHUR Washington, D.C., and has 35 top five reports.

HOT R&B SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 24 REPORTERS	SILVER ADDS 29 REPORTERS	BRONZE/ SECONDARY ADDS 55 REPORTERS	TOTAL ADDS 108 REPORTERS	TOTAL ON
ONLY HUMAN JEFFREY OSBORNE ARISTA	18	22	30	70	73
DON'T BE A FOOL LOOSE ENDS MCA	7	11	22	40	41
KEEP OUR LOVE ALIVE STEVIE WONDER MOTOWN	7	8	12	27	83
GET HERE OLETA ADAMS FONTANA	6	9	11	26	28
YOU DON'T HAVE TO WORRY EN VOGUE ATLANTIC	7	4	12	23	27
SENSITIVITY RALPH TRESVANT MCA	3	4	15	22	104
NEW POWER GENERATION PRINCE PAISLEY PARK	10	2	10	22	55
SING ME YOUR LOVE SONG JONATHAN BUTLER JIVE	2	4	11	17	18
THE FIRST TIME SURFACE COLUMBIA	3	5	7	15	101
CRUISE CONTROL NAJEE EMI	3	6	6	15	56

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.



EMI In The House. EMI and CEMA gathered for a family photo after rap artist the Jaz wowed 'em at a CEMA gathering in Los Angeles recently. Shown, front row, from left, are EMI artist Evelyn "Champagne" King; SBK artist Terry Steele; Dominica Datsun, CEMA field merchandising rep; EMI artist the Jaz; Marva King and Morris Rentie of EMI duo Answered Questions; J.Z., DJ for the Jaz; and James Boyce, EMI director of West Coast urban promotion. In the back row, from left, are Ken Antonelli, EMI VP of sales; Mark Green, EMI regional East Coast urban marketing; Joyce Brooks, CEMA single specialist; Junius Thomas, CEMA urban marketing specialist; Carin Thomas, Capitol Records urban promotion; and Marv Robinson, EMI national retail coordinator.

Teena Marie Carves Hit From 'Ivory' New Album's 1st Single Bulleting Up Chart

BY GERRIE E. SUMMERS

NEW YORK—In 1988, Teena Marie was enjoying success with her first No. 1 R&B hit, "Ooo La La La," from the album "Naked To The World." On a major tour with Earth, Wind & Fire, Keith Sweat, and the Deele, Marie met with misfortune: At a performance in Dallas, she fell through a hole in the stage while performing her hit.

She was saved from a tumble that could have been fatal by a security guard who caught her arm, pulled her up, and brought her backstage. Unconscious at first, Marie awoke in the dressing room. Over the intercom she could hear the band still playing, unaware of the accident. Marie insisted that she be helped back to the stage.

"I sat on a chair. I did a really slow version of 'Ooo La La La.' I

didn't do a normal version because my ribs were broken and I could hardly breathe," Marie recalls. "I sang one verse and couldn't sing anymore. I told the audience, 'As you can see, I'm hurt.'" Blood dripped down her left leg as she was taken from the stage amid applause. She had suffered three broken ribs and a slight concussion.

This incident typifies Marie's devotion to her craft. After a recovery period of several months, Marie plunged in again, working on songs for her current Epic album, "Ivory," in the basement studio of her L.A. home. "Ivory" was written, arranged, and produced by Marie, with the exception of "Since Day One," which was produced by Jazzie B.

"I was trying to do an album that was very raw but brought me into the '90s," says the singer, adding that the finished product "is more like some of the earlier projects that I did than anything you might have seen in the last few years."

Audiences seem to be responding positively to Marie's efforts. The first single, "Here's Looking At You," which features a rap by Bell Biv DeVoe's Michael Bivins, is rising with a bullet through the Hot R&B Singles chart's top 20.

Marie, who was born in Santa Monica, Calif., and raised in an all-black section of Venice, cites the late Sarah Vaughan and Marvin Gaye among her many musical influences. She began performing at age 8. It was punk-funk master Rick James who noticed Marie and brought her to Motown in 1979. Her

debut album, "Wild And Peaceful," spawned the hits "I'm A Sucker For Your Love" and "Deja Vu."

"I wasn't allowed to have my picture on the album," says Marie. "Now it's hip to sing R&B, but at that time they didn't think people would understand a person of my complexion singing the way I sing."

Marie has earned the respect and admiration of her mostly black audience. But unlike many other white artists who currently enjoy pop success with R&B-influenced songs, she has had difficulty establishing a presence on the pop charts.

"I've always been a rhythm and blues artist," she says. "I've only had limited pop success. 'Lovergirl' was the biggest pop record I ever had. But I'm very respected by black radio and black people. I like that because this is the music that I love and to me sometimes it's a greater thing to have respect from your peers and your audience than to have a whole lot of money but not be as respected."

Epic hopes to change Marie's pop history. "Here's Looking At You" has been well received, and the follow-up, the midtempo "If I Were A Bell," was handpicked by urban AC and urban contemporary radio. Marie is currently on a promotional campaign that includes showcases for retail and radio in key cities, with merchandise tying into the "Here's Looking At You" and "If I Were A Bell" themes. Says Trupiedo Crump, VP of promotion, "You can believe we'll exploit that to the hilt."

Female Artists The Essence Of The Night Magazine Honors 8 Celebrities At 20th Anniv. Bash

CONGRATULATIONS to Luther Campbell and the 2 Live Crew. They were found innocent of obscenity charges Oct. 21 in Fort Lauderdale, Fla. As you may recall, they were charged after an adults-only show in Hollywood, Fla., June 10, just six days after a Broward County judge ruled that their album, "As Nasty As They Wanna Be," was obscene. Jurors reportedly felt that the music was "humorous" and "fun." Apparently, community standards do not jibe with what the conservative, pro-censorship forces had in mind. Thank goodness. The Crew has a right to perform what it likes, where it likes—in spite of dwindling ticket sales.

THE ESSENCE OF THE matter: Essence magazine, celebrating its 20th anniversary as the publication for women of color, recently awarded eight African-American women in the arts at a star-studded Radio City Music Hall gala Oct. 19 in New York. This fourth annual awards ceremony honored opera singer Leontyne Price, record-breaking pop songstress Whitney Houston, dance legend Katherine Dunham, singer/actress Diahann Carroll, the late jazz vocalist Sarah Vaughan, gospel singer Shirley Caesar, vocalist Patti LaBelle, and freedom fighter Winnie Mandela. This fabulous production, produced by Karen Thomas, was heightened by performances from the Dance Theatre of Harlem, Najee, Stephanie Mills, the Winans, Tony! Toni! Toné! and Queen Latifah, and Freddie Jackson.

The award presentations were augmented by videotaped segments that demonstrated to the audience the honorees' art. These segments were particularly crucial in showing Price at her operatic best, Dunham's before-time dance magic in "Cabin In The Sky," and in letting us in on the sass and verve of Vaughan in an interview and performance clip from the now-defunct "Essence: The Television Show." (Some examples: Editor in chief Susan L. Taylor asks Vaughan how difficult it was to have to tell the great Billy Eckstine that she wanted to leave his band and go solo. "I was fired," Vaughan responds with a laugh. Later, Taylor asks why, unlike other vocalists whose voices fade with age, Vaughan's voice continues to get stronger with an even wider range. Says a deadpan Vaughan: "I have no idea.")

It was Mandela who received the greatest applause of

the evening when she accepted her award in the name of all the struggling women of South Africa. She added that she was surprised to be included among women being honored for their art, and wondered what art the editors of Essence may have chosen to honor her for. "Perhaps I would show the audience how to use rocks to fight racism, rocks against guns."

All in all, with the cool comedy of host Bill Cosby and a special 20th anniversary tribute delivered by Oprah Winfrey, this was an extremely entertaining and well-executed event.

The Rhythm and the Blues

by Janine McAdams



STILL AN ANGEL: Writer/producer Angela Winbush is not at all pleased by the outcome of—or the publicity surrounding—her legal battle with former partner Rene Moore. Moore—who sued Winbush, the Isley Brothers, and their production and management companies—was awarded more than \$200,000 in damages last month for loss of credit and income on songs and production work. A statement from Winbush says in part, "We believe that the verdict was the result of the jury's failure to follow instructions from the judge, and/or was the result of passion, prejudice, or other improper grounds. I am pursuing an appeal, and I am sure that justice will prevail." Winbush adds that she has witnessed who saw Moore assault her on two occasions, and that in May 1987 he was placed on 12-month summary probation, fined, and ordered not to harass Winbush in connection with those assaults.

TIDBITS: The Time was in New York Oct. 19, creating its own brand of "Pandemonium" at a press conference to announce that its current reunion album has gone platinum. The band then headed for an in-store appearance at Sam Goody. The next night the group appeared on "Saturday Night Live," where Morris Day slipped an expletive past the censors, at least in New York. Performing "Chocolate" live, Day sat down to an on-stage table spread with food and squawked, "What the f-k is this chicken doing here? I thought I ordered ribs!" Guess there are thieves in the temple, Mo' D. ... No more Schwingalokote for De La Soul. The band's upcoming Tommy Boy project has been retitled "De La Soul Is Dead" ... Jazz flutist Sherry Winston has been signed to Warlock Records and is currently recording.

ARTIST DEVELOPMENTS

IN BLACK & WHITE

"People are losing the fun, the hip-hop, and all that's coming out of rap these days is messages," says rapper Kamron of the Young Black Teenagers. "What we're trying to do is drop our message, but still put the fun back into it."

"Nobody Knows Kelli," the first single released from the forthcoming "The Young Black Teenagers Album" on SOUL Records, is a hilarious song featuring commentary from Bart Simpson as matchmaker for the protagonist and Kelli Bundy of TV's "Married ... With Children."

"What better way to relate to America than with what everybody's watching today?" asks Kamron. As the first act on SOUL Records, produced by Hank and Keith Shocklee (whose credits include Public Enemy, Bell Biv DeVoe, and Ice Cube), the Young Black Teenagers are in a good position with solid backup.

"Kelli" is backed with "Born To Be Black," which rapper Firstborn calls "self-explanatory." And like their single, there's a serious flipside to this humorous act: a political insight that is based in "deep Afrocentric values." To top it off, they're white—or at least Cauca-

sian. So why do they call themselves the Young Black Teenagers?

"We use the term black in the Teenagers as an adjective to describe what we've been and what we've gone through all our lives," says DJ Skribble.

"Blackness is a state of mind and a culture, not a skin color," adds Kamron. "The way I act, the way I talk, and the way I dress, I have been perceived from both sides as a wannabe or something I'm not, but that's because people don't know me or where I'm coming from."

Such songs as "My TV Went In Black And White" and especially "Daddy Called Me Nigger" reflect the group members' awareness of racial issues as well as the pain at being caught between the reality of their skin color and the culture they embrace. The Young Black Teenagers use humor to keep their sanity in a world that doesn't always make sense.

"Hank just wanted raw, fresh talent," says Kamron of the Teenagers' origins and their hookup with the Shocklees. "So we looked at our lives, and he decided that the best way to go about it was on the straight-up reality tip. It's not like we said, 'OK, let's put together a group of Caucasians.'"

PETER WETHERBEE
(Continued on page 35)

Bernie Worrell Takes Funk To The Future

BY PETER WETHERBEE

NEW YORK—"Lots of people have asked me why I don't do 'Flashlight' over again in an upbeat, '90s rhythm," jokes Bernie Worrell, referring to one of his signature hits with Parliament in the late '70s. "And I don't know, it just didn't hit me until Mudbone came along with this song."

That song is "B.W. Jam," the first single from Worrell's Gramavision Records debut, "Funk Of Ages." Co-written with Parliament-Funkadelic vocalist Gary "Mudbone" Cooper, the

song contains a strong funk flavor in an updated hip-hop context. Featuring a combination of live instruments and samples, it is Worrell's friendly revenge on the countless rap artists who have sampled his work.

Worrell is revered by music-biz cognoscenti and funkateers around the world for his genius as a keyboard wizard—and as a chief writer, arranger, and unsung producer—of Parliament, Funkadelic, Bootsy's Rubber Band, the Brides of Funkenstein, and many more P-Funk spinoff groups. The current CD reissues of

Parliament and early Funkadelic catalogs by PolyGram and Westbound Records, respectively, underscore a resurging market for P-Funk fueled by its rediscovery by hip-hop producers.

"Bootsy and I did a song called 'Funk-A-Hall-Licks' that used a lot of different themes from P-Funk, Horny Horns, and Bootsy's old stuff," says Worrell. "It's a 'hall of fame' of interwoven funk licks that older fans will recognize."

Longtime fans of P-Funk and Worrell include the Talking Heads, who asked him to record and tour with them for their film documentary, "Stop Making Sense." The Rolling Stones, the Pretenders, Sly & Robbie, and, recently, a revamped Bootsy's Rubber Band are just a few of the other top acts with whom Worrell has worked on sessions or tours over the years.

For his solo album, Worrell assembled an all-star cast—including Herbie Hancock, the Rolling Stones' Keith Richards, Sly & Robbie, Bootsy Collins, Phoebe Snow, Maceo Parker, Living Colour's Vernon Reid, Talking Heads' David Byrne, and rapper Davey D—for a disc that covers a lot of musical ground.

"'Funk Of Ages' has something for everyone," says Paul Santos, VP of marketing for Mesa/Blue Moon Recordings, which markets and distributes Gramavision. "Our marketing approach is to reach the new generation of fans who were too young to see or hear this pioneer who has always been a force in bringing funk and R&B to the rock audiences."

The multiformat nature of "Funk Of Ages" demands versatility in marketing and promotion. Mesa/Blue Moon has a distribution deal in conjunction with Rhino Records through Capitol/CEMA, and different singles will be placed in different markets, says Santos. Rhino's college radio staff will promote "Beware Of Dog," an aggressive rock track featuring Reid's guitar work.

Santos adds that the label is currently seeking an independent promotion company to handle black radio airplay; he sees potential for progressive album rock airplay for such cuts as "Sing," a Talking Heads-like track co-written by Worrell with Byrne and Funkadelic guitarist Michael Hampton.

Another promotional angle comes from Worrell's management, The Invasion Group Limited, which also has a record division. Invasion has licensed the rights from Gramavision to release and promote 12-inch remixes of "B.W. Jam" to dance record pools and others.

Santos adds that a tour with Collins in January will support "Funk Of Ages" as well as "Jungle Bass," Collins' recent release on Island Records, which also features Worrell.

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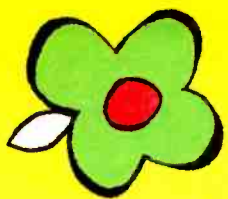
FOR WEEK ENDING NOVEMBER 3, 1990

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	3	8	★ ★ NO. 1 ★ ★ KNOCKIN' BOOTS EPIC 49-73437 (C) (CD) (M) (T)	◆ CANDYMAN 2 weeks at No. 1
2	2	1	9	ICE ICE BABY SBK 19724 (C) (M) (T)	◆ VANILLA ICE
3	3	2	10	THE BOOMIN' SYSTEM DEF JAM 44-73457/COLUMBIA (C) (T)	L.L. COOL J
4	6	9	8	100 MILES AND RUNNIN' RUTHLESS 7229/PRIORITY (C)	◆ N.W.A
5	5	5	8	OOOPS UP ARISTA 2021 (C) (M) (T)	◆ SNAP
6	7	10	9	STREETS OF NEW YORK COLD CHILLIN' 0-19762/WARNER BROS. (C) (T)	◆ KOOL G RAP & D.J. POLO
7	4	4	11	BONITA APPLEBUM JIVE 1368/RCA (M) (T)	◆ A TRIBE CALLED QUEST
8	8	11	8	CAPPUCINO FIRST PRIORITY 0-96454/ATLANTIC (T)	◆ MC LYTE
9	9	14	5	THE MISSION PROFILE 7311 (M) (T)	◆ SPECIAL ED
10	11	15	5	IN THE GHETTO MCA 53901 (C) (M) (T) (V)	◆ ERIC B. & RAKIM
11	12	19	4	PRAY CAPITOL 15617 (C) (T) (V)	◆ M.C. HAMMER
12	13	18	4	YOUR MOM'S IN MY BUSINESS ATLANTIC 4-86134* (C) (M)	◆ K-SOLO
13	15	16	7	THE ORIGINATORS EMI 56166 (C) (T)	◆ THE JAZ
14	19	—	2	MONIE IN THE MIDDLE WARNER BROS. 0-21737 (C) (CD) (M) (T)	◆ MONIE LOVE
15	18	23	3	NOD YOUR HEAD TO THIS BUM RUSH 0-96458/VIRGIN (C) (M) (T)	◆ KINGS OF SWING
16	10	8	13	LOVE'S GONNA GET'CHA JIVE 1367/RCA (C) (M) (T)	◆ BOOGIE DOWN PRODUCTIONS
17	16	6	11	SLOW LOVE MOTOWN 4703 (C) (T)	◆ DOC BOX & B. FRESH
18	NEW ▶	—	1	THE GHETTO JIVE 1397/RCA (C) (T) (V)	TOO SHORT
19	24	—	2	MAMA JUANITA LUKE 0-96416/ATLANTIC (C) (M) (T)	◆ LUKE FEATURING THE 2 LIVE CREW
20	14	7	14	TREAT THEM LIKE THEY WANT TO BE ... UPTOWN 79016/MCA (C) (T)	◆ FATHER MC
21	25	—	2	LIFE IN THE GHETTO ATLANTIC 0-86138 (C) (M) (T)	◆ COOL C
22	20	28	4	I GOT GAME NASTY MIX 76997 (C) (T)	SIR MIX-A-LOT
23	NEW ▶	—	1	I'LL DO 4 YOU UPTOWN 53912/MCA (C) (M) (T)	◆ FATHER M.C.
24	21	24	5	SEATOWN BALLERS NASTY MIX 76990 (C) (M) (T)	◆ KID SENSATION
25	NEW ▶	—	1	I'M WIT DAT ORPHEUS 72312/EMI (M) (T)	COMPTON'S MOST WANTED
26	17	13	19	CALL ME D-NICE JIVE 1351/RCA (C) (T)	◆ D-NICE
27	NEW ▶	—	1	HAI LOVE ATLANTIC 0-86132 (C) (M) (T)	◆ KWAME & A NEW BEGINNING
28	29	—	2	HOLY INTELLECT PROFILE 7312 (C) (M) (T)	◆ POOR RIGHTEOUS TEACHERS
29	30	—	2	INSANE NASTY MIX 76995 (C) (M) (T)	CRIMINAL NATION
30	26	26	12	RUFF RHYME (BACK AGAIN) CAPITOL 15583 (C) (T)	◆ KING TEE

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

John Lee Hooker and Buddy Guy win big at the National Blues Awards in Memphis .. page 46



"... the most prodigiously gifted new wordsmith of the 90's."

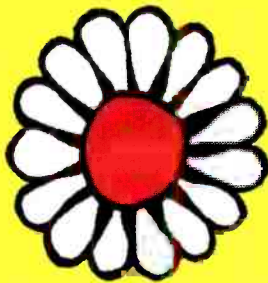
- SPIN

"Down To Earth (is) a hard-hitting mix of girl talk, black pride and beats that proves rap is no longer just a boy's sport."

- US

"Monie Love is rap's future."

- MIX MAGAZINE



Monie Love



Down to Earth

the new album

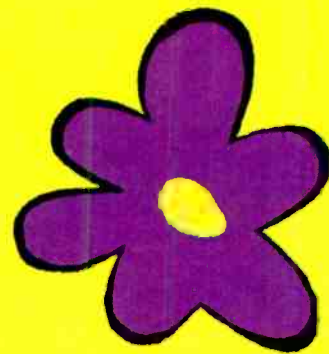
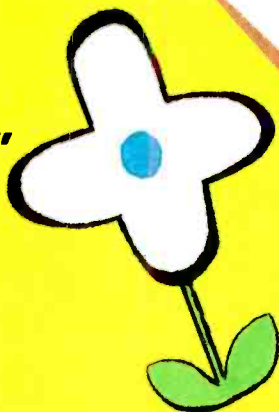
(4/2/1-26358)

She's made her mark on Queen Latifah's "Ladies First" and hits by De La Soul and the Jungle Brothers. Now, Monie Love steps out on her own with a debut album that proves she's the boldest new voice in rap today.

featuring the single

"monie in the middle"

(4-19596)



Hot R&B Singles Sales & Airplay

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

SALES				AIRPLAY			
THIS WEEK	LAST WEEK	TITLE	ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST
1	4	ICE ICE BABY	VANILLA ICE	1	2	SO YOU LIKE WHAT YOU SEE	SAMUELLE
2	3	SO YOU LIKE WHAT YOU SEE	SAMUELLE	2	3	LOVE TAKES TIME	MARIAH CAREY
3	7	MERRY GO ROUND	KEITH SWEAT	3	1	MERRY GO ROUND	KEITH SWEAT
4	12	LOVE TAKES TIME	MARIAH CAREY	4	4	B.B.D. (I THOUGHT IT WAS ME)?	BELL BIV DEVOE
5	9	LIVIN' IN THE LIGHT	CARON WHEELER	5	7	LIVIN' IN THE LIGHT	CARON WHEELER
6	11	B.B.D. (I THOUGHT IT WAS ME)?	BELL BIV DEVOE	6	8	SLOW MOTION	GERALD ALSTON
7	1	THE BOOMIN' SYSTEM	L.L. COOL J	7	9	PRAY	M.C. HAMMER
8	10	BLACK CAT	JANET JACKSON	8	13	MISSUNDERSTANDING	AL B. SUREI
9	15	KNOCKIN' BOOTS	CANDYMAN	9	11	HERE'S LOOKING AT YOU	TEENA MARIE
10	14	PRAY	M.C. HAMMER	10	14	ICE ICE BABY	VANILLA ICE
11	6	GIVING YOU THE BENEFIT	PEBBLES	11	10	THAT'S MY ATTITUDE	TROOP
12	18	MISSUNDERSTANDING	AL B. SUREI	12	16	SOUL INSPIRATION	ANITA BAKER
13	2	CLOSE TO YOU	MAXI PRIEST	13	18	HARLEM BLUES	CYNDA WILLIAMS
14	16	HERE'S LOOKING AT YOU	TEENA MARIE	14	15	BLACK CAT	JANET JACKSON
15	17	I GOT THE FEELING	TODAY	15	21	MY HEART YOUR HEART	WHISPERS
16	19	SLOW MOTION	GERALD ALSTON	16	24	ROUND AND ROUND	TEVIN CAMPBELL
17	8	SAVE YOUR LOVE	TRACIE SPENCER	17	6	FAIRWEATHER FRIEND	JOHNNY GILL
18	5	FAIRWEATHER FRIEND	JOHNNY GILL	18	26	I'M YOUR BABY TONIGHT	WHITNEY HOUSTON
19	22	HARLEM BLUES	CYNDA WILLIAMS	19	23	I JUST CAN'T HANDLE IT	HI-FIVE
20	24	THE MISSION	SPECIAL ED	20	22	I GOT THE FEELING	TODAY
21	26	LISTEN UP	LISTEN UP	21	25	ROPE A DOPE STYLE	LEVERT
22	20	THAT'S MY ATTITUDE	TROOP	22	5	GIVING YOU THE BENEFIT	PEBBLES
23	29	I JUST CAN'T HANDLE IT	HI-FIVE	23	27	KNOCKIN' BOOTS	CANDYMAN
24	30	TRY ME	JASMINE GUY	24	29	I WANNA GET WITH U	GUY
25	37	MY HEART YOUR HEART	WHISPERS	25	32	IT NEVER RAINS...	TONYI TONI! TONE!
26	32	I L-O-V-E U	TAKE 6	26	12	CLOSE TO YOU	MAXI PRIEST
27	—	I'M YOUR BABY TONIGHT	WHITNEY HOUSTON	27	31	TRY ME	JASMINE GUY
28	13	OOOPS UP	SNAP	28	30	LISTEN UP	LISTEN UP
29	39	ROPE A DOPE STYLE	LEVERT	29	—	SENSITIVITY	RALPH TRESVANT
30	—	ROUND AND ROUND	TEVIN CAMPBELL	30	33	I LOOK GOOD	BERNADETTE COOPER
31	34	SOUL INSPIRATION	ANITA BAKER	31	—	LOVE ME DOWN	FREDDIE JACKSON
32	38	I LOOK GOOD	BERNADETTE COOPER	32	40	THE FIRST TIME	SURFACE
33	21	EVERYBODY EVERYBODY	BLACK BOX	33	36	NOTHING BUT A PARTY	BASIC BLACK
34	—	I'D RATHER GO BLIND	SYDNEY YOUNGBLOOD	34	39	I CONFESS	E.U.
35	—	PRISONER OF LOVE	TERRY STEELE	35	37	NO SWEETER LOVE	GEOFF MCBRIDE
36	25	HEAVEN KNOWS	LALAH HATHAWAY	36	38	I L-O-V-E U	TAKE 6
37	—	100 MILES AND RUNNIN'	N.W.A	37	—	MY ONLY WOMAN	AFTER 7
38	23	RHYTHM OF LIFE	OLETA ADAMS	38	—	LOVE ME JUST FOR ME	SPECIAL GENERATION
39	36	FEELS GOOD	TONYI TONI! TONE!	39	—	THE MISSION	SPECIAL ED
40	—	DO FOR YOU, DO FOR ME	ROBBIE MYCHALS	40	17	I DON'T GO FOR THAT	QUINCY JONES

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
53 100 MILES AND RUNNIN' (Ruthless Attack, ASCAP/Dollar-N-Sense, BMI/Stone Agate, BMI) CPP	BMI/Nelana, BMI/Music By Candlelight, ASCAP/PSO Ltd., ASCAP CPP/HL
4 B.B.D. (I THOUGHT IT WAS ME) ? (Ronestone, BMI/Your Mothers, BMI/Nia, BMI/Alshamighly, BMI/Strong Island, ASCAP)	45 I'D RATHER GO BLIND (ARC, BMI)
10 BLACK CAT (Black Ice, BMI)	91 IF I COULD ONLY HAVE THAT DAY BACK (Geffen, ASCAP/Streetwise, ASCAP/WB, ASCAP)
99 BONITA APPELUM (Zomba, ASCAP)	19 I GOT THE FEELING (Hi-Frost, BMI)
16 THE BOOMIN' SYSTEM (L.L. Cool J, ASCAP/Marley Marl, ASCAP/Def Jam, ASCAP)	20 I JUST CAN'T HANDLE IT (Zomba, ASCAP/Mom And Dad, ASCAP)
92 CAN WE TRY AGAIN (Luelia, ASCAP/WB, ASCAP/Zomba, ASCAP)	72 I'LL DO 4 YOU (Hudmar, ASCAP/Butterfly Gong, BMI/EMI Blackwood, BMI/Cotaba, BMI)
58 CHOCOLATE (Tionna, ASCAP/WB, ASCAP)	30 I LOOK GOOD (CBS Portrait/Solar, ASCAP/Slap Me One!, ASCAP/EMI April, ASCAP)
17 CLOSE TO YOU (E.G., BMI/W.S., BMI/Chappell & Co., ASCAP/Level Vibes, ASCAP/Colgems-EMI, ASCAP/Forever, PRS) WBM	31 I L-O-V-E U (Warner-Elektra-Asylum, BMI/Mervyn Warren, BMI/Winston Kae, BMI)
84 COME HOME TO ME (Chicago Bros., BMI)	23 I'M YOUR BABY TONIGHT (Kear, BMI/CBS Epic/Solar, BMI)
90 CRAZY (Buff Man, BMI)	33 IT NEVER RAINS (IN SOUTHERN CALIFORNIA) (Tony Toni Tone, ASCAP/Pri, ASCAP)
67 CRUISE CONTROL (Najee, ASCAP/Alexander Bugnon, ASCAP/Pure Art, ASCAP/Buppie, ASCAP/EMI April, ASCAP)	32 I WANNA GET WITH U (Donril, ASCAP/Jamron, ASCAP/Abdur Rahman, ASCAP)
73 DANCE FLOOR OF LIFE (Baby Ann, BMI/Crystal Isie, BMI/Bubba Gee, BMI)	51 KEEP OUR LOVE ALIVE (Stevland Morris, ASCAP)
94 DANCE WITH ME (Mi Bro, ASCAP/Raw As Hell, ASCAP/Yah Ya Sykes, ASCAP/Major Mo, ASCAP/Def Jam, ASCAP)	12 KNOCKIN' BOOTS (Diabetic, ASCAP/Mille Miglia, ASCAP/Windswept Pacific, ASCAP/D/B/A Longitude, BMI/Stone Agate, BMI) CPP
49 DO FOR YOU, DO FOR ME (Peljo, BMI/Lamant Coward, BMI)	66 LIES (2 Tuff-E-Nuff, BMI/Irving, BMI) CPP
89 DO MEI (Willesden, BMI/Low Key, BMI/Baledat, BMI/Slik Star, ASCAP/Unicity, ASCAP)	24 LISTEN UP (FROM LISTEN UP - THE LIVES OF QUINCY JONES) (Warner-Tamerlane, BMI/Shakin' Baker, BMI/Deniz, BMI/WB, ASCAP/Black Chick, ASCAP/Pocketrock, ASCAP)
75 DON'T BE A FOOL (MCA, ASCAP/BMG, ASCAP/Brampton, ASCAP)	5 LIVIN' IN THE LIGHT (Orange Tree, ASCAP/Motherman, ASCAP)
54 DON'T TURN YOUR BACK ON ME (Color Free, BMI/Juby Laws, BMI)	38 LOVE ME DOWN (Zomba, ASCAP/Barry Eastmond, ASCAP/Jo Skin, BMI)
48 EVERYBODY EVERYBODY (Lambardon! Edizioni, ASCAP/Intersong U.S.A., ASCAP)	41 LOVE ME JUST FOR ME (Bust-It, BMI)
18 FAIRWEATHER FRIEND (Kear, BMI/CBS Epic/Solar, BMI/Greenskirt, BMI)	78 LOVE'S GONNA GETCHA (Zomba, ASCAP/House Of Fun, BMI)
59 FEELS GOOD (Tony Toni Tone, ASCAP/Pri, ASCAP) WBM	3 LOVE TAKES TIME (Vision Of Love, BMI/Been Jamin', BMI)
39 THE FIRST TIME (Colgems-EMI, ASCAP/Stansberry, BMI)	96 LUV-U-UP (CBS Epic/Solar, BMI/Saba, BMI)
60 FRIENDZ (Wooten Cutz, BMI)	65 MAMA JUANITA (Pac Jam, BMI)
46 THE GHETTO (Willesden, BMI/Zomba, ASCAP/Atco, ASCAP/Don-Pow, ASCAP)	2 MERRY GO ROUND (Keith Sweat, ASCAP/Bobby D., ASCAP/WB, ASCAP/E/A, ASCAP/MCA, ASCAP)
13 GIVING YOU THE BENEFIT (Kear, BMI/Hip Trip, BMI)	29 THE MISSION (Promuse, BMI/Special Ed, BMI/Howie Tee, BMI)
100 THE GOOD LIFE (CBS, ASCAP/Warner-Tamerlane, BMI/Eleksylum, BMI/Philesto, BMI)	8 MISSUNDERSTANDING (Al B. Sure!, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP/Frank Nitty, ASCAP/Velie Int'l, ASCAP/Ness, Nitty & Capone, ASCAP)
79 GO OUTSIDE IN THE RAIN (Sutjack, ASCAP/Donesha's, ASCAP/Nato/Visions-USA, ASCAP)	80 MONIE IN THE MIDDLE (Virgin, ASCAP/Copyright Control)
69 GROOVE IS IN THE HEART (Delovely, ASCAP/Hancock, BMI)	22 MY HEART YOUR HEART (Virgin Songs, BMI/Morning Crew, BMI) CPP
15 HARLEM BLUES (Not Listed)	50 MY LOVE WILL (Lorna Lee, BMI/Beau Di O Do, BMI)
47 HEAVEN KNOWS (Virgin, ASCAP) CPP	95 MY, MY, MY (Kear, BMI/CBS Epic/Solar, BMI/CBS Tree, BMI/Greenskirt, BMI) HL
11 HERE'S LOOKING AT YOU (EMI April, ASCAP/Midnight Magnet, ASCAP) CPP	43 MY ONLY WOMAN (CBS Epic/Solar, BMI/Kear, BMI/Greenskirt, BMI)
77 HOLY INTELLECT (Protoons, ASCAP/North One, ASCAP/Chumpy, ASCAP)	63 NEW POWER GENERATION (Controversy, ASCAP/WB, ASCAP)
6 ICE ICE BABY (Ice Baby, ASCAP/QPM, ASCAP/Jones, ASCAP/Screen Gems-EMI, BMI/Beechwood, BMI)	40 NO SWEETER LOVE (WB, ASCAP/Silver Sun, ASCAP)
37 I CONFESS (Almo, ASCAP) CPP	35 NOTHING BUT A PARTY (Said, BMI)
44 I DON'T GO FOR THAT (EMI April, ASCAP)	57 ONLY HUMAN (Zomba, ASCAP/Barry J. Eastmond, ASCAP/Almo, ASCAP/March 9, ASCAP)
56 I DON'T HAVE THE HEART (Music Corp. Of America,	36 OOOPS UP (Taking Care Of Business, BMI/Hanseatic,



GWEN GUTHRIE

Hot Times

(4/2/1-26238)

The New Album

featuring the single

"Miss My Love"

(4-19763)

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Available Now on Warner Bros. Cassettes, Compact Disc, and Records

Produced by Gwen Guthrie, Sly Dunbar and Robbie Shakespeare



Take 6 Takes Five. Warner Bros. band Bela Fleck & the Flecktones opened for a cappella masters Take 6 at the Wilmet Theatre in Los Angeles recently. Take 6 was performing in support of its current Reprise album, "So Much 2 Say." Pictured, from left, are the Futureman, the Flecktones; Bela Fleck; David Thomas and Cedric Dent of Take 6; Chris Palmer, alternative marketing product manager, Nashville; Mervyn Warren of Take 6; Pat Jones, WB artist relations manager; Alvin Chea, Take 6; Victor Wooten, the Flecktones; and Claude V. McKnight III and Mark Kibble of Take 6. Kneeling is Howard Levy of the Flecktones.

ARTIST DEVELOPMENTS

(Continued from page 25)

FATHER KNOWS BEST

Father MC has been waiting for his day. Now he has "Father's Day," the new album on MCA, and a debut single, "Treat Them Like They Want To Be Treated," that is a former No. 1 rap hit.

Born Timothy Brown in Brooklyn, N.Y., Father MC got into rap after hearing the Sugarhill Gang's "Rapper's Delight." He joined several groups, the last being Father MC & the First Fleet.

"A lot of people used to make fun of us and call us Father MC & the First Feet," he says. But the group won a local talent competition, and later, when the other members "went on a negative tip," Father MC decided to go solo. In 1985, he won the USA Roller Rink rap competition and was wooed by record companies. He ultimately signed with Uptown Management and MCA Records.

His debut was a long time in coming; the original material was reworked with production handled by Mark Rooney and Mark "Prince Markie Dee" Morales (of the Fat

Boys), Howie Tee, and Fresh Gordon. With the smash success of "Treat Her," Father MC has been touring nonstop. Earlier in the year he was on Kid 'N Play's House Party Tour, and he has also done dates with Bell Biv DeVoe, Jermaine Jackson, and Groove B Chill.

"I'm coming on a new vibe," says Father MC. "I'm not coming on a real hardcore hip-hop tip. I don't want to be loud and rowdy. [Other rappers] respect me more than they did. The video gave me a lot of respect, too." Not to mention a lot of admiration from the ladies. The new single, "I'll Do 4 You," is sure to increase Father MC's appeal. No misogynist rhymes here.

"I love women," says the young rapper. "That's why all my songs are basically about women. I want to give a message to women that not all brothers are out here to say bad things about them, or to say I did this, this, and this to them. I'm here to tell you if you treat me right, I'll treat you right. There are some young adult brothers that do have respect for women."

GERRIE SUMMERS

Jazz
BLUE NOTES



by Jeff Levenson

LATE LAST YEAR THE YELLOWJACKETS enjoyed a 17-week run on *Billboard's* Top Contemporary Jazz Albums chart with "The Spin," the group's fourth album on MCA. The band's success was hardly news, really, considering that its records always sold well and routinely garnered Grammy nominations (at last count, five) or awards (two). Jackets jazz, in true populist fashion, is an amalgam of happy hooks and persistent rhythms.

Though the group has just celebrated 10 years in the bigs, it is about to undergo a personnel change that could alter its proven sound. Bob Mintzer, a multi-tired master and writer with a deep background in big-band orchestration, has replaced Marc Russo, saxophonist with the group since 1985.

"I thought it was time for me to work with a small group," Mintzer explains, preparing for a trip to Japan, his first tour of duty as a Yellowjacket, "because I've been locked into my big-band work for some time. Stylistically, this group feels like it flaunts a nice blend of contemporary and traditional elements."

On his own, Mintzer has issued a number of impressive *dmp* albums, the last of which was "Urban Contours." (A new issue, "The Art Of The Big Band," is slated for release in January.) They highlight his flair for inventive horn voicings, learned, in large part, during his stints with the Thad Jones-Mel Lewis Big Band. Although he is generally considered a mainstream player (not unfamiliar with the imperatives of adventurous blowing), he sees no conflict of creative interests ahead.

"I don't feel that I'm changing all that much in joining the band," he offers. "I find that playing the

group's melodies are quite satisfying. They are lyrical and it feels natural for me to play them."

ALRIGHT, WHICH of the following testimonials on behalf of Quincy Jones' trumpet play should we believe? (All are taken from the new Warner Bros. fawn book, "Listen Up...")

- 1) Lionel Hampton: "Quincy was tremendous..."
- 2) Bobby Tucker: "He wasn't that good..."
- 3) Clark Terry: "He turned out to be marvelous..."
- 4) Billy Eckstine: "He was horrible..."

STUFF: Rhapsody Films has added "Straight No Chaser" to its list of jazz movies available for home purchase. The work is an enlightening (and somewhat disturbing) take on Thelonious Monk, who, the film suggests, was a genius or a madman or both. Decide for yourself. Rhapsody is at 212-243-

Mintzer dons a Yellowjacket as he replaces Russo in band

0152... William Paterson College in Wayne, N.J., has established a scholarship fund honoring Thad Jones, one of its most noteworthy faculty members. Thad, middle brother of the famed Jones boys (Hank's the oldest, Elvin's the baby), died in 1986. In his last years, he was director of the school's Jazz Studies Program. His name and reputation helped put the school on the map. His successor, bassist Rufus Reid, is inviting all serious jazz students to pursue their studies at the college. For information, call 201-595-2444.

PASSING NOTE: When Leonard Bernstein and Art Blakey died a few weeks back they took with them the kind of unbridled enthusiasm for music that can only be read as divine inspiration. For sure, I was moved by the music they made, but moreso I loved their purity of purpose—impassioned surrender to a power larger than us all.

Classical
KEEPING SCORE



by Is Horowitz

VIRGIN ACTS: Virgin Classics has signed conductor Kent Nagano to a new four-year pact, has an agreement with John Eliot Gardiner in the works, and is readying the launch of a budget CD series.

Buoyed by the capture of no less than four 1990 Gramophone awards, including record of the year, Simon Foster, the U.K. label's managing director, also reports increased activity with conductor Philip Brunelle and remains on the lookout for U.S. orchestral ties to supplement those with the Houston and Minnesota orchestras.

The deal with Nagano calls for three albums a year, including one annually with the Lyon Opera, where Nagano is musical director. Already under way with the Lyon are recordings of Strauss' "Salome" and Poulenc's "Dialogues Of The Carmelites." It was the Nagano/Lyon recording of Prokofiev's "The Love For Three Oranges" that won this year's top Gramophone award.

A series of 20th-century works will be undertaken with Nagano and the London Symphony Orchestra, where the American-born maestro has recently been named associate principal guest conductor. First up will be Stravinsky's "Perséphone" and "Rite Of Spring," says Foster.

The arrangement with Gardiner, known largely for his work with period-instrument groups, heralds a new direction for the conductor. Early Stravinsky and the recording of a new edition of Debussy works are planned. The orchestra Gardiner will conduct is yet to be named.

Among other futures cited by the Virgin Classics chief is a live recording, in 1992, of the Dublin version of Handel's "Messiah," by Neville Marriner and the Academy of St. Martin-in-the-Fields. The production, marking

the 250th anniversary of the oratorio's first performance, will also be filmed for release on video. It will be the label's first major package in the configuration.

Virgin has been releasing some 80 new titles a year, but that number will decline somewhat to accommodate a budget series due for introduction next spring, says Foster. There will be 20 budget CDs in the first release, all but four newly recorded. Subsequent releases, of about six titles each, are expected semiannually. The name of the series has yet to be chosen, says Foster, as is its exact price point. The latter is expected to be in the "\$5 to \$6" suggested-list range, says Foster.

Among works to be recorded by Brunelle and the Plymouth Music Series are titles by Dominick Argento and Dame Ethel Smythe. Brunelle will also be recording Swedish works for Virgin with the Royal Opera in Stockholm.

Virgin Classics busy with Nagano, Gardiner, Brunelle

PASSING NOTES: John Mauceri will be conductor of the Hollywood Bowl Orchestra, a new ensemble that will start life with an exclusive five-year Philips deal calling for 15 albums during the term. Separate from the Los Angeles Philharmonic, but tied to it administratively, the HBO will be recruited from the pool of freelance musicians in the L.A. area. Costa Pilavachi, Philips A&R chief, negotiated the record deal.

Observers see the record tie as filling the label's crossover void left by the defection last year of the Boston Pops to Sony Classical, although a younger demographic will now be targeted. First sessions are planned for February. Before joining Philips last year, Pilavachi was associated with the Boston Symphony.

Franz Welser-Möst, the 30-year-old Austrian conductor under contract to EMI, has been named music director of the London Philharmonic. Upcoming recordings by Welser-Möst and the orchestra include a set of Strauss waltzes, and the Mendelssohn Symphonies Nos. 3 & 4.

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	CLUB PLAY	
				TITLE Label & Number/Distributing Label	ARTIST
★★ No. 1 ★★					
1	1	2	10	WIGGLE IT CUTTING/CHARISMA CR 237/0-96407	2 weeks at No. 1 ◆ 2 IN A ROOM
2	4	6	6	LIVIN' IN THE LIGHT EMI V-56175	◆ CARON WHEELER
3	3	3	7	PEOPLE VIRGIN 0-96445	SOUL II SOUL
4	5	7	7	HIPPYCHICK SAVAGE 0-96428/ATCO	◆ SOHO
5	6	11	6	NAKED IN THE RAIN BIG LIFE 877 615-1/MERCURY	◆ BLUE PEARL
6	7	16	5	BREAKDOWN/GROOVE ME VENETTA 75021 7040-1/A&M	SEDUCTION
7	16	29	3	FOUND LOVE EPIC 49-73548	◆ DOUBLE DEE FEATURING DANY
8	9	15	6	CUBIK TOMMY BOY TB 959	808 STATE
9	18	28	3	H.O.U.S.E. ATLANTIC 0-86119	DOUG LAZY
10	13	21	5	GAS STOP (WHO DO YOU THINK YOU ARE) ARISTA AD-2084	◆ BOXCAR
11	11	18	6	GENERATIONS OF LOVE VIRGIN 0-96446	JESUS LOVES YOU
12	10	17	6	THE BUMP JIVE 1362-1-JDCC/RCA	THE WEE PAPA GIRLS
13	15	20	4	GIVING YOU THE BENEFIT MCA 24075	◆ PEBBLES
14	25	38	3	JUST ANOTHER DREAM POLYDOR 877 963-1	◆ CATHY DENNIS
15	2	1	9	DOIN' THE DO SIRE 0-21581/REPRISE	◆ BETTY BOO
16	22	34	3	NEVER ENOUGH/LET'S GO TO BED ELEKTRA 0-66604	◆ THE CURE
17	29	39	3	THINK TOMMY BOY TB 961	INFORMATION SOCIETY
18	33	—	2	FUN TO BE HAD GEFEN PROMO	◆ NITZER EBB
19	8	12	8	WHAT TIME IS IT? EPIC 49-73429	DON'T KNOW YET
20	23	24	5	SAVE YOUR LOVE CAPITOL V-15633	◆ TRACIE SPENCER
★★★ POWER PICK ★★★					
21	31	41	3	SO HARD EMI V-56194	◆ PET SHOP BOYS
22	20	23	5	TIME AND TIME AGAIN JIVE 1369-1-JD/RCA	DJ PIERRE
23	26	26	5	I'M FREE BIG LIFE 877 843-1/MERCURY	◆ THE SOUP DRAGONS FEAT. JUNIOR REID
24	17	19	6	BLACK CAT A&M 75021 2348-1	◆ JANET JACKSON
25	28	33	4	SUICIDE BLONDE ATLANTIC 0-87860	◆ INXS
26	37	—	2	MONIE IN THE MIDDLE WARNER BROS. 0-21737	◆ MONIE LOVE
27	35	40	3	TOM'S DINER A&M 75021 2342-1	DNA FEATURING SUZANNE VEGA
28	36	—	2	SWING ZYX ZYX 6314-12	THE DEFF BOYZ FEATURING TONY MAC
29	38	—	2	CULT OF SNAP NEXT PLATEAU NP 50128	HI POWER
30	40	—	2	B.B.D. (I THOUGHT IT WAS ME)? MCA PROMO	BELL BIV DEVOE
31	41	44	3	SLAVE CAPITOL V-15640	◆ REVENGE
32	34	35	3	ON THE WAY UP CHRYSALIS V-23599	◆ ELISA FIORILLO
33	19	13	8	THE BOOMIN' SYSTEM DEF JAM 44-73458/COLUMBIA	L.L. COOL J
34	39	43	3	ALL JOIN HANDS ATLANTIC 0-87858	CECE ROGERS
35	14	5	9	DEEP LOVE ONE VOICE ML 0-70648	DADA NADA
★★★ HOT SHOT DEBUT ★★★					
36	NEW	1	1	MISS MY LOVE REPRISE 0-21586/WARNER BROS.	◆ GWEN GUTHRIE
37	12	4	9	LOOK INTO MY EYES COLUMBIA 0-73509	◆ GEORGE LAMOND
38	NEW	1	1	LOVE SO SPECIAL ATLANTIC 0-86124	CEYBIL
39	43	—	2	ICE ICE BABY SBK V-19724	◆ VANILLA ICE
40	NEW	1	1	I LOVE GIRLS COLUMBIA 44-73514	◆ KID CREOLE & THE COCONUTS
41	46	—	2	YOUR WILDLIFE CHARISMA 0-96412	PROPAGANDA
42	44	—	2	DOUBLE ASUNDER HOUSE JAM HJA-8910	KING AMAZING
43	NEW	1	1	BANG TO THE BEAT MICMAC MAR-804	PAIN
44	21	9	10	WHAT DO YOU SEE EXILE NMR 74001/NASTY MIX	CAUSE & EFFECT
45	NEW	1	1	DAY AFTER DAY ALPHA INT'L 79264	EXOTIC BIRDS
46	NEW	1	1	LISTEN UP QWEST 0-19576/REPRISE	◆ LISTEN UP
47	NEW	1	1	CAN'T STOP DANCING ZYX ZYX 6635-12	BASS BUMPERS
48	24	10	13	FEELS GOOD WING 877 437-1/POLYDOR	◆ TONY! TONI! TONE!
49	NEW	1	1	SHE'S A SECRETARY ENIGMA 7-75556-0	CELEBRATE THE NUN
50	27	14	8	FAR AWAY/HAPPY 4TH & B'WAY 440514-0/ISLAND	ROBERT OWENS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	12-INCH SINGLES SALES	
				TITLE Label & Number/Distributing Label	ARTIST
★★ No. 1 ★★					
1	3	4	7	HIPPYCHICK SAVAGE 0-96428/ATCO	1 week at No. 1 ◆ SOHO
2	2	3	14	FEELS GOOD WING 877 437-1/POLYDOR	◆ TONY! TONI! TONE!
3	6	7	6	DOIN' THE DO SIRE 0-21581/WARNER BROS.	◆ BETTY BOO
4	7	11	8	KNOCKIN' BOOTS EPIC 49-73437	◆ CANDYMAN
5	1	1	14	GROOVE IS IN THE HEART/WHAT IS LOVE ELEKTRA 0-66622	◆ DEEE-LITE
6	5	5	8	GIVING YOU THE BENEFIT MCA 24075	◆ PEBBLES
7	9	12	7	ICE ICE BABY SBK V-19724	◆ VANILLA ICE
8	10	13	6	LIVIN' IN THE LIGHT EMI V-56175	◆ CARON WHEELER
9	8	6	10	WIGGLE IT CUTTING/CHARISMA CR 237/0-96407	◆ 2 IN A ROOM
10	4	2	9	THIS IS THE RIGHT TIME ARISTA 2049	◆ LISA STANSFIELD
11	12	15	5	BLACK CAT A&M 75021 2348-1	◆ JANET JACKSON
12	14	14	9	OOOPS UP/BELIEVE THE HYPE ARISTA AD-2071	◆ SNAP
13	15	16	6	PEOPLE VIRGIN 0-96445	SOUL II SOUL
14	19	29	3	SO HARD EMI V-56194	◆ PET SHOP BOYS
15	17	24	4	SUICIDE BLONDE ATLANTIC 0-87860	◆ INXS
16	21	30	3	THINK TOMMY BOY TB 961	◆ INFORMATION SOCIETY
17	13	9	8	CLOSE TO YOU CHARISMA 0-96463	◆ MAXI PRIEST
18	11	10	9	THE BOOMIN' SYSTEM DEF JAM 44-73458/COLUMBIA	L.L. COOL J
19	29	38	3	TOM'S DINER A&M 75021 2342-1	DNA FEATURING SUZANNE VEGA
20	22	27	5	BREAKDOWN/GROOVE ME VENETTA 75021 7040-1/A&M	SEDUCTION
21	24	26	5	CUBIK TOMMY BOY TB 959	808 STATE
22	16	8	9	LOOK INTO MY EYES COLUMBIA 0-73509	◆ GEORGE LAMOND
23	20	18	18	EVERYBODY EVERYBODY RCA 2628-1-RD	◆ BLACK BOX
24	26	28	5	AIN'T IT GOOD TO YOU COLD CHILLIN' 0-21726/WARNER BROS.	M.C. SHAN
25	31	—	2	WARM LOVE SIRE 0-21739	THE BEATMASTERS FEATURING CLAUDIA FONTAINE
★★★ POWER PICK ★★★					
26	44	—	2	FOUND LOVE EPIC 49-73548	◆ DOUBLE DEE FEATURING DANY
27	23	20	10	LET'S GET BUSY GEFEN 0-21609	CLUBLAND FEATURING QUARTZ
28	42	—	2	JUST ANOTHER DREAM POLYDOR 877 963-1	◆ CATHY DENNIS
29	38	—	2	FAIRWEATHER FRIEND MOTOWN 4727	◆ JOHNNY GILL
30	30	31	5	TIME AND TIME AGAIN JIVE 1369-1-JD/RCA	DJ PIERRE
31	37	—	2	PRAY CAPITOL V-79285	◆ M.C. HAMMER
32	25	23	10	DREAMBOY/DREAMGIRL MICMAC MIC-539	CYNTHIA & JOHNNY O
33	18	19	10	DANCE, DANCE RCA 2649-1-RD	DESKEE
34	27	21	15	DIRTY CASH (MONEY TALKS) MERCURY 875 803-1	◆ THE ADVENTURES OF STEVIE V
35	43	—	2	MISSUNDERSTANDING WARNER BROS. 0-21744	AL B. SURE!
36	32	37	4	GENERATIONS OF LOVE VIRGIN 0-96446	JESUS LOVES YOU
37	33	39	4	SO YOU LIKE WHAT YOU SEE ATLANTIC 0-86151	◆ SAMUELLE
★★★ HOT SHOT DEBUT ★★★					
38	NEW	1	1	MONIE IN THE MIDDLE WARNER BROS. 0-21737	◆ MONIE LOVE
39	36	41	3	DEEP LOVE ONE VOICE ML 0-70648	DADA NADA
40	41	47	3	HEART LIKE A WHEEL A&M 75021 2336-1	◆ THE HUMAN LEAGUE
41	NEW	1	1	I WANNA GET WITH U MCA 53928	GUY
42	46	—	2	I GOT THE FEELING MOTOWN 4739	◆ TODAY
43	NEW	1	1	NEVER ENOUGH/LET'S GO TO BED ELEKTRA 0-66604	THE CURE
44	NEW	1	1	LISTEN UP QWEST 0-19576/WARNER BROS.	LISTEN UP
45	NEW	1	1	H.O.U.S.E. ATLANTIC 0-86119	DOUG LAZY
46	39	40	4	NAKED IN THE RAIN BIG LIFE 877 615-1/MERCURY	◆ BLUE PEARL
47	NEW	1	1	TRY ME WARNER BROS. 0-21597	◆ JASMINE GUY
48	NEW	1	1	DAY AFTER DAY ALPHA INT'L 79264	EXOTIC BIRDS
49	28	17	11	CRAZY MOTOWN 4730	THE BOYS
50	35	25	13	DO ME! MCA 24037	◆ BELL BIV DEVOE

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.

LOOK WHO'S "FOUND LOVE."

Breaking at:

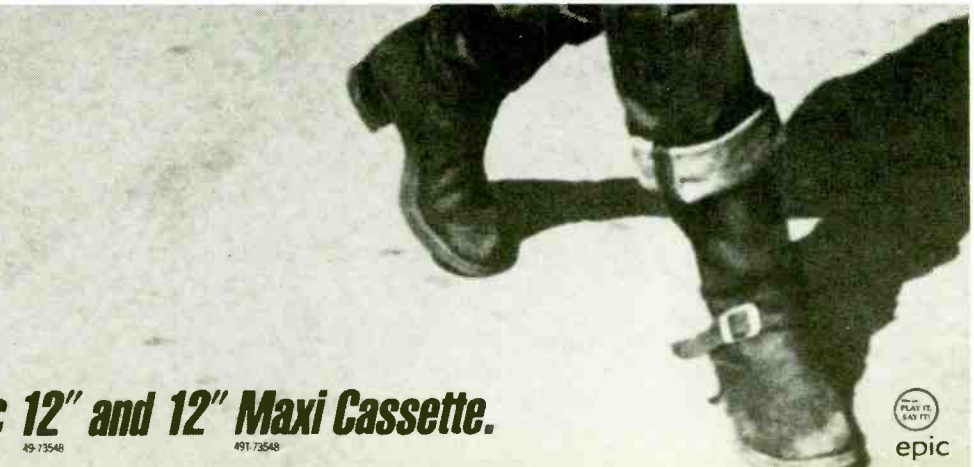
WBLS, NY
B96, Chicago
Power 106, LA
Hot 97, NY

Billboard Club Play #16-7 in just three weeks
Billboard 12" single sales power pick at #26

THEY'VE FOUND IT—SHOULDN'T YOU?

DOUBLE DEE. "Found Love." Dance Floor Dynamite on Epic 12" and 12" Maxi Cassette.

Produced by Angelino Albanese & Claudio Rispoli. "Epic" Reg. U.S. Pat. & Tm. Off. Marca Registrada. © 1990 CBS Records Inc.



Dance Remixes Often Target Buyers, Not DJs

WHO'S DANCING TO THIS? Within the past two weeks, no fewer than five dance remix albums have been released. Add to that the three that arrived last month and the four more coming next month . . . and, gee, it seems like club DJs just can't get enough of them.

Or can they? Can you really hear selections from these remix albums being played in the clubs?

DANCE TRAX



by Larry Flick

In most cases, absolutely not.

With the exception of Paula Abdul's recent "Shut Up & Dance!" compilation on Virgin, most remix sets are not even serviced to club DJs. In fact, a number of these albums are not being manufactured on vinyl—which, at the moment, is still the primary format jocks use.

Clearly, these albums are actually being aimed at consumers who can't get enough of their favorite artists.

Over the past year, dance remix packages by pop radio stars like Abdul, Bobby Brown, and Milli Vanilli have become an integral part of the overall marketing plan for a new album. Once a label has milked an album for up to five hit singles, a remix album minimizes the time gap between studio albums—and maximizes the potential for additional cash flow.

It's interesting to note that the remix album concept *was* originally born in the clubs.

The first germ of this trend can be traced back to 1986, when the Pet Shop Boys issued a six-song set for EMI Records, "Disco," which included new versions of hit singles from their debut album, "Please," as well as two new songs. "Disco" was successfully promoted in the clubs, and even spawned a moderate hit
(Continued on next page)

Hot Dance Breakouts

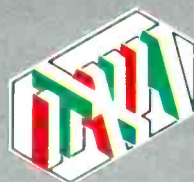
CLUB PLAY

1. **GONNA MAKE YOU SWEAT (EVERYBODY DANCE NOW)** C&C MUSIC FACTORY FEATURING FREEDOM WILLIAMS COLUMBIA
2. **YEAH!** U.K. ONE FEATURING TIA & CHANTEL WARLOCK
3. **PRAY** M.C. HAMMER CAPITOL
4. **STOP, LISTEN, LOOK & THINK** EXPOSE ARISTA
5. **HEAR THE DRUMMER (GET WICKED)** CHAD JACKSON ATCO

12" SINGLES SALES

1. **I'M YOUR BABY TONIGHT** WHITNEY HOUSTON ARISTA
2. **SENSITIVITY** RALPH TRESVANT MCA
3. **LOVE SO SPECIAL** CEYBIL ATLANTIC
4. **WHATEVER MAKES YOU HAPPY** TEN CITY ATLANTIC
5. **WHAT DO YOU SEE** CAUSE & EFFECT EXILE

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



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DANCE TRAX

(Continued from preceding page)

with the song "Paninaro."

Even more popular were "Vital Idol" by **Chrysalis** snarler **Billy Idol** and **Madonna's** "You Can Dance" on **Sire**, released, respectively, in 1987 and 1988. Both sets started strong at club level and eventually racked up big bucks at retail.



Doin' The Do. Sire recording artist Betty Boo is greeted by Sire president Seymour Stein after a recent performance at the Palladium. Shown, from left, are dancer Louise; Stein; Boo; Craig Kostich, VP of Sire Records; and dancer Jackie. (Photo: Chuck Pulin.)

ARTIST DEVELOPMENTS

CATHY DENNIS' 'WAY'

The U.K.'s Cathy Dennis describes her chance to do the vocal tracks on recent D-Mob hit singles "C'mon And Get My Love" and "That's The Way Of The World" as "an accident."

"I was there when the accident happened," she recalls.

But when both songs topped the U.S. dance charts, it was a sure bet that a debut solo album would follow.

That album, "Move To This," reached retail outlets the week of Oct. 21. Its first single, "Just Another Dream," has begun moving up Billboard's dance charts and is bulleted this week at No. 14 on the Club Play chart, and No. 28 on the 12-Inch Singles Sales chart. A Shep Pettibone remix of "All Night Long (Touch Me)" is slated as the next single.

Dennis, who co-wrote "That's The Way Of The World," collaborated on nine of the 10 songs on "Move To This" with several popular songwriters, including Terry Britten, Sue Schiffren, and Dancin' Danny D. She cites her "naiveté" as her major asset in these collaborations.

"I'm young. I have new ideas. I don't see any rules," says Dennis.

By taking an active part in writing and producing the album, Dennis feels she concentrates on her own qualities. "Everybody is unique. When I'm singing songs that come from me, I'm working toward a strong direction as an artist."

She sees the recently released video for "Just Another Dream" as an important part of the song's total reception: "MTV is such a powerful

influence. I know that just by the fact that when I go out on the street I get recognized."

Hoping to continue collaboration with Dancin' Danny D., she cites "the combination of a melodic voice on a tough dance track" as key to her D-Mob hits. "I like the D-Mob sound," she says.

Indeed, the inclusion of the No. 1 D-Mob smash "C'mon And Get My Love" sets the standard for the album—a standard that is fully realized on the whole. "Everybody Move" and "Move To This" are equally as strong as the sure-fire hit singles "Just Another Dream" and "All Night Long (Touch Me)"; and the hot-ice delivery of the up-tempo ballad "My Beating Heart" reveals both range and focus.

A track tour is in the planning stages for the 21-year-old singer, who insists that her vocals be live. Previous performances here linked her to Milli Vanilli, Young M.C., and Taylor Dayne in venues as large as 30,000-capacity stadiums.

The strength of her debut album and the ensuing tour could well prove that Dennis' growing popularity here is no accident.

BILL CASTLE

VASQUEZ MAKING WAVES Junior Vasquez is leaving his imprint on all areas of dance music these days: in the studio, in the clubs, and on the Billboard dance charts.

After a brief stint as a recording artist on Criminal Records and after studying remix and production techniques under the likes of Shep Pettibone and Arthur Baker, he is now DJ and co-owner of hot New York club Sound Factory and is postproducing 12-inch singles by Technotronic and Prince.

"It's all kind of happened at the same time," he says. "I was DJ'ing, but not successfully, playing in small clubs, and trying to do a little bit of both. I opened the Sound Factory just when studio work started to really pick up. Both just really came into focus at the same time."

Naturally, his mixes all end up fitting the Sound Factory format—particularly the recent work he did on tracks from Prince's "Graffiti Bridge" album.

"That big sound [is] something that I would play," is how he describes it. "[Sound Factory] is the club in the city to try out records now, the big system and everything. So they come to me for that sound."

He continues, "Prince was the ground-breaker. I was doing work before he and I came together, but he stuck his hand out. It broke the ice for a lot of things. The timing was just right."

Being a working DJ is helpful to working as a producer.

"I can take everything and lump it all into one kind of sound, and that comes right over in the studio," he says. "It makes my job a lot easier. You have to be in touch with what's up and try to combine all the best of it, take it into the studio with you. It makes the ideas flow, the inspiration of being in a club."

Apparently Vasquez is feeling quite inspired these days. His work as a remixer can be heard on the new Elisa Fiorillo album, as well as on M.C. Hammer's "Pray" and Tevin Campbell's "Round & Round." Vasquez's pet project at the moment, however, is producing the full-length debut album by MCA recording artist Lydia Rhodes. The two scored a moderate club hit together with the single "DJ, Give Me That Funky Bass."

WENDY BLATT

the project is a few months old is next to impossible. There's little incentive to pander to [club jocks]."

Club DJ participation is occasionally courted, usually when the label is trying to broaden an act's base to include the dance music community. New releases by the **Cure**, **3rd Bass**, and **Patrick O'Hearn** are intended in part to do exactly that. There is just one problem: All of these albums lack club-viable mixes.

Although the Cure's "Mixed Up" and O'Hearn's "Mix Up" are interesting and engaging in their reinterpretations of the previous material, both are weak in delivering the kind of breaks and edits that would allow DJs to work the tracks into their sets.

O'Hearn's label, **Private Music**, will try to rectify this problem by re-remixing several tracks from the album. Think about that the next time you see a remix album sporting a flashy label, exclaiming "hot new club versions."

ON THE IMPORT TIP: Last week, we looked at the impact of English and European imports on American DJs. To follow up, here is a quick rundown of several singles that could very well be top-

ping domestic charts in the coming months:

A spacious, ambient vibe permeates the lazy house groove of "Let's Push It" by **Innocence** on **Cooltempo/Chrysalis**. Subtle key fills and slicing guitar riffs blend with contained but soulful vocals that ultimately hypnotize. "Silent Voice" on the flip, sporting a **Deee-Lite**-styled drum and horn funk line, strikes a tougher stance.

Acid addicts have no doubt been taking steady doses of the hypnotic "Dance Tones" by **Hypersonic**, actively circulating on bootleg promo at the moment. Catatonic synth fills and speaker-blasting bass lines render this a must for labels looking for the next phase of ambient/moody house à la **808 State** and **U.F.O.**

The club clique in Italy continues to churn out some of the most inspired house jams this side of Chicago, as evidenced by **Paradiso's** "Here We Go Again." Available via **Boys Own Productions**, this fab 12-inch keeps the now-epidemic disco influences down to a minimum, kicking out a strong live (!!) bass sound and jazz-spiced piano lines.

Although Canadian chanteuse **Celine Dion's** **Epic** debut album, "Unison," is already out here, the 12-inch for the title track has yet to see the light of day. This fun and fluffy Euro-slanted tune has been a favorite of hi-NRG enthusiasts here for about a month now, as well as in Dion's home country and in France. The right remix could render this a smash hit across the board.

U.K. BEAT: While British labels and artists continue to enjoy the widespread public interest generated by the recently introduced **Kiss 100-FM** dance music outlet, independent dealers are singing a different tune.

It seems they are having difficulty filling requests for singles heard on the station. One of the playlist policies at **Kiss 100-FM** is advance airplay of upcoming releases, and occasional rotation for out-of-print singles.

For instance, the station played the new **Ten City** single, "Whatever Makes You Happy," off of a cassette two weeks before it was shipped commercially.

"There is a definite danger that [Kiss 100-FM's] listeners will have lost interest [in the single] by the time we can stock it," says one U.K. dealer.

ALBUM OF THE WEEK: Fans of the chart-topping "Dirty Cash" by **Polydor** rapper the **Adventures of Stevie V** should take ample pleasure in his self-titled full-length debut. Although this nine-song set does not stray far from the materialistic lyrical attitude of "Dirty Cash," the house beats and subversively ingratiating funk grooves never let up. We're particularly fond of the deep-baked percussion on the next single, "Jealously," though recent U.K. hit "Body Language" and highly melodic "Pride Before A Fall" are strong contenders for any hip-house enthusiast's playlist. Jam on

it!

TID-BEATS: The rumor mill has been running overtime this week with speculation that dance music's most successful independent club promoter is considering buying into one of the industry's most popular dance-music trade magazines.

Fave house diva **Liz Torres** is currently recording her second **Jive** album in Chicago. We're crossing our fingers that her label will take a little more interest this time around.

Miami-based remixer **Tony Garcia**, who recently scored his fourth consecutive top 10 club hit with "What Do You See" by **Exile** recording duo **Cause & Effect**, is at the postproduction helm for its next 12-inch, "You Think You Know Her." He is being assisted by keyboardist **Steve Roitstein** and engineer **John Haag**. Additionally, Garcia continues to spin regularly at **Passion** and **The Edge**.

The recently formed **South Bay Assn. of DJs (SOBAD)** record pool in San Jose, Calif., and **WQHT-FM (Hot 97)** New York have inked a deal for a new weekly mix show. Titled "SOBAD Sound," the program will feature a different DJ from the pool each week, originating from different clubs in the Bay area. Efforts to syndicate the show are under way.

When heroes and fans collide: **Barry White** is said to be planning recording sessions with both **Jazzie B.** and **Lisa Stansfield** in early 1991.

It was bound to happen: Word has it that **Paul McCartney's** "Yesterday" and **John Lennon's** "Imagine" are being remodeled with hip-hop and house remixes à la **DNA's** recent revamping of **Suzanne Vega's** "Tom's Diner." The remixer/producer is choosing to remain anonymous at the moment.



Cash On The Line. Mercury recording artist the **Adventures of Stevie V**, pauses a moment to pose for the cameras during a recent appearance on Club MTV. (Photo: Chuck Pulin.)

Billboard® Home Video

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Is Govt. Too Tough On Adult Vids? Lawyer Says Suppliers Are Fighting Back

■ BY EARL PAIGE

LOS ANGELES—At a time when many in the home video community see adult product coming under the heaviest attack in memory, some note that suppliers are more emboldened to fight back—and that retailers, too, are organizing on a broadly regional, as well as national basis.

That, at least, is how John Weston sees it. Weston is a principal in Weston & Sarno here—one of the best-known legal firms in the field of First Amendment protection, especially where adult video is con-

'It's no accident the government hit overtly censorial communities'

cerned.

Weston's remarks come in the wake of the current Department of Justice campaign announced recently by U.S. Attorney General Richard Thornburgh, following the Oct. 4 indictment here of Cal Vista Ltd. (Billboard, Oct. 20).

The indictment came after six months of persistent FBI-led investigations of 24 suppliers here, activity that has prompted action by the California chapters of the national dealer group Video Software Dealers Assn.

At an organizational meeting here Oct. 12, a coalition of six California VSDA chapters was formed and Weston addressed the group. Two principals of the national VSDA also attended. Weston says "client confidentiality" prevents him from revealing the nature of his talk to the coalition members.

Additionally, the Sacramento, Calif., chapter of VSDA has filed an amicus curiae brief in a case involving X-rated video at an adult book store in Sacramento. Weston & Sarno is handling that defense.

As for developing national cohesiveness in the home video community, Weston confirms he was present at a meeting of X-rated suppliers held in Las Vegas during the 1990 VSDA national convention.

According to various sources, there were at least two meetings on the X-rated issue at VSDA in which national VSDA principals participated.

Of the searches and seizures here during the past six months, Weston notes his firm is now involved in the defense efforts of

certain targeted firms, and thus cannot discuss specific details of the cases. He describes the wave of raids as "very bizarre. The whole notion of having searches and seizures of X-rated places is absurd. These are all public companies. Evidence isn't going to disappear. You simply send them a subpoena, you ask them to bring in their records in 30 days."

Weston also questions the government's strategy of using sting operations to investigate adult-video suppliers. "In terms of the stings, they set up a number of addresses or were able to gain control of existing video stores," he says. Broken Bow, Okla.; Mobile, Ala.; and Fayetteville, N.C., were among the cities.

"It's no accident that the government hit what conventional wisdom would describe as overtly censorial communities," says Weston.

Additionally, Weston expects

adult suppliers will end up being prosecuted in more than one jurisdiction. He agrees with Louis Sirkin, another attorney prominent in adult video cases, who recently said, "The government's strategy is to wear them out economically" (Billboard, Oct. 20).

Weston declines to draw any inferences about the direction of the Justice Department's investigation from the four titles involved in the Cal Vista case: "Sorority Pink," "Sorority Pink II," "Backdoor Lust," and "Awesome." In a general sense, Weston says, the material being targeted is "mainstream, pretty middle of the road X-rated material."

In Weston's mind, there is a relationship between what is happening in adult video and the controversy surrounding lyrics and stickering in the music industry. "It's fair to infer that the proponents of censorship don't want to just get rid of X-rated material, they want to get rid of all erotic material."

Ingram Buys Parkfield Assets, Forms U.K. Joint Venture

NEW YORK—As expected, Ingram Video has purchased a majority of the assets of the wholesaling operation of the embattled London-based entertainment conglomerate The Parkfield Group. The purchase price was not disclosed.

A new company, Ingram Entertainment, has been formed and will be operated as a joint venture between Ingram and U.K. industry veteran Raymond Laren, who will function as managing director. The debts associated with the division were not acquired as part of the deal.

Laren was the founder of Lightning Distribution, which became the foundation of Parkfield's ill-fated distribution operation after Laren sold the company to Parkfield in 1986.

Parkfield, which had interests in film production, publishing, mail order, and other areas, has been operating under a court-appointed administrator since going bankrupt in July after posting in excess of \$180 million in losses, mostly in its video wholesaling division (Billboard, Oct. 6). The video wholesale operation is the first large asset to be disposed of by the administrator.

In a statement, Laren said, "A substantial investment has been made, both by Ingram and myself,

to get our operation back on the road fast . . . The funding introduced is enormous, and we have a huge credit line established."

Staffing at Ingram Entertainment will be increased from 150 to about 200 shortly. "Ingram does . . . need more staff urgently—especially sales representatives, te-



Super Cleese. John Cleese, left, best known as a star of Monty Python's Flying Circus and such films as "A Fish Called Wanda," wore a more serious demeanor during a recent visit to Dallas-based Super Club. Cleese, head of Video Arts, a firm producing business management videos, delivered a speech Oct. 15 entitled "Creativity In Business" to the British American Commerce Assn. and sponsored by Super Club. Also pictured are Landa Miller, director of communications for Super Club; and Darrell Baldwin, Super Club CEO.

lesales personnel, and credit control," the statement said.

Still unclear at this point is the fate of huge quantities of unsold cassettes that were clogging Parkfield warehouses. The court administrator, Cork Gully, has blamed those overstocks for many of Parkfield's problems.

Since the company's collapse, several studios have placed parts of that inventory under "administrative retention," in essence asserting that the cassettes are still the property of the manufacturers since they had not been paid for by Parkfield.

RCA/Columbia No Longer Distributing GoodTimes Product To Specialty Stores

NEW YORK—GoodTimes Home Video and RCA/Columbia Pictures Home Video have mutually agreed to terminate their agreement under which RCA/Columbia distributed GoodTimes' product to video specialty stores, according to GoodTimes president Joseph Cayre.

The agreement was severed Oct. 1, although RCA/Columbia will continue to handle "Peter Pan" until it goes on moratorium in February.

"They mentioned to us a couple of months ago that they were having trouble focusing on all of our product," Cayre says. "It was a mutual decision to drop it."

Cayre says video specialty stores account for "a very small portion" of GoodTimes' business.

GoodTimes primarily markets budget-priced movies and children's programming, most of which is distributed through mass merchants and large discount chains.

