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NEWSPAPER



VOLUME 101 NO. 46

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

November 18, 1989/\$4.50 (U.S.), \$5.50 (CAN.), £3.50 (U.K.)

## Regional Distributors Merge In New Video Holding Co.

BY PAUL SWEETING

**NEW YORK** The ranks of purely regional video distributors thinned again last week with the announcement of an agreement between Sacramento-based Video Products Distributors and St. Louis-based Sight & Sound Distributors to merge their organizations under a new holding company,

Home Entertainment Distributors Inc.

That announcement comes only a week after two other distributors, Video Trend and Major Video, revealed their agreement to pursue a similarly structured consolidation (Billboard, Nov. 11).

The deals, if completed, will create two new "super-regional" distributors, as some of the participants have dubbed the resulting entities. Both the combined Video Trend/Major and VPD/Sight & Sound indicate additional acquisitions or mergers are strong possibilities as they seek to develop national reach while maintaining the regionals' reputation for service and careful attention to the needs of their accounts.

(Continued on page 96)

## Atlanta Growing Into A Major Black-Music Hub

BY JANINE McADAMS

**ATLANTA** This Southern city is gradually becoming a major center of black music as more and more black recording artists and producers settle here.

Bobby Brown has moved here and plans to open a recording studio. L.A. & Babyface have homes in Atlanta and have begun a record label here. Singer/songwriter/producer Larry Blackmon had based his production company here for years before he heard Miami's siren song and moved his operation south. Singer Peabo Bryson has lived and worked here for years. So has producer Dean "Sir" Gant of Platinum Plus Productions, who has worked with Anita Baker, George Howard, Madonna, Vesta, and Bryson.

Long considered a base of black political and economic power in the South, Atlanta is now taking on a new image—that of an emerging center of contemporary black music production that, while not equal to traditional music towns New York, Los

(Continued on page 92)

## Channel Denies Claims By Some Labels MTV Taking A Harder Look At Vids?

BY MELINDA NEWMAN

**NEW YORK** Although MTV has often been at odds with record companies over the content of clips submitted to the national music channel, some labels now contend MTV's standards have become increasingly restrictive. Some suggest the network is reacting to a perceived mood of conservatism across the country. Others say they are simply confused by what they view as inconsistent standards.

However, MTV says there has been no change in its practice of reviewing clips. "This has always been a subjective process, but the standards are the same," says spokeswoman Carole Robinson.

Still, many labels feel that more

clips are being returned for edits or interpretation, especially since the music channel began requesting lyric sheets with the videos. From its inception, MTV has asked labels to submit a lyric sheet if there were some words that could

not be understood. However, since August it has requested lyric sheets for all submissions.

The problem of screening clips apparently has been exacerbated by an increase in tape submissions

(Continued on page 92)

## Classical Music Loses One Of Its Legends Vladimir Horowitz Dead At 86

BY SUSAN ELLIOTT

**NEW YORK** Vladimir Horowitz, the last of the great romantic pianists, is dead. Universally admired, even worshipped, for his enormous sound, his astonishing technical command, and his pen-

chant for taking chances that few other instrumentalists would even consider, Horowitz was unquestionably the most celebrated pianist of this century.

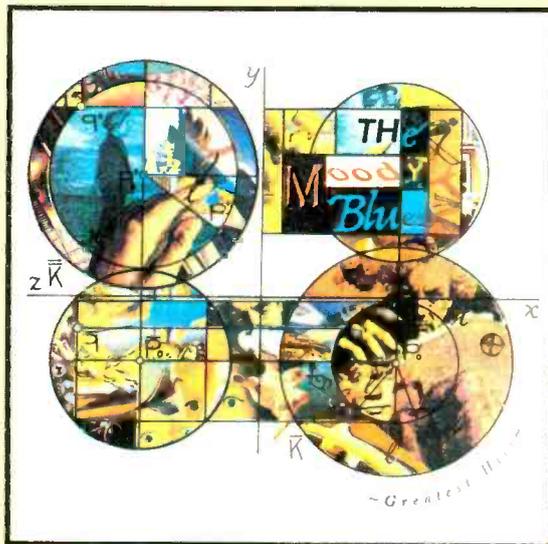
He died in his Manhattan townhouse suddenly on Nov. 5 of a heart attack. He was 86. His last public appearance was on Oct. 11 at the Sam Goody store in midtown Manhattan, where he signed copies of "Horowitz At Home," his newest record for DG. Four days later, a full-page New York Times ad announced that the pianist had signed with Sony Classics, formerly CBS, the label for which he recorded in the '60s and early '70s.

Horowitz recorded extensively for RCA, HMV (now owned by EMI), CBS, and DG. He won a total of 23 Grammys, more than any other instrumentalist in any category; he was second only to conductor Sir Georg Solti as top overall Grammy winner.

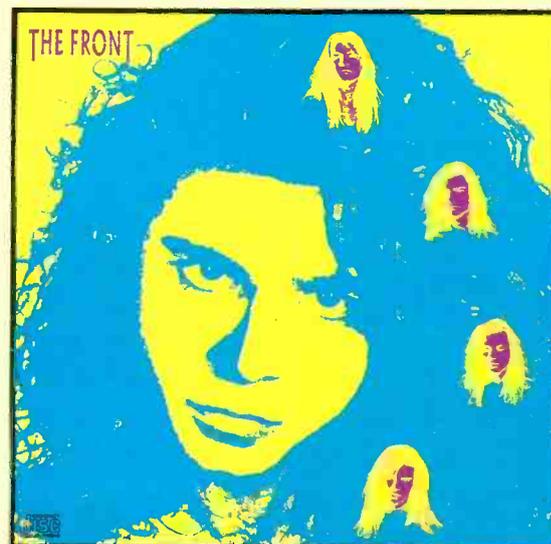
Born as Vladimir Gorowitz in

(Continued on page 97)

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**SPECIAL INTEREST VIDEO**  
 1989 American Video Conference

Follows page 46



**straight up**

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# MCA...WHERE IT

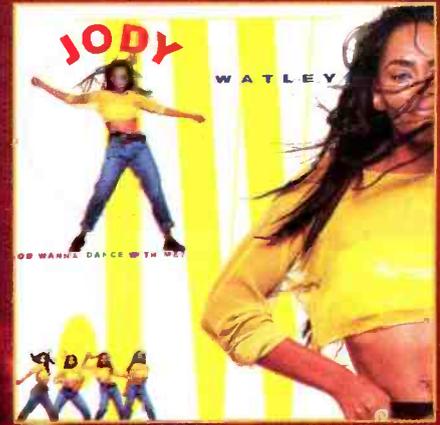
# START RECORDS

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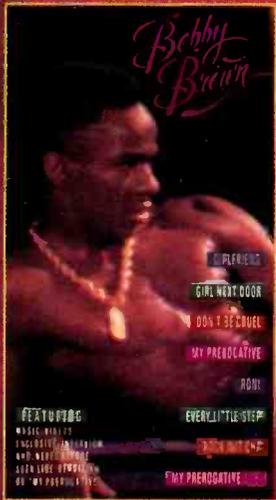
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"Video Classics, Volume 1" is just that; Jody Watley at her best... and it's nothing short of spectacular. It takes the stunningly beautiful, Grammy-winning performer to new heights and features seven of her hottest music videos plus an exclusive interview.



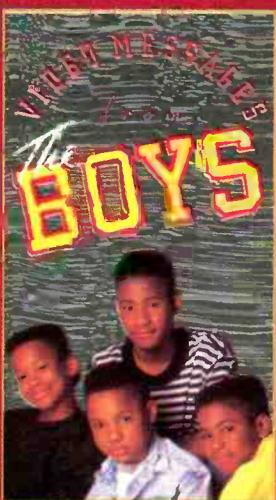
## NEW EDITION "Past and Present"

Literally a "greatest hits" collection, "Past and Present" follows New Edition through the years from the beginning with Bobby Brown to today's talented lineup. A phenomenal success story featuring their biggest hits, exclusive interviews and rare early footage.



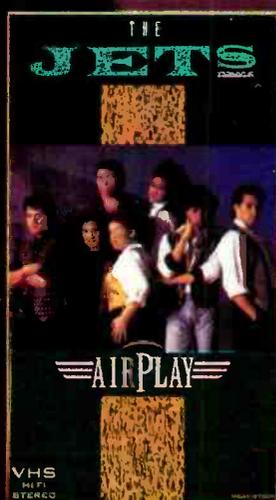
## REBA McENTIRE "Reba"

Five-time CMA Award-winner and country superstar, Reba McEntire, introduces each hit video with warm and witty anecdotes. Hits like "Whoever's In New England," "Sunday Kind Of Love," "The Last One To Know" and much more are included.



## THE BOYS "Video Messages From The Boys"

Khiry, Hakeem, Tajh, Bilal. Four talented brothers, already soaring past platinum with their debut album, have captured the magic on tape that has charmed the world. With hit videos like "Dial My Heart," "A Little Romance" and "Happy," the message is clear.



## THE JETS "Airplay"

They've soared to stardom with five Top 10 singles and million-selling albums. Now, The Jets fly with a visually stimulating collection of video clips and interviews that give a closer look at one of today's most talented musical families.

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VOLUME 101 NO. 46

NOVEMBER 18, 1989

## DEADHEAD TV COMES TO LIFE

Deadheads have something new to be grateful for—a cable TV show made just for them. Billboard music video editor Melinda Newman dug up the details on Deadhead TV. **Page 32**

## AD AGENCIES TRYING HDTV

High-definition TV may be years away from the consumer marketplace, but some ad agencies have already begun airing commercials shot in the format. Bruce Haring reports on this future trend. **Page 41**

## THE BRITISH ARE COMING

U.K. firms HMV, the retail arm of Thorn EMI; W.H. Smith, a giant retailer; and Strand VCI, a video sell-through company, have all bolstered their commitment to the U.S. market. Nigel Hunter and Ed Christman report. **Page 6**

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# P'Gram Finalizing Stock Sale Plans Earmarks Proceeds For A&M Purchase

BY DON JEFFREY

NEW YORK Philips' public offering of 20% of its PolyGram Records subsidiary (Billboard, Nov. 11) is expected to raise between \$560 million and \$700 million, before fees and taxes.

Net proceeds of the offering will be used to pay for PolyGram's pending acquisition of A&M Records, says Philips spokesman Ben Geerts. He notes that PolyGram agreed to pay \$460 million for A&M, \$40 million less than the figure speculated

on in the media. That deal is expected to be completed by Jan. 1, he adds.

Geerts also says that when PolyGram acquired Island Records in July, it agreed to pay about \$270 million for that label. The figure bruited in the press was \$300 million.

Philips last week announced it will offer up to 35 million shares of PolyGram stock to the public at a price estimated at between \$16 and \$20 a share.

Before a definite price is estab-

lished, Philips must obtain approval from the federal Securities and Exchange Commission. Geerts says shares may be traded on the New York Stock Exchange and the Amsterdam Stock Exchange by the end of this year. Philips will retain ownership of 80% of PolyGram's shares.

PolyGram claims to be the No. 3 record company in the world in total sales, after Warner Communications Inc.'s recorded music division and Sony's CBS Records. In 1988, PolyGram's revenues amounted to \$1.6 billion, a 17% increase over the previous year. Its income from operations was \$154 million, a 25% year-

ly rise. This proposed sale of stock is not PolyGram's first attempt to go public. In October 1987, Philips announced it was going to sell 20% of

(Continued on page 94)

## More Releases Sans Vinyl As Holiday Season Nears

BY DAVE DIMARTINO

LOS ANGELES As some label executives cite the upcoming holiday season as "the last Christmas that vinyl is really going to be a factor," scattered new album releases issued only on cassette and CD appear to be backing up such claims.

Though simultaneous LP/cassette/CD release remains largely the rule rather than the exception for the major labels, three recent releases on Warner Bros.—by new WB/Nashville signings David Mullen, Maura O'Connell, and the Marcy Bros.—are unavailable on vinyl, as is the latest MCA album by high-charting country star Reba McEntire.

Referring to the Warner acts without vinyl, Vic Faraci, senior VP at WB/Nashville, says, "These are new artists, and we anticipate the initial orders will be very, very light on artists such as these... Therefore, we decided to release just the two stronger configurations and, down the road, if in fact these artists begin to break, chances are we would release the

LP configuration."

At MCA, on the other hand, McEntire is hardly a new artist; MCA's decision to bypass a vinyl version of "Reba Live" was instead based on financial factors.

"If we did it on LP," says John Burns, executive VP at MCA Distribution, "it would have been a two-record set. It's a live package with 18-19 tracks. [The decision] was because of the price of a two-record set. We felt that the marketplace on this was cassette and CD—and not LP so much, because of the nature of the product. A normal Reba McEntire album, yes," he adds, "we would absolutely release it on vinyl."

That the labels now find themselves debating the comparatively meager financial returns new LP product brings is typified by Geffen Records' recent handling of the album by British group Fuzzbox. Though the band's new album, "Big Bang," was initially slated to be issued only on cassette and CD, the label ultimately ended up changing its mind.

(Continued on page 88)

## Clovers, Etta James Among Recipients R&B Foundation Honors Artists

BY BILL HOLLAND

WASHINGTON, D.C. Seven seminal R&B solo artists and one vocal group have been selected as recipients of the first career achievement awards of the Rhythm and Blues Foundation. They were presented with the awards at a ceremony at the Smithsonian Institution's Museum of American History here Nov. 10.

Recipients LaVern Baker, Charles Brown, Ruth Brown, Etta James, Jimmy Scott, Percy Sledge, and Mary Wells will receive tax-free cash stipends of \$15,000.

The six original members of the Clovers (John "Buddy" Bailey, Harold Lucas, Matt McQuater, Billy Mitchell, Harold Winley, and the estate of the late Bill Harris) were also honored, receiving a collective honorarium of \$20,000. All except Baker and James, who are touring, were on hand to accept their awards.

Attendees included members of the Congressional Arts Caucus and the Congressional Black Caucus; Marvin Bush, son of the President;

and industry officials. Also in attendance were artists Rufus Thomas, Bonnie Raitt, and Lou Rawls, as well as members of the Orioles, the Cardinals, and the Swallows, who live in the Washington area.

More than 100 music industryites helped select this year's recipients from the 60 recommended performers. All of the judges were members of the R&B Foundation's board of trustees and artists' advisory committee, composed of performing artists, record producers, songwriters, and music journalists.

Preceding the ceremony, Sam Moore & the Memphis Horns performed at an invitation-only concert spotlighting music by the Stax/Volt writer/producer team of Isaac Hayes and David Porter for the '60s soul duo Sam & Dave.

Three other concerts with Moore & the Horns, all free to the public, took place here over the Nov. 10 weekend.

The concerts, the first segments of the Smithsonian's 1989-90 wide-variety All American Music Series, un-

(Continued on page 96)

## Industryites Slug It Out In Nashville

BY GERRY WOOD

NASHVILLE The Country Music Assn.'s Town Meeting seminar in Nashville sometimes bore a greater resemblance to a "Gunfight At The CMA Corral" than to an open exchange of ideas. Radio drew harsh criticism for its playlists, which were assailed as conservative and restrictive. Consultants were blasted for adding to the problem. Record label executives were criticized by radio for having tin ears and by songwriters for having cold hearts. Trade magazine charts—specifically those published by Billboard and Radio & Records—came under fire. Artists nipped at labels and radio. A good time wasn't had by all.

Except, perhaps, the CMA, which drew large crowds of industry and nonindustry attendees for the one-day conclave that cost \$65

(Continued on page 94)

## Billboard Bows BDS Playlists

NEW YORK This week's issue of Billboard includes the first radio playlists ever published using information gathered by Billboard's new Broadcast Data Systems Inc. subsidiary. The 12 country radio playlists appear on page 49.

The playlists are printed this week as a sample of the kind of information that can be expected from BDS. Billboard plans to use the information as the sole source for the Hot Country Singles chart beginning in January 1990. Other charts will be converted to BDS information throughout 1990.

BDS uses computer-based listening devices to achieve seven-day, 24-hours-a-day airplay monitoring.

# U.K. Retailers Boost Int'l Commitment

## HMV Eyes U.S.; Virgin Europe, Australia

BY NIGEL HUNTER

LONDON Two major British players in the international retailing of music, video, and related accessories are expanding their commitments in Europe and elsewhere.

Virgin Retail and HMV, the retail divisions of the Virgin Group and Thorn EMI, respectively, are planning continued growth overseas in the final decade of this century. Their philosophies differ, however, in regard to the possibilities of expansion in North America.

HMV has ambitious plans for the U.S. and Canada (Billboard, July 1). Already established in Toronto and Montreal, where it opened an 18,000-square-foot store Nov. 9, HMV is targeting the northeastern states in the first phase of its U.S. campaign. Its first U.S. store, expected to open next year, will be located at 86th Street and Lexington Avenue in New York's Upper East Side, according to leasing agents in New York.

Virgin Retail, in contrast, has Europe, Australia, and eventually Japan in its sights. Will Whitehorn, Virgin corporate PR executive, explains that the U.S. is not under consideration for megastores at present.

"Virgin Records has a big investment in its American operation," he says, "and we'll stay with that for the time being."

Outside of the U.S., Virgin Retail's

guidelines for opening stores in foreign markets are related to the Virgin Group's level of creative commitment in the various territories.

"We wouldn't consider opening megastores in territories where we haven't got a record company presence and experience," says Whitehorn. "We also look for local partners in these ventures, although we retain control of inventory and presentation

policies."

Virgin is planning to open some 15 additional megastores in Europe in the course of the next five years. The first will start operating next year in Milan, Italy, on a central site about half the size of the 18,000-square-foot Paris outlet.

Syd Pennington, who recently joined Virgin Retail from the Marks  
(Continued on page 95)

## U.K. Vid Sell-Thru Co. Has Big Plans For U.S. Growth

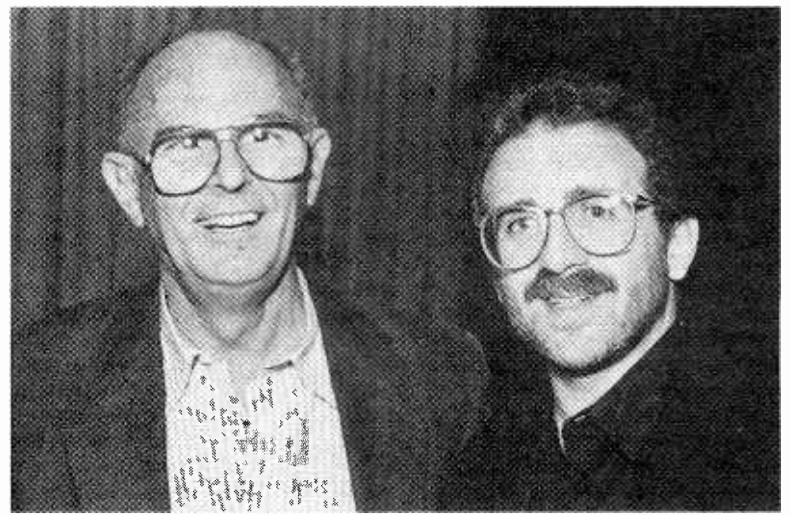
LONDON An \$81 million management buy-out of Prestwich Holdings heralds a name change to Strand VCI and an aggressive international expansion for a company that has been established as the U.K. market leader in sell-through video for the last five years.

With financial support from the Chase Manhattan Bank, the Chase Investment Bank, and the Charterhouse Bank and a further \$63 million of working capital available, Strand VCI has ambitious plans for the U.S. and Europe as a video supplier and duplicator.

The company already has an of-

fice in Chicago and is moving to a headquarters in Santa Monica, Calif., where the U.S. operation will be headed by British-born Colin Walkden.

Strand VCI will launch a U.S. label in March with the aim of gaining a piece of the sell-through market. The company sees the U.S. as an outlet for its own or jointly produced programming, as well as acquired titles. Future product will be bought and developed wherever possible to include the U.S. rights; the U.S. operation will also provide a base for program acquisition. U.S.  
(Continued on page 95)



**Birth Of A Label.** Mo Ostin, left, chairman of the board of Warner Bros. Records, and Irving Azoff, right, former MCA chairman, announce their joint venture in recorded music and music publishing. The new company's recorded product will be manufactured and distributed by Warner Bros. Records domestically and by WEA International in the rest of the world. The company is slated to open for business on Jan. 1.

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Art Jaeger is appointed executive VP of Capitol Records in Los Angeles. He was senior VP of the MCA Music Entertainment Group.

MCA Music Entertainment in Los Angeles appoints Paula Batson VP of public relations. She was VP of publicity, West Coast, for RCA Records.

Paul Ewing is appointed VP of WEA International. He was founder of WEA's affiliates in Hong Kong, Singapore, and Malaysia.

Bruce Wong is named managing director of WEA Hong Kong. He was GM for the label.



JAEGER



BATSON



BERKOWITZ



BRAVERMAN

Epic Records in New York makes the following appointments: Lisa Markowitz, director of market relations, East Coast; Andy Schwartz, associate director of media services; and Ellyn Solis, manager of media relations, East Coast. They were, respectively, manager of East Coast publicity, Epic; a free-lance writer; and a tour publicist, Atlantic Records.

Columbia Records in New York promotes Steve Berkowitz to director of marketing and development, East Coast. He was associate director of product marketing for the label.

CBS Records in New York promotes Elizabeth Weinstock to director of human resources information systems and Kathleen Garretson to director of personnel planning and administration. They were, respectively, director of the employee investment fund, and director of human resources information systems for the label.



GABRIEL



POLK



CANNELLI



GALLEN

Larry Braverman is named national director of marketing at Elektra Entertainment in New York. He was director of new music marketing for the label.

RCA Records in New York names Howard Gabriel director of product development. He was VP of marketing at Relativity Records.

PolyGram Records in New York makes the following appointments: Madelyn Scarpulla, product manager; Jon Polk, senior attorney for legal affairs; Andrew Wohl, attorney for legal affairs; and Julie Greifer Swidler, assistant general counsel for legal affairs. They were, respectively, local promotion manager, Mercury; attorney for legal affairs, PolyGram; an associate at Proskauer, Rose, Goetz & Mendelson; and senior attorney for legal affairs, PolyGram.

**RELATED FIELDS.** MTV in New York names John Cannelli VP of music and talent relations, and Joel Gallen VP of production. They were, respectively, director of talent and artist relations, and executive producer of special programs for the network.

• VIDEO PEOPLE on the move, see page 71.

## W.H. Smith Adds To U.S. Wee Three Chain

BY ED CHRISTMAN

NEW YORK W.H. Smith, the giant U.K. retailer, has acquired seven of the 18 units in the retail chain run by Richman Bros. Record Distributors, a Pennsauken, N.J.-based wholesaler that operates retail outlets under the name of Sound Odyssey and Variety Records. Terms of the deal were not disclosed.

The acquisition gives the British retailing giant 26 U.S. outlets. Earlier this year, W.H. Smith, which op-

erates more than 300 Our Price record stores in the U.K., acquired the 19-unit Wee Three chain, headquartered in Philadelphia (Billboard, Feb. 25).

Rumors of the latest acquisition surfaced at the rackjobbers' meeting of the National Assn. of Recording Merchandisers, held in Phoenix Oct. 21-23 (Billboard, Nov. 4).

Of the seven stores acquired by W.H. Smith, four operate under the Sound Odyssey name and three under the Variety Records logo. The

names will be changed to Wee Three over the next two or three months, says Peter Bamford, Wee Three's president. Moreover, the company expects to open a new store by Christmas, which will bring its total number of outlets to 27.

The relatively slow pace of W.H. Smith's move into the U.S. reflects management's desire to "learn about the market," Bamford says. He declined to say if that pace would be speeded up at a later date.

Richman Bros. is getting out of retail, says Richard Richman, president. "I think we are pretty good retailers... but there are so many big companies coming into the business that we don't think we could compete with them," Richman says. "We are better equipped to be wholesalers than retailers."

The units sold by Richman Bros. are in Cherry Hill Mall in Cherry Hill, Shore Mall in Pleasantville, and Collegetown Shopping Center in Glassboro, three towns in New Jersey; Tyson's Corner Center in McLean, Va.; Montgomery Mall in Bethesda and Germantown Commons in Germantown, both in Maryland; and Dover Mall in Dover, Del.

Bamford declined to elaborate on merchandising and real estate strategies. Since the acquisition of Wee Three, changes have been made in the operation, but they are probably not noticeable to most consumers, he says. As for type of stores W. H. Smith is looking for, he says, "We could have a mixture of mall and strip stores." Two of the newly acquired stores are in strip centers.

In addition to Wee Three, W.H. Smith operates more than 300 airport newsstands and 200 bookstores in North America.

## CBS Records Distrib Appoints Progressive-Music Marketers

NEW YORK CBS Records Distribution has boosted its branches' attention to new music with the appointment of nine staffers to the newly created posts of progressive music marketing managers.

The nine regionally based managers will report to Jon Birge, VP of new music/video marketing at CBS, who will oversee a new progressive music department.

The move follows Columbia Records' creation last summer of an alternative marketing department headed by Steve Tipp. Birge says he consults regularly with Tipp and Jack Isquith, director of national promotion at Epic, in choosing acts for the new progressive music department.

"We're looking for every angle we can to develop new artists," says Birge. "Obviously, we are fo-

cus on certain aspects of retail. There are individuals in these [alternative music] stores and if you turn them on to the music, they're going to become fans."

The new marketing managers will serve a dual role for CBS. "I see it as a combination of retail development and artist development," says Birge.

Most of the new managers are former college reps or account service reps for CBS.

They include Terri Denton, overseeing activity in the Southeast; Marilyn Gardner, the Mid-Central states; Paul Jarosik, New England; Ernest Kemeny, Los Angeles; Troy Prickett, New York; Leah Reid, Mid-Atlantic states; Marnie Smith, Southeast states; Sally Spiegel, Midwest states; and Tim Thompson, Northwest states. THOM DUFFY

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A

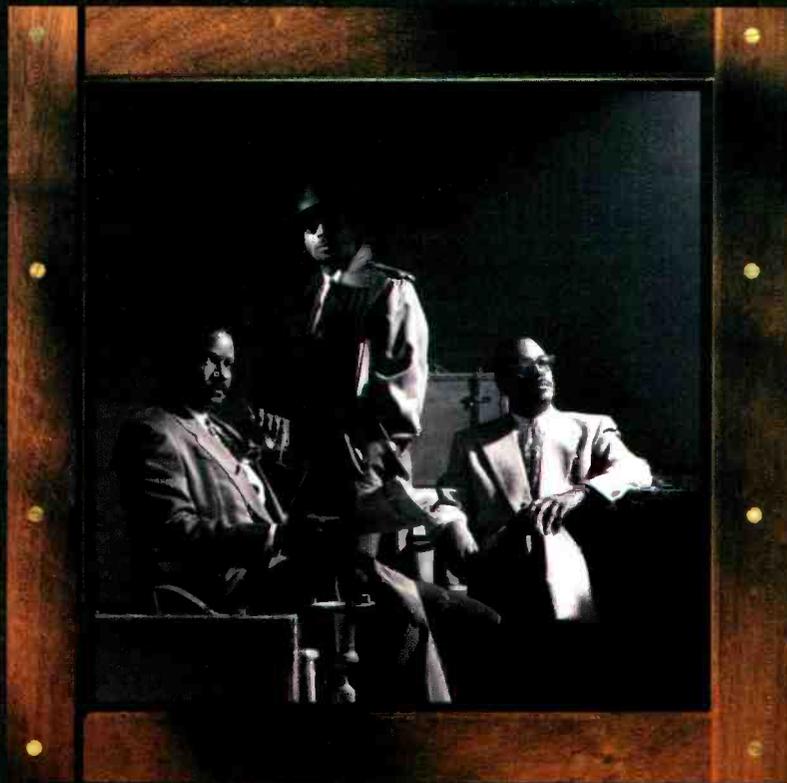
W

U

B

R O U N D T R I P

# THE GAP BAND



NOW TRAVELING ON TRACK #1  
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# Beatles Work It Out With Capitol-EMI P&D, Royalty Case Settled Out Of Court

BY CHRIS MORRIS

LOS ANGELES Tying up a tangled skein of court cases dating back a decade, the members of the Beatles and their companies, Apple Corps Inc. and Apple Corps Ltd., have settled their differences with EMI Records and Capitol Records out of court.

A terse, four-paragraph statement issued by EMI Music here Nov. 8 said, "Bhaskar Menon, chairman, EMI Music Worldwide and Capitol-EMI Music Inc., and George Harrison, Paul McCartney, Ringo Starr, and Yoko Ono Lennon are very pleased to announce the settlement of all outstanding lawsuits between the artists, Apple, EMI Records, and Capitol Records.

"The parties have agreed, as a specific term of the settlement, that neither they nor their representatives or advisers will be permitted to make any comment or statement regarding the settlement other than as appears in this announcement."

No monetary figure was announced as part of the settlement. Although the gag provision leaves details of the settlement vague at best, an informed source says that McCartney—the only

former member of the Beatles currently on the Capitol roster—was the last to settle with the labels.

Most of the discord between the Beatles and the EMI labels stemmed from alleged violations of two related agreements dated Sept. 1, 1969. In one, EMI granted Apple the exclusive right to manufacture and distribute the Beatles recordings in the U.S., Canada, and Mexico. In the second pact, Apple assigned Capitol the right to press the Beatles' records.

Following a dispute over a provision of the manufacturing and distribution agreement regarding escalated royalty payments of 25% (Continued on page 89)



**Drive My Karr.** Gerry Griffith, left, senior VP of EMI, and Sal Licata, right, president and CEO of EMI, welcome Tim Karr, the label's newest signing. Karr's debut album, "Rubbin' Me The Right Way," is due out in January.

## Majors Respond To Demand For CD Reviewers' Copies

BY MELINDA NEWMAN

NEW YORK Last month, Chrysalis Records became the first major label to switch its press mailing list to CDs with Paul Carrack's new album, "Groove Approved." Now other record companies are reviewing their policies on servicing writers.

A Billboard survey of major labels found that most record companies' first press mailing on new releases is still vinyl; most companies will then service a second configuration on request. But Warner Bros., RCA, Elektra, Atlantic, and Capitol are currently enacting programs whereby the writer is given a choice of CD, vinyl, or cassette.

"We're reacting to requests from press people for product on CD," says Warner Bros.' Bob Merlis. "It's clear that three years ago, it was a high-end situation; now CDs are in

the mainstream." At Warner-distributed Geffen Records, plans are to follow the Warner policy.

Columbia has yet to begin processing a survey it conducted earlier this summer offering journalists the choice of cassette or vinyl. "About 20% are already getting cassette," says a spokesperson for CBS. "CDs are sent out by request at this point where the publicist just takes the request over the phone."

Chrysalis switched to all-CDs because, says publicist Frances Pennington, "I found I was sending out albums and then having to follow up with CDs. If people have a problem with that, then we'll do a specific list for cassettes." Vinyl will be available only on special request.

Even though publicists say servicing CDs costs a little more, the price is worth it to some. "It's somewhat (Continued on page 89)

## CBS Label Beefs Up Rap Staff, Roster Epic Gets 3 Ruthless Acts

NEW YORK Epic Records is stepping up its pace in the rap market through a production deal with Ruthless Records, calling for the hot company to deliver to the CBS

unit a total of three acts.

In making its second rap production arrangement—an earlier three-act tie-in exists with Ice-T and Jorge Hinejosa's Rhyme Syndicate—Epic is also building an internal rap marketing staff. By the end of the year, says Epic president Dave Glew, the section, which is yet to get a formal name, will total three staffers, led by already appointed Tony White.

"The rap business requires marketing and promotion beyond the norm," says Glew. "For instance, there is a lot of activity on the one-stop level. Here, one-stops deal with retail outlets not handled by CBS Distribution. Our staff will contact these one-stops and stores and make radio calls."

Ruthless has been supplying such labels as Priority, Atlantic, and A&O with such major rap acts as Eazy-E, N.W.A., The D.O.C., and J.J. Fad.

For Epic, Ruthless president Eric "Eazy-E" Wright and production chief Dr. Dre will initially work on Above The Law and Devastating Twins for early 1990 release. (Continued on page 94)

## Latin Balladeer Pedro Vargas Dies In Mexico

BY LUIS VEGA

MEXICO CITY In a time when crossing over was not a dream but a tangible reality for Hispanic performers, nobody embodied this opportunity in the eyes of Latin America better than Mexican balladeer Pedro Vargas, who died in his sleep Oct. 30 at his home here. He was 85.

"His death marks the end of an important era in Latin music because he was the last survivor of a group of Mexican performers (Continued on page 88)

## Warren Has Top Two Hits; 'Storm' Rages; B-52's 'Shack' Up At No. 3; Satriani Flies In

DIANE WARREN this week becomes the first traditional songwriter in the rock era to have written both of the top two hits on the Hot 100. By "traditional songwriter," we mean someone who generally sticks to writing as opposed to an artist/writer or a producer/writer. Warren accomplishes the feat as **Bad English's** "When I See You Smile" holds at No. 1 and **Milki Vanilli's** "Blame It On The Rain" jumps to No. 2.

Only five other writers or writing teams have landed both of the top two hits simultaneously since 1955. Two of them hit the jackpot in the '80s: **Prince** scored in April 1986 with his own "Kiss" and the **Bangles'** "Manic Monday," and **Jim Steinman** hit in October 1983 with **Bonnie Tyler's** "Total Eclipse Of The Heart" and **Air Supply's** "Making Love Out Of Nothing At All."

**Barry, Robin,** and **Maurice Gibb** achieved the feat during the **Bee Gees** blitz in 1978; **John Lennon** & **Paul McCartney** scored during the **Beatles** invasion of 1964; and **Elvis Presley** received label credit, at least, for co-writing the top two hits in 1956.

This also makes Warren the first female songwriter to have the top two songs the same week. And the first songwriter from California. And the first who knows **Cher** personally. And the first... oh, you get the idea.

**ALBUM ACTION:** **Billy Joel's** "Storm Front" jumps to No. 8 on the Top Pop Albums chart, becoming his seventh consecutive studio album to reach the top 10. That's his entire output since "The Stranger" 12 years ago. The album's first single, "We Didn't Start The Fire," vaults from No. 13 to No. 6 on the Hot 100 and may well become his third No. 1 hit.

The **B-52's** land their first top 10 album as "Cosmic Thing" jumps to No. 10. The group, whose influential "Rock Lobster" was only a midchart hit in 1980, climbs to No. 3 on the Hot 100 with "Love Shack."

**Joe Satriani** has the top new entry on the pop albums chart as "Flying In A Blue Dream" blasts on at No. 50. The guitarist's previous studio album, "Surfing With The Alien," took 17 weeks to crack the top 50. It peaked at No. 29 in May 1988.

The **Grateful Dead's** "Built To Last" is next in line, bowing at No. 59. It's the band's follow-up to "In The Dark," its first top 10 album in a long and legendary career. That 1987 collection peaked at No. 6 and spawned the group's first top 10 single, "Touch Of Grey."

**Erasure's** "Wild!" a joint release on Sire/Reprise Records, vaults from No. 107 to No. 60 in its second week. It's sure to become the British duo's highest-charting album to date, topping last year's "The Innocents," which peaked at No. 49.

The **Smithereens'** "11" bows at No. 99, becoming the critically lauded band's fastest-breaking album to date.



by Paul Grein



The New York-based quartet's 1986 Enigma breakthrough, "Especially For You," reached No. 51; its 1988 Capitol debut, "Green Thoughts," hit No. 60.

**FAST FACTS:** **Quincy Jones** returns to the Hot 100 at No. 86 with a new version of "I'll Be Good To You," the 1976 smash that he produced for the **Brothers Johnson**. The Brothers' version was Jones' first top 10 hit as a producer since a string of hits with **Lesley Gore** in 1963-64. The song launched the Brothers' career and paved

the way for Jones' crowning success with **Michael Jackson**. The new version features **Ray Charles**, a friend of Jones for more than four decades, and **Chaka Khan**. Charles, whose duet with **Billy Joel**, "Baby Grand," peaked at No. 75 two years ago, was most recently in the top 30 in 1967 with a cover of the **Bea-**

**ties'** "Yesterday."

**Alice Cooper** lands his first top 10 single in more than a decade as "Poison" jumps to No. 9. Cooper was last in the top 10 in 1977 with "You And Me." The shock rocker also lands his first top 20 album in nearly 15 years as "Trash" jumps to No. 20 on the pop albums chart.

**Soul II Soul** lands its first top 10 single as "Back To Life" jumps to No. 10. The group narrowly missed the top 10 in September when "Keep On Movin'" peaked at No. 11.

**Jermaine Jackson** lands his second No. 1 solo hit on the Hot Black Singles chart with "Don't Take It Personal." The singer first topped the chart as a solo performer in 1980 with "Let's Get Serious." Before that, he landed six No. 1 black hits with the **Jackson 5**. Jermaine rings the bell just a month after sister **Janet** topped the chart with "Miss You Much."

**WE GET LETTERS:** Bruce Kilgour, operations manager at The Musicland Group in Burbank, Calif., notes that album rock radio is—in the words of format veteran **Jethro Tull**—"Living In The Past." Kilgour notes that a dozen of the acts on a recent Album Rock Tracks chart were receiving album rock airplay 20 years ago: the **Rolling Stones**, **Neil Young**, **Bob Dylan**, **Grateful Dead**, **Poco**, **George Harrison**, the **Kinks**, **Alice Cooper**, **Jethro Tull**, **Joe Cocker**, **Jeff Beck**, and **Peter Frampton** (as part of **Humble Pie**).

**Marty LeGere**, music coordinator at WGY-FM Albany, N.Y., notes that each of **New Kids On The Block's** three current chart hits is from a different album. Look for all three singles to be in the top 40—maybe even the top 30—by next week.

**John Farkas** of Cleveland notes that two B sides are in the Hot 100's top 15. **New Kids** you know about, but you may not have known that **Kix's** "Don't Close Your Eyes" was the B side of "Get It While It's Hot."

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# New Acts Must Knock On Right Doors COMMUNICATION IS KEY TO SUCCESS

BY PHIL YORK

This will sound like an advertisement for Billboard, but it's intended entirely to guide and assist those who, in the fringe markets or doing business as independents, have shown their ignorance by making such statements as the following:

- "Billboard's got a monopoly on things. It's not fair."
- "The 'insiders' and 'big guys' are keeping us out."
- "Ya gotta have millions to buy a break."
- "Nothing in Billboard relates to me."

Let me start out by saying that people who make these statements are really ignorant. I didn't say *stupid*. I just said *ignorant*. They have ignored the wealth of possibilities at their fingertips.

Songwriters who want to get song demos to the right publisher or producer, and artists and bands who want to shop product to record companies, take heed: Your guide, your road map, is your subscription to Billboard.

This magazine and one of its several annual directories, some enthusiasm, some talent, a telephone, and some stationery are all you need.

You don't believe me? Well, here's an example: A songwriter who complains that he can't get anywhere need only look in an issue of Billboard and carefully inspect the weekly charts. The writer will find there an entry by his favorite artist, along with the names of the producer and the publisher of that

song. Looking in the Billboard Buyer's Guide, the writer can then locate the addresses and phone numbers of the publishing company and the record label.

Now, if you're as talented a writer as you say you are, write a quality letter and introduce yourself. Keep it brief, state your case, and be profes-

sional. You'll be surprised at how many will listen to your tape *once* as a response to your good communication.

But again, when you get the open door, don't send a dog through it. And don't gush emotional drivel and pleas. Just get better and repeat the procedure. Every tool you need to do

tioning I invariably find that either the person hasn't sent anything out due to ignorance; the person is too bloody lazy to send anything out; the person hasn't bothered to try to make contacts, as it was "too hard to do"; or the person has not even written a song or made a tape. He just preferred to complain instead of doing anything creative.

It doesn't take a genius to be successful in this business. But it does require some energy and work. And the rewards are worth it. In fact, there may very well be no other reward as valuable as success in the arts, since the best part of a person is what he or she creates as an art. Some even treat living as an art and see every moment as creative. More power to them.

So the next time you've got the urge to feel down or be negative, think for a moment and decide who in the industry you need to communicate with. And do it. Just that action alone will make you feel better.

And one more thing. When you get your big chance to make music for the millions, will it be to raise the society to greater heights or tear it apart, lyric by lyric? That's your responsibility. It's a big one. Nobody looks to governments for inspiration. They look to artists: the authors, the writers, the performers, and their kind. Hardly anyone trusts governments. But art goes deep. It is the food of the human soul. So be proud of the effects you create with your art. And you will be highly rewarded.



**'When you get the open door, don't send a dog through it'**

Phil York is an independent producer/engineer who produces and directs music videos in Dallas.

sional. For heaven's sake, don't start off by saying, "I've written 500 songs and all of them are hits." That's the kiss of death; quality is always senior to quantity. Write a song for a specific artist and get the OK to send it to the right person.

Then, don't waste the chance by sending a bad song demo on a crummy, grimy, unlabeled cassette. Learn what a "hook" is, as that's what everyone wants. And be professional.

The same applies to A&R department people. They are hard-working folks. So don't insult their intelligence. Put yourself in their shoes and write them a professional introduc-

tion with can be found in the Billboard publications.

Want to know who has just been assigned to a job at a record company? It's in Billboard every week. But it won't do you any good to know this unless you establish communication with the industry and take care what you put in those communication channels. Only quality counts.

Once you've read this, if you complain, you're only showing how lazy or ignorant you are. Nobody said it would be easy to break through. You still have to earn your success. Every time I hear someone bitching that it's impossible to get a break, upon ques-



### SEPARATED AT BIRTH?

Ever notice how closely Paul Grein resembles rocker Paul Carrack? I dare you to try this: Substitute a snapshot of Carrack where Grein's mug usually goes in the Chartbeat column and see if anyone notices.

Dennis Petticoffer  
Sun Valley, Calif.

Gary Del Mastro  
Owner, Platters  
Seattle

### KEEP THE LONGBOX

Regarding your editorial on the possible elimination of the 6-by-12-inch CD box, I can only express my belief that you are completely out of touch with the needs of retailers.

My own experience with non-boxed CDs comes in the form of imports. Nearly half of those were pilfered, thus leading us to discontinue offering them. By comparison, virtually none of our 6-by-12 boxed CDs have been lost to theft.

Regarding the environmental concerns you voice, I am concerned as well. I suggest making the package 100% biodegradable while keeping it in its 6-by-12 form.

As one of America's longest-established music retailers (since 1946), we have been offering CDs from the very beginning (more than six years ago). However, I can say that *we will not stock CDs at all* if the longbox is abandoned without

adequate provisions for theft protection. We would offer them only on a special-order basis. That is not an idle threat; it is a promise. I simply am not willing to accept any loss of merchandise due to shrinkage, and I think it's irresponsible for you to suggest that retailers should be willing to do so, regardless of the supposedly greater margin that might be possible with elimination of the longbox.

Jim Terra says in the article, when buyers can first hear what they are buying, they buy more!

So, for all the retailers out there who will complain about taking the CD out of the jewel box and then putting it back in, there are three good reasons to spend that extra 30 seconds. First, those valuable CDs can't be stolen because they are behind the counter. Second, previewing disks enhances sales, as Terra's experience shows. And third, access to the product before purchase results in increased customer satisfaction.

In addition, surely the little booklet that comes with the CD is put there to entice the buyer (ever tried reading what is inside a 6-by-12?).

I hope this idea helps everyone agree upon a solution soon, because we all know the whole thing will start again, with the digital audiotape just around the corner.

Tom Blaxland  
Radnor, Pa.

### PMRC FOOTNOTE

We regret the error in Music In Action's recent letter (Billboard, Oct. 7), in which we state that the Parents' Music Resource Center's founder, Susan Baker, and the Rev. James Dobson are on the board of Rev. Donald Wildmon's American Family Assn. However, Jennifer Norwood of the PMRC doesn't set the story straight in

her Oct. 21 letter, either. The PMRC's Baker does sit on the board of Dobson's Focus On The Family ministry, which avidly advocates censorship, school prayer, and an end to the teaching of evolution, and serves as a forum for the likes of anti-abortion terrorist Randall Terry as well as the PMRC.

Are Dobson and Baker "affiliated" with Wildmon's group? No. Do they work together? Absolutely. Dobson's literature openly supports Wildmon's boycotts, such as the one against Pepsi and Madonna and the one against TV shows reflecting "new age" beliefs. (Are you hearing censor footsteps, George Winston?) As one of the PMRC's two most significant figures, Baker serves as the link between it and censors like Wildmon and Dobson.

That's the whole truth, not the half that Norwood wants to tell. Wake up, rock'n'rollers.

Dave Marsh  
Phyllis Pollack  
Howard Bloom  
Bill Adler  
Brooklyn, N.Y.

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# Fledgling AC/Rock Hybrids: No Two Sound Alike

BY SEAN ROSS

**NEW YORK** Although attempts at fusing album rock radio with AC go back as far as the mid-'80s, it says something about the still fledgling format that few of the AC/rock hybrids sound anything like each other, and that there are at least three separate subformats within the format, among them:

• **Male AC:** It is the name of a specific format offered by Burkhart/Douglas & Associates, and currently used at WTGE Baton Rouge, La., but it was also the handle used in 1986 by the similarly targeted WRXR Chicago (now WNUA). Male AC stations are, in many regards, classic rock stations, but with a poppier, more current edge.

• **Retro-Mellow:** By the time most of the mellow rock stations of the '70s had died out, there were already successors waiting. Some were the adult alternative stations spawned by KTWV (The Wave) Los Angeles, which, in many cases, took in such artists as Al Stewart or Rickie Lee Jones. But a few recent additions, such as WBOS Boston and KDHT Denver, were more direct descendants: more vocal-oriented, but less hard-edged than a KBCO Denver or WXRT Chicago.

• **Rock AC—**That's how the most recent entry, the Milwaukee Journal's KRVK (The River) Kansas City, Mo., describes itself in the radio community (Billboard, Nov. 11). Developed with consultant E. Karl, KRVK plays a lot of music that would have fit the mellow rockers of the '70s—indeed, the River bills itself on-air as "mellow, easy rock"—but works with a much tighter, much more AC-based list than a WBOS. (See Music Monitors, this page.)

Karl calls KRVK a "rock station in AC clothing that will be used like an easy listening station by [the audience]." Not coincidentally, Karl was also part of the development of WLTW New York, one of the prototype soft ACs that helped put that format's music in easy listening clothing.

Presentationally, there are a few major similarities between KRVK and soft AC: Records are allowed to fade almost completely away and are never talked over. Everything is back-announced, even though there are no currents. And there are lots of long, elaborate usage liners, i.e., "If there's nothing good on the tube tonight, let us keep you company with mellow easy rock"; "Set a car radio button to an AM station for news, one on FM for the kids, and a special one on FM for you," etc.

Karl was contacted by the Journal Co. about its newly acquired KCWV when the company's market research showed a general hole for "soft rock." "There was a huge group of people inside the 25-54 demo, basically 30-to-44-year-old men and women who did not like the rock available to them," he says. "They did not like all the other pop music on other stations that was too top 40-ish—Whitney Houston, New Kids On The Block, Bobby Brown. They like contemporary radio but don't like Richard Marx, Bread, Air Supply, Neil Diamond, and Barbra

Streisand. We wanted to put together something that was not hard and screamy or pop and wimpy.

## WOKE UP & 'CHELSEA' WAS FAMILIAR

Despite the heavily structured nature of the River, Karl, who did the nighttime progressive shift at WNCI Columbus, Ohio, in 1969, does see a connection between KRVK and first generation mellow FM's. "I always loved all the original soft rockers like WMGK Philadelphia," he says. "It was a really good idea at the time, but it didn't work because it was current-based and adults don't like currents. You got the new Joni Mitchell and you went deep in the album.

"Fifteen years later, all of that music is gold, and everybody has it in their collection. So you can not only play 'Levon' by Elton John, you can play 'Madman Across the Water,' 'Indian Sunset,' and 'Goodbye.' When Crosby, Stills, Nash & Young came out, everybody played 'Teach Your Children.' Now you look at 'Carry On,' 'Deja Vu,' and 'Four & Twenty,' and people know them."

As for the male ACs, Karl says KRVK differs from them in that men are not the primary target. Rather, he says, the target is 50/50 male/female and women are used as the tie-breaker on individual songs. He also disagrees with those stations' use of currents and says that "classic rockers and male ACs feel compelled to play loud guitars. They have to play Led Zeppelin. We decided not to." (That decision, incidentally, extends to songs like "Going To California," which might fit texturally, although KRVK will play "Lucky Man" by Emerson, Lake & Palmer.)

## NOT A NICHE FORMAT?

Although the appearance of rock/AC hybrids—and the format experimentation of the last four to five years in general—bespeaks the fractionalization of most radio mar-

ketplaces, Karl is adamant that KRVK "is not a niche format. Kansas City is not L.A., where there are 76 stations in search of a niche. In this marketplace we had to do something unique with a pretty broad appeal."

Similarly, WBOS PD Bob Brooks says, "I think of a niche as being about a 2.5 share, and I see us as eventually being better than a 2.5, so I like to think of it more as a format hole than a niche."

Other AC programmers differ. Stoner group PD Smokey Rivers, who experimented with classic rock at night when he programmed WMJJ Birmingham, Ala., thinks there is room for KRVK, but says, "I just don't know if they can sell it to the audience. How do you go out there and say, 'We're going to play James Taylor, Billy Joel, etc., but we're not going to be [mainstream AC] KUDL?'"

Sandusky group PD Jeff Sattler, who oversees KRVK's other direct competitor, KLSI, points out that the River is "the second new station in a market. [Oldies] KCMO-FM has already come in with a big bang. Now it is coming in with a format that does not get the same kind of reaction.

"If there is a hole, it is more presentation- and marketing-related than it is music. How are you going to compete against [classic rock] KCFX and [album] KYYS when they're so much softer than they used to be and already garner huge 25-54 numbers?" (One answer on KRVK's part is its liners. Some of the early ones attempt to reposition KUDL and KLSI as wimpy and KCFX and KYYS as "hard acid rock.")

Sattler, ironically, has already experimented with the concept of rock in an AC context. As PD of KIOI San Francisco in 1984-85, Sattler added in some album cuts that were AC in texture (i.e., "Never Going Back Again" by Fleetwood Mac),

and some hits, like the Rolling Stones' "Satisfaction," that were definitely not AC-flavored. He admits now that such a format was "premature," but says that KIOI was trying to shed some baggage from an unsuccessful prior attempt at a "love songs" format.

KRVK's "mellow, easy rock" slogan also generated some derisive comments from area programmers, some of whom considered it an oxymoron. Says Karl, "We asked people what the music was and that was what they gave back to us. Radio people are afraid of the word 'mellow' because they think it means hippie music. Nobody likes that word but the people."

## THE RIVER IS WIDE

Rock/AC hybrids in the WBOS/KDHT mode have the advantage of a progressive rock legacy where listeners expect broad and unusual segues. The more mainstream rock/AC stations, however, face a challenge in fusing disparate pieces of music that people may like, but aren't used to hearing together. With the recent publicity about compatibility testing, due partially to researcher Jon Coleman's work in the field, even some mainstream AC programmers are finally worrying about being too broad.

The titles on KRVK run from "Born In The U.S.A." to "Ferry Across The Mersey." But PD Steve McFarland says, "Once you hear the format, it's not such a wide range of music. We saw it on paper and hoped it would be a nice sounding format. And it has exceeded our wildest expectations."

And Karl says, "We've got all these computer programs to put us into corners. People don't use stations one song at a time. They listen to the whole product." Does he believe in compatibility testing? "It makes sense for stations that are narrowly targeted. I've done it at

(Continued on page 74)

## Sample AC/Rock Music Mixes

*The River*  
98.9FM KRVK

### KRVK Kansas City

Eagles, "New Kid In Town"; CSN&Y, "Teach Your Children"; Rascals, "Groovin'"; Animals, "Don't Let Me Be Misunderstood"; Eric Carmen, "Hungry Eyes"; Commodores, "Oh No"; CCR, "Who'll Stop The Rain"; Beatles, "Things We Said Today"; Doobie Brothers, "Long Train Running"; Gordon Lightfoot, "The Wreck Of The Edmund Fitzgerald"; Billy Joel, "My Life"; Kenny Loggins, "Forever"; Fleetwood Mac, "As Long As You Follow."



92.9 FM  
Album Classics

### WBOS Boston

Billy Joel, "New York State Of Mind"; Phoebe Snow, "If I Can Just Get Through The Night"; Steve Winwood, "Arc Of A Diver"; Bonnie Raitt, "Nick Of Time"; Sting, "Consider Me Gone"; Boz Scaggs, "Miss Sun"; Elton John, "Club At The End Of The Street"; Special EFX, "Noel"; Bruce Hornsby, "The Way It Is"; Leon Russell, "Back To The Island"; k.d. lang, "Trail Of Broken Hearts"; Doobie Brothers, "What A Fool Believes"; Donald Fagen, "Glamour Profession"; Marvin Gaye, "I Heard It Through The Grapevine."



### WTGE Baton Rouge, La.

Chicago, "Beginnings"; Jimmy Buffett, "Changes In Attitudes"; Ringo Starr, "It Don't Come Easy"; Robert Palmer, "Addicted To Love"; Elton John, "Healing Hands"; Jefferson Airplane, "White Rabbit"; Steve Winwood, "The Finer Things"; Huey Lewis & The News, "Back In Time"; Doobie Brothers, "It Keeps You Running"; Rolling Stones, "Brown Sugar"; Alan Parsons Project, "I Wouldn't Want To Be Like You"; Don Henley, "The Last Worthless Evening."

## KKBT Still Rocks, But With Less '70s

**LOS ANGELES** As a station with a good deal of urban/dance content, KKBT (FM92) Los Angeles belongs more in a column with such adult top 40s as WKQX (Q101) Chicago,



WOMX Orlando, Fla., or CJOM Detroit

than with adult stations steeped in classic rock or soft rock heritage. But by signing on with "Walk On The Wild Side," "Start Me Up," and, a few songs later, "Bang A Gong," PD Liz Kiley made it clear that some album-image material would be part of her station's music mix.

Five weeks later, however, while Kiley is quick to point out that KKBT is texturally about the same as it was at sign-on, a lot of the '70s rock is gone. "There were some

songs that worked very well on paper," she said. "When you're dealing with a hybrid station, until you hear everything together, you can't know what will and won't work."

In place of some of the '70s rock, KKBT has added more '80s titles—rock and urban. And Kiley points out that decisions are still being made on a song-by-song basis. "My Best Friend's Girl" by the Cars is out. But "Let's Go" is still on.

KKBT's target is 25-44 adults, leaning female. It is roughly 60% recurrent/gold. This is a recent early-evening hour: Madonna, "Dress You Up"; Richard Marx, "Angelia"; Jody Watley, "Real Love"; OMD, "So In Love"; Bad English, "When I See You Smile"; Tina Turner, "Better Be Good To Me"; Phil Collins, "Suspension"; Erasure, "Chains Of Love"; Curiosity Killed The Cat, "Misfit"; Bobby Brown, "Rock Wit'cha"; Hall & Oates, "Out Of Touch"; Quincy Jones, "I'll Be Good To You"; Modern English, "I Melt With You";

Temptations, "I Can't Get Next To You"; Van Halen, "Love Walks In"; New Kids On The Block, "Didn't I (Blow Your Mind)."

When KKBT signed on with segues that joined "Oh Girl" by the Chi-Lites to "Love Song" by the Cure, a lot of industryites were baffled by the range of its music. But Kiley says that the station has done compatibility testing, something she says she has believed in for some time. And, she says, the listeners understand KKBT. "They don't seem to be confused at all. They know what it is. It's very familiar and very hit-oriented.

"What I expected [in listener reactions] is basically what I got. People are telling me that KKBT is easy to listen to for long periods of time, such as all day at work. That for the first time, they have a station that plays a variety of music and keeps their interest all day, and that they don't hear the same songs over and over."

SEAN ROSS



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**9:00-10:15am Breakfast**  
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**10:30-11:30 General Meeting**  
**Election of Officers**  
**11:30-12:45 Successful**  
**Programming for the 90's**  
**1:00-2:15 Lunch — Arista**  
**Records**  
**2:30-3:45 Urban Churban or**  
**Black**  
**4:00-5:30 Can Cosultants**  
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## Best & Worst Of Publicity Stunt Week; Charlotte Loses Only Mainstream Top 40

**STUNTED GROWTH:** It wasn't top 40 **KBEQ** (Q104) Kansas City, Mo.'s first controversial promotion. Last year, a local newspaper accused the station of rigging a contest (the station was subsequently vindicated). Last August, an area donut store employee was nearly fired when morning man **Randy Miller** encouraged her to take off her blouse in front of customers.

On Nov. 2, as part of National Publicity Stunt week, Miller announced a "free money parade" in which he would toss cash from the station's mobile studio downtown at noon. Because **KBEQ** was using only three vehicles, it didn't call the local police for a parade permit—a parade starts with four vehicles—but **KXXR** GM **Bob Gould** did notify the authorities.

As you might expect from such a promotion, in which only a handful of police were controlling a crowd of 4,000 people, things did get out of control. Angela Fuller, 26, was pushed under Q104's van in the melee, although she escaped with only a fractured ankle. The station was ticketed for obstructing traffic.

Meanwhile, **KXXR**'s **Scott Hill** was in the crowd with a tape recorder. **KBEQ** PD **Kevin Kenney**, who didn't know Hill was from **KXXR**, either offered to buy the tape from Hill, or was solicited by Hill who offered to sell him the tape, depending on whom you ask. Both agree that Kenney was interested in buying the tape and told him, "We've got plenty of money in the van."

Then there was the simulated shooting at album **WMMR** Philadelphia. The morning after the son of reputed mobster **Nicky Scarfo** was shot in a South Philly restaurant, **John DeBella**'s morning sidekick **Pat Goodwin** was singing a parody song about the incident when he was "interrupted" by "sniper fire." That was followed by newsmen **Mark "The Shark" Drucker** doing live interviews with his brother ("he deserved it") and girlfriend ("he wasn't even good in bed"). Eventually, a listener called the cops, who arrived at 10

a.m. with guns drawn. DeBella met them in the lobby.

And album **WGIR-FM** (Rock 101) found a novel stunt for its 10th anniversary; it recreated the sound of the station in 1979. **WGIR**'s one-day change was preceded by those ominous announcements from parent company president **Scott Knight** promising that the station would "become a thing of the past." Before listeners got the joke, 342 had signed a petition asking the station not to change format; several offered to

there were about eight **WFLZ** employees there, not two. Q105 says it has a trespass warrant against **WFLZ**; Power 93 claims it's only a letter from Q105's landlord. Horne also says that Q105's van had been spray-painted with the Power 93 logo several days earlier.

### FIRST FALL TRENDS

**WZOU** Boston PD **Steve Rivers** got a going away present from his last employer, **KIIS** Los Angeles. In the first fall Arbitrend, **KIIS-AM-FM** is down 6.4-6.1, but squeaks into first place ahead of rival **KPWR** (Power 106), which went 6.1-6.0. **AC KOST** (6.8-5.8) drops for the first time since top 40/rock **KQLZ** began sending it disenfranchised AC listeners. Pirate itself slips for the first time since its March sign-on (5.5-4.6), putting it only slightly ahead of album **KLOS** (4.1-4.3).

Elsewhere in town, in classical **KFAC**'s transition month to **KKBT**, it fell 1.7-1.2, while **KKGO-FM**'s fine arts mix was up 1.0-1.4. In mornings, **KIIS**' **Rick Dees** drops 7.5-6.9, tying him for first with **KLOS**' **Mark & Brian** (7.0-6.9). Up are **KABC**'s **Ken & Bob** (5.5-6.1) and **KPWR**'s **Jay Thomas** (5.0-5.5).

In New York, **WHTZ** holds at a 5.7 but has the No. 1 slot to itself again as **AC WLTW** slips 5.7-5.1. (Easy **WPAT**, counted as a combo, would tie Z100. This fall, however, it won't be. The FM has a 4.7). Other NYC numbers: Oldies **WCBS-FM** (4.2-4.1); top 40s **WQHT** (3.9-3.9) and **WPLJ** (3.5-3.3); urban **WRKS** (3.9-3.8) and **WBLS** (3.7-3.4); rockers **WNEW-FM** (4.2-3.8) and **WXRK** (3.6-3.6); N/Ts **WINS** (4.5-4.9), **WOR** (4.3-4.6), and **WFAN** (3.1-3.3).

### PROGRAMMING: NOVAK GETS NOD

At **AC KFMB-FM** (B100) San Diego, acting PD **Mike Novak** has officially been named PD/OM. Novak has been at B100 for more than three years as an operations assistant/swing jock, and also programmed **KYUU** San Francisco, among others. He still needs a new morning-team member.

Novak only had to wait about three months for the official nod at B100. **Ange Canessa**, new PD of urban **WLOU** Louisville, Ky., had been doing the job as acting PD for about a year, and has overseen the AM station's rebound following the defection of FM competitor **WJYL**. He remains MD/p.m. driver.

Top 40 **WBCY** (B108) Charlotte, N.C., switches Monday (13) to AC as **WBT-FM** (107.9 Sunny FM) under consultant **Dan Vallie**. Former **WBT-AM** morning man **Bob Lacy** will do mornings starting in mid-December, at which point **Rob Early** will be transferred. The move, which stems partially from a consolidation of the AM and FM sales staffs, leaves Charlotte with no mainstream top 40—at least for the time being. (**WCKZ** has begun an evolution in



by Sean Ross

send money; and the employees of one utility formed an office pool to guess what the new format would be.

Perhaps the best stunt of the week, however, took place at **KZZP** Phoenix. When morning man **Bruce Kelly** found out that **KZZP-AM** was being sold, he "took over" the AM and turned it into free-form K-Bruce. Nationwide group PD **Guy Zapoleon** came on to play oldies. Crosstown **KKFR** PD **Ron Parker** reportedly called in to impersonate rival **KOY-FM** PD **Jay Stevens**. Kelly's producer went on the air and his best friend from the seventh grade in Fargo, N.D., who had moved to town unbeknownst to him, recognized his voice. "Fish Heads" was designated the \$1.37 Song of the Day.

Meanwhile, top 40 **WPLJ** (Power 95) New York has named a winning school in its embattled New Kids On The Block school-spirit contest. Bishop Kearny High School, which has 1,400 students, falls well within the 2,300-ticket allotment that **WPLJ** had been forced to purchase for the New Kids' Monday (13) show at New Jersey's Meadowlands Arena after plans for a label-sponsored promotion with Columbia reportedly fell through.

As for the ongoing publicity stunt battle between Tampa, Fla., top 40s **WRBQ** (Q105) and Power 93 **WFLZ**, it turned ugly in early November. **WFLZ** says that night jock **Tim Dukes** and another employee, **Michael Waters**, were in Q105's parking lot—where they say they had business with an adjacent company—when Q105 blocked their van, and an unidentified Q105 employee threw food and several lit bottle rockets at them. **WFLZ** PD **Marc Chase** says the station has pressed assault charges against the Q105 employee, whoever he may be.

Q105 GM **Michael Horne**, who says he witnessed most of the incident, denies seeing the food/bottle rocket incident, and claims that no charges have been pressed. He also says the bulk of **WFLZ**'s confrontation was with Q105's landlord, not with station personnel. And that

## newsline...

**IN A MOVE THAT SURPRISED** much of the industry, Malrite radio division president **Dean Thacker** is out after 10 months in the job, apparently as a result of style clashes with Malrite president/chief operating officer **Gil Rosenwald**. Thacker's position will not be filled for now; Rosenwald is expected to handle those duties himself.

**STUART LAYNE**, currently VP/GM of Emmis' **WQHT** (Hot 97) New York, is named VP/marketing for Emmis' newly acquired Seattle Mariners.

**PHIL REDO**, OM of **WMEX/WMJX** Boston for three and a half years, rejoins Viacom as GM of its **WLIT** Chicago, replacing **Michael Murphy**.

**CARY PAHIGAN** is named VP/GM of **WVBF** Boston, replacing **Kenneth Spritzer**; he was previously VP/operations for **Sconnix Broadcasting**.

**SHAMROCK COMMUNICATIONS** has named **Jerry Gerson**, GSM of its **KMYZ** Tulsa, Okla., GM of **WGRX** Baltimore, replacing **Bill Hopkinson**. Also, **WEZX** Scranton, Pa., GSM **Tom Owens** is transferring to **WDIZ** Orlando, Fla. Also in Orlando, **Gary Kines** is out as VP/GM of **WHOO/WHTQ**.

**DAVID WEBB** is named GM of **KCFM** Kansas City, Mo., replacing **Bill Lochman**. Webb was last VP/GM of **WDZ/WDZQ** Decatur, Ill.

**GEORGE TOULAS**, currently president/GM of American Media's **WOCL** Orlando, Fla., is now VP/GM of its **WDJO/WUBE** Cincinnati, as well as a regional VP overseeing Orlando. A new **WOCL** GM will be hired.

**MARK HANSON** is the new GM at **WCOL/WXGT** (92X) Columbus, Ohio; he has been GSM of **WHB/KUDL** Kansas City, Mo., since 1985.

**FREDERICK "RICK" CAFFEY** is named VP/GM at urban **WDIA/WHRK** Memphis. He has been GSM of **WTMX** Chicago for the last seven years.

**CHUCK DUNAWAY** is the new VP/GM of oldies **WRMX** Nashville, replacing **Dick DeButts**. Dunaway was president/GM of **WMFX** Columbia, S.C., for the last three years.

**MULTIMEDIA** has elected president/CEO **Walter Bartlett** as chairman of the board for the corporation, replacing **Wilson Wearn**, now chairman emeritus. Bartlett will maintain his previous duties.

**PENDING GMS:** When **NewMarket Media** takes over **WNOE-AM-FM** New Orleans later this month, **NewMarket** regional VP **Tom Kennedy** will manage the station. Also, **WRBQ** Tampa, Fla., GSM **Dan Carelli** will be named GM of **KCBQ** San Diego when **Adams Communications** takes over that station, replacing **Jeff Apregan**.

**STATION SALES:** **KZZP-AM** Phoenix from **Nationwide** to **Embee Broadcasting** for \$975,000; **KZKX** Lincoln, Neb., from **Steve Kingston's MusicRadio** of Nebraska to **Sherman Broadcasting** for \$1.84 million.

that direction but still has a strong urban lean.) Meanwhile, co-owned **WQXI-FM** Atlanta will get rid of its longtime 94Q nickname and switch formats on Thursday (16).

**Jeff Vidler**, PD of **AC CJFM** Montreal, adds PD duties for sister N/T **AM CJAD**. GM **Rob Braide** had been acting PD for the stations... Simulcast easy listening outlet **WEZI-AM** Memphis is now **Newsradio 1430 WNWZ** under PD **Dave Beveridge**.

Religious **WBZE** Washington, D.C., is now "International" **WNTL** and is in the process of segueing to brokered ethnic. Station manager **Ates Gawad** replaces GM **Steven Brisker** and PD/MD **Reggie Halee**... **WYCR** York, Pa., PD **Willy B.** is now PD/p.m. driver at top 40 **KWOD** Sacramento, Calif.... **Bob Corbell** is upped from evenings to PD at adult standards **KTSA** San Antonio, Texas, replacing **Steve Warren**, who leaves to launch a format consultancy. Also joining **KTSA** for mornings is **Bill Rohde** from local **AC KFAN**.

At album **WIMZ** Knoxville, Tenn., **Randy Chambers** is tapped as PD, replacing **John Larsen**. Chambers is currently on air at **Satellite Music Network** and **KHYI** (Y95) Dallas. He was also APD at **WMJJ** Birmingham, Ala.

During the mid-'80s, top 40 **WMGZ**

(Z96) Youngstown, Ohio, attacked its major competitor with a sweeper that said, "WHOT is dead meat!" Now, Z96 is going easy listening on Nov. 26, becoming **Joy 96**... **Greg Gordon**, from **WBGW** Tallahassee, Fla., is the new PD/a.m. driver at **AC WKRQ-FM** Mobile, Ala. **Rick Freeman** moves from nights to MD/afternoons. At **WBGW**, p.m. driver **Rick Roberts** is now PD; **Bill Boothe** joins for mornings from **WZYB** Fort Walton Beach, Fla.

### PEOPLE: KERR TO WYNY?

Although no official announcement can be made until a no-compete clause expires on Nov. 26, and although no contract had been signed at press time, it now seems likely that former **WPLJ** New York morning man **Jim Kerr** will end up in that slot at crosstown **WYNY** (Country 103.5).

**Jimmy Harnen**, whose "Where Are You Now" was a hit on **Scranton/Wilkes Barre, Pa.**, radio several years before it came back nationally, is now working in area radio. Harnen is the new APD at top 40/rock **WWRB**, the station owned and programmed by his manager **Thom Greco**. Harnen isn't leaving the music business. He says he's trying to decide whether to take a third single

(Continued on next page)



**KXL's Awards Get Easier To Find.** **WKXL-AM-FM** Concord, N.H., received the most awards at last month's State Broadcasters Assn. dinner. **Mike Little**, of the Vietnam Veterans of America, left, and **WKXL** PD **Renee Blake** display two of **WKXL**'s seven Golden Mike awards.

Major country chart changes are coming... see page 49

Hits From Billboard 10 and 20 Years Ago This Week

## POP SINGLES—10 Years Ago

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

## POP SINGLES—20 Years Ago

1. **Wedding Bell Blues**, 5th Dimension, SOUL CITY
2. **Come Together**, Beatles, APPLE
3. **Something**, Beatles, APPLE
4. **And When I Die**, Blood, Sweat & Tears, COLUMBIA
5. **Baby It's You**, Smith, DUNHILL
6. **I Can't Get Next To You**, Temptations, GORDY
7. **Suspicious Minds**, Elvis Presley, RCA
8. **Smile A Little Smile For Me**, The Flying Machine, CONGRESS
9. **Sugar Sugar**, Archies, CALENDAR
10. **Take A Letter Maria**, R.B. Greaves, ATCO

## TOP ALBUMS—10 Years Ago

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

## TOP ALBUMS—20 Years Ago

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

## COUNTRY SINGLES—10 Years Ago

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

## SOUL SINGLES—10 Years Ago

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

## Stations Stress Salaries, Benefits In Budgets 1990 Will See Less Cash Earmarked For Marketing

BY PHYLLIS STARK

NEW YORK As radio managers put the finishing touches on next year's budgets, the items that consistently emerge as the big increases for 1990 are salaries and benefits, according to an informal Billboard survey of GMs and group heads.

With "human resources" items up, the spotlight is moving away from marketing and promotions—the much-hailed recipients of some of the biggest spending boosts in recent years—which will remain fairly even at most stations in 1990.

At many stations, the increase in benefit money is directly attributable to the rising cost of health care. AC WLAC-FM Nashville VP/GM Vic Rumore says his health insurance costs have doubled since last year. Voyager Communications group VP Phil Zachary says his company is budgeting an estimated 35% health insurance increase next year. For the first time in its history, Voyager's managers are contemplating turning over some of the increased costs to its employees. The group has also just introduced a 401(k) plan, which president Jack McCarthy also calls "a big expense."

Voyager's second-biggest increase for 1990 is salaries and bonuses. "We have a high commitment to people at Voyager," says Zachary. "We continue to recognize that the most important resource we have is quality people and we want to prevent them from going to other stations."

"Payroll costs will escalate a lot," concurs Larry Daniels, general program manager of country KNIX Phoenix. "Our morning guy has been here for 14 years. Our traffic reporter has been here nine, and our sports director has been here seven. These are people we want to keep, so we have to pay them."

Despite rising human-resources costs, there were still some promotion/marketing boosters. "In this day and age of programming parity, [winning] stations market themselves aggressively," says AC KLTR Houston VP/GM Miles Sexton, who has been steadily increasing his station's promotional spending in recent years.

Promotional costs are also increasing at some of the Hearst Broadcasting Group stations, most notably the ones in a "competitive FM situation," according to GM/radio David Barrett.

But other managers are leveling off or cutting back on next year's marketing money. "We've always had good levels of marketing and promotional dollars," says Voyager's McCarthy, "so there is no need to increase them." In fact, McCarthy says, they may even be cut at some stations.

And KISW Seattle GM Beau Phillips says that while he still regards marketing as the winning edge for stations, he will be looking to cut fat from his promotions budget for 1990 and move KISW away from bus cards and TV advertising and into "less traditional" vehicles.

Research budgets will increase at most stations with some, like KISW, even expanding in-house research departments. "If you did the same projects year after year, you could control the cost of research," says Sexton, "but KLTR is really aggressive about research so we

will be spending more next year." Only Hearst's Barrett and KBCO Denver VP/GM Ray Skibitsky say they will not increase their research budgets significantly in 1990.

With increasing reliance on technology comes increasing costs. Among the major new expenses cited by Phillips are computer costs, including maintenance, software, and supplies. KISW will also expand its engineering department after adding a new 24-track studio.

Both WLAC and KISW will see a large increase in their Arbitron expenses next year. WLAC's contract with the ratings service calls for an increase of 10%-15%. KISW's pact also calls for a "double-digit" increase, Phillips says.

These standard contract increases cover the "cost of doing business" at Arbitron and also take into account a decreasing long-term discount plan that is built into the contracts, says Arbitron VP of sales and marketing/radio Rhody Bosley. Among the escalating expenses that Bosley cites are increased telephone costs and travel expenses.

Although most stations are not planning any major cutbacks in the

(Continued on page 74)

## VOX JOX

(Continued from preceding page)

from his current album, or start working on a new one. Also at WWRB, **Mark Sinclair** from top 40 WZZR Fort Pierce, Fla., returns to town for afternoons. WZZR welcomes **Eric "Cadillac Jack" Murphy** for evenings from KKQV Wichita Falls, Texas.

**Jeff King**, who joined AC KMGI (1107.7) Seattle several weeks ago for swing, is now music coordinator/p.m. drive, replacing **Stitch Mitchell**, as GM **Bobby Rich** finally makes himself a member of the morning "I Guys" team. **Randy Lundquist** moves from p.m. drive to midday... **Evann Lee** goes from nights at WDIZ Orlando, Fla., to that shift at album WGTR Miami... Classic rock WGFX Nashville ND **David Hall** is

back in action as a jock in p.m. drive.

At top 40 CJOM Windsor, Ontario/Detroit, **Clay Hagel** joins for mornings from AC CKRA Edmonton, Alberta, where he did p.m. drive. **Andy Stewart** stays on for news... Modern CFNY Toronto brings back long-time personality **Live Earl Jive** as "chief music consultant." MD **Kim Sommers** is now "head of the music department" and there is no MD title, per se. Jive's wife, **Beverly Hills**, will do weekends for CFNY.

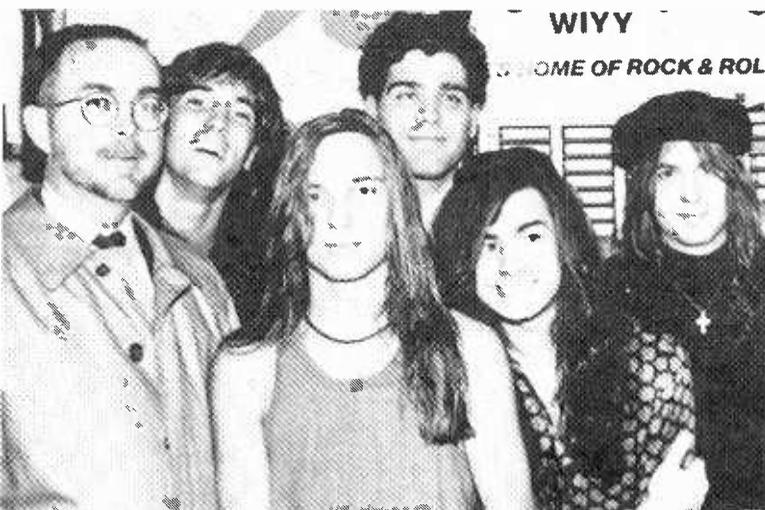
**Diane Cridland**, program coordinator of WOKV Jacksonville, Fla., makes the big jump to APD at KABC Los Angeles... **Jon St. John** joins top 40 WEGX Philadelphia as production director/swing; he was most recently part of the morning show at similarly formatted WABB-FM Mobile, Ala.... **Robert C. Allen** is upped from production director to APD at country WCAO Baltimore... **Chris Lane** joins country WOWW Pensacola, Fla., for mornings.

Taylor Communications group PD **Russ Morley** is accepting T&R for his company's upcoming takeover of WHLY (Y106) Orlando, Fla. Call 407-775-1777... Consultant **Dean Landsman** is moving offices; his new number is 201-461-5803.

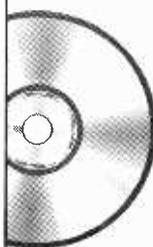
Assistance in preparing this column was provided by **Craig Rosen** and **Phyllis Stark**.

## FOR THE RECORD

In the Nov. 4 issue of Billboard, the article titled "When College Outlets Play The Hits" should have noted that WHPC Garden City, N.Y., shares a frequency with Adelphi Univ.'s WBAU, not Hofstra Univ.'s station.



**Baltimore Band 98 Rocks To Record Deal.** Chrysalis Records president Mike Bone signed Child's Play to a recording contract live on the air at WIYY (98 Rock) in the band's hometown of Baltimore. The band was featured regularly on 98 Rock's nightly "Home Tapes" program. Pictured, from left, are Bone, Child's Play's Brian Jack and John Allen, WIYY PD Russ Mottla, and the band's Nicky Kaye and Idzi.



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

# Hot Picks in Tokio

Week of October 29, 1989

- 1. M - You Much Janet Jackson
- 2. Sawing The Sand Of Love Team For Feet
- 3. D Teagard Money Cue
- 4. P - Rainmen Prince
- 5. Ricki Ricki Ricki Bobby Brown
- 6. Angela Richard Max
- 7. We Don't Start The Fire Billy Joel
- 8. E - anytime I Try To Say Goodbye Cheryl Lynn
- 9. Doh Baby Baby Zapp
- 10. I'll Be In The Earth Move Marika
- 11. E - Like Me Love Ray Charles
- 12. Lock And Key Julie Fowlkes
- 13. Live In An Elevator The Rolling Stone
- 14. M - ed Up on a Sunshiner
- 15. Call It Love Dingo
- 16. S - wayer Talk Poco
- 17. S - pelli's Ricki Ricki Ricki
- 18. Take A Chance On Love Whitney Houston
- 19. It's Not A Crime Madonna
- 20. Cheah Mad Max
- 21. I'm Smiling At You Le - S - D's Band
- 22. C - res - ed - dy Teey Cham - in
- 23. L - in - You Hear - in - Twins
- 24. The Best The Tune - R - write
- 25. Love - Sh - k - 8 5 2's
- 26. G - all - in - G - in - a - M - s - You - Mill Vanilli
- 27. C - re - Get - New - K - s - On - The - Bio - k
- 28. The Sensual World Ke - Bush

# POWER PLAYS

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

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

**PLATINUM**

**Z100**  
New York  
P.D.: Steve Kingston

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

**POWER 95**  
New York  
P.D.: Gary Bryan

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

**EAGLE 106**  
Philadelphia  
P.D.: Buddy Scott

- 1 New Kids On The Block, Cover Girl
- 2 New Kids On The Block, Didn't I (Blow
- 3 Billy Joel, We Didn't Start The Fire
- 4 Young M.C., Bust A Move
- 5 Paula Abdul, (It's Just) The Way That
- 6 Expose, When I Looked At Him
- 7 Bon Jovi, Living In Sin
- 8 Soul II Soul (Featuring Caron Wheeler), Roxette, Listen To Your Heart
- 9 The B-52's, Love Shack
- 10 Bobby Brown, Rock Wit'cha
- 11 Bad English, When I See You Smile
- 12 Technotron Featuring Felly, Pump Up
- 13 Linda Ronstadt (Featuring Aaron Nev
- 14 Richard Marx, Angelia
- 15 Aerosmith, Love In An Elevator
- 16 Phil Collins, Another Day In Paradise
- 17 New Kids On The Block, This One's For
- 18 Janet Jackson, Rhythm Nation
- 19 Madonna, Oh Father
- 20 Kix, Don't Close Your Eyes
- 21 Janet Jackson, Miss You Much
- 22 EX Michael Bolton, How Am I Supposed To
- 23 EX Belinda Carlisle, Leave A Light On

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

- 1 Paula LaBelle, If You Asked Me To (Fr
- 2 Paula Abdul, (It's Just) The Way That
- 3 Soul II Soul (Featuring Caron Wheeler), Billy Joel, We Didn't Start The Fire
- 4 Bobby Brown, Rock Wit'cha
- 5 Technotron Featuring Felly, Pump Up
- 6 Mötley Crüe, Dr. Feelgood
- 7 Milli Vanilli, Blame It On The Rain
- 8 The B-52's, Love Shack
- 9 Bad English, When I See You Smile
- 10 Technotron Featuring Felly, Pump Up
- 11 Linda Ronstadt (Featuring Aaron Nev
- 12 Richard Marx, Angelia
- 13 Aerosmith, Love In An Elevator
- 14 Phil Collins, Another Day In Paradise
- 15 New Kids On The Block, This One's For
- 16 Janet Jackson, Rhythm Nation
- 17 Madonna, Oh Father
- 18 Kix, Don't Close Your Eyes
- 19 Janet Jackson, Miss You Much
- 20 EX Michael Bolton, How Am I Supposed To
- 21 EX Belinda Carlisle, Leave A Light On

**Z95**  
Chicago  
P.D.: Brian Kelly

- 1 Young M.C., Bust A Move
- 2 New Kids On The Block, Cover Girl
- 3 Bad English, When I See You Smile
- 4 New Kids On The Block, Didn't I (Blow
- 5 The B-52's, Love Shack
- 6 Janet Jackson, Miss You Much
- 7 Paula Abdul, (It's Just) The Way That
- 8 The Cure, Love Song
- 9 Richard Marx, Angelia
- 10 Jive Bunny And The Mastermixers, Swin
- 11 Bobby Brown, Rock Wit'cha
- 12 Belinda Carlisle, Leave A Light On
- 13 Milli Vanilli, Blame It On The Rain
- 14 Alice Cooper, Poison
- 15 New Kids On The Block, This One's For
- 16 Cheri, If I Could Turn Back Time
- 17 Milli Vanilli, Girl I'm Gonna Miss You
- 18 Roxette, Listen To Your Heart
- 19 Technotron Featuring Felly, Pump Up
- 20 Kix, Don't Close Your Eyes
- 21 EX Billy Joel, We Didn't Start The Fire
- 22 Skid Row, I Remember You
- 23 Gloria Estefan, Get On Your Feet
- 24 Linda Ronstadt (Featuring Aaron Nev
- 25 EX Alice Cooper, Poison
- 26 EX Phil Collins, Another Day In Paradise
- 27 EX Taylor Dayne, With Every Beat Of My H
- 28 EX Don Henley, The Last Worthless Evenin
- 29 EX Paul Carrack, I Live By The Groove
- 30 EX Kevin Paige, Don't Shut Me Out
- 31 EX New Kids On The Block, This One's For
- 32 EX Warrant, Big Talk

**KIIS FM 102.7**  
Los Angeles  
P.D.: Lorrin Palagi

- 1 Roxette, Listen To Your Heart
- 2 Milli Vanilli, Blame It On The Rain
- 3 Paula Abdul, (It's Just) The Way That
- 4 The 2 Live Crew, Me So Horny
- 5 New Kids On The Block, Didn't I (Blow
- 6 Bad English, When I See You Smile
- 7 The B-52's, Love Shack
- 8 Janet Jackson, Miss You Much
- 9 Richard Marx, Angelia
- 10 Milli Vanilli, Blame It On The Rain
- 11 Billy Joel, We Didn't Start The Fire
- 12 Linda Ronstadt (Featuring Aaron Nev
- 13 Don Henley, The Last Worthless Evenin
- 14 Belinda Carlisle, Leave A Light On
- 15 Bon Jovi, Living In Sin
- 16 Kix, Don't Close Your Eyes
- 17 Roxette, Listen To Your Heart
- 18 Bobby Brown, Rock Wit'cha
- 19 Gloria Estefan, Get On Your Feet
- 20 Taylor Dayne, With Every Beat Of My H
- 21 Aerosmith, Love In An Elevator
- 22 Tom Petty, Free Fallin'
- 23 Lou Gramm, Just Between You And Me
- 24 New Kids On The Block, Cover Girl
- 25 Janet Jackson, Rhythm Nation
- 26 Aerosmith, Love In An Elevator
- 27 Soul II Soul (Featuring Caron Wheeler), Madonna, Oh Father
- 28 EX Kevin Paige, Don't Shut Me Out
- 29 EX Whitesnake, Fool For Your Loving

**93Q**  
Houston  
P.D.: Randy Brown

- 1 Milli Vanilli, Blame It On The Rain
- 2 Paula Abdul, (It's Just) The Way That
- 3 Bad English, When I See You Smile
- 4 Expose, When I Looked At Him
- 5 Soul II Soul (Featuring Caron Wheeler), The Cover Girls, My Heart Skips A Beat
- 6 Bobby Brown, Rock Wit'cha
- 7 The B-52's, Love Shack
- 8 Taylor Dayne, With Every Beat Of My H
- 9 Billy Joel, We Didn't Start The Fire
- 10 Don Henley, The Last Worthless Evenin
- 11 Richard Marx, Angelia
- 12 Technotron Featuring Felly, Pump Up
- 13 Phil Collins, Another Day In Paradise
- 14 Bon Jovi, Living In Sin
- 15 Tears For Fears, Sowing The Seeds Of
- 16 Depeche Mode, Personal Jesus
- 17 Alice Cooper, Poison
- 18 Phil Collins, Another Day In Paradise
- 19 Bon Jovi, Living In Sin
- 20 Taylor Dayne, With Every Beat Of My H
- 21 Enuff Z'Nuff, New Thing
- 22 Warrant, Heaven
- 23 EX Michael Bolton, How Am I Supposed To
- 24 EX Janet Jackson, Rhythm Nation
- 25 EX Seduction, Two To Make It Right
- 26 EX Jody Watley, Everything
- 27 EX D.J. Jazzy Jeff & The Fresh Prince, I
- 28 EX Paul Carrack, I Live By The Groove
- 29 EX Kix, Don't Close Your Eyes
- 30 EX Rolling Stones, Rock And A Hard Place
- 31 EX Skid Row, I Remember You

**96 TIC FM**  
Hartford  
P.D.: Dave Shakes

- 1 Soul II Soul (Featuring Caron Wheeler), Sybil, Don't Make Me Over
- 2 Paula Abdul, (It's Just) The Way That
- 3 Bad English, When I See You Smile
- 4 Gloria Estefan, Get On Your Feet
- 5 Milli Vanilli, Blame It On The Rain
- 6 New Kids On The Block, Didn't I (Blow
- 7 Richard Marx, Angelia
- 8 Billy Joel, We Didn't Start The Fire
- 9 Bobby Brown, Rock Wit'cha
- 10 Roxette, Listen To Your Heart
- 11 Christopher Williams, Talk To Myself
- 12 Janet Jackson, Miss You Much
- 13 Stevie B, Girl I Am Searching For You
- 14 Taylor Dayne, With Every Beat Of My H
- 15 Billy Ocean, Licence To Chill
- 16 Michael Damian, Was It Nothing At All
- 17 New Kids On The Block, This One's For
- 18 Linda Ronstadt (Featuring Aaron Nev
- 19 Thompson Twins, Sugar Daddy
- 20 Young M.C., Bust A Move
- 21 Tina Turner, The Best
- 22 Belinda Carlisle, Leave A Light On
- 23 Jody Watley, Everything
- 24 Technotron Featuring Felly, Pump Up
- 25 Kevin Paige, Don't Shut Me Out
- 26 Cheri, Just Like Jesse James
- 27 Babyface, Tender Love
- 28 Janet Jackson, Rhythm Nation
- 29 Phil Collins, Another Day In Paradise

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

- 1 Milli Vanilli, Blame It On The Rain
- 2 Bad English, When I See You Smile
- 3 Paula Abdul, (It's Just) The Way That
- 4 The B-52's, Love Shack
- 5 Janet Jackson, Miss You Much
- 6 Billy Joel, We Didn't Start The Fire
- 7 Roxette, Listen To Your Heart
- 8 Sybil, Don't Close Your Eyes
- 9 Aerosmith, Love In An Elevator
- 10 Technotron Featuring Felly, Pump Up
- 11 Young M.C., Bust A Move
- 12 Bobby Brown, Rock Wit'cha
- 13 Richard Marx, Angelia
- 14 Kevin Paige, Don't Shut Me Out
- 15 New Kids On The Block, Cover Girl
- 16 Phil Collins, Another Day In Paradise
- 17 Alice Cooper, Poison
- 18 Tears For Fears, Sowing The Seeds Of
- 19 New Kids On The Block, This One's For
- 20 Cheri, Just Like Jesse James
- 21 Linda Ronstadt (Featuring Aaron Nev
- 22 Jody Watley, Everything
- 23 Joe Cocker, When The Night Comes
- 24 Michael Bolton, How Am I Supposed To
- 25 EX Soul II Soul (Featuring Caron Wheeler), Bon Jovi, Living In Sin
- 26 EX Belinda Carlisle, Leave A Light On
- 27 EX Michelle, No More Lies
- 28 EX New Kids On The Block, Didn't I (Blow
- 29 EX Paul Carrack, I Live By The Groove

**B94 FM**  
Pittsburgh  
P.D.: Clarke Ingram

- 1 Paula Abdul, (It's Just) The Way That
- 2 Alice Cooper, Poison
- 3 Young M.C., Bust A Move
- 4 Bad English, When I See You Smile
- 5 New Kids On The Block, Didn't I (Blow
- 6 The B-52's, Love Shack
- 7 Richard Marx, Angelia
- 8 Milli Vanilli, Blame It On The Rain
- 9 Billy Joel, We Didn't Start The Fire
- 10 Linda Ronstadt (Featuring Aaron Nev
- 11 Don Henley, The Last Worthless Evenin
- 12 Belinda Carlisle, Leave A Light On
- 13 Bon Jovi, Living In Sin
- 14 Kix, Don't Close Your Eyes
- 15 Roxette, Listen To Your Heart
- 16 Bobby Brown, Rock Wit'cha
- 17 Gloria Estefan, Get On Your Feet
- 18 Billy Ocean, Licence To Chill
- 19 Taylor Dayne, With Every Beat Of My H
- 20 Skid Row, I Remember You
- 21 Cheri, Just Like Jesse James
- 22 Babyface, Tender Love
- 23 Phil Collins, Another Day In Paradise
- 24 O.J. Jazzy Jeff & The Fresh Prince, I
- 25 Tom Petty, Free Fallin'
- 26 Lou Gramm, Just Between You And Me
- 27 New Kids On The Block, Cover Girl
- 28 Janet Jackson, Rhythm Nation
- 29 Aerosmith, Love In An Elevator
- 30 EX Soul II Soul (Featuring Caron Wheeler), Madonna, Oh Father
- 31 EX Kevin Paige, Don't Shut Me Out
- 32 EX New Kids On The Block, This One's For
- 33 EX Whitesnake, Fool For Your Loving

**WJLB**  
Washington  
P.D.: Matt Farber

- 1 Bad English, When I See You Smile
- 2 Billy Joel, We Didn't Start The Fire
- 3 The B-52's, Love Shack
- 4 Roxette, Listen To Your Heart
- 5 Janet Jackson, Miss You Much
- 6 New Kids On The Block, Didn't I (Blow
- 7 Elton John, Healing Hands
- 8 Milli Vanilli, Blame It On The Rain
- 9 Richard Marx, Angelia
- 10 Belinda Carlisle, Leave A Light On
- 11 Young M.C., Bust A Move
- 12 Bobby Brown, Rock Wit'cha
- 13 Alice Cooper, Poison
- 14 Phil Collins, Another Day In Paradise
- 15 New Kids On The Block, This One's For
- 16 Paula Abdul, (It's Just) The Way That
- 17 Bon Jovi, Living In Sin
- 18 New Kids On The Block, Cover Girl
- 19 Cheri, Just Like Jesse James
- 20 The Cure, Love Song
- 21 Madonna, Cherish
- 22 Taylor Dayne, With Every Beat Of My H
- 23 Kix, Don't Close Your Eyes
- 24 Aerosmith, Love In An Elevator
- 25 Soul II Soul (Featuring Caron Wheeler), Joe Cocker, When The Night Comes
- 26 EX Madonna, Oh Father
- 27 EX Starship, It's Not Enough
- 28 EX Tears For Fears, Sowing The Seeds Of
- 29 EX Linda Ronstadt (Featuring Aaron Nev
- 30 EX

**Q103 TAMPA BAY**  
Tampa  
P.D.: Randy Kabrich

- 1 Bad English, When I See You Smile
- 2 Roxette, Listen To Your Heart
- 3 Young M.C., Bust A Move
- 4 Milli Vanilli, Blame It On The Rain
- 5 Alice Cooper, Poison
- 6 New Kids On The Block, Didn't I (Blow
- 7 Bobby Brown, Rock Wit'cha
- 8 Richard Marx, Angelia
- 9 Milli Vanilli, Blame It On The Rain
- 10 Billy Joel, We Didn't Start The Fire
- 11 Linda Ronstadt (Featuring Aaron Nev
- 12 Don Henley, The Last Worthless Evenin
- 13 Belinda Carlisle, Leave A Light On
- 14 Richard Marx, Angelia
- 15 Phil Collins, Another Day In Paradise
- 16 Tina Turner, The Best
- 17 Expose, When I Looked At Him
- 18 Billy Joel, We Didn't Start The Fire
- 19 Paula Abdul, (It's Just) The Way That
- 20 EX Moving Pictures, What About Me
- 21 D.J. Jazzy Jeff & The Fresh Prince, I
- 22 Taylor Dayne, With Every Beat Of My H
- 23 Kix, Don't Close Your Eyes
- 24 EX Lou Gramm, Just Between You And Me
- 25 EX POCO, Call It Love
- 26 EX Soul II Soul (Featuring Caron Wheeler), Janet Jackson, Rhythm Nation
- 27 EX Michael Bolton, How Am I Supposed To
- 28 EX Rolling Stones, Rock And A Hard Place
- 29 EX Prince (With Sheena Easton), The Arms
- 30 EX Billy Ocean, Licence To Chill

**POWER 99 FM**  
Atlanta  
P.D.: Rick Stacy

- 1 The B-52's, Love Shack
- 2 Milli Vanilli, Blame It On The Rain
- 3 Young M.C., Bust A Move
- 4 Paula Abdul, (It's Just) The Way That
- 5 Roxette, Listen To Your Heart
- 6 Bad English, When I See You Smile
- 7 Billy Joel, We Didn't Start The Fire
- 8 Bobby Brown, Rock Wit'cha
- 9 Belinda Carlisle, Leave A Light On
- 10 Dino, Sunshine
- 11 Expose, When I Looked At Him
- 12 Taylor Dayne, With Every Beat Of My H
- 13 Kevin Paige, Don't Shut Me Out
- 14 Phil Collins, Another Day In Paradise
- 15 Seduction, (You're My One And Only) T
- 16 Janet Jackson, Miss You Much
- 17 Richard Marx, Angelia
- 18 Bon Jovi, Living In Sin
- 19 Jody Watley, Everything
- 20 Tina Turner, The Best
- 21 Alice Cooper, Poison
- 22 Thompson Twins, Sugar Daddy
- 23 Soul II Soul (Featuring Caron Wheeler), Great White, The Angel Song
- 24 Richard Marx, Too Late For Goodbye
- 25 Lou Gramm, Just Between You And Me
- 26 EX Linda Ronstadt (Featuring Aaron Nev
- 27 EX Moving Pictures, What About Me
- 28 D.J. Jazzy Jeff & The Fresh Prince, I
- 29 Enuff Z'Nuff, New Thing
- 30 Janet Jackson, Rhythm Nation
- 31 EX Marc Almond, Tears Run Rings
- 32 EX Tesla, Love Song
- 33 EX Jody Watley, Everything
- 34 EX Seduction, Two To Make It Right
- 35 EX Rolling Stones, Rock And A Hard Place

**Q101**  
Chicago  
P.D.: Bill Gamble

- 1 Richard Marx, Angelia
- 2 Roxette, Listen To Your Heart
- 3 Paula Abdul, (It's Just) The Way That
- 4 Bad English, When I See You Smile
- 5 Expose, When I Looked At Him
- 6 Elton John, Healing Hands
- 7 Belinda Carlisle, Leave A Light On
- 8 Gloria Estefan, Get On Your Feet
- 9 Tina Turner, The Best
- 10 Milli Vanilli, Girl I'm Gonna Miss You
- 11 Linda Ronstadt (Featuring Aaron Nev
- 12 Taylor Dayne, With Every Beat Of My H
- 13 Janet Jackson, Miss You Much
- 14 On Henley, The Last Worthless Evenin
- 15 Phil Collins, Another Day In Paradise
- 16 Cheri, If I Could Turn Back Time
- 17 Milli Vanilli, Blame It On The Rain
- 18 Cheri, Just Like Jesse James
- 19 Starship, It's Not Enough
- 20 Paula Abdul, I Live By The Groove
- 21 Soul II Soul (Featuring Caron Wheeler), Janet Jackson, Rhythm Nation
- 22 EX Michael Bolton, How Am I Supposed To
- 23 EX Rolling Stones, Rock And A Hard Place
- 24 EX Prince (With Sheena Easton), The Arms
- 25 EX Whitesnake, Fool For Your Loving
- 26 EX Billy Ocean, Licence To Chill

**POWER 96**  
Detroit  
P.D.: Rick Gillette

- 1 The B-52's, Love Shack
- 2 The 2 Live Crew, Me So Horny
- 3 Paula Abdul, (It's Just) The Way That
- 4 Bad English, When I See You Smile
- 5 Expose, When I Looked At Him
- 6 Technotron Featuring Felly, Pump Up
- 7 Janet Jackson, Miss You Much
- 8 Roxette, Listen To Your Heart
- 9 Kix, Don't Close Your Eyes
- 10 Soul II Soul (Featuring Caron Wheeler), Richard Marx, Angelia
- 11 Richard Marx, Angelia
- 12 Young M.C., Bust A Move
- 13 Jive Bunny And The Mastermixers, Swin
- 14 Alice Cooper, Poison
- 15 Thompson Twins, Sugar Daddy
- 16 Phil Collins, Another Day In Paradise
- 17 Depeche Mode, Personal Jesus
- 18 Jody Watley, Everything
- 19 Tesla, Love Song
- 20 EX Janet Jackson, Rhythm Nation
- 21 EX Prince (With Sheena Easton), The Arms
- 22 EX Phil Collins, Another Day In Paradise
- 23 EX Lil Louis, French Kiss
- 24 EX Belinda Carlisle, Leave A Light On
- 25 EX Michael Damian, Was It Nothing At All
- 26 EX Madonna, Oh Father
- 27 EX Taylor Dayne, With Every Beat Of My H
- 28 EX Dino, Sunshine
- 29 EX Alice Cooper, Poison
- 30 EX Quincy Jones, I'll Be Good To You
- 31 EX Great White, The Angel Song
- 32 EX Bon Jovi, Living In Sin

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

- 1 Roxette, Listen To Your Heart
- 2 Bad English, When I See You Smile
- 3 Tina Turner, The Best
- 4 Elton John, Healing Hands
- 5 The Cure, Love Song
- 6 Tears For Fears, Sowing The Seeds Of
- 7 Belinda Carlisle, Leave A Light On
- 8 Richard Marx, Angelia
- 9 Billy Joel, We Didn't Start The Fire
- 10 Linda Ronstadt (Featuring Aaron Nev
- 11 Souisister, The Way To Your Heart
- 12 Fine Young Cannibals, Don't Look Back
- 13 Jive Bunny And The Mastermixers, Swin
- 14 Moving Pictures, What About Me
- 15 Cheri, Just Like Jesse James
- 16 Paul Carrack, I Live By The Groove
- 17 Michael Bolton, How Am I Supposed To
- 18 Herbie Hancock, Rock To The Beat
- 19 Starship, It's Not Enough
- 20 Don Henley, The Last Worthless Evenin

**WJOT 99.7**  
Minneapolis  
P.D.: Gregg Swedberg

- 1 Bad English, When I See You Smile
- 2 Young M.C., Bust A Move
- 3 Richard Marx, Angelia
- 4 Paula Abdul, (It's Just) The Way That
- 5 Milli Vanilli, Blame It On The Rain
- 6 Belinda Carlisle, Leave A Light On
- 7 POCO, Call It Love
- 8 Gloria Estefan, Get On Your Feet
- 9 Thompson Twins, Sugar Daddy
- 10 Bon Jovi, Living In Sin
- 11 The Jets, The Same Love
- 12 Billy Joel, We Didn't Start The Fire
- 13 New Kids On The Block, Cover Girl
- 14 Michael Damian, Was It Nothing At All
- 15 Dino, Sunshine
- 16 Lou Gramm, Just Between You And Me
- 17 Billy Joel, We Didn't Start The Fire
- 18 EX Janet Jackson, Miss You Much
- 19 EX Enuff Z'Nuff, New Thing
- 20 EX Don Henley, The Last Worthless Evenin
- 21 EX Phil Collins, Another Day In Paradise
- 22 EX Taylor Dayne, With Every Beat Of My H
- 23 EX New Kids On The Block, Didn't I (Blow
- 24 EX Jive Bunny And The Mastermixers, Swin
- 25 EX Aerosmith, Love In An Elevator
- 26 EX Michael Bolton, How Am I Supposed To
- 27 EX Roxette, Listen To Your Heart
- 28 EX Janet Jackson, Rhythm Nation
- 29 EX Mötley Crüe, Without You
- 30 EX Seduction, Two To Make It Right
- 31 EX Jody Watley, Everything
- 32 EX Rolling Stones, Rock And A Hard Place

**Q101**  
Chicago  
P.D.: Bill Gamble

- 1 Richard Marx, Angelia
- 2 Roxette, Listen To Your Heart
- 3 Paula Abdul, (It's Just) The Way That
- 4 Bad English, When I See You Smile
- 5 Expose, When I Looked At Him
- 6 Elton John, Healing Hands
- 7 Belinda Carlisle, Leave A Light On
- 8 Gloria Estefan, Get On Your Feet
- 9 Tina Turner, The Best
- 10 Milli Vanilli, Girl I'm Gonna Miss You
- 11 Linda Ronstadt (Featuring Aaron Nev
- 12 Taylor Dayne, With Every Beat Of My H
- 13 Janet Jackson, Miss You Much
- 14 On Henley, The Last Worthless Evenin
- 15 Phil Collins, Another Day In Paradise
- 16 Cheri, If I Could Turn Back Time
- 17 Milli Vanilli, Blame It On The Rain
- 18 Cheri, Just Like Jesse James
- 19 Starship, It's Not Enough
- 20 Paula Abdul, I Live By The Groove
- 21 Soul II Soul (Featuring Caron Wheeler), Janet Jackson, Rhythm Nation
- 22 EX Michael Bolton, How Am I Supposed To
- 23 EX Rolling Stones, Rock And A Hard Place
- 24 EX Prince (With Sheena Easton), The Arms
- 25 EX Whitesnake, Fool For Your Loving
- 26 EX Billy Ocean, Licence To Chill

**93Q**  
Houston  
P.D.: Randy Brown

- 1 Milli Vanilli, Blame It On The Rain
- 2 Paula Abdul, (It's Just) The Way That
- 3 Bad English, When I See You Smile
- 4 Expose, When I Looked At Him
- 5 Soul II Soul (Featuring Caron Wheeler), The Cover Girls, My Heart Skips A Beat
- 6 Bobby Brown, Rock Wit'cha
- 7 The B-52's, Love Shack
- 8 Taylor Dayne, With Every Beat Of My H
- 9 Billy Joel, We Didn't Start The Fire
- 10 Don Henley, The Last Worthless Evenin
- 11 Richard Marx, Angelia
- 12 Technotron Featuring Felly, Pump Up
- 13 Phil Collins, Another Day In Paradise
- 14 Bon Jovi, Living In Sin
- 15 Tears For Fears, Sowing The Seeds Of
- 16 Depeche Mode, Personal Jesus
- 17 Alice Cooper, Poison
- 18 Phil Collins, Another Day In Paradise
- 19 Bon Jovi, Living In Sin
- 20 Taylor Dayne, With Every Beat Of My H
- 21 Enuff Z'Nuff, New Thing
- 22 Warrant, Heaven
- 23 EX Michael Bolton, How Am I Supposed To
- 24 EX Janet Jackson, Rhythm Nation
- 25 EX Seduction, Two To Make It Right
- 26 EX Jody Watley, Everything
- 27 EX D.J. Jazzy Jeff & The Fresh Prince, I
- 28 EX Paul Carrack, I Live By The Groove
- 29 EX Kix, Don't Close Your Eyes
- 30 EX Rolling Stones, Rock And A Hard Place
- 31 EX Skid Row, I Remember You

**POWER 104 KRBE**  
Houston  
P.D.: Adam Cook

- 1 Milli Vanilli, Blame It On The Rain
- 2 Paula Abdul, (It's Just) The Way That
- 3 Richard Marx, Angelia
- 4 The B-52's, Love Shack
- 5 Bad English, When I See You Smile
- 6 Kix, Don't Close Your Eyes
- 7 Billy Joel, We Didn't Start The Fire
- 8 Gloria Estefan, Get On Your Feet
- 9 Alice Cooper, Poison
- 10 Roxette, Listen To Your Heart
- 11 Bon Jovi, Living In Sin
- 12 Depeche Mode, Personal Jesus
- 13 Great White, The Angel Song

**X100**  
San Francisco  
P.D.: Bill Richards

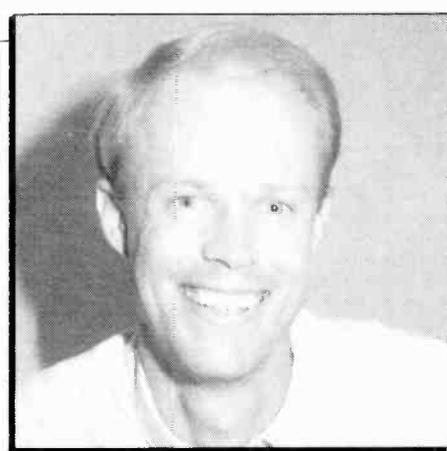
- 1 Milli Vanilli, Blame It On The Rain
- 2 The 2 Live Crew, Me So Horny
- 3 Expose, When I Looked At Him
- 4 Janet Jackson, Miss You Much
- 5 Roxette, Listen To Your Heart
- 6 Richard Marx, Angelia
- 7 Christopher Williams, Talk To Myself
- 8 Soul II Soul (Featuring Caron Wheeler), Tears For Fears, Sowing The Seeds Of
- 9 Bad English, When I See You Smile
- 10 Babyface, Tender Love
- 11 Young M.C., Bust A Move
- 12 Kix, Don't Close Your Eyes
- 13 Sybil, Don't Make Me Over
- 14 Bobby Brown, Rock Wit'cha
- 15 Linda Ronstadt (Featuring Aaron Nev
- 16 Dino, Sunshine
- 17 Paula Abdul, Opposites Attract
- 18 Bardeux, I Love The Bass
- 19 Taylor Dayne, With Every Beat Of My H
- 20 Phil Collins, Another Day In Paradise
- 21 Living Colour, Glamour Boys
- 22 Belinda Carlisle, Leave A Light On
- 23 Janet Jackson, Rhythm Nation
- 24 The Cover Girls, My Heart Skips A Beat
- 25 Thompson Twins, Sugar Daddy
- 26 EX Technotron Featuring Felly, Pump Up
- 27 EX After 7, Heat Of The Moment
- 28 EX Jody Watley, Everything
- 29 EX Madonna, Oh Father
- 30 EX Paula Abdul, (It's Just) The Way That
- 31 EX Alice Cooper, Poison
- 32 EX Lou Gramm, Just Between You And Me
- 33 EX Gloria Estefan, Get On Your Feet

**92 PRO FM**  
10 HITS IN A ROW!  
Providence  
P.D.: Paul Cannon

- 1 Bad English, When I See You Smile
- 2 Paula Abdul, (It's Just) The Way That
- 3 Expose, When I Looked At Him
- 4 Bobby Brown, Rock Wit'cha
- 5 Milli Vanilli, Blame It On The Rain
- 6 New Kids On The Block, Cover Girl
- 7 Roxette, Listen To Your Heart
- 8 Gloria Estefan, Get On Your Feet
- 9 Billy Joel, We Didn't Start The Fire
- 10 New Kids On The Block, Didn't I (Blow
- 11 Tears For Fears, Sowing The Seeds Of
- 12 Tina Turner, The Best
- 13 Aerosmith, Love In An Elevator
- 14 Richard Marx, Angelia
- 15 Alice Cooper, Poison
- 16 Soul II Soul (Featuring Caron Wheeler), Elton John, Healing Hands
- 17 Dino, Sunshine
- 18 Belinda Carlisle, Leave A Light On
- 19 Thompson Twins, Sugar Daddy
- 20 The B-52's, Love Shack
- 21 Phil Collins, Another Day In Paradise
- 22 Bon Jovi, Living In Sin
- 23 Taylor Dayne, With Every Beat Of My H
- 24 Souisister, The Way To Your Heart
- 25 Kevin Paige, Don't Shut Me Out
- 26 Billy Ocean, Licence To Chill
- 27 Michael Bolton, How Am I Supposed To
- 28 Technotron Featuring Felly, Pump Up
- 29 Kix, Don't Close Your Eyes
- 30 EX Sybil, Don't Make Me Over
- 31 EX Rolling Stones, Rock And A Hard Place
- 32 EX Don Henley, The Last Worthless Evenin
- 33 EX Madonna, Oh Father
- 34 EX Janet Jackson, Rhythm Nation
- 35 EX Paul Carrack, I Live By The Groove
- 36 EX Lou Gramm, Just Between You And Me
- 37 EX Jody Watley, Everything
- 38 EX Seduction, Two To Make It Right
- 39 EX New Kids On The Block, This One's For
- 40 EX Babyface, Tender Love

## Billboard's **PD** of the week

**Kent Jones**  
KOMA Oklahoma City



**A** LOT OF LISTENERS were raised on 50,000-watt AM powerhouse KOMA Oklahoma City in the '60s, but PD Kent Jones was not one of them. Jones grew up in New York, listening to WABC, and in Cleveland, listening to WIXY, WGAR, and WGCL in the early '70s. He learned oldies at full-service AC WTVN Columbus, Ohio, as the host of a music magazine show. He picked up KOMA's '60s sound from airchecks.

And he picked up a lot of it. KOMA has succeeded the mid-'80s WDRG-FM Hartford, Conn., as the oldies format's most successful champion of retro-formatics. As KOMA strives to recreate its '60s sound, it also sounds a lot like the gold AMs of the late '70s: lots of PAMS jingles; references to the year something was a hit; promotions with local vintage-car clubs; and jocks who worked top 40 during the '60s and who talk at every break.

It's much different from the cleaner, tighter oldies FMs of recent years. But KOMA is posting comparable numbers to many of those stations. Since the September 1988 switch from adult standards to oldies, Jones, who thought he would be lucky to have a four-share 12-plus and a six-share in demo, has seen KOMA go 4-7-7.0, with almost a 13-share in 25-plus men.

That was good enough to place KOMA ahead of its classic rock FM KRXX (5.4-6.8). It was also enough to prompt the inevitable FM competitor. Since the third week of October, AC KLTE has eliminated all its current material and has been billing itself as "classic hits."

In an era when most oldies programmers take pains to avoid sounding retro, Jones credits KOMA's success to the decision to exploit the station's legacy, to the point of reviving the old KOMA kissing tones (during which listeners are supposed to kiss their sweethearts) at night.

"In the '50s and '60s, KOMA meant a lot to the people who were listening. Not only in Oklahoma City, but also in 20-some-odd states at night. A lot of those people have relocated to OKC from Nebraska, Utah, Colorado, etc., and they're thrilled that KOMA is back and sounding the way it used to sound," he says.

Jones isn't worried that imaging that station so heavily around its heritage will burn out eventually. "The jingles are just as much a memory piece as the music itself," he says. "I don't think they'll burn. A good oldie doesn't burn and neither does a good jingle. Listeners sing the jingles back to us. They called in to wish us a happy birthday in September and they'd sing, 'Yours truly, K-O-M-A.'"

