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THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

OCTOBER 20, 1990

Indictment Of Supplier Opens Federal Assault On Adult Video

BY EARL PAIGE

LOS ANGELES—In the first of what the U.S. Justice Department promises will be a series of indictments targeting adult video manufacturers, charges were brought against Cal Vista Ltd. here Oct. 4 as the result of a sting operation. The action comes after six months of persistent FBI-led investigations of adult video suppliers.

According to a statement released by U.S. Attorney General Richard Thornburgh, "This indictment is the first to result from a series of 24 searches conducted earlier this year by the FBI and the Los Angeles Police Dept. against Los Angeles-based producers of nationally distributed hardcore films... This indictment stakes out our commitment to aggressively pursue large-scale producers of illegal hardcore pornography... in every state in the nation."

A federal grand jury in the Northern District of Oklahoma handed up the five-count indictment against Cal

Vista and two of its officers, charging conspiracy and interstate shipment of "obscene video cassette tapes," including "Sorority Pink," "Sorority Pink II," "Backdoor Lust," and "Awesome."

The indictment is the first public announcement of a drive that, according to many in the adult video community, stems from sting investigations commenced during the Winter
(Continued on page 89)

4 Majors OK Philips' DCC Format New Cassette Poses Threat To DAT

BY SUSAN NUNZIATA

NEW YORK—Four of the six major record label groups—PolyGram N.V., EMI Music Worldwide, BMG, and the Time Warner Records Group—have announced their support for the digital compact cassette (DCC), a new consumer digital audio technology that is compatible with existing analog cassettes.

CBS Records and the MCA Music

Entertainment Group say they are looking at the format but have no further statements at this time.

Slated for introduction by Philips Consumer Electronics in early 1992, DCC has already begun to get the kind of software-industry support that has eluded digital audiotape. Some industry observers feel that DCC could cause serious trouble for DAT in the mass consumer marketplace.

The record companies supporting DCC, along with some software retailers, feel that the format will find more mass-market consumer acceptance than DAT and will serve as a comfortable transition between analog and digital formats.

Following more than six months of rumors, Philips formally announced its development of DCC on Oct. 8, two days prior to the opening of the
(Continued on page 88)

Billboard Chart Awards Go Prime Time

BY PAUL VERNA

NEW YORK—Billboard parent BPI Communications Inc. and the Fox Broadcasting Co. will present a prime-time TV special, "The 1990 Billboard Music Awards Show," based on the magazine's year-end charts.

The two-hour program, featuring such superstars as Phil Col-

lins, Janet Jackson, M.C. Hammer, and New Kids On The Block, will be filmed live Nov. 26 at the Santa Monica Airport hangar, according to a statement from BPI and Fox. It will be broadcast at 8 p.m. Dec. 10 on the Fox broadcasting company stations.

Additional artists expected to appear on the show are Sinéad O'Connor, Wilson Phillips, En-

Vogue, Roxette, Motley Crue, Lisa Stansfield, and Bell Biv DeVoe. Others will be announced soon.

According to the joint statement, winners will be honored in more than 20 categories in a variety of genres, including rock, pop, black, country, AC, and rap. BPI and Fox plan to make the show an annual event.
(Continued on page 86)



FOLLOWS PAGE 34

Erol's Vid Chain Mulls Sale Options

PAGE 5

Labels Seek A Balance In Lyrics Controversy

PAGE 6

No. 1 IN BILLBOARD

★ I DON'T HAVE THE HEART JAMES INGRAM (WARNER BROS.)	HOT 100 SINGLES
★ PLEASE HAMMER DON'T HURT 'EM M.C. HAMMER (CAPITOL)	TOP POP ALBUMS
★ GIVING YOU THE BENEFIT PEBBLES (MCA)	HOT BLACK SINGLES
★ PLEASE HAMMER DON'T HURT 'EM M.C. HAMMER (CAPITOL)	TOP BLACK ALBUMS
★ FRIENDS IN LOW PLACES GARTH BROOKS (CAPITOL)	HOT COUNTRY SINGLES
★ NO FENCES GARTH BROOKS (CAPITOL)	TOP COUNTRY ALBUMS
★ PETER PAN (WALT DISNEY HOME VIDEO)	TOP VIDEO SALES
★ GLORY (RCA/COLUMBIA HOME VIDEO)	TOP VIDEO RENTALS

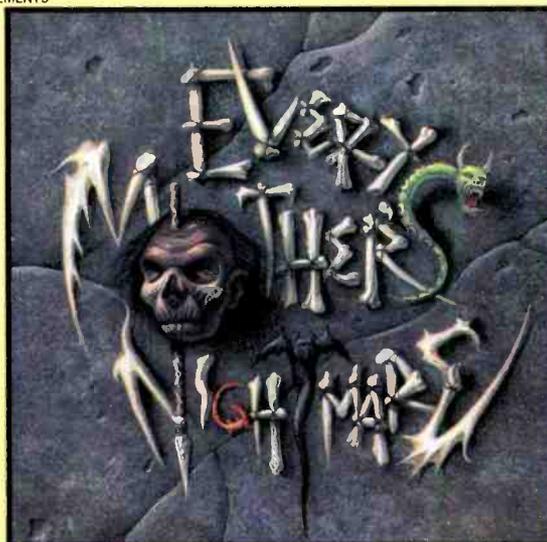
It's Strait Ahead Of Class Again At CMA Awards

BY EDWARD MORRIS

NASHVILLE—George Strait again commanded the top prize—entertainer of the year—at the Country Music Assn.'s 24th annual awards show, Oct. 8 here. But some first-time nominees also made their way into the history books. The rock'n'rural Kentucky Headhunters won vocal group and album of the year awards. Vince Gill carried away the single-of-the-year trophy. And Garth Brooks, nominated for five honors, copped two: the Horizon award for career achievement, and best video of the
(Continued on page 86)



SURFACE: "3 DEEP" Their sensational new album poised to surpass the platinum success of "2ND WAVE." Featuring The First Time. Bringing soul to the SURFACE On Columbia.



EVERY MOTHER'S NIGHTMARE Wake up and check the facts. "EVERY MOTHER'S NIGHTMARE" is really breaking through. The new single "LOVE CAN MAKE YOU BLIND," is rising up all the rock charts, requesting and selling everywhere it's played! On ARISTA



JOIN THE KOZ...
DAVE KOZ Featuring the first single "CASTLE OF DREAMS"

His playing can be heard on albums ranging from U2 and Richard Marx to Ray Charles and Joan Armatrading. Now the saxman extraordinaire lays down some magic for himself on his self-titled solo debut Dave Koz.

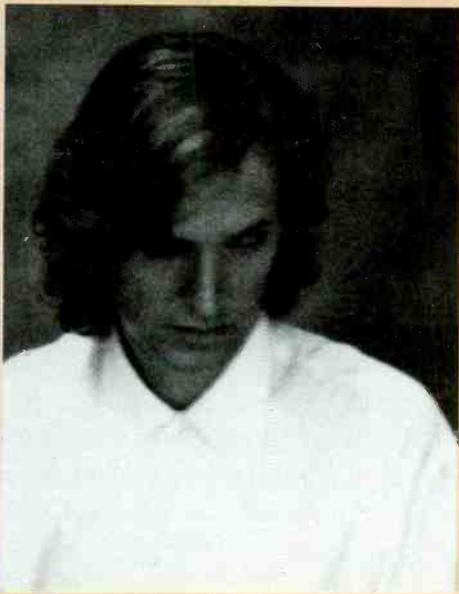
On Capitol cassettes, compact discs and records

Left Bank Management

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Steve Winwood

Refugees of the Heart

Heart breaking.

Heart healing.

It takes you

even higher.

Pulse racing.

Takes your

breath away.

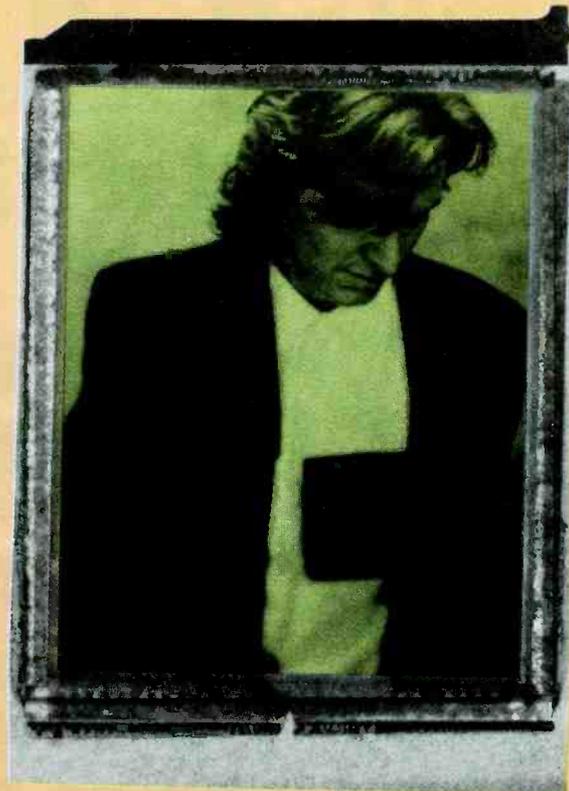
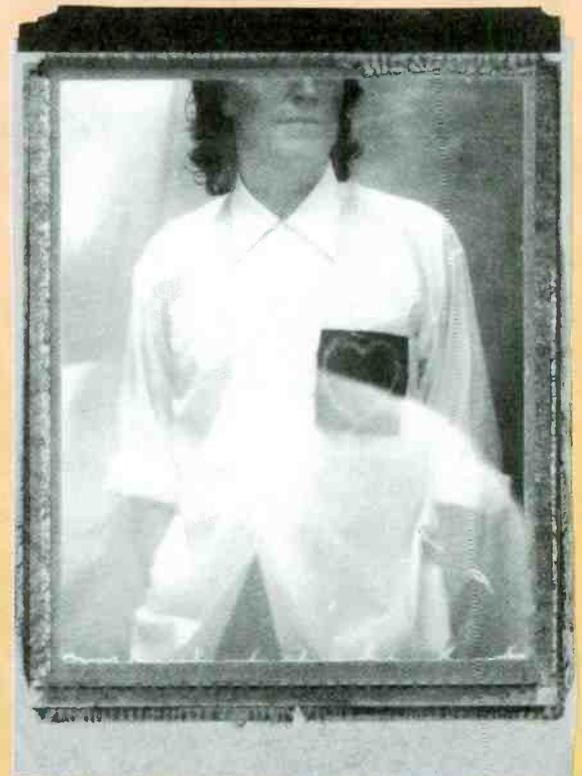
Ground breaking.

The air is finer.

The light

is brighter.

And the view stretches for as far as the heart can see.



Album arrives in store

November 11th.

Featuring the single **"One
and
Only
Man."**

On Virgin Compact Discs.

Cassettes and Records 1/2 4 91405

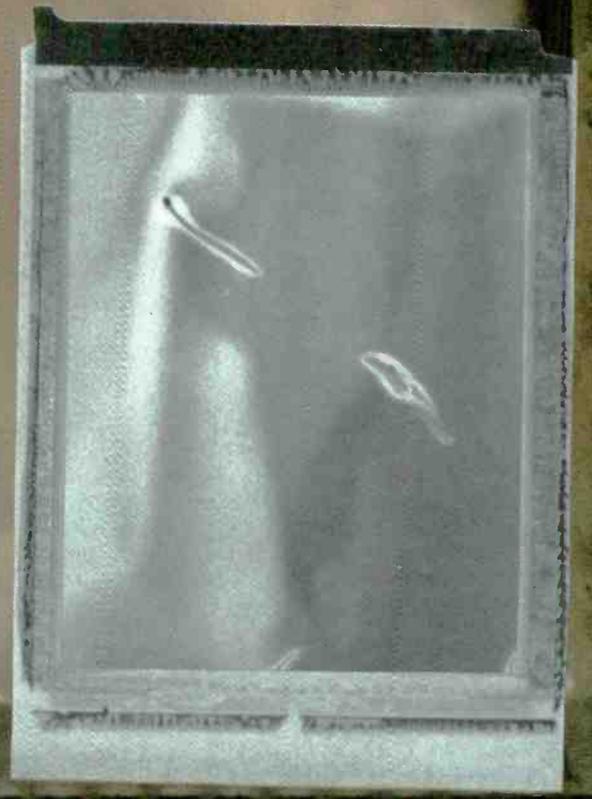
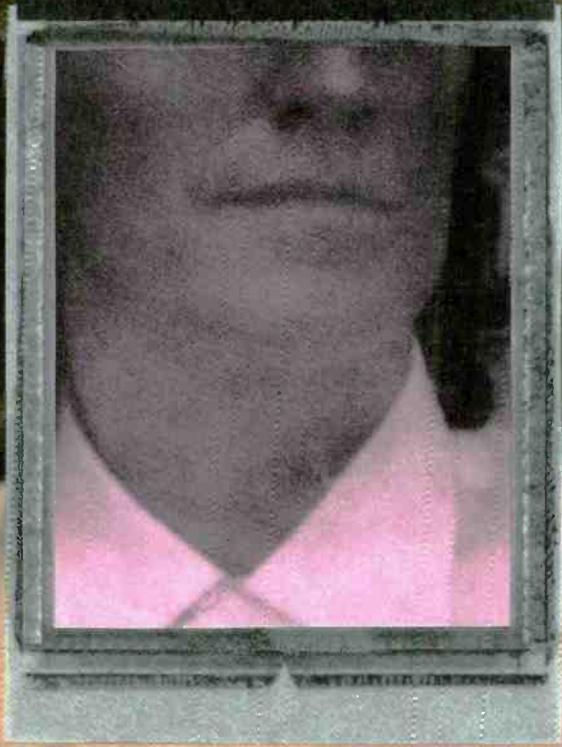
Management: Ron Welsmer Entertainment.

Produced by Steve Winwood

Engineered by Tom Lord Alge.

Virgin

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RAY CHARLES

Believe
It.

WOULD YOU BELIEVE?

The New Album

Available on Warner Bros. Cassettes,
Compact Discs and Records.
Featuring the Single "I'll Take Care Of You"
4-19588

Produced by Ray Charles and Jimmy Lewis
Management: Joe Adams
©1990 Warner Bros. Records Inc.



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VOLUME 102 NO. 42

OCTOBER 20, 1990

DAVID CASSIDY IS BACK IN SPOTLIGHT

"Call me anything but a former teenage idol," asks David Cassidy, the er, ex-young icon of the popular "Partridge Family" show, in an interview with Melinda Newman about his new album—and image. **Page 31**

TOWER SHARES THE POWER

Tower Records/Video is continuing to buck the industry trend toward centralization by passing on responsibility to its store managers. That was the main message delivered at the company's annual conference. Ed Christman returns from the meet with a full report. **Page 38**

RIGHTS GROUPS HONOR THE WRITE STUFF

Songwriters and music publishers earned accolades at recent SESAC, BMI, and ASCAP awards ceremonies honoring the top country songs. Debbie Holley has highlights and lists of the winners. **Page 59**

BERNSTEIN LAYS DOWN HIS BATON

Famed conductor Leonard Bernstein has canceled, or postponed, all conducting commitments due to poor health, reports Billboard classical columnist Is Horowitz, who assesses the situation in this week's Keeping Score. **Page 67**

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Erol's Vid Chain Mulls Sale Options

N.C. Stores Might Go To B'buster Franchisee

■ BY BILL HOLLAND

WASHINGTON, D.C.—Erol Onaran, founder and president of Erol's Inc., the largest privately owned video retail chain in the country, says he is "not closing the door" to selling the business he formed in 1980.

Springfield, Va.-based Erol's, which now operates more than 200 stores, is experiencing a slowdown in revenue growth, which it blames on the state of the economy and the plateauing of VCR sales and video rentals. It has updated or overhauled most of its operations, canceling

membership fees and, for the first time, allowing renters to return tapes to any of its stores.

Onaran also said that Erol's has been approached and has turned down offers by several firms about the purchase of part or all of the chain, although he would not mention company names.

"They come to us regularly," he said.

Further, several industry analysts say that Erol's is seeking potential buyers for stores in its more outlying markets. Observers say that one such deal, possibly involving the sale

of Erol's stores in Charlotte, N.C., to a Blockbuster franchisee, may be close at hand.

Such activity might amount to an "up or out" situation for the third-largest national video chain, which has lost ground in its core market—the Washington, D.C., metro area—to industry giant Blockbuster Entertainment.

Blockbuster, according to insiders, brings in more than 10 times the annual revenue of Erol's; it also has seven times as many stores.

Regarding the sale rumors, "it would make no sense to say, 'no, never,'" Onaran told Billboard Oct. 9 at the chain's annual convention. "Just like any prudent businessman, I'm not closing the door. Anything could happen at any time. Of course, I would like to see the business continue to grow, and take care of my people and all that, but you never know."

Currently, the Erol's chain is committed to a 1-year-old decision to begin franchising some of its current stores as well as new outlets, and is actively pursuing possible franchisees. If the plan works, within a few years about half of Erol's stores will be franchised.

Several industry analysts, including Gary M. Jacobson at Kidder, Peabody & Co. in New York, say that the Erol's franchising move is "too little, too late."

Says Jacobson: "The bottom line is, how many franchisers have signed up? None. There are thousands of competent potential franchisees, but the thing is, the market's already full."

The franchising plan will, in most *(Continued on page 89)*

John Farr, Ex-Target Buyer, Arraigned In Kickback Case

■ BY PAUL SWEETING

NEW YORK—John Farr, former VP of sales at Commtron and former music buyer for the Target mass-merchandise chain, was arraigned in federal district court in Minneapolis Oct. 4 on charges of taking kickbacks and bribes from a supplier while at Target and of filing false tax returns.

Farr pleaded not guilty to the charges and was released on a \$10,000 personal recognizance bond. A trial date has been set for Nov. 26. The case will be heard by Judge Edward J. Devitt.

Indicted along with Farr were his wife Anna Marie and Dwaine Allen

Niemeyer, described in the indictment as a salesman for Record-Wide Distributors Inc. of Fenton, Mo. (Billboard, Oct. 13). Other sources portray Niemeyer as an independent rep for Record-Wide.

Niemeyer is accused of paying bribes and kickbacks to Farr in exchange for purchases by Target of Record-Wide product, and of filing false tax returns.

Anna Marie Farr is charged with accepting bribes and kickbacks, filing false tax returns, and making false statements to an auditor from the Internal Revenue Service.

Anna Marie Farr and Niemeyer also pleaded not guilty, and each *(Continued on page 89)*

Entertainment Stocks Take Hit In 3rd Qtr.

Inflated Prices, Soft Sales Cited For 24.8% Decline

■ BY DON JEFFREY

NEW YORK—Entertainment industry stocks tracked by Billboard fared even worse than the overall market for equities in the third quarter.

Twenty-five stocks listed on this publication's weekly Market Action chart fell an average 24.8% in price during the period from July 1 through Sept. 28, the last trading day of the quarter.

Charting the overall market, Dow Jones' 700-stock Equity Market Index fell 15% in the quarter. Analysts blame the threat of war in the Middle East, the steep rise in oil prices, the decline in corporate profits, and the approaching recession.

Many analysts believe that entertainment stocks in general have fallen sharply this year because their prices had been inflated last year on rumors of takeovers. In addition, sources have cited the relative softness in record and video sales this year.

Among the 25 entertainment stocks listed by Billboard, the prices of only two went up. All the others declined. And, in the case of six equities, the fall was 50% or more.

The two whose price rose were Rentrak Corp., up \$1.3125, or 40.4%, to \$4.5625, and MCA Inc., up \$3.25, or 5.85%, to \$58.75.

MCA's stock has gone up—despite the drop in price for all other major

film, television, and record companies—because it is negotiating a possible acquisition by Matsushita Electric Industrial Co. of Japan at a price range estimated by sources at between \$80 and \$90 a share.

In the case of Rentrak, the pay-per-transaction home-video distributor reported its first profitable quarter in June and projected a 40% year-to-year increase in net profit for the third quarter.

In percentage terms, the biggest decliner in the quarter was NHI Nelson Holdings International Ltd., operator of a home video company and a video vending business, whose stock fell \$3.625, or 56.8%, to \$2.75.

Nelson was one of four companies whose stocks sank to new price lows on the final day of the third quarter. The others and their closing prices

were Orion Pictures Corp., \$7.375; Sony Corp., \$40.625; Westwood One Inc., \$2.50.

In dollar terms, the biggest dropper in the quarter was Capital Cities/ABC Inc., the radio and television network company, whose shares fell \$156 each to \$467. The percentage decline was 25%.

The six companies whose stock dropped 50% or more were Nelson; Orion Pictures, 54.9%; Acclaim Entertainment Inc., 54.7%; Westwood One, 50%; Vestron Inc., 50%; and Price Communications Corp., 50%.

The stock that fell the least in percentage and dollar terms was Cerron Corp., a distributor of blank video- and videocassettes, which lost 6.25 cents, or 6.25%, and closed at \$1.

Other companies tracked by Bill- *(Continued on page 94)*

That's Disc With A 'C'

In 1986, as the CD was turning the corner and emerging as a force in the retail marketplace, Billboard's editors made the decision to spell it *compact disc*. The decision was based on usage at several publications that are generally considered to be the last word on style and spelling.

The move was a surprisingly controversial one for Billboard, and we have weathered more than four years of queries and complaints from readers (not to mention our own reporters).

At last, we have decided enough is enough. From now on it's *compact disc* in Billboard.

Labeling Albums Is Sticky Business

Liability Vs. Profit A Difficult Balance

BY DAVE DIMARTINO
and CRAIG ROSEN

LOS ANGELES—With the debate over allegedly obscene lyrics focusing public scrutiny on the record industry, many labels now find themselves precariously balanced between their perceived need to act responsibly and the attraction of the financial harvest that controversial, stickered albums often generate.

**NEWS
ANALYSIS**

Geffen Records, for instance, recently made headlines by refusing to distribute the Def American album by the Geto Boys—and ultimately announced plans to sever all ties with that label. Censorship opponents have criticized Geffen for that decision, while the opposite camp has slammed the song "One In A Million," by Geffen act Guns N' Roses, for its racial and anti-homosexual slurs.

Atlantic Records has also placed itself squarely in the middle of the lyrics controversy by buying an interest in Luke Records, which has run into legal problems over 2 Live Crew. Atlantic is currently distributing the gold-certified "Banned In The U.S.A." album by Luke Featuring the 2 Live Crew. At the same time, according to Atlantic-distributed Megaforce Records, the major label recently "brought to question" a planned album track by metal group Vio-Lence called "Torture Tactics";

the song was later pulled from the group's album, "Oppressing The Masses."

Some labels have tried to deal with the lyrics question by releasing albums in both stickered and non-stickered versions. For example, there are two versions of the new RCA/Jive album by rap artist Too Short, and the "dirty" one is outselling the "clean" title by a wide margin. "Reality is, we're selling 10:1 against the clean,"

says RCA Records president Joe Galante of the Too Short opus. "That's a function of the marketplace."

One label that has yet to put a parental advisory sticker on an album is Virgin. "We haven't put out a record on Virgin that we feel needs it," says Virgin Records co-managing director Jeff Ayeroff. "We would sticker records if we felt we should."

Although Iggy Pop's "Brick By
(Continued on page 95)

Fights Over Jury Ethnicity Bog Down Crew Trial

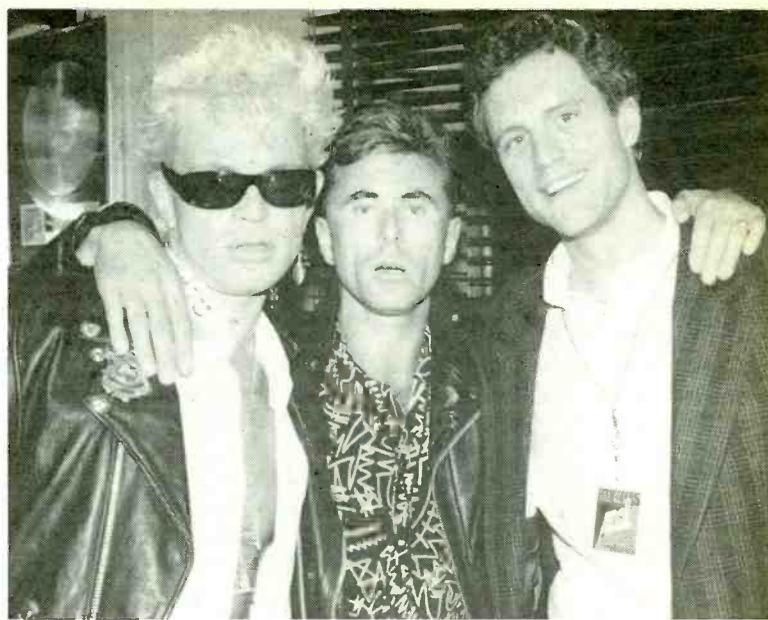
BY JOHN LANNERT

FORT LAUDERDALE, Fla.—The obscenity trial of Miami rap group 2 Live Crew got off to a rocky start here as prosecutors and defense attorneys wrangled over the ethnic makeup of the jury.

Band members Luther Campbell, Chris Wongwon, and Mark Ross are charged with violating a state obscenity statute by performing obscene material during a show at a Hollywood, Fla., nightclub in June. They were arrested four days after U.S. District Court Judge Jose Gonzalez ruled that their album "As Nasty As They Wanna Be" is obscene (Billboard, June 16).

The six-member jury will determine if the lyrics sung at the 2 Live Crew performance are obscene. The trial began less than one week after an all-white, six-member jury convicted Fort Lauderdale record store owner Charles Freeman of obscenity for selling "Nasty" (Billboard, Oct. 13).

Of the 35 potential jurors, chosen from the Broward County voter registration rolls, three are black and two are under the age of 30. Defense attorney Bruce Rogow, who is attempting to overturn the jury selection process, notes that 20% of Broward County residents are under 25 years old. He also says
(Continued on page 86)



Idol Time. Chrysalis president John Sykes, right, congratulates Chrysalis recording artist Billy Idol, left, after two sold-out performances at New Jersey's Brendan Byrne Arena and a surprise gig at New York's Ritz. At a party in Idol's honor at the Hard Rock Cafe in New York, Sykes presented Idol with a platinum award to commemorate sales of more than 1 million copies of Idol's current album, "Charmed Life." Also pictured is Eric Barrett of East End Management.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Georgia Bergman is named VP of creative enterprises at Warner Bros. Records in Los Angeles. She was VP of the video department at the company.

Leonard Adelman is named VP of CBS Records Division in New York. He was an exclusive consultant at BMG.

Enigma Entertainment in Los Angeles names John Guarnieri VP of A&R, Laura Annick VP of international, Steve Holmberg VP of finance, Adam Nimoy VP of business affairs, and Tammy Kizer director of production. They were, respectively, senior director of A&R, director of international, director of finance, director of business affairs, and manager of pro-

BMI, HBO License-Fee Battle Heats Up

Society Cuts Separate Interim Deal With Viacom

BY KEN TERRY
and FRED KIRBY

NEW YORK—BMI, which has been locked in battle with HBO and other cable programming services over license fees, agreed in late August to give Viacom an interim license covering Showtime, The Movie Channel, MTV, VH-1, and Nickelodeon, it was revealed in federal court here Oct. 5.

Since Viacom did not take the split license on which BMI has been insist-

ing in its suit against HBO, the move calls into question the performing rights society's whole game plan on cable licensing. In addition, HBO attorney Robert D. Joffe noted in court, the overall fee for Viacom's services was the same as that paid by Showtime in a 1987 agreement, which then came to about 12 cents a subscriber. Thus, Joffe estimated that Viacom channels would wind up paying 9.3 cents a subscriber. HBO has sought a 12-cents-per-subscriber in-

terim fee from BMI, based on the recent rate-court setting of 12 cents a subscriber for Showtime's ASCAP fee.

At a Sept. 5 court hearing, Judge John E. Sprizzo denied BMI's motion for a preliminary injunction against HBO on the condition that the two parties negotiate an interim fee deal. They were given a month to work it out, and after failing to do so, returned to court Oct. 5.

After reprimanding Robert J. Sisk, a BMI attorney, for withholding news of the Viacom deal from the court, Sprizzo set Dec. 11 as the date for hearing arguments on interim fees for HBO and co-defendant Manhattan Cable. At that hearing, a decision may also be made on whether Manhattan Cable must pay a separate fee for use of BMI repertoire included in HBO programs that it carries.

Sprizzo tentatively set June 3 as the trial date in the case.

Ed Chapin, BMI's general counsel, notes that the Viacom deal is not a new pact; BMI plans to roll over the old deal from month to month "until we get some kind of word on where we stand with HBO."

Regarding the other program services, he notes that, in most cases, their BMI contracts expired at the end of last year and are on hold until the HBO situation is resolved.

Why did BMI make an exception for Viacom? Chapin says it was because Viacom's license expired in August. At the time the other compa-
(Continued on page 79)

Windham Hill Expands Staff To Support Growing Roster

BY CHRIS MORRIS

LOS ANGELES—Responding to an enlarging artist roster of increasingly diverse musical stylists and a direct-distribution deal with BMG, Windham Hill Records has announced a round of new executive appointments.

The 15-year-old new age pioneer, which has made significant strides into the pop and jazz markets over the last two years, has appointed Roy Gattinella, the label's former Western regional manager, to the new post of director of marketing, and given Pat Berry, previously the label's Southern regional manager, the newly created title of director of

sales. Both will report to sales and marketing VP Larry Hayes.

With the expansion of the marketing team, Niki Ruxton, Windham Hill's former office manager, has been named to the new role of advertising/merchandising manager.

Simultaneously, the label has appointed Jane Covner, most recently a partner in the public relations firm the Michael Dalling Co., as director of publicity. Covner succeeds Winnie Kelly, who has relocated to Washington, D.C., to serve as Windham Hill's East Coast publicist.

Laura Sanano, until now the label's national promotion manager,
(Continued on page 95)



BERGMAN



ADELMAN



FLEMING



HACKER

duction for the label.

Island Records names Kevin Fleming VP of the black music division in Los Angeles and Chelle Seabron national director of black music promotion in New York. They were, respectively, director of West Coast black music A&R at the label, and local promotion and marketing manager at Motown Records.

Barbara Shelley is named VP of media and artist relations at Chameleon Music Group in Los Angeles. She was director of national publicity for the



TINDLE



BACKER



CONWAY



REESE

company.

Michael Hacker is named national dance promotion director for Geffen Records in New York. He was a dance music DJ, remixer, and promoter.

A&M Records in Los Angeles names Mark Tindle national album promotion director and Rick Gershon director of information. They were, respectively, national promotion director, special projects, for the label, and production manager at Chiat-Day Advertising.

Arista Records names Jeff Backer national field director of pop promotion in Coral Springs, Fla. He was Southeast regional promotion director.

MCA Records names John Waller national director of publicity, black music division in Los Angeles, Kelly Haley East Coast director of publicity, black music division in New York, Bernard Brenner dance music promotion manager in New York, and Jennifer Jay A&R representative in Los Angeles. They were, respectively, account executive at Set To Run Public Relations, associate director of press and publicity at EMI, retail chart coordinator of the Direct Hit Entertainment record pool, and assistant to the director of A&R, West Coast, for the company.

Atlantic Records in New York names Jeff Appleton director of national
(Continued on page 86)

Julio Iglesias



THE
NIGHT'S
MOST
ROMANTIC
STAR.

JULIO IGLESIAS LEADS YOU INTO A NIGHT OF PASSION ON HIS SENSUOUS NEW ALBUM OF ALL-ENGLISH VOCALS. A COLLECTION OF CLASSIC LOVE SONGS, INCLUDING AND I LOVE HER, MONA LISA, AND THE NEW SINGLE, CAN'T HELP FALLING IN LOVE.

ON COLUMBIA.

SEE JULIO LIVE ON HIS "STARRY NIGHT" HBO SPECIAL SATURDAY, NOVEMBER 24, 8:00 P.M.

Produced by Albert Hammond
Executive Producer: Jay Landers

"Starry Night"



Represented by William Morris Agency

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BMI 50th ANNIVERSARY

Country

We Proudly Congratulate The Writers And

ABOVE AND BEYOND **

Harlan Howard
JAT Music, Inc.
Tree Publishing Co., Inc.

ALL THE FUN
Taylor Dunn
Paul Overstreet
Scarlet Moon Music

ALL THE REASONS WHY
Paulette Carlson
Sportsman Music
Warner-Tamerlane Pub. Corp.

ANY WAY THE WIND BLOWS
John McFee
Long Tooth Music

ARE YOU EVER GONNA LOVE ME
Holly Dunn
Careers Music, Inc.

BABY'S GOTTEN GOOD AT GOODBYE

Tony Martin
Troy Martin
Co-Heart Music, Inc.
Muy Bueno Music

A BETTER LOVE NEXT TIME
Johnny Christopher
Bobby Wood
Chriswood Music
Johnny Christopher Music

BEYOND THOSE YEARS
Eddie Setser
Warner-Tamerlane Pub. Corp.

BIG DREAMS IN A SMALL TOWN
Van Stephenson
Warner-Tamerlane Pub. Corp.

BURNIN' OLD MEMORIES
Gene Nelson
Paul Nelson
Believus Or Not Music
Screen Gems-EMI Music, Inc.
Warner-Tamerlane Pub. Corp.

CALL ON ME
Gary Scruggs
Irving Music, Inc.

CATHY'S CLOWN
Don Everly
Acuff-Rose Music, Inc.

THE CHURCH ON CUMBERLAND ROAD
Bob DiPiero
John Scott Sherrill
American Made Music
Little Big Town Music
Old Wolf Music

COME AS YOU WERE
Paul Craft
Dropkick Music

DEAR ME
Scott Mateer
Carson Whitsett
Acuff-Rose Music, Inc.
Artin Music, Inc.

DON'T TOSS US AWAY
Bryan MacLean
Lionrich Music

DON'T YOU EVER GET TIRED (OF HURTING ME)
Hank Cochran
Tree Publishing Co., Inc.

DOWN THAT ROAD TONIGHT
Josh Leo
Wendy Waldman
Moon and Stars Music
Mopage Music
Screen Gems-EMI Music, Inc.
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FAIR SHAKE
Bill Lloyd
Careers Music, Inc.

FINDERS ARE KEEPERS
Hank Williams, Jr.
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FROM A JACK TO A KING **
Ned Miller
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HOUSTON SOLUTION
Paul Overstreet
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I DON'T WANT TO SPOIL THE PARTY
John Lennon
Paul McCartney (PRS)
Maclen Music

I GOT DREAMS
Bill LaBounty
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I GOT YOU
Dwight Yoakam
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I WISH I WAS STILL IN YOUR DREAMS
John Jarvis
Green Turtle Music, Inc.
Tree Publishing Co., Inc.

I WONDER DO YOU THINK OF ME
Whitey Shafer
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I'M A ONE WOMAN MAN **
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I'M NO STRANGER TO THE RAIN
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Careers Music, Inc.

IF I HAD YOU
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IN A LETTER TO YOU
Dennis Linde
Combine Music Corp.

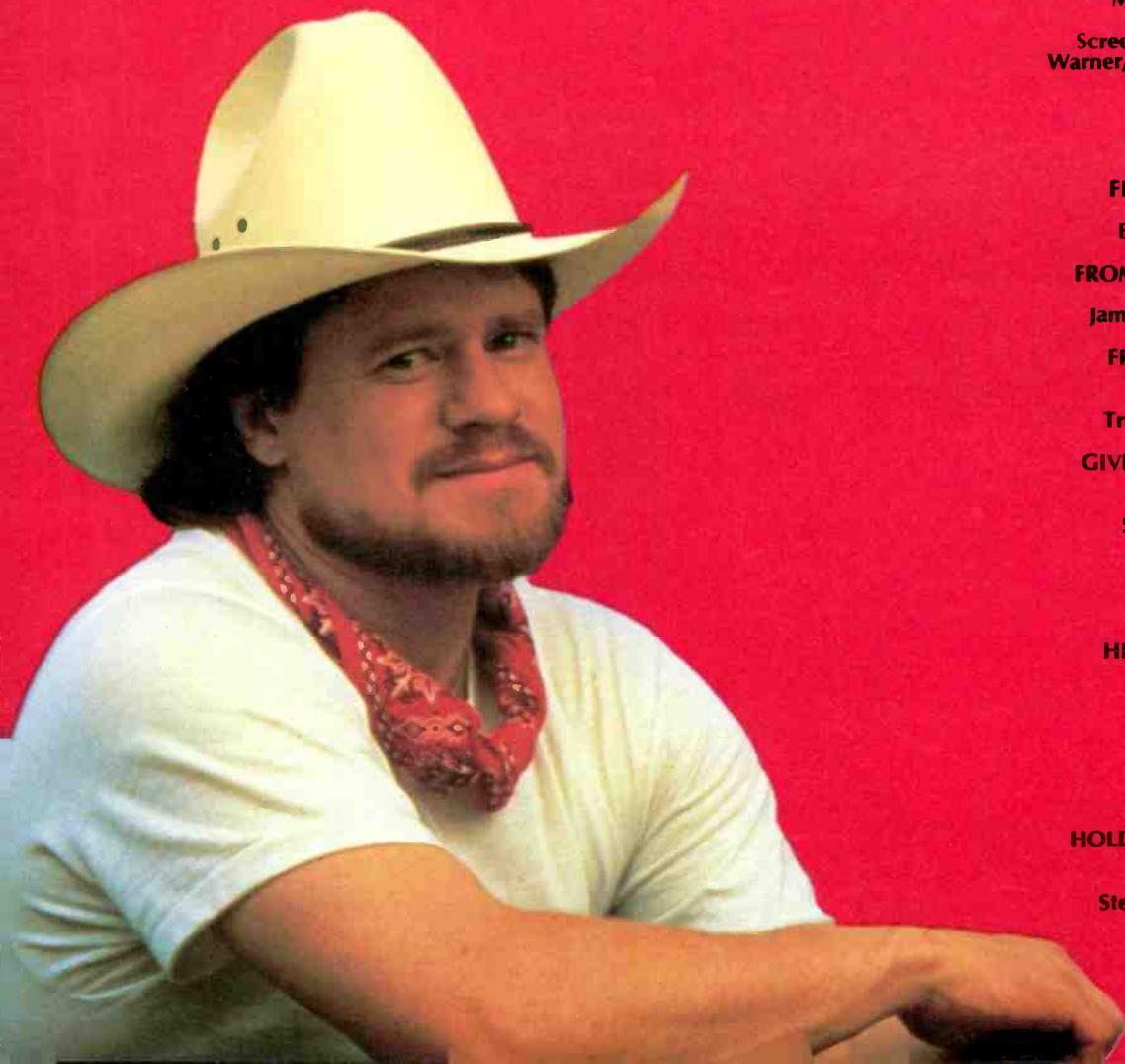
IS IT STILL OVER
Kenneth Bell
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Ensign Music Corporation
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IT AIN'T NOTHIN'
Tony Haselden
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IT'S JUST A MATTER OF TIME ***
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LET IT BE YOU
Harry Stinson
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SONGWRITER OF THE YEAR PAUL OVERSTREET



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Publishers Of The Year's Most Performed Songs

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Carl Perkins
Brick Hithouse Music
Irving Music, Inc.

LIFE AS WE KNEW IT

Walter Carter
Fred Koller
Lucrative Music
Silverline Music, Inc.

THE LONELY SIDE OF LOVE

Kostas
Blue Fire Music
Songs Of Polygram International, Inc.

LOVE HAS NO RIGHT

Randy Scruggs
Jagged Edge Pub. Co.

LOVE HELPS THOSE

Paul Overstreet
Scarlet Moon Music

LOVE OUT LOUD

Thom Schuyler
Bethlehem Music
Screen Gems-EMI Music, Inc.

LOVIN' ONLY ME

Hillary Kanter
Even Stevens
ESP Music

MAMA KNOWS

Tony Haselden
Millhouse Music

MORE THAN A NAME ON A WALL

Jimmy Fortune
John Rimel
Statler Brothers Music, Inc.

MY ARMS STAY OPEN ALL NIGHT

Paul Overstreet
Scarlet Moon Music
Screen Gems-EMI Music, Inc.

OLD COYOTE TOWN

Gene Nelson
Paul Nelson
Believus Or Not Music
Screen Gems-EMI Music, Inc.
Warner-Tamerlane Pub. Corp.

ONE GOOD WELL

Kent Robbins
Colter Bay Music
Irving Music, Inc.

THE RACE IS ON **

Don Rollins
Glad Music Co.
Tree Publishing Co., Inc.

SHE DON'T LOVE NOBODY

John Hiatt
Lillybilly Music

SINCERELY

Alan Freed
Harvey Fuqua
Irving Music, Inc.
Liaison Two Publishing, Inc.

'SOWIN' LOVE

Paul Overstreet
Scarlet Moon Music
Screen Gems-EMI Music, Inc.

START ALL OVER AGAIN

Steve Hill
Chris Hillman
Bar-None Music

STATUE OF A FOOL **

Jan Crutchfield
Sure-Fire Music Company, Inc.

SUNDAY IN THE SOUTH

Jay Booker
Screen Gems-EMI Music, Inc.

TELL IT LIKE IT IS

George Davis
Lee Diamond
Conrad Music
Olrapp Publishing Co.

THAT JUST ABOUT DOES IT

Max D. Barnes
Hidden Lake Music

THERE GOES MY HEART AGAIN

Joe Diffie
Wayne Perry
Forrest Hills Music, Inc.
Willesden Music, Inc.

THERE'S A TEAR IN MY BEER

Hank Williams
Acuff-Rose Music, Inc.
Hiram Music

THEY RAGE ON

Dan Seals
Pink Pig Music

TIMBER I'M FALLING IN LOVE

Kostas
Songs Of Polygram International, Inc.

UP AND GONE

Bill Caswell
Debarris Music
Farm Hand Music

WHAT'S GOING ON IN YOUR WORLD

Red Steagall
Acuff-Rose Music, Inc.
Debarris Music

WHEN I COULD COME HOME TO YOU

Roger Murrah
Steve Wariner
Murrah Music
Steve Wariner Music, Inc.
Tom Collins Music Corporation

WHERE DID I GO WRONG

Steve Wariner
Steve Wariner Music, Inc.

WHO YOU GONNA BLAME IT ON THIS

TIME
Hank Cochran
Tree Publishing Co., Inc.

YELLOW ROSES

Dolly Parton
Velvet Apple Music

YOU GOT IT

Roy Orbison

YOUNG LOVE (STRONG LOVE)

Paul Kennerley
Kent Robbins
Colter Bay Music
Irving Music, Inc.

** Second Award

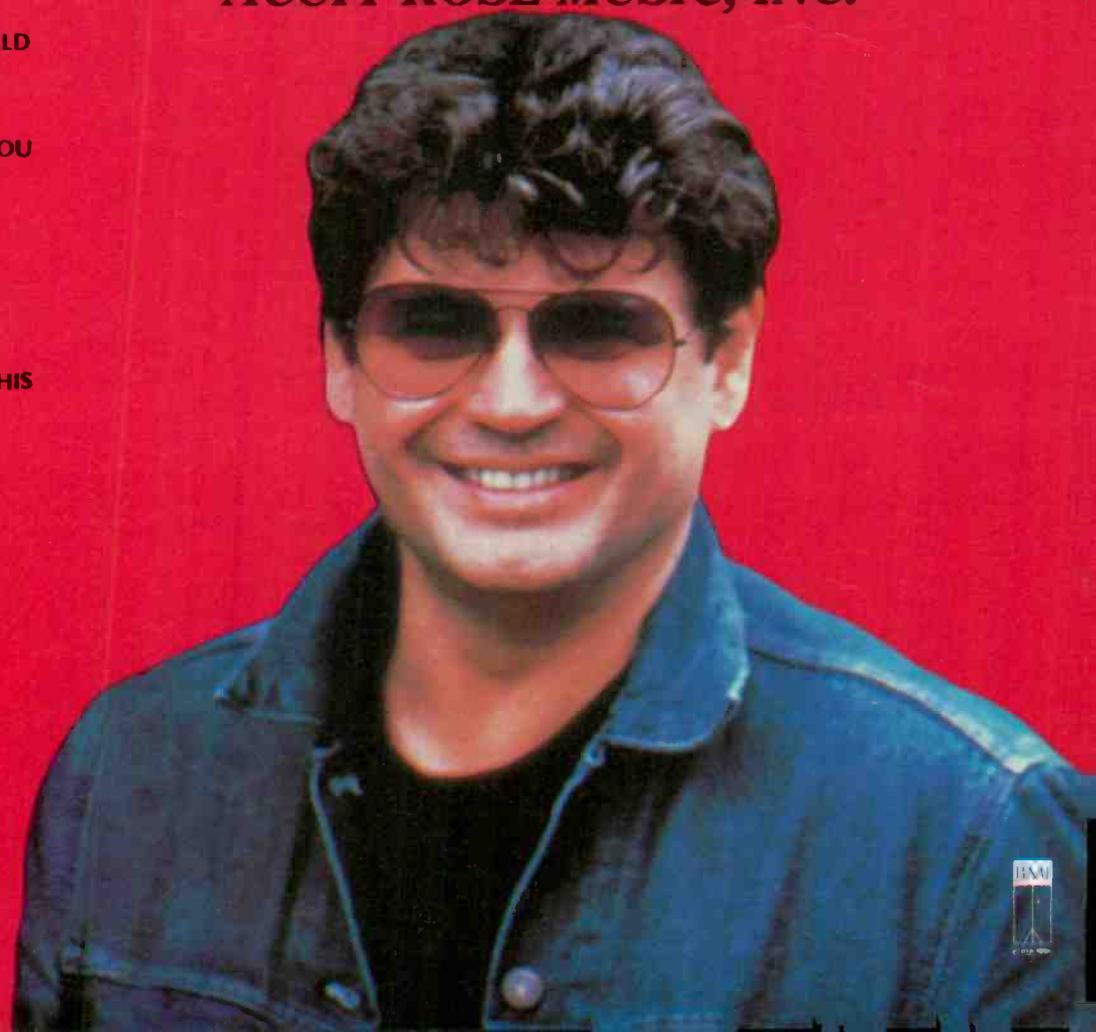
*** Third Award

PUBLISHER OF THE YEAR

EMI MUSIC PUBLISHING

THE MOST PERFORMED SONG OF THE YEAR (The Robert J. Burton Award)

"CATHY'S CLOWN" DON EVERLY ACUFF-ROSE MUSIC, INC.



Plug Pulled On Hit Video USA

Parent's Chief: Channel Will Return

BY MELINDA NEWMAN

NEW YORK—Record labels are bemoaning the demise of Houston-based Hit Video USA, which had been delivering the largest national daily audience for pop music videos—trailing only MTV and VH-1.

The channel, which provided stations in more than 30 markets with up to 10 hours of music programming a day, ceased its domestic transmis-

sion Oct. 4. That same day, 15 staffers, including PD Bill Bowen, were laid off (Billboard, Oct. 13).

However, Connie Wodlinger, president and CEO of Hit Video's parent company, Wodlinger Broadcasting Co., claims that reports of the channel's demise and the layoffs have been greatly exaggerated. Although she admits that domestic transmission has stopped, she says the cessation is only temporary.

"We're just going to take a different approach to domestic distribution of music video," Wodlinger says. "That does and can mean a lot of things." She would not comment further, saying only that a new "game plan" will be revealed soon. In addition, sources say she is meeting with investors who can hopefully infuse the channel with new life.

In the meantime, she says that Hit Video USA continues to fulfill foreign programming contracts "worth well over a million dollars." Sources say a skeleton staff is continuing to operate the channel.

The international expansion had
(Continued on page 85)



This Album Warrants A Party. Members of Columbia recording group Warrant celebrate the release of their current album, "Cherry Pie." At the party, Warrant performed a 35-minute set showcasing songs from the album, including the current top 40 title track. Later, members of Poison joined Warrant lead singer Jani Lane in a medley of Beatles tunes. Shown, from left, are Tommy Mottola, president, CBS Records; Mel Ilberman, executive VP, CBS Records; Joey Allen, Jerry Dixon, Erik Turner, Lane, and Steven Sweet, Warrant; and Don Ienner, president, Columbia Records.

Would-Be Radio Moguls Can Win Station Via MTV Contest

BY PHYLLIS STARK

NEW YORK—MTV, which has previously offered as contest prizes an island, a trailer park, a little pink house, a yuppie's condo, Jon Bon Jovi's home, and a town in Texas, is now giving away an AM radio station.

The station in question is 5,000-watt WSTT Thomasville, Ga. (near Tallahassee, Fla.), which is currently simulcasting country music with sister WSTT-FM. MTV has signed an agreement with the station's owners for an "irrevocable and exclusive option to buy the station," according to MTV spokeswoman Carole Robinson. Options to buy are not necessarily re-

viewed by the Federal Communications Commission, only requests for license transfers. After a winner is selected in a random drawing Nov. 2, MTV plans to begin the FCC application process. The winner may also opt to take the prize's undisclosed cash equivalent, in which case MTV will forgo the purchase of the station.

Neither station owner Charles Giddens, who is president of the radio brokerage firm Media Venture Partners, nor MTV would disclose the station's purchase price.

The FCC, whose spokesperson was unaware of the MTV promotion, said that if the contest winner chose to accept the station, that person would
(Continued on page 88)

Time's Up: Final Year For Minn. Black Music Awards

BY JANINE McADAMS

MINNEAPOLIS—It was the best of the Time, and it was the last of times, at the ninth—and final—Minnesota Black Musicians & Artists Awards, held here Oct. 6 at the historic Orpheum Theatre.

Jimmy "Jam" Harris & Terry Lewis, their production company, Flyte Tyme, and the group with which they perform, the Time (including Jesse Johnson, Jerome Benton, Morris Day, production partner Jellybean Johnson, and Monte Moir) each earned a special recognition award at the MBMA presentation.

Minneapolis' favorite son was not

ignored during the proceedings. In addition to earning a 10-year achievement award, Prince received a new honor when Minneapolis Mayor Don Fraser read a proclamation declaring Oct. 6, 1990, Prince Day. The Purple One reportedly was in Los Angeles completing editing work on the much-anticipated "Grafitti Bridge" film and could not appear.

Apart from Harris, Jellybean Johnson, and former Revolution bassist/Motown solo artist BrownMark, none of the performers associated with the Paisley Park and Flyte Time camps appeared onstage as presenters or performers at the MBMA event this
(Continued on page 89)

Did Stones Tix Slip Off Track?

Report: Promoter Held Back 150,000

NEW YORK—As many as 150,000 tickets for the Rolling Stones' Steel Wheels Tour of the U.S. were distributed outside normal sales channels by the BCL Group, which promoted the tour, and some may have found their way into the hands of scalpers, according to a report in the current Rolling Stone magazine.

Michael Cohl of the BCL Group responds to the story by Rolling Stone senior writer Michael Goldberg by saying BCL could account for distribution of all tickets held from general sale, including some 70,000 that went to Event Transportation Systems, a Toronto-based company that coordinated ticket-

and-transportation packages for fans at an average price of \$79.95.

"I challenge [Goldberg] to look at the holds and see where they were distributed and see if there was anything untoward," says Cohl.

Although the ETS deal was approved by the Stones and similar to programs ETS set up for such acts as U2 and George Michael, the Rolling Stone story says that scalpers may have obtained tickets allocated to ETS for Stones shows in Philadelphia and Alpine Valley, Wis. Cohl and ETS president Donald McVie dispute the allegation.

However, the Rolling Stone re-
(Continued on page 83)

Rap Alive & Well On Charts; Houston's 'Baby' Rocking; 'X' Marks A Top-5 Hit

WE GIVE YOU three signs that rap is hotter than ever.

Sign 1: M.C. Hammer's "Please Hammer Don't Hurt 'Em" logs its 19th week at No. 1 on the Top Pop Albums chart. That's the longest that any album has remained at No. 1 since Prince & the New Power Generation's "The Love Symbol Album" logged 24 weeks on top in 1984-85.

Sign 2: Vanilla Ice's debut album, "To The Extreme," vaults from No. 23 to No. 7 in its fifth week. It is the fastest-breaking debut album since another rap smash, Tone Loc's "Lock Up After Dark," which also took five weeks to crack the top 10.

Sign 3: L.L. Cool J's "Mama Said Knock You Out" jumps from No. 25 to No. 17 in its third week. It is likely to join the Hammer and Ice albums in the top 10, which would mark the first time that three rap albums have appeared in the top 10 simultaneously.

Incidentally, SBK Records—the little label that could—has two albums in the top 10. The Ice album joins "Wilson Phillips," which dips to No. 4 after 10 weeks at No. 2.

THIS WEEK marks the first time in three years that back-to-back No. 1 singles on the Hot 100 have not had accompanying videoclips. James Ingram's "I Don't Have The Heart" jumps to No. 1, replacing George Michael's "Praying For Time" (which has a flashcard video of the song's lyrics, but no formal clip). The last time that back-to-back singles made it to the top without videos was in 1987, when Michael Jackson/Siedah Garrett's "I Just Can't Stop Loving You" was displaced by Whitney Houston's "Didn't We Almost Have It All" (which subsequently did have a concert clip).

"I Don't Have The Heart" is the fourth single from Ingram's "It's Real" album, which was released in May 1989. None of the first three singles made the Hot 100. Ingram co-produced this song with the king of '70s soul, Thom Bell. It is Bell's first No. 1 pop hit since "Then Came You," the Spinners' 1974 collaboration with Dionne Warwick. Ingram teamed with another legendary producer—Quincy Jones—on his only previous No. 1, "Baby, Come To Me," a 1983 duet with Patti Austin.

FAST FACTS: Whitney Houston's "I'm Your Baby Tonight," the leadoff single from her upcoming third album, is the top new entry on the Hot 100 at No. 42. The single—written and produced by the red-hot team of L.A. Reid & Babyface—is part of an effort to make Houston's image hipper, blacker, and more contemporary. Houston was on the radio virtually nonstop from 1985 to 1988—landing 10 straight top-10 singles—but she wisely laid low for the last couple of years. She

seems to have taken a cue from Michael Jackson, who waited nearly five years between the release of "Thriller" and "Bad," giving the backlash that followed his massive success a chance to dissipate. Houston, too, once seemed in danger of fan and radio burnout, but she may have simply waited it out.

INXS' "X" vaults from No. 13 to No. 5 in its third week on the pop albums chart. The Aussie band's previous album, "Kick," took 12 weeks to reach the top five, where it remained for 14 straight weeks.

AC/DC lands its first top-10 album in nearly nine years as "The Razors Edge" leaps to No. 6 in its third week. Two other metal bands—Warrant and Queensryche—are listed in this week's top 10. And more may be on the way: Iron Maiden's "No Prayer For The Dying" and Megadeth's "Rust In Peace" are the

top new entries on the chart at Nos. 47 and 51, respectively.

The Vaughan Brothers' "Family Style" vaults from No. 36 to No. 14 in its second week. It is certain to become the first top-10 album for the late Stevie Ray Vaughan, who died six weeks ago in a Wisconsin helicopter crash. The apt "Tick Tock" enters the Hot 100 at No. 95. It is Stevie Ray's first chart hit.

Garth Brooks' "No Fences" jumps from No. 26 to No. 19, matching the peak position of Randy Travis' highest-charting album, 1987's "Always & Forever." The last time that a male country artist climbed higher on the pop chart was in 1983, when Kenny Rogers reached No. 6 with "Eyes That See In The Dark."

Carly Simon's "Have You Seen Me Lately?" soars from No. 141 to No. 73 in its second week. Simon's previous pop studio album, "Coming Around Again," went platinum and logged 50 straight weeks in the top 100 from 1987-88.

Jose Carreras/Placido Domingo/Luciano Pavarotti's "In Concert" jumps from No. 125 to No. 99, becoming the first classical album to reach the top 100 since the "Amadeus" soundtrack—conducted by Neville Marriner—climbed to No. 56 in 1985.

Donny Osmond makes the week's biggest jump on the Hot 100 as "My Love Is A Fire" leaps from No. 90 to No. 55 in its second week. It is the first single from Osmond's second Capitol album; his first yielded back-to-back top-15 hits.

WE GET LETTERS: Rich Appel of CBS-TV in New York notes that the Steve Miller Band's "The Joker" recently hit No. 1 in the U.K., nearly 17 years after it rang the bell in the U.S. That's the longest gap any record has had between topping the charts in the two countries.



by Paul Grein

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Label Execs Refuse To Take Chances

BLACK MUSIC SUFFERS FROM CONFORMITY

BY WAYNE EDWARDS

Black music, in the words of Elektra recording artist Howard Hewett, "is in a real bad place." Why do countless others echo similar sentiments, always mentioning an unprecedented unpredictability in this once glorious music? Probably because black music, rhythm and blues, is at an all-time low. The reason for this lack of creative expression? A new wave of stereotyped attitudes brought on in large measure, sad to say, by our very own black executives.

Due to the immense sophistication of the electronic media, cultural walls—both literal and figurative—have been crumbling. Yet many black record executives choose to ignore both the existence of and the necessity for cultural diversification. And, as history has proven, when one closes ranks to exclude outside influences, extinction becomes an all-too-real possibility. Black music will never disappear, of course, but its impact risks being reduced dramatically, not just to the eyes and ears of America, but in the world at large.

Black music divisions flourished in the mid-'70s and early '80s because the doors were wide open. Turn on your radio on any given day, and you'd be exposed to the soulfulness of Teddy Pendergrass, the uncut P-funk of George Clinton's Parliament/Funkadelic, the outrageous androgyny of Prince and Grace Jones, or the infectious reggae rhythms of Bob Marley and Third World.

Let's not forget Larry Graham's slap-happy funk, the spiritual vibe of Earth, Wind & Fire, the jazz-laced R&B of Donald Byrd & the Blackbyrds, the sophisticated soul of Ashford & Simpson, the straight-ahead R&B of the Jacksons, or the innovative lifefongs of Stevie Wonder.

With all of those different influences permeating the airwaves, it was no major surprise when the Isley Brothers broke with tradition by chanting "Ohio," about the Kent State massacre, in a cover version that outrocked the Crosby, Stills, Nash & Young original without ever losing that soulful Isleys touch. That kind of boldness, that willingness to reach for the cutting edge, has always been the uniqueness of R&B

little too different." Of course it was—that was the whole point. Brenda and friends lived on the other side of the world, yet blended black American sounds and rhythms with their own distinctly African beats to come up with something fresh and, I dare say, "different."

Imagine my surprise when I opened a recent issue of Newsweek magazine to see a picture of Brenda Fassie (minus the Big Dudes) with a

black Americans are one of the few groups in the Western world not being exposed to—and therefore not participating in—the global success of another South African group, Ladysmith Black Mambazo?

We don't have to go to distant shores to find examples of "different" black artists being blatantly snubbed by black music departments of major labels. Where are the Mar-salis brothers, Brenda Russell, the Family Stand, Nancy Wilson, Ziggy Marley, Oleta Adams, or Bobby McFerrin, to name just a few, on their priority sheet? Granted, not every record can get played, but should these artists be penalized because they don't subscribe to this generic assembly-line approach?

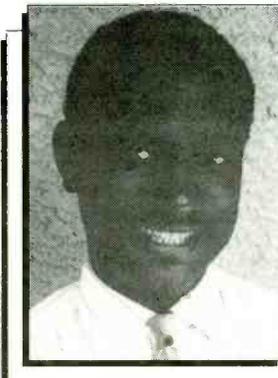
As John Brown, the A&R director of Virgin Records, told me in a recent interview, "Everyone's not the same, nor should they be. You can't love Billie Holiday if all you know is Karyn White." Brown agreed with Hewett's assessment, saying, "I think the creative flow is being stomped on, and it's our responsibility as music people to expose the public to as much music as we can."

Perhaps the issue was best addressed by Len Chandler, co-founder and director of the prestigious Los Angeles Songwriters Showcase.

"First of all, we have to recognize that black people, just like every other people, have a wide range of tastes," he said. "It doesn't make you less black to broaden the expanses of your experiences or your appetites."

It's imperative to the survival of an art form that our black executives realize that black Americans are as richly diverse as any other people on the planet. Perhaps, if and when that realization comes to pass, they'll loosen the creative shackles and let my people go for it.

'Imagine Teddy Riley's new jack swing with a slightly African thing'



Wayne Edwards is a free-lance journalist and black music editor of Music Connection magazine. While at Capitol Records, he signed M.C. Hammer, BeBe & CeCe Winans, and Tracie Spencer, among others.

music.

Five years ago, when I joined Capitol Records as VP, black A&R, I signed Brenda & the Big Dudes, arguably the hottest, swiftest dance group in South Africa. Imagine Jimmy Jam & Terry Lewis or L.A. & Babyface hearing the rhythms of such a group and incorporating them into their own music, much the same way Sade, Soul II Soul, and other British bands are fusing Afro-Carib rhythms to give their music a different edge. Or, better yet, imagine Teddy Riley's new jack swing with a slightly African thing.

Sadly, that would never come to pass, because the record received no support from the black staff at Capitol. The music was "happening, but a

caption hailing her as South Africa's reigning pop queen. The piece went on to say that "because of her bold, sexy performing style, she's been compared to Madonna."

Being in Newsweek, and now on SBK Records, certainly doesn't guarantee any more success in 1990 than she had five years ago. But it does raise the question of why black executives, upon seeing and hearing her potential, would not at least attempt to market such a worthy talent instead of summarily dismissing her. The closed-ranks mentality clouded the issue, preventing folks from understanding the global and cultural importance of breaking such an artist. The big picture was never seen.

Similarly, isn't it interesting that



ACTS, RETAILERS MAKE EASY TARGET

It wasn't until I read the Commentary titled "Clean Up Record Lyrics—Or Else" (Billboard, Oct. 6) and saw the self-assured smile of attorney Jack Thompson that I realized that the music industry provides more than just entertainment. We provide a steady stream of whipping boys for young attorneys with political aspirations, old, ineffectual politicians who can only legislate morality, TV evangelists, and parents who have lost touch with their kids.

Granted, I don't believe that 2 Live Crew or Andrew Dice Clay or their fans exhibit the greatest of taste. Yet, I didn't need their records to hear those words and jokes when I was on the elementary school playground, either.

The real difference between then and now is that, when I was in elementary school, I couldn't turn on my TV and watch hours of graphic, gratuitous violence like "Rambo," "Scarface," and "Friday The 13th, Part 9." I didn't see school-age kids in gangs

killing their younger brothers and sisters with semi-automatic weapons on the evening news. While the Parents' Music Resource Center is worried about kids buying a few records that might pollute their morals, those same kids get a steady diet of violence on the TV in their homes for free, with the message that violence is a common and accepted method of problem resolution or power acquisition.

To judge by its inaction on that front, I can only assume that the "decency movement" believes that sex, bad taste, or the use of four-letter words are deviant behavior, but that gratuitous violence is a perfectly normal and acceptable part of everyday life. But no, that can't be right, can it?

What I really believe is that recording artists and record retailers make nice small targets for these guys. If they wanted to take on the truly serious issue of exposing kids to too much violence with the big entertainment conglomerates, they would get stomped. Since they can make as much local political hay, dollars for Jesus, or reasonable out-of-court settlements by busting the little guy, why bother with the big issues?

Ironically, their efforts have actually helped some acts. Whether they like it or not, the "decency movement" is the best promo man that 2 Live Crew, et al., could have asked for. If the "decency movement" left it to the censorship of the marketplace (you don't like it, you don't buy it), most everyone would be saying 2 Live Who?

Censorship within the industry is about as likely as Pat Boone on MTV. As long as raunchy sells, there will be a Bessie Smith, a Redd Foxx, or a 2 Live Crew. If the "decency movement" thinks the alternative is government-imposed censorship, I wish they could see it used to its fullest effect in a country like Iraq. I can't wait to hear what they will find by playing Arabic records backward.

Paul Wickliffe
 President, Skyline Studios Inc.
 New York

LISTEN TO JACK

Now is the time to listen to hypocrites like Jack Thompson. Tomorrow might be too late to stop him and "everyone else" in the "decency movement" who manage to contradict themselves while twisting the facts.

Jack Thompson lambastes Sinead

O'Connor for speaking her mind while acting on her beliefs. Yet Jack Thompson said on ABC-TV's "Nightline," on the subject of white recording artists, "I've listened to all of those, including Andrew Dice Clay, and... they are not obscene."

He claims he wants legal action as a last resort. Yet he and others in the "decency movement" are the first to file complaints with law enforcement agencies, practically forcing them to arrest some music retailer who just thought he was selling what the customers wanted. Plus, Jack Thompson appears in court as a witness against 2 Live Crew.

Jack Thompson has put us on the path of government regulation of music when he set out to make a name for himself by attacking "obscenity in music." He says he is out to stop the sale of this material to children by preventing even adults from listening to it. Thus speaks the hypocrite.

The debate over "As Nasty As They Wanna Be" has not been settled. So far only two judges in Florida have given their opinions. Plus, one cannot apply "community standards" in Florida to anywhere else. In Ala-
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Radio

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More Summer Arbitron Results 17,92

'Flyjock' Joyner Pilots The Airwaves DJ Fetes 5 Yrs. On Dallas, Chicago Radio

BY SEAN ROSS

NEW YORK—When Tom Joyner began commuting between mornings at KKDA-FM (K104) Dallas and afternoons at WGCI-FM Chicago, "some of the biggest programmers in urban radio had a pot going on how long I would last," he says.

"James Alexander, Lee Michaels, Barry Mayo, Ray Boyd, and Jimmy Smith had all come over for my wedding anniversary and they all wrote down dates as to how long I would last—six months, nine months, a year, 18 months. I've outlasted them all. And I'm pissed because they took their money back. Whatever that pot was, it should have been mine."

On Thursday (18), Joyner celebrates his fifth anniversary as a "flyjock" with a breakfast show in Dallas whose lineup includes Al B. Sure!, Cameo, Barbara Weathers, Levert, Today, Candyman, and, perhaps, Gladys Knight—the subject of one of Joyner's longest-running on-air bits. Then in Chicago, there will be a similar remote at a local restaurant. On Oct. 25, he'll guest on Rick Dees' ABC-TV show, "Into The Night."

Another of Joyner's Dallas guests will be American Airlines president Robert Crandall. By that time, Joyner will have logged 4½ million frequent-flier miles—"enough to go to the moon and back as soon as they have a schedule there."

Five years ago, the uniqueness of Joyner's arrangement drew him national media attention. Since then, he has added a nationally syndicated countdown, "On The Move With Tom Joyner," and *re-upped* with both stations for another three years. In fact, Joyner's schedule has become routine enough that you may not read about it again unless he makes good on his threat to retire in 1993.

Joyner works 5-9 a.m. in Dallas, then catches a 9:26 a.m. flight to Chicago, plays racquetball, and arrives at WGCI just before 2 p.m. He leaves for O'Hare Airport at 5:45 p.m., just after his last spots, and returns to Dallas around 9-9:30. He stays up to watch Arsenio Hall at 11:30 p.m. and is back up by 3:30 the next morning. He may nap on the plane if he finishes his show prep early.

Joyner says he knew that his schedule would work after six months. "That's when I realized that what I had planned in terms of my schedule was going to have to be. I had to drink all the water my nutritionist told me to every day. I couldn't drink alcohol, even on weekends, because it would tire me out. I had to get in daily exercise. And I couldn't let things bother me that I had no control over; I couldn't afford to get upset over flight delays or cancellations.

"It took me the first six months to learn those things. But then I knew if I did all those things, I could make it

for the duration... If you're not a person who's accustomed to a routine, it can be pretty boring. But if I don't follow it, I'm in trouble."

Although he is on the air in both cities five days a week, Joyner makes the trip from Dallas to Chicago no more than three times a week. On Wednesdays and Fridays, he does his Chicago show from the studios of WGCI-FM's sister station, adult alternative KOAI. "On The Move" is taped in Dallas on Wednesday mornings and takes about three hours.



JOYNER

Joyner will also do Dallas-to-Chicago remotes on other days if there are weather problems, as there were on the day of this interview, or if he is worn down from traveling. "A few years ago, I stopped doing shows when I wasn't physically fit to do them, and that includes being exhausted because I go through extreme travel delays.

"I could have gotten to Chicago today and gotten back, but who knows when. There have been days when I get home at 2 a.m., and have to get up at 3:30 and tackle this schedule again. There's no way you're going to do a very good job on the air.

"People think my worst time for traveling would be winter, but there are actually more problems in spring and early summer because of the electrical storms that can completely shut down either airport."

Because of his schedule, when Joyner spends time with his PDs, it is usually over the telephone. He makes only about five or six personal appearances a year and K104 VP of programming Michael Spears says, "We don't use him for tiny little promotions. We take him to a lot of people, or on TV. We use him carefully because we respect his health, and it preserves the mystique."

In early 1989, K104 got its first major urban competitor, KJMZ (100.3 Jamz). Since that time, K104 has held on to the format lead, but KJMZ had, at one point, seriously hurt K104's

numbers in most dayparts, including mornings. But neither K104 PD Terry Avery Robinson nor Joyner say that not having him around all the time was a big problem, even when Jamz was new. "Joyner is such a legend that it takes a lot to get people away from him for a new kid on the block. He just has such a tremendous following," Robinson says.

Joyner says his only concern is that "I don't feel I've given enough of myself to my family. But my family has been very supportive. My sons, who are 15 and 16 years old, have not been in any trouble, as 15-16-year-olds can be. That would be the only thing that would make me stop."

In 1993, however, when his contracts expire, Joyner plans to "quit altogether as far as a daily show at either station and just do 'On The Move,' which I'm contracted to do through 1996."

Although on-air personalities from Dees to Jonathon Brandmeier to Howard Stern are pursuing TV projects, something now thought to be the ultimate goal for most major jocks, Joyner says "nothing has ever worked out for me with TV. I'm pulling for Rick because, with the way TV is, if he makes it, it will open the doors for all of us. If not, I'll be happy laying on my butt.

"I've had a long-range plan to retire at the end of this, and so far I'm right on target. [The reason] I'll be in position to do that is because I've had these two jobs. These two jobs have given me a lot of security, which is rare in this business."

One of Joyner's oft-stated complaints has been the decrease in personality on urban radio. That situation is "not any better or any worse," than five years ago, Joyner says. "The same people that were doing black morning radio when I started commuting are still around today. You can pretty much count them on one hand: Doug Banks, James Mason, Guy Black, and Skip Murphy."

Joyner says he hasn't heard Russ Parr, his generally well-regarded competitor at KJMZ. "I've never air-checked anybody that I was up against. I'd rather have listeners tell me what they do. It gives me more perspective on how to go up against them. I'll hear things that don't matter to most people."

At press time, the biggest mystery about Joyner's anniversary was whether Knight would show up as she did two years ago. "For years, I've been chasing Gladys. I've pulled a lot of stunts that have pissed my wife off completely. I've written her name in the sky. One time, I passed out placards and when she came on stage, everybody raised placards saying 'Tom Joyner loves you.' She's called when I was on the air. One time I hung up because I didn't believe it was her. People always try to play jokes on me about Gladys."



Imagine All The Stations. Stations around the world took part in a tribute to John Lennon and a mass broadcast of his "Imagine" on Oct. 9, what would have been his 50th birthday. Pictured at a United Nations press conference are, at left, Madam Perez de Cuellar, wife of the U.N. secretary general, left, and Lennon's widow Yoko Ono. At right are WNEW-FM jock Scott Muni, left, and Andy Denmark, director of programming for NBC's The Source. (Photos: Chuck Pulin)

N. San Diego: Where Every Book Is A Surprise Package

BY PHYLLIS STARK

NEW YORK—Does the northern end of San Diego County—Arbitron's 62nd largest market—have the most fickle listeners in the country? Consider some of these four book trends from the recently released summer Arbitrons.

- Top 40 KKLQ (4.4-6.5-4.7-6.5);
- Classical KFSD (4.1-4.9-3.4-5.4);
- Country KSON (4.4-3.1-2.8-4.9);
- Classic rock KSDO-FM (0.8-1.0-2.1-0.9);

Sometimes stations in the San Diego North County book rise and fall the same way they do in San Diego. AC KFMB-FM was up nicely in both markets. So was AC KJQY. But there are also variations. KSON, for example, had its best-ever rating in the full San Diego County book in the spring (7.5), but its worst one (2.8) in the North county.

Arbitron says that what happens in San Diego North can be explained the same as ratings in other markets, by programming, promotional activities, and changes in listener habits. But local PDs cite terrain and signal problems, and they blame diary placement and sample size.

"We know from our research that we're competitive in the North county," says KSON operations director Mike Shepard, "but the wild fluctuations don't make any sense."

Shepard does think that terrain plays into those fluctuations. "We have a pretty dramatic topographical and signal situation here with the hills, and mountains, and the fact that everyone is 50,000 watts or less because of the border situation," he says. KFSD PD Kingsley McLaren notes that "there is a line-of-sight problem [in the North county]... No matter where you put your antenna, there are these huge blind spots."

Shepard also says San Diego North is "extremely sensitive [to] diary placement and return," and he is seconded by a number of PDs. Greg Stevens, PD of album KGMG-FM, complains that there were 26 18-24 male diaries in the summer, down from the spring book's 32. "That doesn't sound huge," he says, "but it's roughly a 20% drop in a key demo for an AOR station."

"The samples are so low that two diaries can mean the difference between second place and 10th place," says Bob O'Connor, VP of program-

ming for adult alternative KIFM.

McLaren also points to both diary placement and sample size. "[The fluctuation] is really difficult to explain in this format because I don't believe that you have these huge swings," he says. "We have devoted listeners. It's not like 10,000 people have suddenly decided to stop listening to classical music."

North San Diego is what Arbitron calls an embedded metro, a metro area within another, like San Jose, Calif.; Long Island, N.Y.; or Orange County, Calif. The North county book's sample size of 630 is bolstered by an additional 300 diaries from the larger market, making its sample size roughly equivalent to that of similar-size markets like Tucson, Ariz., (930), and Allentown, Pa. (950).

For his part, Rhody Bosley, Arbitron's VP of sales and marketing/radio station services, replies that the reason a separate North county book was created in fall 1984 was to reduce problems and more accurately reflect area listening.

Bosley says the fluctuations are primarily caused by competition, noting that stations from Los Angeles, Orange County, and San Diego reach the North county. "Shares will change and those changes are caused by competition," he says. "We conduct a random sample of the area [that] should give you the best estimate of radio listening behavior. Over periods of time it will vary by ZIP code, of course. Does that influence the results? No. Will it affect total listening over the long haul? The answer is no.

"[When we started this book] I assured broadcasters that it did not adversely affect San Diego and provided a better reading of listening in North San Diego. [In investigating these fluctuations] we have always found that there are other causes, like people starting running contests, stopping running contests, and having competitors that [they] don't even know about," he says.

Few PDs can point to any programming or promotional activities that would have had such an impact. But O'Connor does admit that the North county ratings can be influenced by direct marketing. "It's easier to manipulate with heavy advertising," he says, adding that the station's 2.9-4.4 spike in the spring book followed such an effort.

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Top 40, Easy Down In Format Census; Crocker, Buggs Both Promoted At WBL

THE EASY LISTENING-to-soft AC exodus may have gotten the bulk of the press, but top 40's format malaise has actually been responsible for more format switches. The Alexandria, Va.-based M Street Journal newsletter's latest format census shows that there are only 824 commercial top 40s nationwide—127 less than last year. By comparison, easy listening stations are down by 88 stations (328-240).

Country, almost unchanged, remains the largest format in terms of number of outlets (2,448-2,452) followed by AC (2,058-2,135), top 40, and religious (696-745). Oldies, the fastest-growing format, was up 114 stations (545-659), followed by album/classic rock (365-419) and N/T (308-405).

Despite easy's drop, adult standards formats are up (332-383), as are Spanish-language outlets (313-342) and urban (284-294). The most alarming M Street statistic, however, is the number of outlets that have gone dark since a year ago. While there has still been a net gain in the number of commercial licenses (9,254-9,444), 98 stations have gone dark since last year. There are 1,636 non-commercial licenses.

PROGRAMMING: CROCKER, BUGGS UPPED

When Ray Boyd left the PD slot at WBL New York, the big question was whether p.m. driver and onetime PD Frankie Crocker would be promoted, or if MD/acting PD Fred Buggs would get the nod. And the answer is yes. Crocker is now VP of entertainment and programming for Inner City Broadcasting, working with all of its stations as well as its syndicated shows and the Apollo Theatre. Buggs, meanwhile, has officially been named PD. Both will retain their airships.

Onetime KJLH Los Angeles GM J.B. Stone is now director of broadcasting for parent company Taxi Corporation. KJLH OM Marco Spoon is out; call 213-670-3090. Lynn Briggs remains PD.

Gary Berkowitz, PD of adult top 40 WKQI (Q95) Detroit, has announced that he'll leave the station in February to form Gary Berkowitz Program Consulting. Berkowitz's first client will be Q95 and he'll stay long enough to replace himself as PD. Phil Hall, who made a similar announcement several weeks ago (Billboard, Sept. 22), now plans to be out of KRTH-FM Los Angeles in six weeks. Consultant Bill Drake assumes his duties for now.

Top 40 WYHY (Y107) Nashville OM Jack Evans transfers to classic rock KRFX Denver as OM. Y107 PD Louis Kaplan adds OM stripes and will now program the station solo. At press time, Group W and Evergreen Media were negotiating, but it appeared that WAPE Jacksonville, Fla., PD Bill Pasha would return to Dallas as PD of Group W's AC KRSR (Star 105). WAPE owner Evergreen also owns KHYI Dallas, thus the delay. WJMO Cleveland APD Maxx Myrick is now PD at black AC WALR Atlanta, now Love 104.7 under consultant Tony Gray.

Satellite Music Network adult alternative outlet KHHH Denver is

switching to a local AA format following SMN's announcement that it will discontinue the Wave. PD Tony Weston is out. No replacement has been named. SMN affiliate KBAC Santa Fe, N.M., will go live around the end of the month. KHHH Honolulu PD Tim Tindell expects to go with rival AA format The Breeze.

Canada's cabinet has upheld the decision by its radio commission to award Toronto's newest license to Rawlco for a country FM instead of one of four black/dance applicants. But Communications Minister Marcel Masse urged the commission to hand out the license for former news outlet CKO-FM quickly, and said, "The government hopes the commission will recognize the strong support for dance music that has been expressed by Toronto residents."



by Sean Ross with Craig Rosen & Phyllis Stark

WAVA Washington, D.C., APD/MD Dave Elliott has been named operations director at top 40 KKBQ (93Q) Houston. That reunites him with PD Dene Hallam, who Elliott also worked for at KCPW Kansas City, Mo. Mike Snow remains MD. Elliott's replacement at WAVA is Chris Taylor, who is upped to music coordinator. WAVA did manage to make the Washington Post, however, when the winner of its \$10,000 "phrase that pays" promotion turned out to be John Martin, a weekender at crosstown WRQX (Mix 107.3) and p.m. driver at suburban WINX.

At top 40 WDFX Detroit, APD John McFadden is now interim PD, pending the station's sale. At top 40 KUBE Seattle, Tom Hutyler is no longer PD but may stay on for mid-days. No replacement has been named; Barry Beck is acting PD.

KCPX-FM Salt Lake City—which was already an adult top 40—has made the switch to full-fledged AC as K98.7 under new PD/morning man Jay Kelly from KLYF Des Moines, Iowa. Former PD Jerry Lousteau can be reached at 801-272-9466. Shortly after KCPX's change, AC KLVV (Love 99) began a two-day "U Can't Touch This" marathon and went top 40 as Q99.5. Jim Sumpter is consulting. KLVV morning man Gaylan Palmer has returned to crosstown AC KLCY for middays. Also in SLC, Chere Wood from AC KSFI joins the morning team at rival KMGR.

After 15 years out of radio, Rod Peters is PD/mornings at urban KDKO Denver replacing Kevin Ross. Peters, who had been operating a number of businesses, had programmed the station in the '70s. In other changes, weekender Paul Chavez is upped to middays as Larry Stone goes to nights. Jackie Ward is

out. KDKO will lean more adult.

Brian Rowland has been named group PD for Rowland Broadcasting, owners of WAIA Jacksonville, Fla., and five other country outlets. Rowland was previously GM of the company's AC WQHI Tallahassee, Fla., which will go country shortly. Jim Jennings replaces him as GM.

Eight months after it switched to SMN's Pure Gold format, KSMJ Sacramento, Calif., is back to R&B/oldies as a Heart & Soul affiliate. That station, you will recall, had put in for the KHFI Austin, Texas, call letters in an apparent attempt to keep them from top 40 KQFX, KHFI's intended successor. KQFX owner Tom Joyner is now seeking the calls KHFY.

Former modern rock WHFS Washington, D.C., PD Mike Butcher is the new PD at WHTG-FM Asbury Park, N.J. He replaces Rich Robinson, who can be reached at 201-571-1211. Reporter Mark Miller is upped to ND at N/T WBAL Baltimore replacing Bob Shilling. WVAZ Chicago religious host Clarence Blair takes the new OM position at religious WDAS Philadelphia.

AC WVOR Rochester, N.Y., PD Jay Philipponi is leaving for station ownership; T&R to John Elliot. Rock 40 KDWZ (Z93) Des Moines, Iowa, is now simulcasting oldies AM KIOA. Both KDWZ PD T.J. Martens (515-277-7143) and KIOA PD Jay Weiss are out. Bill Shannon from WGEE/WIXX Green Bay, Wis., is now APD/MD.

Grady Brock, last PD of AC KMYI (MY107) Albuquerque, N.M., is now PD/afternoons at Z-Rock/oldies combo WLZT (Z107) Charleston, W. Va., replacing Jon Summers; Steve Thomas is acting PD at MY107. Across town, Garrett Majors is out as PD of oldies WVNS.

AC WKAP Allentown, Pa., switches to Unistar's Oldies Channel. PD Jay Charland is out at full-service AC CHQT Edmonton, Alberta; he can be reached at 403-464-7041. WEQX Albany, N.Y., weekender Chris James is now PD/mornings at crosstown Unistar Adult Rock affiliate WKOL replacing Jeff Weber. WZRZ Fort Myers, Fla., has dropped SMN Z-Rock and is again simulcasting album WRXX.

Bob Athey from KFYE (Y94) Fresno, Calif., is the new OD/PD/morning man at AC KPOR (Magic 100.5) Porterville, Calif., replacing George Mason. Susan Richards is the new PD at AC WAHR Huntsville, Ala., replacing Butch Menefee who becomes GM of WIXC. Morning man Bobby "Slam" Duncan is now PD of new album rocker KTSR Bryan, Texas. Scott McKay, PD for the old AC format, exits. Cody Robbins is upped to APD.

PM driver Brian Stoli is upped to OM at AC WZKZ (KZ106) Elmira, N.Y., and N/T sister WCLI. He replaces Dave Abbey, now OM/mornings at WPNF Brevard, N.C., which will begin a partial simulcast with co-owned WHKP Hendersonville, N.C. PD Gene Kuntz is upped to OM at top 40 WITZ Bloomington, Ind. MD Walt Febrer adds PD stripes. P.M. driver Tom Thornsberry goes to country WBKR Owensboro, Ky.,

newslines...

JOHN LAUER is promoted from VP/GM at WGST/WPCH Atlanta to VP for Jacor Communications. GSM John Hogan is the new GM.

DAN FORTH is resigning as president of Wescom's radio properties. He can be reached at 203-454-3231. No replacement was named.

JOHN GUTBROD, currently GM of WCEO/KEZK St. Louis, will be the new VP/GM at crosstown KSTZ when River City Broadcasting closes on that station in December. His replacement at KEZK is Mark Dorsey, local sales manager of TV station KMOV.

RETA THORN is the new GM at WMXC Charlotte, N.C., replacing Jake Gurley. She was GSM at rival WBT-AM-FM.

ROB SISCO has been named to the newly created director of marketing position for Fairwest Direct. He was PD of KMGI Seattle.

DON ROBBS is out as GM of KGU Honolulu.

TOM GAMMON, ousted earlier this year at Americom Radio Brokers, has regained control of the company. Managing partner Bill Steading exits, reportedly to launch a new company.

and is replaced by B.J. Thomas from WQRK Bedford, Ind.

PEOPLE: WAPW GETS FRAMM, DOMINO?

After 13 years at top 40 WABB-FM Mobile, Ala., PD Leslie Framm is the new APD/morning team member at WAPW (Power 99) Atlanta, replacing Roberta Gales. And although details were sketchy at press time, it looked like WAPW night rocker Domino was finally returning to the station from WPLJ New York, where WTIC-FM Hartford's A.J. is now doing nights.

After a brief stint with Steve Dahl & Garry Meier at WLUP Chicago, Maggie Brock has returned to Phoenix and reteamed with former partner Bruce Kelly at top 40 KOY-FM (Y95).

Longtime WHFS Washington, D.C., personality Damian Einstein has been reinstated to his midday shift at the station as part of an agreement between the modern rock outlet and the Maryland Commission on Human Rights. Einstein, whose speech was altered years ago in a car crash, had filed a discrimination complaint with the MCHR when he was kicked up to APD last year.

The appointment of WOMX (Mix 105.1) Orlando, Fla., morning man Mike Elliott for mornings at top 40 WRBQ-FM (Q105) Tampa, Fla., means that longtime host Cleveland Wheeler will be moving to the otherwise simulcast WRBQ-AM, if he chooses to stay with the station.

With WRIF Detroit PD Jim Pemberton leaving the air, Steve Kostan moves from nights to middays. Anne Carlini goes from overnights to nights; weekender Steve Williams replaces her. KIIS Los Angeles weekender Benny Martinez goes to afternoons on XHTZ San Diego. Part-timer Kid Corona is upped to nights. Randy Philips of WBBM-FM Chicago is now GSM.

Former WIOQ Philadelphia PD David Dye is now doing middays at noncommercial WXPB. Holly Stone goes from middays at WAPI-FM (I95) Birmingham, Ala., to nights at AC rival WMJJ. Former WLIT Chicago jock Steve Ruxton goes to crosstown WUSN for weekends.

At country WGH-FM Norfolk, Va., Smokey Rivers from WRKZ Harrisburg, Pa., joins for afternoons.

Karen West from format rival WKEZ is the new night jock. Across town Bryan Findley joins rival WCMS from WQSF for overnights replacing Lynn Roberts. Weekender Dan Justin is upped to afternoons at AC WROR Boston replacing Paul Perry.

At AC WLEV Allentown, Pa., Chris Michaels is upped from part-time to overnights, switching shifts with Dan Wade. At top 40 KKMKG Colorado Springs, the new APD/MD is Tom Fricke, replacing Trevor Carey, now at KWNZ Reno, Nev. KSFM Sacramento, Calif.'s J.J. Kincaid takes nights. At KWNZ, the station needs an ND to replace Shanon Leder, now with KMLO San Diego. Steve Hodges from KHOZ Harrison, Ark., is the MD at new country outlet KXIX Little Rock, Ark.

Alert listeners to top 40 WMXP Pittsburgh last week may have noticed Mix 100.3's new midday jock is called Tex Meyer, which, coincidentally, is the name of rival WBZZ (B94)'s GM. Meyer is really Tony Q. Foxx, who should be using his real name again by now. That name, incidentally, stems from a similar stunt—Tony Quartarone, aka Tony Q—programs a rival station in Foxx's last market, Ocean City, Md.

CRIME BLOTTER

After two weeks as a fugitive, convicted murderer Eugene Steichan finally turned himself over to the police Oct. 4, but not before a bizarre call to the morning show at album KQRS Minneapolis in which, he became the first person in more than a year to answer all five questions correctly on its "dead or not dead" contest. Among the celebrities that Steichan had to identify as dead or alive was the late folk singer Leadbelly, which prompted him to comment, "I live the blues."

According to a story in the Hartford (Conn.) Courant, Chris Rivers, p.m. driver at oldies WDRC-FM, was arrested Sept. 28 and charged with selling cocaine. He was one of 24 people arrested in three Hartford suburbs as part of an undercover operation called "trifecta."

Assistance in preparing this column was provided by Kirk LaPointe in Ottawa.

Billboard's

PD of the week

Mike Novak
KFMB-FM San Diego



DURING THE LATE '80s, when hot ACs or adult top 40s were less common, some PDs cited KFMB-FM (B100) San Diego as an example of why hybrid formats didn't work. A hot AC powerhouse from 1984-87, B100 saw its numbers halved when top 40 KKLQ (Q106) came in on one side and AC competition increased on the other.

But now there are adult top 40s signing on every week and B100 is usually one of the stations they monitor first. And in the recently released summer Arbitrons, B100 was up 4.8-6.6 12-plus, No. 2 in the market behind Q106. It was also No. 1 in 25-49 and 25-54, as well as No. 2 in 18-34, less than a share behind Q106. In mornings, powered by the hiring of Jeff Elliott & Jerry St. James from rival KYYY (Y95), B100 was No. 1, a share and a half ahead of Q106.

OM/PD Mike Novak joined B100 in the mid-'80s, working every shift on the station before assuming the programming duties when Bobby Rich left to manage KIXI/KMGI Seattle last year. Novak did so under potentially difficult circumstances. Although Novak was a veteran major-market PD, Rich, who had programmed the station twice, was the leader of the morning show—The Rich Bros. Morning Zoo—and was often equated with B100 in the same way that Scott Shannon was thought by some to be WHTZ (Z100) New York.

Novak says Rich's absence "immediately showed up in the morning show. Anytime anybody is involved in something for that many years, they're missed. We just tried to control the fire damage and go on. Because I'd been in programming as Bobby's operations assistant for two years, the transition in that area was not noticeable to people on the outside.

"I accepted this job only under the guise of having [GM] Paul Palmer's complete support, and I think that's why [initially] he waited 100 days to make it official... I have a professional and, over the last year, a very personal relationship with Paul. It's the kind of association I've only had one other time in my radio life and that was with [Alliance Broadcasting president] John Hayes," for whom Novak programmed KYUU San Francisco in the early '80s.

"For the first three years of [our present format], we were virtually unopposed," Novak says. "Two-and-a-half years ago, two broadcasters came to town and got real serious—Edens with Q106 and Sandusky with [AC KYYY] Y95. There was a mentality—and I was part of it—that history would repeat itself. Our competitors would come to town for 90 days, blow a few bucks, and go away. The 25-54 demo became more competitive than we were looking for.

"Also, the driving force behind B100, the Morning Zoo, had run its course and was being chewed away on the edges by the other morning shows. It started before Bobby left, and once he was gone, the change was evident although the three guys that remained just busted their butts. Like it has around the country, the Zoo concept was wearing itself out.

"We considered, for a while, finding a fourth Zoo member. I had been the fifth Rich Brother as a fill-in and could have become the fourth person, but I wanted to donate my time to programming and not getting up at 4:30. We made several offers to people we felt comfortable about and each time there would be a snag at the last minute. After the third time, Paul and I got together and decided we were trying to put a square peg in a round hole. That night my phone rang and a small voice told me to talk to Jeff & Jer."

Elliott and St. James had been in town two years "and had begun to hurt us. But they were the only thing Y95 had and they had gone as far as they could

there. I can say in complete honesty that money was not the deciding factor. It was that they could work for a station that would provide them the platform to be No. 1, and now they are."

When B100 hired Jeff & Jer this spring, they promoted it on the air for eight hours before being served with a cease-and-desist order from Y95, which kept them off the air for seven more weeks. B100 did, however, have the team's producer, Little Tommy, on the air as well as the "out of the bag" TV campaign, showing the pair with bags over their heads.

But after that, B100 actually held off on promoting mornings heavily until the summer, when it launched another TV campaign around the pair. For one thing, Novak says, Jeff & Jer get a lot of unpaid TV coverage. "They're very visually oriented. They do a lot of outside activities in the context of the morning show and literally eight out of 10 make the TV news. They understand this business and how to make it work for them. They're close friends with all three network affiliate anchors. They know the assignment editors of the TV stations and the newspaper writers in town."

B100 was rebounding slowly before the morning change, rising 4.1-4.5-4.8 through the spring book. How long would a comeback of this magnitude have taken without the new morning show? "We probably would have been in the high fives or low sixes by the end of the year. It wasn't just mornings when you realize how much Gene Knight and Gary Kelley grew in middays and afternoons. B100 had to be where we wanted it to be before we drew the attention."

Before Q106, B100's top 40 competition had been KSDO-FM (KS103), which was, at the time, hampered by signal problems. When Q106 hit, B100's music became more traditionally AC, at least relative to what it had been before. Around the beginning of the year, however, B100's music began toughening up again.

B100, in many ways, is the last bastion of the up-tempo pop record, regardless of what format it comes from. Novak says he and MD Knight will consider anything besides metal and rap and that's almost true—it *did* play "U Can't Touch This."

This is B100 in mornings: INXS, "Suicide Blonde"; Phil Collins, "Something Happened On The Way To Heaven"; Van Halen, "Jump"; Nelson, "Love & Affection"; Steve Winwood, "Roll With It"; Jude Cole, "Time For Letting Go"; Billy Joel, "Tell Her About It"; James Ingram, "I Don't Have The Heart"; Cheap Trick, "Can't Stop Falling Into Love"; and the Beach Boys, "Kokomo."

B100 is about 60% current and recurrent in mornings; 50% in middays; and 70% in afternoons. Although you might expect that any AC station that can play "Suicide Blonde" would be virtually top 40 at night, Novak actually softens somewhat, saying that he would rather not violate the expectations of "one of our daytime listeners who might be running to the 7-Eleven."

As for the fact that B100 has always operated as a part of the AC community, even now that it is a harder station than many other adult top 40s, Novak says it is mostly because nobody has ever asked him to report top 40. "That's the trades' decision, not ours. If we were asked, we would discuss it internally and see if there were business ramifications. But I've never been told we had to report AC [because it makes the station easier to sell to advertisers]."

"It wouldn't make that much difference because the consumer doesn't care what you're called. We don't use the slogan 'the hit music station' that I used at KYUU, but that's one of the things they feed back to us."

SEAN ROSS

Hispanic Audience Positioned On Radio's Marketing Dial

NEW YORK—Radio stations in cities with large Hispanic populations are finding that they can no longer avoid marketing to that growing segment of their audience. Many stations, even some with formats not typically thought of as appealing to Hispanics, are now running spots on Spanish-language television. At least three major English-language Los Angeles stations—top 40 KIIS, AC KOST, and adult alternative KTWV (the Wave)—have fall campaigns on Spanish TV.

Perhaps the most surprising newcomer to Spanish-TV advertising is the Wave, which began such a campaign last spring. Director of creative services **Bonny Benedict** explains that "this format appeals to the 25-54 upscale listener and there are some of those in the Hispanic community. Los Angeles has a tremendous Hispanic population that cannot be ignored."