Nonetheless, the company intends to continue pursuing video specialty stores. "I have a tough decision to make and right now I really don't know how it will come out," Cayre says. "We could go to another distributor. Or, do I want to make the investment in a sales force of my own for a distribution channel that isn't really proven?"

Cayre estimates he would need "six good people" to adequately cover the video specialty channel. "There may be only 15 or so distributors selling to [specialists] but you have about 100 branch locations around the country that would have to be called on."

Another factor, Cayre says, is that distribution through specialists "is really a very different kind of distribution for us. You need to do a lot of marketing, which is tough at our price points. The margins are so thin that there isn't a lot of room for marketing."

Cayre says he hopes to reach a decision by the beginning of 1991.

PAUL SWEETING

Does Elvis Live? Oxenberg Strip? Tune In These Vids . . .

BY DREW WHEELER

This weekly column is provided as a guide through the wilderness of unfamiliar feature video titles.

• **"The Elvis Files" (1990), Media Home Entertainment, prebooks 11/6.**

This conspiracy-theory documentary postulates that, contrary to news reports, Elvis Presley did not die in 1977. While steering clear of I-saw-Elvis-managing-a-Dunkin-Donuts-in-Omaha eyewitness accounts, this video relies heavily on the investigations of author Gail Brewer-Giorgio, who cites peculiarities in official post-mortem documents, as well as alleged post-1977 photos of—and an alleged phone call from—Presley himself.

Brewer-Giorgio theorizes that Elvis faked his demise because his status as an honorary Drug Enforcement

Administration agent left him vulnerable to unnamed "extortionists." She, and others interviewed, believe that the King Of Rock'n'Roll now lives under the Federal Witness Protection Program, although he was never a federal witness. A solid motive for Elvis' supposedly hoaxed death never explicitly emerges, but this self-styled investigation should benefit from the fact that nobody has to believe a conspiracy theory to enjoy it. Rent it with "You Only Live Twice."

• **"Overexposed" (1990), MGM/UA Home Video, prebooks Thursday (1).**

Billed as an "erotic thriller," this mystery story resourcefully casts prime-time soap star Catherine Oxenberg ("Dynasty") as a daytime soap star—stalked by your standard-issue deranged fan. As Oxenberg's co-workers get sequentially bumped off, she wonders if the culprit is the same one who's currently terrorizing her. Is it the bedraggled tube-aholic (Karen Black) who accosts her at the studio gate? Is it the mysterious, handsome stranger she's falling for? Does a horrible childhood memory hold the key to her stalker's identity? As an "erotic thriller," of course, these questions pale in relevance compared with this one: Does Catherine Oxenberg take her clothes off or not? If the vast number of celebrity skin-watchers note Oxenberg's apparent use of a stand-in for the film's rare sex scenes, their disillusionment could affect this title's popularity. Rent it with "Body Double."

• **"Rising Son" (1990), Turner Home Entertainment, prebooks Monday (29).**

Brian Dennehy gives a characteristically solid performance as Gus Robertson, a lifelong factory worker whose automotive starter plant is threatened by Japanese competition. Decorated for fighting the Japanese in World War II, Robertson so resents Japan's success in the American car market that—after his own plant shuts down—he refuses even to consider working at a Japanese-owned factory. When his son comes home to tell him he's dropping out of college, Robertson's paternal hold on his family's destiny is further shaken—leading to a poignant, crucial confrontation with his loved ones. Rent it with "Roger & Me."

• **"The Serpent Of Death" (1989), Prism Entertainment, prebooks 11/6.**

Considering the fact that they spend much of their careers in sweltering desert countries sifting through

tons of dirt in hopes of finding a 2,000-year-old toothpick, archaeologists must be very pleased indeed that today's movies have elevated them to levels of adventure and sexiness previously reserved only for private eyes and secret agents. Hunting for the portentous, ancient clay snake of the title, Jeff Fahey is largely convincing as an archaeologist who knows at least as much about antiquities as he does car chases and fistfights. Fahey's life-or-death search for the serpent takes him to the Pyramids, into millennia-old crypts, and into noisy bars that feature belly dancers—with enough recurrent violence and sex to de-emphasize a plot that often challenges credibility. Rent it with "The Mummy."

• **"Last Exit To Brooklyn" (1990), RCA/Columbia Pictures Home Video, prebooks 11/15.**

Hubert Selby Jr.'s taboo-shattering novel receives an appropriately gritty screen adaptation by director Uli Edel, who offers a seedy glimpse into realities that its '50s setting never acknowledged, such as premarital sex, drug abuse, and homosexuality. During a bitter, drawn-out strike on the dilapidated Brooklyn waterfront, a union shop steward (Stephen Lang) feels sexual longings for someone quite different from his wife, while a charmingly pragmatic prostitute (Jennifer Jason Leigh) struggles against manipulation and the remoteness of real love. Although it portrays a pessimistic, razor-sharp slice of life on society's underbelly, it also features frighteningly funny interludes with Burt Young as the loud, hamfisted father of pregnant, pathetic teenager Ricki Lake. "Last Exit" is an impressive, harrowing, somehow overlooked gem. Rent it with "Midnight Cowboy."



Top Video Rentals

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				★ ★ NO. 1 ★ ★			
1	1	4	GLORY	Tri-Star Pictures RCA/Columbia Home Video 70283-5	Matthew Broderick Denzel Washington	1989	R
2	4	2	TEENAGE MUTANT NINJA TURTLES: THE MOVIE	New Line Cinema Family Home Entertainment 27345	Judith Hoag Elias Koteas	1990	PG
3	2	12	DRIVING MISS DAISY	Warner Bros. Inc. Warner Home Video 11931	Jessica Tandy Morgan Freeman	1989	PG
4	5	7	BAD INFLUENCE	Epic Home Video RCA/Columbia Home Video 59233-5	Rob Lowe James Spader	1990	R
5	3	10	BORN ON THE FOURTH OF JULY ◊	Universal City Studios MCA/Universal Home Video 80901	Tom Cruise	1989	R
6	9	3	FIRE BIRDS	Touchstone Pictures Touchstone Home Video 1063	Nicolas Cage Tommy Lee Jones	1990	PG-13
7	6	9	JOE VERSUS THE VOLCANO	Warner Bros. Inc. Warner Home Video 11912	Tom Hanks Meg Ryan	1990	PG
8	8	7	STELLA	Touchstone Pictures Touchstone Home Video 995	Bette Midler John Goodman	1990	PG-13
9	11	4	PETER PAN	Walt Disney Home Video 960	Animated	1953	G
10	7	14	INTERNAL AFFAIRS	Paramount Pictures Paramount Home Video 32245	Richard Gere Andy Garcia	1990	R
11	13	5	CRAZY PEOPLE	Paramount Pictures Paramount Home Video	Dudley Moore Daryl Hannah	1990	R
12	10	12	HARD TO KILL	Warner Bros. Inc. Warner Home Video 11914	Steven Seagal Kelly LeBrock	1990	R
13	16	6	HOUSE PARTY	New Line Cinema RCA/Columbia Home Video 75033	Kid 'N Play Full Force	1990	R
14	12	10	BLUE STEEL	MGM/UA Home Video M901885	Jamie Lee Curtis Ron Silver	1990	R
15	20	5	IMPULSE	Warner Bros. Inc. Warner Home Video 11887	Theresa Russell Jeff Fahey	1990	R
16	17	4	A SHOCK TO THE SYSTEM	HBO Video 378	Michael Caine Elizabeth McGovern	1990	R
17	29	2	THE GUARDIAN	Universal City Studios MCA/Universal Home Video 80975	Jenny Seagrove Dwier Brown	1990	R
18	23	7	MADHOUSE	Orion Pictures Orion Home Video 8758	John Larroquette Kirstie Alley	1990	PG-13
19	22	4	OPPORTUNITY KNOCKS	Universal City Studios MCA/Universal Home Video 80964	Dana Carvey	1990	PG-13
20	14	10	REVENGE	RCA/Columbia Pictures Home Video 50213-5	Kevin Costner Anthony Quinn	1990	R
21	21	3	HENRY: PORTRAIT OF A SERIAL KILLER	MPI Home Entertainment 3108	Michael Rooker	1989	NR
22	25	6	THE HANDMAID'S TALE	HBO Video 431	Robert Duvall Faye Dunaway	1990	R
23	NEW ▶		THE FIRST POWER	Orion Pictures Nelson Home Entertainment 7779	Lou Diamond Phillips Tracy Griffith	1990	R
24	19	7	NUNS ON THE RUN	Hand Made Films CBS-Fox Video 1830	Eric Idle Robbie Coltrane	1990	PG-13
25	28	3	LAST OF THE FINEST	Orion Pictures Orion Home Video 8761	Brian Dennehy	1990	R
26	26	18	STEEL MAGNOLIAS	Tri-Star Pictures RCA/Columbia Home Video 70243-5	Sally Field Shirley MacLaine	1989	PG
27	NEW ▶		PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R
28	18	7	LORD OF THE FLIES	Nelson Home Entertainment 7746	Balthazar Getty Chris Furrh	1990	R
29	35	3	VITAL SIGNS	CBS-Fox Video 4770	Jimmy Smits Diane Lane	1990	R
30	NEW ▶		LOOSE CANNONS	Tri-Star Pictures RCA/Columbia Home Video 70193-5	Gene Hackman Dan Aykroyd	1990	R
31	15	7	ALL DOGS GO TO HEAVEN	MGM/UA Home Video M301868	Animated	1989	G
32	NEW ▶		THE GODS MUST BE CRAZY II	RCA/Columbia Pictures Home Video 10313-5	N! Xau Lena Farugia	1990	PG
33	31	6	MOUNTAINS OF THE MOON	Live Home Video 68915	Patrick Bergin Iain Glen	1990	R
34	34	5	CRY-BABY	Universal City Studios MCA/Universal Home Video 80958	Johnny Depp Ricki Lake	1990	PG-13
35	24	3	SPACED INVADERS	Touchstone Pictures Touchstone Home Video 1064	Douglas Barr Royal Dano	1990	PG
36	27	16	THE WAR OF THE ROSES	CBS-Fox Video 1800	Michael Douglas Kathleen Turner	1989	R
37	33	12	BLAZE	Touchstone Pictures Touchstone Home Video 915	Paul Newman Lolita Davidovich	1989	R
38	30	15	FAMILY BUSINESS	Tri-Star Pictures RCA/Columbia Home Video 70233-5	Sean Connery Dustin Hoffman	1989	R
39	32	6	NIGHTBREED	Media Home Entertainment M012628	Craig Sheffer Anne Bobby	1990	R
40	38	12	ENEMIES, A LOVE STORY	Media Home Entertainment M012613	Anjelica Huston Ron Silver	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 and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. ©Copyright 1990, Billboard Publications, Inc.

Locklear Vid Is Working Out; Studios Prepare For Sequels

GOING PLACES, WORKING OUT: Despite the fact that there are so many exercise and fitness tapes on the market already, there is still room for newer approaches. Consider MCA/Universal Home Video's "Heather Locklear Presents Your Personal Workout," starring the high-profile star of ABC-TV's "Going Places." She'll also be seen later this fall in the CBS Movie of the Week, "Dangerous Woman," as well as in the feature film "The Big Slice." The tape arrived in stores Oct. 4. Locklear had also starred in two prime-time TV series, "T.J. Hooker" and "Dynasty."

"I was approached five years ago, and there were a lot of fitness tapes on the market even at that time. The question becomes, 'What can you do that's different?'" she says.

But in the intervening time, she notes, she has acted as a spokeswoman for Bally's Health & Tennis Corp., believed to be the country's largest group



by Jim McCullaugh

of health and fitness clubs, with about 3.2 million members, and has become an avid fitness enthusiast. She agrees that the success of Jane Fonda, Kathy Smith, and others stems from the fact that they "believe" in their exercise regimens and feels she projects the same kind of sincerity on her first nontheatrical project.

"The tape came through the relationship with Bally's," she says, "and frankly, when you start getting older you do exercise more regularly rather than sporadically. That's what I do. We decided to come up with a video that you can mix and match and customize to your personal lifestyle depending on the time you have."

"There's an 'energy' section that's more dance- and aerobics-oriented. There's a 'power' section with weights. Then there's a 'grace' section for flexibility and relaxation. And there's a 'kickstart' section, which is more mini-aerobics. If you've only got seven minutes, you can just do the kickstart part to get your blood pumping. You can do the whole thing if you have time, but if not, you can just pick out pieces. Other videos seem to have segments that flow into the other, and you're always not sure what you're doing. I also think people need a little change in their videos to stay motivated and continue working out. That's one reason they stop working out. The videos get boring." She also notes that the MTV-style production values and contemporary rock soundtrack should hold viewer interest. Despite her hectic schedule, Locklear says she plans to promote the video as much as she can. In addition to the MCA/Universal push of the \$19.95-

listed tape, Bally's Health & Tennis Corp. plans to market members.

FALL SEQUEL PICTURE: There are only a handful of sequels opening theatrically this fall, but studios are poised to take advantage. MGM/UA Home Video, for example, is highlighting all three previous "Rocky" titles in anticipation of "Rocky V," which opens in December. All four cassettes will be priced at \$19.98 and have a street date of Nov. 21. Meanwhile, Paramount Home Video is gearing up a special promotion for the holiday release of "The Godfather III," which opens Christmas Day. Currently, the first two installments are at \$29.95 each, while "The Godfather Epic," the chronologically cut version, is at \$99.95. And while not exactly a sequel, Republic Pictures Home Video is hoping that the remake, in color, of "Night Of The Living Dead" will spark renewed interest in the original, which it markets for \$19.98. The 1968 version

was director George Romero's first horror effort. Shot on a budget of \$100,000, it went on to gross about \$50 million. Subsequently, Romero then shot "Dawn Of The Dead" and "Day Of The Dead." Romero acted as screenwriter and executive director of the remake, while horror makeup king Tom Savini made his directorial debut. Having opened Oct. 19, it is already garnering good reviews in such publications as The Los Angeles Times for its dark humor. "We'll remind dealers in our monthly mailer about the remake in order to heighten visibility," says Glenn Ross, VP of marketing for Republic Pictures Home Video. Interestingly, the original is in the public domain, with some companies offering it as low as \$9.95.

COMING SOON: RCA/Columbia Pictures Home Video is releasing "Last Exit To Brooklyn" (see page 40), based on the Hubert Selby novel, Dec. 5, while the company is set to release director Pedro Almodovar's "Tie Me Up! Tie Me Down!" Dec. 12. That title will carry the new NC-17 rating. Warner Home Video will issue "Gremlins 2: The New Batch" Dec. 5. Media Home Entertainment will release "Delta Force 2: Operation Stranglehold," with Chuck Norris, Jan. 9. CBS/Fox plans a Dec. 6 street date for "Henry V," starring Kenneth Branagh, who received Oscar nominations for best director and best actor last year. MCA/Universal Home Video will issue "Ghost Dad," with Bill Cosby, Dec. 6. "Ernest Goes To Jail" is due to arrive Dec. 4 from Touchstone Home Video, while "Dick Tracy" arrives Dec. 19. Orion Home Video has slotted "RoboCop 2" for Dec. 13.

Parabola Goes Solo With 'Mahabharata'

BY CHRIS MCGOWAN

LOS ANGELES—Parabola Video, a division of Parabola magazine, made its first solo venture into home video with the Sept. 30 release of the three-tape set "The Mahabharata," an acclaimed six-hour film rendition of one of ancient India's most revered epic myths.

Parabola magazine's previous experience in video came in late '88 when it co-released the "Joseph Campbell And The Power Of Myth, With Bill Moyers" series with Mystic Fire Video. The six-tape "Power Of Myth" collection has to date sold almost 200,000 units, according to Parabola magazine executive publisher Joseph Kulin.

The "Mahabharata" is a centuries-old heroic poem in 100,000 couplets, written in Sanskrit. It describes the fratricidal and apocalyptic war between two rival clans that ruled the Delhi region in Vedic times.

The "Mahabharata" movie had its genesis in a nine-hour stage production adapted from the epic. The theatrical production was directed by Peter Brook, as was the film.

The \$6 million film features a multinational cast and was co-produced by Britain's Channel 4 Television, the Brooklyn Academy of Music, and France's Les Productions du Troisieme Etage.

The six-hour "Mahabharata" will

be aired on PBS' "Great Performances" in March, which Parabola's Kulin expects will give the \$99.95 video a boost. "I think it will do well. With 'Great Performances,' that's an audience of 20 million. We will have a toll-free number at the end of the program, and we will be using the same fulfillment house that we used with 'Joseph Campbell.'"

"The Mahabharata" will also be released on laserdisc by Pioneer Artists, "probably in early '91," according to a Pioneer spokesman.

The soundtrack score for the film, composed by Toshi Tsuchitori, is currently available on Virgin Records' Realworld label.

A three-hour condensed version of the movie, distributed by MK2 Productions USA, is also currently playing in theaters. Kulin expects eventu-

ally to release that shortened version on video as well.

Kulin says this year's video release is being sold by distributors including New Leaf, Bookpeople, and Baker & Taylor. The title is also available through catalogs, and directly through Parabola magazine, which specializes in myth, folklore, and religion, and has a readership of about 120,000.

Parabola will cross-promote with Virgin, Harper & Rowe (which is bringing out a new translation of the "Mahabharata"), and Mercury House (which is publishing Gary O'Donnor's book "The Mahabharata: Peter Brook's Epic In The Making"). "We will get together a consortium of interests as we did with the 'Power Of Myth' series," says Kulin.

Billboard.

FOR WEEK ENDING NOVEMBER 3, 1990

Top Kid Video

Compiled from a national sample of retail store sales reports.					
THIS WEEK	2 WEEKS AGO	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
★ ★ NO. 1 ★ ★					
1	2	5	PETER PAN Walt Disney Home Video 960	1953	24.99
2	1	7	ALL DOGS GO TO HEAVEN MGM/UA Home Video M301868	1989	24.98
3	3	23	THE LITTLE MERMAID Walt Disney Home Video 913	1989	26.99
4	4	9	DISNEY'S SING ALONG SONGS: UNDER THE SEA Walt Disney Home Video 908	1990	12.99
5	5	55	BAMBI Walt Disney Home Video 942	1942	26.99
6	9	107	CINDERELLA Walt Disney Home Video 410	1950	26.99
7	7	17	TEEN MUTANT NINJA TURTLES: SUPER ... Family Home Entertainment 27336	1990	14.95
8	11	30	TEEN MUTANT NINJA TURTLES: COWABUNGA ... Family Home Entertainment 27319	1990	14.95
9	10	113	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
10	6	57	THE LAND BEFORE TIME Amblin Entertainment/MCA/Universal Home Video 80864	1988	24.95
11	8	266	DUMBO ♦ Walt Disney Home Video 24	1941	29.95
12	14	90	TEEN MUTANT NINJA TURTLES: HOT RODDING ... Family Home Entertainment 23980	1989	14.95
13	21	3	DISNEY'S SING ALONG SONGS: DISNEYLAND FUN Walt Disney Home Video 935	1990	12.99
14	17	211	ALICE IN WONDERLAND ♦ Walt Disney Home Video 36	1951	29.95
15	19	105	TEEN MUTANT NINJA TURTLES: HEROES ... Family Home Entertainment 23978	1988	14.95
16	20	61	DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES Walt Disney Home Video 581	1987	14.95
17	12	9	HAPPY BIRTHDAY, BUGS: 50 LOONEY YEARS Warner Bros. Inc./Warner Home Video 12054	1990	14.95
18	16	75	TEEN MUTANT NINJA TURTLES: THE SHREDDER ... Family Home Entertainment 23981	1987	14.95
19	13	54	TEEN MUTANT NINJA TURTLES: KILLER PIZZAS Family Home Entertainment 27314	1989	14.95
20	NEW ▶		TOM & JERRY'S 50TH BIRTHDAY CLASSICS II Turner Entertainment Co./MGM/UA Home Video 202049	1990	12.98
21	15	3	MINI CLASSICS: THE LEGEND OF SLEEPY HOLLOW Walt Disney Home Video 1034	1990	12.99
22	RE-ENTRY		THE SWORD IN THE STONE ♦ Walt Disney Home Video 229	1963	29.95
23	RE-ENTRY		DISNEY'S SING ALONG SONGS: HEIGH-HO! Walt Disney Home Video 531	1987	14.95
24	18	158	AN AMERICAN TAIL ♦ Amblin Entertainment/MCA/Universal Home Video 80536	1986	29.95
25	24	108	DISNEY'S SING ALONG SONGS: ZIP-A-DEE-DOO-DAH ♦ Walt Disney Home Video 480	1986	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 and \$1 million at suggested retail for nontheatrical titles. ♦ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. ©Copyright 1990, BPI Communications, Inc.

VIDEO REVIEWS

"Baseball's Greatest Hits," Rhino Home Video, 30 minutes, \$14.95.

With the World Series still fresh in fans' minds, now is the time to push whatever baseball videos you can stock.

However, the title of this one may be a bit misleading. Rather than tape-measure home runs and game-winning singles, it concentrates on the hit songs that have been written about baseball. More than 100 tunes celebrate the "national pastime" and this program contains nine of the best—one for each inning. There is also some seventh-inning-stretch material, and, as an added bonus, there is Russ Hodges' famous radio broadcast recalling Bobby Thomson's "shot heard 'round the world."

Bruce Springstone—a delightful spoof of the Boss—opens singing a raucous "Take Me Out To The Ballgame." That is followed by "Willie, Mickey, And The Duke," perhaps better known as "Talkin' Baseball."

Other featured numbers include "I Love Mickey," which boasts lead vocals by Teresa Brewer and backup by the Mick himself. Mel Allen does a rap number with the Naturals ("Baseball Dreams"), and there is also "Play-By-Play (I Heard It On The Radio)." Add in "Joltin' Joe DiMaggio," "Say Hey (The Willie Mays Song)," the delightfully wacky "Van Lingle Mungo," and "The Cubbies Are Rockin'," and you may find yourself in extra innings.

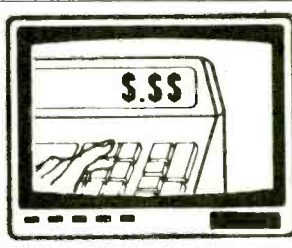
(Continued on page 43)

THE *Hollywood* REPORTER BOX OFFICE

THIS WEEK	PICTURE (STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Marked for Death (Fox)	5,097,944	1,899 2,684	2	28,929,831
2	Memphis Belle (Warner Bros.)	4,278,250	1,368 3,127	1	11,026,847
3	Quigley Down Under (MGM/UA)	3,853,149	996 3,869	—	3,853,149
4	Ghost (Paramount)	3,555,283	1,766 2,013	14	172,234,501
5	Fantasia (Buena Vista)	2,904,316	481 6,038	2	15,118,270
6	Night of the Living Dead (Columbia)	2,884,679	1,544 1,868	—	2,884,679
7	Avalon (Tri-Star)	2,813,165	630 4,465	2	3,407,219
8	Mr. Destiny (Buena Vista)	2,774,570	859 3,230	1	6,574,200
9	GoodFellas (Warner Bros.)	2,524,102	1,269 1,989	4	30,756,734
10	Pacific Heights (Fox)	2,447,445	1,274 1,921	3	22,744,988
11	Postcards from the Edge (Columbia)	1,510,201	1,284 1,176	5	33,064,809
12	Henry & June (Universal)	1,194,909	212 5,636	2	4,576,138
13	White Palace (Universal)	1,078,697	99 10,896	—	1,078,697
14	Roxy Carmichael (Paramount)	932,567	635 1,469	1	3,062,507
15	Miller's Crossing (Fox)	813,180	289 2,814	2	2,724,838
16	Flatliners (Columbia)	692,465	872 794	10	58,027,743
17	Pretty Woman (Buena Vista)	601,912	560 1,075	30	177,217,871
18	Problem Child (Universal)	417,560	584 715	11	49,782,915
19	Presumed Innocent (Warner Bros.)	408,816	576 710	12	83,692,377
20	Death Warrant (MGM/UA)	395,399	619 639	5	15,066,139
21	Arachnophobia (Buena Vista)	295,004	388 760	13	51,379,591
22	Narrow Margin (Tri-Star)	286,620	562 510	4	10,143,662
23	Men At Work (Triumph)	277,255	442 627	8	15,587,513
24	Back To The Future III (Universal)	226,303	365 620	21	86,014,661
25	Die Hard 2 (Fox)	213,666	342 625	15	114,129,208
26	The Jungle Book (Buena Vista)	212,968	408 522	14	44,044,271
27	Blood Fist II (Concorde)	207,977	73 2,849	1	561,732
28	White Hunter, Black Heart (Warner Bros.)	201,630	202 998	5	2,017,373
29	Rain Killer (Concorde)	187,131	67 2,973	1	1,051,927
30	Jetsons (Universal)	182,450	445 410	16	19,343,620
31	Funny About Love (Paramount)	179,395	393 456	4	7,962,635
32	Reversal of Fortune (Warner Bros.)	176,985	7 25,284	1	237,619
33	Ducktales: the Movie (Buena Vista)	168,576	439 384	11	17,576,790
34	Taking Care of Business (Buena Vista)	135,024	208 649	9	19,174,641
35	Another 48 HRS (Paramount)	131,609	184 715	19	80,594,916
36	Darkman (Universal)	123,939	236 525	8	32,656,514
37	Wild At Heart (Samuel Goldwyn)	123,774	147 842	9	14,143,010
38	Pump Up the Volume (New Line Cinema)	113,950	151 755	8	11,305,896
39	I Come in Peace (Triumph)	113,487	221 513	3	4,203,134
40	Ghost Dad (Universal)	110,511	340 325	15	22,646,800

HOME VIDEO

STORE MONITOR



by Earl Paige

ALL WORK, NO PLAY: Well, it's not all that grim, but the Video Software Dealers Assn. annual chapter leadership conference is being emphasized as a "working meeting," according to word from the national board. It leaked out early that the event, which will be held Jan. 19-22 in La Jolla, near San Diego, will be limited to the 58 chapter chiefs; no spouses, and no other chapter officers (unless a president cannot attend). One longtime chapter VP argued that he would like to pay his own way but was turned down. "Actually, we heard from several chapter presidents that the conference was turning into a vacation," an administrative staff person relates. Other observers agree. The notion that the conference was getting to be too much of a junket was heightened, say some observers, because last year's was held in Las Vegas. While VSDA deliberately picked the one major hotel that promotes its

off-the-strip image of strictly business with no gambling distractions—Alexis Park Resort—it was still Las Vegas. Now the conference is returning to San Diego, where it was held two years ago.

GARY IS A 10: He's well enough known now to not need the last name if you're among his VSDA contemporaries. Yes—Gary Messenger. And he's in the news because his North American Video chain in Durham, N.C., just celebrated 10 years in business. "We sold \$6,000 worth of video in December of 1980 out of a basement. Sold. Most of it mail-order. There wasn't anything to rent in those days," says Messenger, reminiscing about his early years, and then later on his six-year term on the VSDA board, which he will wind up next July in Las Vegas. Not dodging the topic but not wanting to get deep into it either, Messenger brushes aside any lengthy inquiries into his filing for protection under the bankruptcy laws early this year (Billboard, April 14). He says the reorganization plan was finally submitted in late September "and it should all be resolved by the first of the year." He says three stores were closed and one was opened since the filing and that no employees of the now 12-store chain were laid off. He also notes that he is much more philosophical about the business and the filing. Of home video
(Continued on page 45)

Billboard.

FOR WEEK ENDING NOVEMBER 3, 1990

Top Special Interest Video Sales™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™				
★★ NO. 1 ★★				
1	4	38	NBA AWESOME ENDINGS CBS-Fox Video 2422	14.98
2	3	47	CHAMPIONS FOREVER ♦ J2 Communications J2-0047	19.95
3	2	28	ALL NEW DAZZLING DUNKS & BASKETBALL BLOOPERS CBS-Fox Video 2423	14.98
4	1	186	AUTOMATIC GOLF ▲ ♦ Simitar Ent. Inc. VA 39	14.95
5	6	37	FOOTBALL FOLLIES Fox Hills Video	19.95
6	13	129	NOT SO GREAT MOMENTS IN SPORTS HBO Video 0024	14.95
7	17	21	100 YEARS-A VISUAL HISTORY OF THE DODGERS J2 Communications J2-0072	19.95
8	14	95	NFL CRUNCH COURSE Fox Hills Video	19.95
9	8	56	BASEBALL FUNNIES Simitar Ent. Inc.	14.95
10	11	28	LEE TREVINO'S PRICELESS GOLF TIPS VOLUME 3 Paramount Home Video 12626	19.95
11	5	19	THE BOYS OF SUMMER VidAmerica 7017	14.95
12	7	14	GREG NORMAN: THE COMPLETE GOLFER Paramount Home Video 12684	29.95
13	15	134	CHARLIE LAU: THE ART OF HITTING 300 Best Film & Video Corp.	19.95
14	RE-ENTRY		FOREVER FENWAY: 75 YEARS OF RED SOX BASEBALL 3M/Sportsman's Video	19.95
15	NEW▶		GREATEST SPORTS FOLLIES CBS-Fox Video 2543	14.98
16	16	39	RICK PITINO'S BASKETBALL IMPROVEMENT VIDEO Dick Regan Prod.	24.95
17	20	134	GOLF MY WAY WITH JACK NICKLAUS Worldvision Home Video 2001	84.95
18	10	14	THE NEW YORK YANKEES: THE MOVIE Magic Video	29.95
19	RE-ENTRY		FUNNY SIDE UP Major League Baseball	19.95
20	18	9	BASEBALL CARD COLLECTING JCI Video JCV-8212	9.95

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
HEALTH AND FITNESS™				
★★ NO. 1 ★★				
1	1	199	CALLANETICS ♦ MCA/Universal Home Video 80429	24.95
2	3	91	JANE FONDA'S COMPLETE WORKOUT Warner Home Video 650	29.98
3	2	199	KATHY SMITH'S BODY BASICS JCI Video 8111	14.95
4	4	103	KATHY SMITH'S FAT-BURNING WORKOUT ♦ Fox Hills Video FH1059	19.95
5	5	39	JANE FONDA'S LIGHT AEROBIC WORKOUT Warner Home Video 652	29.98
6	8	199	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ♦ Warner Home Video 070	29.98
7	6	41	KATHY SMITH'S ULTIMATE STOMACH & THIGHS WORKOUT ♦ Fox Hills Video M032466	19.95
8	9	53	BEGINNING CALLANETICS ♦ MCA/Universal Home Video 80892	24.95
9	7	9	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ♦ Warner Home Video 616	19.98
10	12	17	DENISE AUSTIN: THE COMPLETE WORKOUT Parade Video 203	24.95
11	10	199	KATHY SMITH'S ULTIMATE VIDEO WORKOUT JCI Video 8100	14.95
12	NEW▶		JANE FONDA'S LEAN ROUTINE Warner Home Video 654	29.98
13	13	21	DENISE AUSTIN'S THE HIPS, THIGHS & BUTTOCKS WORKOUT Parade Video 31	19.95
14	11	194	JANE FONDA'S NEW WORKOUT ♦ Warner Home Video 069	29.98
15	14	105	SUPER CALLANETICS ♦ MCA/Universal Home Video 80809	24.95
16	16	21	JODY WATLEY: DANCE TO FITNESS Parade Video 207	24.95
17	17	87	ANGELA LANSBURY: POSITIVE MOVES Wood Knapp Video WK1016	29.95
18	20	5	ESQUIRE GREAT BODY: SUPER STOMACH Best Film & Video Corp. 730	14.99
19	RE-ENTRY		DENISE AUSTIN'S NON-AEROBIC WORKOUT Parade Video 32	19.95
20	15	117	KATHY SMITH'S STARTING OUT ♦ Fox Hills Video FH1027	19.95

♦ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs. 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©Copyright 1990, BPI Communications, Inc.

VIDEO REVIEWS

(Continued from page 41)

It's hard to imagine a more all-American title than this one. Work up a promo with "Field Of Dreams" or "Major League," because this one's a natural.

RICHARD T. RYAN

"Moods Of Maui: Island Of Light," Central Sun Video, 35 minutes, \$24.95.

Herein lies a double treat: Exquisite tropical scenery imaginatively photographed and the alluring Hawaiian/Latin acoustic guitar music of Joe Cano and Mitch Kepa.

Because there is no narration, the viewer can concentrate totally on the gorgeous visuals that accompany Cano and Kepa's eight original, dream-strewn instrumentals.

Although several cuts feature the two performing in a recording studio, the video concentrates on the island's coastal and inland wonders. There is some particularly arresting editing near the end of the program.

Central Sun is simultaneously releasing the soundtrack of the video on cassette; it can be reached at 703-444-2990.

EDWARD MORRIS

"Coping With Allergies," Xenex Production, 34 minutes, \$24.95.

More than 40 million Americans—that's one in six—suffer from asthma or allergies. With this program, consumers can get the real story on the causes, tests, and best treatments available for allergic reactions.

Hay fever, congestion, and pet and food allergies are also covered in this comprehensive program, which contains tips on allergy-proofing your home as well as a rundown of traditional and nontraditional treatments.

Although the price may seem a bit steep, there is obviously a ready market for a tape of this nature. After all, allergies are a billion-dollar business, and this program may be far more effective in the long run than an over-the-counter remedy.

R.T.R.

"The Cycling Experience: The Pacific Northwest," ConsumerVision Home Video, 45 minutes, \$24.95.

The Pacific Northwest has some of the grandest scenery in the country, and this video gives us a cyclist's eye-view of 16 of the most spectacular areas in Washington, Oregon, and Idaho. We glide smoothly over asphalt roads that pass through the dense rain forests of the Olympic Peninsula, across the icy slopes of Mount Ranier, and through the stark volcanic landscapes of the Craters of the Moon National Monument. Grant Reeves supplies a pleasant soundtrack to accompany the sights. This slick and beautifully photographed video seems exactly like a land-based version of Miramar's "America By Air," as well it should: Reeves also scored that tape and both titles were produced and directed by Douglas Kahan. "The Cycling Experience" is a first-rate production that works as a travel tape, a background video, or as something to watch while you're working out on an exercise cycle.

CHRIS MCGOWAN

NBA SHOWMEN

SPECTACULAR GUARDS OF THE NBA

SHOW AND SELL!

As the leader in home video sports, CBS/FOX knows what fans like...and we're giving it to them, nonstop...in one of our most exciting NBA programs yet!

NBA SHOWMEN: SPECTACULAR GUARDS OF THE NBA features action footage of the greatest crowd-pleasers and hot-doggers in the history of the game!

Call them showmen...or call them showoffs. No matter what you call them...everybody loves the spectacular guards who have made NBA basketball the most exciting sport in the world for five breathtaking decades!

THE COURT IS THEIR STAGE, AND THESE ARE THE MOST EXCITING CROWD-PLEASERS EVER:

Bob Cousy, Earl "The Pearl" Monroe, "Pistol" Pete Maravich, Nate "Tiny" Archibald, Clyde Drexler, Magic Johnson, Isiah Thomas and Michael Jordan.

SELLING POINTS

- **BASKETBALL'S BIGGEST BOX OFFICE ATTRACTIONS.** From Cousy to Jordan...these are the players that NBA fans pay their money to see!

- **TV AND NEWSPAPER SUPPORT.** Watch for major market broadcast and spot TV buys. National newspaper advertising is also scheduled.

- **ADDED VALUE.** This program comes with an **NBA HOOPS Collect-A-Book** in each package.

- **CHRISTMAS PROMOTION.** Special local "NBA Stocking Stuffer" promotions will help support this title. See your local CBS FOX representative for details.

- **THE SHOWMEN: SPECTACULAR GUARDS OF THE NBA** is a can't-miss thrill-a-second program that NBA fans of all ages will want to watch again and again. This one is a definite sell-through showstopper!

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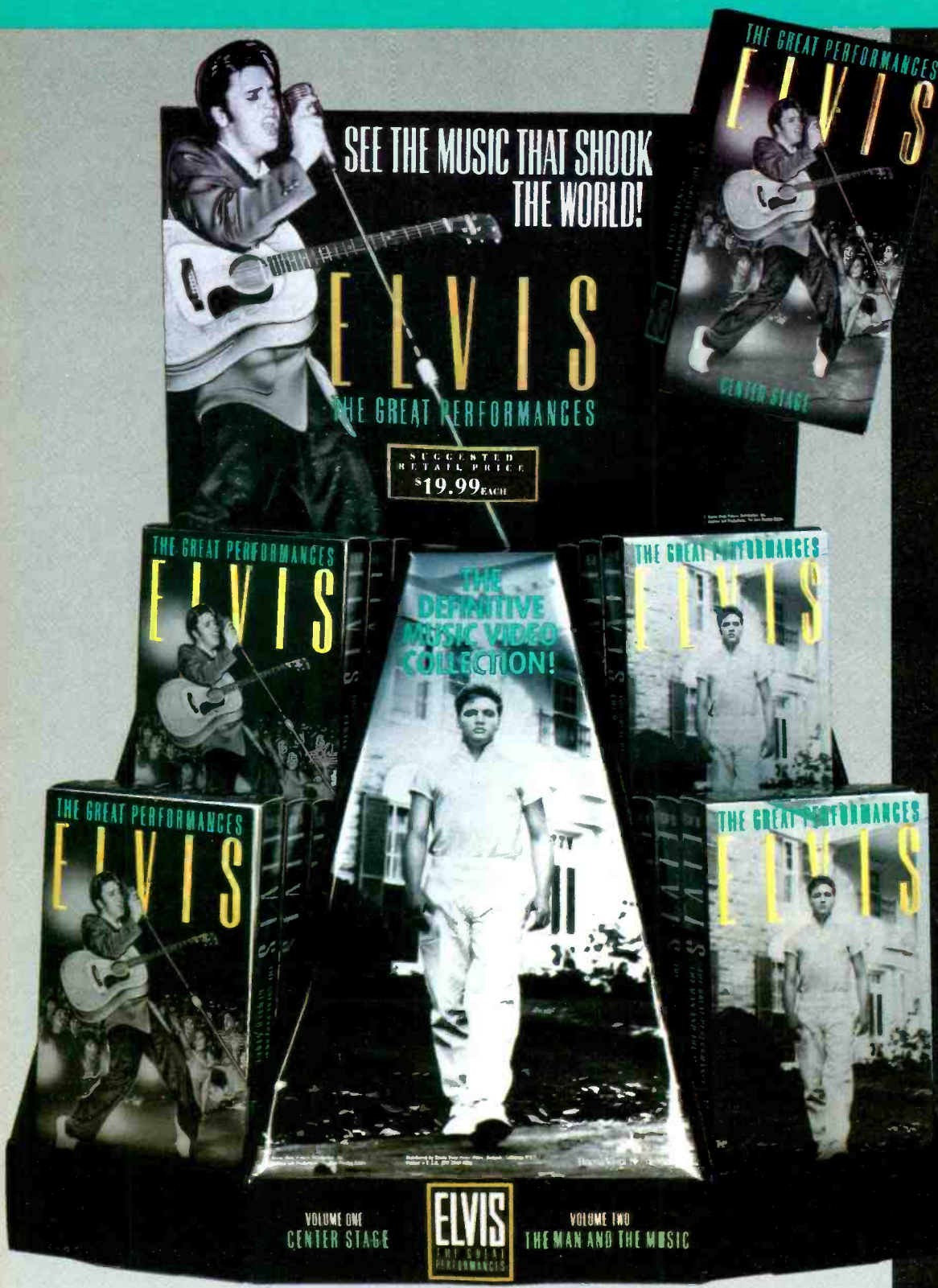
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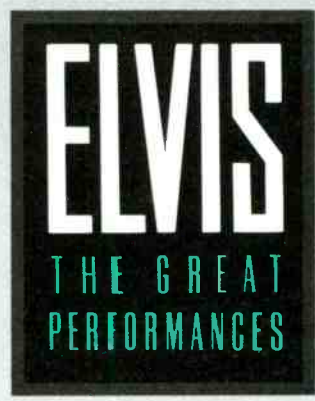
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-LOS ANGELES TIMES

“Spectacular!”
-BOSTON HERALD

“Two Must-Owns!”
-USA TODAY



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Top Video 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	5	PETER PAN	Walt Disney Home Video 960	Animated	1953	G	24.99
2	3	2	TEENAGE MUTANT NINJA TURTLES: THE MOVIE	New Line Cinema Family Home Entertainment 27345	Judith Hoag Elias Koteas	1990	PG	24.99
3	2	7	ALL DOGS GO TO HEAVEN	MGM/UA Home Video M301868	Animated	1989	G	24.98
4	4	23	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
5	5	215	THE SOUND OF MUSIC ▲ ♦	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	24.98
6	6	20	STEP BY STEP ▲ ²⁰	CBS Music Video Enterprises 19V-49047	New Kids On The Block	1990	NR	19.98
7	7	7	PETER PAN	GoodTimes Home Video RCA/Columbia Home Video 7001	Mary Martin	1960	NR	24.99
8	8	5	THE KING AND I	CBS-Fox Video 1004	Yul Brynner Deborah Kerr	1956	G	19.98
9	9	12	M.C. HAMMER: PLEASE HAMMER DON'T HURT 'EM	Capitol Video C540001	M.C. Hammer	1990	NR	19.98
10	17	2	JANE FONDA'S LEAN ROUTINE	Jane Fonda Warner Home Video 654	Jane Fonda	1990	NR	29.98
11	14	5	WHEN HARRY MET SALLY . . .	Nelson Home Entertainment 7732	Billy Crystal Meg Ryan	1989	R	19.98
12	NEW ▶		ROGER WATERS: THE WALL-LIVE IN BERLIN	PolyGram Music Video 082-649-3	Roger Waters	1990	NR	19.95
13	23	3	R.E.M.-TOURFILM	Warner Reprise Video 3-38184	R.E.M.	1990	NR	19.98
14	10	5	CAROUSEL	CBS-Fox Video 1713	Gordon MacRae Shirley Jones	1956	NR	19.98
15	15	8	PLAYBOY WET & WILD II	Playboy Video HBO Video 390	Various Artists	1990	NR	19.99
16	11	9	DISNEY'S SING ALONG SONGS: UNDER THE SEA	Walt Disney Home Video 908	Animated	1990	NR	12.99
17	31	4	FIELD OF DREAMS	Universal City Studios MCA/Universal Home Video 80884	Kevin Costner Amy Madigan	1989	PG	19.95
18	29	5	OKLAHOMA!	CBS-Fox Video 7020	Gordon MacRae Shirley Jones	1955	G	19.98
19	NEW ▶		STAR WARS TRILOGY GIFT PACK	CBS-Fox Video 0609	Mark Hamill Harrison Ford	1990	PG	59.98
20	RE-ENTRY		LOOK WHO'S TALKING	Tri-Star Pictures RCA/Columbia Home Video 70183	John Travolta Kirstie Alley	1989	PG-13	19.95
21	21	9	ELVIS: VOL. 1-CENTER STAGE	Buena Vista Home Video 1032	Elvis Presley	1990	NR	19.99
22	22	8	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◇	Warner Home Video 616	Richard Simmons	1990	NR	19.98
23	16	8	BEACHES	Touchstone Pictures Touchstone Home Video 797	Bette Midler	1989	PG-13	19.99
24	RE-ENTRY		DAVID LYNCH-INDUSTRIAL SYMPHONY NO. 1	Elbow Music, Inc. Warner Reprise Video 3-38179	Julee Cruise	1990	NR	19.98
25	24	145	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	14.95
26	18	30	TEENAGE MUTANT NINJA TURTLES: COWABUNGA, SHREDHEAD	Family Home Entertainment 27319	Animated	1990	NR	14.95
27	26	10	BANNED IN THE USA ●	A*Vision Entertainment 50162	The 2 Live Crew	1990	NR	14.98
28	20	36	LETHAL WEAPON 2	Warner Bros. Inc. Warner Home Video 11878	Mel Gibson Danny Glover	1989	R	24.98
29	28	3	THREE TENORS IN CONCERT	London 223-3LH	Carreras - Domingo - Pavarotti	1990	NR	24.95
30	13	18	TEEN MUTANT NINJA TURTLES: SUPER ROCKSTEADY . . .	Family Home Entertainment 27336	Animated	1989	NR	14.95
31	25	4	FAITH NO MORE: YOU FAT B**TARDS	Warner Reprise Video 3-38187	Faith No More	1990	NR	19.98
32	NEW ▶		PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.99
33	RE-ENTRY		NEW KIDS ON THE BLOCK: HANGIN' TOUGH LIVE ▲ ²⁴	CBS Music Video Enterprises 19V-49030	New Kids On The Block	1989	NR	19.98
34	27	3	SOUTH PACIFIC	CBS-Fox Video 7045	Mitzi Gaynor Rossano Brazzi	1958	NR	19.98
35	RE-ENTRY		SEXY LINGERIE II	Playboy Video HBO Video 0363	Various Artists	1990	NR	19.99
36	12	55	BAMBI	Walt Disney Home Video 942	Animated	1942	G	26.99
37	34	40	DJE HARD	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R	19.98
38	NEW ▶		IRON MAIDEN: MAIDEN ENGLAND	CBS Music Video Enterprises 19V-49058	Iron Maiden	1990	NR	19.98
39	38	6	HAPPY BIRTHDAY, BUGS: 50 LOONEY YEARS	Warner Bros. Inc. Warner Home Video 12054	Animated	1990	NR	14.95
40	37	9	ELVIS: VOL. 2-THE MAN AND THE MUSIC	Buena Vista Home Video 1033	Elvis Presley	1990	NR	19.99

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NEWSLINE

Michael Weiss To Form A New Video Buying, Marketing Co-op

Michael Weiss, the ousted former president of the American Video Assn., is close to unveiling a new video marketing and buying co-op called Video Alliance Group, according to informed sources. Although Weiss says VAG "is still in stages of formation," sources indicate the venture will be modeled on the True Value Hardware system, a chain of independently operated but affiliated stores that engages in collective marketing and advertising campaigns. However, VAG will also offer members group buying services for video software and related products, such as blank tape, accessories, popcorn, candy, etc. Weiss is reportedly looking for \$300,000-\$400,000 to launch the venture. Weiss' partner in the venture is Ron Friedman, a former Super Source executive who will apparently become an officer of VAG. Video Alliance will have offices in Phoenix and Los Angeles. Weiss was ousted from the AVA in July following a dispute with the board of directors (Billboard, Aug. 4). Recently, he was sued by his predecessor, AVA founder John Power, for libel and slander (Billboard, Oct. 27). Weiss will not comment on the suit.

35 Mil Tuned To VCR, Not Prime-Time TV

According to a new study conducted by New York-based Alexander & Associates, 38% of all video playbacks begin during prime-time or fringe hours (7 p.m.-11 p.m.). During the period covered by the study, late July and early August, U.S. VCR households conducted 133.4 million playbacks of rented tapes a week, which translates into more than 35 million households tuned into video during prime time and more than 51 million during prime-time and fringe hours. On Friday nights, the study found, the percentage of playbacks occurring in prime time rises to 47%, while for prime-time and fringe hours it is 67%. During weekends, when playbacks increase overall, the percentage occurring during prime-time hours dropped to 25%. The study contacted 4,000 households over four weeks. It found 2,900 VCR households among the sample, including 1,300 that had rented within seven days of being interviewed.

MPAA, Marshals Raid 3 Florida Vid Stores

Investigators with the Motion Picture Assn. of America assisted U.S. Marshals in executing searches at three Miami-area video stores Oct. 16. The investigators seized 453 videocassettes. The stores raided were Beach Video Club in Miami Beach, Beach Video Club II in Miami, and Video 2000 in Hialeah. The MPAA's member companies have filed civil lawsuits against the three stores, charging copyright violations. The recent raids bring to 35 the number of searches conducted in Florida so far this year. In a statement, MPAA president Jack Valenti said, "Next to the Los Angeles and New York City areas, south Florida represents the largest number of cases we are involved with that concern video piracy."

Vid Bits: MGM/UA, CBS/Fox, Video Trend

MGM/UA Home Video has created a two-pronged promotion to support "Daddy's Dyin' . . . Who's Got The Will?" (prebooks Nov. 8). Through a series of radio promotions, one consumer will win a weeklong vacation in Fiji. Through a separate contest, dealers and distributors can also win a similar vacation . . . CBS/Fox Video has created a Benelux subsidiary based in the Netherlands. The new division will be headed by Hans Tonino. CBS/Fox Video product had been distributed in Benelux countries by CBS Grammofoonplaten. At the same time, CBS/Fox announced that its product in Greece will be distributed by Audio Visual Enterprises . . . Video Trend has opened a will-call branch in Milpitas, Calif., near San Jose. It will be headed by John Whittier . . . Producers Color Services Video Cassette Division, based in Southfield, Mich., is the latest duplicator to be licensed by JVC. As a licensed duplicator, it can legally use JVC patents and trademarks.

STORE MONITOR

(Continued from page 42)

today, he says, "You can't underestimate this business, but you can't overestimate it either." At 42, Messenger vows he will remain in home video, and is ready to continue serving VSDA if asked (after two three-year terms, he cannot run for a board slot again until a year elapses). Ever quick on the trigger, Messenger denies he is now a lame-duck board member. "I can be appointed," he shoots back. Estimating that he has outlasted not a few in the VSDA community, Messenger first ignited the annual convention when in 1984 he took out trade advertisements and passed out campaign buttons in Las Vegas. "I was totally un-

known," he recalls. "Because of all my hype our election laws were altered. I could do that. I had myself paged every half hour at Bally's." He won a post the next year in Washington, D.C. Acknowledging he is the butt of many jokes and pokes about his flamboyant style and braggadocio, Messenger nevertheless boasts, "I have served every office except president. I have been on tons of committees. I have traveled all over to address chapters. I still do that." But he insists that any tributes are deserved by others. "It has been an honor to serve with all the great people I have been involved with."

IN THIS SECTION

Bernstein's Songwriting Legacy

Scrap Metal's Hi-Tech Tie-Ins

John Lee Hooker Honored At Garden Fest

Cherry Lane Inks Deal With Dick Clark

Judas Priest Defending Metal's Faith Offers A 'Painkiller' To Hardcore Fans

BY JIM BESSMAN

NEW YORK—This is the year that Judas Priest lived up to the title of its 1984 album, "Defenders Of The Faith."

Not only did the eminent metal act successfully defend itself against charges of influencing the suicide of two Nevada youths via subliminal song lyrics, (Billboard, Sept. 8), but it has also returned to form musically on its new Columbia Records disc, "Painkiller."

"We listen to our fans, and their overall reaction [to the group's recent pop-oriented albums 'Ram It Down' and 'Turbo'] was 'Give us some hardcore Priest!'" says front man Rob Halford. He characterizes "Painkiller" as "early vintage Priest, with inspiration and ideas from more recent styles of heavy metal."

"Look," says Halford, "we're a band that tries to do as many things as we can and take risks and chances. Sometimes they work and sometimes they don't. The last two albums were pieces of music from Judas Priest at that given moment, and while we've never released anything that we weren't 100% happy with at the time, they gave us insight into where our true popularity lies, which is real hardcore-based—definitely in the musical parameters of 'Painkiller'."

John Lee Hooker, Buddy Guy Take 3 Each At Blues Awards

BY RICK CLARK

MEMPHIS—John Lee Hooker and Buddy Guy scored big at the 11th annual National Blues Awards in Memphis, garnering three honors each at the Oct. 14 show. The "Handy" awards, named for blues pioneer W.C. Handy, are bestowed annually in Memphis by the National Blues Foundation.

Hooker cleaned up with awards for best contemporary male blues artist, blues vocalist of the year, and contemporary blues album of the year for "The Healer." Bonnie Raitt accepted Hooker's album award for him, crediting his influence on her work.

Guy picked up awards for entertainer of the year, blues vocalist of the year, and blues band of the year.

Koko Taylor was named contemporary female blues artist of the year and Queen Ida landed the honors for traditional female blues artist of the year. Sunnyland Slim won best traditional male blues artist and Charlie Musselwhite was named blues instrumentalist of the year. Best-contempo-

er."

According to Halford, the "no-holds-barred, balls-to-the-wall, screaming-metal-monster" attitude and direction of the new album was forged by himself and guitarist Glenn Tipton—the band's chief songwriters—during a planning session in Spain in early 1989.

When recording began early this year, both a new drummer and producer were on board. "Young, powerful maniac" Scott Travis, formerly of the speed metal band Racer X, replaces drummer Dave Holland, while Chris Tsangarides, who has produced Bruce Dickinson and Slave Raider and was an assistant engineer on early Priest records, takes over Tom Allom's decade-old slot as chief producer.

"We'd explored all our potential with Tom," says Halford, "but we still need a producer in Judas Priest to inspire us in the studio and make suggestions for different techniques."

"Painkiller" was cut in an "isolated countryside" studio in Southern France, so the band would not be distracted by the then impending trial.

"It tore us up emotionally, hearing someone saying to the judge and the cameras that this is a band that creates music that kills young people," says Halford. "We accept that some people don't like heavy

metal, but we can't let them convince us that it's negative and destructive. Heavy metal is a friend
(Continued on page 52)



Phil Fills Four. Atlantic Records superstar Phil Collins, who sold out four recent shows at New York's Madison Square Garden, became the latest recipient of the Garden's Golden Ticket Award for selling more than 100,000 tickets during concerts from 1977-90. Gathered, from left, are Mitch Slater of Ron Delsener Enterprises; Bob Cavalier, executive VP of Madison Square Garden Enterprises; Collins; tour manager Tony Smith; and promoter Ron Delsener.

'Women's Way' Is Everyone's Business; Houston Delivers On 'Baby'; Hindu Chants

THE EVENT is called "Women In Concert," and organizer Lynn Yeakel likes the double meaning of that title. It describes a performance Nov. 4 at Philadelphia's Academy of Music by women who are among the most noteworthy in pop, folk, and country music: **Dionne Warwick, the Roches, and the Judds.**

More importantly, "Women In Concert" describes a unity of purpose among members of the Philadelphia-area organization "Women's Way," of which Yeakel is president. The upcoming show is a benefit for "Women's Way," a 14-year-old fund-raising coalition of groups that provides services to women and children throughout the Delaware Valley, including education, health care, legal advocacy, shelters for battered women, job training, tenants' action, rape counseling, and more.

The work of "Women's Way" in Philadelphia will get a significant boost from Warwick; the Roche sisters, Maggie, Terre & Suzze; and Naomi and Wynonna Judd (who, notably, are scheduled to keep their commitment despite a recent announcement that Naomi's illness soon will split up the duo). The concert, hosted by actress **Olympia Dukakis**, will be produced by **Electric Factory Concerts** in association with **Margery Klain** in Philadelphia and the **Celebrity Source** in L.A. with major sponsorship by **Nutri/System Inc.** and the **Sun Company.**

The event's impact, however, should be felt far beyond its host city. The benefit will launch an effort to establish "Women's Way U.S.A." to promote similar cooperative fund-raising for women's groups throughout the U.S.—where it is somehow acceptable that women and children comprise 75% of those in poverty.

The hard irony, as Yeakel says, is that perhaps organizations like "Women's Way" should not have to exist at all. Yet they have been forced into action by the reluctance of more established (male-dominated) groups to address women's issues.

And that very phrase, "women's issues," Yeakel says, ought to be seen as the misnomer it is. It suggests, perversely, that concerns such as child poverty, parental leave, education, and wage equality affect only women—while men have more pressing matters to deal with.

THE RELEVANCE OF these concerns to the music and entertainment business goes well beyond the involvement of artists in benefit shows—particularly now. The connection was drawn backstage at this year's Grammy Awards, as the record industry faced up to the growing sentiment in favor of pop music censorship.

"This finger-pointing," **Don Henley** said that night, "is being done by people who might, considering all the troubles and ills we have in the world today, better spend their time taking a good long look at the state of parenting and the state of the educa-

tion system . . ."

The music industry has repeatedly—and rightfully—declared that parents, not record labels, have the ultimate responsibility for educating their kids, guiding what they buy and the value judgments they make.

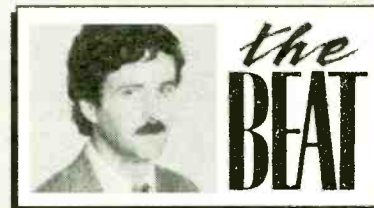
It should follow, then, that the music business would be more sensitive than the rest of corporate America to the hard challenges of good parenting, in an era of time-pressed, two-income families. It suggests that the industry can live up to the ideals professed by its most socially aware artists.

As more and more of its baby-boom employees have children of their own, it suggests that entertainment companies would take the lead among American businesses in areas like parental leave, child-care benefits, wage equality, and recognizing the stresses of the work-family bal-

ance—rather than giving token attention to these "women's issues."

These are concerns not only for benefit concerts but for corporate boardrooms. And that, as Henley says, is getting down to the heart of the matter.

ON THE BEAT: "You pick the second single—and the third, fourth, fifth, and sixth," said **Arista's Clive Davis** to label guests at New York's Regency Hotel, where he played each track from the third album, due Nov. 6, from **Whitney Houston**—who made a surprise visit to the party. With collaborators **L.A. Reid & Babyface** (writer/producers of the title hit "I'm Your Baby Tonight"), **Narada Michael Walden, Michael Masser, Gerry Goffin**, and duet partner **Stevie Wonder**, superstar Houston "has stretched [creatively]," said Davis. "On this third album, her talent has grown immeasurably" . . . The Beat hears **Joe Jackson** is set to sign with **Virgin** . . . **Poi Dog Pondering** instrumentals are heard on an upcoming **David Lynch** "American Chronicles" PBS show on mercenaries . . . A&M's **Blues Traveler** has a cameo in **Oliver Stone's** upcoming flick about **Jim Morrison** and the **Doors** . . . As visually striking as she is vocally talented, **Elisa Fiorillo** has been seen lately on the pages of **Vanity Fair, Elle,** and **Interview** while her aptly titled single, "On The Way Up," scales the Hot 100. The 21-year-old **Chrysalis** artist, managed by **Michael Lippman**, co-wrote half of the tracks on her sophomore disc "I Am," including the hit collaboration with admirer **Prince**, who contributed four other tracks. Consider it an affirmation that Fiorillo is more than another pretty face . . . **Hindu Love Gods** is the unlikely moniker of the ad-hoc **Giant Records** act featuring **Warren Zevon** and **R.E.M.-sters Bill Berry, Peter Buck, and Mike Mills.** Where else have you heard killer covers of tunes by **Robert Johnson, Woody Guthrie, Willie Dixon, Prince,** and the **Georgia Satellites** on the same disc? Weird and wonderful.



by Thom Duffy



SONY INNOVATORS 1990

KEEPING THE SPIRIT ALIVE

The spirit of innovation is born of a unique ability to find new paths and create new visions. In music it means creating sounds no one has heard. In film and video, producing sights no one has imagined.

Sony, a company whose name is synonymous with innovation, is constantly searching for people with that ability. It's why we established the Sony Innovators Program: a celebration of the unique creativity of African-American artists who share Sony's spirit of innovation.

This year, with the help of Cicely Tyson and George Benson, Sony discovered an exciting new group of artists who became our Sony Innovators for 1990. In film making, the visionary team of Jesse E. Vaughan, Jr., Marcus E. Smith and Michael Joyner were honored. In music, the creative artistry of Bryan Loren was recognized.

To keep that same spirit of innovation alive and growing, Sony is looking for music writers, performers, arrangers and producers. We're also looking for film/video writers, producers, directors, filmmakers and program developers. If you've been blazing new creative trails in music or film/video, we want to hear from you. Please contact us at:

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TALENT

Hi-Tech Tie-In Melds Aussie Scrap Metal Into Contender

BY THOM DUFFY

NEW YORK—Bringing hi-tech to the outback, the Aboriginal rock band Scrap Metal has broken new ground in music sponsorship with ties it hopes will eventually launch it beyond its Australian homeland. The group's first disc for a major label was released by ABC/PolyGram in Australia in September and Warner/Chappell, recognizing the mainstream rock appeal of Scrap Metal's material, signed the band to a worldwide publishing deal.

The six-man band, which garnered its first national attention in Australia two years ago opening dates for Midnight Oil on the "Dust & Diesel" tour, hails from the isolated coastal town of Broome in northwestern Australia.

"As we say, it's as far away as you can get from anywhere and still really be somewhere," says Phil Tripp of the Sydney-based IMMEDIA! P.R., who manages the group. "One of the biggest problems the band had in securing any interest from the [Australian music] industry was communica-

tions."

Tripp initially equipped the band with a Tandy 100 portable computer and coached the group members in the basics of using the Australian OTC/Dialcom electronic mail system. Eventually, the group used the system not only for sending and receiving information from its management but for storing song lyrics, contracts, mailing lists, phone and fax numbers, performance logs for rights society payments, and more.

Reports about the band's hi-tech communications prompted a sponsor-

ship deal with Network Innovations, which operates the e-mail system for OTC/Dialcom. That deal resulted in such a bumper crop of press for Network Innovations that it recently renewed the deal.

When Tandy (parent company of the Radio Shack retail chain) learned of Scrap Metal's use of a \$600 Tandy computer, the electronics company struck its own sponsorship agreement—to the tune of \$20,000 worth of computer, communications, and recording equipment. It even threw in an alarm for the band's bus.

Scrap Metal's tie-in with Tandy allowed the electronics firm to better publicize its move into MIDI equipment for musicians. The company, in turn, featured the band on posters in its 400 Australian retail outlets, in 600,000 monthly mailings, and in its yearly catalog.

"We went to a company that had never been approached and they embraced us," says Tripp. "That's the secret of our sponsorships."

Scrap Metal's success with such tie-ins has continued unabated this year. The band members' electronics proficiency led to their being featured in an exhibition that opened in July at the National Science and Technology Centre in Canberra. The exhibit allows visitors to climb inside a Volkswagen tour bus and type out an e-mail message to the band while the Scrap Metal CD plays and a television monitor shows the group's self-produced TV special.

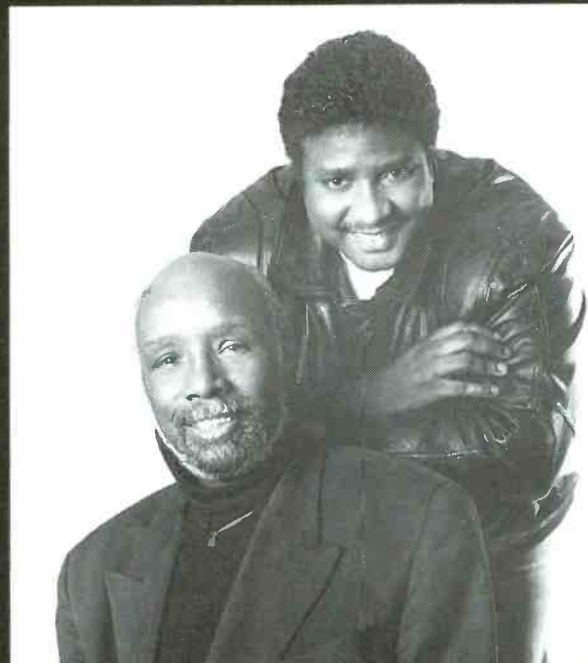
Tripp says the band members have embraced a range of other promotional opportunities, from articles in their bank's in-house magazine, which is distributed to 35,000 employ-

(Continued on page 76)

Billboard salutes

new kids on the block

dick scott maurice starr



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A Tribute From His Friends. John Lee Hooker, left, was honored by a host of musical admirers including Joe Cocker, right, during a Benson & Hedges Blues '90 festival concert Oct. 16 at New York's Madison Square Garden. "Long live the blues," shouted Bo Diddley as the show began. The bill also included Gregg Allman, Albert Collins, Ry Cooder, James Cotton, Willie Dixon, Mick Fleetwood, John Hammond, Huey Lewis, Little Feat members Paul Barrere, Richie Hayward, and Bill Payne, Charlie Musselwhite, and Johnny Winter. Bonnie Raitt, who shared a Grammy award this year with Hooker, made a surprise appearance. (Photo: Chuck Pulin)

Teena Marie, who hit big in 1988 with 'Ooo La La La,' is back with a new disc ... see page 25



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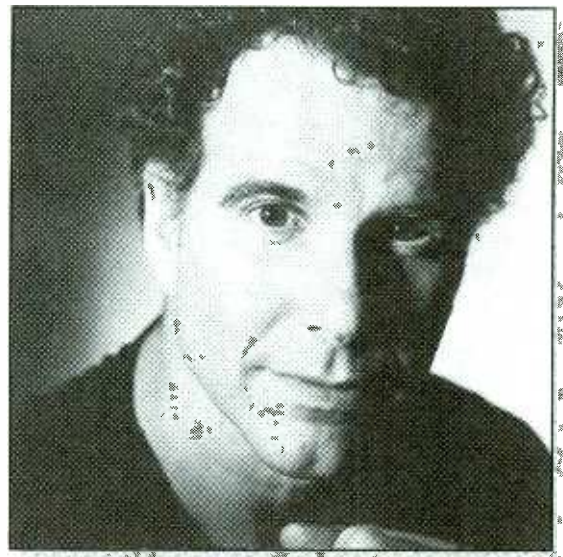
2 N D A N N U A L

SONG CONTEST

CONGRATULATIONS TO OUR 1989 WINNERS!

Grand Prize

W I N N E R



Grand Prize Winner
Marc Cohen
Riverdale, NY
"Skippin" —Jazz



First Prize

W I N N E R S



ROCK

Richard Beneteau
Larry Thompson
Gene Davis
Ontario, Canada
"Tell Him That You
Love Me"



POP

Daniel Dworsky,
Los Angeles, CA
"Boats"



COUNTRY

William Edwards
Fairfield, CT
"Ace in Place"



RHYTHM &
BLUES

Peter Brown/
Rodney Saulsberry
Woodland Hills, CA
"Love's Not
Coming In"



LATIN

Robert Garrett/
Minnie Acosta
Malvern, PA
"Mas Que Un
Recuerdo"



JAZZ

Marc Cohen
Riverdale, NY
"Skippin"



GOSPEL

Wes Tuttle
Lynchburg, VA
"So Long"

▷ Second Prize

WINNERS

ROCK

Joyce Patterson
Livermore, CA
"You Take the Chill"

Anthony Sterago
Arnold, MD
"Cry Baby"
with co-writers
Richard Oaks and
Todd Kruzburg

POP

Gene Ober
Hollywood, CA
"Kiss & Tell"

Ron Boustead/
Greg Karukas
Hollywood, CA
"Everything
Reminds Me
of You"

COUNTRY

Ken Gibbons and
Hal Coleman
Roswell, GA
"Everytime You Go
Outside..."

Thomas Paden
and Mike Lantrip
Nashville, TN
"Foolish Pride"

RHYTHM & BLUES

Betsy Hirsch
New York, NY
"Forever Love"

Dale Vernon
San Diego, CA
"Be My Guest"

LATIN

Nancy Iglesias
Bronx, NY
"Mi Error"

Mario Palacio
Miami, FL
"Se Que
Pretendes"

JAZZ

John Meldrum
Hudson, OH
"Samba Del Mar"

Christopher
Collins
Detroit, MI
"Sterno"

GOSPEL

Jerome Olds
Marietta, GA
"His Love Flows"

Chuck Maxwell
Jackson, TN
"Kingdom of Light"

▷ ▷ Third Prize

WINNERS

ROCK

Paul Jost
Vineland, NJ
"What a World"

Arnold Miot
Woodmere, NY
"Cry of the Angels"

Hannibal
Speildenner
Burlington, VT
"Little Miss
Treated"

POP

Pam Johnson
New York, NY
"Angel Lies"

Bill Kole
Edmonton, Canada
"Once In My Life"

John Beltzer
Kew Gardens, NY
"Holding On to
Promises"

COUNTRY

Max Berry
Kansas City, MO
"Eternally Broke"

Terry Dennis
Nashville, TN
"Tell Me Honestly"

Richard
Williamson
Hendersonville, TN
"If I Make it
Through the Fall"

RHYTHM & BLUES

Dennis Gardner
St. Pete, FL
"This Time"

Jim Leyava
Bay Village, OH
"Pay Me In Cash"

Korbin Kraus and
Jonathan Merrill
Los Angeles, CA
"Separate the Men
from the Boys"

LATIN

Bobby Sol
Mesa, AZ
"Mi Gran Amor"

Sylvia Ozner
Segal
Miami, FL
"Porque Mi Amor"

George Smith
Bishop, GA
"No Habla
Espanol"

JAZZ

George Alpert and
Shayla
Scottsdale, AZ
"You are the
Dream"

Thomas
Jutterstrom
Sweden
"Be-Bop Calypso"

Jean Marc
Belkadi
Los Angeles, CA
"Nostalgia of the
Playground"

GOSPEL

Darrell Bagby
Paulsboro, NJ
"Humanity"

Godfrey Burks
Duluth, GA
"Childlike Faith"

Mary Langie
Harbor City, CA
"All Around the
World"

And Special Thanks
To Our 1989
Blue Ribbon Judges
Quincy Jones—Chairman

ROCK

Iron Maiden
Heart
Alice Cooper

POP

David Foster
Steve Winwood
Debbie Gibson

COUNTRY

Dwight Yoakam
Tammy Wynette
Roy Clark

RHYTHM & BLUES

Denise Williams
Anita Baker
Freddie Jackson

LATIN

Jose Feliciano
Julio Iglesias
Emmanuel

JAZZ

Kenny G
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David Sanborn

GOSPEL

Sandi Patti
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BE SURE TO ENTER THIS YEAR'S

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CONTEST

OFFICIAL RULES

- For each song submitted, send the following items:
 - A completed entry form or photocopy of both sides of the form. All signatures must be original.
 - One audio cassette recording including your name and address on the cassette.
 - One copy of the song's lyrics typed or printed legibly in English. In Latin category, lyrics may be in Spanish with an English translation. In Jazz category, lyrics are not required.
 - A check or money order made payable to 3rd Annual Billboard Song Contest, or credit card approval for \$15.00 (U.S.) for each song submitted. Contestant's name, address and song title must appear on each item along with any co-author's names (if applicable).
- Mail entries to the 3rd Annual Billboard Song Contest Presented by Kentucky Fried Chicken, P.O. Box 35346, Tulsa, OK 74153-0346. ENTRIES MUST BE RECEIVED NO LATER THAN NOVEMBER 30, 1990.
- Each song submitted must be the original work of the contestant. Songs may be no longer than five minutes. A contestant may enter as many songs as he/she wishes, but each song must have its own entry form and be recorded on a separate cassette with its own typed or printed lyric sheet included. The check or money order must reflect the total number of entries submitted. A contestant may constitute a separate entry, requiring its own entry fee. The entry fee is not refundable. Songs may be copyrighted, but copyright is not required. If copyrighted, contestants are responsible for placing copyright notices on their entries and for any filing under U.S. copyright laws. The Billboard Song Contest presented by KFC is not responsible for entries that are late, lost, damaged, misdirected, mailed with insufficient postage, or entries that are stolen or misappropriated. CASSETTES AND LYRICS WILL NOT BE RETURNED. CONTESTANTS ARE RESPONSIBLE FOR KEEPING DUPLICATE COPIES.
- PRIZES: One (1) Grand Prize of \$25,000 cash, a trip for two on American Airlines to the Montreux International Festival (Montreux, Switzerland) where the grand prize winning song will be performed, \$5,000 maximum value, a signed Gibson Les Paul Reissue Gold Top Guitar, \$2,000 value, and a Dean Markley K-150 Amplifier, \$500 value. Grand Prize trip to Montreux consists of round trip business class airfare from major airport nearest winner's home, 4 days/3 nights, hotel accommodations for two in July, 1991. Any expense not listed above is the winner's responsibility.
- Six (6) First Prizes of \$5,000 cash (one in each category except grand prize category). Capitol Records will submit the winning song in each category to its artists for recording consideration with the exception of Pop, Rock and Gospel. Winners are not obligated to give Capitol permission to record their winning entries.
- Seven (7) Second Prizes (one in each category) of signed Gibson Les Paul Standard Guitars, \$1,400 value each.
- Fourteen (14) Third Prizes (two in each category) of Gibson Les Paul Epiphone Guitars, \$850 value each.
- Twenty One (21) Fourth Prizes (three in each category) of Gibson Epiphone Acoustic Guitars, \$350 value each.
- 1,000 Billboard Song Contest T-shirts will be awarded to persons receiving this offer by mail, \$10 value each.
- 2,500 Honorable Mention Certificates of Achievement will be acknowledged and signed by the Publisher of Billboard Magazine.
- The contest is open to persons who have averaged less than \$5,000 per year in total royalties earned from music since 1985. Employees of Billboard Magazine, Billboard Publications, Inc., J.A. Halsey and

Associates, Inc., Capitol Records, Gibson Guitar Corporation, Kentucky Fried Chicken, Dean Markley Strings, Inc., Joseph Sugarman and Associates, American Airlines and Ventura Associates, Inc., and their families, affiliates, advertising, public relations and promotion agencies are not eligible.

D.A.R.E.: One special cash prize of \$1,000 will be awarded on behalf of the Drug Abuse Resistance Education program to the writer(s) of a song submitted with an anti-drug message. This song may be in any of the seven music categories. Contestants entering for the D.A.R.E. prize must indicate this on the entry by checking the D.A.R.E. box. The D.A.R.E. prize will be awarded in addition to any other prize won by that contestant.