"We're not trying to bring the obnoxious parts of '60s radio back, such as the screaming DJs who were OK for kids to listen to, but not for adults now."

Before KOMA, Jones had a much different experience as PD of another oldies AM,

WNDE Indianapolis. In his three-year tenure, Jones saw WNDE go from live gold to satellite to classic rock, simulcasting WFBQ's Bob & Tom morning show. By the time he left last fall, the station had FM competition from WKLR. Shortly thereafter, it switched to news/talk.

By the time Jones got there, WNDE had already spent its initial boost from going oldies, and was down to a 2.1 share. "We didn't have a lot of elements that we did here, such as the old jingles. We never really thought of doing that."

"When I was there, management decided to make a few changes that, in hindsight, weren't in the best interest of the station. It played too much '70s/'80s music that took it away from hardcore oldies. I think the damage was done before we could do anything to change it."

Jones also points out that "WNDE was playing in the shadow of a very strong station. Most of the attention went to WFBQ. I fully understand why Great American did that. But there wasn't a lot we could do to get the on-air talent that would have made the station stronger."

Jones gives KOMA's jocks the freedom to produce their shows differently and to play with their music so that no two shifts sound alike. A recently monitored sample of Dink Bernardi's midday show featured the Paris Sisters, "I Love How You Love Me"; Elvis Presley, "I Beg Of You"; Sugarloaf, "Green Eyed Lady"; Ray Charles, "Georgia On My Mind"; Chantays, "Pipeline"; Stevie Wonder, "Signed, Sealed, Delivered I'm Yours"; Jack Scott, "My True Love"; Jay & the Techniques, "Apples, Peaches, Pumpkin Pie"; and the Marcells, "Blue Moon."

That music mix is fairly conservative. KOMA signed on broader, but has emphasized '56-64 material, based on early listener response, Jones says. It plays little '60s garage or psychedelia. It does, however, like many oldies stations, share heavily with the country FMs and will segue from Frank Ifield's "I Remember You" into Johnny Tillotson's "Talk Back Trembling Lips" for that reason.

Since last year, KOMA has managed to drive OKC's two previous oldies stations into other formats. AM outlet WWLS has gone all-sports. KTNT has gone to Unistar's Niche 29. As for KLTE, which has a much stronger late-'60s/'70s orientation, Jones says, "KLTE has been playing more oldies since last year. They started saying, 'Today's Hits and Good Time Oldies,' which I think was in response to KOMA. Adding some oldies sure didn't help them then."

"There are some people who listened to us only because there was no oldies FM, and they'll go to KLTE. But I don't think any station can match the personality or the stationality KOMA has. We really have a 35-year lead on anybody else." SEAN ROSS

**106.5**  
St. Louis P.D.: Lyndon Abell

1	Richard Marx, Angelia
2	Paula Abdul, (It's Just) The Way That
3	Billy Joel, We Didn't Start The Fire
4	Milli Vanilli, Blame It On The Rain
5	Alice Cooper, Poison
6	The B-52's, Love Shack
7	Bon Jovi, Living In Sin
8	Belinda Carlisle, Leave A Light On
9	Lou Gramm, Just Between You And Me
10	Bad English, When I See You Smile
11	Kix, Don't Close Your Eyes
12	Gloria Estefan, Get On Your Feet
13	Phil Collins, Another Day In Paradise
14	Young M.C., Bust A Move
15	Poco, Call It Love
16	Kevin Paige, Don't Shut Me Out
17	Rolling Stones, Rock And A Hard Place
18	Skid Row, I Remember You
19	Paul Carrack, I Live By The Groove
20	Robin Beck, Save Up All Your Tears
21	Enuff Z'Nuff, New Thing
22	Dino, Sunshine
23	Joe Cocker, When The Night Comes
24	Janet Jackson, Rhythm Nation
25	Aerosmith, Love In An Elevator
26	Prince (With Sheena Easton), The Arms
27	Testa, Love Song
28	Linda Ronstadt (Featuring Aaron Nev,
29	Tom Petty, Free Fallin'
30	Taylor Dayne, With Every Beat Of My H
31	Tears For Fears, Sowing The Seeds Of L
32	Cher, Just Like Jesse James
33	Great White, Angel Song
34	Red Hot Chili Peppers, Higher Ground
35	Michael Damian, Was It Nothing At All
36	Motley Crue, Doctor Feelgood
37	Melissa Etheridge, No Souvenirs
38	Don Henley, The Last Worthless Evenin
39	Madonna, Oh Father
40	Soul II Soul, Back To Life
41	Tina Turner, Steamy Windows
42	Motley Crue, Kickstart My Heart
43	Quincy Jones, I'll Be Good To You
44	Fine Young Cannibals, I'm Not The Man I
45	Michael Morales, I Don't Know
46	Billy Ocean, Licence To Chill

**KPLZ**  
Seattle P.D.: Casey Keating

1	Paula Abdul, (It's Just) The Way That
2	The B-52's, Love Shack
3	Milli Vanilli, Blame It On The Rain
4	Richard Marx, Angelia
5	Bad English, When I See You Smile
6	Gloria Estefan, Get On Your Feet
7	Billy Joel, We Didn't Start The Fire
8	New Kids On The Block, Didn't I (Blow
9	Janet Jackson, Rhythm Nation
10	Alice Cooper, Poison
11	Linda Ronstadt (Featuring Aaron Nev,
12	Young M.C., Bust A Move
13	Thompson Twins, Sugar Daddy
14	Kix, Don't Close Your Eyes
15	Belinda Carlisle, Leave A Light On
16	Taylor Dayne, With Every Beat Of My H
17	Phil Collins, Another Day In Paradise
18	Kevin Paige, Don't Shut Me Out
19	Janet Jackson, Miss You Much
20	Rolling Stones, Rock And A Hard Place
21	Aerosmith, Love In An Elevator
22	Janet Jackson, Rhythm Nation
23	Cher, Just Like Jesse James
24	Technotron Featuring Felly, Pump Up
25	Cher, Just Like Jesse James
26	Tina Turner, Steamy Windows
27	New Kids On The Block, This One's For
28	Michael Bolton, How Am I Supposed To
29	Bob Carrack, I Live By The Groove
30	Fine Young Cannibals, I'm Not The Man
31	EX Dan Reed Network, Tiger In The Dress

**W95**  
Dallas P.D.: Charlie Quinn

1	Roxette, Listen To Your Heart
2	The B-52's, Love Shack
3	Bad English, When I See You Smile
4	Kevin Paige, Don't Shut Me Out
5	Paula Abdul, (It's Just) The Way That
6	Richard Marx, Angelia
7	Janet Jackson, Miss You Much
8	Kix, Don't Close Your Eyes
9	Milli Vanilli, Blame It On The Rain
10	The 2 Live Crew, Me So Horny
11	Phil Collins, Another Day In Paradise
12	New Kids On The Block, Didn't I (Blow
13	Motley Crue, Dr. Feelgood
14	Linda Ronstadt (Featuring Aaron Nev,
15	Tears For Fears, Sowing The Seeds Of
16	Aerosmith, Love In An Elevator
17	Gloria Estefan, Get On Your Feet
18	Bobby Brown, Rock Wit'cha
19	Soul II Soul (Featuring Caron Wheeler),
20	Billy Joel, We Didn't Start The Fire
21	Rolling Stones, Mixed Emotions
22	Taylor Dayne, With Every Beat Of My H
23	Milli Vanilli, I'm Gonna Miss Yo
24	Bon Jovi, Living In Sin
25	New Kids On The Block, This One's For
26	Madonna, Cherish
27	Babyface, It's No Crime
28	Cher, If I Could Turn Back Time
29	Lou Gramm, Just Between You And Me
30	Janet Jackson, Rhythm Nation
31	Don Henley, The Last Worthless Evenin
32	Great White, The Angel Song
33	Jody Watley, Everything
34	Prince (With Sheena Easton), The Arms
35	Seduction, Two To Make It Right
36	Lil Louis, French Kiss
37	EX Madonna, Oh Father

**KUBZ 93 FM**  
Seattle P.D.: Tom Hutlyer

1	Bad English, When I See You Smile
2	Paula Abdul, (It's Just) The Way That
3	Tom Petty, Free Fallin'
4	Richard Marx, Angelia
5	The B-52's, Love Shack
6	Billy Joel, We Didn't Start The Fire
7	Milli Vanilli, Blame It On The Rain
8	Taylor Dayne, With Every Beat Of My H
9	Gloria Estefan, Get On Your Feet
10	Belinda Carlisle, Leave A Light On
11	Alice Cooper, Poison
12	Michael Damian, Was It Nothing At All
13	Linda Ronstadt (Featuring Aaron Nev,
14	New Kids On The Block, Didn't I (Blow
15	Dino, Sunshine
16	Don Henley, The Last Worthless Evenin
17	Kevin Paige, Don't Shut Me Out
18	Prince (With Sheena Easton), The Arms
19	Bon Jovi, Living In Sin
20	Madonna, Oh Father
21	Soul II Soul (Featuring Caron Wheeler),
22	Michael Bolton, How Am I Supposed To
23	Testa, Love Song
24	Billy Ocean, Licence To Chill
25	Phil Collins, Another Day In Paradise
26	Brooks, Too Much
27	Janet Jackson, Rhythm Nation
28	Rolling Stones, Rock And A Hard Place
29	Joe Cocker, When The Night Comes
30	Kix, Don't Close Your Eyes
31	Enuff Z'Nuff, New Thing
32	Great White, The Angel Song
33	Tracy Chapman, Crossroads
34	Giant, I'm A Believer
35	The Alarm, Sold Me Down The River
36	Fine Young Cannibals, I'm Not The Man
37	The Graces, Perfect View
38	Eric Clapton, Pretending
39	Quincy Jones, I'll Be Good To You
40	Alice Cooper, Poison
41	Tina Turner, Steamy Windows
42	Jive Bunny And The Mastermizers, Swin

**KZZP 104.7 FM**  
Phoenix P.D.: Bob Case

1	Milli Vanilli, Blame It On The Rain
2	Babyface, It's No Crime
3	Bad English, When I See You Smile
4	Janet Jackson, Miss You Much
5	Expose, When I Looked At Him
6	Roxette, Listen To Your Heart
7	Moving Pictures, What About Me
8	Paula Abdul, (It's Just) The Way That
9	Cher, Just Like Jesse James
10	The B-52's, Love Shack
11	Soul II Soul (Featuring Caron Wheeler),
12	Richard Marx, Angelia
13	Billy Joel, We Didn't Start The Fire
14	New Kids On The Block, This One's For
15	Gloria Estefan, Get On Your Feet
16	Linda Ronstadt (Featuring Aaron Nev,
17	Honeymoon Suite, What Does It Take?
18	Belinda Carlisle, Leave A Light On
19	Christopher Williams, Talk To Myself
20	Dino, Sunshine
21	Milli Vanilli, Girl I'm Gonna Miss Yo
22	Phil Collins, Another Day In Paradise
23	Madonna, Cherish
24	Tears For Fears, Sowing The Seeds Of
25	Madonna, Oh Father
26	Jody Watley, Everything
27	Joe Cocker, When The Night Comes
28	Skid Row, I Remember You
29	Janet Jackson, Rhythm Nation
30	Bon Jovi, Living In Sin
31	Kevin Paige, Don't Shut Me Out
32	EX Chunky A. Gwwwwww
33	EX Shirley Lewis, Realistic
34	EX Michael Bolton, How Am I Supposed To
35	EX Babyface, Tender Lover
36	EX Sybil, Don't Make Me Over
37	EX Taylor Dayne, With Every Beat Of My H

**Q106**  
San Diego P.D.: Garry Wall

1	The 2 Live Crew, Me So Horny
2	Soul II Soul (Featuring Caron Wheeler),
3	Milli Vanilli, Blame It On The Rain
4	The B-52's, Love Shack
5	Janet Jackson, Miss You Much
6	Patti LaBelle, If You Asked Me To (Fr
7	The Cure, Love Song
8	Technotron Featuring Felly, Pump Up
9	Dino, Sunshine
10	New Kids On The Block, This One's For
11	Shana, I Want You
12	New Kids On The Block, Cover Girl
13	Jody Watley, Everything
14	Jaya, If You Leave Me Now
15	Christopher Williams, Talk To Myself
16	Linda Ronstadt (Featuring Aaron Nev,
17	Tears For Fears, Sowing The Seeds Of
18	After 7, Heat Of The Moment
19	21
20	New Kids On The Block, Didn't I (Blow

31 Michael Bolton, How Am I Supposed To  
32 Shana, I Want You  
33 Madonna, Oh Father  
34 Rolling Stones, Rock And A Hard Place  
35 Seduction, Two To Make It Right  
36 Bon Jovi, Living In Sin  
37 Lou Gramm, Just Between You And Me  
38 Michelle, No More Lies  
39 Tina Turner, Steamy Windows  
40 Patina Party, And Over  
41 Quincy Jones, I'll Be Good To You  
42 Paul Carrack, I Live By The Groove

**100.7 FM**  
Miami P.D.: Frank Amadeo

1	Tears For Fears, Sowing The Seeds Of
2	Milli Vanilli, Blame It On The Rain
3	Paula Abdul, (It's Just) The Way That
4	Bad English, When I See You Smile
5	Roxette, Listen To Your Heart
6	Gloria Estefan, Get On Your Feet
7	Billy Joel, We Didn't Start The Fire
8	Babyface, It's No Crime
9	Soul II Soul (Featuring Caron Wheeler),
10	Bobby Brown, Rock Wit'cha
11	Richard Marx, Angelia
12	Expose, When I Looked At Him
13	Aerosmith, Love In An Elevator
14	Technotron Featuring Felly, Pump Up
15	Janet Jackson, Miss You Much
16	Phil Collins, Another Day In Paradise
17	Sybil, Don't Make Me Over
18	Billy Ocean, Licence To Chill
19	Young M.C., Bust A Move
20	New Kids On The Block, Didn't I (Blow
21	Taylor Dayne, With Every Beat Of My H
22	Janet Jackson, Rhythm Nation
23	Warrant, Heaven
24	Linda Ronstadt (Featuring Aaron Nev,
25	New Kids On The Block, This One's For
26	The Cure, Love Song
27	EX The B-52's, Love Shack
28	Madonna, Oh Father
29	Jive Bunny And The Mastermizers, Swin
30	Karyn White, Secret Rendezvous
31	Michael Bolton, How Am I Supposed To
32	EX Bon Jovi, Living In Sin
33	EX Michael Damian, Was It Nothing At All

**WNCI 97.9**  
Columbus P.D.: Dave Robbins

1	Bad English, When I See You Smile
2	Paula Abdul, (It's Just) The Way That
3	Billy Joel, We Didn't Start The Fire
4	Roxette, Listen To Your Heart
5	Gloria Estefan, Get On Your Feet
6	Bobby Brown, Rock Wit'cha
7	Richard Marx, Angelia
8	Milli Vanilli, Blame It On The Rain
9	Phil Collins, Another Day In Paradise
10	Bon Jovi, Living In Sin
11	Paul Carrack, I Live By The Groove
12	Taylor Dayne, With Every Beat Of My H
13	Belinda Carlisle, Leave A Light On
14	Lou Gramm, Just Between You And Me
15	The B-52's, Love Shack
16	Linda Ronstadt (Featuring Aaron Nev,
17	Janet Jackson, Rhythm Nation
18	Don Henley, The Last Worthless Evenin
19	Saraya, Back To The Bullet
20	Prince (With Sheena Easton), The Arms
21	Michael Damian, Was It Nothing At All

**Q102**  
Cincinnati P.D.: Dave Allen

1	Bad English, When I See You Smile
2	Kevin Paige, Don't Shut Me Out
3	Joe Cocker, When The Night Comes
4	Richard Marx, Angelia
5	Phil Collins, Another Day In Paradise
6	Bobby Brown, Rock Wit'cha
7	Donny Osmond, Hold On
8	New Kids On The Block, Cover Girl
9	New Kids On The Block, Didn't I (Blow
10	Linda Ronstadt (Featuring Aaron Nev,
11	Michael Bolton, How Am I Supposed To
12	Motley Crue, Dr. Feelgood
13	Billy Joel, We Didn't Start The Fire
14	Gloria Estefan, Get On Your Feet
15	Roxette, Listen To Your Heart
16	Paula Abdul, (It's Just) The Way That
17	Poco, Call It Love
18	Alice Cooper, Poison
19	Young M.C., Bust A Move
20	Milli Vanilli, Blame It On The Rain
21	The B-52's, Love Shack
22	Thompson Twins, Sugar Daddy
23	Paul Carrack, I Live By The Groove
24	Billy Ocean, Licence To Chill
25	Taylor Dayne, With Every Beat Of My H
26	Bon Jovi, Living In Sin
27	Janet Jackson, Miss You Much
28	Janet Jackson, Rhythm Nation
29	Rolling Stones, Rock And A Hard Place
30	Eton John, Healing Hands
31	Don Henley, The Last Worthless Evenin
32	Cher, Just Like Jesse James
33	Michael Damian, Was It Nothing At All
34	Lou Gramm, Just Between You And Me
35	Madonna, Oh Father

**KQWB 101.3**  
Minneapolis P.D.: Brian Philips

1	Bad English, When I See You Smile
2	The Jeff Healey Band, Angel Eyes
3	Paula Abdul, (It's Just) The Way That
4	Young M.C., Bust A Move
5	Janet Jackson, Miss You Much
6	New Kids On The Block, Cover Girl
7	Milli Vanilli, Blame It On The Rain
8	Roxette, Listen To Your Heart
9	Richard Marx, Angelia
10	New Kids On The Block, Didn't I (Blow
11	Moving Pictures, What About Me
12	Aerosmith, Love In An Elevator
13	Billy Joel, We Didn't Start The Fire
14	Belinda Carlisle, Leave A Light On
15	Phil Collins, Another Day In Paradise
16	Don Henley, The Last Worthless Evenin
17	Gloria Estefan, Get On Your Feet
18	Milli Vanilli, Girl I'm Gonna Miss Yo
19	Bon Jovi, Living In Sin
20	The Jets, The Same Love
21	Taylor Dayne, With Every Beat Of My H
22	Alice Cooper, Poison
23	Kevin Paige, Don't Shut Me Out
24	Janet Jackson, Rhythm Nation
25	Michael Bolton, How Am I Supposed To
26	Lou Gramm, Just Between You And Me
27	EX Prince (With Sheena Easton), The Arms
28	EX Madonna, Oh Father
29	EX Soul II Soul (Featuring Caron Wheeler),
30	EX Kiss, Hide Your Heart
31	EX Joe Cocker, When The Night Comes
32	EX Rolling Stones, Rock And A Hard Place
33	EX Michael Damian, Was It Nothing At All
34	EX Jive Bunny And The Mastermizers, Swin

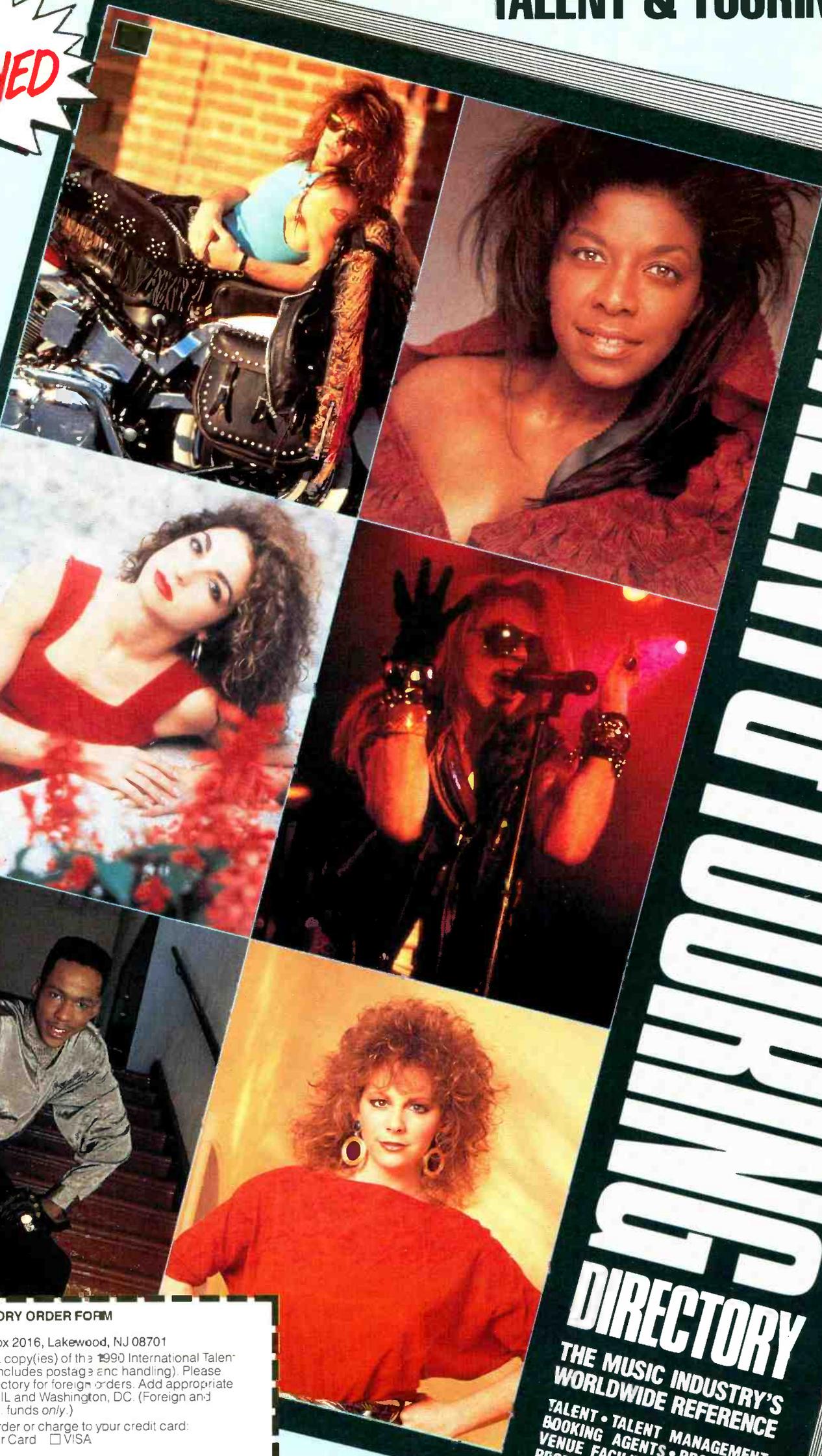
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**HOT ADULT CONTEMPORARY**

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	8	<b>NO. 1</b> DON'T KNOW MUCH ELEKTRA 7-69267	LINDA RONSTADT/AARON NEVILLE 4 weeks at No. 1
2	2	6	8	LISTEN TO YOUR HEART EMI 50223	ROXETTE
3	4	8	6	ANGELIA EMI 50218	RICHARD MARX
4	3	4	9	WHEN I LOOKED AT HIM ARISTA 1-9868	EXPOSE
5	5	5	7	GET ON YOUR FEET EPIC 34-69064/E.P.A.	GLORIA ESTEFAN
6	9	27	3	ANOTHER DAY IN PARADISE ATLANTIC 7-88774	PHIL COLLINS
7	6	2	10	CALL IT LOVE RCA 9038	POCO
8	8	3	12	HEALING HANDS MCA 53692	ELTON JOHN
9	13	23	4	HOW AM I SUPPOSED TO LIVE WITHOUT YOU COLUMBIA 38-73017	M. BOLTON
10	7	7	9	YOU'VE GOT IT ELEKTRA 7-69269	SIMPLY RED
11	11	16	6	WE DIDN'T START THE FIRE COLUMBIA 38-73021	BILLY JOEL
12	10	10	8	WE'RE NOT MAKIN' LOVE ANYMORE COLUMBIA 38-73016	BARBRA STREISAND
13	15	17	10	NICK OF TIME CAPITOL 44364	BONNIE RAITT
14	14	13	8	WALKING ON AIR ATLANTIC 7-88830	STEPHEN BISHOP
15	19	26	6	THE WAY TO YOUR HEART EMI 50217	SOULSISTER
16	12	9	13	CHERISH SIRE 7-22883/WARNER BROS.	MADONNA
17	27	31	5	DIDN'T I (BLOW YOUR MIND) COLUMBIA 38-68960	NEW KIDS ON THE BLOCK
18	16	12	17	IF I COULD TURN BACK TIME Geffen 7-22886	CHER
19	17	11	15	EVERYTHING BUT MY PRIDE VIRGIN 7-99184	CUTTING CREW
20	30	34	4	BRING IT ALL BACK RCA 9093	GRAYSON HUGH
21	34	37	4	LEAVE A LIGHT ON MCA 53706	BELINDA CARLISLE
22	22	20	20	DON'T WANNA LOSE YOU EPIC 34-68959/E.P.A.	GLORIA ESTEFAN
23	32	32	6	EVERYTHING MCA 53714	JODY WATLEY
24	35	43	3	WALK ON BY MKA 873 012-7/POLYGRAM	MELISSA MANCHESTER
25	33	33	5	THE SAME LOVE MCA 53734	THE JETS
26	20	24	9	WAS IT NOTHING AT ALL CYPRESS 1451/A&M	MICHAEL DAMIAN
27	23	22	9	GIRL I'M GONNA MISS YOU ARISTA 1-9870	MILLI VANILLI
28	24	18	15	SHOWER ME WITH YOUR LOVE COLUMBIA 38-68746	SURFACE
29	25	21	13	ANGEL EYES ARISTA 1-9808	THE JEFF HEALEY BAND
30	26	25	20	RIGHT HERE WAITING EMI 50219	RICHARD MARX
31	21	14	11	HAVE I TOLD YOU LATELY MERCURY LP CUT/POLYGRAM	VAN MORRISON
32	31	28	6	ROCK WIT'CHA MCA 53652	BOBBY BROWN
33	29	29	7	SOWING THE SEEDS OF LOVE FONTANA 874 710-7/POLYGRAM	TEARS FOR FEARS
34	43	—	2	<b>Power Pick</b> THE LAST WORTHLESS EVENING GUILD 7-22771	DON HENLEY
35	36	40	4	THE ARMS OF ORION WARNER BROS. 7-22757	PRINCE (WITH SHEENA EASTON)
36	40	—	2	WHEN I SEE YOU SMILE EPIC 34-69082/E.P.A.	BAD ENGLISH
37	39	45	3	MOVE ON POLYDOR 873 066-7/POLYGRAM	WATERFRONT
38	38	46	3	TAKE GOOD CARE OF YOU & ME ARISTA 1-9901	D. WARWICK/J. OSBORNE
39	28	19	16	ONE WARNER BROS. 7-22899	BEE GEES
40	18	15	9	SUMMER OF LOVE EPIC LP CUT/E.P.A.	JEFFERSON AIRPLANE
41	NEW	1	1	<b>Hot Shot Debut</b> SACRIFICE MCA 53750	ELTON JOHN
42	41	41	3	CROSSROADS ELEKTRA 7-69273	TRACY CHAPMAN
43	44	39	11	IT'S NOT ENOUGH RCA 9032	STARSHIP
44	37	30	21	THE END OF THE INNOCENCE Geffen 7-22925	DON HENLEY
45	46	42	8	WHAT ABOUT ME Geffen 7-22859	MOVING PICTURES
46	NEW	1	1	I LIVE BY THE GROOVE CHRYSALIS 23427	PAUL CARRACK
47	42	36	20	SACRED EMOTION CAPITOL 44379	DONNY OSMOND
48	NEW	1	1	BLAME IT ON THE RAIN ARISTA 1-9904	MILLI VANILLI
49	NEW	1	1	WITH EVERY BEAT OF MY HEART ARISTA 1-9895	TAYLOR DAYNE
50	47	38	17	IF YOU ASKED ME TO MCA 53358	PATTI LABELLE

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

**CBS Says It's Holding Firm After World Series Mishaps  
Sports Radio Syndication Is A Risky Game**

LOS ANGELES For radio networks, as for television, securing the rights to major sporting events is a costly and somewhat risky proposition. Just ask CBS, whose 1989 Major League Baseball coverage didn't exactly end on a high note.

After two hotly contested league championships, CBS found itself with a Bay-area World Series—which probably alienated fans in other parts of the country—that was delayed by the Oct. 17 earthquake. When play resumed, the Oakland A's continued to dominate, and swept the series.

CBS VP/programming Frank Murphy acknowledges there was a "very strange set of circumstances" surrounding the series, yet says it wasn't a complete disaster for CBS, because the network sold the World Series and League Championship broadcasts together to advertisers. "The risk is spread over a wider area than television," says Murphy. (World Series audience figures were not available at press time, but CBS expected a decline from last year's numbers).

"There is a minimal financial impact," acknowledges CBS VP/sales Steve Youlios, who says CBS will have to credit some advertisers. "There is very little that we have to make up, but for those that we do need to, we have half of the regular season of NFL football, and the entire postseason. It might be tougher to sell the next series. But like anything else, one series doesn't necessarily predict the other."

Network rivals, however, suggest that the series might have been a bigger disaster for CBS than the network is admitting. "I'm sure it wasn't good for CBS Radio," says ABC Radio Networks director of sports/executive producer Shelby Whitfield. "They probably needed six games to show some decent profit." Whitfield also acknowledges the regionality of the series, and the quake delay. "When it did resume, people weren't into it. It was a bummer all the way around."

This year's ill-fated World Series notwithstanding, CBS remains positive about baseball. Even before the 1989 season began, CBS renewed its four-year pact with Major League Baseball. In fact, the new agreement includes the 26-week Game Of The Week schedule, the All-Star Game, League Championship Series, and the World Series, plus new additions. Beginning next season, CBS will broadcast 20 Sunday night games, as well as holiday specials on Opening Day, Memorial Day, Fourth Of July, and Labor Day.

CBS has also been the main radio network for the National Football League for a decade, and recently renewed its contract with the league through the 1994 season. The 40-game broadcast schedule includes all 16 Monday Night Football games, 14 regular season games, AFC and NFC playoffs, the Super Bowl, and the Pro Bowl.

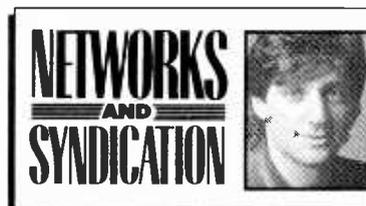
Westwood One's Mutual Broadcasting System broadcasts a secondary NFL package, including weekly doubleheaders. ABC Radio Networks' pro sports package includes the National Basketball Assn.'s All-Star Game and championship finals.

The networks also recently acquired the rights to the National Hockey League's All-Star Game and Stanley Cup finals, yet CBS, with its extensive Major League Baseball and NFL packages, remains the leader in net-

work sports coverage. thing is a real gamble, the affiliates understand. It has to be a solid, viable business venture."

"We don't want to put ourselves in the position where we have a loss leader," says WW1 director of sports Larry Michael. "It is slowly reaching the point where it is hard to break even. The leagues want to make as much money as they can, and we want to make money on every deal we go into."

"Whenever you bid seven figures on something, you are rolling the dice," he adds. "It can be a lopsided game like a blowout in the first quarter of the Super Bowl. A lot of things can go wrong, but what's life without a gamble?"



by Craig Rosen

**AROUND THE INDUSTRY**

Beginning Jan. 1, WW1 will distribute and sell "On The Radio" and a new three-hour weekly program produced by On The Radio Broadcasting's Jeff Leve. Also Jan. 1, WW1 will bow "BBC Classic Tracks," a

(Continued on next page)

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# ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ NO. 1 ★ ★	
1	1	1	11	ROCK AND A HARD PLACE COLUMBIA 38-73057	ROLLING STONES 5 weeks at No. 1
2	5	—	2	PRETENDING DUCK 7-22732/REPRISE	ERIC CLAPTON
3	3	2	9	JANIE'S GOT A GUN Geffen LP CUT	AEROSMITH
4	2	4	9	ROCKIN' IN THE FREE WORLD REPRISE LP CUT	NEIL YOUNG
5	8	15	3	FOOL FOR YOUR LOVING Geffen 4-22715	WHITESNAKE
6	4	5	10	THE LAST WORTHLESS EVENING Geffen 7-22771	DON HENLEY
7	13	17	4	JUST BETWEEN YOU AND ME ATLANTIC 7-88781	LOU GRAMM
8	7	11	5	A GIRL LIKE YOU ENIGMA 44480/CAPITOL	THE SMITHEREENS
9	9	7	9	LOVE IS A LONG ROAD MCA LP CUT	TOM PETTY
				★ ★ ★ FLASHMAKER ★ ★ ★	
10	NEW ▶		1	SHOW DON'T TELL ATLANTIC LP CUT	RUSH
11	10	9	11	WAIT FOR YOU WTG 31-73034	BONHAM
12	12	12	4	FOOLISH HEART ARISTA 1-9899	GRATEFUL DEAD
13	6	3	11	SOLD ME DOWN THE RIVER I.R.S. 73002	THE ALARM
14	14	18	3	ANOTHER DAY IN PARADISE ATLANTIC 7-88774	PHIL COLLINS
15	11	6	6	WE DIDN'T START THE FIRE COLUMBIA 38-73021	BILLY JOEL
16	15	10	9	WHEN I SEE YOU SMILE EPIC 34-69082/E.P.A.	BAD ENGLISH
17	18	20	8	LOVE SONG Geffen 7-22856	TESLA
18	20	22	4	BIG BAD MOON RELATIVITY 10 32-4	JOE SATRIANI
19	22	23	6	DON'T CLOSE YOUR EYES ATLANTIC 7-88902	KIX
20	16	13	11	I'M A BELIEVER A&M 1454	GIANT
21	23	27	4	POOR LITTLE GIRL DARK HORSE LP CUT/WARNER BROS.	GEORGE HARRISON
22	NEW ▶		1	I CAN'T EXPLAIN MERCURY 876 190-4/POLYGRAM	SCORPIONS
				★ ★ ★ POWER TRACK ★ ★ ★	
23	25	34	3	HOW DO I GET CLOSE MCA LP CUT	THE KINKS
24	17	16	10	TIGHTROPE EPIC LP CUT/E.P.A.	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
25	27	33	4	EVERYTHING YOU DO ATLANTIC 7-88823	FIONA (DUET WITH KIP WINGER)
26	28	28	6	BACK TO THE BULLET POLYDOR 889 976-4/POLYGRAM	SARAYA
27	19	14	11	NO SOUVENIRS ISLAND 7-99176	MELISSA ETHERIDGE
28	34	45	3	HIDE YOUR HEART MERCURY 876 146-4/POLYGRAM	KISS
29	29	32	6	YOU RUN MCA LP CUT	THE CALL
30	39	—	4	TERRIFYING COLUMBIA LP CUT	ROLLING STONES
31	38	47	3	KICKSTART MY HEART ELEKTRA LP CUT	MOTLEY CRUE
32	32	38	5	MOVE WITH ME SISTER RCA LP CUT	THE DEL FUEGOS
33	31	30	6	BIG TALK COLUMBIA 38-73035	WARRANT
34	21	8	8	EVERYTHING IS BROKEN COLUMBIA 38-73062	BOB DYLAN
35	41	—	2	RUN STRAIGHT DOWN VIRGIN LP CUT	WARREN ZEVON
36	49	—	2	500 MILES COLUMBIA 38-73013	HOOTERS
37	46	48	5	STILL IN LOVE CHRYSALIS 23421	STAGE DOLLS
38	40	42	3	DON'T LET ME GO CAPITOL 44456	BILLY SQUIER
39	35	39	4	STAND ON IT EPIC LP CUT/E.P.A.	JEFF BECK
40	24	24	7	AMERICAN MUSIC MERCURY 874 934-4/POLYGRAM	IAN HUNTER/MICK RONSON
41	26	19	11	THE ANGEL SONG CAPITOL 44449	GREAT WHITE
42	43	37	15	WHEN THE NIGHT COMES CAPITOL 44437	JOE COCKER
43	37	43	5	LIVING IN SIN MERCURY 876 070-7/POLYGRAM	BON JOVI
44	30	26	7	CROSSROADS ELEKTRA 7-69273	TRACY CHAPMAN
45	36	31	12	SOWING THE SEEDS OF LOVE FONTANA 874 710-7/POLYGRAM	TEARS FOR FEARS
46	47	—	2	SCARED COLUMBIA LP CUT	DANGEROUS TOYS
47	NEW ▶		1	JUDGMENT DAY Geffen LP CUT	WHITESNAKE
48	NEW ▶		1	LET ME GO ISLAND LP CUT	MELISSA ETHERIDGE
49	NEW ▶		1	HOOKS IN YOU CAPITOL LP CUT	MARILLION
50	48	50	7	I REMEMBER YOU ATLANTIC 7-88886	SKID ROW

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

## NETWORKS

(Continued from preceding page)

five-to-seven-minute shortform featuring rare live performances by the likes of Led Zeppelin, the Who, and the Beatles. The BBC's Richard Skinner serves as host of the feature, but for those who want to keep a local feel, the show is also available in an unhosted version.

Satellite Music Network has renewed its one-year pact with Radio Shanghai to broadcast "Lunchtime From America" in the People's Republic of China. The programming, which has been heard in China since November 1988, features SMN's Country-Coast-To-Coast, Pure Gold, StarStation, and Rock'N'Hits at noon and 5 p.m. Mondays through Sundays. The noon broadcast has an estimated audience of more than 1 million listeners.

Unistar VP/affiliate relations Jim Teeson has been upped to senior VP/affiliate relations... Former WNEW-AM New York local sales manager Jeffrey C. Nemerovski has been named director of marketing for WW1.

National Public Radio affiliate KUOP Stockton, Calif., is offering a decidedly non-NPR-like all-house-music program via Westar IV satellite on New Year's Eve. For information on "The Keys To The House," call Marc Dickerson at 209-946-2582... National gospel artist Vanessa Bell Armstrong will co-host Anderson Communications' "Inspirations Across America" for the week of Nov. 20-26... Inspirational magazine "Guideposts" is launching a 15-minute weekly broadcast edition; call 914-225-3681.

## CALENDAR

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

- Nov. 17-19, The Led Zeppelin Story, Unistar Radio Programming special, three hours.
- Nov. 17-18, Tracy Chapman, On The Radio, On The Radio Broadcasting, one hour.
- Nov. 17-19, Shirelles/Don Murray/B.J. Thomas/Mickey Dolenz, Cruisin' America With Cousin Bruce, CBS RadioRadio, three hours.
- Nov. 17-19, Motley Crue, Metalshop, MJI Broadcasting, two hours.
- Nov. 17-19, Kashif, Star Beat, MJI Broadcasting, one hour.
- Nov. 17-19, The Tina Turner Story, The Weekly Special, Unistar Radio Networks, 90 minutes.
- Nov. 19, Rolling Stones/Aerosmith/Bob Dylan, Powercuts, Global Satellite Network, two hours.
- Nov. 19, Billy Joel, Hitline U.S.A., James Paul Brown Entertainment, one hour.
- Nov. 20, Motley Crue, Rockline, Global Satellite Network, 90 minutes.
- Nov. 20-26, Best Of The '80s—Part 1, King Biscuit Flower Hour, DIR Broadcasting, one hour.
- Nov. 20-26, Robert Plant, Superstars Rock Concert Series, Westwood One Radio Networks, 90 minutes.
- Nov. 20-26, Live Voltage: Testament, High Voltage, Westwood One Radio Networks, two hours.
- Nov. 20-26, Led Zeppelin/Steve Miller/Lou Reed, Classic Cuts, MJI Broadcasting, one hour.
- Nov. 20-26, Aerosmith, Rock Today, MJI Broadcasting, one hour.
- Nov. 20-26, Motley Crue, Off The Record With Mary Turner, Westwood One Radio Networks, one hour.
- Nov. 20-26, "Dead On Arrival! The Grateful

(Continued on page 74)

# RADIO

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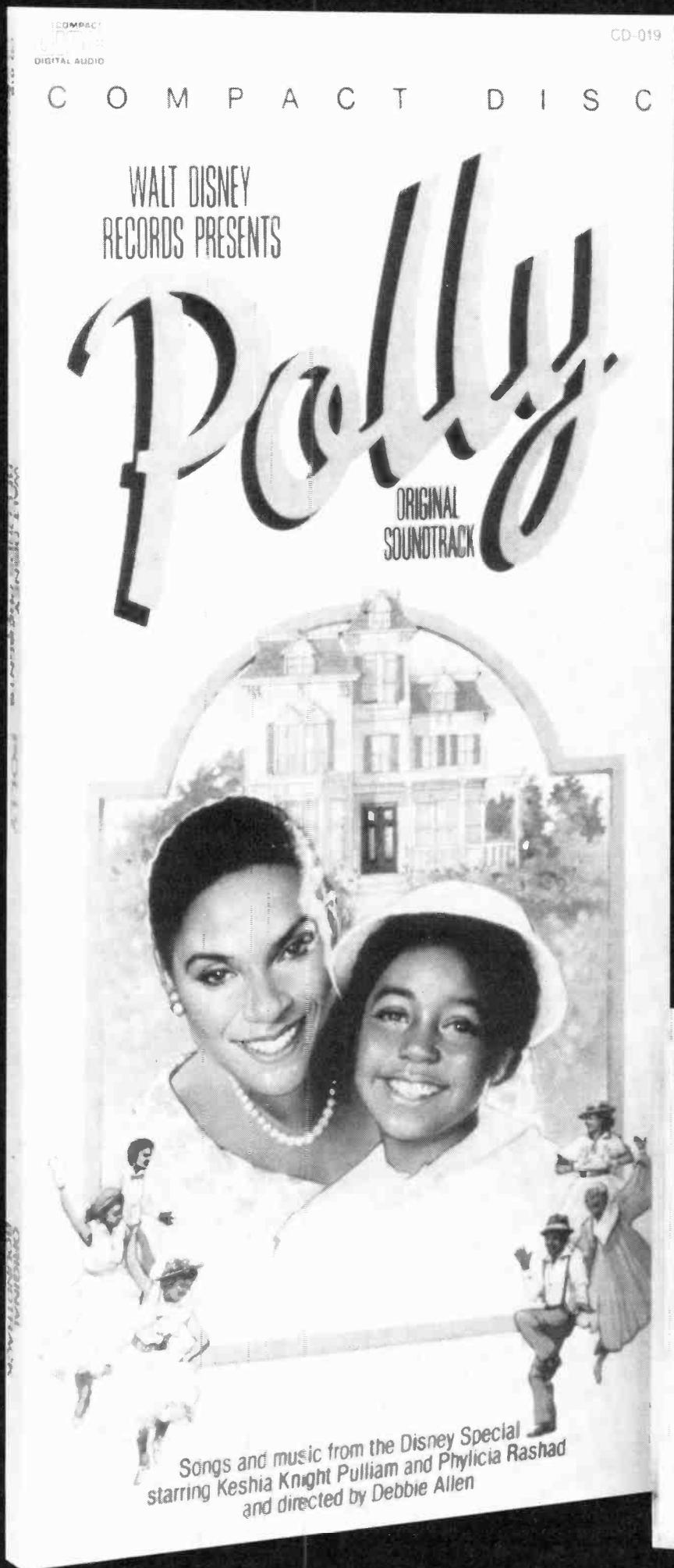
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FOR WEEK ENDING NOVEMBER 18, 1989

# MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ NO. 1 ★ ★	
1	1	8	4	PROUD TO FALL SIRE 7-22924/REPRISE	IAN MCCULLOCH 2 weeks at No. 1
2	5	6	4	LOVE AND ANGER COLUMBIA LP CUT	KATE BUSH
3	4	3	7	PERSONAL JESUS SIRE 7-21328/REPRISE	DEPECHE MODE
4	8	11	5	A GIRL LIKE YOU CAPITOL 44480	THE SMITHEREENS
5	6	7	7	INTO THE HEART OF LOVE SIRE LP CUT/REPRISE	THE MIGHTY LEMON DROPS
6	3	1	10	PICTURES OF MATCHSTICK MEN VIRGIN LP CUT	CAMPER VAN BEETHOVEN
7	2	2	8	I WANT THAT MAN SIRE 7-22816/REPRISE	DEBORAH HARRY
8	9	10	6	CROSSROADS ELEKTRA 7-69273	TRACY CHAPMAN
9	12	18	4	CONTACT COLUMBIA 38-73043	BIG AUDIO DYNAMITE
10	15	20	3	SHOULD GOD FORGET COLUMBIA LP CUT	THE PSYCHEDELIC FURS
11	14	15	5	MAKE BELIEVE MAMBO SIRE LP CUT/WARNER BROS.	DAVID BYRNE
12	17	—	2	BLUES FROM A GUN WARNER BROS. LP CUT	THE JESUS AND MARY CHAIN
13	7	5	9	REGINA ELEKTRA 7-69270	THE SUGARCUBES
14	13	14	9	SICK OF IT RCA 90884	THE PRIMITIVES
15	16	12	6	DRAMA! SIRE 7-22768/REPRISE	ERASURE
16	20	—	2	DON'T ASK ME WHY ARISTA 1-9880	EURHYTHMICS
17	10	4	10	SOLD ME DOWN THE RIVER I.R.S. 73003	THE ALARM
18	19	26	3	THE LINE BETWEEN THE DEVIL'S TEETH BEGGAR'S BANQUET 9108/RCA	PETER MURPHY
19	11	9	8	IF IT'S LOVE A&M 1457	SQUEEZE
20	28	—	2	TIME AND SPACE BEGGAR'S BANQUET 44485/CAPITOL	FLESH FOR LULU
21	22	17	4	LET LOVE RULE VIRGIN 99166	LENNY KRAVITZ
22	NEW ▶		1	MOVE WITH ME SISTER RCA LP CUT	THE DEL FUEGOS
23	24	25	7	KINGDOM OF RAIN EPIC LP CUT/E.P.A.	THE THE
24	25	21	12	LOVE SHACK REPRISE 7-22817	THE B-52'S
25	NEW ▶		1	LULLABY ELEKTRA 7-69249	THE CURE
26	NEW ▶		1	LAST CIGARETTE CHAMELEON LP CUT	DRAMARAMA
27	18	22	4	HIGHER GROUND EMI 50226	RED HOT CHILI PEPPERS
28	27	—	2	BIG MAN ON PAPER RCA 9114	GRAHAM PARKER
29	NEW ▶		1	NO MYTH RCA LP CUT	MICHAEL PENN
30	26	23	5	SATELLITES Geffen LP CUT	RICKIE LEE JONES

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



# A Star-Studded Celebration of Song!

## Polly

*The original soundtrack from  
the NBC television special starring  
Phylicia Rashad and Keshia Knight Pulliam.*

From R & B to gospel, Broadway  
to be-bop, "Polly" celebrates  
the power and energy of Black  
music in America.



*Available on  
Compact Disc  
and Cassette*

**WALT DISNEY** Records

FOR WEEK ENDING  
NOVEMBER 18, 1989

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store and one-stop sales reports.					
★★ NO. 1 ★★					
1	3	3	7	JANET JACKSON A&M 3920 (9.98) (CD) 1 week at No. 1	JANET JACKSON'S RHYTHM NATION 1814
2	1	2	9	MAZE FEATURING FRANKIE BEVERLY WARNER BROS. 25802 (9.98) (CD)	SILKY SOUL
3	2	1	16	BABYFACE ● SOLAR FZ 45288/E.P.A. (CD)	TENDER LOVER
4	5	9	10	REGINA BELLE COLUMBIA FC44367 (CD)	STAY WITH ME
5	4	6	7	BIG DADDY KANE COLD CHILLIN' 25641/REPRISE (9.98) (CD)	IT'S A BIG DADDY THANG
6	8	8	18	STEPHANIE MILLS MCA 6312 (9.98) (CD)	HOME
7	6	7	20	HEAVY D. & THE BOYZ ● MCA 42302 (8.98) (CD)	BIG TYME
8	11	12	8	YOUNG M.C. DELICIOUS VINYL 91309/ISLAND (9.98) (CD)	STONE COLD RHYMIN'
9	7	5	20	SOUL II SOUL ▲ VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
10	9	4	12	THE ISLEY BROTHERS FEATURING RONALD ISLEY WARNER BROS. 25940 (9.98) (CD)	SPEND THE NIGHT
11	15	17	7	M C LYTE FIRST PRIORITY 91304/ATLANTIC (CD)	EYES ON THIS
12	10	10	14	THE D.O.C. ● RUTHLESS 91275/ATLANTIC (8.98) (CD)	NO ONE CAN DO IT BETTER
13	12	11	19	DAVID PEASTON GEFEN 24228 (9.98) (CD)	INTRODUCING... DAVID PEASTON
14	16	18	7	SYBIL NEXT PLATEAU 1018 (8.98) (CD)	SYBIL
15	13	13	14	EPMD ● FRESH 92012/SLEEPING BAG (9.98) (CD)	UNFINISHED BUSINESS
16	14	14	18	PATTI LABELLE MCA 6292 (9.98) (CD)	BE YOURSELF
17	33	93	3	LUTHER VANDROSS EPIC E2T 45422/E.P.A. (CD)	THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE
18	22	36	3	BIZ MARKIE COLD CHILLIN' 26003/WARNER BROS. (9.98) (CD)	THE BIZ NEVER SLEEPS
19	19	24	10	AFTER 7 VIRGIN 91061 (9.98) (CD)	AFTER 7
20	17	15	17	THE 2 LIVE CREW ● SKYYWALKER 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
21	25	43	3	ICE-T SIRE 26028/WARNER BROS. (9.98) (CD)	THE ICEBERG/FREEDOM OF SPEECH...
22	20	20	35	MILLI VANILLI ▲ <sup>4</sup> ARISTA 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
23	21	19	26	THE O'JAYS EMI 90921 (9.98) (CD)	SERIOUS
24	24	23	54	SURFACE ● COLUMBIA FC 44284 (CD)	2ND WAVE
25	29	33	8	WRECKS-N-EFFECT MOTOWN 6281 (8.98) (CD)	WRECKS-N-EFFECT
26	18	16	23	KOOL MOE DEE ● JIVE 1182/RCA (9.98) (CD)	KNOWLEDGE IS KING
27	23	25	14	CHRISTOPHER WILLIAMS GEFEN 24220 (9.98) (CD)	ADVENTURES IN PARADISE
28	31	34	15	ERIC GABLE ORPHEUS 75603/EMI (8.98) (CD)	CAUGHT IN THE ACT
29	26	26	15	BOBBY "BLUE" BLAND MALACO 7450 (8.98) (CD)	MIDNIGHT RUN
30	30	31	16	SHARON BRYANT WING 837 313/POLYGRAM (CD)	HERE I AM
31	38	72	3	ANGELA WINBUSH MERCURY 838 366/POLYGRAM (CD)	THE REAL THING
32	34	28	10	THE TEMPTATIONS MOTOWN 6275 (8.98) (CD)	SPECIAL
33	41	45	3	KASHIF ARISTA 8595 (8.98) (CD)	KASHIF
34	32	32	71	BOBBY BROWN ▲ <sup>5</sup> MCA 42185 (9.98) (CD)	DON'T BE CRUEL
35	27	22	17	BOOGIE DOWN PRODUCTIONS ● JIVE 1187/RCA (8.98) (CD)	GHETTO MUSIC: THE BLUEPRINT OF HIP HOP
36	37	37	7	ZAPP REPRISE 25807 (9.98) (CD)	V
37	28	21	20	SOUNDTRACK MOTOWN 6272 (9.98) (CD)	DO THE RIGHT THING
38	36	29	55	M.C. HAMMER ▲ CAPITOL 90924 (8.98) (CD)	LET'S GET IT STARTED
39	43	48	34	ALYSON WILLIAMS DEF JAM FC 40515/COLUMBIA (CD)	RAW
40	54	—	2	JERMAINE JACKSON ARISTA 8493 (9.98) (CD)	DON'T TAKE IT PERSONAL
41	35	27	19	PRINCE ▲ <sup>2</sup> WARNER BROS. 25936 (9.98) (CD)	SOUNDTRACK: BATMAN
42	39	30	21	L.L. COOL J ▲ DEF JAM OC 45172/COLUMBIA (CD)	WALKING WITH A PANTHER
43	65	—	2	SIR MIX-A-LOT NASTY MIX 70150 (9.98) (CD)	SEMINAR
44	44	52	30	SPECIAL ED PROFILE 1280 (8.98) (CD)	YOUNGEST IN CHARGE
45	40	35	24	CHUCKII BOOKER ATLANTIC 81947 (8.98) (CD)	CHUCKII
46	55	59	5	CHERYL LYNN VIRGIN 91254 (9.98) (CD)	WHATEVER IT TAKES
47	51	61	4	S.O.S. BAND TABU FZ 44147/E.P.A. (CD)	DIAMOND IN THE RAW
48	49	44	31	JODY WATLEY ● MCA 6276 (8.98) (CD)	LARGER THAN LIFE
49	50	42	9	GUCCI CREW II GUCCI 3314/HOT PRODUCTIONS (8.98) (CD)	EVERYBODY WANTS SOME

50	45	46	17	SUCCESS-N-EFFECT ON TOP 9002 (8.98) (CD)	IN THA HOOD
51	48	51	13	ZIGGY MARLEY & THE MELODY MAKERS VIRGIN 91256 (9.98) (CD)	ONE BRIGHT DAY
52	42	40	23	PEABO BRYSON CAPITOL 90641 (9.98) (CD)	ALL MY LOVE
53	47	39	13	EDDIE MURPHY COLUMBIA OC 40970 (CD)	SO HAPPY
54	46	41	26	NATALIE COLE EMI 48902 (9.98) (CD)	GOOD TO BE BACK
55	58	57	17	ENTOUCH VINTERTAINMENT 60858/ELEKTRA (9.98) (CD)	ALL NITE
56	56	49	26	MILES JAYE ISLAND 91235 (8.98) (CD)	IRRESISTIBLE
57	68	73	21	STEZO FRESH 82011/SLEEPING BAG (8.98) (CD)	CRAZY NOISE
58	52	54	5	FAT BOYS TIN PAN APPLE 838 867/POLYGRAM (CD)	ON AND ON
59	75	77	4	VARIOUS ARTISTS ICHIBAN 1048 (8.98) (CD)	NASTY BLUES
60	57	53	9	COOL C ATLANTIC 82020 (8.98) (CD)	I GOTTA HABIT
61	NEW ▶	1		RANDY CRAWFORD WARNER BROS. 26002 (9.98) (CD)	RICH AND POOR
62	59	47	71	GUY ▲ UPTOWN 42176/MCA (8.98) (CD)	GUY
63	63	76	13	REDHEAD KINGPIN & THE F.B.I. VIRGIN 91269 (9.98) (CD)	A SHADE OF RED
64	60	63	68	PAULA ABDUL ▲ <sup>3</sup> VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
65	53	38	17	CHUBB ROCK WITH HOWIE TEE SELECT 21631 (9.98) (CD)	AND THE WINNER IS...
66	77	65	10	FULL FORCE COLUMBIA FC 45216 (CD)	SMOOVE
67	62	56	30	OAKTOWN'S 3-5-7 CAPITOL 90926 (8.98) (CD)	WILD & LOOSE
68	74	89	3	AWESOME DRE & THE HARDCORE COMMITTEE PRIORITY 57114 (8.98) (CD)	YOU CAN'T HOLD ME BACK
69	71	70	5	RHONDA CLARK TABU FZ 40882/E.P.A. (CD)	BETWEEN FRIENDS
70	69	66	8	MELLOW MAN ACE CAPITOL 91295 (9.98) (CD)	ESCAPE FROM HAVANA
71	67	58	45	BEBE & CECE WINANS ● CAPITOL 90959 (8.98) (CD)	HEAVEN
72	72	67	23	MICA PARIS ISLAND 90970/ATLANTIC (8.98) (CD)	SO GOOD
73	61	68	22	THIRD WORLD MERCURY 836 952/POLYGRAM (CD)	SERIOUS BUSINESS
74	82	95	3	TRACY CHAPMAN ELEKTRA 60888 (CD)	CROSSROADS
75	73	71	38	N.W.A. ▲ RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
76	64	50	54	VESTA A&M 5223 (8.98) (CD)	VESTA 4 U
77	80	75	17	TWIN HYPE PROFILE 1281 (8.98) (CD)	TWIN HYPE
78	86	—	2	MARVIN SEASE LONDON 838 593/POLYGRAM (CD)	THE REAL DEAL
79	66	64	23	JAMES INGRAM WARNER BROS. 25924 (9.98) (CD)	IT'S REAL
80	88	—	2	SHIRLEY BROWN MALACO 7451 (8.98) (CD)	FIRE & ICE
81	NEW ▶	1		STACY LATTISAW MOTOWN 6280 (8.98) (CD)	WHAT YOU NEED
82	70	62	39	TOO SHORT ● JIVE 1149/RCA (8.98) (CD)	LIFE IS... TOO SHORT
83	85	82	56	NEW KIDS ON THE BLOCK ▲ <sup>5</sup> COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
84	NEW ▶	1		TROOP ATLANTIC 82035 (9.98) (CD)	ATTITUDE
85	NEW ▶	1		MIKI HOWARD ATLANTIC 82024 (9.98) (CD)	MIKI HOWARD
86	83	78	26	ARETHA FRANKLIN ARISTA 8572 (9.98) (CD)	THROUGH THE STORM
87	93	—	2	JOEY GILMORE PANDISC 8807 (8.98)	SO GOOD TO BE BAD
88	NEW ▶	1		TONY LEMANS PAISLEY PARK 25995/REPRISE (9.98) (CD)	TONY LEMANS
89	84	81	4	DOCTOR ICE JIVE 1249/RCA (8.98) (CD)	THE MIC STALKER
90	76	60	33	E.U. VIRGIN 91021 (9.98) (CD)	LIVIN' LARGE
91	NEW ▶	1		BILLY OCEAN JIVE 1271/RCA (9.98) (CD)	GREATEST HITS
92	78	55	46	SLICK RICK ▲ DEF JAM FC 40513/COLUMBIA (CD)	THE GREAT ADVENTURES OF SLICK RICK
93	NEW ▶	1		M.C. A.D.E. 4-SIGHT 5526 (8.98) (CD)	HOW MUCH CAN YOU TAKE
94	91	—	2	DONALD-D RHYME SYNDICATE FE 45298/E.P.A. (CD)	NOTORIOUS
95	95	97	52	EAZY-E ▲ RUTHLESS 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
96	79	79	7	PIECES OF A DREAM EMI 92050 (8.98) (CD)	'BOUT DAT TIME
97	NEW ▶	1		KEITH ROBINSON ORPHEUS 75611 (8.98) (CD)	PERFECT LOVE
98	81	69	23	THE JACKSONS EPIC OE 40911/E.P.A. (CD)	2300 JACKSON STREET
99	94	—	2	BARRY WHITE A&M 5256 (8.98) (CD)	THE MAN IS BACK
100	98	—	2	NEW KIDS ON THE BLOCK COLUMBIA FC 45280 (CD)	MERRY MERRY CHRISTMAS

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

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## WHAT CAN I DO

THE BRAND NEW SINGLE FROM

# PIECES OF A DREAM



PRODUCED BY RANDY BOWLAND  
FOR SMOOTHIE B. PRODUCTIONS  
MANAGEMENT: MIKE SELVERNE

KEEP CHECKIN' YOUR WATCH 'CAUSE IT'S 'BOUT DAT TIME FOR THE EXCITING NEW SOUND OF PIECES!

## Jermaine Jackson Does It All—Personally

BY JANINE McADAMS

NEW YORK From his early solo days with and without the Jackson 5 through his current recording career, Jermaine Jackson has maintained a consistent chart presence since 1972, usually with pivotal singles that have captured the mood of the moment. That is especially true of Jackson's current "Don't Take It Personal," the popular leadoff cut from his similarly titled third album on Arista.

The song, penned and produced by David Townsend and David "Pic" Conley of the group Surface, showcases Jackson's softly sensuous vocals and urges a former lover to pick up the pieces and move on with a minimum of fuss, a lyric that strikes a chord with many in

the cynical Love Connection generation. The tune's popularity has also been boosted by a well-photographed, ultra-romantic video, directed by J.D. Weber, that has received heavy airplay on BET, VH-1, and other clip outlets.

The album contains signature ballads, a few up-tempo grooves, and a pair of duets, with La La ("Rise To The Occasion") and Miki Howard ("Make It Easy On Love").

Though Jackson himself is no slouch behind the boards, the project boasts a number of top-notch producers. Aside from Townsend and Conley, they include Kashif, Preston Glass, Dennis Lambert, Danny Sembello, former Prince sideman David Z, Marti Sharron, and Lewis A. Martinee. Arista

head Clive Davis was executive producer, an indication of the high regard the label has for Jackson. Perhaps a simpler explanation for why Jackson did not produce himself was that he was busy writing,

### The album boasts top producers

recording, and producing tracks for the Jacksons' "2300 Jackson Street" simultaneously.

Jackson admits that the album's stellar production lineup and overall AC/pop overtones were strategies hatched by Davis. "I just let Clive have it," Jackson says of the album. "He was confident in all the choices, so I went along. I have to admit he was right, because I didn't think that we would get [the album to make a mark] through the war of all the fast songs and up-tempo music out there, because it was so dominant."

One might think that Jackson may have been worried about his album competing with projects by his recording siblings: The Jacksons' "2300 Jackson Street," sister Janet's smash "Rhythm Nation 1814," and brother Randy's upcoming Randy & the Gypsies album. Jackson says that adult-listening approach was deliberate: "We felt we should come out with something slow but still with great lyrical content, something that would get its own attention."

Make that *personal* attention, something listeners have obvious-

ly paid Jackson: "Don't Take It Personal" has climbed to the top of the Hot Black Singles chart. Arista has planned a "Personal Party" tour of 10 major U.S. cities to support the album, says Mary Moore, director of artist development.

The parties are scheduled around Jackson's formidable business plans: He has been winging back and forth across the Atlantic to London to help open a number of Gold's Gym franchises (he is co-owner), house-hunt, and to get his new London-based W.O.R.K. record label, which he founded with his brothers (including Michael), off the ground. The label will attempt to bring more new British talent to light in the States.

An avid student of film making, Jackson is also working to develop an eight-hour television miniseries about his family's rise to fame. "I'm producing with a gentleman called Stan Margolies, who produced 'Roots' and 'The Thorn Birds,'" says Jackson. "We don't have a script yet, but my mother's going to take part in writing it. It deals with how my mother and father met and all their life before we became the Jackson 5, then how we came to sing with Motown Records, the breakup, and how my mother and father were instrumental in putting together the Victory Tour—everything. What's great about it, too, is that I just talked to Suzanne DePasse at Motown and we're going to use all the original music." The project is expected to hit the small screen by mid-1990.



**Vesta Her Love.** A mesmerized New York fan gets on his knees for a dose of "Sweet, Sweet Love" and a hug from A&M vocalist Vesta during a show at the Beacon Theatre in support of her "Vesta 4 U" album.

## L.A. Bash Celebrates The Love Master's Latest A&M Album Barry White Is Back—And Better Than Ever

LOVE UNLIMITED: That was the feeling flowing through the packed house at Spago's eatery in Los Angeles on Oct. 30, when A&M Records and BMI threw a bash for love master Barry White in honor of his second A&M album, "The Man Is Back." In attendance were producer Quincy Jones, A&M president Gil Friesen, White's wife and former Love Unlimited vocalist Glean White, actress Dawnn Lewis, and various other members of the Hollywood record business community. White, who grew up in nearby Compton, looked trimmer than in recent years, and the public's reception of his single "Super Lover" clearly had him in super spirits. The album re-establishes White's sensuous signature sounds, which he perfected with a string of hits from 1973-82; many of the early tracks, like "I'm Gonna Love You Just A Little More Baby," "Never Never Gonna Give Ya Up," and "You're The First, The Last, My Everything" on the 20th Century label, were rife with disco rhythms, awash in strings, and rich with White's romantic rap'n'soul vocals, which set him apart as a songwriter, arranger, and band leader. The current album's track "Follow That And See Where It Leads Y'All" finds White decrying the state of the nation and preaching self-determination, education, peace, ecological awareness, avoidance of drugs, and the power of faith. Right on, right on!

AIN'T THAT GOOD NEWS: Rhythm And Blues Foundation chairman Ray Charles announced the recipients of the foundation's first career achievement awards at a special ceremony Nov. 9 at the National Museum of American History in Washington, D.C. The winning recording artists, named for their lifetime contributions to R&B music, each receive cash honorariums of \$15,000: LaVern Baker, Charles Brown, Ruth Brown, the Clovers, Etta James, Jimmy Scott, Percy Sledge, and Mary Wells. A \$1.5 million endowment by Atlantic Records in October 1988 supported the awards.

STUFF: Rush Artist Management and Apollo Theatre Productions are co-producing a new 30-minute syndicated variety show featuring videos, interviews, comedy bits, and features. The pilot of "New Music Report" is expected to air in January... Smokey Robinson will be one of six performers named Living Legends by NARAS in a special tribute set to air on CBS Nov. 24... "The Pat Sajak Show," the late-night talk show hosted by the former "Wheel Of Fortune" ace, has slimmed down from 90 to 60 minutes and is angling for a hipper

image (and better ratings) by booking more hot acts. "We want to keep the music up to date. We want to focus on what's hot and what's happening and have music as often as we can," says Joyce Coleman, talent executive for the show (and the only black talent exec at Pat Sajak Productions). Contact her at 213-852-2221... Guitarist Menace has a new single out on Jump Street Records that previews his album of the same name, "Doghouse." The artist, who co-wrote and arranged Taana Gardner's "Heartbeat" and Gwen McCrae's "Funky Sensation" in the early '80s, gets assistance from funk masters Bernie Worrell, Bootsy Collins, Maceo Parker, Mike Hampton, and Gary "Mudbone" Cooper on a party record with screaming guitars and loopy canine lyrics... Tommy Boy's "Monster TV Rap Hits," the 14-clip home video compilation co-present-



by Janine McAdams

ed with rap station KDAY Los Angeles, features De La Soul, Rob Base & D.J. E-Z Rock, 2 Live Crew, M.C. Hammer, Kid 'N Play, Digital Underground, Sir Mix-A-Lot, and others. Its audio companion (cassette and CD) has 17 tracks; part of the proceeds will be donated to the Justiceville Home For The Homeless in L.A. In other Tommy Boy news: Queen Latifah's first single, "Ladies First," from her new album, "All Hail The Queen," drops this month, and a video has been completed for the next De La Soul single, "My Buddy"... "Next school" rappers the Jungle Brothers bow their Warner Bros. album, "Done By The Forces Of Nature," produced by DJ Red Alert, on Nov. 21. The first single is "Beyond This World"... In the Everything Old Is New Again department: R&B hip-hop outfit By All Means is making chart strides with its remake of Marvin Gaye's "Let's Get It On" (Island) while dance diva Sybil covers another Dionne Warwick nugget, "Walk On By" (Next Plateau). Also, Paragon Records duo Chaz & Joi take a stab at the Prince ditty "Sexy Dancer" on their new 12-inch... Warlock Records, known primarily for dance and rap product, has a new jazz artist in Kim Waters, whose new album is "Sweet And Saxy." His first single, a smooth saxophone instrumental cover of Anita Baker's "Givin' You The Best That I Got," bows this week and should go over well on jazz, AC, and urban radio... With apologies to The Village Voice copy desk: Nelson George's number there is 212-475-3300, extension 218... Keisha Jackson, daughter of outspoken soul singing veteran Millie Jackson, has been signed to CBS Associated Records and has a new single and album, "Hot Little Love Affair."

### The Rhythm and the Blues

## Billboard POWER PLAYLISTS

FOR WEEK ENDING NOVEMBER 18 1989

Sample Playlists of the Nation's Largest Black Radio Stations

San Francisco	P.D.: Bernie Moody	New York	P.D.: Vinny Brown
1 1 Surface, You Are My Everything	1 7 Stephanie Mills, Home	1 7 Stephanie Mills, Home	1 7 Stephanie Mills, Home
2 4 Regina Belle, Baby Come To Me	2 5 Jermaine Jackson, Don't Take It Personal	2 5 Jermaine Jackson, Don't Take It Personal	2 5 Jermaine Jackson, Don't Take It Personal
3 6 Jody Watley, Everything	3 8 S.O.S. Band, I'm Still Missing Your Love	3 8 S.O.S. Band, I'm Still Missing Your Love	3 8 S.O.S. Band, I'm Still Missing Your Love
4 8 Rhonda Clark, State Of Attraction	4 1 Surface, You Are My Everything	4 1 Surface, You Are My Everything	4 1 Surface, You Are My Everything
5 13 Angela Winbush, It's The Real Thing	5 12 Luther Vandross, Here And Now	5 12 Luther Vandross, Here And Now	5 12 Luther Vandross, Here And Now
6 10 S.O.S. Band, I'm Still Missing Your Love	6 11 Kashif, Personality	6 11 Kashif, Personality	6 11 Kashif, Personality
7 11 Chuckii Booker, (Don't U Know) I Love U	7 10 Heavy D. & The Boyz, Somebody For Me	7 10 Heavy D. & The Boyz, Somebody For Me	7 10 Heavy D. & The Boyz, Somebody For Me
8 20 Babyface, Tender Lover	8 16 Babyface, Tender Lover	8 16 Babyface, Tender Lover	8 16 Babyface, Tender Lover
9 12 Miki Howard, Ain't Nuthin' In The World	9 18 Chuckii Booker, (Don't U Know) I Love U	9 18 Chuckii Booker, (Don't U Know) I Love U	9 18 Chuckii Booker, (Don't U Know) I Love U
10 14 Billy Ocean, Licence To Chill	10 26 Angela Winbush, It's The Real Thing	10 26 Angela Winbush, It's The Real Thing	10 26 Angela Winbush, It's The Real Thing
11 16 Jermaine Jackson, Don't Take It Personal	11 23 Jody Watley, Everything	11 23 Jody Watley, Everything	11 23 Jody Watley, Everything
12 18 Stephanie Mills, Home	12 22 Miki Howard, Ain't Nuthin' In The World	12 22 Miki Howard, Ain't Nuthin' In The World	12 22 Miki Howard, Ain't Nuthin' In The World
13 17 Kashif, Personality	13 27 The Main Ingredient, I Just Wanna Love You	13 27 The Main Ingredient, I Just Wanna Love You	13 27 The Main Ingredient, I Just Wanna Love You
14 24 Milli Vanilli, Blame It On The Rain	14 20 Cheryl Lynn, Everything I Try To Say Goodbye	14 20 Cheryl Lynn, Everything I Try To Say Goodbye	14 20 Cheryl Lynn, Everything I Try To Say Goodbye
15 29 Technotronic Featuring Felly, Pump Up The Jam	15 25 The Gap Band, All Of My Love	15 25 The Gap Band, All Of My Love	15 25 The Gap Band, All Of My Love
16 25 Luther Vandross, Here And Now	16 3 Janet Jackson, Miss You Much	16 3 Janet Jackson, Miss You Much	16 3 Janet Jackson, Miss You Much
17 27 Randy & The Gypsies, Perpetrators	17 2 Regina Belle, Baby Come To Me	17 2 Regina Belle, Baby Come To Me	17 2 Regina Belle, Baby Come To Me
18 19 Shabazz, Respect	A18 Rhonda Clark, State Of Attraction	A18 Rhonda Clark, State Of Attraction	A18 Rhonda Clark, State Of Attraction
19 46 Janet Jackson, Rhythm Nation	19 15 Guy, Spend The Night	19 15 Guy, Spend The Night	19 15 Guy, Spend The Night
20 26 Stacy Lattisaw, What You Need	20 28 Sharon Bryant, Foolish Heart	20 28 Sharon Bryant, Foolish Heart	20 28 Sharon Bryant, Foolish Heart
21 28 Troop, I'm Not Souppin'	21 32 Janet Jackson, Rhythm Nation	21 32 Janet Jackson, Rhythm Nation	21 32 Janet Jackson, Rhythm Nation
22 30 The Main Ingredient, I Just Wanna Love You	22 14 Wrecks-N-Effect, New Jack Swing	22 14 Wrecks-N-Effect, New Jack Swing	22 14 Wrecks-N-Effect, New Jack Swing
23 37 Tony Lemans, Higher Than High	23 34 Calloway, I Wanna Be Rich	23 34 Calloway, I Wanna Be Rich	23 34 Calloway, I Wanna Be Rich
24 32 Shirley Lewis, Realistic	24 4 Sybil, Don't Make Me Over	24 4 Sybil, Don't Make Me Over	24 4 Sybil, Don't Make Me Over
25 42 Sharon Bryant, Foolish Heart	25 29 Sybil, Walk On By	25 29 Sybil, Walk On By	25 29 Sybil, Walk On By
26 31 A.C. Kelly, She's A Slammer	26 21 Boys, Happy	26 21 Boys, Happy	26 21 Boys, Happy
27 33 Foster/McElroy, Dr. Soul	27 40 Quincy Jones, I'll Be Good To You	27 40 Quincy Jones, I'll Be Good To You	27 40 Quincy Jones, I'll Be Good To You
28 34 Randy Crawford, Knockin' On Heaven's Door	28 6 Soul II Soul (Featuring Caron Wheeler), Just Call My Name	28 6 Soul II Soul (Featuring Caron Wheeler), Just Call My Name	28 6 Soul II Soul (Featuring Caron Wheeler), Just Call My Name
29 35 Alyson Williams, Just Call My Name	29 31 Mikki Bleu, I Promise	29 31 Mikki Bleu, I Promise	29 31 Mikki Bleu, I Promise
30 41 By All Means, Let's Get It On	30 24 Atlantic Starr, My Sugar	30 24 Atlantic Starr, My Sugar	30 24 Atlantic Starr, My Sugar
31 38 Lisa Lisa & Cult Jam, Kiss Your Tears Away	31 35 Randy & The Gypsies, Perpetrators	31 35 Randy & The Gypsies, Perpetrators	31 35 Randy & The Gypsies, Perpetrators
32 40 Eric Gable, Love Has Got To Wait	32 EX The Isley Brothers Featuring Ronald Isley, You	32 EX The Isley Brothers Featuring Ronald Isley, You	32 EX The Isley Brothers Featuring Ronald Isley, You
33 39 Tyler Collins, Whatcha Gonna Do?	A33 Entouch Featuring Keith Sweat, All Night	A33 Entouch Featuring Keith Sweat, All Night	A33 Entouch Featuring Keith Sweat, All Night
34 43 The Gap Band, All Of My Love	34 17 Teddy Riley Featuring Guy, My Fantasy (From "Do	34 17 Teddy Riley Featuring Guy, My Fantasy (From "Do	34 17 Teddy Riley Featuring Guy, My Fantasy (From "Do
35 44 Aretha Franklin & James Brown, Gimme Your Love	35 19 After 7, Heat Of The Moment	35 19 After 7, Heat Of The Moment	35 19 After 7, Heat Of The Moment
36 45 The Isley Brothers Featuring Ronald Isley, You	A36 Maze Featuring Frankie Beverly, Silky Soul	A36 Maze Featuring Frankie Beverly, Silky Soul	A36 Maze Featuring Frankie Beverly, Silky Soul
37 47 Pathi Labelle, Yo Mister	EX Technotronic Featuring Felly, Pump Up The Jam	EX Technotronic Featuring Felly, Pump Up The Jam	EX Technotronic Featuring Felly, Pump Up The Jam
38 48 Regina Belle, Make It Like It Was	38 33 Jonathan Butler, Sarah, Sarah	38 33 Jonathan Butler, Sarah, Sarah	38 33 Jonathan Butler, Sarah, Sarah
39 49 Dionne Warwick And Jeffrey Osborne, Take Good C	39 13 Big Daddy Kane, Smooth Operator	39 13 Big Daddy Kane, Smooth Operator	39 13 Big Daddy Kane, Smooth Operator
40 50 Quincy Jones, I'll Be Good To You	40 29 James Ingram, I Wanna Come Back	40 29 James Ingram, I Wanna Come Back	40 29 James Ingram, I Wanna Come Back
41 51 Bobby Avila, Music Man	EX Michael Cooper, Should Have Been You	EX Michael Cooper, Should Have Been You	EX Michael Cooper, Should Have Been You
A42 Maze Featuring Frankie Beverly, Silky Soul	EX Newkirk, I Desire	EX Newkirk, I Desire	EX Newkirk, I Desire
A43 Chusky A. Owww	EX Full Force, Friends B-4 Lovers	EX Full Force, Friends B-4 Lovers	EX Full Force, Friends B-4 Lovers
A44 Good Girls, Your Sweetness	EX Bobby Brown, Rock Wit'cha	EX Bobby Brown, Rock Wit'cha	EX Bobby Brown, Rock Wit'cha
A45 Barry White, Super Lover			
A46 Club Nouveau, No Friend Of Mine			
A47 Sybil, Walk On By			
A48 O'Jays, Serious Hold On Me			
A49 The Manhattan, Why You Wanna Love Me Like That			

# Billboard Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	DON'T TAKE IT PERSONAL	JERMAINE JACKSON	1
2	5	HOME	STEPHANIE MILLS	2
3	2	YOU ARE MY EVERYTHING	SURFACE	6
4	8	SOMEBODY FOR ME	HEAVY D. & THE BOYZ	8
5	7	(DON'T U KNOW) I LOVE U	CHUCKII BOOKER	5
6	11	EVERYTHING	JODY WATLEY	3
7	3	ROCK WIT'CHA	BOBBY BROWN	13
8	14	I'M STILL MISSING YOUR LOVE	S.O.S. BAND	7
9	22	HERE AND NOW	LUTHER VANDROSS	4
10	9	EVERYTIME I TRY TO SAY GOODBYE	CHERYL LYNN	16
11	13	NEW JACK SWING	WRECKS-N-EFFECT	15
12	4	MISS YOU MUCH	JANET JACKSON	25
13	23	PERSONALITY	KASHIF	9
14	16	JUST CALL MY NAME	ALYSON WILLIAMS	11
15	21	AIN'T NUTHIN' IN THE WORLD	MIKI HOWARD	12
16	15	OOH BABY BABY	ZAPP	26
17	26	KNOCKIN' ON HEAVEN'S DOOR	RANDY CRAWFORD	14
18	25	IT'S THE REAL THING	ANGELA WINBUSH	10
19	19	DR. SOUL	FOSTER/MCELROY	17
20	6	BABY COME TO ME	REGINA BELLE	19
21	12	DON'T MAKE ME OVER	SYBIL	34
22	10	STATE OF ATTRACTION	RHONDA CLARK	31
23	30	I'M NOT SOUPPED	TROOP	20
24	17	BUST A MOVE	YOUNG M.C.	44
25	31	CAN I?	DAVID PEASTON	23
26	28	ME SO HORNY	THE 2 LIVE CREW	50
27	27	BACK TO LIFE	SOUL II SOUL	40
28	37	ALL OF MY LOVE	THE GAP BAND	18
29	34	YO MISTER	PATTI LABELLE	22
30	33	FOOLISH HEART	SHARON BRYANT	21
31	—	WHATCHA GONNA DO?	TYLER COLLINS	30
32	—	LICENCE TO CHILL	BILLY OCEAN	36
33	—	TENDER LOVER	BAUBYFACE	24
34	—	KISS YOUR TEARS AWAY	LISA LISA & CULT JAM	27
35	36	LOVE HAS GOT TO WAIT	ERIC GABLE	32
36	35	JUST A FRIEND	BIZ MARKIE	52
37	—	I THINK I CAN BEAT MIKE TYSON	D.J. JAZZY JEFF	35
38	—	LET'S GET IT ON	BY ALL MEANS	29
39	—	PUMP UP THE JAM	TECHNOTRONIC FEATURING FELLY	49
40	24	SMOOTH OPERATOR	BIG DADDY KANE	70

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	DON'T TAKE IT PERSONAL	JERMAINE JACKSON	1
2	7	HERE AND NOW	LUTHER VANDROSS	4
3	4	HOME	STEPHANIE MILLS	2
4	5	I'M STILL MISSING YOUR LOVE	S.O.S. BAND	7
5	6	EVERYTHING	JODY WATLEY	3
6	8	(DON'T U KNOW) I LOVE U	CHUCKII BOOKER	5
7	10	PERSONALITY	KASHIF	9
8	11	IT'S THE REAL THING	ANGELA WINBUSH	10
9	1	YOU ARE MY EVERYTHING	SURFACE	6
10	12	SOMEBODY FOR ME	HEAVY D. & THE BOYZ	8
11	13	JUST CALL MY NAME	ALYSON WILLIAMS	11
12	15	AIN'T NUTHIN' IN THE WORLD	MIKI HOWARD	12
13	17	KNOCKIN' ON HEAVEN'S DOOR	RANDY CRAWFORD	14
14	22	TENDER LOVER	BAUBYFACE	24
15	20	FOOLISH HEART	SHARON BRYANT	21
16	24	ALL OF MY LOVE	THE GAP BAND	18
17	21	YO MISTER	PATTI LABELLE	22
18	3	ROCK WIT'CHA	BOBBY BROWN	13
19	23	I JUST WANNA LOVE YOU	THE MAIN INGREDIENT	28
20	14	NEW JACK SWING	WRECKS-N-EFFECT	15
21	28	DR. SOUL	FOSTER/MCELROY	17
22	26	I'M NOT SOUPPED	TROOP	20
23	29	CAN I?	DAVID PEASTON	23
24	25	KISS YOUR TEARS AWAY	LISA LISA & CULT JAM	27
25	30	LET'S GET IT ON	BY ALL MEANS	29
26	9	EVERYTIME I TRY TO SAY GOODBYE	CHERYL LYNN	16
27	31	WHAT YOU NEED	STACY LATTISAW	33
28	35	WHATCHA GONNA DO?	TYLER COLLINS	30
29	40	SILKY SOUL	MAZE FEATURING FRANKIE BEVERLY	38
30	34	PERPETRATORS	RANDY & THE GYPSYS	42
31	37	LOVE HAS GOT TO WAIT	ERIC GABLE	32
32	33	HIGHER THAN HIGH	TONY LEMANS	37
33	39	YOU'LL NEVER WALK ALONE	THE ISLEY BROTHERS	41
34	36	SUPER LOVER	BARRY WHITE	48
35	16	BABY COME TO ME	REGINA BELLE	19
36	—	RHYTHM NATION	JANET JACKSON	43
37	—	ALL NITE	ENTOUCH FEATURING KEITH SWEAT	46
38	—	SERIOUS HOLD ON ME	O'JAYS	53
39	—	I'LL BE GOOD TO YOU	QUINCY JONES	54
40	—	REAL LOVE	SKYY	45

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

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

# BLACK



## Billboard HOT RAP SINGLES™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	11	ME SO HORNY SKYYWALKER 127 (C) (M)	◆ THE 2 LIVE CREW 4 weeks at No. 1
2	2	4	7	CHA CHA CHA FIRST PRIORITY 0 96529/ATLANTIC (C)	◆ M C LYTE
3	4	6	9	NEW JACK SWING MOTOWN 4654 (C)	WRECKS-N-EFFECT
4	3	2	21	BUST A MOVE DELICIOUS VINYL 1005/ISLAND (C)	◆ YOUNG M.C.
5	6	10	5	SOMEBODY FOR ME UPTOWN 23982/MCA (C)	◆ HEAVY D. & THE BOYZ
6	7	8	5	JUST A FRIEND COLD CHILIN' 0-21342/WARNER BROS (C)	◆ BIZ MARKIE
7	11	18	4	STEPPIN' INTO THE A.M. DEF JAM 44-68802/COLUMBIA (C)	◆ 3RD BASS
8	8	5	9	I GO TO WORK JIVE 1264/RCA (C)	◆ KOOL MOE DEE
9	5	3	13	SMOOTH OPERATOR COLD CHILIN' 0-21281/WARNER BROS (C)	◆ BIG DADDY KANE
10	17	24	3	I THINK I CAN BEAT MIKE T. JIVE 1278/RCA (C)	◆ JAZZY JEFF/FRESH PRINCE
11	16	21	3	BEEPERS NASTYMIX 76980 (C)	◆ SIR MIX-A-LOT
12	12	13	7	GLAMOROUS LIFE ATLANTIC 0-86320 (C)	◆ COOL C
13	13	12	5	LETHAL WEAPON SIRE 0-21325/WARNER BROS (C)	◆ ICE-T
14	9	7	15	THEY PUT ME IN THE MIX CAPITOL 15460 (C)	◆ M.C. HAMMER
15	14	11	9	SAY NO GO TOMMY BOY 934 (C) (M)	◆ DE LA SOUL
16	18	17	7	DO YOU REALLY WANNA PARTY? NASTYMIX 76979	◆ HIGH PERFORMANCE
17	15	15	7	YOU MUST LEARN JIVE 1275/RCA (C)	◆ BOOGIE DOWN PRODUCTIONS
18	10	9	17	IT'S FUNKY ENOUGH RUTHLESS 96549/ATLANTIC (C)	◆ THE D.O.C.
19	28	—	2	THE D.O.C. & THE DOCTOR RUTHLESS 0-96523/ATLANTIC (C)	◆ THE D.O.C.
20	24	—	2	FRANKLY SPEAKING PRIORITY 7274 (C) (M)	◆ AWESOME DRE/HARD CORE
21	23	29	3	NOTHIN' BUT A GANGSTER ORIGINAL SOUND 1290 (C) (M)	◆ UZI\$ BROS
22	25	—	2	WAKE UP, WAKE UP!/LIVE JIVE 1265/RCA (C)	◆ MS. MELODIE
23	19	16	15	DO THE RIGHT THING VIRGIN 96552 (C)	◆ REDHEAD KINGPIN & THE F.B.I.
24	22	25	5	RHYME FIGHTER CAPITOL 15497	◆ MELLOW MAN ACE
25	NEW	▶	1	F.B.I. RHYME \$YNDICATE 49-73102/E.P.A (C)	◆ DONALD-D
26	26	27	5	FIVE DOLLAR HIGH GUCCI 12141/HOT PRODUCTIONS (C)	◆ GUCCI CREW II
27	30	26	4	LET'S WORK STRONG CITY 8020/MCA (C)	◆ ICE CREAM TEE
28	20	14	11	THE RHYTHM ATLANTIC 0-86323 (C)	◆ KWAME
29	21	19	11	PAUSE PROFILE 7262 (M)	◆ RUN-D.M.C.
30	NEW	▶	1	SHE'S GOT A BIG POSSE ORPHEUS 72259 (C)	◆ ARABIAN PRINCE

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



**TERRI ROSSI'S  
RHYTHM  
SECTION**

**JERMAINE JACKSON** GETS his first No. 1 single for Arista on the Hot Black Singles chart with "Don't Take It Personal." Actually, this is his second as a solo artist: The first, "Let's Get Serious" (Motown), was No. 1 for six weeks in 1980. "Personal" goes to the top with 39 No. 1 reports.

**RUN FOR THE ROSES:** The top of the singles chart is highly competitive, with so many bullets that I wouldn't make a bet on which records will survive next week. Let's look at some of the records with impressive points: "Home" by **Stephanie Mills** (MCA) is on 96 stations. It is new at WZHT Montgomery, Ala., and is No. 1 at five stations, including KRNB Memphis, WDAS Philadelphia, and WRKS New York. Retail gains place "Home" at No. 2 overall. "Don't Take It Personal" has a large lead and "Home" could hold at No. 2 another week. "Here And Now" by **Luther Vandross** (Epic) makes an incredible jump in both radio and retail points. Ten of its 98 stations already list it at No. 1, including WQQK Nashville, KHYS Houston, and WAMO Pittsburgh. It is new at at No. 26 at WIZF Cincinnati. "Everything" by **Jody Watley** (MCA) at No. 3 has been climbing steadily up the chart but may have trouble fending off Vandross' assault.

**"SOMEBODY FOR ME"** by **Heavy D. & the Boyz** (Uptown) has made steady gains on the singles chart. It has been reported by as many as 77 stations. It is top 10 at 39 stations and No. 2 at WQQK Nashville; WEDR Miami; KMJJ Shreveport, La.; and KDAY Los Angeles. This is a personal fave; will this be the big one that crosses for Heavy D.?

**ON THE UP SIDE:** Three records are outstanding performers. The Power Pick/Airplay runner-up is "I'll Be Good To You" by **Quincy Jones featuring Ray Charles & Chaka Khan** (Quest). It gains 21 new reports and jumps 64-54. "Make It Like It Was" by **Regina Belle** (Columbia) also gains 21 new reports and leaps 71-60. The most added record at radio is "Special" by the **Temptations** (Motown). It is on 55 stations and vaults 89-71.

**ON THE DOWN SIDE:** Four records lost their bullets this week in spite of good station gains. "Take Good Care Of You And Me" by **Dionne Warwick & Jeffrey Osborne** (Arista) received reports from nine new stations, including KMJM St. Louis, KACE Los Angeles, and WTLC Indianapolis. "Super Lover" by **Barry White** (A&M) gets seven new radio reports, including WJHM Orlando, Fla.; WBLX Mobile; and WYLD-FM New Orleans. "All Nite" by **Entouch featuring Keith Sweat** (Elektra) earns eight adds, including KJLH Los Angeles; WRKS New York; and WEAS Savannah, Ga. "Perpetrators" by **Randy & the Gypsies** (A&M) is reported as new at WEDR Miami; WJJS Lynchburg, Va.; and KKDA Dallas. In every case retail points have not developed to match airplay gains, but these records could easily bounce back next week.

**JANET JACKSON DOESN'T MISS** after all. Last week on the Top Black Albums chart, "Janet Jackson's Rhythm Nation 1814" (A&M) lost its bullet in the midst of five very strong albums. This week it regains its momentum and leaps to No. 1. The new single, "Rhythm Nation," is on 77 stations with 14 new radio reports and leaps 61-43.

**HOT BLACK SINGLES ACTION**

**RADIO MOST ADDED**

	PLATINUM/ GOLD ADDS 20 REPORTERS	SILVER ADDS 32 REPORTERS	BRONZE/ SECONDARY ADDS 47 REPORTERS	TOTAL ADDS 99 REPORTERS	TOTAL ON
<b>SPECIAL</b> THE TEMPTATIONS MOTOWN	5	13	7	25	55
<b>I'LL BE GOOD TO YOU</b> QUINCY JONES QUEST	2	13	6	21	91
<b>MAKE IT LIKE IT WAS</b> REGINA BELLE COLUMBIA	1	9	11	21	75
<b>OWWWW!</b> CHUNKY A MCA	2	5	11	18	40
<b>NO FRIEND OF MINE</b> CLUB NOUVEAU WARNER BROS.	4	6	6	16	53
<b>RHYTHM NATION</b> JANET JACKSON A&M	1	4	9	14	77
<b>OOH CHILD</b> LEOTIS MERCURY	2	4	7	13	37
<b>SILKY SOUL</b> MAZE/F. BEVERLY WARNER BROS.	3	3	6	12	81
<b>DON'T CHA' THINK</b> AFTER 7 VIRGIN	2	3	7	12	33
<b>TRY ME</b> CHRIS MCDANIEL MEGA JAM	0	4	8	12	15

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.



REAL HEART  
REAL SOUL

"REAL  
LOVE"

the brilliant new ballad by

SKYY

the follow-up to the #1 single

"START OF A ROMANCE"



from their Atlantic debut album

START OF A ROMANCE

(81853)



ON ATLANTIC RECORDS, CASSETTES AND COMPACT DISCS

# HOT DANCE MUSIC™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
<b>CLUB PLAY</b> Compiled from a national sample of dance club playlists.					
<b>★★ NO. 1 ★★</b>					
1	1	1	8	<b>PUMP UP THE JAM</b> SBK V-19701 3 weeks at No. 1 ♦ TECHNOTRONIC FEATURING FELLY	
2	2	2	7	<b>GIT ON UP</b> D.J. INTERNATIONAL DJ990	FAST EDDIE
3	5	11	9	<b>I LOVE THE BASS</b> ENIGMA 75524-0	♦ BARDEUX
4	8	17	4	<b>GET BUSY JIVE</b> 1274-1-JD/RCA	MR. LEE
5	6	9	7	<b>ME SO HORNY</b> SKYYWALKER GR-127	♦ THE 2 LIVE CREW
6	4	8	10	<b>WITHOUT YOU</b> COLUMBIA 44 68822	GEORGE LAMOND
7	7	13	6	<b>LOVE SHACK</b> REPRISE 0-21318/WARNER BROS.	♦ THE B-52'S
8	13	16	5	<b>SUGAR DADDY</b> WARNER BROS. 0-21320	♦ THOMPSON TWINS
9	3	3	11	<b>SAY NO GO</b> TOMMY BOY TB 934	♦ DE LA SOUL
10	18	40	3	<b>LOVE ON TOP OF LOVE-KILLER KISS</b> CAPITOL V-15508	GRACE JONES
11	9	12	7	<b>SUMMER MADNESS</b> RCA 9043-1-RD	KC FLIGHTT
12	17	22	5	<b>SOMEBODY FOR ME</b> UPTOWN 23982/MCA	♦ HEAVY D. & THE BOYZ
13	21	34	4	<b>PERSONAL JESUS/DANGEROUS</b> SIRE 0-21328/REPRISE	♦ DEPECHE MODE
14	34	—	2	<b>RHYTHM NATION</b> A&M SP-12335	♦ JANET JACKSON
15	10	10	9	<b>CHILDREN OF THE REVOLUTION/OOCHY KOOCHY</b> SIRE 0-21290/WARNER BROS.	BABY FORD
16	20	28	4	<b>BE MY TWIN</b> CAPITOL V-15501	♦ BROTHER BEYOND
17	27	36	4	<b>OUR LOVE (IT'S OVER)</b> ACTIVE ACT-3063/SELECT	DEE HOLLOWAY
18	28	38	4	<b>HIGHER THAN HIGH</b> PAISLEY PARK 0-21279/WARNER BROS.	TONY LEMANS
19	26	33	4	<b>I GOT LOVE</b> WTG 41 68867	MICHAEL RODGERS
20	25	27	5	<b>PICK UP THE PIECES (TO MY HEART)</b> ARISTA ADI-9857	CINDY VALENTINE
21	11	6	11	<b>MY HEART SKIPS A BEAT</b> CAPITOL V-15498	♦ THE COVER GIRLS
<b>★★★ POWER PICK ★★★</b>					
22	32	47	3	<b>TURN IT OUT</b> ATLANTIC 0-86284	HOME BOYS ONLY
23	24	30	5	<b>LOOK WHO'S DANCING</b> VIRGIN 0-96538	♦ ZIGGY MARLEY & THE MELODY MAKERS
24	37	—	2	<b>DRAMA!/SWEET, SWEET BABY</b> SIRE 0-21356/REPRISE	♦ ERASURE
25	33	43	3	<b>GIVE ME THE RHYTHM</b> STRICTLY RHYTHM SR-1201	DESARAE WILD
26	36	48	3	<b>GET ON YOUR FEET</b> EPIC 49 68877/E.P.A.	♦ GLORIA ESTEFAN
27	14	5	10	<b>MISS YOU MUCH</b> A&M SP-12315	♦ JANET JACKSON
28	12	4	11	<b>LOVE'S ABOUT TO CHANGE MY HEART</b> ATLANTIC 0-86309	♦ DONNA SUMMER
29	15	7	13	<b>FRENCH KISS</b> EPIC 49 68875/E.P.A.	LIL LOUIS
30	38	—	2	<b>SWEET TALK</b> MANHATTAN V-15476/CAPITOL	♦ D'ATRA HICKS
31	40	—	2	<b>DOWN IN IT</b> TVT 2611	NINE INCH NAILS
32	46	—	2	<b>WITH EVERY BEAT OF MY HEART</b> ARISTA ADI-9896	♦ TAYLOR DAYNE
33	43	—	2	<b>THE RACE/BLAZING SADDLES</b> MERCURY 874 939-1/POLYGRAM	YELLO
34	16	14	8	<b>IS THAT LOVE</b> PROFILE PRO-7263	NICK PHILLIPS
35	45	—	2	<b>WARRIOR/HAPPY</b> VIRGIN 0-96519	♦ PUBLIC IMAGE LTD.
36	19	21	7	<b>JAMES BROWN/IF I WERE JOHN CARPENTER</b> COLUMBIA PROMO	♦ BIG AUDIO DYNAMITE
37	22	18	9	<b>TALK TO MYSELF</b> GEFEN 0-21233/	♦ CHRISTOPHER WILLIAMS
38	42	—	2	<b>WELCOME TO AMERICA</b> FICTION 889 899-1/POLYGRAM	DIE WARZAU
39	48	—	2	<b>OVER AND OVER</b> ATLANTIC 0-86282	PAJAMA PARTY
<b>★★★ HOT SHOT DEBUT ★★★</b>					
40	<b>NEW</b>	1	1	<b>HOLD ON</b> CAPITOL V-15505	♦ DONNY OSMOND
41	39	42	5	<b>RIDE ON TIME</b> DE-CONSTRUCTION (UK) IMPORT	BLACK BOX
42	23	20	8	<b>I FEEL THE EARTH MOVE</b> COLUMBIA 44 68847	♦ MARTIKA
43	<b>NEW</b>	1	1	<b>C'MON AND GET MY LOVE</b> FFR 886 799-1/POLYGRAM	D.MOB
44	<b>NEW</b>	1	1	<b>IT'S GONNA BE ALRIGHT</b> JIVE 1290-1-JD/RCA	RUBY TURNER
45	<b>NEW</b>	1	1	<b>STEAMING</b> ARISTA PROMO	SARAH MCLACHLAN
46	35	35	7	<b>LOVE IS A SHIELD</b> ATLANTIC 0-86311	♦ CAMOUFLAGE
47	31	26	8	<b>LOSING MY MIND</b> EPIC 49 68858/E.P.A.	♦ LIZA MINNELLI
48	29	19	9	<b>WELCOME</b> HARBOR LIGHT HL1006	JOVANOTTI
49	41	24	9	<b>I GO TO WORK</b> JIVE 1264-1-JD/RCA	♦ KOOL MOE DEE
50	30	15	13	<b>IT'S NO CRIME</b> SOLAR 429 68832/E.P.A.	♦ BABYFACE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
<b>12-INCH SINGLES SALES</b> Compiled from a national sample of retail store and one-stop sales reports.					
<b>★★ NO. 1 ★★</b>					
1	1	1	14	<b>FRENCH KISS</b> EPIC 49 68875/E.P.A. 3 weeks at No. 1	LIL LOUIS
2	2	5	7	<b>PUMP UP THE JAM</b> SBK V-19701	♦ TECHNOTRONIC FEATURING FELLY
3	3	2	10	<b>MISS YOU MUCH</b> A&M SP-12315	♦ JANET JACKSON
4	6	8	8	<b>I LOVE THE BASS</b> ENIGMA 75524-0	♦ BARDEUX
5	5	6	11	<b>ME SO HORNY</b> SKYYWALKER GR-127	♦ THE 2 LIVE CREW
6	4	3	15	<b>DON'T MAKE ME OVER</b> NEXT PLATEAU NP50107	♦ SYBIL
7	8	7	14	<b>BACK TO LIFE</b> VIRGIN 0-96537	♦ SOUL II SOUL (FEATURING CARON WHEELER)
8	9	11	7	<b>ROCK WIT'CHA</b> MCA 23951	♦ BOBBY BROWN
9	16	20	5	<b>NEW JACK SWING</b> SOUND OF NEW YORK MOT-4654/MOTOWN	♦ WRECKS-IN-EFFECT
10	15	18	5	<b>PERSONAL JESUS/DANGEROUS</b> SIRE 0-21328/REPRISE	♦ DEPECHE MODE
11	10	10	18	<b>BUST A MOVE</b> DELICIOUS VINYL DV1005/ISLAND	♦ YOUNG M.C.
12	17	23	4	<b>SOMEBODY FOR ME</b> UPTOWN 23982/MCA	♦ HEAVY D. & THE BOYZ
13	12	12	10	<b>LOSING MY MIND</b> EPIC 49 68858/E.P.A.	♦ LIZA MINNELLI
14	14	15	7	<b>STATE OF ATTRACTION</b> TABU 429 68842/E.P.A.	RHONDA CLARK
15	18	21	4	<b>DRAMA!/SWEET, SWEET BABY</b> SIRE 0-21356/REPRISE	♦ ERASURE
16	20	27	4	<b>OVER AND OVER</b> ATLANTIC 0-86282	PAJAMA PARTY
17	13	13	9	<b>TALK TO MYSELF</b> GEFEN 0-21233/	♦ CHRISTOPHER WILLIAMS
18	21	28	4	<b>GET ON YOUR FEET</b> EPIC 49 68877/E.P.A.	♦ GLORIA ESTEFAN
19	7	4	11	<b>LOVE'S ABOUT TO CHANGE MY HEART</b> ATLANTIC 0-86309	♦ DONNA SUMMER
20	19	22	5	<b>GIRL I AM SEARCHING FOR YOU</b> LMR 4005	STEVIE B
21	11	9	11	<b>MY HEART SKIPS A BEAT</b> CAPITOL V-15498	♦ THE COVER GIRLS
22	27	33	4	<b>LOVE SHACK</b> REPRISE 0-21318/WARNER BROS.	♦ THE B-52'S
23	39	—	2	<b>BABY DON'T SAY GOODBYE</b> EPIC 49 73101/E.P.A.	DEAD OR ALIVE
<b>★★★ POWER PICK ★★★</b>					
24	47	—	2	<b>LOVE ON TOP OF LOVE - KILLER KISS</b> CAPITOL V-15508	GRACE JONES
25	36	—	2	<b>BLAME IT ON THE RAIN</b> ARISTA ADI-9905	♦ MILLI VANILLI
26	28	30	10	<b>WELCOME</b> HARBOR LIGHT HL1006	JOVANOTTI
27	35	35	6	<b>IF YOU LEAVE ME NOW</b> LMR 7000	JAYA
28	41	—	2	<b>OUR LOVE (IT'S OVER)</b> ACTIVE ACT-3063/SELECT	DEE HOLLOWAY
29	24	25	8	<b>HEAT OF THE MOMENT</b> VIRGIN 0-96553	♦ AFTER 7
30	31	37	4	<b>LOVE IS A SHIELD</b> ATLANTIC 0-86311	♦ CAMOUFLAGE
31	32	38	4	<b>THIEF OF HEARTS</b> MICMAC 526	CYNTHIA
32	42	—	2	<b>WITH EVERY BEAT OF MY HEART</b> ARISTA ADI-9896	♦ TAYLOR DAYNE
33	29	24	6	<b>PARTYMAN</b> WARNER BROS. 0-21370	♦ PRINCE
34	33	39	4	<b>I'M STILL MISSING YOUR LOVE</b> TABU 429 68863/E.P.A.	S.O.S. BAND
35	40	42	3	<b>SUGAR DADDY</b> WARNER BROS. 0-21320	♦ THOMPSON TWINS
36	34	36	6	<b>WITHOUT YOU</b> COLUMBIA 44 68822	GEORGE LAMOND
37	45	—	2	<b>GET BUSY JIVE</b> 1274-1-JD/RCA	MR. LEE
38	23	19	12	<b>SMOOTH OPERATOR</b> COLD CHILLIN' 0-21281/WARNER BROS.	♦ BIG DADDY KANE
39	22	16	9	<b>SAY NO GO</b> TOMMY BOY TB 934	♦ DE LA SOUL
40	37	44	3	<b>MEMORIES</b> MICMAC 525	JOHNNY O
41	25	14	15	<b>IT'S NO CRIME</b> SOLAR 429 68832/E.P.A.	♦ BABYFACE
42	38	34	6	<b>I WANT YOU</b> VISION VR-1225	SHANA
<b>★★★ HOT SHOT DEBUT ★★★</b>					
43	<b>NEW</b>	1	1	<b>LOVE YOU, WILL YOU LOVE ME</b> PROFILE PRO-7271	JUDY TORRES
44	<b>NEW</b>	1	1	<b>GIT ON UP</b> D.J. INTERNATIONAL DJ990	FAST EDDIE
45	26	17	7	<b>LOVE SONG</b> ELEKTRA 0-66687	♦ THE CURE
46	43	47	3	<b>WALTZ DARLING</b> EPIC 49 68868/E.P.A.	MALCOLM MCLAREN
47	30	26	8	<b>SO MANY PEOPLE</b> CURB CRB-10306	HUBERT KAH
48	<b>NEW</b>	1	1	<b>SWING THE MOOD</b> ATCO 0-96512	JIVE BUNNY AND THE MASTERMIXERS
49	<b>NEW</b>	1	1	<b>TENDER LOVER</b> SOLAR 429-74502/E.P.A.	BABYFACE
50	<b>NEW</b>	1	1	<b>REALISTIC</b> VENETTA VE-7026/A&M	♦ SHIRLEY LEWIS

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

## HEADING FOR THE TOP ALL OVER AGAIN!

“LET THE RHYTHM PUMP”  
(0-86273/PRCD 3020)

The follow-up to the #1 Dance Club smash “LET IT ROLL”  
On Atlantic Records, Cassettes and Compact Discs



# DOUG

# LAZY

# New Rap Releases Bode Well For Genre In The '90s

**RIDE ON TIME:** The rap scene continues to excite with new releases from old folks as well as new ones. Lately there has been a flow of good rap releases that show promise for the '90s. Hopefully the major labels will stop signing so many of the future stars and develop the ones they have seemed to accumulate like dust so they will get heard. This is a point well addressed by **Nelson George** in an insightful commentary on rap's 10th birthday ("Native Son"/ Village Voice, Oct. 24) when he parallels rap's current status with the decay of



by Bill Coleman

contemporary R&B. "One of the elements that diluted R&B in the last generation," he writes, "has been the majors' noisome meddling. Too many records issued—too many bad records issued—too little personalized artist development, too many folks promoting and marketing with zip understanding of its audience or traditions led R&B into a creative impasse." Enough said.

**FORCES OF NATURE:** The **Flavor Unit's** "queen of royal badness" **Queen Latifah** makes one of rap's finer debuts this year with "All Hail The Queen" (Tommy Boy, 212-722-2211). The "Aretha Of Rap" sets her own pace by utilizing a variety of producers (**DJ Mark The 45 King**, **Prince Paul**, "Little Louie" **Vega**, **Daddy-O**, and **KRS-One**) to tackle a number of musical styles from reggae to hip-house. Quite self-assured, the Queen hangs tough with her guests—**Monie Love** ("Ladies First"), **De La Soul** ("Mama Gave Birth To The Soul Children"), **Daddy-O** ("The Pros"), and **D.J. Mark** (A King & Queen Creation)—while providing some lyrical wisdom to accompany the slammin' grooves (which could easily hold up on their own). The album as a whole slams, but don't miss "Come Into My House," "Latifah's Law," and the aforementioned cuts... Nobody beats the Biz. "The Biz Never Sleeps" (Cold Chil-

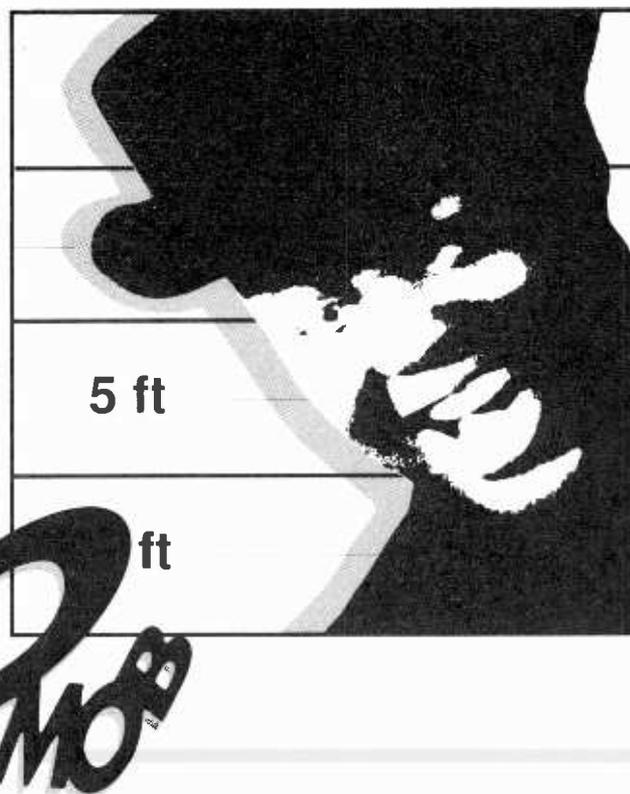
lin'/WB) from **Biz Markie** with **Cutmaster Cool V** keeps the promise of the distinctive-voiced rapper's debut. Keeping the production raw but involved, Biz's humorous narratives manage to keep you in stitches while your toes tap. Ushered in by the genius hit single "Just A Friend" (this deserves to be a *pop* smash as well), "The Biz Never Sleeps" offers plenty of jams that are sure to become faves and bring the Biz even more fame: "She's Not Just Another Woman (Monique)," "Spring Again" (which borrows **Roberta Flack/Donny Hathaway's** "Back In Love Again" for rhythmic inspiration), "Me Versus Me," "Check It Out," and "A Thing Named Kim" kick.

**RIDDIM & RHYME:** Besides "princess of the posse" **Queen Latifah**, dance hall reggae queen **Shelly Thunder** also effectively bridges reggae and dance hall with hip-hop and rap on her label debut, "Fresh Out The Pack" (Mango, 212-995-7800). On the traditional dance hall tip, hypnotic numbers like "Greatest Advisor," "Defence," "Relation," and a rerecorded version of her now classic "Kuff" seduce with Thunder's toasting and **Sidney Mills'** bass-pumping production. On the rap side, Thunder stands to gain even more street credibility with the **KRS-One**-produced "No Future In Frontin'," the funky "Working Girl," or "Dangerous." This is Thunder that reigns when given the mike... Be on the lookout for Warner Bros.' reggae-hip-hop compilation called "Strictly Hip-Hop Reggae Fusion" by **Funky Reggae Crew**. A variety of artists contribute, but the highlight is definitely **Lady Levi's** safe-sex, valley girl reading of "Jimmy In The Valley," co-produced by **KRS**, **Mills**, and **D-Nice**.

**STEPPIN' TO THE A.M.:** There are quite a few newcomers that are making noise and some that will give the chance. There's a refreshing new consciousness emerging and it is reflected not only in the lyrical treatment but in rhythms and production as well. Some of our best producers these days are those involved primarily in rap. Be on the lookout for albums by the **Jungle Brothers**, **3rd Bass**, and **Digital Underground**, who are going to be bringing the genre way into the '90s. In the meantime: **Ice-T's** got a few things on his mind and he's not afraid to let you know what they are. "The Iceberg: Freedom Of Speech... Just Watch What You Say" (Sire) is by no means soft-core and T's style—as always—is no-holds-barred. By far his best yet, T keeps it mean with "The Iceberg," "The Girl Tried To Kill Me," "This One's For Me," and the kicking first single, "Lethal Weapon." Don't miss... **Everlast** makes a strong debut with "Never Missin' A Beat" (Warner Bros.), which is a pumping P-Funk-inspired track that churns. Everlast's delivery carries the groove with ease. By the way, he's also down with T's Rhyme Syndicate posse.

**Positively Black** offers a promising collection with its self-titled project just released by **Trumpet/Select** (212-691-1200). Lyrically radical and to the point, the group draws its groove inspiration from such sources as **Smokey Robinson** ("Quiet Storm") and **Queen** (the first single, (Continued on next page)

# BE ON THE LOOKOUT FOR THIS MAN



He is the leader behind the notorious group **D Mob**. He has already been linked to a series of underworld club hits.

Reports indicate he has just surfaced with a new album **A LITTLE BIT OF THIS, A LITTLE BIT OF THAT** including the **#1 CLUB TRACKS! We Call It Acieed, Trance Dance, & It Is Time To Get Funky**. Plus the brand new single **C'mon And Get My Love**.

If you see this man or hear his music, dance for your life...he may make you **an offer you can't refuse!**

**A Little Bit of This, A Little Bit of That**  
Produced, arranged and mixed by **Dancin' Danny D** for **Slam Jam Productions**.  
Management by **Simon Fuller**

On **FFRR** compact discs, chrome cassettes and records.

When you play it, say it...or else.