KIIS is currently running a Spanish-language spot for its birthday contest featuring morning man **Rick Dees** and a Hispanic woman. Although he is not fluent, Dees does speak several lines in Spanish during the commercial according to promotion director **Allen Nelson**.

KOST has been running a Spanish version of its **Dick Clark** spots on Spanish television for about a year. Like Dees, Clark is paired with a Hispanic woman in the spots. But unlike Dees, marketing and promotion director **Pam Baker** says, Clark leaves the talking up to his partner.

"We always do a Spanish buy with our TV," Baker says. "We do want to hit these people." Buying Spanish TV, she says, shows the Hispanic community that the station is interested in them, so "it's a good image thing for us."

Baker concedes that "most of the people watching Spanish TV will listen to a Spanish [radio] station, but we're targeting their children that may be in the room with them." KOST's audience is approximately 27% Hispanic.

In New York, top 40 WHTZ (Z100) has been using Spanish television for several years, as has rival WQHT (Hot 97), whose audience is more



by Phyllis Stark

than 30% Hispanic. Although the voice-overs are in Spanish, the Hot 97 spots feature English-language music, and the station's slogan, "to keep it consistent," in English, says marketing director **Rocco Macri**.

But Macri says Spanish TV has never been a major marketing emphasis for Hot 97 because the Hispanic TV stations "are geared toward the older Hispanic audience. We are targeted at the younger Hispanic that uses Spanish as a secondary language."

The same applies in Miami, where **WHYI** (Y100) promotion director **Julie Wilson** says, "the younger Hispanic people are very Anglicized. The TV stations are for older Spanish people who don't understand English." As a result, Y100 has not done a Spanish TV buy recently: "Anyone who listens to Y100 understands English and listens to English-language TV," she says.

KPRW (Power 106) targets an au-

(Continued on page 18)

CD Storage Cabinet. Are you looking for a way to store and lock your valuable CD's? Our storage cabinet holds 840 CD's in their jewel boxes for immediate access to your programmer or disc jockey. Steel construction with 3 lockable drawers and stackable. 4ft x 2ft x 2ft.



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ALBUM ROCK TRACKS™

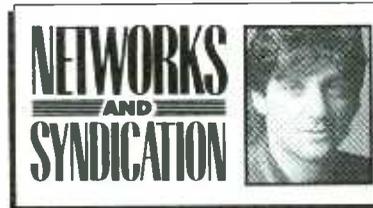
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ NO. 1 ★ ★					
1	1	2	3	CONCRETE AND STEEL WARNER BROS. LP CUT	ZZ TOP 2 weeks at No. 1
2	2	1	7	SUICIDE BLONDE ATLANTIC 4-87860	INXS
3	4	9	7	HIGH ENOUGH WARNER BROS. 4-19595	DAMN YANKEES
4	3	4	6	MANSION ON THE HILL REPRISE 4-19560	NEIL YOUNG & CRAZY HORSE
5	6	8	4	THUNDERSTRUCK ATCO LP CUT	AC/DC
6	5	6	7	TYPE EPIC 34-73575	LIVING COLOUR
7	9	12	12	CLIFFS OF DOVER CAPITOL LP CUT	ERIC JOHNSON
8	7	10	4	TICK TOCK EPIC 34-73576	VAUGHAN BROTHERS
9	11	15	4	LOVE IS THE RITUAL A&M 1525	STYX
10	16	26	3	HARD TO HANDLE DEF AMERICAN LP CUT/GEFFEN	THE BLACK CROWES
11	13	13	6	THE FORECAST MERCURY 878 118-4	THE ROBERT CRAY BAND
12	14	17	6	SEVEN TURNS EPIC LP CUT	ALLMAN BROTHERS BAND
13	21	—	2	KING OF DREAMS RCA LP CUT	DEEP PURPLE
14	17	19	7	CAN'T FIND MY WAY HOME SIMMONS LP CUT/RCA	HOUSE OF LORDS
★ ★ ★ FLASHMAKER ★ ★ ★					
15	NEW ▶	1	1	TRAVELLING RIVERSIDE BLUES ATLANTIC LP CUT	LED ZEPPELIN
16	8	3	10	DAYS LIKE THESE GEFFEN 4-19677	ASIA
17	19	18	5	I'M SEVENTEEN COLUMBIA 38-73500	TOMMY CONWELL/YOUNG RUMBLERS
18	10	7	7	YOUNG LUST MERCURY LP CUT	BRYAN ADAMS
19	23	21	7	CHERRY PIE COLUMBIA 38-73510	WARRANT
20	27	43	3	SOMETHING TO BELIEVE IN ENIGMA 44617/CAPITOL	POISON
21	18	11	11	WHILE MY GUITAR GENTLY WEEPS ARISTA LP CUT	THE JEFF HEALEY BAND
22	22	22	4	UNBELIEVABLE COLUMBIA LP CUT	BOB DYLAN
23	20	16	12	FLY TO THE ANGELS CHRYSALIS 23527	SLAUGHTER
24	25	27	6	STILL GOT THE BLUES CHARISMA LP CUT	GARY MOORE
25	28	31	5	EMPIRE EMI LP CUT	QUEENSRYCHE
26	15	14	11	BOYS CRY TOUGH ATCO LP CUT	BAD COMPANY
27	29	33	5	LAST PLANE OUT REPRISE LP CUT	TOY MATINEE
28	34	38	3	MIRACLE MERCURY 878 392-4	JON BON JOVI
29	12	5	12	A NIGHT ON THE TOWN RCA LP CUT	BRUCE HORNSBY & THE RANGE
★ ★ ★ POWER TRACK ★ ★ ★					
30	39	44	3	MILES AWAY ATLANTIC 4-87824	WINGER
31	37	—	2	THE OBVIOUS CHILD WARNER BROS. 4-19549	PAUL SIMON
32	36	37	3	HEARTS ARE GONNA ROLL ATLANTIC LP CUT	JOHNNY VAN ZANT
33	32	36	4	BACK 'N BLUE EPIC LP CUT	CHEAP TRICK
34	26	29	8	MIRROR MIRROR GEFFEN LP CUT	DON DOKKEN
35	38	39	4	NEVER ENOUGH ELEKTRA 4-64928	THE CURE
36	NEW ▶	1	1	KEEP ON LOVING ME BABY VIRGIN LP CUT	COLIN JAMES
37	41	42	4	GIVE IT TO ME GOOD MECHANIC LP CUT/MCA	TRIXTER
38	48	—	2	LOVE IS A ROCK EPIC 34-73540	REO SPEEDWAGON
39	43	—	2	WHAT'S HAPPENED TO YOU MCA LP CUT	THE CALL
40	40	40	8	I WOULD LOVE TO RELATIVITY LP CUT	STEVE VAI
41	33	34	6	DOWN ON THE RIVERBED SLASH LP CUT/REPRISE	LOS LOBOS
42	NEW ▶	1	1	STRANDED CAPITOL 44621	HEART
43	35	25	15	JEALOUS BEGGAR'S BANQUET 4-19688/GEFFEN	GENE LOVES JEZEBEL
44	44	—	2	FALLING TO PIECES SLASH 4-19563/REPRISE	FAITH NO MORE
45	24	20	9	LOVIN' YOU'S A DIRTY JOB ATLANTIC 4-87844	RATT
46	30	23	15	CAN'T GET ENUFF ATLANTIC 4-87886	WINGER
47	NEW ▶	1	1	CANDY VIRGIN 4-98900	IGGY POP
48	46	35	16	GOOD CLEAN FUN EPIC LP CUT	ALLMAN BROTHERS BAND
49	45	41	17	TWICE AS HARD DEF AMERICAN LP CUT/GEFFEN	THE BLACK CROWES
50	NEW ▶	1	1	BEEN CAUGHT STEALING WARNER BROS. LP CUT	JANE'S ADDICTION

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.

RADIO

Multitude Of Specials Mark Lennon Milestones

LOS ANGELES—With this year marking what would have been John Lennon's 50th birthday and the 10th anniversary of his death, networks and syndicators have rolled out programming to pay tribute to one of the most important figures in rock history, and Westwood One's nearly 3-year-old one-hour feature "The Lost Lennon Tapes" is still going strong. Even with three of the four major networks offering specials, network executives agree that there is enough



by Craig Rosen

room for all the specials to do well, since Lennon is the type of artist that listeners can't get enough of.

The first onslaught of Lennon specials was Oct. 9, the day of Pollack Media Groups worldwide 50th-birthday tribute to Lennon (Billboard, Sept. 22). WW1, the distributor of the Lennon event in North America, also slotted the Elliot Mintz-hosted 90-minute special "John Lennon: They Say It's Your Birthday."

Even DIR Broadcasting's "King Biscuit Flower Hour" paid tribute to Lennon the weekend of Oct. 6-7 with a Lennon concert special, recorded at New York's Madison Square Garden in 1972.

In the coming months, Lennon-related programming continues with ABC Radio Networks' "Remembering Lennon: Ten Years Later," a four-hour special hosted by Graham Nash, available on compact disc from Nov. 22 through Dec. 8, and Unistar's "Lennon: His Last Interview, His Greatest Music," a four-hour special available for broadcast Dec. 7-9.

WW1 VP/director of programming Gary Landis says his company responded to a suggestion from Yoko Ono that it salute Lennon on his birthday rather than on the anniversary of his murder. But WW1 is offering stations that picked up the program the chance to rebroadcast it free of charge Dec. 8.

(Continued on page 18)

BRIAN RITCHIE

The Violent Femmes bassist steps out with a brand new solo release "I SEE A NOISE" (D-89023). What a sight for your ears!

On Dali/Chameleon Records
Independently distributed by Malverne, Action, Rock Bottom, Big State, Impact & California Record Distributors or call 1-800-444-6044.

MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ NO. 1 ★ ★					
1	2	1	5	NEVER ENOUGH ELEKTRA 4-64928	THE CURE 3 weeks at No. 1
2	1	5	4	MERRY GO ROUND SIRE 4-19548/REPRISE	THE REPLACEMENTS
3	3	2	9	I'M FREE BIG LIFE 877 568-4/MERCURY	THE SOUP DRAGONS
4	7	11	4	BEEN CAUGHT STEALING WARNER BROS. LP CUT	JANE'S ADDICTION
5	5	4	7	SUICIDE BLONDE ATLANTIC 4-86139	INXS
6	4	3	7	TYPE EPIC 34-73575	LIVING COLOUR
7	8	9	6	ICEBLINK LUCK 4.A.D 44618/CAPITOL	COCTEAU TWINS
8	6	6	5	CANDY VIRGIN 4-98900	IGGY POP
9	9	7	8	TOM'S DINER A&M 1529	D.N.A. WITH SUZANNE VEGA
10	NEW ▶	1	1	HELLO I LOVE YOU ELEKTRA LP CUT	THE CURE
11	10	8	10	THE ONLY ONE I KNOW BEGGAR'S BANQUET 2690/RCA	THE CHARLATANS UK
12	13	14	4	GOOD MORNING BRITAIN SIRE 2-21775/REPRISE	AZTEC CAMERA
13	12	19	4	CRYSTAL CLEAR COLUMBIA LP CUT	THE DARLING BUDS
14	11	13	7	HIPPYCHICK SAVAGE 4-96428/ATCO	SOHO
15	14	12	9	IT'S TOO LATE VIRGIN LP CUT	BOB MOULD
16	16	21	8	DOWN ON THE RIVERBED SLASH LP CUT/WARNER BROS.	LOS LOBOS
17	17	18	4	HEART LIKE A WHEEL A&M 1520	THE HUMAN LEAGUE
18	19	17	5	SO HARD EMI 56195	PET SHOP BOYS
19	18	28	3	SPECIAL ONE 4.A.D 44-73534/COLUMBIA	ULTRA VIVID SCENE
20	NEW ▶	1	1	DON'T ASK ME VIRGIN LP CUT	PUBLIC IMAGE LTD.
21	15	15	7	SPINNIN' A&M LP CUT	SOUL ASYLUM
22	22	30	3	ALL FOR LOVE & LOVE FOR ALL FONTANA LP CUT/MERCURY	THE LILAC TIME
23	20	22	4	DON HENLEY MUST DIE ENIGMA LP CUT	MOJO NIXON
24	NEW ▶	1	1	HAMMER AND A NAIL EPIC 34-73607	INDIGO GIRLS
25	26	—	2	CELEBRATE ATLANTIC LP CUT	AN EMOTIONAL FISH
26	24	25	6	LOVE OR SOMETHING ATLANTIC LP CUT	BOB GELDOF
27	NEW ▶	1	1	GOLDEN BLUNDERS DGC LP CUT	THE POSIES
28	NEW ▶	1	1	DIG FOR FIRE ELEKTRA 2-66596	PIXIES
29	21	10	11	DREAMTIME ELEKTRA 2-60961	THE HEART THROBS
30	25	—	2	WHAT'S HAPPENED TO YOU MCA LP CUT	THE CALL

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SUMMER '90 ARBITRONS

12-plus overall average quarter hour shares. (#) indicates Arbitron market rank. Copyright 1990, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Call	Format	Fa '89	W '90	Sp '90	Su '90
DALLAS/FORT WORTH—(7)					
KSCS	country	7.6	8.8	8.6	8.3
KPLX	country	6.1	5.6	7.4	7.2
KVIL-AM-FM	AC	10.2	7.2	6.7	6.9
KKDA-FM	urban	5.4	6.3	5.7	5.8
WBAP	country	4.4	4.6	5.8	5.8
KRLD	N/T	6.3	4.5	4.2	5.4
KHYI	top 40	3.2	4.5	4.7	4.9
KTXQ	album	3.4	4.3	4.4	4.9
KJMQ	urban	4.7	5.2	4.6	3.7
KMGC	top 40	3.4	4.2	3.9	3.4
KEGL	oldies	3.1	3.0	3.5	3.4
KLUV	religious	2.9	3.3	2.4	3.3
KOAI	adult alt	3.3	2.9	3.1	3.1
KZPS	cls rock	2.6	3.0	3.6	3.0
KMCG	AC	2.6	1.8	2.4	2.4
KKAM	adult std	1.8	2.5	1.8	2.3
KMEZ	AC	4.0	3.8	3.4	2.3
KKWM-AM-FM	AC	2.6	1.3	1.4	2.2
KLIF	N/T	3.5	2.5	2.0	2.1
KRSR	AC	3.0	2.1	1.7	2.1
KDGE	modern	1.4	1.3	1.7	2.0
WRR	classical	2.0	2.4	2.4	2.0
KHVN	religious	1.3	2.0	1.9	1.8
KKDA	oldies	1.2	1.9	2.3	1.4
KESS	Spanish	1.0	2.0	.8	1.2
WASHINGTON, D.C.—(9)					
WPGC-FM	urban	6.7	7.4	6.8	7.5
WKYS	urban	5.3	7.0	4.8	6.6
WMZQ-AM-FM	country	6.5	5.8	6.3	6.5
WGAY	easy	7.7	6.2	7.1	5.9
WASH	AC	3.3	4.5	4.2	5.1
WMAL	N/T	5.4	5.0	5.1	5.1
WCXR	cls rock	3.7	4.3	3.9	4.3
WWDC-FM	album	3.1	2.5	2.9	4.3
WTOP	N/T	3.7	3.9	3.8	3.7
WAVA	top 40	4.8	4.0	5.1	3.6
WHUR	urban	3.8	3.9	3.9	3.6
WLTT	AC	3.7	3.1	3.3	3.5
WRQX	top 40	4.0	3.4	3.2	3.3
WGMS-FM	classical	2.4	2.5	3.3	3.1
WHFS	modern	1.9	3.1	2.9	2.6
WMMJ	urban	2.4	3.2	3.3	2.5
WXTR	oldies	3.4	3.1	2.8	2.4
WWRC	N/T	2.4	1.8	2.2	2.1
WJFK	album	2.2	1.8	1.9	2.0
WIYY	album	.8	.7	.9	1.8
WOL	black	1.0	2.1	2.0	1.3
WYCB	religious	1.2	.9	1.3	1.3
WDJY	urban	1.9	1.3	1.1	1.0
HOUSTON—(10)					
KILT-FM	country	7.3	8.6	7.3	8.6
KIKK-FM	country	7.1	7.7	7.7	7.5
KMIQ	urban	8.1	7.7	7.8	7.2
KLOL	album	5.8	7.6	7.4	6.2
KTRH	N/T	5.0	5.1	4.6	5.9

KKBQ-AM-FM	top 40	6.1	4.0	5.2	4.7
KZFX	cls rock	3.5	3.4	3.7	4.2
KQUE	AC	3.2	4.5	3.3	4.1
KODA	AC	5.6	5.3	4.0	4.0
KRBE	top 40	3.5	3.7	4.4	3.9
KHMX	top 40	2.6	2.7	2.9	3.8
KLTR	AC	6.2	5.2	4.4	3.5
KLDE	oldies	3.5	3.4	3.6	3.3
KHYS	urban	2.2	2.4	3.6	3.1
KFMK	oldies	2.2	2.9	3.4	2.9
KPRC	N/T	2.8	2.9	2.5	2.3
KXYZ	Spanish	1.5	1.0	1.6	1.7
KYOK	oldies	1.0	1.0	1.1	1.6
KLAT	Spanish	1.7	1.1	2.0	1.5
KQKQ	Spanish	1.3	1.4	1.5	1.4
MIAMI—(11)					
WLYF	AC	7.7	8.2	6.9	6.8
WEDR	urban	2.7	2.6	5.0	5.5
WHOT	urban	8.0	8.2	7.1	5.5
WIOD	N/T	5.2	3.8	3.3	5.3
WAOI	Spanish	3.5	4.9	6.5	5.0
WPOW	top 40/dance	5.1	4.7	5.3	4.8
WFIC	AC	2.1	2.0	2.0	4.0
WXDJ	Spanish	2.5	2.0	3.6	4.0
WHYI	top 40	3.6	4.2	4.0	3.8
WJOY	AC	4.4	4.5	3.9	3.8
WQBA-FM	Spanish	4.0	3.7	4.2	3.7
WKIS	country	4.1	4.6	3.7	3.6
WCMQ-FM	Spanish	3.7	4.1	3.3	3.5
WSHE	album	2.5	2.2	2.9	3.3
WMXJ	oldies	4.8	4.5	3.4	3.1
WINZ	N/T	2.9	3.4	3.3	2.8
WNWS	N/T	2.9	2.2	2.6	2.8
WTMI	classical	3.1	2.3	2.3	2.8
WAXY	AC	3.4	3.1	3.0	2.6
WZTA	cls rock	1.7	2.3	2.2	2.5
WLVE	adult alt	2.5	2.9	2.5	2.4
WQBA-FM	Spanish	2.6	2.8	1.8	1.6
WEAT-AM-FM	easy	1.8	1.5	1.6	1.3
WFTL	adult std	.5	.5	.4	1.1
WMBM	religious	1.1	1.1	1.2	1.1
WCMQ	Spanish	1.1	1.1	.8	1.0
ATLANTA—(12)					
WVEE	urban	13.1	14.0	15.1	14.8
WSB-FM	AC	8.6	10.9	8.1	9.9
WAPW	top 40	8.1	9.4	10.6	8.6
WPCH	AC	8.7	8.1	8.2	8.0
WYAY/WYAI	country	5.5	4.8	5.6	6.4
WKLS	album	7.0	5.4	6.9	6.3
WFOX	oldies	5.8	5.3	6.4	5.8
WSB	N/T	7.6	7.1	6.7	5.7
WKHX-FM	country	4.7	5.3	4.5	5.1
WSTR	AC	3.8	2.8	3.2	4.4
WGST	N/T	3.5	3.5	3.3	4.1
WZGC	cls rock	4.7	3.8	3.7	4.0
WAOK	religious	3.7	3.4	2.8	2.7
WIGO	oldies	.5	.9	.8	1.0
SEATTLE—(14)					
KIRO	N/T	8.7	9.0	9.5	10.2
KPLZ	top 40	9.1	8.0	6.7	6.9
KMPS-AM-FM	country	5.8	6.8	6.3	6.7
KOMO	AC	5.3	4.7	4.7	5.2
KUBE	top 40	6.0	6.3	6.1	5.2
KZOK-FM	cls rock	3.2	2.9	4.3	5.2
KISW	album	4.7	4.4	5.0	4.8
KLSY-AM-FM	AC	2.9	3.3	3.8	4.5
KXRX	album	4.2	4.2	5.0	4.5
KIXI	adult std	3.7	2.6	3.9	4.0
KING-FM	classical	3.5	4.0	2.7	3.9
KBRD	easy	5.3	4.1	3.7	3.5
KBSG-AM-FM	oldies	3.3	3.7	3.4	3.1
KRPM-AM-FM	country	3.2	2.9	4.0	3.1
KING	N/T	2.8	3.2	2.3	3.0
KSEA	AC	2.5	3.1	2.9	2.6
KMGJ	AC	2.5	1.5	1.9	2.5
KLTX	AC	2.9	2.9	3.1	2.1
KKNW	adult alt	1.8	3.1	1.9	1.7
KEZZ-FM	album	1.3	1.6	1.4	1.5
KVI	oldies	1.8	1.7	1.6	1.3
KCMS	religious	1.8	1.9	1.6	1.2
KJR	oldies	1.6	1.7	1.1	1.1
ST. LOUIS—(15)					
KMOX	N/T	18.8	16.3	19.3	17.0
KSHE	album	8.4	8.8	8.7	8.2
KEZK	easy	9.5	7.6	5.5	6.8
WKBQ	top 40	6.7	6.6	6.9	6.8
KMJM	urban	7.0	7.9	7.0	6.7
KYKY	AC	5.5	5.3	6.1	6.6
WIL-FM	country	5.4	5.8	6.4	5.7
KSD	cls rock	6.0	6.7	4.9	4.2
KLOU	oldies	4.3	3.8	3.5	3.7
KHTK	top 40/dance	1.0	2.4	2.9	2.9
KRJV	AC	2.5	2.3	1.8	2.4
WKXX	country	3.5	2.5	2.4	2.3
KATZ	urban	2.0	2.5	1.6	2.1
KATZ-FM	adult alt	1.6	1.6	2.0	2.1
KFUO	classical	1.2	1.6	1.9	2.0
WEW	adult std	1.3	1.9	1.5	2.0
WSNL	AC	1.5	1.4	1.5	1.6
KUSA	country	2.3	1.3	1.3	1.2
WESL	religious	.5	.6	.9	1.2
KSTZ	top 40	1.0	1.0	.7	1.1
WCWB	religious	.8	.7	.9	1.0
WGNU	N/T	.6	.7	.8	1.0
BALTIMORE—(17)					
WYVY	urban	9.1	8.4	8.2	9.5
WBAL	N/T	7.5	7.8	8.8	9.0
WIYY	album	6.4	6.2	6.7	7.6
WBSB	top 40	6.6	5.5	5.8	6.8
WLIF-FM	AC	7.9	8.4	6.5	6.4
WPOC	country	5.3	6.7	6.8	5.4
WMMX	AC	7.5	6.5	6.1	5.4
WQSR	oldies	5.3	4.8	5.0	4.9
WCBM	N/T	3.2	3.3	3.0	3.2
WHFS	modern	2.0	1.4	2.4	2.9
WWIN-FM	urban	2.1	2.9	2.2	2.5
WBRG	religious	1.9	2.9	2.9	2.4
WGRX	cls rock	2.0	2.4	1.8	2.4
WPGC-FM	urban	1.0	1.5	1.6	2.0
WYST-FM	AC	3.1	2.8	3.3	2.0
WITH	adult std	1.2	1.8	2.2	1.8
WCAO	country	2.0	1.5	1.6	1.6
WWDC-FM	album	1.6	1.4	1.8	1.5
WRBS	religious	1.5	2.2	1.3	1.3
WRQX	top 40	1.4	1.4	.9	1.3
WWIN	urban	2.0	1.3	1.5	1.1
WKYS	urban	.4	.8	.6	1.0
WTOP	N/T	1.0	.6	1.0	1.0
MINNEAPOLIS/ST. PAUL—(18)					
WCCO	AC	18.4	16.8	16.3	16.9
KQRS-AM-FM	album	9.1	8.3	10.3	10.9
WLTE	AC	6.9	8.8	8.1	7.5
KEEY	country	8.0	8.4	9.3	7.2
KDWB-FM	top 40	7.4	8.2	7.5	7.0
WLOL	top 40/dance	6.1	5.2	5.9	7.0
KSTP-FM	AC	8.1	7.6	5.4	6.5
KLXK	cls rock	2.8	2.0	5.7	5.0
KQOL	oldies	3.8	3.8	5.5	4.4
KTCZ	album	4.6	4.4	3.3	3.5
KLBB	adult std	1.8	1.6	2.2	2.5
KSTP	N/T	2.7	2.8	2.6	2.3
KJJO-FM	modern	3.0	2.4	1.6	1.9
WMIN	adult std	.7	.9	.9	1.5
PITTSBURGH—(19)					
KDKA	AC	12.3	13.6	13.2	14.2
WDVE	album	7.8	9.3	9.8	9.7
WBZZ	top 40	8.7	9.5	8.4	8.6
WAMO	urban	5.4	5.7	6.7	5.8
WWSW-FM	oldies	6.1	6.4	7.0	5.7
WSHH	AC	9.6	7.1	5.5	5.1
WLTJ	AC	4.4	4.5	3.8	5.0
WTAE	N/T	6.8	5.3	5.7	5.0
WDSY	country	3.8	4.5	5.8	4.9
WMYG	cls rock	4.2	3.4	4.2	4.6
WJAS	adult std	3.4			

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NETWORKS AND SYNDICATION

(Continued from page 16)

ABC chose to remember Lennon on the anniversary of his murder. "The anniversary of his murder has had such an impact on our culture," says ABC director of entertainment programming **Patricia Kresner**. But she promises that "the special will be upbeat. It's not going to be death and destruction."

"Remembering Lennon," produced by **Denny Somach**, will feature material culled from his extensive Beatles library and will include interviews with **Yoko Ono, Julian Lennon, Cynthia Lennon, George Harrison, Paul McCartney, and Ringo Starr**, as well as comments from Lennon biographer **Ray Coleman** and **Billy Joel**.

According to Kresner, six weeks before the show was set to air stations in nine out of the top 10 markets had been signed.

Unistar's "Lennon" is based on the famed RKO interview Lennon gave **Dave Sholin** in the Dakota apartment building just hours before his death. The network has run specials built around the interview for the past two years, but president of programming **Ed Salamon** says the interview is packaged in a new production each year.

Unistar obtained the tapes of the interview in 1985 when it purchased RKO. "We didn't do anything with it for years," Salamon says. "We had to figure out a way to use it [properly]."

During that period when Unistar

sat on the tapes, Salamon says the network frequently got inquiries from programmers about the tapes and when they would be made available. Initially, Salamon thought stations wouldn't want to pay tribute to Lennon on the day of his assassination, but PDs said that was the best time. "If you are going to air a program on the marking of the 10th anniversary of this death, the best thing is to have his final words," Salamon says.

While WWI's Mintz notes that some rivals are going "the death route," he has nothing but kind words for those who are presenting tributes to Lennon. He says Ono feels the same way. "Yoko's general position is as long as [it is not exploitive commercially] in nature, the more the better," he says.

Mintz says the "Lost Lennon Tapes," which debuted in January 1988 and was originally supposed to last only a year, will continue for some time. More than 150 hours of the program have been aired to date. In July, the show shifted its focus and took on the subtitle "The Beatle Years."

"Naturally the show should end before people tire of it and long before we run out of material to use," Mintz says. "Neither has occurred. Believe it or not, there are aspects of his life we have yet to explore. There are tapes we still haven't presented."

"When I first started, I had no idea it would last this long," he continues. "This has turned into an ongoing electronic biography and it is certainly the most exhaustive in history."

Although Mintz anticipates some "dropping-off point" in the distant future, he says radio's love affair with the Lennon legacy is likely to continue, thanks to the music the man left

behind. "No one tunes in to listen to Elliot Mintz," he says. "They want to hear the music, and they catch it in the context of these broadcasts."

DAY TALK LIVES

When ABC announced plans to cancel its daytime syndicated talk programming this summer, **Michael Castello** saw it as a potential opportunity to launch his own network, **Daynet**, to fill the void. "We looked at what was out there as far as competition and advertising. We looked at what we could offer affiliates and we talked to stations," he says.

As it turned out, Castello found programmers "wildly interested" in the prospect and even agreed to give the network triple the spot load it had given ABC.

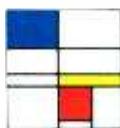
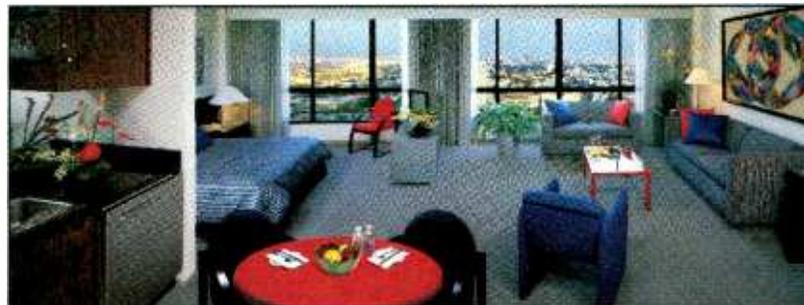
ABC, meanwhile, didn't turn its back completely on daytime talk. It made its satellite and studios available for Daynet's use.

Castello's one snag was financial backing. He had hoped to get the new network up and running by Oct. 1, so that ABC affiliates could make the transition smoothly. Two weeks before the deadline, everything came together, and Daynet signed on as scheduled.

According to Castello, Daynet has 80% of ABC's former affiliates, clearing 82 markets in eight working days. Its lineup includes **Dr. Joy Brown** from 10 a.m.-noon ET, former **WZLX** Boston morning man **Alan Colmes** from 3-5 p.m. ET, and talk veteran **Barry Farber** from 5-7 p.m. ET.

Of the trio, Colmes is the one talk host who wasn't with ABC. Castello says that the liberal-leaning host offers an alternative to such conservatives as **Rush Limbaugh**. For more information, call 212-787-2110.

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PROMOTIONS AND MARKETING

(Continued from page 15)

dience similar to that of Hot 97 and marketing director **Paul Sansone** says his station has never bought Spanish TV. But that may change. "I think if we were to use TV now," he says, "we probably would use Spanish TV."

IDEA MILL: SONGS AND SUDS

Nineteen radio stations produced contestants for **Lever Brothers'** third annual singing in the shower contest. Each station solicited listener entries for songs that included both the station's calls and one of the **Lever Brothers** soaps. Each station's finalist competed in costume in a clawfoot tub Oct. 6 at Universal Studios in Hollywood. **Dees** hosted the event, which featured songs like "You Can't Hurry Love," "All Washed Up," "Give Me Back My Lifebuoy," "You Stink Like Day Old Trash," and "You've Lost That Lather Feeling."

Top 40 **KQKS** (KS104) Denver landed extensive media coverage by sending an actor with a live cow onto the streets to give away money to passers-by in its "cash cow" promotion. The first day, the identity of the benefactor was not revealed and the local media had a field day with the story. On day two, the station owned up to the stunt.

N/T **KOA** Denver tied in with the

Ringling Bros. and **Barnum & Bailey Circus** to find the city's most amazing pet. Listeners faxed or mailed in 50-word explanations of why their pet should be a star. Twenty-five finalists performed for circus officials and trainers who judged them on uniqueness and talent. The winner received 15 circus tickets, a limo ride for both owner and pet to the circus, and a year's supply of pet food.

AC WNSR (Mix 105) New York is organizing a radiothon Nov. 2-3 to raise \$2 million for a memorial to the women who served in Vietnam. The monument will be built on the grounds of the Vietnam Veterans Memorial wall in Washington, D.C. Other stations that have signed on to the project include **WROR** Boston, **WVOR** Rochester, N.Y., and **KBIG** Los Angeles. Interested stations can call **Paul Heffner** at 212-752-3322.

PRO-MOTIONS

Peggy Panosh has been named promotion director at classic rock **WXRK** (K-Rock) New York. She was marketing and promotion director at the comedy club **Catch A Rising Star**... **Jimmy Lynn** has been named promotion manager at **AC WLTT** Washington, D.C. Lynn was director of media relations for a local PR/advertising agency.

Hits From Billboard 10 and
20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **Another One Bites The Dust**, Queen, ELEKTRA
2. **Woman In Love**, Barbra Streisand, COLUMBIA
3. **Upside Down**, Diana Ross, MOTOWN
4. **All Out Of Love**, Air Supply, ARISTA
5. **He's So Shy**, Pointer Sisters, PLANET
6. **Real Love**, Doobie Brothers, WARNER BROS.
7. **I'm Alright**, Kenny Loggins, COLUMBIA
8. **Xanadu**, Olivia Newton-John/Electric Light Orchestra, MCA
9. **Drivin' My Life Away**, Eddie Rabbitt, ELEKTRA
10. **Late In The Evening**, Paul Simon, WARNER BROS.

POP SINGLES—20 Years Ago

1. **I'll Be There**, Jackson 5, MOTOWN
2. **Cracklin' Rosie**, Neil Diamond, UNI
3. **Green-Eyed Lady**, Sugarloaf, LIBERTY
4. **All Right Now**, Free, A&M
5. **We've Only Just Begun**, Carpenters, A&M
6. **Candida**, Dawn, BELL
7. **Ain't No Mountain High Enough**, Diana Ross, MOTOWN
8. **Lookin' Out My Back Door/Long As I Can See The Light**, Creedence Clearwater Revival, FANTASY
9. **Julie, Do Ya Love Me**, Bobby Sherman, METROMEDIA
10. **Fire And Rain**, James Taylor, WARNER BROS.

TOP ALBUMS—10 Years Ago

1. **The Game**, Queen, ELEKTRA
2. **Guilty**, Barbra Streisand, COLUMBIA
3. **Diana**, Diana Ross, MOTOWN
4. **Soundtrack**, Xanadu, MCA
5. **One Step Closer**, Doobie Brothers, WARNER BROS.
6. **Crimes Of Passion**, Pat Benatar, CHRYSALIS
7. **Give Me The Night**, George Benson, WARNER BROS.
8. **Panorama**, Cars, ELEKTRA
9. **Emotional Rescue**, Rolling Stones, ROLLING STONES
10. **Back In Black**, AC/DC, ATLANTIC

TOP ALBUMS—20 Years Ago

1. **Cosmo's Factory**, Creedence Clearwater Revival, FANTASY
2. **Abraxas**, Santana, COLUMBIA
3. **Mad Dogs & Englishmen**, Joe Cocker, A&M
4. **A Question Of Balance**, Moody Blues, THRESHOLD
5. **Third Album**, Jackson 5, MOTOWN
6. **Soundtrack**, Woodstock, COTILLION
7. **Sweet Baby James**, James Taylor, WARNER BROS.
8. **After The Gold Rush**, Neil Young, REPRISE
9. **Chicago**, COLUMBIA
10. **Get Yer Ya-Ya's Out!**, Rolling Stones, LONDON

COUNTRY SINGLES—10 Years Ago

1. **I Believe In You**, Don Williams, MCA
2. **Theme From The Dukes Of Hazzard**, Waylon Jennings, RCA
3. **Faded Love**, Willie Nelson & Ray Price, COLUMBIA
4. **On The Road Again**, Willie Nelson, COLUMBIA
5. **I'm Not Ready Yet**, George Jones, EPIC
6. **Could I Have This Dance**, Anne Murray, CAPITOL
7. **Old Habits**, Hank Williams Jr., ELEKTRA/CURB
8. **Loving Up A Storm**, Razy Bailey, RCA
9. **Sweet Sexy Eyes**, Cristy Lane, UNITED ARTISTS
10. **Steppin' Out**, Mel Tillis, ELEKTRA

SOUL SINGLES—10 Years Ago

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



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POWER PLAYERS

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

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

PLATINUM

New York O.M.: Steve Kingston

1	3	George Michael, Praying For Time
2	2	Black Box, Everybody Everybody
3	5	Vanilla Ice, Ice Ice Baby
4	6	Janet Jackson, Black Cat
5	8	Maxi Priest, Close To You
6	7	Nelson, (Can't Live Without Your) Lov
7	1	Phil Collins, Something Happened On T
8	4	The Righteous Brothers, Unchained Mel
9	14	2 In A Room, Wiggle It
10	9	Wilson Phillips, Release Me
11	23	M.C. Hammer, Pray
12	22	INXS, Suicide Blonde
13	17	Dee-Lite, Groove Is In The Heart
14	16	Billy Idol, L.A. Woman
15	18	Warrant, Cherry Pie
16	19	Cynthia & Johnny O., Dream Boy/Drea
17	20	Depeche Mode, Policy Of Truth
18	22	James Ingram, I Don't Have The Heart
19	21	Mariah Carey, Love Takes Time
20	10	M.C. Hammer, Have You Seen Her
21	25	New Kids On The Block, Let's Try It A
22	26	Jon Bon Jovi, Miracle
23	13	Taylor Dayne, Heart Of Stone
24	28	Soho, Hippychick
25	12	The Adventures Of Stevie V, Dirty Cas
26	30	Poison, Something To Believe In
A27	—	Tony! Toni! Tonel!, Feels Good
A28	—	After 7, Can't Stop
A29	—	Whitney Houston, I'm Your Baby Tonigh
30	EX	Daryl Hall John Oates, So Close

MIX 107.3

Washington P.D.: Lorrin Palagi

1	2	Paul Young, Oh Girl
2	1	Phil Collins, Something Happened On T
3	3	Don Henley, Heart Of The Matter
4	5	Bruce Hornsby & The Range, Across The
5	6	Bad English, Possession
6	4	The Righteous Brothers, Unchained Mel
7	11	James Ingram, I Don't Have The Heart
8	9	Taylor Dayne, Heart Of Stone
9	7	Billy Idol, Cradle Of Love (From "For
10	13	Maxi Priest, Close To You
11	16	Nelson, (Can't Live Without Your) Lov
12	12	Johnny Gill, My, My, My
13	8	Wilson Phillips, Release Me
14	19	After 7, Can't Stop
15	14	Go West, King Of Wishful Thinking (Fr
16	18	George Michael, Praying For Time
17	24	Aliax, More Than Words Can Say
18	28	Bette Midler, From A Distance
19	22	Warrant, Cherry Pie
20	23	Jude Cole, Time For Letting Go
21	22	Depeche Mode, Policy Of Truth
22	25	Michael Bolton, Georgia On My Mind
23	26	Daryl Hall John Oates, So Close
24	27	Heart, Stranded
25	29	Wilson Phillips, Impulsive
26	30	Concrete Blonde, Joey
A27	—	Whitney Houston, I'm Your Baby Tonigh
A28	—	Mariah Carey, Love Takes Time
A29	—	Donny Osmond, My Love Is A Fire
A30	—	Jon Bon Jovi, Miracle

THE NEW 95 FM

Detroit P.D.: Gary Berkowitz

1	1	Phil Collins, Something Happened On T
2	2	James Ingram, I Don't Have The Heart
3	3	The Righteous Brothers, Unchained Mel
4	4	Paul Young, Oh Girl
5	5	Jude Cole, Time For Letting Go
6	6	Wilson Phillips, Release Me
7	7	Mariah Carey, Vision Of Love
8	8	Bruce Hornsby & The Range, Across The
9	10	Maxi Priest, Close To You
10	13	George Michael, Praying For Time
11	12	Breathe, Say A Prayer
12	9	Taylor Dayne, Heart Of Stone
13	11	Michael Bolton, When I'm Back On My F
14	17	Aliax, More Than Words Can Say
15	16	UB40, The Way You Do The Things You D
16	18	After 7, Can't Stop
17	22	Bette Midler, From A Distance
18	20	Mariah Carey, Love Takes Time
19	14	Michael Bolton, Georgia On My Mind
20	24	Wilson Phillips, Impulsive
21	21	Go West, King Of Wishful Thinking (Fr
22	25	Rod Stewart, I Don't Want To Talk Ab
23	23	Phil Collins, Do You Remember?
A24	—	Whitney Houston, I'm Your Baby Tonigh
A25	—	Billy Joel, And So It Goes

92.5 WOL

Minneapolis P.D.: Greg Strassel

1	1	Janet Jackson, Black Cat
2	2	George Michael, Praying For Time
3	3	Black Box, Everybody Everybody
4	4	Pebbles, Giving You The Benefit
5	7	After 7, Can't Stop
6	9	James Ingram, I Don't Have The Heart
7	6	M.C. Hammer, Pray
8	8	Tricia Leigh Fisher, Empty Beach
9	12	Vanilla Ice, Ice Ice Baby
10	4	Maxi Priest, Close To You
11	14	Elsa Fiorillo, On The Way Up
12	15	Aliax, More Than Words Can Say
13	16	Soho, Hippychick
A14	—	The Righteous Brothers, Unchained Mel
15	21	2 In A Room, Wiggle It
16	6	Dino, Romeo
17	20	Mariah Carey, Love Takes Time
18	22	The Human League, Heart Like A Wheel
19	19	Johnny Gill, My, My, My
20	23	Bell Biv Devoe, B.B.D. (I Thought It
21	25	Information Society, Think
22	11	The Adventures Of Stevie V, Dirty Cas
23	13	Phil Collins, Something Happened On T
24	31	Stevie B, Because I Love You (The Pos
25	26	Breathe, Say A Prayer
26	28	Snap, Snaps
27	29	The Boys, Crazy
28	18	Depeche Mode, Policy Of Truth
29	17	Dee-Lite, Groove Is In The Heart
30	35	The Jets, Special Kinda Love
31	24	INXS, Suicide Blonde
A32	—	Whitney Houston, I'm Your Baby Tonigh
33	EX	Tony! Toni! Tonel!, Feels Good
34	EX	UB40, The Way You Do The Things You D
35	EX	Reduction, Breakdown
A	—	Prince, New Power Generation
A	—	Technronic, Rockin' Over The Beat
A	—	Candi, The World Just Keeps Turning
A	—	Denise Lopez, Don't You Wanna Be Mine
A	—	Daryl D., Oh, Ding-A-Ling
EX	EX	Candyman, Knockin' Boots
EX	EX	New Kids On The Block, Let's Try It A
EX	EX	Donny Osmond, My Love Is A Fire

99.5 WOL

Dallas P.D.: Randy Kabrich

1	2	Vanilla Ice, Ice Ice Baby
2	1	The Righteous Brothers, Unchained Mel
3	3	Wilson Phillips, Release Me
4	5	Bell Biv Devoe, Do Me!
5	7	Nelson, (Can't Live Without Your) Lov
6	6	Sweet Sensation, If Wishes Came True
7	8	Go West, King Of Wishful Thinking (Fr
8	4	Jon Bon Jovi, Blaze Of Glory (From "Y
9	10	Janet Jackson, Come Back To Me
10	13	Janet Jackson, Black Cat
11	14	M.C. Hammer, Pray
12	11	Poison, Unskunny Bop
13	9	M.C. Hammer, Have You Seen Her
14	16	Paul Young, Oh Girl
15	17	Slaughter, Fly To The Angels
16	19	Warrant, Cherry Pie
17	12	Johnny Gill, Rub You The Right Way
18	20	James Ingram, I Don't Have The Heart
19	15	Michael Bolton, When I'm Back On My F
20	22	George Michael, Praying For Time
21	18	Billy Idol, Cradle Of Love (From "For
22	25	Aliax, More Than Words Can Say
23	21	Don Henley, Heart Of The Matter
24	27	Faith No More, Epic
25	27	The Boys, Crazy
26	28	Phil Collins, Something Happened On T
27	29	Dino, Romeo
28	30	Poison, Something To Believe In
29	EX	Concrete Blonde, Joey
30	EX	Donny Osmond, My Love Is A Fire
A	EX	Whitney Houston, I'm Your Baby Tonigh
EX	EX	Vaughn Brothers, Tick Tock
EX	EX	Elsa Fiorillo, On The Way Up

92.5 WOL

Providence P.D.: Paul Cannon

1	2	Maxi Priest, Close To You
2	1	Phil Collins, Something Happened On T
3	3	Taylor Dayne, Heart Of Stone
4	9	After 7, Can't Stop
5	6	Dino, Romeo
6	10	The Righteous Brothers, Unchained Mel
7	7	George Michael, Praying For Time
8	8	Johnny Gill, My, My, My
9	11	Depeche Mode, Policy Of Truth
10	12	Lisa Stansfield, This Is The Right Ti
11	17	James Ingram, I Don't Have The Heart
12	4	Jon Bon Jovi, Blaze Of Glory (From "Y
13	18	M.C. Hammer, Pray
14	20	Pebbles, Giving You The Benefit
15	16	Janet Jackson, Black Cat
16	21	Nelson, (Can't Live Without Your) Lov
17	19	Black Box, Everybody Everybody
18	23	Vanilla Ice, Ice Ice Baby
19	32	Mariah Carey, Love Takes Time
20	25	Heart, Stranded
21	22	Breathe, Say A Prayer
22	31	Stevie B, Because I Love You (The Pos
23	24	INXS, Suicide Blonde
24	26	Daryl Hall John Oates, So Close
25	30	Warrant, Cherry Pie
26	28	Wilson Phillips, Impulsive
27	28	Snap, Snaps
28	29	Tyler Coombs, Second Chance
29	33	Candyman, Knockin' Boots
30	35	New Kids On The Block, Let's Try It A
A31	—	Whitney Houston, I'm Your Baby Tonigh
A32	—	Jon Bon Jovi, Miracle
EX	EX	Tony! Toni! Tonel!, Feels Good
A34	—	Billy Joel, And So It Goes
EX	EX	Poison, Something To Believe In
EX	EX	DNA Featuring Suzanne Vega, Tom's Din
EX	EX	En Vogue, Lies
EX	EX	Stevie Nicks, Faces In The Rain
EX	EX	Technronic, Rockin' Over The Beat

95.5 WPLJ

New York P.D.: Tom Cuddy

1	2	The Righteous Brothers, Unchained Mel
2	3	Nelson, (Can't Live Without Your) Lov
3	3	George Michael, Praying For Time
4	4	Black Box, Everybody Everybody
5	7	James Ingram, I Don't Have The Heart
6	8	Depeche Mode, Policy Of Truth
7	1	Phil Collins, Something Happened On T
8	12	Maxi Priest, Close To You
9	9	Pebbles, Giving You The Benefit
10	15	Vanilla Ice, Ice Ice Baby
11	14	Janet Jackson, Black Cat
12	10	Dino, Romeo
13	19	Warrant, Cherry Pie
14	18	INXS, Suicide Blonde
15	26	2 In A Room, Wiggle It
16	20	After 7, Can't Stop
17	21	Mariah Carey, Love Takes Time
18	6	Paul Young, Oh Girl
19	22	Dee-Lite, Groove Is In The Heart
20	32	M.C. Hammer, Pray
21	24	Breathe, Say A Prayer
22	25	En Vogue, Lies
23	EX	Poison, Something To Believe In
24	28	Aliax, More Than Words Can Say
25	33	Soho, Hippychick
26	27	Billy Idol, L.A. Woman
27	29	David Cassidy, Lyin' To Myself
28	30	New Kids On The Block, Let's Try It A
29	34	Daryl Hall John Oates, So Close
A30	—	Whitney Houston, I'm Your Baby Tonigh
31	35	Jon Bon Jovi, Miracle
32	EX	Candyman, Knockin' Boots
33	EX	Bette Midler, From A Distance
34	EX	Wilson Phillips, Impulsive
35	EX	Heart, Stranded
A	—	Bell Biv Devoe, B.B.D. (I Thought It
A	—	UB40, The Way You Do The Things You D
A	—	Billy Joel, And So It Goes
A	—	Tony! Toni! Tonel!, Feels Good
EX	EX	Bruce Hornsby & The Range, Lost Soul
EX	EX	Donny Osmond, My Love Is A Fire
EX	EX	Sweet Sensation, Each And Every Time
EX	EX	DNA Featuring Suzanne Vega, Tom's Din

94.5 FM

Boston P.D.: Steve Rivers

1	1	The Righteous Brothers, Unchained Mel
2	2	Phil Collins, Something Happened On T
3	3	Paul Young, Oh Girl
4	7	Black Box, Everybody Everybody
5	5	Keith Sweat, Make You Sweat
6	9	George Michael, Praying For Time
7	10	Pebbles, Giving You The Benefit
8	11	James Ingram, I Don't Have The Heart
9	12	Nelson, (Can't Live Without Your) Lov
10	15	Maxi Priest, Close To You
11	13	M.C. Hammer, Pray
12	17	Vanilla Ice, Ice Ice Baby
13	4	Jon Bon Jovi, Blaze Of Glory (From "Y
14	20	Stevie B, Because I Love You (The Pos
15	21	Janet Jackson, Black Cat
16	19	Dino, Romeo
17	6	The Adventures Of Stevie V, Dirty Cas
18	8	Bell Biv Devoe, Do Me!
19	24	Candyman, Knockin' Boots
20	22	Glenn Medeiros Featuring Ray Parker,
21	23	INXS, Suicide Blonde
22	24	Mariah Carey, Love Takes Time
23	25	Heart, Stranded
24	27	Poison, Something To Believe In
25	28	Tony! Toni! Tonel!, Feels Good
26	EX	New Kids On The Block, Let's Try It A
A29	—	Whitney Houston, I'm Your Baby Tonigh
30	EX	Wilson Phillips, Impulsive
EX	EX	Billy Joel, And So It Goes
EX	EX	Daryl Hall John Oates, So Close
EX	EX	Technronic, Rockin' Over The Beat
EX	EX	Guns Next Door, I Was Made For You

95.5 WOL

Washington P.D.: Chuck Beck

1	1	The Righteous Brothers, Unchained Mel
2	3	After 7, Can't Stop
3	2	Bell Biv Devoe, Do Me!
4	6	Dino, Romeo
5	8	M.C. Hammer, Have You Seen Her
6	4	Phil Collins, Something Happened On T
7	11	James Ingram, I Don't Have The Heart
8	12	Vanilla Ice, Ice Ice Baby
9	7	Poison, Unskunny Bop
10	10	Paul Young, Oh Girl
11	13	M.C. Hammer, Pray
12	12	Jon Bon Jovi, Blaze Of Glory (From "Y
13	15	Janet Jackson, Black Cat
14	14	Nelson, (Can't Live Without Your) Lov
15	18	Maxi Priest, Close To You
16	19	Aliax, More Than Words Can Say
A17	—	New Kids On The Block, Let's Try It A
18	5	George Michael, Praying For Time
19	9	Johnny Gill, My, My, My
20	17	Wilson Phillips, Release Me
21	22	Mariah Carey, Love Takes Time
22	23	Poison, Something To Believe In
23	24	Bette Midler, From A Distance
24	25	Guns Next Door, I Was Made For You
A25	—	Tony! Toni! Tonel!, Feels Good
EX	—	Whitney Houston, I'm Your Baby Tonigh
EX	—	David Cassidy, Lyin' To Myself

93Q

Dallas P.D.: Joel Folger

1	2	Vanilla Ice, Ice Ice Baby
2	1	The Righteous Brothers, Unchained Mel
3	4	Phil Collins, Something Happened On T
4	3	Wilson Phillips, Release Me
5	8	James Ingram, I Don't Have The Heart
6	9	Jon Bon Jovi, Blaze Of Glory (From "Y
7	5	Depeche Mode, Policy Of Truth
8	10	Janet Jackson, Black Cat
9	11	Nelson, (Can't Live Without Your) Lov
10	6	M.C. Hammer, Have You Seen Her
11	13	M.C. Hammer, Pray
12	7	Go West, King Of Wishful Thinking (Fr
13	15	Dino, Romeo
14	16	Maxi Priest, Close To You
15	17	After 7, Can't Stop
16	18	Warrant, Cherry Pie
17	12	Paul Young, Oh Girl
18	20	Slaughter, Fly To The Angels
19	21	INXS, Suicide Blonde
20	22	Pebbles, Giving You The Benefit
21	24	George Michael, Praying For Time
22	23	Bell Biv Devoe, Do Me!
23	EX	Poison, Something To Believe In
24	EX	2 In A Room, Wiggle It
25	EX	Whitney Houston, I'm Your Baby Tonigh
EX	EX	Aliax, More Than Words Can Say
EX	EX	Billy Idol, L.A. Woman
EX	EX	Jon Bon Jovi, Miracle
EX	EX	Wilson Phillips, Impulsive
EX	EX	Donny Osmond, My Love Is A Fire
EX	EX	Elsa Fiorillo, On The Way Up
EX	EX	Black Box, Everybody Everybody

96TIC-FM

Hartford P.D.: Tom Mitchell

1	1	George Michael, Praying For Time
2	3	Janet Jackson, Black Cat
3	4	Vanilla Ice, Ice Ice Baby
4	10	Cynthia & Johnny O., Dream Boy/Drea
5	7	The Righteous Brothers, Unchained Mel
6	6	Pebbles, Giving You The Benefit
7	2	Black Box, Everybody Everybody
8	5	Dino, Romeo
9	14	INXS, Suicide Blonde
10	22	M.C. Hammer, Pray
11	8	Johnny Gill, My, My, My
12	9	

#1 Q100
The Best Music Here

Miami P.D.: Frank Amadeo

1	1	James Ingram, I Don't Have The Heart
2	2	The Righteous Brothers, Unchained Mel
3	3	Phil Collins, Something Happened On T
4	4	Billy Idol, Cradle Of Love (From "For
5	5	George Michael, Praying For Time
6	6	Bette Midler, From A Distance
7	7	Taylor Dayne, Heart Of Stone
8	8	Paul Young, Oh Girl
9	9	Janet Jackson, Black Cat
10	10	Breathe, Say A Prayer
11	11	Michael Bolton, Georgia On My Mind
12	12	Maxi Priest, Close To You
13	13	Alias, More Than Words Can Say
14	14	Wilson Phillips, Release Me
15	15	Mariah Carey, Love Takes Time
16	16	Go West, King Of Wishful Thinking (Fr
17	17	Billy Joel, And So It Goes
18	18	Mariah Carey, Vision Of Love
19	19	Daryl Hall John Oates, So Close
20	20	Depeche Mode, Policy Of Truth
21	21	David Cassidy, Lyn' To Myself
22	22	Pebbles, Giving You The Benefit
23	23	Anita Baker, Soul Inspiration
24	24	Heart, Stranded
25	25	Nelson, (Can't Live Without Your) Lov
26	26	UB40, The Way You Do The Things You D
27	27	Elisa Fiorillo, On The Way Up
28	28	INXS, Suicide Blonde
29	29	Whitney Houston, I'm Your Baby Tonigh
30	30	Dino, Romeo
31	31	Elisa Fiorillo, On The Way Up
32	32	Neville Bros., Fearless
33	33	Caron Wheeler, Livin' In The Light
34	34	Donny Osmond, My Love Is A Fire
35	35	EX

Q102

Cincinnati P.D.: Dave Allen

1	1	The Righteous Brothers, Unchained Mel
2	2	James Ingram, I Don't Have The Heart
3	3	SNAP, The Power
4	4	After 7, Can't Stop
5	5	Phil Collins, Something Happened On T
6	6	Maxi Priest, Close To You
7	7	Keith Sweat, Make You Sweat
8	8	INXS, Suicide Blonde
9	9	M.C. Hammer, Pray
10	10	Jon Bon Jovi, Blaze Of Glory (From "Y
11	11	Alias, More Than Words Can Say
12	12	Michael Bolton, Georgia On My Mind
13	13	Dino, Romeo
14	14	Jude Cole, Time For Letting Go
15	15	Bell Biv DeVoe, Do Me!
16	16	Wilson Phillips, Release Me
17	17	Breathe, Say A Prayer
18	18	Poison, Unkinky Bop
19	19	Vixen, How Much Love
20	20	Nelson, (Can't Live Without Your) Lov
21	21	Janet Jackson, Black Cat
22	22	Motley Crue, Don't Go Away Mad (Just
23	23	George Michael, Praying For Time
24	24	Black Box, Everybody Everybody
25	25	Warrant, Cherry Pie
26	26	Heart, Stranded
27	27	Daryl Hall John Oates, So Close
28	28	Oamn Yankees, High Enough
29	29	Vanilla Ice, Ice Ice Baby
30	30	Prince, Thieves In The Temple
31	31	Donny Osmond, My Love Is A Fire
32	32	David Cassidy, Lyn' To Myself
33	33	Pebbles, Giving You The Benefit
34	34	Bette Midler, From A Distance
35	35	Wilson Phillips, Impulsive

Q103

San Diego P.D.: Garry Wall

1	1	Vanilla Ice, Ice Ice Baby
2	2	Tony! Toni! Tonet, Feels Good
3	3	Maxi Priest, Close To You
4	4	Candyman, Knockin' Boots
5	5	Mariah Carey, Love Takes Time
6	6	Cynthia & Johnny O, Dream Boy/Drea
7	7	Stevie B, Because I Love You (The Pos
8	8	The Righteous Brothers, Unchained Mel
9	9	M.C. Hammer, Pray
10	10	Janet Jackson, Black Cat
11	11	Johny Gill, My, My, My
12	12	George Michael, Praying For Time
13	13	James Ingram, I Don't Have The Heart
14	14	Dino, Romeo
15	15	Dee-Lite, Groove Is In The Heart
16	16	UB40, The Way You Do The Things You D
17	17	The Boys, Crazy
18	18	Pebbles, Giving You The Benefit
19	19	Keith Sweat, I'll Give All My Love To
20	20	INXS, Suicide Blonde
21	21	Phil Collins, Something Happened On T
22	22	Soho, Hippychick
23	23	After 7, Can't Stop
24	24	Paul Young, Oh Girl
25	25	In A Room, Wiggle It
26	26	Al B. Sure!, Missunderstanding
27	27	Information Society, Think
28	28	Whitney Houston, I'm Your Baby Tonigh
29	29	EX
30	30	EX
31	31	EX
32	32	EX
33	33	EX
34	34	EX
35	35	EX

Q104

Los Angeles P.D.: Scott Shannon

1	1	Nelson, (Can't Live Without Your) Lov
2	2	Slaughter, Fly To The Angels
3	3	Jon Bon Jovi, Blaze Of Glory
4	4	Concrete Blonde, Joey
5	5	Righteous Brothers, Unchained Melody
6	6	Warrant, Cherry Pie
7	7	Winger, Can't Get Enuff
8	8	The London Quireboys, I Don't Love The
9	9	Phil Collins, Something Happened On T
10	10	Gene B. Chubb, Jealous
11	11	Motley Crue, Same Ol' Situation (S.O.
12	12	INXS, Suicide Blonde
13	13	Ratt, Lovin' You A Dirty Job
14	14	Depeche Mode, Policy Of Truth
15	15	Johny Gill, Fairweather Friend
16	16	Nelson, (Can't Live Without Your) Lov
17	17	Billy Idol, A. Woke In The
18	18	Oamn Yankees, High Enough
19	19	Motley Crue, Don't Go Away Mad (Just G
20	20	Jon Bon Jovi, Mirac
21	21	AC/DC, Thunderstruck
22	22	Heart, Stranded
23	23	Asia, Days Like These
24	24	Alias, More Than Words Can Say
25	25	Daryl Hall John Oates, So Close
26	26	Styx, Love Is The Ritual
27	27	EX
28	28	EX
29	29	EX
30	30	EX

Q105

Philadelphia P.D.: John Roberts

1	1	Vanilla Ice, Ice Ice Baby
2	2	Tony! Toni! Tonet, Feels Good
3	3	INXS, Suicide Blonde
4	4	The Righteous Brothers, Unchained Mel
5	5	James Ingram, I Don't Have The Heart
6	6	George Michael, Praying For Time
7	7	Phil Collins, Something Happened On T
8	8	Kwame, Onlee Ewe
9	9	M.C. Hammer, Pray
10	10	Stevie B, Because I Love You (The Pos
11	11	Cynthia & Johnny O, Dream Boy/Drea
12	12	Dee-Lite, Groove Is In The Heart
13	13	Mariah Carey, Love Takes Time
14	14	L.L. Cool J, The Boom'n System
15	15	Pebbles, Giving You The Benefit
16	16	Paul Young, Oh Girl
17	17	SNAP, Ooops U
18	18	Black Box, Everybody Everybody
19	19	Nelson, (Can't Live Without Your) Lov
20	20	Janet Jackson, Black Cat
21	21	Human League, Heart Like A Wheel
22	22	Bell Biv DeVoe, B.B.D. (I Thought It W
23	23	Information Society, Think
24	24	EX
25	25	EX
26	26	EX
27	27	EX
28	28	EX
29	29	EX
30	30	EX

Q106

Miami P.D.: Bill Tanner

1	1	Vanilla Ice, Ice Ice Baby
2	2	George LaMond, Look Into My Eyes
3	3	The Adventures Of Stevie V, Dirty Cas
4	4	James Ingram, I Don't Have The Heart
5	5	The Righteous Brothers, Unchained Mel
6	6	Cynthia & Johnny O, Dream Boy/Drea
7	7	New Kids On The Block, Baby I Believe
8	8	Tonasia, Wondering
9	9	George Michael, Praying For Time
10	10	Soho, Hippychick
11	11	Black Box, Everybody Everybody
12	12	Maxi Priest, Close To You
13	13	Dee-Lite, Groove Is In The Heart
14	14	Paul Young, Oh Girl
15	15	Linda Jo Rizzo, You're My First You'
16	16	Stevie B, Because I Love You (The Pos
17	17	Joey Kidd, Everything I Own
18	18	Mellow Man Ace, If You Were Mine
19	19	Sweet Sensation, One Good Man
20	20	Mariah Carey, Love Takes Time
21	21	Bell Biv DeVoe, Do Me!
22	22	Bette Midler, From A Distance
23	23	Kyler, Tic-Tac-Toe
24	24	Anita Baker, Soul Inspiration
25	25	M.C. Hammer, Pray
26	26	Information Society, Think
27	27	EX
28	28	EX
29	29	EX
30	30	EX

POWER 93.7
The Power 93.7

Tampa P.D.: Marc Chase

1	1	After 7, Can't Stop
2	2	Candyman, Knockin' Boots
3	3	James Ingram, I Don't Have The Heart
4	4	Pebbles, Giving You The Benefit
5	5	Vanilla Ice, Ice Ice Baby
6	6	M.C. Hammer, Pray
7	7	Tyler Collins, Second Chance
8	8	Dino, Romeo
9	9	Black Box, Everybody Everybody
10	10	Janet Jackson, Black Cat
11	11	SNAP, Ooops U
12	12	Mariah Carey, Love Takes Time
13	13	Seduction, Breakdown
14	14	The Righteous Brothers, Unchained Mel
15	15	Stevie B, Because I Love You (The Pos
16	16	Tony! Toni! Tonet, Feels Good
17	17	Breathe, Say A Prayer
18	18	Elisa Fiorillo, On The Way Up
19	19	The Boys, Crazy
20	20	Alias, More Than Words Can Say
21	21	Paul Young, Oh Girl
22	22	Tricia Leigh Fisher, Empty Beach
23	23	INXS, Suicide Blonde
24	24	Information Society, Think
25	25	Daryl Hall John Oates, So Close
26	26	Depeche Mode, Policy Of Truth
27	27	Nelson, (Can't Live Without Your) Lov
28	28	Sweet Sensation, Each And Every Time
29	29	Soho, Hippychick
30	30	New Kids On The Block, Let's Try It A
31	31	Bell Biv DeVoe, B.B.D. (I Thought It
32	32	Whitney Houston, I'm Your Baby Tonigh
33	33	Prince, New Power Generation
34	34	Denise Lopez, Don't You Wanna Be Mine
35	35	Dee-Lite, Groove Is In The Heart
36	36	Johny Gill, Fairweather Friend
37	37	Curio, I Can't Stay
38	38	Tracie Spencer, Save Your Love
39	39	The Party, I Found Love
40	40	Caron Wheeler, Livin' In The Light

FOX

Detroit P.D.: Dan O'Toole

1	1	The Righteous Brothers, Unchained
2	2	Alias, More Than Words Can Say
3	3	George Michael, Praying For Time
4	4	Slaughter, Fly To The Angels
5	5	Vanilla Ice, Ice Ice Baby
6	6	Depeche Mode, Policy Of Truth
7	7	Warrant, Cherry Pie
8	8	Soho, Hippychick
9	9	Janet Jackson, Black Cat
10	10	M.C. Hammer, Pray
11	11	Poison, Something To Believe In
12	12	Candyman, Knockin' Boots
13	13	Nelson, (Can't Live Without Your) Lov
14	14	Faith No More, Falling To Pieces
15	15	Dino, Romeo
16	16	INXS, Suicide Blonde
17	17	U2, Rattle And Hum
18	18	Urban Duran, Violence Of Summer
19	19	After 7, Can't Stop
20	20	2 In A Room, Wiggle It
21	21	Jon Bon Jovi, Blaze Of Glory (From "Y
22	22	Sweet Sensation, If Wishes Came True
23	23	M.C. Hammer, Have You Seen Her
24	24	Guns-N-Roses, Civil War
25	25	Winger, Miles Away
26	26	Heart, Stranded
27	27	Tony! Toni! Tonet, Feels Good
28	28	Denise Lopez, Don't You Wanna Be Mine
29	29	Dee-Lite, Groove Is In The Heart
30	30	Johny Gill, Fairweather Friend
31	31	Curio, I Can't Stay
32	32	Tracie Spencer, Save Your Love
33	33	The Party, I Found Love
34	34	Caron Wheeler, Livin' In The Light
35	35	EX

Q107

San Francisco P.D.: Garry Wall

1	1	George Michael, Praying For Time
2	2	Breathe, Say A Prayer
3	3	Black Box, Everybody Everybody
4	4	Phil Collins, Something Happened On T
5	5	Maxi Priest, Close To You
6	6	James Ingram, I Don't Have The Heart
7	7	Janet Jackson, Black Cat
8	8	Nelson, (Can't Live Without Your) Lov
9	9	Depeche Mode, Policy Of Truth
10	10	Pebbles, Giving You The Benefit
11	11	After 7, Can't Stop
12	12	Lisa Stansfield, This Is The Right Ti
13	13	Mariah Carey, Love Takes Time
14	14	Taylor Dayne, Heart Of Stone
15	15	Alias, More Than Words Can Say
16	16	Dino, Romeo
17	17	Paul Young, Oh Girl
18	18	Johny Gill, My, My, My
19	19	Vanilla Ice, Ice Ice Baby
20	20	Dee-Lite, Groove Is In The Heart
21	21	En Vogue, Lies
22	22	The Human League, Heart Like A Wheel
23	23	Candyman, Knockin' Boots
24	24	The Righteous Brothers, Unchained Mel
25	25	Tony! Toni! Tonet, Feels Good
26	26	Anita Baker, Soul Inspiration
27	27	Daryl Hall John Oates, So Close
28	28	Pet Shop Boys, So Hard
29	29	M.C. Hammer, Pray
30	30	Stevie B, Because I Love You (The Pos
31	31	EX
32	32	EX
33	33	EX
34	34	EX
35	35	EX

TOP 40/ROCK
PIRIE RADIO 100.3 FM

Los Angeles P.D.: Scott Shannon

1	1	Nelson, (Can't Live Without Your) Lov
2	2	Slaughter, Fly To The Angels
3	3	Jon Bon Jovi, Blaze Of Glory
4	4	Concrete Blonde, Joey
5	5	Righteous Brothers, Unchained Melody
6	6	Warrant, Cherry Pie
7	7	Winger, Can't Get Enuff
8	8	The London Quireboys, I Don't Love The
9	9	Phil Collins, Something Happened On T
10	10	Gene B. Chubb, Jealous
11	11	Motley Crue, Same Ol' Situation (S.O.
12	12	INXS, Suicide Blonde
13	13	Ratt, Lovin' You A Dirty Job
14	14	Depeche Mode, Policy Of Truth
15	15	Johny Gill, Fairweather Friend
16	16	Nelson, (Can't Live Without Your) Lov
17	17	Billy Idol, A. Woke In The
18	18	Oamn Yankees, High Enough
19	19	Motley Crue, Don't Go Away Mad (Just G
20	20	Jon Bon Jovi, Mirac
21	21	AC/DC, Thunderstruck
22	22	Heart, Stranded
23	23	Asia, Days Like These
24	24	Alias, More Than Words Can Say
25	25	Daryl Hall John Oates, So Close
26	26	Styx, Love Is The Ritual
27	27	EX
28	28	EX
29	29	EX
30	30	EX

Q108

Philadelphia P.D.: John Roberts

1	1	Vanilla Ice, Ice Ice Baby
2	2	Tony! Toni! Tonet, Feels Good
3	3	INXS, Suicide Blonde
4	4	The Righteous Brothers, Unchained Mel
5	5	James Ingram, I Don't Have The Heart
6	6	George Michael, Praying For Time
7	7	Phil Collins, Something Happened On T
8	8	Kwame, Onlee Ewe
9	9	M.C. Hammer, Pray
10	10	Stevie B, Because I Love You (The Pos
11	11	Cynthia & Johnny O, Dream Boy/Drea
12	12	Dee-Lite, Groove Is In The Heart
13	13	Mariah Carey, Love Takes Time
14	14	L.L. Cool J, The Boom'n System
15	15	Pebbles, Giving You The Benefit
16	16	Paul Young, Oh Girl
17	17	SNAP, Ooops U
18	18	Black Box, Everybody Everybody
19	19	Nelson, (Can't Live Without Your) Lov
20	20	Janet Jackson, Black Cat
21	21	Human League, Heart Like A Wheel
22	22	Bell Biv DeVoe, B.B.D. (I Thought It W
23	23	Information Society, Think
24	24	EX
25	25	EX
26	26	EX
27	27	EX
28	28	EX
29	29	EX
30	30	EX

Q109

Miami P.D.: Bill Tanner

1	1	Vanilla Ice, Ice Ice Baby
2	2	George LaMond, Look Into My Eyes
3	3	The Adventures Of Stevie V, Dirty Cas
4	4	James Ingram, I Don't Have The Heart
5	5	The Righteous Brothers, Unchained Mel
6	6	Cynthia & Johnny O, Dream Boy/Drea
7	7	New Kids On The Block, Baby I Believe
8	8	Tonasia, Wondering
9	9	George Michael, Praying For Time
10	10	Soho, Hippychick
11	11	Black Box, Everybody Everybody
12	12	Maxi Priest, Close To You
13	13	Dee-Lite, Groove Is In The Heart
14	14	Paul Young, Oh Girl
15	15	Linda Jo Rizzo,

FOR WEEK ENDING
OCTOBER 20, 1990

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
★ ★ NO. 1 ★ ★					
1	1	1	32	M.C. HAMMER ▲ CAPITOL 92857 (9.98) 21 weeks at No. 1	PLEASE HAMMER DON'T HURT 'EM
2	2	2	17	KEITH SWEAT ▲ VINTERTAINMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU
3	4	4	16	MARIAH CAREY ▲ COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY
4	3	3	13	ANITA BAKER ▲ ELEKTRA 60922 (9.98)	COMPOSITIONS
5	5	5	25	JOHNNY GILL ▲ MOTOWN 6283 (8.98)	JOHNNY GILL
6	6	8	6	PRINCE PAISLEY PARK 27493/WARNER BROS. (12.98)	GRAFFITI BRIDGE
7	8	7	29	BELL BIV DEVOE ▲ MCA 6387 (9.98)	POISON
8	9	11	10	WHISPERS CAPITOL 92957 (9.98)	MORE OF THE NIGHT
9	7	6	22	TONY! TONI! TONE! ● WING 841 902/POLYDOR (8.98 EQ)	THE REVIVAL
10	15	66	3	L.L. COOL J DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT
11	10	10	7	N.W.A RUTHLESS 7224/PRIORITY (6.98)	100 MILES AND RUNNIN'
12	11	9	8	BOOGIE DOWN PRODUCTIONS JIVE 1358/RCA (9.98)	EDUTAINMENT
13	17	27	4	TOO SHORT JIVE 1353/RCA (9.98)	SHORT DOGS IN THE HOUSE
14	13	12	12	THE TIME PAISLEY PARK 27490/REPRISE (9.98)	PANDEMONIUM
15	12	13	26	EN VOGUE ● ATLANTIC 82084 (9.98)	BORN TO SING
16	18	18	10	BLACK BOX RCA 2221 (9.98)	DREAMLAND
17	14	14	11	D-NICE JIVE 1202/RCA (9.98)	CALL ME D-NICE
18	27	44	9	VANILLA ICE SBK 95325 (9.98)	TO THE EXTREME
19	16	15	10	SPECIAL ED PROFILE 1297 (9.98)	LEGAL
20	19	17	19	SNAP ● ARISTA 8536 (9.98)	WORLD POWER
21	22	22	8	BRANFORD MARSALIS QUARTET/T. BLANCHARD COLUMBIA 46792* (9.98 EQ)	MUSIC FROM "MO' BETTER BLUES"
22	26	28	8	LALAH HATHAWAY VIRGIN 91382 (9.98)	LALAH HATHAWAY
23	30	35	5	MAXI PRIEST CHARISMA 91384 (9.98)	BONAFIDE
24	23	21	32	LISA STANSFIELD ▲ ARISTA 8554 (9.98)	AFFECTION
25	33	45	3	PEBBLES MCA 10025 (9.98)	ALWAYS
26	20	16	11	LUKE FEATURING THE 2 LIVE CREW ● LUKE 91424/ATLANTIC (9.98)	BANNED IN THE U.S.A.
27	28	30	9	OLETA ADAMS FONTANA 846 346/MERCURY (9.98 EQ)	CIRCLE OF ONE
28	24	20	20	ICE CUBE ● PRIORITY 57120 (9.98)	AMERIKKA'S MOST WANTED
29	21	19	23	POOR RIGHTEOUS TEACHERS PROFILE 1289 (9.98)	HOLY INTELLECT
30	25	23	55	JANET JACKSON ▲ A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814
31	29	25	49	TROOP ● ATLANTIC 82035 (9.98)	ATTITUDE
32	31	24	26	PUBLIC ENEMY ▲ DEF JAM 45413/COLUMBIA (9.98 EQ)	FEAR OF A BLACK PLANET
33	34	37	6	C.P.O. CAPITOL 94522 (9.98)	TO HELL AND BLACK
34	35	32	13	DENISE LASALLE MALACO 7454 (9.98)	STILL TRAPPED
35	36	36	8	BASIC BLACK MOTOWN 6307 (9.98)	BASIC BLACK
36	47	56	3	TAKE 6 REPRISE 25892 (9.98)	SO MUCH 2 SAY
37	32	26	58	AFTER 7 ● VIRGIN 91061 (9.98)	AFTER 7
38	40	29	23	X-CLAN 4TH & B'WAY 444 019/ISLAND (9.98)	TO THE EAST, BLACKWARDS
39	38	42	6	KOOL G RAP & D.J. POLO COLD CHILLIN' 26165/WARNER BROS. (9.98)	WANTED: DEAD OR ALIVE
40	37	31	19	MILIRA APOLLO THEATRE 6297/MOTOWN (9.98)	MILIRA
41	42	38	8	MASTER ACE COLD CHILLIN' 26179/REPRISE (9.98)	TAKE A LOOK AROUND
42	41	34	18	SOUL II SOUL ● VIRGIN 91367 (9.98)	VOL. II - 1990 - A NEW DECADE
43	39	39	26	NAJEE EMI 92248 (9.98)	TOKYO BLUE
44	43	43	15	COMPTON'S MOST WANTED ORPHEUS 75633/EMI (9.98)	IT'S A COMPTON THANG
45	45	41	23	THE WINANS QWEST 26161/WARNER BROS. (9.98)	RETURN
46	48	51	6	M.C. CHOICE RAP-A-LOT 105 (8.98)	THE BIG PAYBACK
47	46	48	26	A TRIBE CALLED QUEST JIVE 1331/RCA (8.98)	PEOPLE'S INSTINCTIVE TRAVELS & THE PATHS OF RHYTHM
48	60	—	2	TODAY MOTOWN 6309 (9.98)	THE NEW FORMULA
49	53	57	15	D.J. MAGIC MIKE CHEETAH 9403 (9.98)	BASS IS THE NAME OF THE GAME

50	44	33	16	ERIC B. & RAKIM ● MCA 6416 (9.98)	LET THE RHYTHM HIT 'EM
51	50	47	14	CAMEO MERCURY 846 297 (8.98 EQ)	REAL MEN WEAR BLACK
52	NEW ▶	1	GERALD ALSTON MOTOWN 6302 (9.98)	OPEN INVITATION	
53	55	63	5	KIARA ARISTA 8617 (9.98)	CIVILIZED ROGUE
54	54	49	28	HOWARD HEWETT ELEKTRA 60904 (9.98)	HOWARD HEWETT
55	49	40	11	THREE TIMES DOPE ARISTA 8615 (9.98)	LIVE FROM ACKNICKLOUS LAND
56	65	70	5	SMILEY BRYANT 20010 (8.98)	THE SMILE GETS WILD
57	51	46	28	DIGITAL UNDERGROUND ▲ TOMMY BOY 1026 (9.98)	SEX PACKETS
58	59	58	7	GUCCI CREW II GUCCI 3327/HOT (8.98)	G4
59	66	87	4	SAMUELLE ATLANTIC 82130 (9.98)	LIVING IN BLACK PARADISE
60	78	79	5	TERRY STEELE SBK 94101 (9.98)	KING OF HEARTS
61	61	74	63	BOBBY "BLUE" BLAND MALACO 7450 (8.98)	MIDNIGHT RUN
62	58	67	6	JONATHAN BUTLER JIVE 1361/RCA (9.98)	HEAL OUR LAND
63	56	60	9	INTELLIGENT HOODLUM A&M 5311 (9.98)	INTELLIGENT HOODLUM
64	52	50	18	GLENN JONES JIVE 1181/RCA (9.98)	ALL FOR YOU
65	64	52	10	KID FROST VIRGIN 91377 (9.98)	HISPANIC CAUSING PANIC
66	63	83	4	VARIOUS ARTISTS PANDISC 8811 (9.98)	RAP MIAMI STYLE
67	68	65	5	BRENDA RUSSELL A&M 5271 (9.98)	KISS ME WITH THE WIND
68	57	62	6	THE AFROS RAL 46802/COLUMBIA (9.98 EQ)	KICKIN' AFROLISTICS
69	71	61	42	MICHEL'LE ● RUTHLESS 91282/ATCO (9.98)	MICHEL'LE
70	81	—	2	DEEE-LITE ELEKTRA 60957 (9.98)	WORLD CLIQUE
71	83	98	3	TRACIE SPENCER CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE
72	77	76	5	SOUNDTRACK CAPITOL 94244 (9.98)	RETURN OF SUPERFLY
73	70	72	19	MIDNIGHT STAR SOLAR 75316/EPIC (9.98 EQ)	WORK IT OUT
74	72	55	65	THE 2 LIVE CREW ▲ LUKE 107 (9.98)	AS NASTY AS THEY WANNA BE
75	74	68	9	STANLEY CLARKE/GEORGE DUKE EPIC 46012 (9.98 EQ)	3
76	62	64	13	KID SENSATION NASTY MIX 7018 (8.98)	ROLLIN' WITH NUMBER ONE
77	73	59	18	KWAME & A NEW BEGINNING ATLANTIC 82100 (9.98)	A DAY IN THE LIFE
78	79	77	6	ARTIE WHITE ICHIBAN 1061 (8.98)	TIRED OF SNEAKING AROUND
79	80	85	4	DWIGHT SILLS COLUMBIA 46089* (9.98 EQ)	DWIGHT SILLS
80	67	54	64	BABYFACE ▲ SOLAR 45288/EPIC (9.98 EQ)	TENDER LOVER
81	NEW ▶	1	COOL C ATLANTIC 82149 (9.98)	LIFE IN THE GHETTO	
82	82	78	50	SIR MIX-A-LOT ● NASTY MIX 70150 (9.98)	SEMINAR
83	NEW ▶	1	GEORGE MICHAEL COLUMBIA 46898 (10.98 EQ)	LISTEN WITHOUT PREJUDICE VOL. 1	
84	87	73	28	MELLOW MAN ACE CAPITOL 91295 (9.98)	ESCAPE FROM HAVANA
85	NEW ▶	1	TEENA MARIE EPIC 45101 (9.98 EQ)	IVORY	
86	86	90	3	MICHAEL STERLING ON TOP 1060/JOEY BOY (9.98)	TROUBLE
87	98	—	2	ROBIN HARRIS WING 841 960/POLYDOR (8.98 EQ)	BE-BE'S KIDS
88	85	69	26	MELBA MOORE CAPITOL 92355 (9.98)	SOUL EXPOSED
89	75	75	10	GEOFF MCBRIDE ARISTA 8543 (9.98)	DO YOU STILL REMEMBER LOVE
90	88	86	6	NAYOBE WTG 45163/EPIC (9.98 EQ)	PROMISE ME
91	94	94	14	THE BLACK FLAMES COLUMBIA 44030 (9.98 EQ)	THE BLACK FLAMES
92	69	53	16	VARIOUS ARTISTS WARNER BROS. 26241 (9.98)	WE'RE ALL IN THE SAME GANG
93	NEW ▶	1	D.J. KOOL CREATIVE FUNK 7000/SOH (9.98)	THE MUSIC AIN'T LOUD ENUFF	
94	NEW ▶	1	NO FACE RAL 46837/COLUMBIA (9.98 EQ)	WAKE YOUR DAUGHTER	
95	84	89	4	FORCE M.D.'S TOMMY BOY 25893/REPRISE (9.98)	STEP TO ME
96	76	82	10	M.C. SMOOTH CRUSH 254/K-TEL (8.98)	SMOOTH & LEGIT
97	89	84	14	LYNN WHITE CHELSEA AVE. 7003 (8.98)	THE NEW ME
98	95	88	51	LUTHER VANDROSS ▲ EPIC 45320 (13.98 EQ)	THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE
99	97	96	15	K-SOLO ATLANTIC 82108 (9.98)	TELL THE WORLD MY NAME
100	92	95	25	THE DOGS JR 2003/JOEY BOY (8.98)	THE DOGS

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

BILLBOARD'S BLACK CHART RESEARCH PACKAGES

THE DEFINITIVE LISTS OF THE BEST-SELLING BLACK SINGLES AND ALBUMS, YEAR BY YEAR

- Number One Black Singles, 1948-1988
- Top Ten Black Singles, 1948-1988
- Top Black Singles Of The Year, 1946-1988
- Number One Black Albums, 1964-1988
- Top Ten Black Albums, 1964-1988
- Top Black Album Of The Year, 1965-1988

FOR INFORMATION, WRITE: Mark Marone, Billboard Chart Research, 1515 Broadway, New York, NY 10036
Also available: thematic and customized artist research. Call (212) 536-5051



Thelma Houston



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AVAILABLE ON REPRISE CASSETTES, COMPACT DISCS AND RECORDS

FEATURING THE SINGLE "OUT OF MY HANDS" (4-19545)

PRODUCED BY RICHARD PERRY

MANAGEMENT AND DIRECTION: BARRY GROSS FOR THE GROSS-MAS ORGANISATION



Nikki's Night. Def Jam/Columbia Records artist Nikki D, center, gets her moment in the sun with a party at New York's Time Cafe. Along with label mate Chuck D of Public Enemy, left, and Rush Associated Labels chairman Russell Simmons, this outspoken female rapper is celebrating the release of her new album, "Lettin' Off Steam."

3 Black Legends Are Finally 'Stars' King, Wilson, Gaye Shine On H'wood Walk

■ BY DAVID NATHAN

LOS ANGELES—The renowned Hollywood Walk of Fame is dotted with the names of several major black music figures, including Aretha Franklin, Quincy Jones, Michael Jackson, Smokey Robinson, Natalie Cole, and Diana Ross. But the recent addition of stars on Hollywood Boulevard for blues great B.B. King, jazz/pop chanteuse Nancy Wilson, and the late R&B creative genius Marvin Gaye have filled some obvious gaps in the list of legendary black artists to be honored by the city's chamber of commerce.

Gaye, Wilson, and King were all feted within a three-week period in September at ceremonies that drew fans, industry personnel, and local and national media. The close timing of these ceremonies was "coinciden-

tal, since the dates are selected by the artists or their representatives," says Johnny Grant, chairman of the Walk of Fame and ceremonial mayor of Hollywood.

What is significant about these three newly named "Hollywood

The committee goes through 200 to 300 applications a year'

stars" is that their inductions were generally regarded by fans and many industryites as long overdue. Critics accused the Walk of Fame committee of dragging its feet on honoring such musical treasures as Gaye, Wilson, and King while a relative newcomer like Janet Jackson garnered immediate recognition.

"Every award—whether it's getting a star on Hollywood Boulevard, a Grammy, or an Emmy—has a certain amount of commercialism attached to it," says Grant. "And since the Walk of Fame is such a big tourist attraction and is of interest to a lot of young people, we like to honor some of the younger stars who show all the signs of having longevity in the business."

The dedicating of a Hollywood star to Gaye, who died in April 1984, garnered significant attention, since it capped an intense 18-month campaign mounted by Motown Records and Ron Brewington, Los Angeles bureau chief for Sheridan Broadcasting Corp., with the support of many within the music industry. Walk of Fame regulations stipulate that the names of deceased artists first be presented for nomination five years after their death, says Brewington, who approached Motown executives Jheryl Busby and Michael Mitchell in January 1989 to begin the application process.

"Initially Marvin was turned down," says Brewington. "We were told that it was because of 'insufficient public support.' We formed a committee to give Marvin his star with people like [manager/attorney] Larkin Arnold, Bob Jones [VP of communications for Michael Jack-

son's MJJ Productions], Marvin's brother Frankie, his three children, and his ex-wives, Anna and Jan. We launched a campaign and collected over 100,000 signatures in a petition and got tremendous support from Frankie Beverly & Maze and the group By All Means."

Grant, who announced at the April Walk of Fame ceremony for Janet Jackson that Gaye would be honored this year, denies that the campaign and public response brought any pressure to bear on the five-person Walk of Fame committee, which is comprised of one representative each of the film, radio, recording, performing, and television industries and whose identities are kept secret. "We don't react to pressure," he says. "The committee goes through 200 to 300 applications per year, and since I only have one vote myself, I can't say what determines the length of time it takes for some people to get their star."

The actual cost of installing a star is \$4,800, paid for by a sponsor (fan, record label, publicist, etc.).

John Levy, manager for Wilson, says that the singer's ceremony took place after a five-year campaign initiated by Wilson's former publicist, Debra Hall, and Wilson's husband, the Rev. Wiley Burton. In addition, he says, "[California state] Sen. Diane Watson was very instrumental in lobbying for Nancy's star, and we finally got the OK this year."

A spokesman for King adds that the legendary bluesman's name had been submitted for nomination consistently over a three-year period. The September ceremony tied in with the release of King's "Live At San Quentin" album on MCA.

Looking ahead, Grant says that several notable black entertainers, including Stevie Wonder, Lionel Richie, Eddie Murphy, and Richard Pryor, have all been approved by the committee but have not yet chosen dates for their ceremonies. Industry sources mention Jimi Hendrix and Gladys Knight as possible nominees for future consideration, while Motown publicity VP Mitchell notes that "the Temptations are our next project for a Walk of Fame star."

Listen Up! There's A Quincy Jones Film Out Documentary Premiere Draws Top Musical Stars

LISTEN UP! It was an event on the scale of an old-time Hollywood premiere, but this time it wasn't Hollywood, it was Harlem, at the legendary Apollo Theatre. And the man of the evening was none other than Quincy Jones, master writer, arranger, and producer.

The event was the New York premiere of the autobiographical film "Listen Up! The Lives Of Quincy Jones," directed by Ellen Weissbrod and produced by Courtney Sale Ross. The film takes a unique approach, attempting to do with images and soundbites what Jones himself does with music: create a collage of styles, a fugue of visual images (which sometimes go by at speeds that can only be subliminally resonant), a carefully orchestrated explosion of voices and pictures, with guest "soloists"—folks like Dizzy Gillespie, Sarah Vaughan, Miles Davis, Ray Charles, Big Daddy Kane, Ice-T, and Jones' daughter, Jolie Jones Levine, among others—who offer their impressions and recollections of a man who has touched their lives.

This is a unique and unusually intimate documentary, because it is Jones and his associates who tell his story through interview segments without the standard documentary voice-over. As such, the narrative can be a little choppy; the viewer will be left with some ground-level questions about Jones' professional resumé and his ascension to the heights of popular music. But the film also reaches deep inside us, depicting The Dude as someone whose incredible successes are shadowed by a difficult childhood and a rigid devotion to his music, which have had a profound and disturbing effect on his health and personal relationships.

The premiere reception, held in a massive tent behind the Apollo, featured some tasty live performances, including Ice-T, Melle Mel, Kool Moe Dee, and Kane performing "Back On The Block." Also on stage: Chaka Khan, Tevin Campbell, James Ingram, Patti Austin, and many others. Party favors included the film's companion book, with text by Nelson George, and CD/cassette, featuring Campbell, Ingram, Kane, Melle Mel, Ice-T, Charles, Karyn White, Siedah Garrett, the Winans, Al B. Sure!, and El DeBarge.

MO' MOTOWN: "Motown 30: What's Goin' On!," a CBS television special, will be taped in front of a live audience Oct. 22 at the Pantages Theatre in Hollywood. The event will chronicle the history of the label and how many of its artists helped change perceptions about Af-

rican Americans in the performing arts. Like "Motown Returns To The Apollo" and "Motown 25: Yesterday, Today, Forever," "Motown 30" will be executive-produced by Suzanne De Passe and directed by Don Mischer. Tickets range from \$25 (for the general public) to \$500 (which includes a gala postevent party); proceeds will benefit the Brotherhood Crusade. Set to appear/perform are Debbie Allen, Stephanie Mills, the Boys, Natalie Cole, Dance Theatre Of Harlem, the Four Tops, Heavy D & the Boyz, Sinbad, the Temptations, Smokey Robinson, Patti LaBelle, Denzel Washington, and many others. Call Rachel McCallister & Associates, 213-939-5991; Tony Wafford, 213-852-1446; or the Terrie Williams Agency, 212-489-5630.



by Janine McAdams

second annual Black Radio Hall of Fame Dinner and Induction in Atlanta. But the ceremony's organizer, Jack "The Rapper" Gibson, has decided to postpone the event until next year's Family Affair gathering, when all the music and radio industry can be present. The 1990 inductees to the Hall of Fame, founded by Gibson, are Novella "Dizzy Lizzy" Smith-Arnold, Holmes "Daddy-O" Daylie; Ellsworth "Rocky" Groce, John Albert "Daddy Jack" Holmes, Maurice "Hot Rod" Hulbert, and Sid McCoy. For more info about the rescheduled affair, or what to do if you have purchased tickets, call Jill Gibson-Bell or Billye Love at 407-422-1559.

TIDBITS: On the Tommy Boy tip, some of us have been receiving the provocatively packaged Sex Packets, the candy-flavored "simulated-sex" pills for which Digital Underground's outrageous first album is named. Meanwhile, Stetsasonic's new album is due at the end of the month, and Queen Latifah—now preparing to tour Japan with D.U.—is in the studio working on her next project. D.U. will make its film debut in the new Dan Aykroyd/Chevy Chase film, "Valkenvania." And the name of the next De La Soul album, expected in January, is "We Fell Into A Bottle Of Plastic Shwingalokate So We Opened A Radio Station" . . . Saturday (20) is the release date for the PolyGram all-star Christmas album, "A Christmas Message," featuring Vanessa Williams, Tony! Toni! Toné!, Sharon Bryant, Witness, Brian McKnight, Lexi, Edwin Hawkins, and pianist Randall Atchison. Proceeds benefit New York's Richard Allen Center for crack-addicted and AIDS-afflicted children.

**The
Rhythm
and the
Blues**



So Emotional. It's a family affair during the all-star recording of Bob Dylan's "Emotionally Yours," to be included on the O'Jays' upcoming EMI album. Shown laying down vocals in the studio, from left, are Walter Williams, O'Jays; Evelyn "Champagne" King; Sammy Strain, O'Jays; Cissy Houston; Eddie Levert, O'Jays; and James "J.T." Taylor. (Photo: Chuck Pulin)



TERRI ROSSI'S RHYTHM SECTION

SO THERE! It's the fourth quarter and record labels are out in full force with their superstar product. Two companies made hurculean efforts to produce splashy debuts. Arista put the pedal to the metal for "I'm Your Baby Tonight" by **Whitney Houston**, which debuts at No. 46. It received reports from 100 stations, gaining 91 reports this week. Not to be outdone, MCA delivered 87 radio adds for "I Wanna Get With U" by **Guy**. It debuts at No. 50 and has a total of 88 stations. Staying in the mix, Columbia brings "The First Time" by **Surface** onto the chart, earning 60 station reports for a total of 61. It debuts at No. 65. Wouldn't you like to know which stations did not report the Houston single?

AT THE TOP: I don't remember ever seeing the Hot Black Singles chart when not one of the top three records had bullets. What happened? First, there was an unpredictable loss of radio reports for "Fairweather Friend" by **Johnny Gill** (Motown) and "Close To You" by **Maxi Priest** (Charisma), even though both continue to gain retail points. And **Pebbles** clings to No. 1 for a third week, losing only slightly in retail and radio points. "Giving You The Benefit" (MCA) still has reports from 107 of the panel's 109 stations. The last two records that held the top spot for three weeks were "Nice 'N' Slow" by **Freddie Jackson** (Capitol) and "Superwoman" by **Karen White** (Warner Bros.)—Jackson late in 1988 and White in early 1989.

LET ME COUNT THE WAYS: The two bulleted records in the top five are both working their way to the top, but in differing patterns. Ranking higher in overall radio points is "Merry Go Round" by **Keith Sweat** (Vintertainment). It is on 101 stations, of which 14 report it at No. 1, and 40 others list it top five. It ranks at No. 9 in total retail points. "So You Like What You See" by **Samuelle** (Atlantic) is reported by 106 stations. Six list it at No. 1 and 57 stations show it top five. It lines up at No. 3 in retail rank. Combining total points from both radio and retail determines a record's rank on the chart, placing "So You Like" ahead of "Merry Go Round."

MORE RECORDS: "Love Takes Time" by **Mariah Carey** (Columbia) has reports from 108 stations, including KDAY Los Angeles, which re-added it. It has 9 top five reports and 32 other stations list it top 10... "Livin' In The Light" by **Caron Wheeler** (EMI) is on 104 stations, gaining WDKX Rochester, N.Y., and WJMI Jackson, Miss. It has 13 top 10 reports, of which two are top five... E.U. returns to the charts with "I Confess" (Virgin). The track makes healthy progress with reports from 65 stations, picking up 9 this week, including WHQT Miami, WBLS New York, and WGCI Chicago... More than doubling its station base, "Love Me Just For Me" by **Special Generation** (Capitol) nabs 31 new reports, for a total of 70.