Winners will be selected by a Blue Ribbon Panel under the supervision of VENTURA ASSOCIATES, INC., an independent judging agency, whose decision in all matters pertaining to the contest is final. The Blue Ribbon Panel will be comprised of noted professional songwriters and other music industry professionals. Semi-finalists will be selected for consideration by the Blue Ribbon Panel by a series of preliminary panels supervised by songwriting professionals. All entries will be judged equally on the basis of the following criteria: Originality, Lyrics, Melody and Composition. Production and performance quality will not be considered. Winners will be determined by May 31, 1991. No duplicate winners in a single category. No transfer and no substitution of prizes except as necessary due to availability. Division of prizes among co-authors is the responsibility of the winners and will be awarded to the first name on the entry form. All prizes will be awarded. Taxes are the responsibility of the winners. Void where prohibited. All federal, state and local laws and regulations apply.

Winners will be notified by mail and will be required to sign and return an affidavit of eligibility and liability/publicity release within 14 days of the date of the notification via certified mail, return receipt requested. The affidavit will include a statement that the winner's song is his/her original work and he/she holds all rights to submission of the song. Failure to sign and return such affidavit within 14 days or the provision of false or inaccurate information therein will result in immediate disqualification and demand for return of prize(s). In the event of disqualification, an alternate winner will be selected. Affidavits of winners under 18 years of age at time of award must be countersigned by a parent or guardian. Affidavits are subject to verification by Ventura Associates, Inc. and its agents. By accepting the prize, the winner releases sponsors from all liability regarding prizes awarded. Entry constitutes permission to use winners' names, likenesses and voices for future advertising and publicity purposes without additional compensation.

FOR ADDITIONAL ENTRY FORMS OR WINNER'S LIST, SEND A SELF-ADDRESSED STAMPED ENVELOPE TO: 3RD ANNUAL BILLBOARD SONG CONTEST PRESENTED BY KFC, SPECIFY ENTRY FORMS OR WINNERS LISTS, P.O. BOX 35346, TULSA, OK 74153-0346. REQUESTS FOR ENTRY FORMS MUST BE RECEIVED BY OCTOBER 31, 1990. REQUESTS FOR WINNER'S LIST MUST BE RECEIVED BY MAY 31, 1991.

I certify that I have read and understand the 3rd Annual Billboard Song Contest Official Rules and accept the terms and conditions of participation in the 3rd Annual Billboard Song Contest as stated in the official rules. (If entrant is under 18 years old, the signature of a parent or guardian is required.)

Signature _____ Date _____

Parent/Guardian's Signature (if entrant is a minor) _____

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For each song you submit send a completed entry form, a copy of your lyrics typed or printed legibly in English, an audio cassette recording of each song and a check, money order, VISA or Mastercard payment authorization for the \$15 per song entry fee. Make sure your name, address and song title appear on each item submitted.

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Check or money order for \$15 per song should be made payable to:
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SONG CATEGORIES: (check one) ROCK COUNTRY LATIN BLACK OR RAP
 POP JAZZ GOSPEL/CONTEMPORARY CHRISTIAN

SONG TITLE _____
 Check here if your song contains an anti-drug message and you D.A.R.E. to enter for the \$1,000 prize

MAIL YOUR ENTRY TO: **3rd Annual Billboard Song Contest Presented by KFC P.O. Box 35346, Tulsa, OK 74153-0346**

This entry form may be photocopied as needed.

We Thank Gibson Guitars, Capitol Records, American Airlines, BluBlocker Sunglasses and Dean Markley Strings for their contributions to this contest.

BB1

Leonard Bernstein Leaves A Priceless Broadway Legacy

BY IRV LICHMAN

BERNSTEIN ON BROADWAY: Assessing the late Leonard Bernstein in his authoritative tome, "The World Of Musical Comedy," Stanley Green writes, "In spite of his multiple activities . . . he has always brought to his work for the Broadway stage the same kind of affection, originality and painstaking care that has distinguished his career in every one of the numerous pursuits to which he is devoted."

Bernstein's musical-theater output would be considered meager by the standards of other giants whose songwriting credits centered on Broadway. But of Bernstein's association as the composer of five full-scale musicals over a 32-year period, one of them is an enduring classic, three are considered merely marvelous, and one is among the theater's major disappointments.

The most popular Bernstein show, of course, is "West Side Story," his third musical (with lyrics by then 27-year-old newcomer Stephen Sondheim). It debuted on Broadway in 1957 and gained even greater acknowledgment of its musical riches with the formidable success of the 1961 film version. Columbia Records issued both the original-cast and soundtrack versions. Bernstein's own 1986 version on DGG was an instant success, spurring on the compact disc-era concept of crossover albums that cast classical names with cherished show scores.

Bernstein's first musical, "On The Town" (1944), was hailed as an exhilarating integration of musical comedy and ballet—the concept, indeed, was born of Bernstein's involvement as composer of the score for "Fancy Free" (1944). An abbreviated cast album was released by Decca. The full score, featuring the show's librettist/lyricists Betty Comden and Adolph Green, was recorded by Goddard Lieberson for Columbia Records in the early '60s and has been released on CD.

Perhaps the most neglected of the Bernstein shows is his second musical, "Wonderful Town" (1953). Manhattan, more specifically Greenwich Village, was again the setting. Most of the songs (with Comden & Green again the supplying the book and lyrics) were written mostly to reflect dance rhythms of the late '30s, the time-frame of the show. Decca Records has just reissued its original-cast version on CD.

Bernstein's fourth musical, "Candide," had a disastrous run of only 73 performances after it debuted in 1956. But "Candide"

has since emerged as a favorite, with its Bernstein overture a concert-hall staple in its own right. At first, it achieved cult status through its Columbia cast album. A revised version in the '70s—with additional lyrics by Sondheim—was a big success, with a cast album also marketed by Columbia. A few years ago, New World Records released yet another version.

Bernstein's last Broadway score, meant to be a major part of the nation's bicentennial celebration in 1976, lasted only a week on Broadway. But the work, "1600 Pennsylvania Avenue," a fictional account of residents of the White House who remain in character through the years as new presidents are elected, was considered heavy-handed and dull, even with

Alan Jay Lerner as Bernstein's collaborator—in their only teaming. There was no cast album pro-

duced; Capitol Records was to be the label.

Bernstein also contributed six songs, including lyrics, to an otherwise nonmusical 1950 production of "Peter Pan" starring Jean Arthur. Its cast album is on Columbia Records.

DOWN CHERRY LANE For Dick Clark: Cherry Lane Music has obtained exclusive rights to produce a series of songbooks in association with **dick clark productions**. With the start of the new year, the print publisher will offer "Best Of American Music Awards," featuring winning songs from the favorite pop/rock single, soul/R&B single, and country single categories. The second series of books, tentatively set for March publication, will embrace No. 1 hits as taken from the "American Bandstand" countdown of Billboard's Hot 100 charts for the years 1955-65. The book will contain 50 songs in addition to photographs, "American Bandstand" memorabilia, and an introduction by music historian and author **Bruce Pollock**.

A MATCHING 'HOUSE': In an unusual move, **CPP/Belwin** is producing a matching folio for **House Of Bryant's** "Standards From The House Of Bryant," basically a promo CD of successes by **Felice & Boudleaux Bryant** (Words & Music, Oct. 20). It will sell for \$12.95.

PPRINT ON PRINT: The following are the best-selling folios from **CPP/Belwin**:

1. **Indigo Girls**, Strange Fire
2. **Bob Marley & the Wailers** Songbook
3. **Anita Baker**, Compositions
4. **Clint Black**, Killin' Time
5. **Rap To Rock**



JUDAS PRIEST

(Continued from page 46)

that gives people great pleasure and enjoyment and helps them through hard times."

Halford says that "Between The Hammer & The Anvil" is the only "Painkiller" track that "overtly refers" to the Nevada case in its lyrics.

"Whether there's any 'subliminal effect' from the court I don't know, but we certainly couldn't let it interfere with our creativity," he says. Also, he adds, the band didn't want to provide a "public platform" via the album that could come under attack.

The major promotional components of "Painkiller" will again be video and touring. The band began doing interviews for the metal consumer press more than a month before the new album's arrival. Judas Priest played live at the Concrete Foundation metal music convention in Los Angeles in September, where Halford gave the keynote speech.

The title track and first single is already supported by a videoclip, directed by Wayne Isham, which Halford calls "the fastest, most striking visual piece ever for heavy metal."

Last week in Montreal, Judas Priest opened a North American tour with Megadeth and Testament sharing the bill. The first leg of the outing runs through Dec. 20 and includes a Saturday (3) date in Reno, Nev.—the site of the suicide liability trial—where the band, the promoter, and the merchandiser will donate proceeds to the Community Runaway Youth Service.

Halford credits managers and agents for putting enough "breathing space" between the Priest package and its main competition on the hard-rock arena circuit: AC/DC with Love Hate.

"It makes it easier for all of us," he says. "The fans only have so much money to spend at a time on tickets."

NATIONAL BLUES AWARDS

(Continued from page 46)

Alive in Broadcasting—Lifetime Achievement honor went to Sonny Payne's "King Biscuit Time" on KFFA Helena, Ark. Writer Robert Palmer won the Keeping The Blues Alive in Journalism award for his collected published works on the blues.

The most powerful performances, among the award show's many featured entertainers, came from Ruth Brown, Musselwhite, Ruby Wilson, and Joyce Cobb.

This year's show, held in the Peabody Hotel, a more appropriate site than the cavernous Cook Convention Center used last year, was interrupted by a bomb threat, which halted the event at midpoint. Nevertheless, the presentation resumed after a 30-minute delay, with no apparent dampening of the show's spirit. There was no word from officials on who might have been behind the threat.

Black Entertainment Television taped the proceedings for broadcast this fall. Meanwhile, the blues foundation is seeking a label for release of the show's 24-track digital recordings.

AB BOXSCORE TOP CONCERT GROSSES

AMUSEMENT BUSINESS*					
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ZZ TOP STEVE MILLER BAND SANTANA COLIN JAMES	Cotton Bowl/Fair Park Dallas Dallas	Oct. 20	\$1,715,688 \$26	74,100 sellout	Beaver Prods.
BOB DYLAN LENNY KRAVITZ	Beacon Theatre New York	Oct. 15-19	\$399,240 \$30	13,555 sellout	Ron Delsener Enterprises
M.C. HAMMER EN VOGUE VANILLA ICE	SkyDome Toronto	Oct. 16	\$260,128 (\$297,847 Canadian) \$29.50/\$26.50	11,053 14,000	Concert Prods. International
KISS WINGER SLAUGHTER	Palace of Auburn Hills Auburn Hills, Mich.	Oct. 14	\$248,960 \$20	12,448 15,000	Belkin Prods.
RANDY TRAVIS RICKY VAN SHELTON SHENANDOAH	Baltimore Arena Baltimore	Oct. 20	\$242,671 \$21.50	11,287 13,546	Special Moments Promotions Musiccentre Prods.
FLEETWOOD MAC	Charlotte Coliseum Charlotte, N.C.	Oct. 21	\$241,121 \$20.50	11,762 15,875	C & C Entertainment
AMTA BAKER PERRI	Orlando Arena Orlando, Fla.	Oct. 12	\$207,743 \$22.50	9,723 sellout	Fantasma Prods.
TOM JONES ANDY BUMATAI	Westbury Music Fair Westbury, N.Y.	Oct. 16-20	\$206,084 \$22.50	10,289 14,350 sellout	Music Fair Prods.
M.C. HAMMER EN VOGUE VANILLA ICE	Dean County Memorial Coliseum Madison, Wis.	Oct. 22	\$199,246 \$21/\$20	10,250 sellout	A.H. Enterprises
KISS WINGER SLAUGHTER	Copps Coliseum Hamilton, Ontario	Oct. 12	\$178,380 (\$202,640 Canadian) \$24.50	8,271 10,000	Concert Prods. International Donald K. Donald Prods.
POISON WARRANT	Rupp Arena, Lexington Center Lexington, Ky.	Oct. 13	\$176,231 \$18.75	9,399 13,016	Sunshine Promotions
POISON WARRANT	Knoxville Civic Coliseum Knoxville, Tenn.	Oct. 19	\$175,000 \$17.50	10,000 sellout	Mid-South Concerts
POISON WARRANT	Allen County War Memorial Coliseum Fort Wayne, Ind.	Oct. 7	\$170,020 \$18.50/\$16.50	9,708 sellout	Sunshine Promotions
POISON WARRANT	Coliseum, Roanoke Civic Center Roanoke, Va.	Oct. 20	\$150,034 \$18.50/\$17.50	8,461 11,000	Cellar Door Prods.
JAMES TAYLOR	Kemper Arena, American Royal Center Kansas City, Mo.	Sept. 27	\$145,660 \$20	7,758 12,020	Contemporary Prods. New West Presentations World Entertainment
GMC TRUCK AMERICAN MUSIC TOUR: RANDY TRAVIS TAMMY WYNETTE SHENANDOAH	Civic Arena Pittsburgh	Oct. 19	\$144,287 \$19.50	8,666 12,000	Special Moments Promotions
POISON WARRANT	Mid South Coliseum Memphis	Oct. 16	\$142,993 \$17.50	8,171 9,931	Mid-South Concerts
RANDY TRAVIS SHENANDOAH SHELBY LYNNE	Oak Mountain Amphitheatre Pelham, Ala.	Oct. 13	\$140,788 \$18.50/\$16.50	7,988 10,000	Special Moments Promotions
POISON WARRANT	Hulman Center Indiana State University Terre Haute, Ind.	Oct. 5	\$138,265 \$18.50/\$17.50	7,842 8,299	Sunshine Promotions
REBA MCENTIRE RICKY VAN SHELTON BAILLE & THE BOYS	Frank Erwin Center University of Texas, Austin Austin, Texas	Oct. 18	\$137,983 \$18.50/\$16.50	8,273 8,985	Starstruck Entertainment in-house
AMTA BAKER PERRI	Sun Dome University of South Florida Tampa, Fla.	Oct. 14	\$136,058 \$22.50	6,449 7,500	Fantasma Prods.
POISON WARRANT	Nashville Municipal Auditorium Nashville	Oct. 14	\$133,683 \$17.50	7,639 9,900	Mid-South Concerts
ALABAMA CLINT BLACK ALAN JACKSON	Hersheypark Arena Hershey, Pa.	Oct. 21	\$129,305 \$19.50	6,969 8,495	Keith Fowler Promotions
ROBERT PLANT THE BLACK CROWES	Greensboro Coliseum Greensboro, N.C.	Oct. 15	\$127,858 \$20.50	6,237 9,907	Cellar Door Prods.
GEORGE STRAIT PATTY LOVELESS	Kansas Coliseum Wichita, Kan.	Oct. 12	\$124,618 \$17.50	7,456 8,200	Varnell Enterprises

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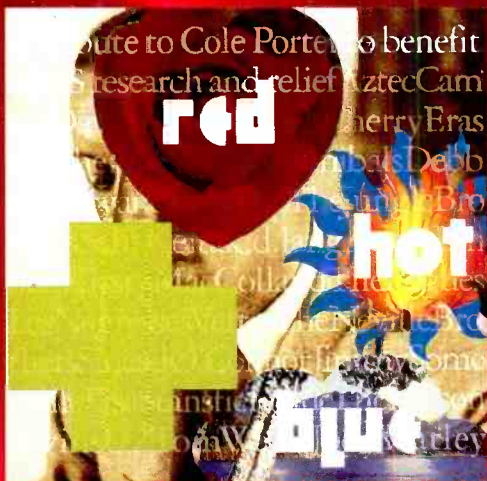
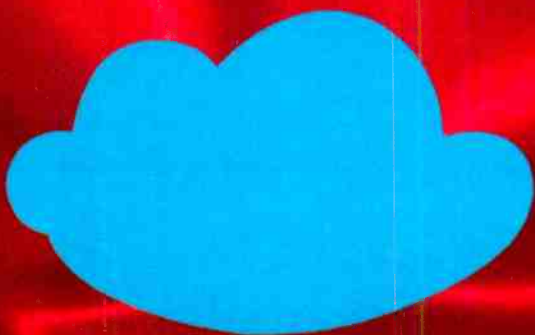
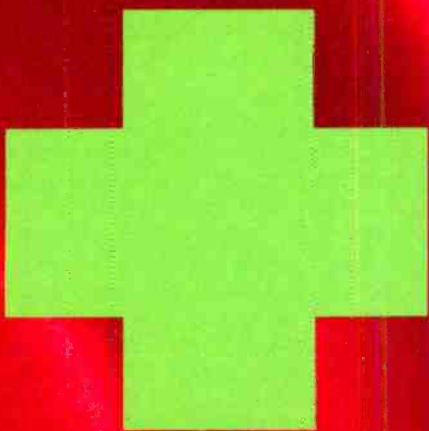
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The Thompson Twins

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Latin Notas



by Carlos Agudelo

NOMINEES IN FIVE Latin categories will vie for honors in the **Billboard Tanqueray Sterling Music Video Awards**, Nov. 7 at the Palace in Hollywood, Calif. Nominated for best duo or group are **Gipsy Kings** (Elektra), **Julio Iglesias/Plácido Domingo** (CBS), **Los Bukis** (Fonovisa), **Pandora** (Capitol/EMI), and **Pimpinela** (CBS). In the best-female category, the contenders are **Yuri** (CBS), **Rocío Dúrcal** (BMG), **Myriam Hernández** (Capitol/EMI), **Daniela Romo** (Capitol/EMI), **Isabel Pantoja** (BMG), and **Margareth Menezes** (Island), while the best-male competitors are **Chayanne** (CBS), **Willy Chirino** (CBS), **Luis Enrique** (CBS), **Caetano Veloso** (Rai Das Cores/Elektra), and **José José** (BMG). Up for best new artist are **Miguel Mateos** (BMG), **Azúcar Moreno** (CBS), **Kid Frost** (Virgin), **Eros Ramazzotti** (BMG), **Los Mier** (Fonovisa), and **Margareth Menezes** (Island). And the best-director award will go to either **Angel García** ("Porque Te Tengo Que Olvidar," **José Feliciano**), **Markus Blunder** ("Volare," **Gipsy Kings**), **Luis de Llano** ("Quiero Amanecer Con Alguien," **Daniela Romo**), or **Pedro Torres** ("Para Amarnos Más," **Miguel Mijares**). For more information, call 212-473-4343.

"AS FAR AS WE ARE CONCERNED, STARTING Nov. 1, **Lalo Rodríguez** becomes a Capitol/EMI artist," says **Jose Behar**, that company's VP in charge of the Latin division. "And as far as we know, **Lalo Rodríguez** has every intention to fulfill his contractual obligations." According to Behar, there is no litigation currently ongoing with **TH-Rodven**, whose GM, **Guercindo Miranda**, claims Rodríguez has a five-year recording contract with his company (Latin Notas,

Oct. 27). "Which doesn't mean there will be no litigation," Behar adds, although he says he hopes to resolve amicably any problem that may arise. "We are not wasting time addressing rumors and misstatements." The contract with Capitol/EMI was signed by Rodríguez nine months ago, according to Behar. "If at the end he has other obligations, we are certainly not aware of them." If all goes well, Rodríguez will get into the studio with **Julio César Rodríguez** (no relation), the Puerto Rican producer who signed an exclusive contract with Capitol/EMI after having worked for **TH-Rodven** in building up the so-called "salsa sensual" sound.

SONOTONE RECORDS HAS SIGNED the group **Menudo** for the U.S. and Puerto Rico. Menudo will also be the "spokesgroup" for the Telemundo network, which will broadcast a "Menudo Mania" show

Top Latin talents will vie for Billboard Tanqueray awards

every week and will include a Menudo song as the main theme for one of its soap operas... The new **Alex Masucci** label, to be called **Cache Records**, will include in its roster, besides **Louie Ramirez**, the one and only **Larry Harlow** and **Roberto Blades**. Harlow's latest album, which is almost ready for release, is a refreshing reminder of the inner strengths of this veteran musician/pianist, who shows in this outstanding production that he still has a lot of music to give... **Mango Records** is rereleasing "Carabali," the album by the sextet of the same name, which is headed by pianist **Oscar Hernandez**. Among other musicians, it features the stellar talents of vibraphonist **Valery Naranjo**. The album had been released previously on **Primo Records**... **Fernando Allende** will host the "Buscando Estrellas" show, the Latin equivalent of "Star Search." Sponsored by **Anheuser-Busch**, the program will be broadcast via the **Univision** network.

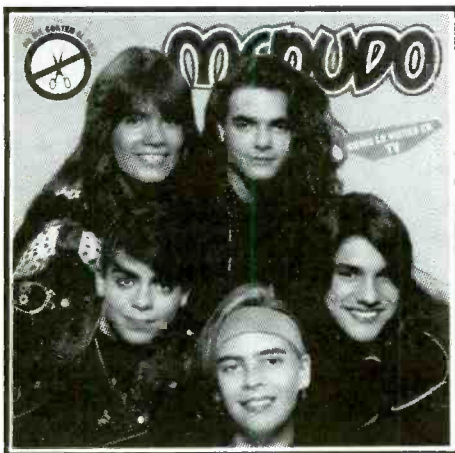
Top Latin Albums

			Compiled from a national sample of retail store and one-stop sales reports.			
	THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	3	11	MYRIAM HERNANDEZ	DOS	CAPITOL-EMI LATIN 42358
	2	1	43	DANIELA ROMO	QUIERO AMANECER CON ALGUIEN	CAPITOL-EMI LATIN 42227
	3	2	31	ANA GABRIEL	QUIEN COMO TU	CBS 200310
	4	4	7	AZUCAR MORENO	BANDIDO	CBS 80380/IND
	5	7	21	RUDY LA SCALA	CUANDO YO AMO	SONOTONE 1437
	6	6	19	LUIS MIGUEL	LUIS MIGUEL-20 ANOS	WEA LATINA 71535-4
	7	5	9	JOSE FELICIANO	NINA	CAPITOL-EMI LATIN 42352
	8	9	9	CHAYANNE	TIEMPO DE VALS	CBS 80423
	9	8	5	RAUL DI BLASIO	EL PIANO DE AMERICA	ARIOLA 9847/IND
	10	10	13	LOURDES ROBLES	IMAGENES	CBS 80378
	11	21	3	GLORIA ESTEFAN	EXITOS DE	CBS 80432
	12	11	37	JOSE LUIS RODRIGUEZ	JOSE L. RODRIGUEZ/M. VARGAS	CBS 842085
	13	13	9	YOLANDITA MONGE	PORTFOLIO	CBS 80391
	14	15	33	MIJARES	UN HOMBRE DISCRETO	CAPITOL-EMI LATIN 42293
	15	22	7	ALEJANDRA GUZMAN	ETERNAMENTE BELLA	FONOVISA 8867
	16	17	11	DANNY RIVERA	CANTO A LA HUMANIDAD	CBS 80397
	17	—	35	ISABEL PANTOJA	SE ME ENAMORA EL ALMA	RCA 9952
	18	18	6	INDUSTRIA DEL AMOR	QUIERO VOLVERTE A VER	RAMEX 1254
	19	20	11	LOLA FLORES	HOMENAJE	CBS 80379
	20	14	14	JOSE JOSE	EN LAS BUENAS Y EN LAS MALAS	ARIOLA 2226
	21	—	1	KIARA	BUSCANDO PELEAS	TH-RODVEN 2737
	22	—	22	ALVARO TORRES	SI ESTUVIERAS CONMIGO	CAPITOL-EMI LATIN 42260
	23	19	55	ROBERTO CARLOS	SONRIE	CBS 80179
	24	12	17	ROCIO DURCAL	SI TE PUDIERA MENTIR	ARIOLA 2271/BMG
	25	23	7	NELSON NED	DEDICADO AL AMOR	TH-RODVEN 2707
TROPICAL/SALSA	1	2	7	ORQUESTA DE LA LUZ	SALSA CALIENTE DEL JAPON	RMM-CBS 80420/IND
	2	3	9	GILBERTO SANTARROSA	PUNTO DE VISTA	CBS 80419
	3	5	19	NINO SEGARRA	CON LA MUSICA POR DENTRO	M.P.I. 6031
	4	1	13	LUIS ENRIQUE Y EDDIE SANTIAGO	LOS PRINCIPIOS DE LA SALSA	CBS 80341
	5	4	13	WILLIE ROSARIO	VIVA ROSARIO	BRONCO-SONOTONE 2507/SONOTONE
	6	7	13	EL GRAN COMBO	LATIN UP	COMBO 2070/IND
	7	8	11	WILLIE GONZALES	PARA USTEDS EL PUBLICO	M.P.I. 6036
	8	9	18	TONY VEGA	LO MIO ES AMOR	RMM-CBS 80349/RMM-CBS
	9	—	1	PAQUITO GUZMAN	EL MISMO ROMANTICO	CAPITOL-EMI LATIN 42361
	10	14	15	MAX TORRES	PELIGROSO AMOR	CAPITOL-EMI LATIN 42231
	11	6	15	JUAN LUIS GUERRA Y LA 440	BURBUJAS DE AMOR	KAREN 126
	12	10	29	JUAN MANUEL LEBRON	EL PRIMERO	CAPITOL-EMI LATIN 001
	13	—	1	ANGEL JAVIER	EN CADA LUGAR	CAPITOL-EMI LATIN 43353
	14	19	5	ANDY MONTANEZ	TODO NUEVO	TH-RODVEN 2868
	15	25	3	VICO C Y JOSSIE ESTEVAN	DOS TIEMPOS BAJO...	PRIME 001
	16	17	25	JOE ARROYO	EL SONERO DE AMERICA-15 EXITOS	SONOTONE 1634
	17	11	27	VITI RUIZ	VITI AT WORK	CAPITOL-EMI LATIN 42307/IND
	18	13	9	WILFRIDO VARGAS	EXITOS DE	SONOTONE 1441
	19	—	10	WILLIE COLON	AMERICAN COLOR	CBS 80351
	20	12	29	LA COCO BAND	POCHI Y SU COCO BAND	KUBANEY 20028
	21	—	20	CHEO FELICIANO	LOS FELINGS DE CHEO	RMM-CBS 80348/IND
	22	15	61	LUIS ENRIQUE	MI MUNDO	CBS 80146
	23	—	1	TONO ROSARIO	Y MAS	RIME 10005
	24	—	1	LALO RODRIGUEZ	UNA VOZ PARA ESCUCHAR	CAPITOL-EMI LATIN 42328
	25	—	4	PEDRO GUZMAN	VOLUMEN 2 JIBARO JAZZ	SONOTONE 1181
REGIONAL MEXICAN	1	2	43	GRUPO MAZZ	NO TE OLVIDARE	CAPITOL-EMI LATIN 42186/IND
	2	3	5	BRONCO	TU AMIGO	FONOVISA 9003
	3	1	11	LOS TEMERARIOS	DE LO NUEVO LO MEJOR	TH-RODVEN 2717
	4	5	25	RAMON AYALA	MI ACORDEON Y YO	FREDDIE 1515
	5	7	31	LA MAFIA	ENTER THE FUTURE	CBS 80314
	6	11	5	LOS MIER	DESDE EL CORAZON	FONOVISA 8860/IND
	7	6	15	FITO OLIVARES	AGUITA DE MELON	GIL 2067
	8	—	1	SELENA Y LOS DINOS	VEN CONMIGO	CAPITOL-EMI LATIN 42359
	9	8	5	JUAN VALENTIN	EL EMIGRADO	CAPITOL-EMI LATIN 42349/IND
	10	4	13	VICENTE FERNANDEZ	LAS CLASICAS DE JOSE...	CBS 80383
	11	10	3	LOS TIGRES DEL NORTE	PARA ADOLORIDOS	FONOVISA 9001
	12	—	21	GRUPO LLUVIA	GRUPO LLUVIA	GUIA 1024
	13	12	5	SONORA DINAMITA	LA TROPICALISIMA	SONOTONE 6003
	14	—	1	VARIOS ARTISTAS	MEXICO VOZ Y SENTIMIENTO	CBS 80437
	15	23	27	ROBERTO PULIDO	NUEVOS CAMINOS	CAPITOL-EMI LATIN 42256/IND
	16	16	5	VARIOS ARTISTAS	DESDE MONTERREY...	FONOVISA 8862
	17	13	61	BRONCO	A TODO GALOPE	FONOVISA 8830
	18	—	46	GRUPO LA FIEBRE	ON THE RIGHT	CBS 80168
	19	17	5	VARIOS ARTISTAS	TEJANO ALL STARS	CAPITOL-EMI LATIN 42348
	20	14	7	GRUPO LA FIEBRE	OUT OF CONTROL	CBS 80413
	21	19	16	GRUPO LA SOMBRA	GOOD BOYS WEAR WHITE	FREDDIE 1516
	22	—	59	VICENTE FERNANDEZ	POR TU MALDITO AMOR	CBS 80127
	23	24	4	ANGELES OCHOA	VINE SOLO A CANTAR	CBS 80274
	24	9	55	LOS TIGRES DEL NORTE	MI BUENA SUERTE	FONOVISA 8831
	25	—	8	RAM HERRERA	JUST FOR YOU	CBS 80357

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The Music Inside

Jimmy Webb

By DAVID HINCKLEY

In her new book "Supreme Faith," original Supreme Mary Wilson remembers Jimmy Webb like this: "He struck me as one of those rare people who don't just make music, but have the music inside them, much like Marvin Gaye..."

That's a nice compliment any time. Motown artists don't toss Marvin Gaye's name around lightly. But it's particularly nice in this instance because the record on which Webb and the Supremes collaborated, "The Supremes Produced And Arranged By Jimmy Webb" (1972), hardly moved enough copies to get the Supremes' gowns cleaned, and music is a business in which the strength of a compliment tends to be closely related to sales figures.

Wilson's comment is relayed to Webb, who's nursing a drink that's mostly seltzer water at his favorite New York pub after several hours of tennis with Art Garfunkel. He looks pleased and a little surprised.

"That's nice," he says. "I didn't know she'd remember me."

Yes, he's being modest here. Few people in the English-speaking world have not been imprinted over the last 23 years with something of Jimmy Webb, probably a song he's written: "Up, Up And Away," "Didn't Wa," "By The Time I Get To Phoenix," "Wichita Lineman," "Galveston," "All I Know," "The Moon Is A Harsh Mistress," "Still With-In The Sound of My Voice." Etc.

In fact, most people might know him if all he'd written was "MacArthur Park." Twenty-two years after Richard Harris first sang it, 12 years after Donna Summer revived it, that darn cake someone left out in the rain may remain the most endearingly bizarre non sequitur in modern popular music.

Cake aside, the song also had a profound impact on the radio business. Other songs had chipped away at the famous three-minute barrier for radio airplay. "MacArthur Park" shattered it.

"I never understood the cake, either," says "Cousin" Bruce Morrow, then of WABC and now of WCBS-FM in New York. "But the song was every disc jockey's favorite record. When you're on the air and you've got to do something urgent, like go to the bathroom, a two-and-a-half-minute song is a race. When you put on 'MacArthur Park,' you could go out for a pizza."

So perhaps in a way disc jockeys were saying thanks when they started helping to make Jimmy Webb famous. Songwriters have largely gone unnoticed in the rock 'n' roll era, unless they were also singers, but somehow word always spread when that new song was Webb's—starting almost from the moment the 5th Dimension made "Up, Up And Away" his first major hit in 1967.

What made Webb different? Well, part of it was his music, which he built on the sensible and deceptively elusive notion of "simple melodies"

(Continued on page J-6)

Photo by Douglas Avery

Jimmy Webb

THE MUSIC INSIDE

(Continued from page J-1)

and simple chord changes." Not only were those melodies irresistible, they were serving up lean phrases built on unforgettable images. "Up, Up And Away," with its beautiful balloon soaring into the clear blue sky, remains one of pop music's most enduring cries of joy and freedom.

For all his skill, though, it's also true that not everyone imprinted by Webb's music has been grateful for the experience. Words like "soft" and "sentimental" and even the dreaded "pop" have frequently been hurled at him, and Rolling Stone's history of rock'n'roll mentions Webb just once, in connection with Isaac Hayes' 18-minute jazz version of "By The Time I Get To Phoenix." It describes the song itself as "corny."

Webb knows all this, and since like any other hard-core '60s rock'n'roll fan he'd prefer to be embraced by his peers, it stings a little. He also finds it somewhat ironic, since he was, for instance, playing piano in Johnny Rivers' band at the Monterey Pop Festival and his solo albums are rock records, with no big orchestra. But he's philosophical about it.

"Almost from the beginning I was perceived as a guy who wrote slightly maudlin ballads," he says. "Trying to show people I do other things, even now, sometimes seems almost futile."

There's an element of the "silly love songs" argument here, of course. Even if the charge is true, so what? Writers up to the level of Irving Berlin have always been accused of composing slightly maudlin ballads, and they speak to millions of people. So maybe Webb just wrote better ones. Songwriters who aren't touching someone don't become millionaires at the age of 21.

That fact itself, however, didn't turn out to be an unequivocal triumph. "I'd achieved all my goals," he says today. "I was successful. But no one tells you how to fashion a life after success. In many ways, success was the easy part."

So the Jimmy Webb story took a few turns. It may take more. But wherever it runs, Mary Wilson is correct that music is the engine. Not just the music he writes, but what he

hears. He loved the Rolling Stones' 1989 tour: "I'm one of the biggest diehard Rolling Stones fans around." He also loves Stravinsky, Ravel and the American composer Samuel Barber, whose works include the opera "Antony And Cleopatra."

"When I'm feeling a little rundown," says Webb, "I'll put on a Samuel Barber CD. It gives me sustenance."

He mentions Paul McCartney and Bob Dylan, Phil Spector and ace drummer Hal Blaine. He'll always buy albums by Randy Newman, Paul Simon and Stephen Bishop, he says. He smiles and nods at mention of Bob Wills & the Texas Playboys. Clearly this is not a man whose taste begins with the 5th Dimension and ends with Glen Campbell, or even begins with Art Garfunkel and ends with Linda Ronstadt, much as he likes and appreciates what those artists have done with his songs.

So yes, he guesses he does have music inside him: "Sometimes I can't play a decent game of tennis for the songs that are running through my head."

Still, he plays tennis almost every day. It's part of a regimen—"physical, spiritual and emotional"—that further fills a schedule which is already overbooked.

He recently completed an elaborate portfolio of his songs, called "Memorabilia," published by Cherry Lane. It includes his own comments on how songs came to be written, photos, review excerpts and general odds and ends of his life. "It's very extensive," he says. "From family photos to Dylan tickets from the Meadowlands. I save everything."

This is not poetic license, judging from the scrapbooks on the shelves of his Manhattan office. Opening to a random page, he finds the clipping of an old interview in which Sally Field says she's dating Webb. ("But it's not serious," says Sally. "We're not talking about marriage.")

The hardest part of "Memorabilia," it turns out, was resisting the urge to rewrite all those famous songs.

"I tested the publishers," he says. "I changed a couple of lines in 'The Moon Is A Harsh Mistress.' They called me and said, 'You can't do this. You'll blow people's minds.'"

"By then I'd also fooled with 'By The Time I Get To Phoenix,' since I never liked the melody at the end. So I asked, 'You mean it's too late?' And they said, 'Yes, it's too late.'"

That's good news for "MacArthur Park" fans, because Webb has had his eye on that one for years. But no, it isn't the cake. The cake can stay out in the rain. What he doesn't like is the striped pair of pants pressed in love's hot fevered iron.

"The pants have bothered me for 22 years," he says. "I've rewritten them in my mind many times."

Fortunately, Webb has had enough recent success that it's quite obvious he's been doing more writing than rewriting.

Specifically, Linda Ronstadt's smash "Cry Like A Rainstorm, Howl Like The Wind" album last year featured four Webb songs—one of which, "Adios," just recently hit the top 10. But it was "Still Within The Sound of My Voice," in particular, which reminded people Webb is a living presence.

"That was ironic," he says. "It had previously been a top five country hit for Glen, but no one knew it was my song. That creates an element of frustration, but you learn to swallow it. Maybe that's the difference between being 19 and 44."

"Actually, I've been very fortunate over the years with the amount of publicity I've had for my writing. Most writers get far less. So I've been blessed and I'm gratified."

There is, however, one other sort of recognition he'd like more of. He would like to score as a performer—which he's never really done, despite several albums and success on the cabaret circuit. "Artists have found songs from my albums," he says. "So there's probably no way to calculate all their reverberations. But sure, I'd like a hit."

When he launched his performing career in 1970, critics first suggested he didn't have the presence or the emotional projection. Later, they began saying his voice lacked power, and he seems to agree that's an area to concentrate on. Speaking of his next album, he says, "The songs are good. Now I have to get my voice up to that level."

Another factor may lie beyond his control: the comparison of his own renditions with the polished studio productions of the artists who made the songs famous. But he's optimistic, he says, and his next album is being produced by Norbert

(Continued on page J-8)

Words and Music by Jimmy Webb

Like a skywriter
Rebel without a cause
Drifter without a name
But I can't seem to give up
this flying game
I'm a wingwalker
Working without a net
That's all I've ever been
And I wonder if I'm ever
Comin' down again

Like a barnstormer
Safe with my wires and wings
How could I ever fall
So sincerely do I glide above it all
I'm a skywriter
I can't forget you yet
For whatever that is worth
And sometimes I think I'm never
Comin' back
Sometimes I think I'm never
Comin' back to earth

Skywriter
©1987 White Oak Songs

As near as I can tell this love
is everlasting
If anything is lasting if anything is real
In a world where even love is a
sometime thing
That's here and gone
I'll be your friend for life as long
as life goes on.

As Long As Life Goes On
©1988 White Oak Songs

If these old walls could speak
Of things that they remember well
Parties and people raising hell
A couple in love
Livin' week to week
Rooms full of laughter
If these old walls could speak

If ballowed balls could talk
These would have a tale to tell
Of sun goin' down and dinner bell
And children playing at hide and seek
From floor to rafter
If these old halls could speak

If these old fashioned
windowpanes were eyes
I guess they would have seen it all
Each little tear and sigh and footfall
And every dream that we came to seek
Or followed after
If these walls could speak

They would tell you that I owe you
More than I could ever pay
Here's someone who really loves you,
Don't ever go away
That's what these walls would say

If These Walls Could Speak
©1987 White Oak Songs

Love is a glass of wine, it's balanced
on the siderail of a ship
Across the sea at midnight,
it may not last the daylight
And the trip is long and the waves
are strong
But then again it might be up
there forever
I've heard of birds that never
touch the land
But sleep on the winds
And if untouched by someone's
careless hand
Our love might last until the journey
ends ... alive, alive.

Our lives are just bubbles of time
They're rainbow colored
They're shining in the sun
They drift above the treetops now
In danger if the breeze drops
somehow
Darling that's all it would take
Yet it threatens not to break
And you know it might be up here
forever.

Stay Alive (Asleep On The Winds)
©1973 Canopy Music

Only one life
What does it mean?
It's birth and death and what we do in
between
If living is a pointless chore
Just existence nothing more
Why does only one life
Leave such an empty space
One life
Make it right or wrong?
One life
Take a love I can't replace
That always will belong
To only one life
Just another soul among so many
So who cares if one should fall
though we're small
We're full of magic
When we touch the world
We change it all
With only one life

We only have one chance to fight
But if we live it right
All we need is one life
To make a difference here
One life
It's such a small amount
One life
So now it's clear
We have to make it count
Once and for all
With only one life

Only One Life
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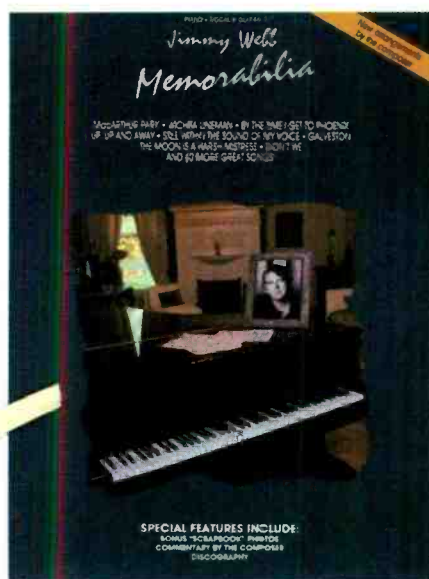
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Jimmy Webb

THE MUSIC INSIDE

(Continued from page J-6)

Putnam, who produced Dan Fogelberg and played bass for Elvis.

The new songs will also have a slightly different edge, says Webb: "They're more conversational. They're people's stories, like a guy who talks about Elvis in a bar. I wrote them as single songs, but after I did about eight of them, I realized they shared an overview. I'm excited about them."

Actually, Webb gets excited about the whole recording process. He likes being around when artists do his songs ("I think they feel more comfortable, too") even though he can't be too perfectionist about it: "What if they have a rotten arrangement? What if your song turns out to be the fourth single? You have to be professional." He also likes how musicians find ways to have fun while recording. "They have to. You spend so much time sitting around that otherwise it's a prison with music."

And he likes the sense of possibilities. Like when he was recording "El Mirage" in 1977, with George Martin. "We were recording the song 'If You See Me Getting Smaller, I'm Leaving,' which gets very quiet at the end. I was flying sailplanes then, and George suggested recording my glider for the ending. Why not? So we set up stereo microphones for the 5,000-foot length of the runway, and I took my buddy William F. Williams up with me to about 10,000 feet. When they said 'We're rolling down here'—one of the strangest radio exchanges in aviation history, I suspect—I put the glider into a steep dive, and went from one end of the runway to the other at 180 knots, 60 feet off the ground.

"It was the most daring thing I ever did in flight, and George got it perfectly. Listen to the end of the song and you'll hear it on the left channel. It's this incredible high-pitched whistle that only a glider makes."

He laughs. "I'm waiting for someone to sample it."

Then there was the time he and Gerry Beckley of America were "doing a Phil Spector thing" and wanted a sharper backbeat.

"We wanted a rifle shot. Not a snare. A rifle shot. so we took a rifle and a 60-shot clip—blanks—and went outside the studio and overdubbed it." He grins. "In downtown L.A."

He played a 3/4-inch Craftsman SkilSaw on one track of his "Words And Music" album. "Sawed a 2-by-6 right in half. I miss that stuff. You were physically involved."

On a less bizarre note, he's also continuing work today on "A Children's Crusade," a massive musical on which he worked for years with the late Michael Bennett. Bennett envisioned it in Madison Square Garden, with a cast of 500 and the action taking place all around the audience. Webb wrote the music, and he still hopes to get it produced, perhaps on a smaller scale.

"This meant a lot to Michael," he says. "Before he died he basically passed the whole ball to me."

"Crusade" should know, however, that it's just one of four musicals he's currently working on or contemplating. It's part of a work ethic that traces to his birth, on Aug. 15, 1946, in Elk City, Okla. His father Robert was a Baptist minister, and Jimmy, the oldest of seven children, got his early musical training on the piano and the organ. Like other pop stars who started in the church, Webb is never too many notes from a hymn. It requires little imagination to hear gospel in "Still Within The Sound Of My Voice," and when Webb plays his music in his studio, he's apt to inject a spoken church-style refrain ("Oh, yes, it does!") after an affirmative line.

Webb says his influences are both gospel and country, with some pop and classical in there, and by the time he was a teenager he was writing songs. In 1964 his family moved to California, where Webb plunged with delight into this new cultural world and plotted ways to become a songwriter for Motown, the pop song mecca.

In 1966 he enrolled in San Bernardino Valley College, and although he left a year later, he made a key contact: Williams, a DJ on top-40 station KMEN. Williams' recollection is that a college group called Otto's Organization brought Webb and his demo tapes to the station and Williams was so impressed he asked Webb to collaborate for a documentary film on ballooning.

Williams also recalls that Webb completed his part of the deal—a song called "Up, Up and Away"—while Williams never did the film. So "Up, Up and Away" didn't get launched until Webb showed it to a friend named Marc Gordon, who managed a group called the Versatiles that was recording its debut album for Johnny Rivers. They made it the title cut of the album, which came out after they had changed their name to the 5th Dimension.

Meanwhile, Webb had fulfilled his childhood dream and
(Continued on page J-10)

IN 1967 HE CELEBRATED

HIS FIRST BIG HIT,

FIVE GRAMMY AWARDS,

AND HIS TWENTY-FIRST BIRTHDAY.

THAT WAS THE BEGINNING OF A

MONUMENTAL CAREER.



Jimmy Webb



GEFFEN



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PHOTO: GENE MARTIN

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Jimmy Webb

THE MUSIC INSIDE

(Continued from page J-8)

sold two songs to Motown. One was recorded by the Supremes, one by Billy Eckstine. But Motown's Jobete Music turned down "Phoenix," saying it needed a chorus after each verse, and before Motown could get another, Webb was a songwriting star—no longer crashing in friends' apartments or sleeping in his car.

Not much more than a year later, in fact, by the end of 1968, sleeping in his car would present him with an extensive choice. He owned two Stingrays, two Eldorados, a Maserati, a Camaro and a Mercury station wagon, although today he says all that was incidental to the one true love of his automotive life, a blue Shelby Cobra. He still has it today. He keeps a model of it in his office. "The only record you can hear in this car is 'Sticky Fingers,'" he says. "If you turn it up all the way, you're vaguely aware music is playing."

Beyond cars, Webb also tasted other fruits of success in the late '60s and early '70s: a commission for a semi-autobiographical Broadway show ("His Own Dark City"), a cello concerto for Gregor Piatigorsky, Universal's "Peter Pan" movie for Mia Farrow, an album for Frank Sinatra. That sort of thing.

Some of this worked well and some didn't, like the Broadway show. He got married, and in 1972 he and his wife had the first of what would eventually be five boys. He experimented with different styles in his music, and by the end of the '70s he was ready to begin contemplating the next phase of his career.

"In popular culture, the fans rise up every so often and say, 'Fresh new faces!' And there's a factory somewhere, working 24 hours a day to deliver them. It's a natural process."

Still, he wasn't ready to retire, so in 1980 he moved to New York. And not much happened until 1983, when he called his friend David Geffen, who introduced him to Michael Bennett.

Now Bennett may seem like an odd savior, but "Michael made you believe you could do anything," says Webb today. "He made you believe you could drink as much as you wanted, party as much as you wanted, have as much fun as you wanted."

"It turned out not to be true. But I don't regret having believed it. Michael was an incredibly powerful force in my life. His office was next door to mine, and he'd be over three or four times a day. That's what I miss most, I think."

The first project Bennett brought to Webb was "A Children's Crusade." The second was "Scandal," one of the most famous musicals that never made it to Broadway. Conceived by Treva Silverman, who wrote "The Mary Tyler Moore Show," it probed the victories, doubts and fears of a divorced woman seeking a personal awakening through a series of liberated sexual encounters.

"It was one week from Broadway," says Webb, when Bennett closed it down in the early spring of 1985.

Exactly why remains a heated topic. One theory is that AIDS became a crisis, a show about carefree sexual freedom became inappropriate—particularly since Bennett had AIDS himself. After Bennett's death, when Silverman discussed resurrecting the show, she proposed a period piece, set in 1975.

She also eliminated the music, perhaps reflecting her discomfort with the prominence Bennett had given to Webb's music. In particular, Bennett had asked Webb to turn a key closing speech by the heroine into a song called "The Most Important Thing." The song was powerful, Webb says now, but he sensed Silverman didn't want to lose the speech.

That was nothing compared to her anger at losing the whole show, however, and Webb says that after Bennett shut it down, Michael and Silverman stopped speaking—leaving Webb as their liaison. It's a role, he says, that was not without its lighter moments. Like the night he told Bennett he would see Silverman at Penny Marshall's party, and did he have a message?

"He said, 'Yes, I do. Tell her to jump off the World Trade Center.'

"Okay, I told him. Anything else?"

"Yes. Tell her to send me a videotape of it."

So Webb went to the party and sure enough, Silverman asked if he had a message from Bennett, Webb said yes, he wanted her to jump off the World Trade Center.

"And she said, 'Anything else?'"

"Yes," I said. "He wants you to send him a videotape."

"And she said, 'Does he want Beta or VHS?'"

"She's a very funny woman."

Although his Bennett collaborations were sidetracked, Webb's career shifted into high gear anyway. Around the

(Continued on page J-14)



Hey Jimmy -

Rock on

"Wichita Lineman!"

Boudleaux and I

Have Been Fans

From Day One!

LOVE AND HAPPY HOLIDAYS.

Felice

HOUSE OF BRYANT PUBLICATIONS



SPECIAL BULLETIN

(Continued from page J-4)

BWM: Do you believe in the miracle of the wishbone?

JLW: Yes, I think it works for everyone except the chicken.

BWM: Who are your favorite songwriters? a) Brian Wilson b) Stevie Wonder c) Jimmy Webb d) Terry Jacks e) Lennon & McCartney f) other.

JLW: I like all songwriters. They are better than everyone else. Biggest influence? Lennon & McCartney, Mann/Weil, Hank Williams, Paul Simon, Larry Hart, Cole Porter, Sammy Cahn, J. Van Heusen, Joni Mitchell, Tim Hardin, Randy Newman, Warren Zevon and anybody else who ever wrote a good song like Sammy Fain, Don Henley, Harry Warren, Roger Miller, Paul Williams, Stephen Sondheim, Kurt Weill—you know.

BWM: I have a problem, well, it's not really a problem, it's a, a, a, l, l, wrote a song the other day while I was watching TV, it's a love song, about love, and sounds kinda like 'Careless Whisper' except catchier, so I want someone who looks kind of like George Michael to turn it into a No. 1 hit, but I don't know how to do it. Please advise.

JLW: First write a song that doesn't sound "kinda like" anything else. Then get \$500,000 for payola and a good lawyer. As for the rest—well Mickey O'Rourke "kinda" looks like George Michael. So does Michael Keaton when he hasn't shaved for a couple days.

BWM: What is a thinkathon?

JLW: A thinkathon is when your brain is on the air for 48 hours or more trying to figure out a way to raise some money for yourself.

BWM: Who would you not want to record your songs?

JLW: I'll take any record I can get—though it seems harder and harder to get album cuts with the Chipmunks.

BWM: Have you ever put any of your gold record awards on the turntable and tried to play 'em? Does it work?

JLW: An interesting yet little known fact is that it is *always* someone else's record. I played a gold Art Garfunkel album once and was shocked to hear "96 Tears" by Question Mark & the Mysterians.

BWM: We have heard occasionally of people who drown in a bathtub, but would we ever seriously think of prohibiting the taking of a bath?

JLW: If you guys were in charge—who knows what strange laws we might have?

BWM: Who is Jimmy Webb Jr.?

JLW: There is a Jimmy Webb doppelganger roaming the motel lounges of the West Coast—seducing young girls and playing maudlin songs. He claims to own a house in Aspen. But if he leaves an excessively large tip you'll know for sure it's not me.

BWM: Who should be the next artist to have a big hit with "MacArthur Park"?

JLW: I'm hoping for Guns N' Roses.

BWM: What did your face look like before you were conceived?

JLW: Sort of like a little Cabbage Patch doll—I think—except features constantly changing—then frozen suddenly at the moment of impact.

BWM: How did Philip and Gloria F. get the boat of their dreams—FREE?

JLW: How should I know? A nocturnal visit to the shipyard?

BWM: Why the cryptic production credits on "And So On" and "The Yard Went On Forever"?

JLW: Few people know this but both of those albums were recorded live in my family crypt.

BWM: Were the four songs of yours on the Richard Harris LP "My Boy" written with Rich's grand concept in mind, or did he just pick songs of yours he felt would fit in somehow?

JLW: This may be hard to believe but the answer to both questions is "yes."

BWM: What is the unseen bread?

JLW: It's the large amount of money that the I.R.S. appropriates out of my royalties every April 15th.

BWM: If two beings appearing as angels came to our apartment and actually ate dinner with us, would we be right in assuming they were spacemen? If they warned us to leave town, should we?

JLW: a) Mmmmm—spacemen perhaps, but more likely inter-dimensional time-morphs—sort of "cosmic homeless persons." b) If your neighbors weren't into a lot of bestiality, sado-masochism, heavy metal, wife swapping, and child abuse then you should hang on to your apartment—you know how hard it is to find a nice place to live!

BWM: Have you ever been tempted to evil beyond your power to resist? How about vandalism?

JLW: I have looked at Penthouse with lust in my heart.

(Continued on page J-14)

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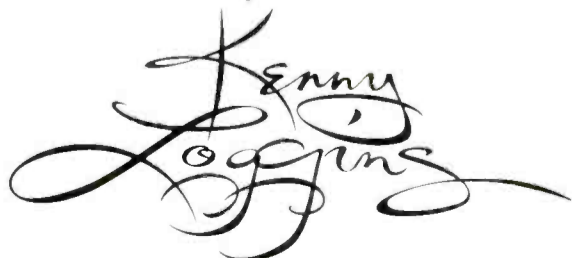
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Congratulations Jimmy,

*Your writing has consistently
raised the standards by which
all writers are judged.*

*Thanks
for making it difficult on all of us.*

Your friend,



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JIMMY WEBB

FROM PETER KIRSTEN AND STAFF
AT GLOBAL MUSIKVERLAGE IN GERMANY



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GLOBAL MUSIC GROUP

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NEIL DIAMOND

OCTOBER, 1990

**Dear Jimmy,
May your music
always take us
up, up and away!**

Neil Diamond

THE MUSIC INSIDE

(Continued from page J-10)

time Ronstadt was finding "The Moon Is A Harsh Mistress" on an old Webb album, Kris Kristofferson, Johnny Cash and friends were finding "The Highwayman" on another, and today Webb says his whole life is looking brighter. He gave up smoking for one thing, which means "now I just have to figure out how to give up nicotine gum."

He's also watching his sons follow his path. "I never encouraged it. In fact, I may have tried to discourage it." But kids. You know. His eldest son 17, is a writer and has a band.

"I just don't want them to have the idea they're likely to have the same success I did," he says. "I don't mean it was easy for me. When I sit down to write a song, even now, I still have a few minutes of utter insecurity, when I'm certain that not only can I not write this song, but I will never write a song again. But I came along at just the right time. Most writers have to struggle a lot for more success than I did."

Webb walks into his studio, and after turning down the air conditioning ("You could hang meat in here") he sits at the piano to sing a new tune called "Too Young To Die."

The imagery is vintage Webb: motion and distance, the irresistible forces that put his old characters in Wichita, Phoenix, Southeast Asia and balloons. The hero here is that "sweet old racin' car of mine," the Cobra, and the turf is Nevada, where back in the '60s there was no speed limit.

"I recall my so-called wasted youth," he sings, to a rich, rolling piano. "It seems more worthwhile every single day."

This could be a tribute to the Rolling Stones, or everyone else who like Webb does not apologize. It could also be a tribute to an age when you could write a love song to your car and everyone understood.

"That was an incredible time," says Webb. "I think we should stand back and look at it."

But that doesn't mean he lives there.

"You know, there are all these songs about how rock'n'roll will stand, and never die. I'm not sure it can work that way. Popular music is so much a part of its own time that when

the next generation comes along, it gets a quaintness. I mean, look at old sheet music, with the pictures of women in bobbed hair and the songs with those real long titles. Who sings those songs now? And who dares to say that won't happen to us?

"I don't mean people won't still listen, if the music's good. My 15-year-old son Justin is a Beatles freak—a 'rad Beatle-fan,' I believe is how he puts it. I walk in the door and hear 'Abbey Road' and that's great. To me, it proves a lot of what we had and did then was good.

"But most of what you hear on the radio today isn't rock'n'roll any more. It's related, it's derived from rock'n'roll, but it's different. It's robotic. It's music made by machines. Talk about future shock—this is it.

"Rock'n'roll was our music, and let's face it, we aren't going to be around forever."

He laughs. "Of course, I don't know if I should say that. It might upset some people."

And what about Jimmy Webb's music?

"I have no delusions of grandeur. I hope it lasts a while. In the larger picture, I don't know. Maybe I helped modernize country music a little bit. But I still don't know that any popular music will last as long as classical music."

Fortunately, that's not why he writes.

"You know what saved me from all the appetites of the '70s?" he says. "It was the fact that when it came down to it, I would never let anything get between me and writing music. If something got close, I gave it up. To me, music is the ultimate stimulant. It's non-toxic and it gets you high."

Up, up and away.

SPECIAL BULLETIN

(Continued from page J-12)

Sometimes I've drawn moustaches and warts and moles and such on the pictures.

BWM: How do you suspend the operation of conscious decision?

JLW: Nothing could be easier—or could it?

BWM: How much does it help you to drink while you're



Jimmy and Art Garfunkel in rehearsal at the Cathedral of St. John the Divine, N.Y.C., December 1985.

thinking?

JLW: Sometimes I think when I drink—but I never inscribe while I imbibe.

BWM: May we pry into what's behind "Laspitch" historically?

JLW: A small town is a rotten place for a Baptist preacher's kid to live. (So is almost anywhere else.)

BWM: What have you been doing lately?

JLW: I have started my seventh solo album with producer Norbert Putnam. I am writing two Broadway shows at the same time without smoking. I have four songs on the new Linda Ronstadt album including the hit single "Adios."

CREDITS: Editorial by David Hinckley, critic at large for the New York Daily News and author of the pop music column "Short Cuts"; Paul Zollo, editor of SongTalk, the journal of the National Academy of Songwriters, and author of "The Beginning Songwriter's Answer Book" published by Writer's Digest Books; and Paul Grein, Billboard's Chart Beat columnist; Editorial Assistance, Laura Gold; Photos and captions courtesy of the Jimmy Webb Music Co.; Photos and captions from "Jimmy Webb/Memorabilia," published by Cherry Lane Music Co. Inc.; Cover photo by Douglas Avery; Cover & design, Steve Stewart.



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Lucy

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surprising melodies,
interstellar arrangements
and extraordinary lyrics.

For your ability to
continually astonish.

Thank You

Jim Beloff
Joshua Stone
Steve Stone



**CONGRATULATIONS
JIMMY WEBB**

You've kept us soaring for 25 years!

The ORIGINAL
5TH DIMENSION



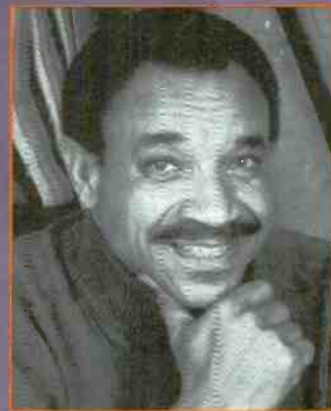
Billy Davis Jr.



Florence LaRue



Marilyn McCoo



Lamonte McLemere



Ron Townson

SONGS FOR THE SONGWRITER

Jimmy Webb is one of the only contemporary songwriters who can write songs right into the orchestra, and his songs have 17-layer emotions and sophisticated chord changes that are absolutely dazzling.
LINDA RONSTADT

Jimmy Webb has been an inspiration to me since I first started writing songs. His music was everything I aspired to: Songs not only musically and lyrically brilliant, but also with undeniable heart and soul.
DIANE WARREN

Jimmy Webb is one of those rare talents who's tuned into the cosmos. His melodies and lyrics reach into the deepest part of our souls, where our real emotions lie, and we're touched in the deepest way one can be touched. Jimmy, thank you for all the times you've brought tears to my eyes.
BARRY MANN

Jimmy is a romantic and he has style. He is a white hat living in New Jersey making it in Big Town.
HARRY NILSSON

A stunning songwriter and a great friend to his friends, Jimmy's the kind of a guy who would give you the shirt off his back if there weren't lyrics written on it.
STEPHEN BISHOP

Jimmy's lyrics never fail to nourish and inspire me. My personal cassette of Jimmy Webb demos is one of my most cherished possessions . . . the only trouble is that it's worn out from constant use. Please, Jimmy . . . send another.
CYNTHIA WEIL

A long time ago I received a letter from Jimmy Webb. I immediately framed the letter and hung it in my music room because Jimmy was such a true inspiration to me.
BURT BACHARACH

Jimmy Webb is my hero. For most of us, I think collaborating is the healthiest and best way to get better at our craft, with the exception of the few people that can stand on their own and write like Jimmy Webb.
DAVID FOSTER

When I was starting out as a songwriter I looked to Jimmy Webb as one of the most innovative and musically proficient songwriters of our generation.
BILLY JOEL

When I was in college I wore out several copies of Jimmy's Thelma Houston album. It was like a music lesson to me—a lesson in how far you could stretch the limits of pop music and not lose one drop of soul.
PAUL SHAFFER

He is a renaissance man!
CHER

I salute Jimmy Webb. With love for you and respect for your monumental talent, your biggest fan,
ART GARFUNKEL

I enjoy singing Jimmy Webb tunes because he has been blessed with the emotions and artistic talent of the great lyricists.
FRANK SINATRA

Jimmy Webb is the greatest! He is America's premier poet. I am ever, ever so grateful that Jimmy came along in my lifetime so that I would have some songs to sing. I don't believe that it's the artist that makes the song, but the song does make the singer and player. Jimmy marries a chord progression and a melody as fine as any writer ever has.
GLEN CAMPBELL

Jimmy is one of the funniest guys I've ever met—as a person, you won't find a more caring human being—as a serious artist and songwriter, he is without peer.
LARRY COREYELL

Jimmy Webb has written songs that can break your heart and touch your soul. He's an extraordinary talent.
JUDY COLLINS

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Retail

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Personics Works To Boost Business Custom-Tape Firm Takes Steps Toward Goal

BY DEBORAH RUSSELL
and ED CHRISTMAN

LOS ANGELES—The Personics Corp., moving on a number of different fronts, continues its uphill struggle of three and a half years to gain widespread acceptance for customized tapes.

In the past few months, the Redwood City, Calif.-based company has made the following moves:

- It is negotiating to bring a major international company on board as an equity player. The cash infusion will finance an aggressive rollout of the firm's machines.
- It is touting a survey, conducted by an independent research firm, that indicates that its machines boost music sales and reduce home taping. Some retailers, however, are unconvinced by the survey's findings.
- It is replacing its current labor-intensive machine with a new model that supposedly answers retailers' criticisms by reducing the time needed to make a tape.
- It continues to look for ways to integrate itself into labels' marketing plans to break new acts.
- It has bolstered its upper management by recruiting from retail a new president and CEO, Steve Boone, who comes from outside the music industry. The company also has added Mitch Perliss, formerly director of purchasing at Music Plus, as VP of music acquisitions.

Rumors persist that Elliot Goldman, Personics chairman, will leave the company. Boone, who previously headed up the 39-unit Cost Plus Imports home-furnishing stores, denies those rumors, saying Goldman "is chairman."

But he adds that Goldman initially joined the company as a consultant. "I would assume there is a point where he will no longer be chairman," Boone says. "He will remain with the company . . . but he may reduce his role, and he is discussing that with the company now."

When Personics introduced its revolutionary in-store taping system to

the industry in 1987, it was basically a given that participants were dabbling in the unknown. No one knew how an in-store music-sampling center would affect prerecorded product sales or whether it would cut back on home taping, as the Personics people had predicted. Indeed, some labels and retailers initially expressed skepticism at the concept.

GROWING PAINS

While the company has made considerable progress in furthering its cause, it continues to experience growing pains, acknowledge Boone.

For instance, the company said in early 1989 that it would have its machines in 500 sites by the end of that year (Billboard, Feb. 4, 1989). As of mid-September 1990, the Personics machine was in only 255 sites. Also, near the end of 1989, the company said it wanted to launch a U.K. invasion sometime during 1990. Now, Boone says that, with a little luck, Personics will get into Europe sometime in 1991.

"Like most start-ups, it took longer than [management] wanted," Boone says. "But that stuff is behind Personics. We are getting ready to rock'n'roll."

Boone says a recent survey of Personics customers, conducted by Audits & Surveys Inc., shows the company is on the right track with its concept, which should lure more retailers to sign on.

In order to finance that expansion, the company is currently negotiating to bring on a new equity player. Some in the industry wonder if the company's need for additional capital means that the company is having financial problems. But Boone says the company is financially sound.

"[Personics] is like most start-up companies," Boone says. "We have had a couple of rounds of equity infused into the company to finance the development of initial technology and then the initial rollout." So far, the company has had a total capitalization of \$27 million, he says.

In addition to the new equity play-

er, Boone says current investors likely will boost their investment in the company in the new financing rounds. But even if the new equity player does not come aboard, Personics has the financial strength to move forward with its plans, he says.

It is widely rumored that the unnamed company Personics is courting is none other than BMG, the only major not supplying songs to the custom-tape producer. But Boone flatly denies that. On the other hand, he says, "BMG is in the top six of people I want to meet," because he would like the company to supply songs to the Personics catalog.

'WE ADD TO TRAFFIC'

As for the survey, conducted in May 1990 at Sam Goody, Music Plus, and Warehouse stores on both coasts, it says that 67% of Personics buyers use the system's Listening Post audition kiosk to sample songs or artists they have never heard before. Among those, 53% purchased prerecorded cassettes, CDs, or LPs as a result. On average, those Personics buyers purchased 4.47 prerecorded cassettes, CDs, or LPs.

In addition, the survey indicates that one third of all customers are now making fewer tapes at home since they began using Personics.

"The study shows we stimulate sales," not cannibalize them. Boone says. "[Personics] clearly attracts people to the store who would not otherwise come to the store. It increases traffic by 4%, about half [of whom] just buy Personics music. But the other half buy other product from the retailer. So, we add to the traffic count, we sell our product, and they sell other product."

SURVEY RESULTS QUESTIONED

But several retailers surveyed by Billboard say the research is too premature or inconclusive to fully determine just how Personics affects activity in their stores.

Bruce Imber, VP of marketing at 91-unit, Port Washington, N.Y.-based
(Continued on next page)



Geewiz! On hearing that Philadelphia Phillies center-fielder Lenny Dykstra, left, is motivated by the music of Tom Petty and Wilson Phillips, Nobody Beats the Wiz district manager Addie Adjimi presents Dykstra with a few of his favorites on CD. The occasion was the grand opening of Nobody Beats the Wiz in Princeton, N.J., where Dykstra greeted customers and signed autographs.

Arista, Musicland, Crayola Link For Milli Vanilli Art Contest

BY DON FLUCKINGER

ATHENS, Ohio—In a cross-promotional venture, Arista Records, the Minneapolis-based Musicland Stores Corp., and Binney & Smith, based in Pennsylvania, have joined together so that teens can share their vision of the next Milli Vanilli album cover.

Looking for an endorsement for its new line of Crayola Colorworks pencil and eraser sets, Binney & Smith approached Arista last spring with several bands in mind to target the 8-to-15-year-old demographic.

"We feel that Milli Vanilli is a hot new group who is popular with that audience," says Susan Yecies, president of Susan Yecies Associates, a publicity and marketing firm that works with Binney & Smith. "This demographic group is constantly listening to music—when they're not eating dinner, they're glued to their radios."

The promotion includes 11-by-18-inch point-of-purchase counter cards with entry blanks at all 785 Musicland stores, tied in with radio advertising in 16 markets. Each store will select winners, who will receive Milli Vanilli cassettes, posters, and videos. No purchase is required to enter the contest.

Moreover, floor displays at 5,000 retail outlets that carry Crayola products, i.e., supermarkets and stationery stores, will offer free Milli Vanilli posters in exchange for proof-of-purchase seals.

Pam Schectman, Musicland's national marketing manager, says the promotion drives traffic into the

stores, since contestants can increase their chances to win by entering at different outlets.

"The name Musicland is on every display, and when kids go out and buy school supplies and see our name associated with the group, that drives them into our stores, too," she says.

Once local winners are picked, the entries will be submitted to the members of Milli Vanilli, who will pick 10 national winners on the basis of the most colorful, funniest, and most contemporary designs. The winners will be flown to meet the duo and have their picture taken with them.

Dave Santaniello, Arista's national manager of marketing and video, says creative marketing ideas such as this might not directly translate into album sales, but go far in keeping the band in the public eye between studio albums.

"This promotion gives something back to all those who supported us on the first album," says Santaniello, referring to Milli Vanilli's seven-times-platinum debut, "Girl You Know It's True." "Plus, cross-promotions like these are always a lot of fun."

Milli Vanilli's as-yet-untitled second album is scheduled for release sometime between November and March. It has not been determined whether the winning art will be used on the cover or not, according to Santaniello.

"I wouldn't want to give anyone false hopes, because that decision is made in Germany. Whatever [the cover] is, I'm sure it will be some image of the boys," he says.

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RETAIL TRACK



by Geoff Mayfield

ROCK THE VOTE, BABY: Oct. 3, when a Fort Lauderdale jury found Florida music dealer Charles Freeman guilty of violating state obscenity laws for selling 2 Live Crew's "As Nasty As They Wanna Be," was a day of dark and serious implications for the music industry. Yet, on that night, in the ballroom of the Radisson Hotel Sacramento in Sacramento, Calif., Retail Track saw light breaking out from behind those ominous clouds of censorship.

During the early phases of the WEA product presentation the Tower Records/Tower Video convention, flocks of managers spontaneously began chanting "Rock the vote! Rock the vote! Rock the vote!"

The phrase, of course, comes from the Rock The Vote campaign, which was initiated by Virgin and wholeheartedly embraced by Tower senior VP of retail operations Stan Goman. Quite simply, the effort is designed to get younger people, who tend to be apathetic about the political process, to the voting booths.

The thinking is that a core of youthful voters can help stem the tide of conservatism that almost led to impractical album-stickering laws in more than a dozen states this year, and, overall, help shift the balance of power toward lawmakers and office holders who value the First Amendment. Goman returned from the recent National Assn. of Recording Merchandisers Retail Conference in Washington, D.C., with the fervor of a fire-and-brimstone evangelist, and, with great passion, he took the message of Rock The Vote to each group of

Tower managers during his chain's conference.

"The reforms of the '60s are being derailed by right-wing assholes," said Goman. "2 Live Crew are obnoxious but they are not obscene. I am tired of being considered pornographers. If you agree, I'd like you to help [with Rock The Vote] . . . We have to get more young people to vote. You guys work in the hippest stores in the country and you've got to get across the message that it is hip to vote."

During a companywide meeting, Michael Solomon, Tower attorney and son of president and founder Russ Solomon, cited a recent Thomas Jefferson Center for the Protection of Free Expression survey that stated that more than 40% of the people polled said they believe the government should be allowed to ban explicit recordings (Billboard, Oct. 20).

"Tower is in the business of selling culture," said Mike Solomon. "We depend on the First Amendment more than other businesses. We sell borderline product all the time. We want to continue to be able to do it. The objective is not to offend people but to test our freedom-of-speech rights."

The seeds that Goman and the younger Solomon planted during the week led to the "rock the vote" chants at that closing dinner, and the evening's host was pleased. Jim Swindel, senior VP/GM of Virgin, told attendees how thrilled he was to hear the spontaneous demonstration. WEA senior VP/national sales director Fran Aliberte also picked up the theme, informing the audience of Freeman's conviction. He said "everyone in this room is jeopardized" by the implications of the Fort Lauderdale decision, and reflected, "I was once busted for selling a Cheech & Chong album."

"This is a very serious thing," Aliberte continued. He stated that WEA "and the industry as a whole is committed to the Rock The Vote campaign. Only 17% of people in the 18-25-year-old age group vote."

Of the issue at large, Aliberte said, "This is a thing we (Continued on page 60)

PERSONICS WORKS TOWARD WIDER ACCEPTANCE

(Continued from preceding page)

Record World, says the results of the study "don't correspond with our experience." Imber estimates that Personics sales range from 1% to 6% of the total volume. "We cannot find any correlation between store volume and the machine...although some stores are doing very well with it. We are still taking a cautious approach to [Personics]."

At the 785-store Musicland chain, which currently has 65 Personics units in outlets, Ken Barnes, director of store operations, says he is reluctant to take the survey's findings as fact. "From [our] perspective, it's a new program and it's really too early to get our hands on any kind of data to assess its impact on the store level," Barnes says. "We have nothing to compare [Personics] to—no historical data."

Barnes estimates that customers produce about 270 Personics tapes per store per month. An early consumer-awareness blitz helped spark initial sales, but Barnes says he has noted a "general softening of the business relative to Personics" and says "the unit volume is falling off."

Other retailers, including officials with Los Angeles-based Music Plus and San Francisco-based Rainbow Records, say the jury is still out on Personics. But in general, retailers seem willing to give Personics the benefit of the doubt.

For example, Record World's Imber, who questions the Personics survey results adds, "Overall, we think it's a great idea, but we think they have some bugs to knock out."

One such bug cited by retailers is the labor-intensive aspect of the machine. It is time-consuming to choose the tracks and create a custom tape, both for the customer and the sales staff, they say.

Personics' Boone says that problem will be addressed. "We needed a

more efficient way to service retailers and machines and that issue was addressed before I got here," he says. "We will have a new machine that will cut costs about 50%."

Even though the current Personics machines are considered too labor-intensive, retailers say they like the fact that consumers use Personics as a listening booth. Personics itself has been emphasizing that feature as a way to increase its value to labels.