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## HOT DANCE BREAKOUTS

### CLUB PLAY

1. **LET THE RHYTHM PUMP** DOUG LAZY ATLANTIC
2. **ANOTHER MONSTER JAM/I'VE GOT YOUR PLEASURE CONTROL** SIMON HARRIS FFRR
3. **JUST KEEP ROCKIN'** DOUBLE THE TROUBLE & THE REBEL MC DESIRE
4. **NO MORE LIES** MICHELLE RUTHLESS
5. **NIKI NANA** YANNI PRIVATE MUSIC

### 12" SINGLES SALES

1. **RHYTHM NATION** JANET JACKSON A&M
2. **YO MISTER PATTI LABELLE** MCA
3. **FREAK THE FUNK** STEZO FRESH
4. **STOMP (MOVE JUMP JACK YOUR BODY)** KYZE WARNER BROS.
5. **DOWN IN IT** NINE INCH NAILS TVT

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

# Disciple Arthur Baker Is Back On The Beat

## Producer Showcases Songwriting On A&M Album

BY DAVID NATHAN

LOS ANGELES After a period of relative inactivity in the U.S., producer Arthur Baker—who began his music industry career primarily as a remix engineer, later to create ground-breaking music with Afrika Bambaataa and the Soul Sonic Force—has re-emerged in the role of both artist and songwriter. With his debut A&M album "Merge" billed as Arthur Baker & the Backbeat Disciples, the Boston-born former DJ says that he now has the opportunity "to make his own musical statements."

"My ambitions have always been centered on being a writer and producer," says Baker—whose album features guest appearances by such vocalists as Jimmy Somerville (of Bronski Beat/Communards fame), ABC's Martin Fry, OMD's Andy McCluskey, and label mates Shirley Lewis and Al Green—concedes that his intention has never been to be an artist in the traditional sense. "I did a similar album at one point for Epic but it never came out, and, to be honest, on some of the projects I've done before for other artists, I've felt held back by just producing since I've always considered myself a songwriter as much as anything."

Through his remixing years (everyone from Bruce Springsteen to Talking Heads) and producing (including a major role in the Artists United Against Apartheid "Sun City" project), Baker occasionally made records "hiding behind different names. I had records out under names like Jack E. Makossa and Wally Jump Jr. and they turned out to be big hits overseas, particularly in the U.K."

When Baker's career hit a low ebb in late '86 as a result of a drug habit, he took time to re-evaluate and went to England "to re-establish my credibility, which I felt I had messed up in the States. I found that people in the U.K. knew my name from my early producing days [Wally Jump Jr.'s remake of the Archie Bell classic "Tighten Up" and Will Downing's "A Love Supreme" were both top 10 U.K. hits] so it was easier for me to get myself back together there."

Baker's U.K. success helped set the stage for his A&M debut, which originated through the company's U.K. Breakout division. "I went [to England] every couple of months and I let A&M hear some songs I was working on and they gave me the opportunity to A&R the project myself working across the ocean."

Eventually, Baker ended up recording "Merge" at studios in a number of cities, including New

York, Paris, London, and Memphis. "I didn't want to make a gimmicky album," says Baker. "It would have been easy to just do a house-oriented album but I wanted to stay true to myself. Although a lot of industry people have seen me as being simply dance-oriented, I've always had diverse tastes."

He explains that, in putting together "Merge," "I had a concept—to use different singers to fit the songs and to introduce new talent like John Warren, who's been a friend of mine from my Boston years, Tiny Valentine, and Mac Quayle. I really tried to get into that Philly song mold and was happy that I was able to work with [Somerville, McCluskey, and Fry]."

But, says Baker, working with soul legend Al Green was the fulfillment of a dream. "He was my favorite black music star, the first singer I ever dug musically." Baker says he wrote "The Message Is Love" (a possible single candidate for the States and a current single in the U.K.) in December '87, but since Green had just released his hit duet with Eurhythmics' Annie Len-

nox ("Put A Little Love In Your Heart"), Baker held off sending the song to him at that point. Once signed to Green's homestead, Baker got the tune to him, noting that he enjoyed working with the star so much that "hopefully I'll get to work with him again, maybe on his next album."

Currently represented on Billboard's Club Play, 12-Inch Singles Sales, and Hot 100 charts as co-writer of Taylor Dayne's hit "With Every Beat Of My Heart," Baker says that the success of his own album project "is super important. When I had my personal problems, a lot of the people in the industry considered that I had been a contender as a major producer. 'Merge' is an advertisement for my skills as a songwriter and producer and will hopefully attract some great groups to work with."

Baker is due to remix the first single from the new Quincy Jones album and says that he will be touring with many of the musicians who played on "Merge" after the first of the year, with initial dates likely to kick off in Europe.

## NEW ON THE CHARTS

Making inroads on Billboard's Club Play and 12-Inch Sales charts is "Our Love (It's Not Over)," the first release from Active Records (212-691-1200) and the debut of sing-



DEE HOLLOWAY.

er Dee Holloway.

Self-described as a "shy, independent, head-strong behind-the-scenes type" the at-first-reluctant singer had been urged for years by her brother/manager Gerald to pursue her vocal gift as a career. Holloway attended the Arts High School for Drama in Newark, N.J., where she was involved with both dance and drama, but it wasn't until another artist told her that she "didn't have what it takes to make it" that she took her singing seriously.

As fate would have it, producer George Morel was looking for a voice—a bill which fit Holloway perfectly. The result was the single "Our Love (It's Not Over)" which is not only climbing Billboard's dance charts but proving its case as a U.K. club hit as well. A new diva is born.

BILL COLEMAN

## DANCE TRAX

(Continued from preceding page)

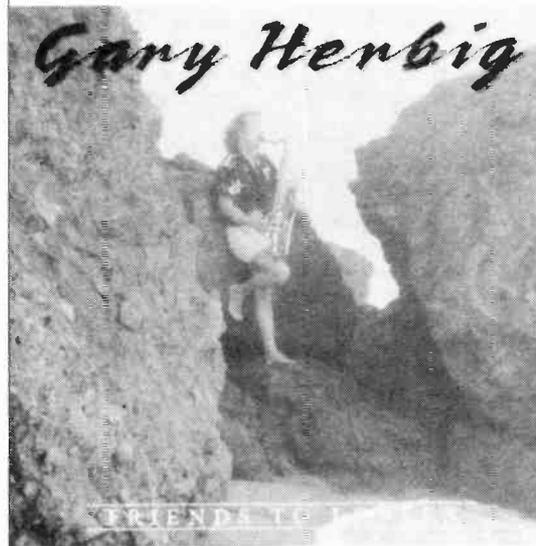
"Escape From Reality"). Worth investigating ... Seattle's Sir Mix-A-Lot returns with "Seminar" (Nasty-mix, 206-441-8802). Besides the first single, "Beepers," cuts like "My

Hooptie," "National Anthem," and "The (Peek-A-Boo) Game" (yeah, this uses the Siouxsie & the Banshees hit) are highlights ... Albums also out: "Notorious" (Syndicate/Epic) by Donald-D; "Brother Arab" (Orpheus) by Arabian Prince; "Bad Sister" (Cold Chillin'/WB) by Roxanne Shante; "Rhythmical Madness" (Tuff City, 212-262-0385); "Diva" (Jive/RCA) by Ms. Melodie; "Ride The Rhythm" (Wild Pitch, 212-594-5050).

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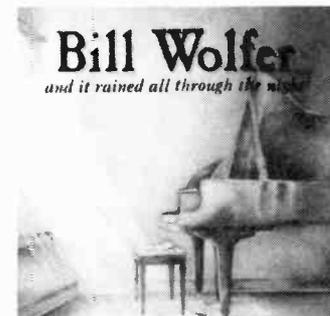


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# Gospel LECTERN



by Bob Darden

**SPARROW RECORDS'** recent announcement of a new 40,000-square-foot facility in Jacksonville, Ill., is a personal vindication for Sparrow president **Billy Ray Hearn** and his son, **Bill**. The \$1.1 million warehousing and shipment fulfillment center is being built, in part, because of the label's enormous growth in an area the Hearns have championed in recent years: contemporary black gospel.

Sparrow's success with **BeBe & CeCe Winans** (co-signed to Capitol), the **Patrick Henderson** praise albums, **Tramaine Hawkins**, and the new **Selah** label was one of the real news stories in gospel music in 1989 and left other contemporary Christian music labels scrambling to catch up.

What Sparrow is dubbing its "central distribution center" was also prompted by the wildfire growth of the **Integrity Music** line. Integrity, which had been available only through mail before signing a distribution agreement with Sparrow, is reputed to have moved more than 3 million units in the past few years. If the praise and worship label continues to grow at that same rate, it could dwarf Sparrow itself in another two years!

All of which made it prudent for the Hearn family to build the facility, which is located about 30 miles southwest of Springfield and Interstate 55 (which connects Chicago and St. Louis). The center will distribute to its accounts in the 41 states east of the Rockies and enable the label to respond more quickly during peak selling seasons.

The central distribution center is slated to open in mid-December and will require about 40 employees. The center will also distribute Sparrow's growing line

of video and print publications, Billy Ray Hearn said.

**ANOTHER VALIDATION** of sorts was implicit in the joint announcement the other day by the Gospel Music Assn. and cable channel TNN. TNN will broadcast the 21st annual Dove Awards April 5, 1990, from the famed Tennessee Performing Arts Center in Nashville. (An incorrect date appeared in a story in the Nov. 11 issue.)

The Doves have had an erratic broadcasting record in the past. The awards have been occasionally telecast by various religious networks in the past, most notably by CBN. But it is almost criminal that an in-

## High-flying Sparrow is building on its success

dustry that accounts for as much as 5% of all record sales and is featured on nearly 1,400 radio stations nationally has not had more extensive coverage for its showcase night.

While the Grammys have occasionally spotlighted gospel acts in the past (**Amy Grant**, the **Imperials**, and the **Winans** come to mind), the Doves are the only place many viewers would have a chance to see some of the genre's other stars—**Russ Taff**, the **Rev. James Cleveland**, **Michael W. Smith**, **Steve Taylor**, **Petra**, and the rest.

The Dove Awards are voted on by the 3,000-member GMA and have traditionally featured almost perfect attendance from gospel music's superstars. A TNN spokesman said the network's viewers have responded favorably in the past to programs featuring **Grant**, **Sandi Patti**, and the Southern gospel-singing **Cathedrals**. Additionally, the majority of gospel artists live in Nashville and its environs.

The TNN release said that the 90-minute special will be produced by **Reg Dunlap**, best known as the producer of syndicated series and specials, including "Dolly," "Emmy Awards For Sports," and two previous Dove Awards for CBN.

# Jazz BLUE NOTES



by Jeff Levenson

**THE ODYSSEY OF BLACKS** from Africa to America is a far-reaching tale, traversing territories far greater than the geographical distance between continents. It is a story that cries for sempiternal examination.

Because this migration is inexorably tied to the development of modern culture, so much so that resulting art forms have often scrutinized it in a gesture of creative self-reflection, it is especially fitting when jazz takes the lead; the music owes its lifeblood to this epochal passage.

**John Carter**, the Texas-born clarinetist and composer, is the most recent of jazz's adventurous souls to take inspiration from this period in history. He has just completed "Shadows On A Wall," issued on **Gramavision**, the fifth and final suite of his serial masterwork "Roots And Folklore: Episodes In The Development Of American Folk Music." The earlier issues on Gramavision are "Fields," "Dance Of The Love Ghosts," and "Castles Of Ghana"; "Dauwhe," his first work in the set, is on **Black Saint**.

Carter conceived of the project a decade ago, after his son had visited West Africa. He was taken by the notion that the forts and castles that dot the coast of Ghana were actually holding pens for citizens awaiting shipment across the ocean to a life of uncompensated labor. His compositions, he says, are "musical projections of the high emotions that must have gripped all the participants of this real-life drama." In this final chapter, he follows the black tide from America's Southern plantations to the Northern cities.

In all five movements, Carter has chosen the octet as his favored group configuration. "Shadows . . ." is

particularly well served by drummer **Andrew Cyrille**, reedman **Marty Ehrlich**, keyboardist **Don Preston**, and Carter's longtime playmate, trumpeter **Bobby Bradford**. Its performance premier is slated for Nov. 12 at the Brooklyn Academy of Music in New York, a highlight of this year's **New Music America** series.

**IT'S A FAMILY AFFAIR:** One of Carter's early associates was **Charles Moffett**, the drummer with whom he played during his formative years in Fort Worth, Texas (homeboy saxophonist **Ornette Coleman** rounded out the trio). Since that time, however, Moffett has developed a stable of young players with whom he also enjoys working. They are the following

## African immigration into the U.S. inspires a Carter set

**Moffetts:** **Charles Jr.**, **Codaryl**, **Mondre**, **Charisse**, and **Charnett**. All are featured on bassist Charnett's new **Blue Note** release, "Beauty Within."

**STUFF:** **Jive Records**, known until now as a label issuing dance and rap music, has just established a jazz division featuring music from South Africa . . . The **Foundation for New American Music**, an organization dedicated to commissioning symphonic jazz works, was recently given the original manuscript of **George Gershwin's** "Rhapsody In Blue," premiered in 1924 by the **Paul Whiteman Orchestra** . . . Nineteen semifinalists from nine nations have been selected to compete in the third **Thelonious Monk International Jazz Piano Competition**. Sponsored by the **Monk Institute of Jazz** and the **Kawai America Corp.**, the event will take place Nov 18-19 at Baird Auditorium in Washington, D.C. . . . The avant-adventurous **Knitting Factory** will be taking its act overseas once again. This second annual visit to Europe in March will showcase **Curlew**, the **Jazz Passengers**, **Sonny Sharrock**, and other assorted forward thinkers. The tour will cover 28 cities.

FOR WEEK ENDING NOVEMBER 18, 1989

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## TOP INSPIRATIONAL ALBUMS™

THIS WEEK	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		
			ARTIST LABEL & NUMBER	DISTRIBUTING LABEL	TITLE
			★★ NO. 1 ★★		
1	2	5	<b>RUSS TAFF</b> MYRRH 7016880389		1 week at No. 1 THE WAY HOME
2	NEW▶		<b>CARMAN</b> BENSON CO2588		REVIVAL IN THE LAND
3	3	5	<b>VARIOUS ARTISTS</b> WORD 7019107508		OUR HYMNS
4	1	33	<b>SANDI PATTI</b> WORD 701 905 9503		SANDI PATTI/FRIENDSHIP COMPANY
5	5	61	<b>MICHAEL W. SMITH</b> WORD WR 8412/A&M		I 2 (EYE)
6	6	21	<b>WHITE HEART</b> SPARROW SPC 1194		FREEDOM
7	4	69	<b>AMY GRANT</b> ● A&M SP 5199		LEAD ME ON
8	NEW▶		<b>PETRA</b> STARSONG SSC8138		PETRA MEANS ROCK
9	9	85	<b>CARMAN</b> BENSON R2463		RADICALLY SAVED
10	NEW▶		<b>STEVE GREEN</b> SPARROW SPC1196		THE MISSION
11	8	17	<b>DEGARMO &amp; KEY</b> POWER DISK PWC01096		PLEDGE
12	16	45	<b>BEBE &amp; CECE WINANS</b> SPARROW SPR1169		HEAVEN
13	NEW▶		<b>WHITE CROSS</b> PURE METAL 7900601848/SPECTRA		TRIUMPHANT RETURN
14	19	77	<b>TAKE 6</b> ● REUNION 7010032-726		TAKE 6
15	12	169	<b>AMY GRANT</b> ▲ MYRRH SP 3900/A&M		THE COLLECTION
16	7	17	<b>LARNELLE HARRIS</b> BENSON CO2506		I CAN BEGIN AGAIN
17	13	57	<b>RAY BOLTZ</b> DIADEM 790 113 0296		THANK YOU
18	NEW▶		<b>MICHAEL W. SMITH</b> REUNION 7010052522		CHRISTMAS
19	11	17	<b>DENIECE WILLIAMS</b> GATEWAY SPC1173		SPECIAL LOVE
20	20	209	<b>SANDI PATTI</b> ▲ IMPACT RO 3910/BENSON		HYMNS JUST FOR YOU
21	18	5	<b>MARGARET BECKER</b> SPARROW SPC 1202		IMMIGRANT'S DAUGHTER
22	NEW▶		<b>FIRST CALL</b> MYRRH 7016889		GOD IS GOOD
23	27	57	<b>TWILA PARIS</b> STARSONG SSR8102/SPARROW/STARSONG		FOR EVERY HEART
24	17	9	<b>MICHAEL CARD</b> SPARROW SPC 1179		SLEEP SOUND IN JESUS
25	14	29	<b>BRYAN DUNCAN</b> WORD 701 460256X		STRONG MEDICINE
26	21	85	<b>SANDI PATTI</b> ● WORD WR 8412/A&M		MAKE HIS PRAISE GLORIOUS
27	NEW▶		<b>P.I.D.</b> FRONTLINE CO9078/BENSON		BACK TO BACK
28	25	61	<b>RICH MULLINS</b> REUNION 7010036527		WIND'S OF HEAVEN, STUFF OF EARTH
29	24	25	<b>AMY GRANT, M. SMITH &amp; G. CHAPMAN</b> REUNION 9016179291		MOMENT IN TIME
30	10	33	<b>SANDI PATTI</b> IMPACT CO2544		MORE THAN WONDERFUL
31	22	53	<b>PETRA</b> SPARROW/STARSONG SSC8106		ON FIRE
32	NEW▶		<b>PETRA</b> DAYSRING 7014191578		PETRA PRAISE: THE ROCK CRIES OUT
33	26	29	<b>ALLIES</b> WORD WC 8430/A&M		LONG WAY TO PARADISE
34	NEW▶		<b>D.C. TALK</b> FOREFRONT CO2543/BENSON		D.C. TALK
35	30	69	<b>STEVE GREEN</b> SPARROW SPC-1164		FIND US FAITHFUL
36	RE-ENTRY		<b>CARMAN</b> WORD WR 8321/A&M		THE CHAMPION
37	38	21	<b>JON GIBSON</b> FRONTLINE CO9051		BODY AND SOUL
38	40	29	<b>ACAPPELLA</b> CLIFTY RECORDS 0029		SWEET FELLOWSHIP
39	23	5	<b>DEBBY BOONE</b> LAMB & LION LLC03024/BENSON		BE THOU MY VISION
40	NEW▶		<b>INTEGRITY'S HOSANNA</b> INTEGRITY'S HOSANNA MUSIC HSC002		JUBILEE

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## Deadheads Want (And Get) Their DTV Cable Show Brings Dead Culture To Life

BY MELINDA NEWMAN

NEW YORK A show for Deadheads made by Deadheads. That's Deadhead TV, a monthly half-hour program broadcast on approximately 25 different cable systems in more than 100 cities in 14 states.

The latest to embrace DTV are New York's two systems, Manhattan and Paragon cable.

The 19-month-old news magazine is the brainchild of San Francisco free-lance television producers Scott Wiseman and Kathleen Watkins.

"Kathy had an idea about the color and fun of the [Deadhead] scene and I had an idea about these touring Deadheads. When I couldn't go to a show, I wanted people to tell me what it was like and I figured there must be other people like me," Wiseman says.

Although the show relates information about the band members, it concentrates more on interviews with Deadheads, occasional chats with members of the group's crew, reports on recent tour stops, and topics of general interest to fans.

After the show premiered in San Francisco, word of mouth began to spread, and soon Wiseman was distributing the show to other cable systems. It airs on local access channels.

Because of the community-access status, the show is offered free, although the producers are starting to feel the pinch. In fact, DTV was put on hiatus for two months while Wiseman and Watkins lined up a new editing system. "We were renting one and we couldn't work on that anymore," says show publicist Donya Fahmy. "Now we have a friend who will let us use his system when he's not, but that makes it hard to stay on a regimented schedule." The newest episode, No. 15, will be finished by the middle of this month.

The cost to make and duplicate each episode is about \$750, which the producers have been bearing themselves. "I'd like to see the show go commercial, because I don't think we can continue to carry the load alone," Wiseman says. According to Fahmy, some stores donate material, and one outlet in Iowa had agreed to start sending a blank three-quarter-inch tape so DTV doesn't have to carry that expense.

Some money is also brought in

by the sale of old copies of the show to Deadheads. Fliers advertising the show and the availability of back episodes are distributed at Grateful Dead concerts up and down the West Coast and were also handed out during the band's summer East Coast tour.

An example of the programming from last November's episode includes reports on the Dead's Southern tour, including stories from Miami, New Orleans, and Houston; Jerry Garcia Band shows; an "essay" on gambling lyrics in Dead songs; and the Dead's special "Rainforest" message to its fans.

Footage from concerts does not include performance scenes; instead, it focuses on the action outside the venue, given Deadheads' amazing propensity to gather around the arena hours, if not days, before the actual event.

"We look into what is the concept of this scene rather than all the bad press Deadheads get, like 'Drug-crazed Deadheads roam the streets,'" Wiseman says. "We describe when it's good and when it's bad." The November edition will run a story on the apparent murder of a Deadhead, whose body was found in the vicinity of New Jersey's Meadowlands Arena after a Dead show in October. "We'll hopefully get a photograph of [the victim] and will run that, so if people saw him at the show they can call the hot line and give some information," Wiseman says.

Footage from the shows is provided by a core of about 25 Deadheads who volunteer their services and send the results to DTV. "We have a combination of professional video people who are also Deadheads, and Deadheads who want to work in video," Wiseman says. "We're basically training a lot of people because I found it's easier to train Deadheads in video than train video people in Deadheads."

Plans call for expanding the show's scope to include more in-depth stories on peripheral issues. For example, the producers have been focusing on organizations that benefit from The Rex Foundation, the Dead's official charitable foundation. "We're doing a piece on Creating Our Futures, a teen activist camp that's heavily funded by Rex," says Fahmy. "We also do special episodes where we'll present a video from another organi-

zation, like Amnesty International or Greenpeace, that many Deadheads support."

And what does the Grateful Dead's office have to say about the show? It has given its tacit consent, although DTV is in no way affiliated with the group. "We call [Grateful Dead publicist] Dennis McNally to confirm information on the show because we don't want to be a rumor mill," Fahmy says. "But it's difficult to get cooperation on a more in-depth basis, because they tend to be skeptical of things coming from independent sources."

However, both Fahmy and Wiseman stress that the show never uses bootleg footage or music.



**Rabbitt's Run.** Universal Records' Eddie Rabbitt, center, croons on the set of his new video, "On Second Thought." Sharing the microphone are director Steve Boyle, left, and producer Greg Crutcher.

## THE EYE



by Melinda Newman

**IN FOCUS:** This week, we look westward to Colorado's **Music Link**. The 60-minute program, on broadcast TV in the Mile-High City, is also shown in Anchorage, Alaska, and Santa Fe, N.M.

The 17-month-old show is advancing at a rapid pace, according to director and host **Mike Drumm**. Starting in October, it began broadcasting twice weekly in Denver, and it also hooked up with acoustic album rocker **KDHT Denver** as its radio sponsor. The station mentions the show throughout the week, highlighting the feature interview. In return, DJs host a two-song set on the video show.

For 1990, the big push is to take advantage of its satellite distribution through **Netlink Cable Distribution Service**. "We've already accomplished the technical function since we're on Netlink," says Drumm. "Now we have to gear up with the marketing link. We're talking with **Media Link** [to help spread news of the show's availability]. We're not looking for people to buy it; we just want people to view it." He added that he has also had conversations with a corporate sponsor who might be willing to come aboard once cable distribution for the show is in place.

Drumm describes **Music Link's** programming mix as eclectic, with artists ranging from **Mary Margaret O'Hara** and **Poi Dog Pondering** to **Stevie Ray Vaughan** and **Georgia Satellites**.

**RAP, RAP, RAPPIN' ON SUCCESS' DOOR:** **Tommy Boy** has had great success with its first longform music video, "Monster TV Rap Hits." The 60-minute-plus video, which the label says is the first commercially available home video rap compilation, has sold more than 12,000 units in its first three weeks of release. Among the featured artists in the collection, which retails for \$15.98, are **De La Soul**, **Rob Base & D.J. E-Z Rock**, **2 Live Crew**, **M.C. Hammer**, and **Eazy-E**. An accompanying cassette and CD, featuring four extra artists, is also available. A portion of the proceeds from the sale of the project, produced in conjunction with Los Angeles rap radio station **KDAY**, is going to **Justiceville/Home For The Homeless**, an L.A.-based community group. **Tommy Boy** has been pushing the product on "Yo! MTV Raps."

**VIDEO LAUNCH:** As printed earlier in this magazine's very pages, **MCA Records** has bowed **MCA Music Video**, a full-service home video manufacturer and distributor. The first release date of Nov. 21 includes seven home videos from **MCA**, **Motown**, and **GRP** art-

ists. Priced from \$14.95 to \$19.95, the lineup includes longforms from **Bobby Brown**, **New Edition**, the **Jets**, **Jody Watley**, **Reba McEntire**, the **Boys**, and the "GRP Christmas Collection."

**HOT, HOT, HOT!** The mercury may have been dipping, but on Nov. 2, **Mark Freedman Productions** was one hot company. Its directors were responsible for the top 5 clips requested on "Dial MTV." Man of the moment **Mark Rezyka** directed four of the videos: "Winter's Call" from **Badlands**, "Everything You Do" from **Fiona**, **Dangerous Toys**' "Scared," and **Kix's** "Don't Close Your Eyes." **Alan Carter** directed **Shooting Star's** "Touch Me Tonight." It's the first time in quite a while that one company has scored such a coup.

**SPEAKING OF MTV NETWORKS:** In its expansion of "New Visions," **VH-1** has named producer/artist **Nile Rodgers** host of the Monday-Thursday night versions. Sunday's "New Visions" will continue to focus on jazz/new age and will be hosted by original host **Ben Sidran**. Rodgers' debut is Nov. 13 with Monday's rock theme. Tuesdays are devoted to folk, Wednesdays to world beat, and Thursdays to soul... Across the hall, **MTV** is lining up celebs for the Jan. 21 **Rock & Jock Diamond Derby**, the annual softball game that benefits the **T.J. Martell Foundation**. Confirmed jocks are **Mark McGwire**, **Oakland A's**; **Shawon Dunston**, **Chicago Cubs**; and the **Texas Rangers' Rafael Palmeiro**... Let's not forget comedy channel **HA!** The comedy network has signed a deal with **Ron Howard** and **Brian Glazer's Imagine Films Entertainment Inc.** to develop a series featuring the **Second City Repertory Companies** based in Chicago, Los Angeles, and Toronto. **HA!** has also signed a development deal with **MTM Enterprises**.

**CONVENTION NOTES:** As we all prepare for Billboard's annual video conference, a few reminders. While the **Music Video Assn.'s** meeting is slated for Friday afternoon (17), that's not to be confused with the **Music Video Producers Assn.** meeting, which will take place Thursday (16) from 11:30 a.m.-1 p.m. in the Debussy Room at the Bel Age Hotel in Los Angeles.

A friendly reminder: There's still time to register for Friday's American Video Conference gala awards banquet. For info, call 212-536-5088 or 800-950-1018.

**NOTED VIDEO DIRECTOR Stephen Priest** died of AIDS Oct. 20 in a Sydney, Australia, hospice. Priest directed more than 400 videos, including clips for **Elton John**, **David Bowie**, **Duran Duran**, **INXS**, **Little River Band**, and **Meat Loaf**. He also had a hand in developing the careers of directors **Russell Mulcahy**, **Steve Hopkins**, and **Alex Proyas**, among others. Fittingly, friends of Priest's are putting together a video tribute to the director. If you have any anecdotes or material that you would like to contribute, please contact **David Hannay** at 02-211-2725 in Australia.

## VIDEO TRACK

LOS ANGELES

**MGM DIRECTOR Michelle Mahrer** lensed "On The Greener Side," a new video for Mercury artist **Michelle Shocked**, staged at Hollywood's **S.I.R.**, and produced by **Alex Abramowicz**.

**Angela Winbush** has wrapped "The Real Thing" from her "It's The Real Thing" album on Mercury. **Debbie Allen** and **Jerry Kramer** directed the clip, which casts the songstress as a car-wash employee-

cum-sultry chanteuse. **Norman Nixon** and **Mark Farrell** produced for **Visualize**.

**Chameleon** act **Mary's Danish** and **Limelight** director **Jeff McQueen** recently completed "Can I Have A Smoke, Dude?," a satirical performance piece shot in front of a smoldering fire station. The video is the second clip from the band's debut album, "There Goes The Wondertruck."

The **Beach Boys** just shot "Somewhere Near Japan," their latest **FYI** video, directed by **Jim Yukich**

(Continued on next page)

# Billboard THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS.  
Lists do not include videos in recurrent or oldies rotation.

 <p>Continuous programming 1775 Broadway, New York, NY 10019</p>	 <p>Continuous programming 1775 Broadway, New York, NY 10019</p>	 <p>Black Entertainment Television 14 hours daily 1899 9th St. NE, Washington, DC 20018</p>
<p><b>ADDS</b></p> <p>Kate Bush, Love And Anger Megadeth, No More Mr. Nice Guy Motley Crue, Kickstart My Heart Michael Penn, No Myth Joe Satriani, Big Bad Moon Technotronic Featuring Felly, Pump Up The Jam</p>	<p><b>ADDS</b></p> <p>Eric Clapton, Pretending Eurythmics, Angel Rod Stewart, Downtown Train Kate Bush, Love And Anger Fine Young Cannibals, I'm Not The Man I Used To Be Lou Gramm, Just Between You And Me Michele Pfeiffer, Makin' Whoopee Pat Benatar, One Love Stephen Bishop, Walking On Air Melissa Manchester, Walk On By</p>	<p><b>ADDS</b></p> <p>Isley Brothers, You'll Never Walk Alone Phil Collins, Another Day In Paradise Lisa Lisa &amp; Cult Jam, Kiss Your Tears Away Miles Jaye, Heaven Tyler Collins, Wha'cha Gonna Do Cold Cut, People Hold On Neneh Cherry, Manchild</p>
<p><b>BUZZ BIN</b></p> <p>Camper Van Beethoven, Pictures Of Matchstick Men Red Hot Chili Peppers, Higher Ground</p>	<p><b>FIVE STAR VIDEO</b></p> <p>David Byrne, Make Believe Mambo Harry Connick, Jr., Don't Get Around Much Brother Beyond, Be My Twin Rickie Lee Jones, Satellites Tina Turner, Steamy Windows</p>	<p><b>HEAVY</b></p> <p>Regina Belle, Baby Come To Me Richard Elliott, In The Name Of Love Pieces Of A Dream, 'Bout Dat Time Will Downing, Test Of Time Jody Watley, Everything Sharon Bryant, Foolish Heart Angela Winbush, The Real Thing Luther Vandross, Here And Now E.U., Living Large Timmy Gatling, Help James Ingram, I Wanna Come Back Grace Jones, Love On Top Of Love Patti LaBelle, Yo Mister Janet Jackson, Rhythm Nation</p>
<p><b>SNEAK PREVIEW</b></p> <p>D.J. Jazzy Jeff &amp; The Fresh Prince, I Think I Can... Escape Club, Twentieth Century Fox Tom Petty, Free Fallin' Rolling Stones, Rock And A Hard place Whitesnake, Fool For Your Loving</p>	<p><b>HEAVY</b></p> <p>B-52's, Love Shack Bee Gees, You Win Again Michael Bolton, How Am I Supposed To Live... Joe Cocker, When The Night Comes Phil Collins, Another Day In Paradise Taylor Dayne, With Every Beat Of Your Heart Gloria Estefan, Get On Your Feet Billy Joel, We Didn't Start The Fire Roy Orbison, Pretty Woman Bonnie Raitt, Nick Of Time Linda Ronstadt/Aaron Neville, Don't Know Much Soul II Soul, Back To Life</p>	<p><b>MEDIUM</b></p> <p>Soul II Soul, Back To Life Janet Jackson, Miss You Much Kashif, Personality Jermaine Jackson, Don't Take It Personal James Brown/Aretha Franklin, Give Me Your Love Marcia Griffith, Electric Boogie Natalie Cole, As A Matter Of Fact Cheryl Lynn, Every Time I Try To Say Goodbye Chuckii Booker, Don't You Know I Love You The O'Jays, Serious Hold On Me J.T. Taylor, Sister Rosa After 7, In The Heat Of The Moment Walter Balsey, Don't Say Goodbye</p>
<p><b>HEAVY</b></p> <p>Paula Abdul, (It's Just) The Way That You Love Me B-52's, Love Shack Bad English, When I See You Smile Bon Jovi, Living In Sin Bonham, Wait For You Bobby Brown, Rock Wit'cha Alice Cooper, Poison D.A.D., Sleeping My Day Away Great White, The Angel Song Janet Jackson, Rhythm Nation Billy Joel, We Didn't Start The Fire Lenny Kravitz, Let Love Rule Richard Marx, Angelia John Cougar Mellencamp, Let It All Hang Out Roxette, Listen To Your Heart Tears For Fears, Sowing The Seeds Of Love Thompson Twins, Sugar Daddy</p>	<p><b>MEDIUM</b></p> <p>Regina Belle, Baby Come To Me Paul Carrack, I Live By The Groove Tracy Chapman, Crossroads Melissa Etheridge, No Souvenirs Grayson Hugh, Bring It All Back Mick Jones, Everything That Comes Around NRBQ, It's A Wild Weekend Michael Penn, No Myth The Roches, Big Nuthin'</p>	<p><b>MEDIUM</b></p> <p>Soul II Soul, Back To Life Janet Jackson, Miss You Much Kashif, Personality Jermaine Jackson, Don't Take It Personal James Brown/Aretha Franklin, Give Me Your Love Marcia Griffith, Electric Boogie Natalie Cole, As A Matter Of Fact Cheryl Lynn, Every Time I Try To Say Goodbye Chuckii Booker, Don't You Know I Love You The O'Jays, Serious Hold On Me J.T. Taylor, Sister Rosa After 7, In The Heat Of The Moment Walter Balsey, Don't Say Goodbye</p>
<p><b>ACTIVE</b></p> <p>Tracy Chapman, Crossroads Phil Collins, Another Day In Paradise The Cure, Lullaby Enuff Z'nuff, New Thing Giant, I'm A Believer The Grateful Dead, Foolish Heart Kix, Don't Close Your Eyes Max Q, Sometimes Milli Vanilli, Blame It On The Rain Shooting Star, Touch Me Tonight The Smithereens, A Girl Like You Tesla, Love Song Neil Young, Rockin' In The Free World Young M.C., Bust A Move</p>	<p><b>MEDIUM</b></p> <p>Regina Belle, Baby Come To Me Paul Carrack, I Live By The Groove Tracy Chapman, Crossroads Melissa Etheridge, No Souvenirs Grayson Hugh, Bring It All Back Mick Jones, Everything That Comes Around NRBQ, It's A Wild Weekend Michael Penn, No Myth The Roches, Big Nuthin'</p>	<p><b>MEDIUM</b></p> <p>Soul II Soul, Back To Life Janet Jackson, Miss You Much Kashif, Personality Jermaine Jackson, Don't Take It Personal James Brown/Aretha Franklin, Give Me Your Love Marcia Griffith, Electric Boogie Natalie Cole, As A Matter Of Fact Cheryl Lynn, Every Time I Try To Say Goodbye Chuckii Booker, Don't You Know I Love You The O'Jays, Serious Hold On Me J.T. Taylor, Sister Rosa After 7, In The Heat Of The Moment Walter Balsey, Don't Say Goodbye</p>
<p><b>MEDIUM</b></p> <p>Big Audio Dynamite, Contact Belinda Carlisle, Leave A Light On Paul Carrack, I Live By The Groove Neneh Cherry, Manchild Joe Cocker, When The Night Comes Dangerous Toys, Scared Taylor Dayne, With Every Beat Of Your Heart Faster Pussycat, Poison Ivy Fiona/Duet With Kip Winger, Everything You Do Lou Gramm, Just Between You And Me Deborah Harry I Want That Man Rickie Lee Jones, Satellites Kiss, Hide Your Heart Kevin Paige, Don't Shut Me Out Skid Row, Piece Of Me Squeeze, If It's Love Stage Dolls, Still In Love The The, Kingdom Of Rain</p>	<p><b>MEDIUM</b></p> <p>Regina Belle, Baby Come To Me Paul Carrack, I Live By The Groove Tracy Chapman, Crossroads Melissa Etheridge, No Souvenirs Grayson Hugh, Bring It All Back Mick Jones, Everything That Comes Around NRBQ, It's A Wild Weekend Michael Penn, No Myth The Roches, Big Nuthin'</p>	<p><b>MEDIUM</b></p> <p>Soul II Soul, Back To Life Janet Jackson, Miss You Much Kashif, Personality Jermaine Jackson, Don't Take It Personal James Brown/Aretha Franklin, Give Me Your Love Marcia Griffith, Electric Boogie Natalie Cole, As A Matter Of Fact Cheryl Lynn, Every Time I Try To Say Goodbye Chuckii Booker, Don't You Know I Love You The O'Jays, Serious Hold On Me J.T. Taylor, Sister Rosa After 7, In The Heat Of The Moment Walter Balsey, Don't Say Goodbye</p>
<p><b>BREAKOUTS</b></p> <p>Badlands, Winter's Call Danger Danger, Naughty Naughty Poi Dog Pondering, Living With A Dreaming Body Sugarcube, Regina</p>	<p><b>MEDIUM</b></p> <p>Regina Belle, Baby Come To Me Paul Carrack, I Live By The Groove Tracy Chapman, Crossroads Melissa Etheridge, No Souvenirs Grayson Hugh, Bring It All Back Mick Jones, Everything That Comes Around NRBQ, It's A Wild Weekend Michael Penn, No Myth The Roches, Big Nuthin'</p>	<p><b>MEDIUM</b></p> <p>Soul II Soul, Back To Life Janet Jackson, Miss You Much Kashif, Personality Jermaine Jackson, Don't Take It Personal James Brown/Aretha Franklin, Give Me Your Love Marcia Griffith, Electric Boogie Natalie Cole, As A Matter Of Fact Cheryl Lynn, Every Time I Try To Say Goodbye Chuckii Booker, Don't You Know I Love You The O'Jays, Serious Hold On Me J.T. Taylor, Sister Rosa After 7, In The Heat Of The Moment Walter Balsey, Don't Say Goodbye</p>
 <p>The Nashville Network 13 Hours Weekly 2806 Opryland Dr., Nashville, TN 37214</p>	 <p>14 hours weekly 6311 Romaine St., Los Angeles, CA 90038</p>	 <p>Continuous programming 704 18th Ave. South, Nashville, TN 37203</p>
<p><b>CURRENT</b></p> <p>Restless Heart, Say What's In Your Heart Marty Stuart, Cry, Cry, Cry Ronnie Milsap, A Woman In Love k.d. lang, Trail Of Broken Hearts Vern Gosdin, That Just About Does It, Don't It Patrick Swayze/Larry Gatlin, Brothers Jo-Ei Sonnier, If Your Heart Should Ever Roll This Way Sawyer Brown, The Race Is On Kenny Rogers/Anne Murray, If I Ever Fall In... Kathy Mattea, Where've You Been Wild Rose, Breaking New Ground Ronnie McDowell, American Music Holly Dunn, There Goes My Heart Again Eddie Rabbit, On Second Thought Randy Travis, It's Just A Matter Of Time Charlie Pride, Amy's Eyes Charlie Daniels, Simple Man Billy Joe Royal, Till I Can't Take It Anymore Cee Cee Chapman, Twist Of Fate Shane Barmby, A Rainbow Of Our Own</p>	<p><b>CURRENT</b></p> <p>Escape Club, Twentieth Century Fox Billy Squier, Don't Let Me Go Tina Turner, Steamy Windows Pat Benatar, One Love New Kids On The Block, Cover Girl XYZ, Inside Out Diving For Pearls, Gimme Your Good Lovin' Olivia Newton-John, Reach Out For Me Steve Stevens, Action</p>	<p><b>CURRENT</b></p> <p>Warrant, Big Talk After 7, In The Heat Of The Moment Red Hot Chili Peppers, Higher Ground Michael Penn, No Myth</p>
<p><b>ADDS</b></p> <p>Eric Clapton, Pretending Eurythmics, Angel Rod Stewart, Downtown Train Kate Bush, Love And Anger Fine Young Cannibals, I'm Not The Man I Used To Be Lou Gramm, Just Between You And Me Michele Pfeiffer, Makin' Whoopee Pat Benatar, One Love Stephen Bishop, Walking On Air Melissa Manchester, Walk On By</p>	<p><b>ADDS</b></p> <p>David Byrne, Make Believe Mambo Harry Connick, Jr., Don't Get Around Much Brother Beyond, Be My Twin Rickie Lee Jones, Satellites Tina Turner, Steamy Windows</p>	<p><b>ADDS</b></p> <p>Isley Brothers, You'll Never Walk Alone Phil Collins, Another Day In Paradise Lisa Lisa &amp; Cult Jam, Kiss Your Tears Away Miles Jaye, Heaven Tyler Collins, Wha'cha Gonna Do Cold Cut, People Hold On Neneh Cherry, Manchild</p>

# MUSIC VIDEO



**The Real Thing.** Angela Winbush, center, surrounds herself with star talent during the shooting of "The Real Thing," the title track from her Mercury/PolyGram album. Debbie Allen, left, choreographed the clip, while Jerry Kramer, who worked on Michael Jackson's "Moonwalker," directed.

## VIDEO TRACK

(Continued from preceding page)

and produced by Paul Flattery with Irene Crinita and David Gordon. The clip, from the band's Capitol release "Still Cruisin'," combines a storyline and concert footage of the band with separate shots of band member Brian Wilson.

E.U.'s new Virgin video, "Livin' Large," was directed by Jane Simpson and Andrew Doucette for Silvey + Co. Tina Silvey and Mitchell Rothzeit produced the fast-paced, live-action clip, which was shot on location at the Ambassador Hotel here.

### NEW YORK

**THE SMITHEREENS** rocked the Cat Club recently, when Scene Three's John Lloyd Miller directed the new video, "A Girl Like You." Director of photography Bob Gorelick shot the performance piece in black-and-white. Marc W. Ball produced and Capitol's Cynthia Biedermann was executive producer.

Phil Collins wrapped "Another Day In Paradise," a clip from his forthcoming Atlantic album, "... But Seriously." The FYI production, directed by Jim Yukich and produced by Paul Flattery, combines performance footage of Collins with stills of homeless people throughout the world.

Black & White Television's Paris Barclay recently directed the Kwame video, "Sweet Thing." Natalie Hill produced with executive producer Marjorie D. Clarke. The crew shot footage of the Atlantic artist on location at his former high school.

### OTHER CITIES

**THE FOLKS AT National Video Center and Napoleon Videographics** couldn't spring the Godfather Of Soul from a South Carolina prison for an appearance in his video duet, "Gimmie Your Love," with Aretha Franklin, but they were able to combine some vintage James Brown performance clips from "The Tami Show" with new color film of Franklin reeled in Detroit. S.A. Baron directed the clip

for Limelight. The single, recorded prior to Brown's incarceration, comes from Franklin's Arista album "Through The Storm."

Bill Parker of Renge Films has wrapped production on the Dionne Warwick video "Take Good Care Of You And Me," a duet with Jeffrey Osborne from her new Arista release. Composers Burt Bacharach and Carol Bayer Sager make cameo appearances. Parker directed photography and Karolyn Ali produced.

ACME Pictures director Stephen Buck recently lensed Lorrie Morgan's "Out Of Your Shoes Tonight" video. The Nashville-based clip comes from the RCA artist's "Leave The Light On" album, and was produced by Robin Beresford.

## 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.

**AFTER 7**  
Don't Cha Think  
After 7/Virgin  
Michael Bodnarzuk/LimeLight  
Alek Keshishian

**BY ALL MEANS**  
Let's Get It On  
Beyond A Dream/Island  
Steven Brandman/Vivid Productions  
Drew Carolan

**SHAWN COLVIN**  
Steady On  
Steady On/Columbia  
Guiliana Schmitzler/Flash Frame  
Rick Litzin

**EPMD**  
The Big Payback  
Unfinished Business/Fresh  
Sabrina Gray, Ralph McDani

## Tuning In To Word On The Street Called Critical To Success CMJ Metal Meet Gets Down To Buzz-Ness

BY EVELYN McDONNELL

NEW YORK Everybody's buying heavy-metal music, panelists at the CMJ Metal Marathon, held here Oct. 26-28, agreed. But not everyone is a headbanger. Your average headbanger, according to Howie Abrams, label manager of In-Effect Records, is a "16-year-old, pimply faced, heavy-metal kid who buys millions of records." The Metal Marathon was held concurrently with the CMJ Music Marathon at the Vista Hotel here.

The consensus reached during three days of panels was that understanding the street buzz generated by these young fans is the key to finding, developing, and marketing a successful heavy metal band. And the biggest buzz at CMJ, at least, was about alternative metal bands.

The success of such acts as Motley Crue and Guns N' Roses has spurred industry interest in heavy metal, several panels noted. "Four or five years ago, you couldn't walk in through the doors of the major labels," Brian Slagel, founder and CEO of Metal Blade Records, said. "Now they all want metal."

The resulting bandwagon effect has flooded the genre with mediocre acts, complained almost everyone on the panels. "Eighty percent of the stuff out there shouldn't have been signed," said Jim Cardillo, national director of metal and alterna-

tive marketing at MCA.

The problem, several panels noted, is that the major labels, which are snapping up acts with an eye toward finding the next Metallica, are either signing the wrong bands or the right bands too quickly. "They're not street level; they don't know what's going on out there," Cardillo said.

"Bands are being signed way too soon," Rich Spillberg of the band Wargasm said. "They're not being given time to develop."

Independent labels, metal magazines and fanzines, and college/metal radio, on the other hand, were perceived as much more in tune with the metal underground by panelists. ("Metal radio and college radio are basically the same thing," said Tracy Barnes, music director at Z-Rock, the syndicated metal program).

The biggest buzzword circulating at CMJ was alternative metal, a loosely defined label for bands ranging from the progressive Christian rock of King's X to the funk/punk thrash of Faith No More and including such acts as Living Colour and Fishbone. "The kids want to hear something different," said Tim Bennett from WREK. "A lot of the stuff that's coming out now is too new to put a tag on," echoed Michael J. Schnapp, director of metal marketing/promotions at Epic.

Panelists noted, however, that major labels and radio stations

seem wary of these acts. "A band that's original takes a longer time to break," explained Mike Faley, president of Metal Blade. "It's easier to get airplay on a band that's a clone."

"There's this whole new form of metal, alternative metal," Slagel said. "Nobody really knows what to do with it. It's so raw and different."

Panelists differed on the keys to marketing and developing acts. Some noted that the success of such bands as Warrant and Winger proves that artists can be broken from the top down. "If a label wants to break a band, they can," musician Nick Bowcott said. Others described such bands as pop metal acts and differentiated them from the heavy metal most marathon attendees were interested in. "It has

(Continued on page 36)



Jerry's Kids. As Donald Fagen of Steely Dan, left, looks on, songwriter Jerry Ragavoy thanks a crowd at the Lone Star Roadhouse in New York who turned out for a recent all-star jam, led by Fagen in a rare appearance, to honor Ragavoy and partner Bert Berns. (Photo: Chuck Pulin)

## Exploring The 'Heart Of Rock & Soul'; Heartfelt Hickman; The Right To Rock

LONG AFTER THE vinyl 45 disappears, pop music at its best will be captured in the concise form of the hit single—and the shoulda-been hits. And which are the best singles in the three decades of rock music? Author and critic Dave Marsh, never at a loss for an opinion, tackles the query with exhaustive relish in "The Heart Of Rock & Soul: The 1001 Greatest Singles Ever Made," from New American Library (\$14.95).

"Why don't you write a book about the 1,001 greatest albums," somebody asked me before I'd barely begun," writes Marsh. "Because nobody goes around humming albums," he replies. "Singles are the essence of rock'n'roll. They're the stuff of our everyday conversations and debates about music."

Except, of course, among most rock critics, who, Marsh argues, have long been biased toward album acts at the expense of many rock'n'soul artists cited here. That term in the book's title is also deliberate. It affirms the scope and continuity of styles from R&B to rap, from gospel to country, that have shaped the rock era. All are represented here.

So what's No. 1? Marsh's nod goes to Marvin Gaye's "I Heard It Through The Grapevine," which "distills 400 years of paranoia and talking drum gossip into three minutes and 15 seconds of anguished soul searching."

Other rankings will delight—or rankle. (How can "Summertime Blues" by Eddie Cochran end up at No. 826? Or Elvis Presley's "Hound Dog" at No. 996?). But the rankings alone are not the point, except to get a dialogue going, which is the point. There is no quick reference list for lazy readers (and reviewers). Better to spend weeks with this book, as the Beat did, noting the links Marsh finds between records across decades (would you believe Joy Division's "Love Will Tear Us Apart" at No. 788 and "The Cold Hard Facts Of Life" by Porter Wagoner at No. 789?). Better to savor the rock history in the book's capsule essays and, best of all, to devour the anecdotes and personal picks, which will ring home for any pop fan with a rock'n'soul heart.

ON THE BEAT: Elektra Entertainment signee Sarah Hickman hit the Lone Star Roadhouse in New York to showcase songs from her disk "Equal Scary People," which sold some 5,000 copies on the Denton, Texas, indie Four Dots label before Elektra picked it up. The Texas singer's songs of individualism, humor, and vulnerability were even more affecting live, conveyed in Hickman's

bright-eyed and offbeat manner for an audience of fans and Elektra execs... A two-night celebration of the 20th anniversary of the folk club Passim in Cambridge, Mass., Oct. 19 and 20 brought out performers including Greg Brown, Nanci Griffith, Christine Lavin, Claudia Schmidt, Shawn Colvin, Rory Block, John Gorka, Patty Larkin, Suzanne Vega, and Cheryl Wheeler... Love Tractor took a break from opening the B-52's' current tour to play the Beach Club Cafe in Orlando, Fla., a show marking the sixth anniversary of Murmur Records, a top alternative retail shop in that city. And the '52's crew decided to bop by, triggering an eclectic jam that included "We Are Family," "Dancing In The Street," "Born To Be Wild," and "Are You Experienced?" "It was fun, to say the least," reports Murmur owner Don Gilliland.

BAD MOON RISING: With each passing week, the reports roll in—and the shadows grow longer. An FBI official formally objects to a track from N.W.A.—written, of course, from a black, urban perspective. The 119-store Hastings chain begins in-house sticker of "offensive" product. Pamida stores in 12 states simply pull albums from shelves that any customer finds objectionable. Advocates of stickers on albums repeatedly say the practice is not censorship. But as wary retailers steer clear of those disks, the effect is the same. Now some label execs say they'll discourage acts from expressing offensive views (Billboard, Nov. 11).

To be sure, the lyrics of some recordings may well be repugnant, rife with sexism, bigotry, and ignorance. But impassioned criticism and education is the answer to that. Censorship is not, even under the guise of family values or marketplace decisions.

Yet amid this inexorable erosion of free-speech ideals—as they apply to recording artists—the record business remains disturbingly acquiescent. More artists want to speak out on saving the rain forest, it seems, than on their right to speak out in their music. This battle will likely be won or lost at the grass-roots level by fans and artists who know what the dangers are, who know what their rights are. A tool for that task is at hand. A pamphlet called "You've Got A Right To Rock" has been compiled by the newsletter Rock & Roll Confidential. Copies are available for \$3 each from RRC, Box 15052, Long Beach, Calif. 90815. Bulk rates are available. And we'll probably need them.

## Showco Sued By Co-Founder Timing Of Vari-Lite Patent Is Key

BY DAVE DIMARTINO

LOS ANGELES A founder of Showco Inc. who claims to have been expelled from the Dallas-based rock tour sound and lighting company in 1980 has filed a \$104 million fraud and conspiracy suit against his former partners.

In a suit filed in Dallas County District Court Oct. 24, Jack Calmes, current president of Dallas-based Syncrolite Systems Inc., claims that within six months of selling his share of Showco stock to another Showco executive in 1980, the company filed a patent for a lighting technology that would "revolutionize the concert services industry" and reap enormous financial dividends.

Calmes' suit seeks actual and spe-

cial damages in excess of \$54 million, \$50 million in exemplary damages, and a 31.25% share in all the profits and royalties of Vari-Lite Inc. and Showco.

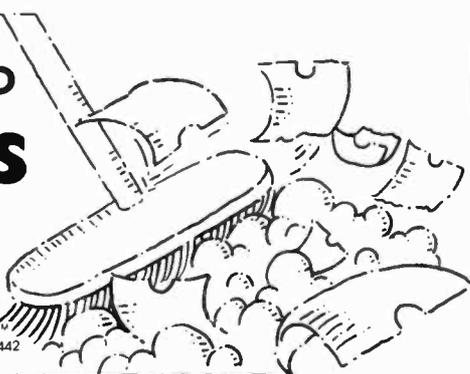
According to the suit, the research and development of that technology—variable parameter light, or Vari-Lite—had begun and was in development at Showco at the time Calmes agreed to sell his stock shares in the company.

Calmes claims that his former Showco partners deliberately withheld information about the Vari-Lite technology from him, and thus falsely represented the company's financial stability and future value. Further, claims Calmes, those false representations directly influenced his decision to sell his interest in the

(Continued on page 36)

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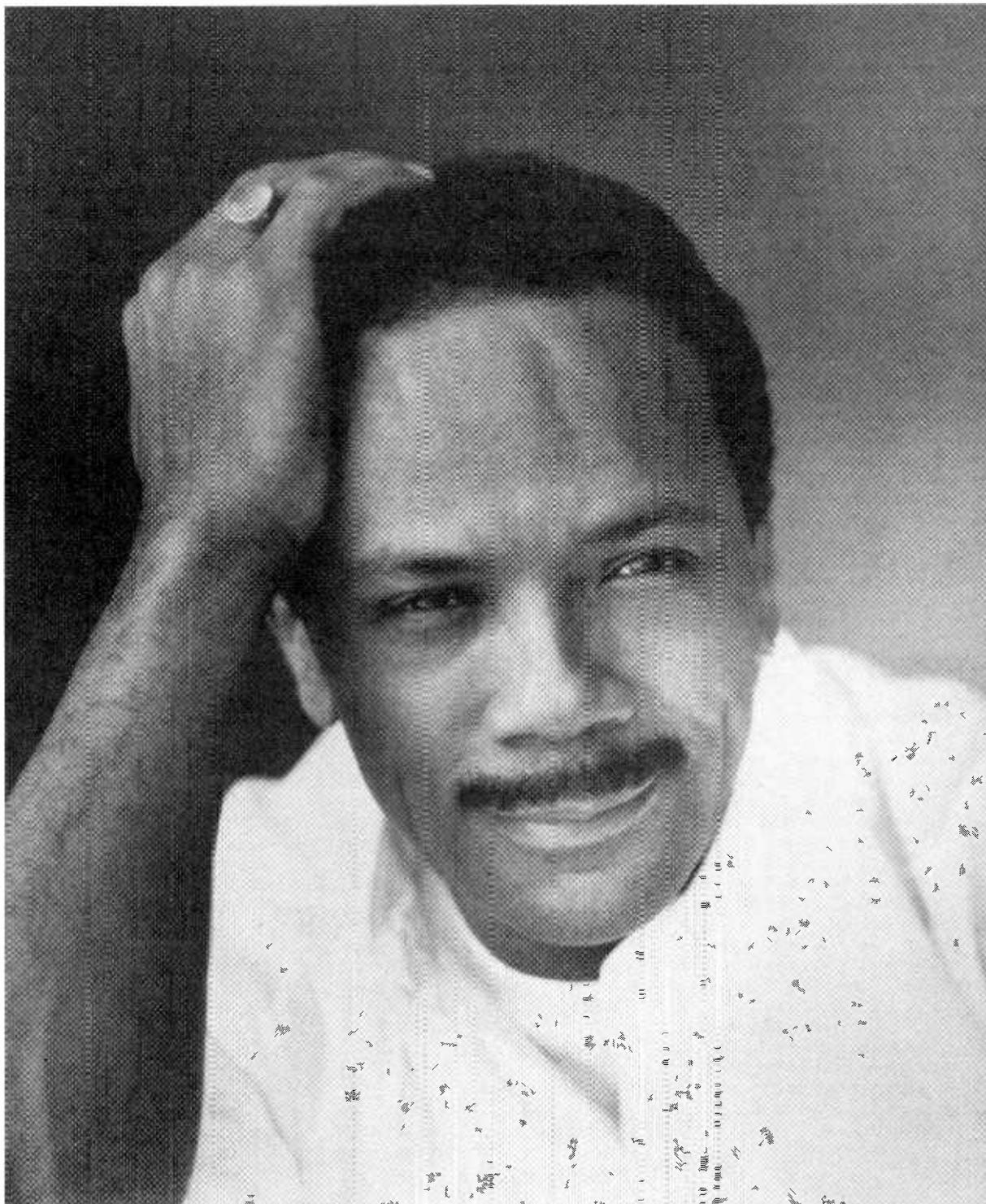


PHOTO MATTHEW ROLSTON

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**MCA Meets Meat.** The team of Meatloaf and producer Jim Steinman, who recorded the multiplatinum "Bat Out Of Hell" disk a decade ago, are now both signed to MCA Records and will collaborate on a new album next year. After a recent showcase at the Roxy in Los Angeles, Meatloaf celebrated his label signing with his managers and MCA execs. Pictured, from left, are manager George Gilbert; VP of special markets Bruce Resnikoff; Meatloaf; VP of marketing Geoff Bywater, VP of artist development Liz Heller; VP of album promotion John Hey; VP of field marketing Luke Lewis; MCA staff producer Bill Haller; and manager Walter Winnick.

## After 30 Years, Nothing Is Outside Of Stratta's Sphere

BY IRV LIGHTMAN

**NEW YORK** Although not likely to get his feet wet in a metal project, Ettore Stratta has left little else on the music scene unexplored as he celebrates his 30th year as a record producer, composer, and conductor.

As a youth in Italy—he immigrated to the U.S. in the mid-'50s—Stratta's musical passions were largely concentrated in the American pop and jazz scene. His recording career, especially that as a young associate producer at Columbia Records in the early '60s, has brought him into studio contact with major artists, including Barbra Streisand, Andy Williams, Steve & Eydie Gorme, and Tony Bennett, among others.

He also had associations with such jazz luminaries as Duke Ellington, his idol while growing up in Italy, Dave Brubeck, and Jon Hendricks, among others.

Stratta was brought to Columbia by the late Nat Shapiro, who was a major executive at the label in both the international and music publishing departments and a well-known annotator of pop and jazz.

With vast changes taking place in pop, Stratta has managed to apply varied skills, including classical composition and conducting, to projects that suit his musical temperament and, happily, make chart news as well.

Twenty-one years ago, he brought Walter Carlos' "Switched On Bach" project to Columbia, helping to establish the synthesizer as a musical force.

And in recent years, he has enjoyed various chart runs with a Lena Horne comeback charter, "The Men In My Life" (Three Cherries), "The French Connection" (Angel), featuring classical themes played by major jazz artists, and "Anything Goes," with cellist Yo Yo Ma and jazz violinist Stephane Grappelli (CBS). Both

the Angel and CBS sets are currently on the classical crossover chart. He is currently working on a follow-up to the Angel album, titled "The Russian Connection."

Another project about to get under way is an association with British Decca. Stratta will conduct a string orchestra that Decca—London Records in the U.S.—hopes will represent an updating of its Mantovani sound, one of the staples of success in the '50s and '60s.

To Stratta, his pop and jazz projects have a common denominator: that artist performances take flight with good songs. His concern that the song craft of yesteryear is no longer getting its proper due is somewhat softened by the CD revolution. Here, he claims, vast reissues programs are giving old pop classics new exposure. This, he adds, is beginning to be reflected in the various new albums that make use of old titles.

Yet, Stratta maintains that record label priorities are generally "upside down." He complains that "the sales department is telling the A&R department what they want."

On a more philosophical level, Stratta doesn't see the "same passion for music that I saw all around me when I worked at Columbia. I was making \$75 a week and felt lucky to be working with the talents and executives around then."

Stratta recently formed, with Pat Philips, New York-based Stratta/Philips Productions, which has mounted a number of shows, including an "80th Birthday Tribute To Stephane Grappelli," at Carnegie Hall. On Nov. 29, the pair's first symphonic project, "Absolut Concerto," is scheduled for Avery Fisher Hall, with works commissioned for the event by John Adams and Lukas Foss, among others, to be performed by the Orchestra Of St. Luke's.

## Herb Alpert Bares His 'Abstract Heart' New Album Is A&M Records Co-Founder's 21st

BY DAVID NATHAN

**LOS ANGELES** With the release of his 21st album, "My Abstract Heart," A&M Records co-founder and Grammy award-winning artist Herb Alpert continues to tread new creative ground.

"I'm not conscious of any continuity when I go in to make a record," says Alpert, whose new album is a

marked departure from his previous release, "Under A Spanish Moon."

"I don't try to be commercial because you run into problems when that's your focus," he says. "My concern when I make an album is that it's a good record. That may not be the smartest way of looking at it from the business side."

Alpert adds that he was aware that "the promotion department at A&M [was] quite disappointed at the difference between my last LP and the one before that." The 1987 album, "Keep Your Eye On Me," went gold, thanks in part to the hit single "Diamonds," featuring vocals by Janet Jackson.

"I like the feeling of giving people pleasure with my music but I don't compromise in terms of having a hit which is not the end-all—although I like the feeling of a hit record even now."

As with previous albums, dating back to "Rise" in 1979, Alpert has received immediate response from black radio on "3 O'Clock Jump," the first single from "My Abstract

Heart." The album finds Alpert making music that "has a jazz flavor with a beat," he says, describing the single as "a shuffle—a combination of jazz and rock... I heard in the high school jazz band." It was recorded with West Coast-based jazz musicians Shorty Rogers and Eddie Del Barrio, who previously worked with Alpert on "Under A Spanish Moon" and appear on several other cuts from "My Abstract Heart."

"Urban radio's been real nice to me," says Alpert. "I think I got pigeonholed with pop radio after all my records with the Tijuana Brass [1962-77], and it took a long time to break that mold because the music we made had a big impact. But black radio didn't care about my work with the Brass."

"They've been absolutely supportive since 'Rise,' unlike the fickle pop audience, who seem to be no longer buying an artist but the work of a hip production team. These days, the artist has become

(Continued on page 38)

### NEW ON THE CHARTS

The Milwaukee band Oceans breezes onto the Top Jazz Contemporary Albums chart for the first time with "Ridin' The Tide," the group's debut release on Projazz/Intersound Records. The quintet is composed of saxophonist Warren Wiegatz, keyboardist Brian Nielsen, guitarist Mike Standal, drummer Mark Torroll, and bassist Terry Robinson. The band wrote and co-produced all material on the album.

Contemporary jazz and NBA basketball would seem an incongruous combination, but the members of Oceans can thank that sport for giving them their first break. Besides playing local clubs, the band was invited by Milwaukee Bucks fans to perform before games and soon gained a strong sports following in that city. With the support of local retailers who believed in the group, the members of Oceans recorded their first album, "Second Chance," which initially sold a reported 25,000 copies in Wisconsin. After receiving hometown airplay, national attention soon followed—KTWV (The Wave) in Los Angeles and Phoenix's KJZZ began playing cuts from "Second" and that exposure led to the deal with Projazz/Intersound this year.

JIM RICHLIANO

## SHOWCO SUED BY CO-FOUNDER OVER TIMING OF PATENT FOR VARI-LITE TECHNOLOGY

(Continued from page 34)

company.

Citing five counts of fraud, conspiracy, and negligent misrepresentation, the suit names as defendants H.R. "Rusty" Brutsche, John D. Maxson, James H. Clark Jr., Showco Inc., and its sister company Vari-Lite Inc. The individual defendants in the suit were co-owners of Showco with Calmes at the time of his 1980 stock sale; at present, Brutsche is president and CEO of both Showco and Vari-Lite, and Maxson and Clark are directors at Showco.

Calmes claims to have learned of the alleged fraud when his former Showco partners filed suit against Syncrolite earlier this year. That suit, filed in U.S. District Court in Dallas in March, claimed that Calmes' Syncrolite lighting systems infringed on patents held by a Showco subsidiary.

According to Jon Sparling,

Calmes' attorney, his client, in the process of defending himself against that lawsuit, discovered that the initial patent for the Vari-Lite technology was filed shortly after he divested himself of Showco stock in 1980.

Although Calmes' new suit would ordinarily be deemed invalid two years after the event due to the statute of limitations, Sparling says that the law maintains that the statute of limitations in this case can extend to two full years after the discovery of the event, which, says Sparling, occurred in November 1988.

After looking at Vari-Lite's patent infringement suit and "working backward and talking with people," says Sparling, "it was discovered that nobody could have come up with that invention in the length of time from the time that [Calmes] left Showco until the time they filed

the patent. So we have to show—and it will be our duty to show—that he didn't discover it except within two years of the date of filing."

Meanwhile, at Showco, Brutsche maintains that Calmes' suit is "an attempt to deal" with the Vari-Lite suit against Syncrolite.

## ALTERNATIVE ACTS GENERATE BUZZ AT METAL MEET

(Continued from page 34)

entered the mainstream," Tommy Kealty, product manager at Rampage Records, said. "It's pop and it's going to be marketed like a pop record."

Most heavy metal must be developed from the bottom up, panelists agreed. "It's important for majors to adopt independent label psychology," said Alan Grunblatt, senior director of marketing at RCA. Creat-

"He's using this as a tactic to dream up something," says Brutsche, "to create a diversion. It's been 10 years since he was bought out. Vari-Lite was a wisp in our eye at the time he left, so he's taking credit for everything. But it was developed after he left."

ing a street buzz through mom-and-pop retail stores, T-shirts, fanzines, and touring is crucial. "We have to develop the bands from the base," Steev Riccardo, national director of sales at Metal Blade, said.

"Heavy metal exists for its fans on a root level," agreed keynote speaker Bruce Dickenson, of the band Iron Maiden. "If you lose sight of that, the music will disappear."

# AB BOXSCORE TOP CONCERT GROSSES

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BRIDGE SCHOOL BENEFIT: NEIL YOUNG TRACY CHAPMAN CROSBY, STILLS & NASH TOM PETTY & THE HEARTBREAKERS SAMMY HAGAR	Shoreline Amphitheatre Mountain View, Calif.	Oct. 28	\$371,072 \$25	14,716 20,000	Bill Graham Presents
CHICAGO THE BEACH BOYS	Rosemont Horizon Rosemont, Ill.	Oct. 28	\$291,155 \$27.50/\$22.50	10,608 14,055	Jam Prods.
ANDREW DICE CLAY	Providence Civic Center Providence, R.I.	Nov. 5	\$290,280 \$20	14,514 sellout	Frank J. Russo
PAUL ANKA STEWIE STONE	Westbury Music Fair Westbury, N.Y.	Oct. 25-29	\$271,225 \$25	12,125 14,350 sellout	Music Fair Prods.
MARLBORO COUNTRY MUSIC TOUR: ALABAMA GEORGE STRAIT MERLE HAGGARD RICKY VAN SHELTON	Madison Square Garden New York	Oct. 29	\$262,253 \$22.50/ \$20	13,039 sellout	Metropolitan Entertainment
MARLBORO COUNTRY MUSIC TOUR: ALABAMA MERLE HAGGARD RESTLESS HEART RICKY VAN SHELTON	The Palace of Auburn Hills Auburn Hills, Mich.	Nov. 4	\$260,554 \$18.50	14,084 sellout	Cellar Door Prods. Metropolitan Entertainment Belkin Prods.
GLORIA ESTEFAN & MIAMI SOUND MACHINE CHAS ELSTNER	The Palace of Auburn Hills Auburn Hills, Mich.	Nov. 2	\$245,310 \$18.50	13,260 sellout	Cellar Door Prods. Belkin Prods.
THE JUDDS DAVID BALL	Ak-Sar-Ben Coliseum Omaha, Neb.	Oct. 23-29	\$225,000 \$50/\$30	53,843 63,200 sellout	Don Romeo Agency
STEPHANIE MILLS CHRISTOPHER WILLIAMS	Fox Theatre Detroit	Oct. 27	\$224,275 \$25	9,357 sellout	Brass Ring Prods.
CHICAGO THE BEACH BOYS	Roberts Municipal Stadium-Arena Evansville, Ind.	Oct. 26	\$182,560 \$20	9,128 9,750	Sunshine Promotions
JETHRO TULL IT BITES	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	Nov. 3	\$171,321 \$18.50/ \$17.50	9,618 13,271	Metropolitan Entertainment Larry Vaughn Presents
STEVIE RAY VAUGHAN & DOUBLE TROUBLE JEFF BECK	UIC Pavilion Univ. of Illinois at Chicago	Oct. 28	\$164,040 \$20	8,407 sellout	Jam Productions.
EURHYTHMICS UNDERWORLD	Montreal Forum Montreal	Nov. 5	\$157,123 (\$183,206 Canadian) \$23.50	7,796 10,233	Donald K. Donald Prods.
TESLA GREAT WHITE BADLANDS	Rochester Community War Memorial Rochester, N.Y.	Oct. 27	\$152,682 \$16.50/ \$15.50	10,063 11,000	Metropolitan Entertainment
BARRY MANILOW	Hartford Civic Center Hartford, Conn.	Oct. 28	\$151,845 \$27.50/ \$22.50	7,874 9,495	Cross Country Concerts
JETHRO TULL IT BITES	Spectrum Philadelphia	Nov. 2	\$142,928 \$17.50	8,169 10,000	Electric Factory Concerts
TOM JONES TONY BUMATAI	Star Plaza Theatre Merrillville, Ind.	Oct. 27-29	\$140,826 \$19	7,454 10,200 sellout	in-house
JETHRO TULL IT BITES	New Haven Veterans Memorial Coliseum New Haven, Conn.	Oct. 31	\$129,064 \$18.50/ \$16.50	7,361 9,260	Cross Country Concerts
THE JUDDS NITTY GRITTY DIET BAND	Northrop Memorial Auditorium Univ. of Minnesota Minneapolis	Oct. 22	\$125,743 \$18.50	7,297 9,812	Pro Tours
JETHRO TULL IT BITES	Providence Civic Center Providence, R.I.	Nov. 1	\$121,292 \$16.50	7,351 8,500	Frank J. Russo
R.E.M. PYLON	Tallahassee Leon County Civic Center Tallahassee, Fla.	Nov. 1	\$113,973 \$17.75	6,921 7,500	Fantasma Prods. New Era Prods.
GLORIA ESTEFAN & MIAMI SOUND MACHINE CHAS ELSTNER	Pensacola Civic Center Pensacola, Fla.	Oct. 27	\$113,905 \$18.50	6,505 sellout	Fantasma Prods.
KENNY ROGERS EDDIE RABBITT	Walker Arena & Conference Center Muskegon, Mich.	Nov. 1	\$113,850 \$17.25	6,600 sellout	North American Tours
GLADYS KNIGHT DAVID PEASTON	Star Plaza Theatre Merrillville, Ind.	Nov. 3-4	\$107,206 \$19	5,684 6,800 sellout	in-house

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## TALENT

### Alternative Radio Eats Up New Sugarcubes Disk

BY JIM BESSMAN

NEW YORK The Sugarcubes' sound may be hard to decipher, but as shown by the radio performance of their second Elektra Entertainment album, "Here Today, Tomorrow Next Week," it is no longer hard to digest.

"We just delivered the record and people ate it up," says Mark Cohen, Elektra's director of national alternative promotion, who says that the quirky Icelandic band's follow-up to last year's debut, "Life's Too Good," has been easier for alternative radio to swallow.

"Last time we had to push a bit because their music is so different, [that] you don't get it on first listen," says Cohen of an album that eventually sold more than 350,000 copies domestically. "Originally, [vocalist/trumpeter Einar Orn's] voice distracted from [vocalist Bjork Gudmundsottir's] incredible voice. But once people listened two or three times and got used to their sound, they fell in love with it."

Cohen points to the rapid climb of "Regina," the first single from "Here Today," on Billboard's Modern Rock Tracks chart at a time of heavy competition from the likes of Camper Van Beethoven and Red Hot Chili Peppers, as proof of the Cubes' increased accessibility—at least to its alternative home base. VP of A&R Howard Thompson, however, discounts any added label help.

"The beauty about the Sugarcubes is that they definitely have a sense of who and what they are as a group," says Thompson. "They're distinctive, but we believe the band will blossom... Besides, if I told Einar what to do, he'd probably hit me!"

"We're still having too much fun with our music to compromise to market [it]," says Gudmundsottir. "And we feel it's good enough for anybody and can go anywhere if people open their ears."

"There's been a funny misunderstanding about us," adds drummer Sigtryggur Baldursson. "We're not actually very serious."

Likewise, Gudmundsottir insists that the "Regina" video is not surreal. "It's just a collection of things we like—parachutes, lobsters, airplanes, palm trees, hula girls. What's more normal than Icelandic hula-hula?"

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## ARTIST DEVELOPMENTS

### THE LURE OF HIATT

Geffen Records has the biggest fish story heard in these parts in some time with the release of "Y'All Caught? The Ones That Got Away (1979-1985)," a CD/cassette compilation of material from singer/songwriter John Hiatt, an artist no longer on the label.

What is hardest to believe about this tale is the creative input afforded Hiatt by Geffen—

understandably miffed over losing the now-prized catch to A&M Records.

"Traditionally, repackagings of old material by former labels are cheaply done with the hope of a quick sale to capitalize on the artist's current success since departing the label," says Hiatt's manager, Will Botwin. "But Geffen's made a strong, positive statement regarding John's output there by putting together such a nice package, and giving us so much say."

Hiatt provided "all creative elements," including artwork (the cover photo features the dapper artist holding a fishing pole), title, and song selection from his three Geffen albums and two prior MCA sets. According to Geffen A&R representative Anna Statman, all the songs on the set were out of print.

"We didn't want people to be unaware of them," says Statman. "As for John Hiatt fans, it's terrible not to have access to them other than by paying \$75 for a cut-out at a swap meet."

Geffen "really wanted to do it right," adds Statman, hence Hiatt's involvement, and also because "he's a great artist." Furthering its Hiatt revival, two of his three Geffen albums, "Riding With The King" and "Warming Up To The Ice Age," have just been rereleased in full.

JIM BESSMAN

### MONROE MOVES ON

Vocalist Michael Monroe, former lead singer of the Finnish glam-rock unit Hanoi Rocks, has found a new collaborator in Little Steven Van Zandt. The New Jersey-bred musician either wrote or co-penned three of the tracks on Monroe's Mercury solo debut, "Not Fakin' It."

"I met Steven originally in London in 1985," Monroe says. "I was staying with Stiv Bators, and Steven came to produce his single. I was already a big fan of his. 'Voice Of America' is one of my favorite albums."

While much of Monroe's album replicates the sound and style of his now-defunct Scandinavian group, some songs, like Little Steven's "While You Were Looking At Me," have a harder political edge.

"I thought that it's about time to say something besides, 'Girls, girls, girls,'" Monroe explains.

But U.S. listeners will get a healthy taste of what made Hanoi Rocks tick when Geffen rereleases the band's European albums under Guns N' Roses' Uzi Suicide imprint.

"Axl [Rose] and all the Guns N' Roses were big Hanoi fans,"

Monroe says. "They were pushing Geffen to do the deal. Axl says he's tired of hearing people say they don't know who Hanoi Rocks was."

"I actually have two careers going," he continues. "It's going to be good for people to see what Hanoi was all about."

Guns N' Roses demonstrated their admiration for Monroe's former band by inviting the singer to join them on stage during their set Oct. 13 at the third-anniversary party for Rip Magazine and the L.A. club Cathouse, held at the Park Plaza Hotel.

CHRIS MORRIS

### HERB ALPERT BARES HIS 'ABSTRACT HEART'

(Continued from page 36)

secondary with pop listeners; they're interested in instant gratification."

Alpert believes many of the fans from his earlier years would enjoy "My Abstract Heart," but he adds, "There's a whole audience out there who haven't participated in buying records for years; they feel like they don't fit when they go to a record store and they don't really listen to the radio. That's where a music video can be useful."

Inspired by a recent trip to Jamaica, Alpert is already considering his next musical venture, which will likely involve working with a reg-

gae band. "I think that would be a nice musical marriage. There are endless things you can do with music, and working with other people inspires me," Alpert says. Currently producing albums for his wife, Lani Hall, and jazz legend Stan Getz, Alpert also devotes time every day to another artistic endeavor: painting. The cover art for his current album is an Alpert original; an exhibit is planned next year.

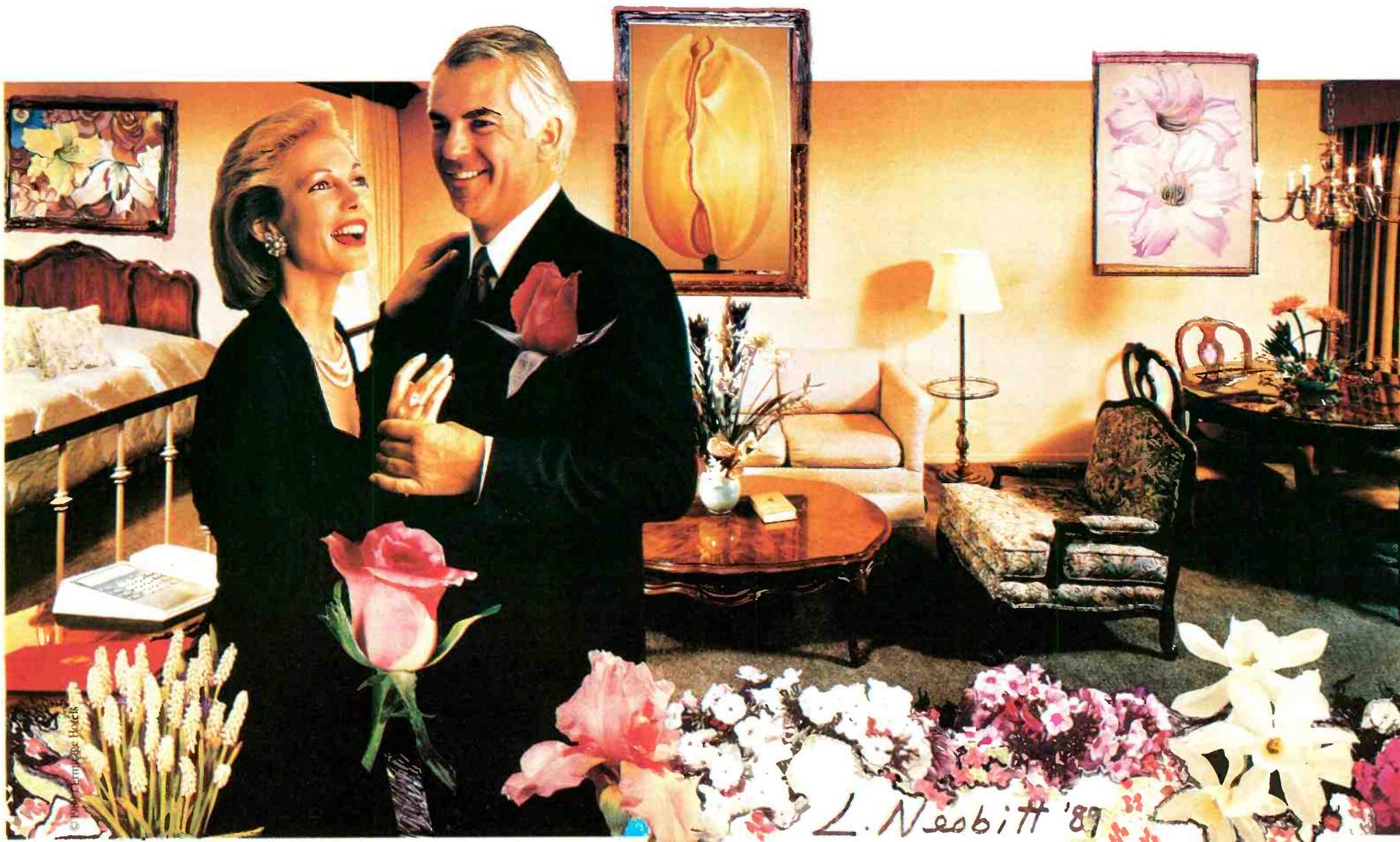
With the recent sale of A&M Records to PolyGram International (Billboard, Oct. 21), Alpert and label co-founder Jerry Moss continue their roles directing the company.

Alpert says that doesn't detract from his musical endeavors.

What does stifle Alpert, however, "is the time it takes to get a record out. I can only work on an album for two or three months; after that, it starts to bore me," he says.

"Inherently, now, with all the marketing plans that have to be put together on a record, it takes another three months at least until it can come out, by which time it can sound 'over the hill.' Of course, one of the advantages of being the owner of the company," Alpert jokes, "is that I can push for my record to come out a little quicker."

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**TALENT IN ACTION**

**DEBORAH HARRY**  
*The Roxy Theatre  
West Hollywood, Calif.*

**I**N A YEAR IN which no fewer than three Blondie-inspired bands—the Primitives, Darling Buds, and Transvision Vamp—have released records, it's only fitting that punk's original blond pop tart should make her return. Opening a three-night stand at the Roxy Oct. 24 on her first solo tour, Deborah Harry proved she is still one of pop's more arresting performers.

Starting the show with a subdued but sensual reading of the Marvelettes' "The Hunter Gets Captured By The Game," Harry and her five-piece band, including longtime soul mate Chris Stein, put on a spirited hour-plus set heavy on Blondie's biggest chart successes and cuts from Harry's Reprise/Sire album "Def, Dumb & Blonde."

The decade-old hits "Dreaming" and "Heart Of Glass" have aged well, while new material like the Thompson Twins-penned modern rock track "I Want That Man" and the Prince-inspired "Kiss It Better" fit in well with past triumphs. Only the mid-song raps in "Rapture" and "Get Your Way" sounded a bit hokey and dated.

Late in the set, as the band picked up the pace, Harry made the transition from disco diva to punk princess. For an encore, Harry gave a nod to her New York roots with admirable covers of Velvet Underground's "I'm Waiting For The Man" and the Ramones' "Pet Sematary," proving that although the band may be only a memory, the blonde in Blondie is definitely back. **CRAIG ROSEN**

**THE BLACK SORROWS**  
*The Roxy Theatre  
West Hollywood, Calif.*

**I**NEXPLICABLY, this superb Australian octet played to a meager house for their U.S. debut Oct. 10, but the group's verve and energy crowded the dance floor by the end of a generous hour-plus set.

The Black Sorrows are the brainchild of Joe Camilleri (aka Joey Vincent), formerly of Australia's Jo Jo Zep & the Falcons. His new group's pungent sound, heard to advantage on its stateside Epic debut, "Hold On To Me," is an emphatic blend of Van Morrison-styled rock—Camilleri acknowledged his debt to Morrison on stage—seasoned with helpings of blues, R&B, gospel, and jazz. Sadly, this heady stuff has yet to be embraced by American radio programmers.

From a set-opening tenor sax intro by Camilleri, the band never let up, storming through a magnifi-

cently paced show that highlighted the group's astonishing musical depth. Guitarists Jeffrey Burstin and Wayne Burt and lithe violinist Jen Anderson starred instrumentally, while sisters Vika and Linda Bull served as fine visual and vocal foils to lead singer Camilleri, who also held his own on saxophone, harmonica, and occasional mandolin.

Hard-hitting originals like "Hold On To Me," "The Chosen Ones," and "Chained To The Wheel," as well as covers of "Corinne, Corinna," "Sitting On Top Of The World," and a Burstin-Camilleri duet on "Love In Vain," stoked audience fires to a fever pitch. Maybe next time a larger following will wise up to this rare group's unquestionable power and spirit.

**CHRIS MORRIS**

**MR. BIG**  
**ENUFF Z'NUFF**  
*The Cat Club, New York*

**T**HE CAT CLUB wasn't big enuff for this hard rock double dose of Mr. Big and Enuff Z'Nuff. A wall of superfluous speakers and an added sound board in the middle of the floor cramped an already sardinelike crowd of headbangers, many of whom were Atlantic Records' guests at a preshow party.

But neither packed conditions at the Oct. 4 show nor high-decibel din obscured the better-than-aver-

age quality of both groups, especially Atlantic "supergroup" Mr. Big. Showcasing Billy Sheehan, former bassist for Talas and David Lee Roth's band, as well as veteran rock vocalist Eric Martin, Mr. Big proved a supertight, showy entry in the hard rock genre, which, while somewhat clichéd, was seldom forced or phony.

"Wind Me Up," the first single from the band's debut album, established Big's knack for melodic hard rock songs marked by solid group vocal choruses behind Martin's raspy but malleable tenor. Sheehan shone throughout, more voluble on four bass strings than many lead guitarists are on six.

A high point was a fabulous double lead by Sheehan and guitarist Paul Gilbert on "Good Rockin' Tonight," with a cover of Humble Pie's "30 Days In The Hole" chosen as an apt encore.

While earplugs were not enuff to battle the volume during an opening set by Atco's Enuff Z'Nuff, the band's performance seemed to satisfy all those standing on chairs until floored by club bouncers. The set by this psychedelic-outlaw-rock band from Chicago, drawn mostly from its self-titled Atco debut, also included a surprisingly effective version of the Beatles' "Dear Prudence." The band was quite good—even if bad sightlines and incipient deafness made it hard to tell.

**JIM BESSMAN**

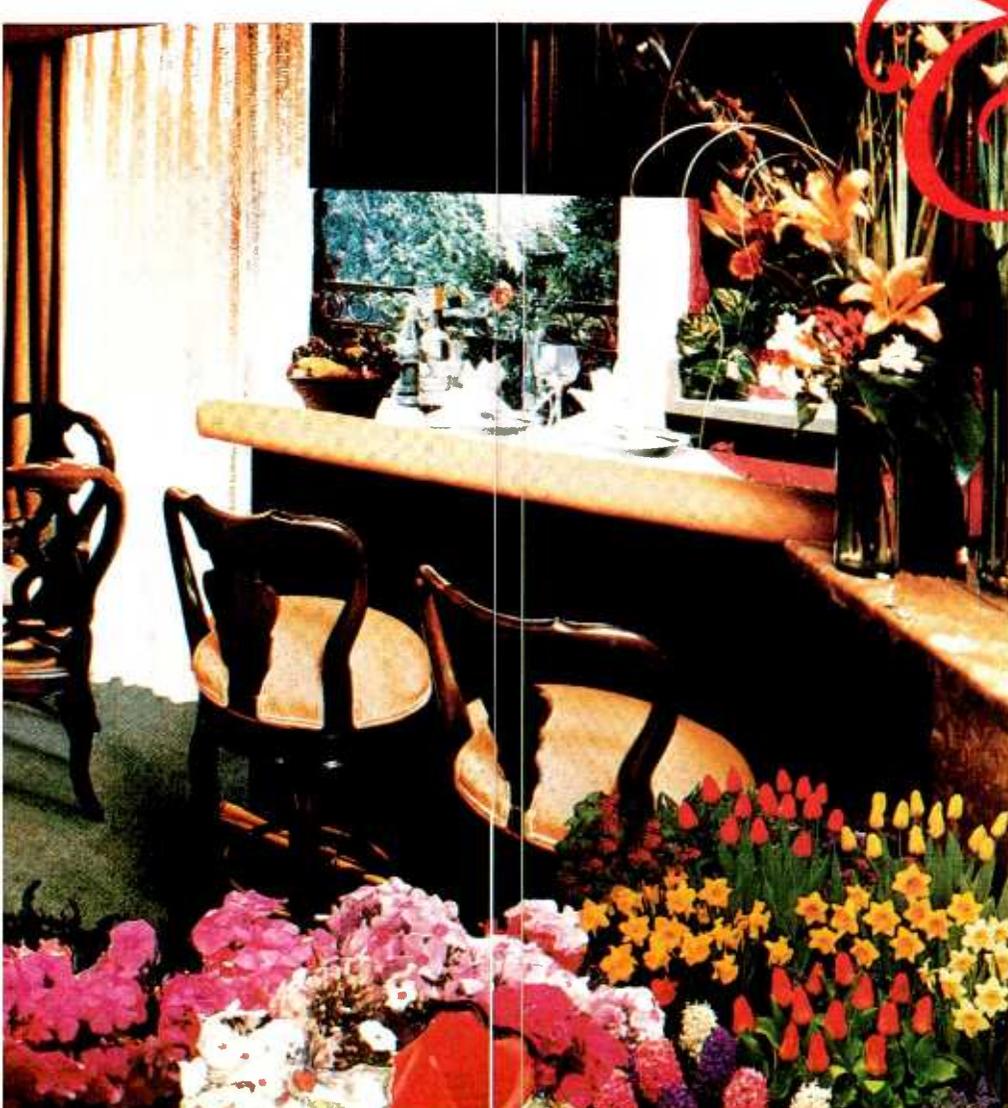
**DAVID BYRNE**  
*Orpheum Theater, Boston*

**T**HE LAST TIME David Byrne toured was with the Talking Heads in 1983 on the series of shows filmed for the movie "Stop Making Sense." Byrne says one of the reasons why the Heads have not played live since was because he was not sure they could top the excitement of that acclaimed tour.

Now Byrne is back—without the Heads—but the excitement of his "Rei Momo" solo tour is just as strong. This Oct. 26 concert was a wild, joyous affair inspired by Brazilian and other musical styles of Latin America and the Caribbean that Byrne has so wholeheartedly embraced. Trumpets blared. Bongos and congas kept an infectious beat. Byrne sang in English; his 15-piece Latin band stood behind him on a brightly lit stage and echoed him in their native tongue.

As the aerobic Sire artist hopscotched between musical styles, it was clear that his intent was to convey the music's spirit rather than create authentic reproductions. And while the music crossed continents, the wry lyrics were vintage Byrne—in other words, out of this world.

Along with wonderful songs from "Rei Momo"—and some dazzling singing by vocalist Margereth Menwzes—came revamps of the Talking Heads' "Mr. Jones" and "Papa Legba." **GREG REIBMAN**



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# TOP LATIN ALBUMS™

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		
				ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	2	41	ANA GABRIEL	TIERRA DE NADIE	CBS 80054
	2	1	25	JULIO IGLESIAS	RAICES	CBS 80123
	3	3	25	JOSE LUIS RODRIGUEZ	TENGO DERECHO A SER FELIZ	POLYGRAM 838351-4
	4	4	45	CHAYANNE	CHAYANNE	CBS 80051
	5	6	83	ISABEL PANTOJA	DESDE ANDALUCIA	RCA 6956
	6	8	17	LOS BUKIS	Y PARA SIEMPRE	FONOVISA 8828
	7	5	29	LUIS MIGUEL	EN BUSCA DE UNA MUJER	WEA LATINA 56119/WEA
	8	7	23	FRANCO DE VITA	AL NORTE DEL SUR	CBS 80093
	9	10	43	RICARDO MONTANER	RICARDO MONTANER	TH-RODVEN 2538
	10	9	5	ROBERTO CARLOS	SONRIE	CBS DCL-80179
	11	14	5	DYANGO	SUSPIROS	CAPITOL-EMI LATIN 421266/CAPITOL-EMI LATIN
	12	15	7	JOSE JAVIER SOLIS	QUE HABLEN	FONOVISA 8821
	13	19	63	YOLANDITA MONGE	VIVENCIAS	CBS 10552
	14	23	43	GIPSY KINGS	GIPSY KINGS	ELEKTRA 60845
	15	16	15	PABLO RUIZ	UN ANGUEL	CAPITOL-EMI LATIN 42139/CAPITOL
	16	12	53	ROCIO DURCAL	COMO TU MUJER	ARIOLA 8574
	17	13	19	MARISELA	MARISELA	ARIOLA 9577
	18	—	19	ROCIO JURADO	PUNTO DE PARTIDA	CAPITOL-EMI LATIN 42011/CAPITOL
	19	21	45	EDNITA NASARIO	FUERZA DE GRAVEDAD	FONOVISA 8811
	20	—	31	JOSE JOSE	QUE ES EL AMOR	ARIOLA 9666-4
	21	18	21	RUMBA TRES	RUMBAMANIA	TH-RODVEN 2621
	22	11	11	GLORIA ESTEFAN	CUTS BOTH WAYS	EPIC 45217/E.P.A.
	23	20	7	MIGUEL GALLARDO	AMERICA	PHILIPS/POLYGRAM LATINO 836-605/PHILIPS/POLYGRAM LATINO
	24	—	1	PABLO RUIZ	OCEANO	CAPITOL-EMI LATIN 4209/CAPITOL-EMI LATIN
	25	—	1	MECANO	DESCANSO DOMINICAL	ARIOLA 8516
TROPICAL/SALSA	1	1	11	LUIS ENRIQUE	MI MUNDO	CBS 80146
	2	4	17	MAX TORRES	APRENDERE	CAPITOL-EMI LATIN 42134/EMI-CAPITOL LATIN
	3	8	3	GILBERTO SANTARROSA	SALSA EN MOVIMIENTO	COMBO 2062
	4	6	23	DAVID PABON	ES DE VERDAD	TH-RODVEN 2620
	5	5	23	EL GRAN COMBO	AMAME	COMBO 2060
	6	2	45	EDDIE SANTIAGO	INVASION DE LA PRIVACIDAD	TH-RODVEN 2575
	7	7	15	TITO NIEVES	YO QUIERO CANTAR	RMM 1683
	8	3	13	CHANTELLE	CHANTELLE CON UN TOQUE DE CLASE	WEA LATINA 56559
	9	—	1	FRANKY RUIZ	MAS GRANDE QUE NUNCA	TH-RODVEN 2664
	10	9	11	HANSEL	SOLO	CBS 80148
	11	12	11	JUAN LUIS GUERRA Y LA 440	OJALA QUE LLUEVA CAFE	KAREN 126
	12	10	11	LA SONORA MATANCERRA	65 ANIVERSARIO CELEBRANDO	TH-RODVEN 2630
	13	18	5	JOSE ALBERTO	MIS AMORES	RMM 1684
	14	14	11	CANO ESTREMER	DUENO DEL SONEO	CEG 002
	15	17	23	LA COCO BAND	COCO BAND	KUBANEY 20011
	16	23	81	LALO RODRIGUEZ	UN NUEVO DESPERTAR	TH-RODVEN 2517
	17	11	3	WILFRIDO VARGAS	ANIMACION	SONOTONE 1432
	18	—	1	GRUPO NICHE	GRANDES EXITOS	GLOBO 9878
	19	—	3	GRUPO NICHE	LO MEJOR DEL GRUPO NICHE	SONOTONE 5811
	20	19	5	GRUPO NICHE	SUTIL Y CONTUNDENTE	CBS 80155
	21	22	71	LUIS ENRIQUE	AMOR Y ALEGRIA	CBS 10546
	22	13	37	TONY VEGA	YO ME QUEDO	RMM 1677
	23	—	43	JOHNNY Y RAY	SALSA CON CLASE	POLYGRAM LATINO 836647/POLYGRAM
	24	24	29	VITIN RUIZ	SEDUCEME	COMBO 2058
	25	—	1	CONJUNTO CHANEY	EL CONJUNTO DEL AMOR	HIT MAKERS HM-76
REGIONAL MEXICAN	1	1	17	VICENTE FERNANDEZ	POR TU MALDITO AMOR	CBS 80127
	2	2	11	BRONCO	A TODO GALOPE	FONOVISA 8830
	3	3	13	RAMON AYALA	TRISTES RECUERDOS	FREDDIE 1474
	4	7	21	FITO OLIVARES	LA NEGRA CATALINA	GIL 2031
	5	6	5	LOS TIGRES DEL NORTE	MI BUENA SUERTE	FONOVISA 8831
	6	—	1	LOS YONICS	A TU RECUERDO	FONOVISA 8832
	7	5	41	GRUPO MAZZ	STRAIGHT FROM THE HEART	CBS 80010
	8	12	49	ANTONIO AGUILAR	CON BANDA	MUSART 2021
	9	14	53	BRONCO	UN GOLPE MAS	FONOVISA 8808
	10	10	41	LA MAFIA	EXPLOSIVO	CBS 80072
	11	17	5	GRUPO AUDAZ	NI JUANA LA CUBANA	CAPITOL-EMI LATIN 42178/CAPITOL
	12	11	67	JOAN SEBASTIAN	CON TAMBORA	MUSART 90014
	13	4	39	LOS TIGRES DEL NORTE	LOS CORRIDOS PROHIBIDOS	FONOVISA 8815
	14	9	3	LOS CAMINANTES	NO CANTAN MAL LAS RANCHERAS	LUNA 71184
	15	19	3	LOS FLAMERS	LOS FLAMERS	RCA 9857
	16	8	51	LOS YONICS	SIEMPRE TE AMARE	FONOVISA 8809
	17	23	99	LINDA RONSTADT	CANCIONES DE MI PADRE	ELEKTRA 60765
	18	13	55	LOS CAMINANTES	INCONTENIBLES ROMANTICOS	LUNA 1173
	19	21	7	LOS MIER	AMAME	FONOVISA 8816
	20	15	9	ELISEO ROBLES	CON BANDA	RAMEX 1233
	21	—	1	TAM Y TEX	BAILA MI RUMBA	RAMEX 1235
	22	18	27	LATIN BREED	BREAKING THE RULES	CBS 80094
	23	—	1	GRUPO LA SOMBRA	CHI-TOWN BOY'S ARE BACK	FREDDIE 1490
	24	16	13	YOLANDA DEL RIO	LOS 12 GRANDES EXITOS	GLOBO 9767
	25	—	21	CIELO AZUL	SI TUS CELOS	WEA LATINA 55163/WEA

(CD) Compact disk available. • Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

## Latin Notas



by Carlos Agudelo

**DAVID BYRNE's** exploration of Afro-Caribbean/Brazilian music has resulted in one of the most original hybrids in the history of the always changing crossover scene. So original, in fact, that it is hard to classify. Byrne adapted the drive of Afro-Caribbean/Brazilian rhythms into his own ethnic potpourri—a sort of “Anglo-salsa.” The outcome is an album that sounds a bit awkward to Latinos who know their music by heart. That impression, however, gives way to wonderment and sheer effusion once Byrne takes the stage. Staffed with some of today's best Latin musicians, Byrne's band offers a sound so progressive that, in terms of energy and involvement, it matches the best Afro-Cuban music of all time. For this experiment, Byrne has worked with the best names in the business, including **Johnny Pacheco, Willie Colon, Wilfredo Vargas, Celia Cruz, Yomo Toro, Andy Gonzalez, Milton Cardona, Jose Mangual Jr., Barry Rogers, Lewis Kahn, and Charlie Santiago**, to name only some. The exploration includes a whole range of rhythms, among them cumbia, merengue, mapale, bomba/Mozambique, reggae, chachacha, samba, and bolero.

Despite Byrne's success in marrying all these musical forms together, one wonders if the Anglo public—a great portion of which, through Byrne's appeal, is listening to Afro-Caribbean rhythms for the first time—will think this is what the American continent's rhythms of African origin are all about. Will the exposure of the music promote mainstream acceptance of the real Afro-Caribbean/Brazilian music? Will it result in better opportunities for Latin musicians, very few of whom have the resources to invest in a produc-

tion as ambitious as this? Let's hope it does, and that Byrne's dabblings are only a first step.

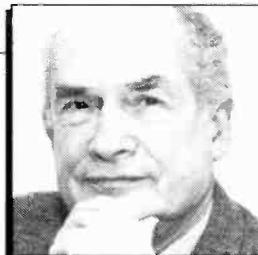
**PEDRO VARGAS, “AMERICA'S TENOR,”** died of a heart attack while sleeping in his Mexico City home Oct. 30. Born in 1904 in Mexico, Vargas was one of the pioneers of the bolero, which he sang in the late '20s during the first Mexican radio broadcasts. Vargas performed with some of the best singers of his time, including **Sammy Davis Jr., Frank Sinatra, Benny More, and Agustin Lara**, Vargas' *compadre* who composed many a bolero for him. Vargas toured extensively throughout the world, appeared in many

## Byrne matches the best Afro-Cuban music of all time

films, and for 13 years had his own TV show. During the last years of his life Vargas was affected by diabetes and other ailments, which left him almost paralyzed and blind. Nevertheless, he continued to receive the homage of his people, who loved him for his voice, his personality, and the mastery with which he tapped the deepest emotions of the Mexican soul.

**AT A SPECIAL CEREMONY AT SESAC's** world headquarters in New York, the licensing firm awarded Hadem, its Spanish affiliate, with three trophies for excellence in the field of national performance activity—Latin. Honors were bestowed on the song “Cae La Noche” (**Dyango**) and on the albums “Chayanne” and “Rumbamanía” (**Rumba Tres**). On hand for the occasion were SESAC's VP and CEO, **Vincent Candilora**, international VP **Joaquín Fernández**, Hadem Music Co. co-owner **Manuel López Quiroga**, and **Luis Mas**, U.S. delegate of SGAE, the Spanish Authors' and Publishers' Society... A Latin Amateur Night show will take place every Tuesday at the Apollo Theatre in New York. The event will be hosted by **Pedro Biaggi** and **Alma Musik** from WKDM-AM New York.

## Classical KEEPING SCORE



by Is Horowitz

**KARAJAN'S VIDEO LEGACY:** Sony Corp.'s president and CEO **Norio Ohga** and **Eliette von Karajan**, widow of the late conductor, signed an agreement Nov. 7 awarding Sony Classical distribution rights to 45 audio/visual concert programs conducted by Karajan and produced under his direction. The move had been expected (*Billboard*, Oct. 28).

They will begin moving out to retailers “in a few months,” say Sony execs, with all product due to be released within two to three years. At first, all will be issued on laser videodisk, with tape configurations to follow.

Seventeen of the titles are live TV productions, and early releases will feature the 1988 New Year's Eve concert with the Berlin Philharmonic, coupled with a performance of the Tchaikovsky Piano Concerto No. 1 with **Evgeny Kissin** as soloist. There will also be a 1987 New Year's Eve Concert with the Vienna Philharmonic, and a performance of the Mozart “Coronation” Mass broadcast from St. Peter's Cathedral in the Vatican.

The remaining 28 programs are video productions never broadcast before. They include such Karajan specialties as Strauss' “Ein Heldenleben” and “Don Quixote,” the Mozart and Verdi “Requiems,” Beethoven's “Missa Solemnis,” and the Brahms “German Requiem,” in addition to symphonies by Beethoven, Bruckner, Dvorak, and Tchaikovsky.

The Karajan acquisition is said to underscore Sony's determination to play a key role in video software as well as hardware.

**PASSING NOTES:** Austrian violinist **Thomas Zehet-**

**mair**, who has recorded a number of concertos for Teldec, makes his New York recital debut at the Frick Collections Nov. 26. Upcoming on the Teldec label by Zehetmair are the Brahms Concerto with **Christoph von Dohnanyi** and the Cleveland Orchestra, and the Schumann and Dvorak Violin Concertos with the London Philharmonic, under **Christoph Eschenbach** and **Kurt Mazur**, respectively.

A recent rundown of San Francisco recording activities got snarled in the telling (*Keeping Score*, Oct. 21). Actually, the orchestra under **Herbert Blomstedt** will complete its Nielsen cycle for London Records with a taping of the 2nd Symphony in December, to be paired

## Sony Classical will distribute Karajan audio/visual programs

with the 3rd, recorded last September, and released some time in 1990. Nielsen's 1st and 6th Symphonies are due for release by London in January. The December sessions, incidentally, will also include a recording of the Mendelssohn 4th Symphony.

Teldec, which will have three recordings with **Zubin Mehta** and the New York Philharmonic in the can before this month is out, has extended its agreement with the orchestra and conductor for another two albums, to be recorded next fall. They are a Gershwin set including “Rhapsody in Blue” and “An American in Paris,” and a Stravinsky program offering “Rite of Spring” and Symphony in Three Movements. **Max Wilcox** is producing.

Telarc Records was consulted on plans for a new acoustical ceiling to be installed above the stage of Cincinnati's Music Hall, the venerable home of the Cincinnati Symphony Orchestra... **Nina Bodnar** has been named concertmaster of the Saint Louis Symphony. She is the third woman to fill such a post with a major U.S. orchestra. The Detroit and Minnesota Orchestras elevated women to similar leadership roles within the past year.

Spotlight

# CLASSICAL

**Rampant CD Growth Has Sharpened Competition, Enriched Consumer Choices, and Widened the Gap Between the Astounding Numbers of Titles Available and the Actual Numbers Dealers Can Stock.**

By IS HOROWITZ

In 1927, when Yehudi Menuhin performed the Beethoven Violin Concerto in New York with Fritz Busch conducting, the young artist was lauded for the maturity of his playing. He was just 11 years old.

If, with tongue half in cheek, we compare the growth of the classical record business on compact disk with this prodigious artistic phenomenon, we can't help being struck by even more startling time-frame observations.

Less than seven years after the introduction of CD, the format is by far the dominant carrier of classical recordings. It has not only reached maturity. In the view of some, it is already suffering some of the aches and pains of a more advanced age.

Catalogs are crowded. Duplications of standard repertoire are rampant. At least four price categories of product in CD alone complicate marketing and repertoire planning. Back catalog reissues, including many historic performances that remain artistically unique, pour out from label vaults. Due to permissive copyright law in some countries, a flood of live performances, 20 or more years old, have been diverted into the product stream.

These developments sharpen the competitive edge, even as they enrich choice for the consumer. And they don't seem to brake the ambitions of a continuing stream of newcomers to the field.

Just how many classical CDs are currently available? The statistics are elusive. No one really knows for certain. But Schwann Publications managing editor Paul Crapo is in a better position than most to risk an educated guess. Somewhat cautiously, he puts the number at about 15,000 ... and growing rapidly.

While major company release schedules have remained relatively static in number, new U.S. labels and a host of imported imprints keep swelling the totals. Crapo says new classical CD releases marketed by the four most active distributor/importers alone—Koch, Harmonia Mundi, Qualiton and Allegro—number as many as 250 a month.

True, the majors are stepping up cutout programs of slow-selling items, observes Crapo, but they are also converting many catalog titles to midprice and budget.

Statistics, although hardly definitive, are assembled on a continuing basis by the Recording Industry Assn. of America. In 1988, it reported that classical CD shipments to the trade by RIAA member companies totaled 14.56 million units, up 23% from the previous year. At suggested list price, these 1988 shipments were valued at \$226.1 million, an annual gain of 18%.

But CD returns also multiplied, another sign of industry maturity. Dealers sent 2.46 million classical CDs back to manufacturers last year, more than twice the number in 1987. That placed the 1988 CD net shipment tally at 12.1

*(Continued on page C-16)*

**CLOCKWISE FROM TOP: Leonard Bernstein; John Williams; Yo-Yo Ma; Jessye Norman; Herbert von Karajan; Sir Yehudi Menuhin;**

**"If your work of art is good, if it is true, it will find its echo and make its place!"**

GUSTAVE FLAUBERT

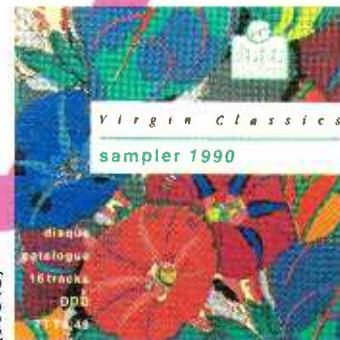
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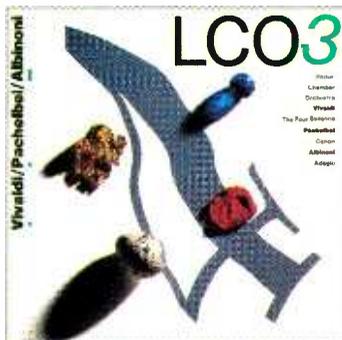


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London Chamber Orchestra • Vivaldi, Four Seasons/Pachelbel, Canon Albinoni, Adagio

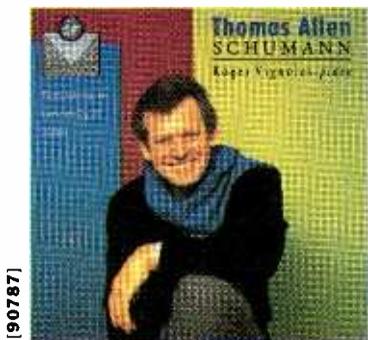
*Also available:*

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2. Elgar and Vaughan Williams
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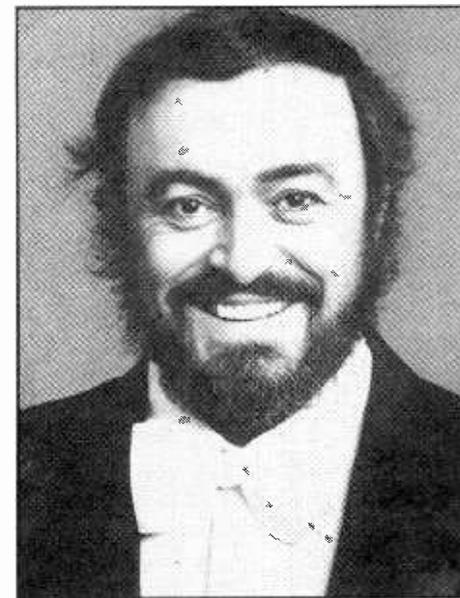


Vladimir Spivakov



Dawn Upshaw

Luciano Pavarotti



## LABEL STRATEGIES: Talent Wars, Bullish Euro Market, New Music Top Active Industry Agenda

By IS HOROWITZ

As large companies grow larger it becomes even more difficult to compete for major artists, notes Jack Renner, chairman of **Telarc International**. "They have deeper pockets." Although Telarc has more recording planned with Lorin Maazel, for example, the conductor's new obligations to Sony Classical may cut down on his availability. Nevertheless, Telarc does have a followup to Maazel's hit "Ring Without Words" album in the works.

It's necessary to review one's product mix often to compete effectively, says Renner. And it's becoming more important to keep European tastes in mind. The European Community accounts for more sales each year, and with the elimination of commercial borders in 1992, will assume even greater relative importance. Telarc expects to open an office shortly either in Paris or London.

Smaller indie labels also point to the vitality of the foreign market. Ward Bottsford, for instance, says his **Arabesque** label now traces more than half its total sales to Europe. Even more attractive to him are the absence of returns in the European marketing scene. A sale starts out as a sale, and finishes as a sale. And all but a handful of European retailers demand enhanced CD packaging, another cost-cutting attribute.

"I sometimes think we're on a treadmill," says **Angel Records** president Brown Meggs. "We crank out the same pieces over and over again." But he believes increasing attention being given to attractive new music, and what he characterizes as "lost treasures," is a hopeful trend.

Certainly he views the market as crowded. But he feels there is still "plenty of room in browser boxes" for good material. Somewhat fewer but more important Angel titles can be expected in the new year. The label's reissue program, however, will continue at full tilt. Meggs estimates it may take another two years before all meaningful Angel/EMI back-catalog finds its way to retail.

The Angel president, along with other industry chiefs, is disturbed at the recent passing of important classical media channels. During this year alone, High Fidelity, Opus and Ovation magazines have either exited the scene or been folded into other media. Meggs views the sale of KFAC Los Angeles and its conversion to rock programming as a major loss. Outlets for exploitation have dwindled, and others must be found. Angel, for one, may make more use of TV spots to compensate.

David Weyner, senior VP and GM of **PolyGram Classics** agrees that one way to lubricate the sluggish market mechanism is to make greater use of video. This and other pop-oriented techniques can be used to good advantage in stim-

ulating consumer demand, he feels.

Additionally, the PolyGram classical labels can be expected to broaden their repertoire bases with more contemporary and "new" music, and to screen title duplication more carefully. Weyner stresses, however, that new versions of basic titles by both young and established artists, can hardly be neglected by international labels.

Lynne Hoffman-Engel, VP of **London**, is a strong advocate of new and non-standard repertoire. She believes it's one of the best ways to tap new audiences.

One plan London has in the works is to revive the company's long dormant Argo label, but now with a strong bias toward contemporary and avant-garde music performed largely by American artists. Argo, incidentally, was the imprint under which Sir Neville Marriner found his earliest recorded successes.

Among reborn Argo's first releases next spring will be music composed by Michael Torke, other titles performed by organist Carlo Curly and pianist Alan Feinberg, all of whom have gained attention outside conventional performing venues. And London's Nu Views crossover line will continue active, says Hoffman-Engel, with eight to 10 projects planned for the coming year.

The trick is to pursue these new avenues without neglecting the label's established artists as well as newer talent working primarily in the repertoire mainstream. But even here, the challenge is to find repertoire that is still fresh and not recorded to death, says Hoffman-Engel.

Within the PolyGram family of labels, **Deutsche Grammophon** takes a somewhat different view. VP Karen Moody says that crossover will continue to play a marginal role in DG strategies. The label may have contributed to crossover impetus with its star-studded hit recording of "West Side Story" some years back, but it nevertheless remains institutionally opposed to active pursuit of the genre.