REALITY CHECK: The first N.W.A album included a not-so-favorable tune about how young black men frequently are treated by the police. Take a look at the back cover of "At You Own Risk" by **King Tee** (Capitol). Yes Virginia, the three members of the group *were* pulled over by the L.A.P.D. as they drove along a Los Angeles street in a classic Chevrolet Impala convertible—during their photo shoot.

HOT BLACK SINGLES ACTION

RADIO MOST ADDED

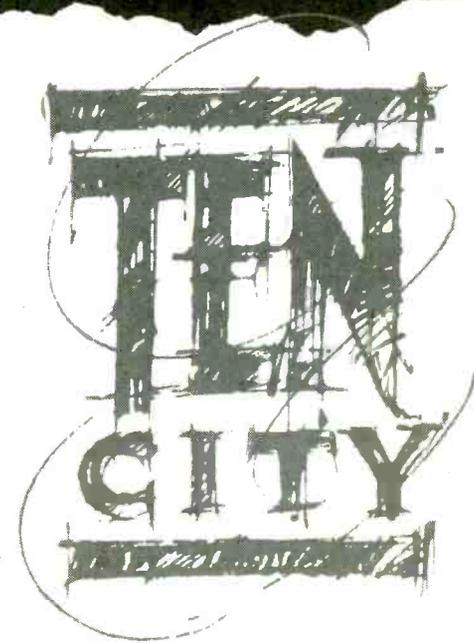
	PLATINUM/ GOLD ADDS 24 REPORTERS	SILVER ADDS 29 REPORTERS	BRONZE/ SECONDARY ADDS 56 REPORTERS	TOTAL ADDS 109 REPORTERS	TOTAL ON CHART
I'M YOUR BABY TONIGHT WHITNEY HOUSTON ARISTA	21	23	47	91	100
I WANNA GET WITH U GUY MCA	20	24	43	87	88
THE FIRST TIME SURFACE COLUMBIA	13	15	32	60	61
LOVE ME JUST FOR ME SPECIAL GENERATION CAPITOL	7	5	19	31	70
THING CALLED LOVE THE BOYS MOTOWN	6	6	16	28	48
IT NEVER RAINS... TONY! TONI! TONE! WING	3	7	15	25	79
CHOCOLATE THE TIME PAISLEY PARK	3	3	12	18	37
HOLY INTELLECT POOR RIGHTEOUS... PROFILE	3	3	11	17	18
ROUND AND ROUND TEVIN CAMPBELL PAISLEY PARK	2	4	10	16	89
DON'T TURN YOUR BACK... GRADY HARRELL RCA	2	4	9	15	55

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.

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

WHATEVER
MAKES
YOU HAPPY

By



(86123)

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

Remix and Additional Production by David Morales for Def Mix Productions



Get with the Program!

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HOT DANCE MUSIC™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
CLUB PLAY Compiled from a national sample of dance club playlists.					
★★ NO. 1 ★★					
1	3	4	7	DOIN' THE DO SIRE 0-21581/REPRISE	◆ BETTY BOO 1 week at No. 1
2	2	5	8	WIGGLE IT CUTTING CR 237	◆ 2 IN A ROOM
3	8	17	5	PEOPLE VIRGIN 0-96445	SOUL II SOUL
4	5	8	7	LOOK INTO MY EYES COLUMBIA 0-73509	◆ GEORGE LAMOND
5	6	10	7	DEEP LOVE ONE VOICE ML 0-70648	DADA NADA
6	10	22	4	LIVIN' IN THE LIGHT EMI V-56175	◆ CARON WHEELER
7	11	20	5	HIPPYCHICK ATCO 0-96428	◆ SOHO
8	1	2	8	THIS IS THE RIGHT TIME ARISTA 2049	◆ LISA STANSFIELD
9	9	12	8	WHAT DO YOU SEE EXILE NMR 74001/NASTY MIX	CAUSE & EFFECT
10	4	3	11	FEELS GOOD WING 877 437-1/POLYDOR	◆ TONY! TONI! TONE!
11	16	27	4	NAKED IN THE RAIN BIG LIFE 877 615-1/MERCURY	◆ BLUE PEARL
12	15	21	6	WHAT TIME IS IT? EPIC 49-73429	DON'T KNOW YET
13	14	18	6	THE BOOMIN' SYSTEM DEF JAM 44-73458/COLUMBIA	L.L. COOL J
14	12	15	6	FAR AWAY/HAPPY 4TH & B'WAY 440514-0/ISLAND	ROBERT OWENS
15	17	29	4	CUBIK TOMMY BOY TB 959	808 STATE
16	27	47	3	BREAKDOWN/GROOVE ME VENDETTA 75021 7040-1/A&M	SEDUCTION
17	19	31	4	THE BUMP JIVE 1362-1/JDCD/RCA	THE WEE PAPA GIRLS
18	18	26	4	GENERATIONS OF LOVE VIRGIN 0-96446	JESUS LOVES YOU
19	22	30	4	BLACK CAT A&M 75021 2348-1	◆ JANET JACKSON
20	30	—	2	GIVING YOU THE BENEFIT MCA 24075	◆ PEBBLES
★★★ POWER PICK ★★★					
21	33	44	3	GAS STOP (WHO DO YOU THINK YOU ARE) ARISTA AD-2084	◆ BOXCAR
22	13	19	5	PUT YOUR HANDS TOGETHER/ ALL I DO FFR 869 145-1/POLYDOR	◆ D-MOB
23	29	37	3	TIME AND TIME AGAIN JIVE 1369-1-JD/RCA	DJ PIERRE
24	35	40	3	SAVE YOUR LOVE CAPITOL V-15633	◆ TRACIE SPENCER
25	7	1	11	DANCE, DANCE RCA 2649-1-RD	DESKEE
26	43	49	3	I'M FREE BIG LIFE 877 843-1/MERCURY	◆ THE SOUP DRAGONS FEAT. JUNIOR REID
27	21	25	6	AUTOMANIKK COLUMBIA PROMO	A GUY CALLED GERALD
★★★ HOT SHOT DEBUT ★★★					
28	NEW ▶	1	1	H.O.U.S.E. ATLANTIC 0-86119	DOUG LAZY
29	NEW ▶	1	1	FOUND LOVE EPIC 49-73548	◆ DOUBLE DEE FEATURING DANY
30	41	42	3	FIRE TO ICE CHARISMA 0-96448	THE ASSOCIATES
31	23	24	6	WE LIKE IT CAPITOL V-15596	◆ OAKTOWN'S 3-5-7
32	20	16	7	YAAAH/TECHNO TRANCE RCA 2655-1-RD	D-SHAKE
33	48	—	2	SUICIDE BLONDE ATLANTIC 0-87860	◆ INXS
34	NEW ▶	1	1	NEVER ENOUGH/LET'S GO TO BED ELEKTRA 0-66604	◆ THE CURE
35	NEW ▶	1	1	ON THE WAY UP CHRYSALIS V-23599	◆ ELISA FIORILLO
36	28	32	5	MAMA GAVE BIRTH TO THE SOUL CHILDREN TOMMY BOY TB 957	QUEEN LATIFAH & DE LA SOUL
37	36	38	4	IT AIN'T OVER SBK V-19714	ATC
38	NEW ▶	1	1	JUST ANOTHER DREAM POLYDOR 877 963-1	◆ CATHY DENNIS
39	NEW ▶	1	1	THINK TOMMY BOY TB 961	INFORMATION SOCIETY
40	NEW ▶	1	1	TOM'S DINER A&M 75021 2342-1	DNA FEATURING SUZANNE VEGA
41	NEW ▶	1	1	SO HARD EMI V-56194	◆ PET SHOP BOYS
42	37	36	4	VIOLENCE OF SUMMER (LOVE'S TAKING OVER) CAPITOL V-15615	◆ DURAN DURAN
43	NEW ▶	1	1	ALL JOIN HANDS ATLANTIC 0-87858	CECE ROGERS
44	NEW ▶	1	1	SLAVE CAPITOL V-15640	◆ REVENGE
45	49	—	2	HELTER SKELTER PLAY IT AGAIN SAM BIUS 3037/WAX TRAX	MEAT BEAT MANIFESTO
46	26	13	7	BAD HABIT SELECT 62354	◆ WHISTLE
47	24	7	9	KEEP ON PUMPIN' IT UP SBK ONE V-19718/SBK	FREESTYLE ORCHESTRA FEAT. D'BORAH
48	32	34	4	ATM-OZ-FEAR SBK V-19719	ATMOSPHERE FEATURING MAE B
49	25	9	9	TREAT ME GOOD BIG LIFE 877 617-1/MERCURY	◆ YAZZ
50	39	39	4	DO YOU REALLY WANT MY LOVE CAPITOL V-15561	MELBA MOORE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
12-INCH SINGLES SALES Compiled from a national sample of retail store and one-stop sales reports.					
★★ NO. 1 ★★					
1	1	2	12	GROOVE IS IN THE HEART/WHAT IS LOVE ELEKTRA 0-66622	2 weeks at No. 1 ◆ DEEE-LITE
2	2	3	7	THIS IS THE RIGHT TIME ARISTA 2049	◆ LISA STANSFIELD
3	3	4	12	FEELS GOOD WING 877 437-1/POLYDOR	◆ TONY! TONI! TONE!
4	9	20	5	HIPPYCHICK ATCO 0-96428	◆ SOHO
5	5	12	6	GIVING YOU THE BENEFIT MCA 24075	◆ PEBBLES
6	8	11	8	WIGGLE IT CUTTING CR 237	◆ 2 IN A ROOM
7	17	25	4	DOIN' THE DO SIRE 0-21581/WARNER BROS.	◆ BETTY BOO
8	6	10	7	LOOK INTO MY EYES COLUMBIA 0-73509	◆ GEORGE LAMOND
9	10	14	6	CLOSE TO YOU CHARISMA 0-96463	◆ MAXI PRIEST
10	11	13	7	THE BOOMIN' SYSTEM DEF JAM 44-73458/COLUMBIA	L.L. COOL J
11	13	18	6	KNOCKIN' BOOTS EPIC 49-73437	◆ CANDYMAN
12	14	21	5	ICE ICE BABY SBK V-19724	◆ VANILLA ICE
13	24	26	4	LIVIN' IN THE LIGHT EMI V-56175	◆ CARON WHEELER
14	15	15	7	OOOPS UP/BELIEVE THE HYPE ARISTA AD-2071	◆ SNAP
15	23	28	3	BLACK CAT A&M 75021 2348-1	◆ JANET JACKSON
16	22	27	4	PEOPLE VIRGIN 0-96445	SOUL II SOUL
17	7	9	9	CRAZY MOTOWN 4730	THE BOYS
18	12	8	16	EVERYBODY EVERYBODY RCA 2628-1-RD	◆ BLACK BOX
19	19	23	8	DANCE, DANCE RCA 2649-1-RD	DESKEE
20	16	16	8	LET'S GET BUSY GEFEN 0-21609	CLUBLAND FEATURING QUARTZ
21	18	7	13	DIRTY CASH (MONEY TALKS) MERCURY 875 803-1	◆ THE ADVENTURES OF STEVIE V
22	4	1	9	THIEVES IN THE TEMPLE PAISLEY PARK 0-21598/WARNER BROS.	◆ PRINCE
23	25	17	8	DREAMBOY/DREAMGIRL MICMAC MIC-539	CYNTHIA & JOHNNY O
★★★ POWER PICK ★★★					
24	27	—	2	SUICIDE BLONDE ATLANTIC 0-87860	◆ INXS
25	20	5	11	DO ME! MCA 24037	◆ BELL BIV DEVOE
26	28	37	3	CUBIK TOMMY BOY TB 957	808 STATE
27	29	35	3	BREAKDOWN/GROOVE ME VENDETTA 75021 7040-1/A&M	SEDUCTION
28	32	40	3	AIN'T IT GOOD TO YOU COLD CHILLIN' 0-21726/WARNER BROS.	M.C. SHAN
★★★ HOT SHOT DEBUT ★★★					
29	NEW ▶	1	1	SO HARD EMI V-56194	◆ PET SHOP BOYS
30	NEW ▶	1	1	THINK TOMMY BOY TB 961	◆ INFORMATION SOCIETY
31	33	39	3	TIME AND TIME AGAIN JIVE 1369-1-JD/RCA	DJ PIERRE
32	21	6	11	I LOVE THE WAY YOU LOVE ME WTG 41-73430/EPIC	◆ NAYOBE
33	26	22	12	LIES ATLANTIC 0-86168	◆ EN VOGUE
34	30	42	3	UNDENIABLE ATCO 0-96453	◆ MS. ADVENTURES
35	37	43	4	HEAVEN KNOWS VIRGIN 4-91382	◆ LALAH HATHAWAY
36	38	47	4	TREAT THEM LIKE THEY WANT TO BE TREATED MCA 79016	FATHER MC
37	45	—	2	GENERATIONS OF LOVE VIRGIN 0-96446	JESUS LOVES YOU
38	NEW ▶	1	1	TOM'S DINER A&M 75021 2342-1	DNA FEATURING SUZANNE VEGA
39	46	—	2	SO YOU LIKE WHAT YOU SEE ATLANTIC 0-86151	◆ SAMUELLE
40	44	—	2	NAKED IN THE RAIN BIG LIFE 877 615-1/MERCURY	◆ BLUE PEARL
41	NEW ▶	1	1	DEEP LOVE ONE VOICE ML 0-07648	DADA NADA
42	39	48	3	WON'T TALK ABOUT IT ELEKTRA 0-66623	◆ BEATS INTERNATIONAL
43	NEW ▶	1	1	KEEP WATCHIN' ATCO 0-96441	◆ MICHEL'LE
44	36	33	5	I NEED YOUR LOVE MOTOWN 4702	◆ GOOD GIRLS
45	NEW ▶	1	1	ROMEO ISLAND 878 013-1	◆ DINO
46	34	24	12	JERK OUT PAISLEY PARK 0-21701/REPRISE	◆ THE TIME
47	NEW ▶	1	1	HEART LIKE A WHEEL A&M 75021 2336-1	◆ THE HUMAN LEAGUE
48	35	29	8	KEEP ON PUMPIN' IT UP SBK ONE V-19718/SBK	FREESTYLE ORCHESTRA FEAT. D'BORAH
49	42	30	15	LA RAZA VIRGIN 0-96498	◆ KID FROST
50	43	46	5	WE LIKE IT CAPITOL V-15596	◆ OAKTOWN'S 3-5-7

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

Jomanda

Following up their two Top 10 dance hits, **MAKE MY BODY ROCK & DON'T YOU WANT MY LOVE**, Jomanda presents their third single **SHARE b/w SEARCHIN'** (BB-0019). Out now on 12" and cassette. © 1990 Big Beat Records

Watch for the **SHARE** video and for the forthcoming album **SOMEONE TO LOVE ME** (BB-4202 LP/CASS/CD) available Oct. 17 on Big Beat Records. Produced and mixed by: Paul Scott, Dwayne 'Spen' Richardson, Derek-A-Jenkins and Cassio Ware for Tamarak and Backroom Music Productions

Member of **NAIRD**

BIG BEAT

The Snap Boycott Shows That DJs Have The Power To Make An Impact—If They Choose To

"We can make love not war, and live at peace in our hearts."

—Erasure

WHO'S GOT THE POWER? Let's take a brief pause from the bustle of current industry news and reviews to examine the residual effects of an incident that set the club community abuzz a number of weeks ago: the boycott against Arista recording act **Snap**.

For those who weren't paying attention: The group's rapper, **Turbo B.**, was charged with allegedly attacking **Dennis Moreau**, owner of Boston gay club **Buddies**, in an apparent act of homophobia after performing for an AIDS care benefit at the venue.

Shortly after the incident, Turbo issued a public apology to Moreau and offered to perform an AIDS benefit concert at the club. Moreau refused both, opting instead to take legal action.

Additionally, Moreau and members of the **New England DJ Record Pool** launched a nationwide boycott against Snap. For the first time since the **Donna Summer** controversy 10 years ago, gay members of the club community rallied together and proved their power. Although a similar boycott at radio level failed to stretch beyond Boston, "Zap Snap" club parties became popular around the country, and "Ooops Up," the group's follow-up to the No. 1 smash "The Power," faltered after a strong initial showing on the charts.

With the heat from the headlines having cooled off, business carries on somewhat as usual.

Litigation between Moreau and Turbo remains in limbo. Although it could not be confirmed, Arista apparently has shifted its promotional focus for the group away from the clubs at the moment. However, that could change soon, now that a number of gay DJs have resumed spinning Snap tracks.

"We basically leave it up to the DJ, and several of them are playing Snap again," says **Joe Dillon**, director of the **Cincinnati Record Pool**. "I think it's time to move on, and not show the same kind of hatred

that they did."

Other jocks not willing to program Snap skirt around the issue by playing sound-alike records. Tracks like "Swing" by the **Def Boyz** have become staples at several gay clubs around the country.

Of course, a faction of die-hards remain true to the cause. They are to be applauded. At a time when violence against gay men and women is reaching epidemic proportions in major cities like New York, San



by Larry Flick

Francisco, and Chicago, unity and preservation of pride are vital. When you consider the percentage of gay men and women working in dance music—as well as the knocks each one who is brave enough to be out of the closet must endure—even the success of Snap sound-alike records is questionable.

A final note: As we sat and contemplated this issue during **National Coming Out Day** last week, it was difficult not to think about the recent incident involving a gay DJ in the Midwest.

His name and club affiliation are secondary to the fact that he chose to abandon the Snap boycott several weeks ago. At the end of an evening during which he programmed "The Power" twice and "Believe The Hype" once, the jock was brutally attacked outside the club by several young men who allegedly were patrons of the venue earlier that night. In the police report, the DJ recalled hearing one of the men spew in between anti-gay expletives, "Yo man, we've got the power!"

Maybe the question isn't who's got the power, but rather who are we giving it to?

ON A LIGHTER NOTE: Don't be confused if you open your mail and find a copy of **Cutting** recording act **2 In A Room's** current club hit, "Wiggle It," bearing the **Charisma Records** logo. The 12-inch single is the first release resulting from a new two-project distribution deal recently inked between the two labels.

The repressing of the track, which holds at No. 2 on Billboard's Club Play chart and No. 6 on the 12-Inch Singles Sales chart, sports several remixes, including a seductive, deep-baked "Def Wiggle" mix by **David Morales**. Charisma is hoping to parlay the single's club success into pop radio activity.

According to Charisma president **Phil Quartararo**, the deal indicates a commitment from the label to developing a strong presence in the clubs.

"[Cutting] are an exceptionally talented and insightful group of people who have a real feel for the music of the street," he says.

The second single on the burner is

"Can't Let You Go" by underground freestyle fave **Coro**. Albums by both acts are planned for release within the next three months.

SINGLE OF THE WEEK: We're quite impressed with the first state-side 12-inch release from the recently formed **PWL America Records**. The track, "Keep Groovin'," by Bronx rap trio **T.D.C.** is an aggressive hip-houser that benefits greatly from **Omar Santana's** trend-smart production and remixing. Of particular note is the sound effects-driven "Oh Oh Euro" mix on the B-side.

The track is a preview of a compilation album the label has planned for release in January, "Best Of '90s Dance Music, Vol. I—Hip-House Jam." Though still in the final planning stages, the set will likely combine new material by several PWL acts with a number of previously available singles. The label's next single, by **Ed O.G. & the Bulldog Posse**, will also come from the album.

ALBUM OF THE WEEK: In an effort to reaffirm its street credibility, **Sleeping Bag Records** is about to unleash an internationally flavored house music compilation that deserves immediate investigation upon arrival.

Titled "X+Y=8," the eight-song collection is the first in a series of albums, and is also being used as a means of testing out new artists. Among the highly programmable tracks are **Kariya's** diva-styled "I Can't Wait," and the body-stirring "Stay With You," from **Dubb Club**. Truly kickin'.

SLAM IT: Preparations continue for the opening of **Glam Slam**, a new Minneapolis nightclub owned by **Prince**, and named after a venue he and **Morris Day** own in the upcoming movie "Graffiti Bridge." The premiere-night party, scheduled for late October, will likely include a live performance by **Rosie Gaines**, who will tour with the **Paisley One** this summer.

The 20,000-square-foot club will have access not only to unreleased material on **Paisley Park Records**, but will showcase performances by the label's artist roster.

TID-BEATS: **Paula Abdul** has signed the first batch of registration letters requesting support for an danceathon to benefit the **Gay Men's Health Crisis**, Dec. 8 at the **Jacob Javits Center** in New York. Big Apple radio station **WQHT-FM** (Hot 97) will be among the sponsors. For further information, call 212-807-6310.

Congrats to **Bernard Brenner**, who has been named dance music promotion manager at **MCA Records** here in New York, where he'll assist **Bobby Shaw**, the label's VP of dance music. Prior to his new post, Brenner was a club jock on Long Island, N.Y., and was the retail chart coordinator for the **Direct Hit Entertainment** record pool.

JUST A LITTLE

ONCE THEY HIT THE CHARTS
THEY'RE GOING TO MOVE FAST.
SO KEEP AN EYE OUT.

REMINDER OF

"H.o.u.s.e."

DOUG LAZY

From the album *Doug Lazy Gettin' Crazy*.

Producer: Doug Lazy
Executive Producer: Vaughan Mason
Mixed by: Doug Lazy/Vaughan Mason
Remix & Additional Production by
David Morales for DEF MIX Productions

WHAT TO WATCH

"Love So Special"
Ceybil

Produced by Renato Pearson for Transparent Sounds
Additional production & Remix by Tony Humphries.

ON THE OTHER



P A G E.



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HOT DANCE BREAKOUTS

CLUB PLAY

1. **MONIE IN THE MIDDLE MONIE LOVE** WARNER BROS.
2. **FUN TO BE HAD NITZER EBB** GEFGEN
3. **SWING THE DEFF BOYZ** FEATURING TONY MAC ZYX
4. **B.B.D. (I THOUGHT IT WAS ME)** BELL BIV DEVOE MCA
5. **MISS MY LOVE GWEN GUTHRIE** REPRISE

12" SINGLES SALES

1. **WARM LOVE** THE BEATMASTERS FEATURING CLAUDIA FONTAINE SIRE
2. **FAIRWEATHER FRIEND** JOHNNY GILL MOTOWN
3. **FOUND LOVE** DOUBLE DEE FEATURING DANY EPIC
4. **JUST ANOTHER DREAM** CATHY DENNIS POLYDOR
5. **I GOT THE FEELING TODAY** MOTOWN

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

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Billboard

ARTIST DEVELOPMENTS

BOO SCARES UP INTEREST

Joining the ever-increasing ranks of cartoonlike popsters is 20-year-old Alison Clarkson, better known to her fans as Betty Boo. The half-Scottish, half-Malaysian U.K. native is currently all the rage back home, where her first album, appropriately titled "Boomania," shot into the top five within a week of its release.

The first three U.K. singles from her debut—"Hey DJ," "Where Are You Baby" and "Doin' The Do"—achieved top-10 status on the British charts, and she is now poised to tickle American audiences with her quirky, '60s-styled personality.

"For somebody who's white and rapping, it might be a bit difficult to make it in the U.S., so I'm a bit nervous about that," says Boo. Apparently, Boo can start to rest easier this week, since "Doin' The Do" is currently perched at No. 1 on Billboard's Club Play chart, and is bulleted at No. 7 on the 12-Inch Singles Sales chart. Additionally, the single has begun generating healthy activity at top 40 radio stations nationwide.

As a teenager, she dropped out of school—it cramped her style—and joined the She Rockers, an all-female rap group that worked briefly with Public Enemy. "I'm glad I got involved with them," she says, "because I got a lot of experience working for different people and it made me more determined to do things on my own."

After the She Rockers split, Boo was signed to Rhythm King Records in the U.K., and began working on her solo set, which will be released stateside this month. The 12-song collection contains two "Boo" songs ("Boo's Booming" and "Boo's Boogie"), and comically combines the current hip-hop rap scene with hypnotically alternative dance treats that add substance to its tongue-in-cheek themes.

She wrote and co-produced much of the album. In addition, she is responsible for her current cartoon moniker. "When I was younger, I had a very short hairstyle; I looked like Betty Boop, so it became my nickname. Later I dropped the 'p' and replaced it with a '60s-ish spiral design."

Boo has also developed her ever-changing image, which she says appeals to a "wide spectrum of fans."

"I've got an image—people like the way I look, they like the whole persona—not being so serious about things," she says. "Kids like me because I'm different and even elderly people are into me now. My grandmother and all her friends are great fans of mine."

JIM RICHLIANO

'Hippychick' by U.K. trio Soho is heating up the States' dance clubs ... see page 34

IN THIS SECTION

2 Live Crew's Luke-Warm Draw
Ninja Turtles Live At Radio City
New On The Charts: Soho's 'Hippychick'
Words & Music: Are Song Lyrics Poetry?

David Cassidy Is Back In The Spotlight Ex-'Partridge Family' Star Bows Album

BY MELINDA NEWMAN

NEW YORK—"Call me anything else—call me washed up, a has-been, a dropout, call me anything but a former teenage idol," says David Cassidy, reflecting on his two decades of fame.

The cult of personality that surrounds Cassidy was in full evidence at a recent party celebrating Enigma Records' release of "David Cassidy," his first domestic album in 12 years. The throngs who jammed a cavernous New York club swarmed around an overwhelmed Cassidy, who was preceded by a pack of paparazzi and trailed by a large entourage, before he was sequestered in a private inner sanctum into which few were admitted.

The fete capped a publicity blitz by Cassidy that left virtually no media stone unturned, with the singer occasionally getting in plugs for his new Enigma disc between questions about his past.

That past, of course, includes a three-year stint as Keith Partridge of "The Partridge Family" fame. And though the television show ended 17 years ago, reruns have kept Keith alive—as well as a contrived image that Cassidy says never represented his true musical leanings.

And this time out, Cassidy vows "just to be honest, be true, and be right. I think that has been my biggest problem with my whole career, that people have tried to make me into something that I really wasn't."

Cassidy, who has spent the last

decade raising racehorses, acting, and writing songs, drew Enigma's interest after he appeared on a Los Angeles radio station playing a few demos he was working on. Although he was not even looking for a record
(Continued on next page)



Cool Cats. The Rippingtons, featuring Russ Freeman, celebrate the release of their new GRP Records album, "Welcome To The St. James's Club," at—where else—the St. James's Club in Los Angeles. Gathered, from left, are Mark Wexler, VP of marketing and operations, GRP; Freeman; the Rippingtons' manager, Andi Howard; Ernie Singleton, president of black music, MCA; and the Rippingtons' official mascot, the Jazz Cat. On tour to showcase the new disc, Freeman and the Rippingtons played the Bottom Line in New York Oct. 12-13.

Conwell Having No 'Trouble' With New Blues-Based Disc

BY PHYLLIS STARK

NEW YORK—With a new guitarist, a new producer, and a little help from Bruce Hornsby, Tommy Conwell has returned to his blues-rock roots with his second Columbia release, "Guitar Trouble." The first single, "I'm Seventeen," which features Hornsby on piano and organ, is already receiving strong airplay on album rock radio, and the label has begun crossing it to top 40.

The new album "captures our personality," says Conwell. "It's pretty wacky. It's pretty roots-oriented." Although he says "Guitar Trouble" is not strictly a blues album, "I always do everything from a blues perspective. That's where I come from. We

started out as a three-piece blues band playing dives [and] I still value that ethic," Conwell says.

Guitarist Chris Day, who appeared on both the 1988 Columbia album "Rumble" and the band's 1986 independent debut, "Walkin' On The Water," has been replaced with new Rumbler Billy Kemp, who previously fronted a band in Baltimore and paid his dues in Nashville working with Terry Gibbs. Producer Pete Anderson (Michelle Shocked, Dwight Yoakam) worked on "Guitar Trouble" replacing "Rumble" producer Rick Chertoff, who is now Columbia's senior VP of A&R.

Conwell, who considers the songwriting process "like torture," collab
(Continued on next page)



Hear That Train A-Comin'. Members of Wire Train celebrated their label debut on MCA with a recent West Hollywood bash prior to hitting the road for opening dates with Bob Dylan. On the East Coast, the band played a label party Oct. 4 at the Manhattan club Wetlands. Shown standing, from left, are album co-producer Don Smith; MCA executive VP of A&R Paul Atkinson; Zach Horowitz, executive VP, MCA Music Entertainment Group; Al Teller, chairman, MCA Music Entertainment Group; Richard Palmese, president, Jeff Bywater, VP marketing, and MCA Records; Glen Lajeski, VP of merchandising. Kneeling, from left, are East Coast A&R VP Bruce Dickinson; Wire Train guitarist Jeffrey Trott, vocalist Kevin Hunter, drummer Brian McLeod, and bassist Anders Rundblad; and Bill Bennett, senior VP, rock promotion and artist development, MCA.

Playing For The Kids; Well-Known Alias; Cinderella's 'Heartbreak'; Tribes Gather

AFTER A WEEKEND of pronouncements at the U.N. World Summit for Children in New York, the politicians soon split town. "Going home to their real worlds," a child in Jules Feiffer's cartoon observes: "Markets, budgets, local wars, Iraq."

Leading the charge for the U.S.—a nation where one in four children lives in poverty—was **George Bush**, the president who preaches family values but vetoes family-leave legislation as too costly for American business.

In the struggle to aid America's children, those on the front lines have often found more support from pop musicians than politicians. So it was that, in the week after the U.N. confab, one such group, **IMPACT NYC**, drew the involvement of several artists in a small benefit concert at the Ritz in Manhattan.

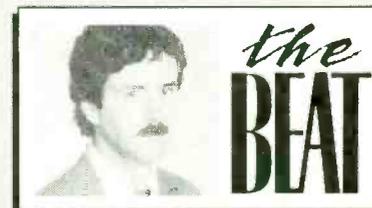
"Let's all have some impact," said **Annie Golden**, wearing a "Hard Core New Yorker" T-shirt, as she began a set with partner **Frank Carillo**. The turnout for the event was modest. But the acts on the bill deserved no less credit: host **Lloyd Cole**, 'til Tuesday, **Matthew Sweet**, **Shawn Colvin**, **Keith Thompson**, **Golden & Carillo**, and **Allison Gordy**.

The goals of IMPACT NYC are not grand. Working with the New York Partnership for the Homeless, the group trains volunteers to take kids from shelters on recreational trips—offering a break from the all-too-grownup world of poverty, a chance to simply be kids. This fall, IMPACT hopes to start a high-school-diploma tutoring service for mothers in shelters and after-school classes for kids. Publicized with pop music, IMPACT can always use volunteers (212-870-8004) or contributions (150 Amsterdam Ave., New York, N.Y. 10023).

And that's just one program in one city. In the wake of the **Amnesty International** tours of '86 and '88, the Beat knows many musicians at the grass-roots level that took on the challenge of raising cash and awareness for the human-rights cause. Musicians—from superstars to bar bands to rappers—ought to respond now in kind to the crises of the children, connecting with groups in their communities as well as nationwide. Groups like IMPACT NYC and its small concert may not compare in hype to the likes of "We Are The World." But compared with U.N. speeches, they'll likely make more difference—one small life at a time.

ON THE BEAT: After a high-priority campaign by EMI, the rock quintet **Alias** has made a name for itself with the top-30 hit "More Than Words Can Say" and a debut disc on the Top Pop Albums chart. Label executives and fans turned out to fete the band at the **Lonestar Roadhouse** in New York... **Cinderella** will roll out its new PolyGram album, "Heartbreak Station," on the river—the Mississippi, to be precise. The band will host a Thursday (18) listening party aboard the riverboat

Natchez in New Orleans, down the highway from the Bogulusa, La., studio where much of the disc was recorded. The in-store date is Nov. 20... A roomful of fans and industry friends turned out for **Bernie Shanahan** at the Bitter End in Greenwich Village, where the New York rocker showcased a set of material that just begs album-rock attention. Shanahan has a publishing deal with EMI/SBK but after one release on Atlantic, he's a free agent... **Bam Bam** may not be unsigned much longer. The reggae-rock band from Staten Island, N.Y., whose street-level promotion caught the Beat's attention this summer (**Billboard**, Aug. 4), took its show on the road again—literally—playing on a flatbed truck outside the offices of several New York labels. What lead singer **Tom Taffe** calls the "By Any Means Necessary Tour" earned the band a feature on the Associated Press wire—and interest from several execs.



by Thom Duffy

TOTALLY TRIBAL: The Oct. 7 Gathering of the Tribes concert at the Pacific Amphitheatre in Costa Mesa, Calif., may not have entirely fulfilled the objectives of organizer **Ian Astbury** of the **Cult**: The audience of about 11,000 was overwhelmingly young, white, and middle-class. But the crowd's positive response to a rainbow of rock and rap acts was heartening in the pan-musical spirit of the 10-hour, 14-act affair. Rappers **Queen Latifah** (who brought spectator **Sinead O'Connor** on stage for a brief "Ello") and **Ice-T** had people dancing in the aisles; the **American Indian Dance Theater** won a chorus of cheers; and rockers **Soundgarden**, the **Mission U.K.**, the **Cramps**, and rabble-rousing show closer **Iggy Pop** lit fires of their own. A much-anticipated set by **Public Enemy** didn't come to pass. According to Astbury, the rap group (which missed the previous day's show in Mountain View, Calif., when **Chuck D.** and **Flavor Flav** missed their plane) was banned by Orange County authorities. But that no-show scarcely dampened the enthusiasm of the crowd, or of the event's mastermind. "See you next year," chimed Astbury at night's end, suggesting that the tribes may gather yet again.

LOOK IT UP: The 1991 edition of **Billboard's International Talent & Touring Directory** has just been published, with comprehensive listings of artist contacts, booking agents, managers, venues, and tour services. No office should be without one. Call 800-344-7119.

ON THE ROAD: While several acts reported mixed success on the summer amphitheater circuit, **Kenny G** and **Michael Bolton** have reason to celebrate. Their double-bill tour, booked by the **Creative Artists Agency**, averaged paid attendance of 13,000 fans in 33 cities, according to G's manager, **Dennis Turner**, of the **Turner Management Group**. Bolton is represented by **Louis**
(Continued on page 34)

TALENT

DAVID CASSIDY STEPS BACK INTO SPOTLIGHT

(Continued from preceding page)

deal, by the end of the day three record companies had called his attorney about signing him. "That was extraordinary," he recalls. "If my lawyer had picked up the phone and called business affairs at these three labels, I don't think anything would

have happened. I wasn't trying to get a record deal. I *couldn't* have gotten one. I know for a fact that there were people in the industry who would have laughed at me and that is really painful."

Cassidy is having the last laugh

TOMMY CONWELL'S NEW ALBUM IS NO 'TROUBLE'

(Continued from preceding page)

erated with two writers, Marcy Rauer, and Robert Cray producer Dennis Walker. Rauer and Conwell previously co-wrote "I'm Not Your Man," a track from "Rumble" that hit No. 1 on the Album Rock Tracks chart.

Conwell and Columbia hope to repeat the success of "I'm Not Your Man" with "I'm Seventeen." Conwell, 28, says the song is about "all the wonderful things that go with that bizarre time in a person's life."

"Everyone can identify with 'I'm Seventeen' because you either were there, are there, or will be there," says Amy Strauss, Columbia Records' director of product marketing, East Coast.

The video, directed by "Drugstore Cowboy" director Gus Van Sant, was shot in Coeur d'Alene, Iowa, and has been receiving play on MTV for several weeks. A second single and video are planned, and Strauss says touring will be crucial to the album's success. "The biggest hook for this band is their presence onstage," she says.

There will also be a major retail push. Conwell performed at the summer Musicland regional sales meeting and Strauss is working on appearances at several other retail meetings as well because "seeing him live really turns on an account."

now. The first single from the rock-oriented Oct. 2 release "Lyin' To Myself" is approaching the top 40, and both MTV and VH-1 have been plugging the Ralph Ziman-directed clip.

He co-wrote eight of the album's 10 cuts and enlisted such top-notch producers as Phil Ramone, E.T. Thorngren, and Rick Neiger. "I cast the song with the producer," says Cassidy. "This gave me an opportunity to step as opposed to leap and jump back into it."

There are now plans for a U.S. tour—his first in 15 years—to support the album. He promises he will delve discriminately into his past. "I'll probably do the big hits. I listened to the [Partridge Family compilation album] and the song that stuck out was 'Point Me In The Direction Of Albuquerque.' It's a great little story."

But don't look for one of the band's top hits, "Doesn't Somebody Want To Be Wanted." "That song was like fingernails on a blackboard to me. They wrote this little speaking part in the middle for me. That was the hardest pill I ever had to swallow."

Regardless of what happens with the new album, Cassidy says he is happy just to get this chance. "I didn't think my life would go like this. I didn't think my knees would get scraped the way they did. It's taken me a long time to come around... The reality that I had to deal with has made me appreciate people's response to me and the music all the more."

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Photo By Dick Yorke

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
PHIL COLLINS	Madison Square Garden New York	Sept. 28-29 & Oct. 1-2	\$1,752,425 \$25	70,097 sellout	Ron Delsener Enterprises
NEW KIDS ON THE BLOCK RICK WES PERFECT GENTLEMEN	Pacific Amphitheatre Costa Mesa, Calif.	Sept. 12-13	\$794,819 \$24.75/\$19.25	37,637 sellout	Nederlander Organization
AMITA BAKER PERRI	The Greek Theatre Los Angeles	Sept. 19-20 & 22-23	\$719,443 \$34/\$29.50/\$22	24,246 24,700	Nederlander Organization
JULIO IGLESIAS	The Greek Theatre Los Angeles	Aug. 30-31 & Sept. 1-2	\$632,226 \$35.50/\$30.50/\$20.50	22,947 24,700	Nederlander Organization
FRANK SINATRA/DON RICKLES PIA ZADORA	The Greek Theatre Los Angeles	Sept. 6-7	\$498,895 \$27.50/\$37.50/\$22.50	11,796 12,350	Nederlander Organization
KENNY G MICHAEL BOLTON	Pacific Amphitheatre Costa Mesa, Calif.	Sept. 29	\$412,435 \$27.50/\$25.85/\$19.25	18,180 sellout	Nederlander Organization
JAMES TAYLOR	Starplex Amphitheatre, State Fair of Texas Dallas	Oct. 5	\$311,373 \$22.50/\$18	16,513 20,000	MCA Concerts PACE Concerts
KENNY G MICHAEL BOLTON	Shoreline Amphitheatre Mountain View, Calif.	Oct. 2	\$303,409 \$22.50/\$19.50	14,472 20,000	Bill Graham Presents L.B. Presentations
ZZ TOP COLIN JAMES	Pacific Coliseum, Pacific Nat'l Exhibition Vancouver, B.C.	Oct. 2	\$301,827 (\$344,686 Canadian) \$26.50	13,500 sellout	Beaver Prods.
FRANK SINATRA/DON RICKLES PIA ZADORA	Pacific Amphitheatre Costa Mesa, Calif.	Sept. 8	\$301,225 \$50/\$45/\$35	8,861 sellout	Nederlander Organization
VICENTE FERNANDEZ	Los Angeles Sports Arena Los Angeles	Sept. 30	\$278,480 \$30/\$25/\$20/\$10	13,487 16,365	Jalisco Promotions
ALABAMA CLINT BLACK LORRIE MORGAN	Greensboro Coliseum Greensboro, N.C.	Oct. 6	\$263,094 \$19.50	13,492 16,700	Fowler Promotions
JOHN DENVER	The Greek Theatre Los Angeles	Sept. 8-9	\$258,255 \$27/\$23/\$17	11,115 12,350	Nederlander Organization
ZZ TOP COLIN JAMES	Olympic Saddledome Calgary, Alberta	Oct. 5	\$239,594 (\$273,137 Canadian) \$25.50	11,338 sellout	Beaver Prods.
ZZ TOP COLIN JAMES	Edmonton Northlands Edmonton, Alberta	Oct. 4	\$226,743 (\$258,034 Canadian) \$24.50	10,938 sellout	Beaver Prods.
ANDREW DICE CLAY	Pacific Amphitheatre Costa Mesa, Calif.	Sept. 18	\$219,303 \$27.50/\$24.75	8,861 sellout	Nederlander Organization
A GATHERING OF TRIBES: IGGY POP CHARLATANS UK. THE CRAMPS ICE-T, INDIGO GIRLS LONDON QUIREBOYS. MICHELLE SHOCKED QUEEN LATIFAH, SOUNDGARDEN	Shoreline Amphitheatre Mountain View, Calif.	Oct. 6	\$216,118 \$22.50/\$18.50	11,083 12,500	Bill Graham Presents
ALABAMA CLINT BLACK LORRIE MORGAN	Charlotte Coliseum Charlotte, N.C.	Oct. 5	\$214,071 \$19.50	10,978 15,919	Fowler Promotions
SANTANA/LITTLE FEAT	Pacific Amphitheatre Costa Mesa, Calif.	Sept. 15	\$209,468 \$24.75/\$19.75	9,371 11,000	Nederlander Organization
THE JUDDS HIGHWAY 101	Grandstand, Western Washington Fair Puyallup, Wash.	Sept. 15-16	\$207,083 \$12/\$11	21,004 28,179	in-house
KENNY G MICHAEL BOLTON	Activity Center Arizona State Univ. Tempe, Ariz.	Sept. 27	\$199,147 \$20.50/\$19.50/\$15	10,866 14,423	Evening Star Prods.
BILLY IDOL FAITH NO MORE	Orlando Arena Orlando, Fla.	Sept. 28	\$195,860 \$18.50	10,587 sellout	Silver Star Prods.
JAMES TAYLOR	Cynthia Woods Mitchell Pavilion Houston	Oct. 6	\$195,090 \$24/\$19	10,000 sellout	PACE Concerts
ZZ TOP COLIN JAMES	Winnipeg Arena Winnipeg, Manitoba	Oct. 7	\$194,615 (\$221,861 Canadian) \$25	8,505 sellout	Beaver Prods.
ZZ TOP COLIN JAMES	Saskatchewan Place Saskatoon, Saskatchewan	Oct. 6	\$189,454 (\$215,978 Canadian) \$26.50	8,558 sellout	Beaver Prods.

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The Rhyme And Reason Of Song Lyrics Vs. Poetry

BY IRV LICHTMAN

ARE SONG LYRICS POETRY? Many who care deeply about the endearing song lyrics of past masters have been reluctant to use the word "poetry" to "uplift" the craft. Why? Well, the argument goes that poetry is meant to be read, while lyrics are meant to be sung, a difference that necessitates greater simplicity of form and usage of idiomatic expression to get the point across more quickly.

From the title of his new book, "The Poets Of Tin Pan Alley," (Oxford Univ. Press, N.Y., 322 pages, \$22.95), Phillip Furia, a professor of English and American Studies at the Univ. of Minnesota, obviously advances the case for song lyrics as poetry.



He states, "A glance at any anthology will reveal that some of the most famous 'poems' of the English language, such as 'Drink To Me Only With Thine Eyes' and 'A Red, Red Rose,' are song lyrics—not 'art' songs but lyrics, like Ira Gershwin's, that were set to previously composed music."

"There is simply no simple distinction between lyrics and poetry. Some lyrics, such as Stephen Foster's, so efface themselves before music that we would never try to 'read' them as poetry. Others, like those of Robert Burns, present such subtle poetic features that we sometimes forget we are reading song lyrics."

"Occasionally the resemblances of lyrics to poetry, far from 'highly improbable,' is so close it is hard to tell them apart." Furia then goes on to the works of Gershwin, Lorenz Hart, E.Y. Harburg, Johnny Mercer, Oscar Hammerstein, and others to make an erudite case for his point of view, but, like others, he has the tendency to overstate the intuitive skill of these wonderful writers as being always inescapably well-thought-out ingenuity. The writers he covers would hardly have defined themselves as poets, much less residents of Tin Pan Alley; they decidedly broke away from Tin Pan Alley, as productive as it was, in songs that both moved us and challenged our intellect.

In 1954, Wesley Rose signed Felice & Boudleaux Bryant to an unusual deal. If they agreed to a songwriting contract with Acuff-Rose, they could retrieve publishing rights to those songs 10 years later. Those songs, among the best of their 4,000-song output, now reside in House Of Bryant Publications, located in Galtinburg, Tenn. Radio and other

trade figures are receiving the first of a series of compact discs featuring 28 songs in their wonderful original hit versions, including "Bye, Bye Love," "Devoted To You," "All I Have To Do Is Dream," and "Take A Message To Mary." One cut features Boudleaux himself singing, apparently as a demo, "I Can Hear Kentucky Calling Me." And, notes House Of Bryant, there are more CDs on the way. Boudleaux Bryant died in 1987. The Bryants are among those elected to The Songwriters Hall of Fame.

DEALS: Oops! In calling attention to a Janet Jackson sub-publishing deal in the Oct. 6 edition of Words & Music, an essential element was left out: It was MCA Music that made the deal.

SUIT Filed: Brian Wilson has filed a \$100 million lawsuit against the law firm that represented

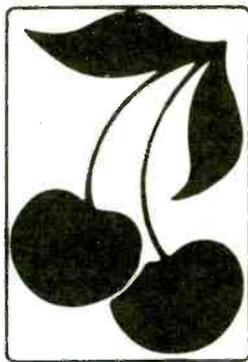
him in the 1969 sale of his song catalog to Almo Irving Music. In the suit, filed Sept. 19 in Los Angeles Superior Court, Wilson alleges that the firm Irell & Manella and attorney Werner Wolfen misrepresented him while negotiating the purchase of the early Beach Boys catalog by the publisher. The suit is a companion to a 1989 action filed by Wilson against Almo Irving and A&M, which owns the publisher (Billboard, Sept. 30, 1989).

GREAT DAYS LIKE THESE: Manager Mike Gormley of L.A. Personal Development, who made a foray into publishing with Zamboni Songs, has scored a noteworthy success from that catalog. After a conversation with Geffen Records A&R executive John Kalodner, the reunited Asia recorded "Days Like These" on its new Geffen album. The track has hit top five on the Album Rock Tracks chart and debuted last week on the Hot 100.

A SERIES OF RAPS: Cherry Lane Music is going rap with a series of matching folios, the first of which is M.C. Hammer's multiplatinum album "Please Hammer Don't Hurt 'Em." Included are photos, articles, and "Rap-scriptions" of lyrics heard in the album.

PRINT ON PRINT: The following are the best-selling folios at Cherry Lane Music:

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TALENT IN ACTION

2 LIVE CREW
The Ritz, New York

NEVER MIND THE HYPE. Never mind the profanities. Never mind the sexism, the First Amendment, or the puerile antics of Luther Campbell and 2 Live Crew. The real problem with these guys is a startling lack of

artistic ability that stretches far beyond the shock factor of their act.

When DJ Mr. Mix spins and scratches, he lapses out of time with the beat track, prompting Luke to shout, "Yo man, you can do better than that shit!" When Luke and his mates sing, they cannot even carry a simple tune like "Born In The U.S.A." or "All Day And All Of The Night." And when they rap, they convey little except an infantile fixation with human genitalia.

This bleak musical landscape is perhaps the reason so few fans showed up at the Ritz. Attendance was confirmed at 731 in the theater-sized venue. (A previous date at the Westbury Music Fair on Long Island, N.Y., was canceled due to slack ticket sales.) Those who did attend the Ritz show, however, more than eagerly participated in the call-and-response chants of such Crew favorites as "Me So Horny" and "Face Down, A-Up." Also, several women from the audience climbed on stage during the second half of the performance, only to be subjected to the band's verbal and physical assaults. Brother Marquis went as far as slapping some of the women on the head, pinning them to the floor, and simulating various sexual acts with them. The crowd got its ultimate reward, though, when one of these volunteers offered a full display of her breasts.

Although 2 Live Crew never fails to offend, the low turnout Oct. 5 suggests that the novelty might be wearing off. More sophisticated but equally streetwise rap acts like N.W.A., Boogie Down Productions, and Public Enemy are producing a brand of music that slices a few layers deeper than the Crew's simple-minded banterings. A particular irony was that PE's "Don't Believe The Hype" was blasting through the sound system right before the Crew took the stage. The message seems to be getting across.

PAUL VERNA

TEENAGE MUTANT NINJA TURTLES

Radio City Music Hall, New York

ON THE WEEKEND that their 21-show engagement was set to close at Radio City Music Hall, the Teenage Mutant Ninja Turtles—the Radical Reptiles, the Totalling Tubin' Terrapins—were still playing to nearly packed houses. They're not called the Gang of Green for nothing.

Whether the crowd actually got its money's worth, though, is another matter. Clearly, there was much enthusiasm among the predominantly preteen crowd before the Turtles even hit the stage (decorated in Sewer Chic), but there was little done to maintain the excitement once the show got under way. Reciting from a script that echoed the worst of children's television, the Mutant Ninja Turtles got little reaction from the kids as they spouted cliché after cliché while assuming arena-scale rock star poses. Their songs received an equally tepid response. And if the kids were less than impressed, their parents were catatonic.

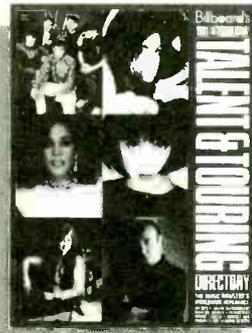
The show's story line was not unlike the plots on the Turtles' weekday cartoon show or that of the feature

movie: Overcoming the evil doings of their archenemy Shredder, while being inspired by their ninja master, a big rat named Splinter. During the live show, Shredder provides the best moments for the adults in the audience, with his tongue-in-cheek malevolence and sneering manner. And the kids get to boo him with abandon.

The ostensible purpose of all this Turtle-ness is their music. It is harmless, generic rock with moral overtones that neither offend anyone nor delight them either. Their MCA album, "Coming Out Of Their Shells," reportedly shipped triple-platinum. But the cassettes initially are available only at Pizza Hut restaurants, which is sponsoring the Turtles' 40-city tour, and that sales figure is not yet certified. Nor is the quality of this production, that will be touring the country through the summer of '91.

After the show, one woman was overheard saying, "Radio City should be ashamed." At the time, however, she was on a long line to buy Teenage Mutant Ninja Turtles souvenirs for her child, who looked positively delighted.

JOHN ANDERSON



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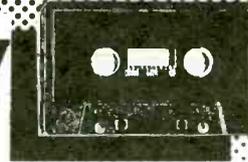
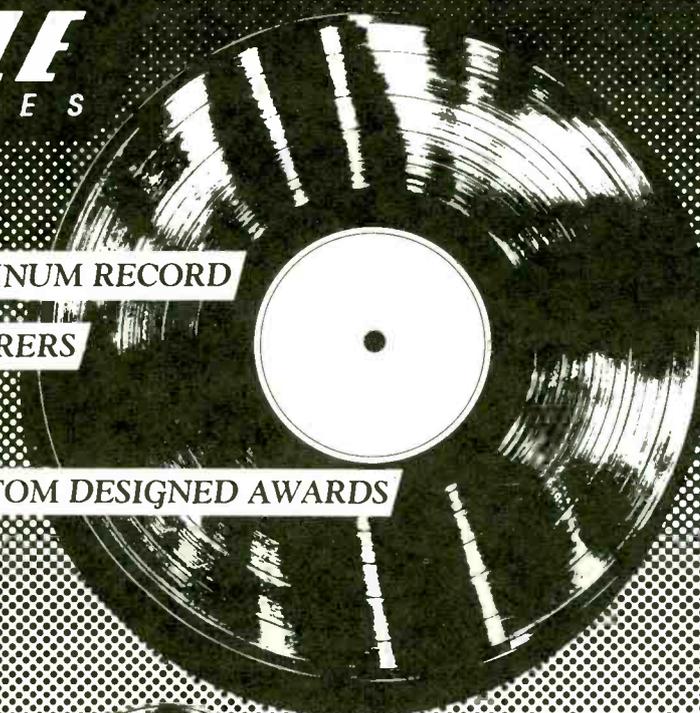
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THE BEAT

(Continued from page 31)

Levin Management . . . The Smithereens had to cancel a show in Harrisonburg, Va., after lead singer Pat DiNizio underwent an emergency appendectomy on the road . . . **Thee Hypnotics** were forced to end their U.S. tour after an early-morning accident in Minneapolis in which their tour van was broadsided by a car that apparently ran a red light. Drummer **Phil Smith** suffered a broken pelvis and will require several weeks of physical therapy. Other members of the Beggars Banquet band and crew were injured less seri-

ously.

AND HE DID IT Without A Dance Mix: The CD-fueled rush of reissued music has allowed the rediscovery of classic pop and roots material. But it also has led to some gratifying action on the Billboard charts. The Beat is pleased to note that making a long overdue appearance on the Top Pop Albums chart this month is blues pioneer **Robert Johnson**, via the Columbia release of "The Complete Recordings." A long way from the crossroads.

NEW ON THE CHARTS

"Hippychick," a psychedelic pop/dance song that cleverly melds elements of rock and soul, is the debut U.S. single for the English trio Soho. The Atco Records track initially broke in August at top 40 radio stations in Detroit and Houston, then spread to modern rock formats and has now become a dance-floor favorite in clubs across the country.

Not bad for 27-year-old twin sisters Jacqueline and Pauline Cuff, who make up the groovy outfit with third member Timothy Brinkhurst. The Cuff sisters—who set out 10

years ago for a career in psychiatric nursing—found time in between studying to join up with Brinkhurst, the band's guitarist/songwriter, and created the group Groovalax in 1979. That collaboration primarily focused on straightforward dance-mix formulas and evolved into Soho, which was signed last year to U.K. indie label Savage Records.

Soho's stateside label deal occurred in July after Stuart Meyer, an artist development assistant at Atco, discovered the import of "Hippychick" in a nearby record store. He brought the song to the attention of label president Derek Shulman, who decided to add the band to its fall roster. A full disc of material, titled "Goddess," will be released next month and the group plans to embark on an extensive U.S. promotional tour soon after.

Soho is managed by Jerry Jaffe, CMO International, 101 W. 55th St., New York, N.Y. 10019, 212-307-6297; and booked by I.T.G., 729 7th Ave., New York, N.Y. 10019, 212-221-7878.

JIM RICHLIANO



SOHO. Pictured from left are Jacqueline and Pauline Cuff.

After 30 Years of Recording—Renewal and Reward

By MOIRA McCORMICK

Over the years, I've been called every kind of singer," says Lou Rawls. "First blues, then jazz, then pop, then rock, then soul, then ethnic, then folk . . . everything." With a distinguished recording career that spans three decades, a career which encompasses over 60 albums, gold and platinum among them, multiple Grammy awards, and countless other honors—underscored by Rawls' continuous humanitarian efforts to further the education of thousands of African-Americans—it isn't surprising that he's been perceived as running the stylistic gamut.

But the Chicago native first made his mark in blues and jazz, and it was his re-immersion in those idioms, on last year's album "At Last," that had critics rejoicing that the incomparable baritone had returned to his roots. However, "I didn't regard it that way," says Rawls of his Blue Note Records debut, which featured an all-star lineup of jazz musicians, including Ray Charles, Dianne Reeves, Stanley Turrentine, David "Fathead" Newman, Bobby Hutcherson, George Benson, Richard Tee, Chris Parker, and Cornell Dupree, " 'cause I never left my roots. I think what [critics] were relating to is the fact that it was a small group sound. The stuff that I'd been doing had large orchestrations, background vocals, the kind of thing I didn't have when I first started recording for Capitol.

"I guess they could think of no other terminology to use but 'return to the roots,'" he says with a smile, "but as far as the music, the songs, the delivery of the songs—I didn't change that, I just changed what surrounded it."

"At Last" reunited Rawls with Blue Note chief Bruce Lundvall, who headed Columbia Records when Rawls had his extremely successful seven-year stint on CBS's Philadelphia International label, which produced Rawls' biggest hit to date, 1976's "You'll Never Find (Another Love Like Mine)." "At Last" covered nearly a half-century of music, from "Fine Brown Frame," a 1948 hit by Nellie Lutcher, to Lyle Lovett's "She's No Lady" and "Good Intentions." The album's tours took Rawls to jazz clubs and festivals he hadn't played in years. Performing those great old songs, he says—songs like Sam Cooke's "That's Where It's At" and Al Hibbler's "After The Lights Go Down," both from "At Last"—was like a tonic.

"I felt so good about the last album," says Rawls, "and the response was so good, I felt I was on the right track, trying to revive some of the older, great songs that nobody's doing. And with jazz, there's more freedom to improvise, rather than being locked in by arrangements and orchestrations. There's more creativity in jazz than in structured rock and pop.

"The music they're doing today...I'm not knocking the new generation, it's what they want, but I'm trying to find music in it," says Rawls. "Heavy dance and rap—where's the music in it? Where's the melody?"

Interesting that Rawls should bring up rap, considering that his spoken introductions to numerous songs, a Lou Rawls trademark, has been cited as a precursor to rap. "They call me the 'pre-rapper,'" he says with a smile, "but I always used words in a different context, more as a storyline." Many of these storylines, to be sure, dealt with life on the lower economic rungs in the inner-city ghetto, as socially conscious then as rap is now.

Most of today's hit records, he notes, are producer/engineer creations. "They're so technical," Rawls says. "They could take a cab driver, somebody walking down the street, take them in the studio, and make a hit." All the more reason, says Rawls, to pursue his new/old direction.

"I just felt there were so many great songs that I remembered, from the days when I was just getting into the business," he says. "If you give them a new musical bed to lay on, not only

will you get the nostalgia crowd, you'll also get a whole new market of people who have never heard them before."

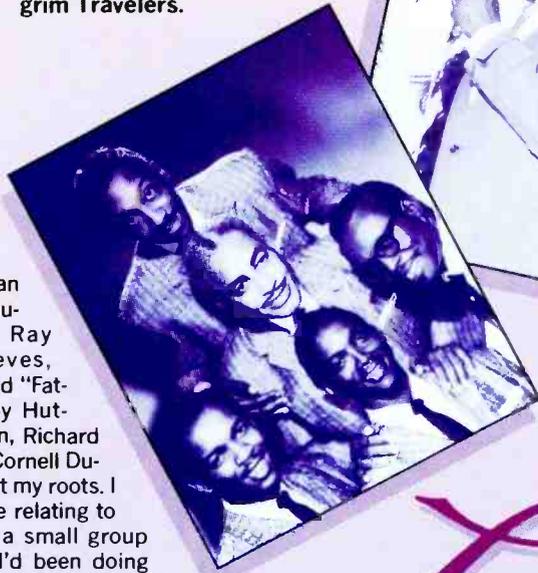
Rawls feels that popular tastes are turning back to the kind of music he does, melodic songs which require a special voice to deliver them. "The people in my audiences, who range in age from about eight to 80," he says, "come up to me at concerts and make comments. The younger ones say, 'Wow, that's great—I've heard your music before because my parents played it, and I was never really into it. But now that I've seen you, I want to check out some more of that kind of stuff.'

"That just shows," concludes Rawls, "that what goes around comes around, and I think it's time for this music to come back, because it's been gone for awhile."

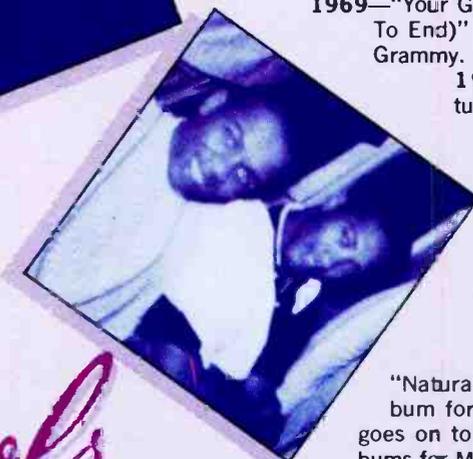
Lou Rawls at the beginning of his career.



The familiar Lou Rawls.



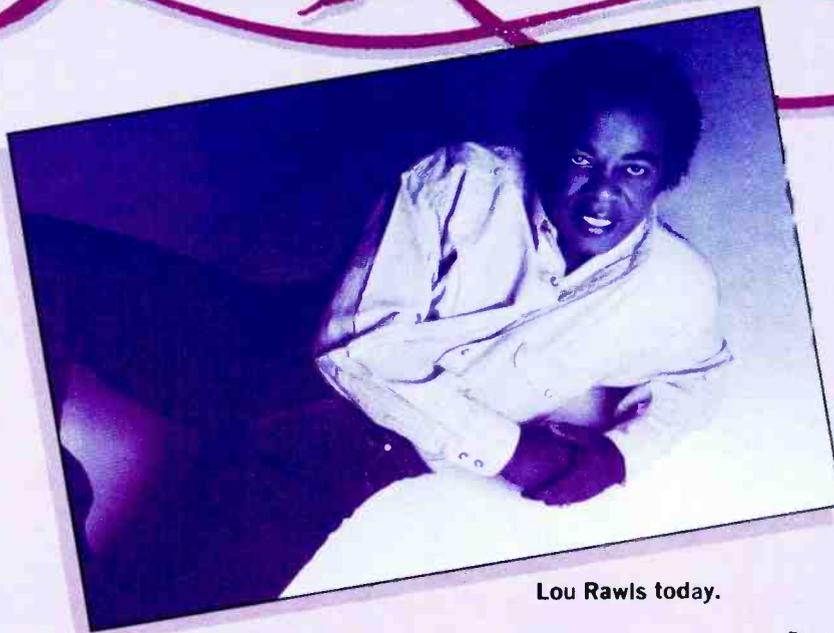
Lou Rawls (first row, left) as a member of gospel group, the Pilgrim Travelers.



Lou Rawls with his friend, the late Sam Cooke.

The Mastery of

Lou Rawls



Lou Rawls today.

For Rawls' new album, "It's Supposed To Be Fun," he retained "At Last's" co-producers Michael Cuscuna and Billy Vera, noting, "Michael is one of the best jazz producers in the business today, and Billy Vera's definitely a historian in R & B music. It's a neat combination." Part of the album was also produced by Narada Michael Walden. "I worked on it over a period of time because I've been on the road," says Rawls, a tireless touring performer who, at 54, still plays some 250 dates a year. "I started it in January, and finished it in July."

Rawls had planned to do a gospel album as the followup to "At Last." Gospel is about as rootsy as Rawls could get, seeing as how he began his singing career in Chicago church choirs; when he left the Windy City in the '50s, it was to join L.A.-based gospel group the Pilgrim Travelers, who toured with Sam Cooke. However, he says, there was "an availability problem" with the other performers he wanted to line up for the gospel disc, who included Aretha Franklin and Marilyn McCoo. Rawls says he would still like to do a gospel record, but it all hinges on being able to round up select performers.

(Continued on page L-4)

Hitting the High Notes

1942—Seven-year-old Rawls begins singing in Chicago church choirs.

Mid-'50s—Rawls migrates west to join gospel group the Pilgrim Travelers (who include Sam Cooke) for a stint, and later joins the Army as a paratrooper.

1958—Having rejoined the Pilgrim Travelers, Rawls is involved in a serious car crash in November which kills the driver, injures two other passengers including Cooke, and smashes up Rawls so badly he is briefly pronounced dead and is comatose nearly a week. After a year-long recovery, he begins singing solo in Los Angeles.

1959—Rawls is discovered while singing at Pandora's Box Coffee Shop in L.A. by Nick Benet, a producer for Capitol Records.

1960—Rawls signs to Capitol, for whom he records 30 albums.

1962—Rawls releases his first album, "Stormy Monday," with jazz trio Les McCann Ltd.

1966—He records "Lou Rawls Live," which goes gold. His hit, "Love Is A Hurtin' Thing," breaks him wide open, and he receives a Grammy nomination for best R & B solo vocal performance.

1967—Rawls wins a Grammy in that category for "Dead End Street," which is also nominated for best R & B recording.

1969—"Your Good Thing (Is About To End)" is nominated for a Grammy.

1971—Rawls captures the Grammy for best R & B performance for

"Natural Man," his first album for MGM Records. He goes on to cut three more albums for MGM.

1974—Rawls releases his first and only Arista album, "She's Gone."

1976—A new deal with Philadelphia International Records begins his association with Kenneth Gamble and Leon Huff, who write and produce Rawls' biggest hit "You'll Never Find (Another Love Like Mine)." Rawls receives a Grammy nomination for best pop vocal on that song, and is nominated for best R & B vocal performance for "Groovy People" the same year. Rawls continues to work with Gamble & Huff for the next seven years.

1977—Rawls wins a Grammy for best vocal performance for "Unmistakable Lou" and is nominated for best R & B vocal performance for "When You've Heard Lou, You've Heard It All."

1980—Sponsored by Anheuser-Busch, the telethon "Lou Rawls Parade Of Stars" debut, with proceeds going to the United Negro College Fund.

1982—Rawls' Epic Records album "When The Night Comes" earns him two Beach Music Awards, and produces the hit single "Wind Beneath My Wings." The first black astronaut, Lt. Col. Guion Bluford, brings the album into space with him.

Mid-'80s—Rawls presents a series of worldwide concerts for American military bases co-sponsored by Anheuser-Busch, the USO, and the Dept. of Defense. During Christmas '83, he tours bases in Korea, Japan, and the

'Lou Rawls has the classiest singing and silkiest chops in the singing game. I love him!'

FRANK SINATRA

Philippines. He also institutes "Lou Rawls Presents Black Gold" and the "Budweiser Showdown."

1989—Rawls releases his Blue Note Records debut, "At Last," which is hailed as a return to his early jazz sound.

1990—Rawls releases "It's Supposed To Be Fun," and continues his rigorous performance schedule.

Compiled by MOIRA McCORMICK

YOU HAVE TO BE PRETTY COOL
TO COMMAND THE SPOTLIGHT FOR
30 YEARS.



Budweiser salutes super-cool Lou Rawls on
30 successful years in show biz
and for all the years to come.

Budweiser

It's Supposed to Be Fun—And Still Is— for One of the Best in the Biz

By BILLY VERA

As a recording artist, Lou Rawls is a breath of fresh air these days. In recent years, music performers have been encouraged, either by their record companies, eager for a source of material, or the performers' own greed, to write their own tunes. This, as often as not, has led to albums containing one or two good songs and filled out by . . . well . . . filler.

Lou's approach harkens back to a time when singers were singers and songwriters were songwriters . . . which brings to mind a line once uttered by the legendary song man and record producer, Jerry Wexler: "I'd cut a song by the devil himself if I thought it was a hit." And Jerry cut more than his share of hits, more than one written or published, I know, by mortal enemies.

The difference between Lou's approach and that of many current performer/songwriters is one of emphasis. To the latter, song and record are one and the same: the bass line, drum program, fills, samples, lyrics and melody all have equal value. Eliminate any one element and you have no "song." To a Lou Rawls, the song is a starting point, a vehicle, a means of self-expression.



Visiting Congress, from left: Hon. Charles Rangel, D-N.Y.; Dionne Warwick; Lou Rawls; Hon. Yvonne Brathwaite Burke, D-Calif.; Hon. William (Bill) Clay, D-Mo.; and Hon. Louis Stokes, D-Ohio.

Lou Rawls is an interpreter, one who possesses one of the richest, most recognizable voices in pop history. He also has a knack for picking material which suits his style, and that material ranges from previously unrecorded songs, like his No. 1 "Love Is A Hurtin' Thing" or "Wing Beneath My Wings," later a smash by Bette Midler, to little-known gems such as "Your Good Thing (Is About To End)" which, prior to Lou's recording, was a semi-obscure Isaac Hayes-David Porter tune cut by Mabel John, or "She's Gone" by the then unknown Hall & Oates.

Such is the force of Lou's personality that even a stint with discomesters Gamble & Huff in the '70s resulted in "You'll Never Find Another Love Like Mine" emerging as a Lou Rawls record, rather than just another trendy disco track.

You wanna talk about trends? Lou's patented monologs a la "Dead End Street" predate not only the current rap craze but inspired Isaac Hayes and Barry White's uses of the device as well.

The "roots" movement of the past several years has been, perhaps in part, a backlash to the synthesized swill demanded by format radio in its quest to compartmentalize and formula-ize music into one continuous song, broken up into segments (leaving holes for jingles, which in turn, ape what's just been played), resulting in a Muzak-like soundtrack against which people can play out their lives.

This "roots" movement has spread through pop



Mayor Tom Bradley proclaims "Lou Rawls Day" in L.A. in honor of Rawls' contributions to the United Negro College Fund via the "Lou Rawls Parade Of Stars" telethon.



Rawls stars on Hollywood Walk of Fame with host Johnny Grant; Lou's mother Evelyn Beal; and William Hertz of Grauman Theaters.

(Bonnie Raitt, the Fabulous Thunderbirds), jazz (Harry Connick Jr., the Marsalis Brothers), R&B (the Neville Brothers) and country (k.d. lang, Dwight Yoakam) and caused labels, large and small, to embark on massive catalog reissue programs to satisfy the audience desperation for something different.

It was in this climate that Lou met with old pal Bruce Lundvall, who'd headed CBS Records during Rawls' tenure there on Philadelphia International and who now was running Blue Note, the 50-year-old jazz label (with its own history of beloved classics, ranging from Sidney Bechet to Thelonious Monk to Horace Sil-

'I go way back with Lou Rawls—all the way back to 'Tobacco Road,' and to this day I still find uniqueness in what he does.'

RAY CHARLES

ver to Art Blakey to Herbie Hancock).

Out of their meeting came the idea for Lou to explore his own rather impressive roots in an album which would take classics from the jazz and black popular music lexicons, and combine them with newer songs that had the potential of becoming classics.

Before long, musicians were coming out of the woodwork, wanting to be involved in such a project. Ray Charles, George Benson, Dianne Reeves, Stanley Turrentine and David "Fathead" Newman are only some of the greats who joined in to help make "At Last" an aesthetic and commercial success, reaching No. 1 on the Billboard jazz charts and grabbing a Grammy nomination for best male jazz vocal.

In the wake of such success, it is easy to forget how courageous a move it was for Lou to not only make an album specifically designed NOT to chase the charts of top 40 radio, but to give up lucrative dates where he could have walked through his old hits for big bucks and, instead, go on the road playing smaller jazz venues for a fraction of his normal fee to promote such an album.

It worked, both as a strategy and as a renewal of Lou's creative spirit. "At Last" was followed by a Blue Note reissue of his first Capitol album, "Stormy Monday," with the Les McCann

(Continued on page L-8)

By DAVID NATHAN

With well over 30 hit records listed in Billboard's Top R&B singles since his career as a major recording artist began in earnest in 1966 and a slew of successful albums that have covered almost every genre from blues and jazz to soul and pop, Lou Rawls has earned his place in the international recording business as a virtual musical giant.

As a new decade begins, Lou finds himself reaching new heights of success as a hitmaker. With the release of "It's Supposed To Be Fun," his second Blue Note album, Lou Rawls has entered a new phase of his recording career, reinforcing his roots as a blues and jazz master while continuing his appeal as a pop and soul stylist whose interpretative ability is unparalleled.

David Brokaw, who has been associated with Lou since 1972 and has managed the superstar's career since 1982, details the steps that led to Lou's pacting with Blue Note two years ago. "Lou enjoyed tremendous success in the late '70s working with [producers] Gamble & Huff, after which he signed with Epic in 1982," recalls Brokaw. "Bruce Lundvall [now President of Blue Note and General Manager, East Coast, Capitol Records] was really the executive behind that move and shortly after the deal was consummated, Bruce left the company. As sometimes happens in such a situation when the executive responsible for a signing leaves," Brokaw notes candidly, "the artist is left in some ways as an orphan." He ended up doing three albums out of a five album deal with Epic and although we tried different combinations, including a great LP with Jay Graydon and David Foster, it just wasn't the place for Lou to be."

Although Rawls' tenure with Epic lacked consistent chart success, it's interesting to note that he became the first singer to score with "Wind Beneath My Wings," a major hit last year and a Grammy winner this year for Bette Midler, which when released in 1983 took him into the lower reaches of the pop and R&B charts.

Finally leaving Epic in 1985, Rawls was reunited with Gamble & Huff for a brief spell in 1987. Notes Brokaw, "The original plan was to take the album ["Family Reunion"] that Lou did with

Directions '90: The Natural Evolution of an American Classic Reaching New Heights

Kenny and Leon to a major company but for whatever reason, that didn't happen and they created Gamble & Huff Records expressly for the purpose of distributing the record. The album got a good initial response [spawning the black music hit, "I Wish You Belonged To Me"] but going the independent route wasn't easy."

Although Rawls had continued to work consistently as a live performer and had to his credit almost three decades as a recording artist, Brokaw reflects that "for close to eight years, he'd been actively recording and working with some of the finest people around and yet, we didn't get a sense that everything that could be done was being done."

It was in 1989 that Bruce Lundvall, now at the helm of Blue Note, re-entered Rawls' recording career. "Lou, [attorney] Jeff Ingber and I sat down and we said, 'now what?' We decided to call Bruce and see if there was a home there for Lou. We looked at where radio was at and it was M.C. Hammer and Bobby Brown time and it was obviously not about competing with what the new artists were doing. Given that Lou had roots in gospel, jazz and blues; that he had been a protege in some ways of people like Duke Ellington and Louis Armstrong; that during his early days at Capitol he'd been viewed as someone cut in the same

Lou Rawls hosting 10th anniversary telecast of "The Lou Rawls Parade Of Stars."



cloth as the late Nat King Cole in the broad sense of being an artist with across-the-board appeal; that when people thought of Lou they thought of Sam Cooke—someone else who had been a real close figure in his life—because of his durability, longevity and ability to sell the idea of a song that could become a standard; and that he's

always been an artist with musical flexibility and a broad repertoire, we looked at the idea of letting Lou do what he does best, within the Blue Note framework."

Lundvall recalls that when he initially spoke to the singer, "Lou expressed a desire to make records in the acoustic manner, the way he'd made his early records for Capitol. I told him we'd like to have him on the label but that we didn't have quite the same budgets that other companies do! He let me know that he didn't feel that he needed a multi-million budget for what he wanted to do, and I realized that although he's not generally known as a jazz singer, if we surrounded him with great musicians and we could do something that was very comfortable for him, music that neither compromised him nor the label, it would be great to have him with Blue Note. I thought about what a classic artist he is, that he has a voice everyone knows, one of the most famous voices around, and we quickly made a deal."

The executive's first move was to talk with Blue Note producer and A&R consultant Michael Cuscuna (who worked extensively at Atlantic Records during the '70s with artists like Oscar Brown Jr., Garland Jeffries, Cornell Dupree, and for Warner with Bonnie Raitt) about the Rawls project. Notes Cuscuna, "I

(Continued on page L-6)

30 YEARS

(Continued from page L-1)

The new disc, like "At Last," is a pastiche of selections old and new. Current cuts include the title track, "It's Supposed To Be Fun," written by Walden, and "The Last Night Of The World," from "Miss Saigon." "I saw the play in London," says Rawls, "and the song really struck me. It's a duet on the album, and I was going to do it as a duet, but the people I called upon were busy or committed to something else."

Elsewhere on the album, "We've got jazz, blues, beautiful ballads—a taste of everything," says Rawls. One blues cut, "All Around The World," is "a hit from back in the '50s," he says. "They ain't writing that kind of stuff today." Also included are Arthur Prysock's "I Wonder Where Our Love Has Gone" and Clarence "Frogman" Henry's "I Don't Know Why I Love You But I Do." "All of these are old, old songs," says Rawls.

"I have quite a variety of material on the album," he continues. "This is what music was, as opposed to what they're calling music today. Again, it's not to put down the now generation—they like it. But the thing is, they just don't know about that [other] music."

Even as an entertainer, Rawls is an educator, exposing new audiences to classic, timeless music. Rawls has been an indefatigable crusader for higher education for many years—"to combat the ills and the problems of the world today," as he says—largely through his longtime efforts as a fundraiser for the United Negro College Fund. His Anheuser-Busch-sponsored annual telethon, "Lou Rawls Parade Of Stars," he has raised over \$77 million for the UNCF.

"I was fortunate enough to have a God-given talent and the ability to use it," says Rawls. "When I got into the world of music and started traveling, I began seeing what was going on in the world." Even though, admits Rawls, who never had the opportunity to go to college, "I got more education out on the road than I ever would have gotten in school, I realized just how important knowledge is."

Rawls had been doing Budweiser jingles for Anheuser-Busch, a commercial gig which continues to this day, when "they asked if there was anything that I do that they could support me on,"

he says. "I said, 'Well, let's do something for education. Everybody's raising money for diseases, but nobody's doing anything for education—and some of these kids might have answers to the diseases and problems of the world.'"

The first "Parade Of Stars" telethon was held in 1980, "and now, 10 years and \$77 million later, we've helped to educate about 25,000-30,000 young people," says Rawls.

Rawls also put together an annual syndicated TV special, "Lou Rawls Presents Black Gold Hits," to celebrate achievements of black performers. He also hosts the yearly national talent competition, "The Budweiser Showdown," in which the winner receives cash, equipment, and the chance to perform on a Budweiser commercial.

"A lot of people are talented, but they get lost in the shuffle," says Rawls, explaining his involvement in the talent search.

In Rawls' opinion, performing artists should involve themselves in as many causes as they can benefit. "People listen more to musicians and entertainers than to world leaders," he says. "They'll put more faith and trust in a performer than they will a politician. That's why politicians are always trying to get performers to stand beside them."

In his home town of Chicago—where last year South Wentworth Ave. was renamed after him, but where, he confesses, the predatory weather he dubbed "The Hawk" on a mid-'60s record has prevented his ever resettling there—Rawls is working with Alderman Dorothy Tillman to construct a Lou Rawls Youth Center, an alternative to the streets. "But it will be more of an educational center than an athletic center," he says, "with books, visual aids, computer aids—they could go inside and



Eddie Murphy, center, honorary chairman of the 1989 "Lou Rawls Parade Of Stars" telethon, at a 10th anniversary party celebrating the event with host Lou Rawls, right, and Wayman F. Smith III, VP of corporate affairs for Anheuser-Busch Companies, the founding and national sponsor of the telethon. "Parade Of Stars" benefits the 41 private, historically black colleges and universities of the United Negro College Fund (UNCF).

learn.

"We keep talking about role models," he says, "and what do we give our kids? Basketball players, baseball players, entertainers... There's nothing wrong with that, but we need to give them some history, some substance, let them look back and see where their ancestors have made great contributions to the world we live in today."

What's next on the agenda for Rawls is "hard to say," he says, because it "changes from moment to moment. I've dived into acting a couple of times, but the reason I haven't pursued it is I'm always on the road. I live at the airport."

With such a rigorous touring schedule, and his other musical activities (like providing the soundtrack for the "Garfield The Cat" cartoon specials), not to mention his multitudinous other projects—how on earth does Lou Rawls keep going? "Go to bed," the singer grins, "and take vitamins."

'Very few singers are blessed with a signature voice . . . one you'll recognize upon hearing it. Lou Rawls has such a voice. In addition to being a memorable performer, his sound is unforgettable.'

DICK CLARK



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*It's Supposed
To Be Fun...
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With gospel roots and jazz desires, LOU RAWLS made his first record for Capitol Records in 1962 with the Les McCann Trio. His distinctive voice (recently surveyed as the third most recognizable in America) and his command of the blues made him an instant success. With "Lou Rawls Live" a few years later, he introduced his fast, city-slick raps to set the scene for songs. We're still feeling the influence today.

After conquering the genres of jazz, blues, R & B and pop, and the mediums of radio, records and television, Lou Rawls remains a consummate artist.

In 1989, choosing to return to the jazz, blues and country roots from which all American music sprang, he selected Blue Note Records as his home.

With the success of last year's *AT LAST* and with the release of his new album *IT'S SUPPOSED TO BE FUN*, we are proud to count Lou Rawls among the beacons (maybe even deacon) of the Blue Note family.

Congratulations, Lou.

Bruce Lundvall
Hale Milgrim
Michael Cuscuna
Billy Vera
Matt Pierson
Susan Levin
Cynthia Cochrane
Steve Schenfeld
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Lou Rawls

CLASSIC

(Continued from page L-3)

began gathering old songs as well as listening to contemporary material that I felt could allow him to get back to his jazz and blues roots and create something with more lasting value. I pulled out some song cassettes and was listening to some Billy Vera songs I liked, and after Bruce suggested I work on the album as a producer, we talked about bringing Billy into it."

Lundvall says that the teaming of Vera and Cuscuna with Rawls was "perfect casting. Billy had a tremendous knowledge of classic songs as well as being a terrific songwriter and as we listened to the songs, they fit Lou to a tee." While compiling the material for Lou's "At Last" album, Lundvall received a tape from Lyle Lovett's office "with a note that said the songs were 'for your young artist D'Atra Hicks.' In fact, they were totally unsuitable for D'Atra but perfect for Lou and we ended up including two Lovett songs on the record."

Bringing in guest artists like the legendary Ray Charles (who duetted on an old tune written by the late Sam Cooke and an early Rawls associate, J.W. Alexander) and George Benson, utilizing such Blue Note stars as Dianne Reeves (for duets with Rawls on the chestnut "At Last" and "Fine Brown Frame"), Stanley Turrentine, Bobby Watson and Bobby Hutcherson, working with key players like David "Fathead" Newman and Steve Khan and a New York-based rhythm section that included Richard Tee, Cornell Dupree, Tinker Barfield and Chris Parker produced what turned out to be one of Rawls' biggest albums in years.

"These guys took some great material and gave it new life," says manager Brokaw. "A song like 'Fine Brown Frame' is something Lou grew up with and 'At Last' is a true classic. It was all about invigorating some great music." Producer Cuscuna says that he and Vera approached the sessions "knowing that Lou was in a sense shifting directions from what he'd been doing. We just told him to feel free to come in and sing when we were doing the rhythm tracks, the way people used to and we used my favorite rhythm section, a group of guys that we knew would be in the pocket. We literally shaped the music in the studio between us, and we not only had a great time but it turned out to be something we could be extremely pleased with both artistically and sales-wise."

When executive Lundvall played the tapes of "At Last" to the staff at CEMA, which distributes Blue Note product, "they literally took the bull by the horns and went after it and we ended up with a record that was very successful, possibly Lou's most successful LP since his days with Philadelphia International. Not only that, but it went to No. 1 on the jazz charts and Lou was nominated for a Grammy in the jazz category, which may have been 'firsts' for him."

The label's international affiliates also jumped on the album and gave Rawls unprecedented success worldwide with strong sales and critical acclaim in the U.K., Japan, the Netherlands, Germany, France, and Australia. "Lou did a lot of the sum-

mer festivals overseas and was a big hit at Nice, Montreux and Mount Fuji," notes Lundvall, "in addition to which he really took a whole 'grass roots' approach here in the States by playing jazz clubs, something he hadn't done in 25 years, and by doing all the television and press we could get for him."

"In essence," says Brokaw, "it's now about making great records that make sense for Lou's persona, his style, preparing a new base for him, and that's something we could all get excited about. When 'At Last' came out, the world looked and said, 'it's tremendous to see Lou Rawls doing great songs.' The jazz moniker that people associate with Blue Note Records is not a limitation for Lou, it's more like a strong defining force. We're all happy that we've re-established a solid core audience with 'At Last' and now we're looking to expand upon it further with the new album."

"This second LP is a continuation of the concept we used for the first one," notes Lundvall. "We're solidifying the base we built with 'At Last' and we have music that will work well on quiet storm and contemporary formats. As with the first LP, we went for great old songs like 'Goodnight My Love,' Dinah Washington's 'This Bitter Earth,' 'Any Day Now' and 'If You Gotta Make A Fool Of Somebody' along with new songs like 'Moon-glow' and 'Good Morning Blues' written again by Billy [Vera] and 'The Last Night Of The World' from the musical 'Miss Saigon,' which works beautifully and could likely become a standard."

Co-producer Cuscuna, who has recently finished Blue Note work with McCoy Tyner and Dianne Reeves (a standards album due for release next year in the U.S.), says that working on this second project with Lou was "hard work but fun. Lou, Billy and I felt that we didn't necessarily need to go for bringing in a lot of guest artists for this album. I'd say it's more cohesive, there's a greater blend and it's more homogenized than the first album."

A chance meeting in Hawaii with hit producer Narada Michael Walden when Walden was on vacation there resulted in the title track for the al-

bum. "Narada told Lou, 'I can cut a hit record for you' and he ended up using a phrase that Lou's used a lot when referring to his career in the last few years," says Brokaw. "Lou's one of those guys who's always looking to build and grow and even with all he's done, he still feels he hasn't achieved his highest potential, so he's always looking for the next level. When we discuss what's coming up in his career, he's in a position now to make choices and if something looks too tough or ridiculous, schedule-wise, he'll say 'let's not burn ourselves out—look, it's supposed to be fun!' And that's where Narada got the idea for the song."

"We'd actually practically finished the album and Narada finally sent us a demo of the song; of course, he ended up producing it for the album and it's the first single," says Lundvall. Producer Walden says: "I can remember growing up, listening to Lou as a child when my parents would play songs like 'St. James Infirmary' and 'Tobacco Road' so to be in the studio with him was great, a real learning experience. He's real fast and with just five or six takes, he had the song down."

Adds Brokaw, "Naturally, we're all hoping that something breaks out from the album and we hope that one of the songs on the album becomes a big hit. In working with Narada, we wanted to have something that was more accessible but we were all concerned that the track didn't stick out like a sore thumb. If it was too slick, it wouldn't have ended up on the album because we were not about to sacrifice what this album's all about. Whatever you're doing with any aspect of this business, there has to be honesty, and with the work he's doing with Blue Note, Lou is honestly doing the kind of music he should be doing, and when Lou scores with a hit record, it tends to stay with people for a long time."

Noting that his association with Blue Note is "long term," Lundvall concludes that Lou Rawls is "one of those legendary artists and there aren't that many around. He's a classic singer who's still making great music with 'that voice,' a voice that's instantly recognizable everywhere."

RAWLS NAMED KENTUCKY/SONG CONTEST SPOKESMAN

Lou Rawls has been named national spokesperson for the 3rd Annual Billboard Song Contest presented by Kentucky Fried Chicken and will also serve as a blue ribbon panel judge in the jazz category of the contest.

The contest is open to amateur songwriters in seven different musical categories including rock, pop, country, black/rap, gospel/contemporary Christian, jazz, and Latin. The Grand Prize Winner receives \$25,000 cash, a trip for two to the Montreux International Festival (Montreux, Switzerland) where the grand prize winning song will be performed, the opportunity to have his/her winning song considered for recording

by Capitol Records, a signed Gibson Les Paul reissue gold top guitar, and a Dean Markley K150 amplifier.

A blue ribbon panel of judges comprised of 21 well-known artists will select the grand prize winner.

Contest entry forms will be accepted through Nov. 30, 1990. Contest winners will be notified in May 1991.

Entry forms and contest rules will be available at participating Kentucky Fried Chicken restaurants, authorized Gibson Guitar and Dean Markley dealers, and by writing to 3rd Annual Billboard Song Contest Presented by Kentucky Fried Chicken, P.O. Box 35346, Tulsa, Okla. 74153-0346.

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ONE OF THE BEST

(Continued from page L-3)

trio, which jazz radio also jumped on, gratefully. That radio should welcome and play a 1962 album as if it were a current one says much about the timelessness of Lou's music.

His style can be traced back to the great black baritones of the '40s and early '50s, which he heard on Chicago DJ Al Benson's radio show, broadcast from the window of his record shop: Billy Eckstine, Arthur Prysock, Al Hibbler, Nat "King" Cole, Percy Mayfield and Bullmoose Jackson. Those along with the urgency of the Pilgrim Travelers' Jesse Whitaker, give Lou that gospel edge which can be felt, even at his most relaxed, seething just beneath the surface.

Other influences were the '50s doo-wop groups like the Spaniels and the Dells, whose tunes he and schoolmate Sam Cooke harmonized to in the lavatory—to get a good echo.

In 1951 Sam went off to sing lead with gospel's top quartet, the Soul Stirrers, leaving Lou to join such local groups as the Teenage Kings Of Harmony and the Holy Wonders. In the mid-'50s Lou helped Sam drive to Los Angeles for the National Baptist Convention where Lou was asked to join the Chosen Gospel Singers with whom he made his first records for Specialty. Lou also did time in the Pilgrim Travelers but military service called and he joined the 82nd Airborne Division.

When he got out of the service in 1958, he rejoined the Pilgrim Travelers, replacing their two lead singers. With Lou on lead, the group cut passionate sides such as "A Soldier's Plea" and "Talk About Jesus" for Andex as well as a couple of pop songs as the Travelers.

The gospel circuit was a grueling one and after awhile Lou began to pursue a secular music career. A solo record on Herb Alpert and Lou Adler's Shardee label didn't sell, but helped him get gigs up and down the coast, sometimes making two or three a night in his old '47 Plymouth.

In the late '50s/early '60s Lou was part of a talented clique of young stylists which included Gene McDaniels, Larry Williams, Johnny "Guitar" Watson, Jesse Belvin, Sam Cooke and the above mentioned Les McCann.

In 1962 Lou sang harmony on Cooke's "Bring It On Home To

Me" b/w "Having A Party," a two-sided hit. That, combined with the success of "Stormy Monday," and Lou was off to the races.

Cuts like "Tobacco Road" and "Hootchie Koochie Man" helped make Lou an album artist who didn't have to rely on the whims of top 40 radio for his career. Still, top 10 hits like "Love Is A Hurtin' Thing," "Dead End Street" and "A Natural Man" didn't hurt either.

Lou's second Blue Note album further explores his black popular music roots, combining classics of the genre with some newer classics-to-be, highlighted by solos by Hank Crawford, Eddie Harris and Cornell Dupree.

"Don't Let Me Be Misunderstood" was co-written by Bennie Benjamin, who is best known as co-writer of "Wheel Of Fortune," "Cross Over The Bridge" and "I'll Never Be Free." "Don't..." was first recorded by Nina Simone in the early '60s and covered by the Animals and revived a few years ago by Elvis Costello.

Another R&B standard is "All Around The World," written and originally recorded by Titus Turner and successfully covered by Little Willie John. The tune has also been cut as "Grits Ain't Groceries" by Little Milton, Bonnie Raitt and Wet Willie.

"Good Morning Blues" was written and cut by Billy Vera in the '60s and later by George Benson. "Any Day Now" is, of course, the Bacharach-Hilliard classic, first done by Chuck Jackson in the heyday of New York sweet soul. Lou decided to take it at a shuffle tempo to avoid any comparisons with the original.

"This Bitter Earth" is taken r-e-a-l slow, to give Lou the opportunity to show all those Johnny-come-latelys where it all comes from and just what soul is all about. Hank Crawford's alto solo is simply magnificent.

"If You Gotta Make A Fool Of Somebody" is from the pen of Rudy Clark, who gave the '60s some of its most memorable and melodic songs: "The Shoop Shoop Song (It's In His Kiss)," "Good Loving" and "Everybody Plays The Fool." Eddie Harris gives us one of those quirky solos which made him famous.

"You're The One" was first cut by New Orleans' the Spiders on Imperial in 1954 and revived a decade later by the O'Jays for the same label. "I Wonder Where Our Love Has Gone" from the pen of the under-appreciated Buddy Johnson ("Since I Fell For You," "Save Your Love For Me") was originally done by his

'I was Lou's manager when he was a gospel singer with the Pilgrim Travelers and I can remember when he signed as a pop artist with Shardee Records, which was co-owned by Herb Alpert and Lou Adler, back in 1959. Nothing happened with that situation and, although I stopped managing him, we stayed friends and I did whatever I could to look out for him in those early days. I can remember distinctly when Lou opened at The Coconut Grove in Los Angeles when the son of the owner of the place described him as 'the greatest news since black pepper!' Lou has a fantastic instrument and he's a very warm guy.'

J.W. ALEXANDER

male band vocalist Arthur Prysock.

"But I Do," written by Bobby Charles ("See You Later Alligator") and '40s R&B star Paul Gayten, was cut in 1961 by Clarence "Frogman" Henry.

"Goodnight My Love" was a hit for Lou's pal, the late Jesse Belvin. According to legend, Jesse, a notorious song peddler, was at George Mottola's office looking for material for an upcoming date and George whipped out an unfinished song that needed a bridge. Jesse, a facile songwriter, knocked one out in a few minutes and offered to sell it to Mottola for \$400. Another songwriter, John Marascalco ("Rip It Up," "Good Golly Miss Molly"), took out the cash and went on to own half of a standard.

"Moonglows" and "One More Time" by Billy Vera, "Its Supposed To Be Fun" by Narada Michael Walden and "The Last Night Of The World" from the London hit show "Miss Saigon" round out this generous 14-cut album.

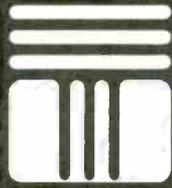
CREDITS: Executive Producer, David Brokaw; Editorial by Billboard writers and contributors, except by Billy Vera, musician, producer & music historian based in Los Angeles; Photos courtesy of the Brokaw Co.; Design, Steve Stewart.

For Lou,
artist,
humanitarian,
friend.

Ron Rosen

*Dearest Lou,
Thank you for constantly reminding the world,
"It's Supposed To Be Fun".
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It's DOOMsday For Music Videos

Director Mignone Sees The Big Picture

BY DEBORAH RUSSELL

LOS ANGELES—DOOM Inc.'s Thomas P. Mignone has this *thing* about the big picture.

Actually, it is the little pictures that intrigue this Hollywood-based music video director. His fascination with the relationship between a "sum and its parts" permeates virtually everything this man does, from his corporate philoso-

'I don't think a lot of people realize the power behind what they're doing'

phy to his artistic vision.

Take the unexplained origin of his company's name ("in all caps, please"), for instance, and the spiked "DOOM ball" logo that appears in various forms on the company letterhead and product. Then take a look at the high-concept videos he's reeled for Dramarama, Andy Prieboy, and Grant Hart, and it becomes clear that nothing is quite what it seems in Mignone's world.

For starters, he is an artist with an electrical engineer's background. Mignone graduated from Rensselaer Polytechnic Institute in New York in 1982 and spent time working for AMPEX before he moved to Los Angeles and incorporated DOOM in February 1990. "I have a very strong technical background and contrary to what people believe, not all engineers are noncreative," he says.

Mignone immerses himself in every aspect of video making, from creating the initial concept with the artist, to completing the final on-line edit, to keeping statistics on how often a clip is broadcast on various video outlets.

He is a master at directing expensive-looking clips on a low- to mid-sized budget: "I map every-

thing out before I shoot, which is a very cost-effective way to work. It trickles down to shooting less film and shooting less hours." And he is a creative man who takes his business very seriously: "I understand the purpose of video is not wholly artistic; we're trying to sell records here."

Mignone and his producer, Darcy A. Oltmann, share a vision of DOOM as an "alternative" production house. They tend to avoid linear concept or performance clips and seek instead to reel multilayered, multifaceted videos that evolve over time, Mignone says.