For example, although the Personics catalog initially emphasized oldies, eventually the company persuaded labels to experiment by supplying some current hits to the system. In April, Personics offered \$1 discounts on certain albums to consumers who requested songs from those albums to be included on their customized tapes (Billboard, March 31). Later, it added an Emerging Artists Program, which added a bonus song of a featured artist to any custom cassette.

One of the retailers who remains upbeat about Personics is Russ Solomon, president of Tower Records, the Sacramento, Calif.-based chain that operates 57 units. The company has Personics machines in 22 of its stores, which generate a total of about 7,000 tapes per month. Solomon says that is "a minute fraction of the business we do." But he describes it as "almost all plus sales."

Solomon adds that Tower is "in for as long as [Personics is]" and says, "We'd put them in more stores if they were available in other cities."

Increased availability is one goal on which Boone is sharply focusing. He cites an aggressive rollout before the end of the year.

"My hope is that while we are growing aggressively in the U.S., we will do something in the Far East and Europe," says Boone. "We belong in Japan and Europe, and with a little luck, we will get there next year."



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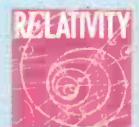
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CA JC-092301CS

THE CURE

Mixed Up
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CA 60978-4

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Mixed Up
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CA MCAC-10123

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CA D4-71354

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CD MCA MCAD-10111
CA MCAC-10111
LP MCA-10111

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CA E4-94310

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CA E4-94975

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CA E4-93976

TEN CITY

State Of Mind
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CA 82146-4

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CA X4-13057

VARIOUS ARTISTS

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CD Chrysalis F2-21799
CA F4-21799

R&B

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CD Cold Chillin' 2-26303
CA 4-26303
LP 1-26303

E.U.

Cold Kickin' It
CD Virgin 91379-2
CA 91379-4

FATHER M.C.

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CD MCA MCAD-10061
CA MCAC-10061
LP MCA-10061

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CA JR-101C

TEDDY PENDERGRASS

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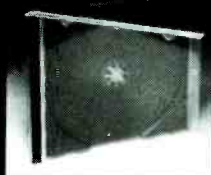
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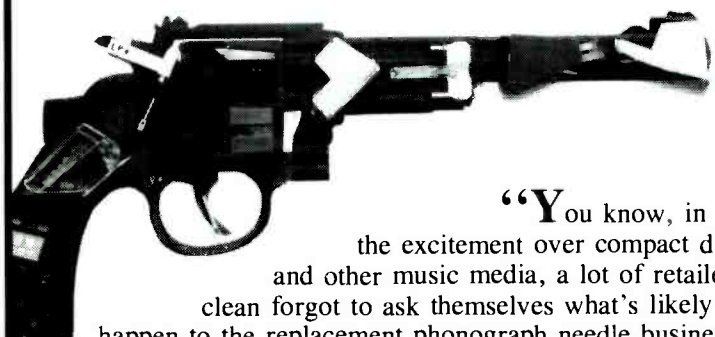
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RETAIL TRACK

(Continued from page 58)

can and will win."

To say the least, the Tower managers' response to Rock The Vote was an inspiring thing to witness. After all, one of the beauties of a democracy is the ability to use "the system" (are we back in the '60s again? If so, worse things have happened) to change the system. This columnist's fervent hope is that Tower will not be the only chain to commit its resources to this most important campaign.

GGOIN' FOR BAROQUE: The Detroit area has a classical-only store, thanks to the busy **Harmony House** folks. The 2,000-square-foot unit is in the suburb of Royal Oak and is just a few blocks away from the chain's successful superstore in Berkeley. **Sandy Bean**, the chain's ad queen, says the new unit had been in the planning for a year and a half and, consequently, the anticipated arrival prompted the company to maintain only a minimal amount of classical fare in Harmony House Superstore.

The small all-classical shop, which Bean says is the first of its kind in the Detroit market, has been a winner in the early going. In its first full week, which ended Oct. 5, it ranked fifth in sales volume among Harmony's 32 area locations. Bean's ad team tied in with commercial classical station **WQRS** for a promotion that found the store giving away Harmony/WQRS T-shirts.

Predictably, the hot-moving concert album by tenor greats **Jose Carreras**, **Placido Domingo**, and **Luciano Pavarotti** emerged as the store's early No. 1 seller, while titles by **Kiri TeKanawa**, **Kathleen Battle**, and the late **Vladimir Horowitz** also rode into the top 10. But the fact that "Oedipus Tex & Other Choral Calamities," the latest from classics humorist **P.D.Q. Bach**, clocked in at No. 4 indicates that the store's stock and customer base are diverse.

While the idea of a classical specialty outlet is new to Detroit, Harmony House's concept is not new to indus-

try chains. **Tower Records** has a stand-alone classical store in Philadelphia; several webs, including **Tower**, **Wherehouse Entertainment**, **Camelot Music**, and **Sound Warehouse**, have maintained store-within-a-store classical departments at larger sites for several years . . . Speaking of Camelot and classics, the chain's superstore in Cincinnati recently hosted an autograph session with **Cincinnati Pops Orchestra** conductor **Erich Kunzel**, **Telarc's** steady seller . . . And, speaking of Telarc, hats off to the label for finding a welcome bit of humor in the very serious matter of censorship. Styled in the manner of the industry-standard "Explicit Lyrics" warning sticker, P.D.Q. Bach's "Oedipus Tex" carries a sticker that says: "Warning! Contains 'Classical Rap.' Pathetic Advisory: Inane Lyrics."

Assistance in preparing this column was provided by **Ed Christman**.

2 Black Fiasco 'Burns' Up Tower Regional Exec

■ BY DEBORAH RUSSELL

PUBLICITY PARADOX: It has been said that any publicity, good or bad, is better than no publicity. This credo is especially sacred to the multitude of independent record labels battling for attention in a market laden with major-label heavies.

Hollis, N.Y.'s **In Effect Records** and its controversial rap act **2 Black 2 Strong & the MMG** (Militant Manhattan Gangsters) struck publicity paydirt Oct. 14 during a free outdoor concert sponsored by **Tower Records'** Fourth Street and Broadway store. Seems the rappers, who were on hand to perform the incendiary single "Burn Baby Burn," were shut down in mid-performance by Tower



or the local police, depending on who tells the story. It is debatable whether the plug was pulled due to the nature of the song, (it's about setting a match to "Old Glory") or the string of amplified expletives that boomed forth from the faulty P.A. system.

The Tower concert, which featured 15 acts ranging from **Tommy James & the Shondells** to **3rd Bass**, was designed to promote unity and positive energy in the beleaguered community, as well as highlight the Rock The Vote campaign. The decision to cut power during 2 Black 2 Strong's performance ignited a series of negative events, shifting the day's focus to censorship and the exercise of First Amendment rights. Members of the group reportedly stomped on a flag, crossed out the prefix "un" on some "Censorship is UnAmerican" posters, and went at it with a heckler, who happened to be a Vietnam veteran.

"It's ironic, because the band appeared in order to perform their song, which they never got to do," says **Steve Martin**, director of media relations for **Combat/Relativity/In Effect**. "The moral here seems to be that everyone has First Amendment rights, but they're not so clear once you start to exercise them. The flag represents a lot of different things ... 2 Black 2 Strong is saying what it means to them."

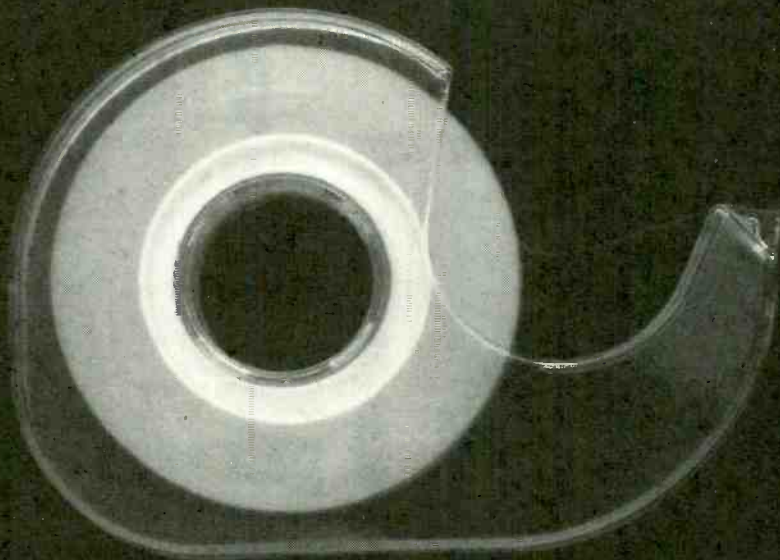
Tower's Regional Assistant **Hedi Kim** says the chain doesn't seek to dictate what the public should buy, but says she's disheartened by what she sees as a pre-meditated plot by the band to milk the event for publicity. Kim says the group's 22-year-old leader, **Johnny Mars**, told her he looked forward to the attention the fiasco was bound to generate.

"They came there looking for a fight; they were nasty from the minute they arrived," Kim says. "There is a way to convey a message and they ... just overdid it. They're publicity-seeking pigs."

In Effect's Martin is convinced the rappers would have received attention even if the event hadn't erupted

(Continued on page 63)

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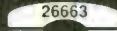
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NEW YORK—HMV Group Ltd. held its third conference Sept. 20-21 in Tarrytown, N.Y. Speaking to more than 40 senior executives from HMV Group's operations around the world, CEO Stuart McAllister reported impressive growth from HMV U.K. and HMV Canada, and the successful opening of two HMV stores in Australia. HMV Group's plans for the coming year include the opening of the first HMV stores in the U.S., Japan, and France, McAllister said. The conference included presentations from BPI Publications Group president John Babcock Jr.; Dr. David Frankel, senior partner of KPMG Peat Marwick McLintock; and Jay Chiat of Chiat/Day/Mojo advertising.



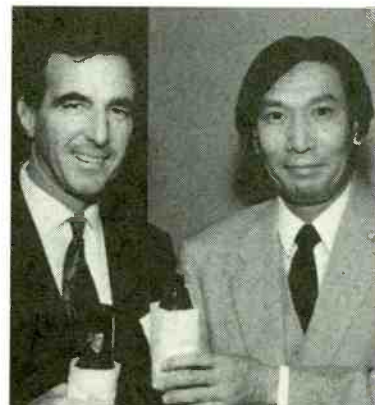
Enjoying the festivities are HMV U.S.A. president of finance Fred Bond, left, and HMV Group business development and systems director Duncan Bell.



HMV executives meet and greet at the convention. Shown, from left, are Harvey Berkley, finance director, HMV New Zealand; Bob Douglas, general manager, HMV Ireland; Brian McLaughlin, managing director, HMV U.K.; Mike Lymath, personnel director, HMV U.K.; and Laurence Campbell, finance director, HMV U.K.



HMV Group CEO Stuart McAllister, right, makes a presentation to HMV U.K. managing director Brian McLaughlin.



HMV Japan's president, Chris Walker, left, and finance director, Hidekatsu Kato, talk shop.



Discussing plans for HMV U.S.A., from left, are Dave Roy, senior product manager; Peter Herd, VP of marketing; Tony Hirsch, president; and Robin Mentzinger, human resources.



Tony Hirsch, left, president of HMV U.S.A., and Bob Williams, business development manager of HMV Group, entertain the troops at the HMV meet.



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HMV Plans To Make A Big Splash In The Big Apple

BY ED CHRISTMAN

NEW YORK—Sometime before Thanksgiving, HMV will launch its two superstores in Manhattan with a bang, promises Peter Herd, VP of marketing for HMV U.S.A.

"You can't enter this market quietly," Herd says. So the company will run huge promotions to herald the arrival of its two superstores—a 40,000-square-foot outlet on Lexington Avenue and 86th Street and a 32,000-square-foot unit on 72nd Street and Broadway—which will open simultaneously.

The openings will play like a Broadway show, Herd says. "In New York, you either have a long or a short run," he adds. "We aim to be like 'Cats,' currently the longest-running show on Broadway.

The local press has made much of HMV's entry into the Manhattan marketplace, predicting that the U.K. company will find itself in a market-share war with Tower Records, the 59-unit, W. Sacramento, Calif.-based chain that operates two stores here—one on the Lower East Side and one on the Upper West Side, six blocks from one of the new HMV stores.

Herd disagrees with the superstore-shootout assessment. Manhattan is understored, even with the new

HMV outlets, he says. "Our general experience is that when we come into a market with superstores, the market grows by 20%, and we don't get all of it," he adds. Moreover, "our competition is not Tower," he states. "Our comparison is Tower."

Initially, the two HMV stores will be merchandised 80% music, 15% video sell-through, including laserdisc, and 5% accessories. "We won't do video rental and we won't sell electronics hardware," Herd says.

HMV stores will not stock X-rated video. "If someone says that is censorship, then so be it. Other than that, as long as product is legal, we will sell it," he says. "At the moment, we will open without any limitation on what the buyers stock."

Herd refuses to make predictions on how much revenue the stores will generate. But he does say that in the U.K., which is a vastly different market governed by different parameters from American retail, HMV does eight or nine inventory turns a year, while U.S. retailers do two or three. In the U.S., "we won't be happy doing two or 2½ [inventory] turns, with 25% returns," he adds.

The reason HMV officials believe they will be able to achieve those results is because of the stores' point-of-sale system. "A lot of the retail revolution is about information," Herd says. "We will open with systems in place. It means our buyers will know tomorrow morning what they did today." Yet despite their use of p-o-s, individual buyers will over-

see inventory in the company's decentralized approach, says Herd.

One key element in differentiating HMV from other New York music retailers will be "Club HMV," a frequent-buyers program that will give customers a \$10 credit for every \$100 they spend, Herd says. In addition to building customer loyalty, Club HMV will provide the company with a database on its customers. "As we grow it will give us enormous opportunity to communicate with our customers," he says. "We will eventually be able to do direct marketing," such as targeting certain promotions at customers who like jazz.

Thanks to the information from both the p-o-s system and Club HMV, the company will be able to build departments by music genre according to each store's trade area, Herd says.

A key HMV goal will be to emphasize new artists, and the company has devised a number of ways to help accomplish that. The 86th Street store will have a permanent stage, which will feature, on a regular basis, in-store performances by new and developing artists. In addition, each month HMV will highlight 10 new artists on an in-store video, using a VJ to provide information about each artist's album. The video will be supplemented by an HMV monthly publication that, initially, will focus on the 10 featured artists.

"We also have to figure out a way to play music from new artists that don't have a video," Herd adds.

In general, video will play a big role in shaping the ambiance of the stores, Herd says. "We will have a video wall and screens everywhere," he explains. "At a lot of stores, the staff uses the screens as a way to entertain themselves, as opposed to a selling tool." HMV is placing such an emphasis on video that it will have live VJs, creating the atmosphere for each store through their selection and banter.

HMV makes foray into French market ... see page 73

GRASS ROUTE

(Continued from page 61)

into such a controversy. "Just listen to [Mars] lyrics. There's a lot of heart, vigor, venom, and truth behind what Johnny raps about. He's not in this for the money or he would have pursued a deal on [a major label]."

The Fourth & Broadway Tower has the indie record "end racked" in a prime in-store position these days. Representatives from In Effect say it is too early to tell if the events Oct. 14 will have a significant impact on 2 Black 2 Strong's sales. But as of Oct. 26, Kim says that sales at the Tower outlet haven't warranted replenishment of the album yet.

COMPILATION CRAZE: A slew of interesting multi-artist collections has crossed the desk recently. First up, a sampler compiled by the folks at Oakland, Calif.'s **Music Independent** magazine. "The MI Sampler, Vol. I, No. 1" is a 17-track kaleidoscope of various artists and labels, ranging from **James Harman's Rive-ra Records** single, "That's Not Your Baby," to **Dr. John & Chris Barber's Great Southern** live recording of "Such A Night." Other gems sparkling on the promo CD are **Canned Heat's** "Looking For The Party" from **Dali** and the **7&7's** "Miserable" from **Alternative**. The Music Independent shipped the free CDs with its October magazine to about 2,000 retailers, radio programmers, and other industry folk. Volume II will come with the November issue. Call 415-451-3730 or 317-353-1113 for details.

MEANWHILE, Lawndale, Calif.'s **SST Records** collected some of the

most demented cover versions of classic pop/rock tunes as performed by **Husker Dü, the Meat Puppets, Black Flag, Dinosaur Jr., and the Descendents** and packaged it under the title "Duck And Cover." Expect lots of laughs, a couple of cringes, and some hardcore headbanging when tracks like "Eight Miles High," "Louie, Louie," and the rest screech forth. Call SST at 213-835-8977.

NEXT, NEW ORLEANS' Black Top Records "paves the way to your soul" with its budget CD sampler, "Blues-A-Rama." The 21 selections include a sneak preview of legendary guitarist **Hubert Sumlin's** upcoming "I Don't Want To Hear About Yours," the solo debut by **Roomful Of Blues** saxman **Greg Piccolo**, and a never-before-released track from **Earl King**. The album also includes the **Neville Brothers'** "Woman's Gotta Have It" and **Buckwheat Zydeco's** "Buck's Nouvelle Jolie Blon," plus tunes by **Earl King, Snooks Eaglin, and Nappy Brown**. You'll also hear classic tracks from such living legends as **James "Thunderbird" Davis, Grady Gaines & the Texas Upsetters, and Joe "Guitar" Hughes**. Call Black Top at 504-895-7239.

AND FINALLY, Lawndale's **New Alliance Records** has released "Taste Test #1," an eclectic collection of tunes recorded during live performances on the **KXLU** radio program "Brain Cookies" by **FIREHOSE, D. Boon, 5UU's, Always August, and Screaming Trees**. Call New Alliance at 213-835-4267.

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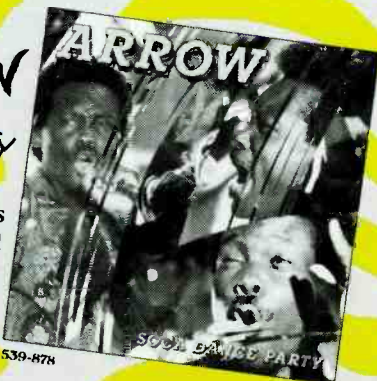
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4	4	11	PIANISSIMO PRIVATE MUSIC 2073-2-P*	SUZANNE CIANI
5	5	15	JET STREAM SONIC ATMOSPHERES CD 80028*	CHI
6	7	21	FOREVER BLUE SKY SHINING STAR SSPCD-115*	BRUCE BECVAR
7	NEW		SKYLINE FIRDANCE NARADA ND-64001*/MCA	DAVID LANZ
8	6	21	ACROSS A RAINBOW SEA GLOBAL PACIFIC GP 79332*	STEVEN KINDLER
9	8	7	TAPROOT WINDHAM HILL WT-1093*	MICHAEL HEDGES
10	23	3	WINDHAM HILL: THE FIRST TEN YEARS WINDHAM HILL WD-1095*	VARIOUS ARTISTS
11	13	91	WATERMARK ● Geffen 24233	ENYA
12	10	27	CITIZEN OF TIME NARADA ND-62008*/MCA	DAVID ARKENSTONE
13	9	15	TOUR DE FRANCE: THE EARLY YEARS PRIVATE MUSIC 2072-2-P*	JOHN TESH
14	11	13	SHADES OF SHADOW MIRAMAR MPCD3001*	QUINTANA + SPEER
15	12	77	NO BLUE THING MUSIC WEST MW-103*	RAY LYNCH
16	NEW		AT THE EDGE RYKO RCD 10124*/RYKODISC	MICKEY HART
17	17	7	OCEAN DREAMS SOUNDINGS OF THE PLANET SP-7140	DEAN EVENSON
18	18	15	ROAD TO FREEDOM SILVER WAVE SD-602*/OPTIMISM	WIND MACHINE
19	14	107	DEEP BREAKFAST ● MUSIC WEST MW-102	RAY LYNCH
20	NEW		SATURDAY'S RHAPSODY MUSIC WEST MW-134*	JIM CHAPPELL
21	16	43	YELLOWSTONE: THE MUSIC OF NATURE AMERICAN GRAMAPHONE AG3089*	MANNHEIM STEAMROLLER
22	15	29	KOJIKI Geffen 24255-2	KITARO
23	22	3	UNIVERSE SAMPLER 90 HEARTS OF SPACE HS11200-2*	VARIOUS ARTISTS
24	25	9	REFERENCE POINT GRP GRD-9614*	ACOUSTIC ALCHEMY
25	19	19	MAGICAL CHILD NARADA ND-61027*/MCA	MICHAEL JONES

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2	7	3	SET VIRGIN 2-91426	YOUSSOU N'DOUR
3	2	17	MEK WE DWEET MANGO 539-863/ISLAND	BURNING SPEAR
4	6	21	TWO WORLDS ONE HEART WARNER BROS. 26125-2	LADYSMITH BLACK MAMBAZO
5	3	7	PASSAGES PRIVATE MUSIC 2074-2-P	RAVI SHANKAR/PHILIP GLASS
6	4	25	CRUEL, CRAZY, BEAUTIFUL WORLD CAPITOL 93446	JOHNNY CLEGG & SAVUKA
7	5	25	MOSAIQUE ELEKTRA 60892	GIPSY KINGS
8	11	11	BAREFOOT GLOBAL PACIFIC R2 79333*	BAREFOOT
9	8	7	NOW DUB MESA R2 79022	BLACK UHURU
10	13	3	Soca Dance Party MANGO 539-878-2/ISLAND	ARROW
11	9	9	CLASSIC TRACKS SHANACHIE 43074	LADYSMITH BLACK MAMBAZO
12	12	8	PRISONER SHANACHIE 43073	LUCKY DUBE
13	NEW		PRIMAL MAGIC MESA R2 79023*	STRUNZ & FARAH
14	15	18	GIPSY KINGS ● ELEKTRA 60845	GIPSY KINGS
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Spotlight

NEW AGE

In Both Artistic and Marketing Arenas, NAM is Rapidly Being Absorbed into the Expanding World Music Market, as the New Coalition of Sounds Starts to Catch Fire on a Global Scale.

By P.J. BIROSIK

Although radio airplay for traditional new age music (NAM) in the U.S. is continuing to decline, the music itself has not disappeared; it's simply become another aural color on the palette of personal preference. It's like fashion; one chooses the music to set the mood, make a statement, send a message. And the message seems to be that NAM is rapidly being absorbed in both artistic and marketing arenas into the expanding world music market.

We all know that world music (WM) started influencing NAM after Paul Simon's "Graceland" LP, right? In the words of the immortal little cuss himself, Bart Simpson, "Au contraire, mon frere." Back in 1964, Tony Scott's "Music For Zen Meditation" (Verve) introduced the subtleties of melancholy Japanese shakuhachi flute to an entire nation of blissed-out hippies. Now, almost 30 years later, the release is still considered a classic.

While pop artists such as Sting and Peter Gabriel make headlines during musical safaris to Third World countries, musicians such as Popul Vuh, Jon Hassell, Paul Winter, Paul Horn, and Michael Oldfield have been venturing into the proverbial "bush" for decades, discovering and performing with master native musicians who let their instruments communicate for them in the universal language.

Does international media support the development of this NAM/WM hybrid? A shining example of NAM's international success is attested to by Takaski Mizuno, FM JAPAN, who says, "FM JAPAN, known as 83.1 J-WAVE, is a fresh FM music station which began broadcasting in October 1988 and is a remarkable success...No. 1 overall. Since the start, we have recognized NAM as a very important element of our programming. Currently we have over 19 hours each week, and we call this zone AZ WAVE, produced by Frank Cody and Cody/Leach Broadcast Architecture. Since the ancient period of the Greeks, music has been acknowledged as an important element for human life. The benefit of NAM to allow the listener to relax is commonly recognized. J-WAVE has commissioned a prominent scholar of bio-music, Ms. Michiko Nuki of Tsukuba Univ., to conduct a scientific study demonstrating the benefits of AZ WAVE using brain wave testing."

Without Frank Cody/Leach Broadcast Architecture, much NAM would not be heard around the world today. He sums up why NAM is successful worldwide. "The growth of the international radio market, coupled with a wider breadth of taste and much greater open-mindedness than the U.S. domestic market, provides fertile ground for 'all' music, especially NAM and instrumentals. It cuts across cultural barriers—there are no words to get in the way, no language to be translated—the communication is immediate. Plus, NAM, jazz and instrumental music offer the distinct advantage of appealing to adults. If you doubt the potential of these genres, study demographics. Rock'n'roll is great when you're growing up, but we *do* grow up. There have never been more people who want music that is stimulating with-

(Continued on page N-6)



Steve Kindler



Constance Demby



Bruce BecVar



Michael Hedges



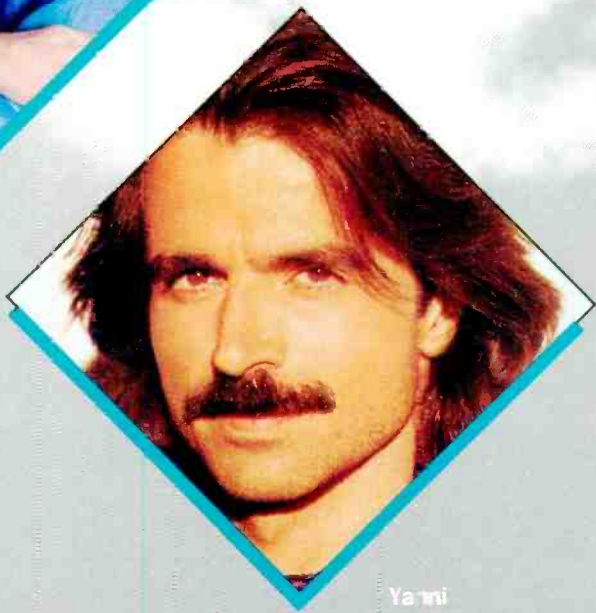
David Lanz



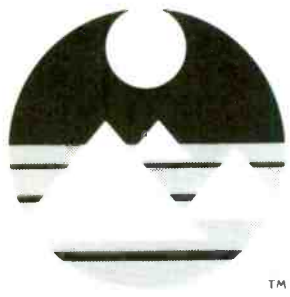
Ray Lynch



Timar Liebert



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MICHAEL DEEP

Thru The Harp 7020
Sea Of Joy 7032

PETER DAVISON

Winds Of Space 7001

CRYSTAL WIND

Inner Traveler 7024

TRI ATMA

Essential Tri Atma 7028

RANDY TICO

EarthDance 7029

TIMMERMANS/WISE

Poems Of The Five Mountains 7018

NIGHTINGALE RECORDS

ANUGAMA

Silent Joy 303
Morning Breeze 310
Exotic Dance 311
Environment I 317
Environment II 318
Healing 319
Tantra 320
Shamanic Dream 321
Classic Fantasy 330

KAMAL

Silhouette 332
Blue Dawn 340

KARUNESH

Sounds Of The Heart 307
Colours Of Light 308
Sky's Beyond 346

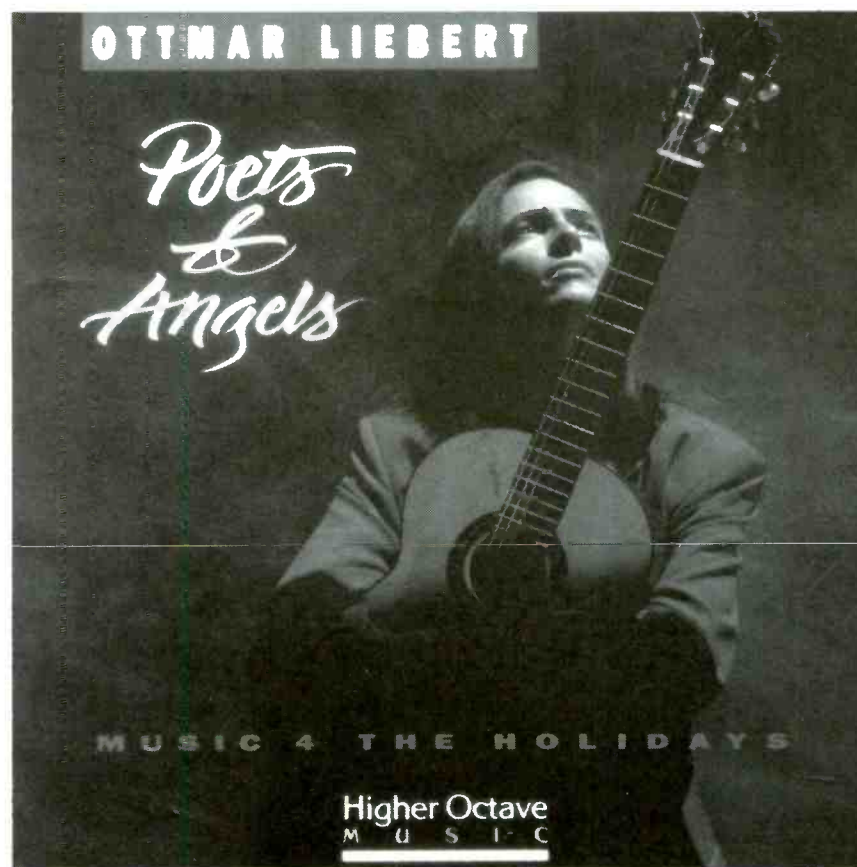
PRABODHI

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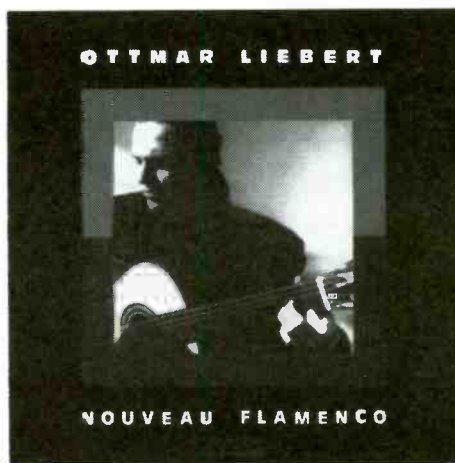
True Stories 328

The Holiday Album Of The Year



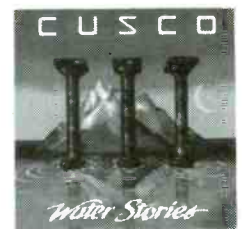
OTTMAR LIEBERT "POETS & ANGELS" (7030)

For the Holiday Season, Higher Octave is honored to present "Poets & Angels" by Ottmar Liebert. Ten Christmas favorites are combined with the rhythmic heart and soul of the Spanish gypsy guitar. Also included are five stunning original compositions inspired by the holidays. With rich acoustic integrity, Ottmar Liebert sets a new standard for the holiday spirit throughout the year.



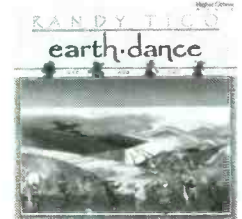
OTTMAR LIEBERT "NOUVEAU FLAMENCO"

The magic of Spanish gypsy guitar with a contemporary groove. "Nouveau Flamenco" charted top five at radio, top five in the Billboard new age chart, and has logged over twenty weeks on Billboard's Top Two Hundred Pop Chart. Over 150,000 units sold.



CUSCO "WATER STORIES" (7031)

Following "Apurimac" and "Mystic Island", this third release by Germany's premier progressive instrumental group is considered their best.



RANDY TICO "EARTHDANCE" (7029)

An ensemble of world class musicians joins virtuoso bassist Randy Tico in this sizzling fusion of jazz, latin rhythms and world beat influences.



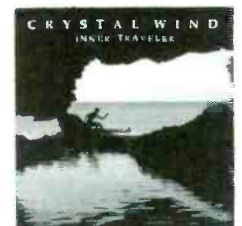
TRI ATMA "ESSENTIAL TRI ATMA" (7028)

East meets West in this effervescent fusion of acoustic Indian percussion and European electronic pop. Upbeat music for driving and movement.



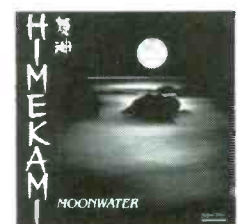
NIGHTINGALE "CONNECTION" (7027)

Nightingale's "Connection" is an energizing listening experience...the exciting follow-up to their bestselling 1989 album, "LightDance".



CRYSTAL WIND "INNER TRAVELER" (7024)

You'll appreciate this finely woven tapestry of jazz, new age, classical, reggae and rock with Crystal Wind's "Inner Traveler".



HIIMEKAMI "MOONWATER" (7023)

Higher Octave presents Japan's renowned master of musical journeys, Himekami, and his debut U.S. release "Moonwater", a collection of his best from 10 albums available only in Japan.

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For Your Grammy Consideration

THE MAJORS: In the Mainstream Game, New Age Today is a Marketplace, Not a Genre

By DEVRA HALL

Although quick to admit that new age music is selling well at the alternative accounts, most of the major players agree that "pure" or "traditional" new age music is no longer viable for them, having reached a kind of market saturation or plateau where sales have leveled out.

However, Paula Jeffries, president of **Gold Castle Records**, points out that most of today's new age people don't play in the mainstream world. She calls new age "a great secret to the rest of the industry," and suggests that it is separate from what the mainstream industry calls new age. "It is still a word-of-mouth business, a grass roots part of our industry that is maintaining a great deal of integrity. I don't think it is shrinking in any way, I just think it is growing at a much slower rate than it was a few years ago."

Whether alternative or mainstream, the genre has expanded. From improvisational to compositional, solo to ensemble, acoustic to electric, and national to international, the original meditative, instrumental-only genre has evolved to include vocals and dance mixes, with heavy influences from folk, pop, rock, jazz, fusion, classical, ethnic and world beat music.

New age has seemingly become a misnomer, at least in terms of label identity. According to Seth Rothstein, director of the **PolyGram** marketed and distributed **ECM** label, ECM existed way before the new age or world music genres ever came into being. "We do a little bit of everything and we've been doing it for a long time, actually preceding the trends that have come to be identified with these terms."

Whether described as new age, world, contemporary classical, or simple melodic, upcoming releases include John Surman's "The Road To St. Ives," Meredith Monk's "Book Of Days," and releases from Arvo Part, Jan Garbarek and

the Hilliard Ensemble.

According to series director Steve Backer, world music is replacing new age which no longer exists as an A&R entity at **RCA's Novus** label. "New age was an expression of the '80s. World music is a different phenomenon entirely. It has been around for centuries, but its marketability is now coming to the fore." New releases from Opafire, Elements, and Hugh Masekela, are among those slated for the first quarter of 1991. Also scheduled is a Miriam Makeba reissue.

The term "world music" can also be problematic as a musical definition, meaning anything and everything from purely ethnic musicological source recordings, to pop music with a non-Western accent. "We are seeing musicology and marketing getting mixed up," says Sam Sutherland, VP and head of A&R at **Windham Hill**. "There was a loose aggregation of post counter-cultural interests that cropped up since the '70s under the general heading of new age. It embraced everything from nutrition and spiritualism, to various types of artifacts and artforms."

According to John Azzaro, VP of sales & marketing, **Narada** spends much of their marketing energies on special promotions and giveaways. Promotions designed specifically to support individual artist development include the laser light show commissioned for David Arkenstone's compositions, and the brand new Artist Series with first releases by Michael Jones ("Michael's Music") and David Lanz ("Skyline Firedance"). Other projects, such as the "Wilderness Collection" with sales proceeds going to the National Audubon Society, the Wilderness Society and the Sierra Club, include a 40-page four-color booklet, limited edition lithographs for store promotions, and tie-ins with local radio stations to support environmental issues. Also recently released, in time for seasonal marketing, is the label's first classical offering, "The Narada Nutcracker."

(Continued on page N-4)

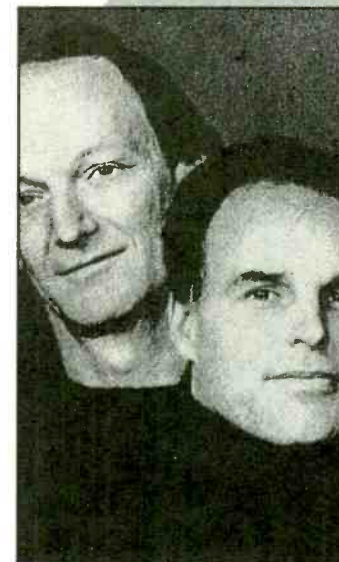


Suzanne Ciani

Michael Jones



David Arkenstone



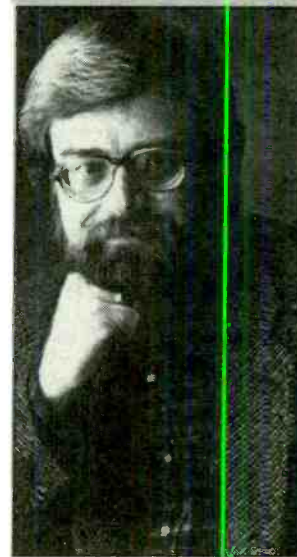
Chi



Chip Davis



Kitaro



THE INDIES: Winds of Change Blow New Age in New Directions—But Not Off Original Course

Billboard surveyed active indies: Where is new age going? Following are the responses presented as statements.

PAUL SCHULMAN, President, CMP Records: New age music is going through changes based on the tastes of consumers. Music with more of a beat, more instrumentally sophisticated, i.e. almost no solo piano and music reflecting world music influences are being incorporated into the new age sound. CMP is very interested in world music and that is where CMP and the new age market will coexist to the greatest extent.

Quite candidly, CMP has chosen to use the new age moniker as a marketing tool. CMP never consciously chose to make new age music, but artists such as Glen Velez and the group Bracha fit into that market niche because the sound that they produce fits what is considered new age even though they think of themselves more as makers of world music.

Coverage of new age at radio and retail is spotty. I think that this a result of decreased demand at retail (note the shrinkage of new age bins all over the country in mainstream stores) except in specialty stores where new age sales are consistent and strong. At radio, I think that this is because advertising dollars are not attracted to new age shows. More people would enjoy new age programming but radio stations don't find it remunerative enough. The experimentation and the demise of many new age/WAVE type stations bares this out. Syndicated shows like Musical Starstreams and Music From The Hearts Of Space do a good job and seem to be secure, but they only cover about 300 stations.

GARY LAMB, President, Golden Gate Records: I feel that radio coverage of new age is in its infancy and will grow as the music matures. The listener is always looking for a new and exciting sound and NAC radio is one place he or she can look for it and . . . it's up to retailers to research what's hot and to feature it in their stores; a little creativity in the retail arena will eventually make for more creative and regular music buyers. And retailers, don't be afraid to crank some of this new age up!!!

To me, new age is a combination of all the music of the world, incorporating elements of jazz, classical, rock, reggae, country and world beat and in turn this new category, new age, is now influencing the same categories that gave it birth. Advancements in music technology are also contributing to the develop-

ment of composition in a way that gives all categories a sense of "newness." Ultimately, we see all the categorizing coming down to one word, feeling. What kind of feel does it have? Does it feel good? There it is. Feel Good Music, on sale here, on sale now.

HYMAN KATZ, GM, Sonic Atmospheres: Many traditional retail outlets have already merged new age sections back into jazz. New age as a musical category never really happened because it was never truly understood and so many different kinds of music got called new age that really wasn't. In addition, there seems to be a stigma attached to artists with a new age identification and a belief by some booking agents that new age acts don't sell tickets. Sonic never tried to market the label as opposed to marketing the individual artist. We saw that though this was successful for some labels our artists needed personalized marketing strategies. Sonic doesn't believe in marketing an album new age at the expense of misrepresenting what an artist does. Sometimes we are at the mercy of how retail perceives an act . . . (the group Chi, for example, and their top 10 Billboard new-age album "Jet Stream," is considered by some panelists to be jazz and thus they are not reporting Chi sales new age).

Some NAC radio seems to be down playing the new age elements of their programming. KNUA in Seattle recently changed their call letters to correct audience perception of them as a new age station. I hear from many smaller retailers that they don't stock new age as much as they use to. It can take a lot of convincing to get buyers to bring in a new "new age" album. Some major national retailers don't respond to airplay. Albums will be placed in stores with a history of new age sales but sometimes not in stores in markets with an important NAC format.

SUZANNE DOUCHET, President, Only New Age Music Inc.: New age music will become definitely mainstream, because more and more people are becoming aware of the impact sound has on the environment, on their lives, work, relationships, thoughts and feelings. The stress reducing effect new age music has on most listeners and the fact that new age music is an international, cross-cultural forum that acts as a global language, will increase its potential audience.

I am also highly supporting the idea of raising prices for new age music product, to distinguish the music from "pure entertainment and pop music." Our future packaging will therefore emphasize on telling the consumer that he is getting more than

(Continued on page N-8)



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MAJORS

(Continued from page N-3)

At **Private Music**, "aggressive in the marketplace" is also the key phrase used by label president Ron Goldstein when describing their videos, posters, flats, profile cards. Generally known as a contemporary instrumental label featuring such "new age" stars as Yanni and Suzanne Ciani, **Private** has become more eclectic as it moves into the mainstream. New signings include several vocalists (Jennifer Warnes, Taj Mahal, Kristen Vigard, and Bounce The Ocean), and recent releases range from "Melrose" by the German band Tangerine Dream, "Christmas Island," a holiday release by Leon Redbone, "Heartbeats Accelerating" by Kate and Anna McGarrigle, and "Mix Up" by Patrick O'Hearn.

"Private Music wants to step out," says Goldstein, "and our artists are also looking to do something fresh." The new O'Hearn release is definitely different from his usual fare and provides a promotional and marketing challenge. "As it goes out to retail stores, if they are not aware that it has dance rhythms and tracks, it is going to end up in the new age section only," explains Goldstein. Advance cassette mailings and a big package sticker heralding "dance mixes" should help the retailers with bin placement.

Cross-racking or multiple bin placement is one way to address label diversification, artist growth and crossover in general. For several reasons however, not the least of which is space constraints, a lot of stores do not want to cross-rack. This expansion of music offered to the same demographic has led **Global Pacific Records** president Howard Sapper to subdivide the label into three—Horizon, World and Jazz. So both the consumer and retailer know what they are getting, the categories are identifiable by dog-ear markings on the packaging.

Neal Sapper, Global's VP of promotions, believes this approach allows artists such as Steve Kindler, David Friesen and Bob Kindler, all of whom have releases on two or more of the sub-labels, to diversify without losing segments of their audience. In addition to Steven Kindler's "Across A Rainbow Sea" on Global Jazz, and a self-titled recording by Barefoot, a group founded by Steven Kindler and Clay Henry, on Global World, other recent and upcoming releases include "Winter Classics" by Horizon artist Georgia Kelly, and as yet untitled recordings by Charles Michael Brotman for Jazz, and Doah on World.

Howard Sapper feels that the labels and the consumers are both getting more active. "The periods of inner pursuit in the '70s and '80s are definitely blossoming into

the '90s where the new age consumer is out dancing more, more athletic, not as introspective. There is more of an outward expression of some of the new age sensitivities."

At **Warner Bros.**, the jazz department handles releases such as the "Soundtrack From Twin Peaks" featuring vocals by Julee Cruise. Jazz VP Harold Childs believes that people who were into new age music now feel that they need a dose of something stronger. "New age in the '90s is going to demand more of an edge, which will open it up to a lot more product, music that may be a little more aggressive than that of the '80s."

For Christina Anthony, director of AC, NAC and jazz for **Geffen Records**, the term "new age" is a turn-off. "I think that 'new adult alternative' truly describes what the music is. It give adults an opportunity to listen to something else that is a little bit more diverse, a little but more eclectic than your AC stations. As long as we steer away from the term 'new age,' more and more people will become interested in the format." Under the rubric of adult alternative, the Geffen roster includes Kitaro, Peter Gabriel, Enya, Billy Joe Walker and Joni Mitchell, the last three of whom have releases scheduled for early 1991.

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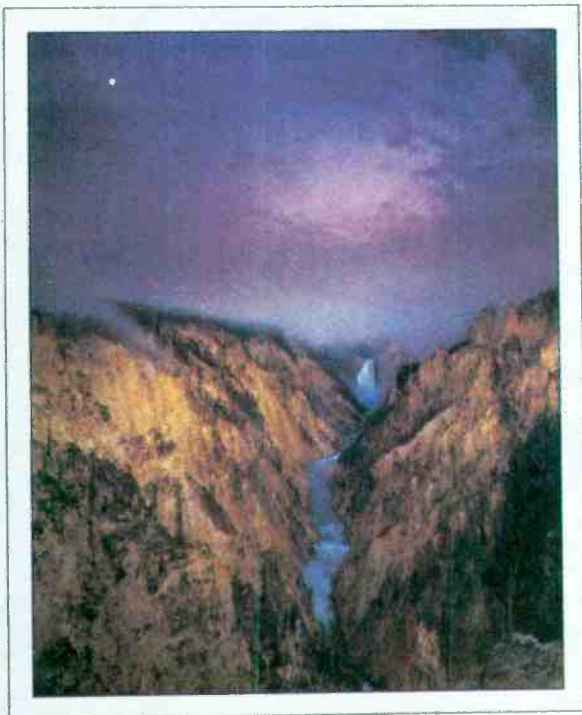
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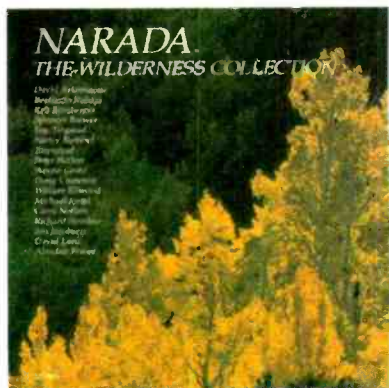
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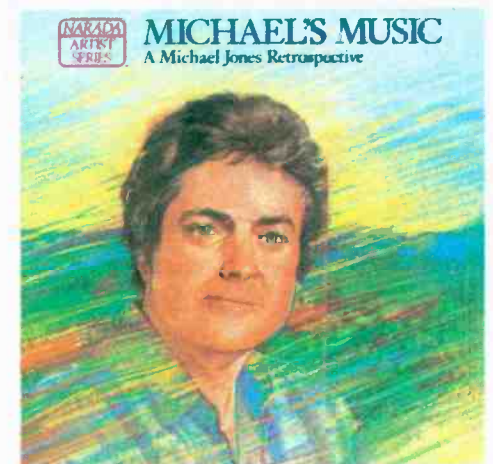
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COALITION

(Continued from page N-1)

out being nervous, relaxing without putting you to sleep."

Frank Forest of Musical Starstreams, the longest running weekly commercial radio syndicated program, elaborates. "There's definitely an increase of world music and NA/world music being played on the air. There's a definite influence, although I wouldn't call it earthshaking yet. I believe that part of its popularity stems from the fact that more record labels are providing it to radio. Its also an effective tool for stations to avoid the homogenized fusion sound."

Overseas sales dollars have never been impressive for this genre, but with the recent world music influencing surfacing in the creative sector, sales that have been bubbling under are now starting to catch fire.

Howard Sapper of Global Pacific admits, "I'm finding that independent distribution outside the U.S. is more attuned to this type of product. So after three years with CBS distribution, I'm now making deals territory by territory. Internally, Global Pacific has divided its label into three smaller labels: Global Horizon for NAM and classical; Global World for international repertoire and world beat; and Global Jazz for contemporary and straight ahead.

"We've already supported the NA/world music fusion; two years ago we did a project called 'Journey Home' with Georgia Kelly and Susan Bogdanovic. Global Jazz is further tapping the Eastern European market with an early 1991 release by East German guitarist Uve Korpinski in collaboration with David Friesen, as well as the multinational band Barefoot whose first album was the debut release on the Global World label.

"Currently I am reviewing NAM submitted from Spain and Italy, as well as South and Central African artists. We are excited to announce the signing of Paraguayan folk harpist Carlos Reyes, whose release is set for early 1991. I feel that as we move into the early and mid-'90s that Marshall McLuhan's global village is a reality in the music and entertainment world."

John Nazzaro, Narada Records, states, "I cut my teeth on the international market by establishing Paul Winter years ago in Europe and arranged for the Consort to tour. Recently for Narada I've been involved in opening up both the European and Asian markets in a big way, although we've been informally distributed over there for 10 years. There are people in Turkey and Indonesia, for example, faxing me regularly right now, asking for product. It doesn't matter if people live in Madrid, Tokyo or New York, there's an increasing demand for this music.

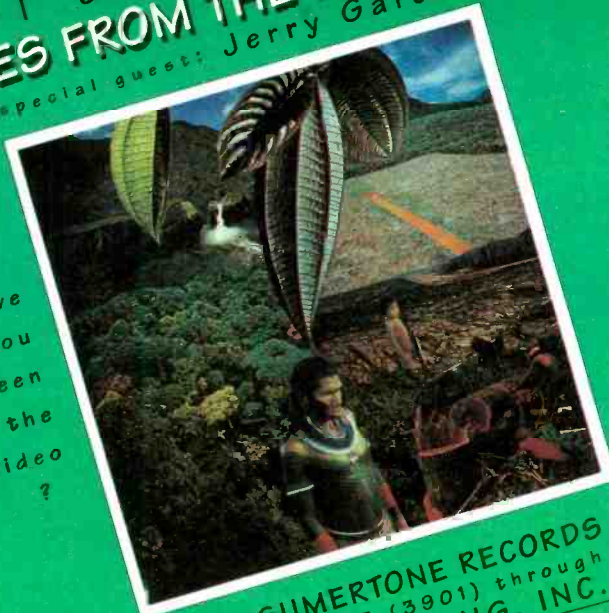
"David Lanz was asked to perform in Korea and was swamped by autograph seekers. Spencer Brewer did sold-out shows in Mexico, and there's a definite trend towards live performances in these areas. Michael Jones performed equally successfully in Japan. David Arkenstone has been asked to score a ballet and was asked to perform in Winnipeg. Jim Jacobsen was discovered by a Korean choreographer and was requested to score a ballet that's being performed in South Africa, the U.S. and Hong Kong. His debut, 'The Messenger' is due on Narada Mystique imminently.

"We have Canadian, Swiss, Argentinian, Soviet, German, and Italian artists who are benefitting in their homelands from domestic releases—but it goes both ways. Their appeal transcends national boundaries. We support this by emphasizing ethnic media outlets as well as English-language press, radio and television. There is magic in the music and at Narada we look at everything globally. We're doing more than selling music here; we're in the business of opening hearts and trying to make the world a better place."

The healing, relaxing, nurturing qualities of NAM have not necessarily been lost with the incorporation of world music elements. Jonathan Goldman, Spirit Music, explains, "Spirit Music specializes in the therapeutic music which is,

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Howard Martin of year-old record company Planetary Productions states, "We're creating a synthesis of all music and the intention is to appeal to the people, 'any' people, and expand beyond the restrictions of the NAM pigeonhole. As NAM matures into adulthood, it becomes world music, which is written for all people not just a 'cult.'"

Ethan Edgcombe of Fortuna/Celestial Harmonies Records, adds, "NAM has gone global, but the term 'new age' is still working against us in Europe and Asia. A

new term is needed. In Australia, the word 'ambient' works better for traditional NAM. Even 'contemporary instrumental music' seems to be more effective. The more ethnic material is best defined by 'world music.' The industry is fickle; six years ago or so they wholeheartedly adopted the term NAM to market these diverse types of music and we were all forced to adopt it. Now they're abandoning it. Radio stations are even changing their call letters to avoid being associated with it. Our artists, such as C.H. Deuter, Paul Horn and Patrick Ball, are getting consistent play and are now crossing many formats. 1990 is our best year to date, but we've been very selective all along about what we sign and release."

Allan Kaplan, at Music West Records, says, "The world is changing. Music is changing. We see a new music coming... an amalgamation of WM, what we used to call NAM, and a pop sensibility interlaced with the melodic power of the great classical composers. The music that will be popular in the 1990s will do one basic job... it will move people. At Music West, our respect is for that ability, which we refer to as 'emotion in motion.' Our roster reflects this. Jim Chappell's fourth release 'Saturday's Rhapsody' is his best ensemble work to date... and of course Ray Lynch is Ray Lynch... We like to say that Music West Records is 'The Music From Now On.'"

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NEW AGE

INDIES

(Continued from page N-3)

just entertainment. Like health food which costs more than its non-organic counterpart, this music offers its listener a space for therapy and self development.

The most interesting new emerging combination of styles within the new age genre is in my opinion the renaissance of folk, ethnic and ritualistic music in conjunction with electronic instrumentations and other elements. New age is always on the cutting edge of all categories, and redefines the experience of music in general.

ALLAN KAPLAN, President, Music West Records: As far as Music West is concerned, in truth, yes, we are standing pat on our original principles, because we had a very wide and expansive view of what our A&R vision was from the start. Even in the beginning the narrow view of new age music was not a criteria for our company's musical adventure. We see the marketplace realities simply helping to validate what we felt all along—that a new age category was important for retail recognition for a period of time and that the important success factor is great music that touches people, that gets inside them and moves them.

The most significant thing we have

done in the last two years, marketing-wise, has been to develop something we call a Bin Board. This is a retail bin that has record reviews, fan mail, a description of each album the artist has out at the time of printing—basically a one-page magazine about the artist, at a glance, to assist them in making their buying decisions. All of our research points to the fact that 33%-38% of our buyers are browsers, looking for something to catch their eye. The bin board accomplishes this objective.

LEYLA R. HILL, GM, Hearts Of Space: We have definitely not changed our original musical vision or A&R policy and have no plans to do so. Hearts of Space Records developed as a result of listener demand for the music being broadcast on our nationally-syndicated radio program. With this built-in and very loyal, dedicated consumer base at the core, the label has been able to produce and market ambient, space-creating, contemplative music which has a long and respected tradition common to nearly all cultures. We have not released jazz-or-fusion-oriented music, nor do we plan to do so. As our listener's tastes and ears have become more sophisticated, we are stretching in the direction of "world music" (that is, spacemusic with elements from the music of other cultures), but this is a reflection of direc-

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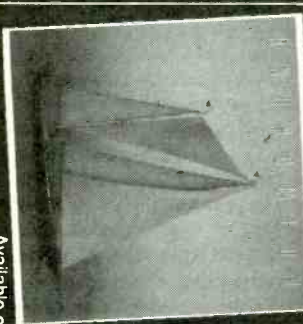
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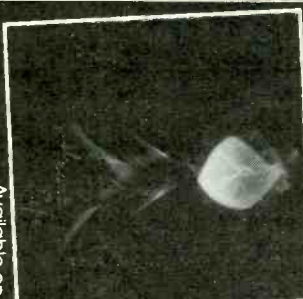
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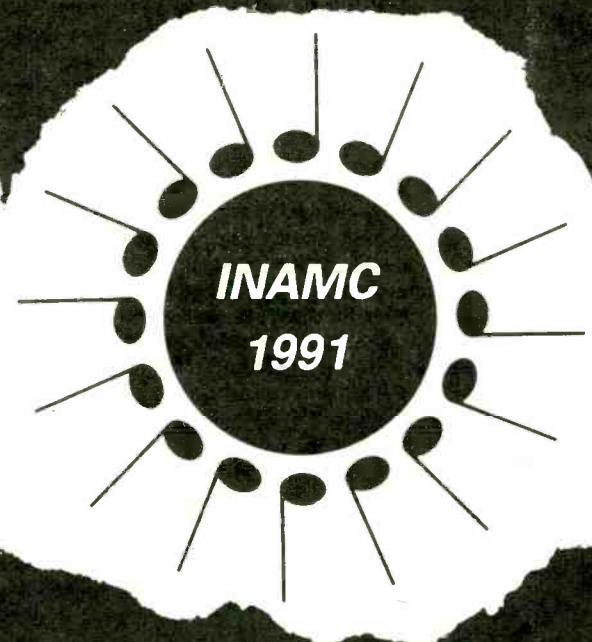
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tions already long-established on our radio program rather than a new departure. Our releases are and will continue to be divided about equally between classically-oriented space-music, ambient-environments, and world music.

Non-commercial radio is still our main source of airplay. Commercial radio has been cautious and not very skillful about programming and creating formats around this type of music. Without the airplay it's received on non-commercial radio, new age music would not have flourished and spread into the commercial music industry as quickly or in the same way. "Music From The Hearts Of Space" was the first and remains the most widely syndicated (270 stations) new age music program in the country (as well as the most successful new music program in the history of public radio). When we began, no one in broadcasting, commercial or non-commercial, knew anything about this kind of music—that it existed, what it was, who might listen to it. Eight years later, we're largely responsible for spawning over 200 local programs devoted exclusively to new age music. These local programs came about partly because an audience for them developed around Hearts of Space, and partly because labels became willing to service non-commercial broadcasters when they saw that airplay on Hearts of Space could significantly impact sales.

STEVEN HALPERN, President, Sound Rx Productions: I have expanded our label by strengthening the staff with the addition of management and sales personnel with many years of experience in the industry. For the first time, this label is fielding a very strong, dedicated and professional team. It's already making a tremendous difference.

New age coverage at radio and retail is still rather limited, and limited to the pop-oriented releases at that, but at least it's a growing presence.

Brain coherence is, I believe, the "Next Wave" of new age music. I see—and hear—the "Next Wave" of new age music bringing us recordings that literally "entrain the brain" (through rhythm entrainment and frequency-following phenomena) into specific states of being that are more focused, more powerful, and produce more "enjoyable" and predictable effects than anything on the charts today. This would be the "next octave" or might we say, a "higher harmonic" of the "traditional" impetus of this genre. Stay tuned! We're in store for some delightful surprises.

ETHAN EDGEcombe, GM, Celestial Harmonies: We leave the "heavy" marketing to the heavyweights. We're here for the long haul, and not for the short term. This fact is reflected in our practice of keeping releases in print and in stock. For the last 11 years, our motive has been to produce recordings of intrinsic musical merit, recordings that will continue to sell solidly for the next 10-20 years. We feel strongly about maintaining longstanding relationships with our existing artists. We see company growth as a basic element of the artist's own growth in expression.

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Sound-Level Issues Being Heard By AES Committee

BY JIM PAUL

LOS ANGELES—A working group was formed by the Audio Engineering Society to address the issue of sound levels, a growing controversy in the music industry.

Communities have become enraged about the intrusion of unwanted sound from concert venues, dance

studios are being cited and fined for excessive noise levels, and individuals have reportedly filed suit over damaged hearing suffered at rock concerts.

The controversy shifted into the national spotlight in 1984 when The Concerned Citizens of Costa Mesa (Calif.) filed suit attempting to force the Pacific Amphitheatre to lower the

amount of sound escaping into the surrounding community. After nearly seven years, the case is still in litigation and various compromise solutions offered have proven unacceptable to one side or the other.

Human hearing and sound propagation are complicated issues involving physics, physiology, and a great deal of subjective judgment. The

measurement of sound levels involves much more than simply placing a microphone in the path of the sound and reading out a number, according to industry experts. There are complex questions—including what specific techniques and equipment are used to measure the sound, where it is measured, and, because air density affects sound propagation and reflection, when the sound is measured—all of which are important to the result.

In light of this, the AES working group seeks to make specific recommendations about measurement techniques and the dangers associated with high-level musical sound. A final paper is expected within two years, although preliminary guidelines will be issued by the group in the interim.

The 20-member working group expects to address three main concerns: the protection of human hearing in possibly damaging situations; the legitimate right of performers and sound companies to practice their trade; and the right of communities to prevent intrusive sound levels that constitute a public nuisance.

The 20-member group hopes to provide information to courts and legislative bodies to better enable the formation of intelligent and practical laws regarding this important issue.

Most existing laws on sound levels apply to industrial standards and do not delineate between "noise" and "music."

There is growing concern both inside and outside the audio industry about how to properly deal with musical sound levels as they apply to concert halls, recording studios, movie theaters, and anywhere that the playing of music is integral to the conduct of business.

Composed of audiologists, acoustical engineers, and representatives from JBL, Showco, and Audio Analysts, the group met at the 89th Audio Engineering Society Convention in September to discuss specific questions and instances where there appears to be confusion on the measurement of musical sound levels.

Jim Brawley, president of the group and sound consultant to Showco, was part of the sound system design team for the Rolling Stones' "Steel Wheels" tour.

While on tour, sound-level measurements were taken during some of the performances. One measure-

ment, taken using a sound pressure level meter with a "C" weighting—meaning a nearly flat response—measured levels between 115 and 118dB, considered quite loud. Another measurement was taken using the "A" scale, which is adjusted to respond more like the human hearing mechanism, and the resultant sound levels registered 98-104 dB.

Brawley also took his own separate set of measurements at concerts in the SkyDome in Toronto using a spectral analyzer, a device that breaks sound down into frequency bands. He discovered that, in actuality, the sound energy in the frequency range of below 200 Hz was as much as 20 dB louder than at the mid-range frequencies.

Noting that the human ear is much less sensitive to sound energy at those low frequencies, Brawley pointed out that frequency-dependent measurements give a much more accurate picture of what is actually occurring.

The issue of sound-level measurement places sound reinforcement professionals in a difficult position, caught between wanting to deliver an artist's performance correctly and pressure from local officials to keep the sound levels down.

Bruce Jackson, president of Apogee Electronics and a live sound mixer who has worked with Bruce Springsteen and Fleetwood Mac, expresses great concern that the U.S. not adopt standards similar to those adopted in the U.K.

Jackson reports that the British standards are very restrictive and that this has caused problems for major touring acts. He says he was actually threatened with jail or deportation if he violated the guidelines, but attempted to maintain his artistic integrity.

Brawley says that AES is not going to issue judgments or opinions about existing standards and would only be interested in looking at the British standards if they include some reference to techniques of measurement.

There is a correct sound level that is neither dangerous nor overly intrusive, and also meets the artistic requirement, notes Brawley, and, although this is not the specific purpose of the working group, each person involved has an interest in finding that correct level.

Short Order Recorder Is Cooking—Thanks To Shoes' Sure Fit Of Biz & Band

BY MOIRA McCORMICK

CHICAGO—Short Order Recorder, a 24-track studio in Zion, 50 miles north of Chicago near the Wisconsin border, is a prime example of how an artist-owned recording studio can share a symbiotic relationship with its founders.

PRO FILE

The studio, which had an inauspicious beginning as a four-track home setup, was opened by the critically acclaimed Zion-based group Shoes after some success with its early album projects.

Shoes issued a series of albums on Elektra from 1979-82 and, after a five-year hiatus, released an album this year called "Stolen Wishes" on its own Black Vinyl label that has sold more than 25,000 copies.

The fact that Shoes have been able to stay together, much less concoct a successful independent album after all this time, is attributed by band members to Short Order's development as a sophisticated commercial facility.

"If it weren't for the studio, we'd have nowhere to record, and no cash flow to keep things going," says Jeff Murphy, the band's lead guitarist and studio manager/chief engineer at Short Order.

The studio caters primarily to Chicago-area performers. A major-label debut album for the band Material Issue, due out on Mercury in January, was engineered and co-produced at the facility by Murphy, who is also one of Shoes' three singer/songwriters.

Shoes began as a Beatles-inspired, do-it-yourself pop band in the late '70s, with members simultaneously learning to play instruments, write songs, and record them on a four-track TEAC purchased in 1973.

Murphy and his older brother John (bass, vocals) and friend Gary Klebe (rhythm guitar, vocals) cut a series of homemade projects, culminating in 1977's "Black Vinyl Shoes" on Black Vinyl (later reissued by PVC Records). Notoriety over the disc led to Shoes being signed by Elektra in 1978.

"By the time we did 'Black Vinyl Shoes,' we were well-versed in four-track recording," says Murphy.

"Once you learn the nuts and bolts, which you have to with a four-track, you find that multitrack recording isn't that much different—there's just more of it."

According to Murphy, the band had wanted to go to eight tracks but was unable to do so until TEAC introduced the Tascam 80-8, an affordable eight-track recorder. "We recorded on it the demos that would become our first Elektra album, 'Present Tense' [which yielded a charting single, "Too Late"]," says Murphy.

"Present Tense" was recorded at the Manor in England and co-produced by Shoes and engineer Mike Stone. Murphy says he and his band mates were like kids in a candy store with the Manor's 24-track setup, "but we were scared of it, too. However, we learned a lot with Mike. He got us into layering background vocals, among other things."

Shoes' second Elektra album, "Tongue Twister," was co-produced with Richard Dashut of Fleetwood Mac fame, and was cut in 1980 at United Western Studios in Hollywood, Calif. This time, the members of Shoes were so much at ease in the studio that Dashut recommended to Elektra that the band work on its own.

Shoes' third and last Elektra album, "Boomerang," was self-produced and was recorded in 1982 at Chicago Recording Co. studios. "We were totally comfortable with the technology," says Murphy, "and Elektra was comfortable with the idea of letting us do it ourselves."

After a shakeup at the label, though, the group was dropped that December. Fortunately, the contract had a buyout clause, and a payment was forthcoming.

All along, Shoes had been using their eight-track setup (dubbed Short Order Recorder and housed in a store basement) as a demo room. In spring 1983, the band members took their buyout money, rented a space, and "built a professional studio, with control room and monitors, and a 16-track Tascam 85-16B machine," says Murphy. That May, Shoes began recording their next album, "Silhouette," which was released only in Europe in late 1984.

At the same time, the band made Short Order available to local musicians, with Murphy as engineer/producer. Word of mouth helped bring in business, along with some advertising, and Short Order began building a reputation as a quality lo-

cal room.

Murphy also free-lanced as an engineer at other Chicago-area 24-track studios. "Working at the other places, which had a lot more gear, made it easier to know what equipment to buy for Short Order," Murphy recalls. "Before digital reverb became a mainstay, for instance, I could see it was going to be in demand."

Shoes moved Short Order to a freestanding Zion building in January 1986, continually upgrading whenever profits allowed: The Tascam machine was replaced by an Otari MTR-90 24-track machine; the Ramsa 16-input console was succeeded by a 28-input Neotek Series III-C board, which Murphy notes is "not automated, unfortunately, but is renowned for its warm sound and its 'friendliness.'"

Other Short Order equipment includes an Otari MTR12 2-track recorder, Lexicon digital reverb, Yamaha SPX90 multi-effects unit, UREI 813 monitors, IBM AT computer with Cakewalk sequencer program that can store 256 tracks of MIDI information with Music Quest interface, and Tannoy near-field monitors.

After releasing a best-of CD/cassette compilation called "Shoes Best" last year, band members once again negotiated with a major company before deciding to release their new project on their own. "Stolen Wishes" sessions had to be scheduled around those of Short Order's outside clients, Murphy notes.

The album came out in January, and, should it lead to a major-label signing, Short Order will stay in good hands: free-lance producer/engineer Michael Freeman and engineer Mark Melboeus, both regular knob-twisters at Short Order, "will be taking over if Shoes tour," Murphy says.

Whether or not Short Order experiences huge success may depend on whether any of its clients—Shoes included—can make a major splash, according to Murphy. "Look what happened to Mitch's Drive-In Studio in North Carolina after R.E.M.," he says.

"But studios run hot and cold, and you have to maintain when things aren't so hot—and we've been able to do that. It's a comfortable place: not so slick you're afraid to touch anything, but not so funky it's unprofessional. We haven't had any platinum albums out of here yet, but you never know..."



Hit Factory, British Style. The Hit Factory recording studios in London, a joint venture between the New York-based Hit Factory and CBS, was officially launched Oct. 18 with a party at the Whitfield Street facility. Pictured at the celebration, from left, are CBS U.K. chairman Paul Russell, Hit Factory founder Ed Germano, and CBS Records International president Bob Summer.

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING OCTOBER 27, 1990)

CATEGORY	HOT 100	R&B	COUNTRY	ADULT CONTEMP.	MODERN ROCK
TITLE Artist/ Producer (Label)	BLACK CAT Janet Jackson/ J.Jackson; J.Johnson (A&M)	SO YOU LIKE WHAT YOU SEE Samuelle/ T.McElroy; D.Foster (Atlantic)	FRIENDS IN LOW PLACES Garth Brooks/ A.Reynolds (Capitol)	LOVE TAKES TIME Mariah Carey/ W.Afanasiyeff (Columbia)	BEEN CAUGHT STEALING Jane's Addiction/ D.Jerden; P.Farrell (Warner Bros.)
RECORDING STUDIO(S) Engineer(s)	FLYTE TYME Steve Hodge	SOUNDWORKS Dave Way	JACK'S TRACKS Mark Miller	THE PLANT/ HIT FACTORY Dana Jon Chappelle; Manny Lacarrubba; Paul Logus	TRACK RECORD Ronnie Champagne; Dave Jerden
RECORDING CONSOLE(S)	Harrison MR4	SSL 6000-E&G Series/ SSL 4064-G Series	Quad Eight Coronado	SSL 4000-G Series	Neve 8232
MULTITRACK RECORDER(S)	Otari MTR-90	Mitsubishi X-850	Sony MCI JH24	Sony APR 100/ Studer A-800	Mitsubishi X-880
MASTER TAPE	Agfa 469	Ampex 467	Ampex 456	3M/Ampex 456	Ampex 467
MIXDOWN STUDIO(S) Engineer(s)	FLYTE TYME/ SCREAM Steve Hodge; Michael Wagener	CAN-AM Ken Kesse; John Jackson; Pat McDougall	JACK'S TRACKS Mark Miller	THE PLANT Dana Jon Chappelle; Manny Lacarrubba	SOUNDCASTLE Dave Jerden; Bob Lacivita
CONSOLE(S)	Neve 8232/ SSL 4056-G Series	SSL 4000-E Series	Quad Eight Coronado	SSL 4000-G Series	SSL 6000-E Series
MULTITRACK/ 2-TRACK RECORDER(S)	Otari MTR-90/ Otari MTR-12; Mitsubishi X-850/ Studer A-80	Studer A-80/ Studer A-820	Sony MCI JH-24/ Sony MCI 3402	Sony APR 100/ Otari MTR-12	Mitsubishi X-880/ Studer A-820
MASTER TAPE	Agfa 469; Ampex 456	Ampex 456	Ampex 456	3M	Ampex 456/Ampex 467
MASTERING HOUSE (ALBUM) Engineer	STERLING Ted Jensen	BERNIE GRUNDMAN Brian Gardner	GEORGETOWN Denny Purcell	MASTERDISK Bob Ludwig	FUTURE DISC Eddy Schreyer
PRIMARY CD REPLICATOR (ALBUM)	Denon Digital	WEA Manufacturing	Capitol-EMI Music	CBS Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sonopress/ Electrosound	WEA Manufacturing	Capitol-EMI Music	CBS Manufacturing	WEA Manufacturing
PRIMARY DUPLICATION TAPE	BASF	Agfa	Agfa/Aurex/ BASF/Sunkyong	CBS Ultra 4	Agfa

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Tuckett Scores In The Music Vid Field

Journey, Moore, Lauper On His NFL Team

BY MELINDA NEWMAN

NEW YORK—When most artists are looking for the director of their next video, they seldom turn to the football playing field. However, those that do have found NFL Films VP of field operations Phil Tuckett a ready and willing partner.

Tuckett started doing music videos with Journey several years ago and most recently has completed clips for guitarist Gary Moore. In between, he has worked with such artists as Cyndi Lauper, Dio, and Billy Squier.

He really got into directing and producing clips as a fluke. One day, six years ago, he found him-

What I hope to do is work with people who understand what we're trying to do

self standing beside Herbie Herbert, Journey's manager and an ardent San Francisco 49ers fan, during a game. "He was standing on the sidelines in a Journey jacket and he said 'I like NFL Films' and I said 'My three kids like Journey,'" recalls Tuckett. "If I'd been standing 20 feet away, I would have probably never done a music video."

But he wasn't standing 20 feet away and that chance meeting resulted in Herbert asking Tuckett to direct and produce a home video on Journey. "Herbie was a big fan of the team concept and he wanted a video based on that," says Tuckett. It was a travel video with the band on the road interspersed with concert footage. "I've learned it's a cult film among roadies because they get as much air time as the band." Three promotional clips were ultimately culled from the longform.

Word of the work with Journey spread and soon Tuckett was doing clips for Fastway ("All Fired Up"), Lauper ("Money Changes Everything"), and Squier ("All Night Long.")

Squier shares management with Moore, who has turned into Tuck-

ett's longest-standing client. Tuckett has done three longform videos for the artist and three promotional clips including the just-completed "Too Tired." Moore, Tuckett, and his NFL Film crew traveled to Port Deposit, Md., to lens the clips, which feature Moore and guest guitarist Albert King trading guitar licks.

All of Tuckett's work has come from word of mouth, but sometimes those words have not been so kind. "We sort of fight that 'We can't use those jocks' mentality," Tuckett says. "People have said very cruel things about us just because we do sports. The thing is, it's all film to me. I feel just as comfortable doing this as NFL work."

Because of Tuckett's heavy workload during the NFL season, most acts have to be understanding of his schedule. "For example, with Gary we shot in the middle of the week. What I hope to do is work with people who are understanding of what we're trying to do."

Although he's done clips that include conceptual footage, Tuckett is normally hired for his life footage. "I think I bring an element of documentary to the project," he says. "I shoot from the hip; that's my background. I like the free-form challenge. For example, with Gary's 'Pretty Woman' clip, half was shot in the studio and the other half was shot in the streets of New Orleans where whatever happened happened."