DG's production of Bernstein's "Candide," scheduled to be recorded in London this December, with the composer on the podium and a cast that includes Jerry Hadley, June Anderson and Christa Ludwig, treads close to the definition border if, in fact, it does not tiptoe over.

On the price front, DG is preparing 3D Classics, an all-digital line of midprice CDs for introduction in the first quarter of 1990. Drawn from catalog, much of it relatively recent, couplings will be juggled in many cases even when the original releases are maintained in the active catalog. An example cited by Moody are the concertos for piano and cello by Schumann, with Justus Frantz and Mischa Maisky as respective soloists.

The standard repertoire, with a somewhat greater stress on 20th century music, remains the label mandate, says

Moody. But rarely recorded masterpieces will also be given attention. She points to an upcoming production of Musorgsky's "Khovanshchina," led by Claudio Abbado, as an example.

Basic marketing strategies at **Philips Records** will not change in the coming year, says Nancy Zannini, VP. But there will be a greater stress on developing younger artists via press and tour support, and more coordination between repertoire on disk and in concert. Violinist Viktoria Mullova's recent concert performances of the Shostakovich Violin Concerto, promoted along with the release of her recording of the work is cited as an illustration of this strategy.

"We'll be doing everything we did before," says Zannini, "but we'll try to do it a little better."

Philips's will be launching its monumental Mozart bicentennial retrospective next year. Beginning in the fall and running into 1991, the label will release 180 CDs, in 44 volumes, comprising all of Mozart works from the K.1 Minuet and Trio for Piano, to the Requiem, K.626. Coordinated internationally, the project will be the subject of heavy promotional campaigns, and may link in with non-conventional sales channels as well as regular retail outlets. The midprice series will consist of items selected from past and recent catalog.

**ECM Records**, another label in the PolyGram complex, walks an often tenuous line between classical, and jazz or related non-composed music. Composed music, whether or not it falls comfortably into accepted classical definitions, is tagged "New Series" in the ECM catalog. This category, which encompasses the work of such composers as Steve Reich, Elliott Carter, Arvo Pärt, and artists like Gidon Kremer playing Schubert, or Keith Jarrett playing Bach, or the Hilliard Ensemble performing Perotin, reflects the eclectic tastes of ECM chief Manfred Eicher. Even he, it's said, is reluctant to predict what may come along next.

There are 30 such items in the ECM catalog, and an average of six New Series titles a year are anticipated. All remain at full price.

Even the largest records stores no longer have room to stock all available titles, comments Guenter Hensler, president of **BMG Classics**. So part of the competitive challenge is to make the product more attractive visually. He points to BMG's new package design returning "Little Nipper" to high visibility as a response.

On the content side, BMG is working to regain momentum in the non-crossover area, says Hensler. He feels that his label still has a way to go in re-establishing strength in the full-price, "serious" classical arena. Much more support of touring artists can be expected, he says, as well as stepped-up

(Continued on page C-19)



Dimitry Sitkovetsky



Eliahn Inbal

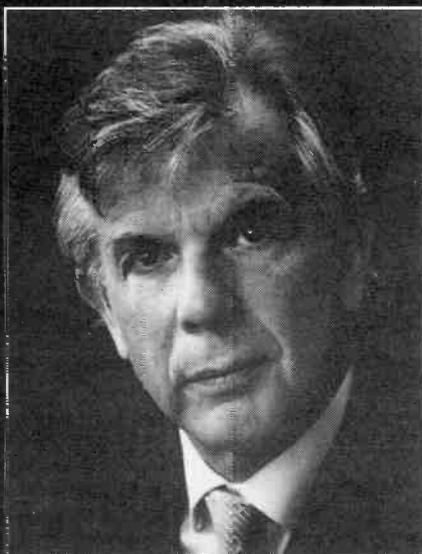


Herbert Blomstedt



André Previn

Christoph Von Dohnányi



## INDIE DISTRIBUTORS/ IMPORTERS: Greeting Glut With Greater Selectivity, Plans for Expansion

By IS HOROWITZ

Independent distributor/importers are also fighting the product-glut battle. But despite a more selective response to small labels bidding for representation, they seem committed to expansion.

Without them it is unlikely that many small and mid-size indie labels would be able to pry open much of the impacted retail shelf space. A disturbing number of dealers have cut back on opening new accounts. Dealing with them separately is just too inefficient, they say. Larger and well-established foreign labels also often opt for independent distribution.

Koch International, one of the youngest but most vigorous companies, capped its import list last month with Supraphon, the old-line Czech label that was most recently distributed in the States by Denon America. The deal followed by about a month Koch's renewal of its pact with Chandos. Both these labels had been reported to be distribution targets by other entities.

Koch will be importing CDs from Supraphon, which now has its own pressing facilities, although it is taking over the stock that Denon had pressed but not sold. It expects to release about 10 to 15 titles a month until it catches up with back catalog and then taper down a bit. Supraphon's midline series, Crystal, will be introduced this month.

An even more recent deal will bring a large chunk of the Melodia catalog to Koch. In a new agreement with the Soviet label, Koch will have the right to distribute domestically those Melodia titles carried by Olympia Records, another foreign label in the Koch string.

Koch starts out with 21 Melodia titles this month, to be followed by another 20 or 30 in December, says Jeff Jonek, manager of special projects.

In all, Koch handles more than 50 labels. Its largest seller has been Chandos, which accounts for about 40% of Koch volume, according to Michael Koepfle, general manager. Musicmasters comes next with 15%. The U.S. operation, set up 2 1/2 years ago, currently takes in about 10% of the Austrian-based parent company's \$65 million annual gross, he says.

"We still welcome small labels with interesting product and a continuous flow of new releases," says Koepfle.

Harmonia Mundi USA, a major indie distributor as well as a producing label, turns away about one new label a week seeking distribution. "We have to be extremely cautious about taking on new lines," says company president René Goiffon.

In assaying the current market scene, Goiffon sees significant advances in the total sale of better titles, a mark of the increasing size of market. Some 10% to 12% of "good" titles fall into this happy category. But the remainder do worse than in the past, a sign of the shortage of retail shelf space and the general overabundance of product. He also notes an oppressive increase in returns. It's not too difficult to take on something new and move out a couple of hundred copies. But they all may come back, he says. So caution is the watchword.

The company, however, is growing at a welcome pace, says Goiffon. He admits to a sharp drop in volume last year when Chandos switched over to Koch International, but otherwise shows no regret at its defection. That deficit, in any case, has by now largely been made up. Biggest volume in his stable of 40 labels come from his own Harmonia Mundi, and Hyperion and Unicorn imprints. Their market penetration show consistent gains, says Goiffon. He puts gross revenues at near \$6 million.

Although Allegro Imports turns down half the labels that solicit distribution deals, Joe Micallef, president, is on an active expansion track. Micallef and his associates took over the Portland, Ore., firm last spring and seem convinced that more aggressive marketing and promotion will speed rapid

(Continued on page C-16)



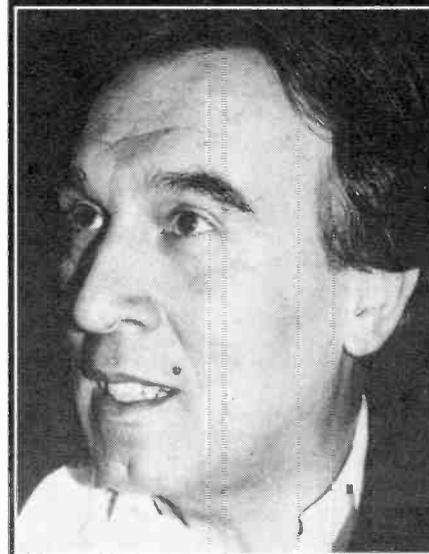
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Claudio Abbado



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## EXPANDING CROSSOVER BOUNDARIES: Baiting the 'Classical' Trap to Capture Fresh Audiences

By DEVRA HALL

**M**ost industry executives agree that the big change in the marketplace for classical recordings is not the existence of crossover, but the new variations on old themes.

Today, movies and television commercials are fueling the classical crossover craze as moviegoers and TV viewers try to identify "music from the opera that Cher saw in 'Moonstruck,'" or discover "the name of the opera that Michael Douglas and Glenn Close both liked in 'Fatal Attraction?'" How many people recognized those operas as Puccini's "La Boheme" and "Madama Butterfly?" How many appreciated the humor in using Figaro's aria from Rossini's "The Barber of Seville" as background music for a Braun Cordless Shaver commercial?

"We are trying to educate people who like some of this music. Many are not even aware that what they are hearing is really classical music," says Sony Classical, formerly CBS Masterworks, marketing VP Harold Fein. According to Fein, classical crossover is not so much a musical genre as a marketing concept. At Sony Classical the crossover product is largely theme oriented, with titles like "Love At The Movies," "Mozart At The Movies," "Fright Night" geared toward Halloween, and the series of Dinner Classics with recipes by Martha Stewart, promoted as "the guru of good taste for millions of baby boomers." "Amore," one of two releases for this month, is billed as "the creme de la creme of romantic Italian opera" as heard in the films "Moonstruck" and "A Room With A View," as well as on the Tott's Champagne commercials. The second release is "Sonatas For Two Pianists" with Claude Bolling recording his original compositions with Emanuel Ax. The marketing

collaboration herald "a fun-loving performance of these highly accessible new compositions."

In a society that markets computers as "user friendly," it should be no surprise that record companies are marketing classical or classically oriented music as being "accessible." One of the leading crossover acts for Telarc is Erich Kunzel & the Cincinnati Pops. The promotion for their "Symphonic Spectacular" release heralded "some of the most thrilling and accessible orchestral works of the last 100 years." Telarc owner/chairman/CEO Jack Renner's definition of crossover is "a generally classically oriented artist or group playing things that are accessible (there's that word again) to a lot wider marketplace." Nevertheless, even Renner admits there are times he can not decide "when crossover is crossover and when it's just light classical." Just like the movies, sequels are beginning to occur in recording. Following the still-continuing success of "Round-Up," Telarc released a sequel last month with Roy Rogers singing the title track, "Happy Trails," and Gene Autry reciting his Cowboy Code. Next release scheduled for Erich Kunzel & the Cincinnati Pops will include a suite from Danny Elfman's "Batman" score, along with other scores from Hollywood's sci-fi movies.

No mention of Telarc's crossover success is complete without Don Dorsey. He raised eyebrows with his first Telarc release in 1986 in which he synthesized

Bach. Dorsey's "Bachbusters" gave Telarc its first No. 1 hit, bumping the previous top-selling "Amadeus" sound-

track and remaining in No. 1 position for 14 weeks. His second recording, "Beethoven Or Bust," hit the top of Billboard's crossover chart and held it for more than six months, making it the longest running No. 1 crossover album of the year. Telarc has scheduled a third synthesized classical album by Dorsey for release in 1990.

With crossover releases selling in six-figure quantities, many classical labels now believe they can not live by Beethoven alone. Nevertheless, it is easy to understand why some purists fight to clarify the line between entertainment and art. As a critic for the Berkshire Eagle wrote, "Bud Lite leads to Beethoven Lite."

Angel Records president Brown Meggs likens running a hard-core classical label such as Angel to being stuck on a merry-go-round. "I think we are all a little desperate. We have maybe a thousand good pieces, and we all keep remarking them with the latest artists," explains Meggs. One way to get off the merry-go-round and put a new slant on these pieces is to have nonclassical artists interpret them. This was done quite successfully at Angel with the release of "The French Collection—Jazz Impressions Of French Classics," containing works by Debussy, Satie, Ravel, Poulenc and Fauré, as interpreted by New York jazz musicians Eddie Daniels, Kevin Eubanks, Fred Hersch, James Newton, and Toots Thielemans. Yet another alternative, says Meggs, "is to persuade good serious artists to take a look at material that's not among the thousand good classical pieces." Meggs favors the serious, historically important shows like "Show Boat" and the upcoming releases of "Kiss Me Kate" and "Anything Goes."

Peter Elliott, senior director of A&R & marketing for RCA Victor, feels that "crossover recordings are really an at-

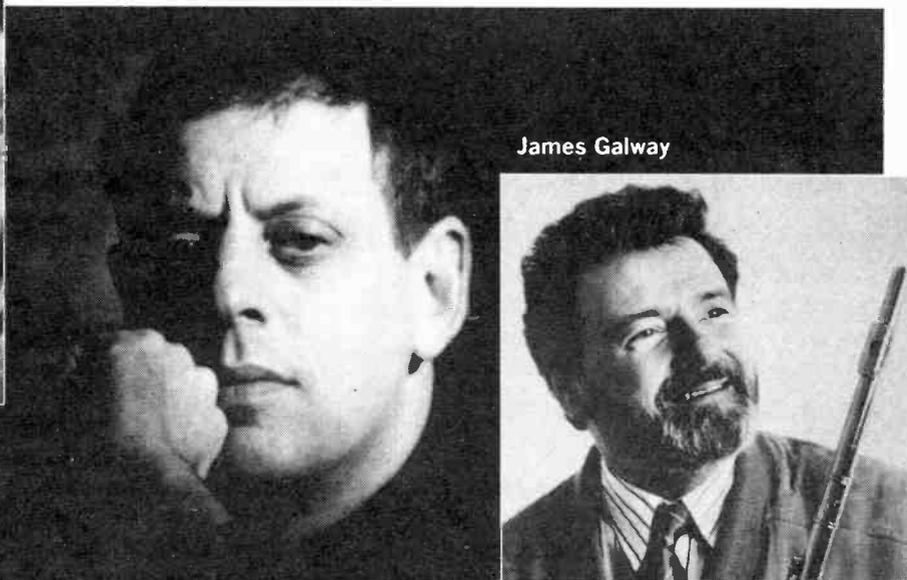
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Teresa Stratas

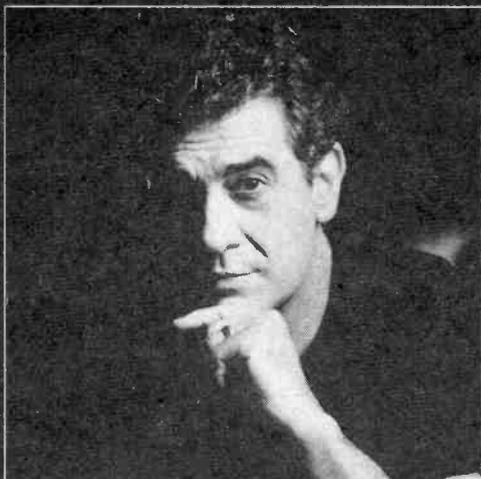


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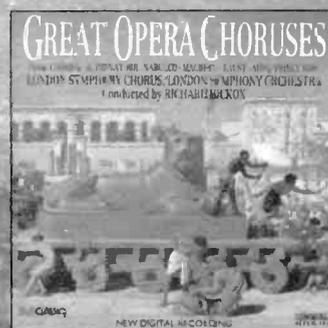
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## RADIO: Programming Innovations Help Format Stand Test of Time—and the Bottom Line

By CRAIG ROSEN

**W**hen the 58-year-old classical radio institution KFAC Los Angeles was sold, and subsequently transformed into a contemporary rock station earlier this year, many observers predicted it was the beginning of the end for commercial classical radio.

Now, however, most classical broadcasters agree that the case of KFAC was a rarity, and one of radio's oldest formats will continue to evolve, and survive, despite the lure of fast-buck contemporary formats.

While classical broadcasters agree that the format still has life, their methods of keeping classical alive in their respective markets are quite different.

KDFC San Francisco GM Ed Davis has been using automated programming at KDFC for 14 years. "It doesn't matter if the announcer is live on the mike or recorded," he insists. "Automation is simply a way of doing things efficiently, and you don't make mistakes." Davis has also had success taking his automated classical programming to Anchorage, and Bakersfield, Calif., and hopes to have an AM station in Fort Meyers, Fla. on the air by the beginning of the year. "With the good Lord willing, I'm going to build 100 of these stations across the country," Davis says.

Aside from opting for automation, Davis also subscribes to a programming philosophy that has grown increasingly popular with classical programmers over the years. "Dayparting is an absolute necessity," he says. Davis says he doesn't make compromises by playing excerpts of pieces, but he does save the longer works for the evenings, and weekends, when listeners have more time to listen.

KKGO Los Angeles GM Saul Levine has no plans to play excerpts when his one-time jazz station goes all classical in January. "Generally classical music listeners are turned off by hearing excerpts."

Like most of today's classical music radio stations, KFSD San Diego features shorter pieces in morning and afternoon drivetime, VP/GM Russ Haberle says. "We have more music available to us than any other format. So we don't have trouble trying to find things to put on the air."

Like most broadcasters, Haberle realizes it's impossible to please every potential listener. "It's the music of the ages for all ages. You're reaching a lot of people, so you are not going to satisfy everyone. Some people like Bach and some don't."

WCLV Cleveland VP/program manager Robert Conrad admits that his station has skewed its programming toward younger audiences. "Since young people are the biggest population bulge on the planet right now, we have to cater to them." According to Conrad, WCLV has cut back on vocal music.

WFMT Chicago's Ray Nordstrand differs. "Listeners like

variety and want the whole range of music, but we are not going to give them a whole lot of shrieking sopranos and the most esoteric new music."

Conrad says his station's programming isn't that different from other stations in the market. "We do the time, temperature, weather, and traffic just like the pop station down the road."

Others express similar views. "Our thrust has been to drive it into the mainstream. To make it high profile and fun, not a museum," says WNCN PD/OM Mario Mazza. "This radio station is not so much a classical music station, but a radio station that plays classical music. You have to get more than classical music lovers. You have to get people that don't know your product and make them like your product."

Classical broadcasters across the board have adopted contemporary radio's dayparting strategy, but Mazza, and to a lesser extent, Conrad, have gone a step further.

While Davis' stations use canned voices, some classical outlets, like WNCN, are turning to the more friendly, and less sophisticated sounds of rock jocks. "The fact is both approaches work," says Nordstrand. "The upbeat more contemporary approach and the more traditional approach. What we all agree on is that the announcers have to be accessible, warm and personable. None of us want to be stuffy or pretentious."

KFSD's Haberle says he wants his hosts to relate to the audience. "I think that is very important. I stress that they become personalities. I want them to answer the phone when listeners call in."

Mazza says radio skills and personality are more important than knowledge of classical music. "I hire people from jazz, album rock stations, and any type of mainstream format, but they should have the sensitivity to learn the names of composers."

Others are using top 40's "less talk" approach. "In a survey the audience told us we talked too much," says Conrad. "One of the people wrote across the questionnaire, 'Shut up and play the music.' So we did, and we took that as a promotion line."

Conrad also notes that classical broadcasters have become more aggressive over the years in promoting the station. "The main thing about classical radio today is that we are very acutely aware of our need to play the ratings game the same as the rock stations do," he says. In the past, Conrad says he used to tell his hosts to not give the stations call letters more than once an hour. These days, however, you will hear the WCLV calls "at least three times during every stop set," Conrad says.

"Classical radio has to compete with cable TV, CDs, and live events," Conrad adds. "We have to run a little faster to stay in the same place. There are just so many things to

grab the attention of the listeners, including other radio stations. We can no longer sit in the ivory tower and wait for listeners to find us."

One method classical programmers are using to go and get the audience is promotions. "We do a lot of high profile and wacky promotions with things that imply this radio station can be fun, regardless of the type of music we play," says Mazza. One promotion of note is the WNCN "air baton" contest, inspired by "air guitar" contests held by rock stations. WNCN also sends its cloaked "104 Phantom," sporting a white tie, tails and top hat, out on the town to award potential listeners \$104 in cash.

In Cleveland, Conrad's WCLV gives away tickets to concerts, records, and screening passes to movies. "We involve ourselves as much as we can in cosponsoring concerts and running contests."

"The classical audience likes to win tickets and be involved," adds KFSD's Haberle. The San Diego station has also given away trips, cosponsors concerts, and has done remote broadcasts from retail outlets.

"Most of us do have an occasional contest," says WFMT Chicago's Nordstrand. "We try to keep our audience interested with billboards and bus cards, but none of us have the heavy promotional budgets that rock stations do."

But there is some debate over whether promotions work for classical radio. In San Francisco, Davis' KDFC has managed to hold off Bay Area rival KKHJ without stooping to promotions. "They sell promotions and we sell product," Davis says. But in New York, the more pop and promotional-minded WNCN has been giving the more traditional New York Times-owned WQXR a run for the money since it first broke even in 1981.

Still WQXR president/GM Warren Bodow is a firm believer in the more classical approach. "WNCN found an audience that grew up on album rock and is just starting to get used to classical. That kind of approach does have an audience, but I think that more people prefer the more traditional approach."

The broadcast industry as a whole seems to agree. WQXR was named classical music station of the year at the 1989 National Assn. of Broadcasters' Marconi Awards in September.

Yet WNCN's Mazza feels his approach may be the future for classical. "We are creating a new animal, a very untraditional animal, we hope will keep classical radio alive on radio for a long time to come."

While others theorize the future of classical might be limited to the AM band, most classical programmers aren't sure such a migration would be successful. "In a unique market I think it will work," says KDFC's Davis. "But if there is an FM [classical station] in the market, they are going to have a pretty tough time."

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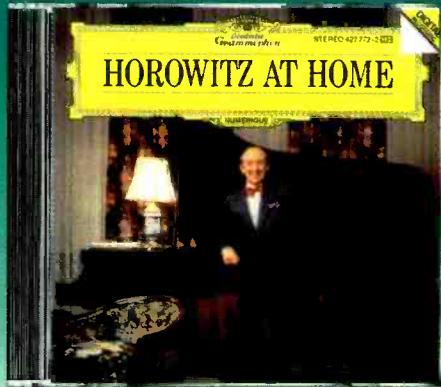
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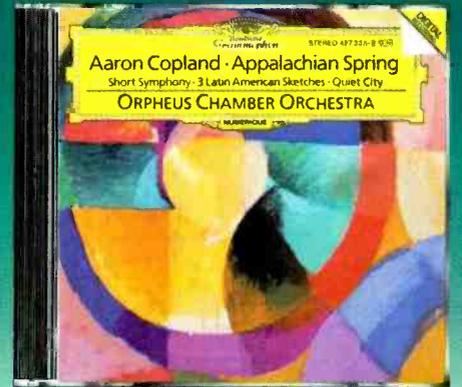
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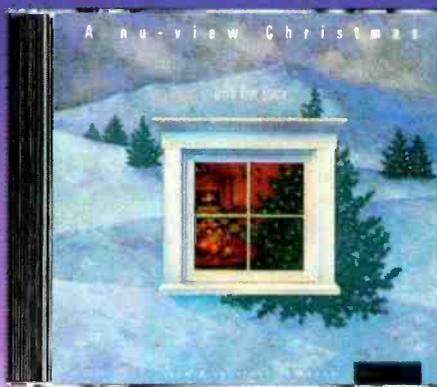
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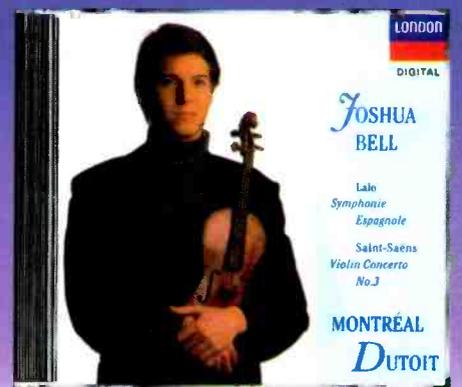
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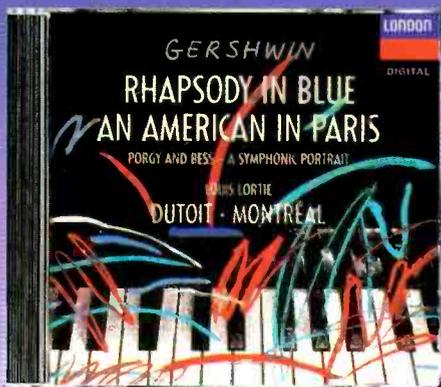
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## CROSSOVER

(Continued from page C-6)

tempt by classical artists to reach out and grab a new kind of audience. They are working on repertoire that expands the awareness of the public to their particular art or talent." Of course the wider the audience, the more receptive the media. More avenues for radio airplay and television exposure become available. In promoting the recent RCA Victor release "Inner Voices" by Richard Stoltzman with guest artist Judy Collins, Elliott says, "approaching 'Good Morning America' with Richard Stoltzman's latest Brahms sonata package is simply not as enticing. Offer them Richard featured with the beautiful Judy Collins singing a Joni Mitchell song, and it's more popular. It reaches out to a wider audience and it's exciting."

RCA Victor recently released "The Home Video Album," featuring selections from their "Classic Film Score Series." But the big news is that it is the first recording to be released in Dolby Surround. "It's the first ever in the industry, and we have an exclusive on the Dolby Surround process for audio recordings," says Elliott. The next volume, "Classic Film Scores For Bette Davis," is scheduled to be in-store by Dec. 1, with expectations of a dozen more releases over the next year.

New marketing and advertising campaigns are yet another means for reaching out to grab that new audience. To opera lovers, the name Jessye Norman may be a household word, but since when does an opera recording command a budget big enough to afford a billboard on Hollywood's Sunset Strip? Normally, the number of potential classical consumers is perceived as too small to merit such an expense. Nevertheless, in the wake of the international media exposure that Norman received for her rendition of the French national anthem at the Bicentennial celebration in Paris, Philips Classics seized an opportunity to use the billboard approach to promote her newest recording, and hopefully re-energize her emerging new audience. In addition to the three-CD set containing the complete opera "Carmen," Philips Classics is also marketing a one-CD version with

highlights from the opera that they believe will have a much wider appeal.

Who are those new potential listeners/consumers? Sony Classical's Fein once referred to them as those who were "burnt out on Led Zeppelin but not yet ready for Mahler." Robert Woods, Telarc's owner and president, calls them hi-fi hobbyists. According to Telarc surveys, their consumers are "85%-87% male, between the ages of 25-44, with college educations and white-collar jobs, who have grown up on rock'n'roll and are coming to classical through crossover."

London Records VP Lynn Hoffman-Engel says, "We are trying to tap into the baby-boomer audience who might really be ready for classical music and we're trying to present it to them in a friendly way." Their Nu-View line is "an answer to those who may have heard a lot of new age music, but are a little tired of it and maybe want something a little more sophisticated." Some of the pop marketing techniques are being used to reach this audience. Music videos are normally not done for classical artists. Nevertheless, Ute Lemper's classical crossover video of "The Alabama Song" from her "Kurt Weill" album proved worthwhile with its airing on VH-1. London has also begun experimenting with VNRs (video news releases), which combine music tracks and interviews by the artist. "We sent VNRs around nationally to every cable station in the U.S. and we succeeded in getting excellent airings."

Upcoming at London is a holiday release, "A Nu-View Christmas With Tom Stacy." Stacy, principal English horn player for the New York Philharmonic, collaborates with Chuck Mangione sideman Rob Mathes, who also did the musical arrangements.

Many look to jazz as a viable crossover genre. With a respectable audience, both in numbers and attitude, it is a perfect match with classical. At PolyGram, jazz and classical are marketed through one division. "We really feel that they live side-by-side and in many cases have the same audience, an audience for which good sound is of prime importance and is often synonymous with classics and jazz," explains Hoffman-Engel. Both London and Philips are aggressive about radio, offering promotions in conjunction with live performances in certain key markets. This has been espe-

cially effective in supporting the Boston Pops releases, which consistently sell in large numbers.

Jazz and new age play a significant part in the classical crossover product from Philips. Nancy Zannini, VP of Philips Classics U.S., says that they would have released "The Blue Chip Orchestra" with or without the new-age moniker, but admits "the fact that it happens to fit in to stores' new-age departments is probably making it more successful than if it were just marketed in the classical department." Zamfir's recordings used to be called "easy listening," but his pan flute and organ music is now fashionably compatible with today's new-age market.

In discussing "The Uptown String Quartet," Zannini points out that, as a brand new group, classical and jazz consumers are not yet familiar with them by name. "In this case you're just dealing with good music. And both the jazz and classical buyers respond to in an equally favorable way." This also appears to be true of the transitions from straight Bach to the subtly syncopated jazz rhythms on "Bach Swings With John Lewis." This Philips release went out "with strong recommendations to our sales people that when they sell it they sell it to the jazz department as well as the classical department."

Definitions of classical crossover vary from: (a) recordings sold in both the classical and jazz or new-age departments of the record stores; (b) classical artists performing popular material; (c) popular artists performing classical material; (d) classical music orchestrated for or performed by electronic "instruments"; (e) classical music performed by classical artists but packaged thematically and marketed to the aging baby boomer; (f) music that hard-core classical mavens listen to when they want to relax; (g) music designed to appeal to those who have not yet experienced "real" classical music; to (h) all of the above.

While industry executives may not all agree on a single definition, they do agree that crossover is a great way to sell records to a thirtysomething audience whose taste alternates between Springsteen and Scarlotti.

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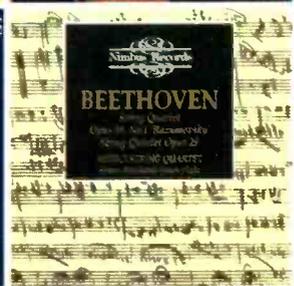
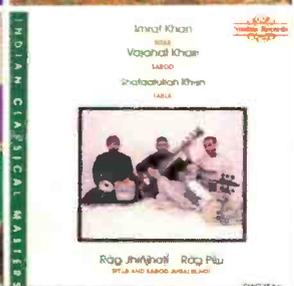
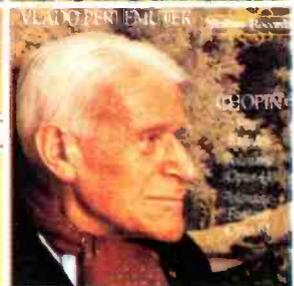
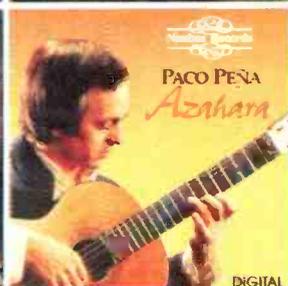
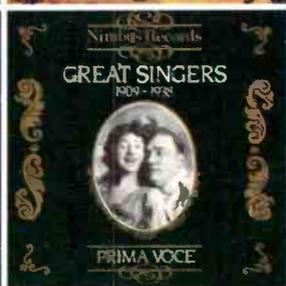
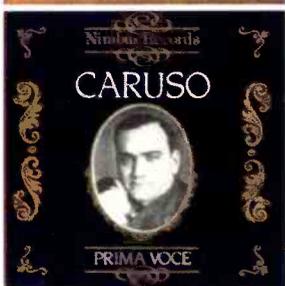
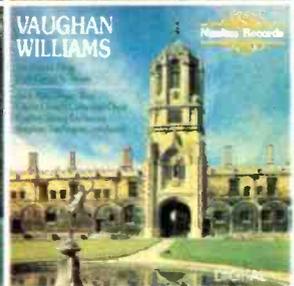
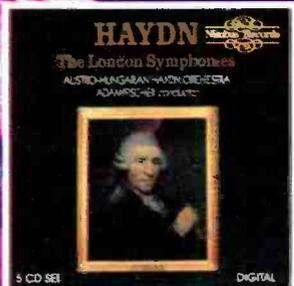
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## VIDEO: CDV's Classical Edge, Laserdisk Push Raise High Expectations for Major Home Impact

By IS HOROWITZ

To Joe Parker, who heads PolyGram Classics video operation, CD video today bears more than a passing resemblance to compact disk shortly after it was introduced in 1983. At first, CDs were largely the province of classical labels, who promoted the new technology while pop divisions played wait-and-see. Lots more classics than pop is being sold on 12-inch laservideo by PolyGram today, an echo of the early CD experience. The ratio, however, is bound to change as the configuration gains adherents.

Most promising is the availability of new players at reduced cost (some advertised at \$500 or less) and the declared intention of major classical record labels outside the PolyGram family to introduce laserdisk and videocassette titles in the coming year. This even as non-record label video entrepreneurs enlarge already substantial classical catalogs.

These developments, long awaited, are certain to increase public awareness of the technology. Parker advises retailers to dig those 12-inch racks out of storage. The LP may be gasping its last, but their rack dimensions are ideal for laserdisk.

What then are record label plans for marketing video?

PolyGram's approximately 100 laserdisk titles will be bolstered by more than 50 new packages next year, with regu-

lar releases every month or two, says Parker, who also notes that the company will begin producing its own video product in 1990. Most material to date has come from Unitel.

Despite its commitment to laserdisk as the preferred carrier for classical video, PolyGram will become active in videocassette as well before the year is out. The enormous number of VHS players already in American homes cannot be ignored, says Parker. Ten to 20 titles are due in the first quarter of 1990. This is material that has already been issued on disk. Later in the year, Parker says he expects that simultaneous release of new titles on laserdisk and cassette will become the norm.

With video still a relatively new development for classical record companies, anomalies regarding expected rights will dot the relationship among competing labels. An example is the New Year's concert last Dec. 31 by the Vienna Philharmonic, conducted by Carlos Kleiber. Deutsche Grammophon is releasing the live concert in both video configurations, but the audio-only recording has been issued by CBS Masterworks.

In a reverse twist, CBS, now Sony Classical, will release the video version of Herbert von Karajan's last concert with the Berlin Philharmonic, a performance of the Tchaikovsky Piano Concerto No. 1, with Evgeny Kissin as soloist. The audio-only version of the same performance is due out on DG. Sony Classical will enter the video era next spring on sev-

eral levels. Laserdisks will be featured first, but tape, both VHS and high-definition TV, will follow shortly, says Günther Breest, president. It's also expected that hi fi 8mm cassettes will become a video carrier for classics before long.

HDTV techniques will be used exclusively on videos produced by Sony itself, says Breest, although they will be processed for release on conventional carriers as well. And the sound, in tandem with new audio-only recordings, will be captured on 30-bit digital equipment.

Programs already taped feature Isaac Stern, Itzhak Perlman, Katia and Marielle Labeque, Murray Perahia, Sir Georg Solti, and Sergiu Celibidache, in addition to the Karajan/Kissin package cited above.

In a major acquisition that will be released at retail over a period of a year or more, are more than 40 performance films starring Karajan. Video rights to this material were acquired shortly before the conductor died last August.

Sony Classical hopes also to assemble visual footage of performances by such former top CBS Masterworks artists as Glenn Gould and Leonard Bernstein for release on video.

To prevent split rights as in the case of the Karajan and Kleiber performances, Breest says that future artist contracts will, wherever possible, specifically cover both video and audio rights.

BMG Classics plans to have some video product out next  
*(Continued on page C-16)*

# SLEEPING GIANTS

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Elektra/WEA International Classics

# CLASSICAL MUSIC

## RAMPANT GROWTH

(Continued from page C-1)

million units, worth \$188.2 million at list.

Midline and budget CDs as a group gained against full price units, but still accounted for only one-third of the total, according to the RIAA. That percentage will surely be higher in the 1989 count, when assembled.

As for the other configurations, net shipments of classical cassettes in 1988, up 27%, came to 11.08 million units, worth \$69.5 million. And classical LPs refuse to die, although their hold on life became ever more tenuous. Gross vinyl shipments last year tallied 1.2 million units. But returns of 989,000 units trimmed the total for the year to 226,000.

The RIAA figures, while instructive, are far from comprehensive. They take into account only the reports of RIAA member labels. Many scores of indie labels, both foreign and domestic, perhaps hundreds, do not belong to the association, nor do they participate in the statistical roundup. If included, they would add significantly to the RIAA totals. (For the record, RIAA reporting members active in classics are CBS, PolyGram, BMG, Angel, MCA, the Warner group, A&M, Telarc, and Denon.)

Putting out new recordings has never been easier. With a DAT under arm and CD manufacture economical and readily available, almost anyone can take a flyer at the business—and many do.

But getting the recordings heard and sold is another matter. That is becoming more of a challenge all the time. There are limits to the number of titles dealers can stock, and for many the gap between that limit and available product is widening rapidly.

The challenge, though, has not dampened the spirit of those on the front lines. Marketing expertise has become an increasingly valuable asset, and more stress is being placed on its use. At least on the major label level, competition for the allegiance of superstar talent is heating up. The campaign by Sony Classical to boost the label to prestige peaks enjoyed by CBS Masterworks in its heyday, has added new

tension to the battle for superstar allegiance.

And the debut of WEA International Classics on the domestic scene certainly heralds more than a measure of new market competition.

The coming year will see other major labels joining the PolyGram group in marketing classical video, both on laserdisk and tape. It will also see at least one major, Sony Classical, introduce DAT as a prerecorded music carrier. And 1990 may also see the extension of superbudget CD marketing. Some majors, despite stated opposition to the development, are known to be surveying the field.

On the repertoire front, the boundaries of what is known as crossover continue to be stretched in order to bait a "classical" trap for people with more diverse tastes.

But despite the ripe market, new contenders continue to come along, anxious to try their hands at the challenging game. New alliances, mergers, and license deals proliferate as established firms and newcomers measure their competence in the arena.

## VIDEO

(Continued from page C-10)

year, says Guenter Hensler, president. Both laserdisk and tape cassette will be used. A number of co-production deals are being considered, he says.

But it's most likely that BMG's entrance into the field will debut with a series of film transfers of performances by Arturo Toscanini, the legendary conductor who will also be the subject of a massive retrospective CD release by BMG.

Although no specific product was named, Angel president Brown Meggs says EMI in London is "bullish" about classical video, and is already assembling suitable material. First titles will be released here on cassette and laserdisk in the spring of 1980, says Meggs.

Teldec, marketed here by WEA International Classics, will also have video material on release early next year. Two audiovisual catalogs have been signed so far, says Peter Andry, senior VP, repertoire.

One is the Allegro catalog, which holds music films produced by Christopher Nupen. Among these is a performance of the Schubert "Trout" Quintet, in which Zubin Mehta performs on bass, his one-time instrumental specialty. Other performers are Jacqueline Du Pré, Itzhak Perlman, Pinchas Zukerman and Daniel Barenboim. There is also an Elgar Cello Concerto played by Du Pré, with Barenboim conducting the Philharmonia Orchestra.

The other film catalog licensed by Teldec, says Andry, is the Metropolitan, which contains filmed concerts by such artists as Barenboim and András Schiff.

## INDIE DISTRIBUTORS

(Continued from page C-4)

growth.

Almost 100 labels are represented at the present time, most of them classical, with another 20 to be signed shortly, says Micallef. New releases are not selling in the same numbers they did a year ago, he admits, but he plans no cutbacks. "We just have to work harder to get shelf space." He claims a sales rep force of 18, five of whom work out of Canada. Of the total, all but four devote full time to Allegro, he says.

Allegro works the price spectrum, from full price to superbudget. The distributor has only recently taken on exclusive representation of the Black Pearl line, which sells to dealers at \$2.50 each in box lots, or \$2.75 if ordered in blister-pack. In top-of-the-line, non-parallel EMI imports and Conifer are the largest sales producers, says Micallef.

As many as 250 new titles are released every month, of which about 75% are classical. In all, the company's current catalog numbers some 4,000 items.

Record magazines add a wider dimension to Allegro activities. The firm distributes the British publication Gramophone to retailers, as well as American Record Guide and CD Review. "We expect to add more music magazines," says Micallef.

(Continued on page C-19)

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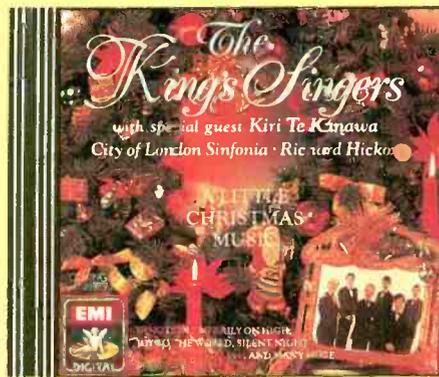
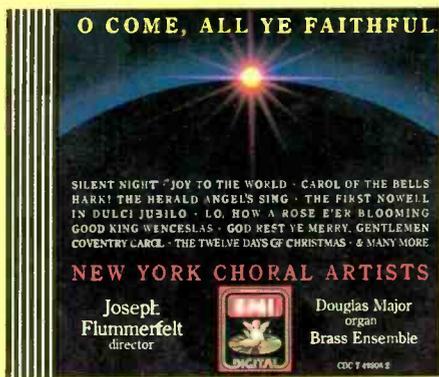
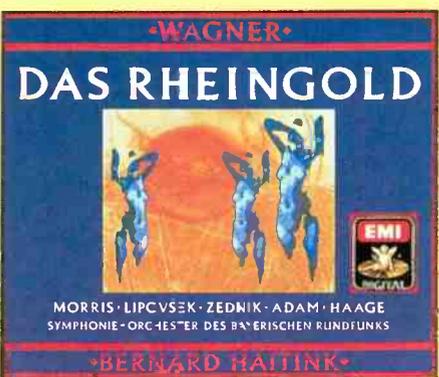
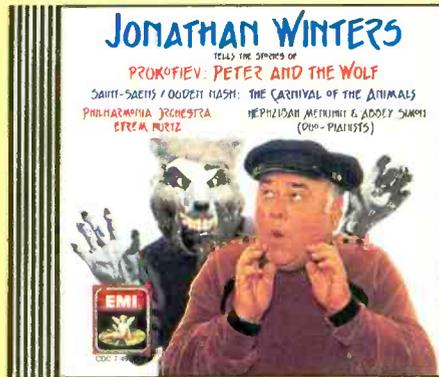
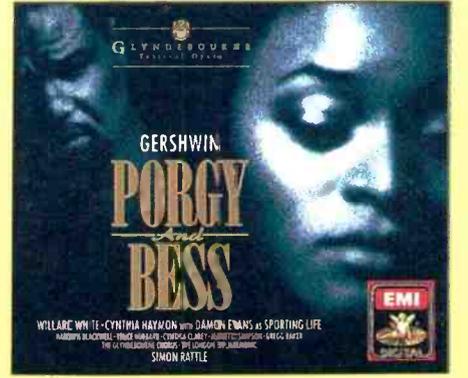
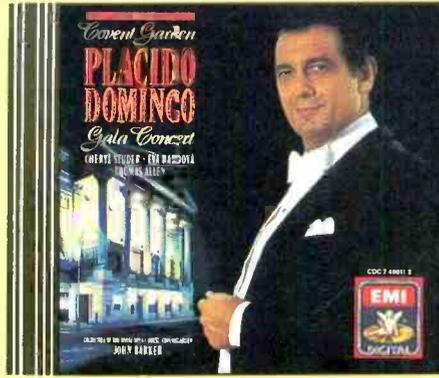
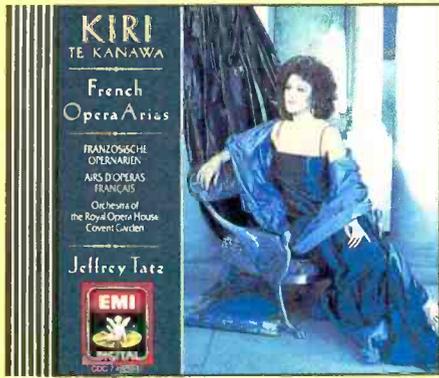
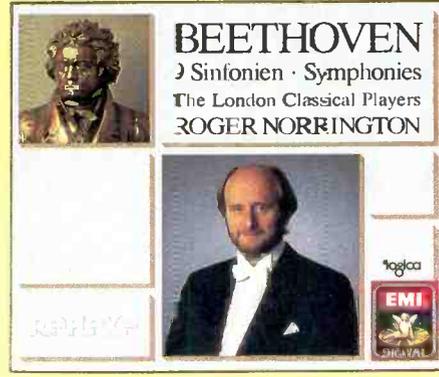
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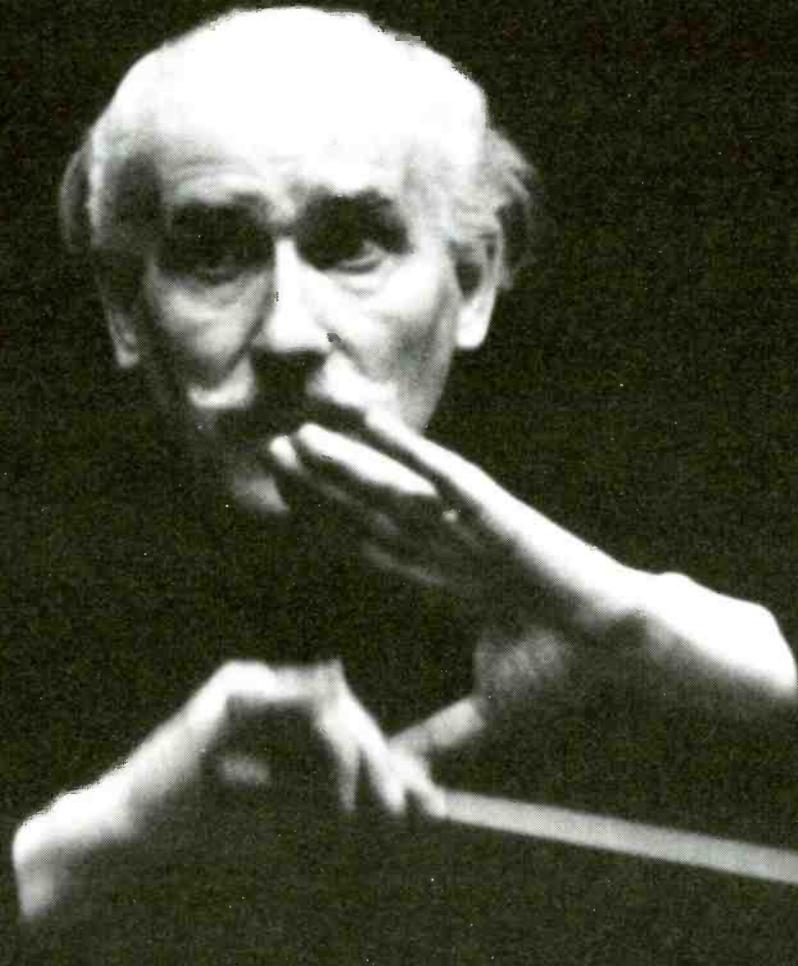


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## INDIE DISTRIBUTORS

(Continued from page C-16)

If Allegro turns down half of new label bids, it's also on the lookout for promising neophytes. Micallef calls such newcomers on his list his "nursery department." They must be nurtured. Every so often one breaks through as an important contributor. The Allegro chief points to Dorian Records as an example.

We have offers almost every day to handle new lines, says Otto Quittner, head of Qualiton Imports. And that's only for foreign labels; the firm doesn't handle domestic lines. But the importer passes on most of them. The field is just too crowded, says Quittner.

The number of CD players in consumer homes is not growing rapidly enough to accommodate the burgeoning increases in product diversity. The public has a wider choice, observes Quittner, so it often ends up buying fewer copies of any specific title. He notes that an album that sold perhaps 3,000 copies two years ago, today might not exceed 1,200. Volume is maintained by increasing the title base.

The firm's current catalog numbers almost 4,000 titles, furnished by some 35 suppliers, most of whom have more than one line. Bis and Hungaroton are among Qualiton's most active lines, but Quittner notes that historical recordings, mostly of live performances, supplied by such labels as Melodram, Nuovo Era, Pearl and Hunt, draw good response. Qualiton has acquired its own historical line for transfer to CD, Club 99, which comprises about 120 titles by such legendary singers as Caruso, Ruffo, Supervia and Pinza. First releases were shipped last month.

Chris Spinoza, of One World, sees lots of promise for industry expansion. An estimated 80% of past record buyers do not yet have CD players, he says, so the potential for growth remains significant.

One World acts as both a distributor and rep firm, and in one capacity or the other handles a label list that includes Arabesque, Omega, Smithsonian, Pantheon, Albany and Dischi Ricordi and CRI. Spinoza notes that the rep formula is useful in getting retail exposure for certain small or specialty labels as retailers become more reluctant to open new vendor accounts. But as a rep, One World acts as the vendor, selling from a catalog, but handling all billing itself.

This doesn't appear strange to Spinoza. "After all, we're in a onesy, twosy business," he says.

## LABEL STRATEGIES

(Continued from page C-3)

consumer advertising.

Despite the product glut, BMG has no intention of cutting back on new releases. An ambitious "relaunch" of Eurodisk, for example, is promised for next year with new recordings and catalog items by such conductors as Eugen Jochum and Kurt Sanderling. One of the first steps Hensler took when he assumed the stewardship of BMG early this year was to shift the focus of Eurodisk away from a vocal/opera-only product line.

Among the more ambitious projects currently underway at BMG is a definitive edition of all extant Toscanini recordings, including titles never before released on disk. These will be issued next year, and a number of Toscanini films will make up the first classical videos (both on tape and CD video) to be marketed by BMG. Co-productions will provide other early BMG video product.

The adoption of a new name, **Sony Classical**, is not the only mark of change at what the industry and record-buying public have long known as **CBS Masterworks**. Under its president, Günther Breest, the label is going to exert lots of pressure on the status quo as it seeks to upgrade its already powerful influence in the U.S. and abroad.

If superstar artists are vehicles to speed access to consumer dollars, Sony Classical will seek more of them. Breest, the former A&R exec at Deutsche Grammophon, has intimate contacts with top talent worldwide, and is reported to have the financial support to fund an aggressive talent drive. New energy can also be expected to focus in technical and marketing areas.

Specifically, Sony Classical had engineered recording deals with Vladimir Horowitz, the Boston Pops, the Metropolitan Opera, and Itzhak Perlman, with more certainly to be expected, as well as a series of heavy commitments with orchestras in Europe. Here, Breest has indicated interest in the New York Philharmonic, both as a renewal of a traditional CBS classical link and to establish a strong orchestral base in the U.S. Scope of the latter deal, should it materialize, may depend on who ascends the NYP's podium when

Zubin Mehta leaves that post a year-and-a-half hence.

The marketing of classical video, both on laserdisk and cassette, is on SC's early 1990 agenda, as is the introduction of digital audiotape; the label is the first major to declare a timetable for launching the controversial configuration. The label will also activate an early music program, using period instruments, and will remove most crossover material from shelter under the classical umbrella. Breest promises to maintain a heavy reissue and repackaging program to exploit secondary markets.

Among upcoming recording projects, Sony Classical will be recording an "Aida" and "Porgy and Bess" with Metopera forces under the direction of James Levine. The new Horowitz recording, begun in mid-October, was to feature the pianist in works by Chopin and Wagner/Liszt. Among the many Berlin Philharmonic Orchestra recordings is a clutch of late Mozart Symphonies led by Carlo Maria Giulini; he'll start with Nos. 38 and 39. Giulini will also record "Pictures at an Exhibition" with the BPO, and Ravel and Stravinsky with the Concertgebouw.

Zubin Mehta and the Berlin will record a complete "Salome" next fall, starring Eva Marton. As for Claudio Abbado, Breest notes that SC has a 20-CD commitment from the conductor who will be taking over as chief conductor of the BPO. Despite the depth of the obligation, it's also noted that Abbado's deal with Deutsche Grammophon gives the latter first refusal rights on new repertoire.

The creation of **Elektra/WEA International Classics** as a new facility to handle wholly owned Teldec and licensed Erato recordings in the U.S. is certain to sharpen competitive market edges. The move, effective this month, kicks off a determined drive to carve out a larger market share than these long-established labels have ever enjoyed domestically.

As of this writing, the new Elektra wing was still hiring staff to carry out the assignment under Kevin Copps, formerly with Angel Records, who will run the operation.

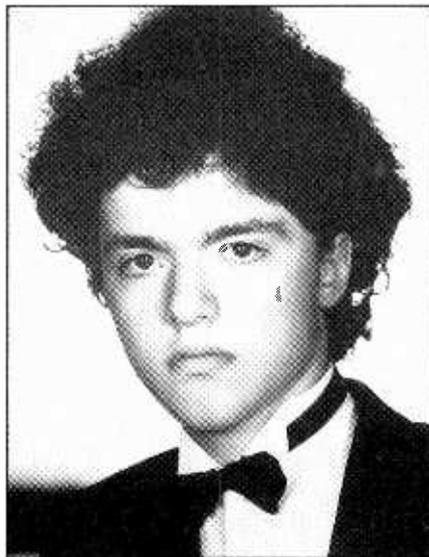
Peter Andry, senior VP for classical repertoire at WEA International, says that **Teldec** will release 60 or 70 new titles next year, supplementing a catalog that already numbers many hundreds of titles. Material will be broad-based, encompassing early music on original instruments to standard and contemporary repertoire.

New recordings with the New York Philharmonic under Zubin Mehta will appear on Teldec next year. Already in the can is a Mahler Symphony No. 5, with sessions scheduled for Holst's "The Planets" and Rachmaninoff's Symphony No. 2. There will be more recording with the Cleveland Orchestra conducted by Christoph von Dohnanyi, in addition to a large and on-going program with a number of European orchestras, including the Concertgeouw, the Leipzig Gewandhaus and the Frankfurt Radio Symphony, says Andry.

The WEA International exec looks for strong response to a recording by Alexei Sultanov, laureate of this year's Van Cliburn International Piano Competition, of both the Tchaikovsky Piano Concerto No. 1 and the Rachmaninoff No. 2 with the London Symphony Orchestra led by Maxim Shostakovich. The competition was highly publicized, and was the subject of a nationally distributed 90-minute PBS TV show.

The **Erato** representation doesn't begin until Jan. 1, when BMG Classics' pact with the French company expires. At

(Continued on page C-21)



Evgeny Kissin



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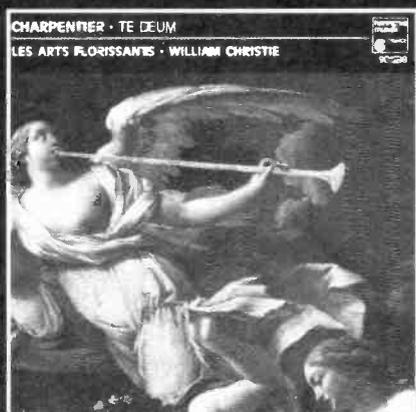
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# CLASSICAL MUSIC

## LABEL STRATEGIES

(Continued from page C-19)

first, stress will be on new titles, says Andry, with selections from Erato's vast catalog introduced gradually. Among upcoming projects he cites a series of Mozart operas conducted by Daniel Barenboim. Also in the works is an extensive program with the Orchestre de la Suisse Romande under Armin Jordan. A complete Debussy cycle is underway, as well as a series of Schumann recordings, including the four symphonies.

Virgin Classics has no intention of resting in a small-label slot for long. "We have a firm policy to compete with the majors," says Simon Foster, managing director. Future release schedules and recording plans lend credence to this goal.

Beset by startup delays, the U.K. label has only released some 40 recordings here to date, half the number put out in Europe. But heavy releases this fall will bring U.S. catalog parity with Europe by the end of the year, promises Foster. And he projects a new annual product release rate of 80 to 90 titles.

Most interesting is Foster's determination to increase Virgin's artistic presence in the States. He hints at future ties with other American orchestras to supplement a current agreement with the Minnesota Symphony and its conductor Edo De Waart. "Big name" soloists, both instrumental and vocal, are also on the label's search list.

Foster is apparently not worried about declarations that the American market is saturated with product. He feels there's still plenty of sales elbow room. The U.S. remains the largest single market for classics, he says.

Among new projects is a series of recordings with guitarist Sharon Isbin, whose first for the label, a set of Bach Lute Suites, has just been released. Upcoming will be a Spanish and Latin American solo program and, with the Lausanne Chamber Orchestra another CD holding the Rodrigo "Concierto de Aranjuez" and "Fantasia para un Gentilhombre," and a Vivaldi concerto.

The American conductor Kent Nagano, whose performance of Prokofiev's "Love of Three Oranges," in the origi-

nal French version with the Opera de Lyon has just been released, will be heard in more orchestral and operatic recordings. And baritone Thomas Allen has been signed for a comprehensive lieder program.

Lee Smith, director of sales for A&M Classics, which distributes Nimbus, Delos and, most recently, Denon, is not too concerned about the host of labels battling for retail exposure. He admits that there has been a slowdown in sales of full price product. But he suggests that the problem is "too many price points rather than too many players." He believes the consumer's concept of product cost has been skewed.

The recent acquisition of A&M by PolyGram is not expected to impact soon, if at all, on the activities of the A&M-distributed labels, says Smith. At least, for now, things are proceeding as before.

"The classical record industry has always shot itself in the foot," says Steve Jacques, who guides the destinies of Nimbus Records Stateside. His caustic comment, echoing almost exactly that of Joseph F. Dash of CBS Masterworks a year ago, refers to the increasing attention given midlines and budgets by the majors, and its eroding effect on top-of-the-line.

Nevertheless, Jacques believes lower prices have merit in certain cases; the new Nimbus Prima Voce line which bowed in October with five packages, for example. Jacques claims new standards of transfer from historic acoustic recordings have been achieved in these historic performances by such artists as Caruso, Ponselle and Martinelli.

Established release schedules will be maintained, despite the crowded market, says Jacques. He believes Nimbus has established a "stable consumer base" among collectors who appreciate the label's policy of long recording takes and the maintenance of performance integrity via little if any editing.

The Hanover Band, which has just completed a Schubert symphony cycle (No. 9 is to be released in February), is turning its attention to Mozart, with the Symphony No. 40 and the Bassett Horn (clarinet) Concerto, due in March. And in recognition of its broader repertoire scope, the English String Orchestra under William Boughton has changed its name to the English Symphony Orchestra. Its first recording under its new name is an Elgar set featuring the "Enigma Variations."

Delos continues to lay stress on its series of orchestral recordings of neglected American works. Many new projects are planned, stimulated in part by the top-10 chart success it has been enjoying with its CD of Hanson Symphonies Nos. 1 & 2, with Gerard Schwarz and the Seattle Symphony. The label seems a step ahead of most that feel there is a strong potential in pursuing this once-neglected area of repertoire.

Actually, a complete cycle of the Hanson symphonies is in the works with Schwarz, says Rudi Simpson, marketing director. But the Seattle forces will also be recording generous portions of the output of David Diamond and Walter Piston. The latter's Symphony No. 6 will be recorded in December to join up with Piston's Symphony No. 2, already cut, and the composer's Sinfonietta to be recorded this month by Schwarz and the New York Chamber Symphony. Much of the label's work with the Seattle is made possible by grants from the National Endowment for the Arts.

Standard orchestral repertoire is also within the Delos purview, but usually along with a twist. Thus, a first entry in a Schumann cycle, again by Schwarz, couples the First Symphony with the "Overture, Scherzo and Finale" and the "Konzertstück for Four Horns & Orchestra."

Simpson also calls attention to more Shostakovich due with the Helsinki Philharmonic under James DePreist. Sessions are scheduled in April.

As for Denon, A&M placed 89 catalog classical titles in the pipeline at the end of October, 49 of which were top-of-the-line, and the remainder midlines. Four more full-price CDs were due in mid-November, including a continuation of Elihu Inbal's Berlioz cycle with the "Requiem," and more Bach from harpsichordist Huguette Dreyfus, this time the "Goldberg Variations." About 20 new titles will be added next year.

A&M's Lee Smith says there will be some pruning of the enormous Denon catalog. Not everything will be brought in, and some past full-price items will be recycled at midprice.

Nonesuch was one of the first widely distributed labels to blur lines separating classical from other related genres. That eclectic mix will continue into the new year, and beyond, says VP Peter Clancy. He notes that new material can be expected from pianist Mieczyslaw Horowitzski. There will certainly be more from the Kronos Quartet, and works are scheduled by West Coast composer Ingram Marshall.

(Continued on page C-22)

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## LABEL STRATEGIES

(Continued from page C-21)

New top-of-the-line releases will issue at a rate of about 25 a year, says Clancy, and more midlines, both from the Nonesuch catalog and the Explorer series, will be marketed in 1990.

More than 100 classical titles rest in the catalog of **MusicMasters**, retail-oriented sister label of the major record club, Musical Heritage Society. Thirty or more new CDs are added annually, says label president Jeffrey Nissim, who does not foresee any cutbacks, despite crowded market conditions. "It's harder than ever to get to the retailer," he admits. Nor does he see any benefit in reducing segments of his catalog to midprice or budget. "We can't compete on price," says Nissim.

Chamber music is becoming a tougher sell, finds the MusicMasters chief, and the label is shifting more to orchestral projects and non-standard repertoire. Here, most work is being done with the St. Luke's and American Composers orchestras. A first-time chart entry last month of an Alan Hovhaness program with the ACO has encouraged this approach. But work with solo artists such as flutist Paula Robison and guitarist Eliot Fisk will continue, says Nissim.

Although **New World Records** has built a catalog that's largely unique, it has not escaped the consequences of product glut. Arthur Moorhead, director of marketing, puts it this way: As the majors issue greater quantities of mid-price catalog, as well as more crossovers, they drain off a growing share of dealer dollars. First access to retailer resources go to the majors; what's left, a shrinking chunk, is apportioned among the indies.

As a non-profit company, the label relies on foundation and government support for its recording projects. But such funding rarely includes resources for overhead or advertising.

"We have been able to maintain our volume," Moorhead says, "but it requires more legwork, and some broader-based product." He says it's now necessary to visit major

buyers at least every two weeks to keep on top of things. "We have to fight harder for display space."

Without sluffing its mandate to concentrate on "serious" contemporary music, New World has recently moved into jazz and given more attention to musical theater. Market-place success with Leonard Bernstein's "Candide" three years ago has led to other theater projects, two of which, "Babes In Arms," and "Sitting Pretty," have recently been recorded and are awaiting release early next year.

Normally, New World output has been about 12 titles. But this fiscal year the number has risen to 16 to help swell its 60-CD total.

**ProArte** is another label that sees potential for growth abroad. Label's Michael Olsen says that additional foreign licensees and distributors will be signed in the coming year, and that new recording deals are being negotiated with performing ensembles in Vienna, Helsinki, Paris, and Israel. On the home front, Olsen says the challenge remains to find and exploit a repertoire niche that is still not too heavily duplicated. ProArte will be working with six to eight American orchestras in the coming year. About 20 new classical titles are projected.

ProArte, far from alone in being buffeted by increasing competition in budget and midline product, is mulling a direct confrontation with Laserlight and other superbudget marketers. Olsen says that reducing the price of the company's Quintessence line to superbudget levels is under consideration.

Arabesque continues to turn out 16 to 18 new classical titles a year to beef up a catalog which now numbers more than 130 titles. Ward Bottsford, president, who has already extended his operation to include jazz, has also created a sister label, Arabesque Too, to sidle into spoken word and children's material, as well as other categories that don't quite fit the parent label mode.

That latter imprint has already taped the Little Orchestra Society under Dino Anagnoste in Prokofiev's "Peter and the Wolf," Gail Kubik's "Gerald McBoing Boing," and Peter Schickele's "A Zoo Called Earth." Only the narration remains to be added, by Maurice Sendak, Carol Channing and Schickele himself, respectively. "Dear Millie" with Sendak is another upcoming project in this line, says Bottsford.

Next September, Arabesque will record another album with tenor Rockwell Blake, this a Handel program, performed with the English Chamber Orchestra and Nicholas McGegan. Bottsford also has more recordings scheduled with Mitch Miller conducting the London Symphony Orchestra. And in June he travels to Poland to record the Cracow Philharmonic in Schubert's Mass in E Flat. Elizabeth Söderström will be among the soloists. Gilbert Levine will conduct.

Smaller labels, particularly, often seek out recording associations that carry with them built-in promotional opportunities. **Omega**, for instance, has arranged for a number of recordings at the Aspen and Tanglewood Music Festivals, in addition to a budding program with the Chamber Music Society of Lincoln Center. Seymour Solomon, the former chief of Vanguard Records who formed Omega little more than a year ago, says he will be recording members of the Lincoln Center group in two Schubert programs beginning this month.

The crowded market holds no terrors for Brian Couzens, whose **Chandos** label continues to record at a hectic pace. At least 100 new albums are planned for 1990, he says, to be distributed here by Koch International.

New titles are coming from the Chicago Symphony and the Concertgebouw, as well the Residente Orchestra The Hague, the Bournemouth Sinfonietta and the Scottish National Orchestra. The latter, under Bryden Thomson, will be heard in all the Rachmaninoff Piano Concertos, with Howard Shelley as soloist. A complete survey of the Dvorak String Quartet by the Chilingirian Quartet is also in the works.

Among other projects scheduled are the Mozart Horn Concertos with Frank Lloyd as soloist, Prokofiev with pianist Boris Berman, Bax violin sonatas with Erich Gruenberg, and John McCabe at the piano, and a recital of French songs by Hugues Cuénod. The 86-year-old tenor is accompanied by pianist Julius Drake. Lots more English music is scheduled, according to Couzens, and the firm's early music program under the Chaconne imprint will be continued.

**MCA Classics** continues a reissue program drawing on its large catalog holdings on the Decca, Westminster, Kapp and Command labels. At the same time, it will be releasing occasional items it has recorded on its own. An example cited by MCA exec Martin Fleischmann is a Mozart program by the Amherst Saxophone Quartet. Also upcoming in the new year are the first of series of cassette-only instructive musical programs, with narration by former MCA Classics chief Thomas Shepard. Music by Tchaikovsky, Beethoven and Vivaldi are covered in the first three releases. Catalog reissues will include more Andres Segovia albums, and "The Play of

Daniel" by the New York Pro Musica, Says Fleischmann.

New titles from licensor IMP/Pickwick are due, including a two-piano set by John Ogden and Brenda Lucas, recorded just before the former's death earlier this year. MCA's initial CDs of Soviet performances furnished by Mobile Fidelity's erstwhile deal with Melodia, and the latter's Arts & Entertainment joint enterprise with Russian interests, and more are due.

A&E now has 19 artists on its roster, says Fleischmann. Among them is the violinist Vadim Repin, winner of this year's Queen Elizabeth Contest, who will be heard in works by Bach, Brahms and Wieniawski. Music by Cage, Crumb and Stockhausen will be featured in a second volume of the contemporary series, Alternatives.

It may be more difficult to find retail space for new product, but Larry Kraman of **Newport Classic** says he has no intention of easing up on new recording and release schedules. "We just have to work harder," he says. With 64 titles in his catalog, distributed by MCA Classics, he projects the number of new releases at 40 annually.

Newport has been a midprice line, but Kraman says he is now considering lifting it to or near full price. He doubts whether higher list prices would cut seriously into unit sales, bearing in mind the non-standard nature of much of his catalog.

**Bridge Records** has one eye on the present and the other on the past. David Starobin, president, says that contemporary and traditional music break down just about equally in the company's young catalog and future recording plans.

In a move to broaden its repertoire scope, Bridge is launching a "World" line that will focus on indigenous music of non-western countries. David Lewiston, who was responsible for much of the "Explorer" music that appeared on Nonesuch, is the producer. Music from Tibet and Bali will be heard on the initial releases.

On the classical side, Starobin calls special attention to the last album recorded by the late Jan DeGaetani. Devoted to Mahler and Berlioz material, it will be released in December. Among new projects yet to be recorded is a set of Ives violin sonatas performed by Gregory Fulkerson, with Robert Shannon at the piano, and an album of electro-acoustical works by British composer Jonathan Harvey. Starobin, who has an active career as a classical guitarist, also plans to record an album of 19th century music performed on an early classical guitar.

**RPO Records**, the label affiliate of the U.K.'s self-governing Royal Philharmonic Orchestra, claims a small profit after three years in the business. It has been represented in the U.S. by MCA Classics, but that association has unravelled and RPO is seeking another affiliation.

The RPO catalog holds 22 titles, with four more planned for the coming year. That's just about enough for a label its size, says RPO managing director Ian Maclay. On the agenda this month is a live recording of a concert in Moscow featuring Vladimir Ashkenazy both as conductor and piano soloist. And depending on funding success, the label hopes to mount a studio recording of Britten's "War Requiem," with André Previn on the podium.

## CLASSICAL ALBUMS

Following is a recap chart of the top classical albums during the eligibility period of Oct. 29, 1988 to Oct. 21, 1989.

1. **THE MOVIES GO TO THE OPERA**—Various Artists—Angel
2. **VERDI & PUCCINI: ARIAS**—Kiri Te Kanawa—CBS
3. **PAVAROTTI AT CARNEGIE HALL**—Luciano Pavarotti—London
4. **WAGNER: THE 'RING' WITHOUT WORDS**—Berlin Philharmonic (Maazel)—Telarc
5. **BERLIOZ: SYMPHONIE FANTASTIQUE**—London Classical Players (Norrington)—Angel
6. **PORTRAIT OF WYNTON MARSALIS**—Wynton Marsalis—CBS
7. **BEETHOVEN: SYMPHONIES 1 & 6**—London Classical Players (Norrington)—Angel
8. **BAROQUE MUSIC FOR TRUMPETS**—Wynton Marsalis—CBS
9. **BARBER/BRITTEN: CELLO CONCERTOS**—Yo-Yo Ma—CBS
10. **HOROWITZ IN MOSCOW**—Vladimir Horowitz—DG
11. **BEETHOVEN: SYMPHONY NO. 3**—London Classical Players (Norrington)—Angel
12. **WINTER WAS HARD**—Kronos Quartet—Nonesuch
13. **MAHLER: SYMPHONY NO. 2**—London Symphony (Kaplan)—MCA
14. **MAHLER: SYMPHONY NO. 1**—Concertgebouw Orchestra (Bernstein)—DG
15. **VERDI: REQUIEM**—Dunn, Curry, Hadley, Plishka (Shaw)—Telarc
16. **PART: PASSIO**—Hilliard Ensemble—ECM
17. **REICH: DIFFERENT TRAINS**—Kronos Quartet—Nonesuch
18. **LUCIANO PAVAROTTI IN CONCERT**—Luciano Pavarotti—CBS
19. **HOROWITZ PLAYS MOZART**—Vladimir Horowitz—DG
20. **LIVE IN TOKYO 1988**—Kathleen Battle, Plácido Domingo—DG
21. **RACHMANINOFF: PIANO CONCERTO NO. 2**—Evgeny Kissin—RCA
22. **HANSON: SYMPHONIES 1 & 2**—Seattle Symphony (Schwarz)—Delos
23. **BACH: SONATAS & PARTITAS**—Itzhak Perlman—Angel
24. **SCHUBERT: LIEDER**—Kathleen Battle—DG
25. **HOROWITZ AT HOME**—Vladimir Horowitz—DG

## CROSSOVER ALBUMS

Following is a recap chart of the top crossover albums during the eligibility period of Oct. 29, 1988 to Oct. 21, 1989.

1. **SHOW BOAT**—Von Stade, Hadley, Stratas (McGiinn)—Angel
2. **JAMES GALWAY'S GREATEST HITS**—James Galway—RCA
3. **UTE LEMPER SINGS KURT WEILL**—Ute Lemper—London
4. **VICTORY AT SEA**—Cincinnati Pops (Kunzel)—Telarc
5. **THE SOUND OF MUSIC**—Von Stade, Cincinnati Pops (Kunzel)—Telarc
6. **DIGITAL JUKEBOX**—Boston Pops (Williams)—Philips
7. **BIG BAND HIT PARADE**—Cincinnati Pops (Kunzel)—Telarc
8. **MANCINI'S GREATEST HITS**—Cincinnati Pops (Kunzel)—Telarc
9. **A DISNEY SPECTACULAR**—Cincinnati Pops (Kunzel)—Telarc
10. **POPS BRITANNIA**—Boston Pops (Williams)—Philips
11. **SOUSA: MARCHES**—The Wallace Collection—Nimbus
12. **THE BERNSTEIN SONGBOOK**—Various Artists—CBS
13. **BY REQUEST... THE BEST OF JOHN WILLIAMS**—Boston Pops (Williams)—Philips
14. **1712 OVERTURE**—P.D.Q. Bach—Telarc
15. **RAMIREZ: MISA CRIOLLA**—Jose Carreras—Philips

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Emanuel Ax	MUSIC from Marlboro
Daniel Barenboim	Wynton Marsalis
Berlin Philharmonic	Eva Marton
Leonard Bernstein	John McLaughlin
Pierre Boulez	Zubin Mehta
Yefim Bronfman	Midori
José Carreras	New York Philharmonic
Aaron Copland	Jessye Norman
Plácido Domingo	Murray Perahia
Dietrich-Fischer Dieskau	Itzhak Perlman
Philip Glass	Samuel Ramey
Carlo Maria Giulini	Jean-Pierre Rampal
Glenn Gould	Katia Ricciarelli
Bernard Haitink	Esa-Pekka Salonen
Vladimir Horowitz	Alexander Schneider
Bob James	Rudolf Serkin
Juilliard String Quartet	Isaac Stern
Herbert von Karajan	Igor Stravinsky
Carlos Kleiber	George Szell
Katia & Marielle Labèque	Kiri Te Kanawa
James Levine	Michael Tilson Thomas
Cho-Liang Lin	Vienna Philharmonic
London Symphony Orchestra	Frederica von Stade
Los Angeles Philharmonic	Bruno Walter
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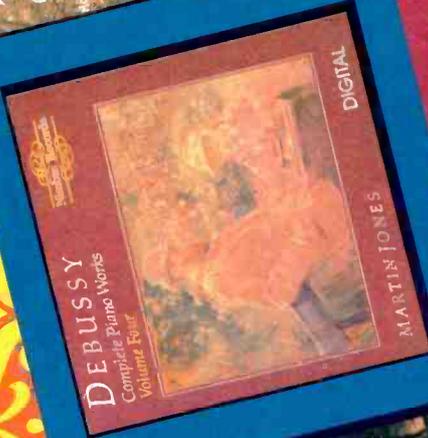


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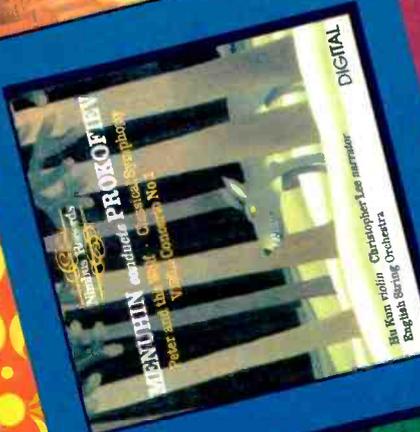


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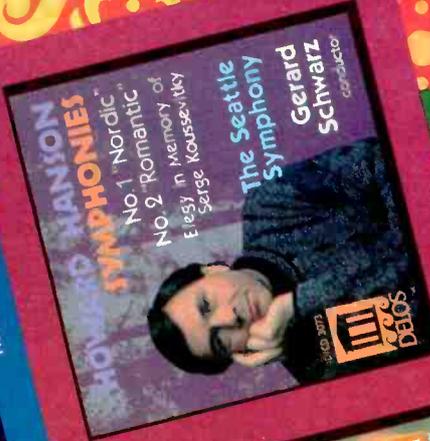
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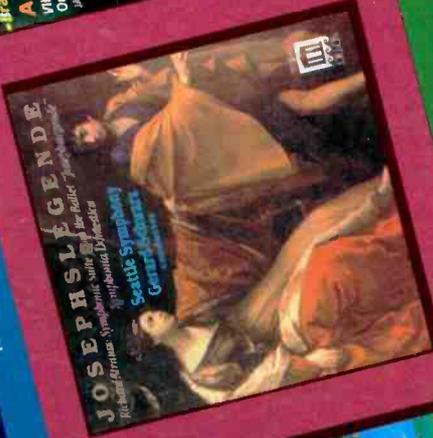
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DE 3083



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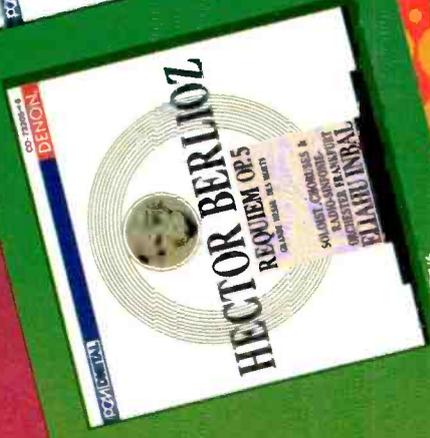
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RECORDS

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## Clients Are Airing Spots Shot In The Format Ad Agencies Pick Up On HDTV

BY BRUCE HARING

NEW YORK High-definition television may still be several years away from the consumer marketplace, but the advertising community is already jumping on the bandwagon.

This fall, major players like Kentucky Fried Chicken, Pampers, Honda, Sony, and Reebok are airing commercials shot in HDTV, a format that offers higher resolution and superior sound to conventional broadcasts, enhanced special effects, and wide-screen picture capabilities. And, according to sources familiar with the format, several major labels are planning video shoots in hi-def.

Although the U.S. has yet to agree on a standard for high-definition transmissions, the prototypes for tomorrow's HDTVs will be tested in the next 18 months, according to Mark Rosenker, VP public affairs for the Electronics Industries Assn. Gray-market Japanese HDTVs are available domestically.

Hi-def commercials shot in the U.S. must be transferred to other media conforming to national television standards before they can be shown on commercial TV.

At present, translating the HDTV shoots to film requires sending the tape to Japan for conversion. However, Sony plans to bring transfer equipment to the U.S. soon, a move that will greatly increase the speed of working in hi-def.

Don Slater, a partner and creative director at New York's Slater-Hanft-Martin advertising firm, has already shot three hi-def spots, one of them for Sony. He touted the format as something most agencies "should climb on tomorrow in terms of saving clients money when they're doing special effects on mats."

Slater also says, "I don't know what other agencies are doing, but directors are not familiar with it, so maybe that's why it's not growing so fast." He advises "everyone to go look at it. If you go up and look at the stuff on a hi-def monitor, it's awesome; you think your regular TV set is out of focus. We definitely plan to continue with it."

How will spots shot in hi-def look on regular television? Opinions are divided, but most firms say that a hi-def shoot will translate well in current broadcast parameters.

The commercials that will appear on regular television will still look better than the average shoot, according to one source familiar with the format, who asked not to be named. "Although there's no high-definition broadcasts, the heavy color saturation still comes through. Not only do reds and blues look better, but a wider spectrum of color can be translated."

Getting used to the technique and building up software for the rollout of commercial hi-def is the reason advertisers are already starting to shoot, the source says.

"It's important for them to look ahead to build a library. It's like the early days of digital audiotape; the hardware will be there, but there's no software. When hi-def starts to happen in shopping mall exhibitions ... the early pioneers will reap the pro-

motional benefits."

Charlie Capuano, senior VP/executive producer at Young & Rubicam, cites hi-def's quick turnaround on special effects as the reason he chose to work in the format on a recent shoot. "We had a job that required special effects and a deadline that didn't leave time to do the special effects in film," Capuano says. "Using the hi-def system, we were able to do the special effects the next day, and then could start processing."

As to future HDTV projects for the agency, Capuano says "there'll probably be lots of situations where I say use it, because it's easy to see it happening in front of you and know it's working properly."

Despite the buzz on the new medium, one representative of a major packaged goods firm expressed dis-

may that agencies haven't already shown a great interest in HDTV.

"We've been aware of hi-def for two years now and have encouraged our agencies to expose themselves to it," says the rep, who spoke on the condition of anonymity. "We're trying to figure out its good points. The proponents say it makes wonderful pictures that are evident on the home screen, but there are those that dispute it and say it comes out looking not much different than 35mm film."

The rep notes that advertisers seem to have more interest in the format than agencies. "They feel that if the TVs aren't out there in the home, there's not a lot to get out of it yet."

"But we produce a lot of commercials—if it does have some properties that warrant its being used more extensively, we want to know about it."

### AUDIO TRACK

THE PURPLE POOL TABLE and bottomless popcorn bowl are just fringe benefits at **Scream Studios**.

Primarily a mixing and overdub facility, Scream houses a **Solid State Logic** 4056 total-recall G-series console, a **Mitsubishi** 32-track digital recorder with **Apogee** filters, a **Mitsubishi** 2-track machine, and **Studer** 24-track analog and 1/2-inch 2-track recorders. Also in position is a **Panasonic** SV 3500 DAT recorder. Out-board gear includes **AMS**, **Lexicon**, **Focusrite**, **GML**, **Forat**, **Eventide**, **Yamaha**, and **Drawmer**.

Recently, **David Kershbaum** and **Paul McKenna** recorded and mixed **Warner Bros.** albums for **Marshall Crenshaw** and **Loey Nelson**. Both projects were recorded and mixed digitally, with Kershbaum and McKenna producing. McKenna engineered and mixed, assisted by **Craig Doubet**.

Also Scream-ing was **Vassal Benford**, who cut tracks and vocals on two songs, "Right Back" and "I Love You Just For You," for an **MCA** solo album by **New Edition's** **Ralph Tres-**

vant. **Louil Silas Jr.** was executive producer. **John Hegedes** engineered the 48-track analog recording, assisted by **Doubet**.

**O'Bryan** is producing his new album for **A&M**, with **Doubet** at the board. Ten songs have been cut so far. O'Bryan had **Janet Jackson** in tracking synthesizer and vocals for a tune titled "You Oughta Be With Me" (co-written by the two) for an upcoming Jackson project.

Also hot off the board is the 24-track analog mix on **Wild Flowers'** new **Slash** album. The project was produced by **Matt Wallace** and mixed by **Wallace** and **David Bryson**.

Scream is located at 616 Ventura Blvd., Studio City, Calif. 91604.

### NEW YORK

**NUGROOVE** ARTIST **LISA LEE** worked on her debut single, "When Can I Call You?," at **D&D Recording**. **Ronald Burrell** produced; **Mike Rogers** was at the board.

**Richie Havens** recorded at **Krypton** with **Gene Pearla** and **Bernard Fox** producing and engineering. The **Uptown Horns** and **NRBQ** partici-



**Ready For The '90s.** The Society of Professional Audio Recording Services (SPARS) elected new officers and board members recently. **David Porter**, of **Music Annex**, is the new president. Celebrating at the society's 10th anniversary gala, from left, are **Steve Lawson**, **Steve Lawson Productions**; **Tom Kobayashi**, **Skywalker Sound**; **Porter**; **SPARS** Northeast coordinator **David Tieg**; treasurer **Dick Trump**, **Triad Productions**; secretary **Dwight Cook**, **Cook Sound and Picture Works**; executive director **Shirley Kaye**; **John Fry**, **Ardent Recording**; **Charles Comelli**, **Capitol Records**; first VP **Pete Caldwell**, **Doppler Recording**; and **Howard Schwartz**, **Howard Schwartz Recording**. Feeling a little camera shy is chairman of the board **Bruce Merley** of **Clinton Recording**.

pated in **Bread And Butter's** best-of collection, produced by **Peter Gallway**, engineered by **Tony Volante**, and arranged by **Krypton** owner **Murray Weinstock**. **Mike Stern** engineered and produced **Poi Dog Pondering's** project.

**Cissy Houston** overdubbed vocals with daughter **Whitney Houston** at **Sound On Sound**. **Ben Diggs** produced the gospel tracks; **Dave Darlington** engineered and **Eric Harris** assisted.

### LOS ANGELES

**JERMAINE JACKSON** cut a song for **Arista** at **Alpha Studios**. **Dave "Pic" Conley** produced, with **Ian Gardiner** at the board. Alpha's new **Sony 3324A** digital machine took to the road with the **Who** to record the group's Los Angeles concerts. **Shadowfax** tracked an album, "The Odd Get Even," for **Capitol**. **Bob Margouleff** produced; **Joe Schwartz** assisted.

**Laura Branigan** worked on vocals for **Atlantic** in **Music Grinder** with producers **Steve Lindsey** and **Steve Kipner**. **Richard Cottrell** engineered, assisted by **Steve Heinke**. **Chris Poland**, former guitarist for **Megadeth**, worked on his solo effort for **Capitol**. **Casey McMackin** engineered and **Heinke** assisted. **Drummer Bobby Rock** recorded and filmed an instructional drum video produced and directed by **Desert Sky Productions'** **Jim Carey**. **Jack Joseph Puig** ("Beaches" soundtrack) engineered; **McMackin** assisted.

At **Artisan Sound Recorders**, engineer **Greg Fulginiti** mastered the **Muddy Waters** six-record set.

**Bret Michaels** of **Poison** produced tracks in **Summa's** **Studio B** (**Custom API/deMedio**) on **Suz E. Hatten**. He mixed in "A" on the studio's 64-input **SSL G-Series**. **Greg Price** engineered; **Kyleeoho Bess** and **Lori "Fu" Fumar** assisted. **Atlantic's** **Stevie Nicks** mixed in "A" with producer **Rupert Hine** and engineer **Tom Lord-Alge**. **Fumar** assisted.

### NASHVILLE

**TERESA FARRIS** TRACKED, overdubbed, and mixed at the **Music**

**Mill**. **Ray Baker** produced the **Warner Bros.** project, with **Jim Cotton** and **George Clinton** at the board.

### OTHER CITIES

AT VANCOUVER SOUND in Vancouver, British Columbia, **Joe Hardy** produced and engineered **Colin James'** **Virgin** release.

**Wynton Marsalis** recorded four original songs for an upcoming film at **Goodnight Dallas**, Dallas. Members of Marsalis' tour group performed on the sessions. **Ruben Ayala** engineered.

The group **Walkers** was in **White Crow**, Burlington, Vt., cutting tracks for its debut **Atlantic** project. **Kevin Killen** was at the **Neve** engineering and co-producing with **Tom Dube** and **Mike Denneen**.

**Gregory D** and **Manny Fresh** were in **Planet Dallas** in Dallas to record their **Atlantic** debut. **Rick Rooney** engineered; executive producer was **Ernie Phillips**.

Those **Spanic Boys** completed an album at **A.D. Productions** in Milwaukee for **Rounder Records**. **Scott Billinton** produced, with **Dan Henszey** at the **Neve V-series** console and tracking on a **Mitsubishi X 850**.

All material for the Audio Track column should be sent to **Debbie Holley**, **Billboard**, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.



**Glasnost Trax.** **Martika** and producer **Michael Jay** completed a cut for the Epic release "Music Speaks Louder Than Words" at **Trax Recording Studios** in Hollywood, Calif. In the studio are, from left, **Michael J. McDonald**, **Trax** engineer/owner, **Martika**, **Jay**, and **Robyn Whitney**, founder of **Music Speaks Louder Than Words**, the organization coordinating the first **Songwriters Summit** in Moscow. The project is a collaborative effort between American and Soviet composers. **McDonald** is one of few American engineers to have recorded in the U.S.S.R.'s **Melodia Studios**.



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## Gotham's Greene Street Is Busier Than Ever Studio's Biz Has Taken Off Since '87 Renovations

BY STEVEN DUPLER

NEW YORK It has been an eventful two years for New York-based Greene Street Recording.

Since opening its new Amek/GML/Quested mixing room (celebrated with a gala during the 1987 Audio Engineering Society convention here), business at the facility has taken off, says owner Steve Loeb.

Clients include L.L. Cool J, Arif Mardin, Jody Watley, George Clinton, Ziggy Marley, Ofra Haza, Aretha Franklin, Keith Sweat, Tower Of Power, and Public Enemy.

The GML-equipped Amek APC-1000 console, centerpiece of the mix

room and one of only a handful of such desks in the world, is just one reason for the studio's success since its 1987 "rechristening," according to Loeb. The other reason is Greene Street's philosophy of urging its personnel to seek out and bring in projects, "allowing assistant engineers to become full engineers, and engineers to make the move to become producers."

Loeb, a former jingle arranger, entered the studio business "like a lot of people do—sort of by accident. I was doing a lot of commercials in the mid-'70s, and I was getting harassed by a rep from a place called Basement Recording to come down and see the fa-

cility," he says. Loeb went, saw, became studio manager, and subsequently bought out the owner.

Basement Recording—later to become Greene Street—was "an extremely esoteric facility," recalls Loeb. The studio, involved with work for Philip Glass and other nonmainstream artists, held the first Neve board in New York. "I think it was that taste of being 'the first' anything that later led me to investigate the APC-1000 when no one else had bought one yet," he says.

In the late '70s, Greene Street got its first taste of commercial success as Loeb led a musical transition from avant-garde to the burgeoning areas of rap and metal. "We did 'Christmas Rappin'" for Kurtis Blow back in around 1977 on spec," he says. "It ultimately became a huge hit in Europe, and then later in the States. From that, we just kept on doing a lot of rap, and then moved into metal with the first Riot album for Capitol."

By 1987—still working with only 16 tracks—Loeb and Company worked on the first Run-D.M.C. album and Shannon's hit "Let The Music Play." Rod Hui, currently chief engineer and in-house producer at Greene Street, cut his co-production chops on those releases. "With the success of both those albums we stopped doing commercials—which had still been a staple business for us—and we also went 24-track with MCI decks and a Trident console," says Loeb.

In 1986, construction began on the Amek/GML room. Loeb says he was naive enough back then to think that he could build the new room for about \$400,000; the actual cost was \$1.2 million. He had at the time "only \$70,000 on hand," he says. "I remember distinctly going into the studio on two separate occasions and telling everyone to go home, that we were going out of business." Unexpected royalty checks from a rap record allowed Loeb to keep the doors open while the studio financed the construction of the mix room.

The risk Loeb took in bringing in an untested, as-yet-unbuilt board from Amek has paid off. But he says his desire for superlative sonics would not have allowed him to go for anything else. "I had experience being the first with the Neve when I bought the studio," he says. "Everyone wanted MCI at that point. But I knew the Amek had a great rep with all the right people—the sonics were great and the people were more audio-minded than businessmen."

According to Loeb, who has stocked his studio with esoteric monitors (Quested and Meyer Sound), "the trick is not to suffer from 'trade-mark-itis.' Buy what you think is great."

Greene Street operates under Loeb's philosophy: "Anyone can buy hardware. It's not in the machines, it's in the people. Once you have good people, you have to give them good reason not to leave. You have to fulfill them, and let them go to the next stage of their development. Your tech people are artists, and they have to be treated as such."

*Steven Dupler is the former Senior Technology Editor at Billboard*

## NEW PRODUCTS AND SERVICES

**NICHOLSWORKS:** Three-time Grammy winner Roger Nichols was named chief recording engineer of Soundworks West Ltd. The studio is the former site of Hitsville Recording Studios, established by Motown Records. Contact: 213-850-1510.

**UPDATE SEMINAR:** The International Tape/Disc Assn.'s annual update seminar will be held Nov. 21 at the Waldorf Astoria. Contact: 212-643-0620.

**VIDEO SERVICES Corp.** completed its acquisition of TVC Video Inc., a New York-based postproduction facility. VSC held 60% of TVC's shares and recently secured the remainder. Contact VSC: 201-767-1000.

**WESTREX REDESIGN:** Nac Westrex Inc., a newly formed company, purchased Westrex assets from Digital Entertainment Corp. The company will manufacture, engineer, and handle worldwide technical services and sales of Westrex products, including magnetic systems, optical recording systems, and electronic projector systems. Contact Nac Westrex: 818-898-2341.

**PRO LOGIC:** Pioneer added a sound field processor to its Elite line that combines two 50-bit digital signal processors, Dolby Pro Logic surround sound, and multichannel 18-bit digital to analog converters. Contact: 213-835-6177.

**FADING MIRAGE:** Ensoniq's last Mirage keyboard was given away to Pittsburgh musician Keith Bailey. The unit was the company's 999,999th and last to roll off the production line. Contact: 215-647-3930.

**MIDI CONTROL:** New England Digital debuted MIDInet, designed to turn the Synclavier into master controller of a MIDI studio. NED also made postproduction software available for its PostPro and Direct-To-Disk digital recorder/editors, introduced three optical disk sound libraries, and debuted the Synclavier 6400 midrange workstation. Contact: 802-295-5800.

**TASCAM DIGITAL:** Tascam premiered its 24-track DASH digital multi-track recorder, the DA-800, with a suggested list price of \$99,000. The recorder is fully compatible with Sony's PCM 3324/3324A. Contact: 213-726-0303.

**LIVE SOUND:** Panasonic/RAMSA introduced the 500 Series loudspeakers. The three-speaker modular system is designed for live sound applications from theater to arena environments. The speakers are assembled from WS-A500 midhigh frequency modules and WS-A550 low-frequency modules. Contact: 714-373-7277.

**ELECTRO-VOICE SERVICE:** ESC Inc. has opened a full-line Electro-Voice service center in Richmond Hill, N.Y. The facility will service the Eastern region. Contact ESC: 718-846-2600.

**RARE EARTH:** Beyer offers the TG-X microphone line, which combines neodymium rare earth magnets and lighter diaphragms. The four-mike line includes a large diaphragm mike for rock vocal applications. Contact: 516-935-8000.

**PRO TAPE:** Sony Magnetic Products Co. is offering a complete line of pro audiotape. The line includes digital audio master cassettes and professional DAT digital audiotape. Contact: 201-930-6432.

**SHURE GUIDE:** A "Guide To Better Audio" is available from Shure Bros. to aid video specialists in improving audio quality on their productions. The company has also introduced the L Series wireless mike systems. Contact: 800-624-8522.

**CASSINGLE SHELL:** Shape Inc. will begin customer testing of a new cassette single shell in early 1990. The shell includes several patented features and begins production at the end of November. Contact: 207-282-6155.

**YAMAHA INTRODUCTIONS:** Yamaha debuted the DMR8X digital multi-track mixer/recorder. The unit is an 8-track 20-bit digital recorder, 24-bit digital mixer, time code/locator, and automated mixing system. The company also unveiled the PM1200 pro audio mixer available in 16-, 24-, and 32-channels. Each has three-band EQ with sweepable midband and 80 hertz high-pass filter. Contact: 714-522-9011.

**PLASTIC LICENSE:** Sunkyoung Magnetics has licensed El Mar Plastics' patented design in the manufacture of interlocking hubs for cassette tape pancakes. Contact El Mar: 213-327-3180.

**EXPANDING ANNEX:** Music Annex Duplication has moved to an 18,000-square-foot facility in Fremont, Calif. The new plant features Otari, Electro-Sound, Tapematic, and King gear. The facility's postproduction studio remains at its former location. Contact: 415-226-0800.

**LOSS AT ZENITH:** Zenith Electronics Corp., which last month announced an agreement to sell its computer business to Groupe Bull, reported a third-quarter loss from continuing operations of \$9.1 million. Contact: 312-391-8181.

## After Test Run, CBS Int'l CD Plant Opens In Holland

BY WILLEM HOOS

AMSTERDAM The third CD factory in the Netherlands is now in production after a brief test run.

A division of the CBS International Service Center, the \$4.2 million facility is located in Haarlem, next to a record plant. At present, only 3-inch CD singles are being manufactured by a staff of seven working a 24-hour schedule in three shifts under the supervision of Hans van Luit, deputy managing director of the CBS International Service Center. Production equipment is designed by Sony, parent company of CBS Records.

CDs will be distributed to 14 European countries, including Scandinavia, Benelux, Germany, Austria, Switzerland, and the U.K.

The new factory is a backup for the Sony CD plant in Anif, Austria,

which produces singles and albums. The Haarlem annual capacity through December will be 750,000, rising to an annual maximum of 3.5 million.

Holland's first CD plant was opened by Dureco, an independent record company, at Weesp Oct. 9, 1987. The second, at Tilburg, began production May 10, 1988, and is now controlled by the Dutch automation company IGA and operates under the name of European Optical Data Storage Co.

A fourth CD facility in the Netherlands will begin test operations in February 1990 at Uden within the framework of EMI Services Benelux (Billboard, Sept. 30).

Initially, the EMI plant will have two pressing machines, with a further four due to be installed in July 1990. The plant will officially open in September 1990.

## Matsushita Gets Development Rights E-Mu Licenses Its G Chip

BY SUSAN NUNZIATA

NEW YORK E-Mu Systems and Matsushita Electric Industrial Co. of Osaka, Japan, have entered a technology licensing agreement.

The agreement involves E-Mu's new G chip, which will be used for product development in Matsushita's Technics home electronics keyboard line, says Jim Rosenberg, director of product marketing with E-Mu. The G chip is a sound-producing chip that forms the basis for E-Mu's Proteus and E-Max II digital sound systems.

According to terms of the agreement, E-Mu will grant Matsushita exclusive license for its proprietary technologies as well as its extensive sampled-sound library.

"We're always looking for options to expand our business, and this is a way to expand, especially with some of the new technologies we have," says Rosenberg.

E-Mu began in the early '70s by licensing technology to Sequential

Circuits for that company's Prophet 5. Last year, E-Mu entered an agreement with Baldwin that involved modifying its E-Max system to fit an educational environment. Currently in the early stages is an agreement with Baldwin to market Proteus through its distribution channels.

Proteus, which began shipping in late June, is a 16-bit digital sound module that has 192 samples from the company's Emulator III stored in ROM. It has a suggested list price of \$995.

Through the relationship with Matsushita, "we will be able to profit from the utilization of our technology in a market segment that our current products and distribution do not yet address," says E-Mu president Stephen Tritto. "Matsushita, which has already established brand recognition and strong worldwide distribution, will be able to set a new standard of sound quality and value in the huge home electronic keyboard market."



DARLENE LOVE



BOB  
B.  
SOXX  
AND THE  
BLUE JEANS

THE  
CRYSTALS



# A CHRISTMAS GIFT FOR YOU

From  
Phil Spector

The Ronettes, three African American women, are standing behind a large, wrapped gift box. They are wearing matching red and green outfits. The gift box is wrapped in black and white striped paper with a gold ribbon and a red poinsettia decoration. The background is a plain, light-colored wall.

THE  
RONETTES

**...and a happy new year!**



## Mass Merchants Fill Expanding Role in Special-Interest Sell-Through Surge

By KEN JOY

**W**hen Walt Disney Home Video released "Who Framed Roger Rabbit" and "Bambi" at sell-through prices last month, it was as if Hollywood had shot adrenaline directly into the veins of the country's mass merchandisers. Price points under \$20 are making home video titles collectible as never before, and mass merchants are reaping the profits.

But it's not just blockbuster Hollywood movies that are coursing through retail channels—"special interest," or non-theatrical videos are becoming the darlings of the



"Teenage Mutant Turtles: Case Of The Killer Pizzas" (FHE).

same merchants who sell millions of tubes of toothpaste each month. Mass merchandisers like K mart, Wal-Mart, Target Department Stores, F.W. Woolworth's and Montgomery Ward as well as booksellers like Walden and B. Dalton, are waking up to the healthy profits to be had in tapes that cover a range of topics from flyfishing, to metaphysical oddities like Shirley MacLaine's "Inner Workout."

Other mass merchandisers like Sears and J.C. Penney, however, have eschewed the software market and are instead actively pursuing the hardware arena in hopes of capturing an ever-increasing portion of the consumer electronics pie.

Mass merchandisers, on the whole, are not set up for rental operations like video specialty stores and large audio/video stores, and must rely on lower sell-through prices in order to make carrying video as profitable as pushing pulp novels. Until recently, that wasn't possible. But now, with most major studios and independent producers releasing their products at retail prices of under \$20, sell-through has become the sizzle and the steak that national retailers so desperately covet.

In fact, the sizzle has gotten so hot, that some retailers who had previously abandoned theatrical and special interest video, are re-entering the market, albeit cautiously.

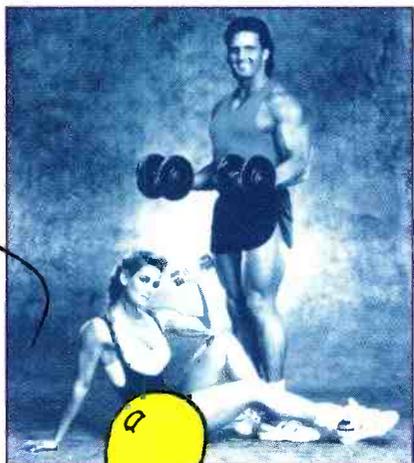
B. Dalton Bookseller is a case in point. Having left the video arena nearly two years ago during a corporate buyout, the 800-store chain began to test-market special interest and limited theatrical videos last month to coincide with the release of "Roger Rabbit" and "Bambi." Fifty of the chain's stores, located in shopping malls in nearly every major metropolitan area, have moved video products back into their stores in a specially designed four-sided stationary tower that carries kidvid, family, self-help and "classic" theatrical titles.

"We got out of video two years ago mainly because the titles we were carrying really didn't fit our customer mix," says Kurt Ringquist, video manager/buyer for the B. Dalton  
(Continued on page A-3)

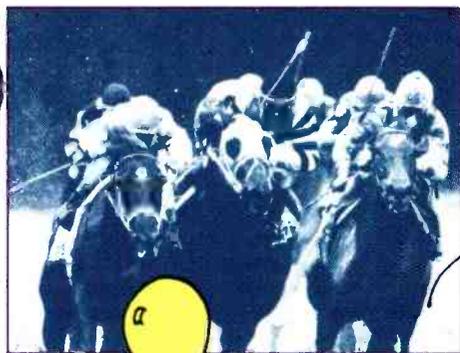
Spotlight

# SPECIAL INTEREST VIDEO

Widening Distribution Channels Serving Traditional and Alternative Outlets Are Driving Original Video Toward Even More Dramatic Sales and Programming Breakthroughs in 1990.



"Good As Gold" in Personal Trainer Series from Gold's Gym (IVE).



"Jewels Of The Triple Crown" (CBS/Fox).

National Geographic's "In The Shadow Of Vesuvius" (Vestron).



"Beginning Callanetics" starring Callan Pinckney (MCA).



## Increasing Consumer Awareness of Growing Library Raises Prospects for Top Titles

By JIM McCULLAUGH

**T**he original video field continues to occupy exciting programming and expanding sales dimensions.

In the past 12 months, special-interest programming has taken on some new programming wrinkles, pricing has shifted, and distribution has widened in both traditional retail and direct marketing channels.

Reflecting the area's potency, a recent issue of Billboard indicated that approximately half the titles on the 40-position Top Videocassette Sales chart fell into the non-theatrical category—at that time powered by the 300,000-unit-plus level of "The Best Of Eddie Murphy: Saturday Night Live," which peaked at the No. 2 spot.

Despite the fourth-quarter assault of "Batman," "Bambi" and "Who Framed Roger Rabbit," the original-video field was boasting its own 1989 successes and fourth-quarter contenders for sales and programming breakthroughs.

At the moment, the hot major categories—at least in the mainstream—appear to be sports, exercise, travel, long-form music video, new age/self-examination, and television fare.

This year, says Alexander & Associate senior analyst Jerilyn Kessel, the sell-through home video business, including both theatrical and special interest, should generate sales of about 55 million total units, up over 35% from last year. Of that amount, some 20%-25% of units sold will be non-theatrical, she observes.

Recently, at an International Tape/Disc Assn. seminar in Chicago, special-interest home video sales this year—excluding kidvid—were predicted to total 27.2 million units, representing \$325 million for program producers. 1990 sales were projected to reach 38.5 million unit sales, or \$420 million in revenue.

Many observers feel those numbers represent the picture at traditional distribution and retail. Because of the various assortment of players involved—ranging from big studios, to independents to specialty companies, as well as multi-layered distribution and regionality aspects, there are those who believe the current numbers and projections are higher.

"It's been a great year for original video, probably a breakthrough year," says Vestron Video non-theatrical programming VP Jeff

Peisch.

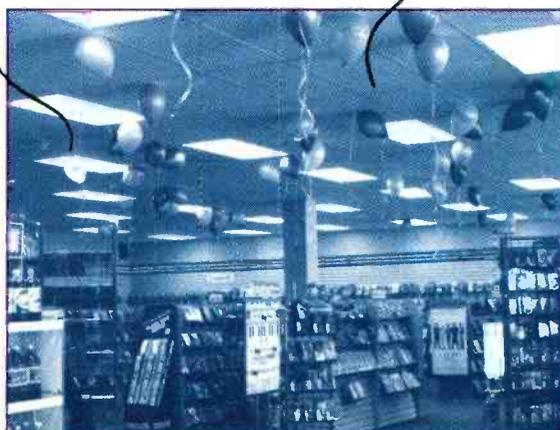
Vestron claims a notable success with its "Shirley MacLaine's Inner Workout," a kind of new age/self-examination hybrid tape "which we think has developed a new genre." It's already soared over the 100,000-unit plateau with a followup tape in the wings. In addition, he says, Vestron has been successful with a Michael Jackson retrospective, Arnold Palmer golf instruction, and a new Audobon Society documentary line.

"There have been huge success stories among our competitors also," he adds. "A couple of years ago, 100,000 units was a benchmark that few titles reached. Now it's happening with more regularity."

The numbers are rising, says Peisch, because of the efforts of "more and more savvy retailers giving time, space and energy to original video sell-through as well as the ever expanding alternative distribution networks. In addition to traditional distribution, we have a special markets division which has nothing to do with video stores. They handle direct mail, direct response, premiums and many other opportunities."

From the programming perspective, says Peisch, "this has been a big year for sports. It's what exercise was a few years ago and what children's was a few years before that. It's a hot genre now."

(Continued on page A-11)



1989  
American  
Video  
Conference

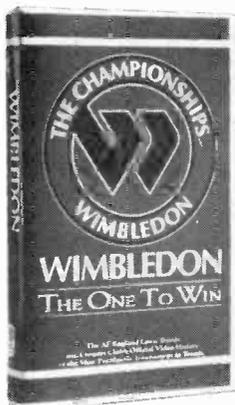
# There's more to video than movies...

## FITNESS...



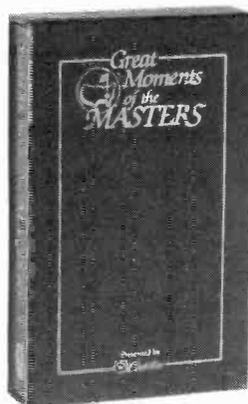
**HERSCHEL WALKER'S FITNESS CHALLENGE FOR KIDS**  
Retail: \$19.95

## TENNIS...

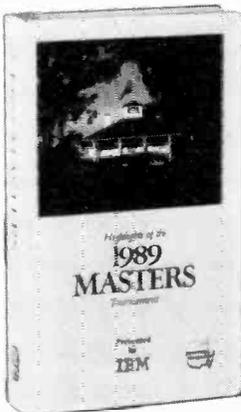


**WIMBLEDON, THE ONE TO WIN**  
Retail: \$29.95

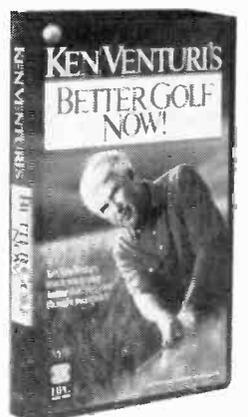
## GOLF...



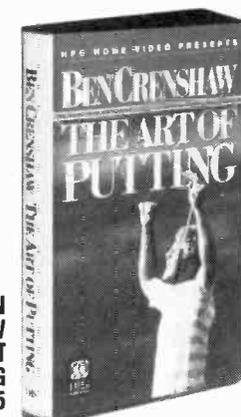
**GREAT MOMENTS OF THE MASTERS**  
Retail: \$49.95



**HIGHLIGHTS OF THE 1989 MASTERS**  
Retail: \$19.95



**KEN VENTURI'S BETTER GOLF NOW!**  
Retail: \$39.95



**BEN CRENSHAW THE ART OF PUTTING**  
Retail: \$34.95



**PARENTING... BABY'S FIRST WORKOUT**  
Retail: \$29.95



**CHILDREN'S MUSIC JOE'S FIRST VIDEO**  
Retail: \$19.95

"If you're looking for a quality line of special-interest titles, you can't go wrong with HPG Home Video."

VIDEO INSIDER



400 S. Houston, Ste. 230  
Dallas, TX 75202  
(214) 741-5544  
Contact: Karlene Lewis

# SPECIAL INTEREST VIDEO

By MICHAEL DARE

(Below is a survey of special-interest labels with new 4th-quarter self-improvement titles.)

There is no special-interest group that a video cannot be aimed at and successfully sold to—and no outlet too narrow or alternative to sell special-interest titles that specifically target their customers.

When you hit your local hardware store, you can buy some tools and learn how to use them in "Patios And Walkways" (Hometime Video). At your neighborhood beauty supply house, you can buy some scissors, and learn how to cut hair with "The Tiered Cut" (Cobella Video Education). So it's no surprise that videotapes are showing up everywhere.

At IVE, every tape is accompanied by some form of promotional gimmick. Read the magazine Golf Digest, call the 1-800 number, and get a free IVE instructional videotape with your subscription. Buy the "Gold's Gym" tape, which is sponsored by Mori-Nu Tofu, and get a \$50 gift certificate at Gold's Gym, plus recipes for tofu milkshakes. The tapes themselves aren't targeted for body builders, just beginners who are willing to use household items for weights. One of IVE's most successful packages is "Women At Large," an exercise tape for ladies without anorexia. It's sponsored by Hain's Fitting Pretty, and each videocassette will come with a free pair of pantyhose, or each pair of pantyhose will come with a free videocassette, depending on placement.

"We're supporting these tapes with an extensive trade campaign," says Dennis Moore at IVE, "and we're projecting sales of 50,000 copies of each. Special-interest tapes are labor intensive, so we only do one or two a year. Sales build on a successful special interest tape. It's the opposite of theatrical. There's no big push initially."

"Eighty percent of our business is done through mail order," says Steve Adams of Healing Arts, whose tapes are all positive and enlightening glimpses of alternative medicine (i.e., "Massage For Health," "The Yoga Journal"). "The special-interest market is in a precarious position, and as the industry matures, it's becoming increasingly problematic how the supplier places his product. It's all visibility. You have to have a little bit of everything. Through gift catalogs, I estimate we're in at least 30 million households at Christmas." This fall, Healing Arts will be releasing "Helping Your Child Sleep Through The Night," "Yoga For Beginners," and "The Essential Massage."

John Cleese claims that Video Arts tapes are what he does for a living and that he only does Monty Python for a lark. One look at the numbers explains why. Video Arts are the world's largest producers of training films, doing more than \$14 million in sales in 1987. The tapes themselves are all equally educational and entertaining, many starring Cleese as uptight characters who always get everything wrong—so we can learn from their mistakes.

Video Arts programs can only be licensed or rented, and they cost \$150 or more for one-to-three days use. With titles such as "How To Lose Customers Without Really Trying" and "The Unorganized Manager," the tapes are used for training by more than 6,000 companies, including Federal Express, AT&T, and NASA. Their latest release, "Talking To The Team: How To Run A Meeting" features Hugh Laurie as a bumbling supervisor who learns how to deal more productively with his subordinates. As advertised, it not only delivers useful information, it's very funny. The lessons are universal, and apply to many situations outside of the business world. These are self-improvement tapes that actually work.

Republic Pictures Home Video already have 29

travel tapes, and they're coming out with more in December ("The Netherlands," "Tahiti/French Polynesia," "Eastern Canada," "Queensland/Australia," "English Countryside & Scotland," "The French Riviera," and "Mainland China.") These tapes are beautiful to look at, and provide plenty of information for potential travelers. Not only that, but they function as ersatz travel for couch potatoes, and as video souvenirs sold on location.

"We're obliged to actively seek out our market and touch them," says Valarie Kountze, senior VP of sales & marketing for Republic. "A good percentage of our business is direct marketing sales, so we've targeted mailings to travel agents, luggage stores, in-flight magazines, plus cross-promos with TWA and RKO Warner."

This fall, Morris Video will be selling "L.A. Bodyworks," their sunshine and palm tree exercise tape, in K marts and sporting goods stores. They'll also be releasing various computer tutorial tapes, including "The Consumers Guide To PCs" designed for those with experience or time to study. Can you guess where they will be selling them? That's right, and tapes will include rebate coupons for computer software.

Speaking of coupons, do you ever have problems using them? Then you probably need "Clipping Coupons For Fun And Profit," released by NAC Home Video Inc. It contains such earth-shattering information as the fact that coupons with no expiration date may be used for as long as the product is sold. Stop the presses.

Wood Knapp Video specializes in non-theatrical tapes. They've already sold 150,000 of "Angela Lansbury's Positive Moves," and they count on it being a big seller again this Christmas. They're also releasing "NBC Sports: Highlights Of The 1988 Olympics."

At the Video Professor, they produce their own tapes on how to deal with computers and software, and they were the winners of the Best Educational Video of 1988 award by the American Film Institute and Billboard Magazine. Tapes like "Learning DOS," "Wordperfect," and "Lotus" are simple, easy to follow, and guaranteed to make anyone computer literate. They're not only sold in computer stores, but to government agencies, high schools, universities, technical schools, and corporate clients like Carnation—anyone who may have to teach a lot of people about a new computer system.