"I try to make videos that won't look like what was played before them or after them," he notes. "I like to create clips that the artist, the record company, and the viewer can interpret as having whatever depth they want from it. It can be just 'eye candy,' or if you look a little deeper you'll see a story line threaded throughout the clip that is related back to other things and ideas the band stands for and believes in."

Mignone often approaches a project by shooting the end first. He'll move backward, breaking the final shot into close-cut fragments that take on different meanings with different contexts. In Grant Hart's "All Of My Senses," a macro shot of crumpled cloth takes on the identity of a hilly landscape. The viewer learns later that the hilly landscape is actually the leg of a drowned man.

"I like to paint a picture that is completely unlike what the final shot is so you're not sure what the big picture is until the very end," Mignone says. "You may get a subconscious intuition as to where the clip is going, and that builds a desire to follow the whole thing through."

Mignone sees the bigger picture of music video programming as a way to communicate a series of little pictures: individual clips that say something important about the world we live in. Above all, he

respects television and its influence on popular culture.

"TV is a fascinating medium, it's a very powerful tool and I don't think a lot of people realize the power behind what they're doing," Mignone says. "I guess I place a higher importance on music video than a lot of people probably do. But I know *why* I do. There are still a lot of significant things to be said through music video."

Take the video "Humans," by the Australian band Die Laughing. The group performs in a desert (Continued on page 36)



Tour Video. R.E.M. lead singer Michael Stipe, left, finishes work on the band's live concert longform, "Tourfilm," released by Warner/Reprise home video. With him are director Jim McKay, center, and on-line editor Walter Schломann. (Photo: Ebet Roberts)

THE EYE



by Melinda Newman

FIRST IT WAS the Fresh Prince, New Kids On The Block, and the Guys Next Door, now Motown group the Boys are headed for ABC (it's easy as 1-2-3). The show, which will be a midseason replacement, features the four brothers playing four brothers (but they're not playing themselves, naturally) whose parents are no longer alive and who are reunited by an aunt in Venice Beach, Calif. "It's not a fish-out-of-water sort of series, though," says co-executive producer Jerry Kramer. "It's really a story of their getting back together. The pilot is about how the brothers come back together and want to stay together." **Thelma** "Don't Leave Me This Way" **Houston** plays the boys' aunt.

Kramer—who directed the latest Boys music video clips, "Crazy" and "A Thing Called Love"—is co-producing the series with **Debbie Allen**. Allen, who also serves as "The Boys" director, "brings the same sensibilities to the show that she's brought to 'A Different World,'" says Kramer. "There will be issues handled in a humorous way."

There will also be musical numbers in the 30-minute prime-time show. "Right now we're planning one in each show," says Kramer, "And we plan to have guest stars to come by and sing."

The songs will advance the plot, Kramer says. "We'll use songs from the album depending upon whether they fit in. We used 'Crazy' for the pilot, but only because it fit." The show's night and time have yet to be announced.

THE BEAT GOES ON: The Soulbeat Entertainment Television Network will host its 12th annual Hollywood Awards Ball & Dinner, Friday (19) in its Oakland, Calif., hometown. The gala, coordinated by Soulbeat GM **Elizabeth Stern**, will celebrate Soulbeat founder **Chuck Johnson's** birthday, as well as honor several community and music leaders. "This year, Soulbeat is pulling out all of the stops," says Johnson. "This Soulbeat Hollywood Ball & Dinner will be unforgettable—and a night to remember. It's Soulbeat's way of paying back the community which has been so kind to not only our television company, but also to our parent company, Johnson Communications."

LOCAL LOOK: Two new shows from Hartford, Conn.'s WHCT-TV 18 rolled out the first week of October. "KISS-TV" premiered Oct. 5 at its regularly scheduled 10-10:30 p.m. Friday time slot. "KISS-TV" shows top videos and is hosted by **KISS 95.7 DJ John McMann**. The program, which includes a top-10 countdown, a trivia quiz, and news about upcoming

concerts, is taped at Rascals, a teenage dance club in Naugatuck, Conn.

The second offering from WHCT is "Center Stage," a dance party that follows "KISS-TV" and features teenagers from area high schools who come to the station's studios and dance.

"WHCT Channel 18 is the only Connecticut station that produces a full hour of prime-time rock music programming," says station manager **Terry Planell**.

The channel's first video-oriented program began airing in January. "Video Wrap" is a public affairs show that invites young people to talk about values (are there any?) in rock music videos. The 30-minute program, which airs every other Sunday at 11:30 a.m., is hosted by **Father John Gatzak** of the Archdiocese of Hartford.

For more information about any of these programs, call **Andrea Obston** or **Laura Soll** at 203-243-1447 or 203-653-2712.

SPEAKING OF TOP TENS (Nines?), I've been dreadfully busy putting the finishing touches on Billboard's Music Video Conference, so my screening time has been limited, but here are my favorites of the clips I viewed this week:

- 1) "Come Next Monday"—**K.T. Oslin** (RCA) Nothing else came close—even noncountry outlets should give this one a fair shake.
- 2) "Tick Tock"—**Vaughan Brothers** (Epic) Touching without being maudlin.
- 3) "Your Mom's In My Business"—**K-Solo** (Atlantic) Fun concept and colorful.
- 4) "Stone Cold Yesterday"—**The Connells** (TVT) I ran through a field of flowers in a tie-dyed T-shirt after watching this one.
- 5) "Foxy Lady"—**Mary's Danish** (Chameleon). After the psychedelia party the Connells started, it only seemed to make sense to continue in the same vein.
- 6) "Stompin' 2 The '90s"—**YoYo** (Atlantic) Energetic, bright performance clip shot in cool places.
- 7) "Wiseblood"—**King Swamp** (Virgin) Ethereal, dreamy performance clip that fits the British band perfectly.
- 8) "My Love Is A Fire"—**Donny Osmond** (Capitol) He's determined to shake that goody-goody image once and for all, and he looks great doing it.
- 9) "Just The Way It Is, Baby"—**The Rembrants** (Atco) Nice, effective pan and scan makes this video more interesting than most of this sort. Plus, you can't tell these guys apart.

WEDDING BELLS: Capitol Records manager of national video promotion **Sean Fernald** plans to marry the label's **Darcy Cloutier** Oct. 27. The blessed event is taking place at The Palace in Hollywood, the site of the Billboard/Tanqueray Sterling Music Video Awards, Nov. 9.

OUT AND AROUND: **Ed Redfern** has left his position as advertising manager at VH-1 and can be reached at 212-977-5120.

CBS/Sony Video Single Disc Hits The Japanese Market

BY SHIG FUJITA

TOKYO—The CBS/Sony Group here has launched its video single disc in the Japanese marketplace, and a dozen record companies—including Toshiba-EMI and Pony Canyon—are expected to follow suit.

The one-song, low-price format is expected to develop a new market for music video software. The disc sells at the yen equivalent of \$8.60.

It has five minutes of video and digital sound, as compared with the CDV, which has five minutes of video/audio and 20 minutes of audio. It is 12 centimeters in diameter and silver in color, compared with the gold color of the CDV. Although packaged in the same jewel box as the CD, its case is transparent yellow.

The video single disc can be played only on a combiplayer, not on a CD- or laserdisc-only unit.

On launch date, Sept. 21, 29 titles were released here, with six more following Oct. 1. Artists in the first batch include Toshinobu Kubota, Tube, T-Square, Princess Princess, Seiko & Donnie Wahlberg ("The Right Combination"), Yoko Minamino, Rie Miyazawa, and Rebecca.

The three Epic/Sony titles in the first batch include Kaoma's global hit "Lambada."

In the second batch, the emphasis is on international repertoire titles, including "Please Don't Go Girl" and "Step By Step," both by New Kids On The Block, and two from the Bangles—"In Your Room" and "Manic Monday."

VIDEO TRACK

LOS ANGELES

NEIL YOUNG AND THE OIL Factory crew got together to reel a series of clips from the "Ragged Glory" album on Reprise. Rusty Cundieff directed "Mansion On The Hill," "Farmer John," and "F#!#in' Up." Executive producer Billy Poveda predicts the third clip in the series may never make the airwaves. Darin Scott produced. Meanwhile, Oil Factory director Rupert Nadeau reeled his debut video, "Caroline," for Concrete Blonde. Liz Wartenberg produced. And Mitchell Linden reeled "Your Time's Gonna Come" for Dread Zeppelin, with Carrie Wysocki producing.

New Scorpions and Judas Priest clips are coming soon from The Company. Jeff Richter directed the Scorpions' "Tease Me Please Me" for PolyGram, while Curt Marvis and Joey Plewa produced. Wayne Isham lensed Columbia's "Painkiller" and "Touch Of Evil" for Judas Priest. Marvis produced the relentless, rocking clips with Jeff Tannebring.

The Pirates Of The Mississippi are "Rollin' Home" in their new High Five video, directed by Michael Salomon. The comical clip captures the group performing in half of a mobile home rolling down the highway. Martin Fischer produced the video for Capitol's country rockers.

NEW YORK

TOMMY BOY'S FORCE M.D.'s shot the clip "Are You Really Real?" with Classic Concept director Pam Jenkins. She caught the group in a high-energy dance clip that features a mysterious girl who is "there and not there" at the same time. Kim Ogletree and Lionel C. Martin produced. Jenkins also shot a clip for Big Beat's Jomanda, with Martin and Ralph McDaniels producing.

OTHER CITIES

VIVID'S LONDON CREWS have been busy wrapping a number of clips that include Gene Loves Jezebel's "Tangled Up," directed by Simon Chaudoir and produced by Roger Hunt; Human League's "Heart Like A Wheel," directed by Andy Morahan and produced by Warren Hewlett; and the Proclaimers' "King Of The Road," directed by Tony Vanden Ende and produced by Cathy Hood.

Take 6 turned in a creative, upbeat performance for "I L-O-V-E You," its new Propaganda clip directed by Greg Gold. Phillip Rose produced the Nashville-based shoot for the Reprise album "So Much 2 Say."

Flashframe's Phil Morrison directed the Lemonheads in "Half The Time," a new Atlantic single from the Boston-based rockers. Morrison reeled a conceptual performance clip in and around an old-fashioned gas station in New Providence, N.J. Richard Rosser produced.

Shelby Lynne's new Epic video, "Things Are Tough All Over," is a Deaton Flanigen production, lensed in Nashville. Flanigen directed and produced the straightforward and solemn concept clip.

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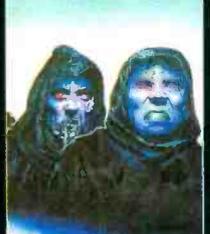
venom



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#2112
bell-breaking thrash from legendary heavyweights, **venom.**

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MUSIC VIDEO



Love Connection. George Duke and Stanley Clarke complete the first video from the Clarke/Duke Project, a remake of "Motherhip Connection." Pictured, from left, are Duke; George Clinton; co-producer Richard Cummings Jr.; actress Faith Ford; Clarke; and director Okuwah Garrett. (Photo: Arnold Turner)

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.

Me So Hungry
Me So Hungry/Atlantic
George Seminars/3GTV-Winmill Entertainment
George Seminars

MR. LEE
I Like The Girls
Get Busy/Jive
Robert Goodman/Reel Power Inc.
Antione Fuqua

NEW KIDS ON THE BLOCK
Tonight
Step By Step/Columbia
John Diaz/Calhoun Productions
Larry Jordan

NITZER EBB
Fun To Be Had
Showtime/Geffen
Richard Bell/State Films
Angela Conway

TEDDY PENDERGRASS W/LISA FISHER
Glad To Be Alive
The Adventures Of Ford Fairlane, Motion Picture Sound-track/Elektra
Louise Feldman/Epoch Films
Paula Greif

K.T. OSLIN
Come Next Monday
Love In A Small Town/RCA
Ed Silverstein/Flashframe Inc.
Jack Cole

REBEL M.C.
Rebel Music
Rebel Music/Fiction
Medialab
P. Richardson

BILLY JOE ROYAL
A Ring Where A Ring Used To Be
Out Of The Shadows/Atlantic
Joe Pollaro
Richard Jernigan

BRENDA RUSSELL
Stop Running Away
Kiss Me With The Wind/A&M
Natalie Hill/Squeak Pictures
David Kellogg

SOCIAL DISTORTION
Story Of My Life
Social Distortion/Epic
John Bick, Lyn Healy/VIVID
Tony Vanden Ende

STEVIE B.
Because I Love You
Love & Emotion/LMR
Shelby Werwa/Picture Vision
Peter Israelson

STYLE
The Assassinator
The Assassinator/Select
Joseph Nardelli
George Mitas

JON BON JOVI
Miracle
Blaze Of Glory/Mercury
Curt Marvis/The Company
Wayne Isham

JUDY COLLINS
Fires Of Eden
Fires Of Eden/Columbia
Shelby Werwa/Picture Vision
Peter Israelson

DANZIG
Devil's Plaything
Danzig II—Lucifuge/Def American
Vincent Giordano/Diabolik Filmworks-Winmill Entertainment
Vincent Giordano, Glenn Danzig

DURAN DURAN
Serious
Liberty/EMI
Jeremy Barrett/VIVID
Big TVI

EARTH, WIND & FIRE
Wanna Be The Man
Heritage/Columbia
John Woo/Woo Art
Charles Stone

GEORGE LAMOND
Look Into My Eyes
Bed Of The Heart/Columbia
Martha Wolfner/Squeak Pictures
Kim Dempster

LIBERTIES
Lonely Tonight
Distracted/Chrysalis
Cathy Hood/VIVID
Tony Vanden Ende

BRANFORD MARSALIS
The Ballad Of Chet Kincaid
Crazy People Music/Columbia
Tina Surmeloglu/Red Car
Sebastian Copeland

MARY'S DANISH
Foxy Lady
Experience/Chameleon
Maria Gallagher
Tamra Davis

MC PILLSBERRY & THE FOUR LARGE
CREW

DIRECTOR MIGNONE CAPTURES THE BIG PICTURE

(Continued from page 34A)

setting surrounded by mannequin body parts strewn carelessly across the landscape. It is Mignone's way of expressing the band's dismay at man's inhumanity toward man. And there is Dramarama's "Wonderamaland," in which an adult woman is trapped in a giant playpen. She is caught between two worlds, a captive of the past. It's no coincidence that Mignone cast ex-porno queen Traci Lords for the part.

Viewers may not have caught these clips in heavy rotation on MTV, but Mignone doesn't obsess

about breaking into the mainstream. He is most concerned with developing a signature style to attract additional directors and artists who share his vision.

"It's a fine line when you say you want to be an 'alternative' company," Mignone admits. "It's not necessarily 'alternative music.' I want to be an alternative to what's out there now. I like many different types of music, but the music has to have something interesting to say in order for me to really want to get involved with a project."

AS OF OCTOBER 20, 1990

Billboard THE CLIP LIST™

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

 <p>Continuous programming 1515 Broadway, New York, NY 10036</p>	 <p>Continuous programming 1515 Broadway, New York, NY 10036</p>	 <p>14 hours daily 1899 9th St NE, Washington, DC 20018</p>	<p>The Golden, Take Me Back To... Vince Gill, Never Knew Lonely Nitty Gritty Dirt Band, The Rest... Delbert McClinton, Who's Foolin' Who Doug Stone, These Lips Don't... Jeff Chance, Talkin' To Your Picture Pirates/Mississippi, Rollin' Home C. Atkins/M. Knopfler, Poor Boy Blues</p>
<p>EXCLUSIVE</p> <p>Daryl Hall & John Oates, So Close Heart, Stranded Jon Bon Jovi, Miracle Poison, Something To Believe In Winger, Miles Away Wilson Phillips, Impulsive</p>	<p>ADDS</p> <p>Breathe, Say A Prayer Whitney Houston, I'm Your... Pebbles, Giving You The Benefit</p>	<p>ADDS</p> <p>Donna McElroy, Part Of Me The Whispers, My Heart, Your Heart Levert, Rope A Dope Style Elsa Fiorillo, On The Way Up Young Black Teens, Nobody... Geoff McBride, No Sweeter Love</p>	 <p>The Nashville Network</p> <p>30 Hours Weekly 2806 Opryland Dr, Nashville, TN 37214</p>
<p>BUZZ BIN</p> <p>Iggy Pop, Candy Soup Dragons, I'm Free The Cure, Never Enough</p>	<p>DEVELOPMENT</p> <p>Anita Baker, Soul Inspiration Mariah Carey, Love Takes Time David Cassidy, Lyin' To Myself Harry Connick Jr., We're In Love Robert Cray, Forecast Calls For Pain Dan Fogelberg, Rhythm Of The Rain Jeff Healey Band, While My... Michael McDonald, Tear It Up Carly Simon, Better Not Tell Her Paul Simon, The Obvious... Take 6, I-L-O-V-E U The Vaughan Bros., Tick Tock S. Youngblood, I'd Rather...</p>	<p>CURRENT</p> <p>Pebbles, Giving You The Benefit Johnny Gill, Fairweather Friend Lalah Hathaway, Heaven Knows Maxi Priest, Close To You Samuelle, So You Like What You See Keith Sweat, Merry Go Round Black Box, Everybody Everybody Prince, Thieves In The Temple Kia, You're Right About That Tracie Spencer, Save Your Love Dieta Adams, Rhythm Of Life Lisa Stansfield, This Is The Right Time Quincy Jones, I Don't Go For That Janet Jackson, Black Cat Bell Biv DeVoe, B.B.D. (I Thought... Mariah Carey, Love Takes Time Caron Wheeler, Livin' In The Light Teena Marie, Here's Looking... Snap, Ooops Up The Boys, Crazy S. Youngblood, I'd Rather... Tony! Toni! Toné!, It Never... Dne Cause... Up With Hope... Jasmine Guy, Try Me Force MD's, Are You Really Real Brenda Russell, Stop Running Away Tevin Campbell, Round And Round H-5, Just Can't Handle It Cyndie Williams, Harlem Blues Bernadette Cooper, I Look Good Michelle, Keep Watchin' Gerald Alston, Slow Motion Tony Toni Tone, Feels Good Klymaxx, Private Party</p>	<p>ADDS</p> <p>John Contee, Doghouse The Hollanders, I Know A Little The Golden, Take Me Back To... D. Alexander/B. Baker, It Wasn't... James House, You Just Get Better... Pirates/Mississippi, Rollin' Home Alan Jackson, Chasin' That... Michael Murphy, Cowboy Logic</p>
<p>STRESS</p> <p>Deee-Lite, Groove Is In The Heart Urban Dance Squad, Deeper... Jellyfish, The King Is Half Undressed</p>	<p>HEAVY</p> <p>Billy Idol, L.A. Woman Faith No More, Falling To Pieces *Whitney Houston, I'm Your... INXS, Suicide Blonde Janet Jackson, Black Cat M.C. Hammer, Pray Mötley Crüe, Same Ol' Situation Slaughter, Fly To The Angels Vanilla Ice, Ice Ice Baby Warrant, Cherry Pie</p>	<p>HEAVY</p> <p>After 7, Can't Stop Phil Collins, Something Happened... Taylor Dayne, Heart Of Stone Maxi Priest, Close To You Paul Young, Oh Girl</p>	<p>HEAVY</p> <p>Mark Chesnut, Too Cold At Home Reba McEntire, You Lie Holly Dunn, You Really Had Me Going D. Parton/K. Rogers, Love Is Strange Conway Twitty, Crazy In Love Matraca Berg, Things You Left Undone Billy Joe Royal, A Ring Where A... K.T. Oslin, Come Next Monday Shenandoah, Ghost In This House Travis Tritt, Put Some Drive In... Vince Gill, Never Knew Lonely</p>
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<p>PEOPLE-POWERED HEAVIES</p> <p>Boogie Down Prod., Love's... The Boys, Crazy Doc Box & B., Slow Love Candyman, Knockin' Boots Compton's Most... One Time... Gerardo, Rico Y Suave Ice Cube, Who's The Mack? Janet Jackson, Black Cat LL Cool J, The Boomin' System Mariah Carey, Love Takes Time Monie Love, Monie In The Middle Michelle, Keep Watchin' Oaktown's 3.5.7, We Like It Pebbles, Giving You The Benefit Salt 'N' Papa, Independent Suicidal Tendencies, You Can't... W. Coast All-Stars, We're All In... The Winans, A Friend</p>	<p>PEOPLE-POWERED HEAVIES</p> <p>Boogie Down Prod., Love's... The Boys, Crazy Doc Box & B., Slow Love Candyman, Knockin' Boots Compton's Most... One Time... Gerardo, Rico Y Suave Ice Cube, Who's The Mack? Janet Jackson, Black Cat LL Cool J, The Boomin' System Mariah Carey, Love Takes Time Monie Love, Monie In The Middle Michelle, Keep Watchin' Oaktown's 3.5.7, We Like It Pebbles, Giving You The Benefit Salt 'N' Papa, Independent Suicidal Tendencies, You Can't... W. Coast All-Stars, We're All In... The Winans, A Friend</p>	<p>PEOPLE-POWERED HEAVIES</p> <p>Boogie Down Prod., Love's... The Boys, Crazy Doc Box & B., Slow Love Candyman, Knockin' Boots Compton's Most... One Time... Gerardo, Rico Y Suave Ice Cube, Who's The Mack? Janet Jackson, Black Cat LL Cool J, The Boomin' System Mariah Carey, Love Takes Time Monie Love, Monie In The Middle Michelle, Keep Watchin' Oaktown's 3.5.7, We Like It Pebbles, Giving You The Benefit Salt 'N' Papa, Independent Suicidal Tendencies, You Can't... W. Coast All-Stars, We're All In... The Winans, A Friend</p>	<p>PEOPLE-POWERED HEAVIES</p> <p>Boogie Down Prod., Love's... The Boys, Crazy Doc Box & B., Slow Love Candyman, Knockin' Boots Compton's Most... One Time... Gerardo, Rico Y Suave Ice Cube, Who's The Mack? Janet Jackson, Black Cat LL Cool J, The Boomin' System Mariah Carey, Love Takes Time Monie Love, Monie In The Middle Michelle, Keep Watchin' Oaktown's 3.5.7, We Like It Pebbles, Giving You The Benefit Salt 'N' Papa, Independent Suicidal Tendencies, You Can't... W. Coast All-Stars, We're All In... The Winans, A Friend</p>
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November 7-9, 1990
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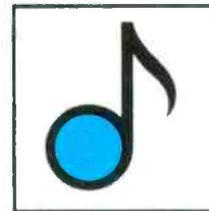


Awards Dinner

November 7,
Westwood Marquis Hotel and Gardens

Special interest video awards information:
Kimberly Wright, (213) 856-7690.

Conference registration information:
Anita Daly, (212) 353-2752
(212) 473-4343 • Fax: (212) 353-3162



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The conference will be capped off with a star-studded awards show and one of the hottest parties of the year—the Billboard Tanqueray Sterling Music Video Awards at The Palace in Hollywood.

12th Annual Billboard Music Video Conference

November 7-9, 1990
Westwood Marquis Hotel and Gardens
Los Angeles, California

*Tanqueray
Sterling*
VODKA

Awards Show

November 9, The Palace, Hollywood

Music video awards information:
Peggy Dold, (212) 353-2752
(212) 473-4343

Conference registration information:
Anita Daly, (212) 353-2752
(212) 473-4343 • Fax: (212) 353-3162

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Tower Spreads The Power To Managers Decentralization Highlighted At Confab

■ BY ED CHRISTMAN

SACRAMENTO, Calif.—In an era when senior management at large chains is increasing its control on store operations, Tower Records/Video, which already operates as a decentralized company, will continue to buck the trend by passing on even more responsibility to its store managers.

That was the main message delivered by president Russ Solomon at Tower's Annual Conference, held Sept. 29-Oct. 3 at the Radisson Hotel here. The occasion marked the chain's 30th anniversary.

In his keynote address, Solomon said Tower is decentralizing further. "You have to take on more responsibility," he told store managers. "Some of the things now done in the home office will be done by you. Each one of you truly runs a business. Sacramento can't do it for you. You have got to take care of your own problems."

That point was later amplified by executive VP Walter "Bud" Martin, who reminded managers that they play an integral role in the company's decentralized setup. "A lot of what you do qualifies you as leaders, otherwise you wouldn't be here," he said.

Solomon said an overriding philosophy driving the company is to make a profit every year and then reinvest it in new stores and better compensation for employees. In order to improve profits, he urged managers to watch expenses even more closely.

He pointed out that a record company the size of Geffen generates about \$225 million, or less than half of Tower's annual revenues. Yet, it does so with only 150 employees while Tower has 5,000. While acknowledging that record companies have other costs that chains do not have, "when they catch a hit, they make a lot of money," Solomon said. On that same hit, "we have to grind out a profit." Solomon urged managers to boost profit by increasing efficiency.

The chain, which will ring up about

\$500 million in sales in 1990, is in the midst of one of its most aggressive expansion years. Already this year, the company, which runs 58 music stores in the U.S., has opened four outlets, including one in Philadelphia just two weeks before TAC, with three more slated—in Cherry Hill, N.J., Yonkers, N.Y., and Austin, Texas—by year's end. Also, Tower is expected to open video stores in Woodland Hills, Calif., Chicago, and Philadelphia.

Later this month, the company also will open a 6,500-square-foot bookstore down the block from its downtown New York site. That store will mark the chain's 13th bookstore. The company also runs four art galleries and 56 video stores.

After pausing to ring up Christmas sales, Tower will resume its expansion march in January, when it opens a store in Paramus, N.J. Other towns that will receive a Tower music outlet next year include Tustin and Woodland Hills, Calif.; Chicago; Ann Arbor, Mich.; and Annapolis, Md. Solomon added that the company continues to look for sites in new markets as well as existing ones.

In the next five years, Tower will double its size and become a \$1 billion company, Solomon said. During that time, Tower will continue its drive to become a global company as well, he added.

The chain already runs four outlets in the U.K. and 11 in Japan. Solomon named most countries on the Pacific Rim as possible sites for expansion. Also, he added, "We will go to the continent, too," meaning that the company would increase its European presence beyond the U.K. Western Germany was most frequently mentioned as ripe for the Tower concept.

The coming year will see Tower moving full-speed ahead to complete the development of a point-of-sales system, Solomon said. "We are spending a lot of money on this," he said. "We will make it work. It will be unique to your store. You will be able to manage your inventory better."

On TAC's opening day, Tower em-

ployees attended sessions as a group. For the remainder of the conference, the company split into groups by division and attended sessions on advertising, finance, loss prevention, payroll/personnel, and Pulse magazine, as well as meetings overseen by senior management.

Reflecting the company's decentralized approach, a number of sessions saw new company policies shaped as a result of the interaction between attendees and senior management.

For instance, store security emerged as a central concern of managers and Solomon responded by announcing that the security division would undergo a reorganization. In a meeting led by Tower's VP of advertising, Chris Hopson, a decision was reached, after input from managers, to end all sales on Tuesdays and start new ones on Wednesdays. That strategy allows stores time to take down the old campaign and gear up for the new one.

In that meeting, Hopson announced.
(Continued on page 40)

'Fine-Tuning' Forecast For '91 At WaxWorks/VidWorks Meet

■ BY EDWARD MORRIS

OWENSBORO, Ky.—WaxWorks/VideoWorks, which opened 69 stores over the last two years, will spend 1991 assimilating growth and fine-tuning operations to improve the already healthy same-store sales performance.

That was the message WaxWorks president Terry Woodward said he sent to employees in his state-of-the-company address at the 10th annual WaxWorks/VideoWorks trade show, Sept. 27-Oct. 3 at the Executive Inn here.

Year-to-date, Woodward told Billboard, the mall-based chain has enjoyed a store-for-store increase in audio sales of 18%. Total sales are "about 68%, or something like that," he added.

Since last year, WaxWorks has cut the ribbon on 36 new Disc Jockey stores and remodeled seven or eight more, Woodward said.

"Next year," he continued, "I really feel we won't be as aggressive in opening new stores, because we've had two aggressive years back to back. At some point, you have to let your systems and your training catch up with your past growth."

Location economics will also figure into WaxWorks' pacing, Woodward predicted. "I think the mall developers are going to have a more difficult time getting financing to build new malls. So our

slowdown is probably going to coincide with a forced slowdown, anyway. We'll probably open up 15 stores next year. That's what we're pretty much committed to—and to put most of our energies into fine-tuning what we have in place."

The new Disc Jockeys will be built within the 35-state region where the company already has a presence.

Woodward said he was not sure if the projected shortage in mall space might drive him to create freestanding stores. WaxWorks already has three such operations. "My experience has been mixed," he explained. "I have one very successful one, one mediocre one, and one not so good. We are going to open one in Louisville [Ky.] before the end of the year. I don't have any real plans to [turn to freestanders], but if we decide the year after next that we're going to open some more stores and that's the only space that's available, then we probably would consider that."

WaxWorks was one of the earliest chains to resist carrying stickered product, and Woodward said he worries that the controversy will continue to be a factor in store operation.

"I would say if the negative publicity continues, [mall developers] are going to look more at it."
(Continued on page 46)

5 Palmer Stores To Stock Audio Product

■ BY PAUL VERNA

NEW YORK—Palmer Video, following in the footsteps of Super Club and some other video retailers, will experiment with music by adding audio product to five of its stores.

Palmer is attempting to exploit the "synergy between audio and video," according to Peter Balner, president of the Union, N.J.-based chain, which operates some 125 stores.

Artec Distributing Inc. of Shelburne, Vt., will rack the five test stores through its Artec Service Merchandise rackjobbing division, Balner says. Artec, one of the largest video distributors in the Northeast, bolstered its capacity to rack music merchandise when it ac-

quired Central South Rack Inc. and Central South Special Products, two divisions of Nashville-based Central South Music Sales (Billboard, Sept. 22).

The stores adding a music product line are all in the range of 2,000-2,500 square feet—among the chain's largest, Balner says. He adds that 6,000-10,000 cassette and CD titles will be stocked at each of the five locations.

"Everyone from the audio field has made a transition to stocking video in their stores," says Balner, adding that he is confident that reversing the trend "will work" for Palmer.

Other video retailers have experimented with music in the past. Although they experienced mixed results, the trend seemed to be

gaining momentum earlier this year (Billboard, April 7).

During the summer, Dallas-based Super Club began adding music to most of its 150 video rental stores. In September, Best Distribution, a Super Club subsidiary, began supplying music to some of its accounts (Billboard, Sept. 22).

The move to stock music product follows Palmer's decision to rent videos for three evenings at a time (see Store Monitor, page 54), aligning itself with such competitors as Blockbuster and RKO/Warner Video, which have similar policies in place.

While Balner admits that the new rental policy was precipitated in part by the competition, he says the principal motivation to go to a
(Continued on page 41)



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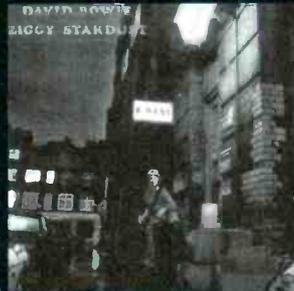
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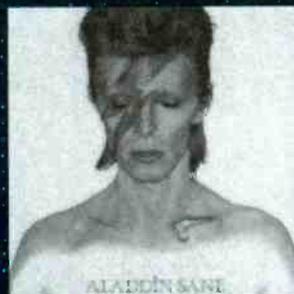
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RETAIL TRACK



by Geoff Mayfield

SETTING THINGS STRAIGHT: Last week's column took Rykodisc chief financial officer and Ban The Box founder Rob Simonds to task for what appeared to be a stubborn allegiance to the compact disc's jewel box. As it turns out, his position was *somewhat*, although not entirely, misunderstood.

Simonds tells Retail Track that he's *not* against finding an alternative package for CDs. His point is that the industry doesn't need to wait for the perfect alternative package in order to do away with the CD's 6-by-12-inch disposable package. Since the U.S. is the only country that sees a need to use extended packaging to sell CDs, he figures we need not wait for that perfect package in order to realize an environmental win.

"I'm not inflexible," says Simonds, who states that he is not married to the jewel box or a like-sized merchandising standard. Actually, Simonds is elated with the apparent progress that has been made toward the elimination of the 6-by-12 package, not only in the meetings of the National Assn. of Recording Merchandisers Packaging Committee, but also on other fronts. What concerns Simonds is that some industry bigwigs might use the search for an alternative package as a dodge that will prolong the longbox's life.

"I'm happy to see some movement," says Simonds. "But, when I see [CBS Records Distribution president] Paul Smith say it could take two years to make a change, then I get nervous."

Looks like Simonds has a point. As I recall, we didn't

need two years to purge eight-track tapes from the record marketplace. Matter of fact, it seems like it only took something like a month to implement that phase-out.

Simonds is not implying that the longbox phase-out should happen in that same brief time frame, but he does think it would be helpful if the industry would aim for a target date—sooner than two years—by which time suppliers and sellers in the industry can dispose of the CD's disposable packaging.

ONE THING LEADS TO ANOTHER: See how things spread? First, members and associate members of NARM ban the press from the Retailers Conference (Billboard, Sept. 29). Next thing you know, the problem spreads to the sports pages, as female reporters start having trouble getting access to football locker rooms after games . . . One major-label executive called to tell me he agreed 100% with my position on the conference's press ban. To this lone voice, I say thanks. A former record company executive also responded, sending me a note that read, "To quote W.C. (or whoever), Why would you want to attend a meeting that would let the rest of those guys in?" . . . A footnote: Not only were reporters barred from that Sept. 23-25 NARM meeting, but attendees were also apparently instructed not to discuss what transpired at that conference with the press. This cloak and dagger routine is a bit mystifying to me because, from what I've been able to gather, little of substance happened there. Anyway, at least this time they can't blame any lack of productivity on the press.

CLASSICS, TO GO: PolyGram Classics & Jazz has just finished its second annual road show, designed to create awareness of the fare it will be pushing during the holiday selling season. The five-city tour ended Sept. 27 at the posh Pan Pacific Hotel in San Francisco; earlier stops were in Boston, New York, Washington, D.C., and

(Continued on page 42)

TOWER CONFERENCE

(Continued from page 38)

nounced that Tower will launch its biggest television campaign ever for Christmas. "We have rethought our campaign and have turned print into TV," he said. "We have a real commitment to TV." With the campaign centered around the theme "Rockin' In The Stocking," Tower has prepared six 30-second commercials, each featuring four album titles. The chain will buy time on MTV, VH-1, and such popular network TV shows as "Entertainment Tonight" and "Saturday Night Live," according to Hopson. In addition to its own television campaign, Tower will be tagged in various ones conducted by vendors, which will feature midprice album lines.

Although Tower is emphasizing television for Christmas, the company has not abandoned print. The chain has rolled out "Tower Tribune," a four-page "advertorial" insert, which it has placed in 27 alternative and college papers that have a combined circulation of 1.7 million. Terri Ball, national advertising group manager, said the company hopes to increase the size and frequency of the insert.

In a meeting attended by a group of managers from the record division, Stan Goman, senior VP, and Bob Delaney, VP, both in retail operations, highlighted ways to improve merchandising. Goman urged managers to scrutinize the merchandising of singles. "The key to singles is to make sure you have them all in stock," he said. "We have to keep the edge in singles."

Goman said some record-label policies detract from the chain's merchandising presentation. "The Billboard top 100 is still a viable merchandising tool," he said. "If we are out of a top title because the manufacturer deleted it, don't use an out-of-stock sign; make sure the sign

blames the manufacturer. People ask why we put up the top 100 if some titles are not going to be available. If anything, it is to embarrass the manufacturers."

Another label policy that came under fire was the move to a \$3.49 list price for cassette singles. Tower is boycotting releases with that last price, he said. "We don't want to go over \$1.99 for our cassette singles; we will hold that price," he said.

Later in the session, Delaney used a slide show to point out how to use point-of-purchase materials more effectively. "Customers just want a quick message," he said. He told managers not to group variously priced products in one rack and then confuse the customer with multiple signs, displaying different prices.

One theme that continually arose during TAC was the need to improve in-store customer sampling. Solomon told managers to look for ways to make significant inroads on the issue. "Already, some stores have Personics, which can double as a sampling system," he said, adding that the chain soon would get the PICS Preview System. "We have to get into the mode of demonstrating things," he added, urging managers to set up counters with CD players so customers can listen to music before buying it.

Solomon also said the chain had to improve the way it used in-store music video. "We don't do a hot job of using music video," he said. "We need to maximize our video system in the store. Sometimes you play video without the sound and have something entirely different playing over the audio system."

Moreover, Solomon said the chain needs to exploit music video more. "The customer doesn't totally understand music video," he said. "We need

(Continued on next page)



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CONVENTION CAPSULES

The following is a roundup of events at the Tower Annual Conference, held Sept. 29-Oct. 3 at the Radisson Hotel in Sacramento, Calif.

TOWER WILL never have an identity crisis, according to president **Russ Solomon**. No matter how the chain may diversify in the future and "whatever we sell, we will always be category killers."

TOWER CONFERENCE

(Continued from preceding page)

to tell them. It is a growing, important segment of our business. You have to think about it as a record product."

In general, Solomon told store managers to consistently look for ways to be creative. "I want you to try ideas," he said. "I want you to do something different and make the store more interesting, exciting, and nutty."

TAC'S SUMMIT: Eagerly awaited sessions at each TAC are informal meetings between Solomon and small groups of employees in which all engage in a free-flowing exchange of dialog that can range from frustrated complaints to praise. In one session, a store manager said that in his view Tower was shifting to a more corporate-driven mentality. If that is the case, then it should be done in a more evenhanded manner, using consistent criteria to evaluate managers, he said. Solomon vehemently disagreed, saying

In his opening remarks, Solomon noted that the company was founded on Oct. 14, 1960. "We never anticipated how big this thing would be," he said. "You are like a family to me. We depend on each other." And in his closing speech, he added, "Everything I get credit for is because of you. The reason we are a great company is because of you. And I thank you from the bottom of my heart."

PALMER ADDS AUDIO

(Continued from page 38)

three-evening plan was that the company "came to the realization that the customer was lacking sufficient time to watch videos during the week." Consequently, Palmer instituted a plan whereby customers who rent from Sunday through Wednesday have until closing time—either 11 p.m. or midnight—two nights later to return the tape.

"This gives the customer the time that he needs during the week to watch the movie," says Gert Elster, assistant to the president, while at the same time freeing up

heavy-rental titles for the weekend.

Elster says the price for the three-evening rental, as well as the one-night weekend rental, is \$2.99.

Because the new rental policy has been in effect only since the first week in October, Palmer says it is too early to gauge the response.

Assistance in preparing this story was provided by Ed Christman and Paul Sweeting.

he is trying to avoid a corporate mentality. "That's why there is going to be a diffusion of responsibility," he said. Later, Solomon told Billboard that he wants to get a more professional company without succumbing to a corporate mentality. "The trick is to balance the two," he said.

As for a more evenhanded approach in evaluating store managers, Tower management has put together a whole set of criteria to come up with the store of the year. That list of criteria can be used to improve store performance, as well as reward strong performers, Solomon said.

THE ENVELOPE, PLEASE: The store-of-the-year awards, in the record division, were handed out by outlet size. **Jon Kerlikowske** of Mesa, Ariz., won the small-store-of-the-year award; **Dave Williams** of Beavertown, Ore., won for medium

store; and **Steve Harman** of the up-town New York location won for large store. In the video division, **Ron Meiners** of San Diego won the small-store award; **Jenny Trowbridge** of Nashville won for medium store; and **Maria Meiners** of El Cajon, Calif., won for large store. **Brad Scott** of Bellevue, Wash., won the book-division-store-of-the-year award; **Yoshikatsu Nishijimi** of Yokohama won store of the year in Japan; and **Craig Martin** of the Piccadilly, London, store won store of the year for the U.K.

In addition, awards were given out for advertising themes and employee service. In the advertising-theme category, record division, awards went to **Ted Putnam** of Philadelphia for best-label-month campaign; **Jon Kerlikowske** of Mesa, Ariz., for best-major-hit campaign; and **Ron Gassaway** of Portland, Ore., for best classical cam-

(Continued on next page)

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France Gets 3rd Virgin Megastore

PARIS—Virgin has opened its third megastore in France. Located in the center of Bordeaux, the store has about 16,400 square feet of display space, about 6,500 square feet more than the chain's Champs-Élysées location in Paris.

In addition to its selling space, the Bordeaux store contains about 9,850 square feet to house offices and stock.

Like the Virgin megastore in Marseilles, which opened in May, the Bordeaux store incorporates a restaurant. The new store also houses sound carriers and videos, and has a book department and a hi-fi section.

Patrick Hourquebie, GM of the Virgin retail division, said that the new outlet would be facing fierce competition from the 35-store FNAC national chain, which already has a store in Bordeaux, and from HMV, which is planning to open a megastore in the city.

RETAIL TRACK

(Continued from page 40)

Chicago. The geographic spread puts PolyGram Classics in the backyards of many of its most important accounts; others in faraway places are flown in to attend the nearest event.

All of the cities, except San Francisco, were on the tour last year. VP **Debbie Morgan** says PolyGram Classics plans to alternate its Western stops between that city and Los Angeles.

Creating a big buzz among the PolyGramers in attendance was the mass-appeal acceptance that has

TOWER RECORDS CONVENTION

(Continued from preceding page)

paigned. In the video division, awards went to **Suzu Leydenfrost** of the downtown New York store for best-major-video campaign; **Ron Meiners** of San Diego for best-blank-tape campaign; and **Keith Burton** of Broadway, Sacramento, Calif., for best seasonal campaign. In the book division, **Roy Remer** of Seattle won for best-major-book campaign.

Of the 333 employees who attended the convention, 233 received an award for five or more years of service.

ENTERTAINMENT at the convention was provided Sept. 29 by **CEMA**, which showcased the **Pirates Of The Mississippi**. The following night, CBS artists **Darden Smith**, **Celine Dion**, and the **Indigo Girls** performed. On Monday, PGD presented **A&M** recording artist **John Hiatt**. On Tuesday, **BMG** label **Private Music** offered **Taj Mahal**; and on Wednesday, the **WEA** camp provided **Warner Bros.** artists **Texas Tornados**. In introducing **Mahal**, **Private Music** president **Ron Goldstein** noted that he and **Tower** senior VP **Stan Goman** first dis-

cussed the possibility of **Mahal** playing at TAC in March at **NARM's** annual convention. "Stan was so excited about the possibility of his appearing here that he almost offered to pay," **Goldstein** said.

IN ADDITION to the majors, **Important Records** sponsored a breakfast and gave a product presentation. Important set the tone for the convention on Sunday morning by providing an **Alka Seltzer** packet at each table setting. **Jim Genova**, national retail promotions director for **Relativity**, told **Tower** that he was eager for the company to open its new stores, because it would help push **Steve Vai's** "Passion And Warfare," on **Relativity**, over the platinum mark. According to **Genova**, the album has passed the 750,000-unit mark.

FINAL VINYL: **Solomon** told store managers that the final decision on stocking vinyl was up to them. "You can dump vinyl anytime you want," he said. For those who want to maintain the configuration, he said, "If you have more than a three-month supply, then you have too much vinyl." Eventually, the entire chain will be out of vinyl, **Solomon** acknowledged.

ALL ROADS LEAD TO TOWER: **Rudy Danzinger**, who runs **Mania**, a gift shop operated by **Tower**, and **Billboard's Geoff Mayfield**, associate director of charts and retail research, met each other for the first time at dinner on the last night of TAC, and quickly discovered that each had grown up, albeit in different decades, on the same block in Cincinnati.

been shown thus far for the key "three tenors" album, by **Jose Carreras**, **Placido Domingo**, and **Luciano Pavarotti**, which moved up to No. 125 in its second week on the Top Pop Albums chart. On the jazz side, dealers in attendance were high on the **Antilles** soundtrack, composed by **Jack Nitzsche**, for the **Dennis Hopper** film "The Hot Spot." The blues-drenched project, which will be distributed through **PGD** rather than indies, features **John Lee Hooker**, **Taj Mahal**, and **Miles Davis**.

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THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
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NEW AGE ALBUMS™

1	1	19	REFLECTIONS OF PASSION PRIVATE MUSIC 2067-2-P*	YANNI
2	2	25	NOUVEAU FLAMENCO HIGHER OCTAVE HOM 7026*	OTTMAR LIEBERT
3	3	5	THE NARADA WILDERNESS COLLECTION NARADA N-63905*/MCA	NARADA ARTISTS
4	5	9	PIANISSIMO PRIVATE MUSIC 2073-2-P*	SUZANNE CIANI
5	7	13	JET STREAM SONIC ATMOSPHERES CD 80028*	CHI
6	4	19	ACROSS A RAINBOW SEA GLOBAL PACIFIC GP 79332*	STEVEN KINDLER
7	6	19	FOREVER BLUE SKY SHINING STAR SSPCD-115*	BRUCE BECVAR
8	9	5	TAPROOT WINDHAM HILL WT-1093*	MICHAEL HEDGES
9	8	13	TOUR DE FRANCE: THE EARLY YEARS PRIVATE MUSIC 2072-2-P*	JOHN TESH
10	10	25	CITIZEN OF TIME NARADA ND-62008*/MCA	DAVID ARKENSTONE
11	13	11	SHADES OF SHADOW MIRAMAR MPD3001*	QUINTANA + SPEER
12	14	75	NO BLUE THING MUSIC WEST MW-103*	RAY LYNCH
13	16	89	WATERMARK ● Geffen 24233	ENYA
14	18	105	DEEP BREAKFAST ● MUSIC WEST MW-102	RAY LYNCH
15	12	27	KOJIKI Geffen 24255-2	KITARO
16	11	41	YELLOWSTONE: THE MUSIC OF NATURE AMERICAN GRAMAPHONE AG3089*	MANNHEIM STEAMROLLER
17	19	5	OCEAN DREAMS SOUNDINGS OF THE PLANET SP-7140	DEAN EVENSON
18	22	13	ROAD TO FREEDOM SILVER WAVE SD-602*/OPTIMISM	WIND MACHINE
19	17	17	MAGICAL CHILD NARADA ND-61027*/MCA	MICHAEL JONES
20	15	17	CAUGHT IN THE BLUE LIGHT NOUVEAU A 892-2*	BILL WOLFER
21	20	102	CRISTOFORI'S DREAM NARADA 61021*/MCA	DAVID LANZ
22	NEW ▶		UNIVERSE SAMPLER 90 HEARTS OF SPACE HS11200-2*	VARIOUS ARTISTS
23	NEW ▶		WINDHAM HILL: THE FIRST TEN YEARS WINDHAM HILL WD-1095*	VARIOUS ARTISTS
24	24	5	THAT'S WHAT PRIVATE MUSIC 2068-2-P*	LEO KOTTKE
25	21	7	REFERENCE POINT GRP GRD-9614*	ACOUSTIC ALCHEMY

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1	1	15	ELEGIBO MANGO 539-855/ISLAND	MARGARETH MENEZES
2	2	15	MEK WE DWEET MANGO 539-863/ISLAND	BURNING SPEAR
3	5	5	PASSAGES PRIVATE MUSIC 2074-2-P	RAVI SHANKAR/PHILIP GLASS
4	4	23	CRUEL, CRAZY, BEAUTIFUL WORLD CAPITOL 93446	JOHNNY CLEGG & SAVUKA
5	6	23	MOSAIQUE ELEKTRA 60892	GIPSY KINGS
6	3	19	TWO WORLDS ONE HEART WARNER BROS. 26125-2	LADYSMITH BLACK MAMBAZO
7	NEW ▶		SET VIRGIN 2-91426	YOUSOU N'DOUR
8	8	5	NOW DUB MESA R2 79022	BLACK UHURU
9	12	7	CLASSIC TRACKS SHANACHIE 43074	LADYSMITH BLACK MAMBAZO
10	9	23	NOW MESA 79021	BLACK UHURU
11	7	9	BAREFOOT GLOBAL PACIFIC R2 79333*	BAREFOOT
12	11	6	PRISONER SHANACHIE 43073	LUCKY DUBE
13	NEW ▶		SOCA DANCE PARTY MANGO 539-878-2/ISLAND	ARROW
14	10	11	FROM THE SECRET LABORATORY MANGO 539-869/ISLAND	LEE PERRY
15	15	16	GIPSY KINGS ● ELEKTRA 60845	GIPSY KINGS

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl unavailable.



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"A New Age-compatible extension of his work with the Rhythm Devils, this is Hart's attempt to echo his 'dreamsongs.' The results are rhythmic, melodic and soothing... A naturally entrancing album."

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Also available: **DRUMMING AT THE EDGE OF MAGIC**, the companion book to this recording, by Mickey Hart and Jay Stevens. Available from HarperSanFrancisco.



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**ALBUM
RELEASES**

The following configuration abbreviations are used: CD—compact disc; CA—cassette; LP—vinyl album; EP—extended play. List price noted when available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.

POP/ROCK

THE BEAT MASTERS

Anywayawanna
CD Reprise-Sire-Rhythm King 2-26261
CA 4-26261

JOE ELY

Live At Liberty Lunch
CD MCA MCAD-10095
CA MCAC-10095

GOO GOO DOLLS

Hold Me Up
CD Metal Blade 2-26259
CA 4-26259

HINDU LOVE GODS

CD Giant-Reprise 2-24406
CA 4-24406
LP 1-24406

INFORMATION SOCIETY

Hack
CD Reprise-Tommy Boy 2-26258
CA 4-26258

KATE & ANNA MCGARRIGLE

Heartbeats Accelerating
CD Private Music 2070-2-P
CA 2070-4

NO MAN

Whamon Express
CD SST SST-267
CA 267
LP 267

PURPLE OUTSIDE

Mystery Lane
CD New Alliance NAR-052
CA 052
LP 052

JOE SAMPLE

Ashes To Ashes
CD Warner Bros. 2-26318
CA 4-26318
LP 1-26318

PAUL SIMON

The Rhythm Of The Saints
CD Warner Bros. 2-26098
CA 4-26098
LP 1-26098

ZZ TOP

Recycler
CD Warner Bros. 2-26265
CA 4-26265
LP 1-26265

BLACK

RAY CHARLES

Would You Believe
CD Warner Bros. 2-26343
CA 4-26343
LP 1-26343

GRANDDADDY I.U.

Smooth Assassin
CD Cold Chillin' 2-26341
CA 4-26341
LP 1-26341

JASMINE GUY

CD Warner Bros. 2-26021
CA 4-26021
LP 1-26021

THELMA HOUSTON

Throw You Down
CD Reprise 2-26234
CA 4-26234
LP 1-26234

AL B. SURE!

Private Times . . . And The Whole 9!
CD Warner Bros. 2-26005
CA 4-26005
LP 1-26005

UNITY 2

What Is It, Yo?
CD Reprise 2-26239
CA 4-26239
LP 1-26239

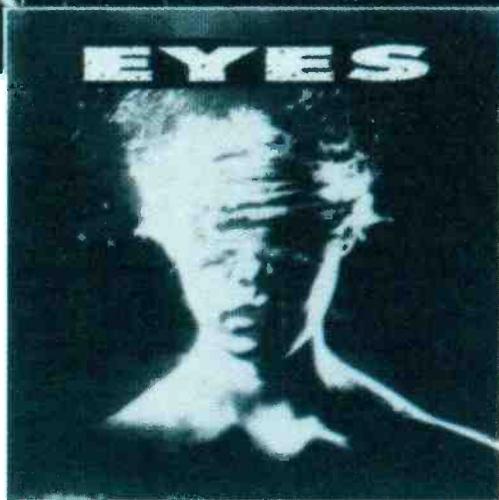
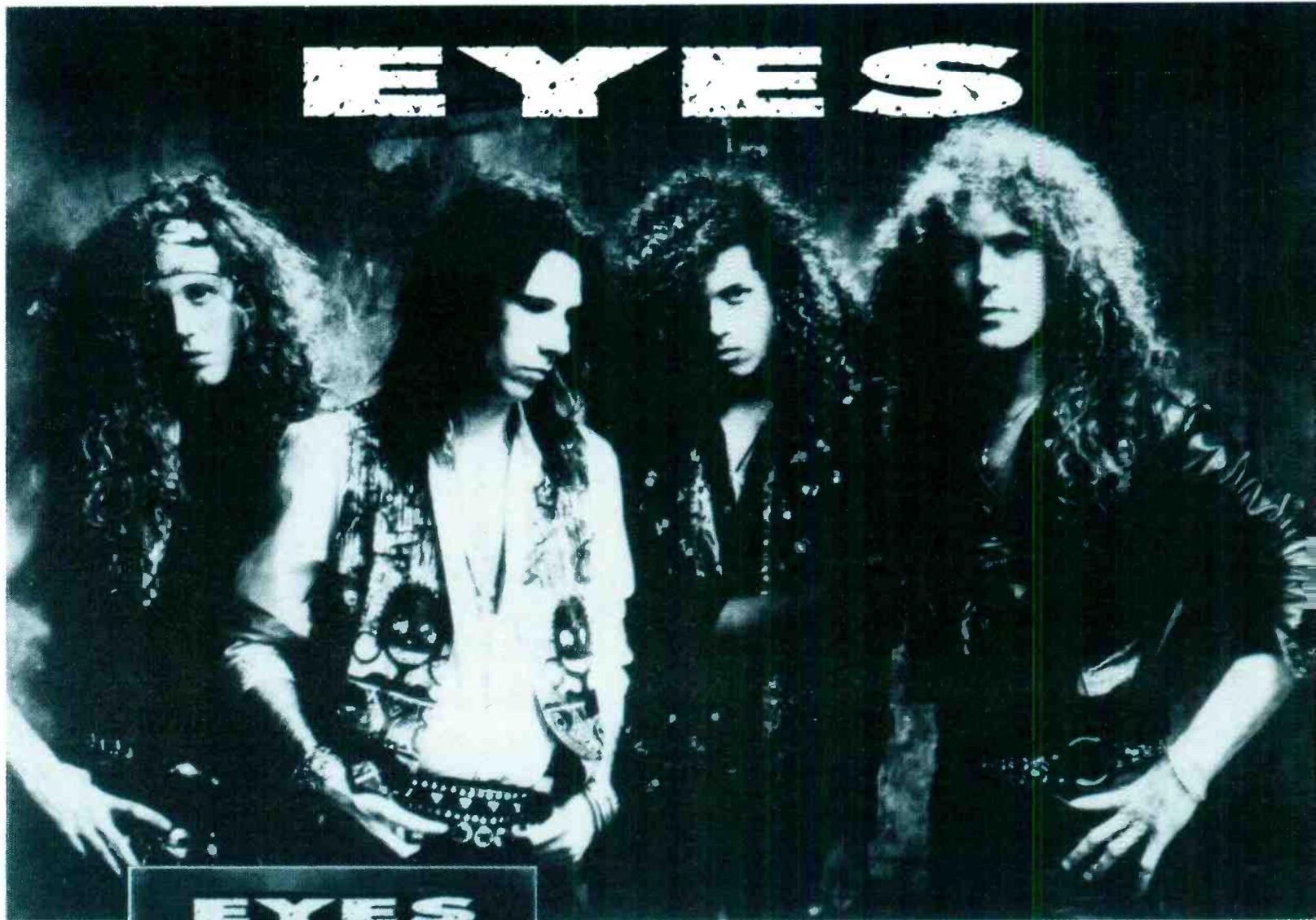
COUNTRY

DAWNETT FAUCETT

Taking My Time
CD Step One SOR-0054
CA SOR-0054
LP SOR-0054

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(Continued on page 45)

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RETAIL

Latin Sound Network Tunes In To Spanish Rap; Roadrunner Has Marathon Release Schedule

■ BY DEBORAH RUSSELL

WHAT'S HAPPENING? Latin Sound Network Records and Spanish rapper Que Pasa, that's what. This indie Latin label in Glendale, Calif., has hip-hopped onto the rap bandwagon, gaining a top-10 hit in Venezuela with "Mami Yo Te Quiero" and racking up sales of more than 160,000 units on the album of the same name. Jose Silva, who has produced Spanish-language hits by Kenny Rogers, Paul Anka, and the Pointer Sisters, produced Que Pasa's Spanish debut.

LSN is now set to release a bilingual 12-inch of the single, mixed by Ken Kessie (En Vogue, Tony! Toni! Toné!) and targeted to urban, Latin, and crossover radio markets in Puerto Rico, New York, Chicago, Miami, and all of Texas and California.

Que Pasa's rap differs from that of fellow Latin rappers Kid Frost and Mellow Man Ace because his music is "authentic Latin, first," says LSN founder Wally Roker. "Kid Frost and Mellow Man Ace sound more like black rappers who've added Spanish." Que Pasa, who combines his rap with Latin rhythms and instrumentation, sounds Spanish, Roker says.

Que Pasa's tunes don't denigrate women or use foul language, he adds.

LSN's roster also includes female rapper Mayte Prida, a news reporter gone def, plus Tony Melendez, Carmin, Cannela Ronel, Raices, and

plus reissues from the Damned. Then, look to RC for remasters on CD of Sepultura albums never before released here. There's too much more to list; call Roadrunner at 212-219-0077.

MUSIC WITH A CONSCIENCE: Proceeds from the "Acoustic Music Project," released this week by San Francisco's Alias Records, will go to Project Open Hand. The volunteer organization serves hot meals twice a day to about 1,000 AIDS patients in the Bay area. Artists who contributed to the "Acoustic Music Project" include Alex Chilton, Steve Barton, Penelope Houston, Jonathan Segel, and the Sneetches. For details, call 415-546-1863.

SEEDS & SPROUTS: L.A.'s Delicious Vinyl Records, the label that spawned gravel-throated rapper Tone Loc, is carving its niche in the hard rock and alternative arenas with such recent signings as the Masters Of Reality, Attic Black, and Spin-out. While the Masters Of Reality re-

(Continued on next page)



Los Vidrios. For details, call 818-500-0090.

BEEP! BEEP! The Roadrunner Records release roster reads like a novel this month. The New York-based label will release 18 albums in October, ranging from CD-reissues of Motorhead's "Motorhead," "No Remorse," and "Iron Fist," to Uriah Heep's "Sweet Freedom" and "Wonderworld." There is also a new album by Hawkwind. You'll find them all on the Roadracer Revisited label. Meanwhile, Emergo has new product from the Neighborhoods and Heads Up,

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B. Paid Circulation:			
1. Sales through Dealers and Carriers, Street Vendors and Counter Sales		14,964	13,974
2. Mail Subscriptions		34,018	33,908
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ALBUM RELEASES

(Continued from page 43)

CD Step One SOR-0057
CA SOR-0057
LP SOR-0057

EMMYLOU HARRIS

Brand New Dance
CD Reprise 2-26309
CA 4-26309

LARRY SASSER & THE NASHVILLE NOW BAND

Sassy Country
CA Step One SOR-0058
LP SOR-0058

JAZZ/NEW AGE/INSTRUMENTAL

BRIAN ENO—JOHN CALE

Wrong Way Up
CD Warner Bros.-Opal 2-26421
CA 4-26421

RIC FLAUDING

Letters
CD Spindletop SPT-132CD
CA SPT-132C

PAUL HORN

Inside The Taj Mahal II
CD Kuckuck 11085-2
CA 11085-4

INKUYO

Land Of The Incas: Music Of The Andes
CD Fortuna 17064-2
CA 17064-4

MONKS OF THE DIP TSE CHOK LING MONASTERY

Sacred Ceremonies: Ritual Music Of Tibetan Buddhism
CD Fortuna 17074-2
CA 17074-4

PATRICK O'HEARN

Mix Up
CD Private Music 2069-2-P
CA 2069-4

CHRISTOPHER PEACOCK

Island Time
CD Pure & Simple PS-9001

CHRISTOPHER PEACOCK, GENE NERY,

RICHARD PALALAY

Oceans
CD Pure & Simple PS-9002

THERESE SCHROEDER-SHEKER

Rosa Mystica
CD Celestial Harmonies 13034-2
CA 13034-4

ANDY SUMMERS

Charming Snakes
CD Private Music 2069-2-P
CA 2069-4

VARIOUS ARTISTS

Spindletop Music 1985-1990
CD Spindletop SPT-130CD
CA SPT-130C

SOUNDTRACKS

VARIOUS ARTISTS

State Of Grace, Original Motion Picture Soundtrack
CD MCA MCAD-10119
CA MCAC-10119

CHRISTMAS MUSIC

STEVE WARINER

Christmas Memories
CD MCA MCAD-10067
CA MCAC-10067

VARIOUS ARTISTS

A Starlight Christmas
CD MCA MCAD-10066
CA MCAC-10066
LP MCA-10066

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.

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GRASS ROUTE

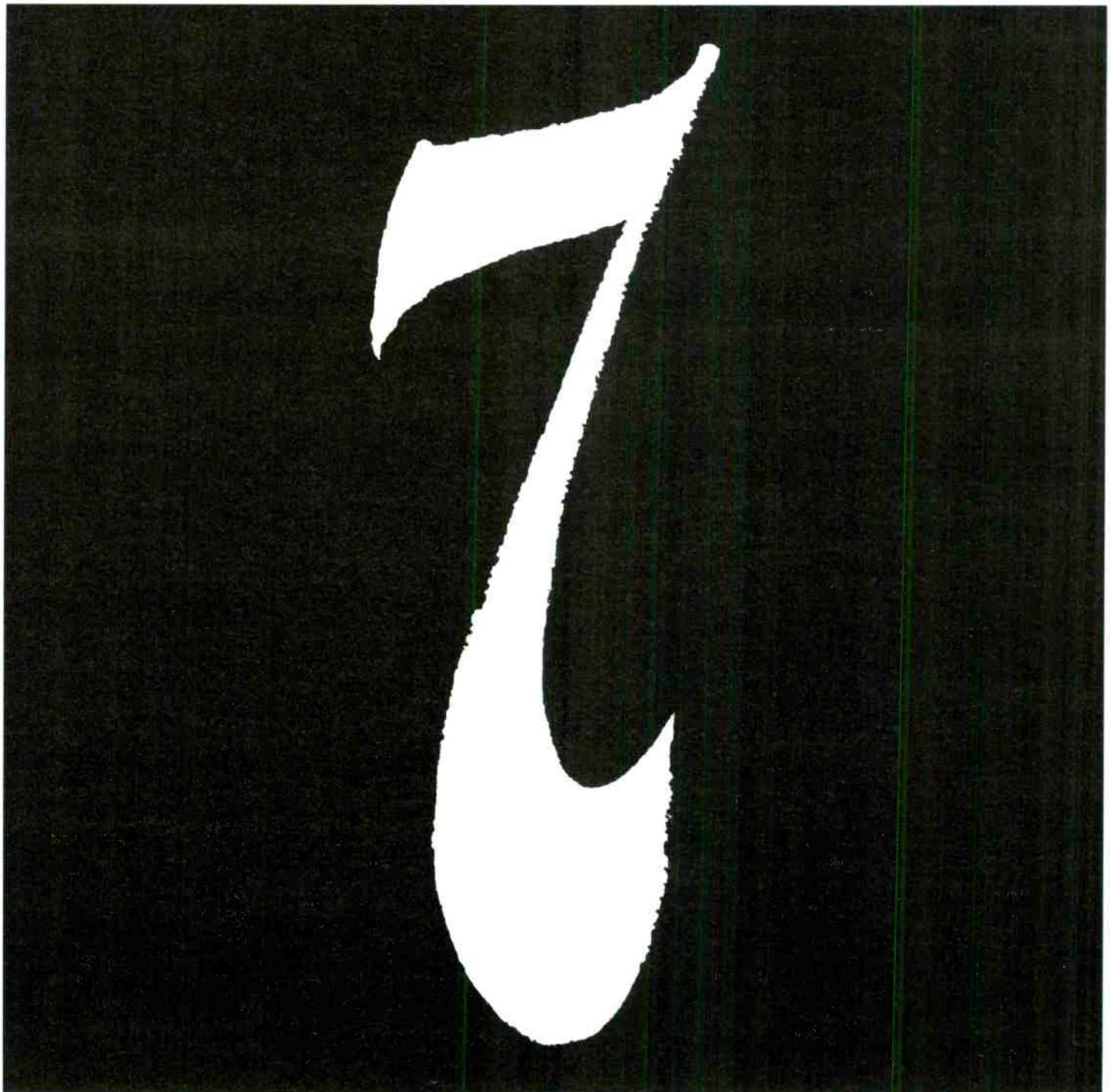
(Continued from preceding page)

cord for Delicious Vinyl, Attic Black and Spinout will appear on the label's new **Dee-Vee Records**. For info: 213-465-2700 . . . **Dolphin Records**, the Ojai, Calif.-based label that recently released a new album by **Spirit**, has pacted for distribution with **Caroline**. Call 805-646-0762 . . . U.K.-based **Ariwa Sounds** has signed a licensing, production, and distribution deal with Washington, D.C., label/distributor **RAS Records** (Real Authentic Sounds). RAS has imported British reggae from Ariwa for close to a decade. Now it will mine the Ariwa catalog and reissue titles from founder **Neal Fraser**, aka the **Mad Professor**, along with **Pato Banton**, **Kofi**, and **Macka B**.

Alan Kirk, RAS director of publicity and promotions, says the company plans to license several Ariwa acts and release their new albums as domestic titles on RAS. Macka B's "Natural Suntan" is the first album to be licensed here. More from RAS at 301-588-9641.

Grant Hart's Nova Mob has signed with **Rough Trade** and has an album slated for a January 1991 release. Fellow Rough Traders the **Butthole Surfers** are set to release their "Piouhgd" album in January, as well. Plus, the label is releasing side projects by individual Surfers, including a solo record by guitarist **Paul Leary**, and an album by the **Jack Officers**, featuring **Buttholes Gibby Haynes** and **Jeff Pinkus**. For details: 212-777-0100 or 415-541-9570 . . . Atlanta's **DB Records** has rereleased **Bill Lloyd's** "Feeling The Elephant" album, a collection of rockers Lloyd recorded before forming **Foster & Lloyd** with Nashville songwriter **Radney Foster**. Lloyd's album originally was released on Boston's **Throbbing Lobster** label. More from DB at 404-521-3008 . . . Look for "Harp Attack," **Alligator Records'** new tribute to the combined harmonica genius of Chicago's **Junior Wells**, **Billy Branch**, **James Cotton**, and **Carey Bell**. Call 312-973-7736.

NOVEMBER



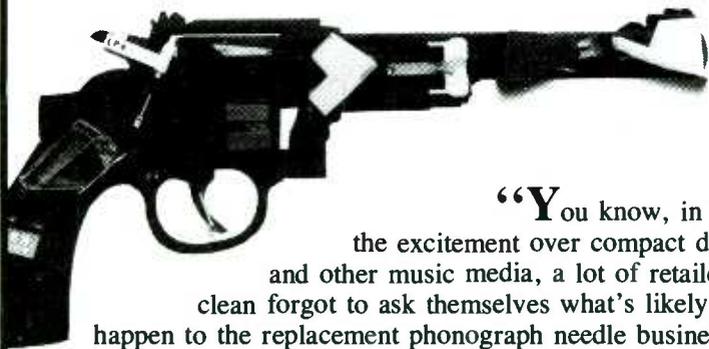
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RETAIL

CONVENTION CAPSULES

The following is a roundup of events at the WaxWorks/Video Works conclave, held Sept 27-Oct. 3 at the Executive Inn in Owensboro, Ky.

TAKE A BOW: When you’ve got 131 stores in your chain and more to come, then somebody must be doing something extremely right. At WaxWorks’ Sept. 29 awards banquet for its **Disc Jockey** record and video store employees, chain chief **Terry Woodward** conferred these above-and-beyond honors: President’s Award (for sales in a single store in excess of \$2 million)—**Mark Craven**, Lexington, Ky.; store manager of the year (for second consecutive year)—**Pat Durrall**, Sioux Falls, S.D.; regional store manager of the year—**Mike Filbin**, Charleston, W.Va.; district store manager of the year—**Vic Wilfong**, Hickory, N.C.; rookie sales manager of the year—**Dennis Dorsey**, Pine Bluff, Ark.; visual merchandiser of the year—**Rod Cameron**, Fayetteville, Ark.; and creative-marketing award—**Ron Lepek**, Port Huron, Mich. Woodward also instituted a new series of nods based on a store’s annual album sales. A bronze album will go to stores generating revenues of \$750,000; silver for \$1 million; gold for \$1.5 million; and platinum for \$2 million.

STARS ON THE WATER: Several new and established acts performed at the WaxWorks meet, which was held in WaxWorks’ corporate hometown. Among these were **David Lanz**, Narada; **Doug Stone**, Epic; **John Hiatt**, A&M; **Matraca Berg**, RCA; and **Robin Lee**, Atlantic. Lee, who recently hit big with a country version of “Black Velvet,” was a last-minute fill-in for ailing label mate **Billy Joe Royal**.

MALL PALL: The glory days of mall expansion are over, according to **Bob Michaels**, executive VP of **General Growth**, Des Moines, Iowa, landlord to 21 Disc Jockey outlets. Speaking to a group of store managers, Michaels said the easy money for new malls is drying up and predicted there would be fewer new developments and more competition for space in the coming years. Industry growth in the ‘90s, he added, will probably come through expansion of existing malls. Michaels contended that mall developers should have stuck to what they knew in recent years in-

stead of extending their operations to motels, office and apartment buildings, and even campgrounds. “We lost our ass in some of these ventures,” he lamented.

PUT ME IN, COACH: This was the first WaxWorks get-together for

Wayne Chapman, newly appointed director of retail operations. Prior to joining the company, Chapman was head basketball coach at **Kentucky Wesleyan** and, before that, a player for the **Denver Nuggets**, the **Indiana Pacers**, and the **Kentucky Colonels**.

WAXWORKS MEET

(Continued from page 38)

clause in about X-rated movies when we started carrying video . . . My fear is that if this explicit-lyrics thing continues and keeps getting the negative publicity it is, they may include that in our use clause, and that’s going to be a real nightmare, because we don’t have a set rating system.”

The specter of mall owners holding record store operators responsible for the content of what they sell, Woodward argued, is frightening. “When you just put a sticker on, it can be just a little bit bad, or it can be real bad. I don’t want to be in a position of determining what’s what. They could even force us to come up with a rating system. I wouldn’t look forward to that at all. I think that’s a real danger down the road that no one’s really considering at this point.

“They talk about freedom of speech. Well, these mall developers feel like they have some freedom as to what’s sold in their malls, and they’re going to control it through the retailers.”

Just prior to the convention, Owensboro also hosted a trade show and a series of public concerts for the International Bluegrass Music

Assn. Woodward was an early champion of bringing the IBMA headquarters to Owensboro, and he remains one of the organization’s most influential supporters.

His love for bluegrass music has led him to stock it in every Disc Jockey store. It has been a profitable addition, he said. “I think there’s a big market out there. One of our goals in IBMA is to get bluegrass music in more stores,” he added.

Woodward said he talked a local radio station into adding a bluegrass segment to its programming. However, the station said it had no one familiar enough with the music to host the show. Woodward handled that, too, by offering the services of **Kirk Brandenberger**, WaxWorks’ accessories manager, who used to be a fiddler with **Larry Sparks’** bluegrass band.

Those attending the convention attended new-product presentations by major and independent labels and accessories manufacturers. They also participated in seminars on store operation basics, product management, hiring, customer service, paperwork, Christmas promotions, and video sell-through (see story, page 48).

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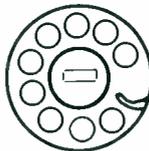
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Spotlight

Packaging, Pricing and Hardware Applications Are This Year's New Spins on the Configuration of the '90s, and Today's Keys to Further CD Growth.

By DAVE DiMARTINO

Ten years ago, the average music fan—the *ardent* average music fan—would think nothing of visiting a record store and plopping down \$8 or \$9 for an imported pressing of an LP he particularly desired. He might've been paying an extra \$2 or \$3 premium for that pressing, granted—but that ardent music fan was convinced that his foreign pressing was superior to its American counterpart, and didn't mind paying a premium.

And when the same fan proudly took his new purchase home, he might very well have played it just once, taped it on a high-quality cassette or reel-to-reel recorder, placed the LP in a specially-made, separately-purchased, static-free inner sleeve, stuck the sleeve in the album jacket, stuck the jacket in a specially-made, separately-purchased plastic sleeve, and delicately filed his brand new purchase—which at this point might total close to \$13 or \$14, extras included—away, never to be played, and potentially scratched, again.

And the ardent consumer would listen to his newly-recorded cassette, kick back his feet and smile, thinking *This is the life*.

In 1990, that same consumer can walk into a record store and, chances are, buy the CD version of that same album he once proudly filed away, and maybe walk away spending less than \$8. He can take his \$8 purchase and play it in his car CD player; he can stick it in his portable CD player and walk around the block listening to it; and he can take it home, put his CD player in the repeat mode, play it continuously for a week or more, and never worry about a single "scratch," "skip," or other words that have gradually lost their meaning.

And, theoretically at least, he'll never have to buy another version of that album in his life.

Unless it later becomes part of a special boxed set. Or a limited edition collector's package. Or a specially-mastered, 24-ct. gold-plated Ultradisc pressing manufactured by the likes of Mobile Fidelity or another audiophile equivalent. Or if somebody somewhere down the line simply manufactures a *better* version than what he already proudly owns.

In 1990, the CD has become not the specialty item, but the norm—and as the industry has watched the disc make its way into the American heartland, and indeed throughout the world, the configuration has changed, but the issues remain oddly familiar.

Quality control. Packaging. Pricing. Increasing the customer base. Hardware. Compatibility. Marketing. Overall cost.

In 1990, retailers worry about display space. If they're compact discs, they say, how come they take up more space than LPs? They worry about packaging. Give us a longbox, they say, so customers can see what we're selling. So we can reduce theft. So we don't have to install high-priced alarm systems. And they worry about customers who say, *Don't* give us a longbox—it costs us extra money and we throw it out the second we leave your store. And if they go to the trouble of allowing customers to leave their discarded longboxes in in-store recycling bins, they worry when they're told that the recycling companies aren't particularly interested in having anything to do with discarded longboxes.

And in 1990, as usual, they worry about pricing.

"I think that the key is that the prices should go down," says Chuck Lee, director of music buying at Torrance, Calif.-based Warehouse Entertainment, echoing the cry of many retailers

(Continued on page C-14)



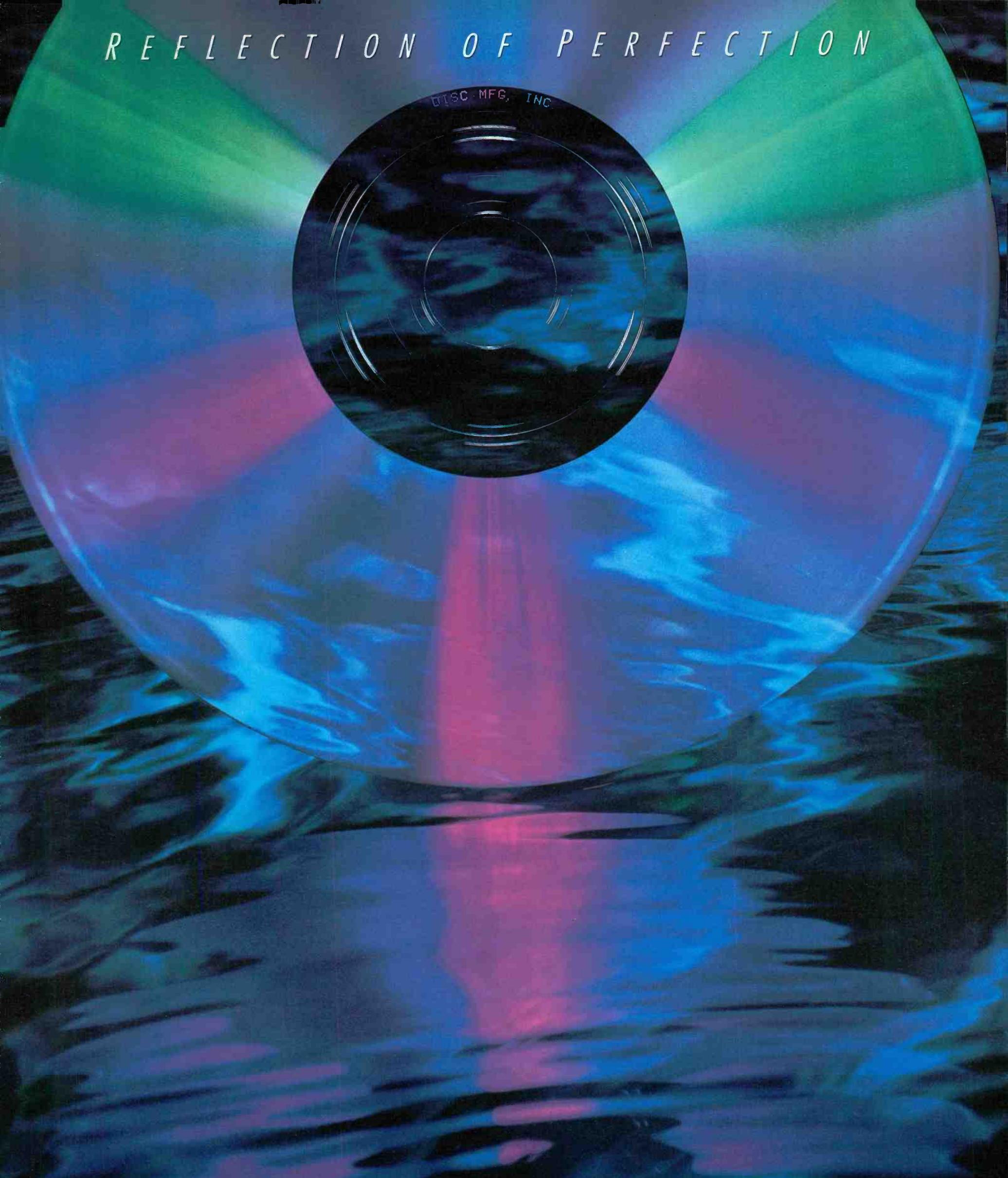
COMPACT



DISC

Background photo: Inside the fully-automatic PILZ Compact Disc plant near Munich. Inset top: The CD RackPack from E Media. Inset bottom: The Lift Display flip-through jewel-box home system.

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CD REPLICATION: INDUSTRY RUNNING JUST UNDER CAPACITY, YET CONFIDENT OF FUTURE GROWTH

By KEN JOY

This time last year a cry went out that a major shakedown was due among CD replicators which would force smaller shops out of the picture. It hasn't happened. In fact, the opposite is true: new startups are flourishing, and there appears to be enough business for everybody, although only a small percentage are running at capacity. CD replication houses are stamping nearly 40% more discs than they did during this same period last year, but none of them feel the industry is running at its peak, or will experience the same production crunch that nearly crippled the industry during last year's Christmas season.

"I'm getting mixed signals from the marketplace," says Tom Blanchard, senior VP for Nimbus Records. "Some labels are looking for a big Christmas, and some are looking for a pretty mediocre season." Blanchard says that retailers are more cautious this year because of uncertainties about the economy and the lack of a monster smash from a Michael Jackson or Whitney Houston to drive the market. "I don't anticipate that there'll be the feeding frenzy this year for replication like there was last year when the labels were ordering, ordering, ordering."

With the capacity at Nimbus around 2 million discs per month, Blanchard isn't anticipating a problem in turning around product for his label clients. "We were really stretched out last year, like most of the houses were, but we've geared up to handle the fall season, and are sticking to what we do best, which is duplication."

On the other end of the spectrum, Digital Audio Disc Corp. (DADC) is in the process of expanding its capacity from 8 million discs per month to more than 10 million, although the plant is not currently running at full capacity. "We're close to capacity," says Jim Frische, president, "but we're undergoing an expansion to accommodate the normal annual increase in business overall. It never hurts to have a little capacity left over as a safety margin."

Frische, too, expects fall orders to be soft. "We would already expect to be in the fall cycle by now, but it's fairly quiet out there. This year will probably be the first time we'll have [production] under control." Frische concurs with his industry brethren that, although this particular fall season appears to be soft, it's not indicative of any ill-health befalling the market-

place, and that the CD is as strong a format as ever. "The market is still in its infancy," he says. "With less than 20% of [U.S.] households owning CD players, there's tremendous room for growth in our business. We have several years of explosive growth to look forward to, and the lack of a major hit record to push sales for this particular Christmas is no real reason for concern."

Frische is looking to hardware manufacturers to continue to bring the prices of players down, which he feels will create a groundswell among the masses to buy the hardware to play the software his company presses. "The increase in capacity at our plant, and others, is not going to be what brings the prices of CDs down. We're already selling discs to labels for less than a dollar each. The marketplace will reap the benefits from the increased penetration that will come from lower priced players, which in turn, will cause consumers to buy more discs, which will help bring overall software prices down."

Jerome Bunke, president of Digital House Ltd., agrees: "I'm seeing an increasing amount of boom boxes made now with built-in CD players, which tells me that the technology is really reaching the younger kids who have more disposable income. That market segment is where we'll see the sales explosion."

Bunke says Digital House has upped its production capacity to 24 million discs this year, over last year's 18 million units, but is not running to capacity. "We're expecting somewhat of a crunch for Christmas, but we're still waiting for that big breakthrough title that will lift music sales out of the doldrums."

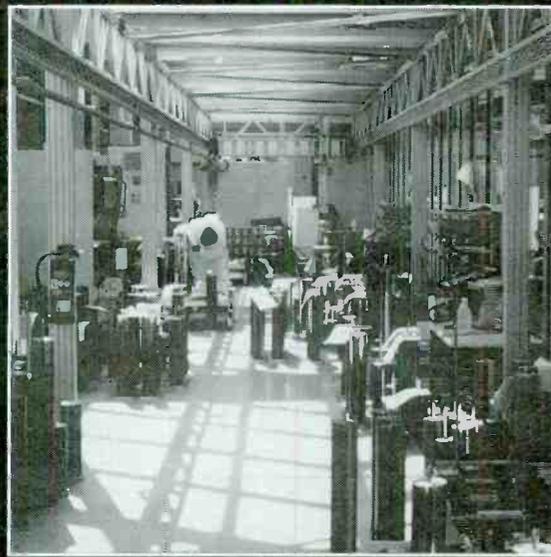
Philips and DuPont Optical Company's (PDO) Joe Robinson sees an increase in orders on the horizon, but nothing earth-shaking for the fall: "We're not really running at capacity, and although business is picking up, it's not going to exceed our capacity level." PDO is manufacturing nearly 60 million discs annually and, according to Robinson, will push that figure to 75

million this time next year. "Our growth in 1990 versus 1989 figures is about 30%, and we'll probably be up another 20% to 25% next year."

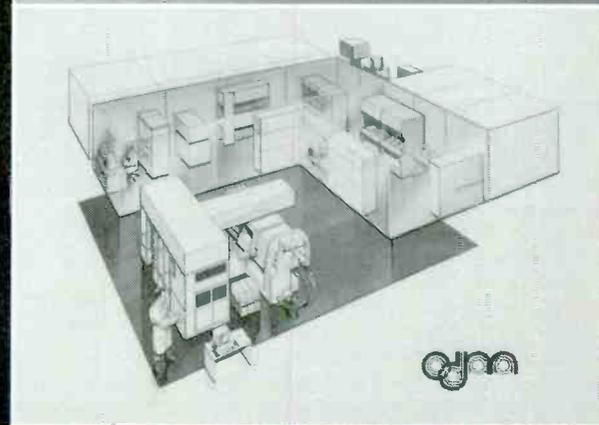
Disc Manufacturing Inc. is the only replicator surveyed by Billboard which expects orders to exceed its capacity. With its annual capacity bubbling under 400 million, presi-

dent Myron Shane expects to see a crunch for Christmas. "We're being pressured to lower prices, but there's just no

(Continued on page C-19)



Inside the PILZ CD plant near Munich, Germany.



Optical Disc Manufacturing Co.'s CD Integrated Manufacturing System LHH 8000—in service, above, and schematic, below.

RECORD COMPANIES: MAJOR LABELS AIM TO SATISFY RETAILER, ARTIST, CONSUMER, AND THE BOTTOM LINE

By DAVE DiMARTINO

The compact disc's remarkable effect upon the record industry can be noticed in many different ways—most vividly, it seems, during the fourth quarter of every year.

How so? Consider what the Billboard Top Pop Albums chart is likely to look like in the scant weeks prior to the Christmas holiday season, when some of the highest-charting product promises to be not new but *old* product, in the form of nearly two dozen boxed sets from artists as diverse as Elton John and Led Zeppelin to Frank Sinatra and Charles Mingus.

But wait, you say—fourth quarter is when *most* greatest hits packages are generally issued, largely to take advantage of gift-giving season. And certainly, that's traditionally been the case. But in 1990, the compact disc explosion has put a slightly different spin on the typical holiday gift purchase. Where in the past, mom or dad might buy junior a Rolling Stones, Eagles, or Doobie Brothers compilation—typically for \$8 or less—today's gift sets, spurred by the CD configuration, may cost over \$50 and consist of four discs containing over an hour of music apiece.

At major labels, changes wrought by the compact disc—changes on the retail, marketing, and technological levels, among others—have telescoped music from the past and present into one simple *Now*. And in that *Now*, studio engineers can take classic blues recordings from the '40s and put them on a comparable sonic level with the latest recordings from Robert Cray; classic, near-ancient recordings by Jelly Roll Morton, through the wizardry of noise-reduction outfits like San Francisco's Sonic Solutions, can sound as if they were freshly recorded at a bar down the street only last week; and a four-CD compilation by '60s legends the Byrds can include four tracks recorded in 1990 and, thanks to the wonder of digital technology—and the new emphasis on finding original master recordings

spurred by CD's sonic capabilities—no one can tell the difference between tracks recorded 25 years earlier.

Such big-ticket items as boxed sets, most of which are packed in 12-by-12 boxes regardless of their availability on vinyl, present a special challenge to retailers who find themselves donating considerable display space to product that isn't *really* new—but simply available again—in a package size that, as vinyl fades and the 6-by-12 longbox dominates, takes up more room than ever.

In short, just as major labels see profits in new efforts by the likes of Whitney Houston and George Michael, profits by defunct groups like the Byrds or Led Zeppelin now line their coffers and are becoming equally appealing—particularly when one of the latter sets may carry a retail price that's four or five times greater than the latest hot product.

"From my perspective, getting out a reissue of a Willie Dixon is as hard as putting out a Billy Joel record," says Gary Pacheco, director of marketing & product development at CBS Records, where the company has just established a new division called Legacy which will deal exclusively with reissue product in recognition of that growing marketplace. "It's even more involved when you think of the research that has to go on, assigning people to do liner notes, finding photos, and all that stuff." Within the past four years, he says, "people here have taken notice that reissues are important obviously for both music and historical reasons, but also from a monetary point of view—that if they're done correctly, and we change the image of what's going on around here, we can get some positive sales, too." Such sales have been amply displayed with the ongoing Columbia Jazz Masterpieces series, CBS's surprisingly strong-selling line that continues to garner acclaim from consumers and the industry alike.

Much has changed since the early days of CDs, says Pacheco, particularly when labels looking to bolster their back catalog

merely found any available two-track master and transferred it digitally to CD without any regard for finding the original—and ideally best-sounding—master. At CBS, he notes, the company now spends considerable time and detective work in finding the absolute best-sounding master so that "soundwise, we're pretty confident when those things go out the door, they sound as good as they possibly can."

What problems can labels face when searching for original masters?

(Continued on page C-6)

By **MOIRA McCORMICK**

Six months ago, packaging industry executives were adamant in their insistence that the 6-by-12 compact disc longbox was the only way to go, citing its value in merchandising, theft deterrence, and compatibility with existing store features. Now, acknowledging pressure from environmental groups—most notably the music industry's own Ban The Box coalition, which decries the disposable longbox—major packaging firms are coming up with alternatives to the longbox, and in some cases the jewel box as well. Accessories manufacturers and independent inventors are also unveiling their own ideas for CD packaging and storage.

Floyd Glinert, executive VP of Shorewood Packaging, also heads up the recently-created Entertainment Packaging Council, made up of New York based Shorewood Packaging, Ivy Hill Communications, and Queens Group, and AGI of Melrose Park, Ill. "Each company," says Glinert, "is developing and presenting alternatives to the longbox, and from that, an industry-acceptable alternative is hoped to evolve."

As to the relatively sudden turnaround in the packaging industry's longbox stance, Glinert says, "I think Earth Day had a consciousness-raising effect in the industry." Shorewood's own alternative is called Laser Pak, described as an environmentally-friendly CD package which retains the major advantages of the existing 6-by-12 package."

According to Glinert, the Laser Pak, which eliminates the jewel box, also gets rid of "64% of the disposable paperboard waste of the current 6-by-12 longbox, as well as 66% of the non-biodegradable oil-based plastic used in the standard jewel box." The Laser Pak is 37% lighter than existing packages, and "is compatible with the high-speed automated cartoning equipment currently used by CD manufacturers."

The compact disc has proved to be the configuration success story of the century on an international scale. The long-playing album hitherto held that status, but its progress was slower and less spectacular, catching the public's imagination and money over the counter in two stages—monaural and stereo. The CD, in contrast, took off from its inception, initially in the classical music market where clarity and fidelity of sound are a major priority for consumers.

The factors which might have delayed its assertion—price and availability of hardware and software—seem to have had little deterrent effect. The CD launch was well prepared and organized, with the record industry unanimous in recognizing the attractions of its top-quality sound and neat packaging appearance. Even the operating mode of press button sliding deck contrasts favorably with the comparatively laborious process of unsleeving the LP and placing it on the turntable with the concomitant fingermarks.

Initial rumblings in the U.K. about record companies overpricing their CD repertoire seem to have subsided as cheaper series appear. The public take-up of both hardware and software reflects the higher level of prosperity generally appertaining during the 1980s.

The first necessity for the CD's success is obviously the degree of hardware penetration. A European table for 1989 collated by the BIS Mackintosh electronics business consultancy puts the Netherlands at the top of the tree with an impressive 38%, perhaps an appropriate placing for the country where Philips, developer of the CD format, is headquartered.

Second is Switzerland with 27%, followed by West Germany (25%), Belgium (21%), U.K. (19%), Denmark (18%), France (16%), Sweden (15%), Norway (15%), Finland (11%), Austria (10%), Italy (6%), Spain (5%) and Portugal and the Irish Republic (4% each). The figure for Japan in terms of CD home player penetration is 31% and for the U.S. 18%.

Worldwide CD production in 1989 reached 1 billion units, according to BIS Mackintosh, which represents a 47% increase on the 1988 total. This trend seems certain to continue on the evidence of developments such as the opening of EMI's mono-

The Laser Pak features a removable paperboard top portion, which leaves the bottom portion as a permanent container for the CD and its booklet. The paperboard package is called the Slide Pak, and is compatible with existing CD home storage systems.

Glinert emphasizes, "I still believe in the longbox from the business side of things. Theft costs money, and it reflects in pricing. Then there's the longbox's merchandising aspect. And paperboard is a renewable resource. But there has been a de-

CD PACKAGING DEBATE GIVING INDUSTRY A LONG LOOK AT LONGBOX ALTERNATIVE

mand to make a streamlined version of the box."

Rob Simonds, a founder of CD/cassette label Rykodisc and the founder of the Ban The Box group, says that the "renewable resource" aspect of paperboard was never the prime issue. "Our campaign hasn't been based on saving trees, or whether cardboard is recyclable," says Simonds, "[because] it's only recyclable in theory. Everyone throws the longbox away." Besides, says Simonds, it is difficult to find recyclers who will take discarded longboxes. "Look at the longbox recycling program Tower Records initiated," he says, "which they had to give up be-

cause they couldn't find a recycler who'd take the longboxes."

Ban The Box, which was formed earlier this year "to organize people's efforts and direct their energies into bringing this issue forward," according to Simonds, gathered steam with the support of indie labels (including Rhino and Rounder) and various artists (Grateful Dead, R.E.M., Sting, U2).

"Our main goal has been to enlist as many artists as we can," says Simonds. The bigger the performer, the more his or her ability to "go to their labels and request, if not demand, no boxes. Raffi now has that stipulation built into this MCA contract; Sting told A&M he wanted his next record released without a longbox, and U2 requested the same of Island."

Rykodisc itself has given retailers discounts if they ordered CDs without longboxes. "But most indies are fairly hostage to what the industry at large does," says Simonds. "There's not a lot they can do to step out of the mainstream."

Simonds says he is not in favor of replacing the jewel box; Ban The Box's thrust is simply to get rid of the longbox. "We need to find a way to help retailers merchandise CDs in a package of that size," he says. In September, Ban The Box sent a proposal to the major labels for a rebate program based on CD sales, says Simonds. Through the program, majors would take CD sales "for the last half of 1990, and give retailers a 5% rebate based on those sales, saying, 'Take this contribution to re-fixture, or enhance your security systems, etc.' Then in the second half of 1991, CDs would be sold only in their jewel boxes. The majors would defer the resultant price decrease (from hav-

ing to pay for less packaging) for six months, so labels could recoup this rebate.

"The jewel box is imperfect," Simonds acknowledges, "but it still has the enhanced value people associate with CDs. I'm not sure consumers are ready to get rid of the jewel box—but they do want to get rid of the longbox."

The industry has been main-
(Continued on page C-10)



Laserfile, from Arthur Herr of Reynard CVC, N.Y.C., offers easy access to jewel boxes with pull-out tray, eliminates disc flex and hinge tabs, and is made with recycled materials.

The CD RackPack from E Media of Kennebunkport, Me., made from 100% recycled (and recyclable) plastic, provides the consumer with a useful storage rack to keep, rather than a package to tear up and throw away.



line production plant at Uden in Holland (Billboard, Sept. 15) to supply central and northern Europe.

A massive 95% of world CD production is attributed to the three major markets—Europe, the U.S. and Japan. In many territories, the CD has overtaken the vinyl album and, more signifi-

CD IN EUROPE & JAPAN: THE SUCCESS STORY OF THE CENTURY

By **NIGEL HUNTER**

cantly, the prerecorded cassette as the most popular sound carrier.

In West Germany, CD sales have risen from 3 million in 1984 to almost 57 million last year. In hardware terms, 1.8 million players were sold in 1988, but the 1989 total was 2.3 million, and trade forecasts for this year and next are 2.8 million and 3.2 million respectively. An unknown factor is the CD's prospects in East Germany, just reunified with the Federal Republic on Oct. 3. The hunger for modern music and the wherewithal to play it is evident in the German Democratic Republic, but economic problems may delay the obvious growth being realized for some time.