The cost for an NFL-produced clip is basically the same as other midprice production houses. "Our budgets range from \$20,000 to \$100,000," Tuckett says. "We wouldn't turn a job away because they only have \$20,000, if the client was realistic about what that could buy. They're not going to get an elaborate set with 10 days of off-line and one day of online editing."

Additionally, since there is always a lot happening at NFL Films, "we have the luxury of passing on projects," Tuckett says. And although he wouldn't mind doing a few more clips, "we're not in there fighting tooth and nail for jobs. A steady stream of music videos would necessitate putting in a separate division."

In addition to Tuckett's work as a producer/director, the Mt. Laurel, N.J.-based NFL Films is also frequently called on for its stellar editing facilities. Among the clips edited there are all the videos from Bruce Springsteen's "Born In The USA" album, as well as a clip for the Smithereens.



Video Turn. New York's Flashframe Films completes a video for the Allman Brothers' "Seven Turns." Pictured standing, from left, are Gregg Allman, production coordinator Victoria Strange; pianist Johnny Neel; director Marius Penczner; guitarists Warren Hayes and Dickey Betts; drummers Butch Trucks and Jaimoe; bassist Allen Woody; and producer Richard Rosser. In foreground is executive producer Len Eband.



by Melinda Newman

MAN OF THE MOMENT: MTV Networks head Tom Freston must still be basking in the afterglow of the super-successful 1990 AMC Cancer Research dinner Oct. 19, where he was honored. "Night Of A Thousand Heroes" was an apt title; the fund-raising dinner raised more than a record \$1.1 million. MTV-ites Ken Ober and Kurt Loder both feted their boss. Ober praised Freston for his ability to relate at MTV, "where the average age of an executive is 17 1/2."

Freston gave a succinct and touching speech to the more than 1,000 attendees, many of them video promotion folks. "This fund-raising campaign has special significance for me," he said. "Two days after being told I was this year's honoree, I was told my father had cancer, so it's all the more gratifying to me to see the success of this year's dinner." A special new facility is being established at the center—The Freston Cancer Information & Prevention Center—named after Freston's father, who has since died.

In addition to the amount raised from the dinner, Freston hopes to raise another \$1 million through special MTV and VH-1 promotions and a Club MTV dance compilation record being released through Tommy Boy Records. Among the artists who have already donated tracks to the album are Paula Abdul, Jane Child, Bell Biv DeVoe, Snap, Digital Underground, and Information Society.

The evening was made all the more special by incredible performances by Bonnie Raitt and Paul Simon. The always gracious Raitt took the stage saying, "It's nice to do something for someone with a decent heart and the least amount of weasels in the business." She then ripped through an acoustic set that left no doubt that the '90s should be the Raitt decade. Simon then took the stage and performed with his new playmates, and so was the audience as he added Brazilian twists to "pre-MTV" tune "Kodachrome" and "Late In The Evening." But the highlight was a fantastic, spirited, rousing rendition of "You Can Call Me Al" that had even the most jaded of record executives up and dancing.

THE SAME NIGHT, OCT. 19, but thousands of miles away, Soulbeat, the Oakland, Calif.-based R&B video show, was holding its 12th annual Hollywood Awards Ball and Dinner. In addition to honoring several community leaders, the show toasted several music video stars. Among the 19 award recipients were Soul II Soul (male group of the year) [Eye note: what's Caron Wheeler? A kumquat?]; 2 Live Crew (rap artist of the year); Pointer Sisters (female group of the year); John Lee Hooker (blues artist of the year); the Time (comeback artists of the year); the Whispers (comeback group of the year); and Digital Underground (Bay area group award).

SELECT-A-HIT: Select Records and R 'N R Freelance held a dinner Oct. 17 in New York to bring together some top video programmers and show them the latest

Select clips. In attendance were Mike Cooper, Video Jukebox Network; Michael Elliot, Krush; Ralph McDaniels and Cheryl McCloud, Video Music Box; Jack Wendorf and Ron DiSalvo, American Hot Video; Sherrie Howell, MTV; Ed Steinberg, RockAmerica; and Pearl Lieberman, Friday Night Videos. In addition to a swell dinner, the troop was treated to new videos by Chubb Rock ("Treat 'Em Right"); Whistle ("Do You Care"); and Style ("The Assassinator"). "We just wanted to thank the video programmers for their support," says R 'N R Freelance's Mark Weinstein. "The video people don't get that much of a chance to sit down and talk to each other face to face." Weinstein's company is getting ready to introduce a new way of tracking videos that will include a qualitative analysis for each clip so that labels will have a greater understanding of the significance of a certain outlet adding a video.

FOND GET WELL WISHES TO Tom Green, host of the syndicated daily video show Lightmusic. Green underwent open heart surgery in September to correct a faulty aortic valve. Green was scheduled to return to work Nov. 1. In addition to being seen on 60 broadcast television stations, four satellite networks, and more than 900 cable systems in the U.S., a Japanese version of Lightmusic airs on 13 stations in Japan. The English version also airs on two stations in Puerto Rico and on the National TV Broadcast System of Suriname, South America.

ROCK A LITTLE: Radio Vision International has acquired the international television rights to Rock In Rio II, which takes place Jan. 18-20 and 23-27 at the 170,000-capacity Maracana Stadium. In conjunction with Visnews Location Specials, RVI will provide facilities that will enable broadcasters buying the show to transmit a variety of programs to supplement RVI's shows. Among the shows that RVI will provide buyers are two three-hour live shows and five 30-minute shows.

A BIG, BIG EYE THANK-YOU to David Cassidy for doing a stellar job with a press conference in Los Angeles and a satellite press conference in New York to tout the Billboard Tanqueray Sterling Music Video Awards, Nov. 9 at The Palace in Hollywood, Calif. Despite the earliness of the hour and a killer promotional tour schedule, Cassidy managed to plug the show at every turn.

So in return, we'd like to help him. He is looking for the Partridge Family bus—you remember the multicolored monstrosity that was prominently featured in every episode. According to Cassidy, the bus was last spotted in Arizona about two years ago. He would like to use it to carry his equipment on his upcoming tour. There's no reward (isn't Cassidy's gratitude enough?). Bus-spotters should contact Enigma Records, Cassidy's label, at 213-390-9969.

CHECK OUT THE story on HMV in this week's retail section. The British record store giant is planning on opening two superstores in Manhattan by Thanksgiving. Among the more interesting features of the stores is that each will have a video wall and screens. The retailer is placing such an emphasis on video that each store will have VJs who will set the store's mood through his or her song selection and in-store repartee.



All That Jaz. EMI artist the Jaz, second from right, celebrates the release of his new album and video at a party at New York's S.I.R. Studios. With him, from left, are the label's director of video promotion and marketing, Lou Robinson; senior VP of marketing Jim Cawley; and national director of sales Phil Blume.

MUSIC VIDEO

VIDEO TRACK

LOS ANGELES

JIM YUKICH AND THE TEAM at FYI Inc. reeled the two newest videos by Nelson and Cheap Trick. Yukich and director of photography **Toby Phillips** shot the brothers Nelson on location in Griffith Park for their DGC/Geffen clip "After The Rain," while **Craig Fanning** and **Paul Flattery** produced. Yukich also directed Cheap Trick's Epic video "If You Need Me," with **Jeff Zimmerman** directing photography. **Irene Crinita** produced and Flattery executive-produced.

Julien Temple directed **Dirty White Boy's** "Let's Spend Momma's Money," the latest clip spawned from the PolyGram album "Bad Reputation." Temple shot a concept clip staged in L.A.'s Chinatown district. **Catherine Smith** produced.

NEW YORK

LEON REDBONE AND Dr. John lend their combined talents to a unique rendition of the holiday classic "Frosty The Snowman" in a new Sanborn-Perillo video. **Mary Perillo** produced and directed the clip, intercutting performance footage with black-and-white home movies of children playing in the snow. The song appears on the Private Music release "Christmas Island."

The crew at **Idolmakers Films** recently wrapped new clips for **Kwamé**

And **A New Beginning** and **Salt-N-Pepa**. **Millicent Shelton** directed **Kwamé's** "Hai Love" for the Atlantic album "A Day In The Life," and **Shelton and Hurby "Luv Bug"** reeled "Independent" for Salt-N-Pepa's "Blacks' Magic" release on Next Plateau. **Phil Dolin** produced "Hai Love" and **Valerie Joseph** produced "Independent."

OTHER CITIES

NEW KIDS ON THE BLOCK go home to the old neighborhood in their new Black & White Television video, "Games." **Paris Barclay** directed the gritty Columbia clip, which chronicles the group's return to its Boston-based roots. **John Owen** produced.

Shane Barmby's new PolyGram video, "When Was The Last Time," follows two lovers' adventures while playing hookey from their back-breaking jobs. **Scene Three's Larry Boothby** directed the concept clip, lensing action-packed footage of Barmby and his love interest racing around a go-cart track. **Kitty Moon** produced the Nashville-based clip.

The **Film Syndicate's Malcom McLaren** directed RCA U.K. artist **Michael Rose** in a reggae-esque video cover of **Paul Simon's** classic "Mother And Child Reunion." McLaren shot footage at a nuclear power station in southern California, and at the popular surf mecca **Trestles Beach**. **Bryan Johnson** executive-produced.

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.

CANDYMAN

Knockin' Boots
Ain't No Shame In My Game/Epic
Susannah D'Arcy/Underdog Films Inc.
Richard Cummings Jr.

STANLEY CLARKE, GEORGE DUKE

Mothership Connection
3/Epic
Richard Cummings Jr., Carl Craig/Underdog Films
Okuwah Garrett

D-NICE

Crumbs On The Table
Call Me D-Nice/Jive
Think Again Productions
Darnell Martin

DINO

Gentle
Swingin'/Island
Gene Wagner, Lyn Healy/VIVID
Marc Bienstock

DREAD ZEPPELIN

Your Time's Gonna Come
Un-Led-ed/I.R.S.
Carrie Wysocki/Oil Factory
Mitchell Linden

EYES

Callin' All Girls
Eyes/Curb
Visualize/Pacific Ocean Post
Jerry Kramer

GENE LOVES JEZEBEL

Tangled Up
Kiss Of Life/Geffen
Roger Hunt/VIVID
Simon Chaudoir

HOTHOUSE FLOWERS

I Can See Clearly Now
Home/PolyGram
Louise Knight/M-Ocean Pictures
Michael Geoghegan

WHITNEY HOUSTON

I'm Your Baby Tonight
I'm Your Baby Tonight/Arista
Catherine Smith/Nitrate
Julien Temple

ALAN JACKSON

Chasin' That Neon Rainbow
Here In The Real World/Arista
Ed Silverstein/Flashframe Films
Jack Cole

KID FROST

YA Estuvo
Hispanic Causing Panic/Virgin
Mitchell Rothzeit, Tina Silvey/Silvey + Co.
Andrew Doucette

MAZZY STAR

Halah
She Hangs Brightly/Rough Trade
Silvey + Co.
Kevin Kerslake

THE MOOVE SOCIETY

Soul Train Girl
The Moove Society/Joyzee Records
David Toraya, Dean Vallis
James Bethea

PIRATES OF THE MISSISSIPPI

Rollin' Home
Pirates Of The Mississippi/Capitol
Martin Fischer/High Five Productions
Michael Salomon

PRONG

Lost And Found
Lost And Found/Epic
Allen Goodman/3GTV-Winnmill Entertainment
George Seminar

SCORPIONS

Tease Me, Please Me
Crazy World/Mercury
Curt Marvis, Joey Plewa/The Company
Jeff Richter

TODAY

I Got The Feeling
The New Formula/Motown
Lenny Grodin/GPA Films
Rich Murray

WITNESS

You Haven't Lived
We Can Make A Difference/Lecton
Eileen Malyszko/Zinc
Katy Lynne

Billboard THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS. Lists do not include videos in recurrent or oldies rotation.

MUSIC TELEVISION	VH1 VIDEO HITS ONE	Black Entertainment Television	TNN
Continuous programming 1515 Broadway, New York, NY 10036	Continuous programming 1515 Broadway, New York, NY 10036	14 hours daily 1899 9th St NE, Washington, DC 20018	The Nashville Network 30 Hours Weekly 2806 Opryland Dr, Nashville, TN 37214
EXCLUSIVE	DEVELOPMENT	ADDS	ADDS
Jon Bon Jovi, Miracle Daryl Hall/John Oates, So Close Traveling Wilburys, She's My Baby Wilson Phillips, Impulsive *Janet Jackson, Love Will Never ... *Phil Collins, Hang In Long Enough	Allman Bros., Seven Turns Anita Baker, Soul Inspiration David Cassidy, Lyin' To Myself Harry Connick Jr., We're In Love Julee Cruise, Falling Dan Fogelberg, Rhythm Of The Rain Daryl Hall/John Oates, So Close Elton John, You Gotta Love ... Michael McDonald, Tear It Up Neville Bros., Fearless Pebbles, Giving You The Benefit Carly Simon, Better Not Tell Her Jill Sobule, Too Cool To Fall In Love	Basia, Until You ... Neneh Cherry, I've Got You Under ... Dana Dane, A Little Bit En Vogue, You Don't Have ... K-Solo, Your Mom's In ... R. Kelly & MGM, Why You Wanna ... Loose Ends, Don't Be A Fool Donny Osmond, My Love Is A Fire Prince, New Power Generation Two In A Room, Wiggle It Kipper Jones, Poor Elaine	Reba McEntire, Rumor Has It Lee Roy Parnell, Family Tree Neil McCoy, If I Built You ... Phil Driscoll, Soldier Lionel Cartwright, Say It's Not True
BUZZ BIN	HEAVY	HEAVY	HEAVY
The Replacements, Merry Go Round Soup Dragons, I'm Free	After 7, Can't Stop Breathe, Say A Prayer Mariah Carey, Love Takes Time Whitney Houston, I'm Your ... James Ingram, I Don't Have The Heart Bette Midler, From A Distance Maxi Priest, Close To You Paul Simon, The Obvious ...	Bell Biv Devoe, B.B.D. (I Thought ... Tevin Campbell, Round And Round Johnny Gill, Fairweather Friend Janet Jackson, Black Cat Quincy Jones, I Don't Go For That Kiara, You're Right About That LL Cool J, The Boom'N' System Pebbles, Giving You The Benefit Maxi Priest, Close To You Prince, Thieves In The Temple Samuelle, So You Like What You See Snap, Ooops Up Al B. Sure!, Misunderstanding Vanilla Ice, Ice Ice Baby Various Artists, Listen Up S. Youngblood, I'd Rather ...	Mark Chesnutt, Too Cold At Home Reba McEntire, You Lie Holly Dunn, You Really Had Me Going Conway Twitty, Crazy In Love Matraca Berg, Things You Left Undone Billy Joe Royal, A Ring Where A ... K.T. Oslin, Come Next Monday Shenandoah, Ghost In This House Travis Tritt, Put Some Drive In ... Vince Gill, Never Knew Lonely Alan Jackson, Chasin' That ... Patty Loveless, The Night's Too Long
STRESS	THE JUKE BOX	MEDIUM	LIGHT
Deee-Lite, Groove Is In The Heart Jellyfish, The King Is Half Undressed Urban Dance Squad, Deeper ...	Continuous programming 12000 Biscayne Blvd, Miami, FL 33181	Oleta Adams, Rhythm Of Life Another Bad Creation, Isha Basic Black, Nothin' But A Party Cameo, Close Quarters Bernadette Cooper, I Look Good Eric B. & Rakim, In The Ghetto E.U., I Confess Father MC, Treat Them Like ... Jasmine Guy, Try Me Lalah Hathaway, Heaven Knows Hi Five, Just Can't Handle It Whitney Houston, I'm Your ... Levert, Rope A Dope Style	Mark Collie, Hardin County Line Sawyer Brown, When Love ... Forrester Sisters, Old Enough To Know Canyon, Dam These Tears A. Tipping, You've Got To Stand For ... Billy/T. Smith, Blues Stay Away ... Nitty Gritty Dirt Band, The Rest ... Mary Chapin Carpenter, You Win Again Cee Cee Chapman, Everything S. Lynne, Things Are Tough All Over Michael Murphey, Cowboy Logic Robin Lee, Love Letter The Golden's, Take Me Back To ... James House, You Just Get Better ... Marie Osmond, Like A Hurricane
HEAVY	ADDS	ADDS	ADDS
Heart, Stranded Whitney Houston, I'm Your ... Motley Crue, Same Ol' Situation Poison, Something To Believe In Paul Simon, The Obvious ... Slaughter, Fly To The Angels Vanilla Ice, Ice Ice Baby Winger, Miles Away	AC/DC, Thunderstruck Accused, Grinning ... Anita Baker, Soul Inspiration Biscuit, Biscuit's ... Connells, Stone Cold ... Denise Lopez, Don't You ... Faith No More, Falling To Pieces House Of Lords, Can't Find My ... King's X, It's Love Maggie's Dream, Love And Tears Paul McCartney, Birthday N. Young/Crazy Horse, Mansion ... Nelson, After The Rain Iggy Pop, Candy *Listen Up, Listen Up Soho, Hippychick Styx, Love Is The Ritual Trixter, Give It To Me Good Vixen, Love Is A Killer	AC/DC, Thunderstruck Accused, Grinning ... Anita Baker, Soul Inspiration Biscuit, Biscuit's ... Connells, Stone Cold ... Denise Lopez, Don't You ... Faith No More, Falling To Pieces Harry Connick Jr., We're In Love Inspiral Carpets, Commercial Rain J.J. Fad, We In The House Kings Of Swing, Nod Your Head ... Levert, Rope A Dope Style Movement Ex, Freedom Got A ... Phalon, Dance Floor Of Life Pylon, Look Alive Ride, Like A Daydream Sam Kinison, Mississippi ... Slam Syndicate, The Bump Social Distortion, Story Of My Life Clarke/Duke, Mothership Connection Teena Marie, Here's Looking ... Whitney Houston, I'm Your ...	David Lynn Jones, I Feel A Change ... Foster & Lloyd, Can't Have Nothin'
ACTIVE	AMERICA'S NO. 1 VIDEO	WORLD PREMIERE	WORLD PREMIERE
AC/DC, Thunderstruck Alias, More Than Words Can Say Black Crowes, Hard To Handle Damn Yankees, High Enough David Cassidy, Lyin' To Myself Concrete Blonde, Joey Information Society, Think Pebbles, Giving You The Benefit Robert Plant, Nirvana Queensryche, Empire Scorpions, Tease Me, Please Me UB40, The Way You Do The Things ... The Vaughan Bros., Tick Tock	Vanilla Ice, Ice Ice Baby	David Lynn Jones, I Feel A Change ... Foster & Lloyd, Can't Have Nothin'	David Lynn Jones, I Feel A Change ... Foster & Lloyd, Can't Have Nothin'
MEDIUM	PEOPLE-POWERED HEAVIES	ADDS	ADDS
*E. Brickell/New Bohemians, Mama ... Cheap Trick, Wherever Would I Be ... *Neneh Cherry, I've Got You Under ... Faith No More, Falling To Pieces House Of Lords, Can't Find My ... King's X, It's Love Maggie's Dream, Love And Tears Paul McCartney, Birthday N. Young/Crazy Horse, Mansion ... Nelson, After The Rain Iggy Pop, Candy *Listen Up, Listen Up Soho, Hippychick Styx, Love Is The Ritual Trixter, Give It To Me Good Vixen, Love Is A Killer	Bell Biv Devoe, B.B.D. (I Thought ... Boogie Down Prod., Love's ... Candyman, Knockin' Boots Deee-Lite, Groove Is In The Heart Gerardo, Rico Y Suave Ice Cube, Who's The Mack? Janet Jackson, Black Cat Jasmine Guy, Try Me Keith Sweat, Merry Go Round LL Cool J, The Boom'N' System 2 Live Crew, Mama Juanita Mariah Carey, Love Takes Time M.C. Hammer, Pray NWA, 100 Miles And Runnin' Pebbles, Giving You The Benefit Sait 'N Pepa, Independent Suicidal Tendencies, You Can't ...	Molly/Heymakers, Chasin' ... Randy Travis, Heroes & Friends Gather Vocal Band, A Few Good Men The Good Bros., She Told Me So John Andrew Parks, Veronica Tim Ryan, Breakin' All ...	Reba McEntire, You Lie Ray Stevens, Sittin' Up With The Dead Lorrie Morgan, He Talks To Me Holly Dunn, You Really Had Me Going Mark Chesnutt, Too Cold At Home Billy Joe Royal, A Ring Where A ... Waylon Jennings, Wrong Billy/T. Smith, Blues Stay Away ... K. Mattea/T.O'Brien, Battle Hymn ... Mark Collie, Hardin County Line Canyon, Dam These Tears William Lee Golden, Louisiana Red ... Kevin Welch, 'Til I See You Again Helen Cornelius, Ask Any Woman Cleve Francis, Love Light R.V. Shelton, I Meant Every ... K.T. Oslin, Come Next Monday Travis Tritt, Put Some Drive In ... Robin Lee, Love Letter Matraca Berg, Things You Left Undone Patty Loveless, The Night's Too Long S. Lynne, Things Are Tough All Over Hoyt Axton, Mountain Right Michael Murphey, Cowboy Logic James House, You Just Get Better ... The Golden's, Take Me Back To ... Chris Ledoux, Riding For A Fall Sawyer Brown, When Love ... Pirates/Mississippi, Honky Tonk ... Alan Jackson, Wanted Vince Gill, Never Knew Lonely Clint Black, Put Yourself In My Shoes Alan Jackson, Chasin' That ... Conway Twitty, Crazy In Love Mary Chapin Carpenter, You Win Again Nitty Gritty Dirt Band, The Rest ... Lionel Cartwright, Say It's Not True C. Atkins/M. Knopfler, Poor Boy Blues Doug Stone, These Lips Don't ... Sweethearts/Rodeo, You Look ... Tanya Tucker, Don't Go Out Jeff Chance, Talkin' To Your Picture Pirates/Mississippi, Rollin' Home
BREAKOUTS	IMPACT CLIPS	HEAVY	HEAVY
*The Cure, Never Enough An Emotional Fish, Celebrate *Judas Priest, A Touch Of Evil Rembrandts, That's Just The Way ... Social Distortion, Story Of My Life Tony Toni Tone, Feels Good	Janet Jackson, Love Will Never ... The Replacements, Merry Go Round Paul Simon, The Obvious Child The Traveling Wilburys, She's My Baby	Reba McEntire, You Lie Ray Stevens, Sittin' Up With The Dead Lorrie Morgan, He Talks To Me Holly Dunn, You Really Had Me Going Mark Chesnutt, Too Cold At Home Billy Joe Royal, A Ring Where A ... Waylon Jennings, Wrong Billy/T. Smith, Blues Stay Away ... K. Mattea/T.O'Brien, Battle Hymn ... Mark Collie, Hardin County Line Canyon, Dam These Tears William Lee Golden, Louisiana Red ... Kevin Welch, 'Til I See You Again Helen Cornelius, Ask Any Woman Cleve Francis, Love Light R.V. Shelton, I Meant Every ... K.T. Oslin, Come Next Monday Travis Tritt, Put Some Drive In ... Robin Lee, Love Letter Matraca Berg, Things You Left Undone Patty Loveless, The Night's Too Long S. Lynne, Things Are Tough All Over Hoyt Axton, Mountain Right Michael Murphey, Cowboy Logic James House, You Just Get Better ... The Golden's, Take Me Back To ... Chris Ledoux, Riding For A Fall Sawyer Brown, When Love ... Pirates/Mississippi, Honky Tonk ... Alan Jackson, Wanted Vince Gill, Never Knew Lonely Clint Black, Put Yourself In My Shoes Alan Jackson, Chasin' That ... Conway Twitty, Crazy In Love Mary Chapin Carpenter, You Win Again Nitty Gritty Dirt Band, The Rest ... Lionel Cartwright, Say It's Not True C. Atkins/M. Knopfler, Poor Boy Blues Doug Stone, These Lips Don't ... Sweethearts/Rodeo, You Look ... Tanya Tucker, Don't Go Out Jeff Chance, Talkin' To Your Picture Pirates/Mississippi, Rollin' Home	Reba McEntire, You Lie Ray Stevens, Sittin' Up With The Dead Lorrie Morgan, He Talks To Me Holly Dunn, You Really Had Me Going Mark Chesnutt, Too Cold At Home Billy Joe Royal, A Ring Where A ... Waylon Jennings, Wrong Billy/T. Smith, Blues Stay Away ... K. Mattea/T.O'Brien, Battle Hymn ... Mark Collie, Hardin County Line Canyon, Dam These Tears William Lee Golden, Louisiana Red ... Kevin Welch, 'Til I See You Again Helen Cornelius, Ask Any Woman Cleve Francis, Love Light R.V. Shelton, I Meant Every ... K.T. Oslin, Come Next Monday Travis Tritt, Put Some Drive In ... Robin Lee, Love Letter Matraca Berg, Things You Left Undone Patty Loveless, The Night's Too Long S. Lynne, Things Are Tough All Over Hoyt Axton, Mountain Right Michael Murphey, Cowboy Logic James House, You Just Get Better ... The Golden's, Take Me Back To ... Chris Ledoux, Riding For A Fall Sawyer Brown, When Love ... Pirates/Mississippi, Honky Tonk ... Alan Jackson, Wanted Vince Gill, Never Knew Lonely Clint Black, Put Yourself In My Shoes Alan Jackson, Chasin' That ... Conway Twitty, Crazy In Love Mary Chapin Carpenter, You Win Again Nitty Gritty Dirt Band, The Rest ... Lionel Cartwright, Say It's Not True C. Atkins/M. Knopfler, Poor Boy Blues Doug Stone, These Lips Don't ... Sweethearts/Rodeo, You Look ... Tanya Tucker, Don't Go Out Jeff Chance, Talkin' To Your Picture Pirates/Mississippi, Rollin' Home
ADDITIONAL CLIPS	FRIDAY NIGHT HEAVIES	ADDS	ADDS
Five 1/2-hour shows weekly 1000 Laurel Oak, Voorhees, NJ 08043	1 hour weekly 888 7th Ave, NY, NY 10106	Reba McEntire, You Lie Ray Stevens, Sittin' Up With The Dead Lorrie Morgan, He Talks To Me Holly Dunn, You Really Had Me Going Mark Chesnutt, Too Cold At Home Billy Joe Royal, A Ring Where A ... Waylon Jennings, Wrong Billy/T. Smith, Blues Stay Away ... K. Mattea/T.O'Brien, Battle Hymn ... Mark Collie, Hardin County Line Canyon, Dam These Tears William Lee Golden, Louisiana Red ... Kevin Welch, 'Til I See You Again Helen Cornelius, Ask Any Woman Cleve Francis, Love Light R.V. Shelton, I Meant Every ... K.T. Oslin, Come Next Monday Travis Tritt, Put Some Drive In ... Robin Lee, Love Letter Matraca Berg, Things You Left Undone Patty Loveless, The Night's Too Long S. Lynne, Things Are Tough All Over Hoyt Axton, Mountain Right Michael Murphey, Cowboy Logic James House, You Just Get Better ... The Golden's, Take Me Back To ... Chris Ledoux, Riding For A Fall Sawyer Brown, When Love ... Pirates/Mississippi, Honky Tonk ... Alan Jackson, Wanted Vince Gill, Never Knew Lonely Clint Black, Put Yourself In My Shoes Alan Jackson, Chasin' That ... Conway Twitty, Crazy In Love Mary Chapin Carpenter, You Win Again Nitty Gritty Dirt Band, The Rest ... Lionel Cartwright, Say It's Not True C. Atkins/M. Knopfler, Poor Boy Blues Doug Stone, These Lips Don't ... Sweethearts/Rodeo, You Look ... Tanya Tucker, Don't Go Out Jeff Chance, Talkin' To Your Picture Pirates/Mississippi, Rollin' Home	The Go-Go's, Cool Jerk Heart, Stranded Two In A Room, Wiggle It Eliisa Fiorillo, On The Way Up Cheap Trick, Wherever Would I Be Nelson, After The Rain
CURRENT	CURRENT	ADDS	ADDS
Anna Marie, Recipe Of Love Johnny Gill, Fairweather Friend James, How Was It ... Warrant, Cherry Pie Lemon Heads, Half The Time London Quireboys, I Don't Love ... Electric Boys, Psychedelic Eyes Living Colour, Type (Everything ... Ms. Adventure, Undeniable Yo-Yo, Stompin' To ... Pointer Sisters, After You Lilac Time, All For You Betty Boo, Doin' The Do Pebbles, Giving You The Benefit Dan Fogelberg, Rhythm Of The Rain Paul McCartney, Hey Jude Elisa Fiorillo, On The Way Up Damn Yankees, High Enough Vixen, Love Is A Killer The Vaughan Bros., Tick Tock Cheap Trick, Wherever Would I Be Robert Cray, Forecast Calls For Pain	Living Colour, Type (Everything ... Soho, Hippychick Whitney Houston, I'm Your ... Young M.C., Bust A Move Dino, Romeo Monie Love, Monie In The Middle Slaughter, Fly To The Angels M.C. Hammer, Have You Seen Her? Pebbles, Giving You The Benefit	Denise Lopez, Don't You ... Whitney Houston, I'm Your ... Poison, Something To Believe In The Cure, Never Enough David Cassidy, Lyin' To Myself Johnny Gill, Fairweather Friend Damn Yankees, High Enough DNA/S. Vega, Tom's Diner Slaughter, Fly To The Angels Warrant, Cherry Pie Alias, More Than Words Can Say Candyman, Knockin' Boots	Denise Lopez, Don't You ... Whitney Houston, I'm Your ... Poison, Something To Believe In The Cure, Never Enough David Cassidy, Lyin' To Myself Johnny Gill, Fairweather Friend Damn Yankees, High Enough DNA/S. Vega, Tom's Diner Slaughter, Fly To The Angels Warrant, Cherry Pie Alias, More Than Words Can Say Candyman, Knockin' Boots

Country's Best Feted During Music Week

Music Row showered its own with trophies and citations during that promotional paroxysm called "Country Music Week." Here is a look at some of the winners and their prizes.



Leading the pack with 10 airplay citations, EMI Music Publishing executives claim the BMI publisher-of-the-year award at the 38th Annual BMI Country Awards Oct. 9. Pictured, from left, are BMI VP Roger Sovine; EMI president and chief operating officer Irwin Z. Robinson; EMI VP/GM, southern region, Celia Hill Froehlig; EMI vice chairman Martin Bandier; BMI president and CEO Frances Preston; and EMI chairman & CEO Charles Koppelman. EMI also captured ASCAP's publisher-of-the-year honor.



At a post-CMA Awards show reception, MCA Records/Nashville brass congratulate their award winners: entertainer of the year George Strait and Vince Gill, whose "When I Call Your Name" was voted single of the year. Pictured, from left, are Al Teller, chairman, MCA Music Entertainment Group; Gill; Bruce Hinton, president MCA/Nashville; Strait; Norma Strait; and Tony Brown, executive VP and head of A&R, MCA/Nashville.



Susan Longacre took home the 1990 writer-of-the-year award at SESAC's annual awards presentation, held Oct. 11 at the Vanderbilt Plaza Hotel. Here, she accepts national-performance-activity awards for "Sooner Or Later" (Eddy Raven) and "If You Could Only See Me Now" (T. Graham Brown). Pictured, from left, are Longacre; C. Dianne Petty, VP and director of affiliate relations; and Tim Wiperman and Gary Overton of W.B.M. Music Corp., publisher of the songs.

The late Sue Brewer and songwriters Jimmy Webb and Ted Harris are inducted into the Nashville Songwriters Assn. Intl. Hall of Fame during the organization's recent banquet honoring those who have devoted their lives to songwriting. Brewer became the second noncomposer to join the Hall of Fame. Pictured, from left, are NSAI executive director Pat Huber; Ted Harris; Brewer's son, Mike Casey; Webb; Maggie Cavender-award-of-service recipient John Bettis; and NSAI president Roger Murrah.



Tree Publishing writers and executives celebrate the company's 18th year as Billboard's No. 1 country music publisher, boasting 27 charted singles between Sept. 16, 1989, and Sept. 8, 1990. Pictured at the Oct. 8 picnic luncheon, from left, are CBS Tree chief operating officer Donna Hilley, writer Curly Putman, CBS Tree VP Paul Worley, writer Harlan Howard, and CBS Music Publishing's new president, Marvin Cohn.



Ronnie Milsap presents Don Schlitz with his third consecutive ASCAP country-songwriter-of-the-year trophy at the performing rights society's annual awards ceremony, at Oct. 10 at the Opryland Hotel. Pictured, from left, are ASCAP president Morton Gould; Milsap; ASCAP associate director Merlin Littlefield; Schlitz; ASCAP Southern executive director Connie Bradley; and ASCAP managing director Gloria Messinger.



Tennessee Emie Ford proudly watches the unveiling of his Hall of Fame plaque, presented during the CMA Awards Show, Oct. 8 at the Grand Ole Opry House.

CRS Unfolds In March CMA Confab Also Offered

NASHVILLE—The impact of music videos on radio, the flood of new talent, and the fate of record labels caught in the cross fire of competing stations are among the topics to be discussed at the 22nd annual Country Radio Seminar, March 6-9 at the Opryland Hotel here.

Organizers are predicting that as many as 1,600 people will register for the 1991 event. The Country Music Assn. will again hold its concurrent Music Industry Professional Seminar for CRS registrants.

Here are the panel topics confirmed by the CRS agenda committee:

March 7 (Thursday)—"Music Video: Friend Or Foe?," "Breaking The Country Bias: Qualitative And Quantitative Sales Tools You Can Use," "Format Fragmentation: Finding Your Niche Can Be A Bitch," and "Production Workshop" (using equipment imaginatively).

March 8 (Friday)—"Account Development: Getting The Most From Your Clients," "The Artist Explosion: Too Many Faces And Not Enough Places On The Playlist," "Promotions For All Markets: One Size Fits All" (CRS Promotion Awards given at the conclusion of this panel), "Formatics: The Nuts And Bolts Of Daily Programming," "Database Marketing For Less Than You Think."

March 9 (Saturday)—"Air Personalities: Today's Top Talent" (a how-to discussion by successful

personalities), "Caught In The Crossfire: How The Music Industry Copes With Radio Range Wars," "Programming War Games, or, A Tale Of Two Stations," "Research On Any Budget," and concurrent round-table discussions on concert promotion, from programming or sales to general management, the charts and understanding them, music rotations, selling sports and special

Meet covers the impact of music video on radio & the new talent crop

programming, and minority recruitment.

On Wednesday, March 6, the opening day of the seminar, organizers will stage the traditional artist radio tape sessions, during which country artists will do personalized station IDs.

The seminar will also have a Super Faces Show, sponsored by the Academy of Country Music, and the New Faces Show. Participants have not yet been chosen for either show.

Registration forms for the seminar will be mailed in November. The individual fee for early registration is \$289. Additional information is available from the Country Radio Broadcasters office at 615-327-4487 or 615-327-4488.

Dispute Between Gene Watson, Manager Erupts In 2 Lawsuits

BY EDWARD MORRIS

NASHVILLE—A dispute between Warner Bros. Records artist Gene Watson and his personal manager, Lib Hatcher, has ended up in Chancery Court here. Hatcher, who also manages Randy Travis, filed suit against Watson Aug. 31, claiming that he had breached his management contract by failing to pay

given the number of opening dates for Travis that Hatcher had promised and added that she had orally released him from his management contract.

Watson's counterclaim asked that the case be tried by a jury, that he be reimbursed for management commissions paid for dates booked by Hatcher's agency, and for general damages of \$500,000.

In addition to asking to be awarded the commission fee in question, Hatcher also requested the court to award her management commissions that would have been due had the contract run its full term.

According to Hatcher's complaint, the personal management agreement was executed on Aug. 1, 1988, and was to run for three years. For her management services, the complaint continues, she was to be paid 15% of the first \$350,000 of Watson's gross income each year and a "higher percentage rate" for gross income over \$350,000.

Lib Hatcher claims Watson breached his contract

\$61,414.38 in commissions for the period between Sept. 17, 1988, and Feb. 18, 1990. Her complaint further accused Watson of repudiating the contract by refusing to let her company "render effective management services" and by "engaging other agents and managers."

Watson responded Oct. 3 with an answer and counterclaim in which he denied that he owed Hatcher the commission and contended that he was not supposed to pay a management commission on dates secured for him by Hatcher's booking agency. He also alleged that he was not

Looking for Nashville Scene? Turn to page 71.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	2	11	★ ★ NO. 1 ★ ★ YOU LIE T.BROWN,R.MCINTIRE (B.FISCHER,A.ROBERTS,C.BLACK)	◆ REBA MCENTIRE (V) MCA 79071
2	4	6	11	HOME B.MONTGOMERY,J.SLATE (A.SPOONER,F.LEHNER)	◆ JOE DIFFIE (C) (V) EPIC 34T 73447/CBS
3	1	1	12	FRIENDS IN LOW PLACES A.REYNOLDS (D.BLACKWELL,B.LEE)	GARTH BROOKS CAPITOL PRO-79239
4	3	3	14	TOO COLD AT HOME M.WRIGHT (B.HARDEN)	◆ MARK CHESNUTT (C) (V) MCA 53856
5	5	10	13	FOOL SUCH AS I K.LEHNING (B.TRADER)	BAILLIE AND THE BOYS (V) RCA 2641-7-R-A
6	6	11	10	YOU REALLY HAD ME GOING H.DUNN,C.WATERS (H.DUNN,T.SHAPIRO,C.WATERS)	◆ HOLLY DUNN (C) (V) WARNER BROS. 4-19756
7	10	13	11	FEED THIS FIRE J.CRUTCHFIELD (H.PRESTWOOD)	ANNE MURRAY CAPITOL PRO-79189
8	9	12	8	BACK IN MY YOUNGER DAYS D.WILLIAMS,G.FUNDIS (D.FLOWERS)	DON WILLIAMS (V) RCA 2677-7
9	8	14	9	A FEW OLE COUNTRY BOYS K.LEHNING (T.SEALS,M.WILLIAMS)	RANDY TRAVIS & GEORGE JONES (C) (V) WARNER BROS. 4-19586
10	14	16	10	YET R.SHARP,T.DUBOIS (R.SHARP,S.LEMA RE)	EXILE (C) (V) ARISTA 2075
11	13	17	6	AMERICAN BOY R.LANDIS (E.RABBITT)	EDDIE RABBITT CAPITOL PRO-79398
12	15	20	6	COME NEXT MONDAY J.SCAIFE,J.COTTON (K.T.OSLIN,R.BOURKE,C.BLACK)	◆ K.T. OSLIN (V) RCA 2667-7
13	17	21	9	CRAZY IN LOVE J.BOWEN,C.TWITTY,D.HENRY (E.STEVENS,R.MCCORMICK)	◆ CONWAY TWITTY (V) MCA 79067
14	18	22	10	THIS AIN'T MY FIRST RODEO B.MONTGOMERY (V.GOSDIN,H.COCHRAN,M.D.BARNES)	VERN GOSDIN (C) (V) COLUMBIA 38T 73420/CBS
15	23	36	5	CHASIN' THAT NEON RAINBOW K.STEGALL,S.HENDRICKS (A.JACKSON,J.MCBRIDE)	◆ ALAN JACKSON (V) ARISTA 2095
16	20	34	5	GHOST IN THIS HOUSE R.HALL,R.BYRNE (H.PRESTWOOD)	◆ SHENANDOAH (C) (V) COLUMBIA 38T-73520/CBS
17	7	5	13	BORN TO BE BLUE B.MAHER (M.REID,B.MAHER,M.DAVID)	THE JUDDS (C) (V) CURB/RCA 2597-4-R-S/RCA
18	16	9	15	JUKEBOX IN MY MIND J.LEO,L.M.LEE,ALABAMA (D.GIBSON,F.ROGERS)	ALABAMA (V) RCA 2643-7
19	11	4	13	DRINKING CHAMPAGNE J.BOWEN,G.STRAIT (B.MACK)	GEORGE STRAIT (V) MCA 79070
20	12	7	15	MY HEART IS SET ON YOU S.SMITH,T.BROWN (L.CARTWRIGHT)	LIONEL CARTWRIGHT (C) (V) MCA 53849
21	21	27	10	WHEN SOMEBODY LOVES YOU S.HENDRICKS,T.DUBOIS,RESTLESS HEART (J.NEEL,R.GILES)	RESTLESS HEART (C) (V) RCA 2663-7R
22	62	—	2	★ ★ ★ Power Pick/Airplay ★ ★ ★ PUT YOURSELF IN MY SHOES J.STROUD (C.BLACK,H.NICHOLAS,S.RUSSELL)	◆ CLINT BLACK (V) RCA 2678-7
23	24	29	10	WESTERN GIRLS R.BENNETT,T.BROWN (M.STUART,P.KENNERLEY)	MARTY STUART (V) MCA 79068
24	31	37	6	AIN'T NECESSARILY SO F.FOSTER (B.N.CHAPMAN)	WILLIE NELSON (C) (V) COLUMBIA 38T-73518/CBS
25	19	8	18	HOLDIN' A GOOD HAND J.CRUTCHFIELD (R.CROSBY,J.FEW)	LEE GREENWOOD (C) CAPITOL 4JM 44576
26	36	42	6	NEVER KNEW LONELY T.BROWN (V.GILL)	◆ VINCE GILL (V) MCA 7-53092
27	27	33	10	HE WAS ON TO SOMETHING R.SKAGGS,S.BUCKINGHAM (S.CURTIS)	RICKY SKAGGS (C) (V) EPIC 34T 73496/CBS
28	28	39	8	MOONSHADOW ROAD B.BECKETT,T.GRAHAM BROWN (BROWN THOMPSON,NICHOLSON)	T. GRAHAM BROWN CAPITOL PRO-79269
29	30	40	7	SOMEONE ELSE'S TROUBLE NOW P.WORLEY,E.SEAY (P.TILLIS,G.NICHOLSON)	HIGHWAY 101 (C) (V) WARNER BROS. 4-19593
30	22	18	19	I MEANT EVERY WORD HE SAID S.BUCKINGHAM (C.PUTMAN,B.JONES,C.CHAMBERS)	◆ RICKY VAN SHELTON (C) (V) COLUMBIA 38T 73413/CBS
31	32	23	16	THE BATTLE HYMN OF LOVE A.REYNOLDS (D.SCHLITZ,P.OVERSTREET)	◆ KATHY MATTEA & TIM O'BRIEN (C) (V) MERCURY 875 692-7
32	33	28	20	WANTED S.HENDRICKS,K.STEGALL (A.JACKSON,C.CRAIG)	◆ ALAN JACKSON (C) (V) ARISTA CA5-2032
33	34	24	17	I FELL IN LOVE H.EPSTEIN (C.CARTER,H.EPSTEIN,B.TENCH,PLAMEK)	◆ CARLENE CARTER (C) (V) REPRIS 4-19915/WARNER BROS.
34	26	25	18	NOTHING'S NEWS J.STROUD,M.WRIGHT (C.BLACK)	CLINT BLACK (C) (V) RCA 2596-4-RS
35	29	19	16	PRECIOUS THING T.BROWN (S.WARINER,M.MCANALLY)	STEVE WARINER (C) (V) MCA 53854
36	43	45	9	THE THINGS YOU LEFT UNDONE W.WALDMAN,J.LEO (M.BERG,R.SAMOSEY)	◆ MATRACA BERG (V) RCA 2644-7
37	37	31	21	I'M GONNA BE SOMEBODY G.BROWN (S.HARRIS,J.COLUCCI)	TRAVIS TRITT (C) (V) WARNER BROS. 4-19797
38	40	30	17	FOURTEEN MINUTES OLD D.JOHNSON (D.KNUTSON,A.LOWENS)	DOUG STONE (C) (V) EPIC 34T 73425/CBS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	42	46	7	PUT SOME DRIVE IN YOUR COUNTRY G.BROWN (T.TRITT)	◆ TRAVIS TRITT (V) WARNER BROS. 4-26094
40	25	15	16	STORY OF LOVE P.WORLEY,E.SEAY (C.HILLMAN,S.HILL)	THE DESERT ROSE BAND (V) MCA/CURB 79052/MCA
41	48	50	7	THE NIGHT'S TOO LONG T.BROWN (L.WILLIAMS)	◆ PATTY LOVELESS (V) MCA 53895
42	39	35	15	'TIL A TEAR BECOMES A ROSE B.MEVIS,G.FUNDIS (B.RICE,M.S.RICE)	KEITH WHITLEY & LORRIE MORGAN (V) RCA 2619-7
43	44	48	8	A RING WHERE A RING USED TO BE N.LARKIN (G.EATHERLY,B.MOULDS,K.BERGSNES)	◆ BILLY JOE ROYAL (C) (CD) ATLANTIC 4-87867
44	47	49	6	WHAT WE REALLY WANT R.CASH (R.CASH)	ROSANNE CASH (C) (V) COLUMBIA 38T-73517/CBS
45	38	26	19	I COULD BE PERSUADED E.GORDY,JR. (D.BELLAMY,H.BELLAMY,D.SCHLITZ)	◆ THE BELLAMY BROTHERS (C) (V) MCA/CURB 53824/MCA
46	49	51	4	ROCK 'N' ROLL ANGEL THE KENTUCKY HEADHUNTERS (R.O.YOUNG)	THE KENTUCKY HEADHUNTERS (V) MERCURY 878 214-7
47	51	—	2	LIFE'S LITTLE UPS AND DOWNS S.BUCKINGHAM (M.A.RICH)	RICKY VAN SHELTON (C) (V) COLUMBIA 38T-73587/CBS
48	45	43	20	DON'T GO OUT J.CRUTCHFIELD (R.FOSTER,B.LLOYD)	◆ TANYA TUCKER WITH T. GRAHAM BROWN (C) CAPITOL 4JM 44586
49	NEW ▶	—	1	★ ★ ★ HOT SHOT DEBUT ★ ★ ★ I'VE COME TO EXPECT IT FROM YOU J.BOWEN,G.STRAIT (D.DILLON,B.CANNON)	GEORGE STRAIT (V) MCA 53959
50	NEW ▶	—	1	UNANSWERED PRAYERS A.REYNOLDS (ALGER,BASTAIN,BROOKS)	GARTH BROOKS (V) CAPITOL 44650
51	50	53	5	WHEN LOVE COMES CALLIN' R.SCRUGGS,M.MILLER (M.MILLER,R.SCRUGGS)	◆ SAWYER BROWN CURB/CAPITOL PRO-79231/CAPITOL
52	54	54	4	BORDERTOWN K.LEHNING (D.SEALS,B.MCDILL)	DAN SEALS CAPITOL PRO-79280
53	55	64	3	YOU WIN AGAIN J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)	◆ MARY-CHAPIN CARPENTER (C) (V) COLUMBIA 38T-73567/CBS
54	46	32	12	LOVE IS STRANGE J.E.NORMAN,E.PRESTIDGE (E.MCDANIEL,M.BAKER,S.ROBINSON)	◆ KENNY ROGERS & DOLLY PARTON (C) (V) REPRIS 4-19760/WARNER BROS.
55	59	66	3	NOW THAT WE'RE ALONE T.BROWN,R.CROWELL (R.CROWELL)	RODNEY CROWELL (C) (V) COLUMBIA 38T-73569/CBS
56	52	52	9	COWBOY LOGIC S.GIBSON,M.M.MURPHEY (D.COOK,C.RAINS)	◆ MICHAEL MARTIN MURPHEY (C) (V) WARNER BROS. 4-19724
57	58	61	3	TURN IT ON, TURN IT UP, TURN ME LOOSE P.ANDERSON (KOSTAS,W.PATTON)	DWIGHT YOAKAM (C) (V) REPRIS 4-19543/WARNER BROS.
58	61	75	3	IT WON'T BE ME J.CRUTCHFIELD (T.SHAPIRO,C.WATERS)	TANYA TUCKER CAPITOL PRO-79338
59	57	57	4	LIKE A HURRICANE J.STROUD (M.CLARK)	◆ MARIE OSMOND (V) CURB 76840
60	68	—	2	WE'VE GOT IT MADE J.CRUTCHFIELD (S.RAMOS,B.REGAN)	LEE GREENWOOD (C) CAPITOL 4JM-44576
61	60	63	3	PRAYING FOR RAIN P.WORLEY,E.SEAY (C.WATERS,D.COOK)	KEVIN WELCH (C) (V) REPRIS 4-19585/WARNER BROS.
62	64	55	21	SOMETHING OF A DREAMER J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)	MARY-CHAPIN CARPENTER (C) (V) COLUMBIA 38T 73361/CBS
63	53	47	13	RECKLESS HEART SOUTHERN PACIFIC (J.E.NORMAN (J.MCFEE,A.PESSIS))	SOUTHERN PACIFIC (C) (V) WARNER BROS. 4-19871
64	71	—	2	COME ON BACK H.EPSTEIN (C.CARTER)	CARLENE CARTER (C) (V) REPRIS 4-19564/WARNER BROS.
65	56	56	7	ZYDECO LADY B.BECKETT (T.SEALS,E.RAVEN)	EDDY RAVEN CAPITOL PRO-79191
66	63	59	5	HARDIN COUNTY LINE D.JOHNSON,T.BROWN (M.COLLIE,R.SCAIFE)	◆ MARK COLLIE (V) MCA 79078
67	70	—	2	THINGS ARE TOUGH ALL OVER B.MONTGOMERY (L.SILVER,T.BRUCO)	◆ SHELBY LYNNE (C) EPIC 34T-73521/CBS
68	72	67	4	WHERE CORN DON'T GROW R.ALBRIGHT,B.MONTGOMERY (R.MURRAH,M.MALLAN)	WAYLON JENNINGS (C) (V) EPIC 34T-73519/CBS
69	65	60	10	YOU MADE LIFE GOOD AGAIN R.SCRUGGS,NITTY GRITTY DIRT BAND (B.DIPIERO,S.SESKIN)	◆ THE NITTY GRITTY DIRT BAND (V) MCA 79075
70	66	58	15	HONKY TONK BLUES J.STROUD,R.ALVES (H.WILLIAMS,SR.)	◆ PIRATES OF THE MISSISSIPPI (C) CAPITOL 44579
71	69	62	14	DANCE IN CIRCLES B.KILLEN (T.RYAN,A.HARVEY)	◆ TIM RYAN (C) (V) EPIC 34T 73372/CBS
72	74	73	4	WOMAN'S INTUITION R.GILES,S.BOGARD (S.BOGARD,R.GILES)	MICHELLE WRIGHT (CD) (V) ARISTA 2090
73	NEW ▶	—	1	YOU'VE GOT TO STAND FOR SOMETHING E.GORDY,JR. (A.TIPPIN,B.BROCK)	◆ AARON TIPPIN (C) (V) RCA 2711-4
74	67	65	21	MAYBE THAT'S ALL IT TAKES D.WILLIAMS,G.FUNDIS (B.N.CHAPMAN)	DON WILLIAMS (V) RCA 2507-7
75	NEW ▶	—	1	DAM THESE TEARS R.CHANCEY (M.GEIGER,W.MULLIS)	◆ CANYON (C) (V) 16TH AVENUE/CURB 4JM-70445/16TH AVENUE

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

HOT COUNTRY RECURRENTS

1	1	1	3	WHEN I CALL YOUR NAME T.BROWN (V.GILL,T.DUBOIS)	◆ VINCE GILL MCA
2	—	—	1	NEXT TO YOU, NEXT TO ME R.HALL,R.BYRNE (R.E. ORRALL,C.WRIGHT)	◆ SHENANDOAH COLUMBIA
3	—	—	1	GOOD TIMES K.LEHNING (S.COOKE)	DAN SEALS CAPITOL
4	3	4	7	LOVE WITHOUT END, AMEN J.BOWEN,G.STRAIT (A.BARKER)	GEORGE STRAIT MCA
5	2	2	6	THE DANCE A.REYNOLDS (T.ARATA)	◆ GARTH BROOKS CAPITOL
6	6	5	5	HE WALKED ON WATER K.LEHNING (A.SHAMBLIN)	◆ RANDY TRAVIS WARNER BROS.
7	4	3	3	WRONG R.ALBRIGHT,B.MONTGOMERY (S.SESKIN,A.PESSIS)	◆ WAYLON JENNINGS EPIC
8	13	9	10	FOREVER AND EVER, AMEN K.LEHNING (P.OVERSTREET,D.SCHLITZ)	◆ RANDY TRAVIS WARNER BROS.
9	16	7	10	WALKIN' AWAY J.STROUD,M.WRIGHT (C.BLACK,H.NICHOLAS,D.GAY)	◆ CLINT BLACK RCA
10	8	8	10	I'VE CRIED MY LAST TEAR FOR YOU S.BUCKINGHAM (C.WATERS,T.KING)	RICKY VAN SHELTON COLUMBIA
11	15	10	10	HELP ME HOLD ON G.BROWN (T.TRITT,P.TERRY)	◆ TRAVIS TRITT WARNER BROS.
12	11	6	3	HE TALKS TO ME B.BECKETT (M.REID,R.M.BOURKE)	◆ LORRIE MORGAN RCA
13	5	—	2	OH LONESOME ME THE KENTUCKY HEADHUNTERS (D.GIBSON)	◆ THE KENTUCKY HEADHUNTERS MERCURY

14	10	14	10	KILLIN' TIME J.STROUD,M.WRIGHT (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK RCA
15	17	18	10	HARD ROCK BOTTOM OF YOUR HEART K.LEHNING (H.PRESTWOOD)	RANDY TRAVIS WARNER BROS.
16	22	17	10	I'D BE BETTER OFF (IN A PINE BOX) D.JOHNSON (J.MACRAE,S.CLARK)	◆ DOUG STONE EPIC
17	—	—	3	WHY NOT ME B.MAHER (H.HOWARD,B.MAHER,S.THROCKMORTON)	THE JUDDS RCA/CURB
18	14	11	10	IF YOU COULD ONLY SEE ME NOW B.BECKETT,T.BROWN (S.LONGACRE,R.GILES)	T. GRAHAM BROWN CAPITOL
19	19	16	10	I'M OVER YOU G.FUNDIS,K.WHITLEY (T.NICHOLS,Z.TURNER)	KEITH WHITLEY RCA
20	12	22	10	CHAINS T.BROWN (H.BYNUM,B.BENEAU)	◆ PATTY LOVELESS MCA
21	—	24	9	LOVE ON ARRIVAL K.LEHNING (D.SEALS)	DAN SEALS CAPITOL
22	24	21	7	PASS IT ON DOWN J.LEO,L.M.LEE,ALABAMA (T.GENTRY,R.OWEN,W.ROBINSON,R.ROGERS)	◆ ALABAMA RCA
23	9	19	7	BETTER MAN M.WRIGHT,J.STROUD (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK RCA
24	21	12	9	WALK ON J.BOWEN,R.MCINTIRE (S.DEAN,L.WILLIAMS)	REBA MCENTIRE MCA
25	7	13	10	FIVE MINUTES B.BECKETT (B.N.CHAPMAN)	LORRIE MORGAN RCA

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

Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING NOV. 3, 1990

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
				★ ★ NO. 1 ★ ★	
1	1	1	6	GARTH BROOKS CAPITOL 93866* (9.98) 4 weeks at No. 1	NO FENCES
2	3	3	5	RANDY TRAVIS WARNER BROS. 26310* (9.98)	HEROES AND FRIENDS
3	2	2	6	REBA MCENTIRE MCA 10016 (9.98)	RUMOR HAS IT
4	4	4	77	CLINT BLACK ▲ RCA 9668 (8.98)	KILLIN' TIME
5	8	9	51	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838 744 (8.98 EQ)	PICKIN' ON NASHVILLE
6	7	7	43	VINCE GILL MCA 42321 (8.98)	WHEN I CALL YOUR NAME
7	5	6	77	GARTH BROOKS ▲ CAPITOL 90897* (9.98)	GARTH BROOKS
8	6	5	10	KEITH WHITLEY RCA 52277* (9.98)	GREATEST HITS
9	9	8	8	KATHY MATTEA MERCURY 842 330* (8.98 EQ)	A COLLECTION OF HITS
10	10	12	33	ALAN JACKSON ● ARISTA 8623 (8.98)	HERE IN THE REAL WORLD
11	12	11	22	GEORGE STRAIT ● MCA 6415 (9.98)	LIVIN' IT UP
12	11	10	40	RICKY VAN SHELTON ● COLUMBIA 45250 /CBS (8.98 EQ)	RVS III
13	14	14	5	THE JUDDS CURB/RCA 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE
14	15	15	32	TRAVIS TRITT ● WARNER BROS. 26094* (9.98)	COUNTRY CLUB
15	13	13	21	ALABAMA ● RCA 52108* (9.98)	PASS IT ON DOWN
16	16	16	72	LORRIE MORGAN ● RCA 9594 (8.98)	LEAVE THE LIGHT ON
17	18	18	21	SHENANDOAH COLUMBIA 45490/CBS (8.98 EQ)	EXTRA MILE
18	17	17	55	RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98)	NO HOLDIN' BACK
19	19	20	8	CARLENE CARTER REPRISE 26139*/WARNER BROS. (9.98)	I FELL IN LOVE
20	20	19	16	WAYLON JENNINGS EPIC 46104*/CBS (8.98 EQ)	THE EAGLE
21	23	27	9	VERN GOSDIN COLUMBIA 45409/CBS (8.98 EQ)	10 YEARS OF GREATEST HITS
22	36	—	2	MARK CHESNUTT MCA 10032* (9.98)	TOO COLD AT HOME
23	21	22	5	KENNY ROGERS REPRISE 26289*/WARNER BROS. (9.98)	LOVE IS STRANGE
24	22	21	29	DOUG STONE EPIC 45303*/CBS (8.98 EQ)	DOUG STONE
25	26	28	11	TEXAS TORNADOS REPRISE 26251*/WARNER BROS. (9.98)	TEXAS TORNADOS
26	34	34	80	KATHY MATTEA ● MERCURY 836 950* (8.98 EQ)	WILLOW IN THE WIND
27	NEW ▶	1	1	HANK WILLIAMS, JR. WARNER/CURB 26453*/WARNER BROS. (9.98)	AMERICA (THE WAY I SEE IT)
28	25	25	180	RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (8.98)	ALWAYS & FOREVER
29	24	23	22	PATTY LOVELESS MCA 6401 (9.98)	ON DOWN THE LINE
30	28	32	5	SAWYER BROWN CURB/CAPITOL 94259*/CAPITOL (9.98)	GREATEST HITS
31	27	38	5	HIGHWAY 101 WARNER BROS. 26253* (9.98)	GREATEST HITS
32	31	26	53	MARTY STUART MCA 42312 (8.98)	HILLBILLY ROCK
33	29	30	34	WILLIE, WAYLON, JOHNNY & KRIS COLUMBIA 45240/CBS (8.98 EQ)	HIGHWAYMAN 2
34	30	29	168	PATSY CLINE ▲ ² MCA 12 (8.98)	GREATEST HITS
35	38	33	115	THE JUDDS ▲ RCA/CURB 8318 /RCA (8.98)	GREATEST HITS
36	41	37	37	RESTLESS HEART RCA 9961 (8.98)	FAST MOVIN' TRAIN
37	39	42	19	BAILLIE AND THE BOYS RCA 2114* (8.98)	THE LIGHTS OF HOME
38	53	—	2	CONWAY TWITTY MCA 10027* (8.98)	CRAZY IN LOVE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
39	46	45	162	GEORGE STRAIT ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2
40	32	24	52	THE CHARLIE DANIELS BAND ● EPIC 45316/CBS (8.98 EQ)	SIMPLE MAN
41	35	39	5	GEORGE JONES EPIC 46028*/CBS (8.98 EQ)	YOU OUGHTA BE HERE WITH ME
42	NEW ▶	1	1	MARY-CHAPIN CARPENTER COLUMBIA 46077*/CBS (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK
43	43	44	8	MICHAEL MARTIN MURPHEY WARNER BROS. 26308* (9.98)	COWBOY SONGS
44	44	43	10	SHELBY LYNNE EPIC 46066*/CBS (8.98 EQ)	TOUGH ALL OVER
45	45	46	259	GEORGE STRAIT ▲ MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS
46	33	35	15	BILLY JOE ROYAL ATLANTIC 82104* (9.98)	OUT OF THE SHADOWS
47	50	—	2	JOE DIFFIE EPIC 46047*/CBS (8.98 EQ)	A THOUSAND WINDING ROADS
48	40	31	37	HANK WILLIAMS, JR. ● WARNER/CURB 26090/WARNER BROS. (9.98)	LONE WOLF
49	37	36	73	K.D. LANG & THE RECLINES ● SIRE 25877/WARNER BROS. (9.98)	ABSOLUTE TORCH AND TWANG
50	48	40	26	TANYA TUCKER CAPITOL 91821* (9.98)	TENNESSEE WOMAN
51	42	41	88	HANK WILLIAMS, JR. ▲ WARNER/CURB 25834/WARNER BROS. (9.98)	GREATEST HITS III
52	NEW ▶	1	1	WILLIE NELSON COLUMBIA 45492*/CBS (8.98 EQ)	BORN FOR TROUBLE
53	49	50	12	PIRATES OF THE MISSISSIPPI CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI
54	67	74	15	HOLLY DUNN WARNER BROS. 26173 (9.98)	HEART FULL OF LOVE
55	47	47	7	ANNE MURRAY CAPITOL 94102* (9.98)	YOU WILL
56	51	54	58	REBA MCENTIRE ● MCA 8034* (8.98)	REBA LIVE
57	52	53	245	ALABAMA ▲ ³ RCA 7170 (8.98)	GREATEST HITS
58	55	49	7	MERLE HAGGARD CURB 77313* (9.98)	BLUE JUNGLE
59	74	68	365	WILLIE NELSON ▲ ² COLUMBIA 237542*/CBS (9.98 EQ)	GREATEST HITS
60	57	61	228	RANDY TRAVIS ▲ ² WARNER BROS. 25435 (9.98)	STORMS OF LIFE
61	54	55	15	THE STATLER BROTHERS MERCURY 842 518* (8.98 EQ)	MUSIC, MEMORIES AND YOU
62	64	75	3	TIM RYAN EPIC 45270*/CBS (8.98)	TIM RYAN
63	58	60	64	MARY-CHAPIN CARPENTER COLUMBIA 44228/CBS (8.98 EQ)	STATE OF THE HEART
64	NEW ▶	1	1	MATRACA BERG RCA 52066* (8.98)	LYING TO THE MOON
65	72	67	191	RICKY VAN SHELTON ▲ COLUMBIA 40602*/CBS (6.98 EQ)	WILD EYED DREAM
66	69	58	107	RICKY VAN SHELTON ▲ COLUMBIA 44221/CBS (8.98 EQ)	LOVING PROOF
67	61	57	39	THE DESERT ROSE BAND MCA/CURB 42332/MCA (9.98)	PAGES OF LIFE
68	56	52	12	EMMYLOU HARRIS REPRISE 25791* (9.98)	DUETS
69	NEW ▶	1	1	CHET ATKINS & MARK KNOPFLER COLUMBIA 45307*/CBS (8.98 EQ)	NECK AND NECK
70	68	59	336	HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (9.98)	GREATEST HITS, VOLUME I
71	63	71	13	THE NITTY GRITTY DIRT BAND MCA 6407 (9.98)	THE REST OF THE DREAM
72	73	56	51	RODNEY CROWELL COLUMBIA 45242/CBS (8.98 EQ)	KEYS TO THE HIGHWAY
73	60	70	89	SHENANDOAH COLUMBIA 44468*/CBS (8.98 EQ)	THE ROAD NOT TAKEN
74	65	48	54	PAUL OVERSTREET RCA 9717-1 (8.98)	SOWIN' LOVE
75	RE-ENTRY	20	20	LIONEL CARTWRIGHT MCA 42336* (8.98)	I WATCHED IT ALL ON THE RADIO

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

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- Former band members of Emmylou Harris, Lyle Lovett, Delbert McClinton



- Produced by Tony Brown
- Video on CMT and TNN
- Specially priced CD

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Domingo Down Under. Sony Classical artist Placido Domingo, second from left, receives an award commemorating significant sales in Australia. Presenting the award are Gill Robert, left, GM, label division, CBS Australia; Mike Edwards, second from right, GM, music publishing, CBS Australia; and David Bland, manager, classical/special marketing, CBS Australia. The award was presented at the Sydney Entertainment Centre following Domingo's sellout concert.

HMV Opens French Superstore Will Compete With Virgin In Bordeaux

■ BY JEFF CLARK-MEADS

LONDON—British retail chains HMV and Virgin, which compete for the same customers in a dozen cities in the U.K. and Australia, now have a new battleground: Bordeaux in France.

Virgin opened its third French megastore in the city during the summer and last week HMV joined it with its first wholly owned outlet in continental Europe.

Stuart Morgan, managing director of HMV Europe, says the targeting of the same city by the two companies is purely coincidental. "Both of us independently found sites that we wanted," he says. "We compete with Virgin all over the place so we shouldn't be frightened of one another. We both accept that we will have competition."

HMV's Bordeaux store has 10,000 square feet of selling space compared

with the 16,000 square feet of the Virgin outlet in the city. Bordeaux also has one of leading French retailer FNAC's 35 outlets.

Morgan says HMV has been planning to open in France for the past 18 months. "We decided that we wanted to open there because the market will grow if there is professional retailing in it. We chose Bordeaux initially because we saw the property opportunity. We'd like to be in Paris but, equally, we'd like to be in any of the major provincial cities in the country."

As for further expansion in France, Morgan says, "We have a number of property opportunities which we are chasing up. We're looking at all major cities in France."

HMV also has its sights on other European countries but is biding its time before investing in property and stores. "We're trying to evaluate how we should enter each of a number of markets," Morgan says. "A number of territories are potentially very interesting to us."

"But, all markets are very different from one another. To do the job properly, we want to put together a national team of local people who know and understand their local market. That's a big investment and we want to be sure we have the market opportunity to justify doing that. Right now, we don't have another operation up and running but in the course of next year we will be repeating our French exercise in another territory on the Continent."

HMV also plans to make a foray into U.S. territory by year's end, according to Peter Herd, VP of marketing for HMV U.S.A. (see story, page 63).

To date, HMV's only other representation in continental Europe is a joint-venture store with parent company Thorn-EMI in Denmark.

The Oct. 25 opening of HMV in Bordeaux came a week after the chain began trading from its third store in the Republic of Ireland. The new 4,000-square-foot shop in Cork in the west of Ireland joins two existing stores in the capital, Dublin.

Morgan concedes the Cork store is not big by HMV standards, but says, "Ireland is not a huge country. This store is, though, far bigger than anything Cork has seen so far."

Profits Up At Brashs Chain

SYDNEY, Australia—Brashs, Australia's largest retail music chain, has posted a 21% increase in after-tax profit for the year ended June 30. The figure, A\$9.2 million (about \$7 million at the current exchange rate), compares with a previous fiscal-year profit of A\$7.3 million (\$5 million).

Directors attribute the improved result to a 26% increase in group sales to A\$430 million (\$335 million) and a 25% boost in earnings before interest and tax to A\$17.7 million (\$13 million). Extraordinary losses included a A\$6.2 million (\$4 million) write-off of new brand names.

Apparently indicating that popular music might be "recession proof," the Brashs chain, which accounts for 25% of the national record market, achieved this growth at a time of severe economic difficulty in Australia, with crippling interest rates and low consumer confidence.

Peter Bennell, managing director, believes that Brash Holdings increased its market share at a tough time by being "highly focused specialists," and says that even if trading conditions worsen, sales growth will be achieved.

"We've been able to achieve gross profit margins," says Bennell. "We opened 30 new stores and were able to cover our overheads over a much larger base."

GLENN A. BAKER

CBS Records Australia Looks South For Stars Aims To Beef Up Roster By Mining Melbourne Talent

■ BY GLENN A. BAKER

SYDNEY, Australia—CBS Records Australia is looking to the southern city of Melbourne—rather than the traditional music business capital, Sydney—to help strengthen and develop the company's local repertoire base.

In the past, Melbourne has been the breeding ground for such talent as Men At Work, Little River Band, John Farnham, Daddy Cool, and Skyhooks. Now, CBS managing director Denis Handlin has relocated Peter Caswell to the city as director of Victoria operations, with a specific A&R assignment.

There, Caswell will be competing for signings with independent Mushroom Records, which has had an unobstructed first stab at area talent for 15 years, and with Polydor, recently arrived in Melbourne.

"This year, 30% of our business has come from local repertoire," says Handlin, "which makes it the best year on record for its share of profit and sales."

"A strong domestic base has been my goal since I started with the company 20 years ago. All our local acts are signed for the world, and the quality of the roster is the strongest ever. And this is talent which can be recognized globally."

Current CBS acts already recog-

nized include Midnight Oil, whose "Blue Sky Mining" album is past 2 million in international sales and is still selling, and Craig MacLachlan, who cracked the U.K. charts this year with a gold single, "Mona."

Prospects include Margaret Urlich, a New Zealander who has been on the Australian charts for more than eight months with the platinum-earning "Safety In Numbers," and the Black Sorrows, whose third album ("Harley & Rose") has attained platinum status inside a month. Urlich's management is being taken over by Peter Bond when he leaves his senior VP post at CBS Records International in London later this month.

Upcoming are releases from Daryl Braithwaite, following his multiplatinum "Edge" album; Noiseworks, currently writing in

Los Angeles with B.A. Robertson; and Collette, a dance/pop act building an Asian following.

Handlin also tips the band Seven Stories; Susan Clachair, a Brisbane singer who came to national attention performing the national anthem; and Jim Manzie, creative hub of popular '70s act 01 '55, who is now based in Hollywood as a film-score writer.

"In the past, we've had periods with one really big act, like a Men At Work, and all the attention's been there," Handlin says. "But that's not the way I see CBS' development of Australian talent [in the future]. What I'm trying to achieve is a wide range of success, in different international markets, by a diverse array of talent. That's what local A&R is really all about."

Cut Expected In Norwegian Radio-Ad Levy

■ BY DAVID ROWLEY

OSLO, Norway—The controversial Norwegian levy on radio advertising income is expected to be slashed to 5% by the end of the year. The proposal is part of a package of broadcasting legislation to be debated by the Norwegian parliament this month.

An all-party committee presented its recommendations prior to the debate and has unanimously welcomed the cutting of the levy from the current 16%.

The broadcasting bill also contains provision for a commercial second television channel and advertising on local television and is not expected to meet with strong political opposition.

Odd-Arne Joo, general secretary of Norsk Radio Forbund, the Norwegian private radio association, says of the reduction, "I spoke to some government ministers and they said it would be operating from Jan. 1."

"With the reduction of this tax and the new deal we have worked out on performance royalties, stations will only be paying between 7% and 10%

of their gross income.

"However, few of the 100 true commercial stations in Norway have satisfactory incomes, although this will go some way toward making radio a viable proposition."

The situation with the proposed TV2 national commercial TV channel is less clear cut. The legislation says there can be a maximum of only 20% ownership by any one interest, and all shareholders should be Norwegian. If there is insufficient interest from the country, a maximum of 20% may be financed from abroad.

FOR THE RECORD

A photo caption in the Oct. 20 issue should have noted that Phil Collins records for Warner Music International on the WEA label outside of North America and the United Kingdom/Ireland.

Also, a story in the Oct. 13 issue on the formation of Warner Music Vision should have noted that Elektra International Classics is responsible for marketing classical audio visual product in America.

HMV has big plans for the Big Apple ... see page 63

John Farnham's 'Chain' Of Hits Continues Aussie Superstar's New Album Bows There At No. 1

BY GLENN A. BAKER

SYDNEY, Australia—John Farnham certainly isn't short of music industry distinctions and honors. Named "Australian of the Year" during the country's bicentennial (1988), the singer has collected literally hundreds of awards over the past 23 years, and has a tally of more than 25 top 40 hits.

He had the biggest domestic-selling album by an Australian and the

second-biggest-selling album overall in this country with the 1986 million-selling "Whispering Jack" (eclipsed only by "Best Of Abba" at 1.1 million). Its successor, "Age Of Reason," is the second-highest domestic-selling album by an Australian performer, with sales topping the 500,000 mark.

Now, points out David Kent of the Australian Music Report, Farnham has achieved a new distinction that is unique in Australia—and perhaps the

world.

"When his new 'Chain Reaction' album debuted at No. 1 nationally," says Kent, "Farnham became the only artist—local or foreign—to achieve No. 1 Australian chart status in the '60s, '70s, '80s, and '90s. This is a real piece of Oz music history."

Farnham's chart career began late in 1967 with "Sadie," which stayed at the summit for six weeks. Early in 1970, his version of "Raindrops Keep Falling On My Head" was No. 1 for seven weeks. Although he had top 10 hits in 1972, 1973, and 1980, Farnham did not return to the top spot until his 1986-88 blitz, when he had two No. 1 albums and singles.

The "Whispering Jack" album spent 25 weeks at the top; "Age Of Reason," nine weeks. The first singles from each, "You're The Voice" and "Age of Reason," had a combined No. 1 run of 10 weeks.