Those with a special interest in misogyny should be sure to pick up "The Dice Man Cometh," a vicious gross-out by stand-up chauvinist Andrew Dice Clay. It will either have you laughing hysterically or burning your bra. It's coming out this fall on Vestron, along with three "Novas," a mind-boggling "Penn And Teller PBS Special," and a "Doobie Brothers Concert."

This summer, Best Film & Video Corp. sold their one millionth tape, which represents 600% growth in two years. They're significant players in the specialty market. "Consumers tend to like high-quality name recognition and good prices, so we like using movie stars or major franchised trademarks to give credibility to our tapes," says Ben Tenn of Best. "We count on impulse buying. Video stores are a small portion of our business. We sell in bulk to mass merchants—K marts, supermarkets, drug stores, and book stores, with a 100% guaranteed return. A significant percent of our customers are females buying for themselves, or gifts for their family."

In October, they'll be releasing "Between The Wars," a series of historical documentaries narrated by Eric Sevareid, and the "Vietnam Home Movie Series," a fascinating collection of footage actually shot by soldiers in Vietnam. For Christmas, there will be "Christmas Sing-A-Long" and "Fireside Christmas Carols."

Though they normally specialize in art, opera, music, and dance, this fall View Video is releasing "11/22/63: The Day The Nation Cried," a documentary on John F. Kennedy that's a veritable boon for assassination buffs, who can check out Ruby shooting Oswald frame-by-frame. Also, look out for the "Home Video Guide To Pregnancy" and the "Home Video

(Continued on opposite page)

**SELF-HELP**

*(Continued from opposite page)*

Guide To Childcare," both of which will cost substantially less than a pediatrician. Parents keen on saving money on baby sedatives will find it hard to pass up "Fantastic Lullabies On Video." You guessed it, they're available in maternity stores.

**Spectacor** is a sports-dominated video company that also owns a hockey team, a couple of stadiums, one or two coliseums, and seven pictures in the can. Their videos are impeccably tasteful and high profile, including 10 performances of the "Bolshoi In Moscow," all in beautiful digital stereo.

If you can't get enough of culture, you probably need **Kultur Video**, who are devoted exclusively to the performing arts. Their latest fare includes Pavarotti, the Kirov Ballet, and Laurence Olivier's King Lear, but they're also releasing instructional tapes like "Jazz Dance Workout," the exercise tape that lets you dance your way into shape. Culture comes in many disguises.

**New Era Media** distributes abstract visual music tapes, featuring dolphins in slow motion, that are sold like books in gift and specialty stores. Through their "Wellness Series," you can count on Positive Imagery to get you through the night. If you were in severe pain and you didn't want to take medication, some of these tapes, like "Pain Manager," might produce a welcome relief from consciousness. Those feeling no pain at all might have more fun with "Attracting Birds To Your Backyard."

**MERCHANTS**

*(Continued from page A-1)*

chain. "We're getting back into it now because we have a handle on what our title mix should be, and because the average book-buying customer now is also a potential video-buying customer."

Ringquist anticipates the kidvid and family categories will "nose out" the classic films category, but also expects special interest instructional videos to provide a healthy contribution to the overall profitability of the venture. "After all," he says, "people who come into our stores to buy books do so because they want to learn something. Video is a logical tool for expanding the ability to teach. We see it as a natural tie-in."

Although B. Dalton will carry how-to titles in every category from golfing to crystal-gazing, video product—all of it "live"—will be housed in the specially built displays, and not displayed on the shelves next to related books on the topic. "Part of the reasoning for that is to reduce shrinkage," says Ringquist, "and part of it because we don't necessarily see that the video product can necessarily be cross-promoted to a book on the same subject."

Ringquist says that store personnel will be well-versed on what video titles are being carried, and will

*(Continued on page A-8)*

**JOHN & YOKO**

"[This] movie shows you how some great songs were born".

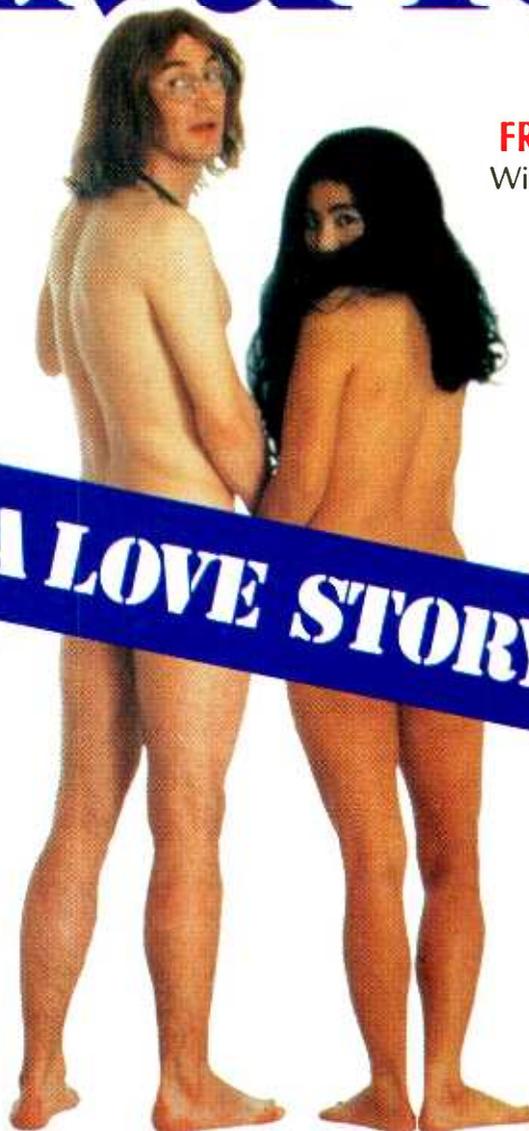
- Time Magazine

"Compelling performance."

- The New York Times

**SELLING POINTS**

- Smash soundtrack featuring 36 Beatles songs
- Eye-catching poster/brochure combo
- National consumer radio promotion in Top 20 markets
- Co-op \$\$ available



**FREE TAPE PREPACK OFFER!**

With the purchase of 2 copies of **John & Yoko - A Love Story** take your choice of a **free** John Lennon music video!



The **"J-Pack"**  
\$159.90 Z0742  
Includes free copy of *John Lennon, Imagine*



The **"Y-Pack"**  
\$159.90 Z0743  
Includes free copy of *John Lennon, Live in New York City*

**PRE-ORDER DATE:**  
November 27, 1989

**STREET DATE:**  
December 21, 1989

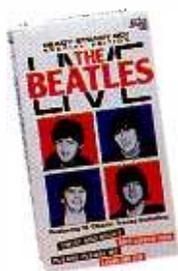
K0632 146 minutes  
Color \$79.95



**JOHN & YOKO** STARRING **MARK MCGANN** AS JOHN LENNON AND **KIM MAYORI** AS YOKO ONO  
EXECUTIVE PRODUCER **JOHN MCMAHON** PRODUCER **AIDE YOUNG**  
DIRECTED BY **SANDOR STERN** TELEPLAY BY **SANDOR STERN**  
STORY BY **SANDOR STERN** AND **ED HUME**  
A CARSON PRODUCTION GROUP LTD. PRODUCTION  
INTERNATIONAL DISTRIBUTION BY HORIZON INTERNATIONAL TELEVISION

**MORE BEATLES FOR LESS!**

We've slashed prices on popular Beatles best-sellers!



The Beatles Live  
\$9.95



John Lennon - Live in New York City  
\$9.95



John Lennon - Imagine  
\$9.95



The Paul McCartney Special  
\$19.95

## SPECIAL INTEREST VIDEO

By DAVID NATHAN

(Below is a survey of music-video labels with new 4th quarter home-video titles.)

**A&M:** Current packages available through A&M Video include "Brenda Of The Light Bulb Eyes," a compilation of videos by Robyn Hitchcock; and two volumes of "Night Of The Guitar," featuring various artists, with concert footage of '70s rock heroes such as Alvin Lee, Leslie West and Steve Howe. A new Michael Damian home video



consists of video clips and interview footage. A&M Video's current big seller is the recently-released Janet Jackson package, "Rhythm Nation 1814," described as a "telemusical" plus documentary. Due imminently is a concert footage-based pack by gospel artist Nicholas titled "Nicholas Live!," the first of a couple of gospel-oriented home videos A&M is considering.

**ARISTA:** Through its 6 West Video division, Arista Records is bowing packages by Jeff Healey ("Live In London," concert taping with interview footage), a Milli Vanilli compilation of vidclips, with a "live" Kenny G. set (to include other footage) and an Anderson, Bruford, Wakeman & Howe combo of video clips and live tracks slated. 1990 releases in planning include a Eurythmics package and an Expose video compilation that will also include interview footage.

**ATLANTIC:** In October, Atlantic Video released "The Videos, Vol. I" by Winger, a clip compilation that features exclusive interview footage. A mid-November package is due by Kix entitled "Blow My Fuse—The Videos" with documentary footage and video clips. Atlantic's first one-hour rap compilation is expected by year's end featuring Kwame, the D.O.C., M.C. Lyte, the W.I.S.E. Guyz, Kool C, and Breeze (among others) with informal footage, interviews, and clips. A likely January release focuses on Phil Collins in a 70-minute clip compilation, with a Mike & the Mechanics package of clips and exclusive interview footage due early next year.

**CBS:** CMV's most recent releases have included Rosanne Cash's "Retrospective" (featuring video clips and other footage) and the first video package by Luther Vandross, "Live At Wembley," taped at the London venue earlier this year, along with Eddie Money's "Pictures Of Money" video clip compilation. Immediately due is New Kids On The Block with "Hangin' Tough Live!" and the Who's "Live, Featuring The Rock Opera, Tom-

(Continued on page A-10)



## Kids

By PAM ARMENT

(Below is a survey of active kids labels with new 4th quarter titles.)

**FAMILY HOME ENTERTAINMENT/IVE:** New: "Teenage Mutant Ninja Turtles: Case Of The Killer Pizzas" (\$14.95); Current top sellers: "Teenage Mutant Ninja Turtles" series (\$14.95); "Song City U.S.A." and "More Song City" (\$14.95 each); "Bach And Broccoli" (\$14.95); "Tommy Tricker And The Stamp Travellers" (\$39.95). Comments: Needless to say, better stock up on the "Turtles" phenomenon. "Bach And Broccoli" and "Tommy Tricker" are excellent productions and strong rentals.

(Continued on page A-6)

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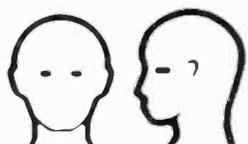
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**KIDS**

(Continued from page A-4)

**HI-TOPS:** New: Stories To Remember series, "Baby's Bedtime" (songs by Judy Collins), "Baby's Storytime" (read by Arlo Guthrie), "Beauty And The Beast" (Mia Farrow) and "Noah's Ark" (James Earl Jones/Stewart Copeland)—(\$14.95 each). Also new: "Lyle, Lyle Crocodile: The Musical 'The House On East 88th Street'" (\$14.95); two more titles from "Pee-Wee's Playhouse"—"Pajama Party" and "Pee-Wee's Store" (\$14.95). And: "Encyclopedia Brown, Vol. 1, The Boy Detective: The Case Of The Missing Time Capsule" (\$14.95); "Barbie And The Sensations, Vol. 2: Rockin' Back To Earth" (\$14.95); "Cricket's Clubhouse/Around The World With Cricket" (\$29.95); "Little Red Riding Hood" (\$14.95/Fisher-Price) and "Hansel And Gretel/King Grizzle Beard" (\$14.95/Fisher-Price). Current top sellers: "BabySongs" series (\$14.95) and "Madeline" (\$14.95). 4th Qtr.: More "Pee-Wee's Playhouse" titles, "Catches Cold" (\$14.95), "Tons O'Fun" (\$14.95) and "Pee-Wee's Christmas Special" with Frankie Avalon, Annette, Whoopi Goldberg, Magic Johnson, Little Richard, Oprah Winfrey, Zsa Zsa Gabor, and Santa Claus (\$79.95); "Encyclopedia Brown, The Boy Detective: One Minute Mysteries" (\$14.95); "Barbie And The Sensations/Barbie And The Rockers" (\$29.95); "My Pet Monster, Vol. 8: Little Bigfoot" and "Vol. 9: Monster Makes The Grade" (\$9.95 each).

Comments: Here's one label that can actually give Disney competition with many new and exciting quality titles. Dealers and distributors have difficulty keeping steady sellers "Madeline" and "BabySongs" in stock. And the excellent new Stories To Remember storytelling/music series featuring star voices should also do well.

**CHILDREN'S CIRCLE:** New: "Funny Stories" (\$19.95), "The Snowman" (\$14.95), "Norman The Doorman" (\$19.95) and "Maurice Sendak Library" (\$19.95); Current top sellers: "Doctor DeSoto," "Corduroy" "Really Rosie," "Happy Birthday Moon" (\$19.95 each).

Comments: Stores, if you are not carrying CC product, here's the number to call: 1-800-KIDS-VID. Don't miss out on some of the best in kidvid. All CC videos are faithful adaptations of outstanding classic children's books. Price is now \$19.95.

**HANNA-BARBERA:** New: "Gulliver's Travels" is new to Storybook Classics series that also features "Three Musketeers," "Jack And The Beanstalk," "Black Beauty" and eight other titles (all \$19.95). Running through March 31, 1990 is a Halloween promotion with Cracker Jack that offers four H-B titles—"The Flintstones: Masquerade Ball," "Yogi Bear: Hoodwinked Bear," "The Jetsons: Team Spirit" and "Scooby Doo: A Gaggle Of Galloping Ghosts" (\$14.95 retail value each) for \$3.99 plus six Cracker Jack proof-of-purchase per video. Six Christmas titles include

"Yogi Bear's All-Star Comedy Caper," "A Jetson Christmas Carol," "How The Flintstones Saved Christmas," "Jetson's Millions" (each priced at \$9.95), and "A Christmas Story" and "Hanna-Barbera's Christmas Sing-A-Long" (both \$14.95). Also in H-B's "Have A Yabba-Dabba-Doo Yuletide" sell-through promotion is their best-selling, eight-title "The Greatest Adventure—Stories From The Bible" series (\$14.95 each).

**RANDOM HOUSE:** New: "Dr. Seuss" series titles, "ABC," "The Cat In The House Comes Back," "Hop On Pop," "One Fish Two Fish Red Fish Blue Fish" (\$9.95 each). Also new: "Richard Scarry's Best ABC Video Ever!" and "Best Counting Video Ever!" (\$14.95 each) plus three new "Berenstain Bears" titles, "Get Stage Fright," "No Girls Allowed" and "Forget Their Manners" (\$14.95 each). Current top sellers: "Berenstain Bears" series, "Sesame Street" series, "Elephant's Child," "Abel's Island," "Five Lionni Classics" (all \$14.95). Comments: The "Dr. Seuss" series is selling like hotcakes at \$9.95, and "Berenstain Bears" continue to be a strong seller.

**CELEBRITY:** New in Just For Kids line: "The Human Race Club" series titles, "A Story About Self-Esteem/A Story About Making Money," "A Story About Making Friends/A Story About Prejudice And Discrimination" and "A Story About Fights Between Brothers

And Sisters/A Story About Handling Emotions" (\$29.95 each). Also new: "Wee Wendy" (\$39.95). Current top sellers: "The Little Fox," "Elm Chanted Forest," "Samson And Sally," "Foofur" series (\$39.95 each), "Seabert" series (\$29.95-\$39.95). 4th Qtr.: "Janosch: Stories From The Big, Fat Fabulous Bear," "Ovide And The Gang: Will Cy Take Over Paradise?," "Star Street: The Happy Birthday Movie," "Maxie's World: What A Girl! What A World!," "Cops: Fighting Crime In A Future

Time" and "BraveStarr: A New World Of Trouble" (all \$39.95).

Comments: Celebrity's packaging is among the slickest in the business. Of the new product, good choices to start with are "Janosch" and the excellent "Human Race Club" series of entertaining special-interest titles with a positive message.

**SONY:** New in the Storybook series of titles are "Thumbelina" with Kelly McGillis/Mark Isham, "The Three Billy Goats Gruff/The Three

(Continued on opposite page)

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**KIDS**

*(Continued from opposite page)*

Little Pigs" with Holly Hunter/Art Lande, "How The Leopard Got His Spots" with Danny Glover/Lady-smith Black Mambazo, and "The Fisherman And His Wife" with Jodie Foster/Van Dyke Parks (all \$14.95). Current top sellers: "Snowman," "Pecos Bill" with Rob-in Williams, and "Curious George" (all \$14.95).

Comments: Although we've be-come used to highly successful pairings of actors and books, the continuing excellence of the Story-book series reaches new heights with Jodie Foster's reading of "The Fisherman And His Wife." Also worth mentioning is the great music by Ry Cooder joining Robin Wil-liams' theatrics on "Pecos Bill"—and all the great music stars scor-ing the series. Check out the exqui-site "Snowman" for the holidays.

**CBS/FOX:** New: four Playhouse titles in Shelly Duvall's "Tall Tales And Legends" series—"The Leg- end Of Sleepy Hollow" (Ed Begley Jr., Beverly D'Angelo, Charles Durning), "Darlin' Clementine" (Ed Asner, Gordon Jump, John Matus-zak), "Johnny Appleseed" (Martin Short, Rob Reiner, Molly Ringwald), and "Pecos Bill" (Rebecca De Mor-nay, Steve Guttenberg, Martin Mull)—(\$19.98 each). Soon to be price-reduced: "Casey At The Bat" and "Annie Oakley." Among 12 titles reduced for Christmas to \$19.98 are "Miracle On 34th Street," "Cinderella," "Snow White And The Three Stooges," "Scrooge," "Dot And Santa Claus" and "Raggedy Ann & Andy"—as well as 19 Shirley Temple titles. At \$14.98 each are five "Mister Rog- ers" titles, seven animated "Dr. Seuss" classics, and 10 "Muppet" titles.

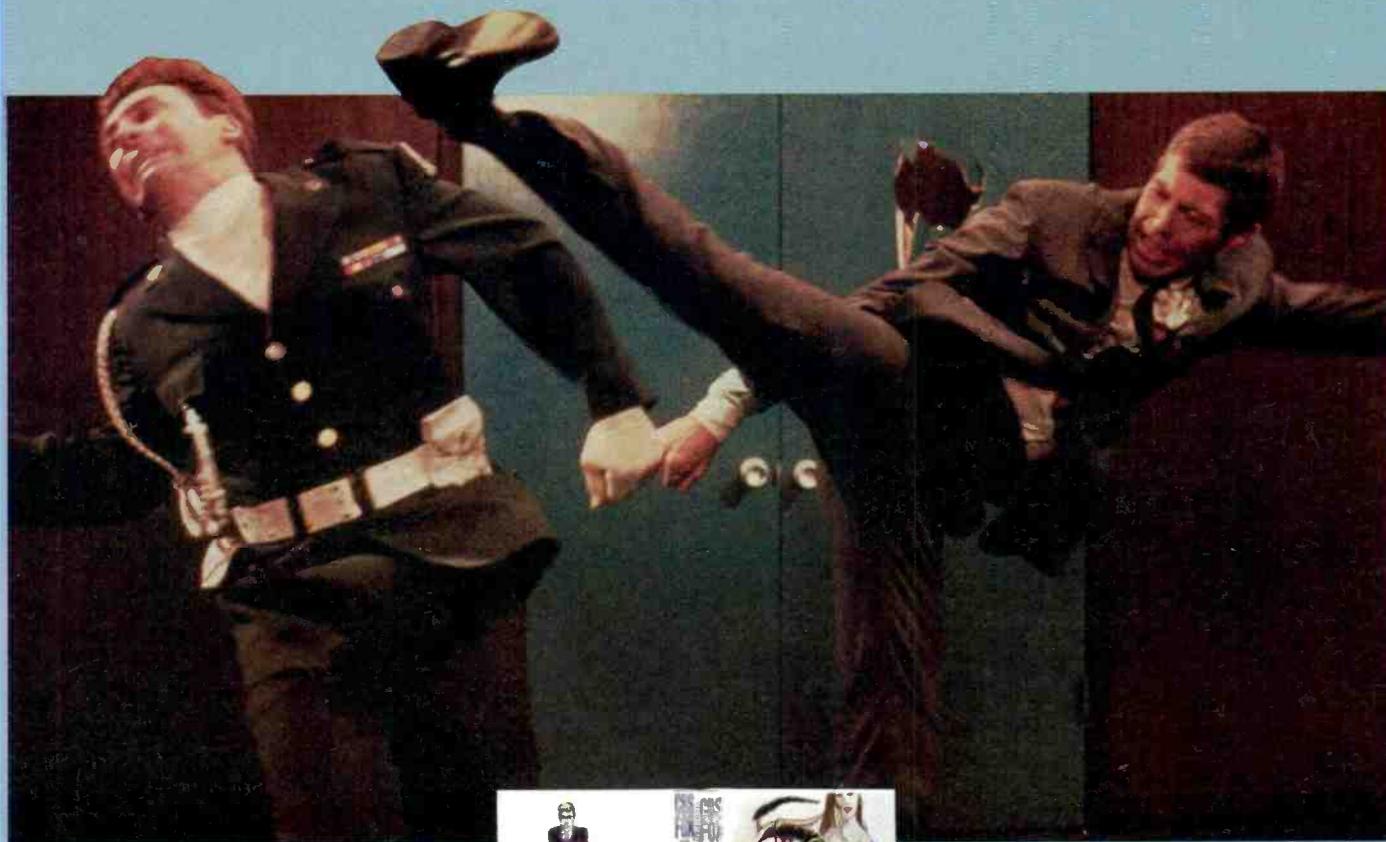
**GOODTIMES/KIDS KLASSICS:** New: Six-title "Super Mario Broth- ers Super Show" series based on the Nintendo videogame (\$9.95 each). Also: first two of five "Beren- stain Bears" titles, "Berenstain Bears Meet Big Paw" and "The Ber- enstain Bears Christmas Tree" (\$9.95).

**TCV (TYNDALE CHRISTIAN VIDEO):** Biblical values applied to contemporary kid's entertainment teach without preaching in Focus On The Family series of "MeGee And Me" titles, "The Big Lie" (Hon- esty), "A Star In The Breaking" (Humility), and "The Not-So-Great Escape" (Obedience and Purity of Mind)— (\$14.95 each). 4th Qtr.: New series episodes due are "Skate Expectations" (Love) and "Twister And Shout" (Trust in God).

**TRUE NORTH ENTERTAIN- MENT:** New: "Kids Have Rights Too!" and "It's OK To Say No To Drugs!" (\$19.95 each) hosted by "Laugh-In's" Arte Johnson and fea- turing TV's Kim Fields, Jason Her-vey, Khristyne Haje, Alaina Reed, and Marc Summers.

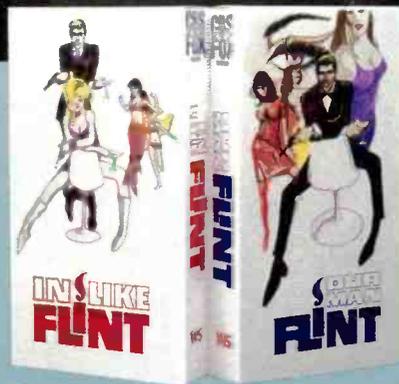


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**STREET DATE: SEPTEMBER 28, 1989**

## MERCHANTS

(Continued from page A-3)

be able to refer customers who come in looking for specific books to check out the video display as well for titles on the same subject.

Of the 1,300 stores in the Walden Books chain, 1,200 carry nearly 1,000 special-interest titles ranging from MacLaine's "Inner Workout" to Tim Conway's "Dorf On Golf" series. "We also keep everything in the video section," says the chain's buyer, Brian Curtis. "We keep everything to the front of the store to reduce shrinkage, so it fairly negates doing any cross-promotion on the book shelves."

Curtis says his criteria for selecting special-interest titles for the chain's stores basically boils down to whether or not the customer would be better served by a book on the topic instead of a video. "We were pitched a 30-minute video on

**'The bottom line is the amount of space that can be allotted to video displays, but when you consider that special-interest video—self-help, sports and exercise titles—make up about 16% of all videos sold, any extra space that can be allotted is a worthwhile investment.'**

writing a resume, but felt that books on the topic would cover it better, so we passed," he says. "It requires me to be a critic of sorts, but that's what mass merchandisers do—ascertain the tastes of their customers and buy product accordingly."

Curtis echoes the tactics of other mass merchant video buyers who say they test an unproven title regionally before rolling a title out chainwide. "It's gotten to the point where we don't bring in several thousand copies of a tape that doesn't have a track record."

"Special-interest video is a very important part of our profit mix," says Curtis. "We promote our titles in a customer magazine called WB that features articles on the various videos we carry, as well as in-store signage and a video monitor that is always playing tapes." Curtis feels the key to making sell-through

(Continued on opposite page)

## MERCHANTS

*(Continued from opposite page)*

profitable at the mass-merchant level is high visibility to the consumer. "Play tapes, publish a magazine, do what ever you can to make the fact that you have specialty-video titles in your store very visible to your customers. They won't sell themselves, and customers rarely walk in looking for a specific title."

Rackjobbers also play an important role in the mass merchandiser's involvement in special interest video. The onus of deciding what's hot and what's not falls squarely on their shoulders and they advise the chains which titles to buy that have the potential of bringing the highest return on investment.

Rackjobbers, like Detroit-based Handleman Co., provide the staff to track and monitor the video business so the mass merchandisers don't have to. It's no small job. In 1988, nearly \$4 billion worth of videocassettes of all genres were sold directly to end users—up 50% from 1987 and quadruple the growth rate of video rentals. Typically, a mass merchant will carry upwards of 80,000 different items in stock at any one time. Add-

**'It's gotten to the point where we don't bring in several thousand copies of a tape that doesn't have a track record.'**

ing prerecorded video to that product mix could swell the overall product count to nearly a quarter of a million units. The rackjobbers' in-house sales force acts as a buffer between the onslaught of product being released and the available retail space being allotted on the nation's retail floors to video. Handleman Co. controls about 15% of the total tape market in the country, and provides the bulk of video product for the K mart (1,400-plus stores) and Wal-Mart (1,300-plus stores) chains, which accounts for about 56% of Handleman's revenues, according to reports published in Forbes magazine. Says a Handleman spokesperson: "We're trying to convince the mass merchandisers that videos should really be cross-promoted in the departments that they relate to. Golf titles should logically be racked in the sports department, and car repair videos should be displayed in the automotive section. The bottom line is the amount of space that can be allocated to video displays, but when you consider that special-interest video—self-help, sports and exercise titles—make up about 16% of all videos sold, any extra space that can be allotted is a worthwhile investment."

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HOME VIDEO

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**MUSIC**

(Continued from page A-4)

my." Upcoming projects include packages by Warrant, the Indigo Girls, and a possible Gloria Estefan & the Miami Sound Machine compilation, with a Rolling Stones project in the works slated for a 1990 release.

**CABIN FEVER:** New country music videos released in September include: "Hank Williams Jr.: Full Access" (90 min./\$24.95), "Some Enchanted Evening With Willie Nel-

son" (\$19.95) and "Ranching: The Living Legacy Of The American West" (\$19.95) with music and lyrics by Charlie Daniels. Nearing completion is the video documentary on "Will The Circle Be Unbroken, Vol. II."

**ELEKTRA:** According to Elektra Entertainment, the only package due prior to year's end will be an as-yet untitled Sugar Cubes pack, which may include interviews and clips. Next year, the company plans home-video packages on Simply Red, 10,000 Maniacs and Metallica.

**EMI:** EMI's home video division has been busy with a number of recent releases including Robert Palmer's "Video Nova," Queensryche's "Video Mindcrime" (a long-form concept video), "Everlasting" by Natalie Cole, and "Bring It Back Again" by the Stray Cats, as well as "Born To Be Bad" by George Thorogood, "Look Sharp Live!" by Roxette, and Thomas Dolby's "The Golden Age Of Video." Expected first quarter of 1990 are packages from David Bowie, Tin Machine, and a various artists' AC compilation, with future releases to include

product from Bobby McFerrin, the Pet Shop Boys, and the Red Hot Chili Peppers.

**MCA:** Several major artists will be featured as part of the initial release by MCA Music Video during the last quarter of this year. Bobby Brown's "His Prerogative" will be a compilation of multi-million seller Brown's videos, plus "live" concert footage. "Video Classics" features Jody Watley vidclips with interview footage, while New Edition's "Past & Present" is a one-hour retrospective that includes behind-the-scenes material, group interviews,

older clips featuring Bobby Brown as lead vocalist, as well as recent MCA clips and concert footage. Acting as VJ, Reba McEntire introduces her own video clips on a 30-minute compilation, with the Jets' "Airplay" focusing on nine of the group's videos intercut with individual and group interview material. An untitled Motown set, due through MCA, will feature the Boys, with four clips and exclusive footage. MCA Music Video currently plans approximately six projects per quarter.

**MPI:** Current product by MPI includes the Judds' "Across The Heartland," and Part 3 of the "Hard & Heavy" video magazine, featuring Queen, Axl Rose, KISS, Winger, Alice Cooper, and more. Part 4 of the series, with Aerosmith, Bon Jovi, Vixen, Skid Row, and others bows this month.

**POLYGRAM:** PolyGram's most recent releases have included Def Leppard's "In The Round—In Your Face," live home video and "Trial By Fire: Live In Leningrad" by Yngwie Malmsteen. Due by year's end is a Bon Jovi video compilation titled "New Jersey."

**RCA:** Currently doing well for RCA's Home Video division are Lita Ford's longform "Lita" package and "The Haunted Fishtank" by Love and Rockets, with a Restless Heart pack out and a Keith Whitley compilation set now available, along with a Jive/RCA release on Samantha Fox, featuring vidclips, concert, and backstage footage.

**RHINO VIDEO:** Rhino Video's most recent release is "Bad News Tour" featuring the stars of the hit TV series "The Young Ones" as a heavy metal band billed as "Britain's Answer To Spinal Tap." The package features special guest appearances by Ozzy Osbourne, Motorhead and Scorpions, among others.

**SONY:** December marks the release of "John & Yoko—A Love Story" (\$79.95), with its soundtrack of 36 Beatles songs, while at the same time Sony drops prices on Beatles music videos "The Beatles Live," "John Lennon Live In New York City" and "John Lennon Imagine" to \$9.95. Also available is "The Paul McCartney Special" of interviews and previously unreleased footage, at \$19.95.

**VESTRON:** Current Vestron projects include "Listen To The Music," a one-hour long retrospective on the Doobie Brothers with concert and interview footage alongside video clips; and the re-release of "Rewind" by the Rolling Stones, featuring complete unedited versions of 12 of the group's videos.

**VIEW VIDEO:** The N.Y.-based company has three titles in current release: "Do You Know What It Means To Miss New Orleans" by Harry Connick Jr., "Live At Carnegie Hall" by Nancy Wilson, and "Cabaret Artist, Forever & Always" by Mabel Mercer, all live performances.

**VIRGIN:** Recent Virgin video releases have included a "Glamrock" various-artists compilation of rock and pop acts from the '70s, "The Invisible Touch Tour" by Genesis (live concert footage shot in London) and a retrospective package (Continued on opposite page)

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Street date: December 19th

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MUSIC

(Continued from opposite page)

on Jethro Tull, "This Is The First 20 Years." Due soon is a Paula Abdul pack dubbed "Straight Up" and featuring all of Abdul's Virgin videos plus interview and behind-the-scenes footage. A projected first quarter release will be Steve Winwood's "live" concert broadcast this year on HBO.

**WARNER BROS.:** A country artists' package ("Countrified"), featuring Hank Williams Jr., the Nitty Gritty Dirt Band, Randy Travis, k.d. lang, Crystal Gayle, John Anderson, and Dwight Yoakam, and Yoakam's own "Lookin' For A Hit" were released by Warner/Reprise Video in recent months. New product out features rap star Ice-T ("The Iceberg Video"), a compilation of interviews, concert footage and video clips; and concert longforms, "101 Concert" by Depeche Mode and Laurie Anderson's "Home Of The Brave." Upcoming releases from the division will feature New Order ("Substance") and Jane's Addiction ("Mountain Song").

TOP TITLES

(Continued from page A-1)

In the pricing area, says Peisch, "we have always believed if the quality of the tape merits a premium price, \$29.95 or above, that's what pricing should be. Pricing can stay at those levels. That's been proven to us time and time again.

"The mass merchants supposedly have a rule against anything above \$19.98 but they took our Arnold Palmer tape at \$39.95. We've had some of our 'Dick Clark Best Of American Bandstand' tapes in mass merchants at \$29."

"I'm not sure there have been any single big programming breakthroughs in the last year," says Suzie Peterson, VP at MCA Home Video. "There's been expansion in areas where there were already breakthroughs. Shirley MacLaine seems to stand on its own. There have always been one-title phenomena that don't quite fit into a category. She's a phenomenon on her own.

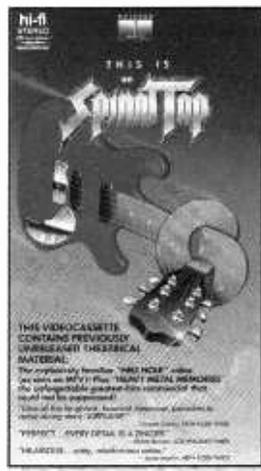
"Music and children's have made more inroads in the last year, and comedy... those genres where we already had a foothold. Sports looks like it made the biggest inroads."

Peterson says MCA is about at the same posture in the non-theatrical area as they were a year ago, "concentrating on the single big titles in the main categories although we are always looking for the breakthroughs and trying to push the parameters."

On the distribution side, she says, "we continue to push out and find as many channels of distribution as possible and they continue to expand although we have been able to be very successful with our traditional distribution.

"One major trend this year," she continues, "is international. 'Callanetics' broke huge in the U.K. Sell-through and original programming (Continued on page A-12)

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side of it? Just remember, if

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## TOP TITLES

(Continued from page A-11)

on the international scene is becoming increasingly important.”

In terms of pricing, she says, “we continue to evaluate it by title. Look at golf titles. They continue to command higher price points. A lot does depend on what you feel your main channel of distribution is going to be. There's no one philosophy.”

One original programming executive who is worried about pricing is Jim Jimirro, head of J2 Communications.

He says he is concerned that consumers may be getting too used to the lower price points in the theatrical sell-through area—both new releases and catalog—which he believes may be pressuring prices downward in general on video.

If that does occur, he says, original-program suppliers will be squeezed at the front end in terms of production costs for high-quality original programming.

Claire Gruppo, president & chief operating officer of Special Interest Video, says, “Some of the things that are happening in this business

**'A couple of years ago, 100,000 units was a benchmark that few titles reached. Now it's happening with more regularity.'**

are pretty obvious . . . further definition in the general consumer marketplace as to what kinds of categories people are genuinely interested in. Also, the price points of video have been coming down in recent years but the range of price points remains broad since we are often offering multi-volume sets. Individual titles might be primarily at \$19.95 or \$24.95, but re-packaging titles together that appeal to collectors can command higher price points.

“I think we are seeing a lot more stratification in pricing. There are more titles at \$19.95, but for an unusual product sold to the right person who really cares about that subject matter, much higher price points are not out of the question. We're beginning to find which titles have broader mass appeal. Those are settling at lower price points. For titles more targeted to a narrower audience, they can tolerate a higher price point. The pricing spectrum is increasing.”

**CREDITS:** Editorial by Billboard editors, except by Ken Joy, Michael Dare, Pam Arment, and David Nathan, freelance writers in Los Angeles; Cover & design, Steve Stewart.



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# A Second 'Hitchhiker' Sampler Rides Into Nashville

BY JIM BESSMAN

NEW YORK CBS/Nashville's initial multi-artist "Hitchhiker" promotional sampler was such a hit at home that the mother label's pop divisions have jumped into the act as well.

The just-released "Hitchhiker Sampler Volume 2," while featuring Nashville acts Rodney Crowell, Rosanne Cash, Mary Chapin Carpenter, and the O'Kanes, also contains selections from CBS label artists Indigo Girls, James McMurtry, and Shawn Colvin. Plans for the next "Hitchhiker" release call for a new "Exampler" format, also going out to retail.

"Going to the retailer is a logical extension of what we're doing," says Mike Martinovich, CBS/Nashville's VP of marketing. "There's a lot of great music that consumers are being denied through radio, and it's up to us to find ways to take that message to the people."

The first "Hitchhiker" sampler, released in April, was created to expose CBS/Nashville's hard-to-categorize new music, which is derived from folk, country, and rock influences. It came in two configurations: the sampler itself, consisting solely of the selected tracks (from forthcoming albums or from current releases up to three

months old), and a companion, "Hitchhiker Radio Saga 1," which contained all that and more.

Comparable to the promotional "Intercords" music/interview discs CBS/New York services to noncountry radio formats, the "Hitchhiker Radio Saga" was designed to support the sampler with artist interviews and additional "catalog" music. The star-hosted piece (Carpenter does the honors on the current outing) could thus be used as a one-hour program.

While the "Hitchhiker" series was originally geared primarily toward college and alternative radio, positive field response brought requests for in-store and other-for-

mat radio use. In addition, CBS Records' pop side saw marketing potential for its acts via the "Hitchhiker" vehicle.

"After 'Hitchhiker 1,' some of our New York product managers were so excited that they asked [for their acts] to be included in future volumes," says Martinovich. "And with artists like the Indigo Girls, you wouldn't know if they were Nashville-signed or not."

To further blur the new sampler's Nashville/country connotations, the "Hitchhiker" ships directly from CBS' manufacturing plants in Georgia and Indiana.

Noting the "new music" orientation of the "Hitchhiker" projects, director of media and artist development Allen Brown says that "Hitchhiker 2" will be sent to some 800 college and alternative stations, plus a small number of National Public Radio and album rock stations. It will also be available to

interested country stations.

But in the "back of our minds," continues Brown, CBS/Nashville believed that the "Hitchhiker" series would eventually go retail. Hence, the forthcoming "Hitchhiker Exampler," due next February, was created. Named to avoid confusing consumers with what would otherwise have been a "Hitchhiker Sampler 3" title, the "Exampler" is comparable to a pair of "Exposed" low-priced double-album compilations released by Columbia in 1981 and 1982. Conceived by then New York-based Martinovich, "Exposed" similarly introduced "provocative new music" from the varied likes of Judas Priest, Adam & the Ants, Rosanne Cash, and Ian Dury.

"Consumer marketing has come to Nashville," says Martinovich.

A follow-up "Hitchhiker Exampler 2" will ship in mid-1990.

## Charting Of 1st Release, New Signings Bode Well For Label Arista Nashville Is Off To A Fast Start

**ARISTA ON THE RISE:** The dynamic record company that gave the pop world such acts as Whitney Houston, Milli Vanilli, and Exposé is now making its move in the country market. Arista Records' new country division hit the Billboard Hot Country Singles chart with its first record—Alan Jackson's "Blue Blooded Woman." And the label has just signed Exile to a roster that also includes Lee Roy Parnell, Pam Tillis, Asleep At The Wheel, Rob Crosby, and Michelle Wright.

A video on Jackson's song is receiving airplay on Country Music Television and The Nashville Network. And his album "Here In The Real World" is set for January release distributed by BMG. That will be Arista's first country album. "With a first artist as real and genuine as Alan Jackson, we're confident

that Arista Nashville will be a viable presence leading into the '90s," said Tim Dubois, VP/GM of the Nashville office. Dubois has assembled a formidable team. Phran Schwartz, a dynamo at RCA, came to Arista as director of marketing and artist development. Allen Butler is national director of country promotion. He and one of the new regional promotion executives, Anne Weaver, both hail from RCA's Dallas office. Another regional promo exec, Mike Owens, comes to Nashville from KXXY radio in Oklahoma City. Former MTM Records staffer Ramona Simmons is executive assistant to Dubois; Anthony Van Dollen serves as A&R coordinator; Denise Nichols is promotion assistant; and Cheri Stiegele was named office coordinator.

Arista has two more video projects under way—Exile and Parnell are shooting videos to support their first releases. The label's Nashville division is off the launching pad, and the sky's the limit. Dubois, possessed with some of the finest ears in Music City, should make the Arista Nashville commitment successful from the start.

It's good for Nashville and the country music industry when a successful pop-oriented label establishes a country presence, and it's good for that label when its first releases start climbing the charts. Nashville Scene wishes good luck to Arista, its Nashville staff, and the talented acts that we'll be hearing and seeing in the future under the Arista banner.

**POP GOES THE OSLIN:** K.T. Oslin and the Nashville Contemporary Pops Orchestra will perform at a Nov. 29 benefit performance for the Nashville Songwriters Assn. International. The 8 p.m. show, set for the Tennessee Performing Arts Center in Nashville, marks the only Nashville-area performance by Oslin

this year. The gospel according to Oslin: "Songs are the backbone of the music business. Nashville, to a large degree, is a songwriter's community that recognizes the importance of that creative process. NSAI's sole purpose is to support, protect, and nurture that creative energy. I'm extremely pleased to be in a position to help the NSAI in their efforts on behalf of all songwriters." All seats are reserved, priced at \$16.50, and available at CentraTik outlets or by phoning 615-320-7171.



by Gerry Wood

so Allen bought enough to stock the Oaks' traveling organization for several months. That night, as the Oaks performed at Harrah's, a 13-year-old girl brought a gift to the stage. It was the largest box of Sees chocolates made. It's a wonder these slim guys don't weigh 300 pounds each . . . Hank Williams Jr. joined the heady company of Prince, Madonna, Frank Sinatra, Fleetwood Mac, and Kenny Rogers when he was named one of the recipients of the Sony Tiffany Walkman award. The brainchild of Sony co-founder Akio Morita, the honor is given to artists from various music genres to celebrate the 10th anniversary of the Walkman . . . Add Ricky Van Shelton's name to the list of those country music stars who are helping with the South Carolina Hugo Relief Fund. After performing in Spartanburg, S.C., the CBS Records artist told the audience he would donate their ticket money back to the community to aid the hurricane victims. "I was touched that the audience in Spartanburg came to my show after what they had been through, and I wanted to thank them and return their money in some way," explained Shelton. Some \$20,000 went to the relief fund. Also, watch for Alabama to announce an upcoming Hugo benefit concert at the Univ. of South Carolina's Carolina Coliseum in Columbia, S.C.

**SIGNINGS:** Curb Records artist Cee Cee Chapman to Bobby Roberts Entertainment Corp. for exclusive representation . . . Charlie Chase to the Harp Agency for personal appearance booking . . . Randy Anderson to Comstock Records . . . Zaca Creek to Buddy Lee Attractions for booking . . . Charley Pride signs with Justin Boots as a commercial spokesperson . . . Charlie Rich to Celebrity International for booking.

**CHOCOLATE Cowboy:** Duane Allen of the Oak Ridge Boys is so hooked on the West Coast-distributed Sees Candies that he made a drive from Harrah's in Lake Tahoe, Nev., down the mountain pass to Reno to stock up on the goodies. Reno claims one of the biggest Sees stores in the chain,

## Swear Off The 'C' Word, CMJ College Panel Says

NEW YORK College kids can like country music, too, but please, just don't call it that.

At the CMJ New Music Report's Music Marathon Oct. 28 panel "The Nashville Sound: Breaking Today's Country Music On College Radio" (Billboard, Nov. 11), the term "country" was nearly put on a level with George Carlin's famous words you can't say on the radio.

"Country music is absolutely viable," said Hits features editor Holly Gleason. "It's a matter of getting away from the 'C-word,' which is a dirty term."

Songwriter/producer Josh Leo proposed substituting "American" for "country" when designating

the genre.

"I don't like [the term] 'country music,'" he said. "I produce records that are called country because there's no slot or format." Here he pointed to artists like J.C. Crowley—after instructing everyone to "forget Alabama," a more mainstream country act with whom he is also associated.

Panelist Mary Chapin Carpenter, who appeared at a CMA-sponsored CMJ concert with panel attendee Steve Earle and the Kentucky Headhunters the night before, wasn't sure if "country is entirely what I do," or rock, or pop. For her, the problem was the "F-word," or "format," which

(Continued on page 52)

## NEW ON THE CHARTS

"She's Got A Man On Her Mind" is the title of Curtis Wright's first song on Billboard's Hot Country Singles chart. The Pennsylvania native recently secured a label deal with Airborne Records and will release his debut album next

year.

As a teenager, Wright polished his vocal talent in a neighborhood church choir and learned to play the guitar under his father's guidance. When his family moved to Roanoke, Va., he recorded three albums, two with his first group, The Cimmiron Band, and one with a subsequent act called Super Grit Cowboy Band. After moving to Nashville, Wright landed a publishing deal with Willin' David Music Group and soon country artists like Ronnie Milsap and Patty Loveless were singing his songs. After becoming a member of Vern Gosdin's band and singing jingles for Burger King and Maxwell House, he set out for a solo career and was signed to Airborne two months ago.

Wright is currently opening across the country for Gosdin; his next single will be "You Saved Me," a song originally recorded by Loveless.



CURTIS WRIGHT

JIM RICHLIANO

A New Era Of Country Charting: An Open Letter To Our Readers

In recent months, there has been a groundswell of criticism of Billboard's Hot Country Singles chart. That chart, we are told, has a tremendous influence on the fate of all country releases. Yet, our critics say, the chart does not accurately deliver what it promises: A weekly survey of the top records on country radio.

In fact, Billboard has long acknowledged that charting country airplay presents a whole set of problems that no publication has been able to adequately solve.

That is why Billboard, after several years of research and development and considerable investment, has decided to debut a system of real airplay measurement as the sole determinant of country singles chart numbers, effective in January 1990.

The central problem for country music is that the record companies and broadcasters often are at cross

purposes. The labels are fighting to break acts and take as many singles as far up the Billboard chart as possible, while radio in general believes its audience is more conservative than the labels' goals would suggest.

Because of the decline in country singles sales, and the reliance by many stations on callout research—a system that in most cases does not begin to measure a record's popularity until well into its chart life, or even afterward—the numbered playlists that radio stations report to Billboard are less representative of real airplay than of the priorities of record labels. Because there is often no hard data behind many stations' lists, a system has been created where records climb up numbered lists, reach No. 1, and drop precipitously.

While labels and stations bemoan the system, and while many blame Billboard's point structure for rein-

forcing it, the fact is that most who participate do so willingly.

Unfortunately, the emphasis those in the industry have put on promoting for the charts has sidetracked time and resources from addressing other key concerns: Tighter playlists that threaten the new artist growth of the last three years, a lack of sales for all but the biggest artists, the lack of crossover, and the ongoing search for a new, younger audience to complement country's traditional core listeners.

The phenomenon of promoting for the charts exists in other formats, too, but has been exacerbated in the country format. For the last two years, we have been working to alleviate this problem in all the formats Billboard measures. During this time, we have invested vast resources in the only workable solution—a computer-based airplay moni-

toring system to secure real data for the Billboard charts through Billboard's new Broadcast Data Systems Inc. subsidiary.

On this page, we present a sample of the kind of real airplay information on which the Billboard charts will be based. The 12 station playlists printed here are derived from seven-day, 24-hours-a-day airplay monitoring (week ending Nov. 5). These lists include only current titles and recent reissues; many stations play a high percentage of oldies. The stations selected represent a cross-section of those outlets currently being monitored as part of the start-up of BDS.

Rankings were created by counting number of plays and using Arbitron audience estimates for the actual dayparts in which songs were played to arrive at an estimated number of audience impressions. (These are the two figures at the right of

each title. By adding two zeros to the second figure, you will have an idea of how many people in each station's listening audience actually heard each title during the measured week.)

An arbitrary cutoff was used at position No. 40; indeed, you will notice that for many major-market stations, the bulk of the titles below No. 25 are reissues. When this information is used for the charts, the entire BDS playlists will be used.

This is the reality of country radio. It is a much more conservative one than the country radio currently measured by any trade magazine's chart, but an accurate one—and one that will allow the industry to face its other challenges armed with real data.

We ask your patience in letting us get this system off the ground. And we welcome your input.

Sincerely, JOHN B. BABCOCK JR.

WAMZ

Table with 3 columns: Rank, Song Title, Artist, and Impressions. Includes songs like 'R. Travis It's Just A Matter Of Time' and 'Shenandoah Two Dozen Roses'.

WBEE

Table with 3 columns: Rank, Song Title, Artist, and Impressions. Includes songs like 'R. Travis It's Just A Matter Of Time' and 'Shenandoah Two Dozen Roses'.

WCMS

Table with 3 columns: Rank, Song Title, Artist, and Impressions. Includes songs like 'M. Chapin Carpenter Never Had It So Good' and 'D. Parton Yellow Roses'.

WDSY

Table with 3 columns: Rank, Song Title, Artist, and Impressions. Includes songs like 'G. Campbell She's Gone, Gone, Gone' and 'W. Nelson There You Are'.

KFKF

Table with 3 columns: Rank, Song Title, Artist, and Impressions. Includes songs like 'M. Haggard A Better Love Next Time' and 'Highway 101 Who's Lonely Now'.

WAKM

Table with 3 columns: Rank, Song Title, Artist, and Impressions. Includes songs like 'M. Haggard A Better Love Next Time' and 'Highway 101 Who's Lonely Now'.

WHOK

Table with 3 columns: Rank, Song Title, Artist, and Impressions. Includes songs like 'K. Mattea Burnin' Old Memories' and 'G. Brooks If Tomorrow Never Comes'.

KEBC

Table with 3 columns: Rank, Song Title, Artist, and Impressions. Includes songs like 'D. Parton Yellow Roses' and 'P. Overstreet All The Fun'.

WKAK-AM

Table with 3 columns: Rank, Song Title, Artist, and Impressions. Includes songs like 'E. Raven Bayou Boys' and 'D. Parton Yellow Roses'.

WSX-FM

Table with 3 columns: Rank, Song Title, Artist, and Impressions. Includes songs like 'E. Raven Bayou Boys' and 'M. Chapin Carpenter Never Had It So Good'.

WKKA

Table with 3 columns: Rank, Song Title, Artist, and Impressions. Includes songs like 'R. Travis It's Just A Matter Of Time' and 'Shenandoah Two Dozen Roses'.

WKAK-AM

Table with 3 columns: Rank, Song Title, Artist, and Impressions. Includes songs like 'E. Raven Bayou Boys' and 'D. Parton Yellow Roses'.

WYNY

Table with 3 columns: Rank, Song Title, Artist, and Impressions. Includes songs like 'R. Travis It's Just A Matter Of Time' and 'Shenandoah Two Dozen Roses'.

WKKA

Table with 3 columns: Rank, Song Title, Artist, and Impressions. Includes songs like 'R. Travis It's Just A Matter Of Time' and 'Shenandoah Two Dozen Roses'.

WKKA

Table with 3 columns: Rank, Song Title, Artist, and Impressions. Includes songs like 'R. Travis It's Just A Matter Of Time' and 'Shenandoah Two Dozen Roses'.

Playlists courtesy of Broadcast Data Systems, Inc.; gross impressions multiple copyright 1989 Arbitron.

# HOT COUNTRY SINGLES™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	3	14	<b>★★ No. 1 ★★</b> BAYOU BOYS B.BECKETT (F.J.MEYERS, T.SEALS, E.RAVEN)	EDDY RAVEN UNIVERSAL 66016
2	3	6	13	YELLOW ROSES R.SKAGGS (D.PARTON)	DOLLY PARTON COLUMBIA 38-69040/CBS
3	4	8	9	IT'S JUST A MATTER OF TIME R.PERRY (B.BENTON, B.HENDRICKS, C.OTIS)	◆ RANDY TRAVIS WARNER BROS. 7-28841
4	5	9	12	TIL LOVE COMES AGAIN J.BOWEN, R.MCENTIRE (B.REGAN, E.HILL)	REBA MCENTIRE MCA 53694
5	6	10	13	ALL THE FUN J.STROUD (P.OVERSTREET, T.DUNN)	◆ PAUL OVERSTREET RCA 9015-7
6	7	12	11	IF TOMORROW NEVER COMES A.REYNOLDS (K.BLAZY, G.BROOKS)	◆ GARTH BROOKS CAPITOL 44430
7	8	11	12	THE RACE IS ON R.L.SCRUGGS, M.MILLER (D.ROLLINS)	◆ SAWYER BROWN CAPITOL/CURB 44431/CAPITOL
8	10	13	13	THE VOWS GO UNBROKEN (ALWAYS TRUE TO YOU) J.E.NORMAN (G.BURR, E.KAZ)	◆ KENNY ROGERS REPRISE 7-22828/WARNER BROS.
9	12	16	10	TWO DOZEN ROSES R.HALL, R.BYRNE (R.BYRNE, M.MCANALLY)	SHENANDOAH COLUMBIA 38 69061/CBS
10	11	14	12	NEVER HAD IT SO GOOD J.JENNINGS, M.C.CARPENTER (M.C.CARPENTER, J.JENNINGS)	◆ MARY CHAPIN CARPENTER COLUMBIA 38-69050/CBS
11	13	17	10	I'VE BEEN LOVED BY THE BEST D.WILLIAMS, G.FUNDIS (B.MCDILL, P.HARRISON)	◆ DON WILLIAMS RCA 9017-7
12	15	19	9	A WOMAN IN LOVE R.MILSAP, R.GALBRAITH, T.COLLINS (D.MILLET, C.WRIGHT)	◆ RONNIE MILSAP RCA 9027-7
13	16	18	11	THE LONELY SIDE OF LOVE T.BROWN (KOSTAS)	PATTY LOVELESS MCA 53702
14	17	20	11	OUT OF YOUR SHOES B.BECKETT (J.WOOD, P.RYAN, S.SPIVEY)	◆ LORRIE MORGAN RCA 9016-7
15	19	21	12	COUNTRY CLUB G.BROWN (C.JONES, D.LORD)	◆ TRAVIS TRITT WARNER BROS. 7-22882
16	20	22	9	THERE GOES MY HEART AGAIN H.DUNN, C.WATERS (L.WILSON, W.PERRY, J.DIFFIE)	◆ HOLLY DUNN WARNER BROS. 7-22796
17	1	2	14	BURNIN' OLD MEMORIES A.REYNOLDS (L.BOONE, G.NELSON, P.NELSON)	KATHY MATTEA MERCURY 874 672-7
18	21	23	10	BREAKING NEW GROUND J.STROUD (C.JACKSON, J.SALLEY)	◆ WILD ROSE UNIVERSAL 66018
19	22	24	7	WHO'S LONELY NOW P.WORLEY, E.SEAY (K.BROOKS, D.COOK)	HIGHWAY 101 WARNER BROS. 7-22779
20	23	25	8	TILL I CAN'T TAKE IT ANYMORE N.LARKIN (C.OTIS, J.BURTON)	◆ BILLY JOE ROYAL ATLANTIC 7-88815
21	25	28	8	SHE'S GONE, GONE, GONE J.BOWEN, G.CAMPBELL (H.HOWARD)	GLEN CAMPBELL UNIVERSAL 66024
22	26	27	10	NEVER ALONE T.BROWN (V.GILL, R.CASH)	VINCE GILL MCA 53717
23	29	30	6	IT AIN'T NOTHIN' G.FUNDIS, K.WHITLEY (T.HASELDEN)	◆ KEITH WHITLEY RCA 9059-7
24	27	29	8	THAT JUST ABOUT DOES IT B.MONTGOMERY (M.D.BARNES, V.GOSDIN)	◆ VERN GOSDIN COLUMBIA 38 69084/CBS
25	9	4	14	AN AMERICAN FAMILY J.BOWEN (B.CORBIN)	THE OAK RIDGE BOYS MCA 53705
26	33	38	6	MANY A LONG & LONESOME HIGHWAY R.CROWELL, T.BROWN (R.CROWELL, W.JENNINGS)	◆ RODNEY CROWELL COLUMBIA 38-73042/CBS
27	32	36	6	SIMPLE MAN J.STROUD (C.DANIELS, J.GAVIN, C.HAYWARD, T.DIGREGARIO)	◆ THE CHARLIE DANIELS BAND EPIC 34-73030/CBS
28	30	31	8	IF I EVER FALL IN LOVE AGAIN J.E.NORMAN, S.DORFF (S.DORFF, G.SKLEROV)	◆ ANNE MURRAY WITH KENNY ROGERS CAPITOL 44432
29	31	34	7	YOU MUST NOT BE DRINKING ENOUGH E.GORDY, JR., R.L.SCRUGGS (D.KORTCHMAR)	EARL THOMAS CONLEY RCA 8973-7
30	35	39	7	THERE YOU ARE F.FOSTER (M.REID, K.FLEMING)	WILLIE NELSON COLUMBIA 38-73015/CBS
31	34	35	7	IT'S YOUR AGAIN J.BOWEN, S.ewing (S.ewing, M.GEIGER, W.MULLIS)	SKIP EWING MCA 53732
32	14	5	16	LET IT BE YOU R.SKAGGS, S.BUCKINGHAM (K.WELCH, H.STINSON)	◆ RICKY SKAGGS EPIC 34 68995/CBS
33	36	40	7	WHEN IT'S GONE R.SCRUGGS, NITTY GRITTY DIRT BAND (J.FADDEN, D.SCHLITZ)	◆ NITTY GRITTY DIRT BAND UNIVERSAL 66023
				★★★ POWER PICK/AIRPLAY ★★★	
34	39	49	4	MY ARMS STAY OPEN ALL NIGHT J.CRUTCHFIELD (P.OVERSTREET, D.SCHLITZ)	TANYA TUCKER CAPITOL 79810
35	40	50	5	WHEN I COULD COME HOME TO YOU J.BOWEN (S.WARINER, R.MURRAH)	STEVE WARINER MCA 53738
36	37	42	8	WALK SOFTLY ON THIS HEART OF MINE THE KENTUCKY HEADHUNTERS (B.MONROE, J.LANDERS)	◆ THE KENTUCKY HEADHUNTERS MERCURY 874 744-7
37	41	47	5	DIDN'T EXPECT IT TO GO DOWN THIS WAY H.SHEDD (K.T.OSLIN)	K.T.OSLIN RCA 9029-7
38	18	1	15	ACE IN THE HOLE J.BOWEN, G.STRAIT (D.ADRINS)	GEORGE STRAIT MCA 53693
39	28	15	18	A BETTER LOVE NEXT TIME M.HAGGARD, M.YEARY (J.CHRISTOPHER, B.WOOD)	MERLE HAGGARD EPIC 34 68979/CBS
40	42	45	6	IN MY EYES T.BROWN, S.SMITH (L.CARTWRIGHT)	LIONEL CARTWRIGHT MCA 53723
41	43	46	6	MY SWEET LOVE AIN'T AROUND W.WALDMAN (H.WILLIAMS)	SUZY BOGDUSS CAPITOL 44450
42	24	7	15	HIGH COTTON J.LEO, ALABAMA (R.MURRAH, S.ANDERS)	◆ ALABAMA RCA 8948-7
43	49	57	3	START ALL OVER AGAIN P.WORLEY, E.SEAY (C.HILLMAN, S.HILL)	THE DESERT ROSE BAND MCA/CURB 53746/MCA
				★★★ HOT SHOT DEBUT ★★★	
44	NEW ▶	1		NOBODY'S HOME J.STROUD, M.WRIGHT (C.BLACK)	CLINT BLACK RCA 9078-7
45	46	52	4	IF YOUR HEART SHOULD EVER ROLL THIS WAY AGAIN B.HALVERSON, R.BENNETT (A.CUNNINGHAM, MURWIN)	◆ JO-EL SONNIER RCA 9014-7
46	50	59	3	I CAN'T TURN THE TIDE K.LEHNING (M.BONAGURA, K.BAILLIE, C.BICKHARDT)	◆ BAILLIE AND THE BOYS RCA 9076-7
47	53	58	4	QUIT WHILE I'M BEHIND P.WORLEY, E.SEAY (B.CASWELL, V.THOMPSON)	JENNIFER MCCARTER & THE MCCARTERS WARNER BROS. 7-22763
48	51	53	5	BLUE BLOODED WOMAN S.HENDRICKS, K.STEGALL (JACKSON, MURRAH, K.STEGALL)	◆ ALAN JACKSON ARISTA 9892
49	52	54	5	HARD TIMES FOR AN HONEST MAN T.BROWN (J.HOUSE, R.SERRATTE)	◆ JAMES HOUSE MCA 53731

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	59	72	3	BLACK AND WHITE R.CROWELL, R.CASH (P.SMITH)	ROSANNE CASH COLUMBIA 38-73054/CBS
51	60	76	3	AMY'S EYES J.BRADLEY (T.BROWN, J.P.HUNT)	◆ CHARLEY PRIDE 16TH AVENUE 70435
52	47	44	21	YOU'LL NEVER BE SORRY T.BROWN (H.BELLAMY, D.BELLAMY, D.SCHLITZ)	◆ THE BELLAMY BROTHERS MCA/CURB 53672/MCA
53	54	55	6	I CAN BE A HEARTBREAKER, TOO M.LLOYD, M.DANIEL (T.JOHNSON, L.SATTERFIELD)	JOHNNY LEE CURB 10564
54	38	26	18	LIVING PROOF S.BUCKINGHAM (J.MACRAE, S.CLARK)	RICKY VAN SHELTON COLUMBIA 38 68994/CBS
55	63	—	2	THREE DAYS G.PENNY, B.MINK, K.D. LANG (W.NELSON)	K.D. LANG SIRE 7-22734/WARNER BROS.
56	66	—	2	THE CENTER OF MY UNIVERSE T.BROWN (D.BELLAMY, H.BELLAMY, D.SCHLITZ)	THE BELLAMY BROTHERS MCA/CURB 53719/MCA
57	61	69	3	JOHNNY AND THE DREAMERS J.BOWEN, S.MCQUAIG (S.MCQUAIG, T.COLTON)	SCOTT MCQUAIG UNIVERSAL 66028
58	72	—	2	SHE'S GOT A MAN ON HER MIND NOT LISTED (C.WRIGHT, B.SPENCER)	CURTIS WRIGHT AIRBORNE 75746/MCA
59	69	—	2	WHERE DID THE MOON GO WRONG H.SHEDD (D.ALEXANDER, P.NELSON)	DANIELE ALEXANDER MERCURY 876 228-7
60	57	51	21	(I WISH I HAD A) HEART OF STONE K.LEHNING (W.HOLYFIELD, R.LEIGH)	◆ BAILLIE AND THE BOYS RCA 8944-7
61	45	32	13	HOUSE ON OLD LONESOME ROAD J.BOWEN (B.NELSON, D.GIBSON)	CONWAY TWITTY MCA 53688
62	80	—	2	RADIO LOVER B.SHERILL (C.PUTMAN, R.HELLARD, B.JONES)	GEORGE JONES EPIC 34 73070/CBS
63	56	43	19	KILLIN' TIME J.STROUD, M.WRIGHT (C.BLACK, H.NICHOLAS)	◆ CLINT BLACK RCA 8945-7
64	64	71	3	LOVE IS A LIAR A.ROBERTS, C.BLACK, B.FISCHER (B.FISCHER, C.BLACK, A.ROBERTS)	CEE CEE CHAPMAN CURB 10529
65	NEW ▶	1		A HURT I CAN'T HANDLE J.KENNEDY (J.FORTUNE)	THE STATLER BROTHERS MERCURY 876 112-7
66	70	82	3	WE DID IT ONCE (WE CAN DO IT AGAIN) N.LARKIN (D.KEES, P.RAKES, R.HOWARD, N.LARKIN)	PAL RAKES ATLANTIC 74-88800
67	68	75	3	CITY LIGHTS M.TILLIS, B.CANNON (B.ANDERSON)	MEL TILLIS RADIO 001
68	44	37	8	LONG WHITE CADILLAC P.ANDERSON (D.ALVIN)	◆ DWIGHT YOAKAM REPRISE 7-22799/WARNER BROS.
69	76	—	2	IT'S BEEN ONE OF THOSE DAYS M.LLOYD (C.LESTER, T.DUBOIS, M.SEALS)	BOBBY VINTON CURB 10560
70	71	80	3	YOU'RE NOT EVEN CRYING R.HAFFKINE (S.KNOX, S.SESKIN)	THE MARCY BROS. WARNER BROS. 7-22753
71	65	70	4	I CAN'T HELP MYSELF R.RUFF (L.DOZIER, B.HOLLAND, E.HOLLAND)	TRISHA LYNN OAK 1083
72	48	33	17	SAY WHAT'S IN YOUR HEART T.DUBOIS, S.HENDRICKS, RESTLESS HEART (D.SCHLITZ, D.LOWERY)	◆ RESTLESS HEART RCA 9034-7
73	58	48	7	FAMILY TREE S.GIBSON, J.E.NORMAN (T.SCHUYLER)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-22765
74	55	41	9	SOMETIMES LOVE'S NOT A PRETTY THING E.KILROY (R.M.BOURKE, C.BLACK, S.BOGARD)	◆ ZACA CREEK COLUMBIA 38 69062/CBS
75	NEW ▶	1		DON'T LEAVE HER LONELY TOO LONG R.BENNETT, T.BROWN (M.STUART, KOSTAS)	MARTY STUART MCA 53751
76	84	—	2	INVITATION TO THE BLUES H.BRADLEY (R.MILLER)	ANDY LEE SMITH 615 1024
77	62	63	5	LITTLE BITS AN PIECES B.SHERILL (D.DILLON, H.COCHRAN)	SHELBY LYNN EPIC 34-73032/CBS
78	NEW ▶	1		WONDERFUL TONIGHT H.SHEDD (E.CLAPTON)	BUTCH BAKER MERCURY 876 226-7
79	83	—	2	WHAT KIND OF GIRL DO YOU THINK I AM G.KENNEDY (S.ELLWANGER, R.PORTER)	SANDY ELLWANGER DOOR KNOB 89-334
80	NEW ▶	1		BACK IN THE SWING OF THINGS R.SCRUGGS, D.DILLON (D.DILLON, V.GOSDIN, B.CANNON)	DEAN DILLON CAPITOL 79827
81	73	56	20	FINDERS ARE KEEPERS H.WILLIAMS, JR., B.BECKETT, J.E.NORMAN (H.WILLIAMS, JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-22945/WARNER BROS.
82	NEW ▶	1		THRILL OF LOVE P.KENNARD, R.JOHN (R.JOHN, P.KENNARD)	KENNARD AND JOHN CURB 10563
83	NEW ▶	1		LOVE ME DOWN TO SIZE R.PENNINGTON (L.LOGGINS, J.MCCOLLOM, D.ROLLINS)	RAY PRICE STEP ONE 410
84	NEW ▶	1		SLOWLY BUT SURELY J.CRUTCHFIELD (GARVIN, JONES, WETHERLY)	MARIE OSMOND CAPITOL/CURB 79808/CAPITOL
85	85	81	18	THE JUKEBOX PLAYED ALONG P.WORLEY, E.SEAY, G.BROWN (K.BELL, C.QUILLEN)	GENE WATSON WARNER BROS. 7-22912
86	74	74	23	GIVE ME HIS LAST CHANCE T.BROWN, S.SMITH (L.CARTWRIGHT)	◆ LIONEL CARTWRIGHT MCA 53651
87	79	84	3	COME BACK BRENDA J.BOWEN, J.STROUD (E.STEVENS, M.STUART)	J.D. HART UNIVERSAL 66017
88	77	87	3	A RAINBOW OF OUR OWN B.LOGAN (B.CANNON, D.DILLON)	◆ SHANE BARMBY MERCURY 876 020-7
89	88	78	6	GONNA HAVE LOVE J.CRUTCHFIELD, J.SHAW (B.OWENS, R.SIMPSON)	BUCK OWENS CAPITOL 44465
90	90	77	18	SHE'S THERE H.SHEDD (D.ALEXANDER)	◆ DANIELE ALEXANDER MERCURY 874 330-7
91	67	62	6	THE PICKUP TRUCK SONG J.J.WALKER, J.ROONEY (J.J.WALKER)	◆ JERRY JEFF WALKER TRIED & TRUE 1695
92	78	66	20	LET ME TELL YOU ABOUT LOVE B.MAHER (C.PERKINS, P.KENNERLY, B.MAHER)	THE JUDDS CURB/RCA 8947-7/RCA
93	93	92	21	YOU AIN'T DOWN HOME S.FISHELL (J.O'HARA)	JANN BROWNE CURB 10530
94	89	89	25	CROSS MY BROKEN HEART W.WALDMAN (V.THOMPSON, K.FLEMING)	SUZY BOGDUSS CAPITOL 44399
95	95	85	7	YOU PLANT YOUR FIELDS W.WALDMAN (W.WALDMAN, D.LOWERY)	NEW GRASS REVIVAL CAPITOL 44451
96	96	97	22	THE COAST OF COLORADO J.BOWEN, S.ewing (S.ewing, M.D.BARNES)	SKIP EWING MCA 53663
97	75	60	5	THE JAWS OF MODERN ROMANCE J.BOWEN, G.MORRIS (M.CODY)	GARY MORRIS UNIVERSAL 66026
98	98	98	20	HELLO TROUBLE P.WORLEY, E.SEAY (E.MCDOUFF, O.COUCH)	◆ THE DESERT ROSE BAND MCA/CURB 53671/MCA
99	91	65	10	THIS NIGHT WON'T LAST FOREVER J.KENNEDY (B.LABOUNTY, R.FREELAND)	MOE BANDY CURB 10555
100	82	61	21	I GOT DREAMS J.BOWEN, S.WARINER (S.WARINER, B.LABOUNTY)	STEVE WARINER MCA 53665

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

# COUNTRY CORNER



by Marie Ratliff

"**BAILLIE & THE BOYS** have earned a place at the top and I think this record is the one to put them there," says PD **Ron Ellis**, WQIK Jacksonville, Fla., of "I Can't Turn The Tide" (RCA). "I felt their 'Heart Of Stone' should have been a bigger record than it got credit for, but I believe they'll make up for it with this one."

"This record shows a real contemporary side of them," says MD **Royann Jaymes**, WYYD Lynchburg, Va. "I could hear this on an AC station. I think that's a positive because it gives us a younger demographic appeal, especially among women 20-30. That's what I like about playing the record." The record is charted this week at No. 46.

The **Marcy Bros.** tested well at WYYD, too, on "You're Not Even Crying" (Warner Bros.), says Jaymes. "We got 100% positive reaction on an audience test, and that's highly unusual for a new act. The phone reaction was impressive, with people saying, 'Great song, lyrics that rip your heart out.' I think the group shows off the fine harmony they're capable of producing."

**NEW FACES:** **Curtis Wright**, who has his first single on Airborne, "She's Got A Man On Her Mind," has already established some good songwriter credentials, not the least of which is his co-written "A Woman In Love," currently moving up the chart at No. 12 by **Ronnie Milsap**. Wright's first vocal effort is getting some good reaction in several markets. "Curtis Wright sounds like a major [artist] in sound and production," says MD **H. David Allan**, KRKT Albany, Ore. "This is a very well-produced record."

"I think he's going to be an up and comer that people need to look at," adds MD **Scott Shafer**, KJNE Waco, Texas. "He has the makings of a **Clint Black** or a **George Strait**." Wright's single is at No. 58 in its third week on the chart.

"Another up and comer," says Shafer, "is **Scott McQuaig**. His single ["Johnny And The Dreamers" on Universal] is very good. In fact, the whole [self-titled] album is great—there's several more single possibilities in it. I hope they go back and rerelease his last record, 'Honky Tonk Amnesia,' after he gets established because that's a super song, too."

**LOCAL MOTION:** "k.d. lang is striking a chord with people around here," says MD **Dave Tindell**, WKTY LaCrosse, Wis. "Her 'Three Days' [Sire] is getting a lot of calls and many of them want to know when she'll be coming to town." Lang's record was last week's Hot Shot Debut and moves to No. 55 on this week's Hot Country Singles chart.

"You only have to hear it once and it makes a big impression on you," says MD **Steve Roberts**, WFMB Springfield, Ill., of **Desert Rose Band's** "Start All Over Again" (MCA/Curb). "I added it right out of the box and we immediately started getting tons of calls on it." It is charted this week at No. 43.

"**Suzy Bogguss** has got the best voice I've ever heard in my life," says PD **John Boudreau**, KOUL Corpus Christi, Texas. "I don't know what it is, but that girl can really sing." "My Sweet Love Ain't Around" (Capitol) is at No. 41.

## HOT COUNTRY SINGLES ACTION

### RADIO MOST ADDED

	GOLD ADDS 35 REPORTERS	SILVER ADDS 59 REPORTERS	BRONZE/ SECONDARY ADDS 60 REPORTERS	TOTAL ADDS 154 REPORTERS	TOTAL ON CHART
<b>NOBODY'S HOME</b> CLINT BLACK RCA	17	27	37	81	89
<b>START ALL OVER AGAIN</b> DESERT ROSE BAND MCA/CURB	5	10	12	27	99
<b>MY ARMS STAY OPEN...</b> TANYA TUCKER CAPITOL	13	4	9	26	134
<b>BLACK AND WHITE</b> ROSANNE CASH COLUMBIA	4	8	10	22	66
<b>DON'T LEAVE HER LONELY...</b> MARTY STUART MCA	0	5	17	22	22
<b>I CAN'T TURN THE TIDE</b> BAILLIE AND THE BOYS RCA	3	7	10	20	86
<b>SHE'S GOT A MAN ON...</b> CURTIS WRIGHT AIRBORNE	1	8	11	20	38
<b>A HURT I CAN'T HANDLE</b> STATLER BROTHERS MERCURY	1	9	8	18	24
<b>THREE DAYS</b> K.D. LANG SIRE	0	8	9	17	48
<b>RADIO LOVER</b> GEORGE JONES EPIC	0	7	10	17	30

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

FOR WEEK ENDING NOVEMBER 18, 1989

# Billboard. POWER PLAYLISTS

Sample Playlists of the Nation's Largest Country Radio Stations

**WMZQ**  
98.7FM 1390AM

Washington P.D.: Gary McCarty

1	2	Randy Travis, It's Just A Matter Of Time
2	4	Dolly Parton, Yellow Roses
3	5	Reba McEntire, Til Love Comes Again
4	6	Paul Overstreet, All The Fun
5	7	Garth Brooks, If Tomorrow Never Comes
6	8	Kenny Rogers, The Vows Go Unbroken (Always True)
7	9	Mary Chapin Carpenter, Never Had It So Good
8	14	Ronnie Milsap, A Woman In Love
9	15	Shenandoah, Two Dozen Roses
10	1	Kathy Mattea, Burnin' Old Memories
11	13	Don Williams, I've Been Loved By The Best
12	3	Ricky Skaggs, Let It Be You
13	16	Lorrie Morgan, Out Of Your Shoes
14	17	Holly Dunn, There Goes My Heart Again
15	18	Wild Rose, Breaking New Ground
16	19	Highway 101, Who's Lonely Now
17	11	The Oak Ridge Boys, An American Family
18	20	Vince Gill, Never Alone
19	22	Billy Joe Royal, Till I Can't Take It Anymore
20	21	Glen Campbell, She's Gone, Gone, Gone
21	23	Sawyer Brown, The Race Is On
22	26	Kenny Rogers, The Vows Go Unbroken (Always True)
23	10	Eddy Raven, Bayou Boys
24	25	Anne Murray With Kenny Rogers, If I Ever Fall I
25	27	Skip Ewing, It's You Again
26	29	Rodney Crowell, Many A Long & Lonesome Highway
27	28	Earl Thomas Conley, You Must Not Be Drinking En
28	30	Willie Nelson, There You Are
A29	—	The Charlie Daniels Band, Simple Man
A30	—	Nitty Gritty Dirt Band, When It's Gone
EX	EX	Travis Tritt, Country Club

**104 WQOR**

Winston Salem P.D.: Les Acree

1	3	Dolly Parton, Yellow Roses
2	4	Paul Overstreet, All The Fun
3	6	Randy Travis, It's Just A Matter Of Time
4	5	The Oak Ridge Boys, An American Family
5	8	Don Williams, I've Been Loved By The Best
6	1	Ricky Skaggs, Let It Be You
7	9	Patty Loveless, The Lonely Side Of Love
8	10	Garth Brooks, If Tomorrow Never Comes
9	11	Ronnie Milsap, A Woman In Love
10	12	Reba McEntire, Til Love Comes Again
11	7	Merle Haggard, A Better Love Next Time
12	14	Mary Chapin Carpenter, Never Had It So Good
13	16	Shenandoah, Two Dozen Roses
14	17	Holly Dunn, There Goes My Heart Again
15	18	Eddy Raven, Bayou Boys
16	2	Kathy Mattea, Burnin' Old Memories
17	19	Vern Gosdin, That Just About Does It
18	20	Kenny Rogers, The Vows Go Unbroken (Always True)
19	21	Highway 101, Who's Lonely Now
20	25	Alabama, High Cotton
21	25	Willie Nelson, There You Are
22	27	Billy Joe Royal, Till I Can't Take It Anymore
23	26	Sawyer Brown, The Race Is On
24	29	Travis Tritt, Country Club
25	30	Steve Wariner, When I Could Come Home To You
26	13	Restless Heart, Say What's In Your Heart
27	22	Clint Black, Killin' Time
28	35	Moe Bandy, This Night Won't Last Forever
29	36	Lorrie Morgan, Out Of Your Shoes
30	24	Baillie And The Boys, (I Wish I Had A) Heart Of

Nitty Gritty Dirt Band, When It's Gone  
31 37  
32 38 Tanya Tucker, My Arms Stay Open All Night  
33 28 The Bellamy Brothers, You'll Never Be Sorry  
34 23 Jann Browne, You Ain't Down Home  
35 EX The Charlie Daniels Band, Simple Man  
36 EX Rodney Crowell, Many A Long & Lonesome Highway  
37 EX Kaitlin And The Boys, I Can't Turn The Tide  
38 EX The Kentucky Headhunters, Walk Slightly On This H  
39 EX Charley Pride, Amy's Eyes  
40 EX Clint Black, Nobody's Home  
A — The Statler Brothers, A Hurt I Can't Handle  
A — Kathy Mattea, Where've You Been

**ATLANTA'S COUNTRY LEADER**  
**KICKS**  
101.5 fm

Atlanta P.D.: Neil McGinley

1	3	Eddy Raven, Bayou Boys
2	2	Dolly Parton, Yellow Roses
3	4	Sawyer Brown, The Race Is On
4	5	Merle Haggard, A Better Love Next Time
5	7	Reba McEntire, Til Love Comes Again
6	6	The Oak Ridge Boys, An American Family
7	9	Randy Travis, It's Just A Matter Of Time
8	8	Paul Overstreet, All The Fun
9	11	Garth Brooks, If Tomorrow Never Comes
10	10	Ricky Skaggs, Let It Be You
11	12	Mary Chapin Carpenter, Never Had It So Good
12	14	Kenny Rogers, The Vows Go Unbroken (Always True)
13	13	Travis Tritt, Country Club
14	15	Shenandoah, Two Dozen Roses
15	16	Patty Loveless, The Lonely Side Of Love
16	17	Ronnie Milsap, A Woman In Love
17	18	Holly Dunn, There Goes My Heart Again
18	19	Don Williams, I've Been Loved By The Best
19	21	Lorrie Morgan, Out Of Your Shoes
20	22	Highway 101, Who's Lonely Now
21	23	Vern Gosdin, That Just About Does It
22	1	Kathy Mattea, Burnin' Old Memories
23	24	Billy Joe Royal, Till I Can't Take It Anymore
24	25	Willie Nelson, There You Are
25	26	Rodney Crowell, Many A Long & Lonesome Highway
26	29	Keith Whitley, It Ain't Nothin
27	30	The Charlie Daniels Band, Simple Man
A27	—	Vince Gill, Never Alone
A28	—	Tanya Tucker, My Arms Stay Open All Night
A29	—	

**STEREO**  
**WFMS FM 95.5**  
...is Country Music

Indianapolis P.D.: Russ Schell

1	2	Eddy Raven, Bayou Boys
2	3	Dolly Parton, Yellow Roses
3	5	Randy Travis, It's Just A Matter Of Time
4	4	Reba McEntire, Til Love Comes Again
5	6	Paul Overstreet, All The Fun
6	9	Garth Brooks, If Tomorrow Never Comes
7	11	Kenny Rogers, The Vows Go Unbroken (Always True)
8	8	The Oak Ridge Boys, An American Family
9	11	Shenandoah, Two Dozen Roses
10	13	Mary Chapin Carpenter, Never Had It So Good
11	1	Kathy Mattea, Burnin' Old Memories
12	14	Patty Loveless, The Lonely Side Of Love
13	15	Ronnie Milsap, A Woman In Love
14	18	Don Williams, I've Been Loved By The Best
15	16	Travis Tritt, Country Club
16	17	Sawyer Brown, The Race Is On
17	19	Lorrie Morgan, Out Of Your Shoes
18	7	Ricky Skaggs, Let It Be You

Dallas P.D.: Bobby Kraig

1	2	Eddy Raven, Bayou Boys
2	3	Reba McEntire, Til Love Comes Again
3	4	Garth Brooks, If Tomorrow Never Comes
4	6	Travis Tritt, Country Club
5	1	Kathy Mattea, Burnin' Old Memories
6	8	Randy Travis, It's Just A Matter Of Time
7	10	Shenandoah, Two Dozen Roses
8	11	Dolly Parton, Yellow Roses
9	5	George Strait, Ace In The Hole
10	13	Ronnie Milsap, A Woman In Love
11	14	Sawyer Brown, The Race Is On
12	15	Don Williams, I've Been Loved By The Best
13	7	Alabama, High Cotton
14	16	Mary Chapin Carpenter, Never Had It So Good
15	18	Highway 101, Who's Lonely Now
16	19	Glen Campbell, She's Gone, Gone, Gone
17	21	The Charlie Daniels Band, Simple Man
18	20	Billy Joe Royal, Till I Can't Take It Anymore
19	25	Willie Nelson, There You Are
20	22	Lorrie Morgan, Out Of Your Shoes
21	23	Merle Haggard, A Better Love Next Time
22	30	Keith Whitley, It Ain't Nothin
23	26	Patty Loveless, The Lonely Side Of Love
24	23	Ricky Skaggs, Let It Be You
25	27	Earl Thomas Conley, You Must Not Be Drinking En
26	28	Kenny Rogers, The Vows Go Unbroken (Always True)
27	24	Dwight Yoakam, Long White Cadillac
28	EX	Skip Ewing, It's You Again
29	EX	Holly Dunn, There Goes My Heart Again
30	EX	Paul Overstreet, All The Fun
EX	EX	Clint Black, Killin' Time
EX	EX	Wild Rose, Breaking New Ground
EX	EX	Rodney Crowell, Many A Long & Lonesome Highway
EX	EX	Vern Gosdin, That Just About Does It
EX	EX	Tanya Tucker, My Arms Stay Open All Night
A	—	Clint Black, Nobody's Home
A	—	Nitty Gritty Dirt Band, When It's Gone
A	—	K.T. Oslin, Didn't Expect It To Go Down This Wa
A	—	Steve Wariner, When I Could Come Home To You

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.	PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC
ACE IN THE HOLE (Sweet Tater Tunes, ASCAP)	48	Asylum, BMI/Gloria Sklerov, BMI/Dorff, BMI) CPP
ALL THE FUN (Scarlet Moon, BMI) CLM	5	6 IF TOMORROW NEVER COMES (Evanlee, ASCAP/Major Bob, ASCAP)
AN AMERICAN FAMILY (Famous, ASCAP/Bob Corbin, ASCAP) CPP	25	45 IF YOUR HEART SHOULD EVER ROLL THIS WAY AGAIN (MCA, ASCAP/Ten, ASCAP)
AMY'S EYES (Loose Ends, ASCAP/Prater, ASCAP)	51	40 IN MY EYES (Silverline, BMI/Long Run, BMI)
BACK IN THE SWING OF THINGS (Music Corp. Of America, BMI/Jessie Jo, ASCAP/Buddy Cannon, ASCAP/Pri, ASCAP/Hookem, ASCAP)	80	76 INVITATION TO THE BLUES (Hudson Bay, BMI/Trio, BMI)
BAYOU BOYS (Morganactive, ASCAP/You & I, ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM	1	23 IT AIN'T NOTHIN' (Millhouse, BMI) HL
A BETTER LOVE NEXT TIME (Johnny Christopher, BMI/Chris Wood, BMI)	39	69 IT'S BEEN ONE OF THOSE DAYS (Warner House of Music, BMI/WB Gold, ASCAP)
BLACK AND WHITE (Prestoons, ASCAP/Curb, ASCAP)	50	3 IT'S JUST A MATTER OF TIME (Trio, BMI/Alley, BMI/iza, BMI) HL
BLUE BLOODED WOMAN (Kayteekay, ASCAP/Tom Collins, BMI/Murrah, BMI)	48	31 IT'S YOU AGAIN (Acuff-Rose, BMI/Milene, ASCAP) CPP
BREAKING NEW GROUND (Kayteekay, ASCAP/Dixie Caroline, ASCAP/Cholampy, SESAC/PolyGram International, ASCAP/Amanda-Lin, ASCAP) HL	18	11 I'VE BEEN LOVED BY THE BEST (PolyGram International, ASCAP/Ranger Bob, ASCAP/Careers, BMI) CPP/HL
BURNIN' OLD MEMORIES (BMG, ASCAP/Warner-Tamerlane, BMI/Believus Or Not, ASCAP/Screen Gems-EMI, BMI) HL/WBM	17	97 THE JAWS OF MODERN ROMANCE (Gary Morris, ASCAP)
THE CENTER OF MY UNIVERSE (Bellamy Bros., ASCAP/Don Schlitz, ASCAP)	56	57 JOHNNY AND THE DREAMERS (Steel Hill, ASCAP/WB, ASCAP)
CITY LIGHTS (TNT, BMI)	67	85 THE JUKEBOX PLAYED ALONG (Next-O-Ken, BMI/Ensign, BMI/BMG Songs, ASCAP) CPP/HL
THE COAST OF COLORADO (Acuff-Rose, BMI/Hidden Lake, BMI) CPP	96	63 KILLIN' TIME (Howlin'Hits, ASCAP) CPP
COME BACK BRENDA (ESP, BMI/Songs Of PolyGram, BMI)	87	32 LET IT BE YOU (Cross Keys, ASCAP/Silverline, BMI) HL/WBM
COUNTRY CLUB (Triumvirate, BMI)	15	92 LET ME TELL YOU ABOUT LOVE (Brick Hithouse, BMI/Irving, BMI/EMI April, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP) CPP/HL
CROSS MY BROKEN HEART (EMI April, ASCAP/Ideas Of March, ASCAP/Irving, BMI/Eaglewood, BMI) HL/PPP	94	77 LITTLE BITS AN PIECES (Tree, BMI) HL
DIDN'T EXPECT IT TO GO DOWN THIS WAY (Wooden Wonder, SESAC)	37	54 LIVING PROOF (Intersong-USA, ASCAP/Hide-A-Bone, ASCAP) HL
DON'T LEAVE HER LONELY TOO LONG (Songs Of PolyGram, BMI)	75	13 THE LONELY SIDE OF LOVE (Songs Of PolyGram, BMI/Blue Fire, BMI) HL
FAMILY TREE (Screen Gems-EMI, BMI/Writer's Group, BMI/Bethlehem, BMI)	73	68 LONG WHITE CADILLAC (Twin Duck, BMI/Bug, BMI)
FINDERS ARE KEEPERS (Bocephus, BMI) CPP	81	64 LOVE IS A LIAR (Bobby Fischer, ASCAP/Serenity Manor, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP/Chappell & Co., ASCAP)
GIVE ME HIS LAST CHANCE (Silverline, BMI/Long Run, BMI) WBM	86	83 LOVE ME DOWN TO SIZE (Almarie, BMI)
GONNA HAVE LOVE (Beechwood, BMI)	89	26 MANY A LONG & LONESOME HIGHWAY (Coolwell, ASCAP/Willin' David, BM' Blue Sky Rider, BMI)
HARD TIMES FOR AN HONEST MAN (Texascity, BMI/A.H. Rollins, BMI/Serattled Edge, BMI) HL	49	34 MY ARMS STAY OPEN ALL NIGHT (Screen Gems-EMI, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP)
HELLO TROUBLE (Tree, BMI) HL	98	41 MY SWEET LOVE AIN'T AROUND (Acuff-Rose, BMI/Hiram, BMI) CPP
HOUSE ON OLD LONESOME ROAD (Colgems-EMI, ASCAP/Maypop, BMI)	61	22 NEVER ALONE (Benefit, BMI/Chelcail, BMI/Atlantic, BMI)
A HURT I CAN'T HANDLE (Statler Brothers, BMI)	65	10 NEVER HAD IT SO GOOD (Getarealjob, ASCAP/Obie Diner, BMI/Bug, BMI) HL
I CAN BE A HEARTBREAKER, TOO (Let Cord, SESAC/AMR, ASCAP)	53	44 NOBODY'S HOME (Howlin'Hits, ASCAP)
I CAN'T HELP MYSELF (Stone Agate, BMI)	71	14 OUT OF YOUR SHOES (Ha-Deb, ASCAP/Patti Ryan, ASCAP/Mickey James, ASCAP)
I CAN'T TURN THE TIDE (Colgems-EMI, ASCAP)	46	91 THE PICKUP TRUCK SONG (Groper, BMI)
I GOT DREAMS (Steve Wariner, BMI/Screen Gems-EMI, BMI/Irving, BMI) CPP/WBM	100	47 QUIT WHILE I'M BEHIND (Farm Hand, ASCAP/Debariss, BMI/EMI April, ASCAP/Ideas Of March, ASCAP)
(I WISH I HAD A) HEART OF STONE (EMI April, ASCAP/Ideas Of March, ASCAP/Lion Hearted, ASCAP) HL	60	7 THE RACE IS ON (Tree, BMI/Glad, BMI) HL
IF I EVER FALL IN LOVE AGAIN (Warner-Elektra-	28	62 RADIO LOVER (Tree, BMI/Cross Keys, ASCAP)
		88 A RAINBOW OF OUR OWN (Buddy Cannon, ASCAP/Pri, ASCAP/Music Corp. Of America,
		BMI/Jessie Jo, ASCAP)
		72 SAY WHAT'S IN YOUR HEART (Don Schlitz, ASCAP/Sheddhouse, ASCAP/PolyGram International, ASCAP) CPP/HL
		21 SHE'S GONE, GONE, GONE (Tree, BMI) HL
		58 SHE'S GOT A MAN ON HER MIND (David 'N' Will, ASCAP/WB, ASCAP/Two Sons, ASCAP)
		90 SHE'S THERE (Lodge Hall, ASCAP)
		27 SIMPLE MAN (Cabin Fever, BMI/Miss Hazel, BMI)
		84 SLOWLY BUT SURELY (Tree, BMI/PolyGram International, ASCAP/McBec, BMI/Milene, ASCAP)
		74 SOMETIMES LOVE'S NOT A PRETTY THING (PolyGram International, ASCAP/Songs De Burgo, ASCAP/Chappell & Co., ASCAP/Serenity Manor, ASCAP/WB, ASCAP/Rancho Bogardo, ASCAP) HL
		43 START ALL OVER AGAIN (Bar None, BMI/Bug, BMI)
		24 THAT JUST ABOUT DOES IT (Hidden Lake, BMI/Hookem, ASCAP) CPP
		16 THERE GOES MY HEART AGAIN (Zomba, ASCAP/Willesden, BMI/Forest Hills, BMI) CPP
		30 THERE YOU ARE (Almo, ASCAP/Brio Blues, ASCAP/Irving, BMI/Eaglewood, BMI) CPP
		99 THIS NIGHT WON'T LAST FOREVER (Captain Crystal, BMI)
		55 THREE DAYS (Tree, BMI)
		82 THRILL OF LOVE (Caseyem, BMI)
		4 TIL LOVE COMES AGAIN (AMR, ASCAP/New Haven, BMI) CPP
		20 TILL I CAN'T TAKE IT ANYMORE (Alley, BMI/Trio, BMI/Eden, BMI) HL
		9 TWO DOZEN ROSES (Colgems-EMI, ASCAP/Beginner, ASCAP)
		8 THE VOWS GO UNBROKEN (ALWAYS TRUE TO YOU) (Gary Burr, ASCAP/Zena, ASCAP) CPP/HL
		36 WALK SOFTLY ON THIS HEART OF MINE (Bill Monroe, BMI)
		66 WE DID IT ONCE (WE CAN DO IT AGAIN) (Famous, ASCAP/Blue Moon, ASCAP/Acuff-Rose, BMI)
		79 WHAT KIND OF GIRL DO YOU THINK I AM (Chip'N'Dale, ASCAP)
		35 WHEN I COULD COME HOME TO YOU (Steve Wariner, BMI/Tom Collins, BMI/Murrah, BMI/Irving, BMI)
		33 WHEN IT'S GONE (Jim Boy, ASCAP/Bug, BMI/Don Schlitz, ASCAP/Almo, ASCAP)
		59 WHERE DID THE MOON GO WRONG (Lodge Hall, ASCAP/Screen Gems-EMI, BMI)
		19 WHO'S LONELY NOW (Cross Keys, ASCAP) HL
		12 A WOMAN IN LOVE (David 'N' Will, ASCAP/Front Burner, ASCAP)
		78 WONDERFUL TONIGHT (Chappell & Co., ASCAP)
		2 YELLOW ROSES (Velvet Apple, BMI) CPP
		93 YOU AIN'T DOWN HOME (Cross Keys, ASCAP/Tree, BMI) HL
		29 YOU MUST NOT BE DRINKING ENOUGH (Danny Kortchmar, ASCAP)
		95 YOU PLANT YOUR FIELDS (Screen Gems-EMI, BMI/Moon & Stars, BMI/Sheddhouse, ASCAP) HL
		52 YOU'LL NEVER BE SORRY (Bellamy Bros., ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) CPP
		70 YOU'RE NOT EVEN CRYING (Triumvirate, BMI/Golden Reed, ASCAP)

## TO GET GOOD GRADES AT COLLEGE, SWEAR OFF THE 'C' WORD, CMJ PANEL SAYS

(Continued from page 48)

she said she understood, but tried to dispense with.

But, semantics aside, panelists made clear that country, perhaps by any other name, can live comfortably on campus.

Former Nashville Banner critic Clark Parsons, admitting his own early misconception that all country music was Urban Cowboy music when he was a Nashville college student, spoke of the "education" that brought him to recognize the "great country music out there made over the past 40 to 50 years."

Saluting Carpenter's solo acous-

tic offering at the start of the panel, Parsons included her among country artists accessible to college radio programmers who were "committed to the alternative."

Said "alternative," noted panelists, was not the Lee Greenwood/Anne Murray type, but Steve Earle, for example, whom Gleason said could fit right in with college formats also playing such acts as Kate Bush.

Gleason also suggested that college programmers who play rock-formatted Maria McKee, a Los Angeles signing (Geffen), should equally honor Patty Loveless,

since Loveless is no more country than McKee, who is free of Nashville label connotations. Forecasting a college-directed "onslaught" of Shawn Colvin, the new folk artist signed to Columbia in New York, Gleason similarly favorably compared the Nashville-signed Carpenter. Other college radio-ready analogies included Indigo Girls/Jimmy Dale Gilmore.

But CBS/Nashville's VP of marketing Mike Martinovich, the panel moderator, observed that the "Berlin Wall built around Nashville" has in fact been torn down, as evidenced by the label's new

"Hitchhiker Sampler Volume 2" compilation, which includes songs by New York-signed artists like Indigo Girls and Colvin, as well as Nashville types like Rodney Crowell and Carpenter.

Side One Management's Will Botwin, who manages Rosanne Cash and John Hiatt, further noted the trend toward younger and bigger country concert crowds, due to their "imaging and the perception that country is hip."

"Country music needs college radio," said Earle from the floor, adding how he felt forced to seek album radio formatting after be-

ing told so often that his music fell through the cracks.

Hailing college programmers as "gatekeepers," National Assn. of Campus Activities' special projects manager Rick Murray asked the panel audience to use its collective power to expose college-appropriate country music.

But Leo, spotting Nanci Griffith as the only country artist on a CMJ chart, expressed fears of a college radio scene where every playlist showed the same artists, be they Red Hot Chili Peppers, Camper Van Beethoven, Sugarcubes, or the like.

JIM BESSMAN

FOR WEEK ENDING NOVEMBER 18, 1989

# Billboard® TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
				ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
				★★ NO. 1 ★★	
1	1	1	5	RANDY TRAVIS WARNER BROS. 25988 (8.98) (CD)	NO HOLDIN' BACK
2	2	2	27	CLINT BLACK ● RCA 9668-1 (8.98) (CD)	KILLIN' TIME
3	4	6	5	DWIGHT YOAKAM REPRISE 25989/WARNER BROS. (8.98) (CD)	JUST LOOKIN' FOR A HIT
4	3	3	8	REBA MCENTIRE MCA 8034 (8.98) (CD)	REBA LIVE
5	5	5	57	RICKY VAN SHELTON ● COLUMBIA 44221/CBS (CD)	LOVING PROOF
6	6	4	13	KEITH WHITLEY RCA 9809 (8.98) (CD)	I WONDER DO YOU THINK OF ME
7	7	7	38	HANK WILLIAMS, JR. ● WARNER/CURB 25834/WARNER BROS. (8.98) (CD)	GREATEST HITS III
8	8	8	38	GEORGE STRAIT ● MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
9	9	9	22	DOLLY PARTON COLUMBIA 44384/CBS (CD)	WHITE LIMOZEEN
10	10	10	39	SHENANDOAH COLUMBIA 44468/CBS (CD)	THE ROAD NOT TAKEN
(11)	15	20	6	SAWYER BROWN CAPITOL/CURB 92358/CAPITOL (8.98) (CD)	THE BOYS ARE BACK
(12)	18	18	27	GARTH BROOKS CAPITOL 90897 (8.98) (CD)	GARTH BROOKS
13	13	12	14	WILLIE NELSON COLUMBIA 45046 (CD)	A HORSE CALLED MUSIC
14	11	13	81	RODNEY CROWELL COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
15	12	11	26	REBA MCENTIRE ● MCA 6294 (8.98) (CD)	SWEET SIXTEEN
16	14	15	26	KENNY ROGERS REPRISE 1-25792 (8.98) (CD)	SOMETHING INSIDE SO STRONG
17	16	16	23	K.D. LANG & THE RECLINES SIRE 25877/WARNER BROS. (8.98) (CD)	ABSOLUTE TORCH AND TWANG
18	20	17	58	PATTY LOVELESS MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
(19)	23	31	17	VERN GOSDIN COLUMBIA 45104/CBS (CD)	ALONE
20	17	14	30	THE JUDDS ● CURB/RCA 9595/RCA (8.98) (CD)	RIVER OF TIME
21	19	19	61	K.T. OSLIN ▲ RCA 8369 (8.98) (CD)	THIS WOMAN
22	21	27	26	NITTY GRITTY DIRT BAND UNIVERSAL 12500/MCA (10.98) (CD)	WILL THE CIRCLE BE UNBROKEN, VOL. II
23	22	24	5	HIGHWAY 101 WARNER BROS. 25992 (8.98) (CD)	PAINT THE TOWN
(24)	27	25	22	LORRIE MORGAN RCA 9594-1 (8.98) (CD)	LEAVE THE LIGHT ON
25	25	23	74	KEITH WHITLEY ● RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
26	26	22	39	ALABAMA ● RCA 8587-1 (8.98) (CD)	SOUTHERN STAR
27	28	28	37	BILLY JOE ROYAL ATLANTIC AMERICA 91064/ATLANTIC (8.98) (CD)	TELL IT LIKE IT IS
28	30	29	130	RANDY TRAVIS ▲ <sup>3</sup> WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
29	29	21	68	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
30	24	26	30	KATHY MATTEA MERCURY 836 950 1 (CD)	WILLOW IN THE WIND
31	31	30	65	THE JUDDS ▲ RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
(32)	34	35	4	ANNE MURRAY CAPITOL 92072 (8.98) (CD)	GREATEST HITS, VOL. II
33	32	32	8	THE OAK RIDGE BOYS MCA 42311 (8.98) (CD)	AMERICAN DREAMS
(34)	43	—	2	THE CHARLIE DANIELS BAND EPIC 45316/CBS (CD)	SIMPLE MAN
35	35	33	12	TANYA TUCKER CAPITOL 91814 (8.98) (CD)	GREATEST HITS
(36)	39	51	4	RANDY TRAVIS WARNER BROS. 25972 (8.98) (CD)	AN OLD TIME CHRISTMAS
37	36	37	14	MARY CHAPIN CARPENTER COLUMBIA 44228 (CD)	STATE OF THE HEART
38	33	34	19	RICKY SKAGGS EPIC 45027/CBS (CD)	KENTUCKY THUNDER

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
39	37	36	118	PATSY CLINE ▲ <sup>2</sup> MCA 12 (8.98) (CD)	GREATEST HITS
40	40	38	178	RANDY TRAVIS ▲ <sup>2</sup> WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
41	38	39	141	RICKY VAN SHELTON ▲ COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
42	44	40	19	MERLE HAGGARD EPIC 44283/CBS (CD)	5:01 BLUES
(43)	47	46	5	NANCI GRIFFITH MCA 6319 (8.98) (CD)	STORMS
44	45	42	195	ALABAMA ▲ RCA AHL-1-7170 (8.98) (CD)	GREATEST HITS
(45)	67	—	2	THE STATLER BROTHERS MERCURY 838 231-1 (CD)	STATLER BROTHERS LIVE - SOLD OUT
46	42	41	120	K.T. OSLIN ▲ RCA 5924-1 (8.98) (CD)	80'S LADIES
47	41	48	112	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
48	55	44	5	SKIP EWING MCA 42301 (8.98) (CD)	THE WILL TO LOVE
49	46	57	93	VERN GOSDIN COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
(50)	57	49	19	LIONEL CARTWRIGHT MCA 42276 (8.98) (CD)	LIONEL CARTWRIGHT
(51)	59	62	3	MARTY STUART MCA 42312 (8.98) (CD)	HILLBILLY ROCK
52	53	50	21	SUZY BOGGOSS CAPITOL 90237 (8.98) (CD)	SOMEWHERE BETWEEN
(53)	NEW ►	—	1	THE KENTUCKY HEADHUNTERS MERCURY 838 744-1 (CD)	PICKIN' ON NASHVILLE
54	50	43	35	BAILLIE AND THE BOYS RCA 8454 (8.98) (CD)	TURN THE TIDE
55	51	56	209	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
(56)	61	71	4	PAUL OVERSTREET RCA 9717-1 (8.98) (CD)	SOWIN' LOVE
57	52	52	35	ROSANNE CASH COLUMBIA 45054/CBS (CD)	HITS 1979 - 1989
58	54	47	16	HOLLY DUNN WARNER BROS. 25939 (8.98) (CD)	THE BLUE ROSE OF TEXAS
(59)	66	60	286	HANK WILLIAMS, JR. ▲ <sup>2</sup> WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
60	58	53	35	GEORGE JONES EPIC 44078/CBS (CD)	ONE WOMAN MAN
61	48	45	59	RESTLESS HEART RCA 8317-1 (8.98) (CD)	BIG DREAMS IN A SMALL TOWN
62	49	64	74	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
63	60	54	22	EDDY RAVEN UNIVERSAL 76003/MCA (8.98) (CD)	TEMPORARY SANITY
64	63	65	4	DANIELE ALEXANDER MERCURY 838 352 (CD)	FIRST MOVE
65	62	55	19	MICHAEL MARTIN MURPHEY WARNER BROS. 25894 (8.98) (CD)	LAND OF ENCHANTMENT
66	56	61	31	STEVE WARINER MCA 42272 (8.98) (CD)	I GOT DREAMS
67	64	70	24	GARY MORRIS UNIVERSAL 76005/MCA (8.98) (CD)	STONES
(68)	RE-ENTRY	—	336	WILLIE NELSON ▲ <sup>2</sup> COLUMBIA KC 237542/CBS (CD)	GREATEST HITS
(69)	74	—	2	SHELBY LYNNE EPIC 44260/CBS (CD)	SUNRISE
(70)	NEW ►	—	1	MARIE OSMOND CAPITOL/CURB 91781/CAPITOL (8.98) (CD)	STEPPIN' STONE
71	73	—	36	LYLE LOVETT MCA/CURB 42263/MCA (8.98) (CD)	LYLE LOVETT AND HIS LARGE BAND
72	65	63	11	WAYNE NEWTON CURB 10607 (8.98)	COMING HOME
(73)	NEW ►	—	1	RODNEY CROWELL COLUMBIA 45242/CBS (CD)	KEYS TO THE HIGHWAY
74	72	72	21	CANYON 16TH AVENUE 70556 (8.98) (CD)	RADIO ROMANCE
(75)	RE-ENTRY	—	12	DON WILLIAMS RCA 9656-1 (8.98) (CD)	ONE GOOD WELL

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

## Wholesalers Meet Tackles Tough Industry Issues

BY EARL PAIGE

PHOENIX In an intermittently hectic session at the NARM Wholesalers Conference here, manufacturers assured one-stops that they are continuing to back the cassette single while watching if it hurts album sales; are patiently studying the future of 6-by-12-inch CD packaging; and are hoping to cope with the issue of sticker-ingly possibly controversial product.

Those points were addressed by a panel of top manufacturer executives during a session of the Oct. 21-25 meet, held by the National Assn. of Recording Merchandisers at the Arizona Biltmore.

Manufacturer representatives on the panel were Russ Bach, president of CEMA; John Burns, executive VP of MCA Distribution; Jim Caparro, VP of sales and branch distribution at PolyGram; Pete Jones, president of BMG Distribution; George Rossi, executive VP of sales at WEA; and Paul Smith, president of CBS Distribution.

One-stops here asked only for general comments on the cassette single, but all respondents on the dais got into the cannibalization issue—a topic retailers explored with manufacturers at the recent NARM Retailers Conference in Florida Sept. 25-27 (Billboard, Oct. 7).

The tone of responses indicates less fear than was evident at the Florida session, with Jones offering, "Some of the talk about cannibalization is on the hysterical side."

Rossi said the label sees some cannibalization, "but the trouble is we don't know the degree." CEMA's Bach, who in Florida expressed disagreement with WEA's belief that tape singles are a risk, remained unconvinced. "It's not proven to me," he said of the configuration's alleged risk to full-length-album sales.

In a related note, session moderator Jerry Richman, a partner in Richman Bros. Record Dist., Pennsauken, N.J., wondered if cassette singles were being used for promotion. "It used to be vinyl singles were given away all over the place," he said.

Although retailers in Florida unanimously endorsed the 6-by-12-inch package (Billboard, Oct. 7), the one-stops asked manufacturers for general comments on the issue. Jones assured retailers that manufacturers are not conspiring to do away with the package. There is no attempt "by anyone to get out from under something; there's no cost-avoidance game or hidden agenda," he said. But there are still a lot of questions surrounding the package, which he termed "not efficient." It requires 50% more space not only in stores but "on trucks and in warehouses," he added.

Jones acknowledged the package has some advantage in security and merchandising, but he pointed to its upcoming disappearance in Canada, April 1, 1990. Jones also alluded to the environmental impact of packaging. "A retailer as large as Sam Walton [Wal-Mart's chairman] is taking a stand on green issues," Jones said.

While acknowledging that the green issue is critical, Bach countered that trees are "a renewable resource. We certainly are growing more trees, learning how to manage that area, and we are making sure

our paper is biodegradable," thereby easing the problem.

"I'm not totally convinced [the 6-by-12] does the job some people claim it does," Jones said. "First of all, it's a package that doesn't have that much information; it's big enough to create impact, but it does so at the expense of facings. I think it's safe to say you could get twice the impact with a different approach to packaging."

Calling for continuing dialogue and looking to digital audiotape on the horizon, Jones said, "Space utilization and a lot of issues are tied up in this. The more facings the better. The consumer does not browse from 50 yards away; he browses from a foot away. More facings is more sales is more profit."

CBS' Smith took up the DAT cudgel, saying there is a need, perhaps, for some type of universal "carrier that enhances your purpose, for secu-

rity, for merchandising, for whatever purpose you need.

"We developed something for the CD a few years ago and thought it was the way to go. We tried for 10 years to get something for the cassette and never got there. Indeed, the very people who fought us on the cassette are the same people who are saying we should stay with the 6-by-12 on the CD."

Manufacturers are coming from a different place on the cassette because when they were merchandised with the spine out and up a wall, it was sufficient, Jones said. But now, "the LP is gone away" and the CD represents the opportunity for full-face merchandising.

Noting that retail space is increasingly expensive, Smith said, "We don't want to sell cardboard, we want to sell product. It's a very difficult situation. Are we unduly packaging

product? Are we wasting a lot of money?"

Space is critical, Bach agreed, siding with Jones that without the 6-by-12 "there is a 50% savings in all of our warehouses, a 50% savings in space on shipping that will not translate to a 50% in freight because we are shipping a lot of air."

"However, I guess I'm a kind of doubter on space savings in the store. It's easy to say inventories will double. I do not believe they will double. The retailer has to watch turns—that's the basis of inventory. I also don't believe all the racks will be totally and efficiently used," said Bach, but added that he does loathe walking into a store "and seeing a sea of white keepers," referring to cassette anti-theft holders. "There is no browsing. Browsing is asking a clerk to find you something."

On sticker-ingly possibly controver-

sial product, Smith said CBS is stressing more attention "in our sales documents to you" and in sales aids, making sure accounts are informed about product. "If our artists object, then we will just have to abide by their wishes and make you aware of that fact," he said.

WEA is still sorting out its approach, Rossi said. "We have some people who believe very strongly in First Amendment rights and freedom of the arts, and we have others who feel if we don't do something, legislators will do something worse," he said.

Policing the issue internally "on our own is much preferable to having it dictated by 50 different states, or whatever nightmare vision you could have of this issue," said Jones, offering that perhaps some rating approach like that used by the motion picture industry might be considered.

### CONVENTION CAPSULES

**RICHMAN'S REVOLT:** Jerry Richman, partner in Richman Bros. Records Dist. in Pennsauken, N.J., stirred up the National Assn. of Recording Merchandisers' Wholesalers Conference, held Oct. 21-25 at the Arizona Biltmore in Phoenix. As moderator of the one-stop panel, Richman was apparently irked that a set of questions for manufacturing executives were too general. When he took the podium, Richman proceeded to ask questions that had not been approved in an advance meeting. The panelists went along until the counsel from the Recording Industry Assn. of America, the label organization, intervened. Several one-stop delegates in the audience shouted encouragement to Richman, who later went ahead and posed the agreed-upon "NARM questions."

After apologizing to the audience for Richman's questions, Steve Libman, head of Nova Distributing and chair of the one-stop conference, said, "Jerry's questions are legitimate. It's just that we agreed on a certain set of questions and he blind-sided the manufacturers. It's embarrassed Pam [Horovitz, NARM's administrative head], and the panel."

Members of the panel were Russ Bach, president of CEMA; John Burns, executive VP at MCA Distribution; Jim Caparro, VP of sales and branch distribution for PolyGram; George Rossi, executive VP of sales at WEA; and Paul Smith, president of CBS Distribution.

**WHO'S HERE?** The so-called "Little NARM" marked its fourth year with a return to Phoenix. The meet, initiated in 1986, evolved from the merger of an older rack/one-stop meeting, and a Florida conference for independents. In the following two years, the meeting, held in Palm Springs, Calif., enjoyed a growing video sell-through segment. Nowadays, all major manufacturers of both video and music, all independent music labels and distributors, and the one-stops make up a cross-section that, in terms of wholesale, excludes

just the video-only distributors.

A registration list comparison between this year's and last year's meeting shows 22 indie distributors, down seven from 1988; 21 racks, down one; 116 manufacturers, down four; and 25 one-stops, up seven.

Additionally, various NARM committees, including the NARM convention group, convened to plan the organization's main confab March 10-

13, 1990, at Los Angeles' Century Plaza, and talk of the following year's huddle, with San Francisco mentioned as a possible site. Also, various committees of affiliate group Video Software Dealers Assn. flew in to plan that group's many functions, such as its huge Aug. 5-8 Las Vegas Hilton annual event, and the move next year of its Regional Leaders Conference to Vegas' Alexis Park

Hotel Jan. 9-11.