In the U.K., CD sales have climbed from 300,000 in 1983 to 41.7 million last year. The format retains its strong progress, registering a 21% year on year increase in the second quarter of 1990 with a total volume of 46.4 million units for the year to June. France is making comparable progress with a 17.9%

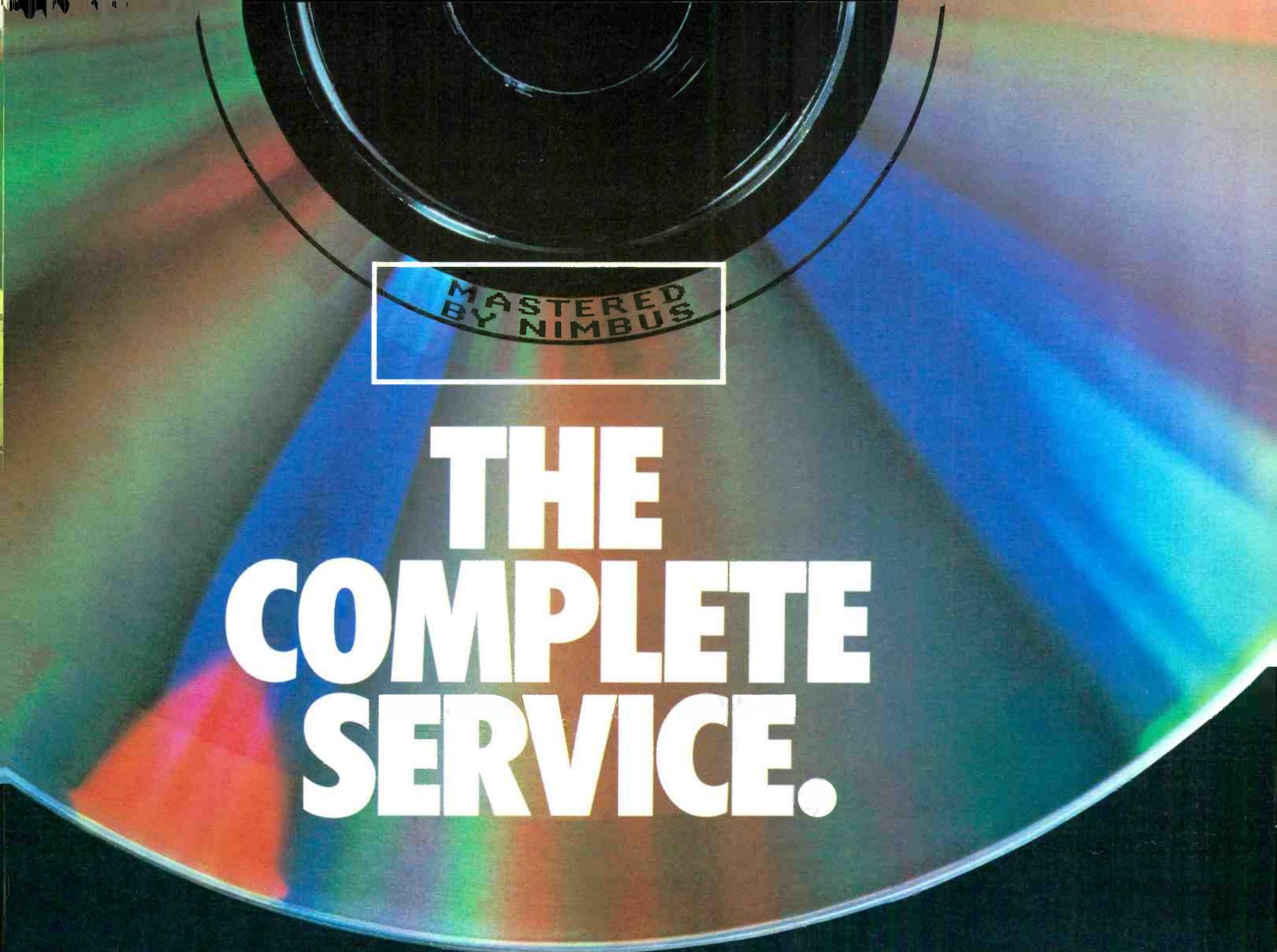
period in 1989 is 33%.

In Japan, the market with the second highest level of hardware penetration, CD production totaled 190.5 million in 1989, and statistics released by the Japan Phonograph Assn. reveal that production for the first half of this year is 32% above the same period in 1989. An interesting point is that of the 104.7 million CDs produced to June, 30.5 million were CD singles, a massive 46% increase. The growing popularity of the CD single is also a feature of the U.K. market and has arrested the decline of the single category in conjunction with the 12-inch vinyl single.

CDs accounted for 98% of the audio discs produced in Japan during the first half of this year, with the ailing analog formats barely hanging on in the shape of just 1.3 million singles and only 367,000 albums—proof positive of the CD's dominance in the sound-carrier world.

In 1984 when the CD made its Japanese debut, the production total was 6.3 million. It jumped to 20.6 million the following year, and then more than doubled to 45 million in 1986. That was the year when CD production almost matched the LP total of 45.5 million. The 1987 CD total was almost 65 million, with LPs dipping to 27.7 million, and the CD single appeared for the first time in 1988 in a quantity of 25.5 million as opposed to nearly 90 million CD albums. CD production last year was 143.4 million, with vinyl LPs dropping to 2.4 million.

The switch from vinyl to CDs has been accelerated in Japan
(Continued on page C-16)



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COMPACT DISC '90

LABELS

(Continued from page C-3)

"A lot of artists, when they worked initially, kept tapes," says Pacheco, "and what ended up being kept in the vaults of the record companies were probably second or third generation two-track masters. That's problem number one. Problem number two is, you have a situation where tapes are going in and out of these large vaults, and the security systems—whether they be keeping track of where they are or whose got them—were somewhat lax, and people ended up with tapes that shouldn't have, and tapes were lost that shouldn't have been lost. The other problem you have is just deterioration of tapes. You know, we have, even in those years, probably some of the best storage facilities around. But when you're storing literally boxes and boxes of tape every week, rooms full of things, they're not all kept in the greatest condition. If the reels weren't rewound properly after they were last used, that makes it even worse, and you've got oxidation happening. Quite frankly, we go to tapes all the time and say, 'There's something wrong with this—we've got to find a different tape copy.' Luckily, when you do detective work, you can usually find real good original multi-tracks or two-tracks."

Pacheco estimates his company has released over 200 pieces of back catalog product in the past year. "That includes everything from a Robert Johnson boxed set to some 12-inch remixes which we did on a series called the Mixmasters," he says. "We get involved in a lot of different kind of music in a lot of different kind of formats. I think we're probably shooting at doing well over 100 reissues next year. And that runs the gamut from simply reissuing an old Byrds title in our Nice Price line—which again, six years ago would literally mean finding a two-track master of the right record and transferring it. Now we literally assign a producer to every Nice Price release we do, and they're in charge of quality controlling that all the way through, and finding the best possible source tape."

The care that labels put into such CD packages is by no means confined to reissue product, however. Just as the compact disc has stimulated growth and enthusiasm in the packaging of older material, the configuration has also ignited labels at the marketing and art department level. Executives there now find themselves dealing with a host of creative packages that are, aesthetically speaking, miles away from the 12-by-12 flat package standard the LP once provided.

In fact, as the LP itself heads toward its inevitable extinction, the way art departments now function has shifted considerably, says Tommy Steele, art director of Capitol Records.

"Our approach has differed in that we're trying to simplify imagery in order to make sure that it's effective," says Steele of today's album design scene. "Those kind of story-telling illustrations that used to be in the '60s and '70s are so difficult to execute in the scale that works now, we've really been trying to make people think about it in terms of marketing—and

also, that seems to help us in terms of marketing, in that those images can be more figurative, things that people will latch onto—not to something too abstract."

Steele says the CD booklet alone provides a wealth of creative inspiration compared to the LP's previous inner-sleeve norm. "We can really be able to tell a story and paginate it and paste it and have nice center-spreads—and just do interesting things with the booklet that we could never do with an innersleeve. Although that was a little bit more instant and get-to-able, these booklets, if we design them right, can be the same thing. So that's really opened it up a lot for designers again. I don't know if everyone's really addressing it that way, but we certainly are from our end of it."

Steele, who was nominated for a Grammy for designing a special passport-style package for Tina Turner's most recent album, sees specialty CD packages as one of the most promising creative developments to ever emerge at the labels. "[They're] really opening it up a lot for us as designers," he says. "And although they haven't really quite reached the consumer on a grand scale yet, everyone's feeling is that it just might happen. That if they design it right on a limited edition, you might be able to sell another quantity that you wouldn't have otherwise. It just has to be for the appropriate artist."

"I think [with Tina Turner] we probably chose the wrong artist to do that with, although it was an applicable concept," he adds. "We still have some of those out there. I think they had done a run of 20,000—which doesn't sound like a lot of them, but it's a lot of a special edition, if [consumers] can also buy the regular one right next to it for \$5 less. Now if this was the Cure or Depeche Mode or something like that, then anything they'd put out would've sold out, no matter what. The choosing of the artist in that case would have been right."

Jeff Gold, senior VP of creative services at Warner Bros., likewise sees the compact disc package as offering a myriad of possibilities.

"I think ultimately it's a really flexible format," he says, "if you don't limit yourselves just to the jewel-box design, but you look at the digipak and variations on that that we've done for the promotional special packaging—and commercial special packaging as well. There's all kinds of great creative stuff you can do."

Gold mentions the upcoming ZZ Top album "Recycler," for which both a promotional and commercial special CD package will be manufactured. "It must weigh about half a pound," he says, "but it's really cool. It's got maybe 10 pages of photographs and information with a kind of accordian-fold in between two metal plates that close up on either side of it. Things like that, or the promotional digipak we did earlier for the Time that had a digital clock on it—I have a lot of fun doing those."

Gold further mentions a Jane's Addiction CD package to come that will feature a pair of handcuffs on it. "It's promotional, but any time we have the ability to manufacture some for commercial sale, and it's a band that we think have a collectible base, we do like to sell them as a limited edi-

tion."

As for the controversy over the longbox, Gold and Capitol's Steele, among many others in the industry, won't mind its absence in the slightest.

"Above and beyond meaning that we'll have to spend less time designing this peripheral thing that gets thrown away and can devote more time and our resources to something that gets kept by people—which I think is an important thing to consider," says Gold, "I've done enough travelling in Europe and around the world to see the CD package has plenty of space to be an effective merchandising tool. You just have to convert your mindset—which I did a long time ago—to the fact that you're designing something that's 5-by-5 and not a 12-by-12 square. The digipak and variations of that—and other yet-to-be-invented packages—really there's a tremendous amount of freedom to improvise with a small format."

"I don't know that 'Sgt. Peppers' would have been an effective cassette, had it been designed as that," Gold adds. "You've got to deal with things that are either more striking or more easy for a consumer to spot and understand. But I'm not so concerned with the loss of display space. I think ultimately it just forces us to continue to be creative, and not to rest on our laurels."

And at MCA, new signing Raffi recently made headlines by asking that his debut release for the label not be released in any kind of longbox whatsoever. The environmentally-conscious singer, who's made his name singing children's music, was actually the first major artist to force the longbox issue at the label level.

"What happened is it got down to the contract point of longboxes or no longboxes," says Geoff Bywater, VP of marketing at MCA, "and [MCA Music Entertainment Group Chairman] Al Teller, who's basically the gambler that he is, decided let's go with it."

"First of all, we have a corporate ecologist on the MCA Universal payroll anyway, and he was involved in the meetings with Raffi. This whole album deals with the environment. So when we had the meetings with Raffi, we knew that there was the issue of the longbox. And it's not just the longbox for the CD, it's the longbox for the cassette—because remember, a lot of his stuff goes into toy-stores. So it's like a double-edged sword."

"We just felt that the temperature of the business climate right now—if you talk to retailers they're going to resist elimination of the longboxes because of their bins, and they're going to have to refixture their stores. But I just think from the company's standpoint, that we appreciated what Raffi was trying to do and who he was trying to say it to, and we just figured we'd go with it. It wasn't the type of thing where a gun was put to our head, because we could have passed on the contract and seen if anybody else would have signed him."

"But," adds Bywater, "I think the fact of the matter is, and I think any of the packaging companies would say it—the handwriting's on the wall for the longbox."

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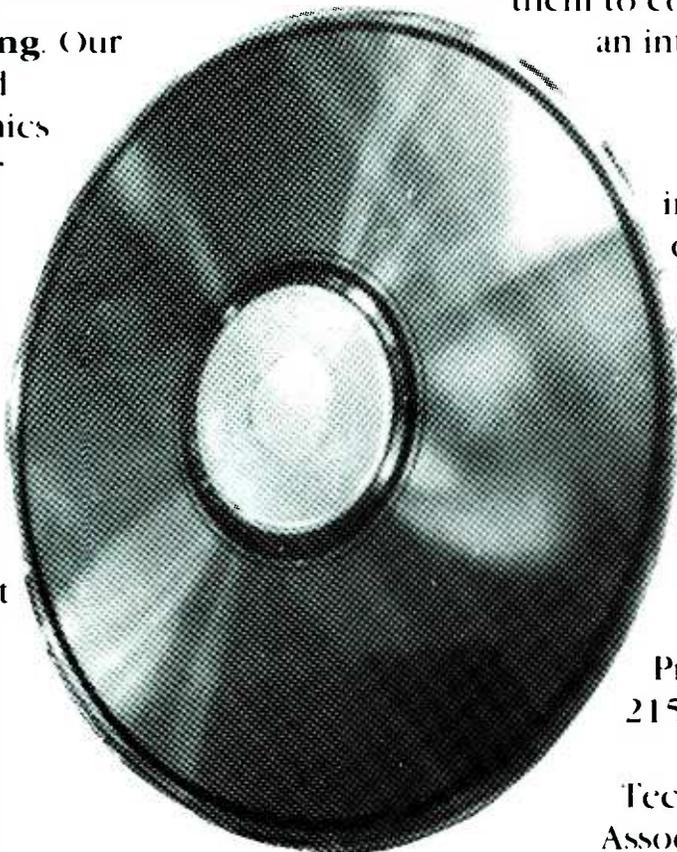
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Technetronics

COMPACT DISC '90

PACKAGING

(Continued from page C-4)

taining that retailers do prefer the 6-by-12 for merchandising and anti-theft purposes, but Otto Schubert, president of fixtures design firm Lift Display of Edgewater, N.J., says, "I have a list of a couple hundred retailers who don't want the longbox."

Schubert, who has been campaigning "for four or five years" against the longbox—for economic reasons—points out that warehousing and shipping costs would be smaller without the longbox. "The 6-by-12 was created so the CD medium could fit into the standard fixtures," he says, "so retailers could adapt quickly. Now that the medium is established, it's time to say, 'The LP is gone.'"

The merchandising argument, says Schubert, is faulty. "In real life, the 6-by-12 ends up in a bin, where you only see half of it any way," he says. "When the bin is full, you can't browse. You have to pull each longbox out to look at it; it's a very work-intensive thing for the store customer."

Lift's Display system, Schubert says, features bins with grooved trays which hold jewel boxes in such a way that they can be flipped through with a fingertip, thus offering easy access to the artwork. Above the bins are "sight panels" displaying the CD covers.

As for theft deterrence, Schubert says, Lift Display was developed with Sensormatic Europe a security system called the Bayonet, in which a magnetic strip is inserted in the jewel box. Another security system involves a plastic frame which slides over the jewel box. "We're talking with Sensormatic here [about the Bayonet]," says Schubert, "but the industry is still stubborn about the 6-by-12."

While there is support for the jewel box around the industry, longbox alternatives continue to be developed. AGI, for instance, is working with Time-Warner-owned Ivy Hill Communications in coming up with a 6-by-12 variant. "It's not ready yet," says AGI's Jim Ladwig, "but when it is, it will eliminate all waste. The CD will come in a 6-by-12 box, but that will fold down to jewel box size and become the CD package. It's a variation of our Digipak, in which Warner Bros. is releasing its CD5s. The Digipak is a 6-by-6 paperboard package, whose cover [often die-cut] folds out."

"The Digipak has been around five or six years," says Arthur Kern, executive VP of Ivy Hill, "but it never caught on because the jewel box and 6-by-12 were so ingrained." However, it has been adopted for Warner Bros.' line of CD5s, and "we're developing with AGI the environmentally-sound 6-by-12 with no throwaway pieces."

Kern, like Shorewood's Glinert, believes the evils of the longbox are overstated—"Every longbox we make has been recycled once"—but "we all care about the planet. We're not going to make a box without environmental concerns."

Contentends Gary Stewart, VP of A&R, Rhino Records, for Ban The Box, sometimes a potential solution creates potential ramifications unrelated to the original problem: "While

the extended 'open' jewel box display would fit existing fixtures, it presents a host of other problems and inefficiencies.

"Among them: paperboard and plastic clips to strengthen and secure the packages will still generate unnecessary waste; the CD itself may be even more vulnerable to pilferage; a completely new package would have to be designed for double and triple CD packages; the U.S. method of merchandising would not be compatible with any other country in the world; and shipping and storage efficiencies that can be gained through use of the 'closed' jewel box will be lost.

"The alternative to longbox merchandising should fit retailer needs while making long-term, global sense. Because of this, CD merchandising decisions should not be based solely on fitting old fixtures."

Another company which has developed a 6-by-12 alternative is Univenture of Dublin, Ohio. President Ross Youngs says his JewelPak 6-by-12 is "compatible with existing merchandising for retailers and storage for consumers. It reduces packaging waste by 65%-100% depending on the consumers' preferences. The package provides nearly the same graphics exposure for merchandising but is thinner, resulting in a 56% space savings while reinforced to prevent bending. The hybrid package also reduces the plastic by 97%, allowing a 59% weight reduction, and is unbreakable. The cost of the package is estimated at half of the current 6-by-12 longbox and jewel box."

Consumers have the option of keeping the longbox, for which Youngs says Univenture is in the process of creating a home storage system, or can separate and discard the top half, "in which case they still save 65% of the waste. Plus, the package is thinner; yet it can't be bent, even though we've reduced the plastic on the jewel box by 97%."

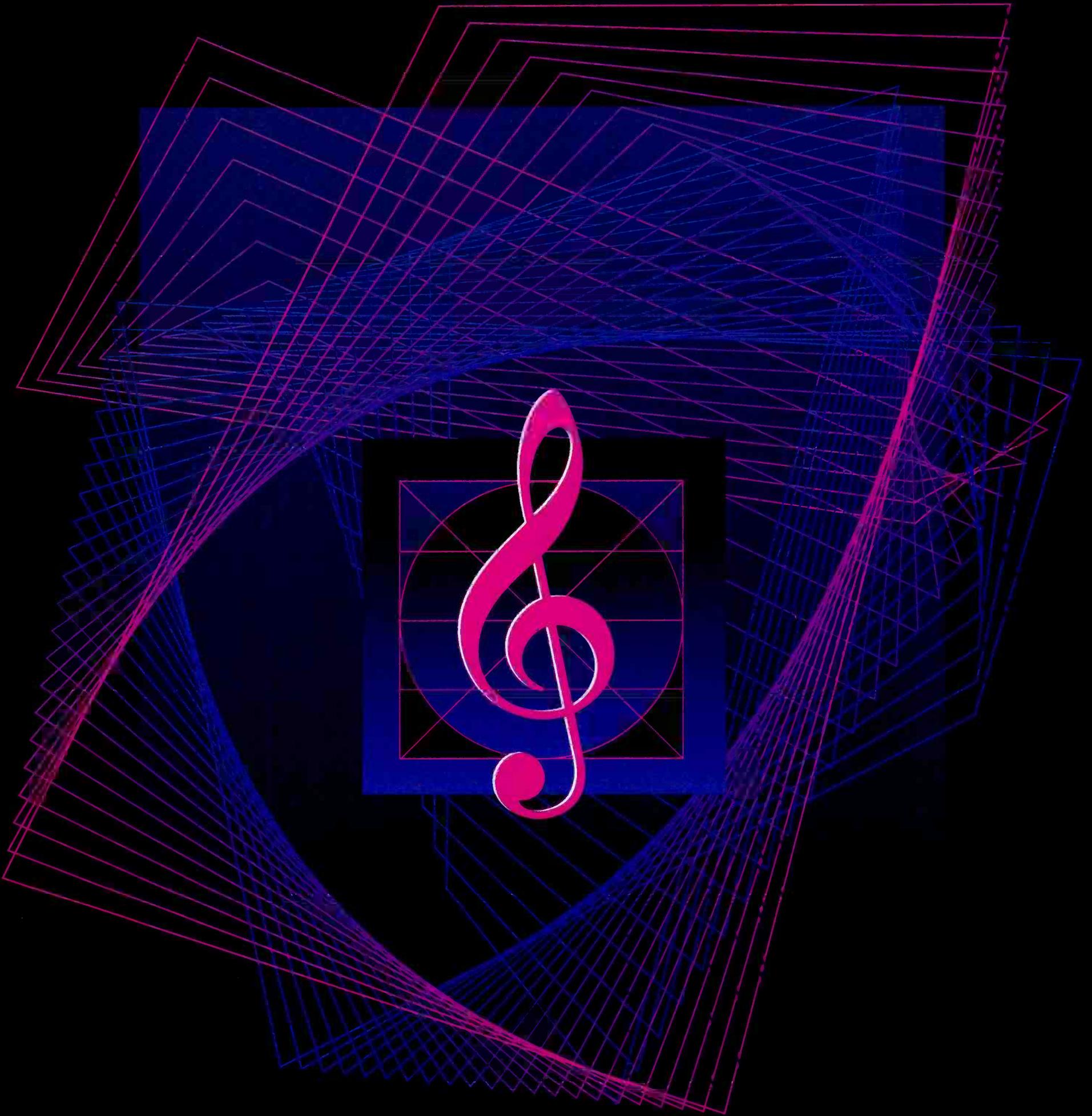
Univenture has been manufacturing jewel-box-less storage systems, such as the CD-Binder, which holds 20-40 discs and booklets in a binder two inches wide, and the portable CD-12 Pak. All include a patented "safety sleeve" made of clean-room material, which reduces risk of dust and dirt damage.

"The Persian Gulf crisis will result in increases in the manufacturing cost of jewel boxes," Youngs points out. "Another problem with jewel boxes is that broken ones end up in landfills too. It's not a widely held belief, but the jewel box is the biggest wasteful portion of the CD package. The industry's tried to play with cardboard packages, but they're too low-tech."

Independent inventor Arthur Herr of New York-based Reynard CVC founded his packaging design firm out of disenchantment with the jewel box. Herr's jewel box alternative, Laserfile, eliminates the hinged cover of the jewel box, and thus the necessity for those pesky hinge tabs which break off whenever a jewel box is accidentally dropped. The CD rests on a drawer-like tray which pulls out of the clear casing.

"It uses 40% less plastic than the standard jewel box," says Herr, "and the tray is made of recycled material. The tooling is less expensive, be-

(Continued on page C-18)



E X C E L L E N C E

COMPACT DISC, LASERDISC, CD-ROM, DAT: Editing, duplication, packaging and fulfillment



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CDs BRING ACCESSIBLE, 'COMPACT' INFORMATION AND GAMES TO HOME MARKET

By KEN JOY

Have you read the Bible?" "No, but I've seen the compact disc."

Virtually any, and every, type of information available today is being published in the compact disc format in one way or another, and industry pundits foresee the true coming of the information age thanks to consumer acceptance of compact disc technology.

The buzzwords for the '90s are CD-I (Compact Disc Interactive) and CD-ROM (Compact Disc Read Only Memory). Not only is the disc technology and its replication method compatible with hardware that already exists in the marketplace, but publishers of information in these two formats expect the increased interest in protecting the planet's resources will greatly aid moving people away from printed resource materials, and into the optical age.

"The World Almanac is a great resource work, but it's 900 pages of dead trees," says Jeffrey Casto, manager retail sales for Discovery Systems, a major replicator of CD-ROM product. "With a CD-ROM disc, not only is the technology not destroying a natural resource in its production, but it's also providing a much more efficient means of accessing volumes of data in a compact way." Using the World Almanac Of Books And Facts on CD-ROM, a user could search for references relating to the Beatles simply by typing the name "Beatles." The computer would then produce a list of matches to that name, and the user would be presented with the sections of the almanac that include Historical Anniversaries, Grammy Awards, Rock & Roll Notables and Rising Expectations.

Basically, CD-ROM is the distant cousin to the compact audio disc which can store text, photographs and audio information that can be retrieved when read in a special drive attached to a personal computer. The publishing potential of CD-ROM is virtually unlimited with its ability to hold the equivalent of 270,000 pages of text or 1,500 floppy discs.

Take, for example, the Bible Library from Ellis Enterprises (800-729-9500). Not only does the disc contain the entire text of the King James Bible, where a particular verse can be found by entering a specific keyword, it holds the complete text to nine different versions of the Bible as well as the complete text to five word study books, six complete dictionaries, two commentaries, a book of hymn histories and over 3,000 sermon outlines. "The paper equivalent of this reference work weighs in

at 500 pounds, and would cost a consumer \$1,400 if each book were purchased separately," says Bob Hall, VP CD-ROM technology for Ellis Enterprises.

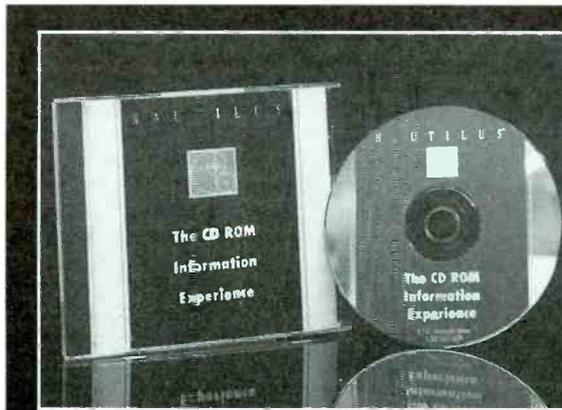
Hall feels that consumers are already acclimated to the technology, and just need to be made aware of the benefits of actu-

\$499 player will be introduced by the end of the year which Hall says should help "further the cause of CD-ROM." While Ellis Enterprises has sold around 500 of the Bible Library Discs priced at \$595 since it was initially published two years ago, Hall expects that figure to nearly double in the coming year as the firm steps up its marketing push. "The Bible Library is carried in the Radio Shack catalog, as well as some bookstores," says Hall, "but we're going to push into mainstream America with a lower-priced CD-ROM drive and an updated version of the Bible Library that should be an irresistible combination."

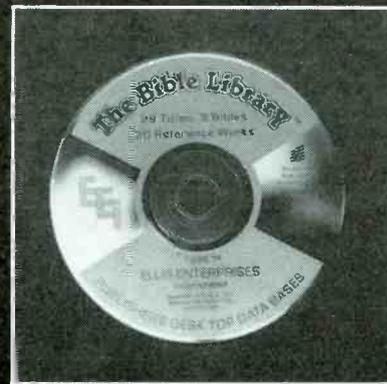
Part of the marketing effort is the CD-ROM Electronic News Service BBS (405-751-8096) that Hall operates, which can be accessed by anyone with a computer and a modem. The BBS, says Hall, is an international clearing house for all things CD-ROM that lists titles of new CD-ROMs in release, and contains over 3,000 files from CD-ROMs which can be downloaded for review off-line. "We've discovered the average CD-ROM user is 33-40 years old, has a college degree in something, and a credit card. That's a pretty volatile sales combination if you ask me, and one which I think retailers of all kinds should be eager to exploit."

Ellis Enterprises is working on additional CD-ROM titles along the same lines of the Bible Library to include a complete set of reference works covering the fields of medicine, nursing and the veterinary professions.

More in the general information vein comes a subscription (Continued on page C-16)



Nautilus from Discovery Systems is a CD-ROM-subscription interactive optical magazine for Macintosh computer users that reviews and previews software.



The Bible Library from Ellis Enterprises of Edmond, Okla., contains the complete text of the King James Bible, plus nine versions of the Bible, six dictionaries, 3,000 sermon outlines—and more.

ally using it. "The key," he says, "is for the price of drives to come down. It's the same as with CD players whose prices were so high to start with, once the hardware prices came down, the software really started to take off."

"It's a chicken-and-egg problem," says Discovery's Casto. "The drive prices are fairly high and there's a reluctance to release software because relatively few people have drives."

The average price for a CD-ROM player is \$1,000, but a

Getting consumers to understand why they need to clean, store or stabilize

EDUCATION IS THE KEY TO ACCESSORY SALES

their compact discs and players has become the cause celebre among most accessory manufacturers, who feel that consumers have gotten the wrong idea about the shiny new medium.

"Somewhere along the line consumers have been fed the line that compact discs are indestructible," says Beth Wight, marketing specialist for Pfanstiehl. "It's just not true. CDs can get scratched, covered with oily finger prints and dust which severely impact the way they sound when scanned by the laser."

Wight says that CDs, and their players, need maintenance to retain optimum playback. "It doesn't take much work," she says. "If consumers would just get into the habit of cleaning the lens in their CD player about every 40 hours of use, and their CDs every other use, they would significantly increase the life of their products, as well as their enjoyment of them."

But, consumers have been slow to jump on the cleaning bandwagon, and accessories sales are usually the first to drop off during industry slumps. "Sales are lower than we'd like," says Wight, "but we're finding they're slow with all the other accessory manufacturers as well."

Wight says Pfanstiehl, along with other accessory-makers, are making concerted efforts to educate the retail channel on the need for the accessory products, and the profit potential they bring. "A retailer could easily add another 10%-50% onto each software sale by selling a cleaning kit, or a storage rack," she says. "It's money in the bank if the consumer can get a little education on what's available to protect and store their invest-

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At recently expanded Totowa, N.J. branch of Compact Disc World, from left: Jackie Uterano, radio/media for THAT's audio cassettes; Phil Aveli, THAT's regional manager; David Lang, president, Compact Disc World; Lou Miranda; regional manager, THAT's Audio; Eric Keil, Totowa store manager; and Jerry Solomon, VP, Compact Disc World. Displayed is THAT's CD Recording Cassettes.

ment in audio products."

To that end, says Wight, Pfanstiehl—who virtually created the accessories market with the introduction of the spare phonograph needle—is placing heavy marketing emphasis on compact disc cleaning products. The Compact Disc Cleaning Kit contains a chamois cleaning pad with handle, a brush to clean the chamois pad, a rubber cleaning case and a 1.5 oz. pump spray bottle of cleaning fluid housed in a single blister pack for a suggested list of \$11.99. Companion products include the Disc Whisk I & II which contain lint-free cleaning cloths in a reclosable plastic bag and one (or two) replacement jewel boxes, with suggested list prices of \$2.19 and \$3.79 respectively. CD player maintenance is being stressed with the Compact Disc Laser Lens Cleaner disc which is designed to remove contaminants from the optical lens of the CD player using a small rotating brush. Suggested list: \$29.95.

Pfantone, a division of Pfanstiehl, has recently introduced the Compact Disc Cassette Adapter, which allows consum-

(Continued on page C-18)

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GROWTH

(Continued from page C-1)

across the country. "I think even though you're going to get more and more people buying CDs [as the consumer base expands], they're going to be very careful about buying a \$16-ticketed CD. And your major releases are still coming out at the \$15.99 list and still have a \$15.99 ticket at most of our stores. That's still going to be something that has to be overcome. No matter how many CD players are purchased, as long as you've got that price point, people are going to be very careful. And I don't think you're going to see the CD explosion until you get major releases under \$10. To me, that's got to be the goal."

Like other retailers, Lee sings the praises of midline and budget CD releases, but wonders how long it will be before everyone out there who wants a classic old James Taylor or Aerosmith CD has already bought it.

"No one's really come out and said, here's a major new release—I want to put out a *ton* of CD units, I want to take a chance on putting these out at \$7.50 cost so retailers can put it on sale for less than \$10. On a *big* artist—an AC/DC, a Janet Jackson, a Whitney Houston. No one's said, let's just see if retail is right and we can move twice as many, because we'll hit a whole new buyer that wouldn't go for the \$15.99 ticket. Not one label or vendor has been willing to step out.

"And that's what I think: Get the superstars down."

On the manufacturing level—where in many cases discs that cost consumers more than \$15 ultimately cost less than \$1 to produce—some also see benefits in less expensively-priced CDs. "It is theoretically possible that if the [retail] price came down we would be able to manufacture more units, and of course we would be interested in that," says Susan Simone, VP of sales at Disc Manufacturing Inc. "And it may make people buy more players—people who haven't gotten into players so far. Maybe one of the reasons they haven't is because the discs are not priced low enough. So it might [create] greater market penetration and greater overall sales in number of units—which of course would be excellent for us as manufacturers."

If there is one constant among those in the CD community—retailers, labels, disc manufacturers, and of course, consumers themselves—it is the uniform perception that while there is always room for improvement, be it cheaper discs or more palatable packaging, the basic sound carrier that is today's compact disc is a state-of-the-art achievement with countless upsides and few if any downsides.

In 1990, whatever refinements need be made to the CD, the bottom line remains that the average music fan—the average *ardent* music fan—is listening to and appreciating the configuration of choice in ways that, 10 years earlier, he'd never remotely imagined.

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FUTURE

(Continued from page C-12)

CD-ROM product called Nautilus from Discovery Systems (614-761-4270) which shipped its first issue on Sept. 10. Nautilus, according to marketing director Marsh Williams, is an interactive optical magazine that lets users actually read a review of a computer software program, and then call up the program for a trial run themselves. "You just can't do that in a magazine," says Williams. "You've got to trust that the review-

er's telling you the truth before you go buy the program. With Nautilus, you know exactly what you're buying before you buy it."

Nautilus (currently only available for owners of Apple Macintosh computers) is shipped to subscribers every 28 days for \$9.95 per issue. "We can sell the subscriptions for that price because we're not creating the information ourselves, but gleaning it from the print versions of popular magazines, and the software publishers whose products appear on the disc," says Williams. Software publishers also pay a fee to be included in

the disc, he says.

While CD-ROM might still be a mystery to the average consumer, even more of a mystery is the size of the CD-ROM universe. Says Discovery's Casto, "We think there's nearly 500,000 CD-ROM drives in the market, and we expect it to go over one million by this time next year, but no one is really sure how many people are using the technology out there."

One thing Casto says will happen in 1991 is that the CD-ROM market will become a "genuine market. The technology is getting rolled out in the general retail arena, the drive prices are

coming down, and the consumer titles will be 10-fold by next Christmas," he says, predicting that by the end of 1991, mass merchandisers like Target, K mart and Sears will be selling personal computers with CD-ROM drives installed.

CD-I: Compact Disc Interactive, or CD-I, is still an unknown quantity to the consumer at large, and will be until late 1991 when the first non-industrial player will be introduced into the retail channel. CD-I combines the audio reproduction capabilities of audio CDs with digital video, and adds the dimension of participation by al-

lowing the user to actually manipulate the program being watched and interact with text, audio and video.

The CD-I player is roughly the size of a VCR or stereo receiver, and attaches to a television monitor through its video in/out ports. Then, using a remote control, the user can dictate how an educational or game program is presented. If the user is viewing a presentation of a museum collection like "Treasures Of The Smithsonian," they could choose to learn more about a particular art object, at which point the disc would present in-depth text, audio and video information about the object by showing closer views of the object, showing a picture of the object's creator, and possibly providing music from the era in which the piece was created.

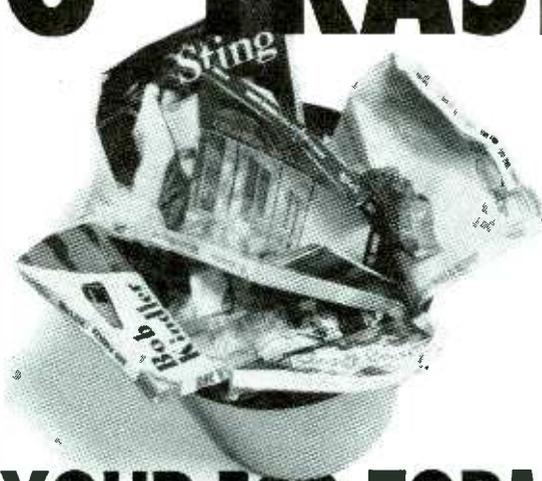
American Interactive Media (AIM), a subsidiary of Philips/PolyGram, is bringing CD-I technology to market in the states, and hopes to have a player on retailers' shelves by fourth quarter 1991. "There are already players being used in industrial markets for point-of-information displays," says Richard Arroyo, senior VP of marketing for AIM, "and a consumer model priced at under \$1,000 is on its way."

To make sure that CD-I doesn't get caught in the chicken-and-egg syndrome that has plagued CDs and CD-ROM, AIM already has a catalog of 35 titles available to ship with the first CD-I players, with an additional 35 in the production process. Titles available for release, priced from \$19.95 to \$39.95, include "A Visit To Sesame Street: Letters," "A Visit To Sesame Street: Numbers," "Cartoon Jukebox," "Children's Bible Stories I: Noah's Ark," "Grolier's Encyclopedia," "Rand McNally's America: United States Atlas," "Time-Life Photography," and "Treasures of the Smithsonian."

"We're initially targeting the educated professional suburbanite consumer with income levels above \$40,000," says Arroyo, "because the initial \$1,000 price of the player is going to keep it out of the reach for the masses."

Arroyo estimates it will take about two years to bring player prices down to more affordable levels, and that will be helped by the introduction of games on CD-I. "You're already seeing compact disc technology being used in the game market with NEC's Turbo Grafix machine," says Arroyo. "When CD-I is fully launched and consumers see how far superior games are on this interactive system, there will be one under every Christmas tree."

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EUROPE

(Continued from page C-4)

by the appearance of low-end CD players at the end of 1988 within financial reach of teenagers. The jewel box packaging continues to be popular following an unsuccessful attempt to introduce the longbox format two years ago.

Assistance in preparing this story was provided by Shig Fujita in Tokyo and Wolfgang Spahr in Hamburg.

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PRO AUDIO

Electro-Sound Moving Its Manufacturing Will Relocate To Ex-Gauss Plants In Calif.

BY SUSAN NUNZIATA

NEW YORK—Electro-Sound Inc., the Mark IV-owned high-speed cassette-tape-duplicating equipment maker, is relocating its manufacturing operations to two facilities in Sun Valley, Calif.

Sun Valley serves as headquarters for Gauss, a manufacturer of high-speed audio duplication equipment and loudspeakers, which is also owned by Mark IV.

Formerly the equipment division of the Electro-Sound cassette duplication company based in Hauppauge, N.Y., Electro-Sound was purchased by Mark IV earlier this year.

The Electro-Sound operation will be split into two facilities, one for manufacturing and the other for support. These plants housed the manufacturing facilities for Gauss loudspeakers, which are being relocated to the Mark IV loudspeaker plant in

Newport, Texas.

Gauss will now serve its East Coast loudspeaker clients directly from the Texas plant, and will continue serving its West Coast clients through existing routes. Engineering, management, marketing, and sales of Gauss loudspeakers will still take place out of the Sun Valley facility.

The full Electro-Sound equipment line—which includes the ES 4800, 8000, and 5000 duplicator systems, the 1850 cassette loader, and 4300 Series test equipment—will continue to be produced at the new plant.

Jim Williams, president of Electro-Sound and Gauss, announced that E-S will be introducing a series of equipment in the near future aimed at both the audio and video industries, which will include the VQC III videotape quality-control pancake verifier and 9000 duplication system, both of which debuted at last month's

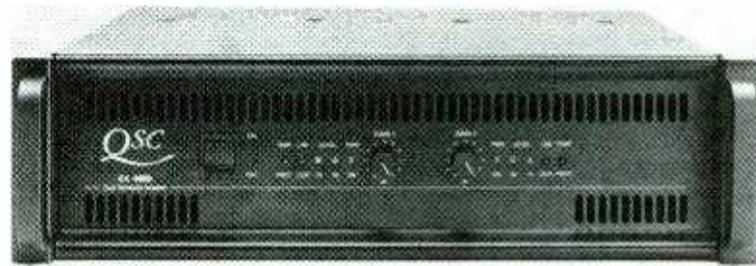
Audio Engineering Society convention. The VQC III is going into manufacturing now and is due to ship shortly, while the 9000 is expected to be available in approximately six months.

Gauss and Electro-Sound will share product technology development, machine shop, and administration operations, although they will continue to operate independently in manufacturing, engineering, sales, and marketing.

At press time, Williams was uncertain about what personnel changes these moves could bring about among Electro-Sound staff, although he notes that all staff members were offered an option to relocate.

Mark IV, based in West Amherst, N.Y., owns several pro audio companies including Electro-Voice, Altec Lansing, Vega, University Sound, and Dynacord.

NEW PRODUCTS & SERVICES



EX Marks The Spot. QSC exhibited the EX 4000 power amplifier, formerly known as the MX-4000, at a list price of approximately \$2,000. The unit is a three-rack space amp incorporating "open input architecture" via input connectors mounted on a removable module, according to the company. Contact: 714-645-2540.

ANALOG INTRODUCTION: 3M's new analog audio mastering tape is due for full rollout in early 1991. Dubbed 996, the tape debuted at the 89th Audio Engineering Society Convention and is designed to record at an operating level of +9 dB with virtually no distortion. It has an S/N ratio of 79.5, with an MOL of 79.5, and improved print-through characteristics, says 3M. Bias compatible with 3M 226 and other products, 996 is packaged in a new TapeCare Library Box designed to seal out dust and humidity. Contact: 612-733-3888.

AUTOMATION AGREEMENT: JLC Cooper Electronics and Allen & Heath have reached an agreement to provide the former's MAGI III internal automation systems to the latter's Sigma and Sabre Series consoles. The automation consists of internally mounted dbx VCAs, a rack-mount controller unit, an MR-4 remote muting unit, and software that runs on either a Macintosh or an Atari computer. Contact: 213-306-4131.

EDITECH & KABA TEAM: Studer Editech Corp. and KABA R&D have announced a co-marketing agreement whereby KABA will sell Editech's Dyaxis 2+2 digital editing system as a four-track tapeless master unit with the KABA four-track real-time cassette duplicating system. Contact: Studer Editech, 415-326-7030; KABA, 800-231-8273.

LEXICON EFFECTS: Lexicon introduced the LXP-15 multi-effects system that combines Dynamic MIDI effects automation and remote control with a variety of effects and a simple user interface. In other company news, NHK, the Japan Broadcasting Corp., has replaced all its analog reverberators with Lexicon's 480L digital effects system. Contact: 617-891-6790.

SONY SALES: Engineers George Massenburg and Alan Sides have each purchased Sony PCM-3348 48-track digital audio recorders, it was announced at the Audio Engineering Society meet. Massenburg is due in the studio to record Lyle Lovett on his new 3348, followed up by a Linda Ronstadt/Aaron Neville project later this fall. Sides, owner of Ocean Way and Record One Studios, has an agreement with Massenburg to share equipment, and both PCMs will be housed at his studios. In addition, Bruce Springsteen recently took delivery of a 3348, which he is using to record material at California's A&M Studios, according to Sony. Contact Sony: 201-930-6432.

OH MY, MEYER: Meyer Sound Labs introduced its Sound Studio Series line, which includes the HD-1 833 and 834 studio reference monitor system, CP-10 complementary phase parametric EQ, and MS-1000A stereo power amplifier. Contact: 415-486-1166.

ARCHIVE DAT: Agfa introduced its DAT line with a package specially designed to address the growing DAT archiving needs of studios, engineers, and producers. The tape's smooth base foil is precision-coated with pure metal particle pigments and has a high packing density, according to the company. The package features nonslip bubbling and a retractable hook, and can contain two cassettes. Contact: 201-440-2500.

DIGITAL REFERENCE: Concept Design introduced a digital reference generator, dSource, designed to make absolute calibration possible in the digital domain. The unit will have a list price of approximately \$1,500. Contact: 919-229-6500.



Bullet Targets New Options. Total Audio Concepts introduced a number of new options for its compact Bullet range of consoles. Versions now available include a 30/4/2 input configuration, above, a 28/8/2, and a rack-mounting 10/4/2. The company also launched a recording version of the Bullet specifically designed for 16-track work. Contact: 818-508-9788.

Fiber Optics Generating Good Vibes

BY JIM PAUL

LOS ANGELES—Sunset Sound Recording Studios here played host to a demonstration of LightSpeed 12, a new fiber-optic audio distribution system by Monster Cable, during the 89th Audio Engineering Society Convention, Sept. 21-25.

The informal demo featured engineer/producer Bruce Swedien (Michael Jackson, Quincy Jones); Guy Charbonneau, owner of LeMobile remote recording studio; and engineer John Arrias (Barbra Streisand, Bob Seger), as well as R&D staffers from Monster.

But the highlight of the demo was an audio distribution system built around a half-inch-thick 120-input fiber-optic cable. The cable is capable of running three kilometers with no signal degradation or hiss, and no hum or buzz induced at any point despite running alongside high-voltage wires and dimmer packs, with a clarity and definition that makes recorded music sound live.

The basic system consists of an A/D converter box containing 12

XLR inputs and a built-in digital/optical circuit, virtually any length of fiber-optic cable, and the corresponding D/A decoders at the tail end. Fiber-optic cables may be purchased directly from Monster, through the phone company, or from computer hardware stores. They range in price from 35 cents to 85 cents per foot.

The input/output units are constructed of rugged plate steel with textured black paint on the outside, while the cable attaches using an optical connector or standard ST-type connectors.

As of the first quarter of 1991, the system will offer the option of a fully digital archival system that uses a consumer VCR for up to eight tracks of storage and a professional deck for up to 12 tracks or more, according to Monster. No pricing is yet available for the archival system. Monster has applied for a U.S. patent for the system, which has a proprietary design.

Swedien, who noted that he will be installing a Monster fiber-optic system in his home studio, presented a digital copy of a mix from the new Jones album and gave attendees the opportunity to make an A/B comparison of the audio through the fiber-optic system and then through standard analog cables.

The fiber-optic system met with an enthusiastic response. Audio nuances were clearly audible, and even low-level background enhancements, or "ear candy," were plainly evident, with stereo imaging very well defined. When played back through analog cables via the same equipment, the material exhibited a noticeably darker sound with a loss of definition on individual instruments, a more "closed in" stereo image, and less audible "ear candy."

Charbonneau, contracted to record the soundtrack of a Hollywood movie location shoot, explained that every time he had done this in the past he encountered problems from long audio cable runs, lighting cables, and the tremendous amount of electrical wire strewn around the set. On this particular shoot, however, he used the Monster fiber-optic system and said he eliminated most of these problems.

Charbonneau plans to run dual analog and fiber-optic systems on his next project and, if the fiber-optic system proves reliable, says he will consider going exclusively fiber-optic.

Arrias, whose B&J Studios is currently wired with 100% Monster analog cable, is considering the installation of the fiber-optic system, which archives analog master tapes onto a digital format.

Fiber-optic technology represents an important step forward for any
(Continued on page 66)



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TO OUR READERS

The Pro Audio section continues on pages 66 and 67.

SUSAN NUNZIATA

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING OCTOBER 13, 1990)

CATEGORY	HOT 100	BLACK	COUNTRY	MODERN ROCK	DANCE-SALES
TITLE Artist/ Producer (Label)	PRAYING FOR TIME George Michael/ G.Michael (Columbia)	GIVING YOU THE BENEFIT Pebbles/ L.A.Reid/Babyface (MCA)	FRIENDS IN LOW PLACES Garth Brooks/ A.Reynolds (Capitol)	MERRY GO ROUND The Replacements/ S.Litt; P.Westerberg (Sire/Reprise)	WHAT IS LOVE/ GROOVE IS IN THE HEART Deee-Lite/ Deee-Lite (Elektra)
RECORDING STUDIO(S) Engineer(s)	SARM WEST Chris Porter	SOUNDSCAPE/ CHESHIRE/ ELUMBA/ ENCORE Jim Dutt/Tom Kidd/ Barney Perkins/ Ryan Dorn; Rick Caughron	JACK'S TRACKS Mark Miller	PLATINUM ISLAND/ OCEANWAY Scott Litt; Paul Berry; Cliff Norrell	D&D Mike Rogers
RECORDING CONSOLE(S)	SSL 4000-E&G Series	SSL 4000-E&G Series/ SSL 4060-E&G Series	Quad Eight Coronado	Amec Angela/ Neve 8108	Sony MCI 636
MULTITRACK RECORDER(S)	Mitubishi X-880	Studer A-800/ Ampex ATR-120/ Studer A-800/ Studer A-820	Sony MCI JH24	Studer A-80/ Ampex ATR 102	Sony MCI JH24
MASTER TAPE	Ampex 467	Ampex 456	Ampex 456	Ampex 456	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	SARM WEST Chris Porter	SKIP SAILOR Jon Gass	JACK'S TRACKS Mark Miller	SKYLINE Scott Litt	D&D Mike Rogers; Deee-Lite
CONSOLE(S)	SSL 4000-E&G Series	SSL 4000-E Series	Quad Eight Coronado	SSL 4000-G Series	Sony MCI 636
MULTITRACK/ 2-TRACK RECORDER(S)	Mitsubishi X-880/ Sony 2500	Studer A-800/ Ampex ATR-102	Sony MCI JH-24/ Sony MCI 3402	Otari MTR 90/ Studer A-820	Sony MCI JH24/ Sony MCI JH110
MASTER TAPE	Ampex 467	Ampex 456	Ampex 456	Ampex 456	Ampex 456
MASTERING HOUSE (ALBUM) Engineer	CBS MASTERING Vlado Meller	FUTURE DISC Eddy Schreyer	GEORGETOWN Denny Purcell	PRECISION Steven Marcussen	HIT FACTORY DMS Herb Powers
PRIMARY CD REPLICATOR (ALBUM)	CBS Manufacturing	DADC	Capitol-EMI Music	WEA Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	CBS Manufacturing	MCA Manufacturing	Capitol-EMI Music	WEA Manufacturing	WEA Manufacturing
PRIMARY DUPLICATION TAPE	CBS Ultra 4	Aurex	Agfa/Aurex/ Bast/Sunkyong	Agfa	Agfa

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Billboard® Home Video

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Special-Interest Video Sales Strong Direct Response Helps Broaden Market

■ BY JIM McCULLAUGH

LOS ANGELES—The special-interest home video market—despite profit erosion from increasing pressure of downward pricing coupled with higher costs of goods sold—continues to make significant sales strides. Growth, in part, is coming from such distribution channels as direct marketing, while distribution, overall, is now seen as the most critical component for success in the special-interest video field.

That was the consensus at overview sessions at third annual ITA Seminar on special-interest video Oct. 2-3 at the Loews Santa Monica Beach Hotel, Santa Monica, Calif.

Dick Kelly, president of Cambridge Associates, said during an Oct. 2 presentation on the dynamics of the market that sales of special-interest tapes should reach 67 million units in 1990, generating more than \$700 million in revenue. That figure contrasts with 57.1 million sold in 1989. Next year, unit sales are projected to reach 75 million and generate well beyond the \$900 million mark in revenue.

In the context of the overall home video market, Kelly said that direct-to-sell-through tapes should account for 45 million units in 1990, re-release catalog titles should account for 35 million, while children's should account for 70 million.

The total home video sales unit pie in 1990 is expected to be 217 million units, while in 1991 the total unit pie is projected at 245 million units.

Kelly also noted that for overall consumer spending on "entertainment and leisure" goods, special interest is also growing in that consumers are expected to spend \$1.2 billion on the general category this year, up from last year's \$900 million, while next year the figure is estimated at \$1.6 billion.

From a programming perspective, Kelly said that exercise and sports still command the lion's share of activity, although sales activity is expected to shift slightly between 1990 and '91.

In 1990, for example, he projected exercise tapes to generate about 17 million units but dip to 15 million in 1991. Sports, he said, will generate sales of about 18.5 million units this year, but will grow to 21 million units in 1991. Music video is expected to grow from 9 million units this year to 12 million next year.

Of particular note, said Kelly, is how distribution shifts are affecting special-interest video.

Program suppliers, he said, are still using two prime channels. One is the traditional group of wholesalers and rackjobbers that supply mass merchants, video stores, and an "other category" consisting of gift shops, museum shops, and other outlets. The other major distribution route is direct response.

Traditional video stores, Kelly said, are "no longer a slam dunk" with respect to special-interest video. Yet, he noted, there is still enormous potential at other types of retail outlets.

As examples, he pointed out that only 15,000 drug stores are actually in the home video business, while 48,000 potentially could be. Also, some 18,000 supermarkets are actual-

ly in the home video business, while 33,000 could be, and 12,000 convenience stores are in home video, though 60,000 could be. And only 8,000 "other" stores carry home video, while potentially there are 45,000 such stores in the U.S. The key for producers and distributors, he said, is how to effectively tap into those additional outlets.

Clearly, said Kelly, direct response is growing as a distribution channel for special-interest video. He estimated that 31% of the special-interest category is being channeled through direct response, up from last year's 27%, while 1991 is projected to see that figure rise to 36%. At the video store level, said Kelly, interest in spe-

(Continued on page 56)

TV Flix, Screeners Spark Discussion At WaxWorks Show

■ BY EDWARD MORRIS

OWENSBORO, Ky.—Nearly 1,500 video retailers were on hand for WaxWorks/VideoWorks' 10th annual trade show, Oct. 1-3 at the Executive Inn here. More than 60 video and accessories manufacturers had exhibits at the show. The company's audio group, meanwhile, met Sept. 27-Oct. 3; for more on that conference, see story, page 38.

'At least be honest enough to tell the retailer it's been on cable'

WaxWorks president Terry Woodward noted that the emphasis of the video show has switched in recent years from being a "supermarket" at which new video stores could stock up on discounted titles to being an event at which registrants learn how to be more profitable retailers.

To that end, WaxWorks sponsored seminars on store layout, merchandising, books on cassette, defectives, and maximizing profits. Registrants could also place catalog orders for videos at special convention prices. Most video titles were discounted from 7% to 10% for the duration of the show. Southgate Entertainment discounted most of its offerings by 20% from the regular price, and United Home Entertainment offered a few titles at up to 55% off.

Such major studios as MGM/UA, Paramount Home Video, and CBS/Fox Video were also represented at the show.

At the opening discussion, some retailers complained to studio reps about stocking videos that had recently appeared on cable. "At least be honest enough to tell the retailer it's been on cable," one store owner said, "so that we can market it from that niche instead of getting blind-sided in the store by the first customer picking it up and saying, 'I saw that last week on cable.'"

Said another, "I buy [B titles] mainly because [my customers] want to see T&A on them. Now if they make a TV movie, that's not going to be in that movie, and I'm paying \$50 or \$60 for a movie that's not going to show anything."

For their part, the vendors of made-for-TV movies said that these projects were often better-produced than movies for theatrical release and that the promotion given them built the kind of interest that would lead to rentals.

Several retailers said they needed more and better-quality screeners to help them determine which movies to buy. One retailer suggested the creation of compilation screeners that would contain the first 30 minutes (as opposed to best-of scenes) from six to eight upcoming releases.

Countering the request that all retailers be sent screeners directly, a studio rep said, "If you absorb \$100,000-\$125,000 for screeners [to supply everybody], you can't do posters, you can't run dis-



Wild Sweepstakes. Steve and Twila Runyan, owners of The Video Station in Hutchinson, Kan., got a visit from Michael Vassen, right, regional sales manager for RCA/Columbia Pictures Home Video, after they won the "Wild Orchid" sweepstakes. The winners' names were drawn from cards submitted by retailers at the recent Video Software Dealers Assn. convention in Las Vegas. The Runyans will be going on a vacation to Rio compliments of Epic Home Video and RCA/Columbia. "Wild Orchid" will be released Oct. 31 in both R-rated and unrated versions.

tributor mailer ads, and you can't run trade ads."

On the subject of using co-op money, one store owner said that instead of using the money to pay for ads, she persuaded MGM/UA to pay all the costs for printing and

mailing a list of sell-through titles to her customers who were regular buyers.

MGM/UA's David Bishop told the retailers that the historic resistance of theater owners to support

(Continued on page 54)

A Leaner Erol's Poised To Challenge The Competition

■ BY BILL HOLLAND

TYSONS'S CORNER, Va.—Erol's Inc. senior staff told the troops at its annual Magic convention, Oct. 8-10, that it has no plans to step down as one of the industry leaders and, in fact, is poised to move ahead aggressively.

After paring its headquarters staff substantially over the past two years, a leaner Erol's says it is ready for the '90s, including a decision to franchise and fine-tune existing stores.

It was no accident that this year's convention, instead of taking place in a rural retreat in West Virginia as in past years, was held here in a popular Washington, D.C., metro-area hotel just a hop and a skip from the Capital Beltway.

Erol's longtime owner, Erol Onaran, joked about the move in convention location: "I must admit it made everything easier for me being so close [to Springfield,

Va., headquarters, a few Beltway exits away]. Holding it here was a perk."

The move also made it easier for more of Erol's "day" headquarters staff to attend, and more store managers were able to get there for at least one day of the three-day event.

In his opening remarks Oct. 8, Troy Cooper, VP of new business development and operations, gave a straight-from-the-hip speech designed to silence any critics who may harbor doubts about Erol's ability to go toe-to-toe with the competition and make sure it keeps its large share of the market and continues to grow.

Cooper is overseeing Erol's expansion into franchising, a move he said will be a major component of the chain's competitive strategy for the next decade.

With fewer players in the marketplace, Cooper said, there is still great growth potential for

(Continued on page 56)



NEWSLINE

Wilson Sporting Goods To Sponsor U.S. Open Tape From CBS/Fox

Wilson Sporting Goods will sponsor CBS/Fox Video Sports' release of "The Best Of U.S. Open Tennis: 1980-1990," due Oct. 25 at \$19.98. The tape contains highlights from the past decade of the U.S. Open, including the latest tournament in September. A brochure promoting the tape will be inserted into all Wilson tennis-ball cans shipped in the U.S. in the first quarter of 1991 and a "consumer message" from Wilson will appear at the beginning and end of the tape.

Turtles 'Making-Of' Tape Races Out Of Gate

GoodTimes Home Video says it has prebooked orders for 2.35 million copies of "The Making Of Teenage Mutant Ninja Turtles Coming Out Of Their Shells Tour," a 30-minute tape pegged to the 40-city rock concert tour by the live-action Turtles band. The tape features behind-the-scenes footage from the tour and includes the single "You Can Count On Us." Street date is Oct. 26. The title will be released through GoodTimes' recently formed Platinum Series label. Through its licensing agreement with Tour-Tortiseshell Inc., GoodTimes will also release a 90-minute tape of the concert in March.

A.I.P. Halting Distribution Of 'ROBO-C.H.I.C.'

Orion Pictures has won round one against A.I.P. Home Video, obtaining an injunction against A.I.P. barring further distribution of "ROBO-C.H.I.C." The film, produced by Windstar Productions, is patterned after Orion's "Robocop." A.I.P. has ceased accepting new orders for the title "pending legal clarification of A.I.P.'s rights," the company says in a statement.

Orion To Promo No-Fault Defectives Policy

Orion Home Video announced at last month's distributor conference in Tucson, Ariz., that it will begin running print ads designed to remind retailers of the company's no-fault defectives-replacement policy. Distributors have agreed to run the ads in the monthly mailers to retailers. Under Orion's policy, the studio will replace defective tapes at no cost to the retailer up to 90 days after street date. In other Orion news, the studio is distributing 80,000 life-size posters featuring the "Robocop" character to the FBI. The posters depict Robocop issuing a warning against drug use and will be distributed by the FBI in cities throughout the country.

Nielsen: European Satellite Viewing Surges

The various European home video industries received bad news last week with the release of a study conducted by A.C. Nielsen of the growing commercial satellite TV industry on the Continent and in the U.K. and Ireland. The study noted a 103% increase in daily viewers of satellite in 1990—now 24 million—over 1989. Commercial satellite TV increased its share of the total television audience from 20% to 38% in the year. More ominous for the home video business, however, was the finding that satellite TV has increased the amount of TV viewing by Europeans.

VIDEO REVIEWS

"Soundgarden: Louder Than Live," A&M Video, 50 minutes, \$14.95.

This Seattle quartet is one of the most steadfastly uncompromising bands of the new avant-metal crop, and its first longform offers further proof of the band's iconoclasm. Director Kevin Kerslake favors an arty, industrial look; most of the program is composed of grainy, quick-cut, black-and-white footage shot live at the Whisky in Los Angeles.

Soundgarden performs a handful of songs from its 1989 A&M debut, "Louder Than Live" (which are in a different running order from what's listed on the box), along with a bonus medley of Spinal Tap's "Big Bottom" and Cheech & Chong's "Earache My Eye," an impeccable in-joke. Kerslake's style gets somewhat tedious after a while—you wish the camera would just stay put for a few moments—but it's preferable to the self-aggrandizing ego-

festations that so many rock videos are.

The program ends with a pair of conceptual clips, "Loud Love" (more jumpy, grainy stuff, but in color), and "Hands All Over," a powerful song with pro-environmental sentiments, well-served by the haunting images that accompany it.

(Note: The video features since-departed bassist Jason Everman, in addition to core members Chris Cornell on vocals, Kim Thayil on guitar, and Matt Cameron on drums.)
MOIRA McCORMICK

"Elvis: The Great Performances" (Vol. 1: "Center Stage," Vol. 2: "The Man And His Music"), Buena Vista Home Video, \$19.95 each.

Elvis Presley fanatics will have a field day with these two loosely organized but nonetheless tasty compilations. Written and produced by Andrew Solt ("This Is Elvis") and narrated by George Klein, a Memphis jock and longtime crony of the singer, these two 50-minute tapes take a leisurely ramble through the Elvis myths, with a distinct emphasis on the self-aggrandizing ego-

(Continued on page 55)

TOP VIDEOCASSETTES SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	3	3	PETER PAN	Walt Disney Home Video 960	Animated	1953	G	24.99
2	1	5	ALL DOGS GO TO HEAVEN	MGM/UA Home Video M301868	Animated	1989	G	24.98
3	2	21	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
4	5	18	STEP BY STEP ▲ ²⁰	CBS Music Video Enterprises 19V-49047	New Kids On The Block	1990	NR	19.98
5	4	5	PETER PAN	GoodTimes Home Video RCA/Columbia Home Video 7001	Mary Martin	1960	NR	24.99
6	7	213	THE SOUND OF MUSIC ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	24.98
7	8	3	THE KING AND I	CBS-Fox Video 1004	Yul Brynner Deborah Kerr	1956	G	19.98
8	6	10	M.C. HAMMER: PLEASE HAMMER DON'T HURT 'EM	Capitol Video C540001	M.C. Hammer	1990	NR	19.98
9	13	3	CAROUSEL	CBS-Fox Video 1713	Gordon MacRae Shirley Jones	1956	NR	19.98
10	9	16	TEEN MUTANT NINJA TURTLES: SUPER ROCKSTEADY...	Family Home Entertainment 27336	Animated	1989	NR	14.95
11	11	7	ELVIS: VOL. 1-CENTER STAGE	Buena Vista Home Video 1032	Elvis Presley	1990	NR	19.99
12	14	7	DISNEY'S SING ALONG SONGS: UNDER THE SEA	Walt Disney Home Video 908	Animated	1990	NR	12.99
13	16	34	LETHAL WEAPON 2	Warner Bros. Inc. Warner Home Video 11878	Mel Gibson Danny Glover	1989	R	24.98
14	10	6	PLAYBOY WET & WILD II	Playboy Video HBO Video 390	Various Artists	1990	NR	19.99
15	17	8	BANNED IN THE USA	A*Vision Entertainment 50162	The 2 Live Crew	1990	NR	14.98
16	12	28	TEENAGE MUTANT NINJA TURTLES: COWABUNGA, SHREDHEAD	Family Home Entertainment 27319	Animated	1990	NR	14.95
17	40	3	OKLAHOMA!	CBS-Fox Video 7020	Gordon MacRae Shirley Jones	1955	G	19.98
18	NEW ▶		R.E.M.-TOURFILM	Warner Reprise Video 3-38184	R.E.M.	1990	NR	19.98
19	20	6	BEACHES	Touchstone Pictures Touchstone Home Video 797	Bette Midler	1989	PG-13	19.99
20	21	38	DIE HARD	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R	19.98
21	15	7	ELVIS: VOL. 2-THE MAN AND THE MUSIC	Buena Vista Home Video 1033	Elvis Presley	1990	NR	19.99
22	22	143	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	14.95
23	19	53	BAMBI	Walt Disney Home Video 942	Animated	1942	G	26.99
24	24	47	NEW KIDS ON THE BLOCK: HANGIN' TOUGH LIVE ▲ ²⁴	CBS Music Video Enterprises 19V-49030	New Kids On The Block	1989	NR	19.98
25	31	23	SEXY LINGERIE II	Playboy Video HBO Video 0363	Various Artists	1990	NR	19.99
26	26	36	INDIANA JONES AND THE LAST CRUSADE	Paramount Pictures Paramount Home Video 31859	Harrison Ford Sean Connery	1989	PG-13	24.95
27	RE-ENTRY		WHEN HARRY MET SALLY...	Nelson Home Entertainment 7732	Billy Crystal Meg Ryan	1989	R	19.98
28	18	6	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◆	Warner Home Video 616	Richard Simmons	1990	NR	19.98
29	36	2	FAITH NO MORE: LIVE AT THE BRIXTON ACADEMY	Warner Reprise Video 3-38187	Faith No More	1990	NR	19.98
30	NEW ▶		THREE TENORS IN CONCERT	London 223-3LH	Carreras - Domingo - Pavarotti	1990	NR	24.95
31	NEW ▶		DAVID LYNCH-INDUSTRIAL SYMPHONY NO. 1	Elbow Music, Inc. Warner Reprise Video 3-38179	Julee Cruise	1990	NR	19.98
32	39	3	STATE FAIR	CBS-Fox Video 1348	Dana Andrews Jeanne Crain	1945	NR	19.98
33	35	30	HONEY, I SHRUNK THE KIDS	Walt Disney Home Video 909	Rick Moranis	1989	PG	22.99
34	NEW ▶		SOUTH PACIFIC	CBS-Fox Video 7045	Mitzi Gaynor Rossano Brazzi	1958	NR	19.98
35	32	50	TEENAGE MUTANT NINJA TURTLES: KILLER PIZZAS	Family Home Entertainment 27314	Animated	1989	NR	14.95
36	28	16	AEROSMITH: THINGS THAT GO PUMP	Geffen Home Video 38172	Aerosmith	1990	NR	16.98
37	38	62	NEW KIDS ON THE BLOCK: HANGIN' TOUGH ▲ ²¹	CBS Music Video Enterprises 14V-49022	New Kids On The Block	1989	NR	14.95
38	27	21	HARVEY	Universal City Studios MCA/Universal Home Video 80321	James Stewart Josephine Hull	1950	NR	19.95
39	25	4	HAPPY BIRTHDAY, BUGS: 50 LOONEY YEARS	Warner Bros. Inc. Warner Home Video 12054	Animated	1990	NR	14.95
40	33	178	THE WIZARD OF OZ: THE FIFTIETH ANNIV. ED. ◆	Turner Entertainment Co. MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	24.95

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◆ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles.

THE
AN-TICI-PATION
IS OVER!

'Rocky Horror' Producer Sees Smooth Sailing Ahead For Vid

ROCKY POWER: A sequel to "The Rocky Horror Picture Show"? Not totally out of the question, says the classic cult film's co-producer on the eve of the movie's 15th anniversary and Nov. 8 release to home video (Billboard, Sept. 22).

"Those conversations heat up with every anniversary," confirms entertainment impresario **Lou Adler**, who co-produced the film with **Michael White**, "and they have heated up again. [Writer and the actor behind the character Riff Raff] **Richard O'Brien** is always coming up with ideas. When the right one comes along I'm sure we'll go with it."

Adler says he's not sure if the original participants, including **Tim Curry**, **Susan Sarandon**, and **Barry Bostwick**, among others,

would be available and join in. "We haven't approached anyone," he says. "They all have their own careers. Everyone's done well. But if a se-

quel came to pass, I'm sure a lot would depend on scripts and parts as to who would be in it."

"Rocky Horror"—one of film-dom's most unique blends of horror, sci-fi, fantasy, eroticism, and music, which debuted theatrically in 1975—has become one of the longest-running theatrical titles of all time. To date, it has chalked up more than \$150 million at the box office and still plays to packed audiences in several hundred theaters in the U.S. during midnight showings.

Adler says he first ran into "The Rocky Horror Picture Show" as a stage play in London. "Two nights later, I happened to be at a party with Michael White, the English producer," he says, "and we made a deal on the spot for the play rights. I opened it in the U.S., where it ran for nine months. 20th Century Fox came in to see it and we made the movie deal. I'd like to say I knew it then."

"I stopped trying to figure 'Rocky' out a long time ago," continues Adler. "It's redefined the word 'cult.' In fact, it goes far beyond cult. It's one of those things that failed when it first came out but started to grow on the midnight circuit. It's fair to say it inaugurated the midnight circuit and found its own audience there. And the records have sold millions without getting any airplay. The success is not only in the United States but worldwide. Nothing seems to stop it."

"'Rocky Horror' probably also has the biggest nonviewer awareness of any film ever," he continues. "People either know about it but won't quite venture out at midnight or they're not quite sure what goes on in the theater. The home

video will broaden the audience. Because of the video, a lot of people will start looking for the video experience."

Adler says reports that he deliberately held back the home video for so long for fear that it might undermine the theatrical activity are untrue.

"I never really felt the video would kill the theater," he says. "I always felt that was a totally different experience."

A major reason for not green-lighting the film for a home video release until now, he says, was "instinctive. Before, it just didn't feel right. Now it does. And we're getting great cooperation both from 20th Century Fox and CBS/Fox Video. Some video facts went into the decision as there's also a unique marketing campaign which came out of those dis-

cussions. CBS/Fox Video came up with most of the ideas. I think it's a great campaign.

"The moratorium, for example, was a definite plus in

that it won't be available like a normal video and always being ordered. Normally, in these situations when you have a record or film that means a lot to you, you're always apprehensive of a 'record club' or a 'video unit' which just 'handles it' as tonnage. But CBS/Fox Video has been extraordinary in how they have worked with me and on the approach."

The cassette, which has a suggested list price of \$89.98, will no longer be available to the trade to buy after Oct. 25, with dealers unable to purchase it again for at least two years. In addition, there is a two-year window for cable, pay-per-view, and broadcast TV.

CBS/Fox is also mounting an "event"-accented \$1.5 million ad campaign, while a 15th anniversary gala party is scheduled for Saturday (20) at the 20th Century Fox lot in Los Angeles. An informal poll of distributors suggests that the title could now very well top the coveted 400,000-unit plateau—a number far in excess of what recent blockbuster rental releases are capable of and unheard of for a title of that vintage.

Another reason he is excited about the home video release, says Adler, is the inclusion of a new five-minute prologue that explains the "Rocky Horror" emotional and theatrical experience, while at the end of the tape there is a "Time Warp" music video, "which is strictly audience participation."

"I think it's something MTV will play," he says. "It moves real well and is three-dimensional. It shows an audience watching somebody on stage watching somebody on stage portray a movie that's going on behind them."



by Jim McCullaugh

FOR WEEK ENDING OCTOBER 20, 1990

Billboard®

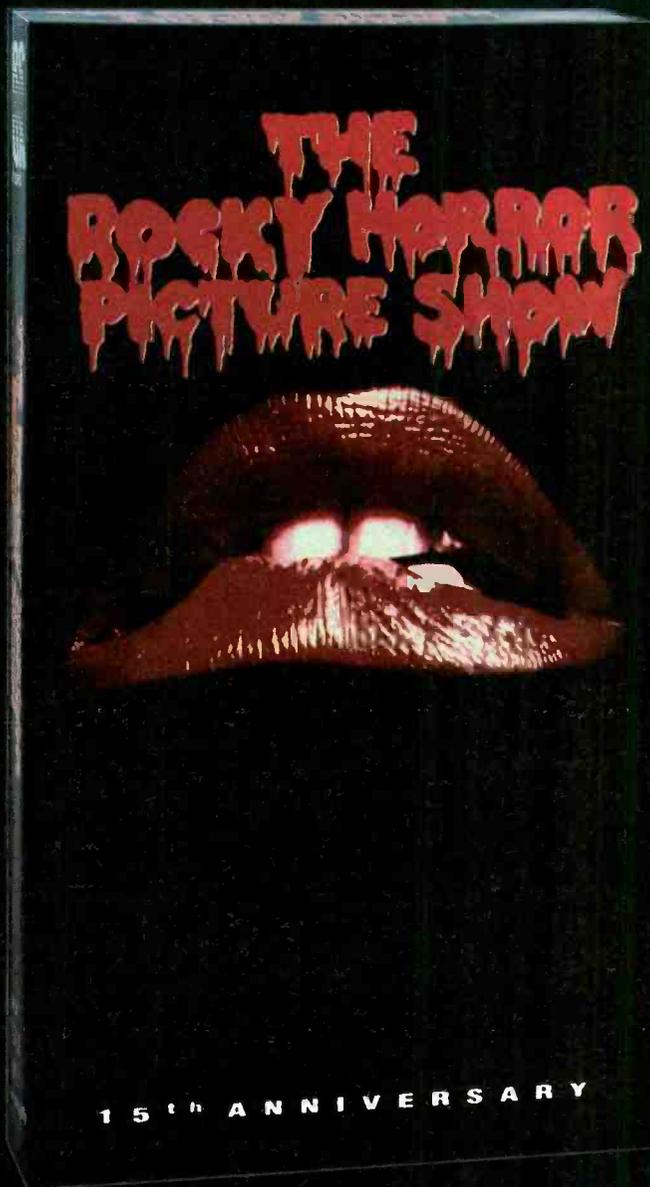
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TOP VIDEOCASSETTES RENTALS

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
1	6	2	GLORY	Tri-Star Pictures RCA/Columbia Home Video 70283-5	Matthew Broderick Denzel Washington	1989	R
2	1	10	DRIVING MISS DAISY	Warner Bros. Inc. Warner Home Video 11931	Jessica Tandy Morgan Freeman	1989	PG
3	2	8	BORN ON THE FOURTH OF JULY ◇	Universal City Studios MCA/Universal Home Video 80901	Tom Cruise	1989	R
4	3	5	BAD INFLUENCE	Epic Home Video RCA/Columbia Home Video 59233-5	Rob Lowe James Spader	1990	R
5	5	7	JOE VERSUS THE VOLCANO	Warner Bros. Inc. Warner Home Video 11912	Tom Hanks Meg Ryan	1990	PG
6	4	5	STELLA	Touchstone Pictures Touchstone Home Video 995	Bette Midler John Goodman	1990	PG-13
7	7	12	INTERNAL AFFAIRS	Paramount Pictures Paramount Home Video 32245	Richard Gere Andy Garcia	1990	R
8	17	2	PETER PAN	Walt Disney Home Video 960	Animated	1953	G
9	8	10	HARD TO KILL	Warner Bros. Inc. Warner Home Video 11914	Steven Seagal Kelly LeBrock	1990	R
10	11	5	ALL DOGS GO TO HEAVEN	MGM/UA Home Video M301868	Animated	1989	G
11	10	8	BLUE STEEL	MGM/UA Home Video M901885	Jamie Lee Curtis Ron Silver	1990	R
12	9	8	REVENGE	RCA/Columbia Pictures Home Video 50213-5	Kevin Costner Anthony Quinn	1990	R
13	19	4	HOUSE PARTY	New Line Cinema RCA/Columbia Home Video 75033	Kid 'N Play Full Force	1990	R
14	20	3	CRAZY PEOPLE	Paramount Pictures Paramount Home Video	Dudley Moore Daryl Hannah	1990	R
15	21	3	IMPULSE	Warner Bros. Inc. Warner Home Video 11887	Theresa Russell Jeff Fahey	1990	R
16	14	5	LORD OF THE FLIES	Nelson Home Entertainment 7746	Balthazar Getty Chris Furrh	1990	R
17	12	16	STEEL MAGNOLIAS	Tri-Star Pictures RCA/Columbia Home Video 70243-5	Sally Field Shirley MacLaine	1989	PG
18	16	5	NUNS ON THE RUN	Hand Made Films CBS-Fox Video 1830	Eric Idle Robbie Coltrane	1990	PG-13
19	15	5	MADHOUSE	Orion Pictures Orion Home Video 8758	John Larroquette Kirstie Alley	1990	PG-13
20	29	2	OPPORTUNITY KNOCKS	Universal City Studios MCA/Universal Home Video 80964	Dana Carvey	1990	PG-13
21	18	10	BLAZE	Touchstone Pictures Touchstone Home Video 915	Paul Newman Lolita Davidovich	1989	R
22	NEW ▶		FIRE BIRDS	Touchstone Pictures Touchstone Home Video 1063	Nicolas Cage Tommy Lee Jones	1990	PG-13
23	13	14	THE WAR OF THE ROSES	CBS-Fox Video 1800	Michael Douglas Kathleen Turner	1989	R
24	23	4	NIGHTBREED	Media Home Entertainment M012628	Craig Sheffer Anne Bobby	1990	R
25	22	4	THE HANDMAID'S TALE	HBO Video 431	Robert Duvall Faye Dunaway	1990	R
26	25	3	CRY-BABY	Universal City Studios MCA/Universal Home Video 80958	Johnny Depp Ricki Lake	1990	PG-13
27	27	4	MOUNTAINS OF THE MOON	Live Home Video 68915	Patrick Bergin Iain Glen	1990	R
28	26	2	A SHOCK TO THE SYSTEM	HBO Video 378	Michael Caine Elizabeth McGovern	1990	R
29	24	13	FAMILY BUSINESS	Tri-Star Pictures RCA/Columbia Home Video 70233-5	Sean Connery Dustin Hoffman	1989	R
30	NEW ▶		HENRY: PORTRAIT OF A SERIAL KILLER	MPI Home Entertainment 3108	Michael Rooker	1989	NR
31	28	9	FLASHBACK	Paramount Pictures Paramount Home Video 32110	Dennis Hopper Kiefer Sutherland	1990	R
32	NEW ▶		SPACED INVADERS	Touchstone Pictures Touchstone Home Video 1064	Douglas Barr Royal Dano	1990	PG
33	30	10	ENEMIES, A LOVE STORY	Media Home Entertainment M012613	Anjelica Huston Ron Silver	1989	R
34	NEW ▶		VITAL SIGNS	CBS-Fox Video 4770	Jimmy Smits Diane Lane	1990	R
35	NEW ▶		LAST OF THE FINEST	Orion Pictures Orion Home Video 8761	Brian Dennehy	1990	R
36	32	17	ALWAYS ◇	Ambin Entertainment MCA/Universal Home Video 80967	Richard Dreyfuss Holly Hunter	1989	PG
37	31	12	TREMORS ◆	Universal City Studios MCA/Universal Home Video 80957	Kevin Bacon Fred Ward	1990	PG-13
38	36	8	COUP DE VILLE	Universal City Studios MCA/Universal Home Video 80932	Alan Arkin Joseph Bologna	1990	PG-13
39	39	2	ROSALIE GOES SHOPPING	Vidmark Entertainment 5275	Marianne Saegbecht Brad Davis	1990	PG
40	34	11	MEN DON'T LEAVE	Warner Bros. Inc. Warner Home Video 11897	Jessica Lange	1990	PG-13

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-  **MOST REQUESTED UNRELEASED MOVIE OF ALL TIME.**
-  **\$150 MIL. BOX OFFICE TO DATE.**
-  **\$1.5 MIL. IN TV & PRINT ADS.**
-  **PRE-ORDER POP.**

-   **SHOCKTOBER PROMOTION.**
-  **GUARANTEED 2 YEAR MORATORIUM.**
-  **GUARANTEED 2 YEAR PPV/CABLE WINDOW.**

Catalog Number 1424 \$89.98 Suggested Retail Price Stereo Closed Captioned by NCI.

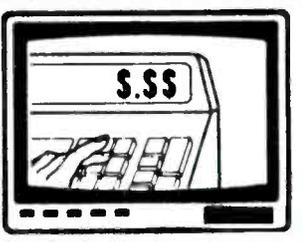
FINAL ORDER DATE: OCTOBER 25TH
STREET DATE: NOVEMBER 8TH



Dream it in your living room—Be it in the theater.



STORE MONITOR



by Earl Paige

PALMER TAKES THREE: The New Jersey-based Palmer Video chain has gone to a three-evening rental plan during the first half of the week. Customers who rent Sunday through Wednesday are entitled to keep the tapes until close of business—either midnight or 11 p.m.—two days later, allowing them three full evenings to watch their videos. Palmer Video president Peter Balner admits that the move is intended to position Palmer alongside such rivals as Blockbuster and RKO/Warner, which have similar policies. But he also says the decision was based simply on a need to allow customers sufficient time to enjoy their tapes while at the same time freeing up heavy-rental titles for the weekend. Like Blockbuster, Palmer is charging \$2.99 for the three-evening rental, the same as it charges for a one-night rental Thursday through Saturday.

LEVEL OF ANGER: What do you tell your staff to do when a customer is really upset when confronted about having a movie five days overdue? This scenario and

others, including complaints about defective—and thought to be defective—tapes turned into hot topics at a recent Video Software Dealers Assn. Southern California Chapter meeting. "We have what we call a fee per night," said Sid Spinak, who has three Video Zone stores and is chapter president. "That way we hope to avoid the punitive-sounding 'late charges.' We also have coupons. We offer them a couple of free rental coupons to calm them down," he said. The whole idea is to keep things from getting out of hand, and hopefully, to turn the situation around. David Ney, a board member and co-owner of Carmen Video, Camarillo, Calif., has a slot machine that works on tokens and rewards in prizes, free rentals, blank tapes, etc. Staff members typically offer a customer \$2 in tokens after the payment of a hefty late charge. Again, this turns it into something positive. A suggestion was offered by Nancy Salzer, operator of a record store in Ventura, Calif., where her husband, Jim, runs Salzer's Video. She suggested applying the overdue charge to a purchase. "The customer pays \$5 in late charges," she said. "Explain that the \$5 can be considered part of the purchase of a \$20 punch card."

CAPLAN REMEMBERED: VSDA members are still zinging Allan Caplan, the prominent industry figure who sold his Omaha, Neb.-based Applause Video chain to Blockbuster Entertainment in July and became a VP. John English, head of Multivideo in Bellflower, Calif., kidded Southern California Chapter mem-

(Continued on page 56)

WAXWORKS/VIDEOWORKS SHOW

(Continued from page 48)

video retailers is slowly breaking down. As an example, he cited the theatrical release of "Rocky V" in December.

"We work with our theatrical marketing department," Bishop said. "They are launching a nationwide display contest at the theater level that will not only merchandise 'Rocky V' but also the other four 'Rockys' that are available. There'll be signage at the actual theater locations that will say [the other 'Rocky' titles] are available at a video store near you and actually give the price."

He added that the studio is "exploring other opportunities down the road of how to create more of an affinity between the theater owners and the video stores."

The books-on-cassette session drew relatively few video retailers, but speakers Dennis Zonn of Random House and Norman Kraus of Simon & Schuster assured those in attendance that the addition of this line in video stores could lead to substantial profits. Zonn reported that in six years Random House had gone from 10

to more than 300 titles, covering a wide range of subject matter. He said 60-70 new titles are now being added annually.

"We've come to appreciate the range of people who can use this medium," Zonn said, noting that production, reading, packaging, timing, and promotion have all gotten better. It is common now, he said, for the tape to be released simultaneously with the book. In fact, he continued, a section of John Le Carre's new novel will be issued on cassette before the book itself is released.

He noted that books on cassette have already made inroads into outlets as diverse as the gift-shop and truck-stop markets. He told the retailers that his company would provide them co-op funds, even if they deal exclusively through a distributor.

WaxWorks' current catalog of audiobooks, "Novel Sounds," has approximately 1,000 titles in such categories as fiction, business/professional, children, music, inspiration, language, travel, and biography.

Sponsors Put 'Premium' On Vids Study Finds Change In Firms' Aims

NEW YORK—Third-party, corporate involvement in special-interest videocassettes is undergoing an evolution from an emphasis on straight-forward sponsorship or advertising support to an emphasis on special-interest videos' uses as premiums or promotional items.

That is the conclusion of a recently completed study of video sponsorship by Brooklyn, N.Y.-based EPM Communications, publisher of the Entertainment Marketing Letter. Between October 1988 and September 1990, only 23 new special-interest video projects picked up advertising support, according to EPM, underscoring a marked slowing in the growth of traditional corporate sponsorship for special-interest video projects.

At the same time, notes Ira Mayer, president of EPM, the use of special-interest videocassettes as premium items—offered by a promotional partner as an incentive for purchasing or using the sponsor's own product—has increased substantially in the last year.

"In the early days of special-interest video, producers were looking for the sponsor to come in and offset the production costs, through a direct infusion of cash in exchange for advertising space," Mayer says. "That day, if it ever existed, is gone. That's not what the sponsor is interested in. They're interested in selling more of their own product, not more of the producer's tape."

As a result, Mayer says, the economics of corporate tie-ins are chang-

ing for video producers. The deals being done today, he notes, are noncash deals. "If there's cash, it comes in the form of a guaranteed purchase of a fixed number of tapes to use as a premium," he says. "For the sponsor, video is the hook, not the focus of a promotion."

Mayer also detects a similar trend under way on the theatrical side, pointing to two promotions breaking this fourth quarter. In the case of Pizza Hut's tie-in with LIVE Home Video's "Teenage Mutant Ninja Turtles," Pizza Hut is inserting coupons redeemable for free food and drinks at its restaurants into each "Turtles" cassette. Similarly, AT&T is inserting coupons redeemable for \$3 AT&T gift certificates into cassettes of MCA/Universal Home Video's "Jetsons: The Movie."

Unlike many earlier tie-ins with theatrical titles, in which the sponsoring company underwrote a rebate on the purchase of the cassette itself, the Pizza Hut and AT&T tie-ins involve value-added incentives to purchase the tapes but no rebate on the cassette itself.

"It's clearly a trend," Mayer says. "For the first time, the sponsor is getting something tangible out of the deal, rather than just a rebate which is costing them money. The deals you'll see in the future will be more along the lines of premiums and value-added promotions that you see in the Pizza Hut and AT&T deals."

EPM will sponsor the second annual Entertainment Marketing Conference, Nov. 4-6 at the Sheraton Grande Hotel in Los Angeles.

Later that same week, Nov. 7-9, Billboard's publisher, BPI Communications Inc., and the American Film Institute will co-sponsor the fourth annual American Video Conference and Awards at the Westwood Marquis Hotel and Gardens in Los Ange-

(Continued on next page)

FOR WEEK ENDING OCTOBER 20, 1990

Billboard.

TOP SPECIAL INTEREST VIDEOS™

Compiled from a national sample of retail store sales reports.			
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number
RECREATIONAL SPORTS™			
★★ NO. 1 ★★			
1	1	184	AUTOMATIC GOLF ▲ ◇ Simitar Ent. Inc. VA 39 14.95
2	2	26	ALL NEW DAZZLING DUNKS & BASKETBALL BLOOPERS CBS-Fox Video 2423 14.98
3	5	45	CHAMPIONS FOREVER ◆ J2 Communications J2-0047 19.95
4	3	36	NBA AWESOME ENDINGS CBS-Fox Video 2422 14.98
5	9	17	THE BOYS OF SUMMER VidAmerica 7017 14.95
6	18	35	FOOTBALL FOLLIES Fox Hills Video 19.95
7	15	12	GREG NORMAN: THE COMPLETE GOLFER Paramount Home Video 12684 29.95
8	6	54	BASEBALL FUNNIES Simitar Ent. Inc. 14.95
9	RE-ENTRY		GREG NORMAN: THE COMPLETE GOLFER, PART 2 Paramount Home Video 12685 29.95
10	12	12	THE NEW YORK YANKEES: THE MOVIE Magic Video 29.95
11	20	26	LEE TREVINO'S PRICELESS GOLF TIPS VOLUME 3 Paramount Home Video 12626 19.95
12	NEW▶		GOLF YOUR WAY Sports Marketing Group 23.99
13	10	127	NOT SO GREAT MOMENTS IN SPORTS HBO Video 0024 14.95
14	11	93	NFL CRUNCH COURSE Fox Hills Video 19.95
15	14	132	CHARLIE LAU: THE ART OF HITTING 300 Best Film & Video Corp. 19.95
16	13	37	RICK PITINO'S BASKETBALL IMPROVEMENT VIDEO Dick Regan Prod. 24.95
17	4	19	100 YEARS-A VISUAL HISTORY OF THE DODGERS J2 Communications J2-0072 19.95
18	19	7	BASEBALL CARD COLLECTING JCI Video JCV-8212 9.95
19	RE-ENTRY		LEE TREVINO'S PRICELESS GOLF TIPS VOLUME 1 Paramount Home Video 12623 19.95
20	RE-ENTRY		GOLF MY WAY WITH JACK NICKLAUS Worldvision Home Video 2001 84.95

Compiled from a national sample of retail store sales reports.			
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number
HEALTH AND FITNESS™			
★★ NO. 1 ★★			
1	1	197	CALLANETICS ◇ MCA/Universal Home Video 80429 24.95
2	3	197	KATHY SMITH'S BODY BASICS JCI Video 8111 14.95
3	2	89	JANE FONDA'S COMPLETE WORKOUT Warner Home Video 650 29.98
4	5	101	KATHY SMITH'S FAT-BURNING WORKOUT ◇ Fox Hills Video FH1059 19.95
5	4	37	JANE FONDA'S LIGHT AEROBIC WORKOUT Warner Home Video 652 29.98
6	8	39	KATHY SMITH'S ULTIMATE STOMACH & THIGHS WORKOUT ◇ Fox Hills Video M032466 19.95
7	7	7	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◇ Warner Home Video 616 19.98
8	6	197	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ◆ Warner Home Video 070 29.98
9	10	51	BEGINNING CALLANETICS ◇ MCA/Universal Home Video 80892 24.95
10	13	197	KATHY SMITH'S ULTIMATE VIDEO WORKOUT JCI Video 8100 14.95
11	14	192	JANE FONDA'S NEW WORKOUT ◆ Warner Home Video 069 29.98
12	19	15	DENISE AUSTIN: THE COMPLETE WORKOUT Parade Video 203 24.95
13	11	19	DENISE AUSTIN'S THE HIPS, THIGHS & BUTTOCKS WORKOUT Parade Video 31 19.95
14	15	103	SUPER CALLANETICS ◇ MCA/Universal Home Video 80809 24.95
15	16	115	KATHY SMITH'S STARTING OUT ◇ Fox Hills Video FH1027 19.95
16	12	19	JODY WATLEY: DANCE TO FITNESS Parade Video 207 24.95
17	9	85	ANGELA LANSBURY: POSITIVE MOVES Wood Knapp Video WK1016 29.95
18	20	32	DENISE AUSTIN'S SUPER STOMACHS Parade Video 27 19.95
19	18	9	CATHY LEE CROSBY'S BEAUTIFUL BODY WORKOUT Century Film Studios 19.95
20	17	3	ESQUIRE GREAT BODY: SUPER STOMACH Best Film & Video Corp. 730 14.99

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Palmer Video will test music product in five of its stores ... see page 38

THE *Hollywood* REPORTER BOX OFFICE

THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Marked for Death (Fox)	10,517,430	1,968 5,344	—	10,517,430
2	Fantasia (Buena Vista)	5,200,000	481 10,811	—	5,200,000
3	Pacific Heights (Fox)	5,071,965	1,283 3,953	1	14,038,549
4	Ghost (Paramount)	4,705,341	1,766 2,664	12	161,537,796
5	GoodFellas (Warner Bros.)	4,541,597	1,328 3,420	2	21,555,933
6	Postcards from the Edge (Columbia)	2,918,134	1,321 2,209	3	27,477,417
7	Flatliners (Columbia)	1,254,861	1,306 961	8	55,470,337
8	Narrow Margin (Tri-Star)	1,225,676	1,238 990	2	8,455,516
9	Desperate Hours (MGM/UA)	1,200,883	1,033 1,162	—	1,200,883
10	Funny About Love (Paramount)	1,079,325	1,039 1,039	2	6,784,905
11	Death Warrant (MGM/UA)	991,681	982 1,010	3	13,398,477
12	Presumed Innocent (Warner Bros.)	984,764	844 1,167	10	82,004,399
13	Pretty Woman (Buena Vista)	950,000	868 1,094	28	174,910,000
14	Henry & June (Universal)	868,489	76 11,427	—	868,489
15	I Come in Peace (Triumph)	719,603	1,040 692	1	3,307,656
16	Miller's Crossing (Fox)	587,878	66 8,907	2	694,896
17	Problem Child (Universal)	561,540	573 980	10	48,562,250
18	Texasville (Columbia)	472,902	355 1,332	1	1,575,078
19	Men At Work (Triumph)	380,140	621 612	6	14,657,046
20	Darkman (Universal)	346,425	447 775	6	32,144,140
21	Young Guns II (Fox)	343,936	606 568	9	40,445,599
22	Another 48 HRS (Paramount)	323,706	372 870	17	80,007,723
23	State of Grace (Orion)	252,449	335 754	3	1,510,576
24	Pump Up the Volume (New Line Cinema)	241,464	228 1,059	6	10,775,099
25	Wild At Heart (Samuel Goldwyn)	221,488	218 1,016	7	13,682,560
26	King of New York (New Line Cinema)	217,557	106 2,052	1	793,299
27	Die Hard 2 (Fox)	201,017	360 558	13	113,587,379
28	White Hunter, Black Heart (Warner Bros.)	190,236	75 2,536	3	1,153,487
29	Avalon (Tri-Star)	184,968	7 26,424	—	184,968
30	The Witches (Warner Bros.)	184,624	374 494	6	9,339,581
31	Alr America (Tri-Star)	180,895	299 605	8	30,000,454
32	Repossessed (New Line Cinema)	170,311	204 835	3	1,138,351
33	Dreams (Warner Bros.)	157,402	86 1,830	6	1,492,098
34	Metropolitan (New Line Cinema)	154,622	50 3,092	9	1,654,647
35	Ghost Dad (Universal)	140,809	352 400	13	22,273,959
36	Back To The Future III (Universal)	127,668	185 690	19	85,539,458
37	Jetsons (Universal)	125,015	250 500	14	18,906,405
38	Mo' Better Blues (Universal)	124,845	123 1,015	9	15,721,380
39	Exorcist III (Fox)	117,877	251 470	7	24,998,558
40	Total Recall (Tri-Star)	112,970	206 548	18	118,146,806

VIDEO REVIEWS

(Continued from page 50)

sis on the King's groundbreaking early years. There's some delectable never-before-seen footage here—notably, Presley's Paramount screen test (in glorious Technicolor)—and a striking performance with his trio on the deck of a Navy aircraft carrier first aired on "The Milton Berle Show" in 1956. The most jarring segment is a terrifying solo concert version of "Unchained Melody," filmed just six weeks before Presley's death in 1977. The remainder will be familiar to fans who have seen the HBO special "Elvis '56" or his early films, but that won't keep these packages from being a couple of the biggest music video sell-through items of the year.