Farnham's opening shot of 1990, the "Chain Reaction" album, which went straight to the top, spawned two simultaneous top 10 singles. "It sold 250,000 units in just three weeks and is clearly set to pass half a million," says producer Ross Fraser. "Even though there's an economic downturn which is depressing record sales generally, it is outselling 'Age Of Reason' at the same point from release. Those who doubted Farnham could do this sort of business for the third time in five years are having to eat their words."

"The Farnham Phenomenon," a tag coined in 1986-87, is back in full swing. When he played live for 30 minutes in Melbourne's City Square, more than 40,000 people turned out to witness the event.

(Continued on page 76)



EMI Is Planted In Holland. EMI Music Worldwide executives visit the company's new CD plant in Uden, the Netherlands—EMI's fourth CD manufacturing facility and its first in Continental Europe. Shown, from left, are Richard Burkett, managing director, EMI Music Operations, Europe and international; Jim Fifield, president/CEO, EMI Music Worldwide; and Colin Southgate, chairman/CEO, Thorn EMI.

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NEWSLINE

Japan To Get An Earful At First American Music Awards Concerts

TOKYO—The first American Music Awards Concert Series will be staged March 14-24 at the 12,000-seat Yokohama Arena in Japan, with recent American Music Awards winners and nominees including Whitney Houston, Kenny Rogers, Bobby Brown, Cyndi Lauper, Steve Winwood, Donna Summer, and Gloria Estefan. The shows were announced Oct. 17 in Tokyo by executives from Campaign Dynamics, organizers of the event, the dick clark agency, which booked the artists, and Kyodo, the top Japanese concert promoter and advertising firm. The American Music Awards show, owned by dick clark productions, has been broadcast in Japan for the past six years.

Performers To Get More Rights In Finland

HELSINKI, Finland—Improved copyright protection seems assured here following new proposals by the Finnish government to incorporate public performance rights into law. For the first time in Finland, producers, performers, and songwriters will benefit from public performances of their work in restaurants, discos, and shopping centers. The existing performance rights cover only radio and TV. Similar provisions are already in place in Sweden, Denmark, and Norway, and Finnish copyright society Gramex estimates Finnish revenue from these sources (excluding radio and TV income) at some \$3 million annually. The proposed new laws would also extend protection of sound carriers from 25 years to 50 years.

KARI HELOPALTIO

London's APRS Preps '91 Pro Audio Show

LONDON—The Assn. of Professional Recording Services will stage its 24th annual exhibition for the professional audio industry June 5-7 at Olympia 2 in London. This year's event, which was held for the first time over three complete floors of the hall, drew more than 5,000 trade visitors. APRS is participating at the 1991 MIDEM in Cannes (Jan. 20-24) with its own information stand, including distribution of the 1991 "Guide To Recording In The U.K." handbook.

PETER JONES

Round Tower Serving Up A 'Free Lunch'

DUBLIN, Ireland—Clive Hudson's Round Tower Records has been running its first major campaign, using the slogan "Who Says There's No Such Thing As A Free Lunch?," and offering consumers a free cassette titled "A Free Lunch" when they buy any LP, cassette, or CD from its catalog. Acts recorded on that album include Dolores Keane, Mick Hanly, Tom Pacheko, and Arty McGluynn/Nollaig Casey. The label kicked off the campaign with "A Songwriter's Concert" at the Olympia Theater, featuring original material by contract writers.

KEN STEWART

France Sees Revved-Up Car Stereo Use

PARIS—More than 21% of the 19.6 million prerecorded cassettes sold in France in the first half of this year were bought for in-car use, according to a survey by the magazine "Auto Stereo." Of France's 20 million car owners, 80% have a radio/cassette player in their vehicle, and their preferred configuration is the long-play compilation cassette. Sales of in-car CD players increased by 260% in the first six months of this year, with 25,000 hardware units sold. Between 150,000 and 200,000 cars in France are now equipped with CD players, the survey finds.

PHILIPPE CROCQ

Flemish Govt. Wants To Break Up Nets

BRUSSELS, Belgium—The Flemish government has accepted the anti-network decree sponsored by Eric Van Rompuy of the Catholic party. Flemish stations have six months to adapt to the rulings, which stipulate that all stations should have different names and not operate under "network names" such as the 20-station Radio Contact. Stations are also banned from airing national advertising, and at least 50% of their news broadcasts must be relevant to each station's eight-kilometer radius. The stations involved plan an appeal to the State Council.

MARC MAES

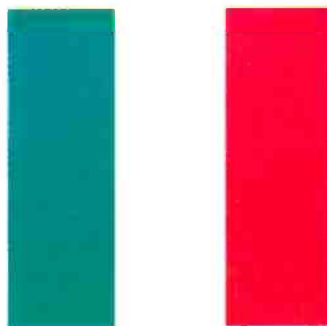
Austria's Globus Intl. Expands Into Prague

PRAGUE, Czechoslovakia—Globus International, an affiliate of the Austrian company of the same name, has set up an operation here, specializing so far in local underground rock product. Later releases will feature "cult" figures such as singer/guitarist Svatopluk Karasek and accordionist Jim Cert, along with pop bands Garaaz, Pulnoc and Midnight. Globus is also negotiating for international product, including five albums by Frank Zappa.

PETER BELOHLAVEK

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This December, Billboard covers the music, the talent and the disco and concert scene that make Italy one of Europe's most popular and profitable spots for entertainment business in the 90's. We'll discuss the Italian revolution at retail and the companies behind it; the imports and exports; the broadcast and record industries; and the recording and studio scene. All with an overview and statistical analysis to make it a must-read for the most involved.

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This is an exciting time for Spain – its culture, its new look into the 90's and, especially its music and entertainment. Billboard is preparing a special showcase of the present state of Spain as it gets ready for a monumental and historic 1992! In this issue we'll be taking a look at:

SPAIN'S PLANS FOR 1992

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- AFYVE Charts.
- Controversy Over CD's.

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Swedish Indie Distributor Saved From Bankruptcy

BY DAVID ROWLEY

STOCKHOLM, Sweden—SGA, Sweden's largest independent music distributor, has been rescued from bankruptcy by construction and property company Farrel Gruppen.

Farrel Gruppen, which already has a 75% interest in CNR Records in the Netherlands, completed the deal in conjunction with the Swedish state receiver. SGA, which handles 25 labels including Planet, Hawk, Eagle, Scranta, and Little Big Apple, is now trading again after being declared bankrupt at the beginning of October.

Farrel Gruppen's Jan Ejheden has been brought in as managing director of the company and former MD Kjell Jansson will take over as sales manager. Says Ejheden: "We had to work very fast to come up with a solution, but it made sense to be involved given our connection with CNR Records."

Ten jobs have become superfluous as a result of the bankruptcy and subsequent takeover.

JOHN FARNHAM

(Continued from page 74)

The one sour note of Farnham's hectic past five years has been RCA/BMG's inability to break him in the U.S. market. "You're The Voice" was a top 10 U.K. hit and his success in Europe, particularly in Germany, has been strong and consistent.

This time around, the newly stabilized company has undertaken to work the "Chain Reaction" album with vigor and conviction in North America so that, 23 years after he first tasted No. 1 success, John Farnham can finally consider himself a true global star.

HI-TECH TIE-IN

(Continued from page 48)

ees, to stories in women's magazines that have focused on the fact that the six men in the band have 20 children among them—and decline to tour away from their families for longer than a month at a time.

Setting out on a tour this fall, Scrap Metal's background helped it get nearly \$20,000 in tour support from offices of the Australian federal government, including the Aboriginal and Torres Strait Islander Commission, the Aboriginal Advancement Planning Authority of West Australia (the group's home state), and the Australia Council, a federal arts-funding organization.

A television special taped by ABC-TV in Perth is due to be broadcast later this year in Australia and simulcast on radio by the JJJ Network. Footage from that shoot was shown earlier this year at MIDEM in Cannes and at the New Music Seminar in New York. As a result, Scrap Metal is expected to tour in Europe in May and in North America next summer.

HITS of the WORLD

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CANADA (Courtesy The Record) As of 10/22/90

SINGLES	
1	1 RELEASE ME WILSON PHILLIPS SBK/EMI
2	5 SUICIDE BLONDE INXS ATLANTIC/WEA
3	3 PRAYING FOR TIME GEORGE MICHAEL COLUMBIA/CBS
4	2 UNSKINNY BOP POISON CAPITOL/CAPITOL
5	4 HAVE YOU SEEN HER M.C. HAMMER CAPITOL/CAPITOL
6	6 OOPS UP SNAP ARISTA/BMG
7	11 CHERRY PIE WARRANT COLUMBIA/CBS
8	9 LOVE TAKES TIME MARIAH CAREY COLUMBIA/CBS
9	NEW SOMETHING TO BELIEVE IN POISON ENIGMA/CAPITOL
10	10 CLOSE TO YOU MAXI PRIEST VIRGIN/A&M
11	7 VISION OF LOVE MARIAH CAREY COLUMBIA/CBS
12	13 ROMEO DINO ISLAND/MCA
13	15 LOVE AND AFFECTION NELSON DGC/WEA
14	8 TONIGHT NEW KIDS ON THE BLOCK COLUMBIA/CBS
15	14 HEART OF STONE TAYLOR DAYNE BMG/BMG
16	17 THE RIGHT COMBINATION SEIKO & DONNIE WAHLBERG COLUMBIA/CBS
17	16 BLACK CAT JANET JACKSON A&M/A&M
18	NEW STRANDED HEART CAPITOL/CAPITOL
19	NEW EPIC FAITH NO MORE SLASH/WEA
20	12 OH GIRL PAUL YOUNG COLUMBIA/CBS

ALBUMS	
1	1 AC/DC THE RAZORS EDGE ATCO/WEA
2	2 INXS X ATLANTIC/WEA
3	3 M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL/CAPITOL
4	4 WILSON PHILLIPS WILSON PHILLIPS SBK/EMI
5	6 MARIAH CAREY VISION OF LOVE COLUMBIA/CBS
6	5 GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL. 1 COLUMBIA/CBS
7	11 SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT CHRYSALIS/CEMA
8	9 FAITH NO MORE THE REAL THING SLASH/WEA
9	7 JON BON JOVI BLAZE OF GLORY MERCURY/POLYGRAM
10	NEW VAUGHAN BROTHERS FAMILY STYLE EPIC/CBS
11	13 IRON MAIDEN NO PRAYER FOR THE DYING CAPITOL/CAPITOL
12	14 NEW KIDS ON THE BLOCK STEP BY STEP COLUMBIA/CBS
13	12 MICHAEL BOLTON SOUL PROVIDER COLUMBIA/CBS
14	10 CONCRETE BLONDE BLOODLETTING I.R.S./MCA
15	NEW JUDAS PRIEST PAINKILLER WEA/WEA
16	15 POISON FLESH AND BLOOD CAPITOL/CAPITOL
17	NEW BLACK BOX DREAMLAND RCA/RCA
18	20 RIGHTeous BROTHERS GREATEST HITS VERVE/POLYGRAM
19	8 ROGER WATERS THE WALL POLYGRAM/POLYGRAM
20	19 NEIL YOUNG & CRAZY HORSE RAGGED GLORY REPRISE/WEA

WESTERN GERMANY (Courtesy Der Musikmarkt) As of 10/16/90

SINGLES	
1	1 TOM'S DINER DNA FEATURING SUZANNE VEGA A&M
2	3 I'VE BEEN THINKING ABOUT YOU LONDON BEAT ANXIOUS
3	2 ICH HAB' GETRAUMT VON DIR MATTHIAS REIM POLYGRAM
4	4 CULT OF SNAP SNAP ARISTA
5	NEW SO HARD PET SHOP BOYS PARLOPHONE
6	8 CRYING IN THE RAIN A-HA WARNER BROS.
7	NEW WORLD IN MY EYES DEPECHE MODE MUTE
8	5 CLOSE TO YOU MAXI PRIEST 10 RECORDS
9	18 WHAT TIME IS LOVE? KLF KLF COMMUNICATIONS
10	7 WE LOVE TO LOVE P.M. SAMPSON CBS
11	9 IT'SY BITSY TEENY WEENY YELLOW... BOMBALURINA CARPET/POLYDOR
12	6 IT MUST HAVE BEEN LOVE ROXETTE EMI
13	11 SOCCA DANCE CHARLES D. LEWIS BAXTER/POLYDOR
14	16 HAVE YOU SEEN HER M.C. HAMMER CAPITOL
15	10 U CAN'T TOUCH THIS M.C. HAMMER CAPITOL
16	13 WHAT'S A WOMAN VAYA CON DIOS BMG ARIOLA
17	12 KINGSTON TOWN UB40 VIRGIN
18	NEW LOVE IS SUCH A LONELY SWORD BLUE SYSTEM HANSA
19	14 VERDAMMT ICH LIEB DICH MATTHIAS REIM POLYGRAM
20	NEW THE INVISIBLE MAN DANCE WITH A STRANGER RCA

ALBUMS	
1	1 HERBERT GRONMEYER LUXUS EMI/ELECTROLA
2	2 MATTHIAS REIM MATTHIAS REIM POLYGRAM
3	5 WESTERNHAGEN LIVE WER
4	10 AC/DC THE RAZORS EDGE ATCO/EAST WEST
5	3 SOUNDTRACK PRETTY WOMAN EMI
6	4 CARRERAS, DOMINGO, PAVAROTTI IN CONCERT DECCA
7	7 JUDAS PRIEST PAINKILLER CBS
8	6 JON BON JOVI BLAZE OF GLORY VERTIGO
9	9 GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL. 1 EPIC
10	13 FLIPPERS SIEBEN TAGE SONNENSCHIN DINO
11	12 DAVID HASSELHOFF CRAZY FOR YOU BMG
12	8 VAYA CON DIOS NIGHT OWLS ARIOLA
13	11 CHRIS DE BURGH LIVE FROM DUBLIN—HIGH ON EMOTION A&M
14	14 PHIL COLLINS ... BUT SERIOUSLY WEA
15	15 ERSTE ALLGEMEINE VERUNSIC NEPPOMUKS RACHE EMI/ELECTROLA
16	NEW NEW MODEL ARMY IMPURITY EMI
17	NEW DEPECHE MODE VIOLATOR MUTE
18	18 WILDECKER HERZBUBEN HERZLEIN HANSA/ARIOLA
19	16 SNAP WORLD POWER BMG ARIOLA
20	17 EROS RAMAZZOTTI IN OGNI SENSO DDD

JAPAN (Courtesy Music Labo) As of 10/15/90

SINGLES	
1	1 EASY COME, EASY GO, B'Z BMG
2	NEW LOVE WAY YUTAKA OZAKI CBS/SONY
3	2 TIME TO COUNT DOWN TMN EPIC/SONY
4	6 BESTEN DANK HIROSHI TAKANO TOSHIBA/EMI
5	3 KOKUHAKU MARIYA TAKEUCHI MMG
6	4 ODORUPONKORIN B.B. QUEENS BMG/VICTOR
7	NEW INOCHI HATERUMADE UNICORN CBS/SONY
8	7 DREAM ON DAKISHIMETE LINDBERG TOKUMA JAPAN
9	NEW MONEY BAKUFU-SLUMP CBS/SONY
10	5 WARASHI NI TSUITE SHIZUKA KUDO PONY CANYON

ALBUMS	
1	NEW CHISATO MORITAKA KOKONTOUZAI WARNER/PIONEER
2	NEW THE ALFEE ARCADIA PONY CANYON
3	NEW LA-PPISCH MAKE VICTOR
4	1 HISEAKI TOKUNAGA JUSTICE APOLLON
5	NEW YOUSUI INDOUE HANDSOME BOY FOR LIFE
6	3 SOUTHERN ALL STARS INAMURA JANE VICTOR
7	NEW RIE MIYAZAWA CHEPOP CBS/SONY
8	2 KAORU KOHIRUIMAKI DISTANCE TDK
9	4 UNICORN KEDAMONO NO ARASHI CBS/SONY
10	NEW A.S.A.P. BOY FRIENDS, GIRL FRIENDS COLUMBIA

MUSIC & MEDIA

EUROCHARTS HOT 100 10/27/90

HOT 100 SINGLES	
1	1 I'VE BEEN THINKING ABOUT YOU LONDON BEAT ANXIOUS/RCA
2	2 SHOW ME HEAVEN MARIA MCKEE EPIC
3	3 TOM'S DINER DNA FEATURING SUZANNE VEGA A&M
4	4 CULT OF SNAP SNAP LOGIC/ARIOLA
5	10 SO HARD PET SHOP BOYS PARLOPHONE
6	5 MEGAMIX TECHNORONIC ARS
7	9 A TOUTES LES FILLES FELIX GRAY & DIDIER BARBEVILLEN TALAR
8	14 THE ANNIVERSARY WALTZ—PART ONE STATUS QUO VERTIGO
9	7 KINGSTON TOWN UB40 VIRGIN
10	6 BLUE VELVET BOBBY VINTON EPIC
11	8 I CAN'T STAND IT TWENTY 4 SEVEN FREAKY RECORDS/BCM
12	11 U CAN'T TOUCH THIS M.C. HAMMER CAPITOL
13	12 VERDAMMT ICH LIEB DICH MATTHIAS REIM POLYDOR
14	NEW CRYING IN THE RAIN A-HA WARNER BROS.
15	15 SOCCA DANCE CHARLES D. LEWIS BAXTER/POLYDOR
16	NEW A LITTLE TIME THE BEAUTIFUL SOUTH GODISCS
17	18 HAVE YOU SEEN HER M.C. HAMMER CAPITOL
18	NEW LE JERK! THIERRY HAZARD CBS
19	20 ICH HAB' GETRAEUMT VON DIR MATTHIAS REIM POLYDOR
20	13 IT MUST HAVE BEEN LOVE ROXETTE EMI

HOT 100 ALBUMS	
1	1 CARRERAS, DOMINGO, PAVAROTTI IN CONCERT DECCA
2	2 GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL. 1 EPIC
3	5 AC/DC THE RAZORS EDGE ATCO
4	4 SOUNDTRACK PRETTY WOMAN EMI
5	8 HERBERT GROENEMEYER LUXUS ELECTROLA
6	6 JON BON JOVI BLAZE OF GLORY VERTIGO
7	3 IRON MAIDEN NO PRAYER FOR THE DYING EMI
8	9 MATTHIAS REIM MATTHIAS REIM POLYDOR
9	NEW THE CHARLATANS SOME FRIENDLY SITUATION TWO
10	10 PHIL COLLINS ... BUT SERIOUSLY VIRGIN/WEA
11	7 INXS X MERCURY
12	NEW STATUS QUO ROCKING ALL OVER THE YEARS VERTIGO
13	12 NIGHT OWLS VAYA CON DIOS BMG ARIOLA
14	11 ELTON JOHN SLEEPING WITH THE PAST ROCKET
15	16 NEW KIDS ON THE BLOCK STEP BY STEP CBS
16	NEW WESTERNHAGEN LIVE WARNER BROS.
17	20 SNAP WORLD POWER LOGIC/ARIOLA
18	19 M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL
19	17 ROGER WATERS THE WALL—LIVE IN BERLIN MERCURY
20	13 EROS RAMAZZOTTI IN OGNI SENSO DDD

BRITAIN (Courtesy Music Week/Gallup) As of 10/27/90

This Week	Last Week	SINGLES
1	4	A LITTLE TIME THE BEAUTIFUL SOUTH GODISCS
2	1	SHOW ME HEAVEN MARIA MCKEE EPIC
3	NEW	UNCHAINED MELODY THE RIGHTeous BROTHERS VERVE/POLYDOR
4	2	THE ANNIVERSARY WALTZ—PART ONE STATUS QUO VERTIGO/PHONOGRAM
5	20	KINKY AFRO HAPPY MONDAYS LONDON/FACTORY
6	3	BLUE VELVET BOBBY VINTON EPIC
7	16	I'M YOUR BABY TONIGHT WHITNEY HOUSTON ARISTA
8	27	TAKE MY BREATH AWAY BERLIN CBS
9	6	MEGAMIX TECHNORONIC SWANWARD
10	5	I'VE BEEN THINKING ABOUT YOU LONDON BEAT ANXIOUS
11	7	I CAN'T STAND IT TWENTY 4 SEVEN BCM
12	24	WORKING MAN RITA MACNEIL POLYDOR
13	19	CRYING IN THE RAIN A-HA WARNER BROS.
14	26	(WE WANT) THE SAME THING BELINDA CARLISLE VIRGIN
15	10	HAVE YOU SEEN HER M.C. HAMMER CAPITOL
16	8	LET'S TRY AGAIN/DIDN'T I BLOW YOUR MIND NEW KIDS ON THE BLOCK CBS
17	11	FROM A DISTANCE CLIFF RICHARD EMI
18	12	IT'S A SHAME (MY SISTER) MONIE LOVE FEAT. TRUE IMAGE COOLTEMP/CHRYSALIS
19	23	GOOD MORNING BRITAIN AZTEC CAMERA AND MICK JONES WEA
20	15	SPIN THAT WHEEL (TURTLES GET REAL) HI TEK 3 FEAT. YA KID K BROTHERS ORG
21	9	SO HARD PET SHOP BOYS PARLOPHONE
22	35	DON'T ASK ME P.I.L. VIRGIN
23	40	THE OBVIOUS CHILD PAUL SIMON WARNER BROS.
24	13	FASCINATING RHYTHM BASS-O-MATIC GUERRILLA/VIRGIN
25	33	LET'S PUSH IT INNOCENCE COOLTEMPO/CHRYSALIS
26	34	MOTHER UNIVERSE THE SOUP DRAGONS RAW TV/BIG LIFE
27	14	MORE SISTERS OF MERCY MERCIFUL RELEASE/EAST WEST
28	17	GROOVE IS IN THE HEART DEEE-LITE ELEKTRA
29	30	BIRTHDAY PAUL MCCARTNEY PARLOPHONE
30	21	GROOVY TRAIN THE FARM PRODUCE
31	NEW	DRESSED FOR SUCCESS ROXETTE EMI
32	NEW	WAIT FOR THAT DAY GEORGE MICHAEL EPIC
33	NEW	YOU GOTTA LOVE SOMEONE ELTON JOHN ROCKET/PHONOGRAM
34	28	BE TENDER WITH ME BABY TINA TURNER CAPITOL
35	NEW	I'M DOING FINE JASON DONOVAN PWL
36	NEW	SOMETHING TO BELIEVE IN POISON ENIGMA/CAPITOL
37	NEW	LOVE WILL NEVER DO (WITHOUT YOU) JANET JACKSON A&M
38	25	HEAVEN THE CHIMES CBS
39	1E	PICCADILLY PALARE MORRISSEY HMV
40	25	THE JOKER STEVE MILLER BAND CAPITOL

ALBUMS	
1	NEW PAUL SIMON THE RHYTHM OF THE ... WARNER BROS.
2	2 STATUS QUO ROCKING ALL OVER THE YEARS VERTIGO/PHONOGRAM
3	3 LUCIANO PAVAROTTI/PLACIDO DOMINGO/JOSE CARRERAS IN CONCERT DECCA
4	1 THE CHARLATANS SOME FRIENDLY SITUATION TWO
5	8 THE SHADOWS REFLECTION ROLL OVER/POLYDOR
6	7 MICHAEL BOLTON SOUL PROVIDER CBS
7	4 GEORGE MICHAEL LISTEN WITHOUT... EPIC
8	NEW ZZ TOP RECYCLER WARNER BROS.
9	NEW MORRISSEY BONA DRAG HIS MASTERS VOICE
10	NEW LED ZEPPELIN REMASTERS ATLANTIC
11	NEW RIDE NOWHERE CREATION
12	5 VAN MORRISON ENLIGHTENMENT POLYDOR
13	6 INXS X MERCURY/PHONOGRAM
14	10 ELTON JOHN SLEEPING WITH THE PAST ROCKET/PHONOGRAM
15	18 M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL
16	NEW JULIAN LLOYD WEBBER/R.P.O. LLOYD WEBBER PLAYS LLOYD WEBBER PHILLIPS
17	39 GENE PITNEY BACKSTAGE—GREATEST HITS AND MORE POLYDOR
18	9 IRON MAIDEN NO PRAYER FOR THE DYING EMI
19	17 TINA TURNER FOREIGN AFFAIR CAPITOL
20	14 CLANNAD ANAM RCA
21	12 BETTY BOO BOOMANIA RHYTHM KING
22	NEW STAR INC SYNTHESIZER GREATEST ARCADE
23	15 PHIL COLLINS ... BUT SERIOUSLY VIRGIN
24	40 THE DRIFTERS THE BEST OF BEN E. KING & THE DRIFTERS TELSTAR
25	11 ADAMSKI DOCTOR ADAMSKI'S MUSICAL PHARMACY CBS
26	NEW MICA PARIS CONTRIBUTION 4&B/ISLAND
27	23 HARRY CONNICK JR WE ARE IN LOVE CBS
28	31 ELECTRIC LIGHT ORCHESTRA THE VERY BEST TELSTAR
29	24 NEW KIDS ON THE BLOCK STEP BY STEP CBS
30	13 DEACON BLUE OOH LAS VEGAS CBS
31	21 ROXETTE LOOK SHARP EMI
32	25 PROJECT D SYNTHESIZER 2 TELSTAR
33	15 AC/DC THE RAZORS EDGE ATCO/EAST WEST
34	22 MARIAH CAREY MARIAH CAREY CBS
35	19 CARON WHEELER UK BLAK RCA
36	37 LUCIANO PAVAROTTI THE ESSENTIAL PAVAROTTI DECCA
37	20 THE POGUES HELL'S DITCH POGUE MAHONE
38	28 WILSON PHILLIPS WILSON PHILLIPS SBK
39	32 JANET JACKSON RHYTHM NATION 1814 A&M
40	27 PREFAB SPROUT JORDON:THE COMEBACK KITCHENWARE

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 10/21/90

SINGLES	
1	1 BLAZE OF GLORY JON BON JOVI POLYGRAM
2	4 BUST A MOVE YOUNG M.C. POLYGRAM
3	2 SUICIDE BLONDE INXS WEA
4	3 CLOSE TO YOU MAXI PRIEST VIRGIN/EMI
5	14 JUKEBOX IN SIBERIA SKYHOOKS MUSHROOM/FESTIVAL
6	7 THUNDERSTRUCK AC/DC CBS/ALB
7	9 THAT'S FREEDOM JOHN FARNHAM BMG
8	6 KING OF WISHLIF THINKING GO WEST EMI
9	5 OOPS UP SNAP BMG
10	8 CHAIN REACTION JOHN FARNHAM BMG
11	17 HEART IN DANGER SOUTHERN SONS BMG
12	15 EPIC FAITH NO MORE LIBERATION/FESTIVAL
13	10 U CAN'T TOUCH THIS M.C. HAMMER EMI
14	13 VISION OF LOVE MARIAH CAREY CBS
15	11 JOEY CONCRETE BLONDE LIBERATION/FESTIVAL
16	NEW MISS DIVINE ICEHOUSE REGULAR/FESTIVAL
17	12 LAY DOWN YOUR GUNS JIMMY BARNES MUSHROOM/FESTIVAL
18	NEW BOUND FOR GLORY ANGRY MUSHROOM/FESTIVAL
19	20 LOVE WILL LEAD YOU BACK TAYLOR DAYNE BMG
20	NEW LILY WAS HERE DAVID A STEWART FEATURING CANDY DULFER BMG

ALBUMS	
1	NEW INXS X WARNER BROS.
2	1 JOHN FARNHAM CHAIN REACTION BMG
3	2 JIMMY BARNES TWO FIRES MUSHROOM/FESTIVAL
4	5 CREEDENCE CLEARWATER REVIVAL 21ST ANNIV.—THE ULTIMATE COLLECTION FESTIVAL
5	3 AC/DC THE RAZORS EDGE CBS/ALB
6	4 JON BON JOVI BLAZE OF GLORY/YOUNG GUNS II POLYGRAM
7	17 CARRERAS, DOMINGO, PAVAROTTI IN CONCERT POLYGRAM
8	9 TAYLOR DAYNE CAN'T FIGHT FATE BMG
9	20 CAT STEVENS THE VERY BEST OF POLYGRAM
10	8 MARGARET URlich SAFETY IN NUMBERS CBS
11	7 GARY MOORE STILL GOT THE BLUES VIRGIN/EMI
12	11 THE BLACK SORROWS HARLEY & ROSE CBS
13	6 SOUNDTRACK CHINA BEACH—MUSIC AND MEMORIES EMI
14	14 MIDNIGHT OIL BLUE SKY MINING CBS
15	12 GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL. 1 CBS
16	10 SOUNDTRACK PRETTY WOMAN EMI
17	13 VAN MORRISON THE BEST OF VAN MORRISON POLYGRAM
18	15 MARIAH CAREY MARIAH CAREY CBS
19	16 FAITH NO MORE THE REAL THING LIBERATION/FESTIVAL
20	NEW JOE COCKER JOE COCKER—LIVE LIBERATION/FESTIVAL

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 10/19/90

SINGLES	
1	1 VERDAMMT ICH LIEB DICH MATTHIAS REIM MERCURY
2	6 THE JOKER STEVE MILLER BAND CAPITOL
3	2 I'VE BEEN THINKING ABOUT YOU LONDON BEAT ANXIOUS
4	8 HAVE YOU SEEN HER M.C. HAMMER CAPITOL
5	5 SUICIDE BLONDE INXS MERCURY
6	3 NAH NEH NAH VAYA CON DIOS ARIOLA
7	4 TONIGHT NEW KIDS ON THE BLOCK CBS
8	7 CULT OF SNAP SNAP LOGIC RECORDS
9	NEW SHOW ME HEAVEN MARIA MCKEE EPIC
10	NEW MUST BEE THE MUSIC KING BEE TORSO

ALBUMS	
1	2 VARIOUS ARTISTS TOUR OF DUTY MAGNUM
2	1 TOTO PAST TO PRESENT CBS
3	NEW BZN HORIZON MERCURY
4	NEW LONDON BEAT IN THE BLOOD RCA
5	NEW JAMES LAST IN HOLLAND 2 POLYDOR
6	3 GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL. 1 EPIC
7	6 PHIL COLLINS ... BUT SERIOUSLY WEA
8	4 PAVAROTTI, DOMINGO, CARRERAS IN CONCERT DECCA
9	10 INXS X MERCURY
10	5 VAYA CON DIOS NIGHT OWLS ARIOLA

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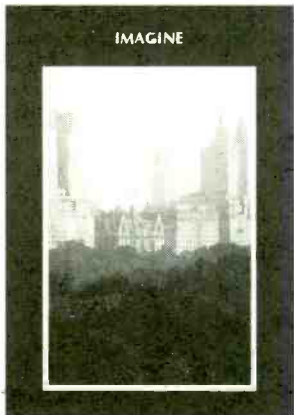
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Celine Dion Nixes Felix Award Declines Quebec's 'Anglophone' Honor

■ BY KIRK LaPOINTE

OTTAWA—Celine Dion has won 15 Felix awards—the French equivalent of the Juno music award—but Oct. 21 she stunned the Quebec music industry by taking the stage and declining one. Anglophone artist of the year, she said, just was not applicable.

Sure, Dion has worked hard to master English, and her first all-English album, "Unison," is platinum in Canada and getting worked by Columbia abroad. Sure, she has been on "The Tonight Show," been produced by David Foster and Christopher Neal, and made every attempt to emulate her idol, Barbra Streisand.

But, she said at the televised ceremonies, "I'm not an anglophone artist and the public understands that." Apparently, the Quebec industry trade group, ADISQ, didn't.

Dion believes the award should be changed to honor Quebec artists

who distinguish themselves internationally. Her manager, Rene Angelil, says there was hardly any advance notice that Dion was going to score the award. ADISQ chief Andre Menard agreed the incident was regrettable, but said Dion's record label had been aware of the award. But Dion's delicate moment—and the silly joking about it later by the comedy troupe Rock et Belles Oreilles—was the only downside to an otherwise worthy event. Year after year, the bravest music in the '80s has come from Quebec, and the industry has rebounded from its deathbed to the picture of health.

Big winners this year: the pop-rock trio Les B.B., who took group-of-the-year, album-of-the-year, and best-pop-rock-concert awards; Roch Voisine, for best-selling album and the francophone artist who distinguished himself best outside of Quebec; UZEB, which shared the out-of-Quebec award with Voisine and took best jazz album for "Club

de UZEB"; Laurence Jalbert, for best newcomer and for her video, "Tomber"; Rock et Belles Oreilles for best comedy show and album; and Kashtin, for best debut album and best country or folk album.

Meanwhile, the late Gerry Boulet was honored with best-song-of-the-year honors for "Un Beau Grand Bateau." Mario Pelchat was top male vocalist, while Joe Bocan was top female vocalist.

Other winners: Jim Corcoran as composer of the year; "Nelligan" as top popular show; Philippe Lafontaine as most popular French artist from outside Quebec; "Rhapsody In Blue—An American In Paris" by Louis Lortie and L'Orchestre Symphonique de Montreal as best instrumental work; and "Prckofiev, Tchaikovsky, Kababevsky" by Angele Dubeau and L'Orchestre Symphonique de Kiev as best classical album.

MuchMusic Net Has Much Video, Too

OTTAWA—John Martin would like record companies to get the message: MuchMusic Network involves video, so don't treat it like radio.

The 7-year-old Canadian music video network now (thanks to Martin's continual tweaking) is indelibly established, increasingly well-watched, and (for the time being, anyway) comfortably ensconced on basic cable service.

So why, oh why, Martin asks, can't the network get some respect? More precisely, why can't record companies stop dealing with its needs as if they do not differ from those of a radio station?

"We tend to get serviced like radio," says Martin, director of music programming at MuchMusic. "We don't get the information we need, and we get handed out clips the way that a secondary radio station gets its singles in the mail."

What Martin means is that the specific needs of a video outlet—information on the making of the clip and extra footage for the myriad other uses that could be made of an artist—aren't even taken into consideration.

Here, after all, he says, is a network largely acknowledged as a breaker of music in Canada. More than a few domestic artists have had their careers kick-started, and more than a few foreign artists have had their records succeed in Canada when they didn't elsewhere, due to MuchMusic's sharp ears and eyes for a good clip.

"But how much would it cost a record company to do a 'B' roll on a shoot for us?" asks Martin. "We could help more, if we were given more to work with. Think of all the ways we could weave that into our service, for news and promos and specialty shows and interviews."

Of course, specialty shows are things MuchMusic has in abundance—metal, country, black, experimental, a game show, a travel-log, a regular concert—so much so

that Martin says the saturation point has been reached.

It has been reached with the addition this season of a Saturday dance show, "Extendamix," a compelling program fronted by Master T that, "with our usual timing, should have been done before," Martin laments.

"Combat de Clip" is a battle of the bands on video, originally done on the French-language MuchMusic

equivalent, MusiquePlus, now being done on the English station "because our phone lines can finally withstand the viewer calls," he says. And "Clip Trip" features the best of foreign-language video, a worldbeat show that fits well with MuchMusic's general external philosophy.

KIRK LaPOINTE

CHUM Ltd. Acquiring Vancouver FM Plans To Sell Off Station's Sister AM

OTTAWA—CHUM Ltd. has finally gained its long-sought FM foothold in Vancouver, British Columbia, acquiring federal permission to take over easy listening station CHQM-FM after failing earlier to outbid others for new licenses.

Within six months, CHUM plans to file for approval to sell sister station CHQM; until such time, it is required to care for the station normally. CHUM already owns the successful CFUN in the market, and federal rules disallow ownership of two rival AM or FM stations in a market.

Purchase price for the two outlets from Q Broadcasting Ltd. was \$11.5 million.

CHUM earlier said that the price would amount to more than \$6.3 million for CHQM and nearly \$5.2 million for its FM counterpart. But the federal regulator found the valuation unacceptable, and even CHUM said it may be unrealistic; a new valuation on the stations was accepted, but not disclosed, and the regulator says CHUM must publicize the stations' values within six months.

CHUM has said it does not plan

to alter the station's format.

CHUM plans to spend \$750,000 over five years to support Canadian talent, including \$700,300 on a new foundation called "Arts-FACT," to encourage traditional and alternative music, theater, dance, radio programs, live recordings, and other forms of cultural expression. Initially, CHUM will invest \$500,000 interest-free from that, and an additional \$40,000 per year, will finance the new foundation.

The foundation, on the surface, appears far more experimental than similar efforts across the country. But details remain sketchy, and the regulator wants an annual report filed and measures taken to make money available to a wide range of cultural initiatives.

The move completes CHUM's FM network; it now has FM outlets in every major Canadian city. CHUM was given a license for CHQM-FM only until Aug. 31, 1992, to coincide with the expiries of other Vancouver FM stations. CHQM's license, meanwhile, expires Aug. 31, 1991. CHUM had asked for five-year licenses, but was denied the bid.

Top Gospel Albums™

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			ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
★★ NO. 1 ★★				
1	1	15	WALTER HAWKINS MALACO 6007	3 weeks at No. 1 LOVE ALIVE IV
2	2	23	REV. J.CLEVELAND/SOUTHERN CALIFORNIA COMMUNITY CHOIR SAVOY 7099/MALACO	HAVING CHURCH
3	3	25	THE WINANS WARNER ALLIANCE 4100/SPARROW	RETURN
4	4	11	COMMISSIONED BENSON 2553	STATE OF MIND
5	7	5	TRAMAIN HAWKINS SPARROW 1246	LIVE
6	21	3	REV. JAMES MOORE MALACO 6006	"LIVE" WITH THE MISSISSIPPI MASS CHOIR
7	6	25	MILTON BRUNSON REJOICE 9111/WORD	OPEN OUR EYES
8	5	17	FLORIDA MASS CHOIR MALACO 6005	HIGHER HOPE
9	18	3	BEAU WILLIAMS LIGHT 72031/SPECTRA	HIGHER
10	15	5	TAKE 6 WARNER ALLIANCE 4102/SPARROW	SO MUCH 2 SAY
11	9	27	HELEN BAYLOR WORD 9112	HIGHLY RECOMMENDED
12	12	37	REV. CHARLES NICKS/ST. JAMES BAPTIST CHURCH CHOIR SOUND OF GOSPEL 178	HOLD BACK THE NIGHT
13	8	53	L.A. MASS CHOIR LIGHT 72028/SPECTRA	CAN'T HOLD BACK
14	16	29	WANDA NERO BUTLER SECRET 907/SOUND OF GOSPEL	NEW BORN SOUL
15	10	69	MISSISSIPPI MASS CHOIR MALACO 6003	MISSISSIPPI MASS CHOIR
16	13	11	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR SWEET RAIN 1254	OH LORD WE PRAISE YOU
17	NEW		DARYL COLEY SPARROW 1234	HE'S RIGHT ON TIME: LIVE FROM LOS ANGELES
18	14	33	REV. F.C. BARNES & CO. WITH DEBRA AND GERALDINE BARNES ATLANTA INTERNATIONAL 10149	CAN'T YOU SEE...
19	11	21	GOSPEL MUSIC WORKSHOP OF AMERICA/REV. JAMES CLEVELAND SAVOY 7100/MALACO	LIVE IN NEW ORLEANS
20	20	25	WALT WHITMAN & THE SOUL CHILDREN OF CHICAGO I AM 4001	THIS IS THE DAY
21	17	49	SHIRLEY CAESAR WORD 8447	I REMEMBER MAMA
22	19	5	JOHN P. KEE TYSCOT 401311/SPECTRA	JUST ME THIS TIME
23	22	25	REV. R.L. WHITE & REV. D. VAILS/MT. EPHRAIM BAPTIST CHOIR FAITH 1710	JESUS PAID IT ALL
24	23	19	JOHN P. KEE & FRIENDS TYSCOT 406143/SPECTRA	THERE IS HOPE
25	25	7	KEITH STATEN LECTON 846 976/POLYGRAM	FROM THE HEART
26	29	53	YOUNG ARTISTS FOR CHRIST SOUND OF GOSPEL 184	YOUNG ARTISTS FOR CHRIST
27	30	13	DOROTHY NORWOOD I AM 4002	A WONDERFUL DAY
28	34	31	NICHOLAS COMMAND 80606/WORD	MORE THAN MUSIC
29	28	65	THE WEST ANGELES C.O.G.I.C SPARROW 1189	SAINTS IN PRAISE VOL I
30	24	5	MICHEL WHITE/WESTCHESTER MASS CHOIR SAVOY 14800/MALACO	JESUS IS THE BEST THING THAT EVER...
31	RE-ENTRY		CLC YOUTH CHOIR COMMAND 5513/WCRD	ANCHOR TO THE ROCK
32	32	7	LUTHER BARNES & THE SUNSET JUBILAIRE ATLANTA INTERNATIONAL 10157	STILL HOLDIN' ON
33	33	31	DONALD VAILS CHORALEERS SOUND OF GOSPEL 183	IN JESUS CHRIST I HAVE EVERYTHING I NEED
34	27	23	COSMOPOLITAN CHURCH OF PRAYER WITH DR. C.G. HAYES MUSCLE SHOALS 8007/MALACO	IF ANYBODY CAN, GOD CAN
35	NEW		TRENORA PARKER & THE L.A. MASS CHOIR TRIBUTE 1829/SPECTRA	WE GOTTA BE READY
36	NEW		KENNETH MARTIN AND THE VOICES OF PRAISE SOUND OF GOSPEL 189	COUNT ON ME
37	NEW		THE QUEENS COMMUNITY CHOIR I AM 4004	MAKE ME OVER
38	39	5	THE SWANEE QUINTET ATLANTA INTERNATIONAL 10154	DYING BED
39	NEW		BEN TANKARD TRIBUTE 1268/SPECTRA	KEYNOTE SPEAKER
40	37	25	DOUGLAS MILLER WORD 9109	LIVING AT THE TOP

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GOSPEL

In the SPIRIT



by Lisa Collins

THE BARRETT SISTERS CHANGE THEIR TUNE: After singing professionally for more than 40 years, 64-year-old Delores Barrett is proud of her sisters' signature harmony sound—and is happy to see the doors opening wider for gospel music. For the Barretts, that has meant an increasingly hectic schedule, an upcoming European tour, guest appearances on TV shows like Patti LaBelle's "Coming Home To Gospel," and a new PBS documentary.

Still, what pleases Barrett the most is that traditional gospel is gaining long-overdue recognition.

"Music is music," she says. "We know that, but the traditional sound is gospel as it is supposed to be. It is the root of gospel, and I hope the Thomas A. Dorsey, Roberta Martin, Mahalia [Jackson] sound will never be lost."

"Contemporary is just what it means—contemporary, and there will be another sound in a few years. We're not knocking the music, we just don't think the message is getting heard. Gospel music is good news—not good times."

Having said all of that, fans of the Barrett Sisters might be just a little taken aback by their latest album, "What A Wonderful World." It targets a general market audience with the trio singing such popular classics as "Come Sunday" by Duke Ellington, the title track by Louis Armstrong, and Dionne Warwick's "That's What Friends Are For."

Barrett is quick to point out, however, that it is *still*

the Barrett Sisters.

"A little sweeter perhaps," she says. "It's just that this time we're singing message songs to get the attention of the younger generation and people not really aware of God. What was so touching about those songs, but [were] still aware of a Supreme Being. And they paused for a moment to write the songs that were in their hearts. For example, 'Count Your Blessings' is an Irving Berlin tune, but with a strong gospel flair."

"We're not trying to better the songs, we were just inspired by the message and love in them, and felt that they would be that much more enhanced by a gospel feel. It's something that we've never done before, and we were scared to death—but we think it is our best."

It's a 'Wonderful World' for the three Barrett Sisters

DANIEL WINANS PRESSES ON: Daniel Winans' last album, "Brotherly Love," won him both critical acclaim and a Grammy. However, more than a few were puzzled when he came up with the Grammy for a contemporary album that targeted an inspirational audience.

"'Brotherly Love' was a great album," says Winans, "and if anyone would sit down and critique it, I'll give all the glory to God. But as far as I'm concerned, there isn't an award great enough for the album that the Lord hasn't already bestowed upon me with 'Brotherly Love.'" Winans, of course, knows all too well the weight his name carries in gospel circles.

"I thank God," he says, "for my brothers, who paved the way."

Meanwhile, he is currently working on his next project, tentatively titled "Pressing On," set for release in early 1991.

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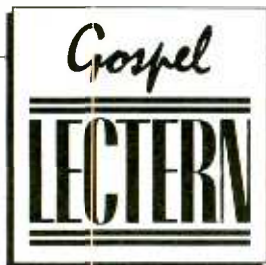
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by Bob Darden

IF THERE IS ONE THING gospel music does better than any other genre, it is Christmas. Contemporary Christian and gospel Christmas releases have a heart-felt quality that makes them more than equal to anything else on the market. And the gospel labels are going all out this year.

The most ballyhooed production—and probably rightfully so—is Word's "The Young Messiah" album and tour. Both feature a who's who of contemporary Christian artists—Sandi Patti, Russ Taff, Larnelle Harris, Sheila Walsh, Phil Driscoll, Phil Keaggy, and the Imperials—and gospel legend Ralph Carmichael conducting a 200-voice choir and 40-piece orchestra. It is easily the highest-profile tour of its kind ever produced.

The scheduled tour dates, all in major arenas, are Memphis (Nov. 23); Fort Worth, Texas (Nov. 24); Anaheim, Calif. (Nov. 29-30); Tacoma, Wash. (Dec. 1); Dayton, Ohio (Dec. 6); Charlotte, N.C. (Dec. 7); Fairfax, Va. (Dec. 8); Lakeland, Fla. (Dec. 13); Detroit (Dec. 14); and St. Paul, Minn. (Dec. 15).

How's the music? Thankfully, the sublime "Hallelujah Chorus" suffers little with the addition of a propulsive beat. The rest is a matter of personal taste.

The other "event" of the season is Word's "Our Christmas," the label's follow-up to last year's award-winning "Our Hymns." Unlike "Hymns," however, "Christmas" doesn't boast uniformly stellar arrangements. Three, though, do stand out: Taff's bluesy, impassioned "Silent Night," Keaggy and Kim Hill's un-

predictable, "God Rest Ye Merry Gentlemen," and Al Green's silky, funky "The First Noel." Also worth a listen are First Call's "Angels We Have Heard On High," Roberta Flack's "What Child Is This," and David Meece's "One Small Child." Amy Grant & Patti's highly publicized duet doesn't really do either of them justice.

Those looking for Christmas classics would do well to hunt instead for two hard-to-find releases from the Sparrow-distributed Ark label. Reclusive genius Jeff Johnson's "Centerpoint" is a moody, haunting classic, mixing compelling poetry and inspired renditions of familiar and unfamiliar carols. "The Tale Of Three Trees" features Johnson's signature synthesizer lines and narrator Elizabeth Denison Martin's stately retelling of the beloved Christmas story. Both are likely to return to the cassette deck for many Christmases to come.

Christmas looks to be merry for gospel-music enthusiasts

Another offbeat pleasure is percussionist Eric Darken's "A Drummer Boy's Christmas" for Diadem. Darken is a gifted, innovative performer/arranger/producer and songs like "God Rest Ye Merry Gentlemen," "Little Drummer Boy," and "Carol Of The Bells" receive jazz/Latin/funk readings that somehow work—every time. With proper in-store play, this project could rival the latest from Mannheim Steamroller.

"Christmas In Our Time" by the small but impressive Urgent label has several goodies, most notably Billy Crockett's "Christ Is Born," Bob Bennett's "Holy God, We Praise Thy Name," and "In The Bleak Midwinter," which features most of the label's artists.

More traditional—and more predictable—is Billy Ray Hearn & Tom Fettke's "The Majesty And Glory Of Christmas." Familiar hymns and carols get the full symphonic treatment on this new release from Sparrow.

Top Contemporary Christian™

			Compiled from a national sample of retail store and one-stop sales reports.		
THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE	
1	1	15	PÉTRA WORD 4191	BEYOND BELIEF	★★ NO. 1 ★★ 13 weeks at No. 1
2	6	3	TAKE 6 WARNER ALLIANCE 4102/SPARROW	SO MUCH 2 SAY	
3	NEW		SANDI PATTI WORD 9205	ANOTHER TIME ANOTHER PLACE	
4	NEW		MICHAEL W. SMITH REUNION 0063/WORD	GO WEST YOUNG MAN	
5	4	51	CARMAN BENSON 2588	REVIVAL IN THE LAND	
6	2	13	TWILA PARIS STARSONG 8155/SPARROW	CRY FOR THE DESERT	
7	7	5	WAYNE WATSON WORD 4192	HOME FREE	
8	3	47	STEVEN CURTIS CHAPMAN SPARROW 1369	MORE TO THIS LIFE	
9	15	219	AMY GRANT ▲ MYRRH 3900/WORD	THE COLLECTION	
10	5	21	THE WINANS QWEST/WARNER BROS. 26161/SPARROW	RETURN	
11	NEW		D.C. TALK FOREFRONT 2682/BENSON	NU THANG	
12	8	111	MICHAEL W. SMITH REUNION 8412/WORD	I 2 (EYE)	
13	17	17	4 HIM BENSON 2624	4 HIM	
14	9	51	PETRA DAYSPRING 1578/WORD	PETRA PRAISE: THE ROCK CRIES OUT	
15	21	7	RANDY STONEHILL MYRRH 6906/WORD	UNTIL WE HAVE WINGS	
16	36	3	KEN TAMPLIN FRONTLINE 9233/BENSON	AN AXE TO GRIND	
17	29	7	MARANATHA KIDS MARANATHA MUSIC 8150/BENSON	KIDS' PRAISE!/EXPLOSION OF HAPPINESS	
18	13	59	MICHAEL CARD SPARROW 1179	SLEEP SOUND IN JESUS	
19	NEW		BRYAN DUNCAN MYRRH 6900/WORD	ANONYMOUS CONFESSIONS OF A LUNATIC FRIEND	
20	11	13	STEVE CAMP SPARROW 1238	DOING MY BEST	
21	10	9	DALLAS HOLM DAYSPRING 4188/WORD	THROUGH THE FLAME	
22	12	15	PHIL KEAGGY WORD 6988	FIND ME IN THESE FIELDS	
23	22	96	RICH MULLINS REUNION 6527/WORD	WIND'S OF HEAVEN, STUFF OF EARTH	
24	23	9	COMMISSIONED BENSON 2653	STATE OF MIND	
25	20	27	GLAD BENSON 2602	ACAPELLA PROJECT II	
26	14	15	MYLON & BROKEN HEART STARSONG 8145/SPARROW	CRANK IT UP	
27	24	47	SANDI PATTI WORD 8456	THE FINEST MOMENTS	
28	16	9	PHIL DRISCOLL WORD 4197	WARRIORS	
29	32	13	VARIOUS ARTISTS MARANATHA MUSIC 8702/BENSON	TIME WELL SPENT	
30	19	7	MASTEDON PAKADERM 2503/WORD	LOFCAUDIO	
31	NEW		VARIOUS ARTISTS REUNION 9193/WORD	OUR CHRISTMAS	
32	31	129	CARMAN BENSON 2463	RADICALLY SAVED	
33	35	3	DINO ZONDERVAN 2678/BENSON	ALL CREATION SINGS	
34	RE-ENTRY		HOSANNA! MUSIC INTEGRITY 030/SPARROW	AMAZING LOVE	
35	NEW		TRAMAINÉ HAWKINS SPARROW 1246	LIVE	
36	18	39	DAVID MEECE STARSONG 8137/SPARROW	LEARNING TO TRUST	
37	39	25	THE IMPERIALS STARSONG 5443/SPARROW	LOVE'S STILL CHANGING HEARTS	
38	RE-ENTRY		RAY BOLTZ DIADEM 30571/SPECTRA	THE ALTAR	
39	25	5	STRYPER ENIGMA 73527	AGAINST THE LAW	
40	27	168	CARMAN WORD 8321	THE CHAMPION	

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



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ALBUM REVIEWS

POP

► DONNY OSMOND

Eyes Don't Lie
PRODUCERS: Carl Sturken, Evan Rogers; David Gamson; Ric Wake; Donny Osmond
Capitol 94051

Osmond doesn't stray far from the proven formula of poppy dance tracks interspersed with sincere ballads that garnered gold for his 1989 comeback album. Big difference, in addition to his co-writing eight of the tunes, is that he sounds much more confident about his role as a '90s recording artist. First single, "My Love Is A Fire," is already catching on. Ballad "Love Will Survive" will be a nice AC choice, and listen closely to the background to catchy "Take Another Try (At Love)" for a fond memory.

★ KING'S X

Faith Hope Love
PRODUCERS: Sam Taylor & King's X
Megaforce/Atlantic 82145

Trio continues to defy description on third album, but try "wonderful" for a start. The music is a deft blend of metal, funk, art rock, pop, and little snippets of everything else. Ty Tabor's guitar work is just one of the highlights, as is the singing by all three members. Try "Moanjam" as a real quick wake-me-up, but don't overlook the Beatles-esque "It's Love" or dreamy "Six Broken Soldiers."

HINDU LOVE GODS

PRODUCERS: Andrew Slater & Niko Bolas
Giant 24406

High concept all the way: Warren Zevon and R.E.M.'s instrumental triumvirate of Peter Buck, Mike Mills, and Bill Berry play the hits, kind of. Wild assortment of covers, running the gamut from Prince ("Raspberry Beret") through Robert Johnson, Muddy Waters, Albert King, the Georgia Satellites, and Woody Guthrie, sound like they were cut live in the studio. Loose and woolly, it's loads of undemanding fun, and should appeal to fans of all hands.

ENO/CALE

Wrong Way Up
PRODUCERS: Brian Eno, John Cale
Opal/Warner Bros. 26421

Eno (essaying his first predominantly vocal work in the better part of a decade) and Cale (fresh from the fine "Songs For 'Drella" with Lou Reed) equal a pairing that's sure to heat up modern rock phones. Working with a small crew of cohorts, the duo crafts some subdued but melodic numbers; "Lay My Love," "One Word," and "Spinning Away" are pick of the crop.

PRECIOUS METAL

PRODUCERS: Philo Kaffel & Dave Resnik
Chameleon 74834

All-girl quintet from L.A. isn't just about good looks—this bunch can play hard, with Leslie Knauer's wailing vocals and Janet Robin's lead guitar lines accounting for much of the impact. Cover of Jean Knight's "Mr. Big Stuff" should start project off just fine at hard rockers; bounty of strong originals includes "Trouble" and sardonic girl's-eye-view number "Downhill Dreamer."

JENNY MORRIS

Shiver
PRODUCERS: Andrew Farriss, Mark Moffatt
Giant/Reprise 24407

Vocalist with a down-to-earth and unfussy pop singing style communicates on her own material ("Saved Me," "She Has To Be Loved"). She receives good writing support from Australia's best (Paul Kelly and Crowded House's Neil Finn) on three solid tracks. Worth a taste by pop radio.

★ THE ELLEN JAMES SOCIETY

Reluctantly We
PRODUCERS: Amy Ray, Chris McGuire, Cooper Seay
Daemon/Rough Trade 01

Premier release on Indigo Girl Amy Ray's new independent label showcases an impressive and brooding Atlanta-based band. Contrast between aggressive, jangly guitar riffs and fragile, poetic lyrics is at first startling, though front woman Cooper Seay's guttural raving ultimately renders songs cathartic. Plenty here for alternative and college rockers to choose from, most notably "I Am" and "God In Heaven," which features a ripping vocal trade-off between Seay and Ray.

RINGO STARR & HIS ALL-STARR BAND

PRODUCERS: Joe Walsh & Jim Nipar
Rykodisc 10190

Group moniker is no misnomer: It includes Dr. John, the Band's Levon Helm and Rick Danko, Billy Preston, Nils Lofgren, Jim Keltner, and Clarence Clemons. All hands get in their vocal licks and spotlight numbers on live shot cut at L.A.'s Greek Theatre. Starr essays his chart hits ("It Don't Come Easy," "Photograph," etc.); set's best may be Helm's remake of "The Weight," with assists from Danko and the good Doctor. Fun for album rockers.

★ TERRANCE SIMIEN & THE MALLET

PLAYBOYS
Zydeco On The Bayou
PRODUCER: Dick Landry
Restless 72368

Louisiana accordionist has perhaps the smokingest neo-zydeco combo in the land, and saucy album captures the pungent danceability of his live show with pizzazz. "Zydeco On The Bayou," "Stop The Train," stomping

instrumental "Zydeco Zambada," and others are all perfect house-rocking music. Not just for dyed-in-the-wool Cajun music fans—this is one rockers can get behind.

NYMPH ERRANT

Live In Concert
PRODUCER: Robert Sher
EMI CDC 754079

Another Cole Porter album well-timed for his 100th birthday celebration next year. This is a 1989 U.K. concert version of a score he wrote for England that never made it to the U.S., despite its abundance of good songs. How wonderful that among its cast is Elisabeth Welch, who repeats her performance of "Solomon," which she introduced in the original 1933 cast production.

★ MICHAEL FEINSTEIN SINGS

The Burton Lane Songbook Vol. 1
PRODUCER: Michael Feinstein
Elektra Nonesuch 9243

One of the nice things about cabaret star Michael Feinstein's survey of songs by Burton Lane is that, as per the title, he plans to do at least another album featuring songs with melodies by the composer who has done much more than write the classic melodies of "Finian's Rainbow," selections of which Feinstein's offers. With Lane himself at the keyboard (and occasionally singing), Feinstein mostly surveys Lane's Hollywood output, which, among other charmers, includes the indestructible "How About You?," itself part of a "Babes On Broadway" medley. Feinstein has an eager audience for his albums.

R&B

► TEN CITY

State Of Mind
PRODUCERS: Ten City and Marshall Jefferson
Atlantic 82146

Second effort by Chicago trio combines the dance style that garnered it a No. 1 dance hit with last year's "That's The Way Love Is," with a strong R&B feel. First single, "Whatever Makes You Happy," ends with a great string arrangement. Such innovative touches, as well as lead singer Byron Stingily's soaring

vocals and well-crafted songs, should make this album a winner with both dance and R&B audiences.

► GWEN GUTHRIE

Hot Times
PRODUCERS: Gwen Guthrie, various
Reprise 26238

It has been quite a while since "Ain't Nothin' Goin' On But The Rent" was a rent-paying No. 1 R&B hit. But Guthrie remains a fine singer who telegraphs soul without vocal overblowing. Some lean and luscious tracks here include up-tempo "Miss My Love," ballad "Say It Isn't So," and medium-grooved "Sweet Bitter Love."

► ONE CAUSE ONE EFFECT

Drop The Axe
PRODUCERS: James Earley; M.C. Hammer & Felton Pilate II
Bust It/Capitol 94847

Coed rap duo discovered by M.C. Hammer is the first to be blessed by his golden (platinum?) touch and appear on his new label. Though first single, the inspirational "Up With Hope, Down With Dope" is hardly setting the R&B chart on fire, the rest of the album has plenty to choose from. The pair's raps are harder and more street than Hammer's without ever resorting to profane or sexist language—and they've still got a great groove. Check out "Don't Sit Down" and "Can U Dance (Get To It)."

★ BERNADETTE COOPER

Drama According to Bernadette Cooper
PRODUCER: Bernadette Cooper
MCA 10058

Singer with sassy attitude returns with a classy, fun outing. First single, "I Look Good," is doing great and Cooper keeps on rolling with a collection of toe-tapping tunes and steamy midtempo ballads (check out the Prince-like "The Agency Sent Me"). No matter the tempo, each song is filled with smart lyrics and arrangements that make this album a cut above the rest. Cooper's inimitable personality jumps off of every track.

THE DAY ZS

PRODUCERS: Morris Day & Freeze
Reprise 26128

Day had a hand in the writing, arranging, and production of this five-woman vocal/instrumental combo, so it isn't surprising that its funk grooves often have a certain Timeliness. But the affair often lacks the sassy and manic humor of the Minneapolis all-stars' records; brightest number here is "Certainly," which uses a sample of the Three Stooges' Curley Howard as its risible hook.

DANCE

BETTY BOO

Boomania
PRODUCER: Boo & King John, others
Rhythm King/Sire/Reprise 26360

Dance fans aren't scared by Ms. Boo—her "Do in' The Do" (heard here in a 7-inch radio mix) has become a No. 1 club hit. The sharp-tongued rapper/singer could strike paydirt with other numbers here, most especially "Hey DJ/I Can't Dance (To That Music You're Playing)."

JAZZ

► KENNY GARRETT

African Exchange Student
PRODUCER: Donald Brown
Atlantic Jazz 82156

In a far more traditional mode than his last outing, young lion altoist Garrett has joined forces with canny contemporaries Mulgrew Miller and Charnett Moffett, as well as seasoned vets Elvin Jones and Ron Carter. Trad-formatters should take note of such Garrett compositions as the title

cut, "Shaw," and "Nostradamus." Cover material includes a delightful "Mack The Knife," as well as swinging takes on Coltrane's "Straight Street" and Herbie Hancock's "One Finger Snap."

WORLD MUSIC

★ NAJMA

Atish
PRODUCERS: Iain Scott & Bunt Stafford Clark
Shanachie 64026

British singer/songwriter of Indian descent artfully fuses traditional Indian and Western song-forms (and instruments) to create an outstanding world pop hybrid. In an album's worth of elaborately composed and gracefully arranged material, highlights include "Atish Fishan," "Naina," and "Nikala," whose Celtic-flavored violin recalls Kate Bush. Sole conventional pop cover is a lovely, oddly straightforward version of J.D. Souther's "Faithless Love."

COUNTRY

EMMYLOU HARRIS

Brand New Dance
PRODUCERS: Richard Bennett, Allen Reynolds
Reprise 26309

Harris drives along the rougher, less-charted roads of love in this collection of emotional documents. But her incomparable voice touches the worst moments with majesty. Best cuts: "Rollin' And Ramblin' (The Death Of Hank Williams)," "Easy For You To Say."

RAY KENNEDY

What A Way To Go
PRODUCER: Ray Kennedy
Atlantic 82109

There are echoes of David Allan Coe's hard-edged delivery in Kennedy's approach to a song. Best cuts: "Scars" and the title tune.

CLASSICAL

BRAHMS: SYMPHONY NO. 3; ALTO RHAPSODY

Jessye Norman, Philadelphia Orchestra, Muti
Philips 426 253

A rich and luminous reading of the symphony, just released along with the Fourth to complete one of the more attractive cycles in the catalog. But let's face it, what will direct special attention to this package is its pairing with Norman's stunning rendition of the "Rhapsody." Lots of potential here.

MENDELSSOHN: DIE ERSTE WALPURGISNACHT

Balleys, Lang, Cachemaille, Gulkbenkian
Orchestra & Chorus, Corboz
Erato 45462

A vigorous performance of Mendelssohn's sometimes hair-raising portrayal of pagan revelry, released in time to benefit from Halloween imagery. A more conventional cantata mourning Christ on the cross, and a setting of the Kyrie flesh out the program. Excellent sound.

SPOTLIGHT: Predicted to hit top 10 on its appropriate genre's chart or to earn platinum certification.

NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS (►): New releases predicted to hit the top half of the chart in the format listed.

CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

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NEW AND NOTEWORTHY

JOHN LENNON

Lennon
REISSUE PRODUCER: Mark Lewisohn
Capitol 5220

Modest but attractive in presentation and comprehensive in selection, this four-CD box, thoughtfully overseen by Beatles expert Lewisohn, is a superior 50th-birthday tribute. Solo material covers all the creative bases, from lacerating early Plastic Ono Band tracks to mellow "Double Fantasy" epoch. Illustrated booklet contains complete song lyrics. Careful, thorough, handsome, and, of course, eloquently tuneful.

LED ZEPPELIN

REISSUE PRODUCER: Jimmy Page
Atlantic 82144

Much-awaited, fairly comprehensive 54-track set has everything to please Led Zep fans, from the most ardent to the casual. Song selection was done by the three remaining Zep members and Page supervised the digital remastering of each track. All nine studio albums are represented here and set also includes two previously unreleased tracks taken from 1969 BBC broadcasts. Attractive four CD/four cassette/six LP set is highlighted by a handsome four-color booklet that includes insightful commentary from several journalists. A sure winner.

THE BYRDS

REISSUE PRODUCERS: Don DeVito & Bob Irwin
Columbia/Legacy 46773

One of the most satisfying in the long list of boxed sets to come down the pike, if for no other reason than the sheer amount of previously unavailable material presented here. Among the 90 tunes are 17 previously unreleased songs, including four cuts recorded this year. A 55-page booklet is also extremely well done, with comments from many of the band members, noted rock critics, and Tom Petty, as well as a fascinating Byrds family tree. A textbook case of a boxed set done right.

VARIOUS ARTISTS

Red Hot + Blue
PRODUCERS: Various
Chrysalis 21799

Compilation benefit album of 21 Cole Porter tunes by a variety of artists is a wonder to behold. The wildly diverse, always entertaining interpretations range from the barely recognizable "I've Got You Under My Skin" by Neneh Cherry, to the torchy "You Do Something To Me" by Sinead O'Connor, to the haunting swing of "Love For Sale," to U2's almost menacing "Night + Day." The proceeds go to AIDS research and relief. An accompanying longform home video is also scheduled for release.

SINGLE REVIEWS

POP

► **PRINCE** *New Power Generation* (3:39)
PRODUCER: Prince
WRITER: Prince
PUBLISHERS: Controversy/WB, ASCAP
Paisley Park 7-19525 (c/o Warner Bros.) (7-inch single; cassette version, Paisley Park 4-19525)

The master of funk/rock dips into his "Graffiti Bridge" disc and pulls out another multifaceted gem. Imaginative and ethereal track emphasizes his unique vocal stamp, and features guest appearances by Mavis Staples and Tevin Campbell.

► **DINO** *Gentle* (4:05)
PRODUCER: Dino
WRITER: G. Mims
PUBLISHER: New Trend, BMI
Island 422-989482 (c/o PGD) (cassette single)

Follow-up to the high-charting "Romeo" is a soft and soothing ballad designed to make teenage girls swoon.

► **ELTON JOHN** *You Gotta Love Someone* (4:23)
PRODUCER: Don Was
WRITER: E. John, B. Taupin
PUBLISHER: not listed
MCA 53953 (cassette single)

Latest from pop icon is lifted from his upcoming boxed set of hits. A potent mixture of classic pop melodies with R&B-styled vocals and gospel-tinged harmonizing. Well-suited to top 40 and AC formats.

LOUIE LOUIE *Rodeo Clown* (5:33)
PRODUCERS: Frankie Blue, Les Pierce
WRITER: Louie Louie
PUBLISHER: Louie Louie, ASCAP
MIXERS: Matt Dike, Michael Ross
WTG 73456 (c/o CBS) (12-inch single)

Fluffy hip-hop cowboy caper jumps on the rap/dance bandwagon, yielding predictable results. Third shot from singer's debut album benefits greatly from various ear-catching remixes.

KYPER *Conceited* (4:56)
PRODUCER: Kyper
WRITER: Kyper
PUBLISHERS: RSK/XTC, BMI
Atlantic 4-86109 (cassette single)

Techno-savvy pop/hip-hopper is another able contender for top 40 acceptance, and is a fine forum for rapper's amusing and clever lyrics. A bass-prominent remix could translate into heavy club activity.

SUNNI *Or Lose Me* (5:05)
PRODUCER: Dwayne C. Ladd
WRITERS: D. Ladd, K. Burke
PUBLISHERS: Peijo/Sounds Heard Everywhere, BMI
MIXER: Bruce Weeden
Alpha International 4JM-70711 (12-inch single)

Newcomer makes an impressive bid for pop radio attention with this well-sung ballad. Contact: 215-425-8682.

R&B

► **QUINCY JONES FEATURING SIEDAH GARRETT & CHAKA KHAN** *The Places You Find Love* (4:33)
PRODUCER: Quincy Jones
WRITERS: G. Ballard, C. Magness, C. Semanya
PUBLISHERS: MCA/Hee Bee Dooin/WB, ASCAP
Quest 4-19565 (c/o Warner Bros.) (cassette single)

Umpteenth release from Q's "Back On The Block" epic is a majestic, gospel-flavored ballad uplifted with silky vocals by Garrett and Khan—not to mention an ear-pleasing choral backup.

PAUL JACKSON JR. *This Love's On Me* (3:48)
PRODUCER: Ollie E. Brown

WRITERS: P. Jackson Jr., J. Wieder
PUBLISHERS: Music Corporation of America/Fat Jack The Second/Stay Attuned, BMI
Atlantic 4-87790 (cassette single)

Jazz guitarist steps up to the mike and reveals a rich and suave vocal presence à la George Benson. Mellow, jack-inflected R&B tune could be the radio breakthrough he's been waiting for.

SHALAMAR *Wake Up* (4:15)
PRODUCERS: Sidney Justin, Demetric Collins
WRITERS: S. Justin, D. Collins
PUBLISHERS: Portrait/Solar/Alrarin, ASCAP
MIXERS: Sidney Justin, Demetric Collins, Peter McCabe
Solar/Epic 44-2212 (c/o CBS) (12-inch single)

After a three-year hiatus, trio that launched the careers of Jody Watley and Howard Hewett re-emerges with a new lineup. First single from album "Wake Up" is a groove-laden, high-paced jam session that's ripe for both club and urban radio exposure.

SON OF BAZERK FEATURING NO SELF CONTROL & THE BAND *Change The Style* (3:16)
PRODUCERS: The Bomb Squad
WRITERS: T. Allen, H. Shocklee, K. Shocklee
PUBLISHER: not listed
SOUL 53902 (c/o MCA) (cassette single)

Influence of Hank and Keith Shocklee is undeniable on this tempo-shifting, body-stirring funk'n'rhyme jam. Strays a tad too far from current trends at urban radio to guarantee airplay, though wise programmers will not hesitate.

BIG LADY K *Smiling Faces* (3:43)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Priority 07289 (cassette single)

Slinky rap track cleverly blends the retro-'70s sound of Undisputed Truth's "Smiling Faces Sometimes" with Lady K's brazen street rhymes. Song's mysterious and dark undercurrent flows nicely and should do well at both urban and rap outlets. Contact: 213-467-0151.

COUNTRY

► **HANK WILLIAMS JR. & THE BAMA BAND** *All My Rowdy Friends Are Coming Over For Monday Night Football* (2:15)
PRODUCER: Non Stop Productions
WRITER: H. Williams Jr.
PUBLISHER: Bocephus, BMI
Warner/Curb 484 (CD promo only)

A commercial that catches the spirit of abandon of the 1984 partying hit.

DAWN SEARS *San Antone* (3:24)
PRODUCER: Barry Beckett
WRITERS: J. Pennig, T. Colton, M. Noble
PUBLISHERS: WB/Pennig/Suddenly, ASCAP
Warner Bros. 7-19556 (7-inch single; cassette version also available, Warner Bros. 4-19556)
This slow and dreamily delivered ballad sounds like a '40s Western movie theme. Clean and simple.

CLINTON GREGORY *Couldn't Love Have Picked A Better Place To Die* (3:01)
PRODUCER: Ray Pennington
WRITERS: C. Putnam, B. Jones
PUBLISHERS: Tree/Cross Keys (c/o CBS Group), BMI/ASCAP
Step One SOR-422 (7-inch single)

This beautifully written song is matched in excellence by Gregory's eloquent, puzzled vocals. Contact: Suite 304, 1300 Division St., Nashville, Tenn. 37203

NEW AND NOTEWORTHY

ANOTHER BAD CREATION *Iesha* (4:20)
PRODUCER: Dallas Austin
WRITERS: D. Austin, M. Bivins
PUBLISHERS: Biv Ten/Divi One, ASCAP
Motown 10371 (c/o MCA) (cassette single)

First act to come from Michael "Bell Biv DeVoe" Bivins' new production company recalls early days of New Edition. Precocious young boys offer an amusing rap about hormones kicking in, with melody nicks from Bivins' "Poison" tossed in for good measure. Should score well at both pop and urban radio.

CANYON *Dam These Tears* (3:24)
PRODUCER: Ron Chancey
WRITERS: Mike Geiger, Woody Mullis
PUBLISHERS: Acuff-Rose, Milene, BMI/ASCAP
16th Avenue/Curb 4JM-70445 (c/o CEMA) (cassette single)

A delightful double-entendre strengthens this description of a lover reaching the high-water mark in tears.

THE GOLDENS *Take Me Back (To The Country)* (2:54)
PRODUCER: Blake Chancey
WRITERS: Golden, Perkins, Stricklin
PUBLISHERS: Wildfork, EMI April, ASCAP
Capital 79319 (c/o CEMA) (7-inch promo only)

A sprightly keyboard and guitar intro propels this trek back to the country number.

DELBERT McCLINTON *Who's Foolin' Who* (2:39)
PRODUCERS: Barry Beckett, Delbert McClinton
WRITERS: D. McClinton, Steve Bogard
PUBLISHERS: Delbert McClinton, Lew-Bob Songs, BMI/WB Music Corp., Rancho Bogardo, ASCAP
Curb NR-76839 (7-inch promo only)

Honky-tonking hanky panky comes alive with McClinton's soulful country'n/blues growl.