**LOOKING TO 1990:** Fred Munao, president of Select Records, says the challenge for next year's indie product presentation at NARM is, "how do we top last year's feat?" One way is by raising the costs associated with its production, apparently; Munao says the highest level of participation (Continued on page 55)

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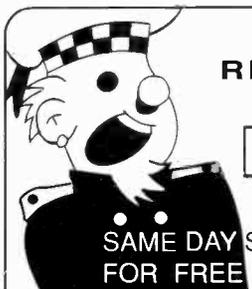
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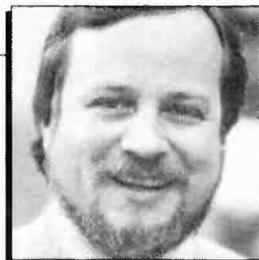
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# RETAILING

## RETAIL TRACK



by Geoff Mayfield

**BEST OF SHOW AT THE TRADE SHOWS:** With the conclusion of Western Merchandisers' Oct. 18-21 convention and the National Assn. of Recording Merchandisers' Oct. 21-25 Wholesalers Conference, Retail Track officially closes the curtain on the 1989 convention season. All that remains this year in storeland is the inaugural confab of Kemp Mill Records, Nov. 9-10, in Beltsville, Md., which will have concluded by the time most of you read this edition.

This year, your columnist had an even busier than usual travel agenda from July through October, when meeting-mania hit its peak, covering two industrywide conferences, as well as attending the meets of five different retail companies. By popular demand (100% of the people sitting to my immediate right and left during the closing dinner at the Tower Records/Tower Video conference thought this would be clever, but I'll not identify them in case you readers don't agree), Retail Track will this week confer its first-ever Convention Season Awards, and in doing so will let you in on the slices of life one finds when living out of a suitcase. Can't afford a big ceremony, so crack open a beer or a soft drink, and imagine all the time we'll save by avoiding those inevitably long-winded acceptance speeches you find on televised awards shows.

Judging is admittedly subjective, but I have endeavored to be fair here. So, without further ado...

• **Best Live Showcase:** Beyond a shadow of a doubt, it was k.d. lang at National Record Mart, a set that was capped by a memorable and spontaneous duet with Cyndi Lauper. (Honorable mentions: Poco at Camelot Music and Richard Marx at The Musicland Group.)

• **Funniest Performer:** Category is restricted to people who *meant* to be funny, and the winner is Mark McCollum, who took his mix of rock sensibilities and surrealism to the meetings of Show Industries, Wax-Works/VideoWorks, and Tower. His off-the-wall act is highly recommended.

• **Best Product Presentations:** Overall, most presentations looked a lot snappier and more professionally conducted than in 1988. Lots of worthy competition, but personal faves were BMG, WEA, and PolyGram at Camelot, WEA at Tower, and CBS at NRM.

• **Best Improvisation/Product Presentation:** NRM's schedule was already running late, and CBS had the day's last afternoon session. Cleveland branch manager Jim Hawn, senior VP of sales Danny Yarborough, and EPA VP of sales Pete Anderson therefore called an option play, canning the 45-minute-long video that CBS had provided, and went instead with a less heavy-handed approach. Anderson showed David Letterman-like hu-

mor and a solo set by CBS Nashville rookie Shelby Lynne added tasty icing to the cake.

• **Best Good-Natured Gag/Product Presentation:** Won't say who or where, but at one meet, a certain distributor's delegation got awfully curious as to just how many times the words "thank you" would be uttered during its presentation. A pool resulted. Speakers who had bids on the high side said things like "Thank you, thank you, thank you," or "You'll hear the words 'thank you' a lot today. I even looked in the thesaurus last night to see if there was another way to say 'thank you'..." Those on the low side would deliver a *sans thanks* spin like "We just want to express our appreciation..." The winning number, by the way, was 53.

• **Best Booth Tchatchka:** The Cleveland branch of Schwartz Brothers Inc., with its Robocop-styled Camelot sunglasses. (And at SBI's booth, inspired by music at dinner in a local bistro the night before, the unit hired an accordionist to play requests.)

• **Best Product Presentation Under Fire:** PolyGram VP of national accounts Jeff Brody and PolyGram Classics VP Debbie Morgan showed amazing calm at Tower during the chaos of what will be heretofore referred to in conference lore as Bud Martin Night. You kind of had to be there to understand why PolyGram's brave duo deserved combat pay on this night, but let's just say that in a cramped room, filled with tequila-induced distractions, they survived with dignity—and their senses of humor—intact.

• **Best Supporting Role/Product Presentation:** Rhino Records' Esa Katajamaki at Camelot, who since that meet has changed his title from Midwest sales/marketing manager to Rhinoman.

• **Best Speech/Artist:** Several artists, including Michael Morales, Don Dixon, and Patty Loveless, scored well on this count at various meets. Retail Track gives the nod to Melissa Etheridge at Camelot, who recounted how as a teen growing up in Kansas City, Mo., she'd often visit Camelot's store in the Independence Mall: "I used to say, 'One day, I'll have a record here.' And, thanks to you, it's come true."

• **Frequent Flyer Award/Artist:** Aerosmith members, including Steve Tyler, made handshake visits to the confabs of Warehouse Entertainment, Strawberies, Trans World Music Corp., Musicland, and Tower, and would have hit Camelot's gathering in St. Petersburg, Fla., too, had it not been for the Carolina winds of Hurricane Hugo and a shutdown at New York's LaGuardia Airport caused by a U.S. Air crash. (Honorable mention to Arista rookie Cindy Valentine, who sang live-to-track at Record World, Spec's Music & Video, and Camelot.)

• **Best Food:** The crown still belongs to NRM, at Seven Springs Resort in Champion, Pa., but this year there was better competition than usual. Strong contenders include Tower (Radisson Sacramento Hotel), Erol's (Westfields Conference Center, Chantilly, Va.), Camelot (Tradewinds), and Musicland (Marriott City Center, Minneapolis).

• **Best Entrance:** Musicland chairman Jack Eugster made his first appearance at his company's meet  
(Continued on page 59)

## ALBUM RELEASES

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

### POP/ROCK

#### BLACKMALE

Let It Swing  
▲ LP Enigma/Ruffhouse 73537/NA  
CA 73537/NA

#### BOBBY BROWN

Dance... Do Ya Know It!  
▲ LP MCA MCA-6342/NA  
CA MCAC-6342/NA

#### CHICAGO

### Greatest Hits 1982-1989

▲ LP Reprise 1-26080/NA  
CA 4-26080/NA

#### DURAN DURAN

Decade  
▲ LP Capitol C1-93178/NA  
CA C4-93178/NA

#### VINCE GILL

When I Call Your Name  
▲ LP MCA MCA-42321/NA  
CA MCAC-42321

#### JOHN WESLEY HARDING

God Made Me Do It—The Christmas EP

▲ LP Reprise/Sire 1-26093/NA  
CA 4-26093/NA

#### THE HOOTERS

Zig Zag  
▲ LP Columbia OC-45058/NA  
CA OCT-45058/NA

#### MINISTRY

The Mind Is A Terrible Thing To Taste

▲ LP Sire 1-26004/NA  
CA 4-26004/NA

#### EDDIE MONEY

### Greatest Hits

▲ LP Columbia OC-45381/NA  
CA OCT-45381/NA

#### DOROTHY MOORE

Winner  
▲ LP Volt V-3405/NA  
CA 3405/NA

#### GARY NUMAN

The Skin Mechanic  
▲ CD I.R.S. IRSD-82023/NA  
CA IRSC-82023/NA

#### OMEN

Teeth Of The Hydra  
▲ LP Metal Blade 73421/NA  
CA 73421/NA

#### BOBBY RADCLIFF

Dresses Too Short  
▲ LP Black Top BT-1048/NA  
CA BT-1048/NA

#### BOB SEGER

Nine Tonight

▲ LP Capitol C1-46086/NA  
CA C4-46086/NA

(Continued on page 58)

## CONVENTION CAPSULES

(Continued from page 53)

for labels will be \$7,000, a \$3,000 hike from last year. Distributors' costs will be static, with the hope that more labels will be recruited. Lowest-level participation can be had for \$500. Under discussion is a special discount program that each label will announce after the presentation.

**HOW DO THEY FIND** the talent? Several indie distributors report being contacted by majors eager to sign a few more lucrative indie labels to their rosters. One rep says a major offered \$2,500 off the books for information leading to a signing.

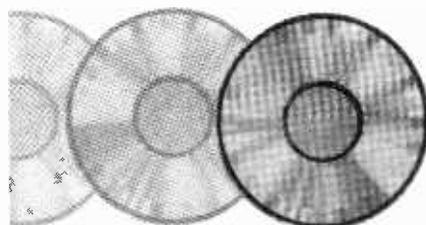
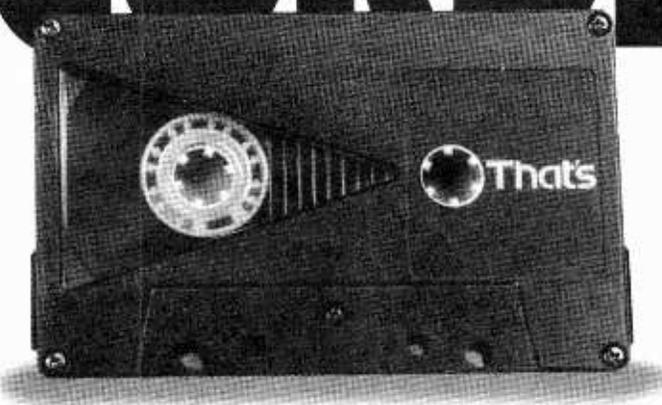
**RAIN HITS CABANAS:** Unusually heavy showers played havoc opening day with the one-on-one poolside meetings, as attendees scurried to and from appointments amid droopy, water-soaked company signs and outdoor tables all awash. But for most, it was a brief lark and perfect weather for the rest of the week had delegates raving.

**CULTURE SHOCK:** Many L.A. and New York NARM attendees quickly found out that their cities don't have a lock on the highest prices in the land. Taxis are unregulated in Phoenix, costing \$2.50 for the first mile and \$1.20 for each additional. Once at the hotel, guests could relax by nibbling on items from the minibars in their rooms, if they desired to spend \$3.75 for a bag of Doritos.

**NARM'S NEWEST SITE:** The 70-year-old Arizona Biltmore, a reflection of Frank Lloyd Wright splendor sprawling over 39 acres, drew few complaints among the 450 attendees, who arrived in waves for the fall event. Most never realized the crunch on the second day when five coffee shop waiters and waitresses worked 12 hours without a break (and were rewarded with T-bone dinners). Head chef John Makin prepared a special potato entree three nights in a row for one guest with a temporary digestive flare-up, an example of the spirit of helpfulness that abounded in every quarter. Talk is that NARM will return...

*This story was prepared by Earl Paige and Bruce Haring.*

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## South Texas Wholesale Duo Is Talked Into Attending One-Stop Makes It To NARM Meet, Finally

BY EARL PAIGE

PHOENIX Richard Powers and Robert Guillerman couldn't have picked a more volatile and competitive time to make their first appearance at the National Assn. of Recording Merchandisers' Wholesalers Conference, held here Oct. 21-23 at the Arizona Biltmore.

Veteran operators of South Texas Wholesale Records, a San Antonio, Texas-based one-stop they founded 13 years ago, president Powers and VP Guillerman have held back in terms of industry exposure and participation. As it happened, the two Texans, who have known each other since boyhood in San Antonio, landed here in the middle of a philosophical schism between two factions of the NARM one-stop contingent. The one camp hopes to preserve a detente that has developed into a harmonious relationship with the majors; the other is raising questions that could heat things up.

Both men say they have been around enough horse trading in their time to know not to give names and get further involved in the politics of a group they hardly know. About all Powers wanted to say publicly is that pricing, return penalties, and "the surcharge on loose pieces" are issues that need to be resolved or improved. All three

issues were hotly debated here.

In total, the one-stop portion of the NARM Wholesalers Conference drew 25 companies. Powers and Guillerman were not the only one-stops attending for the first time. Other first-time attendees were Frankie's One-Stop, Shreveport, La.; Galaxy Records, Pittsburgh; General Record Service, Seattle;

**'We found out we know a lot of people here'**

Northeast One Stop, Albany, N.Y.; Pacific Coast One Stop, Chatsworth, Calif.; Pearl Distributors, Brooklyn, N.Y.; and Unique Music Corp., New Hyde Park, N.J. Several veterans of the NARM one-stop member group were surprised by the new vitality.

Full credit for inspiring Powers and Guillerman to finally attend a NARM one-stop event goes to Bruce Ogilvie, president of Abbey Road Distributors, Santa Ana, Calif., and a NARM veteran. "Bruce finally convinced us and we're delighted we took the time out," said Powers.

According to Powers and Guillerman, the one-stop growth today has

evolved from what Powers calls "the great leveling," a period of business slowdown in the late '70s that led to the change in configurations, and finally to consolidation that has been nowhere more apparent than in Texas. In fact, Powers and Guillerman say they think there are only a few one-stops left in the state, at least in mainstream pop product.

Powers for three years was with Galaxy Sales in San Antonio, a one-stop firm that had retail stores under the name Record Town, operated by Kieth Dubbs and Bill McGehee. The firm was ultimately purchased by Western Merchandisers, Amarillo, Texas, which operates one-stops.

On Sept. 1, 1976, Powers, then 28, and Guillerman, 25 at the time, opened the wholesale firm in 1,600 square feet in San Antonio "and just kept on knocking out walls until it was a maze," said Powers. In 1979, the year the record business plunged into a trough, the pair decided to branch out to Houston. "We didn't see it coming," said Guillerman of the crash.

At the time, the Houston market seemed inviting because the old-time Daly Bros. company was getting out of wholesale, while United One-Stop, another Houston firm, sold out to Western Merchandisers. Guillerman opened in 3,700 square feet, now up to 10,000 square feet, in the Memorial area off the I-10 and Katy freeways.

As South Texas steadily expanded, both in Houston—under the Southwest Wholesale Records logo—and in San Antonio, the home base grew as well. A year ago, the firm moved into new facilities two miles away that afford it 6,500 square feet in what the pair call the downtown section of San Antonio. Today, the company employs a total of 60 people between the two branches.

Through it all, Powers and Guillerman have survived the Texas oil economy crunch that is still being felt in the state. "The property of families who are the historical backbone of San Antonio is being auctioned off on the county courthouse steps," said Powers of the continuing economic recovery, such as it is.

The duo believe they have built the firm's reputation on "street presence," in Powers' words, and a dedication to service. Besides computerization, which occurred two years ago, they think fill-in business with the national chains has been a bulwark. They also mention the growth in cassette singles, CD, and music video, all of which have helped them overcome the trauma of vinyl phase-out.

Now that fellow Texan Billy Emerson, president of Big State Distributing, Dallas, which also operates a one-stop, is serving as this year's NARM president, and with the urging of mentor Ogilvie, the two boyhood chums and business partners have joined the one-stop mainstream.

"We sure found out we know a lot of people here," said Powers as he and Guillerman made the rounds of manufacturer cabanas.

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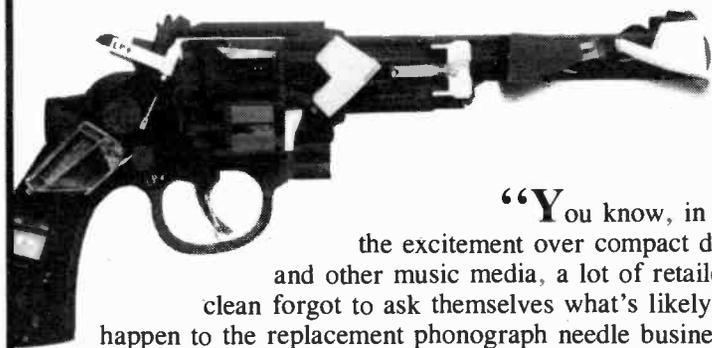
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THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	27	<b>NO BLUE THING</b> MUSIC WEST MW-103	RAY LYNCH ★ ★ NO. 1 ★ ★ 11 weeks at No. 1
2	2	31	<b>DANCING WITH THE LION</b> COLUMBIA OC 45154	ANDREAS VOLLENWEIDER
3	3	9	<b>NIKI NANA</b> PRIVATE MUSIC 2056	YANNI
4	4	57	<b>CRISTOFORI'S DREAM</b> NARADA LOTUS 61021/MCA	DAVID LANZ
5	5	9	<b>ELDORADO</b> PRIVATE MUSIC 2054	PATRICK O'HEARN
6	7	25	<b>THE NARADA COLLECTION TWO</b> NARADA N-39117/MCA	NARADA ARTISTS
7	6	17	<b>LIVING THE NORTHERN SUMMER</b> MUSIC WEST MW-133	JIM CHAPPELL
8	11	5	<b>HISTORY OF MY HEART</b> PRIVATE MUSIC 2058	SUZANNE CIANI
9	8	35	<b>WINDHAM HILL SAMPLER '89</b> WINDHAM HILL 1082/A&M	VARIOUS ARTISTS
10	10	41	<b>WATERMARK</b> ● Geffen 24233	ENYA
11	9	57	<b>DEEP BREAKFAST</b> ● MUSIC WEST MW-102	RAY LYNCH
12	15	5	<b>AND IT RAINED ALL THROUGH THE NIGHT</b> NOUVEAU 228	BILL WOLFER
13	12	19	<b>CROSS CURRENTS</b> NARADA EQUINOX 63007/MCA	RICHARD SOUTHER
14	14	31	<b>AUTUMN</b> ▲ WINDHAM HILL 1012/A&M	GEORGE WINSTON
15	16	21	<b>THE NATURE OF THINGS</b> SHINING STAR SSP 113	BRUCE BECVAR
16	NEW ▶		<b>LILY ON THE BEACH</b> PRIVATE MUSIC 2057	TANGERINE DREAM
17	13	19	<b>PASSION</b> Geffen 24206	PETER GABRIEL
18	17	29	<b>A JOURNEY HOME</b> GLOBAL PACIFIC ZK 45152/CBS ASSOCIATED	G. KELLY/D. BOGDANOVIC
19	19	13	<b>MYSTIC ISLAND</b> HIGHER OCTAVE 7021	CUSCO
20	24	53	<b>DECEMBER</b> ▲ WINDHAM HILL 1025/A&M	GEORGE WINSTON
21	25	5	<b>RAIN MAIDEN</b> SILVER WAVE 508	WIND MACHINE
22	22	37	<b>WINTER INTO SPRING</b> ▲ WINDHAM HILL 1019/A&M	GEORGE WINSTON
23	20	19	<b>MYSTIC WATERS</b> SILVER WAVE SD 506	DAVOL
24	21	3	<b>LET THEM SAY</b> WINDHAM HILL 1084	MONTREUX
25	18	37	<b>ISLAND</b> NARADA EQUINOX N-63005/MCA	DAVID ARKENSTONE

● 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.

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Your Phone Number (\_\_\_\_) \_\_\_\_\_

## Boomers Explodes Onto The New York Record-Retailing Scene

BY JIM BESSMAN

**NEW YORK** With the mid-September opening of a second Boomers outlet, record retail in New York has really gone to the dogs.

That's because the 2,600-square-foot store on Broadway & 55th Street, like its smaller year-old Broadway forebear 58 blocks uptown, is named after Boomer, store owner Harry Safter's "pound puppy."

"I got him in a [dog] pound," says Safter of the lovable store mascot. In fact, the dog's toothy grin, flashing wide beneath a red "Da Boom" base-

ball cap, is represented in a cartoon, which is tightly clamped upon a window sign that advertises newly released CDs at "12.99—Every Day" prices.

But Boomer the dog isn't all that distinguishes Boomers the store. The Boomers logo is actually an exploding boombox that is painted in cartoon style on the purple store-front canopy. And to carry the urban-street theme further, the in-store floors are all covered with graffiti art sealed by two coats of polyurethane. The Clash, Pink Floyd, Bob Marley, John Coltrane, Prince, and David Bowie are among the names en-

shrined in concrete; there is even Duke Ellington's keyboard curving out from beneath the jazz bins.

"Our concept, besides giving a good price, is to create a comfortable environment in which to shop," says Safter. "It's a more personalized place than the megastores. We've found that people don't like to be ignored, but like to talk music, and we pay attention. The thing is to talk to the customers: They'll tell you what you need to have."

Fully computerized, Boomers carries 10,000 CD and 12,000 cassette titles. Black vinyl is being phased out, except for 12-inch singles, which eventually will be stocked in a separate dance music department in the back of the store.

"We try to keep a good spread for the store's size," says Safter, citing an "international" focus on reggae and world beat as well as "pop jazz" and the top 100. "We have everything everyone else has, plus a little bit more."

Safter says that Boomers is the first East Coast mom-and-pop to have installed the Personics system of custom-made cassettes. The new store also has 250 music and hit movie sell-through videocassettes, which will expand to 1,000 titles by Christmas. Three TV monitors hung from the ceiling screen promotional music clips supplied by the record companies. In addition, the uptown location does a small rental business.

Audio/video accessories are

stocked in the cases and on the walls forming the central checkout area, around which traffic flows counterclockwise through a one-way turnstyle at the door. Almost all merchandise is customer-accessible.

Located in New York's midtown office/condo/theater area, Boomers attracts office workers during the week and tourists on the weekends. While the Ritz, Lone Star Roadhouse,

and Roseland are all located within three blocks, Boomers gets little spillover, since it closes at 8 p.m. Concerts at these venues, though, are also highlighted in store window signage.

Safter was once GM of the Strawberries chain as well as having been an executive at MGM/UA Home Video and CBS Video Enterprises. Partner Jack Levy also worked at Straw-  
*(Continued on next page)*



Co-owner Harry Safter stands in front of Boomers, located on Broadway in midtown Manhattan.

## Psst . . . Have You Heard The Latest Scoop On SST?

BY BRUCE HARING

**SST UPDATE:** Rumors are still flying about what's going on at SST Records in Lawndale, Calif. The de-



finite version of what has happened, according to Ron Coleman, the new director of promotion and marketing for SST: (1) The staff of Cruz Records has moved into the SST offices in Lawndale; and (2) Chuck Dukowski has sold his 50% of the company to Greg Ginn, but will stay with the company as direc-

tor of sales. Ginn is now the sole owner of both labels.

The appointment of Coleman as head of promo and marketing for Cruz and SST consolidates three positions, with an assistant and several interns helping Coleman tackle the job. No bands will be affected by the changes, according to Coleman.

"Naturally, there's been some confusion because of the changes," Coleman says. "We have to get a grip on all this. But we're all confident that things will be bigger and better than ever once the changes kick in." Dukowski was unavailable for comment.

Upcoming releases on the label include Grant Hart's "The Intolerance," the first solo album from the  
*(Continued on next page)*

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## ALBUM RELEASES

(Continued from page 54)

**3RD BASS**  
The Cactus Album  
▲ LP Def Jam FC-45415/NA  
CA FCT-45415/NA

**JODY WATLEY**  
You Wanna Dance With Me?  
▲ LP MCA MCA-6343/NA  
CA MCAC-6343/NA

**JESSIE WEST**  
No Prisoners  
▲ LP Motown MOT-6282/NA  
CA MOTC-6282/NA

**WILD BOYZ**  
It Had To Be Done  
▲ LP Volt V-3404/NA  
CA 3404/NA

**VARIOUS ARTISTS**  
Cocteau Signatures  
▲ LP Cocteau 73383/NA  
CA 73383/NA

## JAZZ/NEW AGE

**ARDITTI STRING QUARTET**  
Arditti  
▲ LP Gramavision 79440/NA  
CA 79440/NA

**ART BLAKEY**  
The Best Of Art Blakey And The Jazz Messengers  
▲ LP Blue Note B1-93205/NA  
CA B4-93205/NA

**GARY HERBIG**  
Friends To Lovers  
▲ LP Headfirst 313-1AJ/NA  
CA 313-4AJ/NA

**DON RANDI AND QUEST**  
Don't Look Back  
▲ LP Headfirst 906-1AJ/NA  
CA 906-4AJ/NA

**CLAUDIO RODITI**  
Slow Fire  
▲ LP Milestone M-9175/NA

CA 9175/NA  
**SONNY ROLLINS**  
The Best Of Sonny Rollins  
▲ LP Blue Note B1-93203/NA  
CA 93203/NA

**SHANKAR**  
Nobody Told Me  
▲ CD ECM 839623-2/NA

**WIND MACHINE**  
Wind Machine  
▲ CD Silver Wave SD-151/NA  
CA SC-151/NA

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

## GRASS ROUTE

(Continued from previous page)

ex-Hüsker Dü drummer; a double-album by Volcano Suns titled "Thing Of Beauty"; Negativland's "Helter Stupid"; and a new Cruz Records release by Big Drill Car, which will be called "Album/Tape/CD Type Thing," depending on which configuration you purchase. Incidentally, Big Drill Car's name comes from the film "Journey To The Center Of The Earth," a trip made possible by a car that bores through the soil, Coleman says.

More information about the upcoming releases is available at 213-835-8977.

**SEEDS AND SPROUTS:** New World Record Distributors has

opened a West Coast sales division headed by Steven Brownlee, formerly with Restless Records. The company is contemplating adding a West Coast fulfillment warehouse. NWRD has also signed a U.S. distribution deal with FM/Revolver U.K. ... Speaking of Restless: CMJ conventioners enjoyed a hot Pyramid Club set from Quebec-based Restless artists Doughboys, three of whom performed topless on the steamy Pyramid stage—although they lost neither their (figurative) shirts nor their sense of humor despite a series of bass-drum pedal problems ... K-Tel will issue the Marshall Tucker Band's greatest hits through AJK Music. It's the

first time on CD for the compilation. Also coming on the ERA music label through K-Tel are cassette singles on various oldies stars, with a special jukebox display available to retail. More information at 612-559-6800 ... Indie band James Deely & the Valiants make the Jersey shore their home, but drummer Pete Barnett comes from a bit further south: South Africa, to be exact. A veteran of the South African Navy band, Barnett—and the band—are now wending their way through the metro area. More info: 609-890-2662.

Assistance in preparing this column was provided by Drew Wheeler.

## BOOMERS

(Continued from previous page)

berries and headed Reflection Records. Other partner Rick Gruen was a computer science professor at Cornell, and wrote Boomers' software.

According to Safter, two more Boomers outlets will open within six months, in midtown. The store's graffiti artist will also exhibit his work in the new store at the end of November, with a comic-book-art show scheduled there for Christmas.

As for "Da Boom," Safter says that Boomers will feature his pooch in a forthcoming 12-page comic-book/co-op ad giveaway, sort of a Boomers version of the big retail chain music papers. Meanwhile, the store's cartoon/animated logo and typeface will be carried over into future signage and advertising.



**All In A Day's Work.** BMG Classics recording artist Van Cliburn spent more than eight hours signing autographs at a Sound Warehouse store in Dallas. Pictured, from left, are Bert Williams, the Southern region sales manager for BMG Classics; Cliburn; Jon Bjork, regional manager for Sound Warehouse; Jeff Berger, BMG Classics product manager; John Pfeiffer, executive producer with RCA Victor Red Seal; Guenter Hensler, president of BMG Classics; and Douglas Currie, director of U.S. marketing for RCA Victor Red Seal. The dog in the arms of Berger is the Cliburn family pet, "Baby Chops."

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# TOP COMPACT DISKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST TITLE	POP™ Compiled from a national sample of retail sales reports. LABEL & NUMBER/DISTRIBUTING LABEL
				★★ NO. 1 ★★	
1	1	7	3	<b>BILLY JOEL</b> STORM FRONT	COLUMBIA CK44366
2	3	2	5	<b>TRACY CHAPMAN</b> CROSSROADS	ELEKTRA 60888-2
3	2	1	7	<b>JANET JACKSON</b> JANET JACKSON'S RHYTHM NATION 1814	A&M CD 3920
4	4	3	10	<b>ROLLING STONES</b> STEEL WHEELS	COLUMBIA CK45333
5	5	5	32	<b>MILLI VANILLI</b> GIRL YOU KNOW IT'S TRUE	ARISTA ARCD 8592
6	8	14	13	<b>THE B-52'S</b> COSMIC THING	REPRISE 2-25854/WARNER BROS.
7	7	6	8	<b>AEROSMITH</b> PUMP	GEFFEN GHS2-24254
8	<b>NEW</b>		1	<b>GRATEFUL DEAD</b> BUILT TO LAST	ARISTA ARCD 8575
9	9	16	4	<b>LINDA RONSTADT (FEAT. A. NEVILLE)</b> CRY LIKE A RAINSTORM, HOWL LIKE THE WIND	ELEKTRA 60872-2
10	<b>NEW</b>		1	<b>JOE SATRIANI</b> FLYING IN A BLUE DREAM	RELATIVITY 88561-1015-2
11	6	4	7	<b>TEARS FOR FEARS</b> THE SEEDS OF LOVE	FONTANA 838 730-2/POLYGRAM
12	10	8	40	<b>PAULA ABDUL</b> FOREVER YOUR GIRL	VIRGIN 2-90943
13	11	10	5	<b>BARBRA STREISAND</b> A COLLECTION: GREATEST HITS... AND MORE	COLUMBIA CK45369
14	13	13	5	<b>NEIL YOUNG</b> FREEDOM	WARNER BROS. 2-25899
15	12	11	28	<b>TOM PETTY</b> FULL MOON FEVER	MCA MCAD 6253
16	28	25	2	<b>ERASURE</b> WILD!	SIRE 2-26026/REPRISE
17	15	17	6	<b>RICKIE LEE JONES</b> FLYING COWBOYS	GEFFEN GHS 2-24246
18	16	28	3	<b>KATE BUSH</b> THE SENSUAL WORLD	COLUMBIA CK44164
19	22	—	2	<b>LUTHER VANDROSS</b> THE BEST OF LUTHER: THE BEST OF LOVE	EPIC E2K45320/E.P.A.
20	24	19	5	<b>JEFF BECK WITH TERRY BOZZIO &amp; TONY HYMAS</b> JEFF BECK'S GUITAR SHOP	EPIC EK44313
21	14	9	9	<b>MOTLEY CRUE</b> DR. FEELGOOD	ELEKTRA 60829-2
22	18	18	7	<b>MELISSA ETHERIDGE</b> BRAVE AND CRAZY	ISLAND 2-91285
23	25	24	17	<b>NEW KIDS ON THE BLOCK</b> HANGIN' TOUGH	COLUMBIA CK 40985
24	26	20	27	<b>RICHARD MARX</b> REPEAT OFFENDER	EMI E2-90380
25	17	23	3	<b>KISS</b> HOT IN THE SHADE	MERCURY 838 913-2/POLYGRAM
26	27	25	16	<b>SKID ROW</b> SKID ROW	ATLANTIC 2-81936
27	21	15	37	<b>FINE YOUNG CANNIBALS</b> THE RAW & THE COOKED	I.R.S. D-6273/MCA
28	19	21	7	<b>BOB DYLAN</b> OH MERCY	COLUMBIA CK 45281
29	29	12	17	<b>DON HENLEY</b> THE END OF THE INNOCENCE	GEFFEN GHS 2-24217
30	20	29	4	<b>YOUNG M.C.</b> STONE COLD RHYMIN'	DELICIOUS VINYL 2-91309/ISLAND

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1-800-547-7715  
ROUNDER RECORDS  
Cambridge, MA  
(617) 354-0700  
SCHWARTZ BROTHERS  
Lanham, MD  
1-800-638-0243  
SURFSIDE DISTRIBUTORS  
Honolulu, HI  
(808) 524-2744

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## RETAIL TRACK

(Continued from page 54)

dressed as Batman, answering to the name Jackman. We understand actor Michael Keaton was not particularly threatened by the gesture.

• **Best Prank:** The Northern regional directors and district supervisors of Camelot thought two store managers had affronted the dignity of Northern Division VP **Larry Hodgson**, and threatened to bury the pair up to their necks on the beach.

• **Biggest Disappointment:** That Camelot's northern "brotherhood" did not go through with the above threat.

• **Best Attempt At Ink:** At Spec's, Chrysalis national sales director **Steve Heldt** sought to get press for his artists at one convention by grabbing the notebook of a Billboard reporter and writing, "Don't forget to mention . . ." Well, you get the idea.

• **Best Airline:** American Airlines, with honorable mentions to TWA and Delta.

• **Worst Airline:** Continental. (My travel agent is under strict orders not to use "the C word" unless there's no other way to reach the desired destination).

• **Best Performance In A New Role:** The Video Software Dealers Assn. confab found **Pam Horovitz** oversee her first function as executive VP of VSDA and NARM, and the meet went very smoothly—even though her impressive predecessor, **Mickey Granberg**, wasn't on hand until the tail end. And, although some reporters in attendance wished that she had been a little more forthcoming on some details, she showed impressive and likable style during a press briefing there on the topic of defectives.

• **Longest Night:** Despite the above compliment and improvements over last year, the VSDA Favorite Video Awards presentation seemed as if it would never end.

• **Rookie Of The Year:** A late-season call-up by the name of **Ed Christman**, Billboard's new retail editor.

• **Assorted Best Lines** (Although many of the *very best* can't be repeated here): **Warner Bros.** senior VP/sales director **Lou Dennis**, at a NARM conference, when asked, "How old are you Lou, 48?," replied, "Yeah, well the shoes are" . . . After Musicland executive VP of operations **Arnie Bernstein** introduced CEMA president **Russ Bach** by saying Bach was one of the first record company executives he met after leaving the "trees and shrubs" of the nursery biz to join Musicland, Bach quickly replied, "You know, sometimes I'm not so sure that Arnie's gotten out of trees and shrubs yet" . . . **Jill Glass**, Western regional sales manager for **A&M**, told Tower it was unusual that a record convention serves up a turkey dinner like the one at that chain's closing night; then she added, "although I've worked a few turkeys . . ."

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The advertisement features a collection of LIFT storage products. In the background, there are several tall, black, multi-tiered storage racks filled with cassette tapes. A prominent yellow box labeled 'CASSKIT' is positioned in the center. To the right, a red box labeled 'LIFTBOY classic' is shown, containing a stack of CD cases. In the foreground, there are several smaller, black, multi-tiered storage racks holding CD cases and cassette tapes. A green box labeled 'LIFTBOY junior' is also visible. The products are arranged on a dark surface, creating a sense of depth and variety.

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## Music Chains Meet & Greet At Coast-To-Coast Confabs



Wherehouse Entertainment had a full house of guests from CBS Records at its Sept. 12-14 confab in Los Angeles. From left are Paul Smith, president of CBS Records Distribution; Wherehouse president Scott Young; Jerry Greenberg, senior VP/GM of WTG Records; and Pete Anderson, VP of sales for EPA.



Maurice Suede, manager of Camelot Music No. 59 in Tampa, Fla., is in the driver's seat of the 1989 Mustang that he won from CEMA during Camelot Music's Sept. 20-24 meet in St. Petersburg Beach, Fla. Congratulating him, from left, are execs Phil Fox, CEMA Cleveland branch sales manager; Joe McFadden, CEMA VP of sales; Joe Mansfield, CEMA VP of marketing; Camelot senior VP Larry Mundorf; CEMA Cleveland branch manager Keith Spittler; Camelot's Lew Garrett, VP of purchasing; Jim Bonk, executive VP; CEMA president Russ Bach; and CEMA Cleveland salesman Tom Shannon.



A performance by Island's Bandera adds spice to the Oct. 3-6 meet of Spec's Music & Video in Tampa, Fla.



At Tower Records' Sept. 30-Oct. 4 meet in Sacramento, Calif., executive VP Walter "Bud" Martin, left, provokes a grin from president and founder Russ Solomon.



Sam Marmaduke, founder and chairman of the board of Western Merchandisers, addresses his company at its Oct. 18-21 meet in Amarillo, Texas.



In Teaneck, N.J., Roy Imber, president and founder of Record World, takes the podium during his chain's Sept. 22-25 convention.



At the Metrodome, home of baseball's Twins and football's Vikings, chairman Jack Eugster, center, shows off his Frisbee skills during Musicland's Olympics-styled games.



Donny Osmond, left, is joined on stage by a crew of performing Western Merchandisers officers. Adding their voices, from left, are Holly Keenan, VP of operations; Walter McNeer, executive VP of retail operations; Jerry Hopkins, executive VP of rack operations; Diane Weidling, VP of marketing; and Steve Marmaduke, VP of purchasing.



At Musicland's meet, WEA president Henry Droz, left, chats with radio star Rick Dees.



Flanking guitar star Stevie Ray Vaughan at Western's meet are CBS sales rep Denny Kennedy, left, and CBS Dallas branch manager Jack Chase.



Richard Marx, right, fires up the closing night for the Sept. 6-9 conference of The Musicland Group in Minneapolis. Also pictured, from left, are EMI VP of sales Ira Derfer, CEMA president Russ Bach, and Musicland buyer Bob Theisen.

## Co. Says Its System Has PPT Pluses, Sans Minuses Now Playing On Channel 3: 'Cashflow'

BY PAUL SWEETING

ATLANTIC CITY, N.J. After an unsuccessful test of a pay-per-transaction plan of its own devising last year, Laurel, Md.-based Channel 3 Connection has developed a system it believes offers retailers the same advantages of PPT without its worst drawbacks.

Channel 3 now has 200 stores in 36 states participating in its Cashflow Management System, which allows retailers to spread out the cost of inventory over 60 days.

Retailers pay \$16 up front for an \$89.95-list tape. The balance is paid at a rate of \$8 per week for eight weeks. The retailer has the title approximately 11 days before the first payment is due. The one catch is that the retailer ultimately ends up paying \$80 for the cassette, as opposed to roughly \$65 under conventional distribution. That amounts to roughly a 20% inventory finance charge.

Costs are adjusted proportionally for tapes carrying different list prices. Currently, CMS only offers titles carrying list prices of \$59.95 or more.

"The advantage of our system is that revenues stay in front of payments," Tom Ray, director of sales for the program, said. "CMS allows the retailer to shift the cost of buying a movie to the time when rental of the movie is at its peak." Ray spoke at the East Coast Video Show held here Oct. 30-Nov. 1. There is no initial fee to participate in the program.

Other advantages of the CMS program over conventional PPT sys-

tems, Ray said, are that rental rates are not shared with the distributor or studio and all the titles are available under the system. "We cut the studio out of the loop," Ray said. Another advantage, according to Ray, is that the retailer knows up front what the ultimate cost of a tape will be, unlike with Rentrak's PPT program, for example, where the final cost is unknown since retailers remit a portion of each transaction to the studio.

CMS acquires product conventionally through distributor Schwartz Bros., which also takes care of all shipping. After the cassettes are delivered, the only transaction is between the retailer and CMS.

Channel 3, a 10-store chain that includes five company-owned and five franchised outlets, was founded by Alan Coccio in 1981. In August 1988 it tested a more conventional revenue program in which Channel 3 and a distributor received a 50-50 split of rental revenue. The test involved an "independent distributor" that the company declines to identify. Ray called that test "successful, but it had some drawbacks." In March of this year, it developed and began marketing the CMS program.

During a formal presentation here, Ray produced several retailers participating in the program to testify to its beneficial effect on their revenues. Mike Buckner of Video Plus in Jonesborough, Ga., said his customer base is up 25% and his revenues up 50% since he joined CMS.

Under the CMS program, participating retailers are guaranteed exclusive territories, generally desig-

nated by ZIP codes except in rural areas where ZIP code territories are unusually large. Territories are allotted on a first-come/first-served basis. Street date delivery of all titles is also guaranteed. There is no minimum or maximum order required and no computerization is required of the retailer.

There are no returns or stock balancing provisions under CMS, although the retailer is free to do whatever he chooses with a tape at any time. Tapes purchased through CMS can be sold at any time, so long as the retailer meets the eight-week payment schedule.

This month, in fact, CMS is introducing a formal sell-through program. While Ray did not reveal complete details, essentially CMS will function as a 200-store buying group for sell-through-priced product.



**Sales Scene.** MCEG/Virgin Vision Home Entertainment's "Scenes From The Class Struggle In Beverly Hills" was the focus of attention recently at Commtron headquarters in Des Moines, Iowa. Shown, from left, are Vesta Lowe, Commtron sales rep and MCEG/Virgin VIP "team leader"; Paul Bartel, the film's director; Beth Berry, MCEG/Virgin national sales manager; and Kurt Schroeder, MCEG/Virgin central regional manager.



by Earl Paige

**RACKIN' AND ROLLIN':** Rackjobbers are proudly touting their contribution to sell-through video. At the recent wholesaler gathering of the **National Assn. of Recording Merchandisers**, Oct. 21-25 in Phoenix at the Arizona Biltmore, the rack audience engaged in some introspection as **Robert Schneider**, VP of operations at **Western Merchandisers**, reviewed the history of various big titles, beginning with "Top Gun" at 2.8 million. "Then 'E.T. The Extra-Terrestrial' came along and exploded to a new plateau of 13 million units. Then 'Cinderella' hitting 7 million, then 'Bambi' going out at 10 million, along with reputed prebooks of 'Who Framed Roger Rabbit' at 8 million and 'Batman' at 13 million, plus, plus, and maybe a little bit more plus. These five blockbusters will account for more than 50 million units," said Schneider in his opening address. "That's three-quarters of \$1 billion in studio sales revenue. That's about 10% of the \$7.5 billion the Fairfield Group estimates will be generated by home video this year. Ten percent of the total with five titles," said Schneider, who did not offer a percentage of rack sales.

The success of home video, asserted Schneider, derives from two factors. "First, the video software manufacturers recognized the potential of 66 million U.S. homes with VCRs and provided an affordable product that would penetrate that market. Number two, the rackjobbers furnish instant distribution in that target market that has generated [sell-through] penetration as high as 17%-18%." Addressing an audience made up of both rackjobbers and manufacturers, Schneider said, "The rapid, geometric growth of home video software in racked accounts is being aided and abetted by the cooperation of the video software manufacturers, not only in making terrific and affordable product available, but by [manufacturers'] cooperation with the joint **NARM/Video Software Dealers Assn.** operations committee." Schneider co-chairs the technological group along with **Jim Nermyr**, VP of information systems and treasurer of **The Musicland Group**.

**PIRACY HITS AUDIO:** The impatience in regard to video piracy enforcement and convictions often seen at video retailing gatherings was equally manifest at the NARM wholesaler event. Angry independent label

and distributor attendees, in fact, moved to form an ad hoc committee (Billboard, Nov. 4). **Hilary Rosen**, RIAA representative, who detailed how piracy is now increasing in CDs, detailed progress in going after pirates of audiocassettes. "We have been working very closely with NARM to increase anti-piracy penalties. We have achieved that in Alabama, North Carolina, South Carolina, Tennessee, Virginia, Florida, Louisiana, California, and Texas. We will do three to four states next year. It's working. We're getting increased participation with law enforcement, we're getting increased convictions. And stiffer penalties." She also detailed a raid in Louisiana recently that netted nine duplicators and 45 slaves "capable of producing one cassette per minute. In a 10-hour day, that's 27,000 cassettes a day. And Louisiana is not even the worst state."

NARM counsel **Charles Ruttenberg** had a current list faxed to Phoenix of states with "true name and address" laws, a vehicle now being used with success in video piracy action and also suggested as useful in the audio investigations. Ten of the 36 states with the packaging laws include video along with audio: Alabama, California, Florida, Georgia, North Carolina, South Carolina, Tennessee, Texas, Virginia, and Washington. Fourteen states are not included in the list: Hawaii, Indiana, Maine, Massachusetts, Michigan, New Jersey, New Hampshire, Oregon, Oklahoma, Utah, Vermont, Wisconsin, West Virginia, and ironically, considering the NARM meeting site, Arizona.

NARM staff in Phoenix emphasized continued vigilance in all areas of piracy. Rosen urged use of RIAA's hot line in reporting audio piracy: 800-BAD-BEAT. She also warned of a "staggering" increase in CD piracy, saying that in recent weeks five cases are under investigation "that translate into 30,000-100,000 CDs per case. We are starting to work more closely with manufacturing plants," she said, both domestically and overseas. "We cooperated with some in intercepting counterfeit product, having some deliveries made in some cases and are making some arrests but it's obviously a huge problem and going to get worse."

**WAL-MART GREEN ISSUE:** An aggressive environmental improvement campaign commenced recently by Wal-Mart is making noise and was mentioned by panelists at the NARM meeting in Phoenix in regard to packaging of prerecorded home entertainment products. Some speakers characterized environmental concerns as "the green issue." A checklist furnished by Wal-Mart to vendors inquires if products or packaging is recyclable or made from recycled materials.

(Continued on page 64)

## Vid Makers Weigh Standard Uniform Packaging Is Sought

BY EARL PAIGE

PHOENIX Home video manufacturers are moving quickly to standardize packaging and labeling and to adapt shipping cartons and labels for the oncoming age of EDI—electronic data interchange, or computer-to-computer processing of ordering and returning prerecorded software.

In a report to manufacturers and rackjobbers here at the annual National Assn. of Recording Merchandisers' Wholesalers Conference Oct. 21-25 at the Arizona Biltmore, Robert Schneider, VP operations at Western Merchandisers, said the video community has already accomplished tasks "it took many years" to attain in the music industry.

Already in 18 months of activity, the NARM/Video Software Dealers Assn. joint operations committee is reporting EDI processing of orders and invoices by Warner Home Video, the "home run," said Schneider, in terms of the basic committee concerns—UPC codes, carton count, shipping label, contents label, standard forms, and EDI, the ordering and processing function.

The next major area of concern, according to Schneider, is carton count. A consensus is beginning to emerge among manufacturers for a 50-piece count. "This should be an advantage

to rackjobbers providing our employees can lift those cartons," Schneider said. "Eight of 15 vendors have a 50 count. I understand 'Batman' will be the first for Warner."

Standardization is also beginning to evolve on shipping and content labels. "Basically, that gives us quick information for receiving, easy location on the shelves, and pallet racking in our warehouses," Schneider said.

Explaining a status report, or "scoreboard," the VSDA side of the committee maintains, Schneider boasted that eight of the 14 vendors tracked have adopted the UPC code in the upper-right-hand corner of the back of videocassettes. "Four have it somewhere on the back, and the final two committed to the back upper right within the next few months."

Schneider stressed that the UPC code must be in the upper-right-hand corner on the back of the package. "We know it's been difficult to get that ball rolling, with all the graphics considerations and the lawyer interference with which you must deal," he said. "Many of you have moved quickly; we thank you. Several have moved it from the spine to the back, which is certainly a step in the right direction. Remember, not only will fast scanning by rackjobbers allow for more efficient and accurate order-

(Continued on next page)

## HOME VID MAKERS MOVE TO STANDARDIZE PACKAGING

(Continued from previous page)

ing, but also for more efficient receiving and returns and processing at the store level, better promotion and expansion of catalog at the store level, and an increase overall in material-handling efficiency at the distribution center level."

Schneider predicted, "We're getting closer to our ultimate objective—high-speed scanning of inventory both on the shelf and in warehouses, which is a key element of establishing quick response to replenishment of our product."

"Although UPC placement has a little way to go, the second element leading to EDI is here," he said, describing how manufacturers have presented samples of standard forms for purchase orders, invoices, credit memos, return authorization requests, and return authorizations.

"In a meeting of the joint committee two weeks ago, forms and glossaries were edited and accepted and we expect them to be published in the next 30 days. EDI must become just as familiar an acronym as VHS and VCR," said Schneider. "It is a frontier that must be entered into aggressively by everyone who perceives sell-through as the expansion opportunity of the future."

The need for quick communication "is critical to the replenishment of sale product, which often flies off the shelf on release date faster than anybody can possibly keep up with a No. 2 pencil," Schneider said. "We urge [manufacturers] to work diligently to develop EDI capability. The rackjobbers are ready; they need you to complete the loop."

Schneider continued, "In addition to EDI, we need to become familiar with quick response delivery, which will become more and more important as a competitive tool to control inventory investment and product availability as we enter the '90s. It will require all of us to shave hours and, in some cases, days off our product replenishment time."

For those at the conference not familiar with the committee's scorecard, Schneider said it is a "measurement of how we perform against competing entertainment industries."

"Give your operations people the time and the bucks to accomplish elements necessary for EDI to become an industry standard," Schneider urged. "It will not only improve your productivity with the rackjobber, but with many other customers who are already utilizing EDI."

FOR WEEK ENDING NOVEMBER 18, 1989

Billboard

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# TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				<b>★ ★ NO. 1 ★ ★</b>			
1	2	4	WORKING GIRL	CBS-Fox Video 1709	Melanie Griffith Harrison Ford	1988	R
2	1	9	RAIN MAN	MGM/UA Home Video 901648	Dustin Hoffman Tom Cruise	1988	R
3	4	3	WHO FRAMED ROGER RABBIT	Amblin Entertainment Touchstone Home Video 940	Bob Hoskins Christopher Lloyd	1988	PG
4	3	4	MAJOR LEAGUE	Morgan Creek/Mirage Prod. Paramount Home Video 32270	Tom Berenger Charlie Sheen	1989	R
5	7	3	PET SEMATARY	Paramount Pictures Paramount Home Video 1949	Fred Gwynne Dale Midkiff	1989	R
6	5	10	BEACHES	Touchstone Pictures Touchstone Home Video 797	Bette Midler Barbara Hershey	1989	PG-13
7	6	4	THE DREAM TEAM	Universal City Studios MCA Home Video 80882	Michael Keaton	1989	PG-13
8	8	11	THE NAKED GUN	Paramount Pictures Paramount Home Video 32100	Leslie Nielsen	1988	PG-13
9	12	7	HER ALIBI	Warner Bros. Inc. Warner Home Video 11835	Tom Selleck Paulina Porizkova	1989	PG
10	10	13	TEQUILA SUNRISE	Warner Bros. Inc. Warner Home Video 11821	Mel Gibson Michelle Pfeiffer	1988	R
11	9	9	BILL & TED'S EXCELLENT ADVENTURE	Orion Pictures Nelson Home Entertainment 8741	Alex Winter Keanu Reeves	1988	PG
12	11	7	COUSINS	Paramount Pictures Paramount Home Video 32181	Ted Danson Isabella Rossellini	1988	PG-13
13	14	5	LEAN ON ME	Warner Bros. Inc. Warner Home Video 11835	Morgan Freeman	1989	PG-13
14	13	8	SKIN DEEP	Morgan Creek Productions Media Home Entertainment M012336	John Ritter	1989	R
15	16	4	CRIMINAL LAW	Hemdale Film Corp. HBO Video 0211	Gary Oldman Kevin Bacon	1989	R
16	22	3	EARTH GIRLS ARE EASY	Vestron Pictures Inc. Vestron Video 5303	Jeff Goldblum Geena Davis	1989	PG
17	15	7	FLETCH LIVES	Universal City Studios MCA Home Video 80181	Chevy Chase	1989	PG
18	18	5	BAMBI	Walt Disney Home Video 942	Animated	1942	G
19	<b>NEW</b>		LEVIATHAN	MGM/UA Home Video 901624	Peter Weller Richard Crenna	1989	R
20	17	7	THE LAND BEFORE TIME	Amblin Entertainment MCA Home Video 80864	Animated	1988	G
21	20	6	CYBORG	Cannon Video Warner Home Video 31030	Jean-Claude Van Damme	1989	R
22	27	2	FRIGHT NIGHT PART II	IVE 62619	Roddy McDowell William Ragsdale	1989	R
23	<b>NEW</b>		DEAD-BANG	Warner Bros. Inc. Warner Home Video 658	Don Johnson	1989	R
24	19	14	MISSISSIPPI BURNING	Orion Pictures Orion Home Video 8730	Gene Hackman Willem DaFoe	1988	R
25	23	8	THE JANUARY MAN	CBS-Fox Video 4759	Kevin Kline Susan Sarandon	1989	R
26	21	12	THE 'BURBS	Universal City Studios MCA Home Video 80878	Tom Hanks	1989	PG
27	<b>NEW</b>		DEAD CALM	Warner Bros. Inc. Warner Home Video 11870	Sam Neill Nicole Kidman	1989	R
28	<b>NEW</b>		SCANDAL	Miramax Films HBO Video 0234	John Hurt Joanne Whalley-Kilmer	1989	NR
29	24	9	THE BEST OF EDDIE MURPHY: SATURDAY NIGHT LIVE	Eddie Murphy Television Enterprises, Inc. Paramount Home Video 12741	Eddie Murphy	1989	NR
30	28	4	MOONTRAP	SGE Home Video 2002	Walter Koenig	1989	R
31	30	2	NO HOLDS BARRED	RCA/Columbia Pictures Home Video 90203-5	Hulk Hogan	1989	PG-13
32	25	5	FAREWELL TO THE KING	Orion Pictures Orion Home Video 8724	Nick Nolte	1988	R
33	26	7	JACKKNIFE	Kings Road Entertainment HBO Video 0213	Robert De Niro Ed Harris	1988	R
34	33	8	DREAM A LITTLE DREAM	Vestron Pictures Inc. Vestron Video 5306	Corey Feldman Corey Haim	1989	PG-13
35	31	10	DISORGANIZED CRIME	Touchstone Pictures Touchstone Home Video 951	Corbin Bernsen Lou Diamond Phillips	1989	R
36	29	16	DANGEROUS LIAISONS	Warner Bros. Inc. Warner Home Video 11872	Glenn Close John Malkovich	1988	R
37	32	20	TWINS	Universal City Studios MCA Home Video 80873	A. Schwarzenegger Danny DeVito	1988	PG
38	40	2	SUSPIRIA	Magnum Entertainment 3204	Jessica Harper Joan Bennett	1977	NR
39	34	18	THE ACCIDENTAL TOURIST	Warner Bros. Inc. Warner Home Video 11825	William Hurt Kathleen Turner	1988	PG
40	36	3	PUPPET MASTER	Full Moon Entertainment Paramount Home Video 12733	Paul Le Mat William Hickey	1989	R

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

## COMING SOON

### A WEEKLY PREVIEW OF UPCOMING VIDEO RELEASES\*

TITLE (MPAA RATING) STARS STUDIO/LIST PRICE	PREBOOK CUTOFF (STREET DATE)	BOX OFFICE IN MILLIONS (# OF SCREENS)	P-O-P AVAIL- ABILITY
<b>A FORGOTTEN TUNE FOR FLUTE (PG-13)</b> Leonid Filatov Fries/\$89.95	11/21/89 (12/13/89)	\$ .007 (1)	Poster
<b>GOODNIGHT, SWEET MARILYN (NA)</b> Paula Lane, Misty Rowe Off Hywd./\$89.95	11/23/89 (12/13/89)	NA (NA)	Poster, Stande Flyer
<b>HOW TO GET AHEAD IN ADVERTISING (R)</b> Richard E. Grant, Rachel Ward Virgin/\$89.95	11/21/89 (12/06/89)	\$ .39 (13)	Poster, Stande
<b>LOCK UP (R)</b> Sylvester Stallone, Donald Sutherland IVE/\$89.95	11/28/89 (12/21/89)	\$19.5 (1,382)	Poster

\* INFORMATION FURNISHED BY VIDEO FORECASTER

### OTHER TITLES

<b>CHINATOWN</b> Jack Nicholson Paramount/\$19.95 Prebook cutoff: 11/16/89; Street: 12/13/89	<b>A SLIGHTLY PREGNANT MAN</b> Marcello Mastroianni, Catherine Deneuve VidAmerica/\$19.98 Prebook cutoff: 11/17/89; Street: 12/07/89
<b>GHOST WRITER</b> Audrey Landers, Judy Landers Prism/\$79.95 Prebook cutoff: 11/21/89; Street: 12/07/89	<b>THE SPECIALIST</b> Adam West VidAmerica/\$19.98 Prebook cutoff: 11/17/89; Street: 12/07/89
<b>A HOBO'S CHRISTMAS</b> Barnard Hughes, William Hickey New Star/\$79.95 Prebook cutoff: 11/17; Street: 12/05	<b>3RD DEGREE BURN</b> Treat Williams, Virginia Madsen Paramount/None Prebook cutoff: 11/21/89; Street: 12/14/89
<b>KOVACS!</b> Ernie Kovacs Rhino/\$19.95 Prebook cutoff: 11/21/89; Street: 12/08/89	<b>WE'RE NO ANGELS</b> Humphrey Bogart Paramount/\$19.95 Prebook cutoff: 11/16/89; Street: 12/13/89
<b>L.A. WOMAN</b> Julie Magnum Active/\$29.95 Prebook cutoff: 11/16/89; Street: 11/30/89	<b>THE WINDS OF WAR (7-tape set)</b> Robert Mitchum, Ali MacGraw Paramount/\$139.95 Prebook cutoff: 11/21/89; Street: 12/14/89

To get your company's new video releases listed, send the following information—title, performers, distributor/manufacturer, format(s), prebook cutoff, ship date, box-office gross, and suggested list price (if available)—to Video Releases, Billboard, 1515 Broadway, New York, N.Y. 10036.

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## Kid Vid Business Not Kid Stuff For Indies, Specialty Stores

BY MOIRA McCORMICK

CHICAGO Children's video has become as familiar a sight in toy stores, bookstores, and other specialty shops as it is in video and record stores. Yet a number of specialty retailers, particularly smaller independents, are scaling down their kid vid inventories in reaction to low profit margins and, at times, spotty availability.

The kid vid business, many say, is designed primarily for mass merchants and discounters, who can buy direct, and in sufficient volume, to benefit from healthier profit margins. For Target, the Minneapolis-based 379-store chain, children's video is a \$300-million-a-year business, according to Doug Harvey, director of Jetco, Target's in-house rackjobber. "We devote 12 lineal feet in our biggest stores to children's video," he says. "It's a strategic focus for us: 82% of our shoppers are females between 25 and 34, and over half have families."

A typical Target carries approximately 300 titles for \$3.99 public-domain cartoons to \$24.95 movies with an average price point of \$9.99. "Disney is the leader," Harvey says, adding that the chain is doing well with such titles as IVE's "Teenage Mutant Ninja Turtles" series.

Even Target can experience some difficulties with the product, however. "Often a brand or line is licensed to several different vendors," says Harvey. "Rabbit Ears has three titles with Random House and three with Sony. Shari Lewis is with two or three different vendors and Looney Tunes are on Warner Bros. and MGM. It's difficult to tie together a promotion for any of these."

He adds that "much of what's available isn't favored by distributors because of low price points and the fact that it's nontheatrical sell-through. And it isn't worth most retailers' time to deal directly with so many manufacturers, setting up accounts and reorder patterns with them. It's an afterthought category for a lot of retailers in general, with low price points and lack of obvious guidelines on how to merchandise it." "Distributors tend to allocate their buying dollars for A releases," notes Linda Murphy of Allen, Texas-based independent manufacturer Lyons Group, a division of Developmental Learning Material. Quality independent releases can get lost in the shuffle—although Lyons Group has been nationally distributed since September, and its three titles ("The Backyard Show," "Three Wishes," and "A Day At The Beach") can be found in Toys R Us.

"Video retailers need to be educated to the fact that children need variety in their video diet as well as in what they eat," says Karen Tucker, a partner in Boston-based independent manufacturer Kidvidz. Its three titles are a creative drawing tape, "Squiggles, Dots, and Lines" by Caldecott Award-winning illustrator Ed Emberley; American Film Institute award-winning sibling-relations tape, "Hey, What About Me?"; and National Education Assn. award-winning culinary title, "Kids Get Cooking." Retailers need to be shown, Tucker says, that "though the profits from kid vid are not equal to that of A theatrical titles, children's video does

make up the highest percentage of the sell-through market."

Nevertheless, many video/record retailers find that stocking anything but A titles in children's video is more trouble than it's worth. National Record Mart, the 90-unit Pittsburgh-based web, has "very small children's video sections," according to assistant video buyer David Rose, who says the biggest sellers are A&M's Raffi tapes and Disney product. "We usually stay away from B titles, because usually they just sit and there's not too much promotion you can do with them."

NRM's video sections had previously consisted of about 30 titles, but were pared down a year ago due to the general lack of profitability, according to Rose. He also notes the difficulty of obtaining certain titles from distributors; often, says Rose, "They won't reorder a title unless an account specifically requests it." Kid vid might return in full force to NRM "if prices go down."

Do distributors reorder off back orders? "Sometimes that's true," says Michael Vassen, director of marketing for wholesaler Ingram Video Inc. "It depends on the title. If it's selling well, we reorder automatically, and if it's not, we'll reorder off a back order." He notes that bookstores have become increasingly prominent in the sale of children's video.

That is certainly true at 17-unit Chicago book chain Kroch's and Brentano's, which carries up to 85 titles in its larger stores, according to video buyer Phil Anderson, who cites Disney Classic Cartoons and Disney Sing-A-Longs as particularly active. "Raffi In Concert" is also very consistent," Anderson adds. "Yet Kroch's always stocks a wide

breadth of titles because if the business was driven by best-sellers only, we'd be in trouble."

At five-unit Chicago-area toy chain Galt Toys, children's video is also booming. According to book and video buyer Chris Borre, each store's stock of 35 titles is being increased to 40-50. "A lot of titles are dropping prices to \$14.95 [such as Random House titles, and PSS' "Wee Sing" series], and they're going faster than they were before." Borre says that heavy video sales came as something of a surprise. "Kids want to watch the same thing over and over, and parents have found it's cheaper to buy it."

Higher-priced titles like the Raffi concert tapes are kept in stock, "even though the profit margins are lower, because we can't afford not to stock them." Borre says Galt is looking into carrying Disney. "We didn't stock it before, because it's widely available, but we've had so many requests," she says.

Smaller independents have also done well with selected titles. Minneapolis children's bookshop The Red Balloon chooses its 15 or so titles carefully, and sales have "increased steadily since we opened," says manager Roxy Markie. Still, says Markie, it can be difficult when "Target is selling Rabbit Ears for less than we pay for it." Like many independent and specialty retailers, The Red Balloon avoids stocking titles that can be found at mass merchants.

"Profit margins are a big issue with independent stores," says Sharon Cook, record and tape buyer for Denver toy store Kazoo And Company. "The market is slanted toward mass merchants and discounters. I can't buy Raffi direct; you have to do

\$10,000 a month with [A&M] product to do that."

Cook is less than enchanted with much of the lower-priced independent product, saying that it is frequently of inferior quality. In agreement with her is Andrew Andoniadis, executive VP of Quinby's, a six-unit California chain specializing in children's books, audio/video, and crafts, and headquartered in San Francisco. "A lot of that stuff is just still pictures that are panned," says Andoniadis. "Even dissolve animation would be fancy for some of these products."

Quinby's stores typically carry 100-

110 titles. "We're geared to education," he notes. "We have no licensed characters and few cartoons except for Disney."

Quality independent product is stocked, but Andoniadis notes that "it takes a lot of digging and looking to locate worthwhile nonstandard kids' titles." And, he says, "We'll probably end up carrying fewer of the megatitles because those are the highest-priced."

Assistance in preparing this article was provided by Karen O'Connor.

FOR WEEK ENDING NOVEMBER 18, 1989

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## TOP KID VIDEO SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail store sales reports.		Year of Release	Suggested List Price
			TITLE	Copyright Owner, Manufacturer, Catalog Number		
			★ ★ NO. 1 ★ ★			
1	2	7	THE LAND BEFORE TIME	Amblin Entertainment/MCA Home Video 80864	1988	24.95
2	1	5	BAMBI	Walt Disney Home Video 942	1942	26.99
3	3	4	TEEN MUTANT NINJA TURTLES: KILLER PIZZAS	Family Home Entertainment 27314	1989	14.95
4	4	57	CINDERELLA	Walt Disney Home Video 410	1950	26.99
5	7	63	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
6	13	3	WINNIE THE POOH: NEW FOUND FRIENDS	Walt Disney Home Video 902	1989	12.99
7	5	25	TEEN MUTANT NINJA TURTLES: THE SHREDDER ...	Family Home Entertainment 23981	1987	14.95
8	6	109	LADY AND THE TRAMP	Walt Disney Home Video 582	1955	29.95
9	9	3	WINNIE THE POOH: THE WISHING BEAR	Walt Disney Home Video 920	1989	12.99
10	10	44	THE JETSONS MEET THE FLINTSTONES	Hanna-Barbera Home Video 1119	1987	29.95
11	23	3	WINNIE THE POOH: THE GREAT HONEY POT ROBBERY	Walt Disney Home Video 903	1989	12.99
12	11	40	TEEN MUTANT NINJA TURTLES: HOT RODDING ...	Family Home Entertainment 23980	1989	14.95
13	8	216	DUMBO ▲◆	Walt Disney Home Video 24	1941	29.95
14	12	15	DAFFY DUCK'S QUACKBUSTERS	Warner Bros. Inc./Warner Home Video 11807	1988	19.95
15	15	25	NUTS ABOUT CHIP 'N' DALE	Walt Disney Home Video 447	1989	14.95
16	18	12	SCOOBY-DOO WITH GUESTS BATMAN AND ROBIN	Hanna-Barbera Prod. Inc./Kids Klassics K5029	1988	29.95
17	14	3	TOM AND JERRY'S 50TH BIRTHDAY CLASSICS	Turner Entertainment Co./MGM/UA Home Video M201664	1989	14.95
18	19	25	DISNEY'S SING ALONG SONGS: FUN WITH MUSIC	Walt Disney Home Video 451	1989	14.95
19	16	55	TEEN MUTANT NINJA TURTLES: HEROES ...	Family Home Entertainment 23978	1988	14.95
20	24	3	TEX AVERY'S SCREWBALL CLASSICS II	Turner Entertainment Co./MGM/UA Home Video M201667	1989	14.95
21	22	179	WINNIE THE POOH AND TIGGER TOO ◆	Walt Disney Home Video 64	1974	14.95
22	25	54	RAFFI IN CONCERT WITH THE RISE & SHINE BAND ◇	Troubadour Records Ltd./A&M Video VC61719	1988	19.98
23	NEW▶		THE ADVENTURES OF DROOPY	Turner Entertainment Co./MGM/UA Home Video M201667	1989	14.95
24	21	25	BONGO	Walt Disney Home Video 546	1989	14.95
25	17	111	AN AMERICAN TAIL ◇	Amblin Entertainment/MCA Home Video 80536	1986	29.95

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles.

### STORE MONITOR

(Continued from page 61)

"Are packaging systems refillable or reusable? Is the manufacturing process now safer for our land, air, and water?" and, perhaps more pertinent for the packaging of CDs, 8mm cassettes and other increasingly smaller-size home entertainment products, "Do you have product concentrated to reduce package volume and waste?"

**OBSCENITY UPDATE:** The New York/New Jersey Chapter of the VSDA will review the New York obscenity statute in a meeting Tuesday (14) in Plainview, N.Y. Impetus for the gathering was a letter from the Nassau County district attorney to video retailers suggesting they become familiar with the statute. On hand at the meeting will be Linda Lauer, executive director of VSDA; attorney John Weston, First Amendment specialist and partner in Weston & Sarno; Norman Siegel, executive director of the New York ACLU. VSDA regional director Rick Karpel will be the moderator.

**PALMER KEEPS PACE:** Palmer Video continues to add superstore units, many boasting 10,000 movies for rental and sale. Among them are a 5,600-square-foot store in Ridgefield, N.J., and stores in Berwyn, Ill., and Staten Island, N.Y. Another

store has been doubled in size in Hoboken, N.J., and a store in Bayonne, N.J., has been enlarged.

**REGIONALS HEAT UP:** Following the breathless round of VSDA chapter meetings a month ago, several are setting up new meetings. The Mobile Chapter tried a Sunday meeting and flea market Nov. 5 charging \$10 per table for VSDA members, \$20 for nonmembers, and \$100 for brokers ... The Houston Chapter will review tape depreciation in a meeting Tuesday (14) at the Marriott Brookhollow ... Visual merchandising will top the program, also Tuesday, of the Cincinnati Chapter with Robert Cox, visual merchandising coordinator, WaxWorks/Video Works, presenting. The meeting is at the Ramada Hotel Northeast in Blue Ash, Ohio ... After a long hiatus, the Los Angeles Chapter meets Tuesday (14) at its usual site, the Universal Sheraton Hotel, with the focus on piracy. Ted Gardner, director of U.S. anti-piracy investigations for the Motion Picture Assn. of America, will present ... Vowing it is never too early, the Spokane Chapter is already planning its 1990 trade show, again set for the Coeur d'Alene Resort June 12-13 in Coeur d'Alene, Idaho.

## Suppliers Plan Blitz Of Workout Vids HBO, Warner, Wood Knapp To Bow Tapes

BY JIM McCULLAUGH

LOS ANGELES The health and fitness genre—still regarded as the largest nontheatrical home video category—figures to get a late '89/early '90 workout from HBO Video, Warner Home Video, and Wood Knapp, among other suppliers.

Recent activities include:

- HBO Video, following up on its 700,000-unit-selling "Sports Illustrated 25th Anniversary Swimsuit Video," is planning a three-tape "Sports Illustrated Super Shape-Up Program" for Dec. 26 release.

- Warner Home Video is preparing "Jane Fonda's Light Aerobics And Stress Reduction Program," the 11th exercise title from the actress, for Jan. 4 release.

- Wood Knapp Video, which sold more than 150,000 copies of "Angela Lansbury's Positive Moves," says it has inked actress Rita Moreno, currently starring opposite Burt Reynolds on ABC-TV's "B.L. Stryker" series, for a lifestyle/fitness video titled "Now You Can!" for Dec. 19 release.

The three HBO titles are "Stretch And Strengthen With Elle Macpherson," "Body Sculpting With Rachel Hunter," and "Aerobic Interval Training With Cheryl Tiegs."

Macpherson, Hunter, and Tiegs were all featured models in the prior "Swimsuit" video. Each tape offers its own individual approach and can be used in combination with the others.

Suggested retail list for each title is \$19.99, while a "three-pack" can be purchased for \$59.95.

Sports Illustrated is mounting a \$10 million TV ad campaign in support of a direct-marketing campaign for the three-pack. Beginning in January, direct-marketing efforts will also be featured in Sports Illustrated, People, and other consumer magazines.

At the same time, Diet Pepsi is sponsoring the video series by run-

ning spots at the beginning and end of each tape.

According to Tracy Dolgin, HBO Video senior marketing VP, the new tapes are representative of the company's "event-oriented, branded entertainment" strategy for nontheatrical product.

"What we think will separate these tapes from the rest of the nontheatrical marketplace as well as other exercise tapes," says Dolgin, "is the awareness they will garner. Sports Illustrated is going on the air direct-marketing the three-pack and spending at least \$10 million. What other nontheatrical tapes or even theatrical tapes get that kind of push or television exposure?"

The three-pack direct-marketing push, adds Dolgin, should have a positive spillover to retail on individual titles because "the kind of person who makes a \$60 purchase probably has very little to do with the kind of person who is willing to spend under \$20. In addition, people who buy through direct response are very different than people who buy at retail.

"But the people who buy at retail are still the same people who watch television. So there's \$10 million-plus worth of advertising for the retail product. Everyone who goes to the video store or mass merchant should be totally aware of these tapes. What we think we have here is the phenomena of the Sports Illustrated Swimsuit issue translated to the exercise arena with a \$10 million advertising kick-start."

Pepsi is planning its own promotion built around the Sports Illustrated tapes, although the details of that campaign have not been released, according to Dolgin.

In terms of projections, says Dolgin, who remembers he predicted a

conservative 300,000 on the "Swimsuit" tape, "each of these three tapes can do in the six-figure range." He also figures half of all retail sales will come from mass merchants, while the rest will come from video stores.

Dolgin also says HBO may be focusing on fewer nontheatrical titles for 1990, but those titles the company does mount will be "bigger releases."

He adds, "Every release will have a reason behind it as well as a pre-built audience. We're not going to try to make a market, but start with something established."

Warner's new one-hour Jane Fonda tape features "three workouts in one," including light aerobics, stretching, and stress reduction routines.

WHV plans to support the tape during January with spot market radio campaigns in New York, Los Angeles, Chicago, Philadelphia, and Washington, D.C.

A January and February print campaign includes Us, People, Cosmopolitan, American Health, and Shape.

Fonda's most recent exercise tape, "Complete Workout," released 10 months ago, is still in the top 20 on Billboard's Top Videocassette Sales chart. In all, WHV has 10 other titles in the Fonda exercise catalog, all sell-through priced.

The 60-minute, \$19.95 Moreno tape by Wood Knapp, like the Lansbury tape, will be geared toward a slightly older audience. Moreno, now 57 and probably best known for her performance as Anita in the 1962 movie "West Side Story," will be joined by "very special women" ranging in age from 23 to 65.

## Joins Others In No-Fault Defectives Trial Orion To Test Video Policy

BY PAUL SWEETING

NEW YORK As expected, Orion Home Video has joined the ranks of major suppliers to officially announce a test of a no-fault policy for consumer-damaged videotapes (Billboard, Nov. 11). Beginning in the first quarter of 1990, Orion will replace all damaged tapes for a fee of \$9.

Orion also announced that it is placing public service announcements from the Boys & Girls Clubs of America, the American Red Cross, and the National Captioning Institute in the beginning of its major first-quarter rental releases.

The trial replacement program will cover the studio's major rental titles and will run for 90 days after the street date of each title.

Within one week of street date, Orion will ship to its distributors an additional quantity of tapes equal to 3% of the total order on each title, said Len White, Orion president and chief operating officer, at a press conference here Nov. 3. The company's lead rental titles for the first

quarter will include "UHF" (January), "The Package" (February), and "Heart Of Dixie" (March).

The replacement cassettes will have bright yellow gates and labels to distinguish them from the originals. Each tape will be tested to determine the cause of its failure. If it is found to be a true manufacturer defect, Orion will reimburse the retailer for the \$9 charge. Details of the testing are still to be worked out. The company said it is considering enlisting an independent testing firm to avoid any bias in the results.

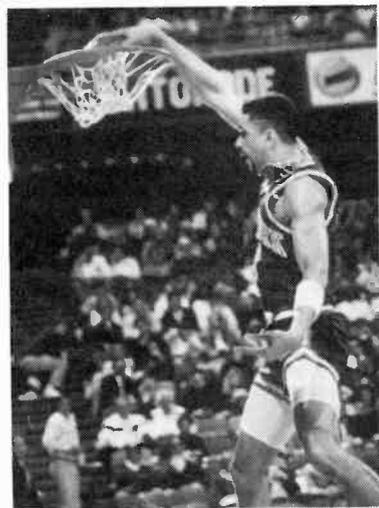
The 3% figure for replacement tapes to be shipped to distributors is only an estimate of the quantities needed, White said, adding that Orion will deliver more tapes if needed.

The company, however, is confident that more will not be necessary. "We already have a policy in place where we allow returns of up to 1%, no questions asked," White said. "We've never gotten more than seven tenths of 1% back. Only one quarter of those are true manufacturer defectives."

(Continued on next page)

# THE HOLLYWOOD REPORTER BOX OFFICE

THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRNS AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Look Who's Talking (Tri-Star)	11,457,810	1,644 6,969	3	59,585,228
2	The Bear (Tri-Star)	5,069,295	1,042 4,865	1	9,929,361
3	Shocker (Universal)	3,356,650	1,795 1,870	1	9,281,945
4	Crimes and Misdemeanors (Orion)	2,644,424	440 6,010	3	6,227,221
5	Second Sight (Warner Bros.)	2,156,742	815	—	2,156,742
6	Phantom of the Opera (21st Century)	2,000,000	1,469 1,361	—	2,000,000
7	Next of Kin (Warner Bros.)	1,965,322	1,197 1,642	2	11,628,321
8	Sea of Love (Universal)	1,765,320	1,128 1,565	7	51,329,225
9	Gross Anatomy (Buena Vista)	1,672,613	1,038 1,611	2	7,478,813
10	The Fabulous Baker Boys (Fox)	1,619,875	742 2,138	3	12,049,351
11	Black Rain (Paramount)	1,565,656	901 1,738	6	41,205,544
12	Immediate Family (Columbia)	1,320,861	836 1,580	1	3,505,189
13	Worth Winning (Fox)	990,717	1,128 878	1	2,971,162
14	Parenthood (Universal)	966,600	895 1,080	13	91,737,460
15	An Innocent Man (Buena Vista)	920,078	801 1,149	4	18,048,337
16	Batman (Warner Bros.)	826,415	628 1,316	19	250,003,913
17	When Harry Met Sally... (Columbia)	782,597	796 983	16	88,758,286
18	Dad (Universal)	714,225	107 6,675	1	1,473,406
19	Uncle Buck (Universal)	561,630	582 965	11	61,678,901
20	sex, lies and videotape (Miramax)	375,662	337 1,115	13	22,141,489
21	Honey, I Shrunk the Kids (Buena Vista)	307,385	357 861	19	127,567,541
22	Fat Man and Little Boy (Paramount)	303,888	344 883	2	3,258,144
23	Erik the Viking (Orion)	293,469	265 1,107	1	1,085,973
24	Stepfather 2 (Millimeter)	279,000	100 2,790	—	279,000
25	Lethal Weapon 2 (Warner Bros.)	216,766	244 888	17	145,505,753
26	Drugstore Cowboy (Avenue)	216,115	23 9,396	4	596,523
27	Shirley Valentine (Paramount)	187,320	105 1,784	9	4,955,714
28	Blood Fist (Concorde)	147,559	59 2,501	9	963,006
29	Turner & Hoop (Buena Vista)	139,284	219 636	14	68,638,001
30	Dead Poets Society (Buena Vista)	127,924	234 547	22	93,299,244
31	A Dry White Season (MGM/UA)	122,365	142 862	6	3,143,757
32	Peter Pan (Buena Vista re-issue)	100,610	245 411	16	29,341,498
33	Kickboxer (Cannon)	92,815	127 731	8	13,858,171
34	Breaking In (Samuel Goldwyn Co.)	81,432	75 1,086	14	1,708,044
35	Queen of Hearts (Cinecom)	81,199	23 3,530	6	414,182
36	Indiana Jones & Last Crusade (Paramount)	59,576	56 1,064	23	195,272,019
37	After Midnight (MGM/UA)	59,260	224 265	—	59,260
38	2nd Animation Celebration (Expanded)	50,112	11 4,555	14	1,174,017
39	True Love (MGM/UA)	48,684	19 2,572	7	302,706
40	The Package (Orion)	44,895	142 316	10	10,201,270



**High-Flying Knick.** Kenny "Sky" Walker, reigning slam-dunk champion, is featured in CBS/Fox's "All New Dazzling Dunks And Basketball Bloopers." The title is part of the studio's first "block release" of three National Basketball Assn.-licensed titles (Billboard, Nov. 11).

## Conference Marks Progress Of Interactive Media

BY SUSAN NUNZIATA

NEW YORK The only conclusion to be drawn after attending Inter-tainment '89 is that multimedia interactive entertainment is on its way. There are no definitive conclusions as to when it will arrive as a viable entrant into the consumer marketplace, but speculators say there are at least three to five years of development yet to come.

Interactive videodisks, CD-ROM entertainment software, and fiber-optically delivered video on demand are some of the areas that were explored at the second annual conference held Oct. 30-Nov. 1 at the Marriott Marquis here.

Participants on the "Breaking New Grounds With Consumer Interactive Videodisk" panel were positive about the future of the technology, noting that it is up to the software developer to create product that, by being attractive and interesting to consumers, will create demand for hardware. Interactive videodisks are driven by IBM or Apple software and give the user a free-form way to watch, and interact with, material.

Applications include feature films that also offer documentaries on their production, such as North Communications' "The Making of Robocop," and image dual screen informational videos like Voyager's guide to the Louvre. The Voyager software makes full use of both television and computer screens. The TV is used to present 30,000 images of full-color works of art in the museum, while the computer screen offers extensive educational information about each piece.

"Ultimately, the product will create somewhat of a demand," said panelist Michael Golden, CEO of Source Interactive Inc., an electronics communications and publishing firm in Denver. "When they see there's enough product in the marketplace, and enough commitment to quality on our part, the market will grow."

Until the installed player base expands, panelists agreed that the laserdisk pipeline will remain full. "One of the questions we face all

the time is how does the pipeline absorb all the titles coming out," said Jonathan Turrell, partner in the Voyager Company, New York. "How do we position these things into the pipeline and get them back

**'Ultimately, the product will create a demand, and the market will grow'**

out of the pipeline? That is what we're going to have to face in the next year."

For the past five years, Voyager has released interactive laserdisks under the Criterion Collection label. The company is also developing software to drive and access images and audio bits on laserdisks and CDs.

Panelist Mike North, president of North Communications, predicted an installed base of 150,000 to 200,000 consumer laserdisk players by the end of next year. North has recently formed a joint venture with Image Entertainment to create interactive laserdisk product for the consumer market. "Total gross [consumer] laserdisk sales will probably get to \$3 billion in the next couple of years," he said.

Image and Sony are participating in a joint advertising campaign to promote laserdisk hardware and pull software through, said North.

Participants in a panel called "Prospects And Opportunities For Video On Demand" said that format, like laserdisks, holds great promise. Mark Lee, manager of new business development with Northern Telecom Inc., discussed a switched, broadband network based on fiber optics that the telephone company is approaching as an open-access common carrier or gateway provider. Lee said that the consensus among consumers is that the phone company—not the cable companies—should provide this service.

Brian Raila, senior member of the technical staff at GTE, agreed:

"Telephone companies provide switching capabilities and they cover a broad geography," he said. "It's reliable. Cable only covers 60% of American houses."

A switched, broadband network is up and running in Heathrow, Fla., which delivers digital video and audio right to the topbox on a television set, according to Lee. The fiber-optic-based network has 64 video channels.

Lee predicted that by 1995, 1%-2% of phone lines will be serviced by broadband, and by the end of the century that figure will reach 20%.

Broadband allows for thousands of times more information to be passed than in standard or narrow-band transmission.

Current laws, as well as the court ruling that dismantled AT&T, prohibit phone companies from providing cable TV services. GTE operates its cable system under a specially granted waiver of those provisions.

Raila presented survey results that concluded that the input device for video on demand services is the most important characteristic. Hand-held remote control was the preferred mode of operation because it is something with which consumers are familiar. But Raila cautioned that "if we're steered only by what people are familiar with, that hampers the possibilities... What we still need to develop is further improved techniques for customers. We need to address how to overcome customer inertia."

Addressing a broad market with interactive multimedia entertainment is a difficult proposition, according to David Riordan, director of interactive entertainment with Cinemaware, and one of the members of the "Promise Of CD-ROM Entertainment" panel. "When we talk about a broad market, we talk about opening it up to entire cad-

(Continued on page 68)



In A Sweat. Model/actress Carol Alt joins the ranks of other model/actresses starring in workout tapes with "Aerobic Lite" and "Optibody," both part of GoodTimes Home Video's Cosmopolitan magazine series.

FOR WEEK ENDING NOVEMBER 18, 1989

Billboard®

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# TOP VIDEODISKS™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	2	9	RAIN MAN	★ ★ NO. 1 ★ ★ MGM/UA Home Video Pioneer LDCA, Inc. 101648	Dustin Hoffman Tom Cruise	1988	R	29.95
2	NEW ▶		LAWRENCE OF ARABIA	RCA/Columbia Pictures Home Video Pioneer LDCA, Inc. 30133	Peter O'Toole	1962	PG	49.95
3	4	11	THE WIZARD OF OZ: THE FIFTIETH ANNIVERSARY EDITION ▲ ◇	Turner Entertainment Co. Pioneer LDCA, Inc. ML101656	Judy Garland Ray Bolger	1939	G	24.95
4	6	19	GONE WITH THE WIND: THE FIFTIETH ANNIV. ED. ▲ ◇	Turner Entertainment Co. Pioneer LDCA, Inc. 901678	Clark Gable Vivien Leigh	1939	G	49.95
5	1	5	THE LAND BEFORE TIME	Amblin Entertainment MCA Home Video 80864	Animated	1988	PG	24.98
6	3	9	THE NAKED GUN	Paramount Pictures Pioneer LDCA, Inc. 32100	Leslie Nielsen	1988	PG-13	34.95
7	NEW ▶		THE DREAM TEAM	Universal City Studios MCA Home Video 80882	Michael Keaton	1989	PG-13	34.98
8	14	3	BEACHES	Touchstone Pictures Touchstone Home Video 797	Bette Midler Barbara Hershey	1989	PG-13	39.95
9	10	55	TOP GUN	Paramount Pictures Pioneer LDCA, Inc. 1629	Tom Cruise Kelly McGillis	1986	PG	29.95
10	5	15	DANGEROUS LIAISONS	Warner Bros. Inc. Warner Home Video 11872	Glenn Close John Malkovich	1988	R	24.98
11	7	11	TEQUILA 'SUNRISE	Warner Bros. Inc. Warner Home Video 11821	Mel Gibson Michelle Pfeiffer	1988	R	24.98
12	15	11	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford	1981	PG	34.95
13	16	15	TWINS	Universal City Studios MCA Home Video 80873	A. Schwarzenegger Danny DeVito	1988	PG	34.98
14	NEW ▶		MISSISSIPPI BURNING	Orion Pictures Image Entertainment 6566	Gene Hackman Willem DaFoe	1988	R	49.95
15	18	3	CYBORG	Cannon Video Warner Home Video 31030	Jean-Claude Van Damme	1989	R	24.98
16	17	3	HER ALIBI	Warner Bros. Inc. Warner Home Video 11835	Tom Selleck Paulina Porizkova	1989	PG	24.98
17	12	17	THE ACCIDENTAL TOURIST	Warner Bros. Inc. Warner Home Video 11825	William Hurt Kathleen Turner	1988	PG	24.98
18	9	7	THE 'BURBS	Universal City Studios MCA Home Video 80878	Tom Hanks	1989	PG	34.98
19	8	9	STAR WARS	CBS-Fox Video Pioneer/Image Ent. 5023	Mark Hamill Carrie Fisher	1977	PG	69.95
20	11	33	DIE HARD	CBS-Fox Video Pioneer/Image Ent. 1666-80	Bruce Willis Bonnie Bedelia	1988	R	39.95

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles.

## ORION TO TEST NO-FAULT POLICY ON DEFECTIVE VIDS

(Continued from preceding page)

Therefore, White said, Orion is already replacing damaged tapes and retailers are not making use of the full latitude of the studio's 1% policy. "There is a perception out there that there is a problem of consumer abuse and that it's our responsibility," he said. "Obviously, we don't quite understand that... We think it's a nonissue."

Consequently, Orion will issue a summary of its test findings in an open letter to the industry. "We think it will prove our point [that] it is consumer abuse, not manufacturer defects, and not much of it at that."

Despite his skepticism about the magnitude of the problem, White said the issue needed to be brought to a head—"If we don't, it'll never go away." The \$9 fee, said White, was in accordance with a recom-

mendation made by the Video Software Dealers Assn. at its August convention. Involving distributors was in response to distributor entreaties during the company's recent distributor meeting.

"Any retailer found to have tampered with or altered a tape, such as overdubbing or splicing on a commercial, will be indefinitely suspended from the program," White said.

At the press conference, Orion unveiled the three public service announcements it will place on its first-quarter releases. According to White, the ads are offered "pro bono." In addition, the studio will make a donation in an undisclosed amount to each of the organizations. White said there will be one public service announcement per videocassette.

## Studio Entertainment Carves A Niche With Indie Producers' Films

BY JIM BESSMAN

**NEW YORK** The home video market is not an overly friendly place for independent program suppliers these days, but Studio Entertainment is hoping there is still territory to be staked out with the likes of George Harrison's 1968 film "Wonderwall."

As its name suggests, the New York-based film/music production company's 7-month-old video division looks to develop a "studio system" of indie film producers, a class it feels has been poorly served thus far by the video industry.

"So many producers don't have a clue how to distribute [their films] to video," says Kenneth Shiffrin, Studio's national marketing manager. "They get turned down by the majors and indies and end up manufacturing themselves. We want to find product that other distributors and studios can't find a handle for, but that are good films and entertainment pieces."

A good example, according to president Len Anthony, is fall release "Document Of The Dead," a documentary by Roy Frumkes about horror cult director George Romero.

"We're letting everyone know it's a documentary, which can be the kiss of death in the rental market," says Anthony. "But we're marketing it on the level of a horror title."

Packaging art and ad slicks indeed play up the horror-film nature of "Document." In addition, Romero is supporting it with special signed and numbered additions for the "diehard" fans, while Frumkes is screening it and discussing Romero at numerous sci-fi/horror conventions.

Another promotional tie-in links the documentary with a new horror film book by the so-called Phantom of the Movies, with both film and book being feted at a recent Halloween party aimed at generating retail excitement.

"This industry is really about selling to retailers and their sensibility—not the mass market," says Shiffrin. "We have to take product they may never have heard of and

make it attractive to them."

Consumer marketing is part of the attraction, though. Anthony says that product visibility will be created by heavy TV spots on networks including ABC-TV, USA Network, MTV, and VH-1, with print ads in publications like Coming Attractions, Premiere, and American Film.

Studio Entertainment's other major fall releases are "Wonderwall" and "Goodnight, Sweet Marilyn," which, together with

"Document Of The Dead," are being backed by approximately \$500,000 in media support through year's end.

"Wonderwall" is described as a "psychedelic fantasy" featuring music from former Beatle Harrison, Ravi Shankar, and Eric Clapton. Directed by Joe Massot, who later directed Led Zeppelin's "The Song Remains The Same," the 1968 film never received U.S. theatrical distribution.

"It's a rare representation of the

era when George was experimenting with musical forms like Indian music," says Anthony, who sold Massot on Studio Entertainment's focus on indie product marketing. "Wonderwall," he continues, exemplifies the company's goal of offering "films that aren't made on a grand scale, but small, modest projects which tap into the subconscious/pop culture appeal."

Thus, "Goodnight, Sweet Marilyn" is a December video release of a November theatrical purport-

ing to reveal the true story of Marilyn Monroe's death. In addition to the advertising, the video is being supported via Monroe look-alike contests and consumer parties.

"We're seeking out this type of product because people are looking for something different to stand out from the amount of titles that is already out there," says Anthony.

Anthony says that Studio Entertainment  
(Continued on next page)

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**Old West Action.** Peter Fonda stars in the Western "Hawken's Breed," a Vidmark Entertainment title arriving in December.

## STUDIO ENTERTAINMENT

(Continued from preceding page)

tainment's video division won't necessarily "roll out" the feature productions of the company's theatrical division, but he does hope to "extend" the video operation through funding of indie productions for video release and, when warranted, theatrical release.

To this end, talks are under way with Romero for the video rights to a six-title series of "small" theatrical releases. Anthony says that Romero would executive-produce the series and direct one or two installments, with the rest directed by other independent filmmakers.

Aside from rental titles (the Monroe feature is listed at \$89.95; "Wonderwall" and the Romero documentary are \$79.95), Studio Entertainment also wants to crack the sell-through video market with an ongoing collectible indie entertainment series priced under \$20.

"With 'Roger Rabbit' and 'Batman,' the sell-through market is also tough," says Shiffrin. "But you'd be surprised. At the rackjobber accounts, the perennial sellers are three copies of stuff no one's heard of, but obviously someone's buying it regularly."

Studio Entertainment will release product at the rate of one title per month, says Anthony, though he hopes to double that, on a seasonal basis, going into next fall. He says that 85% of the major distributors have signed on, including the nationals Baker & Taylor, Ingram, Major Video, and Video Trend, and the major regionals Artec, Star, and VPD.

## INTERACTIVE MEDIA

(Continued from page 66)

res of people who have never touched a computer in their lives," he said.

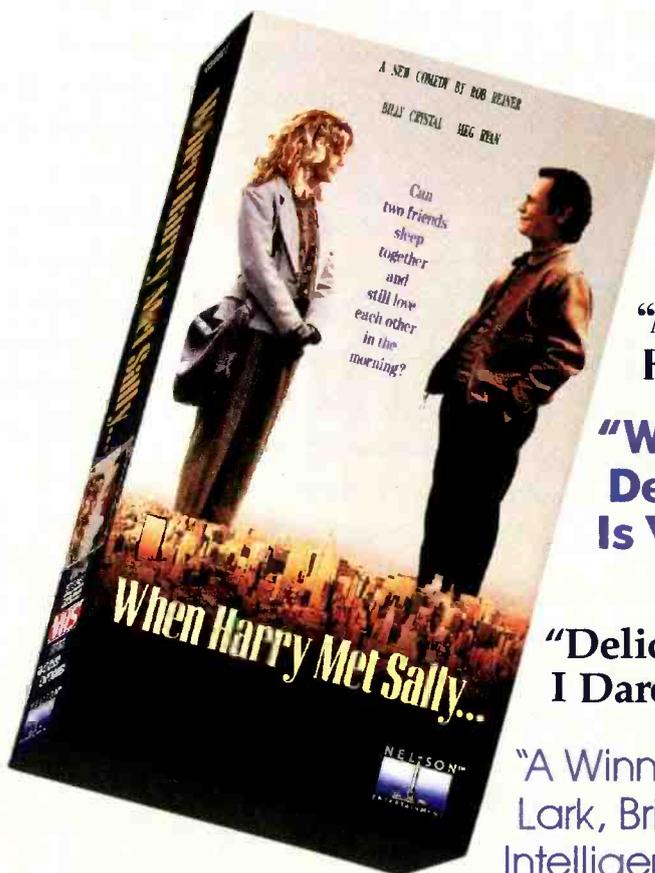
CD-ROM is basically a CD audio-disk that contains information other than music. Physically identical to a music CD, it uses the same digital technique but can hold video, computer data, text, and a variety of other information. A CD-ROM can store 650 megabytes of information, which is equivalent to 1,500 floppy disks.

"The best interface is no interface," said Bill Volk, director of technology with Mediagenic, Menlo Park, Calif. "The VCR control idea is a good one. If we want this to be accepted by people who don't use computers, it's got to be something they're familiar with."

Mediagenic published "Manhole," the first CD-ROM entertainment title, in January 1989, and is planning to introduce a second title, "Cosmic Osmo," next year.

According to David Feldman, VP development with ICOM Simulations, "there's really not going to be a competitive market for CD-ROM interactive for two to three years." He noted a need for hardware manufacturers to come to developers of software "and ask us what we want in a system before they start developing."

Most panelists agreed that the young industry poses vast potential for development in the next decade.



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

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

—Richard Freedman, NEWHOUSE NEWSPAPERS

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

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

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

—Peter Travers, ROLLING STONE MAGAZINE

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Street Date: December 14



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## VIDEO REVIEWS

A NEW COMEDY BY ROB REINER

BILLY CRYSTAL MEG RYAN

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

# When Harry Met Sally...

CASTLE ROCK ENTERTAINMENT IN ASSOCIATION WITH NELSON ENTERTAINMENT PRESENTS A ROB REINER FILM BILLY CRYSTAL MEG RYAN

"WHEN HARRY MET SALLY..." CARRIE FISHER BRUNO KIRBY EDITED BY ROBERT LEIGHTON PRODUCTION DESIGNER JANE MUSKY

DIRECTOR OF PHOTOGRAPHY BARRY SONNENFELD MUSIC ADAPTED AND ARRANGED BY MARC SHAIMAN PRODUCED BY ROB REINER AND ANDREW SCHEINMAN

WRITTEN BY NORA EPHRON DIRECTED BY ROB REINER

A COLUMBIA PICTURES RELEASE

MUSIC FROM THE MOTION PICTURE AVAILABLE ON COLUMBIA CASSETTES, COMPACTDISCS AND RECORDS

"Man In Space: The 20th Anniversary Of The Landing On The Moon," Time-Life Video, 50 minutes, \$19.99.

"Man On The Moon," CBS/Fox Video, 60 minutes, \$19.98.

Capitalizing on the 20th anniversary of the first moon landing, CBS/Fox and Time-Life have released very different kinds of programs on the subject. Whereas the CBS/Fox title keeps clearly focused on the Apollo 11 mission, Time-Life's "Man In Space" broadens the topic to include the genesis of the moon landings and a rather ham-handed pitch for the expansion of manned space flights.

Not that the latter doesn't have its attractions. Twenty-five astronauts, including men from the Gemini, Mercury, and Apollo series, were interviewed, and their recollections alone make this tape worth owning. Particularly revelatory are the comments of Apollo 11 astronauts Neil Armstrong, Edward E. "Buzz" Aldrin Jr., and Michael Collins; among other things, they give a gripping account of the harrowing descent to the lunar surface with hardly enough fuel left to make it there and back again.

Nevertheless, this program is flawed, partly because it keeps cutting back and forth between past and present, vitiating the sense that "you are there." In addition, too much emphasis is placed on what has happened since the moon landings; the alleged U.S. retreat from the space challenge is a downer, and the emphasis on NASA's grandiose plans for manned missions comes across as one-sided propaganda.

The CBS/Fox tape accomplishes more by sticking to its theme: humanity's first great voyage into the universe. Aside from retrospective interviews with Walter Cronkite and the Apollo 11 astronauts, plus some wraparound commentary by Dan Rather, nearly all of the tape consists of actual CBS News footage of the lunar mission. The effect is to place the viewer at the center of the action.

Starting with detailed footage of the countdown and a spectacular blastoff, Cronkite (circa 1969) takes us to the final moments of the descent to the moon, complete with all the terse, tension-filled exchanges between the astronauts and mission control. The mission is followed throughout its lunar adventure and the return home.

In their evening commentaries, Cronkite and Eric Sevareid tried to convey the magnitude of not only the event, but also the response of hundreds of millions around the world who watched it all on television. Of course, they failed on both accounts; but at least they seemed filled with awe. Watching this tape also creates a sense of awe at one of mankind's greatest accomplishments.

KEN TERRY

The kidvid business is spreading, but not all are sharing the pie ... see page 64

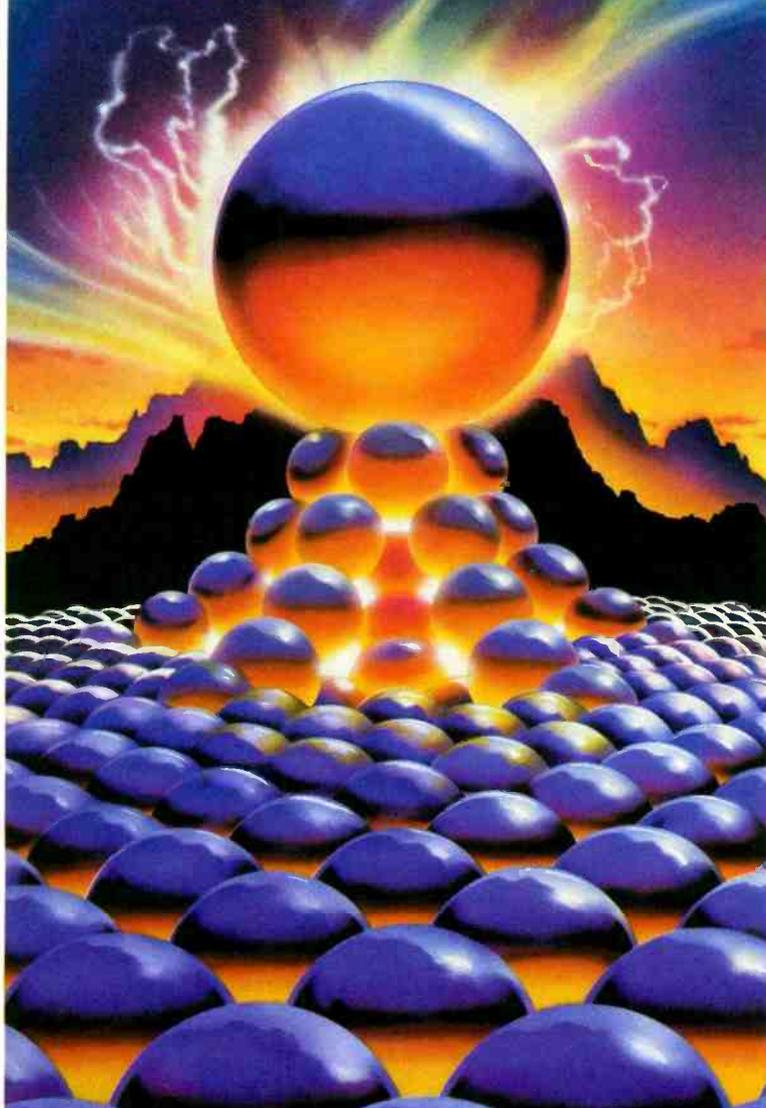
# TOP VIDEOCASSETTES SALES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
<b>★ ★ NO. 1 ★ ★</b>								
1	1	5	<b>BAMBI</b>	Walt Disney Home Video 942	Animated	1942	G	26.99
2	2	3	<b>WHO FRAMED ROGER RABBIT</b>	Amblin Entertainment Touchstone Home Video 940	Bob Hoskins Christopher Lloyd	1988	PG	22.99
3	3	7	<b>THE LAND BEFORE TIME</b>	Amblin Entertainment MCA Home Video 80864	Animated	1988	G	24.95
4	4	130	<b>THE WIZARD OF OZ: THE FIFTIETH ANNIV. ED. ▲ ◆</b>	Turner Entertainment Co. MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	24.95
5	5	10	<b>THE BEST OF EDDIE MURPHY: SATURDAY NIGHT LIVE</b>	Eddie Murphy Television Enterprises, Inc. Paramount Home Video 12741	Eddie Murphy	1989	NR	19.95
6	6	14	<b>NEW KIDS ON THE BLOCK: HANGIN' TOUGH</b>	CBS Music Video Enterprises 14V-49022	New Kids On The Block	1989	NR	14.95
7	12	2	<b>LAWRENCE OF ARABIA</b>	RCA/Columbia Pictures Home Video 50133	Peter O'Toole	1962	PG	29.95
8	9	15	<b>BEETLEJUICE</b>	Warner Bros. Inc. Warner Home Video 11785	Michael Keaton	1988	PG	19.95
9	11	6	<b>DEF LEPPARD: IN THE ROUND IN YOUR FACE</b>	Bludgeon Riffola, LTD. PolyGram Music Video 080599-3	Def Leppard	1989	NR	24.95
10	17	7	<b>PLAYMATES OF THE YEAR-THE '80'S</b>	HBO Video 0310	Various Artists	1989	NR	19.99
11	8	69	<b>LETHAL WEAPON</b>	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
12	16	22	<b>ROBOCOP</b>	Orion Pictures Orion Home Video 8610	Peter Weller Karen Allen	1987	R	19.98
13	7	20	<b>PINK FLOYD: DELICATE SOUND OF THUNDER</b>	CBS Music Video Enterprises 24V-49019	Pink Floyd	1989	NR	24.98
14	40	3	<b>TEENAGE MUTANT NINJA TURTLES: CASE OF THE KILLER PIZZAS</b>	Family Home Entertainment 27314	Animated	1989	NR	14.95
15	13	42	<b>JANE FONDA'S COMPLETE WORKOUT</b>	Jane Fonda Warner Home Video 650	Jane Fonda	1989	NR	29.98
16	10	10	<b>BATMAN: THE MOVIE</b>	Playhouse Video 1470	Adam West Burt Ward	1966	NR	19.98
17	18	104	<b>GONE WITH THE WIND: THE FIFTIETH ANNIV. ED. ▲ ◆</b>	Turner Entertainment Co. MGM/UA Home Video 901678	Clark Gable Vivien Leigh	1939	G	89.95
18	38	3	<b>MILLI VANILLI IN MOTION</b>	Arista Records Inc. 6 West Home Video SW-5703	Milli Vanilli	1989	NR	14.98
19	22	4	<b>QUEENSRYCHE: VIDEO MINDCRIME</b>	EMI EMI Home Video 1605	Queensryche	1989	NR	16.98
20	32	2	<b>JANET JACKSON'S RHYTHM NATION</b>	A&M Records Inc. A&M Video 61900	Janet Jackson	1989	NR	24.98
21	20	4	<b>BIG</b>	CBS-Fox Video 4754	Tom Hanks	1988	PG	19.98
22	14	57	<b>CINDERELLA</b>	Walt Disney Home Video 410	Animated	1950	G	26.99
23	15	148	<b>CALLANETICS ▲ ◆</b>	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
24	19	25	<b>PLAYBOY WET AND WILD</b>	HBO Video 0277	Various Artists	1989	NR	19.99
25	23	19	<b>METALLICA: 2 OF ONE ▲</b>	Elektra Records Elektra Entertainment 40109-3	Metallica	1989	NR	9.98
26	21	54	<b>E.T. THE EXTRA-TERRESTRIAL</b>	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG	24.95
27	24	9	<b>PLAYBOY VIDEO CENTERFOLD-DUTCH TWINS</b>	HBO Video 0309	Karin & Marjam van Breeschooten	1989	NR	19.99
28	31	95	<b>DIRTY DANCING</b>	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	24.98
29	28	3	<b>BEGINNING CALLANETICS</b>	Callan Productions Corp. MCA Home Video 80892	Callan Pinckney	1989	NR	24.95
30	<b>NEW ▶</b>		<b>CHARLOTTE'S WEB</b>	Hanna-Barbera Prod. Inc. Paramount Home Video 8099	Animated	1973	G	14.95
31	27	98	<b>LADY AND THE TRAMP</b>	Walt Disney Home Video 582	Animated	1955	G	29.95
32	<b>RE-ENTRY</b>		<b>MOONSTRUCK ◆</b>	MGM/UA Home Video M901135	Cher Nicolas Cage	1987	PG	19.95
33	<b>RE-ENTRY</b>		<b>GREASE ▲ ◆</b>	Paramount Pictures Paramount Home Video 1108	John Travolta Olivia Newton-John	1977	PG	14.95
34	26	34	<b>PLAYBOY'S SEXY LINGERIE</b>	HBO Video 0156	Various Artists	1989	NR	19.99
35	33	3	<b>HARD N' HEAVY VOLUME 3</b>	MPI Home Entertainment 1678	Various Artists	1989	NR	19.95
36	<b>RE-ENTRY</b>		<b>WHITE CHRISTMAS</b>	Paramount Pictures Paramount Home Video 6104	Bing Crosby Danny Kaye	1954	NR	14.95
37	<b>NEW ▶</b>		<b>A FISH CALLED WANDA</b>	CBS-Fox Video 4752	John Cleese Jamie Lee Curtis	1988	R	19.98
38	25	53	<b>GHOSTBUSTERS ▲</b>	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG	29.95
39	30	15	<b>PUBLIC ENEMY: FIGHT THE POWER-LIVE ●</b>	CBS Music Video Enterprises 19V-49020	Public Enemy	1988	NR	19.98
40	34	19	<b>THE BEST OF GILDA RADNER</b>	Broadway Video Warner Home Video 35148	Gilda Radner	1989	NR	19.98

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◆ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles.

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## VIDEO PEOPLE

**E. Fritz Friedman**, formerly executive director of publicity, is promoted to the newly created position of VP of publicity for RCA/Columbia Pictures Home Video, Los Angeles.

**Stephanie Long**, formerly with the public relations department of Walt Disney Home Video, joins Media Home Entertainment, Los Angeles, as VP of public relations.



LONG

**Sandra Loden** joins Vidmark Entertainment, Los Angeles, as public relations manager. She had been a publicist with Media Home Entertainment. At the same time, **Erin O'Neil**, formerly marketing assistant, is promoted to creative services manager. And **Susan Pritchard** is named manager of worldwide services.

**Lesli Rotenberg**, formerly publicity manager, is promoted to director of publicity and promotion for Vestron Video, Stamford, Conn.

**David Jones** is named director of sales for nonvideo chain stores at Artec Distributing, Shelburne, Vt. In the newly created position, Jones will handle mass merchants, supermarkets, and toy and drug chains. Jones comes from Garan Inc., an apparel supplier.

FOR WEEK ENDING NOVEMBER 18, 1989

Billboard

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## TOP SPECIAL INTEREST VIDEOCASSETTES SALES

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Program Supplier, Catalog Number	Suggested List Price
<b>HEALTH AND FITNESS™</b>					
				★★ NO. 1 ★★	
1	1	149	CALLANETICS ◊	MCA Home Video 80429	24.95
2	2	41	JANE FONDA'S COMPLETE WORKOUT	Warner Home Video 650	29.98
3	3	53	KATHY SMITH'S FAT-BURNING WORKOUT	Fox Hills Video FH1059	19.95
4	6	149	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ◆	Warner Home Video 070	29.98
5	5	37	ANGELA LANSBURY: POSITIVE MOVES	Wood Knapp Video WK1016	29.95
6	4	55	SUPER CALLANETICS	MCA Home Video 80809	24.95
7	7	3	BEGINNING CALLANETICS	MCA Home Video 80892	24.95
8	9	149	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video 8100	14.95
9	14	87	START UP WITH JANE FONDA	Warner Home Video 077	19.95
10	8	149	JANE FONDA'S NEW WORKOUT ◆	Warner Home Video 069	29.98
11	11	31	SHIRLEY MACLAINE'S INNER WORKOUT	Vestron Video 5270	29.98
12	17	75	KATHY SMITH'S WINNING WORKOUT ◊	Fox Hills Video FH1012	29.95
13	18	15	KATHY SMITH'S PREGNANCY WORKOUT	Fox Hills Video MO32223	19.95
14	15	43	RAQUEL: LOSE 10LBS. IN 3 WEEKS	HBO Video 9892	19.99
15	13	131	JANE FONDA'S P. B. & R. WORKOUT	Warner Home Video 046	29.98
16	10	149	KATHY SMITH'S BODY BASICS	JCI Video 8111	14.95
17	12	91	KATHY SMITH'S STARTING OUT	Fox Hills Video FH1027	19.95
18	20	21	THE 8 WEEK CHOLESTEROL CURE	Video Ticket	29.95
19	16	149	JANE FONDA'S EASY GOING WORKOUT ◆	Warner Home Video 058	29.98
20	NEW ▶		BUNS OF STEEL WITH GREG SMITHEY	The Maier Group	14.95

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. Next week: Recreational Sports and Self Improvement.

## Subcommittee Hears Case Against 'Moral Rights' Laws

**MORALITY PLAYS:** Recent testimony before the Senate Subcommittee on Patents, Copyrights, and Trademarks suggests that the continuing debate over "moral rights" legislation—laws that give certain creators of films, in addition to copyright holders, absolute veto power over any changes such as colorization or editing—could have direct implications for home video.

**Peter Nolan**, VP-Counsel for the Walt Disney Co., testifying Oct. 24 on behalf of his studio and the Motion Picture Assn. Of America, said such laws are unnecessary and would only act to impede producers who want to have their work broadly distributed through broadcast, cable, airline, videotape, and laser-disk exposure.

Whenever movies are transferred to another medium, he said, they have to undergo some alteration—specifically adaptation techniques like panning and scanning, time compression, editing, and color correction. Each one of those techniques, he concluded, is arguably an abridgment of moral rights. Nolan said that altering those practices would have a deleterious effect on those mediums.

"Consumers have not resisted or rejected the use of these technologies," he said. "They have embraced them." Hollywood's moral rights solution, he suggested, is to resort to the collective bargaining process.

Speculating as to the "problems" moral rights legislation might produce for home video, one studio executive says: "I would be willing to bet that if you randomly selected a number of consumers and exposed them to a movie on cassette that had pan and scan and one that had letterboxing, the ones that saw the letterboxing would say there was something wrong with the TV set. Look at the problem we are having now with damaged tapes. Consumers would be coming back in droves to video stores complaining, particularly if it were a sell-through title."

And while letterboxing is becoming more popular on laserdisk, this executive wonders: "There's only a 500,000 hardware universe. What happens when you have 7 million laserdisk machines? It becomes a very different business. You still have the collector base but also the casual viewer who may not want letterbox."

**ATTENTION VIDEOPHILES:** OnVideo, an offshoot of Los Angeles-based *Boxoffice Magazine*, which claims to be the oldest continuously published magazine of the motion picture business, is now being offered as an information-

packed computer on-line service about the home video industry to individual users at low connect-time rates, according to the company. For the past three years, OnVideo and Online, a companion film-based information service, have been offered to other computer information services and business users.

OnVideo data includes complete listings of nearly every videocassette released to the home market accompanied by such information as supplier, date of theatrical release, synopsis, cast, director, genre, MPAA rating, and a review. In addition, there is information about when new movies are debuting on home video. Genres covered besides film include sports, exercise, children's, music video, fine arts, and special interest. Down-

stream is the possibility of a computer hot line videotape ordering system linked to a major national mail-order retailer.

**SHORT** scans: One of the hottest, most offbeat

films of the year so far, Miramax's "sex, lies and videotape," will be issued by RCA/Columbia Pictures Home Video. The company obtained the rights to the film, which has grossed more than \$20 million, when it provided a presale home video deal... Speaking of box-office grosses, the folks at MCEG/Virgin Home Entertainment are all smiles as they look forward to their first major A title with "Look Who's Talking," the surprise fall hit that has netted more than \$50 million in box-office grosses... Look for **James Doohan**, who plays Commander Scott, on the tube this fall to plug "Star Trek V: The Final Frontier." **Paramount Home Video** says this marks the first time it has used a celebrity in a home video ad... **International Video Entertainment** has inked a deal with **Working Titles Films Ltd.** for possible video distribution in the U.S. and Canada for films produced by the English company during the next two years.