CHRIS MORRIS

"Rainbow Quest With Pete Seeger And Guests," Central Sun Video, 52 minutes, \$24.95.

This is a black-and-white program from an educational TV folk music series that aired regionally in the mid-'60s. Joining the affable Seeger in this segment are blues greats Brownie McGhee and Sonny Terry.

Between songs, the three chat about such matters as the "rent parties" of the post-Depression days, touring, and songwriting.

Among the songs performed are "Key To The Highway," "Rock Island Line," and "Easy Rider." This is a priceless period piece, not only for its music and political overtones, but for a peek at barebones TV production. 703-444-2990.

EDWARD MORRIS

"Morris Family Old Time Music Festival," Omni Productions, 30 minutes, \$35. During the early '70s, West Virginia and other remote parts of Appalachia were enjoying a folk music boom. In the vanguard of the boom were brothers David and John Morris (no relation to reviewer) of Clay County, who staged a series of summer festivals on their rugged family farm.

VID SPONSORSHIP

(Continued from preceding page)

les.

The ins and outs of special-interest video sponsorship will be discussed at the AVC during a seminar titled "Non-Theatrical Dealmaking," an exploration of traditional deal-making and nontraditional alternatives. Premiums, sponsorships, special promotions, self-liquidation, and the many variations thereof will be discussed in detail.

Other seminars during AVC will focus on narrow-cast video, video periodicals, direct marketing, original children's programming, and rights and clearances for music, archival footage, and public-domain material.

For complete information on the fourth annual AVC, contact Anita Daly at AFI, Ninth Floor, 632 Broadway, New York, N.Y. 10012; 212-353-2752.

PAUL SWEETING

The 2nd Features column will not appear this week

HOME VIDEO

This is the record of one such festival, and it showcases not singers and pickers alone, but also the hardy, hippie singalong crowd, and a torrential downpour that threatened to wash it all away.

While the visuals are authentic and poetic, the editing is rough and the photography grainy. 304-342-2624.

E.M.

"Mandela, Free At Last," JCI Video, 79 minutes, \$14.95.

Nelson Mandela may well end up as Time's Man Of The Year for 1990. He recently took America by storm, and it seems he is always in

the news.

This program claims to offer viewers what they "didn't see on television." A documentary, it is filled with interviews with the principals in the South African struggle. It also contains an uncensored version of the first speech given by Mandela after his release from prison.

Finally, the program outlines what the future holds for Mandela and the African National Congress. A must for students of contemporary history and political science. Attractively priced, this one has all the earmarks of a collectible. R.T.R.

FOR WEEK ENDING OCTOBER 20, 1990

Billboard®

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TOP KID VIDEO SALES

THIS WEEK	2 WEEKS AGO	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
1	1	5	★ ★ NO. 1 ★ ★ ALL DOGS GO TO HEAVEN MGM/UA Home Video M301868	1989	24.98
2	15	3	PETER PAN Walt Disney Home Video 960	1953	24.99
3	2	21	THE LITTLE MERMAID Walt Disney Home Video 913	1989	26.99
4	7	7	DISNEY'S SING ALONG SONGS: UNDER THE SEA Walt Disney Home Video 908	1990	12.99
5	3	53	BAMBI Walt Disney Home Video 942	1942	26.99
6	5	55	THE LAND BEFORE TIME Amblin Entertainment/MCA/Universal Home Video 80864	1988	24.95
7	4	15	TEEN MUTANT NINJA TURTLES: SUPER ... Family Home Entertainment 27336	1990	14.95
8	8	264	DUMBO ♦ Walt Disney Home Video 24	1941	29.95
9	9	105	CINDERELLA Walt Disney Home Video 410	1950	26.99
10	11	111	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
11	6	28	TEEN MUTANT NINJA TURTLES: COWABUNGA ... Family Home Entertainment 27319	1990	14.95
12	13	7	HAPPY BIRTHDAY, BUGS: 50 LOONEY YEARS Warner Bros. Inc./Warner Home Video 12054	1990	14.95
13	12	52	TEEN MUTANT NINJA TURTLES: KILLER PIZZAS Family Home Entertainment 27314	1989	14.95
14	14	88	TEEN MUTANT NINJA TURTLES: HOT RODDING ... Family Home Entertainment 23980	1989	14.95
15	NEW ▶		MINI CLASSICS: THE LEGEND OF SLEEPY HOLLOW Walt Disney Home Video 1034	1990	12.99
16	18	73	TEEN MUTANT NINJA TURTLES: THE SHREDDER ... Family Home Entertainment 23981	1987	14.95
17	19	209	ALICE IN WONDERLAND ♦ Walt Disney Home Video 36	1951	29.95
18	16	156	AN AMERICAN TAIL ♦ Amblin Entertainment/MCA/Universal Home Video 80536	1986	29.95
19	10	103	TEEN MUTANT NINJA TURTLES: HEROES ... Family Home Entertainment 23978	1988	14.95
20	17	59	DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES Walt Disney Home Video 581	1987	14.95
21	NEW ▶		DISNEY'S SING ALONG SONGS: DISNEYLAND FUN Walt Disney Home Video 935	1990	12.99
22	21	13	THE JETSONS: ASTRO'S TOP SECRET Hanna-Barbera Home Video HB-1219	1962	9.95
23	20	75	THE JETSONS MEET THE FLINTSTONES Hanna-Barbera Home Video HB-1119	1987	29.95
24	22	106	DISNEY'S SING ALONG SONGS: ZIP-A-DEE-DOO-DAH ♦ Walt Disney Home Video 480	1986	14.95
25	24	21	TEEN MUTANT NINJA TURTLES: INCREDIBLE ... Family Home Entertainment 27317	1988	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.

AT&T Connects With 'Jetsons' Tie-In

NEW YORK—With animation undergoing something of a renaissance in Hollywood, Universal Pictures tried to cash in on the trend this past summer by mixing animation with nostalgia and releasing a feature-length cartoon based on the Jetsons, the space-age television family from the '60s.

The effort wasn't entirely successful. "Jetsons: The Movie" grossed about \$24 million at the box office. Not a total flop, but well below the studio's expectations for the heavily promoted film.

But the disappointment at the box office didn't stop AT&T from tying into the \$22.95 video release of "Jetsons" from MCA/Universal Home Video (Billboard, Sept. 29) The long distance phone giant's willingness to take a chance on "Jetsons"—the lowest-grossing direct-to-sell-through movie in video history—reveals something of how transferring a movie to video changes more than the playback medium. It can also reorder the importance of a film's components, pushing to the fore elements that failed it at the box office.

"This video is a perfect, family-oriented videotape," says Gary Stukes, of AT&T's Gift Certificate

Enterprises. "Obviously AT&T is interested in promoting family-oriented films. We had looked at other videos, but one thing we wanted to do with this video is have a test geared to the youth market, the family market."

AT&T will place coupons in each cassette of "Jetsons" redeemable for a \$3 AT&T gift certificate that can be used for free long-distance phone calls or at any of the 417 AT&T Phone Centers around the country.

As Stukes explains it, the tie-in with a family-oriented video fits in with AT&T's current overall marketing and advertising campaign, which focuses on using long-distance phone service to stay in touch with far-flung friends and relatives, particularly close family members.

Thus the appeal of "Jetsons" to families with young children, plus its resonance with baby boomers who remember the TV show and happen to be heavy users of long-distance phone services, was at least as important as the film's box office appeal or likely success on video.

The tie-in with "Jetsons" also fits AT&T's strategy to broaden the market for its gift certificates. Between 1989 and '90, business for AT&T Gift Certificate Enterprises increased by 50%, Stukes says, though he declines to disclose specific dollar figures. Much of that growth is attributable to AT&T's efforts to extend the business beyond the holiday season.

"Traditionally, because you do have the connotation of a gift, it does tend to skew toward the holiday period," Stukes says of the gift certificate business. "But we're finding that the business cycle is becoming far less skewed, in part because of the promotions we're run-

ning with other manufacturers."

In addition to the MCA/Universal tie-in, AT&T is running a promotion with Alka-Seltzer and its cold and nighttime medications. Consumers who send in two proofs of purchase can receive a \$5 gift certificate.

In another promotion, slated to break soon, AT&T is tying in with Quaker Oats. The promotion involves a sweepstakes and includes an opportunity to win 20 years of free long-distance service, as well as smaller prizes involving various combinations of free long distance service for a month or a year and gift certificates.

Will AT&T get involved in other video promotions? Stukes won't say, but he notes that AT&T, through its gift certificates, can offer video companies an attractive package. For one thing, the value of the certificates can be varied, depending on how many proofs of purchase the co-promotion partner wants to require.

Another factor, Stukes adds, is that "you can put a million dollars worth of inventory in a briefcase, so inventory is not a problem. It also means that a promotion can be put together relatively quickly." The latter factor could be important for video companies, since they often can't predict precisely when a film will become available on cassette.

AT&T can also provide quick turnaround since the certificates, even when customized to include the co-promotional partner's logo, can be printed quickly. "So you don't have to be a crystal ball reader going into a promotion," Stukes says. They can also be shipped to consumers within 48 hours, eliminating the need to allow four-six weeks for delivery.

PAUL SWEETING

VIDEO PEOPLE

Barry Collier is named chairman of the board of Prism Entertainment. He replaces Paul Levinson, who did not stand for re-election as a director. Collier had been president/chief operating officer.

Ann Daly is promoted to senior VP, domestic marketing, at Buena Vista Home Video. She had been VP of marketing. Also at Buena Vista, **Tania Steele** is named VP of publicity, worldwide.



PERISANO



LETTELLEIR

Sal Perisano is appointed chief operating officer of Xtra-Vision PLC and will relocate to Dublin, Ireland. He had been president of the Xtra-Vision-owned Videomsmith chain and of Xtra-Vision Corp., the company's U.S. operating division.

Ted Lettelleir is appointed VP of finance/credit for MGM/UA Home Video, Los Angeles. He had been manager of sales administration.

Jody Katz is appointed manager, retail marketing, for Paramount Home Video, Los Angeles. She had been national merchandise manager for RCA/Columbia Pictures Home Video.

Julie Murakami joins Playboy Home Video as sales promotion manager. She had been video director for Show Industries, responsible for buying and marketing strategies for the company's Music Plus and City One Stop stores.

Carol Ames is promoted to executive director, corporate communications, for Paramount Pictures, Los Angeles. Previously, she was director, corporate communications. Also, **Ellen Hamilton** is promoted to director, corporate communications. Previously, she had been manager of corporate communications.

Walt Engler is promoted to senior director of production services at RCA/Columbia Pictures Home Video. He had been assistant controller/director for the company. Also at RCA/Columbia, **Martin Louie** is named assistant controller; **Christine Anne Muller** is named director of licenser finance.

Thomas Devlin is named VP, worldwide home video, Hearst Entertainment Division. Previously, he was VP/GM of Worldvision Home Video.

Brian Jamieson is appointed VP of marketing for Warner Home Video International. He had been VP of theatrical advertising and publicity, Far East and Latin America, for Warner Bros. International. Also at Warner Home Video International, **Frank Walsh** is promoted to VP of operations/Latin America. He had been director of operations.

Jane Besso is appointed associate director, administration, for the CBS Video Club and CBS Video Library.

Ralph Alexander Sr. is named executive VP of international sales for Vidmark Entertainment. Formerly, he headed the international division at Scotti Bros.

Albert Price is promoted to national sales manager at VidAmerica. He had been Eastern regional sales manager.

STORE MONITOR

(Continued from page 54)

bers, saying he was "asking for a refund" on a guerrilla marketing book he bought at Caplan's suggestion. But he enthusiastically lauded Caplan for presenting the idea of what English calls "multibucks." These are miniature coupons that are used for many purposes, among them a way to soften the blow on late charges.

SPECIAL-INTEREST VIDEO GARNERING STRONG SALES

(Continued from page 48)

cial interest is clearly waning as 31% of the market will be at video stores in 1990, down from '89's 36%. The percentage is expected to drop to 28% in 1991.

Among other major trends Kelly sees for the special-interest video market:

- Consolidation of independent companies coupled with difficulties in starting new labels;
- Decrease in sell-through pricing;
- Overall growth in all channels of distribution;
- Growth of video premiums;
- Improvement in special-interest acceptance by consumers;
- Original productions becoming somewhat less risky;
- Major programming growth areas to be children's, travel, documentaries, and fine arts, while declining to "flat" areas to be sports, exercise, how to's, and music;
- Sources of funding and "strategic alliances" between and among producers and distributors ever increasing.

Kelly's strategies for success for program producers in the special-interest home video market include:

- Detailed business plans and venture analysis;
- Development of a strategic alliance;

• Modified distribution licensing arrangements whereby program owners engage more in the actual marketing and distribution end with a proportionate adjustment of the distribution "handling fee";

- Constant monitoring and support of the distribution entity;
- Development of direct-response marketing.

Elements of a good business plan, said Kelly, should cover such topics as purpose, description, programming, market, marketing, competition, distribution/fulfillment, profit and loss, break even analysis, balance sheet, cash flow, and summary.

Kelly also noted that he did not think that new formats such as 8mm or laserdisc will have that dramatic an effect on the growth of special-interest video.

"Manufacturers [of hardware] have been short-sighted. They've gone the route of blockbuster features. I don't think you're going to see a lot of portable 8mm units being carried to the golf course."

He also encouraged independent producers to think of programming in terms of multimedia—including home video, cable, foreign TV, and other ancillary distribution—as a way of offsetting production costs.

Kelly made much of the fact that a

\$9.95 listed tape, which has an attendant cost of operations of \$400,000, would have to sell nearly 600,000 units to be profitable. The same tape, priced at \$19.95, would have to sell about 100,000 units to move into profitability.

EROL'S VIDEO CHAIN READY TO FINE-TUNE, FRANCHISE ITS STORES

(Continued from page 48)

the "survivors" such as Erol's. He pointed to industrywide projections of rental revenue jumping from \$7 billion in 1989 to \$10 billion by 1994, and sell-through from \$2 billion to more than \$5 billion.

"Does that look like slow growth to you?" he asked, stating that Erol's, always among the top-five national chains, expects to "move into the No. 2 slot in the next two years."

He added that "our goal is to surpass West Coast Video in total gross revenues in 1992."

Cooper checked off a list of strengths the company can bring to the franchising business, including:

- High name recognition;
- A strong regional presence in desirable retail markets;
- A sophisticated computer sys-

tem at headquarters and stores;

• Experienced, knowledgeable employees;

• 110 Washington, D.C.-area stores renting movies to 50% of the VCR households in the western D.C. market; and

• 32 Baltimore stores reaching close to 25% of the VCR households there

He also announced that Erol's not only intends "to grow in existing markets with a combination of [updated] company and franchise stores," but had "identified a potential for 70 new stores in Cleveland, Tidewater and Richmond, Va., and the rural areas around them, plus a few fill-in stores in our core markets."

He also said that franchising would be used "to strengthen our Chicago and Philadelphia markets

and develop new markets like Atlanta, Buffalo, Rochester, and Pittsburgh."

Cooper said Erol's plans to open from 50-75 franchised stores in 1990 and 75-100 stores in 1992.

The chain is targeting free-standing locations or end units in strip centers, with a minimum of 4,000 square feet and a 7,000 movie inventory of 5,000 titles. The stores will be uniform in design and security-conscious.

Later in the day, Onaran commented on industry observations that Erol's may have decided to franchise "too little, too late."

"We've been hard at work planning this idea for nearly two years," he explained. "Believe me, we're ready, and I wouldn't go ahead with this if I didn't think it would work."

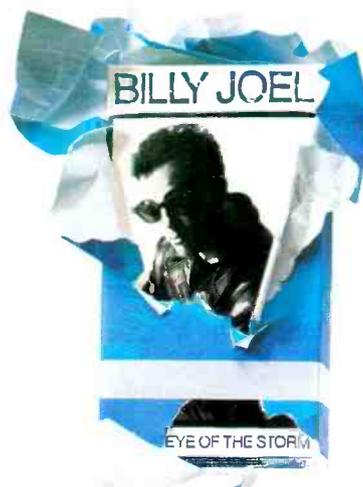
CHRISTMAS MEANS VIDEO.



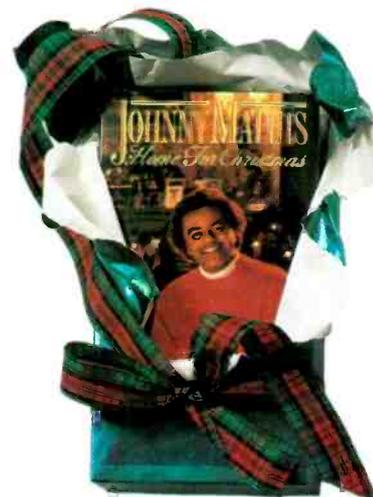
19V - 49063 \$19.98 list



19V - 49048 \$19.98 list



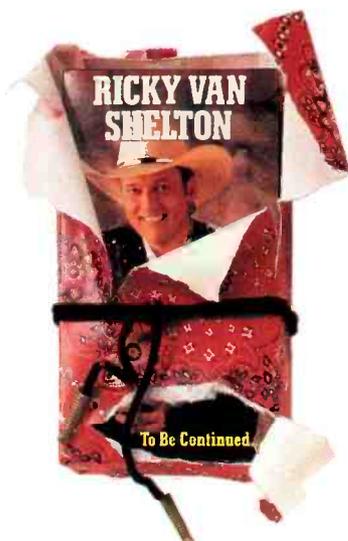
16V - 49039 \$16.98 list



17V - 49059 \$17.98 list



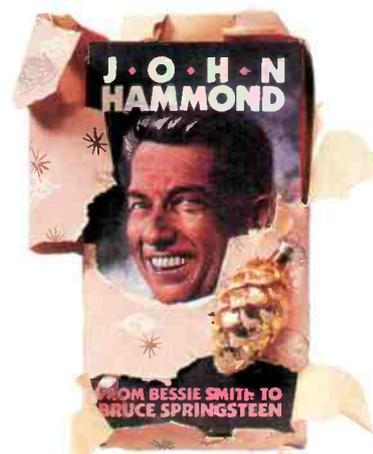
19V - 49045 \$19.98 list



14V - 49056 \$14.98 list



17V - 49041 \$17.98 list



19V - 49057 \$19.98 list



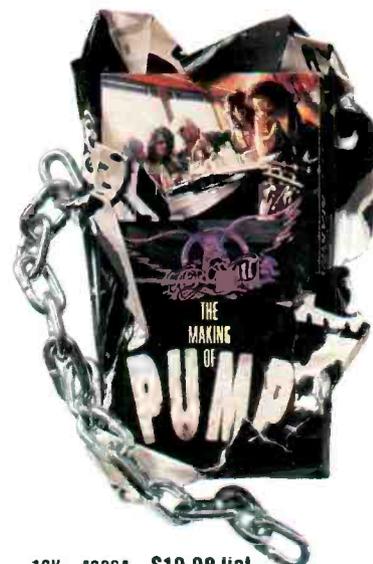
19V - 49058 \$19.98 list



17V - 49040 \$17.98 list



19V - 49049 \$19.98 list



19V - 49064 \$19.98 list



WRAP 'EM UP.



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From George Michael, Johnny Mathis and Harry Connick, Jr. to Aerosmith, Iron Maiden and Midnight Oil, we've got a gift for every musical taste - at prices everyone can afford. CMV Home Videos. Put them on display and watch them fly home for the holidays.

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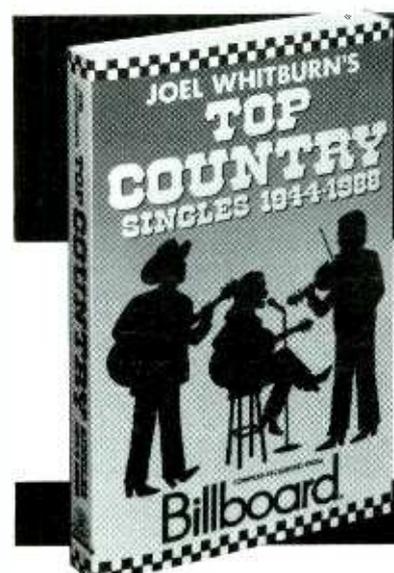
TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	4	4	GARTH BROOKS CAPITOL 93866* (9.98)	NO FENCES 2 weeks at No. 1
2	3	9	4	REBA MCENTIRE MCA 10016 (9.98)	RUMOR HAS IT
3	11	18	3	RANDY TRAVIS WARNER BROS. 26310* (9.98)	HEROES AND FRIENDS
4	2	1	75	CLINT BLACK ▲ RCA 9668 (8.98)	KILLIN' TIME
5	5	5	8	KEITH WHITLEY RCA 52277* (9.98)	GREATEST HITS
6	4	3	75	GARTH BROOKS ▲ CAPITOL 90897* (9.98)	GARTH BROOKS
7	6	2	41	VINCE GILL MCA 42321 (8.98)	WHEN I CALL YOUR NAME
8	9	11	6	KATHY MATTEA MERCURY 842 330* (8.98 EQ)	A COLLECTION OF HITS
9	7	7	49	THE KENTUCKY HEADHUNTERS ● MERCURY 838 744 (8.98 EQ)	PICKIN' ON NASHVILLE
10	12	8	38	RICKY VAN SHELTON ● COLUMBIA 45250 /CBS (8.98 EQ)	RVS III
11	10	10	20	GEORGE STRAIT ▲ MCA 6415 (9.98)	LIVIN' IT UP
12	13	12	31	ALAN JACKSON ● ARISTA 8623 (8.98)	HERE IN THE REAL WORLD
13	8	6	19	ALABAMA ● RCA 52108* (9.98)	PASS IT ON DOWN
14	18	22	3	THE JUDDS CURB/RCA 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE
15	14	13	30	TRAVIS TRITT ● WARNER BROS. 26094* (9.98)	COUNTRY CLUB
16	15	14	70	LORRIE MORGAN ● RCA 9594 (8.98)	LEAVE THE LIGHT ON
17	16	15	53	RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98)	NO HOLDIN' BACK
18	20	17	19	SHENANDOAH COLUMBIA 45490/CBS (8.98 EQ)	EXTRA MILE
19	17	16	14	WAYLON JENNINGS EPIC 46104*/CBS (8.98 EQ)	THE EAGLE
20	22	24	6	CARLENE CARTER REPRISE 26139*/WARNER BROS. (9.98)	I FELL IN LOVE
21	19	19	27	DOUG STONE EPIC 45303*/CBS (8.98 EQ)	DOUG STONE
22	21	32	3	KENNY ROGERS REPRISE 26289*/WARNER BROS. (9.98)	LOVE IS STRANGE
23	23	21	20	PATTY LOVELESS MCA 6401 (9.98)	ON DOWN THE LINE
24	24	20	50	THE CHARLIE DANIELS BAND ● EPIC 45316/CBS (8.98 EQ)	SIMPLE MAN
25	25	23	178	RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (8.98)	ALWAYS & FOREVER
26	26	28	51	MARTY STUART MCA 42312 (8.98)	HILLBILLY ROCK
27	27	30	7	VERN GOSDIN COLUMBIA 45409/CBS (8.98 EQ)	10 YEARS OF GREATEST HITS
28	29	29	9	TEXAS TORNADOS REPRISE 26251*/WARNER BROS. (9.98)	TEXAS TORNADOS
29	31	34	166	PATSY CLINE ▲ ² MCA 12 (8.98)	GREATEST HITS
30	28	35	32	WILLIE, WAYLON, JOHNNY & KRIS COLUMBIA 45240/CBS (8.98 EQ)	HIGHWAYMAN 2
31	33	25	35	HANK WILLIAMS, JR. ● WARNER/CURB 26090/WARNER BROS. (9.98)	LONE WOLF
32	40	70	3	SAWYER BROWN CURB/CAPITOL 94259*/CAPITOL (9.98)	GREATEST HITS
33	30	26	113	THE JUDDS ▲ RCA/CURB 8318 /RCA (8.98)	GREATEST HITS
34	32	31	78	KATHY MATTEA ● MERCURY 836 950* (8.98 EQ)	WILLOW IN THE WIND
35	36	38	13	BILLY JOE ROYAL ATLANTIC 82104* (9.98)	OUT OF THE SHADOWS
36	34	27	71	K.D. LANG & THE RECLINES ● SIRE 25877/WARNER BROS. (9.98)	ABSOLUTE TORCH AND TWANG
37	37	36	35	RESTLESS HEART RCA 9961 (8.98)	FAST MOVIN' TRAIN
38	43	49	3	HIGHWAY 101 WARNER BROS. 26253* (9.98)	GREATEST HITS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
39	39	71	3	GEORGE JONES EPIC 46028*/CBS (8.98 EQ)	YOU OUGHTA BE HERE WITH ME
40	35	33	24	TANYA TUCKER CAPITOL 91821* (9.98)	TENNESSEE WOMAN
41	38	39	86	HANK WILLIAMS, JR. ▲ WARNER/CURB 25834/WARNER BROS. (9.98)	GREATEST HITS III
42	48	57	17	BAILLIE AND THE BOYS RCA 2114* (8.98)	THE LIGHTS OF HOME
43	45	42	8	SHELBY LYNNE EPIC 46066*/CBS (8.98 EQ)	TOUGH ALL OVER
44	53	50	6	MICHAEL MARTIN MURPHEY WARNER BROS. 26308* (9.98)	COWBOY SONGS
45	42	41	160	GEORGE STRAIT ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2
46	41	43	257	GEORGE STRAIT ▲ MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS
47	47	54	5	ANNE MURRAY CAPITOL 94102* (9.98)	YOU WILL
48	49	40	52	PAUL OVERSTREET RCA 9717-1 (8.98)	SOWIN' LOVE
49	52	47	5	MERLE HAGGARD CURB 77313* (9.98)	BLUE JUNGLE
50	61	46	10	PIRATES OF THE MISSISSIPPI CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI
51	64	58	75	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/CBS (6.98 EQ)	A DECADE OF HITS
52	44	37	10	EMMYLOU HARRIS REPRISE 25791* (9.98)	DUETS
53	67	48	243	ALABAMA ▲ ³ RCA 7170 (8.98)	GREATEST HITS
54	50	45	56	REBA MCENTIRE ● MCA 8034* (8.98)	REBA LIVE
55	46	44	13	THE STATLER BROTHERS MERCURY 842 518* (8.98 EQ)	MUSIC, MEMORIES AND YOU
56	69	62	49	RODNEY CROWELL COLUMBIA 45242/CBS (8.98 EQ)	KEYS TO THE HIGHWAY
57	57	52	37	THE DESERT ROSE BAND MCA/CURB 42332/MCA (9.98)	PAGES OF LIFE
58	68	55	105	RICKY VAN SHELTON ▲ COLUMBIA 44221/CBS (8.98 EQ)	LOVING PROOF
59	60	59	334	HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (9.98)	GREATEST HITS, VOLUME I
60	71	60	62	MARY-CHAPIN CARPENTER COLUMBIA 44228/CBS (8.98 EQ)	STATE OF THE HEART
61	59	68	226	RANDY TRAVIS ▲ ² WARNER BROS. 25435 (9.98)	STORMS OF LIFE
62	63	75	542	WILLIE NELSON ▲ ³ COLUMBIA 35305*/CBS (6.98 EQ)	STARDUST
63	51	56	116	K.D. LANG SIRE 25724*/WARNER BROS. (9.98)	SHADOWLAND
64	58	69	70	DOLLY PARTON COLUMBIA 44384/CBS (8.98 EQ)	WHITE LIMOZEEN
65	65	64	73	LYLE LOVETT MCA/CURB 42263/MCA (9.98)	LYLE LOVETT AND HIS LARGE BAND
66	54	61	65	VERN GOSDIN COLUMBIA 45104/CBS (8.98 EQ)	ALONE
67	56	53	189	RICKY VAN SHELTON ▲ COLUMBIA 40602*/CBS (6.98 EQ)	WILD EYED DREAM
68	55	63	363	WILLIE NELSON ▲ ² COLUMBIA 237542*/CBS (9.98 EQ)	GREATEST HITS
69	NEW	1	1	LEE GREENWOOD CAPITOL 94153* (9.98)	HOLDIN' A GOOD HAND
70	62	51	87	SHENANDOAH COLUMBIA 44468*/CBS (8.98 EQ)	THE ROAD NOT TAKEN
71	74	72	11	THE NITTY GRITTY DIRT BAND MCA 6407 (9.98)	THE REST OF THE DREAM
72	73	—	2	BARBARA MANDRELL CAPITOL 94426* (9.98)	NO NONSENSE
73	72	74	29	JANN BROWNE CURB 10630* (8.98)	TELL ME WHY
74	RE-ENTRY	13	13	HOLLY DUNN WARNER BROS. 26173 (9.98)	HEART FULL OF LOVE
75	NEW	1	1	TIM RYAN EPIC 45270*/CBS (8.98)	TIM RYAN

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl LP unavailable. Suggested list price is for cassette and LP. Equivalent prices



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'Cathy's Clown,' Overstreet, EMI Take Top Prizes At BMI Awards

NASHVILLE—While BMI continued its 50th anniversary celebration nationally, the Nashville division honored its 35th year of operation at an Oct. 9 glitter-flecked awards presentation. Ninety-one writers and 70 publishers received Citation of Achievement Awards for popularity in country music, as measured by broadcast performances between April 1, 1989, and March 31, 1990.

"Cathy's Clown" won the 22nd Robert J. Burton Award as most-performed country song of the year. Songwriter Don Everly was presented with an engraved marble obelisk trophy for the song. Acuff-Rose received the Burton publisher honors.

For the fourth consecutive year, Paul Overstreet was named country songwriter of the year for the songs "All The Fun," "Houston Solution," "Love Helps Those," "My Arms Stay Open All Night," and "Sowin' Love." Other multiple winners included Paul Kennerley and Steve Wariner (four each); and Hank Cochran, Tony Haselden, Kostas, John McFee, Roger Murrah, Gene Nelson, Paul Nelson, and Kent Robbins (two each).

EMI Music, which includes Combine Music and Screen Gems-EMI Music, earned the publisher-of-the-year citation after netting 10 awards. The Warner Music Group followed close behind with nine honors; and Irving Music and Tree each left with seven. Other multiple takers were Acuff-Rose (six); Scarlet Moon (five); Steve Wariner (four); Careers and the PolyGram Group (three each); and Believers Or Not, Colter Bay, Debarris, Long Tooth, and Millhouse (two each).

The following is a list of the winners:

- "Above And Beyond"—(second award) Harlan Howard; JAT, Tree
- "All The Fun"—Taylor Dunn, Paul Overstreet; Scarlet Moon
- "All The Reasons Why"—Paulette Carlson; Sportsman, Warner-Tamerlane
- "Any Way The Wind Blows"—John McFee; Long Tooth
- "Are You Ever Gonna Love Me"—Holly Dunn; Careers
- "Baby's Gotten Good At Goodbye"—Tony Martin; Troy Martin; Co-Heart, Muy Bueno
- "A Better Love Next Time"—Johnny Christopher, Bobby Wood; Chriswood, Johnny Christopher
- "Beyond Those Years"—Eddie Setser; Warner-Tamerlane
- "Big Dreams In A Small Town"—Van Stephenson; Warner-Tamerlane
- "Burnin' Old Memories"—Gene Nelson, Paul Nelson; Believers Or Not, Screen Gems-EMI, Warner-Tamerlane
- "Call On Me"—Gary Scroggs; Irving Music
- "Cathy's Clown"—Don Everly; Acuff-Rose
- "The Church On Cumberland Road"—Bob DiPiero, John Scott Sherrill; American Made, Little Big Town, Old Wolf
- "Come As You Were"—Paul Craft; Dropkick
- "Dear Me"—Scott Mateer, Carson Whitsett; Acuff-Rose, Artin
- "Don't Toss Us Away"—Bryan MacLean; Lionrich
- "Don't You Ever Get Tired (Of Hurting Me)"—Hank Cochran; Tree
- "Down That Road Tonight"—Josh Leo, Wendy Waldman; Moon and Stars, Mopage, Screen Gems-EMI, Warner/Elektra/Asylum
- "Fair Shake"—Bill Lloyd; Careers
- "Finders Are Keepers"—Hank Williams Jr.; Bocephus
- "From A Jack To A King"—(second award) Ned Miller; Jamie
- "From The Word Go"—Michael Garvin, Chris Waters; Tree
- "Give Me His Last Chance"—Lionel Cartwright; Long Run, Silverline
- "Heartbreak Hill"—Paul Kennerly; Irving
- "Heaven Only Knows"—Paul Kennerly; Irving
- "High Cotton"—Scott Anders, Roger Murrah; Shobi
- "Hold On (A Little Longer)"—Randy Hart, Steve Wariner; Steve Wariner
- "Hole In My Pocket"—Boudleaux Bryant, Felice Bryant; House Of Bryant
- "Honey I Dare You"—Dave Gibson, Craig Karp, John McFee; Long Tooth, Maypop
- "Houston Solution"—Paul Overstreet; Scarlet Moon, Screen Gems-EMI
- "I Don't Want To Spoil The Party"—John Lennon, Paul McCartney (PRS); Maclen
- "I Got Dreams"—Bill LaBounty, Steve Wariner; Screen Gems-EMI, Steve Wariner
- "I Got You"—Dwight Yoakam; Coal Dust West
- "I Wish I Was Still In Your Dreams"—John Jarvis; Green Turtle, Tree
- "I Wonder Do You Think Of Me"—Whitey Shafer; Acuff-Rose
- "I'm A One Woman Man"—(second award) Tillman Franks, Johnny Horton; Cedarwood
- "I'm No Stranger To The Rain"—Sonny Curtis, Ron Helard; Tree
- "I've Been Loved By The Best"—Paul Harrison; Careers
- "If I Had You"—Kerry Chater, Danny Mayo; Acuff-Rose, Nocturnal Eclipse
- "In A Letter To You"—Dennis Linde; Combine

- "Is It Still Over"—Kenneth Bell, Larry Henley; Ensign, Larry Henley
- "It Ain't Nothin'"—Tony Haselden; Millhouse
- "It's Just A Matter Of Time"—(third award) Brook Benton, Belford Hendricks, Clyde Otis; Alley, Iza, Trio
- "Let It Be You"—Harry Stinson; Silverline
- "Let Me Tell You About Love"—Paul Kennerley, Carl Perkins; Brick Hithouse, Irving
- "Life As We Knew It"—Walter Carter, Fred Koller; Lucrative, Silverline
- "The Lonely Side Of Love"—Kostas; Blue Fire, Songs of PolyGram
- "Love Has No Right"—Randy Scroggs; Jagged Edge
- "Love Helps Those"—Paul Overstreet; Scarlet Moon
- "Love Out Loud"—Thom Schuyler; Bethlehem, Screen Gems-EMI
- "Lovin' Only Me"—Hillary Kanter, Even Stevens; ESP
- "Mama Knows"—Tony Haselden; Millhouse
- "More Than A Name On A Wall"—Jimmy Fortune, John Rime; Statler Brothers
- "My Arms Stay Open All Night"—Paul Overstreet; Scarlet Moon, Screen Gems-EMI
- "Old Coyote Town"—Gene Nelson, Paul Nelson; Believers Or Not, Screen Gems-EMI, Warner-Tamerlane
- "One Good Well"—Kent Robbins; Colter Bay, Irving
- "The Race Is On"—(second award) Don Rollins; Glad, Tree
- "She Don't Love Nobody"—John Hiatt; Lillybilly
- "Sincerely"—Alan Freed, Harvey Fuqua; Irving, Liaison Two
- "Sowin' Love"—Paul Overstreet; Scarlet Moon, Screen Gems-EMI
- "Start All Over Again"—Steve Hill, Chris Hillman; Bar-None
- "Statue Of A Fool"—(second award) Jan Crutchfield; Sure-Fire
- "Sunday In The South"—Jay Booker; Screen Gems-EMI
- "Tell It Like It Is"—George Davis, Lee Diamond; Conrad, Olrap
- "That Just About Does It"—Max D. Barnes; Hidden Lake
- "There Goes My Heart Again"—Joe Diffie, Wayne Perry; Forrest Hills, Willedden
- "There's A Tear In My Beer"—Hank Williams; Acuff-Rose, Hiram
- "They Rage On"—Dan Seals; Pink Pig
- "Timber I'm Falling In Love"—Kostas; Songs Of PolyGram
- "Up And Gone"—Bill Caswell; Debarris, Farm Hand
- "What's Going On In Your World"—Red Steagall; Acuff-Rose, Debarris
- "When I Could Come Home To You"—Roger Murrah, Steve Wariner; Murrah, Steve Wariner, Tom Collins
- "Where Did I Go Wrong"—Steve Wariner; Steve Wariner
- "Who You Gonna Blame It On This Time"—Hank Cochran; Tree
- "Yellow Roses"—Dolly Parton; Velvet Apple
- "You Got It"—Roy Orbison
- "Young Love (Strong Love)"—Paul Kennerley, Kent Robbins; Colter Bay, Irving

Robert J. Burton Award for the most-performed country song of the year: "Cathy's Clown"—Don Everly; Acuff-Rose

Writer of the year: Paul Overstreet

Publisher of the year: EMI Music Publishing

DEBBIE HOLLEY

Schlitz Snares 3rd Songwriter Crown At ASCAP's Gala Awards Ceremony

NASHVILLE—ASCAP spotlighted "What's Going On In Your World" with country-song-of-the-year honors at the lavishly decorated, star-spangled, black-tie awards ceremony Oct. 10 at the Opryland Hotel. Morton Gould (president), Gloria Messinger (managing director), and Connie Bradley (Southern executive director) hosted the evening of "Southern elegance."

Writers David Chamberlain and Royce Porter received awards for the year's top song. The number is published by Ha-Deb Music and Milene Music.

ASCAP named Don Schlitz songwriter of the year for the third consecutive time for his "Deeper Than The Holler," "Houston Solution," "Long Shot," "Say What's In Your Heart," "She Deserves You," "Sowin' Love," and "You'll Never Be Sorry."

The award for publisher of the year went to EMI for 10 tunes: "Come From The Heart," "Fair Shake," "(Wish I Had A) Heart Of Stone," "Never Had It So Good," "She Deserves You," "She's Got A Single Thing In Mind," "Two Dozen Roses," "Up And Gone," "What I'd Say," and "You Got It."

This year, five songs earned country-song-of-the-decade awards: "Don't It Make My Brown Eyes Blue," "Lookin' For Love," "There's No Getting Over Me," "You And I," and "You Needed Me."

The five most-performed songs between Jan. 1, 1989, and Dec. 31, 1989, were highlighted with videos during the evening.

Here are ASCAP's winning songs, writers, and publishers:

- "Ace In The Hole"—Dennis Adkins; Sweet Tater Tunes
- "After All This Time"—Rodney Crowell; Coolwell, Granite
- "All The Reasons Why"—Beth Nielsen Chapman; Macy Place, Warner/Refuge
- "An American Family"—Bob Corbin; Bob Corbin, Famous
- "Any Way The Wind Blows"—Andre Pessis; Endless Frogs
- "Are You Ever Gonna Love Me"—Tom Shapiro, Chris Waters; Cross Keys, Terrace Entertainment
- "Bayou Boys"—Frank Myers, Eddy Raven, Troy Seals; Morganactive, Ravensong, Two-Sons, Warner/Chappell, You And I
- "Better Man"—Clint Black, Hayden Nicholas; Howlin' Hits
- "Beyond Those Years"—Troy Seals; Two-Sons, Warner/Chappell

- "Big Dreams In A Small Town"—Tim DuBois, Dave Robbins; Tim DuBois, Uncle Beave, Warner/Chappell
- "Big Love"—David Bellamy; Bellamy Brothers
- "Big Wheels In The Moonlight"—Bob McDill; PolyGram, Ranger Bob
- "The Blue Side Of Town"—Hank DeVito; Almo, Little Nemo
- "Bridges And Walls"—Randy VanWarmer; Song Pantry, VanWarmer
- "Burnin' A Hole In My Heart"—Woody Mullis; Milene
- "Burnin' Old Memories"—Larry Boone; BMG
- "Church On Cumberland Road"—Dennis Robbins; Wee-B
- "Come From The Heart"—Susanna Clark, Richard Leigh; EMI April Music, GSC, Lion-Hearted
- "Deeper Than The Holler"—Don Schlitz; MCA, Don Schlitz
- "Don't Waste It On The Blues"—Sandy Ramos, Jerry Vandiver; Love This Town, Miller's Daughter, Wrensong
- "Don't You"—Johnny Pierce; Pierce
- "Down That Road Tonight"—Jeff Hanna; Jeff Who
- "Early In The Morning And Late At Night"—Frank Myers, Troy Seals; Morganactive, Two-Sons, Warner/Chappell, You And I
- "Fair Shake"—Guy Clark, Radney Foster; BMG, EMI April
- "Gospel According To Luke"—Don Sampson; Golden Reed
- "(Wish I Had A) Heart Of Stone"—Wayland Holyfield, Richard Leigh; EMI April, Ides Of March, Lion-Hearted
- "Heartbreak Hill"—Emmylou Harris; Sorghum
- "Highway Robbery"—Michael Garvin, Bucky Jones, Tom Shapiro; Cross Keys, McBeck, PolyGram International, Terrace Entertainment
- "Honey I Dare You"—Stu Cook, David Jenkins; Bob-A-Lew, Midget's Fist
- "Honky Tonk Heart"—Russell Smith, Jim Photoglo; Berger Bits, MCA
- "Houston Solution"—Don Schlitz; MCA, Don Schlitz
- "I Wish I Was Still In Your Dreams"—Don Cook; Cross Keys
- "If Tomorrow Never Comes"—Kent Blazy, Garth Brooks; Evanlee, Major Bob
- "I'm Still Crazy"—Buddy Cannon, Steve Gosdin, Vern Gosdin; Buddy Cannon, Hookem, PRI
- "I've Been Loved By The Best"—Bob McDill; PolyGram, Ranger Bob
- "Killin' Time"—Clint Black, Hayden Nicholas; Howlin' Hits
- "Let It Be You"—Kevin Welch; Cross Keys
- "Let Me Tell You About Love"—Brent Maher; Blue Quill, Welbeck
- "Living Proof"—Steve Clark, Johnny MacRae; Hide-A-Bone, Warner/Chappell
- "Long Shot"—Don Schlitz; Don Schlitz
- "Love Has No Right"—Nelson Larkin, Billy Joe Royal; Boondocks, Lust-4 Fun, Zomba
- "Love Will"—Byron A. Gallimore, Don Pfrimmèr; G I D, PolyGram
- "Much Too Young (To Feel This Damn Old)"—Garth Brooks, Randy Taylor; Major Bob
- "Never Givin' Up On Love"—Michael Smotherman; Rowdy Boy, MCA
- "Never Had It So Good"—Mary-Chapin Carpenter; EMI April, Getarealjob
- "New Fool At An Old Game"—Steve Bogard, Rick Giles, Sheila Stephen; EEG, Warner/Chappell
- "Nothing I Can Do About It Now"—Beth Nielsen Chapman; Macy Place, Warner/Refuge
- "Old Coyote Town"—Larry Boone; Make Believers, Warner/Chappell
- "One Good Well"—Mike Reid; Almo, Brio Blues
- "Out Of Your Shoes"—Patti Ryan, Sharon Spivey, Jill Wood; Ha-Deb, Mickey James, Patti Ryan
- "Say What's In Your Heart"—Donny Lowery, Don Schlitz; Don Schlitz, Sheddhouse
- "Setting Me Up"—Mark Knopfler (PRS); Almo
- "She Deserves You"—Kathie Baillie, Michael Bonagura, Don Schlitz; Colgems-EMI, Don Schlitz
- "She's Got A Single Thing In Mind"—Walt Aldridge; Colgems-EMI
- "Song Of The South"—Bob McDill; PolyGram
- "Sowin' Love"—Don Schlitz; MCA, Don Schlitz
- "That Just About Does It"—Vern Gosdin; Hookem
- "There Goes My Heart Again"—Lonnie Wilson; Zomba
- "They Rage On"—Bob McDill; PolyGram, Ranger Bob
- "Til Love Comes Again"—Bob Regan; AMR
- "Till You Cry"—Steve Bogard, Rick Giles; EEG, Warner/Chappell
- "Two Dozen Roses"—Robert Byrne, Mac McAnally; Beginner, Colgems-EMI
- "Up And Gone"—Verlon Thompson; EMI April, Ides Of March
- "Vows Go Unbroken (Always True To You)"—Gary Burr, Eric Kaz; Gary Burr, MCA, Zena
- "What I'd Say"—Robert Byrne, Will Robinson; Alabama Band, Colgems-EMI
- "What's Going On In Your World"—David Chamberlain, Royce Porter; Ha-Deb, Milene
- "Who You Gonna Blame It On This Time"—Vern Gosdin; Hookem
- "Who's Lonely Now"—Kix Brooks, Don Cook; Cross Keys
- "Why'd You Come In Here Lookin' Like That"—Bob Carlisle, Randy Thomas; Benny Hester
- "A Woman In Love"—Doug Millett, Curtis Wright; David N' Will, Front Burner
- "You Ain't Gonna Get Nowhere"—Bob Dylan; Dwarf
- "You Got It"—Jeff Lynne, Tom Petty; Gone Gator, EMI April
- "You'll Never Be Sorry"—David Bellamy, Howard Bellamy, Don Schlitz; Bellamy Brothers, Don Schlitz

Country song of the year: "What's Going On In Your World"—David Chamberlain, Royce Porter; Ha-Deb, Milene

Songwriter of the year: Don Schlitz

Publisher of the year: EMI Music Publishing

DEBBIE HOLLEY

SESAC Bestows Writer, Publisher, Performance Honors At Awards Event

NASHVILLE—SESAC hosted its 26th annual awards ceremony and celebrated its 60th anniversary Oct. 11 at Loews Vanderbilt Plaza Hotel here.

Alice H. Prager, chairman of SESAC, and C. Diane Petty, VP and director of affiliate relations for SESAC, hosted the nearly 300 artists, writers, publishers, business leaders, and music industry executives.

Susan Longacre captured her first writer-of-the-year award for her songs "Sooner Or Later" (recorded by Eddy Raven) and "If You Could Only See Me Now" (recorded by T. Graham Brown). W.B.M. Music Corp. received publisher awards for the two songs.

Kendal Franceschi and Quentin Powers each took home national-performance-activity awards for Reba McEntire's single, "Little Girl," from her gold album "Reba Live" and the gold video titled "Reba." Publishers awards were handed to W.B.M. and Songs On Hold for that song.

SESAC's Chip Davis, founding member of Mannheim Steamroller, claimed the national-performance-activity honor for his album "Yellowstone—The Music Of Nature." Davis and the group have presented a series of live orchestral concerts called "The Music Of Nature—A Concert For Yellowstone," to raise money for park maintenance in Yellowstone.

A complete list of award winners follows:

- "Little Girl" (from the "Sweet Sixteen" album by Reba McEntire)—Kendal Franceschi, Quentin Powers; W.B.M., Songs On Hold
- "Sooner Or Later"—Susan Longacre; W.B.M.
- "If You Could Only See Me Now"—Susan Longacre; W.B.M.
- "Didn't Expect It To Go Down This Way"—K.T. Oslin; Wooden Wonder
- "What Goes Up Do Come Down"—Jim Martin; Song Of Sixpence
- "Soft Spoken Lies"—Michael John Claughton; Chigger Hill
- "Days Like These"—Tommy Rocco; PolyGram International Tunes
- "Whoever's In New England"—Kendal Franceschi; W.B.M.
- "Little Girl" (from the "Reba Live" album by Reba McEntire)—Kendal Franceschi, Quentin Powers; W.B.M., Songs On Hold
- "Some Morning Soon"—Larry Lynch; Party Favor
- "Dixie Flyer"—Susan Longacre; Long Acre, W.B.M.
- "Goin' Down With My Pride"—Susan Longacre; W.B.M.
- "Yellowstone—The Music Of Nature"—Chip Davis; Dots and Lines
- "A View From The Edge"—John Archer, Ron Satterfield, Douglas Allen; Dots and Lines, Checkfield
- "Any Two Can Play"—Ron Satterfield; Satty
- "Passing"—Billy Higgins; Ingia
- "Se Me Enamore El Alma"—Hadem Music
- "This Time It's Personal"—Michael Winans; Norman Clayton, Cleveltown

National Performance Activity—

Cable Television:

Film: "Kickboxer"—Barry Keenan; Every Song Counts (Songs: "Kickboxer," "First Kiss," "Fight For Love")

Writer of the year: Susan Longacre.

DEBBIE HOLLEY

HOT COUNTRY SINGLES & TRACKS™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	1	10	FRIENDS IN LOW PLACES A. REYNOLDS (D. BLACKWELL, B. LEE)	GARTH BROOKS CAPITOL PRO-79239 ★ ★ No. 1 ★ ★ 3 weeks at No. 1
2	2	7	9	YOU LIE T. BROWN, R. MCENTIRE (B. FISCHER, A. ROBERTS, C. BLACK)	REBA MCENTIRE (V) MCA 79071
3	3	5	12	TOO COLD AT HOME M. WRIGHT (B. HARDEN)	MARK CHESNUTT (C) (V) MCA 53856
4	4	6	11	DRINKING CHAMPAGNE J. BOWEN, G. STRAIT (B. MACK)	GEORGE STRAIT (V) MCA 79070
5	6	10	11	BORN TO BE BLUE B. MAHER (M. REID, B. MAHER, M. DAVID)	THE JUDDS (C) (V) CURB/RCA 2597-4-R-S/RCA
6	12	15	9	HOME B. MONTGOMERY, J. SLATE (A. SPOONER, F. LEHNER)	JOE DIFFIE (C) (V) EPIC 34T 73447/CBS
7	9	16	13	MY HEART IS SET ON YOU S. SMITH, T. BROWN (L. CARTWRIGHT)	LIONEL CARTWRIGHT (C) (V) MCA 53849
8	5	2	16	HOLDIN' A GOOD HAND J. CRUTCHFIELD (R. CROSBY, J. FEW)	LEE GREENWOOD (C) CAPITOL 4JM 44576
9	7	4	13	JUKEBOX IN MY MIND J. LEO, L. M. LEE, A. ALABAMA (D. GIBSON, R. ROGERS)	ALABAMA (V) RCA 2643-7
10	16	23	11	FOOL SUCH AS I K. LEHNING (B. TRADER)	BAILLIE AND THE BOYS (V) RCA 2641-7-R-A
11	18	24	8	YOU REALLY HAD ME GOING H. DUNN, C. WATERS (H. DUNN, T. SHAPIRO, C. WATERS)	HOLLY DUNN (C) (V) WARNER BROS. 4-19756
12	19	29	6	BACK IN MY YOUNGER DAYS D. WILLIAMS, G. FUNDIS (D. FLOWERS)	DON WILLIAMS (V) RCA 2677-7
13	17	26	9	FEED THIS FIRE J. CRUTCHFIELD (H. PRESTWOOD)	ANNE MURRAY CAPITOL PRO-79189
14	15	18	7	A FEW OLE COUNTRY BOYS K. LEHNING (T. SEALS, M. WILLIAMS)	RANDY TRAVIS & GEORGE JONES (C) (V) WARNER BROS. 4-19586
15	10	13	14	STORY OF LOVE P. WORLEY, E. SEAY (C. HILLMAN, S. HILL)	THE DESERT ROSE BAND (V) MCA/CURB 79052/MCA
16	27	28	8	YET R. SHARP, T. DUBOIS (R. SHARP, S. LEMAIRE)	EXILE (C) (V) ARISTA 2075
17	28	35	4	AMERICAN BOY R. LANDIS (E. RABBITT)	EDDIE RABBITT CAPITOL PRO-79398
18	13	9	17	I MEANT EVERY WORD HE SAID S. BUCKINGHAM (C. PUTMAN, B. JONES, C. CHAMBERS)	RICKY VAN SHELTON (C) (V) COLUMBIA 38T 73413/CBS
19	8	8	14	PRECIOUS THING T. BROWN (S. WARINER, M. MCANALLY)	STEVE WARINER (C) MCA 53854
20	33	43	4	COME NEXT MONDAY J. SCAIFE, J. COTTON (K. T. OSLIN, R. BOURKE, C. BLACK)	K. T. OSLIN (V) RCA 2667-7
21	32	37	7	CRAZY IN LOVE J. BOWEN, C. TWITTY, D. HENRY (E. STEVENS, R. MCCORMICK)	CONWAY TWITTY (V) MCA 79067
22	29	33	8	THIS AIN'T MY FIRST RODEO B. MONTGOMERY (V. GOSDIN, H. COCHRAN, M. D. BARNES)	VERN GOSDIN (C) (V) COLUMBIA 38T 73491/CBS
23	14	11	14	THE BATTLE HYMN OF LOVE A. REYNOLDS (D. SCHLITZ, P. OVERSTREET)	KATHY MATTEA & TIM O'BRIEN (C) (V) MERCURY 875 692-7
24	11	3	15	I FELL IN LOVE H. EPSTEIN (C. CARTER, H. EPSTEIN, B. TENCH, P. LAMEK)	CARLENE CARTER (C) (V) REPRISE 4-19915/WARNER BROS.
25	20	17	16	NOTHING'S NEWS J. STROUD, M. WRIGHT (C. BLACK)	CLINT BLACK (C) (V) RCA 2596-4-RS
26	25	20	17	I COULD BE PERSUADED E. GORDY, JR. (D. BELLAMY, H. BELLAMY, D. SCHLITZ)	THE BELLAMY BROTHERS (C) (V) MCA/CURB 53824/MCA
27	31	31	8	WHEN SOMEBODY LOVES YOU S. HENDRICKS, T. DUBOIS, RESTLESS HEART (J. NEEL, R. GILES)	RESTLESS HEART (C) (V) RCA 2663-7R
28	22	19	18	WANTED S. HENDRICKS, K. STEGALL (A. JACKSON, C. CRAIG)	ALAN JACKSON (C) (V) ARISTA CA5-2032
29	35	38	8	WESTERN GIRLS R. BENNETT, T. BROWN (M. STUART, P. KENNERLEY)	MARTY STUART (V) MCA 79068
30	21	12	15	FOURTEEN MINUTES OLD D. JOHNSON (D. KNUTSON, A. L. OWENS)	DOUG STONE (C) (V) EPIC 34T 73425/CBS
31	30	25	19	I'M GONNA BE SOMEBODY G. BROWN (S. HARRIS, J. COLUCCI)	TRAVIS TRITT (C) (V) WARNER BROS. 4-19797
32	23	21	10	LOVE IS STRANGE J. E. NORMAN, E. PRESTIDGE (E. MCDANIEL, M. BAKER, S. ROBINSON)	KENNY ROGERS & DOLLY PARTON (C) (V) REPRISE 4-19760/WARNER BROS.
33	36	36	8	HE WAS ON TO SOMETHING R. SKAGGS, S. BUCKINGHAM (S. CURTIS)	RICKY SKAGGS (C) (V) EPIC 34T 73496/CBS
★★★ POWER PICK/AIRPLAY ★★★					
34	42	55	3	GHOST IN THIS HOUSE R. HALL, R. BYRNE (H. PRESTWOOD)	SHENANDOAH (C) (V) COLUMBIA 38T 73520/CBS
35	24	14	13	'TIL A TEAR BECOMES A ROSE B. MEVIS, G. FUNDIS (B. RICE, M. S. RICE)	KEITH WHITLEY & LORRIE MORGAN (V) RCA 2619-7
36	46	67	3	CHASIN' THAT NEON RAINBOW K. STEGALL, S. HENDRICKS (A. JACKSON, J. MCBRIDE)	ALAN JACKSON (V) ARISTA 2095
37	40	50	4	AIN'T NECESSARILY SO F. FOSTER (B. N. CHAPMAN)	WILLIE NELSON (C) (V) COLUMBIA 38T 73518/CBS
38	34	27	20	NEXT TO YOU, NEXT TO ME R. HALL, R. BYRNE (R. E. ORRALL, C. WRIGHT)	SHENANDOAH (C) (V) COLUMBIA 38T 73373/CBS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	45	48	6	MOONSHADOW ROAD B. BECKETT, T. GRAHAM BROWN (BROWN, THOMPSON, NICHOLSON)	T. GRAHAM BROWN CAPITOL PRO-79269
40	44	47	5	SOMEONE ELSE'S TROUBLE NOW P. WORLEY, E. SEAY (P. TILLIS, G. NICHOLSON)	HIGHWAY 101 (C) (V) WARNER BROS. 4-19593
41	37	34	20	GOOD TIMES K. LEHNING (S. COOKE)	DAN SEALS (C) CAPITOL 4JM 44577
42	50	53	4	NEVER KNEW LONELY T. BROWN (V. GILL)	VINCE GILL (V) MCA 7-53092
43	39	30	18	DON'T GO OUT J. CRUTCHFIELD (R. FOSTER, B. LLOYD)	TANYA TUCKER WITH T. GRAHAM BROWN (C) CAPITOL 4JM 44586
44	41	39	21	OH LONESOME ME THE KENTUCKY HEADHUNTERS (D. GIBSON)	THE KENTUCKY HEADHUNTERS (C) (V) MERCURY 422 875 450-4
45	48	57	7	THE THINGS YOU LEFT UNDONE W. WALDMAN, J. LEO (M. BERG, R. SAMOSET)	MATRACA BERG (V) RCA 2644-7
46	49	54	5	PUT SOME DRIVE IN YOUR COUNTRY G. BROWN (T. TRITT)	TRAVIS TRITT (V) WARNER BROS. 4-26094
47	38	32	11	RECKLESS HEART SOUTHERN PACIFIC, J. E. NORMAN (J. MCFEE, A. PESSIS)	SOUTHERN PACIFIC (C) (V) WARNER BROS. 4-19871
48	51	59	6	A RING WHERE A RING USED TO BE N. LARKIN (G. EATHERLY, B. MOULDS, K. BERGSNES)	BILLY JOE ROYAL (C) (CD) ATLANTIC 4-87867
49	53	56	4	WHAT WE REALLY WANT R. CASH (R. CASH)	ROSANNE CASH (C) (V) COLUMBIA 38T 73517/CBS
50	52	58	5	THE NIGHT'S TOO LONG T. BROWN (L. WILLIAMS)	PATTY LOVELESS (V) MCA 53895
51	60	—	2	ROCK 'N' ROLL ANGEL THE KENTUCKY HEADHUNTERS (R. O. YOUNG)	THE KENTUCKY HEADHUNTERS (V) MERCURY 878 214-7
52	56	61	7	COWBOY LOGIC S. GIBSON, M. M. MURPHEY (D. COOK, C. RAINS)	MICHAEL MARTIN MURPHEY (C) (V) WARNER BROS. 4-19724
53	62	65	3	WHEN LOVE COMES CALLIN' R. SCRUGGS, M. MILLER (M. MILLER, R. SCRUGGS)	SAWYER BROWN CURB/CAPITOL PRO-79231/CAPITOL
54	75	—	2	BORDERTOWN K. LEHNING (D. SEALS, B. MCDILL)	DAN SEALS CAPITOL PRO-79280
55	57	52	19	SOMETHING OF A DREAMER J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER)	MARY-CHAPIN CARPENTER (C) (V) COLUMBIA 38T 73361/CBS
56	59	68	5	ZYDECO LADY B. BECKETT (T. SEALS, S. RAVEN)	EDDY RAVEN CAPITOL PRO-79191
57	65	—	2	LIKE A HURRICANE J. STROUD (M. CLARK)	MARIE (V) CURB 76840
58	54	41	13	HONKY TONK BLUES J. STROUD, R. ALVES (H. WILLIAMS, SR.)	PIRATES OF THE MISSISSIPPI (C) CAPITOL 44579
59	67	71	3	HARDIN COUNTRY LINE D. JOHNSON, T. BROWN (M. COLLIE, R. SCAIFE)	MARK COLLIE (V) MCA 79078
60	64	66	8	YOU MADE LIFE GOOD AGAIN R. SCRUGGS, NITTY GRITTY DIRT BAND (B. DIPIERO, S. SESKIN)	THE NITTY GRITTY DIRT BAND (V) MCA 79075
★★★ HOT SHOT DEBUT ★★★					
61	NEW	1	1	TURN IT ON, TURN IT UP, TURN ME LOOSE R. ANDERSON (KOSTAS, W. PATTON)	DWIGHT YOAKAM (C) (V) REPRISE 4-19543/WARNER BROS.
62	61	45	12	DANCE IN CIRCLES B. KILLEN (T. RYAN, A. HARVEY)	TIM RYAN (C) (V) EPIC 34T 73372/CBS
63	NEW	1	1	PRAYING FOR RAIN P. WORLEY, E. SEAY (C. WATERS, D. COOK)	KEVIN WELCH (C) (V) REPRISE 4-19585/WARNER BROS.
64	NEW	1	1	YOU WIN AGAIN J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER)	MARY-CHAPIN CARPENTER (C) (V) COLUMBIA 38T 73567/CBS
65	66	72	19	MAYBE THAT'S ALL IT TAKES D. WILLIAMS, G. FUNDIS (B. N. CHAPMAN)	DON WILLIAMS (V) RCA 2507-7
66	NEW	1	1	NOW THAT WE'RE ALONE T. BROWN, R. CROWELL (R. CROWELL)	RODNEY CROWELL (C) (V) COLUMBIA 38T 73569/CBS
67	72	—	2	WHERE CORN DON'T GROW R. ALBRIGHT, B. MONTGOMERY (R. MURRAH, M. ALLAN)	WAYLON JENNINGS (C) (V) EPIC 34T 73519/CBS
68	70	75	21	NEW KIND OF LOVE S. BOGARD, R. GILES (R. GILES, S. BOGARD)	MICHELLE WRIGHT (V) ARISTA 2002
69	55	42	6	DON'T GIVE US A REASON B. BECKETT, H. WILLIAMS, JR. (H. WILLIAMS, JR.)	HANK WILLIAMS, JR. (CD) (V) WARNER/CURB 4492/WARNER BROS.
70	63	64	17	I'LL LIE MYSELF TO SLEEP B. MONTGOMERY (T. MENSY, T. HASELDEN)	SHELBY LYNNE (C) (V) EPIC 34T 73319/CBS
71	71	69	8	LET'S CALL IT A DAY TODAY B. MONTGOMERY (D. PRIMMER, B. GALLIMORE)	TAMMY WYNETTE (C) (V) EPIC 34T 73427/CBS
72	68	63	20	LOOKS AREN'T EVERYTHING D. JOHNSON, T. BROWN (M. COLLIE)	MARK COLLIE (V) MCA 79023
73	74	—	2	WOMAN'S INTUITION R. GILES, S. BOGARD (S. BOGARD, R. GILES)	MICHELLE WRIGHT (CD) (V) ARISTA 2090
74	73	62	15	MY PAST IS PRESENT T. BROWN (R. CROWELL, S. SMITH)	RODNEY CROWELL (C) (V) COLUMBIA 38T 73423/CBS
75	NEW	1	1	IT WON'T BE ME J. CRUTCHFIELD (T. SHAPIRO, C. WATERS)	TANYA TUCKER CAPITOL PRO-79338

Records moving up the chart with airplay gains this week. ♦ Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (CD) Compact disc single availability. (M) Cassette maxi-single availability. (T) 12-inch vinyl single availability. (V) 7-inch vinyl single availability.

HOT COUNTRY RECURRENTS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	—	—	1	WHEN I CALL YOUR NAME T. BROWN (V. GILL, T. DUBOIS)	VINCE GILL MCA
2	2	1	4	THE DANCE A. REYNOLDS (T. TARATA)	GARTH BROOKS CAPITOL
3	—	—	1	WRONG R. ALBRIGHT, B. MONTGOMERY (S. SESKIN, A. PESSIS)	WAYLON JENNINGS EPIC
4	3	3	5	LOVE WITHOUT END, AMEN J. BOWEN, G. STRAIT (A. BARKER)	GEORGE STRAIT MCA
5	1	2	3	HE WALKED ON WATER K. LEHNING (A. SHAMBLIN)	RANDY TRAVIS WARNER BROS.
6	—	—	1	HE TALKS TO ME B. BECKETT (M. REID, R. M. BOURKE)	LORRIE MORGAN RCA
7	13	5	8	WALKIN' AWAY J. STROUD, M. WRIGHT (C. BLACK, H. NICHOLAS, D. GAY)	CLINT BLACK RCA
8	8	4	8	I'VE CRIED MY LAST TEAR FOR YOU S. BUCKINGHAM (C. WATERS, T. KING)	RICKY VAN SHELTON COLUMBIA
9	5	11	8	FOREVER AND EVER, AMEN K. LEHNING (P. OVERSTREET, D. SCHLITZ)	RANDY TRAVIS WARNER BROS.
10	4	8	8	HELP ME HOLD ON G. BROWN (T. TRITT, P. TERRY)	TRAVIS TRITT WARNER BROS.
11	11	17	8	IF YOU COULD ONLY SEE ME NOW B. BECKETT, T. BROWN (S. LONGACRE, R. GILES)	T. GRAHAM BROWN CAPITOL
12	7	9	7	WALK ON J. BOWEN, R. MCENTIRE (S. DEAN, L. WILLIAMS)	REBA MCENTIRE MCA
13	16	15	8	FIVE MINUTES B. BECKETT (B. N. CHAPMAN)	LORRIE MORGAN RCA

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
14	23	13	8	KILLIN' TIME J. STROUD, M. WRIGHT (C. BLACK, H. NICHOLAS)	CLINT BLACK RCA
15	20	—	2	ON DOWN THE LINE T. BROWN (KOSTAS)	PATTY LOVELESS MCA
16	9	6	8	I'M OVER YOU G. FUNDIS, K. WHITLEY (T. NICHOLS, Z. TURNER)	KEITH WHITLEY RCA
17	12	10	8	I'D BE BETTER OFF (IN A PINK BOX) D. JOHNSON (J. MACRAE, S. CLARK)	DOUG STONE EPIC
18	18	16	8	HARD ROCK BOTTOM OF YOUR HEART K. LEHNING (H. PRESTWOOD)	RANDY TRAVIS WARNER BROS.
19	14	18	5	BETTER MAN M. WRIGHT, J. STROUD (C. BLACK, H. NICHOLAS)	CLINT BLACK RCA
20	19	14	8	HERE IN THE REAL WORLD K. STEGALL, S. HENDRICKS (A. JACKSON, M. IRWIN)	ALAN JACKSON ARISTA
21	25	19	5	PASS IT ON DOWN J. LEO, L. M. LEE, A. ALABAMA (T. GENTRY, R. OWEN, W. ROBINSON, R. ROGERS)	ALABAMA RCA
22	10	12	8	CHAINS T. BROWN (H. BYNUM, B. RENEAU)	PATTY LOVELESS MCA
23	6	7	7	NOBODY'S TALKING R. SHARP, T. DUBOIS (R. SHARP, S. LEMAIRE)	EXILE ARISTA
24	17	22	8	LOVE ON ARRIVAL K. LEHNING (D. SEALS)	DAN SEALS CAPITOL
25	—	25	5	BOP K. LEHNING (J. KIMBALL, P. DAVIS)	DAN SEALS EMI

♦ Videoclip availability. Recurrents are titles which have already appeared on the top 75 Singles & Tracks chart for 21 weeks. Commercial availability is not indicated on the recurrent chart.

ASCAP'S Most Performed Country Songs

ACE IN THE HOLE
 Writer: Dennis Adkins Publisher: Sweet Tater Tunes, Inc.

AFTER ALL THIS TIME
 Writer: Rodney Crowell Publishers: Coolwell Music, Granite Music Corporation

ALL THE REASONS WHY
 Writer: Beth Nielsen Chapman
 Publishers: Macy Place Music, Warner/Refuge Music, Inc.

AN AMERICAN FAMILY
 Writer: Bob Corbin Publishers: Bob Corbin Music, Famous Music Corporation

ANY WAY THE WIND BLOWS
 Writer: Andre Pessis Publisher: Endless Frogs Music

ARE YOU EVER GONNA LOVE ME
 Writers: Tom Shapiro, Chris Waters
 Publishers: Cross Keys Publishing Co., Inc., Terrace Entertainment Corp.

BAYOU BOYS
 Writers: Frank Myers, Eddy Raven, Troy Seals
 Publishers: Morganactive Songs, Inc., Ravensong Music, Two-Sons Music, Warner/Chappell Music, Inc., You and I Music

BETTER MAN
 Writers: Clint Black, Hayden Nicholas Publisher: Howlin' Hits Music, Inc.

BEYOND THOSE YEARS
 Writer: Troy Seals Publishers: Two-Sons Music, Warner/Chappell Music, Inc.

BIG DREAMS IN A SMALL TOWN
 Writers: Tim DuBois, Dave Robbins
 Publishers: Tim DuBois Music, Uncle Beave Music, Warner/Chappell Music, Inc.

BIG LOVE
 Writer: David Bellamy Publisher: Bellamy Brothers Music

BIG WHEELS IN THE MOONLIGHT
 Writer: Bob McDill
 Publishers: PolyGram International Publishing, Inc., Ranger Bob Music

THE BLUE SIDE OF TOWN
 Writer: Hank DeVito Publishers: Almo Music Corporation, Little Nemo Music

BRIDGES AND WALLS
 Writer: Randy VanWarmer
 Publishers: Song Pantry Music, Inc., VanWarmer Music

BURNIN' A HOLE IN MY HEART
 Writer: Woody Mullis Publisher: Milene Music, Inc.

BURNIN' OLD MEMORIES
 Writer: Larry Boone Publisher: BMG Songs, Inc.

CHURCH ON CUMBERLAND ROAD
 Writer: Dennis Robbins Publisher: Wee-B Music Inc.

COME FROM THE HEART
 Writers: Susanna Clark, Richard Leigh
 Publishers: EMI April Music Inc., GSC Music, Lion-Hearted Music

DEEPER THAN THE HOLLER
 Writer: Don Schlitz Publishers: MCA Music Publishing, Don Schlitz Music

DON'T WASTE IT ON THE BLUES
 Writers: Sandy Ramos, Jerry Vandiver
 Publishers: Love This Town Music, Millers' Daughter Music, Wrensong Publishing Corp.

DON'T YOU
 Writer: Johnny Pierce Publisher: Pierce Music

DOWN THAT ROAD TONIGHT
 Writer: Jeff Hanna Publisher: Jeff Who Music

EARLY IN THE MORNING AND LATE AT NIGHT
 Writers: Frank Myers, Troy Seals
 Publishers: Morganactive Songs, Inc., Two-Sons Music, Warner/Chappell Music, Inc., You and I Music

FAIR SHAKE
 Writers: Guy Clark, Rodney Foster
 Publishers: BMG Songs, Inc., EMI April Music Inc.

GOSPEL ACCORDING TO LUKE
 Writer: Don Sampson Publisher: Golden Reed Music, Inc.

(WISH I HAD A) HEART OF STONE
 Writers: Wayland Holyfield, Richard Leigh
 Publishers: EMI April Music Inc., Ides of March Music, Lion-Hearted Music

HEARTBREAK HILL
 Writer: Emmylou Harris Publisher: Sorghum Music

HIGHWAY ROBBERY
 Writers: Michael Garvin, Bucky Jones, Tom Shapiro
 Publishers: Cross Keys Publishing Co., Inc., McBec Music, PolyGram International Publishing, Inc., Terrace Entertainment Corp.

HONEY I DARE YOU
 Writers: Stu Cook, David Jenkins
 Publishers: Bob-A-Lew Songs, Midget's Fist Music

HONKY TONK HEART
 Writers: Russell Smith, Jim Photoglo
 Publishers: Berger Bits Music, MCA Music Publishing

HOUSTON SOLUTION
 Writer: Don Schlitz Publishers: MCA Music Publishing, Don Schlitz Music

I WISH I WAS STILL IN YOUR DREAMS
 Writer: Don Cook Publisher: Cross Keys Publishing Co., Inc.

IF TOMORROW NEVER COMES
 Writers: Kent Blazy, Garth Brooks Publishers: Evanlee Music, Major Bob Music

I'M STILL CRAZY
 Writers: Buddy Cannon, Steve Gosdin, Vern Gosdin
 Publishers: Buddy Cannon Music, Hookem Music, PRI Music Inc.

I'VE BEEN LOVED BY THE BEST
 Writer: Bob McDill
 Publishers: PolyGram International Publishing, Inc., Ranger Bob Music

KILLIN' TIME
 Writers: Clint Black, Hayden Nicholas Publisher: Howlin' Hits Music, Inc.

LET IT BE YOU
 Writer: Kevin Welch Publisher: Cross Keys Publishing Co., Inc.

ASCAP

COUNTRY MUSIC AWARDS 1990

*Congratulations
 Country Music*

*to ASCAP's 1990
 Award Winners!*



WHAT'S GOING ON IN YOUR WORLD Country Song of the Year

Writers: David Chamberlain, Royce Porter
 Publishers: Ha-Deb Music, Milene Music, Inc.

EMI MUSIC PUBLISHING Country Publisher of the Year



DON SCHLITZ Country Songwriter of the Year

ASCAP'S Five Most Performed Country Songs of the Decade

January 1, 1980 to December 31, 1989

DON'T IT MAKE MY BROWN EYES BLUE (10th Award)
 Writer: Richard Leigh Publisher: EMI U Catalog Inc.

LOOKIN' FOR LOVE (10th Award)
 Writers: Wanda Mallette, Bob Morrison, Patti Ryan
 Publishers: Music City Music, Inc., Southern Days Music

THERE'S NO GETTING OVER ME (3rd Award)
 Writers: Walt Aldridge, Tom Brasfield Publisher: Colgems-EMI Music Inc.

YOU AND I (6th Award)
 Writer: Frank Myers Publisher: Colgems-EMI Music Inc.

YOU NEEDED ME (11th Award)
 Writer: Randy Goodrum Publishers: Ironside Music, Warner/Chappell Music, Inc.

LET ME TELL YOU ABOUT LOVE
 Writer: Brent Maher Publishers: Blue Quill Music, Welbeck Music Corporation

LIVING PROOF
 Writers: Steve Clark, Johnny MacRae
 Publishers: Hide-A-Bone Music Co., Warner/Chappell Music, Inc.

LONG SHOT
 Writer: Don Schlitz Publisher: Don Schlitz Music

LOVE HAS NO RIGHT
 Writers: Nelson Larkin, Billy Joe Royal
 Publishers: Boondocks Music, Lust-4 Fun Music, Zomba Enterprises, Inc.

LOVE WILL
 Writers: Byron A. Gallimore, Don Pfrimmer
 Publishers: G I D Music, Inc., PolyGram International Publishing, Inc.

MUCH TOO YOUNG (TO FEEL THIS DAMN OLD)
 Writers: Garth Brooks, Randy Taylor Publisher: Major Bob Music

NEVER GIVIN' UP ON LOVE
 Writer: Micheal Smotherman
 Publishers: Rowdy Boy Music, MCA Music Publishing

NEVER HAD IT SO GOOD
 Writer: Mary Chapin Carpenter
 Publishers: EMI April Music Inc., Getareajob Music

NEW FOOL AT AN OLD GAME
 Writers: Steve Bogard, Rick Giles, Sheila Stephen
 Publishers: EEG Music (A Division of Evergreen Entertainment Group Inc.), Warner/Chappell Music, Inc.

NOTHING I CAN DO ABOUT IT NOW
 Writer: Beth Nielsen Chapman
 Publishers: Macy Place Music, Warner/Refuge Music, Inc.

OLD COYOTE TOWN
 Writer: Larry Boone
 Publishers: Make Believe Music, Warner/Chappell Music, Inc.

ONE GOOD WELL
 Writer: Mike Reid Publishers: Almo Music Corporation, Brio Blues Music

OUT OF YOUR SHOES
 Writers: Patti Ryan, Sharon Spivey, Jill Wood
 Publishers: Ha-Deb Music, Mickey James Music, Patti Ryan Music

SAY WHAT'S IN YOUR HEART
 Writers: Donny Lowery, Don Schlitz
 Publishers: Don Schlitz Music, Sheddhouse Music

SETTING ME UP
 Writer: Mark Knopfler (PRS) Publisher: Almo Music Corporation

SHE DESERVES YOU
 Writers: Kathie Baillie, Michael Bonagura, Don Schlitz
 Publishers: Colgems-EMI Music Inc., Don Schlitz Music

SHE'S GOT A SINGLE THING IN MIND
 Writer: Walt Aldridge Publisher: Colgems-EMI Music Inc.

SONG OF THE SOUTH
 Writer: Bob McDill Publisher: PolyGram International Publishing, Inc.

SOVIN' LOVE
 Writer: Don Schlitz Publishers: MCA Music Publishing, Don Schlitz Music

THAT JUST ABOUT DOES IT
 Writer: Vern Gosdin Publisher: Hookem Music

THERE GOES MY HEART AGAIN
 Writer: Lonnie Wilson Publisher: Zomba Enterprises, Inc.

THEY RAGE ON
 Writer: Bob McDill
 Publishers: PolyGram International Publishing, Inc., Ranger Bob Music

'TIL LOVE COMES AGAIN
 Writer: Bob Regan Publisher: AMR Publications, Inc.

TILL YOU CRY
 Writers: Steve Bogard, Rick Giles
 Publishers: EEG Music (A Division of Evergreen Entertainment Group Inc.), Warner/Chappell Music, Inc.

TWO DOZEN ROSES
 Writers: Robert Byrne, Mac McAnally
 Publishers: Beginner Music, Colgems-EMI Music, Inc.

UP AND GONE
 Writer: Verlon Thompson Publishers: EMI April Music Inc., Ides of March Music

VOWS GO UNBROKEN (ALWAYS TRUE TO YOU)
 Writers: Gary Burr, Eric Kaz
 Publishers: Gary Burr Music Inc., MCA Music Publishing, Zena Music Company

WHAT I'D SAY
 Writers: Robert Byrne, Will Robinson
 Publishers: Alabama Band Music Company, Colgems-EMI Music Inc.

WHAT'S GOING ON IN YOUR WORLD
 Writers: David Chamberlain, Royce Porter
 Publishers: Ha-Deb Music, Milene Music, Inc.

WHO YOU GONNA BLAME IT ON THIS TIME
 Writer: Vern Gosdin Publisher: Hookem Music

WHO'S LONELY NOW
 Writers: Kix Brooks, Don Cook Publisher: Cross Keys Publishing Co., Inc.

WHY'D YOU COME IN HERE LOOKIN' LIKE THAT
 Writers: Bob Carlisle, Randy Thomas Publisher: Benny Hester Music

A WOMAN IN LOVE
 Writers: Doug Millett, Curtis Wright
 Publishers: David 'N' Will Music, Front Burner Music

YOU AIN'T GOING NOWHERE
 Writer: Bob Dylan Publisher: Dwarl Music

YOU GOT IT
 Writers: Jeff Lynne, Tom Petty
 Publishers: Gone Gator Music, EMI April Music Inc.

YOU'LL NEVER BE SORRY
 Writers: David Bellamy, Howard Bellamy, Don Schlitz
 Publishers: Bellamy Brothers Music, Don Schlitz Music

A S C A P

Nashville

AMERICAN SOCIETY OF COMPOSERS AUTHORS & PUBLISHERS

ASCAP IS MUSIC CITY PROUD!

MCA Leads Majors With 9 CMT Vid Adds Stone, Cartwright, Travis Get Heaviest Rotation

NASHVILLE—MCA Records—with nine entries—led the other majors in the number of music videos added to Country Music Television's third-quarter playlist. In all, 54 new videos were introduced into the system from July through September.

Except for Atlantic, every other major had at least one video that went to No. 1, and Warner/Reprise/Sire had two.

Here are the number of adds for the other labels: Atlantic, three; Capitol, five; Columbia/Epic, four;

Curb, six; Mercury/PolyGram, four; RCA, four; Warner/Reprise/Sire, six; and all other labels combined, 13.

The No. 1 videos with the most weeks in heavy rotation on CMT were Doug Stone's "I'd Be Better Off In A Pine Box," 19 weeks; and Lionel Cartwright's "I Watched It All On My Radio" and Randy Travis' "He Walked On Water," 18 weeks each.

The video production companies that boasted three or more adds of their product during the quarter were Acme Pictures, five; Scene Three, five; Deaton Flanigen, four; Dream Ranch Pictures, three; and Pollaro Media, three.

In September alone, CMT added 26 new videos.

According to the network's tabulation, the heaviest September requests were for videos by Mark Collie, Chris LeDoux, Kevin Welch, Helen Cornelius, Reba McEntire, Ricky Van Shelton, Kathy Mattea & Tim O'Brien, William Lee Golden, Billy Joe Royal, Carlene Carter, Travis Tritt, Mark Chesnutt, Hoyt Axton, Waylon Jennings, Cleve Francis, Ray Stevens, Sawyer Brown, and Billy & Terry Smith.

COUNTRY CORNER



by Marie Ratliff

HOT BREAKOUTS

Lee Roy Parnell—"Family Tree" (Arista): WIVK, WTDR, KPLX, KASE, WWYZ, KVOO, WFLS, KVET, WDSY, WAMZ, KFDI, WKSJ.

Shelby Lynne—"Things Are Tough All Over" (Epic): KASE, WCMS, WFLS, WCTK, KVET, KYGO, KSOP, WSM, KVOO, WTDR, KFDI, KWDJ, WKSJ, KRAK, WWYZ, WICO.

Ricky Van Shelton—"Life's Little Ups And Downs" (Columbia): WAMZ, KASE, WXTU, WCMS, WUSY, WDOD, KVET, WGKX, WNOE, KEEN, WBVE, KSOP, KEBC, WDAF.

Carlene Carter—"Come On Back" (Reprise): WTQR, KEEN, WTDR, WIVK, WWYZ, WXTU, KCKC, KWJJ, KASE, WFLS, KXXY, WONE.

Canyon—"Dam These Tears" (16th Avenue): KPLX, KWDJ, WFLS, WESC, WHOK, WSM, WWYZ, KFDI, KWJJ.

Aaron Tippin—"You've Got To Stand For Something" (RCA): WSIX, WOWW, WESC, KEEN, WRKZ, KWJJ, KRAK, WSOC, WFLS, KEBC.

McBride & the Ride—"Felicia" (MCA): WTDR, KNIX, WDSY, WFLS, KVOO, KVET, KFDI.

"A WONDERFUL SOUND, a good core country sound," says PD Mike Meehan, WCMS Norfolk, Va., of Suzy Bogguss' "All Things Made New Again" (Capitol). "Her voice is very clear; it's the kind of record that will jump out at you on the radio."

Meehan is also high on Vince Gill's "Never Knew Lonely" (MCA). "We're getting real good action on it right away; this will be a very strong record."

"I'm looking to move it into heavy rotation this week," says PD Greg Mazingo, WUSY Chattanooga, Tenn. "It's doing well early for us."

Gill's record, which jumps to No. 42 on the Hot Country Singles & Tracks chart, sports new adds this week at WAMZ Louisville, Ky.; KWEN Tulsa, Okla.; KYGO Denver; KEEY Minneapolis/St. Paul; WCRJ and WQIK Jacksonville, Fla.; WYAY Atlanta; WQYK Tampa, Fla.; KSSN Little Rock, Ark.; WCOS Columbia, S.C.; WYNK Baton Rouge, La.; and WGAR Cleveland. Among the stations showing strong jumps: WTQR Winston-Salem, N.C.; KPLX Dallas; WSOC and WTDR Charlotte, N.C.; WHOK Columbus, Ohio; KEBC Oklahoma City; KVOO Tulsa, Okla.; and WFMS Indianapolis.

RECURRENT FACTS: While we're speaking of Gill, his superstrong "When I Call Your Name" is still the 28th most-heard record in the country. Having completed the 21-week maximum on the singles chart, it moves this week to the top of the Hot Country Recurrents chart, where it shows a whopping 14.5 million gross impressions for the seven-day period.

Also moving over to the recurrents chart to the No. 3 position is Waylon Jennings' "Wrong" (Epic), which ranks at No. 45 in overall gross impressions of combined currents and recurrents. Making its debut on the recurrents chart at No. 6 is Lorrie Morgan's "He Talks To Me" (RCA), which ranks at No. 52 in overall gross impressions.

"IT'S A FUN SONG," says MD Dennis Lee Pitmon, WICO Salisbury, Md., of Vern Gosdin's "This Ain't My First Rodeo" (Columbia). "There's so many songs that females can relate to and this is actually one that men can relate to as well. We're getting a lot of response."

Gosdin's record jumps 29-22, with heavy play showing at WYNK and WKJN Baton Rouge, La.; KPLX Dallas; WSM and WSIX Nashville; and KIKK Houston. It makes good moves at WESC Greenville, S.C.; KSSN Little Rock; WTQR Winston-Salem, N.C.; KFKF Kansas City, Mo.; KZSN Wichita, Kan.; KRPM Seattle; WKSJ Mobile, Ala.; WDSY Pittsburgh; WYRK Buffalo, N.Y.; WZZK Birmingham, Ala.; KMLE Phoenix; KAJA San Antonio, Texas; and KZLA Los Angeles. It's a new add at KILT Houston and WUSN Chicago.

NSAI Inducts 3 Members Into Its Hall Of Fame

NASHVILLE—Nashville Songwriters Assn. International inducted the late Sue Brewer into its Hall of Fame at its annual awards ceremony, Oct. 7 at Vanderbilt Plaza Hotel here. Brewer, who is the second non-songwriter to be so honored, aided and befriended such country songwriters as Hank Cochran, Harlan Howard, Willie Nelson, Waylon Jennings, Kris Kristofferson, and Shel Silverstein during the formative years in Nashville.

Also inducted were Ted Harris,

who wrote the standard "Crystal Chandeliers," and Jimmy Webb, whose hits range from "Wichita Lineman" to "Up, Up And Away." Charley Pride, who had the hit on "Crystal Chandeliers," and Glen Campbell, who made many of Webb's songs famous, were both in the audience.

The Maggie Cavender Award was presented to John Bettis, a songwriter who specializes in film and TV. His compositions include the themes for TV's "Growing Pains" and the film "Star Trek V."

Stars Salute Music City Honor Nashville In TV Campaign

NASHVILLE—Nine country stars are on the roster to participate in a special "Music City Proud" campaign saluting Nashville. The community spirit spots are scheduled to air on WTVF-TV this month.

The television drive is part of Partnership 2000, an aggressive \$6 million economic development effort created by the Nashville Area Chamber of Commerce.

Sponsored by WTVF and a group of 22 music industry companies and organizations, the series of spots was created to introduce Nashvillians to a representative sample of the wealth of musical talent living and doing business in music city.

The segments feature appearances by female vocalists Daniele Alexander, Robin Lee, and Donna McElroy; male vocalist Doug Stone; singer/songwriters Paul Overstreet, Hal Ketchum, Kevin Welch,

and Ray Kennedy; and the five-member band Pirates of the Mississippi.

The 22 company sponsors are ASCAP, BMI, SESAC, CMA, Almo Music, Arista Records, Atlantic Records, BMG Music, CBS Records, EMI Music, EMI Records, MCA Music, MCA Records, Network Ink, Opryland Music Group, PolyGram Music, PolyGram Records, RCA Records, Tom Collins Music, Tree Publishing, Warner Bros. Records, and Warner/Chappell Music.

DEBBIE HOLLEY

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
37 AIN'T NECESSARILY SO (Warner-Refuge, ASCAP/Macy Place, ASCAP)	
17 AMERICAN BOY (Eddie Rabbitt, BMI) HL	
12 BACK IN MY YOUNGER DAYS (Danny Flowers, ASCAP/Bug, BMI)	
23 THE BATTLE HYMN OF LOVE (MCA, ASCAP/Don Schlitz, ASCAP/Screen Gems-EMI, BMI/Scarlet Moon, BMI) HL/CLM	
54 BORDERTOWN (Pink Fig, BMI/Polygram Int'l, ASCAP/Ranger Bob, ASCAP)	
5 BORN TO BE BLUE (Almo, ASCAP/Brio Blues, ASCAP/EMI April, ASCAP/Vancou, Ascop) CPP/HL	
36 CHASIN' THAT NEON RAINBOW (EMI April, ASCAP/Seventh Son, ASCAP/Mattie Ruth, ASCAP) WBM	
20 COME NEXT MONDAY (Tri-Chappell, SESAC/Chappell & Co., ASCAP/Serenity Manor, ASCAP) HL	
52 COWBOY LOGIC (Cross Keys, ASCAP/Terrace, ASCAP) CPP/HL	
21 CRAZY IN LOVE (Screen Gems-EMI, BMI)	
62 DANCE IN CIRCLES (Cross Keys, ASCAP/Ensign, BMI) HL/CLM	
69 DON'T GIVE US A REASON (Bocephus, BMI)	
43 DON'T GO OUT (BMG, ASCAP/Careers, BMI) HL	
4 DRINKING CHAMPAGNE (Acuff-Rose, BMI) CPP	
13 FEED THIS FIRE (Careers, BMI) HL	
14 A FEW OLE COUNTRY BOYS (WB, ASCAP/Two Sons, ASCAP/Bamatuck, ASCAP/Mentor Williams, ASCAP)	
10 FOOL SUCH AS I (MCA, ASCAP) HL	
30 FOURTEEN MINUTES OLD (WB, ASCAP/Patrick Janus, ASCAP/Warner-Tamerlane, BMI/Patrick Joseph, BMI)	
1 FRIENDS IN LOW PLACES (Careers, BMI/Music Ridge, ASCAP) HL	
34 GHOST IN THIS HOUSE (Careers, BMI) HL	
41 GOOD TIMES (Abcco, BMI)	
59 HARDIN COUNTY LINE (Songs Of PolyGram, BMI/Partner, BMI/Polygram Int'l, ASCAP/Partnership, ASCAP) HL	
33 HE WAS ON TO SOMETHING (Tree, BMI) HL	
8 HOLDIN' A GOOD HAND (Songs Of Grand Coalition, BMI/Marledge, ASCAP)	
6 HOME (Texas Wedge, ASCAP)	
58 HONKY TONK BLUES (Acuff-Rose, BMI/Hiriam, BMI) CPP	
26 I COULD BE PERSUADED (Bellamy Bros., ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) CPP	
24 I FELL IN LOVE (Carlooney Tunes, ASCAP/Chrysalis, ASCAP/EMI, ASCAP/He-Dog, ASCAP/Twyla Dent, ASCAP/Blue Gator, ASCAP/Lamek, BMI/Laughing Dogs, BMI) CLM	
70 I'LL LIE MYSELF TO SLEEP (Millhouse, BMI/Cross Keys, ASCAP/Miss Dot, ASCAP) HL	
18 I MEANT EVERY WORD HE SAID (Tree, BMI/Cross Keys, ASCAP/Joe Chambers, ASCAP) HL	
31 I'M GONNA BE SOMEBODY (CRGI, BMI/Edisto Sound, BMI/Golden Torch, ASCAP/Hearth Street, ASCAP) HL	
75 IT WON'T BE ME (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moine Valley, ASCAP)	
9 JUKEBOX IN MY MIND (Maypop, BMI)	
71 LET'S CALL IT A DAY TODAY (Polygram Int'l, ASCAP/Gid, ASCAP) HL	
57 LIKE A HURRICANE (Warner-Tamerlane, BMI/Flying Dutchman, BMI)	
72 LOOKS AREN'T EVERYTHING (Ha-Deb, ASCAP) CPP	
32 LOVE IS STRANGE (Ben-Ghazi, BMI)	
65 MAYBE THAT'S ALL IT TAKES (Warner-Refuge, ASCAP/Macy Place, ASCAP) WBM	
39 MOONSHADOW ROAD (EMI April, ASCAP/Ideas Of March, ASCAP/Cross Keys, ASCAP) HL	
7 MY HEART IS SET ON YOU (Silverline, BMI/Long Run, BMI)	
74 MY PAST IS PRESENT (Coolwell, ASCAP/Rat Shoes, ASCAP)	
42 NEVER KNEW LONELY (Benefit, BMI)	
68 NEW KIND OF LOVE (Kinetic Diamond, ASCAP/Edge O' Woods, ASCAP/Rancho Bogardo, ASCAP/WB, ASCAP)	
38 NEXT TO YOU, NEXT TO ME (BMG, ASCAP/2 Kids, ASCAP/David 'N' Will, ASCAP) HL	
50 THE NIGHTS TOO LONG (Lucy Jones, BMI/Bug, BMI)	
25 NOTHING'S NEWS (Howlin'Hits, ASCAP) CPP	
66 NOW THAT WE'RE ALONE (Coolwell, ASCAP)	
44 OH LONESOME ME (Acuff-Rose, BMI) CPP	
63 PRAYING FOR RAIN (Cross Keys, ASCAP)	
19 PRECIOUS THING (Steve Wariner, BMI/Irving, BMI/Beginner, ASCAP) CPP	
46 PUT SOME DRIVE IN YOUR COUNTRY (Tree, BMI/Post Oak, BMI) HL	
47 RECKLESS HEART (Long Tooth, BMI/Endless Frogs, ASCAP) CLM	
48 A RING WHERE A RING USED TO BE (Great Shakes, BMI/Hidden Harbor, BMI/Coxboro, BMI/Warner-Tamerlane, BMI)	
51 ROCK 'N' ROLL ANGEL (Head Cheese, ASCAP/Pri, ASCAP)	
40 SOMEONE ELSE'S TROUBLE NOW (Tree, BMI/Cross Keys, ASCAP) HL	
55 SOMETHING OF A DREAMER (EMI April, ASCAP/Getarealjob, ASCAP) HL	
15 STORY OF LOVE (Bar None, BMI/Bug, BMI) HL	
45 THE THINGS YOU LEFT UNDONE (Warner-Tamerlane, BMI/Samosonian, ASCAP)	
22 THIS AIN'T MY FIRST RODEO (Hookem, ASCAP/Co-Heart, BMI/Hardscratch, BMI/Irving, BMI) CPP	
35 'TIL A TEAR BECOMES A ROSE (EMI April, ASCAP/Swallowfork, ASCAP) HL	
3 TOO COOL AT HOME (EMI April, ASCAP/K-Mark, ASCAP)	
61 TURN IT ON, TURN IT UP, TURN ME LOOSE (Songs Of PolyGram, BMI/Polygram Int'l, ASCAP/Amanda-Lit, ASCAP)	
28 WANTED (Mattie Ruth, ASCAP/Seventh Son, ASCAP/EMI Blackwood, BMI) HL	
29 WESTERN GIRLS (Songs Of PolyGram, BMI/Irving, BMI/Littlemarch, BMI) HL/CLM	
49 WHAT WE REALLY WANT (Chelcatt, BMI)	
53 WHEN LOVE COMES CALLIN' (Zoo II, ASCAP/Warner-Tamerlane, BMI/Randy Scruggs, BMI) HL	
27 WHEN SOMEBODY LOVES YOU (Song Pantry, ASCAP/EEG, ASCAP) CPP	
67 WHERE CORN DON'T GROW (Tom Collins, BMI/Murrah, BMI)	
73 WOMAN'S INTUITION (WB, ASCAP/Rancho Bogardo, ASCAP/Kinetic Diamond, ASCAP/Edge O' Woods, ASCAP)	
16 YET (With Any Luck, BMI/Sun Mare, BMI)	
2 YOU LIE (Bobby Fischer, ASCAP/Five Bar-B, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP/Krismik, ASCAP) HL	
60 YOU MADE LIFE GOOD AGAIN (Little Big Town, BMI/American Made, BMI/Love This Town, ASCAP)	
11 YOU REALLY HAD ME GOING (Careers, BMI/Edge O' Woods, ASCAP/Moine Valley, ASCAP/Kinetic Diamond, ASCAP)	
64 YOU WIN AGAIN (EMI April, ASCAP/Getarealjob, ASCAP)	
56 ZYDECO LADY (WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP)	

TO OUR READERS

Nashville Scene is on hiatus. It will return in next week's issue.