DANCE

► **DEPECHE MODE** *World In My Eyes* (7:29)
PRODUCERS: Depeche Mode, Flood
WRITER: M.L. Gore
PUBLISHER: Emile, ASCAP
MIXERS: Francois Kevorkian, Alan Friedman
Sire/Reprise 0-21735 (c/o Warner Bros.) (12-inch single)

Fourth shot from the unstoppable "Violator" album evokes fond memories of Kraftwerk with its synth-filtered vocals and sparse techno beat. Less adventurous jocks will likely opt for the traditional "Mode To Joy" house mix on the B side, though unique A-side version is far more pleasing.

► **TKA FEATURING MICHELLE VISAGE** *Crash (Have Some Fun)* (7:30)
PRODUCER: Joey Gardner
WRITERS: F. DeWulf, P. Lannoy
PUBLISHERS: BMC/SBK
MIXER: Joey Gardner
Tommy Boy TB-963 (c/o Warner Bros.) (12-inch single)

Latin trio temporarily abandons trademark freestyle sound to venture into hip-house territory with impressive results. Seduction siren Michelle Visage adds a spicy rap and harmonies.

★ **THREE GENERATIONS FEATURING CHEVELL** *Superlover* (8:36)
PRODUCERS: Three Generations
WRITERS: C. Ball, K. Chandler, C. Robinson, P. Turner
PUBLISHER: Brians Songwriters, BMI
Atlantic 0-86125 (12-inch single)

Seductive, sleaze-speed house track seeps into the brain and takes control of the body. Essential for early a.m. programming. Check out the superior "Get It Off" on the flip.

★ **CHAPTER 1** *Unleash The Groove* (5:58)
PRODUCERS: Bluejean, D.J. Moneypenny, Damon Wild
WRITERS: L. Braak, D. Wilber, Bluejean
PUBLISHERS: Strictly Rhythm/Blue U, ASCAP
Strictly Rhythm 1216 (12-inch single)

Cryptic, hypnotic instrumental piece could be a trick or a treat, depending on what time of night it's played. A strange, visionary delight that for a short while takes the mind to a hidden and unknown place. Contact: 212-246-0025.

★ **LOOSE BRUCE & A.R.C. MOE ROCK** *Pick Up On This*
PRODUCER: Craig Bevan
WRITERS: C. Bevan, M. Michael, C. Pridgen, B. Smolnoff, B. Zeger
PUBLISHERS: Big Generic/VLF/Charles Farley, ASCAP, BMI
MIXERS: Craig Bevan, Charlie Bass
Bassment BM-0058 (12-inch single)

The beat goes on and on in this alluring hi-NRG rap/dance ear-pleaser that pulsates with a variety of intriguing sounds and samples. Catchy and frenetic party favor deserves immediate attention. Contact 201-963-1560

KC FLIGHT *Jump For Joy* (6:41)
PRODUCER: KC Flight
WRITERS: F. Toson, R. Addison, K. Craig

PUBLISHERS: Secret Affair/Airman, BMI
MIXER: Bobby Konders
RCA 2629-1 (c/o BMG) (12-inch single)

Inigorating hip-houser will stand apart from the recent influx of similar singles thanks to Flight's optimistic and well-timed rhyming, and mixer Konders' funk-vibed influence.

RICO BARR *Forbidden Love* (3:30)
PRODUCER: Carlos Campos
WRITER: R. Barr
PUBLISHERS: Sorcerer/C & C ASCAP, BMI
MIXER: Wendell Edmunds
Immigrant City 749 (12-inch single)

Eclectic alternative/dance nugget plays its way over a salsa-flavored beat adorned with tantalizing guitar and trumpet riffs as well as a provocative Billy Joel-esque vocal delivery. Contact: 508-686-9811.

NEW REALITY *Sex With A Beat* (7:02)
PRODUCER: Jenny Glover
WRITERS: C. Glover, V. Pallazo
PUBLISHERS: C. Glover/V. Pallazo, BMI
New World Records 0026 (12-inch single)

This one has the energy and cheer to transform itself into a cola commercial. Big-band Latin flavor laced with a snazzy sax line and showgirl harmonies deserves merit for offering a sound that's distracting and fresh.

SUBTLE TOUCH *Time & Time Again* (6:48)
PRODUCERS: Arnold "Mad Dog" Rodriguez, Andy Marvel
WRITERS: V. Rivera, A. Rodriguez, A. Marvel
PUBLISHERS: Tryst/Strongtrax, BMI/World Of Andy/Dou Bloom, ASCAP
MIXERS: Bruce Carbone, Dave Darlington
Mercury 878391-4 (c/o PolyGram) (cassette single; 12-inch version also available, Mercury 878391-1)

An undeniably contagious chorus fuels this otherwise dated-sounding Latin freestyle tune. More timely and club-ready is the percolating house mix on the flip.

CANDI & THE BACKBEAT *The World Just Keeps On Turning* (6:45)
PRODUCER: Robert Brown
WRITERS: R. Vertelney, A. Scott, S. Siler
PUBLISHERS: SBK-Blackwood/Reed
Vertelney/Jobete/Stone Diamond/Fifty States, BMI
MIXER: Daniel Abraham
I.R.S. 113805 (12-inch single)

Canadian starlet leads band through an appealing, pop-framed swing fest that has a better shot at radio acceptance than club play once an edit is available.

AC

► **DON HENLEY** *New York Minute* (4:50)
PRODUCERS: Don Henley, Danny Kortchmar
WRITERS: D. Henley, D. Kortchmar, J. Winding
PUBLISHERS: Cass County/Kortchmar/Dobbs, ASCAP
Geffen 4-19660 (c/o Warner Bros.) (cassette single)

Henley's cinematic lyrics woven in a stately, sax-lined ballad instrumental makes this fifth release from his acclaimed opus, "The End Of The Innocence," a smart add for several radio formats. Expect AC outlets to be on this right out of the box.

THE BROJOS *Slow Motion* (3:40)
PRODUCERS: The Brojos
WRITERS: The Brojos
PUBLISHERS: Brojo/Air Rifle, ASCAP
Warner Bros. 4-19528 (cassette single)

Delightfully melodic and catchy midtempo popper will hopefully generate much-deserved attention from light AC programmers.

MICHAEL O'BRIEN *Why* (3:33)
PRODUCER: Michael O'Brien
WRITER: M. O'Brien
PUBLISHER: Mostar, BMI
Oceana 4182-4 (c/o BMG) (cassette single)

Somewhat formulaic power ballad will appeal to programmers who can't get enough of Richard Marx-style pop/rock. O'Brien's earnest performance ultimately renders track noteworthy.

ROCK TRACKS

► **TRAVELING WILBURYS** *She's My Baby* (3:12)
PRODUCERS: Spike, Clayton Wilbury
WRITERS: Traveling Wilburys
PUBLISHERS: Gang, BMI/Zero/Special Rider/EMI-

April/Gone Gator, ASCAP
Wilbury/Warner Bros. 4-19523 (cassette single)

Wacky and rockin' band of "brothers" resurfaces with a more jagged guitar sound on this fun, rockabilly-vibed track from the forthcoming "Traveling Wilburys, Vol. 3."

► **EDIE BRICKELL & NEW BOHEMIANS** *Mama Help Me* (4:02)
PRODUCER: Tony Berg
WRITERS: E. Brickell, K. Withrow, J. Bush
PUBLISHERS: Geffen/Edie Brickell Song/Withrow/Strangemind, ASCAP
Geffen 4174 (c/o Warner Bros.) (CD promo only)

Usually low-key beatniks deliver a lively and blues-infused rocker on this preview into their upcoming "Ghost Of A Dog" set. Brickell's vocals here occasionally conjure up images of a demure Janis Joplin. Most impressive.

DIRTY WHITE BOY *Let's Spend Momma's Money* (4:27)
PRODUCER: Beau Hill
WRITERS: D. Easley, K. Richards, E. Slick
PUBLISHERS: China Bull/Virgin Songs, BMI
Polydor CDP-329 (c/o PolyGram) (CD promo only)

Radio-friendly hard rock anthem benefits from Beau Hill's slick production, though band possesses the chops to carry tune on its own.

RAP

► **A TRIBE CALLED QUEST** *Can I Kick It?* (4:11)
PRODUCER: Hoods
WRITER: L. Reed
PUBLISHERS: Metal Machine/Screen Gems, BMI
MIXERS: Phase 5
Jive 1400-4 (cassette single; 12-inch version also available, Jive 1400-1)

Inspired use of samples from Lou Reed's "Walk On The Wild Side" nicely complements tribe's relaxed and confident rhyming.

► **KING TEE** *Diss You* (6:12)
PRODUCER: Bilal Bashir
WRITERS: M. Jagger, K. Richards, King Tee
PUBLISHER: EMI/Colegms-EMI/Dope Deal, ASCAP
MIXERS: The Dust Brothers
Capitol V-102379 (c/o CEMA) (12-inch single)

Royal rapper takes no guff from an inattentive lover on this swaggering hip-hopper that borrows heavily from the Rolling Stones' "Miss You."

► **COOL C** *Life In The Ghetto* (4:30)
PRODUCERS: Lawrence Goodman, Warren M. Gione
WRITERS: L. Goodman, C. Roney
PUBLISHERS: H.T.H./Zomba, ASCAP
Atlantic 4-87840 (cassette single; 12-inch version also available, Atlantic 0-86138)

Beefy funk instrumental offers sturdy support for C's gritty street tale. Hook-laden chorus could spark radio crossover action.

PARIS *The Devil Made Me Do It* (4:16)
PRODUCER: Paris
WRITER: Paris
PUBLISHERS: Scarface/T-Boy, ASCAP
Tommy Boy TBC-962 (cassette single)

Wicked metal guitar riffs are a fitting addition to this rough but intelligent take on underhanded government policies. Contact: 212-722-2211.

PICKS (►): New releases with the greatest chart potential.
CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention.
Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

COMMENTARY

(Continued from page 11)

today.

"Wake her up and do it fast/
These blue balls are kickin my ass/
If you don't go get her quick/I'm
gonna have to suck my own d--k.

"You know I ain't gonna do
that/So go get that b--h out the
back/She promised me a d--k suck/
So go wake that f--kin b--h up."

The response of a large segment of the record industry to this issue is disheartening. Having discussed the issue at some length with top record executives with the authority to grant individuals the privilege to become recording artists, the excuses of several of our industry's governors have a sad commonality.

Many record company executives fear that if they do not sign a potentially marketable act, someone else will, either at a different company or at another division of the same company. Their hunger for profit overshadows all concern for the welfare of children and society at large.

A second common excuse of record company executives is that they are only responding to the demands of the marketplace. Give the children what they want. Anyone who has ever raised children knows how foolish this school of thought is. Hiding behind tenuous excuses, they simply don't care about other people's children and have no sense of responsibility, respect for women, or fear of God. If the lawyers find another crack in the judicial wall, will snuff videos become the next marketing frontier? Why not?

The record industry is one of the few industries in America which has no express product liability. However, all companies should be liable for their products. Toy manufacturers are liable for the safety of their toys just as car manufacturers are held responsible for the safety of their vehicles. There are many reckless and foolish-thinking children in our society today, most of whom own Walkmans and stereos. Record company executives will continue to escape the product liability hook, however, because the cause/effect relationship to behavioral degeneration is extremely difficult to prove in a court of law.

An even stronger indictment need be made of black A&R executives involved with Crap artists. These individuals are well aware of Martin Luther King Jr.'s doctrine and his admonition against enthroning vulgarity and degrading culture. These Negroes have only been out of the "hood" for five to seven years and are well aware of the difficulties of living among reckless young people. Yet, they will hurriedly sign any group whose music contributes to popularizing ignorant, dysfunctional behavior whenever the possibility of a bonus looms. These individ-

uals' actions have a strong kinship with the African tribes that sold African people into slavery.

Being a recording artist is a tremendous privilege (not an American birthright). It affords young people the opportunity to travel the world, live lavishly, and influence people's thinking. Record company executives should use much more discretion and grant this privilege only to those willing to accept the entwined responsibilities.

Let the riffraff use their own devices and secondary channels to distribute garbage for which there will continue to be a market, but not major record company marketing dollars and distribution systems. Additionally, black radio should organize a lifetime boycott of every artist affiliated with the producers and managers of Crap artists to demonstrate their concern and to hit these unprincipled

opportunists where it hurts most, in their wallets.

The signal being sent to far too many young people by our industry is that to become a recording artist today, you don't have to know how to sing, read, or write music, play an instrument, be literate, informed, or discreet. All you have to know is how to rhyme and curse. The record industry has extended an open invitation to those who are so ignorant, irresponsible, and inarticulate as to be unemployable in every other segment of our economy.

The Crap music controversy is in no way a First Amendment issue for record companies either. American enterprise has an unchallengeable privilege to control the quality of its products. The record industry need not adopt such low standards to achieve higher levels of profitability.

LIFELINES

BIRTHS

Twin boys, Kenneth Brasfield ("Brass") and Dean Chance Jr. ("Chance") to Dean and Keni Dillon, Sept. 14 in Nashville. He is an Atlantic Records recording artist and a songwriter with MCA Music.

Girl, Melissa Walker, to Miles and Lisa Bell, Oct. 3 in Nashville. He is president of Limelitters International Inc.

Girl, Sandy Lee, to Gerry and Jo-sann Block, Oct. 4 in Vista, Calif. He is founder and president of TimeLine, the designer and manufacturer of Lynx synchronizers.

Girl, Danielle Alexa, to Gregg and Laura Vickers, Oct. 6 in Miami. He is a sales rep for CEMA Distribution there.

Boy, Conrad Christian, to Charles and Mary Beth Daellenbach, Oct. 13 in Toronto. He is a tuba player for the Canadian Brass.

Boy, Ed Jr., to Ed Rak and Kacey Cisyk, Oct. 14 in New York. He is owner and chief engineer of Clinton Recording Studios and was music engineer for Disney's "The Little Mermaid" and Dave Grusin's album "Migration." She is a studio singer, best known for the original film version of "You Light Up My Life."

Boy, Ian Frederick, to Harry and Shirley Sandler, Oct. 20 in Orlando, Fla. He is a personal manager. She is former VP of music management firm Patrick Rains and Associates.

Girl, Sidney Thompson, to Marc and Helen Chase, Oct. 24 in Tampa, Fla. He is PD of WFLZ there.

MARRIAGES

John D. Sansone to Susan Sercu, Sept. 22 in Buffalo, N.Y. He is a partner in Limelitters International Inc.



(Red) Sealed With A Kissin. RCA Victor Red Seal artist Evgeny Kissin is greeted backstage by label brass after his debut recital at New York's Carnegie Hall. A recording of the pianist's performance will be released in early November. Pictured, from left, are Chris Wemcken, VP of marketing, BMG Classics; Rudi Gassner, president and CEO, BMG Music Int'l; Kissin; Guenter Hensler, president, BMG Classics; and Arnold Bahlmann, senior VP, central Europe, BMG Int'l.

Bill Kates to Diana McIntire, Sept. 27 in the Caribbean. He is a singer. She is a booking agent.

Paul Shefrin to Katherine Fullmer, Oct. 5 in Malibu, Calif. He is head of the Shefrin Company public relations firm, whose clients include the Academy of Country Music, the American Music Awards, and Dick Clark Productions.

Charlie Mangold to Jill Dell'A-bate, Oct. 6 in Greenwich, Conn. He is a singer/songwriter with Geffen Music. She is an A&R administrator for Warner Music International.

Andrew Tavel to Lorin Thomas, Oct. 6 in Houston. He is a music attorney with the law firm of Loeb and Loeb in New York.

Ron Shapiro to Claudia Stevens, Oct. 7 in Los Angeles. He is national director of publicity for MCA Records.

Sal Bonafede to Suzanne Janisse, Oct. 13 in Los Angeles. He is tour coordinator for Neil Diamond.

Ira Robbins to Regina Joskow, Oct. 19 in New York. He is a music journalist. She is manager of publicity, alternative music division, for Atlantic Records.

Timothy Lindgren to Maria Giannelli, Oct. 20 in Allentown, Pa. He is manager of Record World in Rockaway, N.J.

Bill Baker to Charlene Heffelfinger, Oct. 20 in Sandy Spring, Md. He is former sales representative for CEMA in Washington, D.C. She is an order processor for

CEMA in Bethlehem, Pa.

Lee Ritenour to Carmen Santos, Oct. 21 in Malibu, Calif. He is a guitarist on GRP Records. She is president and executive director of the Sociedade Cultural Arte Brazil, a nonprofit organization that promotes Brazilian music and art through performances, exhibitions, and cultural exchanges.

DEATHS

Bill Mize, 57, of heart failure, Oct. 24 in Jacksonville, Fla. He had been GM of country format leader WQIK-AM-FM there for more than a decade. He is survived by a wife, Bobby, and four children.

Send information to Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

OCTOBER

Oct. 27-28, 14th Annual Songwriters Expo, presented by the Los Angeles Songwriters Showcase, sponsored by BMI, Pasadena Conference Center, Pasadena, Calif. 213-654-1665.

Oct. 27-31, Third Annual International Conference on Interactive Entertainment, co-sponsored by Alexander & Associates and NYNEX, Marriott Marquis Hotel, New York. Sally E. Chin, 212-382-3929, or Victoria Petrock, 914-644-7245.

NOVEMBER

Nov. 1-3, Electronics Industry Issues Forum and Marketing Conference, sponsored by the Electronics Industries Assn. and the Electronics Representatives Assn., Marriott-O'Hare Hotel, Chicago. Janet L. Hipp, 312-649-1333.

Nov. 1-4, Southwest Music Expo '90, Sheraton Kensington Hotel, Tulsa, Okla. 918-628-1966.

Nov. 3-5, Special Interest Video Assn. Convention, Rye Town Hilton, Rye, N.Y. William Bradburn, 303-850-0688.

Nov. 3-7, NARM Wholesalers Conference, Palm Springs Hilton, Palm Springs, Calif. 609-596-2221.

Nov. 4-6, Second Annual EPM Entertainment Marketing Conference—"Target Marketing: Reaching The Fragmented Entertainment Audience," Sheraton Grande Hotel, Los Angeles. 718-469-9330.

Nov. 6-8, Tele-Media '90 Conference & Exposition, sponsored by Voice Processing magazine, Advertising Age, and Information Publishing Corp., New York Hilton Hotel, New York. 713-974-6637.

Nov. 7-9, American Video Conference & Awards and the Billboard Music Video Conference with the Billboard Tanqueray Sterling Music Video Awards, Westwood Marquis, Los Angeles. Peggy Dold, 212-353-2752 or 212-473-4343.

Nov. 9-11, Young Black Programmers Conference, Hyatt Regency, Houston. Lynne Haze, 214-263-9911.

Nov. 11, "Thanksgiving Awards of the Music Industry" Dinner, presented by the Betty Clooney Foundation for Persons with Brain Injury. Rosemary Clooney will receive the "Wind Beneath Our Wings" award, and MCA chairman Al Teller will receive the "Unsung Hero" award. Loews Santa Monica Beach Hotel, Santa Monica, Calif. Lynn Feldman, 213-859-2725.

Nov. 13-14, Video Software Dealers Assn. 1990 Video Expo, Stouffer Austin Hotel, Austin, Texas. 609-596-8500.

Nov. 15-17, 21st Annual Loyola Radio Conference, Holiday Inn Mart Plaza, Chicago. Roy A. Pura, 312-915-6558.

Nov. 17, Big Sisters of Los Angeles Annual Fundraiser, honoring Dionne Warwick, co-chaired by Arista president Clive Davis, Bonaventure Hotel, Los Angeles. 213-933-5749.

Nov. 28, Fifth Annual Salute to the American Songwriter Benefit Concert, presented by the National Academy of Songwriters, Wilshire Ebell Theater, Los Angeles. 213-463-7178.

Nov. 28-Dec. 1, Eighth Annual JazzTimes Convention, Fairmont Hotel, New Orleans. 301-588-4114.

DECEMBER

Dec. 4, Fourth Annual Philadelphia Music Foundation Hall of Fame Awards, Wyndham Franklin Plaza Hotel, Philadelphia. Sharla Feldscher, 215-627-0801, or Wendy Isaacs, 215-561-4338.

FOR THE RECORD

Beverly Fisher Hyman is the correct name of the bride of Bob Fead, president of Famous Music. A marriage announcement in the Oct. 27 issue listed it incorrectly.

Market Action
will return in
a future issue

DINO GENTLE

The multi-format hit single and video

Featuring Delona Tanner

The follow-up to the Top 5 smash ROMEO

Produced, arranged and performed by Dino

From the Island album "SWINGIN'"



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FAMOUS
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SG
SINGLES GROUP



LABELS KEEP HIT TITLES COMING

(Continued from page 8)

They'll be dancing in the streets with remix albums from both the New Kids On The Block and Fine Young Cannibals. It has been two years since there has been a new studio album from FYC, and, to tide fans over, MCA is releasing "The Raw & The Remixed," a collection of remixed tunes from previous albums. The first release is a remix of "Johnny Come Home."

Unlike FYC, the New Kids effort does include some new material, including the first single, "Games." Columbia will release "No More Games: The Remix Album," Nov. 20.

Another remix compilation due Nov. 6 is "The Dancing Years," from Island band Shriekback.

On the greatest hits front, Madonna springs forth with "The Immaculate Collection," due Nov. 13 from Sire/Warner Bros. In addition to her biggest hits, the album contains two new songs and is the first release using the highly touted Q Sound technology.

Other new "Best Of" collections include the Stray Cats' "Rock This Town," due Nov. 6 from EMI; "Standards" by the Alarm, due Nov. 13 on I.R.S.; "This Is A Collective" from industrial dance band Consolidated, Nov. 20, also on I.R.S.; and the Jets' "Best Of The Jets," which takes off Nov. 13 on MCA. Southern rebels Molly Hatchett will have a greatest-hits collection out on Epic Nov. 20.

Turning to new studio releases, Debbie Gibson's third album, "Anything Is Possible," will be released Nov. 20 by Atlantic. The album is being issued in conjunction with a home video called "Live Around The World," which includes concert footage as well as some videoclips and interview segments.

Male crooners Robert Palmer and Steve Winwood both return after platinum records. Winwood's "Refugees Of The Heart," due in stores

November Hot Album Releases

Nineteen albums are slated for release in November by artists who hit gold or platinum with their last studio album.

ARTIST	TITLE	LABEL	DATE	PRODUCER
CLINT BLACK	PUT YOURSELF IN MY SHOES	RCA	NOV. 6	JAMES STROUD
CINDERELLA	HEARTBREAK STATION	POLYGRAM	NOV. 20	JOHN JANSEN & TOM KEIFER
PHIL COLLINS	SERIOUS HITS...LIVE!	ATLANTIC	NOV. 6	PHIL COLLINS & ROBERT COLBY
FINE YOUNG CANNIBALS	THE RAW & THE REMIXED	MCA	NOV. 20	VARIOUS
DEBBIE GIBSON	ANYTHING IS POSSIBLE	ATLANTIC	NOV. 20	DEBORAH GIBSON; LAMONT DOZIER; JELLYBEAN; FRED ZARR
GUY	GUY—THE FUTURE	UPTOWN/MCA	NOV. 13	TEDDY RILEY & OTHERS
J. J. FAD	NOT JUST A FAD	RUTHLESS/ATCO	NOV. 20	DJ YELLA
FREDDIE JACKSON	DO ME AGAIN	CAPITOL	NOV. 6	BARRY EASTMOND & PAUL LAURENCE
LEVERT	ROPE A DOPE STYLE	ATLANTIC	NOV. 6	GERALD LEVERT & MARC GORDON
MADONNA	THE IMMACULATE COLLECTION	SIRE/WARNER BROS.	NOV. 13	VARIOUS
PAUL MCCARTNEY	TRIPPING THE LIVE FANTASTIC	CAPITOL	NOV. 6	NOT AVAILABLE
NEW KIDS ON THE BLOCK	NO MORE GAMES: THE REMIX ALBUM	COLUMBIA	NOV. 20	VARIOUS
K.T. OSLIN	LOVE IN A SMALL TOWN	RCA	NOV. 6	JOSH LEO, LARRY MICHAEL, K.T. OSLIN, BARRY BECKETT, JIM COTTON & JOE SCAIFE
ROBERT PALMER	DON'T EXPLAIN	EMI	NOV. 13	ROBERT PALMER AND TEO MACERO
RUN-D.M.C.	BACK FROM HELL	PROFILE	NOV. 19	RUN-D.M.C. & JAM MASTER JAY
SCORPIONS	CRAZY WORLD	POLYGRAM	NOV. 6	KEITH OLSEN
TESLA	FIVE MAN ACOUSTIC JAM	GEFFEN	NOV. 13	TESLA & DAN MCLENDON?
RALPH TRESVANT	RALPH TRESVANT	MCA	NOV. 20	VARIOUS
STEVE WINWOOD	REFUGEES OF THE HEART	VIRGIN	NOV. 6	STEVE WINWOOD

Nov. 6 from Virgin, reunites him with fellow Traffic member Jim Capaldi. Palmer's EMI release, "Don't Explain," will be in stores one week later. The first single is "You're Amazing."

On the hard rock front, Cinderella follows up its last double-platinum

release with "Heartbreak Station," due in stores Nov. 20 from PolyGram. The band held a release party for the project on a boat in New Orleans that included fireworks and lots of Crescent City entertainment. Label mates the Scorpions follow up "Savage Amusement" with "Crazy

World," which arrives Nov. 6.

The grandfathers of the modern rap genre, Run-D.M.C., return after a two-year hiatus with "Back From Hell," which boasts an updated sound. The Profile release will be in stores Nov. 19.

Female rap group J.J. Fad, whose

debut sold more than 700,000, try to prove its "Not Just A Fad," with its Nov. 20 Ruthless/Atco release. The effort reteams the band with producer D.J. Yella.

Other R&B releases of interest in November include Ralph Tresvant's solo debut. Following the lead of Bell Biv DeVoe, Johnny Gill, and Bobby Brown, Tresvant is the last member of New Edition to release an outside project. The eponymous Nov. 20 MCA release features several producers, including Jimmy Jam and Terry Lewis, who worked the first single, "Sensitivity."

Another top producer, Teddy Riley, had a major hand in Guy's new album, also released through MCA. "Guy-The Future," will be in stores Nov. 13.

The latest releases from hit-makers Freddie Jackson and LeVert both arrive in stores Nov. 6. "Rope A Dope Style," from Atlantic, contains 10 LeVert originals, including the title track first single. "Love Me Down," the first single from Jackson's Capitol release, was serviced to R&B radio Oct. 8.

Two of country's biggest artists follow up past platinum works with new studio albums. Clint Black, whose 1988 debut was one of the most heralded rookie releases ever, comes back to the plate with "Put Yourself In My Shoes," on RCA. The Nov. 6 album hits stores the same day as label mate K.T. Oslin's fourth album, "Love In A Small Town." Neither release is available on vinyl.

Although boxed-set mania is winding down for the year, two more will arrive in stores this month. The Bee Gees' "Tales Of The Brothers Gibb" collection will be released by PolyGram Nov. 6, and arriving in stores three weeks later is "Lifelines: The Jimi Hendrix Story," a four CD/cassette collection from Warner Bros. that includes previously unreleased material.

TRADE HELPS OUT ON 'RED HOT + BLUE'

(Continued from page 8)

ed by Jean Baptiste Mondino, had its world premiere on MTV Oct. 22 and is now in regular rotation. Plans call for the U2 clip to be aired sometime in December. MTV's sister outlet, VH-1, will also participate in the project.

Broadcast TV will come into strong play Dec. 1 when ABC telecasts a 90-minute TV special on the album hosted by John Malkovich, Daniel Day Lewis, and John Waters. The program, featuring "Red Hot & Blue" artists, is tentatively scheduled for a longform home video release by BMG Video in April.

Terming support from the music retail community as "phenomenal," Chrysalis cites prime placement of POP material—including 4-color posters, flats, and snipes—and other efforts by various chains. Retail participants include Camelot, National Record Mart, Harmony House, Cavages, The Wiz, Elroy, J&R Music, Music Merchants, Tower, the new HMV locations in Manhattan, Boomers, Record Bar, Turtle's, Spec's, Peaches, Disc Jockey, Cats, and Kemp Mills, among others. Also, rack and one-stop operations such as Arrow, CD 1-Stop, Artec, Northeast One Stop, Universal, Valley Records and others are supporting the program. The CD version carries a

\$14.98 list, while the cassette retails for \$10.98.

One launching site for "Red Hot & Blue" was the CMJ Music Marathon Oct. 24-27 in New York, where an exhibition booth was planned, featuring album posters and free cassettes (with the purchase of special T-shirts with designs by Keith Haring, Jean-Paul Gaultier, and Barbara Kruger). Also during the convention, a party was scheduled at Wetlands, at which music from the album was to be played, along with videos featuring Red Hot & Blue performers the Neville Brothers, Sinead O'Connor, Deborah Harry & Iggy Pop, David Byrne, Tom Waits, Annie Lennox, k.d. lang, Erasure, the Jungle Brothers, and Jody Watley. The other Red Hot & Blue performers are Aztec Camera, Fine Young Cannibals, Salif Keita, Kirsty MacColl & The Pogues, Lisa Stansfield, Les Negresses Vertes, Jimmy Somerville, and The Thompson Twins.

Chrysalis, in conjunction with other labels, is planning a Red Hot & Blue week in mid-November. Spearheaded by local Chrysalis and CEMA reps, album listening/screening parties will be organized in major cities where local artists will appear and/or perform under sponsorship of local radio stations.

The album, which includes two 24-page, four-color booklets with lyrics, a Cole Porter biography and information on AIDS, was conceived by two friends, Leigh Blake, a London filmmaker, and John Carlin, a New York lawyer, art critic, and writer. Carlin approached Rick Pappas, a fellow entertainment lawyer at the New York law firm of Paul, Weiss, Rifkind, Wharton and Garrison, whose clients include the Cole Porter estate. With approval from the estate, Blake, Carlin, and Pappas closed the deal for a label with London-based Chrysalis chief Paul Conroy.

The name of the album is a variation of the title of a 1936 Cole Porter musical, "Red, Hot And Blue!" No songs from the show are used in the album.

All of the songs on the album are published through Warner-Chappell, which, along with the Porter estate on the writer end, has waived publisher royalties worldwide. Warner-Chappell is also preparing a matching folio on the album.

Under the terms of the arrangement, Chrysalis is entitled to recoup recording costs, which were around \$200,000 (each act was asked to limit its session costs to \$10,000 or less). John Carlin says that unit sales of 250,000 would cover the recording

costs. Carlin notes, too, that Chrysalis is donating extensive staff time to help create consumer awareness for the album.

The music videos ran about \$40,000 each in production costs. Carlin says that with pre-sale of the TV show in world markets, including the U.S., U.K., and Japan, and BMG Video's licensing deal, the project is running at a "slight deficit."

"What will make this project more attractive to the buyer," says John Sykes, president of Chrysalis, "is that it is not just another charity al-

bum filled with B sides. 'Red Hot And Blue' is made up of all new recordings of classic songs by today's top artists."

A non-profit corporation, King Cole Inc., has been established to act as a clearinghouse for existing AIDS organizations. KCI will govern the disbursement of profits through a committee made up of representatives from each element of the project. The committee will make recommendations on which charities should receive the money and in what proportion.

BPI UNIT TO OFFER DATA ON ENTERTAINMENT TASTES

(Continued from page 6)

ware retailers, and advertising agencies and marketing firms.

Depending upon the scope and goals of client needs, "the most appropriate research methodologies will be applied to aid in client problem-solving and decision making," Feely says.

The service will become operational in January 1991 with fully staffed research and sales departments. It will also be marketed through the BPI Entertainment Marketing Group. Research findings will also be

available through many BPI publications and databases.

BPI Information & Research Group is a BPI Communications and Affiliated Publications company. A Fortune 500 media corporation, Affiliated is best known as the publisher of the Boston Globe. In addition to Billboard, BPI Communications is parent to Adweek, Back Stage, Musician, The Hollywood Reporter, and other entertainment-industry publications.

HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

NEW ARTIST VANILLA ICE moves into the top spot on the Hot 100 with "Ice Ice Baby" (SBK), holding at No. 1 in sales for the fourth week, by a big margin, and moving up to No. 3 in airplay. Janet Jackson's "Black Cat" (A&M) loses points and slips to No. 2. "Ice" has a good chance to hold at No. 1 next week but Mariah Carey's "Love Takes Time" (Columbia) is within striking distance if "Ice" melts. (One factor working against a long run at the top for "Ice" is that the cassette single has been deleted; all sales being recorded are from earlier shipments into stores.) The top of the chart is so competitive that "Can't Stop" by After 7 (Virgin) is pushed down despite gaining almost enough points to bullet, for the second time in its turbulent chart career.

THE TWO BIG WINNERS of the week are "Freedom" by George Michael (Columbia), which wins the Power Pick/Airplay on the strength of 49 adds and such good early jumps as 28-14 at Q106.5 St. Louis; and "Because I Love You" by Stevie B (LMR), which wins the Power Pick/Sales and is also runner-up for the airplay pick. Both are safe bets to hit the top five, as is "From A Distance" by Bette Midler (Atlantic), which is the runner-up for the Power Pick/Sales and second runner-up in airplay gains. "Distance" is already top five at Y100 Miami (5-4) and WWCK Flint, Mich. (5-3). Also showing great sales gains is "Hippy Chick" by new group Soho (Atco). "Hippy Chick" is top 10 at a dozen reporting stations, including Power 93 and WDFX Detroit, Y95 Phoenix, and WLWL Minneapolis.

QUICK CUTS: There are 10 new entries on the chart, led by Steve Winwood's "One And Only Man" (Virgin) with 139 adds out of the box, more than double the radio adds of any other record. Two artists make their Hot 100 bows: **Ralph Tresvant** from New Edition makes his solo debut with "Sensitivity" (MCA), breaking out of San Francisco (23-15 at KMEL); and U.K. singer/rapper **Betty Boo** enters the American Hot 100 with her top five U.K. hit "Doin' The Do" (Sire), aided by early top 20 reports from Denver (14-11 at KS104), Salt Lake City (10-8 at KZHT), and Chicago (16-14 at B96) . . . The biggest mover on the chart is "Wherever Would I Be" by Cheap Trick, up 25 places to No. 69, fueled by 36 adds and an early move of 22-14 at WZOK Rockford, Ill.

SPECIAL NOTE: We don't usually mention the Top Pop Albums chart in this space but an unusual occurrence merits special mention. "The Razors Edge" album by AC/DC (Atco) is pushed down from No. 2 to No. 3 but earns a bullet. Similarly, on last week's album chart "X" by INXS (Atlantic) went from No. 5 to No. 6 with a bullet. It is rare for a record to earn a bullet while moving backward, but it can happen since bullets are based purely on point gains. In both cases above, the backward-moving album earned more than enough points to bullet but was jumped by another record gaining even more points. This clearly illustrates the purpose of a bullet—it indicates that a record is gaining strongly in points, regardless of its comparative performance against other records around it on the chart.

Hot 100. Sales & Airplay

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

SALES				AIRPLAY			
THIS WEEK	LAST WEEK	TITLE	ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	ICE ICE BABY	VANILLA ICE	1	1	I DON'T HAVE THE HEART	JAMES INGRAM
2	6	LOVE TAKES TIME	MARIAH CAREY	2	2	BLACK CAT	JANET JACKSON
3	2	BLACK CAT	JANET JACKSON	3	5	ICE ICE BABY	VANILLA ICE
4	4	UNCHAINED MELODY	THE RIGHTEOUS BROTHERS	4	3	UNCHAINED MELODY	THE RIGHTEOUS BROTHERS
5	12	KNOCKIN' BOOTS	CANDYMAN	5	7	GIVING YOU THE BENEFIT	PEBBLES
6	9	GIVING YOU THE BENEFIT	PEBBLES	6	11	LOVE TAKES TIME	MARIAH CAREY
7	7	CHERRY PIE	WARRANT	7	6	CAN'T STOP	AFTER 7
8	16	PRAY	M.C. HAMMER	8	10	MORE THAN WORDS CAN SAY	ALIAS
9	10	FEELS GOOD	TONY! TONI! TONE!	9	12	PRAY	M.C. HAMMER
10	14	CAN'T STOP	AFTER 7	10	9	SUICIDE BLONDE	INXS
11	17	GROOVE IS IN THE HEART	DEE-LITE	11	8	CLOSE TO YOU	MAXI PRIEST
12	15	SUICIDE BLONDE	INXS	12	4	PRAYING FOR TIME	GEORGE MICHAEL
13	3	I DON'T HAVE THE HEART	JAMES INGRAM	13	20	I'M YOUR BABY TONIGHT	WHITNEY HOUSTON
14	5	EVERYBODY EVERYBODY	BLACK BOX	14	22	SOMETHING TO BELIEVE IN	POISON
15	21	MORE THAN WORDS CAN SAY	ALIAS	15	17	EVERYBODY EVERYBODY	BLACK BOX
16	23	SOMETHING TO BELIEVE IN	POISON	16	24	FROM A DISTANCE	BETTE MIDLER
17	13	CLOSE TO YOU	MAXI PRIEST	17	21	SO CLOSE	DARYL HALL JOHN OATES
18	22	JOEY	CONCRETE BLONDE	18	23	STRANDED	HEART
19	11	FLY TO THE ANGELS	SLAUGHTER	19	18	CHERRY PIE	WARRANT
20	37	I'M YOUR BABY TONIGHT	WHITNEY HOUSTON	20	26	GROOVE IS IN THE HEART	DEE-LITE
21	29	HIPPYCHICK	SOHO	21	13	SOMETHING HAPPENED ON THE WAY TO . . .	PHIL COLLINS
22	8	ROMEO	DINO	22	28	BECAUSE I LOVE YOU (THE POSTMAN SONG)	STEVIE B
23	20	LOVE AND AFFECTION	NELSON	23	27	IMPULSIVE	WILSON PHILLIPS
24	19	DO ME!	BELL BIV DEVOE	24	15	SAY A PRAYER	BREATHE
25	24	BLAZE OF GLORY (FROM "YOUNG GUNS II")	JON BON JOVI	25	14	ROMEO	DINO
26	33	SO CLOSE	DARYL HALL JOHN OATES	26	16	LOVE AND AFFECTION	NELSON
27	26	TIC-TAC-TOE	KYPER	27	32	THE WAY YOU DO THE THINGS YOU DO	UB40
28	—	FROM A DISTANCE	BETTE MIDLER	28	29	FEELS GOOD	TONY! TONI! TONE!
29	—	BECAUSE I LOVE YOU (THE POSTMAN SONG)	STEVIE B	29	31	HIPPYCHICK	SOHO
30	32	TOM'S DINER	DNA FEATURING SUZANNE VEGA	30	30	KNOCKIN' BOOTS	CANDYMAN
31	18	PRAYING FOR TIME	GEORGE MICHAEL	31	—	FREEDOM	GEORGE MICHAEL
32	27	THE BOOMIN' SYSTEM	L.L. COOL J	32	33	JOEY	CONCRETE BLONDE
33	—	THE WAY YOU DO THE THINGS YOU DO	UB40	33	36	HIGH ENOUGH	DAMN YANKEES
34	39	B.B.D. (I THOUGHT IT WAS ME)?	BELL BIV DEVOE	34	37	MIRACLE	JON BON JOVI
35	36	LIVIN' TO MYSELF	DAVID CASSIDY	35	38	MY LOVE IS A FIRE	DONNY OSMOND
36	—	STRANDED	HEART	36	35	HEART LIKE A WHEEL	THE HUMAN LEAGUE
37	—	THINK	INFORMATION SOCIETY	37	34	LIVIN' TO MYSELF	DAVID CASSIDY
38	25	OOOPS UP	SNAP	38	25	OH GIRL	PAUL YOUNG
39	38	MISSUNDERSTANDING	AL B. SURE!	39	19	POLICY OF TRUTH	DEPECHE MODE
40	—	HIGH ENOUGH	DAMN YANKEES	40	—	WIGGLE IT	2 IN A ROOM

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
75 AFTER THE RAIN (Matt-Black, ASCAP/Gunster, ASCAP/EMI April, ASCAP/Otherwise, ASCAP/BMG, ASCAP/Second Hand, BMI)	ASCAP HL
77 ALL I'M MISSING IS YOU (Tom Sturges, ASCAP/Chrysalis, ASCAP/Raydiola, ASCAP) CLM	ASCAP/HL
60 AND SO IT GOES (Joel, BMI) HL	ASCAP/HL
98 BANNED IN THE U.S.A. (Bruce Springsteen, ASCAP) CPP	ASCAP/HL
43 B.B.D. (I THOUGHT IT WAS ME)? (Ronestone, BMI/Your Mothers, BMI/Nia, BMI/Alshamighy, BMI/Strong Island, ASCAP)	ASCAP/HL
27 BECAUSE I LOVE YOU (THE POSTMAN SONG) (Saja, BMI/Mya-T, BMI) HL	ASCAP/HL
86 BISCUITS IN THE HOUSE (Shaman Drum, BMI/R.O.B. Wiz, BMI/Biscuit, ASCAP/Island, BMI/Polygram Int'l, ASCAP) WBM	ASCAP/HL
2 BLACK CAT (Black Ice, BMI)	ASCAP/HL
44 BLAZE OF GLORY (FROM YOUNG GUNS II) (Bon Jovi, ASCAP/Pri, ASCAP) WBM	ASCAP/HL
54 THE BOOMIN' SYSTEM (L.L. Cool J, ASCAP/Marley Marl, ASCAP/Def Jam, ASCAP)	ASCAP/HL
100 CAN'T GET ENUFF (Virgin, ASCAP/Varseau, BMI/Small Hope, BMI/Blue 32, ASCAP/Julian Kelly, ASCAP) CPP	ASCAP/HL
25 (CAN'T LIVE WITHOUT YOUR) LOVE AND AFFECTION (Matt-Black, ASCAP/Gunster, ASCAP/Otherwise, ASCAP/BMG, ASCAP/EMI April, ASCAP) WBM/HL	ASCAP/HL
7 CAN'T STOP (Hip Trip, BMI/Kear, BMI) HL	ASCAP/HL
10 CHERRY PIE (Virgin Songs, BMI/Dick Dragon, BMI) CPP	ASCAP/HL
13 CLOSE TO YOU (E.G., BMI/W.S., BMI/Chappell & Co., ASCAP/Level Vibes, ASCAP/Colgems-EMI, ASCAP/Forever, PRS) WBM	ASCAP/HL
59 CRAZY (Buff Man, BMI)	ASCAP/HL
73 DAYS LIKE THESE (Zamboni, BMI)	ASCAP/HL
61 DIRTY CASH (MONEY TALKS) (MCA, ASCAP/Warner Chappell) HL/WBM	ASCAP/HL
93 DOIN' THE DO (Rhythm Kings, PRS/Enquiry, PRS/Carlin, PRS)	ASCAP/HL
36 DO ME! (Willesden, BMI/Low Key, BMI/Baledat, BMI/Silk Star, ASCAP/Unicity, ASCAP)	ASCAP/HL
92 DON'T YOU WANNA BE MINE (Ensign, BMI/Captain Hook, BMI/House At The Corner, BMI)	ASCAP/HL
63 DREAM BOY/DREAM GIRL (Micmaster, BMI/Charlie "Rock", BMI)	ASCAP/HL
62 EACH AND EVERY TIME (Jobete, ASCAP/Romanesque, ASCAP/Yu Gotta, BMI) CPP	ASCAP/HL
81 EPIC (Big Thrilling, ASCAP/Vomit God, ASCAP) CLM	ASCAP/HL
14 EVERYBODY EVERYBODY (Lambardoni Edizioni, ASCAP/Intersong U.S.A., ASCAP) HL	ASCAP/HL
61 FAIRWEATHER FRIEND (Kear, BMI/CBS Epic/Solar, BMI/Greenshirt, BMI) HL	ASCAP/HL
15 FEELS GOOD (Tony Toni Tone, ASCAP/Pri, ASCAP) WBM	ASCAP/HL
82 THE FIRST TIME (Colgems-EMI, ASCAP/Stansbury, BMI)	ASCAP/HL
29 FLY TO THE ANGELS (Topless, BMI/Chrysalis, BMI) CLM	ASCAP/HL
68 FOR YOU (John Spinks, ASCAP/Tony Lewis, ASCAP)	ASCAP/HL
39 FREEDOM (Morrison Leahy, ASCAP/Chappell & Co., ASCAP)	ASCAP/HL
24 FROM A DISTANCE (Julie Gold, BMI/Wing And Wheel, BMI/Irving, ASCAP) CPP	ASCAP/HL
4 GIVING YOU THE BENEFIT (Kear, BMI/CBS Epic/Solar, BMI) HL	ASCAP/HL
12 GROOVE IS IN THE HEART (Delovely, ASCAP/Hancock, BMI/Zomba, ASCAP)	ASCAP/HL
83 HARD TO HANDLE (Irving, BMI) CPP	ASCAP/HL
85 HAVE YOU SEEN HER (Unichappell, BMI/Bust-It, BMI) HL/CLM	ASCAP/HL
37 HEART LIKE A WHEEL (Copyright Control)	ASCAP/HL
67 HEART OF STONE (Jesse Boy, ASCAP/Trippland, BMI/Virgin, ASCAP/Eliot Wolf, ASCAP) CPP/WBM	ASCAP/HL
35 HIGH ENOUGH (Ranch Rock, ASCAP/Warner-Tamerlane, BMI/Tranquility Base, ASCAP/WB, ASCAP/Broadhead, BMI) WBM	ASCAP/HL
26 HIPPYCHICK (Polygram, ASCAP)	ASCAP/HL
1 ICE ICE BABY (Ice Baby, ASCAP/QPM, ASCAP/Jones, ASCAP/Screen Gems-EMI, BMI/Beechwood, BMI)	ASCAP/HL
5 I DON'T HAVE THE HEART (Music Corp. Of America, BMI/Melana, BMI/Music By Candlelight, ASCAP/PSO Ltd., ASCAP) CPP/HL	ASCAP/HL
88 I DON'T LOVE YOU ANYMORE (Polygram Int'l, ASCAP/Theobalds, ASCAP) HL	ASCAP/HL
90 I'D RATHER GO BLIND (ARC, BMI) HL	ASCAP/HL
94 I FOUND LOVE (House Of Fun, BMI)	ASCAP/HL
31 IMPULSIVE (EMI April, ASCAP/Stephen A. Kipner, ASCAP) WBM/HL	ASCAP/HL
18 I'M YOUR BABY TONIGHT (Kear, BMI/CBS Epic/Solar, BMI) HL	ASCAP/HL
21 JOEY (International Velvet, BMI/Bug, BMI/L.R.S., BMI) CLM	ASCAP/HL
71 JUST ANOTHER DREAM (Colgems-EMI, ASCAP/EMI Blackwood, BMI) HL/WBM	ASCAP/HL
11 KNOCKIN' BOOTS (Diabetic, ASCAP/Mille Miglia, ASCAP/Windswept Pacific, ASCAP/D/B/A Longitude, BMI/Stone Agate, BMI) CPP/WBM	ASCAP/HL
91 LA RAZA (Mo Knows, BMI/Mi Palo, ASCAP/Ludlow, ASCAP/Coast, ASCAP/MCA, ASCAP)	ASCAP/HL
99 LA WOMAN (Doors, ASCAP) CPP	ASCAP/HL
53 LET'S TRY IT AGAIN (Maurice Starr, ASCAP/EMI April, ASCAP) HL	ASCAP/HL
97 LIES (2 Tuff-E-Nuff, BMI/Irving, BMI) CPP	ASCAP/HL
56 LIVIN' IN THE LIGHT (Orange Tree, BMI/Motherman, BMI)	ASCAP/HL
89 LOOK INTO MY EYES (Tosha, ASCAP/Barbosa, ASCAP/Hit & Run, BMI/Hit & Hold, ASCAP/Andreua, ASCAP) WBM	ASCAP/HL
84 LOST SOUL (Zappo, ASCAP) CLM	ASCAP/HL
65 LOVE IS A ROCK (Dudes Tunes, ASCAP) WBM	ASCAP/HL
80 LOVE IS THE RITUAL (War Bride, BMI/Hampstead, ASCAP/Plink, ASCAP)	ASCAP/HL
3 LOVE TAKES TIME (Vision Of Love, BMI/Been Jammin', BMI)	ASCAP/HL
34 LIVIN' TO MYSELF (WB, ASCAP/Palancar, ASCAP/Intersong U.S.A., ASCAP) HL/WBM	ASCAP/HL
49 MILES AWAY (Virgin Songs, BMI/Small Hope, BMI/Paul Taylor, BMI) CPP	ASCAP/HL
41 MIRACLE (Bon Jovi, ASCAP/Pri, ASCAP) WBM	ASCAP/HL
50 MISSUNDERSTANDING (EMI April, ASCAP/Across 110th Street, ASCAP/Frank Nitty, ASCAP/Velle Int'l, ASCAP/Ness, Nitty & Capone, ASCAP/AI B. Surel, ASCAP)	ASCAP/HL
8 MORE THAN WORDS CAN SAY (Pasta, ASCAP/De'Mar, ASCAP) WBM	ASCAP/HL
40 MY LOVE IS A FIRE (Music Corp. Of America, BMI/Bayun Beat, BMI) HL	ASCAP/HL
57 MY, MY, MY (Kear, BMI/CBS Epic/Solar, BMI/CBS Tree, BMI/Greenshirt, BMI) HL	ASCAP/HL
79 NEVER ENOUGH (Fiction, ASCAP)	ASCAP/HL
70 NEW POWER GENERATION (Controversy, ASCAP/WB, ASCAP)	ASCAP/HL
45 OH GIRL (Unichappell, BMI) HL	ASCAP/HL
55 ONE AND ONLY MAN (F.S., BMI/Warner-Tamerlane, BMI/Freedom, BMI/Warner Chappell)	ASCAP/HL
51 ON THE WAY UP (Gribbles, ASCAP/Controversy, ASCAP/WB, ASCAP/Chrysalis, ASCAP/Michael Anthony, ASCAP/David Z., ASCAP) WBM/CLM	ASCAP/HL
58 OOOPS UP (Taking Care Of Business, BMI/Hanseatic, ASCAP/Intersong U.S.A., ASCAP/Willesden, BMI) HL	ASCAP/HL
47 POLICY OF TRUTH (Emile, ASCAP) MSC	ASCAP/HL
20 PRAYING FOR TIME (Morrison Leahy, ASCAP/Chappell & Co., ASCAP) HL	ASCAP/HL
6 PRAY (Controversy, ASCAP/WB, ASCAP/Bust-It, BMI) CLM/WBM	ASCAP/HL
52 RELEASE ME (EMI Blackwood, BMI/Walphil, BMI/Braintree, BMI) HL	ASCAP/HL
23 ROMEO (Island, BMI/Onid, BMI) WBM	ASCAP/HL
96 SAME OL' SITUATION (S.O.S.) (Sikki Nixx, BMI/Krell, BMI/Mick Mars, BMI/Bordelo Bros., BMI/Motley Crue, BMI) WBM	ASCAP/HL
32 SAY A PRAYER (Virgin, ASCAP) CPP	ASCAP/HL
64 SENSITIVITY (Flyte Tyme, ASCAP)	ASCAP/HL
22 SO CLOSE (Hot-Cha, BMI/Careers, BMI/Full Keel, BMI/EEG, ASCAP/Kortchmar, ASCAP/New Jersey Underground, ASCAP/Polygram, ASCAP)	ASCAP/HL
77 SO HARD (Virgin Songs, BMI) CPP	ASCAP/HL
33 SOMETHING HAPPENED ON THE WAY TO HEAVEN (Philip Collins, PRS/Hit & Run, ASCAP) WEM	ASCAP/HL
16 SOMETHING TO BELIEVE IN (Cyanide, BMI/Willesden, BMI) HL	ASCAP/HL
95 SOUL INSPIRATION (Myaxe, ASCAP/WB, ASCAP/Good Single, PRS/Irving, ASCAP) CPP/WBM	ASCAP/HL
28 STRANDED (Wrensang, ASCAP) WBM	ASCAP/HL
9 SUICIDE BLONDE (Tol Muziek, ASCAP) HL	ASCAP/HL
42 THINK (T-Boy, ASCAP/INSCO, ASCAP)	ASCAP/HL
76 THIS IS THE RIGHT TIME (Big Life, PRS/EMG, ASCAP) MSC	ASCAP/HL
78 TICK TOCK (R Mode, BMI/Tommy Jymy, BMI/Warner-Tamerlane, BMI/Hamstein, BMI/Urge, BMI) WBM	ASCAP/HL
48 TIC-TAC-TOE (RSK, BMI/XTC, BMI)	ASCAP/HL
74 TIME FOR LETTING GO (Coleision, BMI/EMI Blackwood, BMI) WBM	ASCAP/HL
38 TOM'S DINER (Waifersongs, ASCAP/AGF, ASCAP) CLM	ASCAP/HL
17 UNCHAINED MELODY (Frank, ASCAP) HL	ASCAP/HL
19 UNCHAINED MELODY (Frank, ASCAP) HL	ASCAP/HL
72 UNSKINNY BOP (Sweet Cyanide, BMI/Willesden, BMI) HL	ASCAP/HL
30 THE WAY YOU DO THE THINGS YOU DO (Jobete, ASCAP) CPP	ASCAP/HL
69 WHEREVER WOULD I BE (Realsongs, ASCAP) WBM	ASCAP/HL
46 WIGGLE IT (Cutting, ASCAP/Groove On, ASCAP/Dose Rocks, ASCAP)	ASCAP/HL

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 25 REPORTERS	SILVER ADDS 57 REPORTERS	BRONZE/ SECONDARY ADDS 163 REPORTERS	TOTAL ADDS 245 REPORTERS	TOTAL ON CHART
ONE AND ONLY MAN STEVE WINWOOD VIRGIN	10	30	99	139	140
AFTER THE RAIN NELSON DGC	5	11	52	68	73
FOR YOU THE OUTFIELD MCA	3	7	42	52	97
FREEDOM GEORGE MICHAEL COLUMBIA	1	8	40	49	192
WHEREVER WOULD I BE CHEAP TRICK EPIC	2	4	30	36	83
THE FIRST TIME SUEY COLUMBIA	2	6	24	32	39
NEW YORK MINUTE DON HENLEY GEFFEN	1	3	23	27	29
JUST ANOTHER DREAM CATHY DENNIS POLYDOR	1	1	23	25	58
MY LOVE IS A FIRE DONNY OSMOND CAPITOL	1	8	15	24	183
AND SO IT GOES BILLY JOEL COLUMBIA	1	5	16	22	90

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

2 LIVE CREW CELEBRATES VICTORY, BUT CENSORSHIP BATTLE CONTINUES

(Continued from page 1)

Fla., nightclub, and were charged with violating obscenity standards for performing songs from their album "As Nasty As They Wanna Be." Two days earlier, U.S. District Judge Jose Gonzalez had ruled that the album was obscene and could not be sold legally in southeast Florida, which includes Fort Lauderdale (Billboard, June 23).

Despite the acquittal, the obscenity and censorship issue is far from over—in Broward County or anywhere else.

"The trouble with these cases is that every performance, every record permits a new prosecution and it doesn't set a binding precedent," says Rogow. "So, what this really is, is guerrilla warfare with [Broward County sheriff] Nick Navarro attacking the First Amendment and me having to try to knock him down as often as I can so that he'll back off."

Additionally, Rogow admits that, although the Crew decision may have a "psychological effect" on the Charles Freeman case, Rogow says it has no legal effect. Freeman, a Broward County record store owner, was convicted for peddling a

copy of "Nasty" earlier this month.

"I got more than a raw deal, I got headaches," says Freeman. "I think the jury did the right thing in acquitting 2 Live Crew. Unlike my case, this jury was a true cross section."

Freeman, who will be sentenced Friday (2), faces up to one year in prison and a \$1,000 fine. Rogow, who also defended Freeman, filed a motion for a new trial prior to the 2 Live Crew acquittal. If the motion is denied, he will file for appeal (Billboard, Sept. 13).

Despite the remaining controversy, "we did overcome," Campbell said during a posttrial press conference. "The people of Broward County—the ones that I've met—they feel totally opposite of Nick Navarro."

So does Doug Morris, president and chief operating officer of Atlantic Records, which owns part of and distributes 2 Live Crew's label, Luke Records. According to his assistant, Morris sent a telegram to Campbell following the verdict that read, "The system can work. Let's keep it working for us. Congratulations, Doug Morris."

However, Navarro vows to arrest

anyone who sings the Crew's banned lyrics or sells "Nasty." "I will not back off as long as this is the law," he says.

Campbell, meanwhile, says he would perform again in Broward County only "if they can get the sheriff impeached."

TOO MUCH JOY TRIAL

Rogow says the Crew verdict may color the upcoming obscenity trial of New York rock act Too Much Joy, arrested on Aug. 10 for performing several tracks from "Nasty" at Club Futura, the same nightclub where 2 Live Crew was arrested. Club owner Ken Geringer also will be tried for promoting obscenity.

Rogow contends that Too Much Joy—like 2 Live Crew—put on a show that was political, not obscene.

"Too Much Joy was a parody of 2 Live Crew... to see if they would arrest white guys for doing the same thing. If that's not political, what is?" Rogow says.

According to Rogow, it was that political, as well as cultural, element that helped convince 2 Live Crew's

diverse jury panel—four women and two men, aged 24 to 76—that the rappers were not obscene.

"Once we got beyond the record, what we got into was political dissent. I mean, it may be dressed up in sexual clothing, but it was pure dissent. Like Mrs. [Helena] Bailie, the oldest juror, said she thought the message was that the group was thumbing their nose at authority."

Prosecutor Pedro Dijols, whose main piece of evidence was two badly garbled audiotapes, strongly disagrees, saying the Crew's material offers little cultural perspective.

"Where is the black experience with 'I saw a girl with blood coming from her period?'" Dijols asks. "I'm sorry, I think white women have a few periods, too. What's the difference here?"

"This is just plain dirty talk. I think you guys [in the media] are giving them too much credit. They really didn't know they were geniuses until you said so."

With Broward County Judge June Johnson presiding over the 11-day trial, two Broward County detectives spent three days struggling to interpret the largely unintelligible tapes of the Crew performance. On the fourth day of testimony, Henry L. Gates, a Duke Univ. professor who teaches black anthology

and English, described the lyrics as satirical metaphors designed to poke fun at racial stereotypes. The verdict was delivered the next day.

"This whole thing with us has brought a lot of people together. It wasn't just a black issue, it wasn't just a white issue. It was an issue of all people," says Campbell.

"It's a big step for mankind here in the United States. This was one issue where we all came together."

But Campbell bemoans the lack of support from record retailers, many of whom no longer carry 2 Live Crew's product. "If somebody tells me it ain't that I'm black, it's what my album contains, then I would say I've been treated fairly," he says. "But these people are saying 'we're going to throw Luke's Records out, but we're going to leave all of this other stuff in there.'"

The 2 Live Crew will be putting out a live album next month, followed by a studio release in January. Campbell notes that the critical flak the group has absorbed for its raunchy raps "is going to make us more creative. When we are talking about a certain kind of woman, we're going to spell it out so nobody will get offended."

Assistance in preparing this story was provided by Melinda Newman.

TIME WARNER POISED AS MAJOR VID POWER

(Continued from page 1)

largest home video distributors in the U.S., with a 15%-17% market share, according to industry estimates. The majority of that is attributable to Warner Home Video, but in the wake of the Time/Warner merger, WHV also handles distribution for former Time Inc. subsidiary HBO Video (Billboard, Aug. 25).

The deal also stands to make Warner a bigger factor internationally, particularly in markets such as the U.K., where video sell-through is just beginning to take off. The extensive MGM catalog, for example, could be a significant asset in countries just waking up to the potential of sell-through.

Left unclear in the companies' announcement of the deal was the fate of MGM/UA Home Video and its roughly 80 employees. At press time, sources close to the company said staffers were preparing for substantial layoffs as early as Oct. 26. MGM/UA executives could not be reached for comment at press time.

ADVANCE FIGURE SEEN AS LOW

One element of the deal that is stimulating widespread comment throughout the industry is the \$125 million advance against royalties to be paid by Time Warner—a figure most industry executives regard as startlingly low.

"If I had known this deal was available I would have offered \$126 million," one studio executive says. "I'm wondering why we weren't offered the same deal," adds another.

Several observers point out that worldwide home video rights to the 11 Pathé films alone are worth \$40 million-\$50 million.

Several Wall Street analysts note that the ultimate value of the rights acquired by Warner, particularly the rights to future productions, depends on Pathé's ability to turn around the struggling MGM/UA film studio and turn it into a Hollywood power again.

Wall Street's skepticism is reflected in the price of Pathé stock. Although it has risen in recent days to nearly \$4.50 a share, it remains below

its 52-week high of \$6.375.

However, video executives point out that three of the films included in the deal—"Quigley Down Under," "The Russia House," and "Rocky V"—could generate \$30 million-\$40 million each over the life of the deal, making the acquisition extremely attractive to Warner. "Basically, it means that within five years, Warner will own that catalog outright for the remainder of the deal," one studio executive says. "It's a steal."

Most attribute the low advance figure to the settlement of the lawsuits between Time Warner and Pathé.

"I think what you see here is an out-of-court settlement as much as a licensing deal," one executive says. "To me, this says there must have been some merit to Warner's suit against [Pathé president Giancarlo] Parretti. My guess is Parretti is figuring another \$100 million from that lawsuit into the price."

FUTURE IMPLICATIONS

Other industry reaction to the deal focused on its implications for the future of video distribution.

"I think this will be a catalyst for significant change in how the industry distributes product," one high-ranking executive says. "Warner's strategy appears to be to create a video counterpart to WEA [Warner's record distribution arm], to develop a branch distribution system. It can be very cost-effective. You can use the same infrastructure with three lines going through it. Especially when you're knocking on the door of 20%-plus market share."

"Anyone toying with the idea of developing a branch system, or something like a branch system, will certainly sit up and take notice [of the Warner/Pathé deal]," another executive says.

The big losers in such a scenario would be the current roster of independent video distributors who still account for the large majority of the rental business. However, such an analysis may be more meaningful for the sell-through side of the business

than for the rental side, at least in the near term.

"Having 22% of the market doesn't make you twice as important to [distributors] as having 11%," notes a high-ranking studio executive. "First of all, you may be only 17% of [distributors'] profits. Secondly, it's still a title-driven business. So what matters is what titles you're hawking this month."

Nonetheless, this executive admits, Warner already maintains more direct retail accounts than any other home video supplier and is doubtless contemplating further consolidation of the video retail base, which would mean more direct selling of rental as well as sell-through product.

"Greater market share will give you more leverage with [direct] retailers than with distributors," this executive says, "because if you walk out the door, 22% of the business just walked out the door."

Assistance in preparing this story was provided by Jim McCullaugh in Los Angeles.

CMJ MUSIC MARATHON CONVENES IN N.Y.

(Continued from page 8)

With the rising number of alternative marketing and college promotion departments at major labels (Billboard, Sept. 1) and limited acceptance of new acts at album-rock radio, the recognition of college radio's influence is "the highest it's ever been," says Haber. At the same time, he notes, "I want the medium to stay a little bit innocent. We want these stations to know they only have to go so far, they don't have to pander" to record-label demands. Or, as the title of one CMJ panel puts it, "College Radio In The '90s: Has The Edge Dulled?"

The record industry's increasing emphasis on college radio promotion also is reflected in CMJ's move, in its 11th year of publication, from bi-monthly to weekly frequency with its Sept. 21 issue.

'Nasty' Rap Reaches Canada Retailer Charged For Selling Album

BY KIRK LAPOINTE

OTTAWA—Police have charged a record retailer in London, Ontario, with selling obscene material after he decided to challenge Canada's obscenity laws by selling "As Nasty As They Wanna Be" by 2 Live Crew.

Marc Emery, owner of the City Lights record and book store, is scheduled to appear Nov. 19 in the general division of Ontario Court. If convicted, he faces up to six months in jail and a \$2,000 fine.

Emery imported about five dozen copies for sale Oct. 20 and drew a line going down the street outside his store. One of those in line was reportedly an undercover police officer, who purchased the "Nasty" record. Later, police ordered all customers to leave temporarily. With a search war-

rant, they ordered Emery to remove all posters and advertising material for the album.

The "As Clean As They Wanna Be" version of the 2 Live Crew release is available in Canada through domestic distribution, but retailers pulled the "Nasty" album from shelves earlier this year after it became clear that charges might be laid. The distributor, WEA Music of Canada, also agreed there was objectionable material on the title. At about the same time, Canada's MuchMusic Network temporarily banned videos by Public Enemy, and the latest album from N.W.A was kept off retail shelves—all measures of self-restraint on the industry's initiative.

In an interview, Emery says he also finds the album misogynistic and in "terrible taste," but adds that the principle of freedom of expression is at stake. His is not the only obscenity case before Canadian courts. Still at issue is a case in Nepean, Ontario, that involves a record retailer on obscenity charges for selling albums by the Vancouver punk band DayGlo Abortions.

Interestingly, the newly elected Ontario government has begun clearing the books of many minor court cases after the Supreme Court of Canada found that delays were excessive in the provincial justice system. The court ruling essentially forces the province to ensure that all cases come to trial before a judge within about nine months; delays had been longer than a year in some cases.

The Ontario attorney general now says that minor cases will be dropped in order to clear the backlog, a sort of amnesty for many alleged perpetrators. It was unclear at press time if the charges against Emery would be dropped.

ATLANTIC LAUNCHING LABEL WITH RHONE, FARACI AT THE HELM

(Continued from page 6)

number of acts that are worked simultaneously, especially in the cross-over area."

Both Rhone and Faraci emphasize that the new division will be a "full-line label," that is, one that will produce a wide variety of musical styles with an eye for multiformat appeal. First product is expected in January; Faraci says that the roster will include "15 to 25 acts" in the first year. In addition to new signings, some acts have been acquired through East West U.K.; others have been culled from Atlantic's current roster. Top artists from other labels are also being wooed.

MULTIFORMAT ROSTER

Among the acts initially slated for the label are platinum-seller Simply Red, formerly on Elektra; Atlantic acts the Family Stand, En Vogue, Blue Rodeo, Chuckii Booker, Samuelle, the Subdudes, One Nation, Kix, and Ten City; and East West U.K. signings Harriet, Big Dish, and Nobody's Angel. The label also has solo deals with Levert's Gerald Levert and the System's Mic Murphy.

"All of the music that we are signing will ideally have a multiformat aspect to it," says Rhone. "Simply Red would be a cornerstone of the company in terms of the A&R direction."

East West America will have a

complete national marketing, promotion, A&R, and publicity staff, separate from that of Atlantic Records. "Our philosophy is to start smaller and add on, with room to grow for the people who come on board," explains Faraci.

According to Rhone, who will continue to oversee Atlantic's A&R activities, EWA has hired a national VP of pop promotion, who will oversee 12 regional promotion people and directors of pop, album rock, and AC promotion. A national director of black promotion and head of black marketing have also been hired; the black promotion staff will consist of five regional reps. Rhone would not reveal the names of those hired, pending formal announcements.

According to informed sources, Merlin Bobb, formerly Atlantic VP of A&R, black music, has been appointed senior VP of A&R. Some of the other executives rumored to be part of the new EWA team are Charlie Lake, formerly VP of pop music for Epic, as VP of pop promotion; Mike Cardin, Atlantic's former Northeastern regional sales manager, as national director of sales; and Rick Nuhn, Atlantic's West Coast regional promotion director, as national director of black promotion.

East West America will be headquartered in New York in the Warner

Communications building at 75 Rockefeller Plaza. A West Coast office will be operational soon says Faraci.

Besides East West America, the other label under Atlantic's wing is Atco, which, after many years of having Atlantic perform some of its functions, became a fully staffed, stand-alone company in January 1989 under president Derek Shulman, formerly senior VP of A&R at PolyGram. Atco has recently had success with artists AC/DC, Sweet Sensation, SoHo, and Michel'le.

RHONE'S RAPID RISE

The appointment of Rhone makes her the first black woman to head a major label. As senior VP/GM since March 1988, Rhone was the highest-ranking female at Atlantic and indeed the highest-ranking black female in the record business. She joined Atlantic in 1985 as director of national black music promotion and was promoted in 1986 to VP/GM of the black music division. Her previous experience includes marketing and promotion stints at Elektra, Arista, ABC, and Buddah.

"It would be nice to say that whether you're black or white or a man or a woman it doesn't make a difference, but it does," says Rhone. "I've worked in this business for 15

years, and I've had to work harder than my male counterparts, so of course it feels like a small victory. But I hope that this is more than a victory just for me. I hope that this move will set a precedent." She credits Morris for "putting together a company to give executives growth potential in the organization."

Faraci, who has been senior VP of promotion and marketing since June 1988, is a 21-year veteran of Atlantic. He began his career with the label in 1969 as Southwest regional pop promotion rep, later joining the national pop promotion staff in New York. He was promoted to national pop promotion director in 1975, to VP of pop promotion in 1979, and to senior VP of promotion in 1981.

Rhone's post at Atlantic will be filled by Richard Nash, formerly VP of promotion, black music division. Val Azzoli, formerly with Q-Prime Management, takes over Faraci's Atlantic post.

"It's an opportunity of a lifetime," says Faraci. "I'm very comfortable with the management style Doug exudes. When this whole possibility came about I felt extremely flattered and grateful. You have to really like a company to be there 21 years, and I'm glad to be able to put another stamp on the history of Atlantic."

The Interscope distribution deal

was made with EWA and not Atlantic so that it could take advantage of EWA's new national promotion network, and not compete with Atlantic product. An announcement regarding the start-up of Interscope is expected next week.

TIME WARNER

(Continued from page 5)

filmed entertainment group operating income leaped 32% to \$307 million on \$2.1 billion in sales, a 10% increase from the same period in 1989.

Overall, Time Warner Inc.'s operating divisions posted third-quarter earnings before interest, taxes, depreciation, and amortization of \$546 million, compared with \$525 million a year earlier. For the nine months, operating earnings totaled \$1.62 billion, up from \$1.5 billion in the year-earlier period.

Due primarily to interest expense and the amortization of last year's purchase of Warner Communications Inc., Time Warner had a third-quarter net loss of \$91 million on revenues of \$2.9 billion. For the nine-month period, the net loss was \$193 million on revenues of \$8.2 billion.

Included in the Time Warner music group are Warner Bros. Records, Elektra Records, Atlantic Records, Warner Music International, WEA Manufacturing, and Warner/Chappell Music.

GEFFEN TO DISTRIBUTE REUNION PRODUCT

(Continued from page 6)

under a separate deal, will continue to distribute the label in the Christian marketplace.

The first Reunion title to receive Geffen distribution will be "Go West Young Man" by Smith, set for release in late January, with roughly 10 more new albums to follow throughout the year. The bulk of the label's back catalog should be available through Geffen by March.

According to Terry Hemmings, Reunion president, CEO, and co-owner,

the Geffen deal reflects less Reunion's desire to cross its artists over to the mainstream than to simply take its product to a broader audience.

"Research done at Amy's and Michael's concerts—which is really the primary audience for us—shows us that as much as 70% of the kids or the consumers that come to those concerts don't like to shop at Christian bookstores, or don't shop there regularly," says Hemmings. "The only

other place they've got to go for music is Tower and Turtle's and so forth. So we really feel that once we can begin to build a track record in those stores for sales—in the gospel area, or whatever portion of the store they commit—we'll continue to grow, and then we'll start selling a lot of records there."

That the label's return to the mainstream marketplace will come via an as-yet-untested entity—an MCA distribution system wielding the entire

Geffen and DGC product line—is "all for the better" for Reunion, says Hemmings. "Everything MCA's getting is new—not just our stuff but Geffen's catalog as well. So there'll be a freshness and enthusiasm and desire to prove themselves—in terms of MCA salesmen—that we'll benefit from."

Geffen president Ed Rosenblatt says that Reunion fits in "beautifully" with his label's coming shift to MCA.

"Michael Blanton and Dan Harrell are a couple of terrific guys that I've known for about six years," says Rosenblatt, "and for one reason or another, we've been unable to do business. [When] the situation arose that we could make a deal, and our new distributing company was very interested in distributing Reunion Records because it fit in with their product mix, we just felt that this gave us the opportunity to do it."

Rosenblatt notes that there has been "some talk" about exploring crossover opportunities with certain Reunion acts, but adds that it is a "very sensitive area" to some artists. "Michael [W. Smith] is certainly one of the major-selling artists—both from a recording standpoint as well as a touring standpoint—and he has some thoughts about possibly spreading out. And hopefully we can help him."

According to Hemmings, Reunion plans to appoint a marketing liaison based in Geffen's offices here "as soon as we find the right person."

Also included as part of the deal will be outlets for the Reunion Entertainment Group's publishing and production companies, says Hemmings. "Geffen's really been very wonderful in terms of openness, and willingness to work with us on all fronts of our business," he says. "I think they understand that any new avenue for finding talent and creativity is worth a shot, and that's been great for us."

\$20 Mil JVC Advance Lifts MCA Music Profit But Filmed Entertainment Division Income Slides

BY DON JEFFREY

NEW YORK—Although merger talks between MCA Inc. and Matsushita Electric Industrial Co. have been inconclusive, MCA has already benefited from a deal cut last quarter with a subsidiary of the Japanese conglomerate.