**HORROR-SCOPE:** "Aliens," the recent sequel to "Alien," which is distributed by **CBS/Fox Video**, was the highest-grossing horror film of the '80s at \$77.6 million, according to **Baseline**, the entertainment industry information service.

**DON'T FORGET:** There's still time to register for the **American Video Conference** awards banquet, to be held Friday night (17) at the Director's Guild of America Auditorium in Los Angeles. It's a star-studded event that annually honors the finest achievements in special-interest video. For information, call 212-536-5088 or 800-950-1018.



by Jim McCullough

## Move over Jane Fonda

Consumers are exercising mental muscles with computer videos

By JULIE FAUBLE

The self-improvement video market, once the domain of fitness fanatics, pop psychologists and Julia Child wannabes, has taken a new twist in the age of information and technology.

It started back in March on the Billboard Self-Improvement Video charts. Suddenly, snuggled in amongst videos covering money-management, travel and vegetables was something called "Introduction to Lotus 1-2-3" by the Video Professor.

The skeptics said it would never happen, this mini-revolution in computer education. They said most people didn't want to learn computers, and those who were

interested in computers wouldn't want to learn from a videotape.

But the Video Professor and the consumers proved the skeptics wrong by putting a videotape about a computer program on the Billboard charts. In the weeks that followed, "Introduction to Lotus 1-2-3" continued to climb the charts, hitting the number one spot on June 3. By then, three other Video Professor tapes had entered the charts, and ever since, the company's tapes have been regulars in Billboard, frequently having as many as four tapes on the chart at one time.

The success of the tapes didn't come as a surprise to John Scherer, president of the Lakewood, Colo.-based Video Professor Industries.

"People aren't just using their televisions for pure entertainment anymore. They really are using them to learn, and one of the things they are learning is how to run computers. That's what is making us a success," he said. "Our society is a computer- and video-oriented society. By teaching computers on video, we have created a natural for sales."

However, Scherer admits that at first, many buyers didn't think the idea would sell.

"After two and a half years, buyers are changing their minds," he said. "The retailers who have pioneered the Video Professor products have seen that people really want this product, that it's an effective way to learn and will be for years to come."



The Video Professor









FRANCE

"FRENCH BENEFITS"

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GILBERT BÉCAUD

PATRICK BRUEL

ELSA

ENZO ENZO

INDOCHINE

PHILIPPE LAVIL

SYLVIE MARÉCHAL

MITSOU

ROCH VOISINE

LAURENT VOULZY

ZOUK MACHINE

## English Survey: Global Electronics Market Continues Upward Trend

LONDON The total world market for consumer electronics is set to continue its upward trend, with its retail-value forecast to grow from \$111.9 billion last year to \$144.9 billion in 1992, according to London-based electronics company BIS Mackintosh. The major consumer electronics markets are Europe (34%), U.S. (21%), and Japan (21%), and they maintain their status, says the survey. "But rapid developments in the Pacific basin and industrializing nations result in a forecast growth from \$28 billion in 1988 to \$42 billion in 1992." PETER JONES

## Finnish Dance Release Tops Local Chart

HELSINKI, Finland A single and album by Bat & Ryyd, a pseudonym for local DJs Tippa and J.S., have hit No. 1 on the Finnish charts. The releases, full of disco stomp, sampling, and scratching, were financed by the duo and distributed by indie Power Records. It's the first time this kind of domestic dance sound has topped the chart. The duo now starts a national tour that will run from December to April.

KARI HELOPALTIO

## U.K. Anti-Piracy Campaign Succeeds

LONDON A five-month operation was concluded successfully by the British Phonographic Industry anti-piracy unit when two men were arrested in connection with the distribution of counterfeit prerecorded cassettes. One of them is believed to have supplied "fly pitchers," street sellers operating outside British Rail and London Underground railway stations. Working with City of London police, the BPI team confiscated some 10,000 counterfeit tapes stored in a London garage.

NIGEL HUNTER

## Peer Music Sweden Posts Its Best Year

STOCKHOLM, Sweden Peer Music Sweden, headed by Hans Skoog, is completing its best year ever, boosted by signing the Elvis Presley/Gladys Music catalog for Scandinavia, followed by the Kassner catalog. An office relocation enabled Peer to build its own studio where such local artists as Martin Klamann and Big Money are working with creative manager Lars Karlsson. Peer Sweden still tops the league throughout the corporate network in obtaining covers of its catalog by local artists. The deal with CMM International led to a U.S. chart placing for Shotgun Messiah's first album.

JOHAN LANGER

## Arista-U.K. Gets Its First British No. 1

LONDON With Lisa Stansfield's single "All Around The World" making No. 1 on the U.K. chart, the British arm of Arista Records has achieved its first chart-topper with an Arista-U.K. signed act. The fast-rising single, gives the singer her first silver disk. Her debut album, "Affection," due Nov. 20, has shipped gold (100,000 units).

P.J.

## Kunze Is Honored In Germany For Lyrics

MUNICH, West Germany Michael Kunze, one of Germany's most prolific lyricists, has been honored by the city of Goslar with the Paul Lincke Ring for his "outstanding achievements in the field of popular music. He founded, produced, and wrote hits for Silver Convention, winning a Grammy in 1975 for "Fly Robin Fly." He's written hits for such artists as Peter Maffay, Freiheit, Peter Alexander, Udo Jürgens, and international acts including Julio Iglesias, Nana Mouskouri, Gilbert Beaud, Sister Sledge, Herbie Mann, and Lulu. He's a member of the GEMA board and VP of the German Phonographic Academy. Kunze won acclaim for his German lyrics to such top musicals as "Evita," "Cats," and, most recently, "Phantom Of The Opera."

ELLIE WEINERT

## BBC's Band Switch Increases Audience

LONDON BBC Radio One's switch to FM has increased its audience to more than 16 million listeners each week—almost one third of the U.K. population. FM transmitters were launched last year to serve the Midlands, Northwest, Scotland, Wales, and Northern Ireland, with each area showing an upturn in listener percentage. Figures remain static in areas like the Northeast and Southwest, where there is no FM frequency.

P.J.

## 'Batman' To Hit Argentina For Holidays

BUENOS AIRES, Argentina "Batman," the most successful movie this year in the U.S., opens in movie theaters here in the run-up to the Christmas holiday period. A massive multimedia promotional campaign has been running here for the movie, including a one-hour afternoon TV series titled "Batman Club," which shows old Adam West clips, with Bat-Shoe and Bat-T-Shirt prizes for children. WEA International has released the soundtrack, and Prince's "Batdance" single is high on the local charts.

PAUL KLEINMAN

# Cassette Sales Slump In Germany Budget-Line Dip Pulls Configuration Down

BY MIKE HENNESSEY

HAMBURG, West Germany The cassette, long the Cinderella of the West German record market, has still to find real favor with retailers and consumers. This is reflected in unit sales figures for the first half of 1989, published by the Bundesverbandes der Phonographischen Wirtschaft, the German group of the IFPI.

Sales of music cassettes were 22.4 million, compared with 24.1 million in the first half of 1988, a decline of 7%.

But an encouraging aspect of the half-year report is that the cassette slump has been registered largely in the budget category, which is dominated by children's repertoire. Budget cassette unit sales are down 11%, from 19.9 million to 17.7 million, whereas full-price cassettes actually registered a 12% gain, from 4.2 million in 1988 to 4.7 million in 1989.

Nevertheless, the fact remains that full-price cassette sales in Germany are far behind those of the other major record markets. Prior to 1980, cassette sales in Germany were similar, in proportion, to cassette and 8-track sales in the U.S. and between 1980 and 1983, the cassette made greater progress in Germany than it did in the U.K..

But the cassette explosion that hit the U.K. and U.S. markets in the mid-'80s had no parallel in Germany. What progress the carrier made was due to a miniboom in children's repertoire. Regular pop, rock, MOR, jazz, and classical albums sold in very small quantities on cassette.

Now, because of demographic changes, children's cassette sales are in dramatic decline.

Says German IFPI director Peter Zombik: "Certainly, retailers have not fallen over themselves to promote cassette sales. The industry has been alive to the stunted growth of the cassette market and there have been a number of promotional campaigns by individual record companies to stimulate sales of the carrier."

"Our company's campaign appealed to retailers to discount cassettes in the same way as LPs and to display them in such a way that they could be handled by the customers, rather than locked away in cabinets."

"The campaigns produced results for the individual companies for a period but failed to speed up the development of the cassette market as a whole. It could be that there is customer resistance, too: Maybe the Germans are collectors rather than consumers."

Support for this view comes from the fact that the LP decline is following a moderate curve. For the first half of 1989, LP unit sales were down to 18.8 million, compared with the 1988 figure of 22.1 million, a drop of 12%. But in the full-price pop category, the decline was just 11%, compared with a 20% drop in budget LP sales (all music categories).

"This suggests," says Zombik, "that predictions that the LP will have disappeared by 1990 are wide of the mark. I suspect the LP will continue to survive for quite a while."

The most remarkable element in the half-year figures is the runaway success of the CD single, whose 3.1 million unit sales in the first half of this year have boosted

total sales of singles (all formats) by 10% to 17 million, compared with the 1988 figure of 15.4 million. This is a particular German phenomenon that has not been seen in other markets.

Sales of regular CDs have been 21.1 million, a 51% increase over 1988's 14 million. Unit sales of CDs could well total 60 million for the year as a whole.

## Event Largest Of Its Kind In Russia Jazz Festival Hits U.S.S.R.

TBILISI, U.S.S.R. Inter-Jazz '89, the first Tbilisi international jazz festival, was the biggest event of its kind ever held in the Soviet Union, and it proved a resounding artistic success.

"This is the realization of a dream I have had for 10 years," says festival director Gaioz Kendelaki, "and now I plan to make it an annual event."

With tickets costing a hefty 25 rubles (equal to \$35 at the official exchange rate), the 2,300-seat concert hall was sold out for all eight shows. On some evenings, young jazz fans were scaling the wall of the theater to sneak into the hall via a balcony window. Says Kandelski: "The Georgian people really love jazz."

Kandelski had fought a protracted battle with bureaucracy to bring the festival into being. Working in collaboration with the Warsaw, Poland-based Bo Johnson concert promotion agency and the Polish Jazz Society, which staged the long-established annual Warsaw Jazz Jamboree, Kandelski presented more than 20 groups, including Mingus Dynasty, the Freddie Hubbard Quartet, Luther Allison, Art Blakey's 70th birthday edition of the Jazz Messengers with Benny Golson, Curtis Fuller & Jackie McLean, the Kenny Drew-Niels Henning Orsted Pedersen Duo, the Eddie Harris-Les McCann group, the Jimmy Smith group, and the Sun Ra Universal Arkestra.

There were also bands from Moscow, from other Soviet regions, including Azerbaijan and Estonia, and

from Poland, and the Jazz Chorale from the region of Georgia.

Each night the enthusiastic Georgians stood to acclaim the performances. On the fourth night, when Luther Allison's group ran into travel problems en route to Tbilisi, the audience patiently waited four hours for the concert to begin. Allison's band finally took the stage well after midnight.

For a town whose live entertainment was hitherto limited to isolated visits from the Thad Jones-Mel Lewis Orchestra, B.B. King, and Gunther Schuller, Inter-Jazz '89 was a unique event, although Tbilisi has had two previous jazz festivals featuring artists from Eastern bloc countries.

Kandelski, the director of the Georgian State Academic Drama Theater and a former director of the Melodia recording studio in Tbilisi, developed his love of jazz 30 years ago when he listened regularly to the "Voice Of America" broadcasts of Willis Conover.

To finance the festival, Kandelski received \$110,000 from stage agency Gosconcert and 100,000 rubles from the Georgian government. The remainder of the funds came from Kandelski himself, from his jazz-loving friends, and from trade union contributions.

The entire festival was filmed by Soviet television, which, however, made no financial contribution to the event.

MIKE HENNESSEY



**Stone The Bros.** Young British superstar group Bros meets up with elder statesmen the Rolling Stones backstage at a Stones show in Kansas City, part of the ongoing Steel Wheels tour. Shown, from left, are Matt Goss, Bros; Ron Wood, Bill Wyman, and Keith Richards, Rolling Stones; Luke Goss, Bros; Mick Jagger, Rolling Stones; and Paul Russell, senior VP, CBS Records International and managing director and CEO, CBS Records U.K.

**Album Release Will Preview Star-Filled Aussie Rock Opera**

BY GLENN A. BAKER

SYDNEY, Australia An ambitious Australian rock opera project has drawn together a diverse array of musical and dramatic performers.

Harry Nilsson, John Farr, U.K.-based Australian record producer David McKay, Status Quo founder Francis Rossi, Sheila Parker, and the London Symphony Orchestra have joined with Australian notables Jon English, Daryl Braithwaite, Doc Neeson (of Angel City), Angela Myles, and actor/singers John Waters, Trevor White, and Terence Donovan (father of Jason) in Sydney and London to create a two-and-a-half-hour audio production based around the turmoil of ancient Troy at the time of the Trojan Wars.

A budget close to \$1 million Australian has been allocated for the double- (possible triple-) album "Paris," brainchild of stage musical and chart star Jon English, who wrote the epic work on and off over the past seven years.

Apart from scoring 10 national chart hits, the history-besotted English is Australia's most prominent stage musical star, having appeared in "Jesus Christ Superstar," "Ned Kelly," "Rasputin," and other major productions.

During these, he feels he gained "an invaluable instinct" as to what works and what fails in stage musicals.

He admits that his strategy of going to the public first with a record was inspired by two of his earliest mentors, Tim Rice and Andrew Lloyd Webber—specifically their 1972 "Jesus Christ Superstar" double-album. "It's the only way to fly," he insists.

The game plan of English and manager Peter Rix is to release the album after Christmas and then present a gala concert version at the Sydney Entertainment Centre next May, with the full stage production to follow in early 1991.

"That will be bigger than World War III, with huge holograms on stage," says participant John Waters, who, like English, is an English-born Australian household name. "This is the first real rock opera since 'Superstar.'"

Harry Nilsson was two weeks in Sydney working on his role of Ulysses, which he accepted after an offer from old friend David McKay. He says: "It was the hardest work I've done in many a year. I'm glad I said yes because I've never worked in an ensemble situation and I've certainly never done a contemporary rock opera."

**To Our Readers**

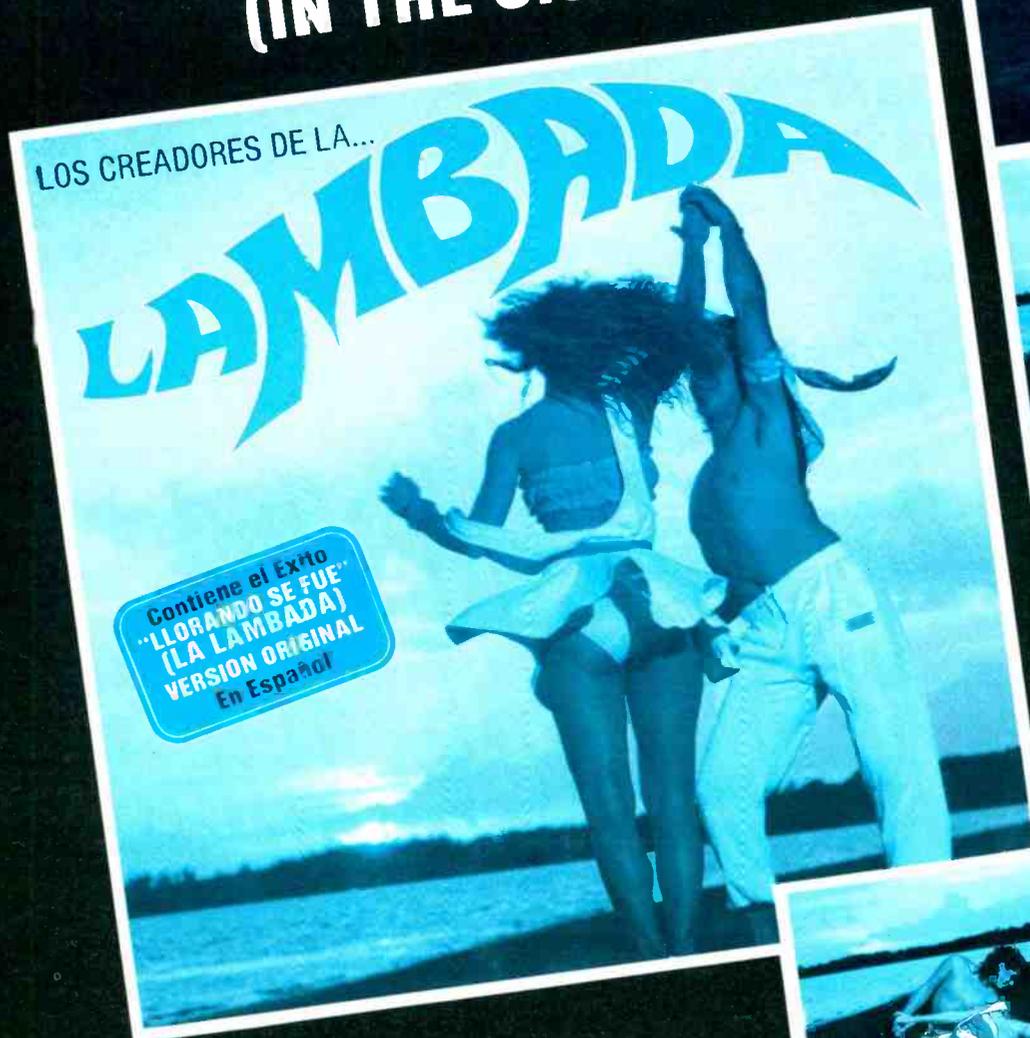
Due to production problems, most of the charts printed on this week's Hits Of The World page are repeated from the previous issue. The lone exception is the Canadian chart.



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## INTERNATIONAL

# CBS Predicts A Happy Holiday Of Rising CD Sales In Spain

BY AL GOODMAN

MADRID, Spain Christmas is expected to give a dramatic boost to CD sales in Spain, sparked by expanding CD hardware purchasing. And the Yuletide debut of the first private TV service in the country is forecast to provide an unprecedented leap in exposure for artists on all labels.

These points emerged when CBS celebrated its 20th anniversary in Spain with an Oct. 3 party here. In attendance were 500 guests, including the Jacksons, Lambada artists Kaoma, and 17 CBS Records executives from Europe and New York.

"Spain has changed so much in the last three years," said Jorgen Larsen, CBS Records International senior VP, Europe. "The economy is booming and still growing, and this Christmas, CD sales will take off."

London-based Larsen added that Spain fits in well in terms of the CBS European growth pattern. He paid tribute to such established Spanish CBS artists as Julio Iglesias as well as newer acts like Vicky Larraz.

Manuel Diaz, CBS Records Spain managing director, commented that CD hardware has been acquired by some 5% of Spanish households, but manufacturers were organizing a major boost this Christmas. "They may double CD hardware penetration to 10% in six months," he said, "and software sales would be expected to jump at least as much."

Diaz mentioned that CD sales in 1987 were 1.1 million units, and for 1988 reached nearly 2.5 million units.

The relatively small impact of the CD in Spain to date is due to a combination of factors, including Spanish spending habits that tend toward restaurants and bars rather than domestic gadgetry. Diaz believes that if CD hardware manufacturers do not get their promotional act together soon, they could lose out to the next generation of hardware, i.e., digital audio-

tape.

CBS has been trying to negotiate some joint hardware/CD unit sales promotions with the big manufacturers, but to date no agreements have been reached. Meanwhile, private television is expected to appear in major population areas in time for the Christmas holidays. The Spanish government ended the state-run monopoly Aug. 25 by granting private licenses to three national channels.

Diaz said that as far as record companies are concerned, the private network with the brightest prospects for extensive music programming will be Canal Plus, a venture of the Prisa newspaper and magazine group in Spain with key Spanish banks and a 25% stake by Canal Plus in France. The channel's musical future stems from its link with SRR, the leading Spanish private radio network that dominates music programming ratings. Diaz expects the other two new private TV networks, Telecinco and Antena 3, to be active in music programming.

Telecinco's major partners are the Anaya publishing company, the Spanish National Assn. of the Blind, and a 25% share belonging to Italian media magnate Silvio Berlusconi. Antena 3 is backed by its equivalent radio station, the Barcelona daily newspaper La Vanguardia, and a 20% stake by various foreign investors.

Advertising, currently almost a monopoly by state-run TV, will become particularly competitive in Diaz's view, and he predicted that some networks may be willing to offer advertising time at a price pegged to a percentage of resulting record sales.

Diaz said that CBS Records sales in Spain averaged 65% international product and 35% local repertoire. The label continues to devote half its budget to a local roster of some 25 acts.

The 20th anniversary also marked 1 million sales in Spain for the Julio Iglesias album "Raices."

## Gov't Proposal Gives Producers Less Protection German IFPI Disputes Rights Changes

HAMBURG, West Germany German record industry leaders, through the national group of the International Federation of Phonogram and Videogram Producers (IFPI), are urging the government to reconsider its proposal to retain the 25-year duration of phonogram performance rights for producers, while extending that for performers to 50 years.

This discriminatory recommendation would, if implemented, not only disadvantage producers but would have an adverse effect on performers, they say, because once producers' rights are exhausted, record pirates and counterfeiters are likely to have little compunction about infringing performers' rights, knowing that performers are not as organized to protect their interests as the record industry is.

Says German IFPI director Peter Zombik: "The reason why the government is proposing different periods of protection for producers and performers is, we believe, that it regards the record industry as a purely industrial entity and does not understand

how big a part record producers now play in the creative process.

"The government is also completely disregarding the situation in the vast majority of other European countries where performers and producers get equal protection. If the present recommendation is adopted, then West Germany will be aligning itself with El Salvador, Ghana, Iraq, Mexico, and Portugal, the only countries in the world to date where performers have a longer period of protection than producers."

Other aspects of the White Paper on copyright law reform that have brought protests from the record industry: The decision not to recommend an increase in the home-taping royalty, which currently runs at 12 pfennigs, or 6.5 cents, per house for audiotapes and 17 pfennigs, 9 cents, for videotapes; and the rejection of a record rental right.

However, the industry here has welcomed the proposal that producers and performers should share in the distribution of rental royalties.

# Obscenity Case Hinges On Criminal Code

BY KIRK LaPOINTE

NEPEAN, Ontario Canada's first-ever obscenity trial against a record distributor already has all the trappings of a landmark case, with the prosecution and defense arguing whether Criminal Code provisions should be struck down because they violate fundamental rights of expression.

Toronto-based Fringe Products Inc. and its retail arm, Record Peddler, both owned by Ben Hoffman, are charged with possessing and distributing two albums by the punk band Dayglo Abortions. The trial, taking place in this Ottawa suburb, resulted from a four-month police investigation after a Nepean police officer heard records that his daughter brought home.

The charges, if upheld, could result in restrictions on lyrics and album graphics.

The judge on the case, Louise Charron, has already issued an order banning publication of lyrics or descriptions of the covers of the band's albums "Feed Us A Fetus" and "Here Today, Guano Tomorrow." The band's principal songwriter is a federal public servant, and fans of the Dayglo Abortions have appeared in court to offer support and argue that the band's material is simply satirical.

The case, however, is not a satire. Before the jury is called to hear the trial, lawyers for both sides are making constitutional arguments before Charron on whether the law should be struck down.

Defense lawyer Marlyss Edwardh argued Oct. 30 that section 163 of the Criminal Code should be struck down because it violates the right of freedom of expression guaranteed under the Charter of Rights and Freedoms. The charter was enacted after the code, and many Canadian laws have been struck down because they do not live up to the charter's provisions.

All forms of expression, even obscenities, should be considered a fundamental right under the charter, Edwardh argued in Nepean district court. (The case would face at least two more appeals before it could be upheld by the Canadian Supreme Court and considered a legal precedent.)

Crown Attorney Celyne Dorval argued before Charron that the subject matter of the albums' lyrics should exclude them from charter protection. She noted that the lyrics counseled "killing, rape, and sodomy, as well as incest."

Edwardh argued in opening statements that, even though the subject matter is distasteful, even objectionable, it should still be protected. She conceded that some expressions, such as threats or acts of violence, aren't protected by the charter. But she said the lyrics cannot be included in such a category and that people must be allowed "access to all information, whether it is socially worthless or not."

On the third day of the trial, which has been adjourned until Nov. 23, a Canadian psychology expert said that teenagers are among the highest consumers of pornography and the most likely to be influ-

enced by it.

James Check, an associate professor at York Univ. in Toronto, said pornography's influence is even more profound when the medium is rock music and videos. He said such messages in rock music are perceived as "an implicit endorsement."

Exposure to pornography causes

men to rape, Check said, whether men are exposed to violent or nonviolent pornography. Edwardh criticized a study by Check on the matter, noting that he had recruited subjects for it through a newspaper ad and not through random sampling.

Meanwhile, the Victoria, British Columbia, band has received more

publicity through the charges than it ever could have hoped for otherwise. Its tours are accompanied by advance notices trumpeting the charges, and several record retailers continue to stock—even have started to stock—Dayglo Abortions' product since the charges were brought up last fall.

## MAPLE BRIEFS

IT IS HAPPENING AGAIN. The Foundation to Assist Canadian Talent on Record (FACTOR) is running out of money again this year in certain categories, less than halfway through its fiscal year. In this case, it is international tour support funds, arguably the most effective in terms of showcasing Canadian talent abroad, a major aim of the government-sponsored, industry-aided program. Some 19 Canadian artists have received or will get funds to help them tour internationally. FACTOR is still taking applications in case additional funds become available.

A 30-CLUB SEARCH for Canada's hottest new singer is on. Vocal Warz '89 is sponsored by General

Electric and Coca-Cola. The national finals will be held Dec. 4 in Toronto, with the winner getting, among other things, a record deal with Penta Entertainment (distributed by WEA Music of Canada), a national publicity campaign, and distribution into the A&A Records & Tapes chain (the largest in Canada).

ULTIMA THULE, an Estonian rock group, will tour Canada with 54-40 in November. The band is the first Soviet group to tour the country. Earlier this year, 54-40 was the first Canadian group to tour the Soviet Union.

JOANN KAEDING has left her post as national publicity manager at WEA Music of Canada Ltd. to join Elektra Entertainment in New York as international director. She arrived Nov. 1 and will be missed in

Canada.

MUCHMUSIC NETWORK has augmented its coverage with "FAX," a weeknightly entertainment info package with Kim Clarke Champniss and newcomer Monika Deol, while VJ Michael Williams is hosting "RapCity," a half-hour rap music show on Thursdays.

TONY VINER, former CFTR-CHFI-FM Toronto GM, has been upped to president and chief operating officer of Rogers Broadcasting Ltd., as Jim Sward moves to president of Rogers Cantel Ltd.

MAUREEN NEVILLE, formerly director of business affairs at PolyGram Inc. Canada, has been upped to VP of business affairs at the company.

## 'Postcards' Bring More Good News To Blue Rodeo

OTTAWA Somewhere out there is a chauffeur Blue Rodeo would like to thank.

He was Meryl Streep's chauffeur on a trip from New York to Connecticut one day. He introduced her to their music. And he may be responsible, in a way, for their biggest break yet.

The Juno-winning Canadian band, whose two albums have been enormously successful at home but only critically acclaimed in the U.S., now will be Streep's backup country-rock band in the Mike Nichols film of Carrie Fisher's "Postcards From The Edge," which will also feature Shirley MacLainé, Gene Hackman, and Richard Dreyfuss.

"It's a pretty heavy Hollywood film," jokes Greg Keelor, one of two principal songwriters in Blue Rodeo, with whom Streep rehearsed for a couple of weeks in Toronto before filming.

Such breaks have been following the band around for some time. A gig in Europe last year prompted the director of the Montreux Jazz Festival to invite them to play. Blue Rodeo, often described as this generation's version of The Band, was also asked earlier this year to back up three original Band members at the Junos.

In this case, the film's music director, Howard Shore, narrowed the bands for Streep down to a few. She took it from there.

It was expected that this would be Blue Rodeo's year, but Keelor says that "expectation can really get too far." In his case, he is right. So much was anticipated that some believe the band's "Diamond Mine" release was actually a failure, when, in fact, it garnered significant Canadian chart action and foreign critical attention.

"The record was as catchy or bright," Keelor says. "It was a second record, a real step forward. But it also had to be an introductory record, and it really didn't succeed strictly as that."

Still, the band's work in the U.S. has helped generate interest that should help the next release, which will, coincidentally, be out about the same time that the film arrives in theaters next summer.

"We're not building around the film or anything like that," Keelor says. "But we hope to get more than the song with Meryl on the soundtrack, and we think that will help us."

And the big question about the acclaimed actress, who has adapted her talents for a wide array of roles: Can she sing?

"Yep," says Keelor. "I gotta say, Meryl's a pretty good singer."

KIRK LaPOINTE

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1989 has been a good year — Hasse's leading position in the local market continues with the signing of writer MARTIN KLAMAN as well as the finalization of representation deals for the ELVIS FRESLEY and KASSNER MUSIC catalogs. In addition, through his cooperation with CMM Music, he is enjoying overseas success with the artists LENA PHILIPSSON and SHOTGUN MESSIAH.



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# HITS of the WORLD

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## CANADA (Courtesy The Record) As of 11/13/89

SINGLES	
1	MISS YOU MUCH JANET JACKSON A&M/A&M
2	GIRL I'M GONNA MISS YOU MILLI VANILLI ARISTA/BMG
3	LISTEN TO YOUR HEART ROXETTE CAPITOL/CAPITOL
4	THE BEST TINA TURNER CAPITOL/CAPITOL
5	HEAVEN WARRANT COLUMBIA/CBS
6	BUST A MOVE YOUNG M.C. ISLAND/MCA
7	COVER GIRL NEW KIDS ON THE BLOCK COLUMBIA/CBS
8	DR. FEELGOOD MOTLEY CRUE ELEKTRA/WEA
9	HANGIN' TOUGH NEW KIDS ON THE BLOCK COLUMBIA/CBS
10	WHEN I LOOKED AT HIM EXPOSE ARISTA/BMG
11	SOWING THE SEEDS OF LOVE TEARS FOR FEARS FONTANA/POLYGRAM
12	LOVE IN AN ELEVATOR AEROSMITH GEFFEN/WEA
13	MIXED EMOTIONS ROLLING STONES ROLLING STONES/CBS
14	IF I COULD TURN BACK TIME CHER GEFFEN/WEA
15	18 AND LIFE SKID ROW ATLANTIC/WEA
16	11 CHERISH MADONNA SIRE/WEA
17	9 KEEP ON MOVIN' SOUL II SOUL VIRGIN/A&M
18	NEW DON'T ASK ME WHY EURYTHMICS ARISTA/BMG
19	NEW BLACK VELVET ALANNAH MYLES ATLANTIC/WEA
20	17 TOY SOLDIERS MARTIKA COLUMBIA/CBS

ALBUMS	
1	MILLI VANILLI GIRL YOU KNOW IT'S TRUE ARISTA/BMG
2	4 TEARS FOR FEARS THE SEEDS OF LOVE FONTANA/POLYGRAM
3	2 ROLLING STONES STEEL WHEELS ROLLING STONES/CBS
4	3 FINE YOUNG CANNIBALS THE RAW AND THE COOKED I.R.S./MCA
5	5 NEW KIDS ON THE BLOCK HANGIN' TOUGH COLUMBIA/CBS
6	6 MELISSA ETHERIDGE BRAVE & CRAZY ISLAND/MCA
7	8 ALANNAH MYLES ALANNAH MYLES ATLANTIC/WEA
8	9 AEROSMITH PUMP GEFFEN/WEA
9	7 MOTLEY CRUE DR. FEELGOOD ELEKTRA/WEA
10	10 RICHARD MARX REPEAT OFFENDER EMI/CAPITOL
11	15 CROSSROADS TRACY CHAPMAN ELEKTRA/WEA
12	12 SKID ROW SKID ROW ATLANTIC/WEA
13	14 JANET JACKSON RHYTHM NATION 1814 A&M/A&M
14	13 TINA TURNER FOREIGN AFFAIR EMI/CAPITOL
15	11 PAULA ABDUL FOREVER YOUR GIRL VIRGIN/A&M
16	19 YOUNG M.C. STONE COLD RHYMING ISLAND/MCA
17	18 CHER HEART OF STONE GEFFEN/WEA
18	17 TOM PETTY FULL MOON FEVER MCA/MCA
19	NEW KATE BUSH SENSUAL WORLD CAPITOL/CAPITOL
20	16 EURYTHMICS WE TOO ARE ONE ARISTA/BMG

## WEST GERMANY (Courtesy Der Musikmarkt) As of 10/30/89

SINGLES	
1	LAMBADA KAOMA CBS
2	4 GIRL I'M GONNA MISS YOU MILLI VANILLI HANSA
3	2 PUMP UP THE JAM TECHNORTRONIC FEATURING FELLY BCM
4	3 IF ONLY I COULD SYDNEY YOUNGBLOOD VIRGIN
5	5 RIDE ON TIME BLACK BOX ZYX
6	20 THAT'S WHAT I LIKE JIVE BUNNY & THE MASTERMIXERS BCM
7	6 SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS BCM
8	7 FRENCH KISS LIL' LOUIS FFRR-METRONOME
9	8 THE BEST TINA TURNER CAPITOL
10	9 PERSONAL JESUS DEPECHE MODE MUTE
11	11 SOWING THE SEEDS OF LOVE TEARS FOR FEARS FONTANA-PHONOGRAM
12	15 DRAMA! ERASURE MUTE
13	14 RIGHT HERE WAITING RICHARD MARX EMI
14	10 FRENCH KISS HONESTY '89 BCM
15	13 MAGIC SYMPHONY BLUE SYSTEM HANSA
16	17 BLAME IT ON THE BOOGIE BIG FUN JIVE
17	12 TOY SOLDIERS MARTIKA CBS
18	16 AIN'T NOBODY RUFUS & CHAKA KHAN WARNER BROS.
19	19 MARINA (REMIX '89) ROCCO GRANATA ZYX
20	NEW LOSING MY MIND LIZA MINNELLI EPIC

ALBUMS	
1	4 PETER MAFFAY KEINE WEG ZU WEIT TELDEC
2	2 TRACY CHAPMAN CROSSROADS ELEKTRA
3	1 TINA TURNER FOREIGN AFFAIR CAPITOL
4	3 WESTERNHAGEN HALLELUJA WEA
5	NEW FLIIPPERS LOTOSBLUME DINO
6	7 MILLI VANILLI ALL OR NOTHING HANSA
7	9 DAVID HASSELHOFF LOOKING FOR FREEDOM WHITE
8	8 STAR-INC SYNTHESIZER GREATEST ARCADE
9	5 TEARS FOR FEARS THE SEEDS OF LOVE FONTANA-PHONOGRAM
10	6 THE EURYTHMICS WE TOO ARE ONE RCA
11	NEW SYDNEY YOUNGBLOOD FEELING FREE VIRGIN
12	10 MELISSA ETHERIDGE BRAVE AND CRAZY ISLAND
13	NEW HOWARD CARPENDALE CARPENDALE '90 EMI
14	11 MARILLION SEASONS END EMI
15	12 ROLLING STONES STEEL WHEELS ROLLING STONES
16	16 PAUL McCARTNEY FLOWERS IN THE DIRT PARLOPHONE
17	15 MIKE OLDFIELD EARTH MOVING VIRGIN
18	NEW BONFIRE POINT BLANK MSA
19	13 QUEEN THE MIRACLE PARLOPHONE
20	NEW KATE BUSH THE SENSUAL WORLD EMI

## JAPAN (Courtesy Music Labo) As of 10/30/89

SINGLES	
1	NEW FUNK FUJIYAMA KOME KOME CLUB CBS/SONY/SHARISHARHYTHM
2	NEW NIJI WO MITAKAI MISATO WATANABE EPIC/SONY NICHION/YOUNG JAPAN
3	4 SINGLE AGAIN MARIA TAKEUCHI ALFA MOON/NTV.M/TENDERBERRY MUSIC
4	NEW LITTLE TOKYO KAZUMASA ODA FUNHOUSE/CLUBHOUSE PUBLISHERS
5	1 KOUSANI FUKARETE SHIZUKA KUDO PONY CANYON/PRODUCTION OKI/FUJIPACIFIC
6	NEW OOKINA TAMANEKI NO SHITADE BAKUFU-SLUMP CBS/SONY/DAIKANYAMA PRO
7	3 ELLY MY LOVE RAY CHARLES VICTOR
8	2 DAYDREAM BELIEVER THE TIMERS TOSHIBA/EMI/HAPPY JOKE SHUPPAN
9	NEW KIMIGA KOKONI ITEHOSHI KIYOTAKA SUGIYAMA VAP TRIANGLE
10	5 DREAM RUSH RIE MIYAZAWA CBS/SONY
1	NEW OE SENRI RED MONKEY YELLOW FISH EPIC/SONY
2	5 TOSHINOBU KUBOTA THE BADDEST CBS/SONY
3	2 KYOUSUKE HIMURO NEO FASCIO TOSHIBA/EMI
4	NEW UP-BEAT UNDER THE SUN VICTOR
5	3 SHIZUKA KUDO KARERIA PONY CANYON
6	4 SHOGO HAMADA WASTED TEARS CBS/SONY
7	6 T-SQUARE F-1 GRAND PRIX CBS/SONY
8	NEW CHAGE AND ASUKA PRIDE PONY CANYON
9	7 SEIKIMATSU WORST CBS/SONY
10	NEW MOKU ROKUDENASHI PONY CANYON

## MUSIC & MEDIA

## PAN-EUROPEAN CHARTS 11/4/89

HOT 100 SINGLES	
1	LAMBADA KAOMA CBS
2	4 GIRL I'M GONNA MISS YOU MILLI VANILLI HANSA/BMG ARIOLA
3	2 SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS MUSIC FACTORY DANCE
4	7 THAT'S WHAT I LIKE JIVE BUNNY & THE MASTERMIXERS MUSIC FACTORY DANCE
5	3 PUMP UP THE JAM TECHNORTRONIC FEATURING FELLY ARS/CNR
6	5 RIDE ON TIME BLACK BOX deCONSTRUCTION
7	6 IF ONLY I COULD SYDNEY YOUNGBLOOD CIRCA
8	8 THE BEST TINA TURNER CAPITOL
9	9 FRENCH KISS LIL' LOUIS LONDON
10	11 SOWING THE SEEDS OF LOVE TEARS FOR FEARS FONTANA/POLYGRAM
11	12 RIGHT HERE WAITING RICHARD MARX EMI USA
12	14 COUER DE LOUP PHILIPPE LAFONTAINE VOGUE
13	19 LEAVE A LIGHT ON BELINDA CARLISLE VIRGIN
14	10 PERSONAL JESUS DEPECHE MODE MUTE
15	NEW STREET TUFF DOUBLE TROUBLE & THE REBEL MC DESIRE
16	13 CHERISH MADONNA SIRE
17	20 IF I COULD TURN BACK TIME CHER GEFFEN
18	15 JOUE PAS FRANCOIS FELDMAN & JONI JAMESON POLYDOR
19	16 DRAMA! ERASURE MUTE
20	NEW MARINA ROCCO GRANATA & THE CARNATIONS CARDINAL/XYZ RECORDS

HOT 100 ALBUMS	
1	2 TRACY CHAPMAN CROSSROADS ELEKTRA
2	1 TINA TURNER FOREIGN AFFAIR CAPITOL
3	3 EURYTHMICS WE TOO ARE ONE RCA/BMG
4	4 TEARS FOR FEARS THE SEEDS OF LOVE FONTANA
5	5 ROLLING STONES STEEL WHEELS ROLLING STONES/CBS
6	NEW KATE BUSH THE SENSUAL WORLD EMI
7	6 PRINCE BATMAN (SOUNDTRACK) WARNER BROS.
8	NEW ERASURE WILD! MUTE
9	8 GLORIA ESTEFAN CUTS BOTH WAYS EPIC
10	19 PETER MAFFAY KEIN WEG ZU WEIT TELDEC
11	10 FRANCIS CABREL SARBACANE CBS
12	7 KYLIE MINOGUE ENJOY YOURSELF PWL
13	9 MADONNA LIKE A PRAYER SIRE
14	NEW MILLI VANILLI U.S. REMIX ALBUM HANSA/BMG
15	14 TEXAS SOUTHSIDE MERCURY
16	13 PAUL McCARTNEY FLOWERS IN THE DIRT PARLOPHONE
17	11 ELTON JOHN SLEEPING WITH THE PAST ROCKET/PHONOGRAM
18	NEW BROS THE TIME CBS
19	16 AEROSMITH PUMP GEFFEN
20	NEW DAVID HASSELHOFF LOOKING FOR FREEDOM WHITE RECORDS/BMG ARIOLA

## BRITAIN (Courtesy Music Week/Gallup) As of 11/4/89

This Week	Last Week	SINGLES
1	1	THAT'S WHAT I LIKE JIVE BUNNY & THE MASTERMIXERS MUSIC FACTORY DANCE
2	2	GIRL I'M GONNA MISS YOU MILLI VANILLI COOLTEMPO/CHRYSALIS
3	13	ALL AROUND THE WORLD LISA STANSFIELD ARISTA
4	3	STREET TUFF REBEL MC/DOUBLE TROUBLE DESIRE
5	7	ROOM IN YOUR HEART LIVING IN A BOX CHRYSALIS
6	4	LEAVE A LIGHT ON BELINDA CARLISLE VIRGIN
7	6	IF I COULD TURN BACK TIME CHER GEFFEN
8	9	WE DIDN'T START THE FIRE BILLY JOEL CBS
9	5	RIDE ON TIME BLACK BOX deCONSTRUCTION/RCA
10	12	THE ROAD TO HELL (PART 2) CHRIS REA WEA
11	8	PUMP UP THE JAM TECHNORTRONIC FEATURING FELLY SWANYARD
12	15	I FEEL THE EARTH MOVE MARTIKA BS
13	14	I WANT THAT MAN DEBORAH HARRY CHRYSALIS
14	16	EYE KNOW DE LA SOUL TOMMY BOY/BIG LIFE
15	10	IF ONLY I COULD SYDNEY YOUNGBLOOD CIRCA/VIRGIN
16	11	WISHING ON A STAR FRESH 4 (CHILDREN OF THE GHETTO) FEATURING LIZZY E 10/VIRGIN
17	NEW	RIGHT HERE WAITING RICHARD MARX EMI USA
18	17	I THANK YOU ADEVA COOLTEMPO/CHRYSALIS
19	31	NEVER TOO MUCH (REMIX '89) LUTHER VANDROSS EPIC
20	19	DON'T MAKE ME OVER SYBIL CHAMPION
21	23	C'MON AND GET MY LOVE D MOB INTRODUCING CATHY DENNIS FFRR/LONDON
22	NEW	ANOTHER DAY IN PARADISE PHIL COLLINS VIRGIN
23	NEW	GRAND PIANO MIXMASTER BCM
24	21	LEAN ON YOU CLIFF RICHARD EMI
25	18	SWEET SURRENDER WET WET WET PRECIOUS/PHONOGRAM
26	37	THE SUN RISING THE BELOVED WEA
27	25	SCANDAL QUEEN PARLOPHONE
28	28	OH WELL OH WELL PARLOPHONE
29	33	SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS MUSIC FACTORY DANCE
30	22	NAME AND NUMBER CURIOSITY KILLED THE CAT MERCURY/PHONOGRAM
31	NEW	BORN TO BE SOLD TRANSVISION VAMP MCA
32	24	THE BEST TINA TURNER CAPITOL
33	27	DRAMA! ERASURE MUTE
34	29	THE REAL WILD HOUSE RAUL ORELLANA BCM
35	20	YOU KEEP IT ALL IN THE BEAUTIFUL SOUTH GO! DISCS
36	32	STATE OF MIND FISH EMI
37	26	LOVE ON A MOUNTAIN TOP SINITTA FANFARE
38	40	THE MESSAGE IS LOVE ARTHUR BAKER/BACKBEAT DISCIPLES/AL GREEN BREAKOUT/A&M
39	39	TAKE CARE OF YOURSELF LEVEL 42 POLYDOR
40	NEW	DRIVE ON BROTHER BEYOND PARLOPHONE

ALBUMS	
1	ERASURE WILD! MUTE
2	NEW BEAUTIFUL SOUTH WELCOME TO THE BEAUTIFUL SOUTH GO! DISCS
3	KYLIE MINOGUE ENJOY YOURSELF PWL
4	NEW BELINDA CARLISLE RUNAWAY HORSES VIRGIN
5	NEW BILLY JOEL STORM FRONT CBS
6	2 KATE BUSH THE SENSUAL WORLD EMI
7	7 MILLI VANILLI ALL OR NOTHING COOLTEMPO/CHRYSALIS
8	13 BILLY OCEAN GREATEST HITS JIVE
9	NEW CHRIS DE BURGH SPARK TO A FLAME—THE VERY BEST OF A&M
10	6 TRACY CHAPMAN CROSSROADS ELEKTRA
11	5 GLORIA ESTEFAN CUTS BOTH WAYS EPIC
12	NEW TERENCE TRENT D'ARBY NEITHER FISH NOR FLESH CBS
13	19 GLADYS KNIGHT & THE PIPS THE SINGLES ALBUM POLYGRAM
14	8 TINA TURNER FOREIGN AFFAIR CAPITOL
15	16 CHER HEART OF STONE GEFFEN
16	15 SIMPLY RED A NEW FLAME ELEKTRA
17	14 ADEVA ADEVA COOLTEMPO/CHRYSALIS
18	4 BROS THE TIME CBS
19	17 EURYTHMICS WE TOO ARE ONE RCA
20	11 LONDON BOYS THE TWELVE COMMANDMENTS OF DANCE WEA
21	12 DEBORAH HARRY DEF, DUMB & BLONDE CHRYSALIS
22	NEW WEDDING PRESENT BIZZARO RCA
23	10 TEARS FOR FEARS THE SEEDS OF LOVE FONTANA
24	22 JASON DONOVAN TEN GOOD REASONS PWL
25	9 ALL ABOUT EVE SCARLET & OTHER STORIES MERCURY/PHONOGRAM
26	25 DE LA SOUL 3 FEET HIGH AND RISING BIG LIFE
27	23 SYDNEY YOUNGBLOOD FEELING FREE CIRCA/VIRGIN
28	20 MADONNA LIKE A PRAYER SIRE
29	NEW CURIOSITY KILLED THE CAT GETAHEAD MERCURY/PHONOGRAM
30	21 BOB DYLAN OH MERCY CBS
31	18 LIZA MINNELLI RESULTS EPIC
32	24 DEACON BLUE WHEN THE WORLD KNOWS YOUR NAME CBS
33	40 FOSTER & ALLEN THE MAGIC OF FOSTER & ALLEN STYLUS
34	27 WONDER STUFF HUP POLYDOR
35	NEW KISS HOT IN THE SHADE FONTANA
36	28 GLORIA ESTEFAN & MIAMI SOUND MACHINE ANYTHING FOR YOU EPIC
37	32 ORIGINAL CAST ASPECTS OF LOVE REALLY USEFUL/POLYDOR
38	NEW LIVING IN A BOX GATECRASHING CHRYSALIS
39	NEW JANET JACKSON RHYTHM NATION 1814 A&M
40	39 GUNS N' ROSES APPETITE FOR DESTRUCTION GEFFEN

## AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 10/29/89

SINGLES	
1	1 SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS BMG/RCA
2	2 IF I COULD TURN BACK TIME CHER WEA
3	4 POISON ALICE COOPER CBS
4	7 THE BEST TINA TURNER FESTIVAL
5	3 RIGHT HERE WAITING RICHARD MARX EMI
6	5 TALK IT OVER GRAYSON HUGH BMG
7	9 SHE HAS TO BE LOVED JENNY MORRIS WEA
8	8 TOY SOLDIERS MARTIKA CBS
9	6 ALL I WANT IS YOU U2 FESTIVAL
10	11 DRESSED FOR SUCCESS ROXETTE EMI
11	10 CHERISH MADONNA WEA
12	20 MISS YOU MUCH JANET JACKSON FESTIVAL
13	15 SOWING THE SEEDS OF LOVE TEARS FOR FEARS POLYGRAM
14	16 HEALING HANDS ELTON JOHN LIBERATION/CBS
15	18 WAIT GYAN WEA
16	13 WAY OF THE WORLD MAX Q CBS
17	19 TOUCH THE FIRE ICEHOUSE REGULAR/FESTIVAL
18	14 REVIVAL THE EURYTHMICS BMG/RCA
19	NEW HANGIN' TOUGH NEW KIDS ON THE BLOCK CBS
20	NEW WE DIDN'T START THE FIRE BILLY JOEL CBS

ALBUMS	
1	1 RICHARD MARX REPEAT OFFENDER EMI
2	3 JOHN WILLIAMSON WARRAGUL EMUSIC/FESTIVAL
3	2 LOOK SHARP! ROXETTE EMI
4	6 MATCHBOOK IAN MOSS MUSHROOM/FESTIVAL
5	5 BRAVE KATE CEBERANO REGULAR/FESTIVAL
6	8 ALICE COOPER TRASH CBS
7	17 CHER HEART OF STONE WEA
8	7 JENNY MORRIS SHIVER WEA
9	4 TRACY CHAPMAN CROSSROADS WEA
10	11 U2 RATTLE AND HUM FESTIVAL
11	12 THE EURYTHMICS WE TOO ARE ONE BMG/RCA
12	10 MADONNA LIKE A PRAYER WEA
13	9 MELISSA ETHERIDGE BRAVE AND CRAZY FESTIVAL
14	16 ELTON JOHN SLEEPING WITH THE PAST POLYGRAM
15	15 TINA TURNER FOREIGN AFFAIR FESTIVAL
16	13 GIPSY KINGS GIPSY KINGS CBS
17	19 BOOM CRASH OPERA THESE HERE ARE CRAZY TIMES WEA
18	NEW TEARS FOR FEARS THE SEEDS OF LOVE POLYGRAM
19	NEW TEXAS SOUTHSIDE POLYGRAM
20	18 NEW KIDS ON THE BLOCK HANGIN' TOUGH CBS

## NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 10/27/89

SINGLES	
1	1 GIRL I'M GONNA MISS YOU MILLI VANILLI HANSA
2	2 IF ONLY I COULD SYDNEY YOUNGBLOOD CIRCA
3	4 RIGHT HERE WAITING RICHARD MARX EMI
4	3 LAMBADA KAOMA CBS
5	5 A BIT OF... KISS AMC SYNCOPATE
6	7 IT'S HARD TO BE TENDER CARLY SIMON PHILIPS
7	NEW STREET TUFF DOUBLE TROUBLE DESIRE
8	9 OYE MI CANTO (HEAR MY VOICE) GLORIA ESTEFAN EPIC
9	6 IF I COULD TURN BACK TIME CHER GEFFEN
10	NEW KNOCKIN' ON HEAVEN'S DOOR RANDY CRAWFORD WARNER BROS.
1	2 MILLI VANILLI ALL OR NOTHING HANSA
2	4 BZN CRYSTAL GAZER MERCURY
3	1 GLORIA ESTEFAN CUTS BOTH WAYS EPIC
4	3 VARIOUS ARTISTS LAMBADA CBS
5	6 TRACY CHAPMAN CROSSROADS ELEKTRA
6	5 TEARS FOR FEARS THE SEEDS OF LOVE FONTANA
7	8 ALAN PARSON PROJECT POPCLASSICS EVA
8	10 CLANNAD POPCLASSICS EVA
9	7 TINA TURNER FOREIGN AFFAIR CAPITOL
10	NEW KATE BUSH THE SENSUAL WORLD EMI

## LIFELINES

### BIRTHS

Girl, Angelica Renee, to **Conley and Kimberly Abrams**, Sept. 20 in Van Nuys, Calif. He is an independent recording engineer.

Boy, Austin Cole, to **Bruce and Ellen Stickle**, Sept. 27 in Indianapolis. He is the marketing manager for KVC Home Video.

Girl, Erin Hope, to **Bear and Robin Racoff**, Sept. 28 in Tarzana, Calif. He is Western regional sales director for Baker & Taylor Video.

Boy, Zachary Aaron, to **Matthew Garey and Kathy Graber**, Oct. 26 in Santa Monica, Calif. He is a staff writer at Warner Chappell. She is an actress.

Boy, Ryan Theodore, to **David and Annamarie LeVan**, Oct. 31 in Stamford, Conn. He is VP of engineering for Narwood Productions, a radio production and syndication company in New York.

Girl, R. Dylan Wegner, to **Steve and Susan Kleinberg**, Oct. 31 in New York. He is VP of product development/East Coast for PolyGram Records. She is assistant producer for "60 Minutes."

Boy, Jamison Ross, to **Scott and Tobi Martin**, Nov. 6 in Los Angeles. He is president of SRO marketing firm.

### MARRIAGES

**Jim Gosnell to Kerri Pachero**, Sept. 30 in Santa Barbara, Calif. He is VP of contemporary music at APA.

**Lee Davis to Cindy Burch**, Nov. 4 in Screven, Ga. She is a member of the singing group the Burch Sisters.

**Randy Smith to Paulette Carlson**, Nov. 4 in Red Wing, Minn. She is lead singer for the country music group Highway 101.

**Anthony Robinson to Terri Avery**, Nov. 4 in Dallas. She is the VP of operations at KKDA-FM (K-104) there.

### DEATHS

**Pedro Vargas**, 85, of heart failure, Oct. 30 in Mexico City. Vargas was one of Mexico's most celebrated and influential singers. (See story, page 9).

**Barry Sadler**, 49, of heart failure, Oct. 31 in Murfreesboro, Tenn. Sadler was a songwriter best known for his song "The Ballad Of The Green Berets," which he wrote and sang as a

soldier in Vietnam in 1966. He is survived by his mother, Blanche Bebe Sadler; his wife, Lavonna Ruth; and three children.

**Roger Scott**, 46, of cancer, Oct. 31 in London. Scott was known as "the disk jockey's disk jockey," and spent 15 years at London's Capitol Radio. More recently, he worked at BBC Radio One.

**Vladimir Horowitz**, 86, of a heart attack, Nov. 5 in New York. Horowitz was one of the world's most renowned pianists. (See story, page 1).

**Andrew Scott**, 34, after a long illness, Nov. 10 in New York. He was VP of HWH Enterprises, a public relations firm specializing in entertainment and technology. Before joining the company six years ago, Scott was an executive with CBS Cable and Hill & Knowlton. Survivors include his parents, Arlene and Alan Berman; a brother, Perry; and longtime companion Miguel Elias.



**Soldier Of Love Meets Soldier Of Fortune.** Capitol recording artist Donny Osmond, left, chats with publisher Malcolm Forbes at a party at New York's Red Zone. The party was held to celebrate the success of Osmond's self-titled Capitol debut album and his new single, "Hold On." The album has already yielded two hit singles, "Soldier Of Love" and "Sacred Emotion."

## CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

### NOVEMBER

Nov. 9-11, Twentieth Annual Loyola Radio Conference, Holiday Inn Mart Plaza, Chicago. Trinan-ein Parker, 312-670-3207.

Nov. 10-11, Musicfest '89, presented by the Rocky Mountain Music Assn.; Auraria Campus, Denver. 303-233-8748.

Nov. 12-14, Entertainment Marketing: Building Profitable Promotions For The 1990s, presented by EPM, Billboard, and the Hollywood Reporter, the Registry Hotel, Los Angeles. 718-469-9330.

Nov. 12-15, Seventh Annual Crowd Management Seminar, presented by the International Assn. of Auditorium Managers Foundation in cooperation with the Rosemont Horizon, Sheraton International at O'Hare, Chicago. Rick Bjorklund, 312-635-6601.

Nov. 13, R&B Producers Panel, presented by the National Academy of Songwriters and BMI, At My Place, Santa Monica, Calif. Steve Shalchlin, 213-463-7178.

Nov. 14, "The Obscenity Issue: Know Your Rights," meeting of the New York/New Jersey chapter of the VSDA, Holiday Inn, Plainview, N.Y. Rich Lotti, 516-794-1305.

Nov. 16, National Academy of Songwriters Spotlight Performance Series, Carlos N' Charlie's, Los Angeles. Bruce U.R. Walker, 213-463-7178.

Nov. 16, Song Critique: Heavy Metal, presented

by the Songwriters Guild of America, SGA offices, Los Angeles. 213-462-1108.

Nov. 16, Dinner and Demonstration of Synclavier Digital Audio System and Direct-to-Disk Multitrack Recorder, presented by Los Angeles chapter of NARAS, Hyatt on Sunset, Hollywood. Billy James, 818-843-8253.

Nov. 16-17, The American Video Conference with the Billboard Music Video Conference and Awards, presented by the American Film Institute, Billboard, and the Hollywood Reporter, Bel Age Hotel, Los Angeles. 212-536-5088.

Nov. 17-19, "Black Radio—Surviving The Future," Twelfth Annual Meeting of the Young

Black Programmers Coalition Inc., Stouffers Hotel, Houston. Terri Avery, 214-263-9911, or Marcell Lee, 504-822-1945.

Nov. 21, International Radio & Television Society (IRTS) Newsmaker Luncheon, Waldorf-Astoria Hotel, New York. 212-867-6650.

Nov. 21, International Tape/Disc Assn. Annual Update Seminar: "Current Status and Future Trends in the Audio/Video/Data Industry," Waldorf-Astoria Hotel, New York. 212-643-0620.

Nov. 28, Legal Panel, presented by Music Business Monthly, Sheraton Hotel, Boston. Joseph Vignone, 617-935-5386.

## MARKET ACTION

### BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF  
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas  
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Open 10/30	Close 11/6	Change
<b>NEW YORK STOCK EXCHANGE</b>				
Blockbuster Entertainment	624	18 1/2	18	-1/4
CBS Inc.	189.4	196	195 1/4	-1/4
Capital Cities Communications	61.5	538 1/2	520 1/4	-17 1/2
Caracol Pictures	57.1	10 1/4	9 1/4	-1/4
Coca-Cola	2391.1	70 1/4	71	+1/4
Columbia Pictures	156.8	26 1/4	26 1/4	.....
Walt Disney	1957.8	123 1/4	121 1/4	-1 1/4
Eastman Kodak	4738.5	43	42 1/2	-1/2
Handleman	295.6	20 1/4	19 1/4	-1 1/2
MCA Inc.	891.9	60 1/4	60 1/4	+1/4
MGM/UA	117.2	18 1/4	17 1/4	-1 1/4
Orion Pictures Corp.	46.8	21 1/4	21 1/4	-1/4
Paramount Communications Inc.	2990.1	54 1/4	56	+1 1/4
Pathe Communications	16.9	2 1/4	2 1/4	-1/4
Sony Corp.	60.9	58 1/4	57 1/4	-1 1/4
TDK	1.1	39 1/4	39	-1/4
Vestron Inc.	128.7	2	1 1/4	-1/2
Warner Communications Inc.	1505.6	62 1/4	62 1/4	-1/4
Westinghouse	1556.7	64 1/4	64 1/4	+1/4

Company	Sale/ 1000's	Open 10/30	Close 11/6	Change
<b>AMERICAN STOCK EXCHANGE</b>				
Commtron	19.2	8 1/4	8 1/4	-1/4
Electrosound Group Inc.	2.6	2 1/4	2	-1/4
Nelson Holdings Int'l	798.6	1 1/4	1	-1/4
New World Pictures	84.5	5	4 1/4	-1/4
Price Communications	15	2 1/4	3	+1/4
Prism Entertainment	1	13 1/4	13 1/4	+1/4
Unitel Video	1	13 1/4	13 1/4	+1/4

Company	Open 10/30	Close 11/6	Change
<b>OVER THE COUNTER</b>			
Acclaim Entertainment	7 1/4	7 1/4	.....
Certron Corp.	1 1/4	1 1/4	.....
Dick Clark Productions	6 1/2	6 1/4	+1/4
LIN Broadcasting	115	113 1/4	-1 1/4
LIVE Entertainment	14	13 1/4	-1/4
Recoton Corp.	4 1/4	4 1/4	.....
Reeves Communications	5 1/4	5 1/4	+1/4
Rentrak	1 1/4	1 1/4	.....
Satellite Music Network, Inc.	72	72	.....
Scripps Howard Broadcasting	26	25 1/4	-1/4
Shorewood Packaging	7 1/4	7 1/4	-1/4
Sound Warehouse	1	1	.....
Specs Music	22 1/2	22 1/4	+1/4
Starstream Communications Group, Inc.	6 1/4	6 1/4	.....
Trans World Music	3 1/4	3 1/4	.....
Video Jukebox Network	10 1/4	9 1/4	-1/4
Wall To Wall Sound And Video	72	72	.....
Westwood One	26	25 1/4	-1/4

Company	Open 10/30	Close 11/6	Change
<b>LONDON STOCK EXCHANGE (In Pence)</b>			
Chrysalis	125	126	+1
Pickwick	203	211	+8
Really Useful Group	610	645	+35
Thorn EMI	723	748	+25

## NEW COMPANIES

**Airwave Production Group**, a merging of Polymusic Inc. and Concept Co., will provide full-service professional audio production and recording. An in-house staff of writers and producers will handle the needs of any commercial clients, album projects, film scores, or post-production work. Suite 811, 225 Oxmoor Circle, Birmingham, Ala. 35209; 205-942-3222.

**Par Publications**, formed by Patrick A. Rivelli, is a publication service for independent music. Initial publication will be "Sound Affect," a comprehensive reference and resource guide for independent artists and companies. Submissions for listing are currently being solicited. P.O. Box 18954-0954, Baltimore, Md. 21206; 301-254-0931.

**Nortness & Sons Music Publishing/BMI**, formed by Kevin Clark (Casey) Nortness and Dennis Allen Jones to promote, place, and license pop/rock songs. P.O. Box 114, High Falls, N.Y. 12440; 914-331-8786.

**New Art Promotions**, a promotion and artist development company formed by Linda Kirishjian. Focus is placed on the alternative market, working with new and established acts. No. 7B, 300 E. 34 St., New

York, N.Y. 10016; 212-683-1807.

**Tone Records**, an independent label formed by Greg Jesse, specializes in R&B, funk, jazz, and pop music. Initial release is "Woman Intuition," by Margaret Coleman. 4057 McClung Drive, Los Angeles, Calif. 90008; 213-294-3359.

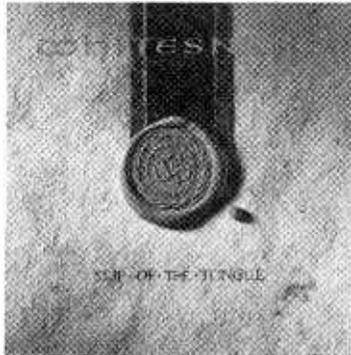
**Bump In The Night Productions**, formed by Kimberly C. Noore, is a public relations/full-service audio/visual company. 1632 8th Ave. West, Birmingham, Ala. 35208; 205-787-1553.

**M.E.C. Records**, an independent label formed by Van Walker of the Merrill Entertainment Co., is about to release its first single, titled "Who Done It," by Alan Merrill. Suite 7G, 141 E. 55th St., New York, N.Y. 10022; 212-935-8262.

**Yankee Records**, a new pop adult contemporary label, was formed by the Empty Sky Music Publishing Co. First single is "I Wanna Be In New York City," by Ray Sanders. P.O. Box 626, Verplanck, N.Y. 10596.

**Pinnacle Entertainment**, is a music production and publishing company formed by Khalid Nurreddin, Roger Gresham, and Marilyn David. Focus will be on R&B and quiet storm formats. Demo tapes are solicited. 217 Dorsey Ave., Cincinnati, Ohio 45210; 513-579-8418.

## SPOTLIGHT



**WHITESNAKE**  
Slip Of The Tongue  
PRODUCERS: Mike Clink & Keith Olsen  
Geffen 24249

Sequel to multiplatinum "Whitesnake" finds David Coverdale & Co. straying somewhat from the Zep-style formula of last opus. Steve Vai sits in on guitar for Adrian Vandenberg (who will rejoin the group with Vai on tour), producing plenty of hot spots for axe maniacs. "Fool For Your Loving" is a strong send-off, with power ballad "Now You're Gone" looming as a natural for airplay follow-through. One of the big ones for seasonal sales and beyond.



**TERENCE TRENT D'ARBY**  
Neither Fish Nor Flesh  
PRODUCER: Terence Trent D'Arby  
Columbia 45351

Though his pretentious nature often threatens to overshadow his tremendous voice, D'Arby's second effort shows a marked growth and proves he hasn't forgotten how to funk. Despite the violin strains and tone of "It Feels So Good To Love Someone Like You" that indicate TTD feels he's ready to record his "Sgt. Pepper," much of the record contentedly slides into D'Arby's brilliant James Brown/Marvin Gaye/Prince dance groove that made his debut such a hit. Talent—and unstoppable rhythm—ooze from several of the cuts, including "This Side Of Love" and "Roly Poly."

## POP

**ERIC CLAPTON**  
Journeyman  
PRODUCER: Russ Titelman  
Reprise 26074

Extremely strong new collection finds the master guitarist singing and playing his best on tough selection of bluesy pop (much of it penned by Jerry Williams) and sharp covers. Top-notch guest list includes George Harrison, Robert Cray, Phil Collins, and Daryl Hall. Rocking "Pretending" is already grabbing album rock attention; "Bad Love" (a duet with Cray) and "Running On Faith" stand out in a remarkably consistent effort.

**ROY ORBISON**  
A Black And White Night Live  
PRODUCER: T Bone Burnett  
Virgin 91295

Soundtrack of 1987 tribute concert at L.A.'s Coconut Grove, a home video best-seller, should make a notable score on record as well. The late rock legend runs down his greatest hits in the company of a heavyweight band that includes Bruce Springsteen, Elvis Costello, Tom Waits, Jackson Browne, Bonnie Raitt, and k.d. lang. A landmark evening in rock'n'roll also makes for mighty great listening.

**THE KINKS**  
UK Jive  
PRODUCERS: Ray Davies; Dave Davies  
MCA 6337

Soon-to-be Rock and Roll Hall of Famers, The Kinksters let loose with a spotty effort that showcases their brilliance and mediocrity at the same time. Worthy tracks such as "How Do I Get Close" and the musically jaunty "War Is Over" are juxtaposed against such cheerleading, anthemic fillers as "U.K. Jive" and "Down All The Days (To 1992)." The good far outweighs the bad, however, for even at their worst, the Brothers Davies are much better than most.

**McAULEY SCHENKER GROUP**  
Save Yourself  
PRODUCER: Frank Filippetti  
Capitol 792752

Metal mongers check in with a high-octane package that is perhaps a bit short on memorable tunes but high on burnin' energy. Guitarist Michael Schenker turns in his usual reliable performance on the frets. Title cut could spear album rock spins; choice of a follow-up track could determine set's ultimate commercial fate.

**THE JESUS & MARY CHAIN**  
Automatic  
PRODUCERS: William Reid & Jim Reid  
Warner Bros. 26015

Latest barn-burner from the provocative Reid brothers finds the sonic abrasions of debut album "Psychocandy" mated to the more tuneful outlook of sequel "Darklands." Biggest stumbling block here is overfamiliarity of some melodies. Not for all tastes, but gutsy modern rockers will find "UV Ray" and "Between Planets" among the sturdiest links on this Chain.

**MICHELLE SHOCKED**  
Captain Swing  
PRODUCER: Pete Anderson  
Mercury 838878

Texan singer/songwriter leaves her folkier roots behind, and branches out into several different shades of the blues yet abandons none of her astute political observations—as noted by her sassy kickoff track, "God Is A Real Estate Developer." Only the stark, sharp "Looks Like Mona Lisa" recalls her acoustic/folk identity on this ground-breaking, but not Shocking, divergence from her previous efforts.

## BLACK

**JERMAINE JACKSON**  
Don't Take It Personal  
PRODUCERS: Various  
Arista 18493

Title track has taken off like a rocket at black radio and there is plenty here to follow. With no fewer than six producers pitching in, there's little coherence here, but lots of good tunes. Duet with Miki Howard, "Make It Easy On Love," should easily charm listeners who went for first cut.

## SPOTLIGHT



**D.J. JAZZY JEFF & THE FRESH PRINCE**  
And In This Corner...  
PRODUCER: D.J. Jazzy Jeff & The Fresh Prince, Pete Q. Harris & Nigel Green  
Jive/RCA 1188

Clean-cut, platinum-selling rap crew returns with a solid third round. While nothing on this collection has the irresistible knock-out pop punch of "Parents Just Don't Understand," the first single, "I Think I Can Beat Mike Tyson"—fortified by a humorous video with appearances by the Champ and Don King—will likely score a knock-down at radio and retail. Elsewhere, the Prince and the Jazzy One remain fast on their feet, offering fine and funny storytelling with a groove.



**JOE SATRIANI**  
Flying In A Blue Dream  
PRODUCERS: Joe Satriani & John Cuniberti  
Relativity 88561

First full-length salvo since breakthrough "Surfing With The Alien" finds Satriani blazing on all cylinders. Instrumental work here finds the do-anything guitarist also flexing refined chops on harmonica and even banjo (!); he also essays vocals for the first time, with ingratiating work on "Can't Slow Down" and four other tracks. Fast platinum response seems guaranteed this time around.

**CLUB NOUVEAU**  
Under A Nouveau Groove  
PRODUCERS: Various  
Warner Bros. 25991

Trio takes on a more mature musical stance on their third album, which follows a growing trend among current R&B collections: splitting the effort into two opposing moods. The "Nouveau Grooves" side slams and sizzles, while the "Nouveau Smoooves" side slinks and shimmers. Peak moments, as always, are provided by Valerie Watson, who injects a special shot of style into every track she sings.

**JAMES "J.T." TAYLOR**  
Master Of The Game  
PRODUCER: James "J.T." Taylor  
MCA 6347

Former Kool & the Gang vocalist steps out into the solo spotlight with mixed results. Vocal charm that fueled past hits never fails, particularly on the current single, "Sister Rosa." Album's weakness lies in the occasionally spotty selection of material. Nevertheless, Taylor possesses the style and technical

ability to rise above it.

**SERIOUS-LEE-FINE**  
Nothing Can Stop Us  
PRODUCERS: Jam Master Jay, Davy D.  
Arista 8584

Underground rap trio breaks out bigtime on this major-label debut that may scorch the ears of conservatives, but is certain to drive others to the edge of hip-hop heaven. Cute cover of "Everybody Playz The Fool" could gather top 40 acceptance, although purists will prefer "Bust The Beat" and "Sweat." Superior rhyming.

**BY ALL MEANS**  
Beyond A Dream  
PRODUCERS: Stan Sheppard & Jimmy Varner  
Island 91319

Trio is capturing ears on the black charts with its top 40 remake of Marvin Gaye's "Let's Get It On." Remainder of the album takes a cue from Gaye as well, with ballad material like "Tender Love" standing out in the pack. Tight production and strong vocal work assure nods on the black side, with a good crossover outlook as well.

## JAZZ

**ORIGINAL MOTION PICTURE SOUNDTRACK**  
THE FABULOUS BAKER BOYS  
PRODUCERS: Dave Grusin and Joel Sill  
GRP 2002

Unlike many soundtracks, this is no quick throwaway. Grusin's score often hits pure jazz turf and additions by the Duke Ellington Orchestra and the original Benny Goodman Quartet add mainstream oomph. The prize ticket here is a credible vocal performance by media-hot Michelle Pfeiffer. Initial demand outstripped original CD supply.

**FRANK MORGAN**  
Mood Indigo  
PRODUCER: John Snyder  
Antilles 91320

The great altoist's move to Island subsidiary should ensure a somewhat larger audience for his fine work. First Antilles set finds Morgan playing in a variety of formats, from duos to quintets. Wynton Marsalis meshes sympathetically here, as do vets George Cables and Buster Williams. Session happily eschews familiar boppish numbers for more introspective balladic work. Could become the saxophonist's best-selling release yet.

## COUNTRY

**REBA McENTIRE**  
Reba Live  
PRODUCERS: Jimmy Bowen, Reba McEntire  
MCA 8034

What a deal! This package contains 19 cuts—ranging from such certified McEntire hits as "One Promise Too Late" and "Whoever's In New England" to such classic covers as "Jolene" and "San Antonio Rose."

## CLASSICAL

**ENGLISH ORCHESTRAL SONGS**  
Stephen Varcoe, City of London Sinfonia, Hickox  
Chandos Chan 8743

Collections such as this choice group can only help spur current interest in English music of the turn of the

## NEW AND NOTEWORTHY

**MICHEL'LE**  
PRODUCER: Dr. Dre  
Ruthless/Atco 91282

Startlingly strong-voiced L.A. teen thrush proves she can groove and soothe on her debut. "No More Lies" and "Keep Watchin'" lead the way to the dance floor, while "If," a sultry, sensual duet with Michael Holmes, and "Something In My Heart" are more suited for the bedroom. Unfortunately, she breaks a wonderful mood by recording her thanks. Her squeaky, little-girl speaking voice is in such sharp contrast to the all-woman sound displayed on the vocals that it's like a slap in the face. Bad move in an otherwise exhilarating effort.

**MAP OF THE WORLD**  
An Inch Equals A Thousand Miles  
PRODUCER: Sprague Hollander  
Atlantic 82049

Ann Arbor, Mich., quintet anchored by brother and sister Khalid and Sophia Hanifi turns in a fiercely diverse debut. His turn at the mike results in raw garage-band churning, while her vocals are a cross between Natalie Merchant and Nico. Though some alternative and college spinners might be scared by this seemingly scattered effort, they should put fears aside and delve deeply into this blessed event.

**ROD STEWART**  
Storyteller/The Complete Anthology: 1964-1990  
COMPILED PRODUCER: Gregg Geller  
Warner Bros. 25987

Four-CD/cassette retrospective should reinstate Stewart's much-debated rep as a singer's singer. His accomplishments as vocalist, writer, and superb interpreter are exhaustively charted on thoughtfully assembled 65-track package. Rod offers his own witty commentary on the selections in a 24-page booklet. Three new numbers supplement the familiar hits: fresh covers of Crazy Horse's "I Don't Want To Talk About It" and the Isley Brothers' "This Old Heart Of Mine" (a duet with Ronald Isley), and a fine interpretation of Tom Waits' "Downtown Train." A brilliantly executed and welcome tribute.

century and beyond. Varcoe is a bass-baritone of uncommon sensitivity and Hickox a collaborator whose musical instincts are at a comparable level. Composers are Quilter, Butterworth, Elgar, Finzi, Vaughan Williams, and Ireland. Will repay customer recommendation.

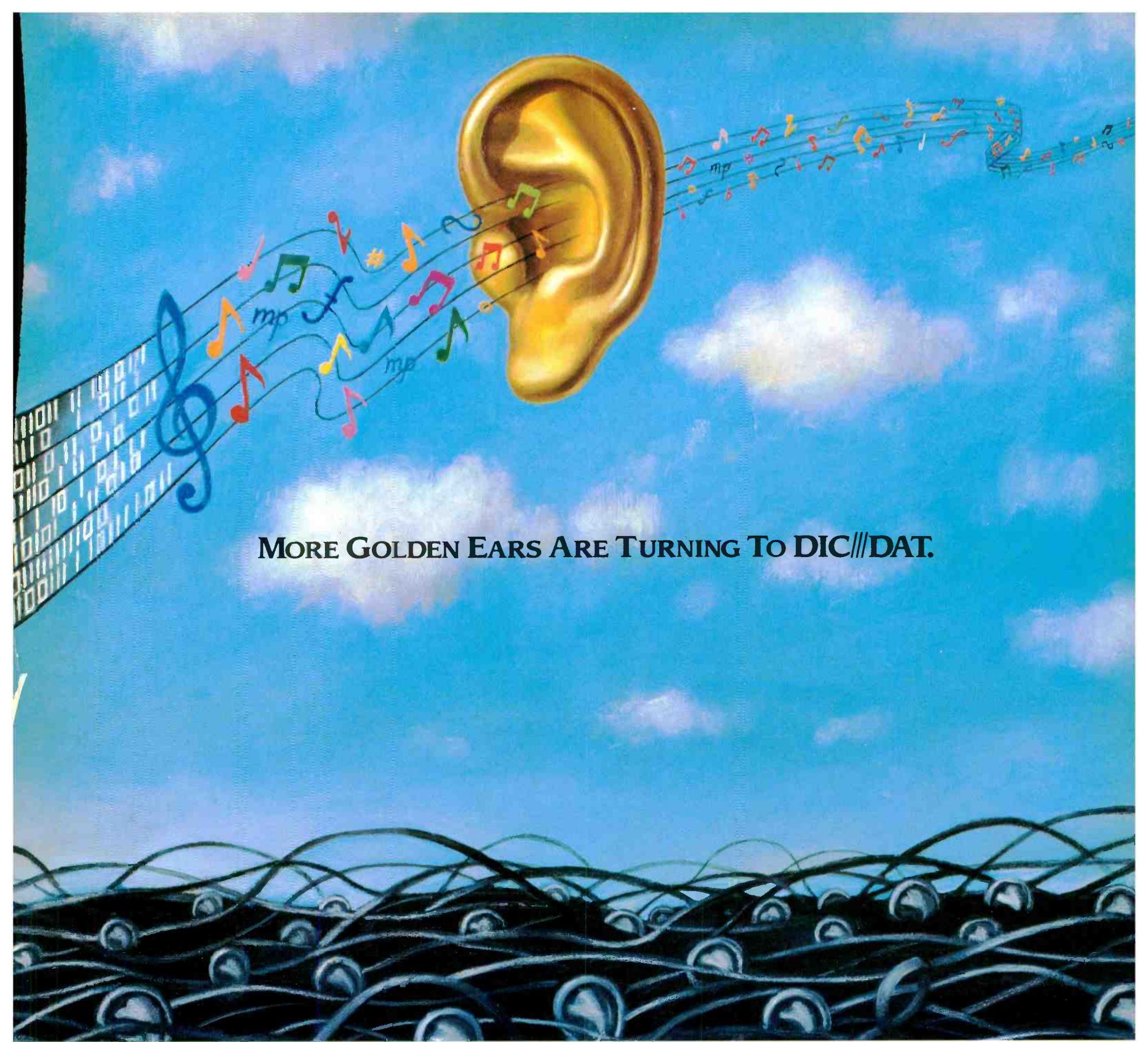
**SPOTLIGHT:** Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification.

**NEW & NOTEWORTHY:** Highlights new and developing acts worthy of attention and other releases of special interest.

**PICKS:** Releases predicted to hit the top half of the chart in the format listed.

**RECOMMENDED:** Other releases predicted to chart in the respective format; also, other albums of superior quality.

All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.



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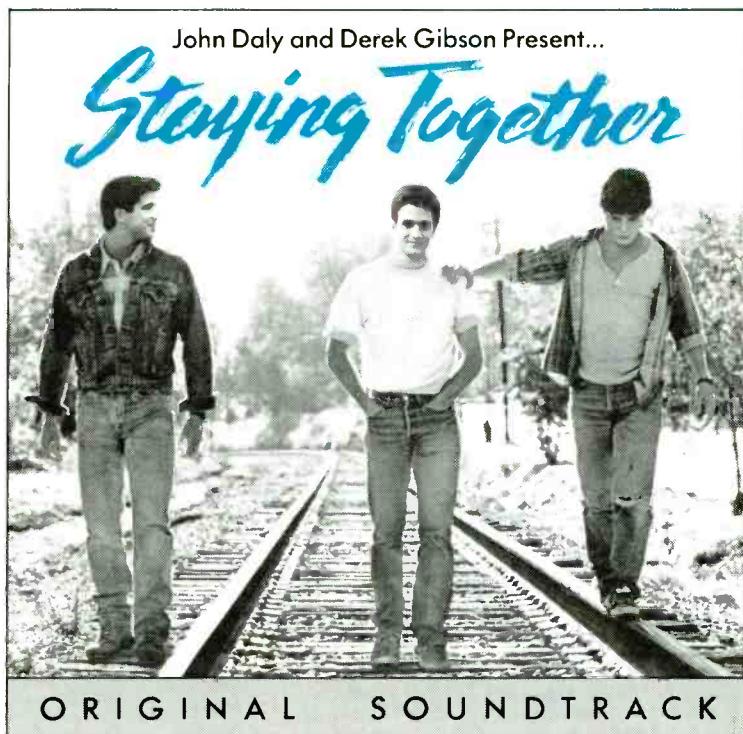


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# HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

**T**HE TOP OF THE chart is jammed, as all of the top four records are bulleted. "When I See You Smile" by **Bad English** (Epic) continues to gain strongly in both sales and airplay points, sitting at No. 1 with a bullet by a large margin. "Blame It On The Rain" by **Milli Vanilli** (Arista) gains even more points, however, and may overtake "Smile" to hit No. 1 next week. "Love Shack" by the **B-52's** (Warner Bros.) just manages to edge out "(It's Just) The Way That You Love Me" by **Paula Abdul** (Virgin) for the No. 3 position, but both are in the race for No. 1 in two weeks, as are the bulleted singles at Nos. 6 and 7 by **Billy Joel** and **Richard Marx**. The next three weeks will see spirited battles at the top.

**"ANOTHER DAY IN PARADISE"** by **Phil Collins** (Atlantic) almost wins the combined Power Pick/Sales & Airplay, but **Janet Jackson's** "Rhythm Nation" (A&M) gains slightly more airplay points. So Collins settles for the Power Pick/Sales, after winning the airplay award last week. A combined pick has a 91% chance of hitting No. 1, while an airplay-only winner has a 59% chance of reaching No. 1, and a sales-only pick has a 32% chance. "Paradise" seems a near-certain No. 1 record: It's already the most widely played record on the chart, with 232 out of the 250 stations reporting airplay; and it leaps 17-5 at Q102 Cincinnati. "Rhythm," besides winning the Power Pick/Airplay, is the second-most-added record of the week, with 50 adds, and takes great radio jumps, including 30-15 at Hot 95.9 Salt Lake City, 30-19 at FM102 Sacramento, Calif., and 27-17 at X106 Birmingham, Ala.

**T**HE MOST ADDED RECORD of the week is "This One's For The Children" by **New Kids On The Block** (Columbia), with 62 adds fueling the largest jump on the chart, 33 places to No. 49. It had been played on many stations for several weeks before its release date; thus it is already No. 1 at KGGI Riverside, Calif., and jumps 18-8 at Power 96 Miami. This week's Hot Shot Debut, "I Remember You" by **Skid Row** (Atlantic), also benefits from early airplay as an album cut, and comes storming onto the chart at No. 62. "Remember" is already top 10 at eight reporting stations, including 7-4 at WKDD Akron, Ohio, and 5-4 at U93.9 Raleigh, N.C. Among the four other new Hot 100 entries is the debut single for teenage songstress **Michelle** from Los Angeles, "No More Lies" (Ruthless), entering at No. 92. "Lies" is breaking out of Dallas (No. 19 at KJMZ) and Philadelphia (No. 13 at Q102).

**Q**UICK CUTS: Two of the 10 most-added singles this week, "Steamy Windows" by **Tina Turner** (Capitol) and "Hide Your Heart" by **Kiss** (Mercury), are just shy of amassing enough points to enter the Hot 100; look for strong debuts next week... **Janet Jackson's** "Miss You Much" (A&M) skips gold certification and goes right to platinum, becoming the tenth million-selling single of 1989... **Joe Cocker** has a hit with "When The Night Comes" (Capitol). The record is fifth-most-added of the week with 44 adds, and early radio indicators are encouraging. Not only is it No. 1 at two top 40/rock hybrids (KDWZ Des Moines, Iowa, and KXXR Kansas City)—but it jumps 15-9 at urban-leaning Kiss 108 Boston.

## HOT 100 SINGLES ACTION RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 28 REPORTERS	SILVER ADDS 51 REPORTERS	BRONZE/ SECONDARY ADDS 171 REPORTERS	TOTAL ADDS 250 REPORTERS	TOTAL ON CHART
<b>THIS ONE'S FOR THE...</b>					
NEW KIDS ON THE BLOCK COLUMBIA	11	21	30	62	85
<b>I'LL BE GOOD TO YOU</b>					
QUINCY JONES QWEST	6	14	41	61	61
<b>RHYTHM NATION</b>					
JANET JACKSON A&M	4	11	35	50	196
<b>STEAMY WINDOWS</b>					
TINA TURNER CAPITOL	1	7	38	46	47
<b>WHEN THE NIGHT COMES</b>					
JOE COCKER CAPITOL	2	8	34	44	118
<b>HOW AM I SUPPOSED TO...</b>					
MICHAEL BOLTON COLUMBIA	1	9	26	36	146
<b>TENDER LOVER</b>					
BABYFACE SOLAR	4	9	22	35	52
<b>OH FATHER</b>					
MADONNA SIRE	1	7	21	29	150
<b>HIDE YOUR HEART</b>					
KISS MERCURY	0	5	20	25	33
<b>JUST BETWEEN YOU AND ME</b>					
LOU GRAMM ATLANTIC	1	6	17	24	179

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.

# TWO GOOD TO BE TRUE!

**LOU GRAMM**  
"JUST BETWEEN YOU AND ME" (37)  
(7-88781/PECC 3022)  
the single and video from the album  
**LONG HARD LOOK**  
(81915)  
Produced by Peter Wolf  
Represented by: Dentis X-17

**FIONA**  
"EVERYTHING YOU DO (YOU'RE SEXING ME)"  
(7-88823/PECC 2911)  
(A duet with Kip Winger)  
the single and video from the album  
**HEART LIKE A GUN**  
(81903)  
Produced by Beau Hill  
Management: Control Management



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# SINGER PEDRO VARGAS DEAD

(Continued from page 9)

whose talents and lives have become legendary in the Spanish-speaking world," says Luis Mario Santos Coy, spokesman for "Siempre En Domingo," Mexico's most influential musical TV program. "He emerged in the music scene at a time when voice was the most important factor in a musical career. He was a huge radio star first, because there was no television."

Vargas emerged at the dawn of Mexico's golden age of popular music. He was one of the first Latino headliners to successfully cross the bridge that separated American and Mexican pop music.

During his extensive career, Vargas performed for Presidents Franklin D. Roosevelt and Harry S. Truman. The U.N. honored Vargas in the '70s, naming him the leading exponent of Latin American music.

"To many he was the Frank Sinatra of Mexico. Vargas became a national treasure, an institution. Nobody since has created such a positive and enduring image," says Jorge Pinos of the William Morris Agency's international department.

"He was born at the right time and took advantage of the romantic era. Vargas was an excellent singer who reached his peak in the '30s but was able to maintain his popularity until the '50s, becoming the star identified with Mexican music around the world," says Charles Grever, a music publisher in Mexico City.

Vargas got his first break in 1928 when he was selected by Pietro Mascagni to sing in the Italian opera "Cavalleria Rusticana." He then

turned to popular ballads, popularizing the bolero and paso doble in Latin America, the U.S., Europe, and Asia. Vargas started his recording career in Chicago for the RCA label.

"Pedro Vargas was the first Latin entertainer to put Latin music on the international map. He was our Maurice Chevalier. It is impossible to compare him with anybody else because in the Latin world he was it," says Maximo Aguirre, GM of BMG International-U.S. Latin.

"When Latin culture wasn't hip back in the '40s, Pedro Vargas was selling out Carnegie Hall, Radio City, and Madison Square Garden," adds Aguirre. "It will be very difficult for Mexico to create another figure with his global appeal."

"There have to be very few Hispanics who haven't fallen in love listening to one of his popular songs. I had the pleasure of working with him in Cuba, when he used to visit every three months to promote his recordings," remembers Carlos Barba, VP of the Telemundo Network. "It was his nature to integrate himself into the culture of every country he visited. He loved Latin America, and Latin America loved him back."

One of his last public appearances was on a video recording of Latin artists who got together for "Cantare, Cantaras" ("I Will Sing, You Will Sing") at A&M Studios in Los Angeles in 1985, part of the entertainment industry's effort to end world hunger.

For more on Vargas, see *Latin Notes*, page 40.

FOR WEEK ENDING NOVEMBER 18, 1989

# Billboard Hot 100 SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	WHEN I SEE YOU SMILE	BAD ENGLISH	1
2	4	LOVE SHACK	THE B-52'S	3
3	6	BLAME IT ON THE RAIN	MILLI VANILLI	2
4	9	(IT'S JUST) THE WAY THAT YOU LOVE ME	PAULA ABDUL	4
5	15	WE DIDN'T START THE FIRE	BILLY JOEL	6
6	10	POISON	ALICE COOPER	9
7	12	BACK TO LIFE	SOUL II SOUL	10
8	13	DIDN'T I (BLOW YOUR MIND)	NEW KIDS ON THE BLOCK	8
9	3	LISTEN TO YOUR HEART	ROXETTE	5
10	16	ANGELIA	RICHARD MARX	7
11	2	COVER GIRL	NEW KIDS ON THE BLOCK	13
12	22	DON'T KNOW MUCH	LINDA RONSTADT/AARON NEVILLE	12
13	21	DON'T CLOSE YOUR EYES	KIX	15
14	5	SOWING THE SEEDS OF LOVE	TEARS FOR FEARS	17
15	11	MISS YOU MUCH	JANET JACKSON	11
16	27	GET ON YOUR FEET	GLORIA ESTEFAN	14
17	23	DON'T SHUT ME OUT	KEVIN PAIGE	23
18	14	BUST A MOVE	YOUNG M.C.	16
19	26	LEAVE A LIGHT ON	BELINDA CARLISLE	18
20	18	ME SO HORNY	THE 2 LIVE CREW	26
21	8	ROCK WIT'CHA	BOBBY BROWN	19
22	7	LOVE IN AN ELEVATOR	AEROSMITH	24
23	29	LIVING IN SIN	BON JOVI	21
24	31	WITH EVERY BEAT OF MY HEART	TAYLOR DAYNE	20
25	40	PUMP UP THE JAM	TECHNOTRONIC FEATURING FELLY	25
26	25	SUNSHINE	DINO	27
27	—	ANOTHER DAY IN PARADISE	PHIL COLLINS	22
28	33	DON'T MAKE ME OVER	SYBIL	29
29	38	LOVE SONG	TESLA	31
30	39	LICENCE TO CHILL	BILLY OCEAN	32
31	34	SUGAR DADDY	THOMPSON TWINS	28
32	19	DR. FEELGOOD	MOTLEY CRUE	33
33	24	THE BEST	TINA TURNER	41
34	20	CALL IT LOVE	POCO	39
35	—	THE LAST WORTHLESS EVENING	DON HENLEY	30
36	—	EVERYTHING	JODY WATLEY	36
37	30	IT'S NO CRIME	BAByFACE	42
38	—	SWING THE MOOD	JIVE BUNNY AND THE MASTERMIXERS	43
39	—	THE ANGEL SONG	GREAT WHITE	38
40	17	HEALING HANDS	ELTON JOHN	50

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24	13	LOVE IN AN ELEVATOR	AEROSMITH	24
25	39	RHYTHM NATION	JANET JACKSON	34
26	31	THE LAST WORTHLESS EVENING	DON HENLEY	30
27	36	JUST BETWEEN YOU AND ME	LOU GRAMM	37
28	27	SUGAR DADDY	THOMPSON TWINS	28
29	35	PUMP UP THE JAM	TECHNOTRONIC FEATURING FELLY	25
30	33	DON'T MAKE ME OVER	SYBIL	29
31	24	SUNSHINE	DINO	27
32	37	JUST LIKE JESSE JAMES	CHER	35
33	25	WHEN I LOOKED AT HIM	EXPOSE	40
34	—	HOW AM I SUPPOSED TO LIVE WITHOUT YOU	M.BOLTON	44
35	—	OH FATHER	MADONNA	45
36	—	LOVE SONG	TESLA	31
37	—	EVERYTHING	JODY WATLEY	36
38	—	I LIVE BY THE GROOVE	PAUL CARRACK	46
39	—	ROCK AND A HARD PLACE	ROLLING STONES	48
40	—	THE ANGEL SONG	GREAT WHITE	38

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# HOLIDAY SEASON WILL NOT BE MERRY FOR VINYL

(Continued from page 5)

Why? "Probably because A&R and our own investigations found that records like a Fuzzbox go into the alternative markets," says Eddie Gilreath, Geffen's VP of sales. "And we feel, based on conversations with local stores and our promotion folks and A&R folks, that this is one of the areas where we need to maintain vinyl release initially—because that area still has a strong vinyl consumer [base], and we need to respond to that particular need."

Gilreath notes that there is widespread indecision in the business about the final result of abandoning vinyl.

"It's almost like it was years ago, where you had a 45 and its only purpose was to draw awareness to the album and to the artist... Vinyl, unfortunately, is taking on that same kind of appearance in that it's used to identify the fact that there is a project there. And there's something that people can grab hold to in the store. They can read it, the artwork is there... They still respond to that."

The crux of the current dilemma, adds Gilreath, is whether the marketing value the LP provides offsets its bottom-line costs.

"If in fact I'm putting out 50,000 units, and I've got to take back 25,000 [in returns]," he says, "if that 25,000 is going to help break that artist, then it's well worth the effort to put forth. However, if it's not going to serve that purpose,

then I've lost a ton of money—as has the artist, as has everyone else."

Some label executives note that, in many cases, overall sales of recent releases are dipping to less than 5% in the vinyl configuration. One source says that a current hit pop album's recent sales figures are now indicating less than 2% overall vinyl sales. "It's frightening what's happening [to LPs]," he says. "The real problem is a lot of stores don't even bother carrying them."

Wesley Hein, president of Enigma Entertainment, notes that Enigma's 1990 release schedule will include vinyl sparingly, and probably only for artists who are projected to have especially large overall sales.

"I would say on at least a third of the releases that we put out this year on vinyl, we lost money on the vinyl once all returns and everything were factored in—obsolescence and the film origination costs and so on," he says.

Hein adds that his label's recent release by Shooting Star makes the point eloquently: "It's in the Billboard Top Pop Albums chart, it's got a single that's in the Billboard Hot 100, it's one of the most requested videos on MTV, and on and on and on—and there's no vinyl. It's just cassette and CD," he says. "And that was an October release. We've already started."

# HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.	ASCAP	CPP
18 AND LIFE (New Jersey Underground, ASCAP)	ASCAP	50	HEALING HANDS (Big Pig, ASCAP/Intersong USA, ASCAP) HL
38 THE ANGEL SONG (Psycho Bimbo From Hell, ASCAP) WBM	ASCAP	74	HEAT OF THE MOMENT (Hip Trip, BMI/Kear, BMI)
7 ANGELIA (Chi-Boy, ASCAP) CLM	ASCAP	68	HEAVEN (Virgin Songs, BMI/Dick Dragon, BMI/Crab Salad, BMI/Likite Split, BMI/Rich McBitch, BMI/Great Lips, BMI) CPP
22 ANOTHER DAY IN PARADISE (Phil Collins, PRS/Hit And Run, ASCAP) WBM	ASCAP	44	HOW AM I SUPPOSED-TO LIVE WITHOUT YOU (EMI, ASCAP/Is Hot, ASCAP/EMI Blackwood, BMI) HL
47 THE ARMS OF ORION (Controversy, ASCAP/Skye Heart, BMI/WB, ASCAP) WBM	ASCAP	46	I LIVE BY THE GROOVE (Plangent Visions, ASCAP/High Frontier, BMI/EMI Blackwood, BMI) HL
72 BABY COME TO ME (Gratitude Sky, ASCAP/Penzalire, ASCAP/Virgin, ASCAP) CPP	ASCAP	91	I LOVE THE BASS (French Lick, BMI/Doll Factory, BMI/Bug, BMI)
10 BACK TO LIFE (Virgin, ASCAP/Virgin Songs, BMI/WB, ASCAP/Law Music) CPP/WBM	ASCAP	63	I REMEMBER YOU (New Jersey Underground, ASCAP)
79 BACK TO THE BULLET (Dasnice, BMI/Linz, BMI) CLM	ASCAP	75	I THINK I CAN BEAT MIKE TYSON (Zomba, ASCAP)
41 THE BEST (Mike Chapman, ASCAP/Knighty-Knight, ASCAP/All Nations, ASCAP) WBM	ASCAP	62	I WANT YOU (Lindseyanne, BMI/Big Fat, BMI/Steve Gordon, BMI)
93 BIG TALK (Virgin Songs, BMI/Dick Dragon, BMI/Crab Salad, BMI/Likite Split, BMI/Rich McBitch, BMI/Great Lips, BMI) CPP	ASCAP	64	IF I COULD TURN BACK TIME (Realsongs, ASCAP) WBM
2 BLAME IT ON THE RAIN (Realsongs, ASCAP) WBM	ASCAP	69	IF YOU LEAVE ME NOW (Saja, BMI/Mya-T, BMI) HL
89 BRING IT ALL BACK (EMI April, ASCAP/Rhu-Afon, ASCAP) HL	ASCAP	81	I'LL BE GOOD TO YOU (Kidada, BMI/Warner-Tamerlane, BMI)
16 BUST A MOVE (Varry White, ASCAP/Young Man Moving, ASCAP)	ASCAP	56	I'M A BELIEVER (David Huff, ASCAP/Ashlyne, ASCAP/Itsall, BMI/Screen Gems-EMI, BMI/Mark Spiro, BMI/LCS, BMI) CPP/WBM
39 CALL IT LOVE (Atlantic-Gibron, BMI/Storky, BMI/Jasperilla, ASCAP/Frankly Scarlett, BMI/Music Corp. Of America, BMI/Could Be Music, ASCAP) HL	ASCAP	81	I'M NOT THE MAN I USED TO BE (Virgin, ASCAP) CPP
77 CHERISH (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Johnny Yuma, BMI) WBM	ASCAP	4	(IT'S JUST) THE WAY THAT YOU LOVE ME (Virgin, ASCAP/Oliver Leiber, ASCAP) CPP
13 COVER GIRL (Maurice Starr, ASCAP/EMI April, ASCAP) HL	ASCAP	42	IT'S NO CRIME (Epic/Solar, BMI/Kear, BMI/Greenskirt, BMI) CPP
94 CROSSROADS (EMI April, ASCAP/Purple Rabbit, ASCAP) HL	ASCAP	90	IT'S NOT ENOUGH (Martin Page, ASCAP/Zomba, ASCAP/Emotional Rex, BMI/Djo, BMI) HL
8 DIDN'T I (BLOW YOUR MIND) (Mighty Three, BMI/Bellboy, BMI)	ASCAP	37	JUST BETWEEN YOU AND ME (Colgems-EMI, ASCAP/Stray Notes, ASCAP/Knighty-Knight, ASCAP) WBM
76 DON'T ASK ME WHY (BMG, ASCAP) HL	ASCAP	35	JUST LIKE JESSE JAMES (Realsongs, ASCAP/EMI April, ASCAP/Desmobile, ASCAP) HL/WBM
15 DON'T CLOSE YOUR EYES (Cookies, BMI/Oppernocky Tunes, BMI/Elymax, BMI/Willesden, BMI/Zomba, ASCAP)	ASCAP	30	THE LAST WORTHLESS EVENING (Cass County, ASCAP/Grey Hare, ASCAP) WBM
12 DON'T KNOW MUCH (EMI Blackwood, BMI/ATV, BMI/Mann & Weil, BMI/Snow, BMI/Braintree, BMI) HL	ASCAP	18	LEAVE A LIGHT ON (Future Furniture, ASCAP/Shipwreck, BMI/Virgin Songs, BMI) CPP/WBM
29 DON'T MAKE ME OVER (Blue Seas, ASCAP/Jac, ASCAP) CPP/WBM	ASCAP	32	LICENCE TO CHILL (Zomba, ASCAP) HL
23 DON'T SHUT ME OUT (Paige By Paige, BMI/Chrysalis, BMI) CLM	ASCAP	5	LISTEN TO YOUR HEART (Screen Gems-EMI, BMI/Jimmy Fun, BMI) CLM
36 DR. FEELGOOD (Motel Crue, BMI/Sikki Nixx, BMI/Mick Mars, BMI) WBM	ASCAP	21	LIVING IN SIN (Bon Jovi, ASCAP/Pri, ASCAP) WBM
36 EVERYTHING (Sizzling Blue, BMI/Newton House, BMI) WBM	ASCAP	24	LOVE IN AN ELEVATOR (Swag, ASCAP) HL
58 FOOL FOR YOUR LOVING (Seabreeze, ASCAP/C.C., ASCAP/Dump-eaton, ASCAP) WBM	ASCAP	3	LOVE SHACK (Man Woman Together Now!, BMI/Irving, BMI) CPP
53 FREE FALLIN' (Gone Gator, ASCAP/EMI April, ASCAP) CPP/HL	ASCAP	31	LOVE SONG (City Kidd, ASCAP) CLM
65 FRENCH KISS (Seven Days, ASCAP)	ASCAP	51	LOVE SONG (Fiction, ASCAP)
14 GET ON YOUR FEET (Foreign Imported, BMI) CPP	ASCAP	26	ME SO HORNY (Pac-Jam, BMI)
57 GIRL I AM SEARCHING FOR YOU (Saja, BMI/Mya-T, BMI) HL	ASCAP	11	MISS YOU MUCH (Flyte Tyme, ASCAP) WBM
54 GIRL I'M GONNA MISS YOU (MCA, ASCAP) HL	ASCAP	95	MIXED EMOTIONS (Promopub B.V., PRS) CPP
96 GLAMOUR BOYS (Dare To Dream, ASCAP/Famous,	ASCAP	60	MY HEART SKIPS A BEAT (Red Instructional, ASCAP/Disco Fever, ASCAP/Tipper, ASCAP)
		97	NAME AND NUMBER (Octa, Ascsp/Spiritstop, ASCAP/WB, ASCAP) WBM
		67	NEW THING (Octa, Ascsp/Enuff Z'nuff, ASCAP/Fajerstein, ASCAP)
		92	NO MORE LIES (Ruthless Attack, ASCAP)
		45	NO SOUVENIRS (Almo, ASCAP/ME, ASCAP) CPP
		45	OH FATHER (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Johnny Yuma, BMI) WBM
		78	OVER AND OVER (Ensign, BMI/Mister Guy, BMI/Brooklyn Fox, ASCAP) CPP
		9	POISON (Ezra, BMI/Kat & Mouse, BMI/Music Corp. Of America, BMI/EMI April, ASCAP/Desmobile, ASCAP) HL
		83	PRETENDING (Hamstein, BMI/Urge, BMI/Careers, BMI)
		25	PUMP UP THE JAM (Colgems-EMI, ASCAP/BMC, UK/Bogam, ASCAP) WBM
		82	RADAR LOVE (Fever, ASCAP)
		84	REALISTIC (Chappell, PRS/Chappell & Co., BMI/Empire, PRS) HL
		34	RHYTHM NATION (Black Ice, BMI/Flyte Tyme, ASCAP) WBM
		88	RIGHT HERE WAITING (Chi-Boy, ASCAP) CLM
		48	ROCK AND A HARD PLACE (Promopub B.V., PRS) CPP
		19	ROCK WIT'CHA (Kear, BMI/Epic/Solar, BMI/Green Skirt, BMI) CPP
		98	THE SAME LOVE (Realsongs, ASCAP) WBM
		55	SOLD ME DOWN THE RIVER (Illegal, BMI)
		17	SOWING THE SEEDS OF LOVE (Virgin Songs, BMI) WBM
		28	SUGAR DADDY (Point, ASCAP)
		27	SUNSHINE (Island, BMI/Onid, BMI) WBM
		43	SWING THE MOOD (Various Publishers)
		61	TALK TO MYSELF (Vertim, ASCAP/Wokie, ASCAP/Whole Nine Yards, ASCAP)
		85	TENDER LOVER (Hip Trip, BMI/Kear, BMI/Jenn-A-Bug, ASCAP)
		49	THIS ONE'S FOR THE CHILDREN (Maurice Starr, ASCAP/EMI April, ASCAP) HL
		80	TOUCH ME TONIGHT (Mad Ted, BMI)
		59	TWO TO MAKE IT RIGHT (Red Instructional, ASCAP)
		66	WAS IT NOTHING AT ALL (St. Cecilia, BMI)
		70	THE WAY TO YOUR HEART (Colgems-EMI, ASCAP/EMI Belgium, ASCAP) WBM
		6	WE DIDN'T START THE FIRE (Joel, BMI) HL
		71	WHAT ABOUT ME (Australian Tumbleweed, BMI) HL
		40	WHEN I LOOKED AT HIM (Screen Gems-EMI, BMI/Panchin, BMI) WBM
		1	WHEN I SEE YOU SMILE (Realsongs, ASCAP) WBM
		52	WHEN THE NIGHT COMES (Irving, ASCAP/Adams Communications, BMI/Calyso Tunes, BMI/Realsongs, ASCAP) CPP/WBM
		20	WITH EVERY BEAT OF MY HEART (MCA, ASCAP/Matac, ASCAP/Mygag, ASCAP/Shakin' Baker, BMI) HL
		87	YOU ARE MY EVERYTHING (Colgems-EMI, ASCAP/Deep Faith, ASCAP/Multi Culler, ASCAP) WBM
		73	(YOU'RE MY ONE AND ONLY) TRUE LOVE (Robi-Rob, ASCAP/Red Instructional, ASCAP/Free-Dome, ASCAP)

# LABELS REACT TO REQUESTS FOR CD SERVICE

(Continued from page 9)

more expensive, but I'm trying to make our press list reflect reality," says Merlis. "We'll also save money by making the list current and getting some of the deadwood off. I don't want to send records out into the void."

Other labels are reluctant to switch to all-CDs because of cost and because not all writers have CD players.

"Servicing CDs blindly is a mistake," says RCA's Dennis Fine. "We sit in major urban areas, but when we start dealing with some underground music writers in Tuscaloosa, they don't have CD players. So it's kind of useless to have it arrive without them needing it."

"Right now, our first mailing is vinyl," says Capitol's Cary Baker, "but we're going to a three-tiered system that will probably start to affect releases [soon]. A small number of national journalists will receive CDs; the rest will have the option of LPs or cassettes." In January, A&M plans to make a similar change.

Though cassettes may be the top-selling configuration at retail, many journalists are just saying no to tapes in favor of CDs and vinyl. Record companies hear frequent complaints from the press about not being able to view the cover art and, more importantly, not being able to zone in on specific tracks quickly.

"A little over a year ago, we sent our entire mailing list a cassette of each release to see what people's responses would be and there must have been 30 or 40 people who took the time to call and say they'd rather have vinyl," says A&M's Wayne Isaak.

Writers on the list for Atlantic and

its distributed labels (including Island, Virgin, and Atco) receive cassette or CD and can get vinyl upon request. However, a label spokesperson said the company is preparing a mailing that will offer journalists their choice of the three configurations.

Publicists acknowledge that servicing vinyl could become a problem as some releases are available only on CD or cassette. Warner Bros.' Rod Stewart anthology, "Storyteller," is available only on CD or cassettes. Capitol's Collectors Series is only on CD. Vinyl lovers will just have to adjust, say publicists.

Though there are no specific plans, "eventually a lot of our releases probably won't be on vinyl," says Stacy Nick, PolyGram Records' communications coordinator. "But for now, [our first mailing] is all LP except for a major release, then we send out half cassettes and half CDs, but response to cassettes has been negative."

Similarly, Arista reserves CD first-mailings for a major release. The Grateful Dead's newest, "Built To Last," was sent to everyone in CD, after the idea was discussed with the band's management and marketing plans were reviewed.

As the press departments try to issue the releases in the most expedient fashion, some publicists can only grin and bear reporters' requests.

"Writers are just the worst," says one publicist, laughing. "A lot of them don't want CDs because they have collections of hundreds and hundreds of records and they don't want to be forced to change to CDs."

MCA officials declined to comment for this story.

# BEATLES SETTLE OUT OF COURT WITH CAPITOL-EMI

(Continued from page 9)

on albums selling more than 500,000 units, an amended agreement was signed in 1973.

The legal wrangling between the Beatles, Apple, and the EMI labels commenced in 1979, when Apple sued EMI and Capitol, charging breach of contract. In an amended complaint three years later, Apple charged the labels with fraud, conversion, and unjust enrichment, among other alleged abuses.

In a subsequent amended filing, Harrison, Starr, and Ono (Lennon's widow and executrix) sought to have Capitol's and EMI's rights to manufacture and distribute the Beatles' records voided and to secure the rights to the Beatles' masters. (McCartney, who returned to Capitol as a solo artist in 1986 after a stint at Columbia, did not take part in this action.)

As of last summer, a pared-down version of the Beatles' action remained pending in New York State Supreme Court. On May 17, 1988, the court's appellate division ruled in favor of Apple, Harrison, Starr, and Ono; the four-judge panel overturned a lower court ruling and restored their claims totaling \$50 million against the labels for fraud and conversion (Billboard, June 4, 1988).

In the counts that were allowed to stand, the three former band members and Ono charged that Capitol had sold more than 19 million "scrapped" Beatles record-

ings without paying royalties, and distributed an excessive number of "clean" promotional copies of Beatles albums without financial consideration to the group to gain market advantages for other Capitol artists.

Days before the 1988 appellate decision, a U.S. District Court judge in New York dismissed a July 1987 suit against Capitol and EMI in which Apple, Harrison, Starr, and Ono had charged that the labels had tardily marketed CD versions of the Beatles' albums and underpaid CD royalties. The judge ruled, however, that that suit could be brought in the U.K., since the charges stemmed from the group's 1962 and 1967 agreements with London-based EMI Records.

In December 1984, the Beatles won a dispute with EMI in the U.K. over underpaid royalties during the 1966-79 period (Billboard, Jan. 5, 1985).

The present settlement will also put to rest a multimillion-dollar suit by Apple against Capitol, EMI, Nike Inc., and Nike's advertising agency. The July 1987 action charged that a Nike ad utilizing the Beatles' song "Revolution" was an "unauthorized exploitation of the Beatles' persona and goodwill."

Assistance in preparing this story was provided by Irv Lichtman in New York.