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TOP LATIN ALBUMS™

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

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST TITLE LABEL & NUMBER/DISTRIBUTING LABEL		
				ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	1	41	DANIELA ROMO	QUIERO AMANECER CON ALGUIEN	CAPITOL-EMI LATIN 42227
	2	2	29	ANA GABRIEL	QUIEN COMO TU	CBS 200310
	3	3	9	MYRIAM HERNANDEZ	DOS	CAPITOL-EMI LATIN 42358
	4	4	5	AZUCAR MORENO	BANDIDO	CBS 80380/IND
	5	5	7	JOSE FELICIANO	NINA	CAPITOL-EMI LATIN 42352
	6	7	17	LUIS MIGUEL	LUIS MIGUEL-20 ANOS	WEA LATINA 71535-4
	7	6	19	RUDY LA SCALA	CUANDO YO AMO	SONOTONE 1437
	8	10	3	RAUL DI BLASIO	EL PIANO DE AMERICA	ARIOLA 9847/IND
	9	8	7	CHAYANNE	TIEMPO DE VALS	CBS 80423
	10	18	11	LOURDES ROBLES	IMAGENES	CBS 80378
	11	12	35	JOSE LUIS RODRIGUEZ	JOSE L. RODRIGUEZ/M. VARGAS	CBS 842085
	12	21	15	ROCIO DURCAL	SI TE PUDIERA MENTIR	ARIOLA 2271/BMG
	13	13	7	YOLANDITA MONGE	PORTFOLIO	CBS 80391
	14	24	12	JOSE JOSE	EN LAS BUENAS Y EN LAS MALAS	ARIOLA 2226
	15	9	31	MIJARES	UN HOMBRE DISCRETO	CAPITOL-EMI LATIN 42293
	16	23	5	NICOLA DI VARI	15 GRANDES EXITOS EN ESPANOL	GLOBO 2249
	17	15	9	DANNY RIVERA	CANTO A LA HUMANIDAD	CBS 80397
	18	25	4	INDUSTRIA DEL AMOR	QUIERO VOLVERTE A VER	RAMEX 1254
	19	19	53	ROBERTO CARLOS	SONRIE	CBS 80179
	20	17	9	LOLA FLORES	HOMENAJE	CBS 80379
	21	—	1	GLORIA ESTEFAN	EXITOS DE	CBS 80432
	22	20	5	ALEJANDRA GUZMAN	ETERNAAMENTE BELLA	FONOVIISA 8867
	23	14	5	NELSON NED	DEDICADO AL AMOR	TH-RODVEN 2707
	24	11	11	MELLOW MAN ACE	SCAPE FROM HAVANA	CAPITOL 91295
	25	—	62	LOS BUKIS	Y PARA SIEMPRE	FONOVIISA 8828
TROPICAL/SALSA	1	1	11	LUIS ENRIQUE Y EDDIE SANTIAGO	LOS PRINCIPIOS DE LA SALSA	CBS 80341
	2	5	5	ORQUESTA DE LA LUZ	SALSA CALIENTE DEL JAPON	RMM-CBS 80420/IND
	3	4	7	GILBERTO SANTARROSA	PUNTO DE VISTA	CBS 80419
	4	2	11	WILLIE ROSARIO	VIVA ROSARIO	BRONCO-SONOTONE 2507/SONOTONE
	5	3	17	NINO SEGARRA	CON LA MUSICA POR DENTRO	M.P.I. 6031
	6	7	13	JUAN LUIS GUERRA Y LA 440	BURBUJAS DE AMOR	KAREN 126
	7	8	11	EL GRAN COMBO	LATIN UP	COMBO 2070/IND
	8	11	9	WILLIE GONZALES	PARA USTEDS EL PUBLICO	M.P.I. 6036
	9	9	16	TONY VEGA	LO MIO ES AMOR	RMM-CBS 80349/RMM-CBS
	10	6	27	JUAN MANUEL LEBRON	EL PRIMERO	CAPITOL-EMI LATIN 001
	11	13	25	VITI RUIZ	VITI AT WORK	CAPITOL-EMI LATIN 42307/IND
	12	14	27	LA COCO BAND	POCHI Y SU COCO BAND	KUBANEY 20028
	13	12	7	WILFRIDO VARGAS	EXITOS DE	SONOTONE 1441
	14	10	13	MAX TORRES	PELIGROSO AMOR	CAPITOL-EMI LATIN 42231
	15	21	59	LUIS ENRIQUE	MI MUNDO	CBS 80146
	16	19	53	JUAN LUIS GUERRA Y LA 440	OJALA QUE LLUEVA CAFE	KAREN 126
	17	20	23	JOE ARROYO	EL SONERO DE AMERICA-15 EXITOS	SONOTONE 1634
	18	—	6	ALEX BUENO Y SU ORQUESTA LIBERACION	ALEX BUENO	KAREN 129
	19	22	3	ANDY MONTANEZ	TODO NUEVO	TH-RODVEN 2868
	20	24	21	BONNY CEPEDA	PA'LA CALLE	COMBO 2068
	21	15	45	WILLIE CHIRINO	ACUARELA DEL CARIBE	CBS 80228
	22	—	1	REY DE LA PAZ	COMO TU QUIERAS	RMM-CBS 80421/RMM-CBS
	23	16	17	JUAN LUIS GUERRA Y LA 440	LA BILIRUBINA	KAREN 52
	24	—	21	VIARIOS ARTISTAS	SALSA EN LA CALLE 8-1990	TH-RODVEN 2720
	25	—	1	VICO C Y JOSSIE ESTEVAN	DOS TIEMPOS BAJO	PRIME 001
REGIONAL MEXICAN	1	2	9	LOS TEMERARIOS	DE LO NUEVO LO MEJOR	TH-RODVEN 2717
	2	1	41	GRUPO MAZZ	NO TE OLVIDARE	CAPITOL-EMI LATIN 42186/IND
	3	25	3	BRONCO	TU AMIGO	FONOVIISA 9003
	4	3	11	VICENTE FERNANDEZ	LAS CLASICAS DE JOSE...	CBS 80383
	5	8	23	RAMON AYALA	MI ACORDEON Y YO	FREDDIE 1515
	6	5	13	FITO OLIVARES	AGUITA DE MELON	GIL 2067
	7	4	29	LA MAFIA	ENTER THE FUTURE	CBS 80314
	8	10	3	JUAN VALENTIN	EL EMIGRADO	CAPITOL-EMI LATIN 42349/IND
	9	6	53	LOS TIGRES DEL NORTE	MI BUENA SUERTE	FONOVIISA 8831
	10	—	1	LOS TIGRES DEL NORTE	PARA ADOLORIDOS	FONOVIISA 9001
	11	13	3	LOS MIER	DESDE EL CORAZON	FONOVIISA 8860/IND
	12	16	3	SONORA DINAMITA	LA TROPICALISIMA	SONOTONE 6003
	13	7	59	BRONCO	A TODO GALOPE	FONOVIISA 8830
	14	19	5	GRUPO LA FIEBRE	OUT OF CONTROL	CBS 80413
	15	—	1	RUBEN RAMOS	RUBEN RAMOS	CBS 80396
	16	12	3	VIARIOS ARTITAS	DESDE...	FONOVIISA 8862/IND
	17	14	3	VIARIOS ARTISTAS	TEJANO ALL STARS	CAPITOL-EMI LATIN 42348
	18	11	29	DAVID LEE GARZA	EL QUE MAS TE...	CAPITOL-EMI LATIN 42143
	19	—	14	GRUPO LA SOMBRA	GOOD BOYS WEAR WHITE	FREDDIE 1516
	20	18	21	LOS INVASORES DE NUEVO LEON	ORO PURO	FONOVIISA 8849
	21	—	1	JOHNNY RODRIGUEZ	COMING HOME	CAPITOL-EMI LATIN 42356
	22	22	40	SELENA Y LOS DINOS	SELENA	CAPITOL-EMI LATIN 42144/IND
	23	9	25	ROBERTO PULIDO	NUEVOS CAMINOS	CAPITOL-EMI LATIN 42256/IND
	24	—	2	ANGELES OCHOA	VINE SOLO A CANTAR	CBS 80274
	25	—	43	LOS YONICS	A TU RECUERDO	FONOVIISA 8832

Latin Notas



by Carlos Agudelo

CAMILO SESTO, the Spanish singer whose long-awaited comeback generated great expectations among his fans and in the industry, canceled his tour after scheduled shows in Puerto Rico and one date in Miami. Sesto had been slated to perform in half a dozen U.S. cities as well as in several countries in Latin America. According to sources close to the situation, Sesto was unhappy with the tour arrangements, especially with the musicians assembled by the promoters. One version of the tale relates that after a lengthy discussion with promoters in his hotel room in Miami, Sesto promised to continue the tour, only to disappear a few hours later. He reportedly surfaced afterward in his house in Madrid, Spain. Sesto's shows in Puerto Rico were sellouts. However, the critics on the island were merciless with the singer, saying that he was obviously far from recovering his old form after several years off the stage. Now the comeback—and even his recording possibilities with BMG—are under a very big, very dark shadow.

THE MEMBERS OF THE DUO AZUCAR MORENO recently took time out from their busy schedules to promote their latest album, "Bandido," in the U.S. The CBS effort includes the Palmer Hernández composition/Lalo Rodríguez hit, "Ven Debórame Otra Vez." The Gypsy sisters, **Antonia y Encarnación** (Toni & Encarna for short), left a good impression with their hot-blooded act, which confirmed the deep affinity between flamenco and tropical salsa music. Besides "Ven Debórame," they also sang the album's title track and their own version of the standard "El Carretero," which they call "El Jinete" . . . The club El Mo-

rocco, once a trendy place, has reopened in New York under new Latin ownership. The VIP room was dedicated to that old pro **Tito Puente** . . . **Juan Gabriel's** next release, on BMG, will most probably be a double album recorded live during a recent recital in Mexico City. The Mexican singer was also recently in Madrid, where he accompanied **Isabel Pantoja** to the premiere of her latest film . . . **Marta Sanchez**, the lead singer of the Spanish group **Ole Ole** (PolyGram), is in New York recording her next video. She will be staying in the Big Apple for some time, polishing her English, and will travel to Spain and Latin America when necessary . . . A full representation of all **Televisa/Melody** artists in the U.S. by the firm **Cárdesas/Fernández** of Chicago is in the works. The deal can be signed any time now, *aaaany* time, *aaaaany* time . . . **Alex Masucci**, Jerry's (Fania) brother, is planning to start a

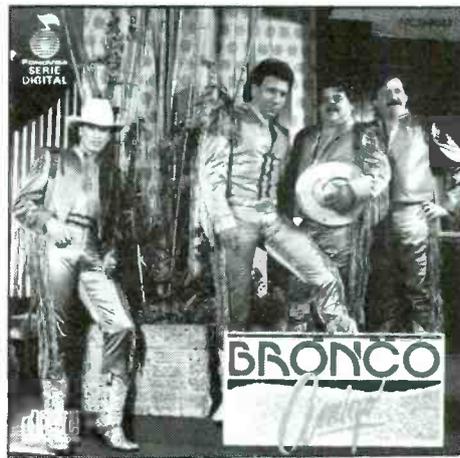
Camilo Sesto's long-awaited comeback has slipped off track

new record company. The first artist on his roster will be the one and only **Louie Ramirez** . . . The international OTI festival, arguably the most important Spanish-language composition contest on the continent, will be held Dec. 1 at Caesars Palace in Las Vegas. The U.S. will be represented by the song "Mi Adicción," composed and performed by **Daniel Reicaide** of Chicago. He won the slot at the 13th national OTI festival, held in Miami in September. At that event, by the way, **Juan Luis Guerra** and **4:40** stole the show, as usual, with their catchy *merengue* tunes.

MY THANKS TO RAMIRO BURR, who filled in last week when personal circumstances took me away from the U.S.

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TODO EN MUSICA LATINA • EVERYTHING IN LATIN MUSIC

Billboard TOP GOSPEL ALBUMS™

THIS WEEK	2 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	3	13	WALTER HAWKINS MALACO 6007	1 week at No. 1 LOVE ALIVE IV
2	2	21	REV. J.CLEVELAND/SOUTHERN CALIFORNIA COMMUNITY CHOIR SAVOY 7099/MALACO	HAVING CHURCH
3	1	23	THE WINANS WARNER ALLIANCE 4100/SPARROW	RETURN
4	5	9	COMMISSIONED BENSON 2553	STATE OF MIND
5	6	15	FLORIDA MASS CHOIR MALACO 6005	HIGHER HOPE
6	4	23	MILTON BRUNSON REJOICE 9111/WORD	OPEN OUR EYES
7	20	3	TRAMAIN HAWKINS SPARROW 1246	LIVE
8	8	51	L.A. MASS CHOIR LIGHT 72028/SPECTRA	CAN'T HOLD BACK
9	9	25	HELEN BAYLOR WORD 9112	HIGHLY RECOMMENDED
10	7	67	MISSISSIPPI MASS CHOIR MALACO 6003	MISSISSIPPI MASS CHOIR
11	12	19	GOSPEL MUSIC WORKSHOP OF AMERICA/REV. JAMES CLEVELAND SAVOY 7100/MALACO	LIVE IN NEW ORLEANS
12	14	35	REV. CHARLES NICKS/ST. JAMES BAPTIST CHURCH CHOIR SOUND OF GOSPEL 178	HOLD BACK THE NIGHT
13	13	9	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR SWEET RAIN 1254	OH LORD WE PRAISE YOU
14	11	31	REV. F.C. BARNES & CO. WITH DEBRA AND GERALDINE BARNES ATLANTA INTERNATIONAL 10149	CAN'T YOU SEE ...
15	30	3	TAKE 6 WARNER ALLIANCE 4102/SPARROW	SO MUCH 2 SAY
16	17	27	WANDA NERO BUTLER SECRET 907/SOUND OF GOSPEL	NEW BORN SOUL
17	10	47	SHIRLEY CAESAR WORD 8447	I REMEMBER MAMA
18	NEW▶		BEAU WILLIAMS LIGHT 72031/SPECTRA	HIGHER
19	23	3	JOHN P. KEE TYSCOT 401311/SPECTRA	JUST ME THIS TIME
20	16	23	WALT WHITMAN & THE SOUL CHILDREN OF CHICAGO I AM 4001	THIS IS THE DAY
21	NEW▶		REV. JAMES MOORE MALACO 6006	"LIVE" WITH THE MISSISSIPPI MASS CHOIR
22	15	23	REV. R.L. WHITE & REV. D. VAILS/MT. EPHRAIM BAPTIST CHOIR FAITH 1710	JESUS PAID IT ALL
23	19	17	JOHN P. KEE & FRIENDS TYSCOT 406143/SPECTRA	THERE IS HOPE
24	36	3	MICHEL WHITE/WESTCHESTER MASS CHOIR SAVOY 14800/MALACO	JESUS IS THE BEST THING THAT EVER ...
25	26	5	KEITH STATEN LECTON 846 976/POLYGRAM	FROM THE HEART
26	18	19	THE RICHARD SMALLWOOD SINGERS WORD 8469	PORTRAIT
27	22	21	COSMOPOLITAN CHURCH OF PRAYER WITH DR. C.G. HAYES MUSCLE SHOALS 8007/MALACO	IF ANYBODY CAN, GOD CAN
28	32	63	THE WEST ANGELES C.O.G.I.C. SPARROW 1189	SAINTS IN PRAISE VOL I
29	29	51	YOUNG ARTISTS FOR CHRIST SOUND OF GOSPEL 184	YOUNG ARTISTS FOR CHRIST
30	28	11	DOROTHY NORWOOD I AM 4002	A WONDERFUL DAY
31	27	39	NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE TYSCOT 89415/SPECTRA	WAIT ON HIM
32	40	5	LUTHER BARNES & THE SUNSET JUBILAIRE ATLANTA INTERNATIONAL 10157	STILL HOLDIN' ON
33	35	29	DONALD VAILS CHORALEERS SOUND OF GOSPEL 183	IN JESUS CHRIST I HAVE EVERYTHING I NEED
34	21	29	NICHOLAS COMMAND 80606/WORD	MORE THAN MUSIC
35	25	39	GEORGIA MASS CHOIR SAVOY 7098/MALACO	HOLD ON, HELP IS ON THE WAY
36	31	5	THE WEST ANGELES C.O.G.I.C. SPARROW 1235	LITTLE SAINTS IN PRAISE
37	24	23	DOUGLAS MILLER WORD 9109	LIVING AT THE TOP
38	RE-ENTRY		THE BROOKLYN TABERNACLE CHOIR WORD 8441	LIVE AGAIN
39	38	3	THE SWANEE QUINTET ATLANTA INTERNATIONAL 10154	DYING BED
40	34	17	KING BAPTIST CHURCH MASS CHOIR ATLANTA INTERNATIONAL 10153	HOLDING ON TO JESUS' HAND

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl unavailable. ©Copyright 1990, Billboard. All rights reserved.

GOSPEL

In the
SPIRIT



by Lisa Collins

SO MUCH 2 SAY: If ever there was an evenly matched balance between the ministry of gospel music and entertainment, **Take 6** seems to have found it. And effortlessly at that, as the group was recently wowing audiences in Los Angeles as its national tour heats up. But then that is all a part of an appeal that has fueled the success of **Take 6** (whose self-titled debut was expected to sell only 40,000 units) to sales of somewhere between 700,000-800,000 units, three Grammys, and numerous other awards to boot.

The tour is to promote the group's latest album, "So Much 2 Say," which was released just three weeks ago. The group started the album more than a year ago, but was sidetracked by two major tours (one with Al Jarreau) and projects like Quincy Jones' "Back On The Block" album. For a time, its biggest challenge was just getting the album completed. "Every time we got a little momentum going," Mervyn Warren recalls, "it was time to go back out on the road, and we found it hard to get some continuity happening. What's more, this record was trickier because it was basically all new material, so we were arranging, writing, learning, and recording all at once."

Admittedly, the album is a stretch for the 10-year-old group (consisting of Mark Kibble, Warren, Cedric Dent, Alvin Chea, David Thomas, and Claude McKnight), whose reworked spirituals with a modern jazz blend, served up a breath of fresh air to gospel and jazz aficionados two years ago. And while the fast-paced

title tune proved to be most complex, it is the flavoring of this album—from bossa nova to R&B to hip-hop, and even some instrumentation—that makes it stand out.

"I L-O-V-E U" was the unanimous choice of the group for the single targeting pop audiences. Says Warren: "The first album tapped more into a jazz audience. This time, we're trying to get more into the pop area and trying to grab that audience, so to speak. Not that we're going to be doing pop, but here again, we're just doing what we like musically. We've received no pressure from the record company or anything like that to make our music conform. We're just stretching out and going in as many directions as we enjoy going."

"I would always want people to respect us for being gospel musicians," Kibble adds. "What we do is a ministry and we want to reach as many as we can. However,

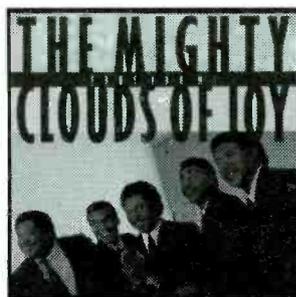
Take 6 has 'Much To Say' about its new release

the way that the message is brought forth is definitely broadening and we are a step in that direction." "I think," Warren says, "if there's more support [monetarily] behind gospel music—whether contemporary or traditional—it can rise to higher heights."

BRIEFLY: I AM Records recently signed a pact with Spring Arbor Christian Distributors for the Christian bookstore marketplace. According to GM Jun Mhoon, this deal could help the label to "regain the 40% share of the Christian bookstore marketplace that we had with Word Records."

CORRECTION: Current gospel releases to be considered for the album reviews section should be sent to Melinda Newman, Album Reviews Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

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Rev. James Cleveland
& The Southern CA Community Choir
Having Church

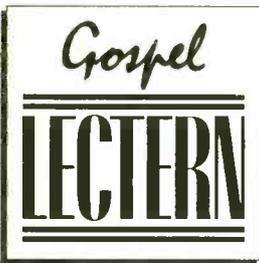


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Billboard **TOP CONTEMPORARY CHRISTIAN ALBUMS™**



by Bob Darden

BRUCE CARROLL has been at the forefront of the resurgence of interest in contemporary Christian music with a country flavor. The brother of singer/songwriter Milton Carroll, Carroll is happily making a name for himself in the industry.

But what exactly is he performing?

"The press kits call it acoustic pop, but I think that is a reaction to the music on the second album, 'The Richest Man In Town,'" he says. "The folks at Word at the time thought I needed to develop some sort of identity. The album turned out to be more country than I would have normally gone. I'm really more of a Dan Fogelberg, James Taylor-type of sound—that's what I am in concert. 'The Richest Man' is more country than I ever went."

"Still, when I sing, I sound country. So when I first came, Word said, 'There are millions of guys doing what you do. We need to set you apart.' So, from a marketing standpoint, the country vibe was a natural and we capitalized on that since country music was at the forefront."

"Besides, I'm from Texas, I love country and my singing has a country edge. I don't have a problem with that."

Unfortunately, it has worked against him when it comes to gospel radio programmers. They say, "He's that country guy," and don't play his records, despite his fistful of hits and awards.

If "The Richest Man In Town" was to the right of what Carroll usually does in its focus on country, his lat-

est release, "The Great Exchange," goes the other way entirely.

"I think it will help broaden a new base for me," he says. "Still, I didn't do anything on this one that's not true to me. I feel like I can do all of this stuff. One thing that's hard is many people's perception of country music. If they'd listen to the radio today they'd know that their image isn't true."

"Besides, I don't like labels anyway; I don't know why record companies do it. It's a frustrating thing, but when Word emphasized the country thing so much, while it got me in the door, it made sure that a lot of people who didn't like country never gave my music a

Carroll 'Exchanges' country for pop emphasis on new disc

chance."

Carroll's goal with "The Great Exchange" was to record "10 great songs that were acoustic pop with a country edge," as opposed to "country with an acoustic pop edge."

"I think it is the best thing I've ever done," he says. "The Richest Man In Town" is a neat little record, but this is my best. I did things other than country, even though to me, 'The Great Exchange' still has a Glen Campbell-esque feel to it. As the market grows, I think listeners will say, 'This is just good music,' no matter what people call it."

Most of Carroll's dates are strictly solo with his acoustic guitar and the odd accompaniment tracks. He limits his concerts to about 100-120 dates a year.

"And for a family guy with a wife and four kids, that's enough," he says. "I've got to be sensitive to that because my family is my No. 1 priority."

"Still," he says, "I'm comfortable with what we're building."

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
Compiled from a national sample of retail store and one-stop sales reports.				
★★ NO. 1 ★★				
1	1	13	PETRA WORD 4191	11 weeks at No. 1 BEYOND BELIEF
2	2	11	TWILA PARIS STARSONG 8155/SPARROW	CRY FOR THE DESERT
3	3	45	STEVEN CURTIS CHAPMAN SPARROW 1369	MORE TO THIS LIFE
4	4	49	CARMAN BENSON 2588	REVIVAL IN THE LAND
5	5	19	THE WINANS QWEST/WARNER BROS. 26161/SPARROW	RETURN
6	NEW▶		TAKE 6 WARNER ALLIANCE 4102/SPARROW	SO MUCH 2 SAY
7	14	3	WAYNE WATSON WORD 4192	HOME FREE
8	6	109	MICHAEL W. SMITH REUNION 8412/WORD	I 2 (EYE)
9	16	49	PETRA DAYSRING 1578/WORD	PETRA PRAISE: THE ROCK CRIES OUT
10	15	7	DALLAS HOLM DAYSRING 4188/WORD	THROUGH THE FLAME
11	7	11	STEVE CAMP SPARROW 1238	DOING MY BEST
12	8	13	PHIL KEAGGY WORD 6988	FIND ME IN THESE FIELDS
13	22	57	MICHAEL CARD SPARROW 1179	SLEEP SOUND IN JESUS
14	11	13	MYLON & BROKEN HEART STARSONG 8145/SPARROW	CRANK IT UP
15	9	217	AMY GRANT ▲ MYRRH 3900/WORD	THE COLLECTION
16	18	7	PHIL DRISCOLL WORD 4197	WARRIORS
17	12	15	4 HIM BENSON 2624	4 HIM
18	13	37	DAVID MEECE STARSONG 8137/SPARROW	LEARNING TO TRUST
19	10	5	MASTEDON PAKADERM 2503/WORD	LOFCAUDIO
20	17	25	GLAD BENSON 2602	ACAPELLA PROJECT II
21	20	5	RANDY STONEHILL MYRRH 6906/WORD	UNTIL WE HAVE WINGS
22	23	94	RICH MULLINS REUNION 6527/WORD	WIND'S OF HEAVEN, STUFF OF EARTH
23	21	7	COMMISSIONED BENSON 2653	STATE OF MIND
24	19	45	SANDI PATTI WORD 8456	THE FINEST MOMENTS
25	38	3	STRYPER ENIGMA 73527	AGAINST THE LAW
26	33	9	DELIVERANCE FRONTLINE 9089/BENSON	WEAPONS OF OUR WARFARE
27	RE-ENTRY		CARMAN WORD 8321	THE CHAMPION
28	25	49	STEVE GREEN SPARROW 1196	THE MISSION
29	28	5	MARANATHA KIDS MARANATHA! MUSIC 8150/BENSON	KIDS' PRAISE!/EXPLOSION OF HAPPINESS
30	24	11	77'S BROKEN 0518/WORD	STICKS AND STONES
31	RE-ENTRY		CARMAN BENSON 2463	RADICALLY SAVED
32	35	11	VARIOUS ARTISTS MARANATHA! MUSIC 8702/BENSON	TIME WELL SPENT
33	32	53	RUSS TAFF MYRRH 17900/WORD	THE WAY HOME
34	30	3	MATTHEW WARD WORD 0021	FORTRESS
35	NEW▶		DINO ZONDERVAN 2678/BENSON	ALL CREATION SINGS
36	NEW▶		KEN TAMPLIN FRONTLINE 9233/BENSON	AN AXE TO GRIND
37	RE-ENTRY		GLAD BENSON 2445	THE ACAPELLA PROJECT
38	27	78	SANDI PATTI WORD 9503	SANDI PATTI AND THE FRIENDSHIP COMPANY
39	RE-ENTRY		THE IMPERIALS STARSONG 5443/SPARROW	LOVE'S STILL CHANGING HEARTS
40	RE-ENTRY		MICHAEL CARD SPARROW 1219	THE BEGINNING

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Jazz BLUE NOTES



by Jeff Levenson

IF PHYSICAL SIZE were any measure of musical aptitude, then Oscar Peterson's greatness among pianists would be obvious to all. Peterson's girth is considerable, like Orson Welles or Marlon Brando at the tail end of their careers. However, unlike those heavy-weight counterparts, he is no mere caricature of a former self. One imagines that he is large precisely because his musical prodigiousness requires it; lesser housing couldn't possibly contain all that talent.

Rarely has a jazz soloist occupied so singular a plane. As spiritual and stylistic heir to Art Tatum (with a little Nat Cole and Errol Garner thrown in), Peterson's music virtually celebrates the art of grand piano. No one is grander. His sweeps and flourishes are unabashedly regal, possessing a can-you-top-this quality that flirts with outright self-aggrandizement. While some critics find this objectionable, others (present company included) are awed by the majesty of his efforts. Peterson, himself, is proud of the torch he carries.

"I always felt that Tatum admired my work," the 65-year-old Canadian acknowledged not long ago. "He would always tell me, 'You got it next.' I think Art saw in me the furtherance of the kind of piano that both of us represent. He was outspoken about fellow piano players, and, of course, he favored his style of play and the way I play. He used to say to me, 'You take it after I'm gone.' I heard what he said and I took him quite seriously."

Three recent releases—two of them live dates, and one a reissue—provide a fair sampling of Peterson's play. Pablo has "Oscar Peterson Live," a quartet recording that features "The Bach Suite," a commis-

sioned original celebrating Bach's 300th birthday; Telarc's "Live At The Blue Note" finds Peterson reuniting with '50s trio mates Ray Brown and Herb Ellis (perhaps his best small group ever); and MPS has "My Favorite Instrument," a solo outing that affirms Peterson's standing as a jazz legend. The man and his sound are big—with or without a rhythm section.

STUFF: Windham Hill artist Henry Butler, whose recent singing forays have been far less satisfying than his piano play, has been appointed Professor of Music at Eastern Illinois Univ. . . . Capitol is the first label out of the gate with Christmas goodies. Included among the holiday releases are seasons greetings from Cole, Ella Fitzgerald, Stan Kenton, Peggy Lee, and Lou Rawls . . . JCI has a new line of jazz issues titled (not too creatively) "Giants Of Jazz." John Coltrane, Billie Holiday, Charlie Parker, Ahmad Jamal,

No one is grander than Oscar Peterson at the piano

and Ramsey Lewis are the colossi honored. The same label has a blues line, "Masters Of The Blues," with Howlin' Wolf, Jimmy Reed, John Lee Hooker, Muddy Waters, Bo Diddley, and Chuck Berry . . . Blues queen Koko Taylor, owner of 10 W.C. Handy Awards, is the subject of an upcoming TV documentary that will air on PBS stations in February . . . Haven't heard any of this yet, but American Public Radio is touting a seven-part series titled "The Miles Davis Project," slated for broadcast any day now. Insiders say it's a perfect companion to Miles' autobiography. Which means be prepared for plenty of bleeps . . . Pomegranate Calendars & Books has two 1991 calendars of interest: "The Blues," with that same Robert Johnson photo that adorns Columbia's recent archival box on the seminal guitarist, and "Classic Jazz," with photos by bassist Milt Hinton, whose access to the greats in everyday settings offered a perfect fly-on-the-wall vantage point for shooting.

PRO AUDIO

AUDIO TRACK

NEW YORK

AUGUST DARNELL (Kid Creole & the Coconuts) was in Crystal Sound's Studio A producing a 24-track project on Kathrin The Great. Michel Sauvage engineered, assisted by Todd Childress.

Rappers EPMD worked to complete a new album for Def Jam Records at Power Play. Ivan "Doc" Rodriguez engineered, assisted by Everett Ramos and Peter Jorge. Eric B. & Rakim remixed the single "The Ghetto" from the album "Let The Rhythm Hit 'Em" on MCA. Markie D co-produced and Yianni Papadopoulos engineered, assisted by Joey "Ghost" LaChiana.

David Nichtern scored and mixed the film "The Spirit Of '76" at Giant Recording. It was recorded on a Synclavier in Studio B, and mixed on the facility's Solid State Logic console in Studio A. Mike Farrow and Scott Gootman engineered; Ron Allaire assisted. Branford Marsalis worked on overdubs for the new Cleveland Marcus album for Polydor. Adam Mosley engineered and produced.

Brian Jackson was in House of Music with Gwen Guthrie co-producing tracks for Guthrie's new Warner Bros. project. Kendall Stubbs engineered.

LOS ANGELES

SUMMA HAD MCA ARTIST Bobby Brown in mixing on the 64-input SSL G-Series in Studio A and tracking in Studio B (Custom/deMedio). Brown and Dennis Austin produced. Neil Pogue engineered, assisted by Jim Champagne. Sheena Easton (MCA) was in Studio A with producers Nick Mundy and Denny Diante. Jon Gass mixed, assisted by Donnell Sullivan.

At Elumba, Sinbad worked on

voice-overs with producer Pam Robinson and engineer Rick Caughron. Sheila E mixed her upcoming Warner Bros. album with producer Peter Michael and engineer Jess Sutcliffe. Scott Blockland assisted.

Keith Cohen produced and mixed Kylie Minogue's "One Boy Girl" for Mushroom Records at Larrabee. Cohen also co-produced and mixed MC Skat Cat's "Cat In The Casino" with producer David Frank of the System. Alan Meyerson mixed OMD's "Call My Name," "All She Wants Is Everything," and "Seven Seas" with artist and producer Andy McCluskey for Virgin Records.

NASHVILLE

BOB SEGER WAS in Digital Recorders tracking with his band for a new Capitol album. Barry Beckett produced, with Justin Niebank engineering. Jim DeMain assisted. Hank Williams Jr. was in rush-recording his cut "Don't Give Us A Reason" for Warner Bros. Beckett produced, with Scott Hendricks at the board. DeMain assisted. Clint Black mixed his BMG/RCA album with producer James Stroud. Lynn Peterzell engineered, assisted by Julian King.

OTHER CITIES

OCEANA STUDIOS, Hollywood, Fla., had Patrice Wilkison Levinson in completing final mixes on the Galleyboyz for release on Oceana/BMG Records. The six-piece band's self-titled debut is scheduled for release this month.

All material for the Audio Track column should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

FIBER-OPTIC SYSTEMS

(Continued from page)

application where clarity of audio, long cable runs, or elimination of noise from an audio system is of extreme importance. Several other manufacturers are developing systems using the cables, and the technology is expected to play an important part in the development of Local Area Networks or Digital Audio Networks for recording studios (Billboard, Sept. 15)

Available now, Monster Cable fiber-optic systems are installed in the MGM/Disney movie theme park in Orlando, Fla., for its parkwide music and public address system; the Spanish Television Network in its remote broadcast truck; and at WMAQ-TV in Chicago, to connect its top-floor satellite dish with its audio production facility. The system is also built into the specifications for the 1992 World's Fair in Spain.

The basic system carries the price of \$5,975, plus the price of the fiber-optic cable.

FOR THE RECORD

The SMPTE timecode standard for DAT now undergoing ratification by the IEC is based on developments by Sony, Matsushita, and Fostex.

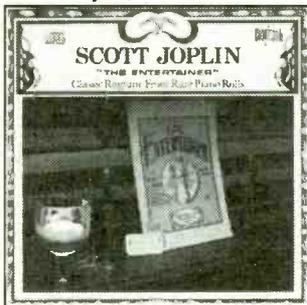
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Ragtime

Blues

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"Remarkable
Sound Quality"
CD Review

"Good Morning Blues"



BCD 113

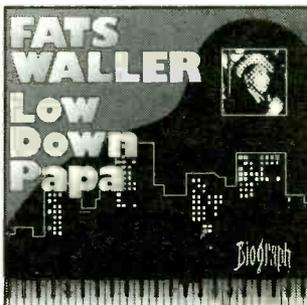
"Pure Americana"
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BCD 114

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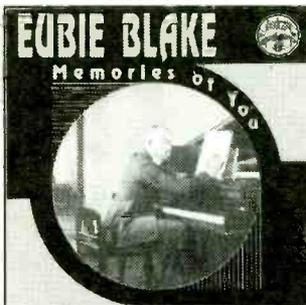
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Forbes Magazine

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NAIRD

Products Unveiled At AES Confab

This year's Audio Engineering Society Convention, Sept. 21-25, served as a meeting place for nearly 15,000 professional audio industry members and an opportunity to see the latest products available from more than 250 exhibitors at the Los Angeles Convention Center and Hilton Hotel. Our roving Billboard photographer, Robert Matheu, captured some of the action on the exhibit floor.



At the Otari booth, console products manager Lee Pomerantz, right, discusses the Otari 54 board with interested attendees.



Engineer Brian Malouf, right, spent his Saturday demonstrating his mixing techniques at the Solid State Logic booth on the SL 4000 G Series console. Malouf, who engineered Madonna's "I'm Breathless" album, takes a moment to chat with SSL marketing director Colin Pringle.



Artist/producer Stevie B, center, pays a visit to the Neve booth to check out the Neve VRP postproduction console. Welcoming him are Tom Semmes, left, Neve's Southeastern regional sales manager, and Gerhard Gruber, Neve VP of finance and administration.



In the Meyer Sound Labs demo room, the company's new studio monitoring system was on display, along with some personnel. Sandwiched between the Meyer HD-1 studio monitors are customer service manager Scott Gledhill, marketing manager Ralph Jones, CEO Edward Butler, and director of technical marketing Mark Johnson.



Klark Teknik presented a number of new products, including the DDA 224V console featuring a new fader design from Uptown Automation Systems. At the board, from left, are K-T president Jack Kelly, Uptown's Richard Shelquist and Andrew Smith, and K-T product sales specialist Chris Fichera.



Presenting the Ampex line of sportswear and pro tape are the company's sales representative, magnetic tape division, Harvey Kampt, left, and Steve Smith, marketing manager, audio products.

Their 1973 debut album broke all existing sales records and won a Grammy for Best Chamber Music Recording of the Year.

Now They're Back!



In 1973, Ragtime burst onto the international music scene after a dormancy of some 50 years. The New England Ragtime Ensemble's debut album on Angel Records quickly became one of the biggest-selling classical albums ever. It went on to win a Grammy as the *Best Chamber Music Recording of the Year*.

And now they're back with their first new recording in a decade and a half; a blockbuster collection of classic and contemporary rags under the baton of Maestro Gunther Schuller, digitally recorded and sumptuously packaged for your enjoyment and edification!

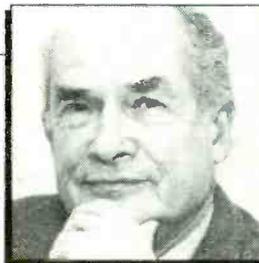


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Classical KEEPING SCORE



by Is Horowitz

LEONARD BERNSTEIN has canceled, or postponed, all conducting commitments on the advice of his physician. Progressive emphysema, a "pleural tumor, and a series of pulmonary infections" were given as reasons in an announcement Oct. 9.

Thrown into doubt, as well, was a series of planned recordings for Deutsche Grammophon, scheduled well into the next two years. The announcement says that the 72-year-old maestro would henceforth devote his professional energies to composing, writing, and education. But it holds out hope that some recording activity might be resumed after a "continued regime of rest and recuperation."

Among recording plans apparently scuttled was a series of albums with the New York Philharmonic this season, including Mendelssohn's "Elijah," the Shostakovich Symphony No. 5, and Bernstein's own "Arias and Barcarolles." Also on his NYPO schedule was a Mahler Eighth Symphony.

Other recordings on his DG slate, these with the Vienna Philharmonic, include completion of a Sibelius symphony cycle; Mahler's "Ruckert Songs" and "Songs of a Wayfarer, with Thomas Hampson; and Bruckner's Ninth Symphony.

Tchaikovsky, Schubert, and Mozart albums directed by Bernstein are due for release in November. Among a number of projects already recorded and awaiting release, according to Karen Moody, DG VP, are a Tchaikovsky set with the NYPO (Symphony No. 4 and "Francesca da Rimini"); the Ned Rorem Violin Concerto, with Gidon Kremer, paired with Del Tredici's "Tattoo"; a Copland album; and the complete Beethoven Piano Concertos with Krystian Zimerman and the VPO.

Bernstein's most recent public appearance was at the Tanglewood Festival in August. His active DG catalog consists of more than 75 albums, with many more on CBS and other labels he has recorded with over the years.

PERIOD INSTRUMENT kingpin Roger Norrington has signed a new contract with EMI Classics calling for some 25 recording projects over a five-year term.

Among major projects scheduled with the London Classical Players are Bach's B Minor Mass, Beethoven's "Missa Solemnis," and Handel's "L'Allegro, Il Penseroso ed Il Moderato." Opera recordings include Weber's "Der Freischutz" and Mozart's "Don Giovanni."

Continuing his exploration of the Romantic repertoire with the LCP, Norrington's EMI recordings also include

Poor health forces Bernstein to postpone all commitments

works by Schumann, Mendelssohn, Schubert, Dvorak, Liszt, and Verdi. Chopin and Mendelssohn piano concertos are slated with Melvyn Tan as soloist, as well as a Mozart recital album with soprano Nancy Argenta.

CROSSING OVER: Virgin Classics has taped an album of pop standards with the New York City Gay Men's Chorus directed by Gary Miller. Produced by Judith Sherman, it is slated to be one of the first entries in the label's upcoming crossover series. Still to be named, the series is being developed by Roger Holdredge, GM of Virgin Classics USA. Initial release will be sent to market early next year.

Also among the early titles is "The String Machine," an album by the Greene String Quartet, which mixes classics with pop and jazz elements, and an eclectic set featuring "punk" pianist Richard Kastle, who continues to grab lots of TV exposure.

"We're aiming for about 10 artists," says Holdredge. College, alternative, new age, and jazz, as well as classical, are among the markets targeted.

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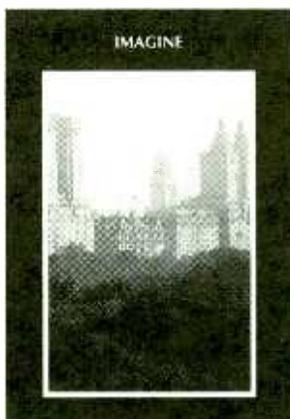
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International

French Music Biz Up 9% Over '89 But Stats Show Vinyl Still Plummeting

■ BY PHILIPPE CROCC

PARIS—French sound carrier and music video sales for the first eight months of this year were up 9.1% in value at 2.85 billion francs (\$554.4 million), at an exchange rate of 5.14 francs to the dollar, compared with 2.64 billion (\$513 million) for the same period of 1989.

This compares with the January-August 1989 increase of 34% over the figure for the same period of 1988.

Figures released by SNEP, the French record-industry association, show that the LP is speeding toward extinction. In July this year, eight times more CDs than LPs were sold; and in August, CD sales outnumbered those of LPs by nine to one.

Also in August, cassette sales were eight times greater than LP sales.

Sound carriers worth 278 million francs (\$54.1 million) were sold in July in France, a 3.7% increase over the figure for July 1989.

But August produced a sales slump of 10.9%, according to SNEP director general Patrice Fichet, with revenue dropping from 1989's 273 million francs (\$53.1 million) to 243 million francs (\$47.3 million).

Fichet points out, however, that August 1989 saw an unprecedented leap in sales of more than 50% over the 1988 figure and adds that a "Gulf factor" may have helped depress sales last August.

The accelerating decline of the LP

is by far the most remarkable element in the figures for July and August this year—July sales were down 73% in value and the August drop was of the order of 66%.

Cassettes, which enjoyed a healthy sales gain of 20% in July, were down 1.7% in August on the figures for August 1989, with the biggest drop occurring in the double-cassette category, signaling the sharp decline of compilation and reissue product.

CD sales were up 32% in July and 13% in August; singles were down 14% in July and 46% in August.

There were impressive increases in music video sales—up 76% in July and 11% in August. Expectations are that unit sales will top 1 million by the end of the year.

WEA Builds Up Powerhouse Down Under

■ BY GLENN A. BAKER

SYDNEY, Australia—WEA Australia is celebrating 20 years of operation in Australia—two decades in which it has rarely been ranked outside the top three of the six majors in this market.

Early in 1970, Warner executive Phil Rose came to Australia and selected industry veteran Paul Turner to bring together four labels then being represented by other majors: Warner and Reprise with CBS, Atlantic with Festival, and Elektra with Astor. Turner had started out with EMI in 1953 and spent 1954-70 with Philips (to become Phonogram, then PolyGram), serving as GM from 1967.

Today Turner, chairman of the WEA twin-company organization, is also into his second stint as chairman of the Australia Record Industry Assn., having led it for five years up to 1988.

To mark the 20th anniversary, Turner announced name changes for the various arms of the operation. His "umbrella" company is now Warner Music Australia (from Warner Records). His two managing directors, Peter Ikin and Phil Mortlock, now report to him as heads of Warner Elektra Atlantic Music Group and East West Music International, respectively.

The three who began WEA Australia on Oct. 1, 1970—Turner, stock controller Mike Hill, and art director Ken Smith—still form the "old guard" of the organization, operating with a team considered one of the most cohesive and effective in the Australian industry.

"We have a lot to be proud of from the last 20 years," Turner says. "We launched an Australian band, Cold Chisel, which now has cumulative domestic album sales of 2 million. We have sold a million and

a half INXS albums locally. In a country of just 17 million, that sort of achievement shouldn't be underestimated.

"If we've created a style of operation, then it is one of no bull, no hype, and no excess. I've always told my staff: Let the artist have the ego; you don't have the time."

The company's five biggest-selling albums from the past 20 years are Fleetwood Mac's "Rumours," which is nearing 800,000; the Eagles' "Hotel California," at 600,000; Paul Simon's "Graceland," which is past 500,000; INXS' "Kick," which is near the half-million mark; and the Traveling Wilburys' "Volume One," which is at about 450,000 units (just ahead of Phil Collins' "No Jacket Required").

Apart from multiplatinum sales, WEA has broken a number of foreign acts in Australia well ahead of the rest of the world. They include Talking Heads, the B-52's, Shaun Cassidy, Leif Garrett, and Alannah Myles.

Ironically, in view of Paul Turner's current twin role, when the new company was formed in 1970, ARIA voted against admitting WEA to its

ranks.

"It took us about two years to get up and running," Turner says. "During that time, we were sort of under the wing of CBS and there proved to be all sorts of ideological problems because they had a very conservative managing director and we had all this radical, four-letter word stuff from the Fugs and Frank Zappa.

"They were difficult years, trying to carve a niche for ourselves in the market. Sometimes I think it hasn't gotten any easier. Competition today is so extreme that you still have to fight for every sale, every foot in the door, every airplay slot."

Having taken the company this far, Turner is prepared to consider a time when he will no longer be at the helm. "I've had some wonderful experiences and satisfactions. To work with Nesuhi Ertegun for 17 years was a thrill. We're now in great shape, we have the most salable back catalog of any company, and we have respect.

"When I leave, I'll leave the best ship afloat. The only fear I have is for the industry if the copyright act is hacked about by bloody amateurs."

New S.E. Asia Plant Spinning Out CDs

■ BY CHRISTIE LEO

SINGAPORE—With a launch capacity of 3 million units a year, P&O Compact Discs, the first CD factory in Southeast Asia, opened its doors here. It is a joint-venture operation between General Magnetics and the Germany-based Pallas Group, a leading manufacturer of audio/CD products.

Oh Loon Lian, co-president and chairman of General Magnetics,

says the plant, which formally opened Sept. 25, should soon have a second production line to boost production to 7 million CDs a year.

He says the existence of the new plant means that supply shortage from Singapore's three primary CD sources—Australia, Korea, and Japan—will no longer hinder the fast-growing CD sales potential in the territory.

According to a recent report from IFPI, the international label group,



Role Reversal. Turning the usual procedure upside-down, Atlantic recording artist Phil Collins throws a party for his record company and presents awards to the label managers. The affair was held at the Hard Rock Cafe in New York at the end of Collins' Serious World Tour. Shown in the front row, from left, are Tony Smith, manager; Collins; and Kick van Hengel, senior VP, Warner Music International. In the middle row, from left, are Mattias Wachtmeister, Sweden; Eva Dalda, Spain; Kei Hayashi, Japan; Peter Ritchie, director of marketing, Warner Music International; Elena Zannoni, Italy; Jacquelyne Ledent-Vilain, director of artist promotion, Europe; Jean-Noel Ogouz, France; and Tim Cobbin, Australia. In the back row, from left, are Lars Bennike, Denmark; Alexander Maurus, Germany; and Dick Pieren, Netherlands.

Ensign Records Exec Predicts A Slower Speed For Music Biz

■ BY KEN STEWART

DUBLIN, Ireland—Nigel Grainge, head of U.K. label Ensign Records, predicts a "drastic reduction in the size of record companies" and the diversion of money spent on recorded music to other leisure products.

Speaking at the second Irish International Music Seminar here Sept. 21-23, he added: "People will just get out of the habit of buying records. With vinyl gone, a record doesn't look like anything. CDs just don't have the magic of vinyl.

"And when people replace their current collections with CDs, there won't be enough new acts to retain their interest. So, leisure spending will be on other, nonmusic, products," he said.

Grainge admitted to turning down both U2 and Dire Straits in his talent-signing career, but his successes include the Boomtown Rats and Sinead O'Connor, and his current roster features World Party, the Waterboys, and new London-based Irish band Into Paradise.

The seminar, which attracted 300 delegates, was organized by Hot Press magazine, along with the Popular Music Industry Assn., the Arts Council, and RTE's Radio 2FM.

The theme of the meet was "replacing industry myths with the sobering realities of the business."

consumers in Australia, Singapore, and Taiwan together bought 8.7 million CDs in 1989. Manufacturing capacity has been fully stretched in the region.

Oh Loon says: "For General Magnetics to widen its base to include CD production is a logical step. Singapore is recognized internationally as this region's most profitable industrial center, and we see ourselves tagging on to the govern-

(Continued on page 74)



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Pop Programmer Lewis Changes His Tune, Joins EMI U.K. As Head Of Classical Unit

BY HUGH FIELDER

LONDON—Britain's most influential pop radio programmer, Roger Lewis, takes up a new post next month—in classical music.

Lewis will segue from his current job as music department head of BBC Radio 1, the U.K.'s sole national pop network, to become director of the classical division of EMI Records U.K., effective Nov. 5.

The appointment comes as classical music enjoys unprecedented chart success here. The No. 1 album for the past month—holding off competition from George Michael, INXS, and Iron Maiden—has been the Luciano Pavarotti/José Carreras/Plácido Domingo collaboration "In Concert."

Lewis, 36, has held his Radio 1 post for three years and is the BBC's youngest department head. Insiders say that six months ago he unsuccessfully sought the top pro-

gramming slot at the BBC classical network, Radio 3.

At EMI, Lewis will be responsible for a new label, Classics, and for developing the company's roster of U.K. artists. It is a new post within EMI's strategic marketing division, headed by David Hughes. This division successfully marketed the Nigel Kennedy recording of Vivaldi's "Four Seasons," which reached the top three on the pop charts earlier this year. It has now sold more than 600,000 units, including 300,000 cassettes.

Lewis says: "Within Radio 1, I've had the opportunity to experiment with targeting, looking at segmented markets and audiences. What's exciting is that classical music is becoming demystified. In the last few years, there has been a tremendous broadening of attitudes toward music.

"People are now prepared to listen to world music, rock music, jazz, and

classical. It's important that we never underestimate the public's ability to jump between all manner of music forms."

Lewis' career has straddled classical and pop. He says the first two records he bought were Mozart's Horn Concertos and the Beatles' "Rubber Soul." And while he spent five years in the classical world before moving into radio in 1981, he wrote the music for the first U.K. punk musical, "Riff Raff Rules." Lewis also went on the road with Amazing Blondel, conducting the orchestra that backed that progressive rock band.

Before joining the BBC in 1985, Lewis worked at London's Capital Radio. His programs won honors at the International New York Radio Festival, and he has collected Sony Radio Awards for three consecutive years.

Aside from Kennedy and the "In Concert" collaboration, British consumers this year have sent "The Essential Pavarotti" to No. 1 on the album charts, and a Pavarotti single, "Nessun Dorma," to No. 1 on the singles listings. The latter was extensively used during U.K. telecasts of the World Cup soccer contest.

In EMI's case, Lewis apparently believes classical product's success owes much to pop marketing techniques. "[The classical division] has been able to tap into the expertise from the pop world to market certain classical artists so brilliantly," he notes.

Lewis will have strong links with EMI Classics and its president, Richard Lyttelton, but he reports to strategic marketing's Hughes.



EMI Records U.K. managing director Rupert Perry, left, welcomes Roger Lewis, the new director of the company's classical division, center. At right is EMI director of strategic marketing David Hughes.

Concerts Fete Aussie Rock Mark 1st National Music Day

BY GLENN A. BAKER

SYDNEY, Australia—Virtually every major-league Australian rock act, with the exception of INXS and Midnight Oil, has agreed to participate in the most ambitious celebration of Australian rock to be mounted since the 1986-87 "Australian Made" concert tour.

On Nov. 24, more than 30 acts are scheduled to perform live on five stages across Australia in a series of simultaneous gala concerts to mark the inaugural National Australian Music Day. Staging costs will exceed \$1 million.

Bob Hawke, Australian prime minister, unveiled the venture, which is organized by the government-supported, nonprofit Ausmusic (Australian Contemporary Music Development Company) and the MCM radio networking group, with a \$2 million sponsorship from Coca-Cola. He said: "Australian music is a vital part of our culture, particularly for young Australians. It's a major force in shaping our identity both at home and internationally.

"Australian music is also vital in economic terms. The Australian music industry has an annual turnover of nearly \$2 billion and employs more than 60,000 people. The success of our artists overseas brought in \$100 million in export earnings in the last financial year.

"The excellence of the music we're now producing deserves recognition. I congratulate and support the industry for its Music Day, when the people of Australia will join together for nationwide con-

certs," he said.

Among the acts involved are John Farnham, Jimmy Barnes, Crowded House, Icehouse, Kate Ceberano, Jenny Morris, Noiseworks, Ian Moss, the Angels, Black Sorrow, Angry Anderson, Yothu Yindi, Scrap Metal, the Saints, Daryl Braithwaite, Indecent Obsession, Paul Kelly & the Messengers, Mental As Anything, Mark Williams, Girl Overboard, and a reformed Skyhooks.

The venture has drawn support from all areas of Australian music, and has seen the putting aside of professional rivalries. Says David Wilson, joint executive producer: "Perhaps because of its size, the Australian music industry has run the risk of being a little incestuous.

"At times there has been a lack of unity and direction, so it's great to see energy now focused on a common goal," he said.

Performers Farnham, Ceberano, Morris, and Anderson have accepted roles as official patrons and representatives, while such industry figures as Michael Gudinski, Glenn Wheatley, and Ian Meldrum are giving public support. Coca-Cola gave a nonrefundable \$500,000 donation before a single act had been signed up.

All money from the concerts in Sydney, Melbourne, Adelaide, Brisbane, and Perth will be used by Ausmusic to support all aspects of domestic music by improving educational and training opportunities for young Australians.

The project is bannered "It's Our Rock 'n' Roll."

India's Gramco Gets Boost Renews Agreement With EMI

BY JERRY D'SOUZA

BOMBAY, India—The Matrix Exchange Agreement (MEA) between the Gramophone Company of India Ltd. (Gramco) and EMI has finally been renewed, after a lapse of two years, giving fans of Western music in India probably their widest repertoire choice yet.

Negotiations had been going on for more than a year, with EMI refusing to renew the deal because of Gramco's reported inability to clear overdue royalty payments.

Gramco fortunes have steadily slumped in recent years. The company, deep in the red, had to trim staff and dispose of part of its premises. But business has improved substantially in the past 12 months, with Gramco winning a sizable share of Hindi film soundtrack business, which eventually included two multimillion-selling albums in "Maine Pyar Kiya" and "Hum."

Gramco has also been taken over by Indian business tycoon R.P. Goenka, who is involved in several industries. His ability to generate financial backup, combined with the spurt in sales, put Gramco in a posi-

tion where it could finally clear its debts to EMI.

Some \$175,000 was handed over in September to Neil Sarsfield, EMI director of international licensing, and the new deal, for three years, was set in place.

Renewal of the contract has produced a flurry of Gramco releases. During the period in the doldrums, the company released cassettes of albums that had been available only as LPs. "We missed out on some great hits," says product manager V.T. Ravi. "But now we can bring out product available to us for the first time, including material from Chrysalis, IRS, Rykodisc, Enigma, Roulette, and World Pacific. Alongside superstar U.K./U.S. names like Sinead O'Connor, David Bowie, Wilson Phillips, and Billy Idol, we'll concentrate on artists from other countries."

But not all British and American top 40 material sells in India, where the trend is toward pop and soft rock.

Although country music and jazz do not have a large following here, Ravi says they will not be neglected

(Continued on next page)

Sweden's Abba Files Suit Over Royalties

BY MIKE HENNESSEY

STOCKHOLM, Sweden—Members of the former pop group Abba are taking legal action against Swedish impresario Stig Anderson, alleging underpayment of royalties. The singers—Bjorn Ulvaeus, Benny Andersson, Agnetha Faltskog, and Frida Lyngstad—are claiming 27 million Swedish krona, plus interest, a total of some \$7 million.

Abba, the most successful pop music act in Scandinavian history, sold a total of 240 million units worldwide in the 10 years following its triumph in the 1974 Eurovision Song Contest with "Waterloo."

The group's original recording contract with Anderson's Polar Records, of which Abba owned 50%, provided for a 3½% royalty outside Sweden. This was raised in 1981 to 11%, including a producer's royalty within Sweden, and 6% outside Sweden.

But Abba is claiming that from Jan. 1, 1983, it should have received a 9% royalty, excluding the producer's royalty, following a new verbal agreement with Anderson.

Anderson is acknowledging that he would have been willing to pay

a 9% royalty worldwide on all future recordings, provided the group could guarantee new product. In fact, the group broke up and there was no new product and, therefore, no new agreement.

The case is expected to come to court before the end of this year. Meanwhile, PolyGram, which now

owns Polar Records and all the Abba masters, is planning release early next year of an Abba compilation on a double CD featuring all the A and B sides of the group's hit singles. Up to now, the B sides have never been issued on long-play recordings.



Naked Success. In honor of Prince's 16-night stand at London's Wembley Arena, which accounted for sales of 200,000 tickets and set a record for the venue, Prince promoter Barry Clayman and representatives of the Warner Bros. artist receive commemorative plaques. The concerts were part of Prince's Nude Tour. Shown, from left, are Phil Bowdery, Barry Clayman Concerts; Lars Brogaard, production manager for Prince; Roger Edwards, sales and marketing director, Wembley Stadium Ltd.; Gilbert Davison, Stiefel/Phillips Entertainment (Prince's personal management agency); and Clayman.



Swiss Hit. Executives of Swiss distributor Musikvertrieb AG present Alannah Myles with a plaque commemorating sales in Switzerland of more than 50,000 units of her self-titled album, making it platinum in that country. Switzerland is the first European country in which the album reached platinum. Shown, from left, are Donnie Nossow, of Myles' band; Gilbert Dupuis, WEA product manager, Musikvertrieb; Reto Lazzarotto, WEA promotion manager, Musikvertrieb; Kurt Scheffer, of Myles' band; Christian Wepfer, head of marketing, Musikvertrieb; Christophe Roth, WEA label manager, Musikvertrieb; and Jorn Anderson, of Myles' band.

BMG Tops In W. German Tally Group No. 1 For Singles, Albums

BY ELLIE WEINERT

MUNICH, GERMANY—The Bertelsmann Music Group took top honors in the latest West German Top 100 chart analysis, which covers the last nine months and was compiled by the Musikmarkt trade paper.

In singles, BMG came first with 73 charting releases (26.93%), followed by PolyGram (17.81%), Warner (14.53%), EMI/Electrola (12.32%), and CBS (11.73%). On the album front, BMG has maintained its lead with 74 entries (25.6%), which breaks down into 19.46% for BMG/Ariola and 6.14% for Virgin.

BMG's singles success is attributed to its own BMG/Ariola companies in Munich and Hamburg, which took 17.99%, plus 8.94% from Virgin. PolyGram's second place is a combination of Polydor's 8.19%, Metronome's 6.10%, and Phonogram's 3.52%. Warner came in third place through WEA's 9.79% chart share and 4.74% from Teldec.

The opening quarters next year will reveal whether BMG can maintain its dominant slice of chart ratings in light of two of its major labels switching distribution arrangements. Chrysalis moved to EMI/Electrola in July, and Virgin is setting up its own distribution arrangements.

Current dance music popularity in Germany is reflected by Mikulski Records appearing in the singles

analysis with 6% from 17 chart titles, and Discovery appearing with 2.91%.

Virgin took top place in the singles—distributed labels category, overtaking CBS, which held the lead for the first half of 1990, followed by BCM, Polydor, and ZYX.

The top five singles were "I Think I Love You" by Matthias Reim (Polydor); "Nothing Compares 2 U," Sinéad O'Connor (Chrysalis); "Another Day In Paradise," Phil Collins (WEA); "The Power," Snap (Logic/BMG); and "Infinity," Guru Josh (RCA/BMG).

Commenting on the continuing success of BMG, managing director Thomas Stein says, "We owe our successful product to the creative A&R units we have all over Germany, such as Hansa with Frank Farian's Milli Vanilli and Logic with Snap. In addition, through BMG International, we have a European network with an extensive exchange of product and strong repertoire. Examples are Vaya Con Dios [BMG/Ariola Belgium], Eros Ramazzotti [BMG/Ariola Italy], Zouk Machine [BMG/Ariola France], and Candy Dulfer [BMG/Ariola Holland]."

Second in the album results was Warner with 19.56%, comprising WEA (15.59%) and Teldec (3.97%). EMI/Electrola was third (16.32%), followed by CBS (15.65%), marking the biggest gain in album showing with 3.93%. CBS was No. 1 in the distributed-labels category, followed by EMI, WEA, Virgin, and BMG/Ariola.

The five most successful albums were "... But Seriously," Phil Collins (WEA); "I Do Not Want What I Haven't Got," Sinéad O'Connor (Chrysalis); "Affection," Lisa Stansfield (Arista/BMG/Ariola); "Rock Music To Snuggle Up By," compilation (CBS); and "Storm Front," Billy Joel (CBS).

The 10 leading publishers cited in the analysis were EMI Music, Warner/Chappell, Virgin Songs, Siegel, Intro, MdW, Global, Kanguruh, BMG UFA, and All Boys Music.

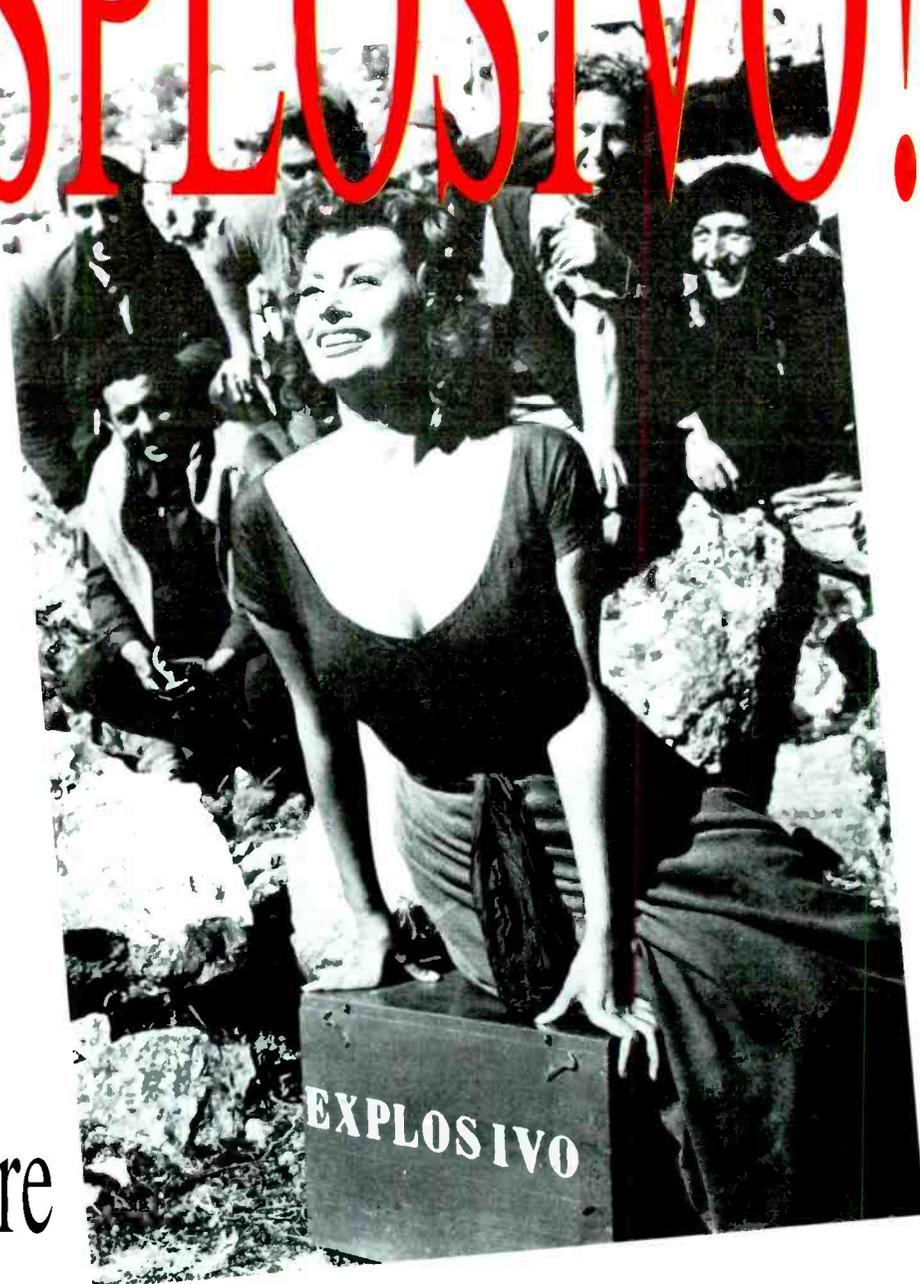
INDIA'S GRAMCO

(Continued from preceding page)

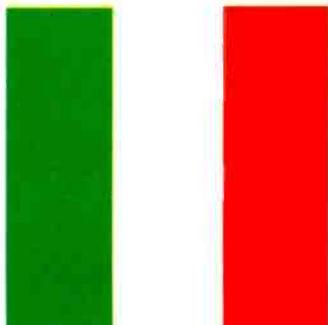
in the upcoming release surge.

With the re-emergence of Gramco in the international music field in India, and with CBS, Music India (PolyGram), and Magnasound (WEA) in full action, Western music buyers have never had a wider choice. While interested to see which company comes out on top, insiders are warning against possible market saturation.

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Philips Veteran Timmer To Be Honored At MIDEM

PARIS—Jan Timmer, president of the Philips electronics conglomerate, will be feted as Man of the Decade at MIDEM, Jan. 20-24, the 25th anniversary of the annual international music industry meet in Cannes.

The honor is being bestowed upon Timmer in recognition of his long and distinguished career

'Timmer has so transformed music with innovations such as the CD'

within the Philips organization. He joined in 1952 and progressed through various executive posts, becoming managing director in 1981 and then president of PolyGram International in London in 1983.

During his tenure at PolyGram, Timmer restructured the entire operation and transformed its performance by, among other things, overseeing the widely successful introduction of the compact disc. PolyGram now ranks as one of the world's three

largest recorded-music groups.

In September 1987, Timmer became chairman of Consumer Electronics, the largest product division of Philips. He was appointed president of Philips and chairman of the board of management and the group management committee July 1 this year.

MIDEM chief executive Xavier Roy comments, "I felt that it was particularly appropriate at a time when MIDEM will be looking back at past achievements in the music industry as well as looking forward with great optimism to the future that the Man of the Decade should be the person who has so transformed music by such technological innovations as the CD and laserdisc."

MIDEM has named an outstanding personality in the international music industry as Man of the Year for the past two years. The first recipient, in 1989, was the late Nesuhi Ertegun (in whose memory the award is now named), and the 1990 accolade went to Quincy Jones.

Timmer will receive his award Jan. 23 at a dinner to be attended by 200 prominent members of the international music industry at the Moulin de Mougins restaurant.

EMI Opens New London Recording Studio

LONDON—EMI Music Publishing has opened a major new recording complex here for the exclusive use of songwriters signed to the company. The cost of the project is put at nearly \$200,000.

The complex is set in what was the one-room basement of the SBK Songs building in London's West End. There are now three sections, including a 24-track recording studio and a 16-track preproduction and programming suite.

The studios, already in operation, are an extension of the EMI Music Publishing A&R division, set up to provide the fullest sup-

port for new signings and to link closely with musicians throughout the recording process.

Running the project as studio manager is former free-lance musician/engineer John Bell, who says, "We're already getting good feedback from musicians using the place. They say they're getting an environment where they benefit from top-quality recording standards without feeling pressured by the clock. It creates the right atmosphere between songwriters and musicians."

The main studio has a new Quartz 48-channel soundtrack

desk linked to a 24-track Studer recorder.

Peter Reichardt, managing director of EMI Music Publishing (U.K.), says, "I'd defy anyone to name a publishing house here which is doing more for its contract writers. We believe writers should be able to work in the best possible atmosphere, and providing that environment is our responsibility. We're confident the top-20 hits will start flowing from our studio productions."

Currently booked into the complex are D-Mob, the House Of Love, Paul Johnson, and Everyday People.

Brazil Eagerly Awaits 1st Taste Of MTV Nationwide B'casts Of Music Network Begin Oct. 21

BY PAUL KLEINMAN

SAO PAULO, Brazil—The building once occupied by the already extinct TV Tupi, Brazil's first television station, which started transmission in 1950, is undergoing a spectacular "face lift" to accommodate this nation's newest network, MTV.

Put together by Editora Abril, the biggest editorial group in Latin America, holder of the MTV rights for South America, the Brazilian broadcast of MTV starts here nationwide on Oct. 21.

A major advertising campaign with

the slogan "Oh Yes, Nos Temos MTV," or "Oh Yes, We Have MTV," has clearly captured the imagination of millions of young Brazilians eagerly awaiting launch date.

In a country where cable television has not developed successfully, MTV will not operate on the same lines as its U.S. counterpart. Local VHF (as in Rio) and UHF (as in Sao Paulo) stations will transmit the programming originated in Sao Paulo and fed via satellite on the Brazilsat II.

The signal will be in stereo, still virtually unknown in Brazil, as Embratel, the state-owned telecommunications company, has finally allowed this format on its satellite.

MTV-Brazil's programming will be similar to that of MTV divisions elsewhere, aiming primarily at the 15-29-year-old age group. It will introduce Brazilian pop/rock sounds, known as MPB (Musica Popular Brasileira).

To counter the shortage of music videos featuring Brazilian artists and the lack of quality of those produced, MTV-Brazil will finance and produce three videos a month by Brazilian acts.

The current poor repertoire of Brazilian music video is described by MTV-Brazil's programming director as "a mentality problem—something we must change." He added, "We see our promotional role at the network as creating a situation where our videos are shown on the other MTV operations worldwide."

MTV-Brazil will launch with a 14-hour daily programming schedule on weekdays, switching to round-the-clock transmissions on weekends. The aim is full-week 24-hour scheduling by the middle of next year.

The programming will include a nightly half-hour newscast, primarily but not exclusively focused on inter-

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NEW S.E. ASIA PLANT SPINNING OUT CDS

(Continued from page 70)

ment's thrust in building a stronger global presence for goods made here."

General Magnetics, with roughly 5% of the total market, claims to be the world's largest manufacturer of C-zero cassettes. It exports widely to Japan, Europe, and the U.S., and is setting up a chain of sales offices around the world, the first in Bremen, Germany.

For the Pallas Group, the Singapore CD plant serves as a launch pad for expansion into the Asia-Pacific rim, as well as a means to augment the production capacity of its own operation in Germany. Rolf Neumann, P&O co-president and Pallas president, says: "Our business base is Singaporean commitment to higher technology plus German thoroughness and precision."

In phase one of the Singapore plant's operation, all studio work, mastering, and production of matrices will be handled by P&O Germany, though mastering operations will be started in Singapore soon.

The retail price of CDs manufactured locally will not be cheaper since market prices are comparatively lower here than in most other international cities that have higher import duties. Prices for the three main CD categories here are budget, \$8; mid-price, \$9.50; and full-price, \$13.30.

Oh Loon says CD imports will continue to be the mainstay of the sales action in Singapore. "Most record companies will still be with regular overseas sources for initial CD orders, using P&O facilities for repeat orders when supply falls short. We're gearing up to produce CDs up to the highest international standards but refined to meet specific customer needs," he says.

P&O accepts orders for "personal" CDs with a minimum 1,000 units. Its prices start at \$1.25 per unit, excluding a one-off \$900 payment to convert the sound to digital mode.

The company is also servicing Indonesia, Malaysia, the Philippines, Thailand, Hong Kong, and Taiwan.

Industry figures show that almost \$13 million worth of CDs were sold in Singapore last year, up 33% over 1988.

Though CD accounts for more than half of most of the majors' annual sales, there is some industry skepticism about local production. Says one marketing manager: "There is prejudice to overcome where local products are concerned."

P&O has an authorized share capital of \$550,000, with an initial capital investment of \$3.1 million. General Magnetics has a 49% stake in the company; the remainder is in the hands of the Pallas Group.

Dreary August Puts Damper On Record-Industry Stats

BY KIRK LaPOINTE

OTTAWA—The bold promise of July turned into tepid hope in August as financial results for the Canadian record industry took a tumble in the month and considerably weakened year-to-date figures.

Statistics compiled by Peat Marwick Thorne indicate that net sales declined 10% in August from the same month last year. And, while year-to-date sales in July indicated a 7% growth rate over the same period in 1989, the updated figures from a miserable August cut that growth to a mere 4% in the first eight months of 1990 over the first eight months of 1989.

Still spurring growth is the compact disc, with overall net sales value increases through August 1990 of 28% over the first eight months of 1989. But the August-to-August comparison showed only a 10% increase, indicative of an economic curtailment in the business.

Most disturbing for the business was a 15% decline in cassette net value of sales. Overall, in the year to date, cassette sales are up only 2%; given that CD penetration in Canada is lower than in the U.S., good cassette results are essential if the business is to have good financial results in 1990.

If there was any doubt that demand for music was dry in August, the 16% decline in net shipments this August from last should be proof.

The growth of the cassette single, meanwhile, appears to be settling down. This August, sales were up an impressive 92% over sales of cassette singles in August 1989. But, given that overall cassette single sales are up 589% in the year to date, the August figure indicates that the phenomenal growth stage may be com-

ing to a close.

Vinyl remains a sinkhole, with revenue still in a deficit position and declines still more than 100% from the same-month and eight-month stretch of 1989. The only question is whether there will be any LPs available this Christmas.

Those shipments and sales in August contributed to the 31 certifications by the Canadian Recording Industry Assn. in September.

CRIA reported that the "Step By Step" album by New Kids On The Block vaulted past quintuple-platinum in the month. M.C. Hammer's "Please Hammer Don't Hurt 'Em," Technotronic's "Pump Up The Jam," and Heart's "Brigade" all went triple-platinum (300,000 shipments) in September.

Double-platinum in the month: "Flesh And Blood" by Poison, "Wilson Phillips," "Rockland" by Kim Mitchell, "Blaze Of Glory" by Jon Bon Jovi, "Violator" by Depeche Mode, and "Touch Me" by Samantha Fox.

Platinum in September: the Bon Jovi and Depeche Mode releases, "The Hard Way" by Steve Earle, "Nick Of Time" by Bonnie Raitt, the "Days Of Thunder" soundtrack, "The Real Thing" by Faith No More, "Bloodletting" by Concrete Blonde, and "Coming Around Again" by Carly Simon.

Going gold in the month were the Earle, Depeche Mode, "Days Of Thunder," and Faith No More projects, plus "Stick It To Ya" by Slaughter, the compilation "Rap Traxx 3" release, "The Wall—Live In Berlin" by Roger Waters, "Long Courrier" by Daniel Lavoie, "Honky Tonk Angel" by Patty Loveless, and "Here In The Real World" by Alan Jackson.

Poison's "Unskinny Bop" single was certified gold in September.

FM Radio Finances Not Blue Sister Stations Especially Strong

OTTAWA—Broadcasters may be singing the blues over their finances, but an internal federal report says last year's financial setback was "deceptive" and that FM radio in particular is in strong economic shape.

The Canadian Radio-television and Telecommunications Commission report, "The Financial Evolution of FM Radio," by staff analyst Robert Ramsay, notes that FM radio has "become the heart of the industry."

FM accounted for 98.5% of pre-tax radio profits. Overall FM revenues rose by 13.3% in 1989, even though the growth in revenue in the years since 1983 appears to have leveled off.

Ramsay's report, a thorough examination of the relationship between ownership, market, and financial performance, notes that operating in a big market and being owned by a company that also operates a sister AM station in the market is helpful to FM broadcasters.

The 102 FM stations that have

sister AM outlets in the same market—so-called "joint FM" operations—accounted for all of the profits in the FM business, Ramsay observes.

By contrast, Canada's 54 independent FM stations—with no sister AM station in the market—cumulatively reported losses in 1989. Even so, those stations showed exceptional revenue growth, even operational profits (debts and taxes kept them unprofitable).

Indeed, it appears to pay off to have a joint AM-FM operation in a market. "From a station average, we note that a joint FM station, when profitable, is twice as profitable as an independent station, and when the joint FM station is unprofitable, it is half as unprofitable as the independent FM station," Ramsay notes in his June 1990 report, prepared for the CRTC's FM policy review hearing.

A decision on that wide-ranging review, expected to overhaul the country's radio rules, is pending.

Ramsay observes that joint AM

(Continued on next page)

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CABLE OPERATORS WILL appeal the Copyright Board's decision on how much they have to pay for the retransmission of distant (mainly American) signals. The total is \$50 million a year, and the Canadian Cable Television Assn. disagrees with the board's judgment, rendered Oct. 2.

TERRY FLOOD HAS sold his interest in Aquarius Records to Montreal entertainment czar Donald Tarlton and plans to be involved in a North American consortium that will start a U.S. label aimed at providing Canadian artists with international exposure. Longtime label exec Keith Brown is the new Aquarius president. That label's roster includes Corey Hart and Sass Jordan.

IN TYPING HASTE, we neglected to include "My Song," by Alan Frew, Sam Reid, and Jim Vallance, recorded by Glass Tiger, among the 10 top pop songs of the year honored by the Society of Composers, Authors and Music Publishers of Canada. Always type s l o w l y.

VANCOUVER IS THE fast-lane place to be if you're with A&M Records, it seems. For the third year in a row, Vancouver has taken the branch-of-the-year award within the firm. Plaques and dough to the winners.

Q101 SMITH'S FALLS has been given the go-ahead to switch to country from soft rock. The station now provides Ottawa-market competition to CKBY-AM and avoids a crunch when a new soft rock FM station launches in Ottawa shortly.

CANADIAN FM RADIO

(Continued from preceding page)

stations weren't by any means unprofitable in 1989; indeed, they and their FM sister stations registered about the same level of profit. The big difference was the rate of growth; since 1983, joint FM stations have been growing at an annual rate of 22.1%, while joint AM growth has been just 5.5% annually.

And the bigger the market, the more likely an FM station was to be profitable. In large markets of more than 250,000 people, more than 75% of total FM revenue, 94.5% of operating income, and 94.7% of pretax profit was generated in 1989, Ramsay says.

"In 1989, FM stations in medium and small markets were generally unprofitable," he observes. Interest expenses appear to have "considerable impact" on these stations.

Meanwhile, "AM radio continues to be a concern for the industry and for the commission," Ramsay concludes. The FM audience grew to 47% in the fall of 1989.

And independent stations in small- and medium-sized markets "have reported financial results that are amongst the worst in the industry," Ramsay says.

HITS of the WORLD

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BRITAIN (Courtesy Music Week/Gallup) As of 10/13/90

This Week	Last Week	SINGLES
1	1	SHOW ME HEAVEN MARIA MCKEE EPIC
2	3	BLUE VELVET BOBBY VINTON EPIC
3	2	I'VE BEEN THINKING ABOUT YOU LONDON BEAT ANXIOUS
4	5	THE ANNIVERSARY WALTZ—PART ONE STATUS QUO VERTIGO/PHONOGRAM
5	4	SO HARD PET SHOP BOYS PARLOPHONE
6	12	MEGAMIX TECHNOLOGICAL SWANWARD
7	7	I CAN'T STAND IT TWENTY 4 SEVEN BCM
8	19	HAVE YOU SEEN HER M.C. HAMMER CAPITOL
9	30	A LITTLE TIME THE BEAUTIFUL SOUTH GODISCS
10	9	FASCINATING RHYTHM BASS-O-MATIC GUERRILLA/VIRGIN
11	8	GROOVE IS IN THE HEART DEEE-LITE ELEKTRA
12	6	THE JOKER STEVE MILLER BAND CAPITOL
13	10	GROOVY TRAIN THE FARM PRODUCE
14	16	IT'S A SHAME (MY SISTER) MONIE LOVE FEATURING TRUE IMAGE COOLTEMPO/CHRYSALIS
15	11	CULT OF SNAP SNAP ARISTA
16	NEW	LET'S TRY AGAIN/DIDN'T I BLOW YOUR MIND NEW KIDS ON THE BLOCK CBS
17	21	WORLD IN MY EYES DEPECHE MODE MUTE
18	24	SPIN THAT WHEEL (TURTLES GET REAL) HI-TEK 3 FEATURING YA KID K BROTHERS ORG
19	NEW	FROM A DISTANCE CLIFF RICHARD EMI
20	18	TUNES SPLITS THE ATOM MC TUNES VS. 808 STATE ZTT/WEA
21	NEW	MORE SISTERS OF MERCY MERCIFUL RELEASE/EAST WEST
22	13	NEVER ENOUGH THE CURE FICTION/POLYDOR
23	15	THEN THE CHARLATANS SITUATION TWO
24	28	HEAVEN THE CHIMES CBS
25	29	I'VE GOT YOU UNDER MY SKIN NENEH CHERRY CIRCA/VIRGIN
26	17	THE SPACE JUNGLE ADAMSKI MCA
27	NEW	CRYING IN THE RAIN A-HA WARNER BROS.
28	14	WHAT TIME IS LOVE? THE KLF/THE CHILDREN OF THE REVOLUTION KLF COMM
29	31	BODY LANGUAGE ADVENTURES OF STEVIE V MERCURY/PHONOGRAM
30	39	EVERYBODY (RAP) CRIMINAL ELEMENT ORCH/W WILLIAMS deCON/RCA
31	37	RIGHT HERE, RIGHT NOW JESUS JONES FOOD/EMI
32	NEW	DANCE OF THE MAD POP WILL EAT ITSELF RCA
33	NEW	CONTRIBUTION MICA PARIS FEATURING RAKIM 4th & B'WAY/ISLAND
34	NEW	HANG IN LONG ENOUGH PHIL COLLINS VIRGIN
35	22	VISION OF LOVE MARIAH CAREY CBS
36	NEW	GOOD MORNING BRITAIN AZTEC CAMERA AND MICK JONES WEA
37	20	THUNDERSTRUCK AC/DC ATCO/EAST WEST
38	NEW	LET'S PUSH IT INNOCENCE COOLTEMPO/CHRYSALIS
39	NEW	BE TENDER WITH ME BABY TINA TURNER CAPITOL
40	NEW	WORKING MAN RITA MACNEIL POLYDOR
1	1	ALBUMS
2	NEW	PAVAROTTI, DOMINGO, CARRERAS IN CONCERT DECCA
3	2	IRON MAIDEN NO PRAYER FOR THE DYING EMI
4	3	INXS X MERCURY/PHONOGRAM
5	7	GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL. 1 EPIC
6	NEW	MICHAEL BOLTON SOUL PROVIDER CBS
7	6	THE SHADOWS REFLECTION ROLL OVER/POLYDOR
8	NEW	ELTON JOHN SLEEPING WITH THE PAST ROCKET/PHONOGRAM
9	5	ADAMSKI DOCTOR ADAMSKI'S MUSICAL PHARMACY CBS
10	9	BETTY BOO BOOMANIA RHYTHM KING
11	4	DEACON BLUE OOH LAS VEGAS CBS
12	9	AC/DC THE RAZORS EDGE ATCO/EAST WEST
13	NEW	THE POGUES HELL'S DITCH POGUE MAHONE
14	11	MARIAH CAREY MARIAH CAREY CBS
15	NEW	CARON WHEELER UK BLAK RCA
16	14	PHIL COLLINS ... BUT SERIOUSLY VIRGIN
17	12	TINA TURNER FOREIGN AFFAIR CAPITOL
18	13	ROXETTE LOOK SHARP EMI
19	17	HARRY CONNICK JR. WE ARE IN LOVE CBS
20	15	WILSON PHILLIPS WILSON PHILLIPS SBK
21	10	THE WATERBOYS ROOM TO ROAM ENSIGN/CHRYSALIS
22	10	M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL
23	8	MEGADETH RUST IN PEACE CAPITOL
24	21	NEW KIDS ON THE BLOCK STEP BY STEP CBS
25	25	DEEE-LITE WORLD CLIQUE ELEKTRA
26	NEW	JANET JACKSON RHYTHM NATION 1814 A&M
27	NEW	MC TUNES THE NORTH AT ITS HEIGHTS ZTT/WEA
28	16	COCTEAU TWINS HEAVEN OR LAS VEGAS 4AD
29	20	JOE JACKSON STEPPING OUT—THE VERY BEST OF ... A&M
30	19	LOOSE ENDS LOOK HOW LONG TEN/VIRGIN
31	24	ROBERT CRAY MIDNIGHT STROLL MERCURY/PHONOGRAM
32	NEW	PROJECT D SYNTHESIZER 2 TELSTAR
33	27	LUCIANO PAVAROTTI THE ESSENTIAL PAVAROTTI DECCA
34	18	SLAYER SEASONS IN THE ABYSS DEF AMERICAN/PHONOGRAM
35	28	JON BON JOVI BLAZE OF GLORY/YOUNG GUNS II VERTIGO
36	26	CHRIS DE BURGH HIGH ON EMOTION—LIVE FROM DUBLIN A&M
37	NEW	LONDONBEAT IN THE BLOOD ANXIOUS/RCA
38	NEW	TECHNOTRONIC PUMP UP THE JAM SWANWARD
39	NEW	SIR CHARLES GROVES/RPO/SARAH WALKER LAST NIGHT OF THE PROMS CIRCUS
40	31	PREFAB SPROUT JORDON:THE COMEBACK KITCHENWARE

CANADA (Courtesy The Record) As of 10/8/90

		SINGLES
1	2	RELEASE ME WILSON PHILLIPS CAPITOL/CAPITOL
2	1	UNSKINNY BOP POISON CAPITOL/CAPITOL
3	6	PRAYING FOR TIME GEORGE MICHAEL COLUMBIA/CBS
4	4	HAVE YOU SEEN HER M.C. HAMMER CAPITOL/CAPITOL
5	3	VISION OF LOVE MARIAH CAREY COLUMBIA/CBS
6	5	TONIGHT NEW KIDS ON THE BLOCK COLUMBIA/CBS
7	13	OOOPS UP SNAP ARISTA/BMG
8	7	THE RIGHT COMBINATION SEIKO & DONNIE WAHLBERG COLUMBIA/CBS
9	14	BLACK CAT JANET JACKSON A&M/A&M
10	NEW	SUICIDE BLONDE INXS ATLANTIC/WEA
11	9	SOMETHING HAPPENED ON THE WAY PHIL COLLINS WEA/WEA
12	NEW	CHERRY PIE WARRANT COLUMBIA/CBS
13	8	THIEVES IN THE TEMPLE PRINCE PAISLEY PARK/WEA
14	NEW	ROMEO DINO ISLAND/MCA
15	19	OH GIRL PAUL YOUNG COLUMBIA/CBS
16	16	HEART OF STONE TAYLOR DAYNE BMG/BMG
17	NEW	LOVE TAKES TIME MARIAH CAREY COLUMBIA/CBS
18	17	JERK OUT THE TIME PAISLEY PARK/WEA
19	NEW	LOVE AND AFFECTION NELSON DGC/WEA
20	NEW	CLOSE TO YOU MAXI PRIEST VIRGIN/A&M
1	1	ALBUMS
2	3	M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL/CAPITOL
3	13	WILSON PHILLIPS WILSON PHILLIPS SBK/EMI
4	16	INXS X ATLANTIC/WEA
5	3	AC/DC THE RAZORS EDGE ATCO/WEA
6	5	JON BON JOVI BLAZE OF GLORY MERCURY/POLYGRAM
7	7	MARIAH CAREY VISION OF LOVE COLUMBIA/CBS
8	4	GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL. 1 COLUMBIA/CBS
9	8	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT CHRYSALIS/CEMA
10	6	FAITH NO MORE THE REAL THING SLASH/WEA
11	12	POISON FLESH AND BLOOD CAPITOL/CAPITOL
12	10	ROGER WATERS THE WALL POLYGRAM/POLYGRAM
13	9	NEW KIDS ON THE BLOCK STEP BY STEP COLUMBIA/CBS
14	11	MICHAEL BOLTON SOUL PROVIDER COLUMBIA/CBS
15	18	CONCRETE BLONDE BLOODLETTING I.R.S./MCA
16	17	LIVING COLOUR TIME'S UP EPIC/CBS
17	20	PHIL COLLINS ... BUT SERIOUSLY ATLANTIC/WEA
18	14	NEIL YOUNG & CRAZY HORSE RAGGED GLORY REPRISE/WEA
19	19	VARIOUS ARTISTS PRETTY WOMAN SOUNDTRACK EMI/EMI
20	15	NORTHERN PIKES SNOW IN JUNE VIRGIN/A&M
21	15	SNAP WORLD POWER ARISTA/BMG

WEST GERMANY (Courtesy Der Musikmarkt) As of 10/2/90

		SINGLES
1	1	TOM'S DINER DNA FEATURING SUZANNE VEGA A&M
2	2	ICH HAB' GETRAUMT VON DIR MATTHIAS REIM POLYGRAM
3	NEW	CULT OF SNAP SNAP ARISTA
4	NEW	I'VE BEEN THINKING ABOUT YOU LONDONBEAT ANXIOUS
5	4	CLOSE TO YOU MAXI PRIEST 10 RECORDS
6	3	U CAN'T TOUCH THIS M.C. HAMMER CAPITOL
7	5	WE LOVE TO LOVE P.M. SAMPSON CBS
8	6	IT MUST HAVE BEEN LOVE ROXETTE EMI
9	14	ITSY BITSY TEENY WEENY YELLOW... BOMBALURINA CARPET/POLYDOR
10	13	SOCCA DANCE CHARLES D. LEWIS BAXTER/POLYDOR
11	9	KINGSTON TOWN UB40 VIRGIN
12	11	WHAT'S A WOMAN VAYA CON DIOS BMG ARIOLA
13	10	VERDAMMT ICH LIEB DICH MATTHIAS REIM POLYGRAM
14	8	DEINE LIEBE KLEBT HERBERT GRONEMEYER EMI
15	7	OOOPS UP SNAP ARISTA
16	12	TURTLE POWER PARTNERS IN KRYME SBK
17	16	SAMURAI ERSTE ALLEGEMEINE VERUNS ELECTROLA
18	NEW	CRAZY FOR YOU DAVID HASSELHOFF BMG/ARIOLA
19	15	MEGAMIX TECHNOLOGICAL BMC
20	20	BLAZE OF GLORY JON BON JOVI VERTIGO/PHONOGRAM
1	2	ALBUMS
2	1	HERBERT GRONEMEYER LUXUS EMI/ELECTROLA
3	3	SOUNDTRACK PRETTY WOMAN EMI
4	4	MATTHIAS REIM MATTHIAS REIM POLYGRAM
5	5	CARRERAS, DOMINGO, PAVAROTTI IN CONCERT DECCA
6	NEW	JON BON JOVI BLAZE OF GLORY VERTIGO
7	6	FLIPPERS SIEBEN TAGE SONNENSCHNEIN DINO
8	NEW	VAYA CON DIOS NIGHT OWLS ARIOLA
9	7	CHRIS DE BURGH LIVE FROM DUBLIN—HIGH ON EMOTION A&M
10	10	GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL. 1 EPIC
11	8	DAVID HASSELHOFF CRAZY FOR YOU BMG
12	9	PHIL COLLINS ... BUT SERIOUSLY WEA
13	NEW	ERSTE ALLGEMEINE VERUNSIC NEPPOMUKS RACHE EMI ELECTROLA
14	13	WILDECKER HERZBUBEN HERZLEIN HANSA/ARIOLA
15	14	ROGER WATERS THE WALL—LIVE IN BERLIN MERCURY
16	11	EROS RAMAZZOTTI IN OGNI SENSO DDD
17	NEW	PRINCE GRAFFITI BRIDGE WARNER BROS.
18	15	AC/DC THE RAZORS EDGE ATCO/EAST WEST
19	12	UB40 LABOUR OF LOVE 2 DEP INT/VIRGIN
20	19	SNAP WORLD POWER BMG ARIOLA
21	19	GIANNA NANNINI SCANDALO RICORDI/POLYGRAM

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 10/5/90

		SINGLES
1	1	VERDAMMT ICH LIEB DICH MATTHIAS REIM MERCURY
2	2	I'VE BEEN THINKING ABOUT YOU LONDON BEAT ANXIOUS
3	4	NAH NEH NAH VAYA CON DIOS ARIOLA
4	5	TONIGHT NEW KIDS ON THE BLOCK CBS
5	6	THE CULT OF SNAP HI POWER RAMSHORN
6	NEW	SUICIDE BLONDE INXS MERCURY
7	3	IT'S ON YOU MC SAR & THE REAL MCOY ZYX RECORDS
8	9	PROMISE ME BEVERLEY CRAVEN CBS
9	NEW	CULT OF SNAP SNAP LOGIC RECORDS
10	NEW	GROOVE IS IN THE HEART DEEE-LITE ELEKTRA
1	1	ALBUMS
2	2	TOTO PAST TO PRESENT CBS
3	3	GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL. 1 EPIC
4	7	PAVAROTTI, DDINGO, CARRERAS IN CONCERT DECCA
5	5	PHIL COLLINS ... BUT SERIOUSLY WEA
6	8	MARIAH CAREY MARIAH CAREY CBS
7	NEW	VAYA CON DIOS NIGHT OWLS ARIOLA
8	NEW	VARIOUS ARTISTS TOUR OF DUTY MAGNUM
9	6	VARIOUS ARTISTS THE GLORY OF LOVE 2 MAGNUM
10	10	CLOUSEAU HOEZO? HKM
11	10	ANDRE HAZES KLEINE JONGEN EMI

MUSIC & MEDIA

EUROCHARTS HOT 100 10/13/90

		HOT 100 SINGLES
1	1	I'VE BEEN THINKING ABOUT YOU LONDON BEAT ANXIOUS/RCA
2	3	SHOW ME HEAVEN MARIA MCKEE EPIC
3	4	TOM'S DINER DNA FEATURING SUZANNE VEGA A&M
4	19	CULT OF SNAP SNAP LOGIC/ARIOLA
5	6	SOCCA DANCE CHARLES D. LEWIS BAXTER/POLYDOR
6	2	U CAN'T TOUCH THIS M.C. HAMMER CAPITOL
7	9	I CAN'T STAND IT TWENTY 4 SEVEN FREAKY RECORDS/BCM
8	8	MALDON ZOUK MACHINE BMG/ARIOLA
9	20	A TOUTES LES FILLES FELIX GRAY & DIDIER BARBEVILLEN TALAR
10	NEW	BLUE VELVET BOBBY VINTON EPIC
11	NEW	SO HARD PET SHOP BOYS PARLOPHONE
12	NEW	MEGAMIX TECHNOLOGICAL ARS
13	13	VERDAMMT ICH LIEB DICH MATTHIAS REIM POLYDOR
14	14	IT'S ON YOU M.C. SAR & THE REAL MCOY ZYX/MIKULSKI
15	17	PRAYING FOR TIME GEORGE MICHAEL EPIC
16	11	IT MUST HAVE BEEN LOVE ROXETTE EMI
17	10	KINGSTON TOWN UB40 VIRGIN
18	5	THE JOKER STEVE MILLER BAND CAPITOL
19	NEW	THE ANNIVERSARY WALTZ—PART ONE STATUS QUO VERTIGO
20	15	LE JERK! THIERRY HAZARD CBS
1	1	ALBUMS
2	2	CARRERAS, DOMINGO, PAVAROTTI IN CONCERT DECCA
3	3	GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL. 1 EPIC
4	4	SOUNDTRACK PRETTY WOMAN EMI
5	12	JON BON JOVI BLAZE OF GLORY VERTIGO
6	5	HERBERT GRONEMEYER LUXUS ELECTROLA
7	NEW	PHIL COLLINS ... BUT SERIOUSLY VIRGIN/WEA
8	6	AC/DC THE RAZORS EDGE ATCO
9	NEW	PRINCE GRAFFITI BRIDGE PAISLEY PARK
10	7	INXS X MERCURY
11	11	ELTON JOHN SLEEPING WITH THE PAST ROCKET
12	9	MATTHIAS REIM MATTHIAS REIM POLYDOR
13	10	EROS RAMAZZOTTI IN OGNI SENSO DDD
14	13	NIGHT OWLS VAYA CON DIOS BMG ARIOLA
15	8	MARIAH CAREY MARIAH CAREY CBS
16	16	NEW KIDS ON THE BLOCK STEP BY STEP CBS
17	NEW	ROGER WATERS THE WALL—LIVE IN BERLIN MERCURY
18	20	CHRIS DE BURGH HIGH ON EMOTION A&M
19	19	UB40 LABOUR OF LOVE II VIRGIN
20	NEW	BETTY BOO BOOMANIA RHYTHM KING
21	NEW	MADONNA I'M BREATHELESS SIRE

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 10/14/90

		SINGLES
1	1	BLAZE OF GLORY JON BON JOVI POLYGRAM
2	3	SUICIDE BLONDE INXS WEA
3	2	CLOSE TO YOU MAXI PRIEST VIRGIN/EMI
4	4	BUST A MOVE YOUNG M.C. POLYGRAM
5	13	OOOPS UP SNAP BMG
6	8	KING OF WISHLIF THINKING GO WEST EMI
7	12	THUNDERSTRUCK AC/DC CBS/ALB
8	9	CHAIN REACTION JOHN FARNHAM BMG
9	17	THAT'S FREEDOM JOHN FARNHAM BMG
10	11	U CAN'T TOUCH THIS M.C. HAMMER EMI
11	7	JOEY CONCRETE BLONDE LIBERATION/FESTIVAL
12	5	LAY DOWN YOUR GUNS JIMMY BARNES MUSHROOM/FESTIVAL
13	10	VISION OF LOVE MARIAH CAREY CBS
14	NEW	JUKEBOX IN SIBERIA SKYHOOKS MUSHROOM/FESTIVAL
15	6	EPIC FAITH NO MORE LIBERATION/FESTIVAL
16	14	SHE AIN'T WORTH IT GLENN MEDEIROS POLYGRAM
17	18	HEART IN DANGER SOUTHERN SONS BMG
18	16	SHOW NO MERCY MARK WILLIAMS CBS
19	19	PRAYING FOR TIME GEORGE MICHAEL CBS
20	NEW	LOVE WILL LEAD YOU BACK TAYLOR DAYNE BMG
1	1	ALBUMS
2	2	JOHN FARNHAM CHAIN REACTION BMG
3	3	JIMMY BARNES TWO FIRES MUSHROOM/FESTIVAL
4	4	AC/DC THE RAZORS EDGE CBS/ALB
5	5	JON BON JOVI BLAZE OF GLORY/YOUNG GUNS II POLYGRAM
6	7	CREDENCE CLEARWATER REVIVAL 21ST ANNIV.—THE ULTIMATE COLLECTION FESTIVAL
7	6	SOUNDTRACK CHINA BEACH—MUSIC AND MEMORIES EMI
8	13	GARY MOORE STILL GOT THE BLUES VIRGIN/EMI
9	NEW	MARGARET URlich SAFETY IN NUMBERS CBS
10	11	TAYLOR DAYNE CAN'T FIGHT FATE BMG
11	9	SOUNDTRACK PRETTY WOMAN EMI
12	8	THE BLACK SORROWS HARLEY & ROSE CBS
13	14	GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL. 1 CBS
14	NEW	VAN MORRISON THE BEST OF VAN MORRISON POLYGRAM
15	12	MIDNIGHT OIL BLUE SKY MINING CBS
16	15	MARIAH CAREY MARIAH CAREY CBS
17	NEW	FAITH NO MORE THE REAL THING LIBERATION/FESTIVAL
18	NEW	CARRERAS, DOMINGO, PAVAROTTI CARRERAS, DOMINGO, PAVAROTTI IN CONCERT POLYGRAM
19	10	ROGER WATERS THE WALL—LIVE IN BERLIN POLYGRAM
20	NEW	PRINCE GRAFFITI BRIDGE WARNER BROS.
21	18	CAT STEVENS THE VERY BEST OF CAT STEVENS POLYGRAM

JAPAN (Courtesy Music Labo) As of 10/15/90

		SINGLES
1	NEW	EASY COME, EASY GO, B'Z BMG
2	1	TIME TO COUNT DOWN TMN EPIC/SONY
3	NEW	BESTEN DANK HIROSHI TAKANO TOSHIBA/EMI
4	5	KOKUHAKU MARIYA TAKEUCHI MMG
5	3	WARASHI NI TSUITE SHIZUKA KUDO PONY CANYON
6	NEW	GAME RIE MIYAZAWA CBS/SONY
7	2	DREAM ON DAKISHIMETE LINDBERG TOKUMA JAPAN
8	4	ODORUPONOKORIN B.B. QUEENS BMG/VICTOR
9	6	SAYONARRA WO MATTERU DREAMS COME TRUE EPIC/SONY
10	7	P.S. I LOVE YOU PINK SAPPHERE HUMMINGBIRD
1	NEW	ALBUMS
2	NEW	UNICORN KEDAMONO NO ARASHI CBS/SONY
3	2	STARBUST REVIEW ONEMILLIONS WARNER/PIONEER
4	4	SOUTHERN ALL STARS INAMURA JANE VICTOR
5	3	MARI HAMADA COLORS VICTOR
6	1	SENRI DE APOLLO EPIC/SONY
7	5	RC SUCCESSION BABY A GO GO TOSHIBA/EMI
8	6	PINK SAPHIRE P.S. I LOVE YOU HUMMINGBIRD
9	NEW	MIKI IMAI RETOUR FOR LIFE
10	7	T-SQUARE T-SQUARE LIVE CBS/SONY
11	7	JITTERIN' JINN PUNCH OUT COLUMBIA



Metal Lunch. Record company executives and heavy metal artists, producers, and songwriters meet at a luncheon hosted by ASCAP during Foundations Forum '90 at the Sheraton Plaza La Reina hotel in Los Angeles. ASCAP also presented a Metal Songwriter Workshop at the convention. Shown, from left, are Nick Bowcott, Barfly; Mark Dodson, producer of Anthrax and Suicidal Tendencies; Bob Pfeiffer, director of A&R, Epic Records; Susan Collins, director of A&R, Virgin Music; Andy Johns, producer of Led Zeppelin and Cinderella; Jonathan Love, associate director of writer relations, ASCAP; Jim Dunbar, manager, A&R, Columbia Records; Susan Henderson, director of creative services, MCA Music; and Andy Gould, VP of management, Concrete Management.