An agreement between MCA and JVC (Victor Company of Japan) to form a record company as a joint venture in Japan resulted in a reported \$20 million advance that gave a significant boost to third-quarter profits in MCA's music division.

MCA says its Music Entertainment division revenues jumped 65% in the quarter to \$348 million, while operating profits skyrocketed 120% to \$42.9 million.

The new joint venture will not begin operating until after MCA's licensing agreements with Warner Music International expire next year. Warner now distributes MCA and MCA-owned Geffen product in Japan.

For the nine-month period that ended Sept. 30, music division prof-

its rose 53% to \$71.7 million on a 43% jump in revenues to \$806 million.

Besides the JVC advance, the other big contributor to the strong increases in MCA's music division was not music but home video. The company lumps together in its music division fees from the distribution of home video and music product.

In the third quarter, the company's home video hits included "Back To The Future Part II" and "Born On The Fourth Of July."

Overall home video revenues were up to \$133.2 million in the quarter, an 11.8% jump. That figure, however, also includes pay-television receipts.

Despite the home video successes, MCA's Filmed Entertainment division reported a 6.7% drop in third-quarter operating profit to \$81 million on a 9.5% overall gain in revenues to \$522 million. An MCA representative said that feature films released during the quarter had lower profit margins than the previous year's.

Meanwhile, MCA's stock plunged \$8.875 a share to \$50 Oct. 24, after

Wall Street received a report from Japan that said Matsushita wanted a "cool-off period" in its talks with MCA. The report said negotiations would resume in mid-November. Both companies have denied talks are suspended.

Analysts were still optimistic that the merger would go through, although possibly at a price lower than the estimated range of \$80 to \$90 a share that MCA was reportedly seeking. Some reports from Japan have said Matsushita has offered \$65 a share.

One analyst said that the temporary suspension of talks was leaked to "try to renegotiate the stock down."

"All the arbitrageurs got out of the stock," said another analyst, Steven Hill of Sutro & Co., referring to the big drop in the price of shares. Arbitrageurs buy large blocks of stocks whose companies are takeover targets.

Hill added, "I still think the deal's going to go through. Even if it doesn't, MCA has held out a flag that it's for sale."

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
★ ★ NO. 1 ★ ★					
1	1	1	35	M.C. HAMMER ▲ ⁶ CAPITOL 92857 (9.98) 21 weeks at No. 1	PLEASE HAMMER DON'T HURT 'EM
2	5	7	7	VANILLA ICE SBK 95325* (9.98)	TO THE EXTREME
3	2	6	5	AC/DC ATCO 91413 (9.98)	THE RAZORS EDGE
4	4	3	19	MARIAH CAREY ▲ COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY
5	3	2	6	GEORGE MICHAEL COLUMBIA 46898 (10.98 EQ)	LISTEN WITHOUT PREJUDICE VOL. 1
6	6	5	5	INXS ATLANTIC 82140 (9.98)	X
7	7	4	30	WILSON PHILLIPS ▲ ³ SBK 93745 (9.98)	WILSON PHILLIPS
8	8	14	4	VAUGHAN BROTHERS ASSOCIATED 46225/EPIC (9.98 EQ)	FAMILY STYLE
9	10	9	6	WARRANT COLUMBIA 45487 (9.98 EQ)	CHERRY PIE
10	9	8	31	BELL BIV DEVOE ▲ ² MCA 6387 (10.98)	POISON
11	11	10	7	QUEENSRYCHE EMI 92806 (9.98)	EMPIRE
12	15	19	7	GARTH BROOKS CAPITOL 93866* (9.98)	NO FENCES
13	13	13	15	POISON ▲ ² ENIGMA 91813/CAPITOL (9.98)	FLESH AND BLOOD
14	12	12	10	SOUNDTRACK ● VARESE SARABANDE 5276*/MCA (9.98)	GHOST
15	14	11	11	JON BON JOVI ▲ MERCURY 8464734 (10.98)	BLAZE OF GLORY/YOUNG GUNS II
16	18	17	5	L.L. COOL J DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT
17	21	47	3	IRON MAIDEN EPIC 46905 (9.98 EQ)	NO PRAYER FOR THE DYING
18	17	16	37	FAITH NO MORE ▲ SLASH 25878/REPRISE (9.98)	THE REAL THING
19	19	18	38	SLAUGHTER ▲ CHRYSALIS 21702* (9.98)	STICK IT TO YA
20	16	15	68	MICHAEL BOLTON ▲ ³ COLUMBIA 45012 (9.98 EQ)	SOUL PROVIDER
21	20	23	6	TOO SHORT JIVE 1348/RCA (9.98)	SHORT DOG'S IN THE HOUSE
22	29	32	6	SOUNDTRACK WARNER BROS. 26316* (9.98)	TWIN PEAKS
23	22	24	49	PHIL COLLINS ▲ ³ ATLANTIC 82050 (9.98)	... BUT SERIOUSLY
24	23	51	3	MEGADETH CAPITOL 91935 (9.98)	RUST IN PEACE
25	38	42	4	BETTE MIDLER ATLANTIC 82129 (9.98)	SOME PEOPLE'S LIVES
26	28	29	5	JUDAS PRIEST COLUMBIA 46891 (9.98 EQ)	PAINKILLER
27	27	26	16	ANITA BAKER ▲ ELEKTRA 60922 (9.98)	COMPOSITIONS
28	24	21	16	NELSON ● DGC 24290/GEFFEN (9.98)	AFTER THE RAIN
29	26	22	31	DEPECHE MODE ▲ SIRE 26081/REPRISE (9.98)	VIOLATOR
30	25	25	19	KEITH SWEAT ▲ VENTUREMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU
31	36	38	6	RANDY TRAVIS WARNER BROS. 26310* (9.98)	HEROES & FRIENDS
32	31	31	61	THE RIGHTEOUS BROTHERS ● VERVE 823662*/POLYDOR (6.98)	THE RIGHTEOUS BROTHERS GREATEST HITS
33	NEW ▶		1	ZZ TOP WARNER BROS. 26265 (9.98)	RECYCLER
34	37	34	31	SOUNDTRACK ▲ ² EMI 93492 (10.98)	PRETTY WOMAN
35	49	54	8	DEEE-LITE ELEKTRA 60957 (9.98)	WORLD CLIQUE
36	30	27	8	LIVING COLOUR EPIC 46202 (9.98 EQ)	TIME'S UP
37	NEW ▶		1	PAUL SIMON WARNER BROS. 26098 (9.98)	RHYTHM OF THE SAINTS
38	34	30	20	NEW KIDS ON THE BLOCK ▲ ³ COLUMBIA 45129 (10.98 EQ)	STEP BY STEP
39	44	46	6	PEBBLES MCA 10025 (9.98)	ALWAYS
40	57	—	2	SLAYER DEF AMERICAN 24307/GEFFEN (9.98)	SEASONS IN THE ABYSS
41	33	33	13	WINGER ATLANTIC 82103 (9.98)	IN THE HEART OF THE YOUNG
42	43	35	57	JANET JACKSON ▲ ⁴ A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814
43	45	50	4	INDIGO GIRLS EPIC 46820 (9.98 EQ)	NOMADS INDIANS SAINTS
44	35	28	27	JOHNNY GILL ▲ MOTOWN 6283 (8.98)	JOHNNY GILL
45	32	20	9	PRINCE PAISLEY PARK 27493/WARNER BROS. (12.98)	GRAFFITI BRIDGE
46	54	61	33	THE BLACK CROWES DEF AMERICAN DEF 24278/GEFFEN (9.98)	SHAKE YOUR MONEY MAKER
47	48	52	14	MAXI PRIEST CHARISMA 91384 (9.98)	BONAFIDE
48	50	66	26	GARTH BROOKS ▲ CAPITOL 90897 (8.98)	GARTH BROOKS
49	41	40	9	JANE'S ADDICTION WARNER BROS. 25993 (9.98)	RITUAL DE LO HABITUAL
50	39	36	10	N.W.A RUTHLESS 7224/PRIORITY (6.98)	100 MILES AND RUNNIN'
51	51	53	5	THE ROBERT CRAY BAND FEATURING THE MEMPHIS HORNS MERCURY 846 652 (9.98 EQ)	MIDNIGHT STROLL
52	42	37	6	NEIL YOUNG & CRAZY HORSE REPRISE 26315 (9.98)	RAGGED GLORY
53	40	41	9	ANTHRAX MEGAFORCE 846480/ISLAND (9.98)	PERSISTENCE OF TIME
54	56	67	7	REBA MCENTIRE MCA 10016 (9.98)	RUMOR HAS IT

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
55	46	45	21	SNAP ● ARISTA 8536 (9.98)	WORLD POWER
56	65	96	47	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838 744 (9.98 EQ)	PICKIN' ON NASHVILLE
57	52	43	4	GRATEFUL DEAD ARISTA 8634 (19.98)	WITHOUT A NET
58	NEW ▶		1	AL B. SURE! WARNER BROS. 26005 (9.98)	PRIVATE TIMES... AND THE WHOLE 9!
59	64	63	22	CONCRETE BLONDE L.R.S. 82037*/MCA (9.98)	BLOODLETTING
60	58	57	13	BLACK BOX RCA 2221 (9.98)	DREAMLAND
61	53	48	59	MOTLEY CRUE ▲ ³ ELEKTRA 60829 (9.98)	DR. FEELGOOD
62	55	56	29	HEART ▲ CAPITOL 91820 (9.98)	BRIGADE
63	99	—	2	STYX A&M 5327 (8.98)	EDGE OF THE CENTURY
64	62	81	74	CLINT BLACK ▲ RCA 9668 (8.98)	KILLIN' TIME
65	47	39	9	RATT ATLANTIC 82127 (9.98)	DETONATOR
66	66	73	4	CARLY SIMON ARISTA 8650 (9.98)	HAVE YOU SEEN ME LATELY?
67	80	108	15	VINCE GILL MCA 42321 (8.98)	WHEN I CALL YOUR NAME
68	67	72	32	DAMN YANKEES ● WARNER BROS. 26159 (9.98)	DAMN YANKEES
69	105	—	2	DARYL HALL JOHN OATES ARISTA 8614 (9.98)	CHANGE OF SEASON
70	69	82	10	KEITH WHITLEY RCA 52277* (9.98)	GREATEST HITS
71	60	58	25	BILLY IDOL ▲ CHRYSALIS 21735 (9.98)	CHARMED LIFE
72	68	76	24	TONY! TONI! TONE! ● WING 841 902/POLYDOR (8.98 EQ)	THE REVIVAL
73	91	—	2	TESTAMENT MEGAFORCE 82143*/ATLANTIC (9.98)	SOULS OF BLACK
74	74	74	6	TAKE 6 REPRISE 25892 (9.98)	SO MUCH 2 SAY
75	63	55	13	LUKE FEATURING THE 2 LIVE CREW ● LUKE 91424/ATLANTIC (9.98)	BANNED IN THE U.S.A.
76	84	99	5	CARRERAS - DOMINGO - PAVAROTTI CARRERAS-DOMINGO-PAVAROTTI IN CONCERT LONDON 430433*/POLYDOR (9.98 EQ)	CARRERAS-DOMINGO-PAVAROTTI IN CONCERT
77	75	64	16	HARRY CONNICK, JR. COLUMBIA 46146 (9.98 EQ)	WE ARE IN LOVE
78	61	49	58	AEROSMITH ▲ ³ GEFFEN 24254 (9.98)	PUMP
79	59	44	31	SINEAD O'CONNOR ▲ ² ENSIGN 21759/CHRYSALIS (9.98)	I DO NOT WANT WHAT I HAVEN'T GOT
80	88	93	7	KATHY MATTEA MERCURY 842 330* (8.98 EQ)	A COLLECTION OF HITS
81	76	68	35	LISA STANSFIELD ▲ ARISTA 8554 (9.98)	AFFECTION
82	71	65	28	EN VOGUE ▲ ATLANTIC 82084 (9.98)	BORN TO SING
83	83	78	55	AFTER 7 ● VIRGIN 91061 (9.98)	AFTER 7
84	78	69	4	THE REPLACEMENTS SIRE 26298*/WARNER BROS. (9.98)	ALL SHOOK DOWN
85	100	110	32	ALAN JACKSON ● ARISTA 8623 (8.98)	HERE IN THE REAL WORLD
86	79	75	69	DON HENLEY ▲ ² GEFFEN 24217 (9.98)	THE END OF THE INNOCENCE
87	72	62	7	RUSH MERCURY 838 936* (19.98 EQ)	CHRONICLES
88	73	59	6	BOB DYLAN COLUMBIA 46794 (9.98 EQ)	UNDER THE RED SKY
89	77	70	11	BOOGIE DOWN PRODUCTIONS ● JIVE 1358/RCA (9.98)	EDUTAINMENT
90	98	129	23	GEORGE STRAIT ● MCA 6415 (9.98)	LIVIN' IT UP
91	86	89	43	UB40 ● VIRGIN 91324 (9.98)	LABOUR OF LOVE II
92	94	90	24	VAN MORRISON ● MERCURY 841 970 1 (9.98 EQ)	THE BEST OF VAN MORRISON
93	87	77	51	TAYLOR DAYNE ▲ ARISTA 8581 (9.98)	CAN'T FIGHT FATE
94	70	60	9	SOUNDTRACK MCA 8039 (10.98)	PUMP UP THE VOLUME
95	129	128	15	ERIC JOHNSON CAPITOL 90517 (9.98)	AH VIA MUSICOM
96	82	83	9	DINO ISLAND 846481 (9.98)	SWINGIN'
97	112	116	10	TRIXTER MECHANIC 6389/MCA (9.98)	TRIXTER
98	95	112	16	STEVIE B LMR 2307/RCA (9.98)	LOVE & EMOTION
99	106	107	5	COCTEAU TWINS A.A.D. 93669/CAPITOL (9.98)	HEAVEN OR LAS VEGAS
100	90	86	7	ROGER WATERS MERCURY 846 611 (19.98 EQ)	THE WALL - LIVE IN BERLIN
101	170	—	2	CANDYMAN EPIC 46947 (9.98 EQ)	AIN'T NO SHAME IN MY GAME
102	81	71	22	MADONNA ▲ ² SIRE 26209/WARNER BROS. (10.98)	I'M BREATHLESS
103	97	95	74	BOB MARLEY AND THE WAILERS ▲ ² TUFF GONG 422-846-210/ISLAND (9.98 EQ)	LEGEND
104	92	85	19	BAD COMPANY ATCO 91371 (9.98)	HOLY WATER
105	96	88	82	BONNIE RAITT ▲ ² CAPITOL 91268 (8.98)	NICK OF TIME
106	125	135	11	URBAN DANCE SQUAD ARISTA 8640 (9.98)	MENTAL FLOSS FOR THE GLOBE
107	126	166	3	THE SOUP DRAGONS BIG LIFE 842 985/MERCURY (8.98 EQ)	LOVEGOD
108	115	—	2	THE BOYS MOTOWN 6302 (9.98)	THE BOYS
109	104	91	115	NEW KIDS ON THE BLOCK ▲ ⁸ COLUMBIA 40985 (9.98 EQ)	HANGIN' TOUGH

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

This Package Doesn't Exist.



On October 2, we released Evergreen, Everblue, the MCA debut of multi-Platinum recording star Raffi.

Unlike Raffi's previous albums, it is intended for adults and youths alike, carrying a global message of environmental awareness.

And unlike our previous releases, the Evergreen, Everblue compact disc is supplied only in a jewel case, not in the 6 x 12 long box.

We support Raffi's packaging decision, while we appreciate the special handling it requires of those in distribution and retail.

Only by working together on a package that doesn't exist can we begin to address a problem that need not exist.



compact
disc
DIGITAL AUDIO

MCA RECORDS

MCA-10060

Raffi Evergreen, Everblue

(MCA-10060)

Featuring the songs "What's The Matter With Us," "Our Dear, Dear Mother" and "Evergreen, Everblue" • Produced by Billy Bryans and Raffi
Available now on MCA Compact Discs, HiQ Cassettes and Records

MCA

hindu love gods

the new album
(4/2/1-24406)

(4-13597)
featuring the single "raspberry beret"

produced by andrew slater and niko bolas



*The Hindu Love Gods are
(this time)*

*Warren Zevon
Bill Berry
Peter Buck
Mike Mills*

Billboard® Top Pop. Albums™ continued

FOR WEEK ENDING NOVEMBER 3, 1990

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)					
110	89	84	8	DON DOKKEN GEFEN 24301 (9.98)	UP FROM THE ASHES
(111)	135	199	4	ROBERT JOHNSON COLUMBIA 46222 (11.98 EQ)	THE COMPLETE RECORDINGS
112	85	79	21	THE JEFF HEALEY BAND ● ARISTA 8632 (9.98)	HELL TO PAY
113	102	102	11	THE NEVILLE BROTHERS A&M 5312 (8.98)	BROTHER'S KEEPER
114	107	109	67	THE 2 LIVE CREW ▲ LUKE 107 (9.98)	AS NASTY AS THEY WANNA BE
115	103	101	11	EXTREME A&M 5313 (8.98)	EXTREME II PORNOGRAFFITTI
(116)	128	137	7	BREATHE A&M 5320 (8.98)	PEACE OF MIND
117	111	111	7	LOS LOBOS SLASH 26132/WARNER BROS. (9.98)	THE NEIGHBORHOOD
118	109	97	12	WHISPERS CAPITOL 92957 (9.98)	MORE OF THE NIGHT
119	108	92	11	BRANFORD MARSALIS QUARTET/T. BLANCHARD COLUMBIA 46792* (9.98 EQ)	MUSIC FROM "MO' BETTER BLUES"
120	122	125	5	JAMES INGRAM WARNER BROS. 25924 (9.98)	IT'S REAL
121	101	87	18	BRUCE HORNSBY & THE RANGE ● RCA 2041 (9.98)	A NIGHT ON THE TOWN
122	93	80	24	PAULA ABDUL ▲ VIRGIN 91362 (9.98)	SHUT UP AND DANCE
(123)	NEW ▶		1	INFORMATION SOCIETY TOMMY BOY 26258/REPRISE (9.98)	HACK
124	110	98	23	ICE CUBE ● PRIORITY 57120 (9.98)	AMERIKKA'S MOST WANTED
125	121	114	17	GARY MOORE CHARISMA 91369* (9.98)	STILL GOT THE BLUES
126	127	122	53	BILLY JOEL ▲ ³ COLUMBIA 44366 (9.98 EQ)	STORM FRONT
127	117	104	66	NEW KIDS ON THE BLOCK ▲ ² COLUMBIA 40475 (6.98 EQ)	NEW KIDS ON THE BLOCK
128	114	103	12	VIXEN EMI 92923* (9.98)	REV IT UP
129	116	118	5	THE PARTY HOLLYWOOD 60980*/ELEKTRA (9.98)	THE PARTY
130	113	113	7	DAN FOGELBERG FULL MOON 45059*/EPIC (9.98 EQ)	THE WILD PLACES
(131)	NEW ▶		1	HANK WILLIAMS, JR. WARNER BROS. 26453* (9.98)	AMERICA (THE WAY I SEE IT)
(132)	158	142	4	TEENA MARIE EPIC 45101 (9.98 EQ)	IVORY
(133)	162	—	2	CARON WHEELER EMI 93497 (9.98)	UK BLAK
(134)	139	170	32	TRAVIS TRITT ● WARNER BROS. 126094 (9.98)	COUNTRY CLUB
135	120	117	48	KENNY G ▲ ARISTA 13-8613 (13.98)	LIVE
(136)	144	147	5	ALIAS EMI 93908* (9.98)	ALIAS
137	123	115	10	PIXIES 4.A.D. 60963/ELEKTRA (9.98)	BOSSANOVA
(138)	157	169	3	HOUSE OF LORDS RCA 2170 (9.98)	SAHARA
139	138	182	38	RICKY VAN SHELTON ● COLUMBIA 45250 (8.98 EQ)	RVS III
(140)	164	—	2	VARIOUS ARTISTS ELEKTRA 60940* (19.98)	RUBAIYAT
(141)	165	156	4	VARIOUS ARTISTS NARADA 63095*/MCA (9.98)	THE NARADA WILDERNESS COLLECTION
(142)	RE-ENTRY	32		LORRIE MORGAN ● RCA 9594 (8.98)	LEAVE THE LIGHT ON
143	134	120	15	IGGY POP VIRGIN 91381 (9.98)	BRICK BY BRICK
144	142	124	55	LINDA RONSTADT (FEA.A.NEVILLE) ▲ CRY LIKE A RAINSTORM, HOWL LIKE THE WIND ELEKTRA 60872 (9.98)	
145	148	136	67	GLORIA ESTEFAN ▲ ² EPIC 45217 (9.98 EQ)	CUTS BOTH WAYS
146	140	158	11	YANNI PRIVATE MUSIC 2067* (9.98)	REFLECTIONS OF PASSION
147	132	131	22	STEVE VAI ● RELATIVITY 1037 (9.98)	PASSION AND WARFARE
148	131	119	120	PAULA ABDUL ▲ ⁷ VIRGIN 90943 (9.98)	FOREVER YOUR GIRL
149	159	146	94	SOUNDTRACK ▲ ² ATLANTIC 81933 (9.98)	BEACHES
150	118	94	15	THE TIME ● PAISLEY PARK 27490/REPRISE (9.98)	PANDEMONIUM
(151)	166	—	2	MARK CHESNUTT MCA 10032* (9.98)	TOO COLD AT HOME
152	133	106	9	STRYPER ENIGMA 73527* (9.98)	AGAINST THE LAW
153	130	121	6	THE JUDDS CURB 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE
154	124	123	46	STEVIE RAY VAUGHAN & DOUBLE TROUBLE ● EPIC 45024 (9.98 EQ)	IN STEP
155	147	126	14	CHEAP TRICK EPIC 46013 (9.98 EQ)	BUSTED

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)*					
156	136	138	11	DREAD ZEPPELIN I.R.S. 82048*/MCA (9.98)	UN-LED-ED
(157)	NEW ▶		1	DAVID CASSIDY ENIGMA 7-73554* (9.98)	DAVID CASSIDY
158	163	175	18	DAVID BAERWALD A&M 5289 (8.98)	BEDTIME STORIES
159	161	130	9	DURAN DURAN CAPITOL 94292 (9.98)	LIBERTY
160	145	143	8	BOB MOULD VIRGIN 91395 (9.98)	BLACK SHEETS OF RAIN
(161)	179	—	2	DAVID BENOIT GRP 9621 (9.98)	INNER MOTION
162	156	149	23	X-CLAN 4TH & B WAY 444 019/ISLAND (9.98)	TO THE EAST, BLACKWARDS
163	167	164	35	ORIGINAL LONDON CAST POLYDOR 8315631 (10.98 EQ)	PHANTOM OF THE OPERA HIGHLIGHTS
164	150	144	12	SPECIAL ED PROFILE 1297 (9.98)	LEGAL
165	119	100	30	DIGITAL UNDERGROUND ▲ TOMMY BOY 1026 (9.98)	SEX PACKETS
(166)	187	154	9	TEXAS TORNADOS REPRISE 26251* (9.98)	TEXAS TORNADOS
167	153	148	12	GENE LOVES JEZEBEL BEGGAR'S BANQUET 24260/GEFFEN (9.98)	KISS OF LIFE
168	151	132	4	TODAY MOTOWN 6309 (9.98)	THE NEW FORMULA
169	154	139	13	D-NICE JIVE 12021/RCA (9.98)	CALL ME D-NICE
170	171	165	7	STEEL HEART MCA 6368 (9.98)	STEEL HEART
(171)	200	188	3	THE GETO BOYS DEF AMERICAN 24306 (8.98)	THE GETO BOYS
(172)	NEW ▶		1	10,000 MANIACS ELEKTRA 60962* (9.98)	HOPE CHEST
(173)	NEW ▶		1	JASMINE GUY WARNER BROS. 26021 (9.98)	JASMINE GUY
(174)	183	184	10	OLETA ADAMS FONTANA 846-346/MERCURY (9.98)	CIRCLE OF ONE
175	160	152	36	BASIA ● EPIC 45472 (9.98 EQ)	LONDON WARSAW NEW YORK
(176)	NEW ▶		1	CHET ATKINS & MARK KNOPFLER COLUMBIA 45307* (8.98 EQ)	NECK & NECK
177	141	153	47	SOUNDTRACK ▲ WALT DISNEY 64038* (8.98)	THE LITTLE MERMAID
178	180	161	8	SWEET F.A. MCA 6400 (9.98)	STICK TO YOUR GUNS
179	175	193	3	KING TEE CAPITOL 92359 (9.98)	AT YOUR OWN RISK
180	178	—	2	THE RIGHTEOUS BROTHERS RHINO 71488 (14.98)	THE ANTHOLOGY 1962 - 1974
181	143	141	16	ALLMAN BROTHERS BAND EPIC 46144 (9.98 EQ)	SEVEN TURNS
182	184	—	2	THE WATERBOYS ENSIGN 21768*/CHRYSALIS (9.98)	ROOM TO ROAM
(183)	193	189	142	ORIGINAL LONDON CAST ▲ POLYDOR 831273 (17.98 EQ)	PHANTOM OF THE OPERA
184	172	167	10	ASIA GEFEN 24298 (9.98)	THEN & NOW
185	169	172	8	THE 2 LIVE JEWS KOSHER 3328/HOT (8.98)	AS KOSHER AS THEY WANNA BE
186	155	145	18	JOHN HIATT A&M 5310 (8.98)	STOLEN MOMENTS
187	188	177	57	MELISSA ETHERIDGE ● ISLAND 422 842 302 (9.98)	BRAVE AND CRAZY
188	192	186	114	AC/DC ▲ ¹⁰ ATLANTIC 16018 (6.98)	BACK IN BLACK
189	191	185	3	SYDNEY YOUNGBLOOD ARISTA 8651 (9.98)	SYDNEY YOUNGBLOOD
190	174	168	21	ALABAMA ● RCA 2108* (9.98)	PASS IT ON DOWN
191	152	127	50	ERIC CLAPTON ▲ DUCK 26074/REPRISE (9.98)	JOURNEYMAN
192	185	194	39	NINE INCH NAILS TVT 2610 (8.98 EQ)	PRETTY HATE MACHINE
193	173	162	13	PAUL YOUNG COLUMBIA 46755* (9.98 EQ)	OTHER VOICES
(194)	NEW ▶		1	MARY-CHAPIN CARPENTER COLUMBIA 46102* (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK
195	177	155	15	BONNIE RAITT WARNER BROS. 26242* (12.98)	THE BONNIE RAITT COLLECTION
196	195	190	21	POOR RIGHTEOUS TEACHERS PROFILE 1289 (9.98)	HOLY INTELLECT
197	182	157	5	DEREK & THE DOMINOS POLYDOR 847 083* (35.98 EQ)	THE LAYLA SESSIONS
198	196	176	16	D.J. MAGIC MIKE CHEETAH 9403 (9.98)	BASS IS THE NAME OF THE GAME
199	176	151	23	WORLD PARTY ENSIGN 21654/CHRYSALIS (9.98)	GOODBYE JUMBO
200	137	105	27	THE LIGHTNING SEEDS MCA 6404 (9.98)	CLOUDCUCKOOLAND

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

10,000 Maniacs 172	The Boys 108	Don Dokken 110	House Of Lords 138	Madonna 102	Pebbles 39	Pretty Woman 34	Urban Dance Squad 106
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The 2 Live Crew 185	Breathe 116	Duran Duran 159	Billy Idol 71	Bob Marley And The Wailers 103	Poison 13	Twin Peaks 22	Vanilla Ice 2
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Alabama 190	David Cassidy 157	Faith No More 18	Janet Jackson 42	Gary Moore 125	Bonnie Raitt 105, 195	George Strait 90	Vixen 128
Alias 136	Cheap Trick 155	Dan Fogelberg 130	Alan Jackson 85	Lorrie Morgan 142	Ratt 65	Stryper 152	Warrant 9
Allman Brothers Band 181	Mark Chesnutt 151	Kenny G 135	Jane's Addiction 49	Van Morrison 92	The Replacements 84	Styx 63	Roger Waters 100
Anthrax 53	Eric Clapton 191	Gene Loves Jezebel 167	Billy Joel 126	The Righteous Brothers 32, 180	The Robert Cray Band 51	Al B. Sure! 58	The Waterboys 182
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Jon Bon Jovi 15	Dino 96	Luke Featuring 2 Live Crew 75				UB40 91	
Boogie Down Productions 89							

"I'LL GIVE YOU
PEACE"

ACCE

SANDI PATTI



"I'll Give You Peace," the first single from the new
studio album, "Another Time... Another Place"

(79021 1540-3)

(79021 8801-2-4)



WORD

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Public Relations: PMK, (213) 858-5800, Contact: Lisa Kesteler

FALL TIME-LINE:

OCTOBER 8

Performance for U.S. Troops in
Korea on DMZ

** OCTOBER 16

Street Date, New LP
"Another Time... Another Place"

OCTOBER 22

MAC AC-CD October Disc arrives at
radio which includes AC Single
"I'll Give You Peace"

** OCTOBER 23

AC Single "I'll Give You Peace"
ships to radio

OCTOBER 23

Four back-catalogue albums release
through A&M/PGD: "Lift Up The
Lord", "Love Overflowing", "Sandi's
Song", "Songs From The Heart"

** NOVEMBER 6

Cassingle street date: "I'll Give You
Peace" B/W: "For All The World"
(A Prayer for Peace)

NOVEMBER 6

Two additional back-catalogue
albums release through A&M/PGD:
"Hymns Just For You", "More Than
Wonderful"

NOVEMBER 23

On Tour with "Handel's Young
Messiah" (Memphis, Dallas,
Anaheim, Seattle, L.A., Dayton,
Charlotte, Washington DC, Tampa,
Detroit and St. Paul)

DECEMBER 15



Hot Adult Contemporary

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
Compiled from a national sample of radio playlists.					
★★ NO. 1 ★★					
1	5	10	5	FROM A DISTANCE ATLANTIC 4-87820	◆ BETTE MIDLER 1 week at No. 1
2	1	7	8	LOVE TAKES TIME COLUMBIA 38-73455	◆ MARIAH CAREY
3	2	3	10	I DON'T WANT TO TALK ABOUT IT WARNER BROS. 4-19999	ROD STEWART
4	3	4	10	SAY A PRAYER A&M 1519	◆ BREATHE
5	7	8	9	RHYTHM OF THE RAIN FULL MOON 34-73513/EPIC	◆ DAN FOGELBERG
6	4	1	11	UNCHAINED MELODY VERVE 871 882-4/POLYDOR	THE RIGHTEOUS BROTHERS
7	6	2	14	SOMETHING HAPPENED ON THE WAY... ATLANTIC 4-87885	◆ PHIL COLLINS
8	8	5	18	OH GIRL COLUMBIA 38-73377	◆ PAUL YOUNG
9	13	16	5	BETTER NOT TELL HER ARISTA 2083	◆ CARLY SIMON
10	9	6	10	PRAYING FOR TIME COLUMBIA 38-73512	GEORGE MICHAEL
11	15	18	7	SOUL INSPIRATION ELEKTRA 4-64935	◆ ANITA BAKER
12	11	13	23	I DON'T HAVE THE HEART WARNER BROS. 4-19911	◆ JAMES INGRAM
13	16	17	14	STOP RUNNING AWAY A&M 1514	◆ BRENDA RUSSELL
14	10	9	13	HEART OF STONE ARISTA 2057	◆ TAYLOR DAYNE
15	17	19	9	CLOSE TO YOU CHARISMA 4-98951	◆ MAXI PRIEST
16	22	27	4	IMPULSIVE SBK 07337	◆ WILSON PHILLIPS
17	19	22	6	STRANDED CAPITOL 44621	◆ HEART
18	18	21	7	TOO COOL TO FALL IN LOVE MCA 53938	JILL SOBULE
19	21	26	5	MORE THAN WORDS CAN SAY EMI 50324	◆ ALIAS
20	20	28	4	SO CLOSE ARISTA 2085	◆ DARYL HALL JOHN OATES
21	12	11	19	RELEASE ME SBK 05342	◆ WILSON PHILLIPS
22	14	12	16	AND SO IT GOES COLUMBIA 38-73442	BILLY JOEL
23	27	29	7	CAN'T STOP VIRGIN 4-98961	◆ AFTER 7
★★★ POWER PICK ★★★					
24	31	41	3	I'M YOUR BABY TONIGHT ARISTA 2108	◆ WHITNEY HOUSTON
25	23	15	18	COME BACK TO ME A&M 1475	◆ JANET JACKSON
26	26	23	19	KING OF WISFUL THINKING EMI 50307	◆ GO WEST
27	30	30	5	TEAR IT UP REPRISE 4-19710	MICHAEL McDONALD
28	29	32	7	NEVER IN A MILLION YEARS ATLANTIC 4-87865	LAURA BRANIGAN
★★★ HOT SHOT DEBUT ★★★					
29	NEW	1	1	YOU GOTTA LOVE SOMEONE MCA 53953	ELTON JOHN
30	24	14	11	GEORGIA ON MY MIND COLUMBIA 38-73490	◆ MICHAEL BOLTON
31	32	35	5	SHOW ME HEAVEN Geffen 4-19674	◆ MARIA MCKEE
32	25	20	14	TIME FOR LETTING GO REPRISE 4-19743	◆ JUDE COLE
33	37	48	3	LOST SOUL RCA 2704	◆ BRUCE HORNSBY & THE RANGE
34	28	24	23	VISION OF LOVE COLUMBIA 38-73348	◆ MARIAH CAREY
35	33	42	3	LYIN' TO MYSELF ENIGMA 4-75084	◆ DAVID CASSIDY
36	40	45	3	FIRES OF EDEN COLUMBIA LP CUT	◆ JUDY COLLINS
37	34	33	23	CUTS BOTH WAYS EPIC 34-73395	◆ GLORIA ESTEFAN
38	41	—	2	WHERE DOES MY HEART BEAT NOW EPIC 34-73536	◆ CELINE DION
39	36	34	8	MY, MY, MY MOTOWN 2033	◆ JOHNNY GILL
40	NEW	1	1	ONE AND ONLY MAN VIRGIN 4-98892	◆ STEVE WINWOOD
41	35	25	18	IF WISHES CAME TRUE ATCO 4-98953	◆ SWEET SENSATION
42	NEW	1	1	I COULDN'T HELP MYSELF ELEKTRA 4-64930	◆ SARA HICKMAN
43	48	—	2	JUST HAVING TOUCHED R&A 10521-4	MARK EDWARDS
44	43	43	28	DO YOU REMEMBER? ATLANTIC 4-87955	◆ PHIL COLLINS
45	38	31	14	ADIOS ELEKTRA 4-64943	LINDA RONSTADT
46	42	47	20	ACROSS THE RIVER RCA 2621	◆ BRUCE HORNSBY & THE RANGE
47	44	38	16	SKIES THE LIMIT WARNER BROS. 4-19867	FLEETWOOD MAC
48	46	36	20	TALK TO ME ELEKTRA 4-64964	◆ ANITA BAKER
49	NEW	1	1	BECAUSE I LOVE YOU (THE POSTMAN SONG) LMR 2724/RCA	◆ STEVIE B
50	39	37	5	GLAD TO BE ALIVE ELEKTRA 4-64960	◆ TEDDY PENDERGRASS & LISA FISHER

RIAA TO FCC: LABELS DESERVE PERFORMANCE ROYALTY

(Continued from page 5)

lenges our assumptions about the means of delivering musical entertainment... Traditionally, we have looked upon the sale of prerecorded music on disc and tape as the primary form of distribution of sound recordings to the public." Digital audio, the trade group adds, "has the potential to destroy the sales market for sounds recordings inasmuch as it permits the delivery of a competing product with comparable sound quality and at a lower cost."

This capability, says the RIAA brief, "could virtually wipe out the economic incentive now afforded to record creators to produce new recordings by eliminating the market for the sale of prerecorded music—the only existing means for providing compensation to the producers of the recording."

The RIAA also asked the FCC to rule that digital services must transmit all prerecorded product digital subcode information, such as track identification and Serial Copy Management System data, in intelligible and usable form.

At this point, it is unclear what form digital audio services will eventually take. It is possible that they will supply new radio stations on an as-yet-unallocated spectrum, in which case new home receivers would be required. It is also conceivable that they may be down-

linked by local entrepreneurs who could retransmit them to homes via cable or telephone wires.

PERFORMANCE RIGHT

While DAB is still off in the future, the concept of a performance royalty has been kicking around for some time. If lawmakers were to grant a performance right to record companies, as requested by the RIAA, digital radio services would have to pay a royalty for the records they play in addition to the performing rights royalty they will pay to songwriters and publishers.

The RIAA has long maintained that the 1976 copyright law allows for such a right with regard to all music broadcasts, and that it has not been granted only because of an "historical anomaly" that, in the RIAA's view, favored the radio station owners. Faced with more pressing legislative issues such as record stickering bills and DAT, however, the trade group has shied away in recent years from an all-out legislative fight with traditional broadcasters over performance rights.

The National Assn. of Broadcasters opposes performance rights, arguing that record companies already profit through the free publicity gained from airplay.

Reacting to the RIAA com-

ments, an NAB spokesperson says that "we're likely to oppose them [on the request for exclusivity as well as the performance right]."

The RIAA comments were related to the FCC's inquiry into the development and implementation of new-technology DAB systems. FCC chairman Al Sikes has estimated that actual DAB startup is at least five years away.

However, the RIAA has also asked the commission to grant copyright exclusivity in a digital service that has already arrived—digital audio cable.

A spokeswoman for Digital Music Express, a New York cable audio company due to begin transmitting this week, says she couldn't address the RIAA comments because she hadn't reviewed them. "But as a matter of policy, we're only going to be playing cuts, not whole albums," says Molly Seagrave Channing, vice president of communications.

Meanwhile, in response to an industry request, Sen. Dennis DeConcini, D-Ariz., chairman of the Senate copyright subcommittee, has asked the Copyright Office to study the copyright implications of digital audio transmission.

Accordingly, the Copyright Office issued a request for public comment on the issue Oct. 24, with comments due in late December.

Crossover Radio Airplay

THIS WEEK	LAST WEEK	TITLE	ARTIST
TOP 40/DANCE Based on airplay reports from stations combining top 40, dance and urban music.			
1	1	ICE ICE BABY SBK 07335	VANILLA ICE
2	2	I DON'T HAVE THE HEART WARNER BROS. 4-19911	JAMES INGRAM
3	4	LOVE TAKES TIME COLUMBIA 38-73455	MARIAH CAREY
4	6	PRAY CAPITOL 44609	M.C. HAMMER
5	3	GIVING YOU THE BENEFIT MCA 53891	PEBBLES
6	5	KNOCKIN' BOOTS EPIC 34 73450	CANDYMAN
7	8	FEELS GOOD WING 877 436-4/POLYDOR	TONY! TON! TONE!
8	11	BECAUSE I LOVE YOU (THE POSTMAN SONG) LMR 2724/RCA	STEVIE B
9	10	GROOVE IS IN THE HEART ELEKTRA 4-64934	DEEE-LITE
10	7	BLACK CAT A&M 1477	JANET JACKSON
11	9	CAN'T STOP VIRGIN 4-98961	AFTER 7
12	17	I'M YOUR BABY TONIGHT ARISTA 2108	WHITNEY HOUSTON
13	12	UNCHAINED MELODY VERVE 871 882-7/POLYDOR	THE RIGHTEOUS BROTHERS
14	15	WIGGLE IT CUTTING 4-98887/CHARISMA	2 IN A ROOM
15	13	EVERYBODY EVERYBODY RCA 2221	BLACK BOX
16	25	THE WAY YOU DO THE THINGS YOU DO VIRGIN 4-98978	UB40
17	14	CLOSE TO YOU CHARISMA 4-98951	MAXI PRIEST
18	22	FAIRWEATHER FRIEND MOTOWN 2049	JOHNNY GILL
19	23	B.B.D. (I THOUGHT IT WAS ME)? MCA 53897	BELL BIV DEVOE
20	28	THINK TOMMY BOY 4-19591/REPRISE	INFORMATION SOCIETY
21	24	HIPPYCHICK ATCO 4 98908	SOHO
22	21	DREAM BOY/DREAM GIRL MICMAC 2539	CYNTHIA & JOHNNY O
23	29	MISSUNDERSTANDING WARNER BROS. 4-19590	AL B. SURE!
24	—	EACH AND EVERY TIME ATCO 4-98906	SWEET SENSATION
25	16	CRAZY MOTOWN 2053	THE BOYS
26	27	ON THE WAY UP CHRYSALIS 23599	ELISA FIORILLO
27	—	LIVIN' IN THE LIGHT EMI 50286	CARON WHEELER
28	20	ROMEO ISLAND 878 012-4	DINO
29	26	SUICIDE BLONDE ATLANTIC 4-87860	INXS
30	—	TOM'S DINER A&M 1529	DNA FEATURING SUZANNE VEGA

THIS WEEK	LAST WEEK	TITLE	ARTIST
TOP 40/ROCK Based on airplay reports from stations combining top 40 and rock music.			
1	1	CHERRY PIE COLUMBIA 38-73510	WARRANT
2	5	HIGH ENOUGH WARNER BROS. 4-19595	DAMN YANKEES
3	4	SOMETHING TO BELIEVE IN ENIGMA 44617/CAPITOL	POISON
4	3	FLY TO THE ANGELS CHRYSALIS 23527	SLAUGHTER
5	2	SUICIDE BLONDE ATLANTIC 4-87860	INXS
6	13	MILES AWAY ATLANTIC 4-87824	WINGER
7	8	MORE THAN WORDS CAN SAY EMI 50324	ALIAS
8	9	STRANDED CAPITOL 44621	HEART
9	12	BLACK CAT A&M 1477	JANET JACKSON
10	6	(CAN'T LIVE WITHOUT YOUR) LOVE AND AFFECTION DGC 4-19689	NELSON
11	19	MIRACLE MERCURY 878 392-4	JON BON JOVI
12	7	SOMETHING HAPPENED ON THE WAY TO HEAVEN ATLANTIC 4-87885	PHIL COLLINS
13	16	SAME OL' SITUATION (S.O.S.) ELEKTRA 4-64942	MOTLEY CRUE
14	15	I DON'T LOVE YOU ANYMORE CAPITOL 44588	THE LONDON QUIR'BOYS
15	11	JOEY I.R.S. 73014	CONCRETE BLONDE
16	21	THUNDERSTRUCK ATCO LP CUT	AC/DC
17	22	LOVE IS THE RITUAL A&M 1525	STYX
18	14	DAYS LIKE THESE Geffen 4-19677	ASIA
19	20	POLICY OF TRUTH SIRE 4-19842/REPRISE	DEPECHE MOOE
20	—	HARD TO HANDLE DEF AMERICAN 4-19668/GEFFEN	THE BLACK CROWES
21	17	BLAZE OF GLORY MERCURY 875 896-7	JON BON JOVI
22	10	CAN'T GET ENUFF ATLANTIC 4-87886	WINGER
23	28	FALLING TO PIECES SLASH 4-19563/REPRISE	FAITH NO MORE
24	—	GIVE IT TO ME GOOD MECHANIC 53863/MCA	TRIXTER
25	27	CONCRETE AND STEEL WARNER BROS. LP CUT	ZZ TOP
26	18	HOW MUCH LOVE EMI 50302	VIXEN
27	29	TYPE EPIC 34-73575	LIVING COLOUR
28	23	LOVIN' YOU'S A DIRTY JOB ATLANTIC 4-87844	RATT
29	—	LOVE IS A ROCK EPIC 34-73540	REO SPEEDWAGON
30	30	SO CLOSE ARISTA 2085	DARYL HALL JOHN OATES

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MUSIC BIZ EXPECTS HAPPY HOLIDAY, AFTER ALL

(Continued from page 1)

with caution but with high hopes that the consumer will show up to buy music."

The distribution chiefs stop short of describing accounts' purchases under their fall restocking programs as heavy. Instead, they say that considering the economy, accounts are making "intelligent" purchases. For example, Smith says his company's stock-replenishment program this fall was well received. He takes this as a sign "the accounts think it will be a very good holiday."

On the account side, Cindy Barr, director of purchasing and product management at 57-unit, Miami-based Spec's Music & Video, acknowledges that "business has not been phenomenal." But she remains optimistic about prospects for the holiday season and has tailored her fall purchasing accordingly. "We've been buying in heavily according to what we think it's going to take us to get through the fall," she says.

Harmony House, a 32-unit chain in Troy, Mich., also bought in heavily under the labels' fall restocking programs, says Chuck Papke, VP of marketing and purchasing, who is anticipating "a really good Christmas."

Some label executives suggest that retailers are eager for megahits, which is why orders have been unexpectedly healthy. "I think people are hungry for something that will get people to come into the store," says one distribution executive. "We are fighting like cats and dogs to keep

people from overordering on our hit albums."

At Owensboro, Ky.-based Wax-Works/VideoWorks, which runs 131 stores, major-label buyer Harold Guilfoil says, "We feel very positive about the Christmas season." Guilfoil says his optimism is fueled by the chain's strong same-store sales ratio, which as of Aug. 31 shows an 18% increase for the year. Also, the bountiful supply of hit product should continue to ring cash registers, he says. "We have a lot to look forward to."

Lew Garrett, VP of purchasing at 275-unit Camelot Music in N. Canton, Ohio, agrees. "There is enough product flow, I can tell you that."

Currently, he counts 30 hit albums that are moving pretty briskly, with an additional 60 still in the pipeline. "We are riding the crest of a pretty good product flow," he says.

According to Billboard's count, more than 70 albums from artists who achieved gold or platinum on their last outing will be in stores before December (see story, page 8).

While industry observers say the strong release schedule is the key to the holiday selling season, so far consumers have not been crowding into record stores.

Most label executives acknowledge that overall music sales are flat. The general consensus seems to be that sales volume on the top 20 titles is running about 10%-20% behind the norm for a healthy October.

However, Christmas sales general-

ly do not kick into high gear until after Thanksgiving, reminds WEA's Droz. And that is when music product, whatever the shape of the economy, will rise to the top of most consumers' gift lists, observers say.

Stan Goman, senior VP of retail operations at 59-unit, W. Sacramento, Calif.-based Tower Records, says, "In our particular business, a little jog in the economy will not hurt us. We are not selling high-ticket items. If the consumer doesn't buy a new stereo because of the recession, he will still buy new CDs. If there is a recession, we ain't participating."

Droz agrees. "I think the cloud that is over all [industries] is the recession talk. We are in a recession but our industry has overcome past recessions. Recessions impact sales on items like homes and cars, and not low-ticket items like music."

Still, despite the general tone of optimism about Christmas voiced by retailers and labels, one distribution executive reminds that "the jury is still out until the consumer joins the party."



CAPITOL DEPRECIATION: Capitol Records/Nashville has dropped from its roster **Scott McQuaig, Joe Barnhill, Gidget Baird, Toni Jolene, Joni Harms, and Gail Davies.** Davies will stay with the label as a staff producer.

A MIDEM FIRST: The National Music Publishers Assn. and its Harry Fox Agency affiliate, on a visibility and education mission, are taking a booth at MIDEM in Cannes in January for the first time. Before MIDEM, the NMPA board will meet in the U.K. with mechanical rights group MCPS and MPA, the publisher association.

IS A DEAL NEAR: To bring New York's **Malverne Distributing** into the fold of the **George Hocutt and Dick Kline-operated Independent National Distributors Inc.?** As Track predicted, **Mark Gordon's** Los Angeles-based **Boss Man** label has made a deal with INDI.

NEW MANAGER: Superstar **Janet Jackson** has switched management to join **Howard Kaufman's HK Management.** She departs **Roger Davies Management,** which retains her until her tour ends Nov. 16.

CONSOLIDATION CONTINUES: **Noel Gimbel,** who owns **Video Plus Emporium,** a four-unit video chain operating in suburban Chicago, confirms that he is involved in negotiations to acquire Milwaukee-based **Radio Doctors,** which operates a one-stop and two retail outlets. The other 10 stores operating under the Radio Doctors banner will not be included in the deal since they are individually owned according to sources. Gimbel ran **Sound Video Unlimited,** a one-stop and video distributor, until he sold it to **Baker & Taylor.**

TRACK HEARS that virtually every big-name top 40 programmer in the country—including three with the same major top 40 chain—has been contacted about an unspecified music programming position with MTV. And the person contacting them? Consultant **Jeff Pollack**—whose only official MTV connection is to MTV Europe. MTV had no comment.

THE RETURN: **Joe Parker,** who left **PolyGram** about six months ago to join **J&R Music World** as GM, apparently has decided that he likes it better on the label side. Parker will rejoin the PolyGram family as VP of sales at the **Mercury** imprint.

CREW DUES: The members of **2 Live Crew** were getting in trouble long before it came to the nation's attention. Crew member **Mark Ross** pleaded guilty to obscenity Oct. 23 for simulating sex during a show in Lafayette, La. He was fined \$1,000. The group has not played that state since the arrest, but has a date scheduled for later in November.

Michael Small-Venue Tour Will Benefit Charities

NEW YORK—George Michael, who recently charted his ninth No. 1 hit with "Praying For Time," has announced a seven-city North American theater tour that will feature his favorite hits from the past three decades as well as his own material. Proceeds will benefit charities in each city.

The "Cover To Cover '91" tour will open Feb. 6 at Massey Hall in Toronto. It will continue with performances at the Opera House in Boston, Feb. 8; the Kennedy Center in Washington, D.C., Feb. 11; Carnegie Hall in New York, Feb. 12; the Arie Crown Theatre in Chicago, Feb. 14; the Paramount Theater in Oakland, Calif., Feb. 18; and the Wiltern Theatre in Los Angeles, Feb. 20. Seating capacities for the shows range from 2,200 to 4,300.

Michael's previous North American tour, in support of his "Faith" album, played stadium venues. Fol-

lowing the North American concerts, Michael will play at Royal Albert Hall in London on a date to be announced.

The tour will promote Michael's latest Columbia Records album, "Listen Without Prejudice, Vol. 1," which has reached the top five on Billboard's Top Pop Albums chart. But the shows will feature Michael's interpretations of his favorite songs from the '60s, '70s, and '80s, as well as his own songs.

Proceeds from all concerts will go to charities including the National Center For Missing & Exploited Children, the San Francisco AIDS Foundation, the Boys and Girls Club of Chicago, and the United Negro College Fund.

The next single from "Listen Without Prejudice, Vol. 1" is the track "Freedom 90." A video of the song is being filmed by director David Fincher. **THOM DUFFY**

(Continued from page 100)

New Crop Of Hit Albums Takes Root At Top Of Chart

BY ED CHRISTMAN and CHRIS MORRIS

NEW YORK—While a strong injection of new hit product over the last six weeks has resulted in an increasingly volatile Top Pop Albums chart, retailers are split on whether those releases have resulted in incremental sales.

A Billboard survey reveals that officials at National Record Mart, WaxWorks, Strawberries, Harmony House, Kemp Mill Music, and Camelot Music all say they have benefited from the strong slate of releases coming out for the Christmas selling season. At the same time, executives with Spec's Music & Video, Best Buy Superstores, Wherehouse Entertainment, and the Record Shop say overall hit album sales volume remains anemic.

More than one-third of the titles in the top 40 of this week's Billboard Top Pop Albums chart have earned their spot in the last six weeks. Two of those titles—ZZ Top's "Recycler" and Paul Simon's "Rhythm Of The Saints"—enter the top 40 this week, their first week on the chart.

Three of the top 10 albums are recent entries: AC/DC's "The Razors Edge," which slips from No. 2 to No. 3, is in its fifth week; "X" from INXS, which holds at No. 6, is in its fifth week; and the Vaughan Brothers' "Family Style," holding at No. 8, is in its fourth week.

Generally, labels unleash a plethora of hit product for the fourth quarter, but this year the titles

seem to be gaining the upper reaches of the chart at a quicker pace. Now the concern is whether these titles will be strong enough to result in a robust holiday season.

Most retailers agree with Sandy Bean, VP of advertising at Troy, Mich.-based Harmony House, which operates 32 stores, who says she is not surprised by all the new titles busting into the charts because most of the albums are coming from traditionally strong acts.

But Mary Ann Levitt, president of the 30-store Record Shop chain in Sausalito, Calif., says the influx of new records at the top of the chart is probably reflective of a soft market all year.

Moreover, Cindy Barr, director of purchasing and product management at 58-unit Spec's in Miami, says, "It looks like it will remain volatile. M.C. Hammer, Mariah Carey, and Wilson Phillips are still in the [Spec's] top 10. It certainly seems like the others holding a place in the top 10 were there for a lack of something better."

At 150-unit Strawberries in Milford, Mass., assistant VP of purchasing Jeff Cohen notes that, all year, "hits haven't had as long a life span. Other than M.C. Hammer or Mariah Carey, every top 10 hit has a shorter life span this year."

Of course, one reason hit albums have been volatile the last six weeks, Cohen says, is because there have been some "quality, heavy releases." But even those may not hold their own in upcoming weeks as new releases challenge them.

VOTER CAMPAIGN REGISTERING WITH MUSIC, VIDEO GROUPS

(Continued from page 1)

Although these drives got off to a late start—barely a month before the Oct. 9 voter registration cutoff date—representatives claim that the efforts served as successful pilot programs for the 1992 elections, which organizers see as the long-range target.

The record industry's fledgling Rock The Vote campaign collected more than 10,000 new registrants in early October during a five-day, six-college tour of California campuses featuring Billy Bragg, Iggy Pop, and Kid Frost. The organization also registered voters at the recent "Gathering Of The Tribes" concerts, Oct. 6-7 in Mountain View, Calif., and Costa Mesa, Calif.; at the 1990 MTV Video Music Awards show Sept. 6; and at the Foundation Forum heavy metal confab Sept. 13-15 in Los Angeles.

The main impact of these limited efforts will not be on the upcoming elections, but on future organizing plans. "I think the consensus is that for this year's election, it's too late," says VSDA/NARM executive VP Pam Horovitz. "We are talking about a two-year game plan to have an impact on the '92 election."

According to Horovitz, the groundwork has already been laid for a concerted industrywide effort. "We'll make no bones about letting legislators know what our plans are and to watch out for us. We are going to know the issues, and who is for what. That clearly is the intent."

On the video side, Mitch Lowe, president of the three-store Mill Valley, Calif.-based Video Droid chain

and president of the Northern California chapter of VSDA, headed a drive to register voters at California video stores, beginning in September.

Lowe talked about the program at a VSDA board meeting during the group's annual convention in Las Vegas in August. According to Horovitz, his presentation received a warm reception. "The consensus was we should try to roll something out on a national level."

Also well-received, she says, was a speech by Virgin Records co-managing director Jeff Ayeroff about the Rock The Vote campaign at the NARM Retailers Conference, Sept. 23-25 in Westfields, Va.

"We'll try to use the venue of the NARM convention [set for March 22-25 in San Francisco] to expand Rock The Vote at the retail level," Horovitz says. "Really at the next convention meeting, we will start getting down to the nitty-gritty of planning."

Several major retailers contacted by Rock The Vote, including Tower and Wherehouse, also reacted positively to it, says Rock The Vote director Beverly Lund. "Most of the chains that are part of NARM are very willing to take part in the voter registration process," she says.

The Recording Industry Assn. of America is also getting involved in the campaign. According to Trish

Heimers, VP of the association, "It's absolutely thrilling to see the industry take a proactive stance in something after some of the beating we have taken over the years." She adds that RIAA representatives recently met with Rock The Vote to discuss how to continue the campaign in the future.

Rock The Vote, which was spawned from a private industry

'It's thrilling to see the industry take a proactive stance'

gathering hosted by Virgin Records co-managing directors Ayeroff and Jordan Harris (Billboard, Sept. 15), has also received support from Warner Bros., Capitol, Geffen, Giant, MCA, A&M, and MTV. The coalition distributed several taped spots to MTV featuring various artists encouraging viewers to vote.

PATRIOT IN LINGERIE

The most recent Rock The Vote clip, featuring Madonna sporting red bikini lingerie and an American flag draped on her shoulders, premiered Oct. 22 on MTV and received extensive news coverage. In the 60-second

clip, the pop star, accompanied by two male dancers, plays on her hit "Vogue" with a rap: "Dr. King, Malcolm X/Freedom of speech/Is as good as sex." As the clip ends, Madonna adds slyly, "If you don't vote, you're going to get a spankie."

The Madonna spot caused quite a stir. Although the Veterans of Foreign Wars complained publicly about the spot, MTV senior VP/creative director Judy McGrath says she is not aware of anyone at the channel being contacted by the organization.

"I've seen people wear flags as shirts and shorts in videos we air, so we didn't think it was anything new," McGrath says. "But Madonna did put the campaign over the top. She galvanizes people. I was more interested to see if our audience found it offensive and they didn't."

MTV, which has donated more than \$1 million in air time to Rock The Vote, has also set up an "800" number to inform viewers how to register to vote for the next election.

McGrath says that, while the service won't run PSAs for the next two years, "we're going to try to be as creative about this as we are about everything else we attempt to do. We've talked about a contest where the entry form might be your registration receipt. We're thinking of working with our college network

and record retailers to encourage voting."

LOWER PROFILE

Although VSDA's California campaign had a significantly lower profile than that of Rock The Vote, the music and home video industries seem to be united and determined to raise viewer and customer consciousness.

The VSDA campaign took root in June after Lowe discussed voter apathy with a customer and came to the realization that a video retail outlet would be a good place to register and educate potential voters.

After obtaining financial aid from the voter registration office headed by California Secretary of State March Fong Eu and support from the Democratic and Republican parties and the League of Women Voters, a counter card to encourage voter registration was produced.

The 11-by-18-inch red, white, and black display sports a Washington Post photograph of Germans crossing through the remains of the Berlin Wall and reads, "People have died for it, all you have to do is sign for it. Register to vote today."

According to Lowe, a total of 500 displays were made and were distributed to 30 key retail chains and 20 independent retailers. Each package contained 100 voter registration forms.

One store, the San Francisco-based Movie Magic, gave free rentals to customers that registered to vote. At his Video Droid stores, Lowe reports that he went through 300 applications in one store and more than 200 in the other two.

The program had the potential to reach 50,000 people, but it is too early to tell how many people were actually registered through the campaign. In January, however, the state of California will be able to tally up the number of people who registered through video dealers, since the forms are numbered.

According to Lowe, state officials say that if 3% of the people that took the forms registered, it is considered to be a good showing. "But I have a feeling it is going to be a lot bigger than that, just by judging from the people that came into the stores and grabbed the forms."

Although Lowe admits the program ran into a few snags in distributing the packages to independent stores, he says, "it certainly worked well on a trial basis."

A&M Reportedly Will Close Euro Mktg. Office

LONDON—A&M Records reportedly will liquidate its European marketing and promotion office in Paris within the next few weeks. All nine staff members are believed to be losing their jobs, including VP of European operations Russ Curry and promotion director Gerard Woog.

Sources say the decision was made for economic reasons, although label representatives decline to comment. Speculation about the future of the Paris unit surfaced earlier this year, after PolyGram consummated its acquisition of A&M in January.

The office's responsibilities will likely be divided between A&M Records U.K. and PolyGram International headquarters in London.

A&M set up its European operation under managing director Marcus Bicknell in 1977, the same time it signed a new international licensing deal with CBS Records. Curry joined as marketing manager in 1978.

The label switched in 1985 from CBS to PolyGram for European distribution. Among those on the negotiating team for that deal was Alain Levy, who was then head of PolyGram France and is now CEO of PolyGram Holdings Inc. in the U.S. and president-designate of PolyGram worldwide.

ADAM WHITE

POLYGRAM SEEKING CD MANUFACTURING PLANT

(Continued from page 8)

major record companies own a CD manufacturing plant. It's the breakup of the joint venture that even allows us to express an interest in acquiring our own disc supply."

This purchase would make PolyGram the fourth major record company to own CD manufacturing facilities, following CBS, WEA, and Capitol/EMI.

PolyGram's global requirements for 1991 will be more than 150 million CDs, predicts David Fine, president and CEO of the PolyGram Group. Whether the company will offer its potential CD production capacity to third-party clients will depend on which plants they purchase and how much capacity they have, according to the PolyGram representative.

The four PDO consumer disc manufacturing plants have a total production capacity of 180 million

CDs, including a facility in Kings Mountain, N.C., with annual capacity of 60 million units.

Geerts is uncertain how PDO's dissolution would affect expansion plans for the U.S. plant, although sources say it will be business as usual at the facility. Its capacity is slated to increase to 75 million units annually in 1991 (Billboard, Oct. 20).

The other PDO facilities are located in Blackburn, U.K., Hanover, Germany, and Louviers, France.

In addition to consumer audio CDs, PDO encompasses professional data storage and optical disc mastering divisions, which will be put up for sale to a third party through an independent banking company, The First Boston Corp. Approximately 10% of the company's volume comes from the manufacturing of professional media.

Most of PDO's professional pro-

duction capacity, which constitutes approximately 10% of its total volume, is contained in a plant in Eindhoven, the Netherlands, which will be put up for sale, according to Geerts.

Philips intends to continue research into optical disc data storage and magneto optical rewritable disc technologies, although the company feels it does not need to manufacture discs for those markets, says Geerts.

In 1990, PDO is expected to produce approximately \$325 million in sales. Of that amount, \$250 million will come from music CDs and \$75 million from the professional data storage and optical disc mastering areas. Worldwide, the venture employs approximately 2,900 people on the consumer side and under 600 on the professional side.

KEYNOTE '90 MEET KEYS IN ON COPYRIGHT LAWS

(Continued from page 100)

lution."

On the newly implemented Taiwan copyright laws, Ang Kwee Tiang, regional director of the International Confederation of Societies of Authors & Composers (CISAC), said, "They're very complicated and seem to be trying to kill too many birds with one stone."

"The problem is that they've tried to incorporate a civil law system within a common law system. Additionally, they've had to add in the agreements made with the U.S. in their cultural treaty. But I think Taiwan's intentions are good. They have a unique political position in the world. They're using all this legislation to enhance their international standing."

Promoter Andrew Bull, managing director of International Concert Pro-

ductions Ltd., took up the point of the Southeast Asian region playing host to big-name international acts in the future. "This could take some time," he said. "Over the last decade, record companies here have concentrated on promoting local product."

"There's nothing wrong in building a fertile local record industry, but what's happened is that things have gone way off balance," Bull continued. "International acts have been locked out, so that our young kids don't know what's out there."

"I'd like to see a situation where the media, hopefully through satellite TV and a more responsible marketing approach by the major labels, will make new music more accessible to that huge and brand-new market out there."

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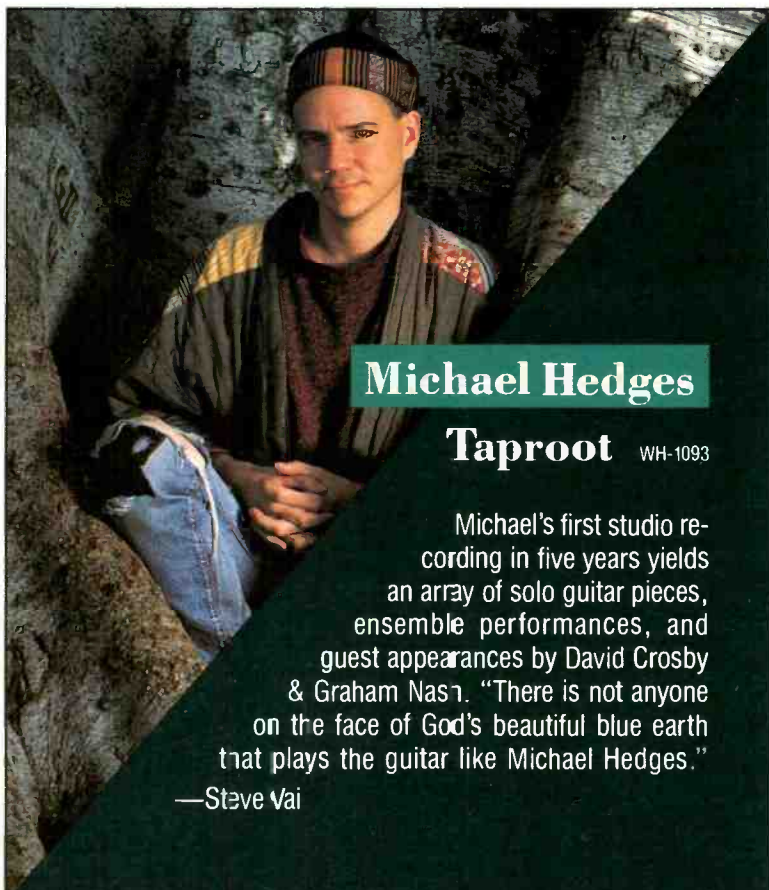
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Michael Hedges

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Michael's first studio recording in five years yields an array of solo guitar pieces, ensemble performances, and guest appearances by David Crosby & Graham Nash. "There is not anyone on the face of God's beautiful blue earth that plays the guitar like Michael Hedges."

—Steve Vai

French Frith Kaiser Thompson

Invisible Means WH-1094



Boasting members of such legendary bands as Captain Beefheart, Golden Palominos, John Zorn's Naked City and Fairport Convention, John French, Fred Frith, Henry Kaiser and Richard Thompson have again assembled after a three year recording absence. It's a completely different kind of supergroup.

torn, david

door X WH-1096

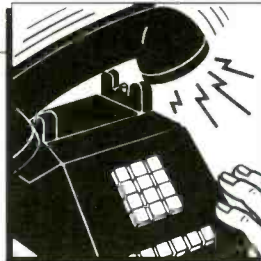
"When guitarists lick ass, they usually garner a solid core of devotees. But when a guitarist so kicks ass that he completely rethinks his instrument, those devotees can turn into fanatics... torn's become the new demigod of neo-psychedelic fusion guitar."

—Spin Magazine



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INSIDE TRACK



Edited by Irv Lichtman

STAFF CUTS ARE EXPECTED at the A&M and Island labels in the near future. According to sources, around 20 staffers will be let go at Island, out of a work force of between 100-150. At A&M, anywhere from 15-30 people may receive pink slips; at the high end, this would represent about 10% of A&M's nearly 300 employees. No major executives are said to be in danger at A&M, although **Tom Corson**, the label's VP of marketing, has quit to take an international job at **Capitol**.

TRACK HEARS that, as **MCA Distribution Corp.** readies its newly beefed-up restructuring in anticipation of **Geffen Records** soon coming aboard, an entirely new (and surprising) name for the distributor may be in the offing. The magic word: **Uni**.

STEERING CLEAR: Twelve video executives have been named to the steering committee to investigate an industry image campaign to promote video rentals. The five studio representatives are **Herb Fischer**, **MGM/UA Home Video**; **Mary Kincaid**, **Disney Home Video**; **Barbara O'Sullivan**, **Warner Home Video**; **Alan Perper**, **Paramount Home Video** and **Stuart Snyder**, **LIVE Home Video**. Representing the retail ranks are **Richard Abt**, **West Coast Video**; **Brad Burnside**, **Video Adventure**; **Ron Castell**, **Blockbuster Entertainment**; **Jan DeMasse**, **Video Place**; and **Robert Williams**, **Video Towne**. The two distributor appointees are **Tony Dale-sandro**, **M.S. Distributing**, and **John Taylor** of **Ingram Video**.

THERE ARE RUMBLINGS on the West Coast that the relationship between **Enigma Entertainment** and **Capitol-EMI Music**, which bought a 50% interest in Enigma in May 1989, might be on the rocks. Although sources at Culver City, Calif.-based Enigma were remaining mum on the subject, there are indications that there is some dissatisfaction on the part of at least one party regarding the direction of their corporate relationship. Meanwhile, Enigma executives are openly stating that they are entertaining interest from other labels—or companies outside the industry—regarding a new joint-venture deal.

X-RAIDED: Already feeling under siege, the adult video community reeled again Oct. 23 when two manufacturers—**Video Exclusives** and **4-Play Video**—were both investigated in a continuation of the Justice Department campaign (Billboard, Oct. 20). At Video Exclusives, principal **Eric Gutterman** says that, as with most

of the other FBI-led sweeps, "it's very general; we don't know what they are looking for." At the **Adult Video Assn.**, administrative director **Gloria Leonard** says the organization is preparing a news release in which it will estimate the Justice campaign has amounted to "\$50 million in total cost to taxpayers."

ADD ABT: Richard Abt, president of Philadelphia-based **West Coast Video** has been named to one of the two newly created appointed seats on the **Video Software Dealers Assn.** board of directors. The other new seat has not yet been filled.

ANTI-CRIME DOESN'T PAY: **D.J. Magic Mike** and the **Royal Posse** have put Miami-based **Cheetah Records** on the map. Now Magic Mike—whose current album, "Bass Is The Name Of The Game," is climbing the Top R&B Albums chart—is finishing up a new project, the fiercely anti-crime, anti-drug, 29-track album "Back To Haunt You." But his message hasn't yet reached the streets of Miami, as label owner **Tom Reich** found out Oct. 20. Driving from downtown Miami's Grand Prix Hotel to local nightspot Club Nu to deliver a test pressing, Reich was ambushed by cinder-block-throwing, gun-wielding youngsters who smashed his car's windshield and put bullet holes in its upholstery. "A bullet came through the windshield, one hit the side of the car, and one hit the roof," says Reich, who floored the accelerator and escaped unhurt. "They were probably after my cellular phone." Reich adds that "Back To Haunt You" will ship on schedule on Nov. 15.

MASCOLO MOVING: **Ed Mascolo** has resigned his post as VP of country promotion at **PolyGram's** Nashville office as of Wednesday (31). Rumor has it that Mascolo will return to a promotion job at his old label, **RCA**.

MOVING IN: From the artist management field, **Val Azzoli** has been tapped to replace **Vince Faraci** as senior VP of promo and marketing at **Atlantic Records**. Faraci has moved over as co-president of Atlantic's new logo **East West America** (see page 6) . . . **Raoul Roach** has joined **Quincy Jones' Qwest Records** as VP of A&R. The arrival of Roach, formerly director of black music at **Elektra**, is in line with the label's expansion of its artist roster, which currently includes Jones, **Tevin Campbell**, **Siedah Garrett**, the **Winans**, **New Order** and **Dori Caymmi**.

AS HE PREPARES to officially announce this week that the final date of his current tour will be New Year's Eve in his hometown of Seattle, **Robert Cray** is teaming up with **Fender Musical Instruments** and **Musician Magazine** for a "final concert" contest. Fourteen hundred Fender dealers will participate in the contest, which runs through Nov. 15. There's a grand prize winner and 10 runner-ups. Contest also ties in with Cray's new PolyGram album, "Midnight Stroll."

(Continued on page 98)

Asian Copyright Issues Key At Keynote '90

■ BY HANS EBERT

HONG KONG—Asian copyright laws, especially those recently implemented in China, Indonesia, and Taiwan, proved a lively point of discussion at "Keynote '90," Asia's first international music and entertainment trade fair, staged here Oct. 19-22.

Held at the Hong Kong Exhibition & Convention Center, the event drew some 350 attendees, as against the 500 hoped for by the organizing company, Asian Copyright & Music Conventions Ltd. But a repeat next year seems certain, since many attendees felt it was the kind of major event needed to boost the Southeast Asian region from its current Third World status to that of a commercially viable marketplace.

"What's interesting about 'Keynote '90' is that for the first time the Asian and Pacific countries have come together and declared they're a music force in their own right," said David Sloane, of the Sloane & Co. ac-

countancy firm in London. "They've gotten together and said, 'Let's not try to copy the West. Let's see what domestic talent we have, and let's see how we can cross each other's cultural barriers.'"

"This region has for years been seen as a backwater," he added. "Now it can be developed and win real presence."

Ronnie Braun, managing director of Helicon Records in Israel, agreed. "For the first time, the Asian recording community has begun thinking in a Pan-Pacific way," Braun said. "In the '90s, this will be a rapidly growing market. Let's face it, Europe—if not saturated—is certainly not growing. The U.S. is probably going downhill, which means that the international music community is looking for new growth areas. Asia is, for sure, a major growth area."

A downbeat element was that **BMG** was the only major international company to be represented. A reason suggested for this was that it

was somehow a **BMG** event—a theory based on the knowledge that **Anders Nelson**, now GM of **BMG** in Southeast Asia, had planned such an event here before he joined the company.

Admitting that the lack of major-label attendance was a problem, the organizers said, "We hope to get over that for next year."

A key topic of discussion at "Keynote '90" was the emergence of new copyright laws in some Asian countries. Regarding the recently adopted Chinese laws, **Willie Cheung**, GM of the **Composers & Authors Society** of Hong Kong, said, "They are deficient in many departments. Many exemptions are incorporated over what constitutes infringement so that rights owners' revenue is limited. At this stage, I don't think there's any intention on the part of the Chinese government to enter either the **Berne** or **UCC Conventions**. Bilateral agreements may, therefore, be the only so-

(Continued on page 99)

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