FOR WEEK ENDING NOVEMBER 18, 1989

# Billboard. CROSSOVER RADIO AIRPLAY™

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	BLAME IT ON THE RAIN ARISTA 1-9904	MILLI VANILLI
2	2	BACK TO LIFE VIRGIN 7-99171	SOUL II SOUL (FEATURING CARON WHEELER)
3	7	PUMP UP THE JAM MCA 07311	TECHNOTRONIC
4	5	(IT'S JUST) THE WAY THAT YOU LOVE ME VIRGIN 7-99282	PAULA ABDUL
5	4	BUST A MOVE DELICIOUS VINYL 105/ISLAND	YOUNG M.C.
6	3	MISS YOU MUCH A&M 1445	JANET JACKSON
7	9	DON'T MAKE ME OVER NEXT PLATEAU 325	SYBIL
8	8	ME SO HORNY MCA 53652	THE 2 LIVE CREW
9	15	EVERYTHING MCA 53714	JODY WATLEY
10	6	DIDN'T I (BLOW YOUR MIND) COLUMBIA 38-68960	NEW KIDS ON THE BLOCK
11	13	I WANT YOU VISION 4511	SHANA
12	10	SUNSHINE 4TH & B'WAY 7489	DINO
13	11	ROCK WIT'CHA MCA 53652	BOBBY BROWN
14	18	WITH EVERY BEAT OF MY HEART ARISTA 1-9895	TAYLOR DAYNE
15	17	GET ON YOUR FEET EPIC 34-69064/E.P.A.	GLORIA ESTEFAN
16	14	MY HEART SKIPS A BEAT CAPITOL 44436	THE COVER GIRLS
17	19	FRENCH KISS EPIC 1842/E.P.A.	LIL LOUIS
18	16	TALK TO MYSELF Geffen 7-22936	CHRISTOPHER WILLIAMS
19	—	THIS ONE'S FOR THE CHILDREN COLUMBIA 38-73064	NEW KIDS ON THE BLOCK
20	20	IF YOU LEAVE ME NOW LMR 77000	JAYA
21	23	RHYTHM NATION A&M TS-1455	JANET JACKSON
22	27	TWO TO MAKE IT RIGHT VENDETTA TS-1464/A&M	SEDUCTION
23	21	GIRL I AM SEARCHING FOR YOU LMR 74005	STEVIE B
24	24	LOVE SHACK REPRISE 7-22817	THE B-52'S
25	28	OVER AND OVER ATLANTIC 7-88799	PAJAMA PARTY
26	25	HEAT OF THE MOMENT VIRGIN 7-99704	AFTER 7
27	—	YOU ARE MY EVERYTHING COLUMBIA 38-69016	SURFACE
28	12	COVER GIRL COLUMBIA 38-69088	NEW KIDS ON THE BLOCK
29	22	WHEN I LOOKED AT HIM ARISTA 1-9868	EXPOSE
30	—	NO MORE LIES RUTHLESS 7-99149/ATCO	MICHELLE

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	WHEN I SEE YOU SMILE EPIC 34-69082/E.P.A.	BAD ENGLISH
2	3	POISON EPIC 34-68958/E.P.A.	ALICE COOPER
3	6	LOVE SONG Geffen 7-22856	TESLA
4	10	WE DIDN'T START THE FIRE COLUMBIA 38-73021	BILLY JOEL
5	7	DON'T CLOSE YOUR EYES ATLANTIC 7-88902	KIX
6	2	LOVE IN AN ELEVATOR Geffen 7-22845	AEROSMITH
7	4	LISTEN TO YOUR HEART EMI 50223	ROXETTE
8	9	LOVE SHACK REPRISE 7-22817	THE B-52'S
9	13	ANGEL SONG CAPITOL 44449	GREAT WHITE
10	12	LIVING IN SIN MERCURY 876 070-7/POLYGRAM	BON JOVI
11	11	ANGELIA EMI 50218	RICHARD MARX
12	5	SOWING THE SEEDS OF LOVE FONTANA 874 710-7/POLYGRAM	TEARS FOR FEARS
13	15	FREE FALLING MCA 53748	TOM PETTY
14	8	DR. FEELGOOD ELEKTRA 7-69271	MOTLEY CRUE
15	14	THE LAST WORTHLESS EVENING Geffen 7-22771	DON HENLEY
16	16	SOLD ME DOWN THE RIVER I.R.S. 73003	THE ALARM
17	17	I'M A BELIEVER A&M 1454	GIANT
18	18	WHEN THE NIGHT COMES CAPITOL 44437	JOE COCKER
19	20	ROCK AND A HARD PLACE COLUMBIA 38-73057	ROLLING STONES
20	21	JUST BETWEEN YOU & ME ATLANTIC 7-88781	LOU GRAMM
21	24	ANOTHER DAY IN PARADISE ATLANTIC 7-88774	PHIL COLLINS
22	23	FOOL FOR YOUR LOVING Geffen 4-22715	WHITESNAKE
23	22	TOUCH ME TONIGHT ENIGMA 73549/CAPITOL	SHOOTING STAR
24	19	RADAR LOVE ATLANTIC 7-88836	WHITE LION
25	25	NEW THING ATCO 7-99207	ENUFF Z'NUFF
26	—	WAIT FOR YOU WTG 317-73034	BONHAM
27	26	HUNGRY ATLANTIC 7-88859	WINGER
28	—	BACK TO THE BULLET POLYDOR 889 976-4/POLYGRAM	SARAYA
29	27	NO SOUVENIRS ISLAND 7-99176	MELISSA ETHERIDGE
30	—	I LIVE BY THE GROOVE CHRYSALIS 23427	PAUL CARRACK

Products with the greatest airplay gains this week.  
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# TOP 40/DANCE PLAYLISTS

STATION	PROGRAM	ARTIST	TITLE
New York	P.D.: Joel Salkowitz	Technotronic	Pump Up The Jam
1	3	Lil Louis, French Kiss	Me So Horny
2	2	Young M.C., Bust A Move	Bust A Move
3	6	Shana	I Want You
4	5	Janet Jackson, Miss You Much	Miss You Much
5	4	The Cover Girls, My Heart Skips A Beat	My Heart Skips A Beat
6	8	New Kids On The Block, Didn't I	Didn't I (Blow Your Mind)
7	11	Bobby Brown, Rock Wit'Cha	Rock Wit'Cha
8	9	Stevie B, Girl I Am Searching For	Girl I Am Searching For You
9	7	Soul II Soul (Featuring Caron Wheeler)	Soul II Soul
10	14	Milli Vanilli, Blame It On The Rain	Blame It On The Rain
11	12	Johnny O, Memories	Memories
12	13	Cynthia, Thief Of Hearts	Thief Of Hearts
13	17	Paula Abdul, (It's Just) The Way	(It's Just) The Way That You Love Me
14	10	Sybil, Don't Make Me Over	Don't Make Me Over
15	26	Taylor Dayne, With Every Beat Of My Heart	With Every Beat Of My Heart
16	18	Gloria Estefan, Get On Your Feet	Get On Your Feet
17	18	Kevin Paige, Don't Shut Me Out	Don't Shut Me Out
18	23	The B-52's, Love Shack	Love Shack
19	23	Jody Watley, Everything	Everything
20	21	Yvonne, There's A Party Going On	There's A Party Going On
21	24	George Lamond, Without You	Without You
22	16	Expose, When I Looked At Him	When I Looked At Him
23	28	New Kids On The Block, This One's	This One's For The Children
24	27	Pajama Party, Over And Over	Over And Over
25	27	Jaya, If You Leave Me Now	If You Leave Me Now
26	30	Janet Jackson, Rhythm Nation	Rhythm Nation
27	27	Seavey, Crying Over You	Crying Over You
28	15	Dino, Sunshine	Sunshine
29	30	EX, Michelle, No More Lies	No More Lies
30	33	Judy Torres, Love U Will U Love Me	Love U Will U Love Me
31	32	Milli Vanilli, Girl I'm Gonna Miss You	Girl I'm Gonna Miss You
32	25	Fuzzbox, Sell	Sell
33	25	The 2 Live Crew, Me So Horny	Me So Horny
34	29	Seduction, Two To Make It Right	Two To Make It Right
35	EX	Christopher Marx, Serious Kind Of	Serious Kind Of
36	EX	Doug Lazy, Let The Rhythm Pump	Let The Rhythm Pump
37	EX	Dead Or Alive, Baby Don't Say Good	Baby Don't Say Good
38	EX	Liza Minnelli, Losing My Mind	Losing My Mind
39	EX	Young M.C., Principal's Office	Principal's Office

STATION	PROGRAM	ARTIST	TITLE
Los Angeles	P.D.: Jeff Wyatt	Young M.C., Bust A Move	Bust A Move
1	1	Janet Jackson, Miss You Much	Miss You Much
2	2	Milli Vanilli, Blame It On The Rain	Blame It On The Rain
3	10	Christopher Williams, Talk To Myself	Talk To Myself
4	8	Soul II Soul (Featuring Caron Wheeler)	Soul II Soul
5	9	Bobby Brown, Rock Wit'Cha	Rock Wit'Cha
6	3	New Kids On The Block, Didn't I	Didn't I (Blow Your Mind)
7	4	The Cover Girls, My Heart Skips A Beat	My Heart Skips A Beat
8	12	Dino, Sunshine	Sunshine
9	17	Expose, When I Looked At Him	When I Looked At Him
10	7	The Care, Love Song	Love Song
11	12	Technotronic, Pump Up The Jam	Pump Up The Jam
12	13	Jody Watley, Everything	Everything
13	14	Teddy Riley Featuring Guy, My Fan	My Fan
14	16	Kevin Paige, Don't Shut Me Out	Don't Shut Me Out
15	15	Bardeux, I Love The Bass	I Love The Bass
16	14	Seduction, You're My One And Only	You're My One And Only
17	21	Sybil, Don't Make Me Over	Don't Make Me Over
18	21	Joey King, Everything I Own	Everything I Own
19	22	The 2 Live Crew, Me So Horny	Me So Horny
20	21	Shana, I Want You	I Want You
21	22	Stevie B, Girl I Am Searching For	Girl I Am Searching For You
22	26	Paula Abdul, (It's Just) The Way	(It's Just) The Way That You Love Me
23	26	Pajama Party, Over And Over	Over And Over
24	24	Gloria Estefan, Get On Your Feet	Get On Your Feet
25	30	Johnny O, Memories	Memories
26	29	Tyrants In Therapy, Big Pink House	Big Pink House
27	29	Lil Louis, French Kiss	Me So Horny
28	21	Paris Russo, Hold Tight	Hold Tight
29	30	Taylor Dayne, With Every Beat Of My Heart	With Every Beat Of My Heart
30	31	The B-52's, Love Shack	Love Shack
31	36	Milli Vanilli, Girl I'm Gonna Miss You	Girl I'm Gonna Miss You
32	33	Babyface, It's No Crime	It's No Crime
33	37	Seduction, Two To Make It Right	Two To Make It Right
34	37	Janet Jackson, Rhythm Nation	Rhythm Nation
35	38	Jive Bunny & The Muzmakers, Swing	Swing
36	39	After 7, Heat Of The Moment	Heat Of The Moment
37	40	Soul II Soul (Featuring Caron Wheeler)	Soul II Soul

# TOP 40/ROCK PLAYLISTS

STATION	PROGRAM	ARTIST	TITLE
Los Angeles	P.D.: Scott Shannon	Bad English	When I See You Smile
1	3	Alice Cooper	Poison
2	2	Motley Crue	Dr. Feelgood
3	7	Kix	Don't Close Your Eyes
4	6	Tesla	Love Song
5	10	The B-52's	Love Shack
6	10	Aerosmith	Love In An Elevator
7	4	Roxette	Listen To Your Heart
8	6	Tears For Fears	Sowing The Seeds
9	9	Warrant	Heaven
10	13	Bon Jovi	Living In Sin
11	14	Melissa Etheridge	No Souvenirs
12	15	Billy Joel	We Didn't Start The Fire
13	17	Enuff Z'Nuff	New Thing
14	17	Giant	I'm A Believer
15	16	Tom Petty	Free Falling
16	19	Shooting Star	Touch Me Tonight
17	20	Megadeth	No More Mr. Nice Guy
18	21	Lou Gramm	Just Between You & Me
19	22	Gorby Park	Bang
20	22	Joe Cocker	When The Night Comes
21	23	Rolling Stones	Rock And A Hard Place
22	23	Jason Bonham	Wait For You
23	EX	Fiona with Kip Winger	Everything
24	EX	Great White	Angel Song
25	EX	Phil Collins	Another Day In Paradise
26	EX	Whitesnake	Fool For Your Loving
27	EX	Red Hot Chili Peppers	Higher Ground
28	EX	Kiss	Hide Your Heart
29	EX	Faster Pussycat	Poison Ivy
30	EX	—	—

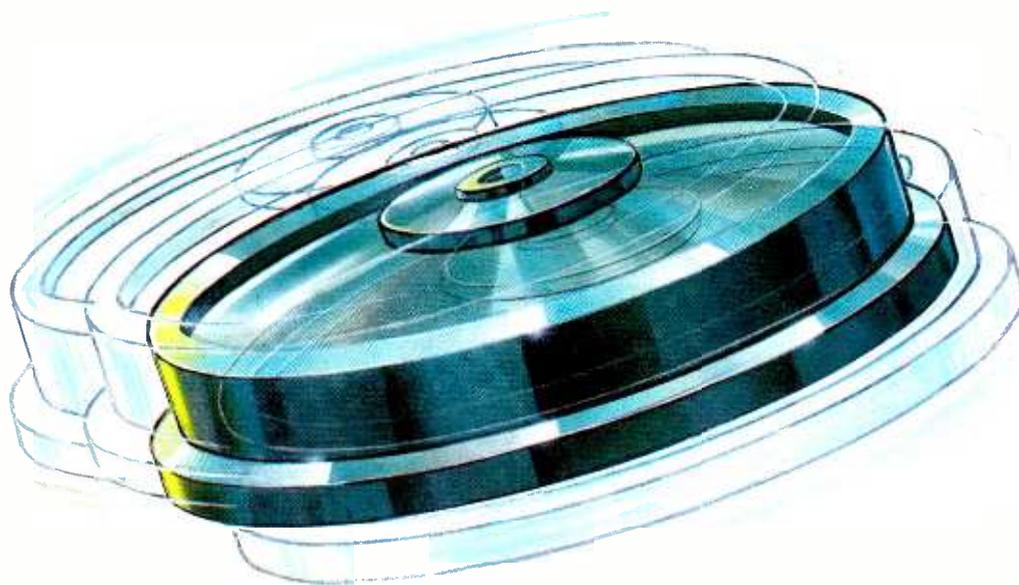
STATION	PROGRAM	ARTIST	TITLE
Dallas	P.D.: Joel Folger	Tears For Fears	Sowing The Seeds
1	2	Aerosmith	Love In An Elevator
2	4	Roxette	Listen To Your Heart
3	4	Richard Marx	Angelia
4	5	The Alarm	Sold Me Down The River
5	6	The B-52's	Love Shack
6	8	Kix	Don't Close Your Eyes
7	8	Bad English	When I See You Smile
8	10	Don Henley	The Last Worthless
9	10	Belinda Carlisle	Love A Light On
10	12	Billy Joel	We Didn't Start The Fire
11	13	Tom Petty	Free Falling
12	13	Tom Petty	Free Falling
13	15	Phil Collins	Another Day In Paradise
14	16	Paul Carrack	I Live By The Groove
15	17	Lou Gramm	Just Between You & Me
16	18	Whitesnake	Fool For Your Loving
17	18	Great White	Angel Song
18	20	Rolling Stones	Rock And A Hard Place
19	EX	Bon Jovi	Living In Sin
20	EX	Warrant	Heaven
21	EX	Steve Stevens	Atomic Playboys
22	EX	Billy Squier	Don't Let Me Go
23	EX	Enuff Z'Nuff	New Thing
24	EX	Tesla	Love Song
25	EX	Giant	I'm A Believer
26	EX		

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				Compiled from a national sample of retail store, one-stop, and rack sales reports.	
1	1	1	7	<b>JANET JACKSON</b> A&M SP 3920 (9.98) (CD)	<b>No. 1</b> JANET JACKSON'S RHYTHM NATION 1814
2	2	2	35	<b>MILLI VANILLI</b> ▲ <sup>4</sup> ARISTA AL 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
3	3	4	10	<b>ROLLING STONES</b> ▲ COLUMBIA OC 45333 (CD)	STEEL WHEELS
4	6	6	70	<b>PAULA ABDUL</b> ▲ <sup>3</sup> VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
5	5	5	8	<b>AEROSMITH</b> GEFEN 24254 (9.98) (CD)	PUMP
6	7	7	65	<b>NEW KIDS ON THE BLOCK</b> ▲ <sup>5</sup> COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
7	4	3	9	<b>MOTLEY CRUE</b> ELEKTRA 60829 (9.98) (CD)	DR. FEELGOOD
8	13	47	3	<b>BILLY JOEL</b> COLUMBIA OC 44366 (CD)	STORM FRONT
9	9	10	5	<b>TRACY CHAPMAN</b> ELEKTRA 60888 (9.98) (CD)	CROSSROADS
10	12	16	18	<b>THE B-52'S</b> REPRIS 25854 (9.98) (CD)	COSMIC THING
11	11	13	9	<b>YOUNG M.C.</b> DELICIOUS VINYL 91309/ISLAND (9.98) (CD)	STONE COLD RHYMIN'
12	8	8	7	<b>TEARS FOR FEARS</b> FONTANA 838 730 1/POLYGRAM (CD)	THE SEEDS OF LOVE
13	10	9	28	<b>TOM PETTY</b> ▲ MCA 6253 (9.98) (CD)	FULL MOON FEVER
14	14	12	27	<b>RICHARD MARX</b> ▲ <sup>3</sup> EMI 90380 (9.98) (CD)	REPEAT OFFENDER
15	15	11	41	<b>SKID ROW</b> ▲ <sup>2</sup> ATLANTIC 81936 (9.98) (CD)	SKID ROW
16	18	18	6	<b>NEW KIDS ON THE BLOCK</b> COLUMBIA FC 45280 (CD)	MERRY MERRY CHRISTMAS
17	16	15	18	<b>CHER</b> ● GEFEN GHS 24239 (9.98) (CD)	HEART OF STONE
18	20	28	5	<b>LINDA RONSTADT (FEAT. A. NEVILLE)</b> ELEKTRA 60872 (9.98) (CD)	CRY LIKE A RAINSTORM, HOWL LIKE THE WIND
19	19	17	20	<b>SOUL II SOUL</b> ▲ VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
20	21	21	15	<b>ALICE COOPER</b> ● EPIC OE 45137/E.P.A. (CD)	TRASH
21	17	14	37	<b>FINE YOUNG CANNIBALS</b> ▲ <sup>2</sup> I.R.S. 6273/MCA (9.98) (CD)	THE RAW & THE COOKED
22	23	22	19	<b>DON HENLEY</b> ● GEFEN GHS 24217 (9.98) (CD)	THE END OF THE INNOCENCE
23	28	29	19	<b>BAD ENGLISH</b> ● EPIC OE 45083/E.P.A. (CD)	BAD ENGLISH
24	22	23	7	<b>MELISSA ETHERIDGE</b> ISLAND 91285/ATLANTIC (9.98) (CD)	BRAVE AND CRAZY
25	27	27	16	<b>BABYFACE</b> ● SOLAR FZ 45288/E.P.A. (CD)	TENDER LOVER
26	30	32	5	<b>BARBRA STREISAND</b> COLUMBIA OC 45369 (CD)	A COLLECTION: GREATEST HITS... AND MORE
27	26	24	70	<b>BOBBY BROWN</b> ▲ <sup>5</sup> MCA 42185 (9.98) (CD)	DON'T BE CRUEL
28	24	19	27	<b>THE CURE</b> ▲ ELEKTRA 60855 (9.98) (CD)	DISINTEGRATION
29	25	20	38	<b>WARRANT</b> ▲ COLUMBIA FC 44383 (CD)	DIRTY ROTTEN FILTHY STINKING RICH
30	29	25	10	<b>ELTON JOHN</b> ● MCA 6321 (9.98) (CD)	SLEEPING WITH THE PAST
31	32	64	3	<b>KISS</b> MERCURY 838 913 1/POLYGRAM (CD)	HOT IN THE SHADE
32	38	38	17	<b>THE 2 LIVE CREW</b> ● SKYYWALKER XR 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
33	31	26	17	<b>GLORIA ESTEFAN</b> ▲ EPIC OE 45217/E.P.A. (CD)	CUTS BOTH WAYS
34	41	44	8	<b>EURYTHMICS</b> ARISTA AL 8606 (9.98) (CD)	WE TOO ARE ONE
35	33	35	16	<b>NEW KIDS ON THE BLOCK</b> ▲ COLUMBIA FC 40475 (CD)	NEW KIDS ON THE BLOCK
36	39	41	5	<b>NEIL YOUNG</b> REPRIS 25899 (9.98) (CD)	FREEDOM
37	37	40	4	<b>ICE-T</b> SIRE 26028/WARNER BROS. (9.98) (CD)	THE ICEBERG/FREEDOM OF SPEECH...
38	34	30	7	<b>BOB DYLAN</b> COLUMBIA OC 45281 (CD)	OH MERCY
39	42	46	6	<b>RICKIE LEE JONES</b> GEFEN GHS 24246 (9.98) (CD)	FLYING COWBOYS
40	40	42	9	<b>POCO</b> RCA 9694-1-R (9.98) (CD)	LEGACY
41	47	108	3	<b>LUTHER VANDROSS</b> EPIC E2-45320/E.P.A. (CD)	THE BEST OF LUTHER: THE BEST OF LOVE
42	35	33	6	<b>RANDY TRAVIS</b> WARNER BROS. 25988 (9.98) (CD)	NO HOLDIN' BACK
43	36	31	7	<b>TINA TURNER</b> CAPITOL 91873 (9.98) (CD)	FOREIGN AFFAIR
44	54	55	31	<b>ROXETTE</b> ● EMI 91098 (9.98) (CD)	LOOK SHARP!
45	44	34	29	<b>GREAT WHITE</b> ▲ <sup>2</sup> CAPITOL C1-90640 (9.98) (CD)	TWICE SHY
46	49	84	3	<b>KATE BUSH</b> COLUMBIA OC 44164 (CD)	THE SENSUAL WORLD
47	50	50	7	<b>BONHAM</b> WGT FP 45009/E.P.A. (CD)	THE DISREGARD OF TIMEKEEPING
48	52	54	5	<b>BELINDA CARLISLE</b> MCA 6339 (9.98) (CD)	RUNAWAY HORSES
49	57	60	42	<b>KIX</b> ● ATLANTIC 81877 (9.98) (CD)	BLOW MY FUSE
50	<b>NEW</b>	1	1	<b>JOE SATRIANI</b> RELATIVITY 1015 (9.98) (CD)	FLYING IN A BLUE DREAM
51	43	36	33	<b>MADONNA</b> ▲ <sup>2</sup> SIRE 25844/WARNER BROS. (9.98) (CD)	LIKE A PRAYER
52	45	37	14	<b>THE D.O.C.</b> ● RUTHLESS 91275/ATLANTIC (8.98) (CD)	NO ONE CAN DO IT BETTER
53	53	53	10	<b>RED HOT CHILI PEPPERS</b> EMI 92152 (9.98) (CD)	MOTHER'S MILK
54	56	52	21	<b>HEAVY D. &amp; THE BOYZ</b> ● MCA 42302 (8.98) (CD)	BIG TYME

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	55	49	5	<b>JEFF BECK WITH TERRY BOZZIO &amp; TONY HYMAS</b> EPIC OE 44313/E.P.A. (CD)	JEFF BECK'S GUITAR SHOP
56	46	39	7	<b>BIG DADDY KANE</b> COLD CHILLIN' 25941/REPRIS (9.98) (CD)	IT'S A BIG DADDY THING
57	51	43	20	<b>PRINCE</b> ▲ <sup>2</sup> WARNER BROS. 25936 (9.98) (CD)	SOUNDTRACK: BATMAN
58	48	45	64	<b>LIVING COLOUR</b> ▲ EPIC BFE 44099/E.P.A. (CD)	VIVID
59	<b>NEW</b>	1	1	<b>GRATEFUL DEAD</b> ARISTA 8575 (9.98) (CD)	BUILT TO LAST
60	107	—	2	<b>ERASURE</b> SIRE 26026/REPRIS (9.98) (CD)	WILD!
61	61	62	18	<b>MICHAEL BOLTON</b> COLUMBIA OC 45012 (CD)	SOUL PROVIDER
62	62	57	35	<b>DINO</b> ● 4TH & B'WAY BWAY 4011/ISLAND (8.98) (CD)	24/7
63	64	67	10	<b>REGINA BELLE</b> COLUMBIA FC 44367 (CD)	STAY WITH ME
64	58	48	59	<b>THE JEFF HEALEY BAND</b> ● ARISTA AL 8553 (8.98) (CD)	SEE THE LIGHT
65	59	51	9	<b>MAZE FEATURING FRANKIE BEVERLY</b> WARNER BROS. 25802 (9.98) (CD)	SILKY SOUL
66	60	56	21	<b>EXPOSE</b> ● ARISTA AL 8532 (9.98) (CD)	WHAT YOU DON'T KNOW
67	73	91	35	<b>TESLA</b> ● GEFEN GHS 24224 (9.98) (CD)	THE GREAT RADIO CONTROVERSY
68	67	61	24	<b>CLINT BLACK</b> ● RCA 9668-1-R (8.98) (CD)	KILLIN' TIME
69	66	66	4	<b>BIZ MARKIE</b> COLD CHILLIN' 26003/WARNER BROS. (9.98) (CD)	THE BIZ NEVER SLEEPS
70	65	65	8	<b>JETHRO TULL</b> CHRYSALIS 21708 (9.98) (CD)	ROCK ISLAND
71	72	72	5	<b>DAVID BYRNE</b> SIRE 25990/WARNER BROS. (9.98) (CD)	REI MOMO
72	69	63	59	<b>BON JOVI</b> ▲ <sup>5</sup> MERCURY 836 345 1/POLYGRAM (CD)	NEW JERSEY
73	76	79	23	<b>DANGEROUS TOYS</b> COLUMBIA FC 45031 (CD)	DANGEROUS TOYS
74	63	59	21	<b>WHITE LION</b> ● ATLANTIC 81969 (9.98) (CD)	BIG GAME
75	68	68	6	<b>DWIGHT YOAKAM</b> REPRIS 25989 (9.98) (CD)	JUST LOOKIN' FOR A HIT
76	71	75	21	<b>STEVIE RAY VAUGHAN &amp; DOUBLE TROUBLE</b> EPIC OE 45024/E.P.A. (CD)	IN STEP
77	70	58	21	<b>BANG TANGO</b> MCA/MECHANIC 6300/MCA (9.98) (CD)	PSYCHO CAFE
78	78	73	10	<b>THE BEACH BOYS</b> CAPITOL 92639 (9.98) (CD)	STILL CRUISIN'
79	79	87	8	<b>ENUFF Z'NUFF</b> ATCO 91262 (9.98) (CD)	ENUFF Z'NUFF
80	94	107	5	<b>SYBIL</b> NEXT PLATEAU 1018 (8.98) (CD)	SYBIL
81	75	77	6	<b>THE ALARM</b> I.R.S. 82018/MCA (9.98) (CD)	CHANGE
82	74	71	44	<b>SOUNDTRACK</b> ▲ ATLANTIC 81933 (9.98) (CD)	BEACHES
83	<b>NEW</b>	1	1	<b>SIR MIX-A-LOT</b> NASTY MIX 70150 (9.98) (CD)	SEMINAR
84	84	80	38	<b>N.W.A.</b> ▲ RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
85	77	74	51	<b>M.C. HAMMER</b> ▲ CAPITOL C1-90924 (8.98) (CD)	LET'S GET IT STARTED
86	89	105	5	<b>M C LYTE</b> FIRST PRIORITY 91304/ATLANTIC (9.98) (CD)	EYES ON THIS
87	100	174	3	<b>BILLY OCEAN</b> JIVE 1271-1-J/RCA (9.98) (CD)	BILLY OCEAN'S GREATEST HITS
88	<b>NEW</b>	1	1	<b>D.J. JAZZY JEFF &amp; THE FRESH PRINCE</b> JIVE 1188-1-J/RCA (9.98) (CD)	AND IN THIS CORNER
89	119	—	2	<b>VARIOUS ARTISTS</b> GRP 9596 (9.98) (CD)	HAPPY ANNIVERSARY, CHARLIE BROWN
90	82	94	117	<b>GUNS N' ROSES</b> ▲ <sup>8</sup> GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
91	91	102	6	<b>GIANT</b> A&M SP 5272 (8.98) (CD)	LAST OF THE RUNAWAYS
92	102	104	10	<b>JOE COCKER</b> CAPITOL 92861 (9.98) (CD)	ONE NIGHT OF SIN
93	88	89	14	<b>DANGER DANGER</b> IMAGINE FZ 44342/E.P.A. (CD)	DANGER DANGER
94	86	82	10	<b>L.A. GUNS</b> VERTIGO 838 592 1/POLYGRAM (CD)	COCKED & LOADED
95	146	—	2	<b>MICHELLE SHOCKED</b> MERCURY 838 878 1/POLYGRAM (CD)	CAPTAIN SWING
96	109	110	18	<b>STEPHANIE MILLS</b> MCA 6312 (9.98) (CD)	HOME
97	85	93	9	<b>BIG AUDIO DYNAMITE</b> COLUMBIA FC 45212 (CD)	MEGATOP PHOENIX
98	93	86	23	<b>K.D. LANG &amp; THE RECLINES</b> SIRE 25877/WARNER BROS. (9.98) (CD)	ABSOLUTE TORCH AND TWANG
99	<b>NEW</b>	1	1	<b>THE SMITHEREENS</b> CAPITOL 91194 (9.98) (CD)	SMITHEREENS II
100	108	122	5	<b>SHOTGUN MESSIAH</b> RELATIVITY 1012/IMPORTANT (8.98) (CD)	SHOTGUN MESSIAH
101	92	96	39	<b>TOO SHORT</b> ● JIVE 1149-1-J/RCA (8.98) (CD)	LIFE IS... TOO SHORT
102	<b>NEW</b>	1	1	<b>TAYLOR DAYNE</b> ARISTA 8581 (9.98) (CD)	CAN'T FIGHT FATE
103	<b>NEW</b>	1	1	<b>SOUNDTRACK</b> GRP GR2-002 (10.98) (CD)	THE FABULOUS BAKER BOYS
104	177	—	2	<b>ACE FREHLEY</b> MEGAFORCE/WORLDWIDE 82048/ATLANTIC (9.98) (CD)	TROUBLE WALKIN'
105	112	121	21	<b>VAN MORRISON</b> MERCURY 839 262 1/POLYGRAM (CD)	AVALON SUNSET
106	105	114	32	<b>BONNIE RAITT</b> ● CAPITOL C1-91268 (8.98) (CD)	NICK OF TIME
107	115	133	4	<b>SEDUCTION</b> VENETTA SP 5280/A&M (8.98) (CD)	NOTHING MATTERS WITHOUT LOVE
108	103	95	11	<b>ROLLING STONES</b> ABKCO 1218-1 (CD)	SINGLES COLLECTION - THE LONDON YEARS
109	99	101	10	<b>NANCI GRIFFITH</b> MCA 6319 (9.98) (CD)	STORMS

Albums with the greatest sales gains this week. (CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. CBS Records and PolyGram Records do not issue a suggested list price for their product. Catalog no. is for vinyl album. \*Asterisk indicates catalog no. is for cassette album; vinyl unavailable.

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## IS MTV TAKING A HARDER LOOK AT THE VIDS IT WILL AIR?

(Continued from page 1)

that has left MTV's standards department overworked. Labels claim this delay is costing them valuable time in breaking new songs.

"I can't afford to have a \$75,000 video that they've agreed to air sitting on a shelf for three weeks because they have a personnel problem," says Steve Backer, Epic Records director of national CHR and video promotion. "It's OK if they want to be that meticulous, but they have to have the manpower."

MTV readily admits that because of an increase in clips, it is taking longer to get back to labels about edits. "Clip submissions are up 40% over last year," says Robinson, noting that the channel receives between 35 and 40 videos per week. "Every video we get in must go through standards and that takes time. Because the number of clips is on the rise, we're a little blocked up and we're definitely sorry for that." She adds that budget approval has just been given to add staff to the standards department.

Currently, there are five people in MTV's program standards and public responsibility department, some of whom participate in a revolving committee of 10 MTV staffers who review the videos weekly. The clips are reviewed based on internal guidelines. "We don't give the labels a hard copy of the standards because they are open to interpretation, but [the labels] are very aware of what they are," says Robinson.

### 'LEAN TO THE SIDE OF THE ARTIST'

Robinson acknowledges that because of the increased number of clips, more are being returned for re-editing. But she says the percentage of clips needing revisions remains unchanged. "In the single digits, less than 10%," she says.

"When we have a difficult decision to make, we lean on the side of the artist and then see what the response of the viewer is. It's a balance between being a responsible programmer and respecting the artist's creative vision."

Robinson says the channel started requesting lyric sheets for all clips simply to expedite the screening process. But label staffers claim the request for lyric sheets has resulted in more clips being sent back to them with questions about certain lyrics.

"It's definitely made a difference now that they can read along," says Michelle Peacock, director of national video promotion for Capitol Records. "We've had several things sent back for lyrical interpretation and some of them probably would have gotten through before we had to turn in lyrics." She cites a clip for Mellowman Ace's "Rhyme Fighter" that was sent back for lyrical interpretation. "I had to find someone here to be able to interpret the words," she says, adding that the clip was later accepted by MTV without any changes.

A clip for the song "Nine Months Later" by Beggars' Banquet act the Fuzztones was also recently delayed for its lyric content. Ultimately, the label re-edited the line, "If you don't want to live this life of shame, be sure to wear your rubbers when you're out in the rain." The word "rubbers" was re-

placed with "raincoat."

"I do see an increase [in questions] on the lyrical side and we hadn't ever seen that before," says Epic's Backer. "They've gotten tighter, there's no question that they've clamped down all the way around and I'd like to know the reason why. Is it because the country is getting more conservative?"

### PRESSURE FROM CABLE OPERATORS?

Other labels speculate that MTV has come under increased pressure from cable operators. "You have to understand the pressure MTV is under," says Sam Kaiser, the former MTV VP of programming who is now senior VP of promotion at Enigma Records. "If cable operators are pressured by the townships they're in, they'll put the pressure on MTV. If they really get in a battle, they'll consider jerking the system."

In fact, the board of directors of Texarkana, Texas, unsuccessfully attempted to remove MTV from its local cable service recently because of Cher's "If I Could Turn Back Time" video. The town's attorney informed the board such a demand was not within the scope of its power.

However, to appease any upset viewers, Dimension Cable Service

is offering to its 22,000 customers a single-channel trap that blocks the MTV signal. According to DCS GM Greg Capranica, 40 customers have requested the trap.

"This situation in Texas was definitely an isolated incident," says Robinson. "We are getting no more cable pressure than normal and it's not affecting any of our decisions. There's nothing out of the ordinary there."

### CONSERVATIVE ATTITUDE SEEN

However, Kaiser does see a difference in interpretation, not just in lyrics but in visuals. "The standards and practices guidelines and mechanics are still much the same. However, when I was there we had a pretty liberal line and I think it's less liberal now because of the very conservative attitude around the nation. 'Girls Girls Girls' [by Motley Crue] probably wouldn't see the light of day now."

"I think it's a matter of someone deciding that nothing slip through the cracks," says Laurel Sylvanus, Warner Bros. national manager of video promotion. "We were asked to edit a scene in 'Personal Jesus' by Depeche Mode with the artist panting in the shadow between shots of dressed women. I think a year ago that video would have

gone through, no problem. I don't think they would have even noticed. I would never have thought that scene would have been kicked back because their song 'Master & Servant,' about an S&M relationship, was played a few years ago with no edits."

According to label staffers, other clips recently returned for re-editing include Bon Jovi's "Living In Sin," John Cougar Mellencamp's "Let It All Hang Out" (both for explicit sexual content), and Shooting Star's "Touch Me Tonight," where a scene with a drummer busting lightbulbs with his drumsticks was apparently perceived as setting a dangerous example.

Similarly, Serious-Lee-Fine's "Nothing Can Stop Us Now" was re-edited to remove footage of a basketball player dribbling and shooting a ball on fire. "I can fully comprehend the realities of the dangers of what children imitate, but it's one thing when you provide a viewer an instructional of here's how you do this, and another when it's part of an art form," says Marty Diamond, VP of artist development and video at Arista Records.

Diamond, like other label staff-

(Continued on page 95)

## ATLANTA IS GROWING INTO A BLACK-MUSIC HUB

(Continued from page 1)

Angeles, and Nashville, could give Atlanta a presence on the industry map to rival that of mighty Minneapolis. Among Atlanta's attractions: A lower cost of living than either New York or Los Angeles, a relatively mild climate, and little of the media glare trained on stars in bigger cities.

"Atlanta just feels like home to me," says Brown, the Roxbury, Mass., native whose multiplatinum "Don't Be Cruel" album on MCA will spin off a sixth single, "I'll Be Good," this month.

Brown moved to Atlanta last summer and is laying the foundation for his production company and studio here. "We felt [moving] would open a lot of people's eyes to Atlanta. Los Angeles, where I lived before, is not the place for a new artist to be. It's a good place to get TV and film work, but there are too many things going on—the press, wild people, there's no privacy. You have to keep a level head, take time out, and this is the place to do that. This is where I can produce."

"Sometimes I still ask myself, 'Why Atlanta?'" muses Antonio Reid, better known as "L.A." of the production/songwriting team L.A. & Babyface. "It's just so relaxed here. We're very easygoing, laid-back people. We can work here."

Work and plenty of it will consume L.A. & Babyface in Atlanta; their Arista-distributed La Face label will see them producing a minimum of eight projects a year (Billboard, Oct. 28). Their plans for purchasing or building a freestanding studio have not yet been finalized.

"I think you're going to see Atlanta become comparable to the way Memphis was in the '60 and '70s in the next three to five years," says Tom Wright, owner of Cheshire Sound Studios, which is generally acknowledged as the best recording studio in the city. "I always believed that sooner or later Atlanta would be

a black music mecca. I've seen it that way for the last 20 years, and it's finally realizing its potential."

Brown, 21, has already bought a downtown Atlanta building, which he calls Bosstown, and is outfitting it with 48-track digital equipment for recording and preproduction rooms. Bosstown will also house rehearsal areas that his two male dancers, Heart & Soul, will use to perfect routines and to give dance lessons to area youngsters.

In addition to performing, Brown has produced tracks for Glenn Medeiros and Jasmine Guy's upcoming Warner Bros. album and hopes to work on British singer Mica Paris' next effort. His future projects in the city could also include an eventual record label, to be called R Jam Records, and a performance nightclub that can hold 3,000 people. "I want a place where acts can perform live, a place where the kids can come," Brown says.

Brown's former New Edition group mates Johnny Gill and Ralph Tresvant are also reportedly moving to the area from the West Coast; Virgin trio After 7—Babyface siblings Kevon and Melvin Edmonds and L.A.'s cousin, Keith Mitchell—are sharing digs in town, too, after living in Cincinnati and Detroit.

The Big Peach is open to such an infusion of musical talent. Atlanta's Fox Theater and the Omni are staple stops on national touring schedules, and the local entertainment paper, Creative Loafing, prints expanding listings of black acts on the thriving nightclub scene. But until now, there has been only a handful of fully equipped recording studios here.

Cheshire Studios is in the process of expanding and remodeling its premises, which include four digital- and SSL-equipped studios, dozens of preproduction rooms, and rehearsal space for stage tours. Wright stresses that, though Cheshire isn't the

only studio in town (among other 24-track facilities are Mastersound, Web IV, Doppler, Soundscape, and Southern Tracks), it is the largest and the only one that produces strictly album projects (no jingles, TV, or film tracks). Among the black music acts that have used Cheshire are Babyface, After 7, Bryson, Pebbles, and Gill.

David Franklin, a lawyer and artist manager whose primary client is Capitol vocalist Bryson, has been based in the city since 1969 and says that he has definitely noticed a new vitality in Atlanta's black music scene. "When I moved here from Washington, it felt like a desert," Franklin says. "All the women [singers] sounded like Aretha, all the men sounded like Eddie Kendricks or Isaac Hayes. The bands were locals, guys in their 40s and 50s playing jazz and standards at special events. Things really started changing here about 10 years ago. The forerunner was a group called Brick."

Brick got its start on the Atlanta bar circuit, graduated to playing recording sessions and backing tours, and signed to Bang Records in 1976. The five-man act had its biggest hit right out of the box with "Dazz," a No. 1 black chart smash that led to the birth of several young bands nationwide that tried to perfect the group's signature "disco-jazz" sound. The number of local funk, rock, and R&B bands increased in the mid-to-late '70s (including the Atlanta Disco Band and the Atlanta Rhythm Section), as did the number of clubs where they could play, says Franklin.

Franklin sees the current influx of production talent like L.A. & Babyface as a plus for Atlanta's musical fortunes. "People think the key is to have a lot of artists living here," says Franklin, "but artists follow good producers. They will bring the talent in."

# Billboard® TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	121	125	7	JOHN LEE HOOKER CHAMELEON D1-74808/CAPITOL (8.98) (CD)	THE HEALER
111	87	78	30	THE CULT ● SIRE 25871/REPRISE (9.98) (CD)	SONIC TEMPLE
112	101	99	18	PATTI LABELLE MCA 6292 (9.98) (CD)	BE YOURSELF
113	95	81	6	THE SUGARCUBES ELEKTRA 60860 (9.98) (CD)	HERE TODAY, TOMORROW NEXT WEEK
114	104	103	59	ROB BASE & D.J. E-Z ROCK ▲ PROFILE 1267 (8.98) (CD)	IT TAKES TWO
115	116	109	30	ANDREW DICE CLAY DEF AMERICAN DEF 24214/GEFFEN (9.98) (CD)	DICE
116	120	131	4	RAGING SLAB RCA 9680-1-R (8.98) (CD)	RAGING SLAB
117	96	85	32	INDIGO GIRLS ● EPIC FE 45044/E.P.A. (CD)	INDIGO GIRLS
118	118	129	9	KEVIN PAIGE CHRYSALIS 21683 (9.98) (CD)	KEVIN PAIGE
119	111	97	6	DAVID BOWIE RYKODISC 90120 (59.99) (CD)	SOUND + VISION
120	98	88	9	FASTER PUSSYCAT ELEKTRA 60883 (9.98) (CD)	WAKE ME WHEN IT'S OVER
121	117	118	50	EAZY-E ▲ RUTHLESS SL 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
122	126	117	8	D.A.D. WARNER BROS. 25999 (9.98) (CD)	NO FUEL LEFT FOR THE PILGRIMS
123	90	90	19	TORA TORA A&M SP 5261 (8.98) (CD)	SURPRISE ATTACK
124	83	76	15	ZIGGY MARLEY & THE MELODY MAKERS VIRGIN 91256 (9.98) (CD)	ONE BRIGHT DAY
125	127	140	6	JAMES MCMURTRY COLUMBIA FC 45229 (CD)	TOO LONG IN THE WASTELAND
126	97	83	62	WINGER ▲ ATLANTIC 81867 (9.98) (CD)	WINGER
127	110	92	11	GORKY PARK MERCURY 838 628 1/POLYGRAM (CD)	GORKY PARK
128	128	—	2	YNGWIE MALMSTEEN POLYDOR 839 726 1/POLYGRAM (CD)	TRIAL BY FIRE: LIVE IN LENINGRAD
129	113	113	7	SQUEEZE A&M SP 5278 (8.98) (CD)	FRANK
130	114	106	14	TEXAS MERCURY 838-171-1/POLYGRAM (CD)	SOUTHSIDE
131	106	98	14	STARSHIP RCA 9693-1-R (9.98) (CD)	LOVE AMONG THE CANNIBALS
132	81	70	25	10,000 MANIACS ● ELEKTRA 60815 (9.98) (CD)	BLIND MAN'S ZOO
133	133	144	6	BARDEUX ENIGMA 73522 (9.98) (CD)	SHANGRI-LA
134	167	—	2	LIZA MINNELLI EPIC OE 45098/E.P.A. (CD)	RESULTS
135	123	123	6	DEBORAH HARRY SIRE 25938/REPRISE (9.98) (CD)	DEF, DUMB & BLONDE
136	125	100	14	SOUNDTRACK COLUMBIA 45319 (CD)	WHEN HARRY MET SALLY
137	122	115	41	DEBBIE GIBSON ▲ ATLANTIC 81932 (9.98) (CD)	ELECTRIC YOUTH
138	170	—	2	THE GEORGIA SATELLITES ELEKTRA 60887 (9.98) (CD)	IN THE LAND OF SALVATION AND SIN
139	80	69	37	MARTIKA ● COLUMBIA SC 44290 (CD)	MARTIKA
140	140	161	4	THE DEL FUEGOS RCA 9860-1-R (9.98) (CD)	SMOKING IN THE FIELDS
141	142	164	6	AFTER 7 VIRGIN 91061 (9.98) (CD)	AFTER 7
142	129	112	22	NENEH CHERRY VIRGIN 91252 (9.98) (CD)	RAW LIKE SUSHI
143	143	146	5	THOMPSON TWINS WARNER BROS. 25921 (9.98) (CD)	BIG TRASH
144	151	—	2	ANGELA WINBUSH MERCURY 838 866 1/POLYGRAM (CD)	THE REAL THING
145	171	—	2	LOU GRAMM ATLANTIC 81915 (9.98) (CD)	LONG HARD LOOK
146	132	132	3	GEORGE HARRISON DARK HORSE 25786/WARNER BROS. (9.98) (CD)	THE BEST OF DARK HORSE
147	NEW ►	1	SOUNDTRACK SBK 93233 (9.98) (CD)	SHOCKER - THE MUSIC	
148	154	141	7	CAMPER VAN BEETHOVEN VIRGIN 91289 (9.98) (CD)	KEY LIME PIE
149	131	136	61	METALLICA ▲ ELEKTRA 60812 (9.98) (CD)	... AND JUSTICE FOR ALL
150	150	155	4	SUICIDAL TENDENCIES EPIC 6E-45244/E.P.A. (CD)	CONTROLLED BY HATRED/FEEL LIKE SHIT ... DEJA VU
151	145	149	5	DAVE GRUSIN GRP 9592 (9.98) (CD)	MIGRATION
152	138	177	32	JODY WATLEY ● MCA 6276 (8.98) (CD)	LARGER THAN LIFE
153	134	134	118	DEF LEPPARD ▲ MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
154	130	116	37	SIMPLY RED ● ELEKTRA 60828 (9.98) (CD)	A NEW FLAME
155	155	143	25	SPECIAL ED PROFILE 1280 (8.98) (CD)	YOUNGEST IN CHARGE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	135	127	17	TANGIER ATCO 91251 (9.98) (CD)	FOUR WINDS
157	147	147	16	KING'S X MEGAFORCE 81997/ATLANTIC (9.98) (CD)	GRETCHEN GOES TO NEBRASKA
158	172	181	57	SIR MIX-A-LOT ● NASTYMIK 70123 (8.98) (CD)	SWASS
159	188	—	2	PAUL CARRACK CHRYSALIS 21709 (9.98) (CD)	GROOVE APPROVED
160	193	166	22	PAUL MCCARTNEY ● CAPITOL C1-91653 (9.98) (CD)	FLOWERS IN THE DIRT
161	141	135	21	THE CALL MCA 6303 (9.98) (CD)	LET THE DAY BEGIN
162	169	185	24	BADLANDS ATLANTIC 81966 (9.98) (CD)	BADLANDS
163	124	124	6	REBA MCENTIRE MCA 8034 (10.98) (CD)	REBA LIVE
164	136	119	37	SURFACE ● COLUMBIA FC 44284 (CD)	2ND WAVE
165	168	163	92	ORIGINAL LONDON CAST ▲ POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
166	153	145	22	GRAYSON HUGH RCA 7661-1-R (8.98) (CD)	BLIND TO REASON
167	160	162	5	DAN REED NETWORK MERCURY 838 868 1/POLYGRAM (CD)	SLAM
168	148	111	21	L.L. COOL J ▲ DEF JAM OC 45172/COLUMBIA (CD)	WALKING WITH A PANTHER
169	144	130	23	KOOL MOE DEE ● JIVE 1182/RCA (8.98) (CD)	KNOWLEDGE IS KING
170	RE-ENTRY	29	SARAYA POLYDOR 837-764-1/POLYGRAM (CD)	SARAYA	
171	149	142	15	HOODOO GURUS RCA 9781-1-R (9.98) (CD)	MAGNUM CUM LOUDER
172	139	139	8	KING DIAMOND ROADRACER 9461/MCA (8.98) (CD)	CONSPIRACY
173	180	180	3	7 SECONDS RESTLESS 72344/ (8.98) (CD)	SOULFORCE REVOLUTION
174	178	197	3	SHOOTING STAR ENIGMA 73549 (9.98) (CD)	TOUCH ME TONIGHT, BEST OF SHOOTING STAR
175	179	188	16	VARIOUS ARTISTS GEFFEN GHS 24236 (10.98) (CD)	GREENPEACE: RAINBOW WARRIORS
176	152	152	6	PETER FRAMPTON ATLANTIC 82030 (9.98) (CD)	WHEN ALL THE PIECES FIT
177	NEW ►	1	LAURIE ANDERSON WARNER BROS. 25900 (9.98) (CD)	STRANGE ANGELS	
178	158	148	18	MR. BIG ATLANTIC 81990 (9.98) (CD)	MR. BIG
179	181	153	40	TONE LOC ▲ DELICIOUS VINYL DV 3000/ISLAND (8.98) (CD)	LOC-ED AFTER DARK
180	161	156	69	GUY ▲ UPTOWN 42176/MCA (8.98) (CD)	GUY
181	164	151	37	STEVIE B ● LMR 5531 (8.98) (CD)	IN MY EYES
182	176	176	4	IAN HUNTER/MICK RONSON MERCURY 838 973 1/POLYGRAM (CD)	Y U I ORTA
183	165	159	49	GUNS N' ROSES ▲ GEFFEN GHS 24198 (8.98) (CD)	G N' R LIES
184	162	171	11	SHARON BRYANT WING 837 313 1/POLYGRAM (CD)	HERE I AM
185	NEW ►	1	NUCLEAR ASSAULT IN-EFFECT 3010/RELATIVITY (8.98) (CD)	HANDLE WITH CARE	
186	157	158	18	PAT METHENY GROUP GEFFEN GHS 24245 (9.98) (CD)	LETTER FROM HOME
187	191	187	7	MAX Q ATLANTIC 82014 (9.98) (CD)	MAX Q
188	174	173	57	KENNY G ▲ ARISTA AL 8457 (9.98) (CD)	SILHOUETTE
189	156	126	14	EPMD ● FRESH 92012/SLEEPING BAG (9.98) (CD)	UNFINISHED BUSINESS
190	175	170	16	DAVID PEASTON GEFFEN 24228 (9.98) (CD)	INTRODUCING ... DAVID PEASTON
191	NEW ►	1	RANDY CRAWFORD WARNER BROS. 26002 (9.98) (CD)	RICH AND POOR	
192	195	—	2	DAVID BENOIT GRP 9595 (9.98) (CD)	WAITING FOR SPRING
193	137	120	10	TEN YEARS AFTER CHRYSALIS 21722 (9.98) (CD)	ABOUT TIME
194	NEW ►	1	OVERKILL MEGAFORCE/WORLDWIDE 82045/ATLANTIC (9.98) (CD)	THE YEARS OF DECAY	
195	159	138	12	TESTAMENT MEGAFORCE 82009/ATLANTIC (9.98) (CD)	PRACTICE WHAT YOU PREACH
196	NEW ►	1	FETCHIN BONES CAPITOL 90661 (8.98) (CD)	MONSTER	
197	166	137	15	BEASTIE BOYS ● CAPITOL 91743 (9.98) (CD)	PAUL'S BOUTIQUE
198	182	168	7	MICHAEL MONROE MERCURY 838 627 1/POLYGRAM (CD)	NOT FAKIN' IT
199	163	157	12	THE ISLEY BROTHERS FEATURING RONALD ISLEY WARNER BROS. 25940 (9.98) (CD)	SPEND THE NIGHT
200	185	182	12	STEVE STEVENS ATOMIC PLAYBOYS WARNER BROS. 25920 (9.98) (CD)	STEVE STEVENS ATOMIC PLAYBOYS

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

10,000 Maniacs 132	Bobby Brown 27	Bob Dylan 38	M.C. Hammer 85	L.A. Guns 94	N.W.A. 84	Shooting Star 174	Testament 195
The 2 Live Crew 32	Sharon Bryant 184	EPMD 189	George Harrison 146	Paul McCartney 160	New Kids On The Block 6, 16, 35	Shotgun Messiah 100	Texas 130
7 Seconds 17	Kate Bush 46	Eazy-E 121	Deborah Harry 135	Reba McEntire 163	Nuclear Assault 185	Simply Red 154	Thompson Twins 143
Paula Abdul 4	David Byrne 71	Enuff Z'Nuff 79	The Jeff Healey Band 64	James McMurtry 125	K.D. Lang & The Reclines 98	Sir Mix-A-Lot 83, 158	Tone Loc 179
Aerosmith 5	The Call 161	Erasmo 60	Heavy D. & The Boyz 54	Metallica 149	Billy Ocean 87	Skid Row 15	Too Short 101
After 7 141	Camper Van Beethoven 148	Gloria Estefan 33	Don Henley 22	Pat Metheny Group 186	Original London Cast/Phantom 165	The Smithereens 99	Tora Tora 123
The Alarm 81	Belinda Carlisle 48	Melissa Etheridge 24	Hoodoo Gurus 171	Milli Vanilli 2	Soul II Soul 19	SOUNDTRACKS	Randy Travis 42
Laurie Anderson 177	Paul Carrack 159	Eurythmics 34	John Lee Hooker 110	Stephanie Mills 96	Randy Chapman 9	Beaches 82	Tina Turner 43
The B-52's 10	Tracy Chapman 9	Expose 66	Grayson Hugh 166	Liza Minnelli 134	Cher 17	The Fabulous Baker Boys 103	Luther Vandross 41
Babyface 25	Neneh Cherry 142	Faster Pussycat 120	Ian Hunter/Mick Ronson 182	Michael Monroe 198	Neneh Cherry 142	Shocker - The Music 147	VARIOUS ARTISTS
Bad English 23	Andrew Dice Clay 115	Fetchin Bones 196	Ice-T 37	Van Morrison 105	Def Leppard 153	When Harry Met Sally 136	Greenpeace: Rainbow 175
Badlands 162	Joe Cocker 92	Gorky Park 127	Indigo Girls 117	Motley Crue 7	Bang Tango 77	Starship 131	Happy Anniv., Charlie Brown 89
Bardeux 133	Alice Cooper 20	Lou Gramm 145	The Isley Brothers 199	Mr. Big 178	Bardeux 133	Stevie B 181	Stevie Ray Vaughan & Double 76
Rob Base & D.J. E-Z Rock 114	Randy Crawford 191	Grateful Dead 59	Janet Jackson 1	Madonna 51	Rob Base & D.J. E-Z Rock 114	Stevie B 181	Warrant 29
The Beach Boys 78	The Cult 111	Great White 45	Jethro Tull 70	Yngwie Malmsteen 128	The Beach Boys 78	Stevie B 181	Jody Watley 152
Beastie Boys 197	The Cure 28	King's X 157	Billy Joel 8	Biz Markie 69	Beastie Boys 197	Stevie B 181	White Lion 74
Jeff Beck 55	D.A.D. 122	Kiss 31	Janet Jackson 1	Ziggy Marley/Melody Makers 124	Jeff Beck 55	Stevie B 181	Angela Winbush 144
Regina Belle 63	D.J. Jazzy Jeff/Fresh Prince 88	Kool Moe Dee 169	Jethro Tull 70	Richard Marx 14	Regina Belle 63	Stevie B 181	Winger 126
David Benoit 192	The D.O.C. 52	King's X 157	Jethro Tull 70	Max Q 187	David Benoit 192	Stevie B 181	Dwight Yoakam 75
Big Audio Dynamite 97	The D.O.C. 52	Kiss 31	Jethro Tull 70	Maze 65	Big Audio Dynamite 97	Stevie B 181	Neil Young 36
Clint Black 68	Danger Danger 93	Kiss 31	Jethro Tull 70	Maze 65	Clint Black 68	Stevie B 181	Young M.C. 11
Michael Bolton 61	Dangerous Toys 73	Kiss 31	Jethro Tull 70	Maze 65	Michael Bolton 61	Stevie B 181	
Bon Jovi 72	Taylor Dayne 102	Kiss 31	Jethro Tull 70	Maze 65	Bon Jovi 72	Stevie B 181	
Bonham 47	Def Leppard 153	Kiss 31	Jethro Tull 70	Maze 65	Bonham 47	Stevie B 181	
David Bowie 119	Def Leppard 153	Kiss 31	Jethro Tull 70	Maze 65	David Bowie 119	Stevie B 181	
	The Del Fuegos 140	Kiss 31	Jethro Tull 70	Maze 65		Stevie B 181	
	Dino 62	Kiss 31	Jethro Tull 70	Maze 65		Stevie B 181	

# RIAA Meet Doesn't Quell Music Creators' Taping Concerns Songwriters Rail Against DAT Accord

BY EDWARD MORRIS

NASHVILLE Spokespersons for the Recording Industry Assn. Of America failed to convince songwriters here of the wisdom of the accord the trade group has reached with DAT hardware manufacturers (Billboard, Aug. 5). RIAA president Jay Berman and senior VP Hilary Rosen defended the accord here Nov. 2 to an audience of songwriters, publishers, and record label executives.

Following the meeting, representatives of the Songwriters Guild of America and other anti-DAT accord groups passed out position papers urging the defeat of any legislation that would codify the accord.

"In effect," the paper stated, "this DAT bill would give American intellectual property away free to anyone who has the money to buy a DAT recorder."

The RIAA's Berman saw it a different way at the meeting. He argued that the accord, if approved by Congress, would be a first step toward regulating the effect of new technology on copyrights. The pact mandates the inclusion of special circuitry in DAT recorders to prevent copies being made from copies.

Songwriters Ricky Carnes and Peter McCann, on the other hand, contended that a law embodying the accord would tend to legitimize home taping, since its passage would imply that it is all right to make first-generation copies. The consequence, they said, would be to weaken the case of publishers and songwriters who want to test the legality of home taping in court.

The RIAA was also assailed by some members of the audience who said the organization had excluded publishers and songwriters from the negotiations that led to the accord. Berman and Rosen maintained there was no such exclusion and that songwriters and publishers were invited to participate but declined.

Kevin Lamb, a board member of the National Music Publishers Assn. and head of Nashville's Maypop Music, countered Berman and Rosen's version, asserting that publishers were invited to the negotiations as nonvoting observers only. Berman and Rosen said there was no voting involved—that the accord came about by "consensus."

Berman conceded that the pact was little more than a foot in the door, but he said if it were passed into law, it would be give publishers

and writers leverage in defending their copyrights against other technical advances. "We think there are technologies much more dangerous than DAT," he added, specifically pointing to recordable CDs.

Buddy Killen, president of Sony-owned Tree Publishing, said the DAT technology was too useful—and already too pervasive in recording studios—for anyone to try to slow its spread. If defenses are to be taken against DAT, he argued, it should be in the area of levying royalties to compensate for those lost by intro-

duction of digital recording.

Berman said he is not sure that DAT will be the "next big thing"—newer formats might eclipse it.

The RIAA chief stated that he welcomes all actions that would have the effect of safeguarding copyright holders and added that the passage of the proposed bill is not detrimental to other protective efforts.

Eddie Reeves, VP/GM of Warner Bros. Records/Nashville, told the audience he is comfortable with the RIAA's stance, even though he is a songwriter.

## Rates And Distribution Schemes Vary Widely A Wrap-Up Of Int'l Tape-Levy Plans

BY BRUCE HARING

NEW YORK The recent study of home taping by the congressional Office of Technology Assessment (Billboard, Nov. 11) examined the arguments for and against a compensatory royalty on blank tape and/or recording equipment. As part of this assessment, it summarized royalty laws that are in effect or have been proposed in other countries.

Following is a country-by-country breakdown of each plan:

- **France:** Authors, performers, and producers are granted 1.50 francs (25 cents) per hour playing time for audiotapes. Seventy-five percent of income is distributed to the individual right owners; the remaining 25% must be used for the promotion of audio/visual productions and live performances, distributed through a collecting society among the various copyright holders. Authors receive one half of the proceedings; producers and performers share the remaining half equally.

- **West Germany:** Places levies on blank tape and recording equipment. The rate is set at 2.50 deutsche marks (\$1.35) per item for audio recording equipment and .12 DM (6 cents) per hour for audiocassettes. Revenues from this 1985 system are distributed at the rate of 42% to authors, 42% to performers and producers, and 16% to lyric authors.

- **Australia:** Has approved a levy but has yet to set the amount. The tax is expected to be in the range of

20-50 Australian cents for each 60-minute cassette sold. Schools and institutes for the blind are exempt from the levy.

- **Belgium:** A proposed levy would be based on 8% of the blank-tape price; revenues generated by the proposed levy would be divided among authors, artists, and manufacturers in one part; the other part would go to the country's three language communities (Flemish, French, and German) to support artists and cultural institutions in each community. The proposal also calls for an extension of the copyright period on authors' works from 50 to 70 years.

- **Hungary:** In 1983, this country imposed a levy of 8% of the selling price of a blank tape; 50% of the proceeds go to authors, 30% to performers, and 20% to producers.

- **Sweden:** Tax system on blank tapes set at 1.50 kronor (23 cents) per tape. Two-thirds of the revenue is used for unspecified purposes; 80% of the remaining third is put into a cultural fund; and the other 20% of that portion goes to authors (40%), performers (30%), and producers (30%).

- **Norway:** A 1982 law sets the tax percentage to be distributed to rights owners in the music field, including monies to producers of audio recordings.

The leading countries in terms of revenues from audio levies are Austria, \$1.77 million (1988); Finland, \$3.2 million (1987); France, \$16.3 million (1988); and West Germany, \$15.3 million (1988).

## INDUSTRYITES SLUG IT OUT IN NASHVILLE

(Continue from page 5)

for nonmembers and \$50 for members of the CMA and the Nashville Songwriters Assn. International.

Held Nov. 1 at the Stouffer Hotel, the seminar included two lively panels that dealt with such prearranged topics as "Changes In Nashville . . . New Labels & New Money, Where Is It Heading?"; "Control Composition . . . Here To Stay?"; "Radio Playlists & The Chart Game"; and "Opportunities For The Independents . . . Labels, Publishers, Songwriters, Promoters, Etc." The schedule also included a keynote address by James Guercio, chairman of the board of Country Music Television, a luncheon, and a concluding cocktail party sponsored by Billboard and Tower Records.

Songwriter Thom Schuyler moderated the morning panel, which came to life when Curb/RCA recording artists Naomi and Wynonna Judd accused radio of underestimating the taste of the American public. "Sometimes radio has caused us [the Judds] to be stereotyped," complained Wynonna Judd. "They pick one song and you have to play that song for the rest of your life."

The Judds maintained that radio pressure for up-tempo material has forced the act into a narrow, one-dimensional image. Wynonna Judd claimed that radio influence resulted in the label's decision to release the duo's most recent single, "Let Me Tell You About Love," instead of what she considered a superior selection. "There was another very powerful and touching song that I wanted to put out instead. But it wasn't released—and that's upsetting. Radio was screaming for an up-tempo song, and that's why the song that was released was put out." Judd added a curious coda to her complaint: "And it became a hit."

In the latest expression of an oft-heard refrain, Bill Lloyd of the RCA act Foster & Lloyd observed, "Artists are in one business and radio is in another. Radio's business is to sell ads, and our records go in between the ads."

Eric Marshall, PD of Nashville's WSIX-FM, countered that radio is restricted by the product released by the record companies and by audience preference. "We have to pro-

gram music that will be accepted by the listeners," he said.

The battle lines were even more dramatically delineated by songwriter Mike Reid, who noted that radio is sometimes one of the "natural enemies" of his profession. He urged songwriters with ample financial resources to chase great music instead of chasing success.

The themes continued through the afternoon session, moderated by Lon Helton, Nashville bureau chief of R&R and host and producer of the "Nashville Live" radio show. Then, Nick Hunter, VP at Warner Bros. Records/Nashville, led a Billboard chart bashing. "If we all continue to sit around and pay attention to Billboard, we'll all be out of business," said Hunter. His major concern was over the process of awarding bullets on the Billboard Hot Country Singles chart.

No sooner had RCA's Nashville chief Joe Galante joined Hunter in criticizing the chart for "changing its rules weekly," than he was put on the defensive by a songwriter who, like others in the Nashville songwriting community, is at odds with Galante over the latter's imposition of a nine-cut limit on most RCA albums. Galante defended his decision as a business move that has resulted in a greater profit margin for RCA.

Billboard's Country Chart Manager, Marie Ratliff, defended her turf, noting that major changes are being made in the Billboard country charts (see page 49) and that the criteria for earning bullets is in revision. She stressed that a new system of monitoring airplay will soon be brought to play in determining country chart positions. That system, supplied by Broadcast Data Systems Inc., tracks actual airplay on radio stations as opposed to the stations' reported (but not always accurate) playlists used by Billboard, and reported (but not always accurate) rotations used by R&R.

The R&R chart system also came under attack from panelist Stan Byrd, president of Chart Attack, a Nashville-based promotion firm. He noted that radio airplay rotations can be as skewed and faulty as the rankings by playlist numbers.

## P'GRAM STOCK SALE SHOULD BE LUCRATIVE VENTURE

(Continued from page 5)

PolyGram at \$15-\$18 a share. A couple of weeks later, Black Monday put an end to that plan.

Of the 35 million PolyGram shares being offered under the current plan, 22 million are owned by Philips, 10 million will be new shares issued by PolyGram, and 3 million will cover over-allotments for the underwriters. A total of 14 million shares, before over-allotments, will be offered in the U.S., and 18 million in Europe and the rest of the world. The estimated price for the international offering is between 34 and 42 Dutch guilders (a guilder is currently worth 48 cents).

Prudential-Bache Capital Funding is coordinating the efforts of several underwriters in the U.S. and Europe. The others include Goldman, Sachs & Co., Merrill Lynch Capital Markets, Morgan Stanley & Co., and Drexel Burnham Lambert in the U.S., and Credit Suisse First Boston Limited overseas.

After Philips receives approval from the SEC, it will organize a schedule of appearances by top executives in Europe and the U.S. to promote the stock to investors and analysts.

Philips, an electronics conglomerate based in Eindhoven, Holland, estimates that 8% of its worldwide sales come from PolyGram.

PolyGram includes the labels Polydor, Mercury, London, Vertigo, Fontana, and Verve in popular music, and Deutsche Grammophon, Decca/London, and Philips Classics in classical music. Some of the popular artists on its U.S. roster are John Cougar Mellencamp, Tears For Fears, Def Leppard, and Bon Jovi.

**Major country chart changes are coming . . . see page 49**



**Epic Gets Ruthless.** Pictured after signing the deal between Ruthless Records and Epic are, from left, Jerry Heller, representation for Ruthless Records; Eric "Eazy-E" Wright, president, Ruthless Records; Dave Glew, president, Epic Records; Dr. Dre, head of production, Ruthless Records; and Hank Caldwell, senior VP of black music, Epic Records.

## EPIC-RUTHLESS DEAL

(Continued from page 9)

With Rhyme Syndicate and Ruthless in tow, Glew says the label is unlikely to add rap production deals in the near term, unless a particularly strong situation develops.

"The beauty in making the production deals we have is the complete package we get," he says. "We get the talent from people who understand the market best. They and their staffs are out there every day promoting their talent, looking for talent. They are so successful that they are drawing the best of new rap acts. Also, when they go on the road, their acts go with them."

IRV LICHTMAN

## 'Dead Pit' Pack Comes Alive Horror-Vid Box Lights Up Sales

BY JIM McCULLAUGH

LOS ANGELES Here's looking at you, creep . . . again and again. That could very well be the tag line describing Imperial Entertainment's novel "interactive, electronic 3D" home video packaging for its upcoming horror film "Dead Pit."

The textured front of the cassette box, achieved through a "vacuum formed" technique, depicts a mummified demon. By pushing a spot on the front of the box, the green lightbulb eyes of the creature flash for 15-20 seconds with the aid of a small battery. The illuminating effect is good for up to 10,000 tries.

Although the cost is \$7.50 a box, 50% more than normal cassette packaging costs, Sunil Shah, president of the L.A.-based independent home video supplier, says the extra amount is justified on this one title because the company's six-month market research indicates the box will attract many additional rentals.

Last year, the company used vacuum-formed 3D artwork on a title called "Black Roses." That title, says Shah, racked up sales of more than 30,000 units and is still a consistent renter.

"This is an incentive for retailers to take in multiple units. With unknown product the idea is to get it to move off the shelf. Everyone is crying that there is no market for B product—but if you do market research and try to come up with some innovative approaches, there is a market."

Imperial is aiming for 75,000 units for the film, says Shah. Without the electronic box, sales would probably be only half that, he adds. The film has had no theatrical exposure.

Prebook on the \$89.95-listed "Dead Pit" is Jan. 15; the street date is Jan. 29.

"Three or four days after we showed this to distributors, they were already 20%-30% ahead of their goals," he says.

Shah also says that Imperial

### 'There is a market for innovation'

will spend more on the marketing of this Cornerstone Production Co. film—\$750,000—than it cost to make. The campaign includes trade advertising, co-op, ads in distributor mailers, cable, spot TV, and some network.

"It's not 'Gone With The Wind' but the film plays very well for the horror genre," he says.

In addition, says Shah, Imperial will give retailers a \$5 rebate on each tape if they buy three or more units.

Shah, who says Imperial's goal is to become one of the top 10 companies "in terms of bottom line, not volume," says upcoming titles include "Angel Town," a new Jean Claude Van Damme film called "Wrong Bet," and a George Lucas/Francis Ford Coppola presentation titled "Powaqqatsi." All those films, he said, will have some theatrical exposure.

## 2 U.K. RETAILERS BOOST INTERNATIONAL COMMITMENT

(Continued from page 6)

& Spencer store chain as director of European operations, is already assessing other cities and discussing methods of financing one of the biggest pan-European retail projects ever planned.

In the U.K., Virgin currently has two megastores in London, two in Glasgow, and one each in Birmingham, Brighton, and Edinburgh. Its Dublin, Ireland, store—its first outside the U.K.—opened in 1987, and its Paris operation, which started trading a year ago, is grossing \$1.6 million per week. Additionally, Virgin has stores in the Australian cities of Sydney (May 1988) and Melbourne (January 1989).

Whitehorn discloses that six more Australian operations are being finalized. Although these stores, like other Virgin retail outlets, will be combo operations, they are to be called video cafes; they will be smaller than the megastores and will carry a commensurately smaller range of music products. They will also retail contempo-

rary clothing and other such merchandise.

"We're looking at a number of possible sites in Tokyo for a megastore there," adds Whitehorn. A partner for the Japanese venture has not yet been chosen. Insiders say it will not necessarily be Fujisankei, which has acquired a 25% stake in the Virgin Group (Billboard, Oct. 14).

The criterion applied by Virgin Retail in deciding on the location of a megastore is that the site should be in a major urban center with a minimum population of 1 million. Virgin defines a megastore as a site with at least 7,000 square feet of floor space.

HMV, already operating 130 retail outlets in the U.K., Ireland, Denmark, Canada, and New Zealand, opened its first Australian store in September in the Parramatta district of Sydney.

It covers 7,500 square feet of floor space for records, CDs, cassettes, videos, and accessories. It is the latest step in what HMV chief executive

Stuart McAllister describes as the group's goal of being "the best specialist music retailer in every market in which we operate."

A second HMV store will be in business before Christmas in the Chatswood area of Sydney.

Video sell-through accounts for 15% of HMV's global sales, and accessories for 5%, with music contributing the remaining 80%. HMV outlets do not rent videos.

HMV's retailing operation generates \$300 million annually in sales. Currently, its non-U.K.-based stores account for 22% of that total. The company is aiming to raise that percentage to 50%.

Virgin Retail would not reveal its annual sales figures, but sources say its worldwide revenues total more than \$200 million.

Assistance in preparing this story was provided by Hugh Fielder, U.K. music editor of Music & Media, and by Ed Christman in New York.

## U.K.'s SELL-THROUGH CO. PLANS U.S. MOVES

(Continued from page 6)

product will be priced at \$14.95 and \$19.95 and sold through chain operations.

"We believe we can have a strong and profitable presence there," says Steve Ayres, CEO of VCI. "We have considerable programming originated in the U.K. which is suitable for the U.S. market and we'll be buying rights there."

In Europe, VCI—the acronym for Video Collection International—has subsidiaries in Spain and France, and intends to establish a presence in every European territory during 1990, marketing product as a catalog under the VCI label. The European thrust will begin in February with the simultaneous release in all territories of two Beatles movies, "Help" and "Magical Mystery Tour."

"This is our first step in creating a Pan-European presence," explains Ayres. "We're setting up a new subsidiary, VCI Program Sales, and

we'll also be looking at Japan next year and starting a separate video rental label specializing in blockbuster movies."

In addition to his CEO status at VCI, Ayres is on the main board of the new Strand VCI group. The Strand operation is the company's video duplication arm. Mike Campbell is chairman of the Strand VCI board, and Paddy Toomey has joined as the U.K. managing director of VCI after 31 years with the Woolworth retail chain.

Prestwich Holdings began about 60 years ago in northern England as a publicly traded, broadly based industrial group. Its activities included bridge-building equipment and optical services.

In 1984, Paul Levinson of Palan Entertainment became chairman of Prestwich and converted it into a leisure and entertainment group.

Ayres joined in 1985 to set up a video sell-through operation at a

time when the U.K. video market was exclusively rental oriented. Video Collection International was launched in the fall of that year with 50 titles comprising a mix of feature movies, children's product, music, and sports.

The titles were sold at \$11 each through Woolworth outlets initially, where they were instantly successful, and later through such other chains as W.H. Smith. Sales this year are confidently predicted to hit \$442 million, with \$790 million forecast for 1991.

The catalog now has 1,000 titles, with children's material and feature films the most popular. VCI is also producing its own programs on lifestyle, medical, cookery, sports, and educational topics.

Levinson and his management team have departed as a result of the buyout, together with the former Braveworld video rental subsidiary.

NIGEL HUNTER

## IS MTV TAKING A HARDER LOOK AT VIDS?

(Continued from page 92)

ers contacted, says that, overall, MTV has been supportive of their videos. In fact, most labels express sympathy for MTV's position, and don't object to the editing process—despite its cost. The problem comes from not always knowing what is and is not permissible.

"I'm aware of the anguish that MTV goes through in deciding what can stay or not and I agree that each video should be taken as an individual case," says Capitol's Peacock. "I just wish at times they'd be more consistent in what they allow and what they won't. From a production standpoint, it's a nightmare of a problem for us."

"It seems like arbitrarily videos have been picked and chosen as to what's not making it and what is," says Linda Ingrisano, manager of video promotion and marketing at EMI (and soon to be national director of video promotion at Elektra). "You see something in one clip and in another you have to cut it out."

Some label staffers cite the cyclical nature of the problem and note that every time a controversial clip airs, there is a rash of questions about what is permissible and what is not.

"They've always come back to us with more edits," says Steve Schnur, national director, AOR/video promotion, for Chrysalis Records. "It's always been there, just in different degrees. For some

reason it's gotten more evident because in the past year or two, people got away with more, so maybe they're putting the hammer down harder now."

## Ohio's Record & Tape Outlet Files For Chapter 11

BY ED CHRISTMAN

NEW YORK Record & Tape Outlet, a 19-unit chain based in Westerville, Ohio, has filed a Chapter 11 petition under the federal bankruptcy code. The company, which closed at least 21 stores this year, had total assets of \$4.2 million and total liabilities of \$4.8 million as of Oct. 4, according to court documents. The petition was filed in the U.S. Bankruptcy Court for the Southern District of Ohio in Columbus.

"[Record & Tape Outlet] won an order authorizing the interim use of cash collateral, which means it is allowed to use the proceeds from the sales of secured inventory," says Myron N. Terlecky of Strip, Fargo, Schulman & Hoppers Co., a Columbus-based law firm representing the financially troubled web. A hearing was set for Nov. 9 to determine whether to let that order stand until the final disposition of the case. Under the law, RTO has 120 days from

the filing date to put together a reorganization plan.

"Prebankruptcy steps were the reduction of stores from 41 to 19," says Terlecky, who adds he anticipates further reductions in the number of outlets. Calls to RTO headquarters were not returned.

Other steps taken by RTO, according to court papers, are to seek a cash infusion of \$500,000 by an outside investor and to reduce its warehouse space from 33,000 square feet to 4,000 square feet to alleviate occupancy costs.

Currently, RTO operates 17 stores in Ohio and two in Kentucky. This year, the company withdrew its presence from the markets of Tampa and Orlando in Florida, and from Indianapolis.

RTO is a unit of Music Promotions Inc., which was formed as a wholesaler of prerecorded music in 1971 by John R. Batcheck, who is listed in court documents as the company's sole shareholder. In 1976, the compa-

ny entered the retail marketplace.

According to a source familiar with the case, Batcheck attributed his problems to a downturn in sales this year, and to the industry's conversion from vinyl to CD and cassette. Another problem, says the source, is that the chain simply expanded too rapidly.

RTO's seven largest creditors, according to court documents, are the six major distributors and The Fifth Third Bank, based in Cincinnati. As of the Oct. 4 filing, RTO owed about \$600,000 to WEA, \$510,000 to CBS, \$269,000 to PolyGram, \$420,000 to BMG, \$280,000 to MCA, \$389,000 to Capitol Records, and \$918,000 to Fifth Third.

\* Other RTO creditors include Great Atlantic & Pacific Music, St. Louis, owed approximately \$116,000; Silver Bells Music, Nashville, \$58,460; Action Music Sales, Cleveland, \$50,066; Golden Circle, Stamford, Conn., \$37,000; and Madacy, Montreal, \$174,000.

In his decision allowing the chain to remain in operation using revenues generated by the sale of inventory, bankruptcy judge R. Guy Cole Jr. wrote that "it appears that debtor may have a realistic chance of proposing a viable reorganization plan involving the operation of approximately 10 stores . . . [The debtor] appears to have little chance of proposing a plan, or of operating profitably in the interim, with the existing 19 stores."

"[RTO's] current inventory level, valued at about \$1 million on a retail basis, is insufficient for the debtor to operate profitably," the document states. "[The company] needs to increase its inventory by \$500,000."

The six major distributors cut off RTO, forcing the web to purchase inventory from one-stops and other wholesalers, according to the documents. At the time of the filing, RTO was purchasing product on a COD basis from Campus Records in Hilliard, Ohio.

## VIDEO PRODUCTS, SIGHT & SOUND MERGE IN NEW HOLDING COMPANY

(Continued from page 1)

"This is really just the first step toward the company we want to create," VPD president Tim Shanahan says. "We want to create a distribution company that has national presence but that has all the attributes that make regional distributors work. We don't want to lose our edge in the marketplace."

In addition to its St. Louis headquarters, Sight & Sound has branches in Kansas City, Mo.; Minneapolis; Little Rock, Ark.; and New Orleans. VPD maintains branches in San Diego, Ontario, and Long Beach, Calif., as well as its Sacramento, Calif., headquarters. The companies will have a combined market share of 8%-9%, making them the No. 5 distributor after Commtron, Video Trend/Major, Baker & Taylor and Ingram.

Shanahan confirms that a third distributor may soon be added under HED. "That's already in the works," he says. "We've been working on this concept since April."

Given the geographic distribution of VPD's and Sight & Sound's branches, industry speculation has focused on East Coast-based distributors as possible third partners. But Stuart Schwartz, chairman of Maryland-based distributor Schwartz Bros., one of the leading candidates among industry odds-makers, flatly denies that his company will be merging with, or acquired by, anyone. Meanwhile, J.D. Mandelker, president of Sight & Sound, denies that geography will be the sole consideration. "It's whether or not they're good operations," he says. "Any good businessman could name several companies that would be a good fit."

Shanahan and Mandelker will each hold the title of co-president

of HED, the holding company. Each will also retain the title of president of the respective operating companies. HED has been incorporated in Delaware, but for the time being will have no headquarters.

Its board of directors, at least until a third distributor is incorporated into HED, will consist of two representatives each from VPD and Sight & Sound and one outside director. Each partner owns 50% of HED.

As with Video Trend and Major Video, VPD and Sight & Sound will continue to operate autonomously, the companies say. Their purchasing, sales, and marketing operations will not be consolidated. "There will be some economies of scale," Shanahan says. "We can amortize out our legal costs and get better rates on insurance benefits and so forth. But that's not really the point of the merger. We don't want to create a highly centralized company."

The two companies had combined sales of some \$180 million last year, according to Larry DeVouno, senior VP of Sight & Sound, and will do more \$200 million this year. "That size should give us much easier access to outside capital," he points out.

Street Side Records, a retail chain and a sister company of Sight & Sound under parent Sound Disc Inc. will not be part of HED, DeVouno says. A recently created rackjobbing operation, Sight & Sound Merchandising, will be part of the new operation. "That's a tool that will be available to VPD," DeVouno says. S&S Merchandising currently racks about 550 outlets, including supermarkets, drug stores, mass merchants, and video specialty stores.

"We have quite a few specialty stores that we rack," DeVouno says. "It's no secret that sell-through is where the growth is going to be in video. Racking allows

### 'This is really just the first step'

specialty stores to do much more in sell-through than they have been able to."

The ability to offer racking services, in fact, may be one factor driving the increasing consolidation of the distributor ranks. Several distributors, including such majors as Commtron and Baker & Taylor, are known to be developing rackjobbing operations, in part as a means of protecting their positions in the sell-through business.

Ingram Video, the third major national distributor, is also thought to be contemplating a move toward racking. According

to Bill Hall, president of Oregon-based rackjobber Sight & Sound Distributing (unrelated to the St. Louis Sight & Sound), his company has held extensive talks with Ingram about "all kinds of opportunities," but stresses "there is nothing going on."

Another factor could be still-fresh memories of studio attempts to restructure their distributor ranks. The roots of the recent mergers "could go back a year or more when certain distributors were being discontinued by certain distributors, losing lines," Jim Ul-samer, marketing VP with Baker & Taylor says, commenting on the moves generally. "It could be there's a feeling that unless you approached 8% to 10% of a studio's volume, you were vulnerable."

Shanahan comes close to acknowledging that point. "This is a growing business, a highly competitive business," he says. "To be a small, niche distributor doesn't bode well for the long-term surviv-

al of a company. You could be the very best company in the country in terms of subjective appeal, but you have to be generating the revenue and the return that the studios are comfortable with and the owners of the company are comfortable with."

Larger distributors, Shanahan notes, "are in a position to take a short-term lower margin or lower return [on investment] that makes it very difficult for the regional guys to compete."

Shanahan also says VPD expects to avail itself of the facilities of Sight & Sound Merchandising. "Both of our businesses revolve around the specialty store universe," he says. "Racking certainly opens up a lot of opportunities for us."

Assistance in preparing this story was provided by Earl Paige in Los Angeles.



(Continued from page 98)

**HEART OF THE MATTER:** To help folks who need bypass heart surgery, which costs as much as \$40,000, **Chip Davis**, owner of **American Gramophone Records**, and talk show host **Larry King**, who has had bypass surgery, are making a special three-week effort (Nov. 6-24) to help **The Larry King Cardiac Foundation**. The centerpiece is a taped King essay on Christmas, along with composer/musician Davis' "The Traditions Of Christmas" music from his "A Fresh Aire Christmas" set, which can be obtained by calling a toll-free number and making a donation of \$10.

**TRACK** hopes for a speedy recovery for **Joe Martin**, veteran retired wholesaler and former Billboard staffer, who is hospitalized at Memorial Hospital, 3501 Johnson St., Hollywood, Fla. 33201. His room phone number is 305-987-2000.

**GOOF:** Track gave the wrong date for a **B'nai B'rith** music unit panel discussion on the fate of the musical theatre. It's Monday, Nov. 13, at the Sutton Place Synagogue in New York at 6 p.m.

**MOVING UP:** **Jack McKeon** is making the geographic switch from VP of album promotion out of Los Angeles for **RCA Records** to Seattle, where he will handle promotion in the area.

**WHITE'S SILVER:** **BMI** threw a party for **Barry White** at Spago's in Hollywood Oct. 30 to pay tribute to the artist's 25th anniversary as a writer member of the performance rights group.

**AMONG HIS FIRST PROJECTS** since establishing his new **Sovereign Productions**, **Eric Colodne** is producing "New York Music Scene," a series of 20 half-hour programs showcasing new music acts of all types. Colodne formed his company after a 25-year association with writer/performer **Cy Coleman** in the operation of Coleman's music publishing company, **Notable Music**. Colodne is located at 161 W. 54th St. in New York. Phone number is 212-247-8584.

**THE JUDGMENT ON RUSH:** **Atlantic Records** says it got such a volume of calls to its New York headquarters as result of the Nov. 3 airing of the new Rush single, "Show Don't Tell," from the group's new album, "Presto," due Nov. 17, that it had to declare several of its phone extensions as "Rush emergency hot lines" from Nov. 3 to Nov. 6.

**HAIL CAESAR:** **Irving Caesar**, best known as the lyricist for "Swanee" and "Tea For Two," is this year's recipient of the **ASCAP/Richard Rodgers Award** for veteran contributors to musical theater. Caesar, 94, received the award Nov. 2 at his home in New York.

## R&B FOUNDATION HANDS OUT ACHIEVEMENT AWARDS

(Continued from page 5)

derscore the growing relationship between the foundation and the Smithsonian.

Although no formal announcement has been made until now, the Smithsonian recently donated office space to house the nonprofit foundation.

The Smithsonian has agreed to release in 1990 a boxed, 150-selection set of classic R&B recordings as part of its series of richly annotated mail-order sets highlighting the contributions of Afro-American and non-European music.

Masters for the project will be donated by the labels that own the original recordings, and the foundation's executive director Howell Begle hopes the production costs for the boxed set will be covered by the labels as well. Proceeds from the sale of the sets will go to foundation recipients and programs.

Foundation officials say they are still in discussions with CBS, MCA, RCA, Capitol, and Motown Records over new endowments that would augment Atlantic Records' \$1.5 million seed-money grant to the R&B Foundation. That grant, made in 1988, pays for the annual award grants, which total \$125,000, and current operating costs.

Begle says that, after eight months of talks, "plans are much further along [with the labels] at this point."

The foundation is also in discus-

sions with E.G. Bowman & Co., the largest black-owned insurance broker in the U.S., to develop a comprehensive insurance program of a so-called "tough risk" category to aid older R&B performers. Premiums would be paid by foundation endowment contributions.

Also in the works are benefit concerts in January and February at the Kennedy Center for the Performing Arts here and the Smithsonian, as well as a major 1990 fund-raiser at a large New York venue. That concert would feature veteran performers as well as yet unnamed, chart-topping famous "son and daughter" artists.

The Smithsonian is also planning a major exhibit in one of its museums next year of the contributions of R&B artists during the period of segregation.

The Rhythm and Blues Foundation was formed in 1988 to celebrate the musical heritage of American R&B pioneers and to assist in meeting their current financial needs.

The grant from Atlantic Records, along with smaller grants from actor Dan Aykroyd and the Hard Rock Cafe and the proceeds from a benefit concert, helped the foundation get through its first year.

The establishment of the foundation followed the activities of Washington attorney Begle and others in obtaining back royalties for R&B artists.

torically black UNCF member colleges.

**BIZ BUZZ:** Those seeking employment—or new employment—in the record industry are overwhelmed by the apparent field of new opportunities arising. Among the potential new employers, most of them Los Angeles-based: **Irving Azoff's** new label, whatever emerges from **Disney's** soon-to-come **Touchstone** label (which, few have noted, officially debuted with the "Roger Rabbit" soundtrack album some time ago), whatever venture **BMG** will apparently provide, a reborn **Charisma** label via **Virgin**, and the similarly reborn **Asylum** line from **Geffen**. Track hears that **Geffen's Marko Babineau** has lately been devoting his days to staffing up the latter.

**PACT BREACH CHARGED:** **MCA Records** has sued **George Tobin**, ex-manager of teen pop idol **Tiffany**. In an action filed in U.S. District Court in Los Angeles, the label charges that Tobin breached an exclusive contract by shopping the masters of 10 songs recorded by Tiffany after they were rejected by MCA in September. MCA says that it owns the copyrights of the masters of Tiffany's songs as the result of an April 1986 agreement. The company is seeking an injunction against the sale of the songs, a declaration that it did not breach the agreement by rejecting the masters, and unspecified compensatory damages, including at least \$10,000 per copyright infringement. Tiffany herself has filed a separate action against Tobin, charging that he continues to represent himself as her manager.

**SEE HOW THEY RUN:** Tradesters who ran the 26-mile New York Marathon Nov. 5 included **Arista's Jim Cawley**, who in his ninth straight year of running has hopes of making it 10 years in a row, which would make him among only 100 or so who have run the 20-year-old event for 10 consecutive years. Cawley's time was 3 hours and 49 minutes, almost tying talent manager **Brian Lane**, who beat Cawley by a few seconds. **Elroy's Steve Lerner's** time was an impressive 3 hours and 4 minutes. Other runners included **Record Theatre's Lenny Silver**.

**A LONG RUN AT RETAIL:** **Don Leary** is retiring from the retail business after 58 years of operating **Don Leary's Inc.** in Minneapolis. Currently selling off his stock, Leary let others get into the CD era, preferring to sell 45s and LPs others were dropping. He expects to close shop by the end of the month. "What I don't sell, I'll give to the Salvation Army."

**"CLOSER THAN EVER,"** the new **Richard Maltby/David Shire** musical review that just opened on Broadway, is being recorded this week by **RCA Victor** in parent **BMG's Studio C** for release on a two-CD, two-cassette package in February. The package contains the complete show, with some 100 minutes of music.

# What's In An Oldies Name? Courts Have The Answer In 2 Cases

BY ED CHRISTMAN

NEW YORK The issue of the authenticity of oldies acts has surfaced again with the resolution of two court cases.

In one case, manager Richard Barrett successfully sued for the right to use the Three Degrees trademark, which was also claimed by Helen Scott, Victoria Wallace, and Valerie Holiday. The other case concerns an out-of-court settlement that gives the surviving members of the Shangri-Las exclusive rights to the name. They have agreed to lease the name Shangri-Las to New York-based Dick Fox Enterprises, the other party in the settlement.

In the Three Degrees case, it is unclear from an examination of court documents and through an in-

terview with the defendant lawyer as to when each of the defendants first joined the band. But two of the defendants have been performing as Three Degrees at least since 1976, and the third replaced a member who had been in the band at that time, according to court documents.

Manager Barrett, however, formed the Three Degrees sometime in 1963 and his continuous use of the service mark gives him a proprietary right to it, according to the court's decision, handed down Oct. 11 by U.S. District Judge James McGirr Kelly Jr., who sits on the bench for the Eastern District of Pennsylvania.

"Performances by entertainers under a service mark do not give them a right [to] that mark, particularly where, as here, the performers

are employees of the owner of the mark," Kelly wrote.

But Richard Nader, who recently celebrated the 20th anniversary of his Rock'N'Roll Revival shows, says of the decision, "The original name and fame was won by the artists—they created that value. No court of law and no trademark can deliver that name. The audience is there to respond to the hits and memories and to show appreciation. The audience is not there to respond to the trademark or court decisions."

The current issue of artist authenticity surfaced at the end of last year when the Foundation For The Love Of Rock'N'Roll Inc., a national organization devoted to '50s and '60s musicians, moved to form an information clearing-house on groups working under famous names with

no connection to original performers (Billboard, Dec. 17).

Frank Benasetti, who represented the three defendants, says he has already filed an appeal.

During the '70s, the Three Degrees scored seven Hot 100 singles, including "When Will I See You Again," which peaked at No. 2 in 1974.

Barrett, who wrote the Three Degrees' first hit, "Maybe," which charted at No. 29 on the Hot 100 Singles chart in 1970, served as manager from the group's formation in 1963 until he was fired in 1980, according to the court document.

In the '80s, court papers say, he continuously attempted to launch a Three Degrees act, forming four new versions that rehearsed and recorded, but did not perform.

Meanwhile, Scott, Holiday, Wallace and the latter's predecessor with the group, Sheila Ferguson, were active touring and recording throughout the decade, according to the document, which cited several recordings, including an album released this year on Ichiban Records called "And Holding."

Andrew Rackear, an associate at Marks, Murase & White, a New York-based law firm, says his clients, the Shangri-Las, are happy with the settlement. "The Shangri-Las were concerned that the names were being misrepresented," he says. "What was important to them was they put a lot of work and credi-

bility into the name."

The Shangri-Las had six top 40 hits from 1964 to 1966, including "Leader Of The Pack" and "Remember (Walkin' In The Sand)."

Dick Fox of Fox Entertainment says he put together a group to tour as the Shangri-Las because the original members had retired.

"The issue is about impersonators taking away work from original members of groups," says Fox. "But the Shangri-Las didn't want to work. If they wanted to work, I would give them the name. I am not taking the name from someone using the name."

Arnie Kaye, who heads Pearl River, N.Y.-based Mars Talent Agency, says, "There is a moral issue and a legal issue . . . and it's not cut and dry. Just because you get a trademark doesn't make it right."

"On the other hand, unfortunately, people die. Does that mean the group shouldn't continue? If the members are replaced and the group still does the songs and people enjoy it, then it's fine. If it is done well, there is no harm."

However, Nader, whose company is based in Manhasset, N.Y., says that performers working under a name who have not naturally evolved from the original group should be labeled a tribute act. Without the tribute label, "we would have a dozen Elvis Presleys today instead of a dozen impersonators."

## VLADIMIR HOROWITZ LEAVES VAST RECORDED LEGACY

(Continued from page 1)

the Ukraine on Oct. 1, 1903, he studied from age 3 at home and later at the Kiev Conservatory. Among his teachers was Felix Blumenfeld, a proponent of the Anton Rubinstein school of pianism. His earliest successes are traced to the 1922-23 season in Kharkov, where he played a series of 15 concerts in return for food and clothing for his family, whose property had been all but wiped out by the Bolshevik Revolution in 1917.

The pianist changed his name for his Western debut in Berlin on Jan. 2, 1926. That same month, he was called in as a last-minute substitute for a performance of the Tchaikovsky B Flat Minor Concerto with the Hamburg Philharmonic. Critics compared him to Ferruccio Busoni and Anton Rubinstein, and audiences went wild. The local paper reported, "Not since Hamburg discovered Caruso has there been anything like it."

Horowitz made his U.S. debut with the same piece and the same results on Jan. 12, 1928, with the New York Philharmonic under Sir Thomas Beecham (also his U.S. debut). In 1933, he played Beethoven's "Emperor" Concerto with the Philharmonic conducted by Arturo Toscanini, who introduced him to his daughter, Wanda. They were married that same year, and Wanda remained close by his side and intimately involved in his career throughout his life.

The pianist was famous for his sabbaticals from the stage, each of which served to heighten the Horowitz mystique. There were four hiatuses, from 1936-38, 1953-65, 1968-74, and 1983-85. The 1965 "comeback" concert in Carnegie Hall was a veritable media event, as was his tour of Moscow and Leningrad in 1986. The Carnegie concert, recorded by CBS, was deemed by Harold Schonberg, former senior music critic at The New York Times, "one of the most exciting, dramatic concerts of the 20th century."

Horowitz, whose style was deeply rooted in the 19th century, was frequently compared to Rachmaninoff, though the latter pianist seldom took the rhythmic liberties that the former did. "I am a 19th-century Romantic," Horowitz once said. "I am the last. I take terrible risks . . . but the score is not a Bible and I am not afraid to dare."

He did not particularly enjoy playing with orchestras and was known for a relatively small number of concertos: the Tchaikovsky No. 1, the Rachmaninoff Third (which he recorded three times, see below), the Beethoven Emperor, and the Brahms B-flat. His solo repertoire was vast and ever changing, ranging from Mozart and Chopin to Rachmaninoff, Scriabin, and Schumann. He helped popularize the works of Clementi and Scarlatti through his recordings of their pieces.

Horowitz had his eccentricities. Concerts were performed only on his own piano and only at 4 p.m. on Sundays. In his book, "The Virtuosi," Schonberg reports the typical Horowitz tour entourage as including "his wife, her companion, a television director, his tuner, a Steinway representative, a valet, a record producer, his physician, his manager, and, often, his chef." Schonberg also called the pianist the highest-paid classical musician of his era, noting that he took 80% of the gross receipts of most concerts.

Horowitz's recorded legacy is vast, and much of it has already been reissued on CD. His first recording, of the "Carmen" Variations, was made in 1928 for RCA, with which he remained for 33 years. In the early days he also recorded for HMV, at first released in the U.S. by RCA, but now owned by EMI. He left RCA in 1961 for CBS. He returned to RCA in 1975 and then left in 1983 to go to DG.

The pianist's last recording session was held in his living room Nov. 1; it was the sixth session since his return to CBS. Thomas Frost, who produced all of Horowitz's recordings for DG and many on CBS earlier, says that none of the repertoire—which included works by Haydn, Chopin, and the Liszt-Wagner "Liebestod"—had been previously recorded by Horowitz. Two additional sessions were needed to correct some flaws, but Frost feels that there may be enough material for a complete recording. Final approval rests with Wanda Horowitz.

The pianist was to have taken these pieces on tour in mid-December, with concerts scheduled in Amsterdam and Berlin (sites, along with Hamburg, of his last public performances in the spring

of 1987).

Frost reports that he will be screening the Sony Classical vaults for further reissue possibilities. He believes there may be the equivalent of another two CDs of performances, both live and studio, that have never been released. Among the latter are a number of Clementi and Scarlatti tapings, as well as a performance of Beethoven's "Diabelli" Variations.

BMG Classics already had an extensive Horowitz reissue program under way when the pianist died. Jack Pfeiffer, who produced many of the recordings, starting in 1950, says that nine Horowitz CDs are currently available, including two recordings of the Rachmaninoff Third: One documents the pianist's 1978 Golden Jubilee concert in Carnegie Hall with Eugene Ormandy conducting, and the other was made under Fritz Reiner's baton in 1952. Three more disks are due in February, including a Chopin set, the Tchaikovsky Piano Concerto No. 1 from a broadcast conducted by Toscanini, and a Beethoven Concerto No. 5 led by Reiner. All Horowitz material in the vaults will be released, says Pfeiffer, for a total of 11 more CDs.

EMI is assembling a three-CD Horowitz collection for release early next year; it includes the highly regarded Rachmaninoff Third with Albert Coates and the London Symphony, made in 1928.

The archives at Yale Univ. contain some unreleased Carnegie Hall performances, recorded privately between 1946 and 1950. Since the pianist was under contract to RCA at the time, they would have to be released by BMG if they withstand audio scrutiny. Frost says he has been asked to screen some of the material, and he and Guenter Hensler, BMG Classics president, are expected to visit the Yale archives shortly to audition the recordings, many of them tape transfers from acetate disks.

Horowitz made a total of five recordings for DG, including the soundtracks for the CD Video "Horowitz Plays Mozart" and the film "The Last Romantic," on MGM/UA. All are still in the catalog.

Assistance with this story was provided by Is Horowitz.

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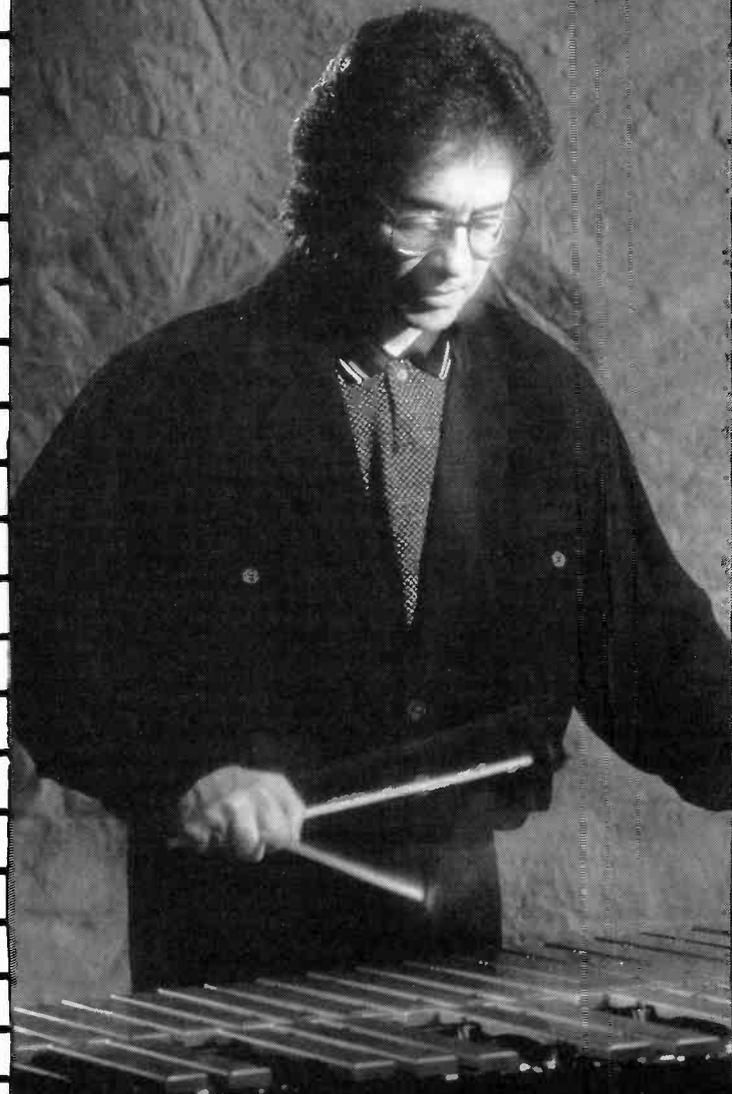
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# INSIDE STORY

## DAVE SAMUELS



### TEN DEGREES NORTH

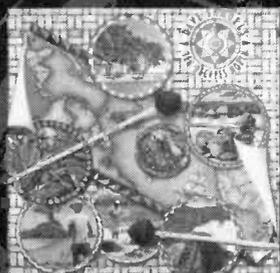
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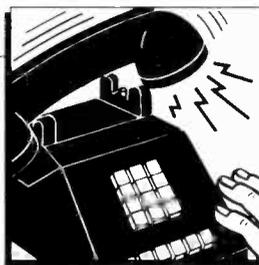


Produced by Jay Beckenstein for Crosseyed Bear Productions  
Management: Phil Brennan for Crosseyed Bear Productions  
John Patitucci and Eddie Daniels appear courtesy of GRP Records, Inc.

MCA RECORDS

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# INSIDE TRACK



Edited by Irv Lichtman

**CANNIBAL THEORY QUESTIONED:** Six weeks after it was mentioned at the National Assn. of Recording Merchandisers' Retailers Conference, the results of the Street Pulse Group study of cassette singles sales have not yet been publicly released. But executives of labels that commissioned the study say it does not seem to support the theory that leaping sales of tape singles are detracting from cassette album sales. Says **Jordan Rost**, director of marketing and new product development for **Warner Communications Inc.**, "We don't see strong evidence of cannibalization [in the survey], but this is an issue we're going to continue to monitor and perhaps study further in the future."

**BACK BURNER DEPT.:** The industry's back-announcing campaign is on the back burner but not forgotten, according to **Hilary Rosen**, VP of governmental affairs for **The Recording Industry Assn. of America**. Since retailers are currently preoccupied with holiday-season sales, she notes, the RIAA will not restart its song ID campaign until the first quarter of next year. The push will include in-store posters, trade notices, and op-ed pieces and will climax in April with "back-announcing month" activities. Meanwhile, the RIAA has also postponed its plan to lobby for U.S. legislation establishing a performance right (i.e., royalties to labels and artists for broadcasts of recordings). Since the copyright subcommittees are already considering DAT legislation, Rosen points out, the performance right campaign will have to wait until next year.

**BEST OF SUPER CLUB?** Virtually everyone Track has queried in the past week regards **Super Club's** widely rumored acquisition of distributor **Best Video** as a done deal. Everyone except the principals, that is. Best's executive VP, **Jim Pollan**, neither confirms nor denies the reports. Super Club isn't commenting. Super Club has made no secret of its designs on distribution and has certainly been in an acquisitive mood since it burst on the scene three months ago. Best, based in Oklahoma City, has branches in Salt Lake City, San Antonio, Texas, and Super Club's home base of Dallas.

**AS A FOLLOW-UP** to Track's Uni item last week, **MCA** confirms it's over for the label, with artists currently recording for Uni switching to **MCA**, as are executives of the label. As indicated, Uni president **David Simone** has left the company.

**HAPPILY BEHIND THE 8MM BALL:** **Tower Video** says it has had good sales from the 8mm video inventory it has made available in 12 of its 52 units, so it is expanding 8mm availability to 20 stores. That includes a new flagship store in Atlanta. Tower owner/chairman **Russ Solomon** gives **Sony**, chief backer of 8mm prerecorded video, credit for the sales success because of its introduction earlier this year of its portable Video Walkman.

**DENIAL:** Track's word last week that the two **Nimbus** CD pressing plants were up for sale is "categorically" denied by the directors of **Nimbus Records Ltd.**, a subsidiary of **Maxwell Communications Corp.** A spokesman for Nimbus' parent also adds that the Track report is "totally without foundation." In fact, the company notes, both plants in the U.K. and U.S. plan a further expansion of capacity in 1990 by 30% in the U.K. and 45% in the U.S. This follows a record year of sales and production, up 52% over 1988.

**EXITS:** **Jack Chudnoff** has left the **BMG/RCA** label after 15 years, most recently as VP of creative services and production. He can be reached at 516-293-0240... **Jerry Adams** has left his post as executive VP of finance with the 32-unit **Harmony House Records & Tapes Inc.** in Troy, Mich. He spent 15 years at Harmony House.

**ON THE MOVE:** **Linda Ingrisano**, manager of video promotion and marketing at **EMI**, is leaving that post to become national director of video promotion at **Elektra**, effective Nov. 20.

**A MONTH TO REMEMBER:** **Arista Records** had its best sales month ever in October, reports president **Clive Davis**. Davis says sales bettered the previous best month, July 1987, by more than 30%, with the surge led by **Milli Vanilli's** debut album (more than 800,000 units) and a longform video (near 100,000 in sales). Sorry, there are no dollar figures. Other acts giving a helping hand are **Grateful Dead**, **Taylor Dayne**, **Jermaine Jackson**, and **Dionne Warwick/Jeffrey Osborne**.

**MINDS THAT WON'T BE WASTED:** **Bobby Brown** will perform a benefit concert Dec. 22 at New York's Madison Square Garden to benefit **The United Negro College Fund**. Tickets are \$150 (with entry to postshow reception), \$75 (copy of Brown's new dance-mix album), and \$25. The concert, which will also feature **Sheena Easton** and is co-sponsored by Pro-Line hair products, is part of UNCF's 1989 fund-raising drive, which will conclude with the 10th annual "Lou Rawls Parade Of Stars" telethon Dec. 30. Brown, who began recording with **New Edition** as a junior high school student and whose "Don't Be Cruel" has been certified quintuple platinum, is also lending his name to an annual scholarship for high school seniors who maintain a 2.7 grade point average and plan to attend one of 41 private, his-

(Continued on page 96)

## Geffen Goaded By KHTY 'Snake 'Slip'

BY CRAIG ROSEN

LOS ANGELES Geffen Records and WB Music Corp. plan to proceed with a suit against KHTY (Y97) Santa Barbara, Calif., for allegedly airing and encouraging listeners to tape a broadcast of Whitesnake's "Slip Of The Tongue" album nearly two weeks before the official release, despite claims last week that a settlement was near (Billboard, Nov. 11).

The suit, filed Oct. 27 in U.S. District Court here, charges the defendant, KHTY owner Pinnacle Communications Inc., with copyright infringement and related violations. It seeks a permanent injunction restraining the station from airing unauthorized copies of future records without written consent from the label and asks for punitive damages of at least \$500,000. At the time of the broadcast, a number of the cuts on the album had not been legally licensed.

The suit claims that on Oct. 20, KHTY got an unauthorized tape of

the album and "began to exhort its audience at about 10:30 p.m. 'to get your tape recorders ready' because KHTY had an exclusive and was about to play a hot new album."

The station allegedly proceeded to play "Slip Of The Tongue" in its entirety at about 11 p.m. Geffen president Ed Rosenblatt was in Santa Barbara at the time and heard the broadcast.

This is not the first time Geffen has had problems with KHTY. In spring, the station aired an unfinished copy of "The End of The Innocence" by Geffen artist Don Henley prior to its official release.

Before the suit was filed, KHTY GM William H. Johnson Jr. claimed that the station received an advance cassette of the album in the mail from an unknown source, and acting PD Darren Stone "didn't understand" the ramifications of playing the tape prior to its official release.

KHTY was not the only station to play the cuts from "Slip Of The Tongue" before its authorized Nov. 1

release. WLLZ Detroit reportedly played cuts from the album at about the same time as the KHTY incident. WLLZ PD Doug Podell declined to confirm the broadcast, but acknowledged that the station also had a run-in with Geffen in the past.

"When we broke Aerosmith early, they had a heart attack," Podell says. "In today's radio industry, I find it ludicrous that they get down on a few stations that want to jam their record, whether it's a week early or not. If it was a new band, they would be begging us to play it."

Geffen GM Al Coury said he was unaware of the WLLZ unauthorized broadcast and said the label will not proceed with legal action against the station because it did not receive a complaint from a rival station.

Coury, however, says he hopes the KHTY suit sets an example. "We are trying to tell radio stations loud and clear that if they are dealing with stolen goods, we will go after them with the full brunt of legal might. It's no more slap-on-the-wrist time."

The *Los Angeles Times* credits her with a “supernatural vocal presence.” Fans at every stop of the current k.d. lang and the reclines North American tour demonstrate that her

# She’s absolutely unstoppable.

appeal is every bit as extraordinary. The “Trail Of Broken Hearts” single from the *Absolute Torch And Twang* album generated plenty of pop airplay. Now, the newest country single—“Three Days”—should affirm radio’s commitment to k.d. in a big way.

Find out what the fuss is all about when you tune in to see k.d.’s Willie Nelson tribute on the November 24th CBS television special

“Grammy’s Living Legends.” And don’t miss

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on the December

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THE HOLLYWOOD REPORTER

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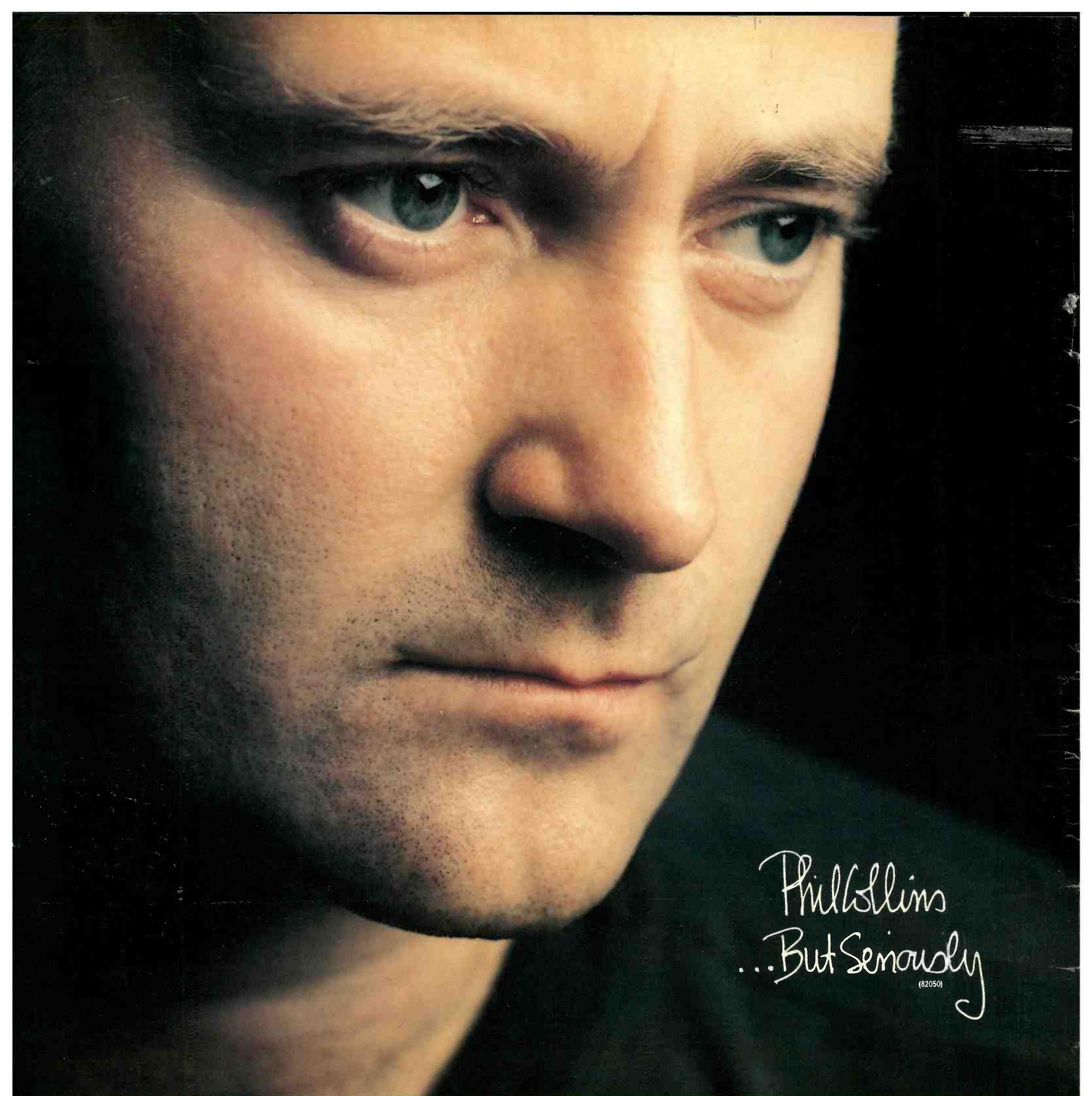
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