A(nthrax) to Z(omba). Members of Megaforce/Island recording group Anthrax celebrate after signing an exclusive worldwide publishing deal with Zomba Enterprises. Anthrax's current album, "Persistence Of Time," reached No. 24 on Billboard's Top Pop Albums chart. Shown in front row, from left, are Dan Spitz and Charlie Benante, Anthrax. In the back row, from left, are Joey Belladonna, Anthrax; Paul Katz, senior VP of business affairs, Zomba; Frank Bello and Scott Ian, Anthrax; Jonny Zazula, chairman of the board, Crazy Management; Marsha Zazula, president, Crazy Management; David Renzer, VP/general manager of music publishing, Zomba; Rachelle Greenblatt, senior VP of music publishing, Zomba; and Ralph Simon, Zomba U.K.



Surround Sound. Executives from BMG Classics, RCA Victor, and Dolby Laboratories celebrate the exclusive signing of Henry Mancini and the Mancini Pops to RCA Victor and the release of "Mancini In Surround" at a party at New York's Tribeca Grill. Shown, from left, are Bob Warren, film applications editor, Dolby Laboratories; Ioan Allen, VP, Dolby Laboratories; Mancini; Guenter Hensler, president, BMG Classics; and Peter Elliot, senior director of A&R and marketing, RCA Victor.



Wild But No Longer Lonely. Scottish singer/songwriter Billy Mackenzie, right, celebrates the release of "Wild And Lonely," the Charisma debut of his dance/pop group the Associates, at a party thrown by Charisma in his honor at New York's Roxy. The first single, "Fire To Ice," entered Billboard's dance chart at No. 42. Congratulating Mackenzie, from left, are model Naomi Campbell and Charisma Records president Phil Quartararo.



Chart Toppers. Carole Edwards, center, of Billboard's Nashville office, presents awards to Frank Williams, left, head of the gospel division at Malaco Records and executive producer of Mississippi Mass Choir, and Slack Johnson, VP of marketing and national promotion at Malaco. Williams accepted an award on behalf of Malaco and the group for the "Mississippi Mass Choir" album, which held the No. 1 position on Billboard's gospel chart for a record-breaking 35 consecutive weeks. Johnson accepted on behalf of Bobby Bland and Malaco for Bland's "Midnight Run" album, which has been on the Top Black Albums chart for 63 weeks.



And That's "The Way It Is." Cherry Lane Music president/CEO Peter Primont, right, presents RCA recording artist Bruce Hornsby with a Cherry Lane Music-Gold Award, commemorating sales of more than 50,000 copies of the Cherry Lane Music sheet of Bruce Hornsby & the Range's "The Way It Is." The group is one of only 10 acts to receive this award. The presentation was made prior to Hornsby's performance at New York's Reebok Riverstage.



They're On A Platinum Kick. Atlantic recording group INXS receives RIAA quadruple-platinum awards for the group's sixth album, "Kick," at the Four Seasons Hotel in Los Angeles. The album also yielded INXS' first No. 1 hit, "Need You Tonight," and earned the group five MTV Video Music Awards and a Grammy nomination. The group's seventh album, "X," and current single, "Suicide Blonde," are both in the top 20 on the pop charts. Shown in back row, from left, are Garry Gary Beers, Andrew Farriss, Kirk Pengilly, Jon Farriss, and Michael Hutchence, INXS; Andrea Ganis, senior VP, Atlantic; and Paul Cooper, senior VP/general manager West Coast, Atlantic. In the front row, from left, are Perry Cooper, VP of artist relations and media development, Atlantic; Doug Morris, president/chief operating officer, Atlantic; Chris Murphy, INXS manager; and Mark Schulman, senior VP/general manager, Atlantic.

LIFELINES

BIRTHS

Boy, David Aaron, adopted by Art and Jean Weiner, Aug. 23 in New York. He is VP of business affairs and general counsel for GRP Records there.

Boy, Jordan David, to Brad and Barbara Simon, Sept. 4 in New York. He is president of the Brad Simon Organization Inc., a music agency there.

Boy, Patrick, to Chris and Nancy Connors, Sept. 18 in Seattle. He is district supervisor for Camelot Music.

Girl, Margaret, to Mike and Kelly Schwuchow, Sept. 18 in Merrillville, Ind. She is store manager of Camelot Music No. 33.

Boy, Zachary Adam, to Kevin and Monica Robinson, Sept. 21 in Lansing, Mich. He is program director of WVIC there.

Girl, Alexandra Marie, to Frank and Margo DeSantis, Sept. 22 in New York. He is president of MediaAmerica Inc. there.

Boy, Dustin Robert Carl, to Larry and Sheryl Wanagas, Oct. 5 in Vancouver, British Columbia. He is presi-

dent of Bumstead Productions and manager of k.d. lang.

MARRIAGES

Tom Middleton to Lori Brown, Oct. 13 in Austin, Texas. He is president/CEO of Rooster Records.

Charles Ottavio to Astrid Plane, Oct. 13 in Los Angeles. They were founding members of recording group Animation, in which he was bassist and she was lead singer. They are currently members of recording group Plane English.

DEATHS

William John Beutel Jr., 74, of heart failure, Sept. 30 in Miami. Beutel was a respected agent who began his career in 1936 with Music Corp. of America (MCA) in Cleveland, where he was involved in booking big bands. Later he worked at General Artists Corp., Agency of the Performing Arts, and Creative Management Associates in Florida. He was president of CMA until its buyout by International Creative Management, and continued to work with ICM until illness forced him to take a long-term disability leave in 1981. He retired in 1984, but remained a consultant to ICM. He is survived by his wife, LaVerne, and two children.

Eleanor Steber, 76, of heart failure,

Oct. 3 in Langhorne, Pa. A leading soprano at the Metropolitan Opera during the '40s and '50s, her performances of Mozart and Richard Strauss roles were especially admired. She was featured in more than 100 recordings for a number of labels. Among her commissions was Samuel Barber's "Knoxville: Summer Of 1915," which she recorded for Columbia. A recent recording of the piece brought special attention to soprano Dawn Upshaw. Steber appeared in the American premiere of Strauss' "Arabella," as well as in the first Met performance of Berg's "Wozzeck." In the past two decades she devoted much of her time to teaching. Survivors include a sister, a brother, and three stepchildren.

Danny Rodriguez, 22, of a gunshot wound, Oct. 6. He was a Christian rap artist. (See story, page 86)

Send information to Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036.



To Germany With Love. Wende Persons, left, director of promotion and product management for Deutsche Grammophon, records greetings from New York Prep/P.S. 102 students to their peers in Berlin. The students gathered at New York Public Library's Donnell branch to view "Ode To Freedom: Bernstein In Berlin" on video and to record a message to German students. Deutsche Grammophon is donating copies of the video, CD, and cassette to the New York Public Library's 82 branches.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

OCTOBER

Oct. 13-14, Fourth Annual West L.A. Music Keyboard Show, Los Angeles Airport Hilton, Los Angeles. 213-477-1945.

Oct. 15-17, East Coast Video Show, presented by Hampton International Communications, Trump Taj Mahal, Atlantic City, N.J. 212-682-7320.

Oct. 16, MIDI Songwriting Workshop, presented by the Songwriters Guild of America, SGA office, Hollywood, Calif. 213-462-1108.

Oct. 18, International Radio & Television Society Newsmaker Luncheon, featuring Mayor David N. Dinkins, Waldorf-Astoria, New York. Alan Bailey, 212-490-7707.

Oct. 18-20, Friends of Old-Time Radio 15th Annual Convention, Holiday Inn-North, Newark, N.J. Jay Hickerson, 203-248-2887.

Oct. 19, Night of a Thousand Heroes Costume Ball to Benefit AMC Cancer Research Center, Presented by 1990 Honoree Tom Freston, chairman/CEO of MTV Networks, Waldorf-Astoria, New York. 212-977-4180.

Oct. 19-22, Keynote '90, copyright and music convention, Hong Kong Convention and Exhibition Center, Hong Kong. Roland Swenson, 512-477-7979.

Oct. 21, Fall Music Conference, presented by

BMI, HBO BATTLE

(Continued from page 6)

nies' licenses ran out, he says, "We were hoping to get a preliminary injunction [against HBO], which we haven't gotten. Our plan at that time was to get a quick resolution of the HBO matter, and we could deal with all the other programmers."

He does not rule out granting interim licenses to other services that request them, which seems to indicate that BMI believes its legal battle with HBO will be a protracted affair.

Asked whether BMI is losing income from cable, Chapin replies, "Hopefully, when all of this is sorted out, we'll get paid retroactively to the beginning of 1990."

Music Business Monthly, World Trade Center, Boston. Kimberley Jaeger, 617-728-1463.

Oct. 22, "Black Music: An A&R Perspective," seminar presented by the National Academy of Songwriters, At My Place, Santa Monica, Calif. 213-463-7178.

Oct. 22-24, "Negotiating Contracts in the Entertainment Industry," seminar presented by Law Journal Seminars-Press, Sheraton Hotel, New York. 212-463-5509.

Oct. 23-25, DJ Times DJ Expo, Resorts Hotel, Atlantic City, N.J. Chuck Arnold, 516-767-2500.

Oct. 24-27, CMJ Music Marathon Convention: "The Discovery And Development Of New Artists," Vista Hotel, New York. Joanne Abbot Green, 516-466-6000.

Oct. 27-28, 14th Annual Songwriters Expo, presented by the Los Angeles Songwriters Showcase, sponsored by BMI, Pasadena Conference Center, Pasadena, Calif. 213-654-1665.

Oct. 27-31, Third Annual International Conference on Interactive Entertainment, co-sponsored by Alexander & Associates and NYNEX, Marriott Marquis Hotel, New York. Sally E. Chin, 212-382-3929, or Victoria Petrock, 914-644-7245.

NOVEMBER

Nov. 1-4, Southwest Music Expo '90, Sheraton Kensington Hotel, Tulsa, Okla. 918-628-1966.

Nov. 3-5, Special Interest Video Assn. Convention, Rye Town Hilton, Rye, N.Y. William Bradburn, 303-850-0688.

Nov. 3-7, NARM Wholesalers Conference, Palm Springs Hilton, Palm Springs, Calif. 609-596-2221.

Nov. 4-6, Second Annual EPM Entertainment Marketing Conference—"Target Marketing: Reaching The Fragmented Entertainment Audience," Sheraton Grande Hotel, Los Angeles. 718-469-9330.

Nov. 7-9, American Video Conference & Awards and the Billboard Music Video Conference with the Billboard Tanqueray Sterling Music Video Awards, Westwood Marquis, Los Angeles. Peggy Dold, 212-353-2752 or 212-473-4343.

Nov. 9-11, Young Black Programmers Conference, Hyatt Regency, Houston. Lynne Haze, 214-263-9911.

Nov. 13-14, Video Software Dealers Assn. 1990 Video Expo, Stouffer Austin Hotel, Austin, Texas. 609-596-8500.

Nov. 15-17, 21st Annual Loyola Radio Conference, Holiday Inn Mart Plaza, Chicago. Roy A. Pura, 312-915-6558.

Nov. 17, Big Sisters of Los Angeles Annual Fundraiser, honoring Dionne Warwick, co-chaired by Arista president Clive Davis, Bonaventure Hotel, Los Angeles. 213-933-5749.

Nov. 28, Fifth Annual Salute to the American Songwriter Benefit Concert, presented by the National Academy of Songwriters, Wilshire Ebell Theater, Los Angeles. 213-463-7178.

Nov. 28-Dec. 1, Eighth Annual JazzTimes Convention, Fairmont Hotel, New Orleans. 301-588-4114.

LETTERS

(Continued from page 11)

bama, 2 Live Crew's previous album, "Move Somethin'," was deemed by a jury not to be obscene. No record company, no artist, no musician, no person at all can know what different people in different areas will find offensive. With 250 million people in the U.S., everything will offend somebody. Each area must be judged separately. My community recently defeated a "community standards ordinance" that was so broad it would have made even giving your own mom a hug illegal.

Why is music being labeled the instigator of so much evil? All the clever lawyers in the "decency movement" have not been able to provide one shred of conclusive evidence that the music of 2 Live Crew, or any other music, has any consequences other

than enjoyment. Surely we must admit that each person's own personality and personal problems have more to do with his behavior than with his choice of music. And, just as surely, we must stop people who, in the name of "decency," would take away our rights, a little at a time.

Roger Clear
Clear Skyrecords & Tapes
Bartlesville, Okla.

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. Contributions should be submitted to Ken Terry, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

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New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Open 10/1	Close 10/8	Change
NEW YORK STOCK EXCHANGE				
Blockbuster Entertainment	1064.6	19	19 1/2	+ 1/2
CBS Inc.	186.3	169 1/4	170 1/4	+ 1/4
Capital Cities Communications	107	480 1/4	483 1/4	+ 3 1/4
Carolco Pictures	64.5	8 1/2	8 1/2	- 1/4
Coca-Cola	4050.4	41 1/4	42 1/4	+ 1 1/4
Walt Disney	2789.8	96 1/4	94 1/4	- 2 1/4
Eastman Kodak	4840	39 1/4	38	- 1 1/4
Handleman	335.6	10 1/2	11 1/4	+ 1 1/4
LIVE Entertainment	174.5	12 1/2	13 1/4	+ 1/2
MCA Inc.	5269.2	59 1/2	58 1/4	- 1/4
MGM/UA	311	13 1/4	14 1/4	+ 1/2
Orion Pictures Corp.	239.8	7 1/4	11 1/4	+ 3 1/2
Paramount Communications Inc.	1300.9	36 1/4	37	+ 1/4
Pathe Communications	19.8	2 1/4	2 1/4	- 1/4
Polygram NV	15.3	17 1/4	18 1/4	+ 1
Sony Corp.				
TDK				
Time Warner	982.1	72 1/2	74 1/4	+ 1 1/4
Vestron Inc.	98.1			
Westinghouse	3075.5	30 1/2	28 1/4	- 1 1/4

Company	Open 10/1	Close 10/8	Change	
AMERICAN STOCK EXCHANGE				
Commtron	7.9	6 1/4	6	+ 1/4
Electrosound Group Inc.	.1			
Nelson Holdings Int'l	8.5	2 1/4	2 1/4	
Price Communications	28		1 1/4	
Prism Entertainment	15.1	1 1/4		
Unitel Video	1.6	6		

Company	Open 10/1	Close 10/8	Change
OVER THE COUNTER			
Acclaim Entertainment	6 1/2	6 1/4	+ 1/4
Certron Corp.			
Dick Clark Productions	3 1/4	3 1/4	
LIN Broadcasting	47 3/4	48 1/4	+ 1 1/4
Recoton Corp.			
Rentrak			
Shorewood Packaging	8 1/4	8 1/4	- 1/4
Specs Music	5 1/2	4 1/2	- 1/2
Starstream Communications Group, Inc.			
Trans World Music	17 1/4	17 1/4	- 1/4
Video Jukebox Network	4 1/4	4 1/4	
Wall To Wall Sound And Video			
Westwood One	2 1/4	2 1/4	

Company	Open 10/1	Close 10/8	Change
LONDON STOCK EXCHANGE (In Pence)			
Chrysalis	62	62	
Pickwick	236	237	+ 1
Really Useful Group	241	241	
Thorn EMI	590	642	+ 52

ALBUM REVIEWS

POP

MUSIC FROM THE MOTION PICTURE

Listen Up: The Lives Of Quincy Jones
 PRODUCERS: Arthur Baker & Arif Mardin
 Qwest/Reprise 26322

Soundtrack album tastes a little bit of every aspect of Q's sprawling career as a musician, producer, and arranger. Colleagues like Frank Sinatra and Ray Charles reminisce, and Jones' own music and productions for Count Basie, Aretha Franklin, Sinatra, Charles, and others are sampled. While the pop aspect of his career gets somewhat short shrift (what, no Michael Jackson?!), this is a satisfying and entertaining retro on a contemporary music titan. Special book/CD package available.

TESTAMENT

Souls Of Black
 PRODUCERS: Michael Rosen & Testament
 Megaforce Worldwide/Atlantic 82143

Heavy metal band continues in same vein on fourth outing—screeching guitars, screaming vocals, and a drum beat that never says die. Though band as a whole sounds good, it's Alex Skolnick's axe work that raises this far above the metal norm. Fierce and intense, just what metal should be.

★ THE DARLING BUDS

Crawdaddy
 PRODUCERS: Stephen Street; Pat Collier
 Columbia 46816

Mesmerizing second Columbia release by Welsh quartet is a swirling blend of '60s psychedelia and '90s sensibility. What differentiates it from the hundreds of other albums that fit that same description is lead singer Andrea's postpunk vocal delivery and new drummer Jimmy Hughes' steady beat, not to mention well-crafted, instantly catchy songs. Every song's up for grabs. Put on your go-go boots and enjoy.

KING SWAMP

Wiseblood
 PRODUCERS: Bob Clearmountain & King Swamp
 Virgin 91383

Sophomore slice from trio of Walter Wray, Dave Allen, and Steve Halliwell arrives with no jinx attached; group's hard-rock sound may be even steelier and more attractive than it was on Virgin bow. "Wiseblood," "One Step Over The Line," and "Can't Be Satisfied," all featuring Wray's distinctively tough vocals, are but three tracks that could enlist both modern rock and album rock recruits.

THE WATERBOYS

Room To Roam
 PRODUCERS: Barry Beckett & Mike Scott
 Ensign/Chrysalis 21768

Dublin, Ireland-based band rivals the Pogues for the most fascinating Celtic jig crossed with rock'n'roll music to hit the streets. This diverse, extremely enjoyable effort is best taken as a whole, letting each tune gently ease into the next. For radio, alternative stations are already playing "A Life Of Sundays" and "How Long Will I Love You." It would even be appropriate for adventurous country stations to play bluegrass instrumental "Bigger Picture."

THE CONNELLS
 One Simple Word

PRODUCER: Hugh Jones
 TWT 2580

Fourth album from North Carolina quintet has the band continuing to grow in both songwriting and performing ability. College and alternative radio stations are increasing their interest; this Southern gem and newest effort should only spark more attention. Best cuts are first single, "Stone Cold Yesterday," title track, and "Take A Bow."

FIREHOUSE

PRODUCER: David Prater
 Epic 46186

Fans of Bon Jovi, Def Leppard, Skid Row, and Slaughter will find something rewarding here—especially with "Don't Treat Me Bad" and "Seasons Of Change." Although hard-rock quartet has the goods in terms of chops and vocals, it needs more originality to separate it from the pack. However, since fundamentals are there, this band could bear watching.

SENATOR FLUX

The Criminal Special
 PRODUCER: Jeff Turner
 Emergo 9364

Washington, D.C.-based progressive unit fashions a melodically unconventional, on-edge collection of pop tunes with a punkish edge—worthy of note for alternative programmers. Highlights include "Great Sloth Heart," "Falleness," "Grey Eyed Athena," and "Testimonial." Also features a feedbacked take on George Harrison's "It's All Too Much."

ANNA MARIE

PRODUCERS: Michael Jay, Sembello Brothers
 MCA 10071

Newcomer strikes a pouty pop/dance pose à la Madonna and Martika on debut, which takes aim at radio and club programmers alike. Total package of material and image is a tad too contrived most of the time, though "Take It From Me" is a spirited little number that offers a glimpse into songwriting and vocal potential worth developing.

★ JAMES COTTON/JUNIOR WELLS/CAREY BELL/BILLY BRANCH

Harp Attack!
 PRODUCER: Bruce Iglauer
 Alligator 4790

Like Alligator's Grammy-winning 1985 guitar session, "Showdown," with Robert Cray, Albert Collins, and Johnny Coleman, this is an all-star mix-it-up that pits four of Chicago's best blues harmonica players against

each other. All hands sing and play lustily on session that emphasizes storied material by Z.Z. Hill, Little Walter, Sonny Boy Williamson, and others. A treat for harp specialists and blues nuts.

BLACK

★ SHAZZY

Attitude: A Hip-Hop Rapsody
 PRODUCERS: J. Gamble, D. Ross, Geebee Dijani
 Elektra 60937

Lady rapper has what it takes—spirit, hot rhyming, a keen eye and ear for the street, wit, and a sharp social sense. Add to Shazzy's slick style some manic production—(sampling everything from vintage radio broadcasts to Broadway cast albums) that's as dense as anything this side of Public Enemy. "The Way It Is," "Heartbreaker," and "Get A Job Kid" are among the smartest tracks on a winning set.

EURO-K

PRODUCERS: Euro-K; Jimmy Abney; Spon Jetta
 Profile 1278

Michigan rappers lay it down with a strong R&B back beat and Midwestern sensibility. First single, "She's A . . .," deserves attention, as does "I Don't Sleep." It's not as daisy hip as De La Soul or as provocative as 2 Live Crew, it's simply straight-ahead, interesting rapping that shouldn't get lost in the shuffle.

DANCE

DENISE LOPEZ

Every Dog Has Her Day!!!
 PRODUCERS: Various
 A&M 75021

Lopez is a sassy singer who delivers on the money most of the time, but her work is too often sabotaged by sound-alike production that is infecting many dance records these days. Still, she's at her best on up-tempo tracks, and both "Don't You Wanna Be Mine" and "Causa U," despite their familiarity, have a good shot on the floor.

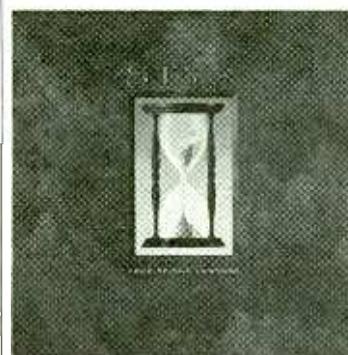
JAZZ

OSCAR PETERSON

Live
 PRODUCER: Oscar Peterson
 Pablo 3210

This 1986 version of the OP quartet

SPOTLIGHT



STYX

Edge Of The Century
 PRODUCER: Dennis DeYoung
 A&M 75021 5327

First Stygian cruise in almost a decade reunites perennial platinum miners, with Glen Burtnik signing on to replace now Damn Yankee Tommy Shaw. Project is split pretty evenly between fairly convincing rockers ("Love Is The Ritual" and riffy "Not Dead Yet") and the treacly power ballads ("Show Me The Way," "Carrie Ann") that have long been the group's chart stock in trade. Given band's noble commercial pedigree, this should have no trouble finding ready acceptance at album rock.

was recorded over two L.A. concert dates featuring the meticulous fretwork of Joe Pass, with whom Peterson has not collaborated since. The first LP side is comprised of "The Bach Suite," Peterson's homage that bears more structural than melodic relation to the composer's work. Also included are swinging takes on two Ellington favorites: a fine "Perdido" and an electrifying version of "Caravan."

DON CHERRY

Multikulti
 PRODUCER: John Snyder
 A&M 75021

Cherry's latest runs the gamut from solo performances on pocket trumpet, melodia, and flute to large ensemble works including incantations and vocals by the leader. Coming after his stellar label debut with James Clay, current project is less satisfying and often verges on the self-indulgent, but it still could be greeted warmly by more avant-leaning jazz listeners.

MACEO PARKER

Roots Revisited
 PRODUCERS: Stephan Meyner & Maceo Parker
 Verve 843751

Altoist Parker, fellow James Brown alumni Fred Wesley, Pee Wee Ellis, and Bootsie Collins, and keyboardist Don Pullen pull off a relaxed jazz/R&B romp. Band swings nicely through a couple of Parker originals and well-chosen covers of Ray Charles, Charles Mingus, Curtis Mayfield, Jay McShann, and Sly Stone numbers, as well as a gritty "Over The Rainbow." Fine for pop-oriented jazz outlets.

PAUL MOTIAN

On Broadway—Vol. 2
 PRODUCER: Stefan F. Winter
 JMT 834440

As title suggests, drummer Motian again essays Great White Way show tunes, with a special emphasis on the music of the Gershwins. Quartet with saxophonist Joe Lovano, guitarist Bill Frisell, and bassist Charlie Haden is simply stellar; all solo eloquently on a session that is respectful of the tunes while never succumbing to rote readings. A vivid rereading of some great evergreens.

ORIGINAL MOTION PICTURE SOUNDTRACK

The Hot Spot
 PRODUCERS: Jack Nitzsche & Michael Hoenig
 Antilles 846813

Music for Dennis Hopper's new neo-

film-noir starring Don Johnson is all atmosphere, but when said atmosphere is created by the likes of John Lee Hooker, Miles Davis, Taj Mahal, Roy Rogers, Tim Drummond, and Earl Palmer (playing together on most tracks), you should just lie back and enjoy it. Moody instrumentals and murmured vocals by Hooker and Mahal conjure a bluesy, doomy ambience. Good film grosses could push an already worthy set. Should also see action on pop side as well.

ANDY SHEPPARD

Soft On The Inside
 PRODUCER: Steve Swallow
 Island 842927

British saxophonist's first big-band foray—again produced by noted bassist Swallow—is a blast of lively playing and gymnastic charts, built upon Sheppard's solid compositions. Highlights of an ambitious set include the bouncy, swinging tribute to former employer Bley ("Carla Carla Carla Carla"), the Latinesque atmosphere of the title track, and his enjoyable, two-part "Adventures In The Rave Trade."

WORLD MUSIC

FELA ANIKULAPO-KUTI

ODOO
 PRODUCER: Fela & Sodi
 Shanachie 43078

The two half-hour-long tracks on this newest Fela release—framed as ever by jazzy, jagged horn charts and energizing choruses—show the living icon of world music to be an artist ideally suited to the expansive CD format. Foremost of the two soulful, aggressive Afro-beat grooves is "ODOO" ("Overtake Don Overtake Overtake").

COUNTRY

WILLIE NELSON

Born For Trouble
 PRODUCER: Fred Foster
 Columbia 45492

Hold on to your hat, Willie Nelson's 32nd Columbia album is bound for the charts. Favorites are current single, "Ain't Necessarily So," and "You Decide." Encased in Nelson's tireless appeal, nearly all the cuts on the last half of the album are choice tracks.

WILD ROSE

Straight And Narrow
 PRODUCER: James Stroud
 Capitol 94255

Hot picking and hard singing, with bluegrass intensity and country sentiments. Best cuts: "If Hearts Could Talk," "Everything He Touches," and the title cut.

SPOTLIGHT: Predicted to hit top 10 on its appropriate genre's chart or to earn platinum certification.

NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS (▶): New releases predicted to hit the top half of the chart in the format listed.

CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036 and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

NEW AND NOTEWORTHY

CARON WHEELER

UK Blak
 PRODUCERS: Various
 EMI 93497

Singer who fronted Soul II Soul's biggest pop hits issues a solo set that doesn't stray far from group's African-infused R&B style. Ironically, Jazzie B does not participate here, though ample aid is provided by several producers, including Blacksmith and Jungle Brother Afrika Baby Bam. Regardless of who is at the helm, Wheeler's rich and soulful tones are always the focal point. She breathes warmth and optimism into fab first single, "Living In The Light," and the beautiful ballad, "Don't Quit," among others. A smashing effort.

HARMONY

Let There Be Harmony
 PRODUCERS: KRS-One, Sidney Mills
 Virgin 91394

Rhymer/vocalist jams heartily on heritage-conscious hip-hop debut. Alliance with KRS-One and Sidney Mills adds credibility, though

Harmony (aka Pamela Scott) reveals formidable lyrical talent of her own, especially on fierce rap single, "Poundcake," and "What You Need," which takes the wind out of growing wave of sex-plotitative femme rappers. Radio programmers may also find lovely ballad "Take My Breath Away," a fine singing showcase, hard to resist.

ORIGINAL SOUNDTRACK RECORDING

Spike & Co.: Do It A Cappella
 PRODUCER: Cherie Fortis
 Elektra 60953

Soundtrack to Spike Lee's recent PBS "Great Performances" special is a delight from first note to last. A cappella offerings from True Image, the Mint Juleps, Rockapella, the Persuasions, Ladysmith Black Mambazo, and Take 6 are stunning in their melody and delivery. Check out new take of "The Lion Sleeps Tonight" as well as classics "Higher And Higher" and "Under The Boardwalk." Could do well in several formats, including black, world music, and pop.

STONES CONCERT TIX

(Continued from page 10)

port also spotlights a wider concern in the concert industry with ticket scalping, and the possibility that legitimate, alternative channels for ticket sales—ranging from “concert caravan” packages to concert “clubs”—may inevitably put more seats in the hands of price-gouging scalpers.

“That is a serious concern on our part, and we’re doing everything we can to limit that,” says Cohl.

Yet Cohl notes that ticket-and-transportation packages such as those provided by ETS have been commonplace in Europe for years and should increasingly be used in the U.S. “Anybody who turns a blind eye to a marketing tool like this is foolish,” he says.

Concert promoters routinely withhold tickets from public sale for use by artists, record labels, press, tour sponsors and their own staff. But according to Rolling Stone, the number held back from normal sale by BCL for the Steel Wheels shows “were excessively large, even for a group of the Stones’ magnitude.” BCL, for example, held back 13,000 tickets in Los Angeles and 7,000 in St. Louis, the magazine reports.

However, Cohl says Goldberg failed to note that tickets were available for the Stones’ L.A. concerts right up until the day of the show, regardless of the number pulled for industry use or ETS ticket-and-transportation packages. He also faults Rolling Stone for not noting that St. Louis is the home city of Budweiser, which sponsored the Stones tour. Cohl says that explains the large number of ticket holds in that market.

Rolling Stones business manager Joe Rascoff, in a statement to Billboard, says, “The number of pulled tickets on the Rolling Stones tour was commensurate with the overwhelming industry demand for tickets. It is no doubt ironic that the people who are now questioning the number of industry pulls are undoubtedly the very ones who called the tour office expecting tickets for themselves and their families. I have no further comment which might dignify an article entitled ‘Ticket Ripoff.’”

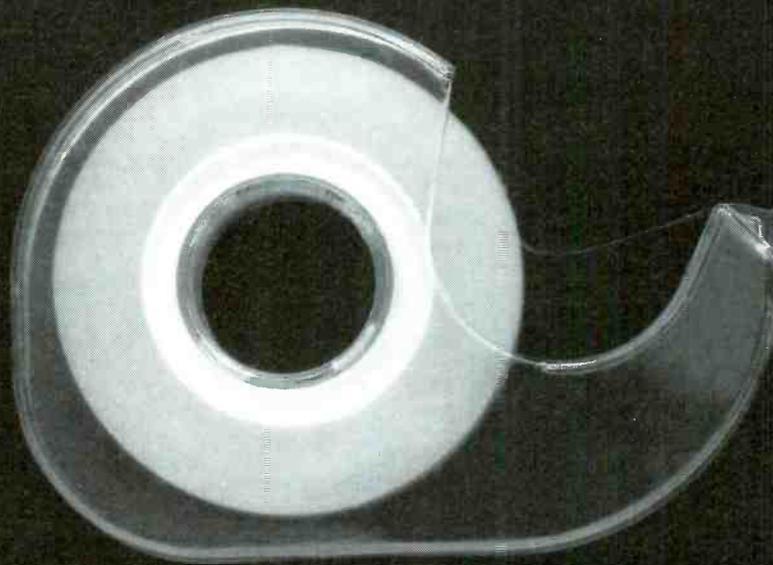
Carl Freed, director of the North American Promoters Assn., disputes the view presented in the article that “scalping is a new profit center for promoters,” as one anonymous agent put it. Freed acknowledges that many promoters in recent years have established “ticket clubs” that allow a limited number of concert patrons guaranteed access to events at a slight premium on the ticket price. But individual promoters take steps “to make sure these tickets aren’t [resold] to scalpers,” he says.

Yet Freed also notes it will be difficult to take legislative action against scalping as long as concertgoers—from fans to business executives—are willing and eager to pay premium prices for hot tickets.

Despite criticism over the sale of Stones tickets through ETS, McVie says his company establishes a “network with standards and accountability” for the special marketing of tickets, with the approval and oversight of the artists themselves.

“What some promoters are upset about is the usurping of their power [to control ticket distribution] by the artists,” says McVie.

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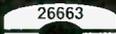
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A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	ICE ICE BABY	VANILLA ICE	4
2	4	I DON'T HAVE THE HEART	JAMES INGRAM	1
3	6	BLACK CAT	JANET JACKSON	2
4	3	PRAYING FOR TIME	GEORGE MICHAEL	3
5	2	CLOSE TO YOU	MAXI PRIEST	5
6	5	EVERYBODY EVERYBODY	BLACK BOX	8
7	13	UNCHAINED MELODY	THE RIGHTEOUS BROTHERS	25
8	8	ROMEO	DINO	6
9	10	FLY TO THE ANGELS	SLAUGHTER	20
10	16	LOVE TAKES TIME	MARIAH CAREY	12
11	18	CHERRY PIE	WARRANT	17
12	12	FEELS GOOD	TONY! TONI! TONE!	19
13	14	GIVING YOU THE BENEFIT	PEBBLES	7
14	15	SUICIDE BLONDE	INXS	11
15	19	CAN'T STOP	AFTER 7	9
16	7	LOVE AND AFFECTION	NELSON	10
17	9	DO ME!	BELL BIV DEVOE	23
18	17	CRAZY	THE BOYS	30
19	26	KNOCKIN' BOOTS	CANDYMAN	26
20	11	BLAZE OF GLORY (FROM "YOUNG GUNS II")	JON BON JOVI	24
21	—	PRAY	M.C. HAMMER	16
22	25	POLICY OF TRUTH	DEPECHE MODE	15
23	21	TIC-TAC-TOE	KYPER	39
24	24	THIS IS THE RIGHT TIME	LISA STANSFIELD	28
25	31	OOOPS UP	SNAP	35
26	35	JOEY	CONCRETE BLONDE	29
27	38	MORE THAN WORDS CAN SAY	ALIAS	18
28	28	THE BOOMIN' SYSTEM	L.L. COOL J	48
29	23	RELEASE ME	WILSON PHILLIPS	31
30	32	SAY A PRAYER	BREATHE	21
31	—	GROOVE IS IN THE HEART	DEEE-LITE	33
32	33	LIES	EN VOEGUE	41
33	20	MY, MY, MY	JOHNNY GILL	27
34	22	OH GIRL	PAUL YOUNG	22
35	—	SOMETHING TO BELIEVE IN	POISON	32
36	30	EPIC	FAITH NO MORE	59
37	27	SOMETHING HAPPENED ON THE WAY TO...	PHIL COLLINS	14
38	—	HIPPYCHICK	SOHO	36
39	—	GEORGIA ON MY MIND	MICHAEL BOLTON	49
40	34	UNSKINNY BOP	POISON	54

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	PRAYING FOR TIME	GEORGE MICHAEL	3
2	5	I DON'T HAVE THE HEART	JAMES INGRAM	1
3	4	UNCHAINED MELODY	THE RIGHTEOUS BROTHERS	13
4	6	BLACK CAT	JANET JACKSON	2
5	3	CLOSE TO YOU	MAXI PRIEST	5
6	2	SOMETHING HAPPENED ON THE WAY TO...	PHIL COLLINS	14
7	8	ROMEO	DINO	6
8	7	LOVE AND AFFECTION	NELSON	10
9	10	CAN'T STOP	AFTER 7	9
10	12	GIVING YOU THE BENEFIT	PEBBLES	7
11	15	ICE ICE BABY	VANILLA ICE	4
12	14	SUICIDE BLONDE	INXS	11
13	11	POLICY OF TRUTH	DEPECHE MODE	15
14	18	MORE THAN WORDS CAN SAY	ALIAS	18
15	19	PRAY	M.C. HAMMER	16
16	21	LOVE TAKES TIME	MARIAH CAREY	12
17	16	SAY A PRAYER	BREATHE	21
18	9	OH GIRL	PAUL YOUNG	22
19	17	EVERYBODY EVERYBODY	BLACK BOX	8
20	13	MY, MY, MY	JOHNNY GILL	27
21	27	CHERRY PIE	WARRANT	17
22	28	SO CLOSE	DARYL HALL JOHN OATES	34
23	29	STRANDED	HEART	37
24	33	SOMETHING TO BELIEVE IN	POISON	32
25	24	RELEASE ME	WILSON PHILLIPS	31
26	20	HEART OF STONE	TAYLOR DAYNE	38
27	23	BLAZE OF GLORY (FROM "YOUNG GUNS II")	JON BON JOVI	24
28	—	I'M YOUR BABY TONIGHT	WHITNEY HOUSTON	42
29	39	FROM A DISTANCE	BETTE MIDLER	40
30	31	JOEY	CONCRETE BLONDE	29
31	37	GROOVE IS IN THE HEART	DEEE-LITE	33
32	32	KNOCKIN' BOOTS	CANDYMAN	26
33	22	THIS IS THE RIGHT TIME	LISA STANSFIELD	28
34	36	FEELS GOOD	TONY! TONI! TONE!	19
35	34	HIPPYCHICK	SOHO	36
36	25	DO ME!	BELL BIV DEVOE	23
37	26	TIME FOR LETTING GO	JUDE COLE	45
38	—	IMPULSIVE	WILSON PHILLIPS	47
39	—	THE WAY YOU DO THE THINGS YOU DO	UB40	43
40	40	HEART LIKE A WHEEL	THE HUMAN LEAGUE	46



by Michael Ellis

"PRAYING FOR TIME" BY George Michael (Columbia) holds at No. 1 in airplay points but slips in sales points, allowing James Ingram to score his first solo No. 1 single with "I Don't Have The Heart" (Warner Bros.). "Heart," released in March, has climbed slowly but steadily to the top, logging nine weeks on the Hot Adult Contemporary chart before it hit the Hot 100. Ingram's album, "It's Real," first entered the Top Black Albums chart in June 1989. "Ice Ice Baby" by Vanilla Ice (SBK) widens its already large lead in sales and improves strongly in airplay, but holds at No. 4 with a bullet as Janet Jackson's "Black Cat" (A&M) gains even more points and shoots up to No. 2. Next week "Heart" and "Cat" should vie for the top, with "Ice" being a long-shot candidate; "Ice" will be a strong contender for No. 1 in two weeks.

THE POWER PICK/SALES goes to "Knockin' Boots" by new artist Candyman (Epic), just edging out the new version of "Unchained Melody" for the honor. "Boots" is a big hit at radio, also, with a No. 1 report coming from Y95 Phoenix and a dozen other top-five reports. The Righteous Brothers' "Unchained" continues to split its points between the two versions, with the new version on cassette up to No. 7 in sales while the old version garners all the radio play and is up to No. 3 in airplay. If the points from both versions were combined, the group would have a top-five single, but instead it has No. 13 and No. 25, both bulletted. The winner of the Airplay Power Pick is "Impulsive" by Wilson Phillips (SBK), last week's Hot Shot Debut. It racks up another 50 radio adds and makes a great early jump of 25-15 at Q106.5 St. Louis.

THE SEVEN DEBUTS ARE led by "I'm Your Baby Tonight" by Whitney Houston (Arista), which nabs 202 radio adds out of the box to debut at No. 42. The Vaughan Brothers, Jimmie and the late Stevie Ray, have their first Hot 100 single as "Tick Tock" (Epic) enters at No. 95, helped by an early top 20 report from KRZR Fresno, Calif. "And So It Goes" (Columbia), the B side of Billy Joel's most recent single, "That's Not Her Style," has been reissued and enters the chart at No. 83. Several stations are already having success with "Goes," including KXYQ Portland, Ore. (18-6), and Y100 Miami (23-17). Both "Miracle" by Jon Bon Jovi and "New Power Generation" by Prince are among the five most-added songs at radio but neither is a commercially available single yet.

QUICK CUTS: It's important to remember that losing a bullet does not mean that a record is "over." A record can lose its bullet for a week and then regain strong upward momentum the next week. Two examples from this week's chart: Two weeks ago "Can't Stop" by After 7 (Virgin) had slipped backward to No. 16 in a chart jam, although gaining points; this week it moves into the top 10. Three weeks ago "I Don't Love You Anymore" by the London Quireboys (Capitol) was down to No. 95 from a debut at No. 92; now it is bulletted at No. 78. It is No. 1 at WRQK Akron, Ohio, No. 2 at WIXX Green Bay, Wis., and top 10 at three other stations... "Say A Prayer" by Breathe (A&M) loses its bullet at No. 21 but is top five at eight stations, including X100 San Francisco (4-2).

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
61 ALL I'M MISSING IS YOU (Tom Sturges, ASCAP/Chrysalis, ASCAP/Raydiola, ASCAP) CLM	BMI/Virgin, ASCAP/Elliott Wolf, ASCAP) CPP/WBM
63 AND SO IT GOES (Joel, BMI)	High Enough (Ranch Rock, ASCAP/Warner-Tamerlane, BMI/Tranquility Base, ASCAP/WB, ASCAP/Broadhead, BMI) WBM
97 BANNED IN THE U.S.A. (Bruce Springsteen, ASCAP) CPP	36 HIPPYCHICK (Polygram, ASCAP)
69 B.B.D. (I THOUGHT IT WAS ME) ? (Ronestone, BMI/Your Mothers, BMI/Nia, BMI/Alshamightly, BMI/Strong Island, ASCAP)	100 HOLD ON (2 Tuff-E-Nuff, BMI/Irving, BMI) CPP
50 BECAUSE I LOVE YOU (THE POSTMAN SONG) (Saja, BMI/Mya-T, BMI) HL	89 HOW MUCH LOVE (Goldie Lux, ASCAP/EMI April, ASCAP/Mophamus, BMI/Plunkrock, BMI) HL
2 BLACK CAT (Black Ice, BMI)	4 ICE ICE BABY (Ice Baby, ASCAP/QPM, ASCAP)
24 BLAZE OF GLORY (FROM YOUNG GUNS II) (Bon Jovi, ASCAP/Pri, ASCAP) WBM	1 I DON'T HAVE THE HEART (Music Corp. Of America, BMI/Nelana, BMI/Music By Candlelight, ASCAP/PSO Ltd., ASCAP) CPP/HL
48 THE BOOMIN' SYSTEM (L.L. Cool J, ASCAP/Marley Marl, ASCAP/Def Jam, ASCAP)	78 I DON'T LOVE YOU ANYMORE (Polygram Int'l, ASCAP/Theobalds, ASCAP) HL
82 BREAKDOWN (Cole-Cliviles, ASCAP/RBG-Dome, ASCAP/Virgin, ASCAP) CPP	63 I'D RATHER GO BLIND (ARC, BMI) HL
75 CAN'T GET ENUFF (Virgin, ASCAP/Varseau, BMI/Small Hope, BMI/Blue 32, ASCAP/Julian Kelly, ASCAP) CPP	80 IF WISHES CAME TRUE (Colgems-EMI, ASCAP/Sun Face, ASCAP/Magnetic Force, ASCAP/Deena Charles, ASCAP/Another Strong Song, ASCAP) WBM
10 (CAN'T LIVE WITHOUT YOUR) LOVE AND AFFECTION (Matt-Black, ASCAP/Gunster, ASCAP/Otherwise, ASCAP/BMG, ASCAP/EMI April, ASCAP) WBM/HL	47 IMPULSIVE (EMI April, ASCAP/Stephen A. Kipner, ASCAP) WBM/HL
86 CAN'T STOP FALLING INTO LOVE (Screen Gems-EMI, BMI/Consenting Adult, BMI) WBM	42 I'M YOUR BABY TONIGHT (Kear, BMI/Epic/Solar, BMI)
9 CAN'T STOP (Hip Trip, BMI/Kear, BMI) HL	92 JEALOUS (Momentum, BMI/Chappell, ASCAP) HL
17 CHERRY PIE (Virgin Songs, BMI/Dick Dragon, BMI) CPP	29 JOEY (International Velvet, BMI/Bug, BMI/I.R.S., BMI) CLM
5 CLOSE TO YOU (E.G., BMI/W.S., BMI/Chappell & Co., ASCAP/Level Vibes, ASCAP/Colgems-EMI, ASCAP/Forever, PRS) WBM	85 KING OF WISHFUL THINKING (FROM PRETTY WOMAN) (Martin Page, ASCAP/Zomba, ASCAP) HL
90 COME BACK TO ME (Black Ice, ASCAP) WBM	26 KNOCKIN' BOOTS (Diabetic, ASCAP/Mille Miglia, ASCAP/Windswept Pacific, ASCAP/D/B/A Longitude, BMI/Stone Agate, BMI) CPP/WBM
30 CRAZY (Buff Man, BMI)	84 LA RAZA (Mo Knows, BMI/Mi Palo, ASCAP/Ludlow, ASCAP/Coast, ASCAP/MCA, ASCAP)
56 DAYS LIKE THESE (Zamboni, BMI)	68 L.A. WOMAN (Doors, ASCAP) CPP
62 DIRTY CASH (MONEY TALKS) (MCA, ASCAP/Warner Chappell) HL/WBM	65 LET'S TRY IT AGAIN (Maurice Starr, ASCAP/EMI April, ASCAP) HL
23 DO ME! (Willesden, BMI/Low Key, BMI/Baledat, BMI/Shik Star, ASCAP/Unicity, ASCAP)	41 LIES (2 Tuff-E-Nuff, BMI/Irving, BMI) CPP
53 DREAM BOY/DREAM GIRL (Micmaster, BMI/Charlie "Rock", BMI)	71 LIVIN' IN THE LIGHT (Orange Tree, BMI/Motherman, BMI)
79 EACH AND EVERY TIME (Jobete, ASCAP/Romanesque, ASCAP/Yu Gotta, BMI) CPP	81 LOOK INTO MY EYES (Tosha, ASCAP/Barbosa, ASCAP/Hit & Run, BMI/Hit & Hold, ASCAP/Andreula, ASCAP) WBM
59 EPIC (Big Thrilling, ASCAP/Vomit God, ASCAP) CLM	74 LOVE IS A ROCK (Dudes Tunes, ASCAP) WBM
8 EVERYBODY EVERYBODY (Lambardoni Edizioni, ASCAP/Intersong U.S.A., ASCAP) HL	96 LOVE IS THE RITUAL (War Bride, BMI/Hampstead, ASCAP/Pink, ASCAP)
88 FAIRWEATHER FRIEND (Kear, BMI/Epic/Solar, BMI/Greenskirt, BMI)	12 LOVE TAKES TIME (Vision Of Love, BMI/Been Jammin', BMI)
19 FEELS GOOD (Tony Toni Tone, ASCAP/Pri, ASCAP) WBM	44 LYIN' TO MYSELF (WB, ASCAP/Palancar, ASCAP/Intersong U.S.A., ASCAP) HL/WBM
20 FLY TO THE ANGELS (Topless, BMI/Chrysalis, BMI) CLM	99 MAKE YOU SWEAT (WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Rew, ASCAP/Vertim, ASCAP/Whole Nine Yards, ASCAP) WBM
40 FROM A DISTANCE (Julie Gold, BMI/Wing And Wheel, BMI/Irving, ASCAP) CPP	98 MENTIROSA (Varry White, ASCAP)
49 GEORGIA ON MY MIND (Peer, BMI) CPP	72 MILES AWAY (Virgin Songs, BMI/Small Hope, BMI/Paul Taylor, BMI) CPP
7 GIVING YOU THE BENEFIT (Kear, BMI/Epic/Solar, BMI) HL	70 MISSUNDERSTANDING (EMI April, ASCAP/Across 110th Street, ASCAP/Frank Nitty, ASCAP/Velle Int'l, ASCAP/Ness, Nitty & Capone, ASCAP/AI B. Surel, ASCAP)
33 GROOVE IS IN THE HEART (Delovey, ASCAP/Hancock, BMI)	18 MORE THAN WORDS CAN SAY (Pasta, ASCAP/De'Mar, ASCAP) WBM
60 HAVE YOU SEEN HER (Unichappell, BMI/Bust-It, BMI) HL/CLM	55 MY LOVE IS A FIRE (Warner-Tamerlane, BMI/Bayjun Beat, BMI/Green Lantern, BMI) WBM
46 HEART LIKE A WHEEL (Copyright Control)	27 MY, MY, MY (Kear, BMI/Epic/Solar, BMI/Tree, BMI/Greenskirt, BMI) HL
38 HEART OF STONE (Jesse Boy, ASCAP/Trippland,	

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 25 REPORTERS	SILVER ADDS 57 REPORTERS	BRONZE/ SECONDARY ADDS 165 REPORTERS	TOTAL ADDS 247 REPORTERS	TOTAL ON
I'M YOUR BABY TONIGHT WHITNEY HOUSTON ARISTA	22	45	135	202	202
MY LOVE IS A FIRE DONNY OSMOND CAPITOL	4	9	49	62	132
MIRACLE JON BON JOVI MERCURY	4	5	45	54	136
IMPULSIVE WILSON PHILLIPS SBK	1	9	40	50	167
NEW POWER GENERATION PRINCE PAISLEY PARK	4	7	21	32	33
FROM A DISTANCE BETTE MIDLER ATLANTIC	4	7	19	30	165
AND SO IT GOES BILLY JOEL COLUMBIA	3	6	21	30	41
FAIRWEATHER FRIEND JOHNNY GILL MOTOWN	4	5	18	27	34
GROOVE IS IN THE HEART DEEE-LITE ELEKTRA	2	4	20	26	125
BECAUSE I LOVE YOU STEVIE B LMR	0	4	22	26	119

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.

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HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	1	2	9	UNCHAINED MELODY VERVE 871 882-4/POLYDOR	THE RIGHTEOUS BROTHERS 2 weeks at No. 1
2	3	3	12	SOMETHING HAPPENED ON THE WAY... ATLANTIC 4-87885	◆ PHIL COLLINS
3	6	12	8	I DON'T WANT TO TALK ABOUT IT WARNER BROS. 4-19999	ROD STEWART
4	7	9	8	SAY A PRAYER A&M 1519	◆ BREATHE
5	2	1	16	OH GIRL COLUMBIA 38-73377	◆ PAUL YOUNG
6	4	7	8	PRAYING FOR TIME COLUMBIA 38-73512	GEORGE MICHAEL
7	11	14	6	LOVE TAKES TIME COLUMBIA 38-73455	◆ MARIAH CAREY
8	10	13	7	RHYTHM OF THE RAIN FULL MOON 34-73513/EPIC	◆ DAN FOGELBERG
9	9	8	11	HEART OF STONE ARISTA 2057	◆ TAYLOR DAYNE
10	15	24	3	FROM A DISTANCE ATLANTIC 4-87820	BETTE MIDLER
11	8	4	17	RELEASE ME SBK 05342	◆ WILSON PHILLIPS
12	5	5	14	AND SO IT GOES COLUMBIA 38-73442	BILLY JOEL
13	12	10	21	I DON'T HAVE THE HEART WARNER BROS. 4-19911	JAMES INGRAM
14	13	6	9	GEORGIA ON MY MIND COLUMBIA 38-73490	◆ MICHAEL BOLTON
15	14	11	16	COME BACK TO ME A&M 1475	◆ JANET JACKSON
16	20	28	3	BETTER NOT TELL HER ARISTA 2083	◆ CARLY SIMON
17	19	22	12	STOP RUNNING AWAY A&M 1514	◆ BRENDA RUSSELL
18	22	23	5	SOUL INSPIRATION ELEKTRA 4-64935	◆ ANITA BAKER
19	23	27	7	CLOSE TO YOU CHARISMA 4-98951	◆ MAXI PRIEST
20	16	16	12	TIME FOR LETTING GO REPRISE 4-19743	◆ JUDE COLE
21	25	25	5	TOO COOL TO FALL IN LOVE MCA 53938	JILL SOBULE
22	24	30	4	STRANDED CAPITOL 44621	◆ HEART
23	21	18	17	KING OF WISFUL THINKING EMI 50307	◆ GO WEST
24	18	17	21	VISION OF LOVE COLUMBIA 38-73348	◆ MARIAH CAREY
25	17	15	16	IF WISHES CAME TRUE ATCO 4-98953	◆ SWEET SENSATION
26	30	48	3	MORE THAN WORDS CAN SAY EMI 50324	◆ ALIAS
★★★ POWER PICK ★★★					
27	49	—	2	IMPULSIVE SBK 07337	◆ WILSON PHILLIPS
28	33	—	2	SO CLOSE ARISTA 2085	◆ DARYL HALL JOHN OATES
29	29	34	5	CAN'T STOP VIRGIN 4-98961	◆ AFTER 7
30	34	47	3	TEAR IT UP REPRISE 4-19710	MICHAEL MCDONALD
31	26	19	12	ADIOS ELEKTRA 4-64943	LINDA RONSTADT
32	38	42	5	NEVER IN A MILLION YEARS ATLANTIC 4-87865	LAURA BRANIGAN
33	28	21	21	CUTS BOTH WAYS EPIC 34-73395	◆ GLORIA ESTEFAN
34	32	38	6	MY, MY, MY MOTOWN 2033	◆ JOHNNY GILL
35	41	49	3	SHOW ME HEAVEN Geffen 4-19674	◆ MARIA MCKEE
36	31	29	18	TALK TO ME ELEKTRA 4-64964	◆ ANITA BAKER
37	39	45	3	GLAD TO BE ALIVE ELEKTRA 4-64960	◆ TEDDY PENDERGRASS & LISA FISHER
38	27	20	14	SKIES THE LIMIT WARNER BROS. 4-19867	FLEETWOOD MAC
39	37	40	6	I SHY AWAY REPRISE 4-19703	VONDA SHEPARD
40	35	37	4	THIS IS THE RIGHT TIME ARISTA 2049	◆ LISA STANSFIELD
★★★ HOT SHOT DEBUT ★★★					
41	NEW	1	1	I'M YOUR BABY TONIGHT ARISTA 2108	◆ WHITNEY HOUSTON
42	NEW	1	1	LYN' TO MYSELF ENIGMA 4-75084	◆ DAVID CASSIDY
43	43	39	26	DO YOU REMEMBER? ATLANTIC 4-87955	◆ PHIL COLLINS
44	46	35	27	IT MUST HAVE BEEN LOVE EMI 50283	◆ ROXETTE
45	NEW	1	1	FIRES OF EDEN COLUMBIA LP CUT	◆ JUDY COLLINS
46	40	36	23	TAKE IT TO HEART REPRISE 4-19828	◆ MICHAEL MCDONALD
47	36	31	18	ACROSS THE RIVER RCA 2621	◆ BRUCE HORNSBY & THE RANGE
48	NEW	1	1	LOST SOUL RCA 2704	◆ BRUCE HORNSBY & THE RANGE
49	42	33	8	UNTIL YOU COME BACK TO ME EPIC 34-73485	◆ BASIA
50	44	32	23	READY OR NOT VIRGIN 4-98995	◆ AFTER 7

PLUG PULLED ON HIT VIDEO USA

(Continued from page 10)

been the channel's main thrust over the last two years, some say to the detriment of the domestic service. The international programming is distributed through International Broadcast Systems. Executives at the Dallas-based IBS were attending the MIPCOM conference in France and could not be reached for comment.

Wodlinger would not comment on why Hit Video was pulled. However, sources indicate that the channel had run into financial trouble domestically. Programming that, according to Wodlinger, was aired on 57 stations as of January 1990, was appearing on only 32 stations by October.

"I had a number of conversations with Hit Video USA and they told me that although Connie kept trying to hedge it and say it's not over, the bottom line is people were fired and left. That basically says it all," says one source.

One of Hit Video's biggest affiliates, Los Angeles' KCAL, pulled the show in September. "We used it primarily as filler," says KCAL PD Matt Cooperstein. "And we didn't include it on the fall schedule because we'd decided to program in a different direction and show more movies. We had no problems with Hit Video, but as a programmer, I felt that the video marketplace was pretty well handled here and that we didn't need to air videos late at night."

In addition, Hit Video—which ran on a barter system—was having trouble selling its allotted 5 1/2 min-

utes per hour, according to a source.

Many of its affiliates, which ran the show late at night, were having trouble as well. "In general, you're never going to get big numbers with things that start at 2 a.m.," says Rick Heinz, local sales manager at KCAL. "In this marketplace, late-night [selling] is tough for everything."

Hit Video USA started five years ago as a 24-hour cable channel. In early 1988, it abandoned that format for broadcast TV, as well as scaling down its daily programming to seven hours. In February 1989, it upped its daily feed to 10 hours.

Label video promotion staffers saw the channel as a vital national tool, especially in areas of the country that didn't have cable.

Although Hit Video did not officially position itself as an MTV alternative, it often served as a national outlet for videos that were not getting play on the cable channel. In fact, Hit Video lodged a lawsuit against MTV four years ago over the latter's contracts with record labels calling for exclusive release of certain clips to MTV. That action was settled out of court.

"Hit Video USA was a valuable alternative for many of our developing artists that would have otherwise fallen through the cracks with other major national outlets," says Sean Fernald, manager of national video promotion for Capitol Records.

"My greatest concern is for the artists who will lose this key exposure because of Hit Video's exit," says

Lee Fehr, director of national video promotion for Arista. "When there was a music video that was not 'MTV-ready,' Hit Video was there with strong play."

Though it had ceased doing a lot of promotions, Hit Video USA did "a lot more studio interviews and features with artists than [some other national shows]," says Linda Ingrisano, director of national video promotion for Elektra Records.

Perhaps some of the best perspective comes from EMI director of national video promotion Lou Robinson, who was Hit Video's PD until January. "This was a major national outlet that's well respected by everyone in the whole record community," he says. "It had its regular core audience, almost like Hit Video groupies. There was a really active audience. I could tell from requests and mail."

Once at EMI, Robinson further realized Hit Video's value. "It was a great way to break a lot of pop acts. You didn't have to depend on MTV to break everything when they're already flooded with 50 videos each week. This hurts tremendously."

'Hippyckick' by U.K. trio Soho is heating up the States' dance clubs... see page 34

Billboard CROSSOVER RADIO AIRPLAY™

THIS WEEK	LAST WEEK	TITLE	ARTIST
TOP 40/DANCE Based on airplay reports from stations combining top 40, dance and urban music.			
1	1	ICE ICE BABY SBK 07335	VANILLA ICE
2	5	I DON'T HAVE THE HEART WARNER BROS. 4-19911	JAMES INGRAM
3	7	KNOCKIN' BOOTS EPIC 34-73450	CANDYMAN
4	4	CAN'T STOP VIRGIN 4-98961	AFTER 7
5	6	GIVING YOU THE BENEFIT MCA 53891	PEBBLES
6	9	BLACK CAT A&M 1477	JANET JACKSON
7	11	PRAY CAPITOL 44609	M.C. HAMMER
8	15	LOVE TAKES TIME COLUMBIA 38-73455	MARIAH CAREY
9	14	FEELS GOOD WING 877 436-4/POLYDOR	TONY! TONI! TONE!
10	3	CLOSE TO YOU CHARISMA 4-98951	MAXI PRIEST
11	8	EVERYBODY EVERYBODY RCA 2221	BLACK BOX
12	2	MY, MY, MY MOTOWN 2033	JOHNNY GILL
13	12	UNCHAINED MELODY VERVE 871 882-7/POLYDOR	THE RIGHTEOUS BROTHERS
14	13	ROMEO ISLAND 878 012-4	DINO
15	10	PRAYING FOR TIME COLUMBIA 38-73512	GEORGE MICHAEL
16	19	GROOVE IS IN THE HEART ELEKTRA 4-64934	DEE-LITE
17	17	CRAZY MOTOWN 2053	THE BOYS
18	23	BECAUSE I LOVE YOU (THE POSTMAN SONG) LMR 2724/RCA	STEVIE B
19	18	DREAM BOY/DREAM GIRL MCMAC 2539	CYNTHIA & JOHNNY O
20	16	SOMETHING HAPPENED ON THE WAY TO HEAVEN ATLANTIC 4-87885	PHIL COLLINS
21	28	WIGGLE IT CUTTING 4-98887/CHARISMA	2 IN A ROOM
22	—	I'M YOUR BABY TONIGHT ARISTA 2108	WHITNEY HOUSTON
23	29	HIPPYCHICK ATCO 4-98908	SOHO
24	20	LIES ATLANTIC 4-87893	EN VOGUE
25	21	DO ME! MCA 53848	BELL BIV DEVOE
26	—	ON THE WAY UP CHRYSALIS 23599	ELISA FIORILLO
27	—	SUICIDE BLONDE ATLANTIC 4-87860	INXS
28	26	DIRTY CASH (MONEY TALKS) MERCURY 875 802-7	THE ADVENTURES OF STEVIE V
29	24	POLICY OF TRUTH SIRE 4-19842/REPRISE	DEPECHE MODE
30	25	OOOPS UP ARISTA 2060	SNAP

THIS WEEK	LAST WEEK	TITLE	ARTIST
TOP 40/ROCK Based on airplay reports from stations combining top 40 and rock music.			
1	3	CHERRY PIE COLUMBIA 38-73510	WARRANT
2	2	FLY TO THE ANGELS CHRYSALIS 23527	SLAUGHTER
3	4	SUICIDE BLONDE ATLANTIC 4-87860	INXS
4	1	(CAN'T LIVE WITHOUT YOUR) LOVE AND AFFECTION DGC 4-19689	NELSON
5	5	CAN'T GET ENUFF ATLANTIC 4-87886	WINGER
6	6	SOMETHING HAPPENED ON THE WAY TO HEAVEN ATLANTIC 4-87885	PHIL COLLINS
7	7	POLICY OF TRUTH SIRE 4-19842/REPRISE	DEPECHE MODE
8	12	HIGH ENOUGH WARNER BROS. 4-19595	DAMN YANKEES
9	8	JOEY I.R.S. 73014	CONCRETE BLONDE
10	13	SOMETHING TO BELIEVE IN ENIGMA 44617/CAPITOL	POISON
11	11	L.A. WOMAN CHRYSALIS 23571	BILLY IDOL
12	9	BLAZE OF GLORY MERCURY 875 896-7	JON BON JOVI
13	10	HOW MUCH LOVE EMI 50302	VIXEN
14	18	MORE THAN WORDS CAN SAY EMI 50324	ALIAS
15	17	I DON'T LOVE YOU ANYMORE CAPITOL 44588	THE LONDON QUIREBOYS
16	16	DAYS LIKE THESE Geffen 4-19677	ASIA
17	21	SAME OL' SITUATION (S.O.S.) ELEKTRA 4-64942	MOTLEY CRUE
18	22	STRANDED CAPITOL 44621	HEART
19	15	BLACK CAT A&M 1477	JANET JACKSON
20	19	LOVIN' YOU'S A DIRTY JOB ATLANTIC 4-87844	RATT
21	14	JEALOUS BEGGAR'S BANQUET 4-19688/GEFFEN	GENE LOVES JEZEBEL
22	25	MILES AWAY ATLANTIC 4-87824	WINGER
23	—	MIRACLE MERCURY 878 392-4	JON BON JOVI
24	23	PRAYING FOR TIME COLUMBIA 38-73512	GEORGE MICHAEL
25	28	LOVE IS THE RITUAL A&M 1525	STYX
26	26	COME AGAIN WARNER BROS. LP CUT	DAMN YANKEES
27	—	THUNDERSTRUCK ATCO LP Cut	AC/DC
28	—	SO CLOSE ARISTA 2085	DARYL HALL JOHN OATES
29	20	UNSKINNY BOP ENIGMA 4-44584/CAPITOL	POISON
30	24	TIME FOR LETTING GO REPRISE 4-19743	JUDE COLE

BILLBOARD YEAR-END CHART AWARDS GO PRIME TIME

(Continued from page 1)

For the first time, Billboard will be compiling data from its international charts to create a special award recognizing the No. 1 recording artist of the world. This prize will be bestowed on the act with the best sales and airplay performances on a global basis.

A major rollout is planned for the show, according to co-executive producer David Saltz. An industry party will take place backstage throughout the taping, he says, with portions possibly included in the program.

Saltz, as well as executives at

BPI and Fox, emphasizes that the TV special will differ substantially from traditional awards shows. "What we won't have is podiums, envelopes, and losers. Everyone is a winner," he says.

Paul Flattery of FYI Productions, which is co-producing the show, says, "We're building a 360-degree set that will involve the audience in the center," eliminating the standard proscenium arch arrangement. According to Flattery, this novel configuration, in which a series of stages around the perimeter of the hangar will be

linked via walkways, reflects the global quality of the show.

"This salute is unique in that the winners reflect Billboard's year-end charts, which are based on ac-

'What we won't have is podiums, envelopes, and losers'

tual record sales and radio airplay for the prior year," says Sam Holdsworth, president of BPI's corporate development division. He adds, "We are pleased to be given the opportunity to honor the winners of our annual chart competition in front of all the fans who buy the records and listen to the broadcasts from which chart results are determined."

John Babcock Jr., president of

the BPI Publications Group, says, "This is an especially appropriate time of the year for the industry to have a show like this. People are thinking about music and year-end lists, and the industry is focusing on the successes it has had over the past year."

At Fox, president and chief operating officer Jamie Kellner says the show, aimed at the network's core audience of young adults, is founded on the importance of the Billboard charts, which he describes as "the most accurate means of measuring the popularity of music."

Furthermore, Kellner says he expects the program's credibility to increase every year, eventually becoming the industry's most prominent awards show. Correspondingly, Fox has enlisted Coca-Cola as a lead sponsor and has received commitments from other in-

terested parties.

Fox has also arranged to distribute the show internationally, tailoring the programming to suit each territory. For Europe, there will be special awards honoring the acts with the best sales and airplay performance, based on the pan-European charts published in Music & Media magazine.

Tickets for the taping will be distributed primarily through radio giveaways, according to John Bloodwell, creative director at BPI's Entertainment Marketing Group. Bloodwell says stations in 40 markets nationwide will participate in a promotional contest with the Taco Bell fast-food chain.

Two entrants in each market will win all-expenses-paid trips to the taping, he says. Los Angeles-area radio stations will participate in additional ticket giveaways.

STRAIT TAKES TOP NOD AT CMA AWARDS

(Continued from page 1)

year, for "The Dance."

Kathy Mattea repeated last year's victory, again winning the female-vocalist-of-the-year crown. Last year's Horizon winner, Clint Black, was proclaimed male vocalist of the year.

The late Keith Whitley and his widow, Lorrie Morgan, were honored with the vocal-event-of-the-year award for their heartrending single, "Til A Tear Becomes A Rose." Songwriters Jon Vezner and Don Henry claimed song-of-the-year honors with "Where've You Been," a recent hit for Mattea.

For the third year in a row, the Judds captured the vocal duo prize. Fiddler Johnny Gimble, for the fifth time, was named musician of the year.

With probably the strongest slate of nominations the CMA has ever put before its voting members, there was little opportunity for any real surprise winners. Still, there was plenty of room for sentiment. And, as is customary when country music honors are bestowed, the evening brimmed with sentimental moments.

The crowd leaped to its feet in approval of perennial underdog Gill's win for "When I Call Your Name." And savoring the moment with them, Gill joked, "I've been around for a long time; I've wanted this for a long time; and I'm gonna stand up here for a long time."

Some of the winners were not content with simply thanking those who had supported them. To help them accept album-of-the-year recognition for "Pickin' On Nashville," the Headhunters dragged to the stage Harold Shedd, PolyGram/Nashville's creative VP and the man who signed

them to the label. Brooks brought his wife Sandy onstage for his Horizon speech.

Mary-Chapin Carpenter, a bright-in-every-sense new voice in country music, instantly won the audience's affection with her lyrical lament for the world's most despised minority, the "Opening Act."

Randy Travis attracted a stageful of legends to help him sing two numbers from his "Heroes & Friends" album. He started by dueting with the incomparable George Jones and ended with a chorus that embraced Tammy Wynette, Vern Gosdin, and the King of the Cowboys, Roy Rogers.

For a moment, it sounded as though the Oak Ridge Boys had retreated to their gospel beginnings when they marched to the microphones and began singing "Just A Closer Walk With Thee." But by the time they advanced into "How Great Thou Art" and "Sixteen Tons," it was apparent that they were doing a greatest-hits introduction to the newest inductee into the Country Music Hall of Fame, Tennessee Ernie Ford.

Much of the show's easygoing flavor was attributable to the skill with which co-hosts Travis and Reba McEntire kept things moving. McEntire has always been a charmer, but Travis used to be absolutely wooden when he wasn't singing. He has since developed into a witty and self-confident performer.

The ceremony ended with a medley of Americana by the U.S. Air Force Cadet Chorale, Travis, McEntire, Gill, the Judds, and Lee Greenwood.

president of Crown Pacific, a big timber company in Oregon.

Both are operating under the umbrella name of Blixseth-Fach Entertainment Co., with the label carrying its initials, BFE.

"The company," says Fach, "began on a low-key basis in April 1989 after I made four separate trips to Portland to explore the music talent here with Blixseth." Two local acts have been recorded for release early next year. The first is Curtis Salgado & the Silettos. Salgado is a former vocalist for Roomful Of Blues and the Robert Cray Band. His album was produced in Portland by local producer/artist/writer Marlon McClain, whose production credits include Atlantic's Nu Shooz and

Christian Rapper D-Boy, 22, Dies In Dallas Singer Shot In Chest Outside Apartment Complex

■ BY BOB DARDEN

DALLAS—Christian rap artist Danny Rodriguez, better known as "D-Boy," died Oct. 6 at Baylor University Medical Center here a few hours after he received a gunshot wound to the chest while outside his apartment complex. He was 22.

Rodriguez was buried Oct. 8 in a private service in a South Dallas cemetery. A memorial was held the previous day at the Street Church Academy on Lawnview Avenue, where Rodriguez's parents ran an urban mission for inner-city gangs. More than 100 current and former gang members attended the memorial service.

Police say they have a possible suspect in the shooting and add that the murder does not appear to be gang-related.

Rodriguez's second Christian rap record for Frontline Music is scheduled for release later this month. His first release, "Plantin' A Seed," resulted in one of the first successful Christian radio rap singles, "Pick Yourself Up." He also recorded a cut on the just-released Forefront Christmas compilation, "Yo! Ho Ho!"

The Rodriguez family had devot-

ed their lives to working with troubled young people in gangs in a tough Dallas neighborhood. The Sunday before his death, D-Boy had delivered an emotional rap at the graveside service of a 15-year-old who had been killed in a gang skirmish. The rap was titled "Cease For Peace."

Mike MacLane, VP of corporate media relations at Frontline, says that D-Boy's death was a "shock to all of us in the Frontline family."

"But we can also rejoice in the

assurance that D-Boy will be doing his best rap with the angels in heaven from now until eternity. D-Boy was more than just an artist, he was a very close friend. His touch on our lives has changed the Frontline family forever."

Remembrances and donations for D-Boy, the Rodriguez family, and the Street Church Academy are suggested to Street Church Academy, 5215 Lawnview, Dallas, Texas 75227.

FIGHTS OVER JURY ETHNICITY BOG DOWN CREW TRIAL

(Continued from page 6)

that blacks comprise 13% of the county's population, but only 8.5% of the voter registration lists.

While Rogow says he wants a jury of blacks under 25, he adds that Broward County Judge June Johnson "was going to let us have a pretty wide range" when questioning potential jurors.

Early in the trial, prosecutors were denied a motion to have Johnson removed from the case because she had

studied under Rogow at Nova Law Center 15 years ago. During a break following that development, Luther Campbell signed autographs for 2 Live Crew fans in the courthouse.

Jury selection was expected to be completed by the end of the week, with testimony beginning Monday (15). If convicted, 2 Live Crew members could go to jail for a year and be fined \$1,000 each.

Industry Vets Form Portland-Based Label

■ BY IRV LIGHTMAN

NEW YORK—Two industry veterans have joined forces in Portland, Ore., to form a label and other music-related enterprises.

One is Charles Fach, who spent 20 years at Mercury/PolyGram Records in Chicago and New York. He operated the successful Mercury affiliate Smash Records, ran a production company with PolyGram in Nashville, and, in the same city, ran PolyGram-distributed Compleat Records, which had many top-10 recordings with Vern Gosdin.

The other partner is Oregon native Tim Blixseth, who recorded for Compleat as T.L. Lee, but more recently gave up his post as owner and

local Enigma act U-Krew. Salgado is managed by David Leiken and Shane Tappendorf, who operates Portland-based Double Tee Productions.

The second act is Dirty Rhythm, a local rock'n'roll band whose upcoming BFE album was recorded in Vancouver, British Columbia, and produced by Paul Dean of Loverboy fame. Bruce Allen, manager of BTO, Loverboy, and Bryan Adams, is helping oversee this project, according to Fach.

Fach says the company is negotiating for national distribution. He and Blixseth plan to move soon into new offices in the historic arts center of Portland. Meanwhile, they can be reached at 503-222-6657.

EXECUTIVE TURNTABLE

(Continued from page 6)

album promotion, **Lea Pisacane** associate director of album promotion, and **Linda Pina** associate manager of A&R administration. They were, respectively, Midwest regional promotion director, manager of national album promotion, and A&R administration coordinator for the label.

WEA Corp. in Burbank, Calif., names **Linda Tranah** national new release coordinator and **Shilah Morrow** national merchandising coordinator. They were, respectively, secretary to the executive VP of marketing, and in-house marketing representative for the company.

Wende Persons is named director of promotion and product management of Deutsche Grammophon in New York. She was program director/producer for WQED-FM.

PUBLISHING. **Lionel Conway** is named president of PolyGram/Island Music Publishing Group in Burbank, Calif. He was worldwide president of the Island Group of Publishing Companies.

Stacy Leib is named director of repertoire for Virgin Music in Los Angeles. She was professional manager for Island/PolyGram Music.

DISTRIBUTION. **Paul Reese** is named VP of operations and distribution systems at CEMA Distribution in Los Angeles. He was senior VP of distribution services at Ames Department Stores.

RELATED FIELDS. **Roger Brust** is named assistant VP of application systems at BMI in New York. He was director of application systems.



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Flying To Platinum. In keeping with the theme of Slaughter's new single and video, "Fly To The Angels," Chrysalis executives celebrate the band's success at DC-3 Restaurant, located on the landing strip of Santa Monica Airport near Los Angeles. The members of Slaughter received platinum awards for the debut album "Stick It To Ya" and prepared for the third leg of their U.S. tour with KISS. Shown, from left, are Tim Kelly and Mark Slaughter, Slaughter; John Sykes, president, Chrysalis; Joe Kiener, vice chairman, Chrysalis; Blas Elias, Slaughter; Budd Carr, the band's manager; Dana Strum, Slaughter; and Chris Wright, chairman, Chrysalis.

Casinos Rethink Concert Bet Summer Disappointing For N.J. Venues

■ BY MAURIE H. ORODENKER

ATLANTIC CITY, N.J.—This resort's hotel casinos, major venues for rock acts last summer, never realized their concert potential this past summer. A marked slowdown in the gambling industry—coupled with the financial woes of Donald Trump, who owns three of the 12 casinos here—caused the hotels to take a hard look at entertainment choices.

And when it comes to rock names, they often have been looking the other way.

True, the rock stars attract crowds. But those are not the kind of crowds that take to the gaming tables or the slot machines, say casino officials.

The feeling of the casino industry here is that rock acts should be presented as special events rather than as a fixed policy—like the December 1989 promotion of the Rolling Stones concerts at Convention Hall by Donald Trump for his next-door Trump's Plaza Hotel Casino. The new Trump Taj Mahal Casino Resort, a billion-dollar edifice opened in April, has a 5,200-seat arena, which had been viewed as a rock concert venue.

The only pop-rock star booked into the arena in its opening weeks, however, was Elton John for a May 18-20 stand. And during the month of July, the height of the season, Trump's arena featured the Moscow Circus. Acts featured since have included John Denver, James Taylor, Santana, Chicago, and Luther Vandross.

Following the Stones last year, Gary Selesner, president of Trump Plaza, said Trump would be a major player in bringing such stars as Paul McCartney and Madonna to the 12,000-seat Convention Hall. But those bookings did not materialize.

For the fall, Trump Plaza has been using "themed" bookings for a Broadway To Boardwalk series, featuring such singing stars of Broadway shows as Leslie Uggams, Betty Buckley, and Carol Lawrence.

Last July, Bally's 4,000-seat outdoor Grandstand at Bally's Grand featured rock concerts for 21 days. The Grand hosted 42 concerts at its outdoor amphitheater last summer, with acts running the gamut of rock, R&B, jazz, and pop. But this summer,

the bandstand was dismantled.

While ticket sales for the concerts were good for the most part, the bottom line was thin. According to casino president Richard Gillman, casino revenues for June, July, and August were short of the figures from the previous year, when the entertainment was traditional showroom fare.

The casinos' decision to turn their backs on rock acts mostly affected area concert promoters, such as Electric Factory Concerts in Philadelphia. Virtually all the concert bookings at the casinos were "four-wall" bookings. The promoters paid for the at-

'Atlantic City has changed its philosophy'

traction and got all or most of the gate receipts. The casinos paid for advertising and promotion.

Even before last summer's season was over, it was reported that Electric Factory was planning an even bigger rock roster for the summer of '90, and that Bally would build a permanent amphitheater adjacent to the arena. Last summer, Bally spent about \$1 million in setting up the Boardwalk Grandstand, including the cost of construction, staging, lighting, security, and accommodations for the performers. But all bets were off this past summer.

Not only did the concert crowds shun the casino, but they kept regular playing customers away, said Bally officials.

"Atlantic City has changed [its] philosophy somewhat," says Larry Magid of Electric Factory Concerts. But Magid does not fear rock and pop acts will be closed out of the resort city. "I think they're being more selective and a little more intelligent in the [level of] guarantees."

Electric Factory will have an ongoing relationship with the arena at the Trump Taj Mahal, says Magid, noting bookings in that venue of Fleetwood Mac, the Allman Brothers, and Basia. "The one thing I like about it," he adds, "is that you're in a [resort] market that can handle a higher ticket price."

4 MAJOR LABELS OK PHILIPS' DCC FORMAT

(Continued from page 1)

Japan Audio Fair in Tokyo. The technology is designed to record and play a new type of digital audiocassette as well as the conventional analog cassette.

According to Philips, DCC hardware will be introduced in the \$500-\$600 price range. Blank media is expected to cost under \$10, and the price range for prerecorded software will be similar to that for CDs, sources say.

The DCC announcement leaves unanswered several questions about the technical specifications of the system and the issue of home taping.

DCC will have "some variation" of the Serial Copy Management System (SCMS) that is used in consumer DAT, according to Philips, but that copy-protection system has already run into opposition from music publishing groups.

BMG issued a statement "qualifying" its endorsement of DCC by saying that the record company cannot "fully support any new recordable digital medium unless it has proper mechanisms for compensation for home copying."

According to Joel Schoenfeld, senior VP/general counsel for BMG, the company is referring to the need for a levy or royalty system and "we do need some level of assurance before we would consider putting out our repertoire on any new recordable digital format."

PolyGram and EMI also reaffirmed their commitments to a royalty or levy system to compensate for home taping losses, in addition to the use of SCMS.

"We are going to support any carrier that looks as if it's going to have general market support," says Guy Marriott, general counsel for EMI Music Worldwide. "We don't believe we can dictate the market, but we like what we've seen of the DCC and we believe it will have market support, so we've chosen to support it with our software."

Marriott notes that, while DAT may develop, it has been slow getting off the ground, and the analog aspect of DCC "clearly suggests to us that it looks like a more attractive hardware to consumers."

According to Schoenfeld, "the reason we've given qualified support to DCC is that our marketing people feel that, with further study and support, it would be a good new medium for our repertoire."

According to PolyGram N.V. spokeswoman Amanda Whitwell, the company is supporting DCC for several reasons, including the fact that the product is being positioned for a broader market.

"DCC players will be compatible with the existing music cassette, and DCC will be its replacement in due course," says Whitwell. "We believe that DAT is mainly a professional recording product, aimed at a small market segment. The cost of manufacturing DAT software does not make it an economical, mass-market product. We therefore do not anticipate competition between the two systems."

The cost and availability of high speed duplication systems for DAT has been cited by several record companies as a major obstacle to their releasing DAT software. According to Whitwell, high-speed duplication for DCC is under development, and other sources say that DCC duplication is expected to be less costly than DAT duplication.

Tandy Corp. of Fort Worth, Texas, has been working with Philips since early spring on the development of the format. Tandy will manufacture hardware and software for the DCC system in the U.S. and will sell them through its thousands of Radio Shack stores.

NEEDS BROAD SUPPORT

Philips spokeswoman Marika Van Hooren notes that the company chose to work with Tandy because it wants broad support for the system and Tandy is one of the few major consumer electronics players based in the U.S. Van Hooren adds that Phil-

'We like what we've seen of the DCC and we believe it'll have market support.'

ips is discussing the format with other hardware manufacturers as well.

Sony is not likely to be one of the first to embrace DCC, since it has invested heavily in DAT. "We're studying the situation, and it's nothing that we could commit to at this time," says Sheri Haber, senior public relations manager for Sony Corporate Communications in Park Ridge, N.J.

Although Philips has no plans to demonstrate the unit at the Japan Audio Fair, the recent announcements will most likely cause a stir at the exhibition, say industry observers.

According to Jan Geel, director of the Philips press office in Eindhoven, Netherlands, the company chose to make its announcement now "simply to allay persistent rumors and plain wrong-guessing which have built up in recent months. We wanted to tell the industry, 'yes, we're well into the development of the system.' We're confirming that because we now know we have the software industry support."

SPECS ARE UNKNOWN

Little technical information is available on the system. Although DCC is said to have CD-quality sound, no detailed specifications are yet available and few industry people have seen prototypes or demonstrations of the system.

In June, technical experts at record labels were given a presentation of DCC consisting of a CD which compared a digital master to a recording of a DCC output of the same master (Billboard, June 16).

Marv Bornstein, VP of quality control at A&M Records, attended that demonstration and notes that "the system sounded very good. It sounds like it could fly."

DCC's digital cassettes will have

the same dimensions as existing analog cassettes, and the system will use a stationary-head design. However, the amount of information that will be stored on the cassettes has not been determined.

"Our customers want something that sounds good," notes Howard Appelbaum, VP of 33-store Kemp Mill Music, based in Beltsville, M.D. "Obsolescence of hardware and software are not necessarily bad things for the health of our industry. Orderly transitions from one medium to another are generally good. If technology continues to qualitatively expand, consumers are going to vote one way or another, and I think it's good that they have the opportunity to vote."

What impact this technology will have on DAT remains to be seen. Consumer DAT hardware, bogged down for nearly four years by copy-protection problems, was introduced in June by Sony Corp. and now faces a lawsuit from music publishers concerned that its copy-protection mechanism does not address their interests.

BETTER MOUSETRAP

The DCC announcement could be another obstacle to DAT's growth, particularly since the recent DAT hardware introductions, including units from Technics, JVC, and Denon, do not have the support among record companies that DCC enjoys.

"[DCC] is certainly a better idea than DAT," says Russ Solomon, president of Tower Records, based in West Sacramento, Calif., which runs 59 record superstores in the U.S. "If they can fly it, it's going to be more successful than DAT. It's obviously a better system than DAT for the public."

According to Philips, DCC will have a mass market appeal, while DAT will keep its place in the professional and semi-pro high-end markets.

DAT hardware manufacturers seem to agree with Haber's statement that "someone who's got a need today is not put off by an announcement about something yet to come." Although no U.S. sales figures are available, they say they are pleased with the initial demand for the product.

"DAT is a reality and it has initial support from some labels," says Haber. "We think that as the installed base of product gets larger—by end of year we'll have portable and car units—there will be a greater market out there for prerecorded music, and we're hoping that more labels will bring out product to meet that demand."

Assistance in preparing this story was provided by Peter Jones in London.

MTV OFFERS RADIO STATION AS CONTEST PRIZE

(Continued from page 10)

have to be a U.S. citizen and meet the Commission's various legal, financial, and character requirements. An applicant with a drug conviction, for example, could be disqualified. Robinson says MTV will pay the FCC's \$565 fee for assignment and transfer of the license.

Although WSTT-AM is located in the building of the sister FM, the two facilities are separate and all the equipment in the AM facility—al-

though not the building or the land—is included in the sale. Giddens says the new owner will rent the building space for a "nominal fee."

In addition to the station, MTV is supplying the winner with \$10,000, a record library, and a party at the station with Billy Idol as the first guest DJ. MTV viewers can enter the contest by mailing in a postcard or calling a "900" number at a cost of 95 cents per call.

MINNESOTA BLACK MUSIC AWARDS DRAW TO CLOSE

(Continued from page 10)

year. Artists like Cherrelle, Alexander O'Neal, Andre Cymone, the reunited Time, and Prince have been part of the presentations in years past.

Key music awards were made to Capitol group Kool Skool, in the new-band category; to MCA act the Jets, in the multiple-winner R&B category; and to Derrick "Delight" Stevens, aka M.C. Seat Cat from the Paula Abdul track "Opposites Attract," in the rap category. A wealth of local talents were honored in various categories including gospel, blues, jazz, dance, acting, comedy, education, visual arts, songwriting, and radio.

MAYFIELD TRIBUTE

Performance segments, each focusing on a musical genre, provided the highlights of the program, which producer Pete Rhodes termed "one of the three best awards shows we've had." The all-star reggae performance, which featured members of local reggae band honoree Inertia and newly signed Epic band Ipso Facto, included a tribute to Curtis Mayfield. The R&B finale featured members of a local R&B winner, Mambo's Combo, as well as BrownMark, Cynthia Johnson, Jevetta Steele, A&M vocalist Vesta, R&B recording star Rockie Robbins, Robert "Kool" Bell, and Jellybean Johnson.

WGCI Chicago DJ Doug Banks, Vesta, and the Minneapolis-based

Robbins were the evening's hosts. Rhodes, who owns local FM cable radio station WRNB and with his wife, Kimberly Bedell-Rhodes, produced the MBMA events, explained that the awards program will be put to rest and that a networking and music education conference, scheduled for Oct. 1-2, 1991, will take its place next year. Apart from his longtime interest in artist education, Rhodes admits that one reason the awards will be discontinued is that almost all of the state's leading performers have been recognized at least once already.

"The awards were to expose black artists on a noncompetitive basis," says Rhodes. "After nine years and some 500 awards, we have exposed the white and black communities to the fact that musical contributions from African Americans in the state of Minnesota are enormous, and that they have played a part in the establishment of Minneapolis in the music industry... Our concern is the music and the artists themselves. Right now there are no conferences that deal specifically with black music and black artists." The conference will be kept small, he says, and will not dwell on the marketing and radio sides of the music business.

The awards closed a series of activities for Minnesota Black Music & Artists Week, which included a new-talent showcase Oct. 4 and two music business seminar sessions Oct. 5.

EROL'S MULLS POSSIBLE SALE

(Continued from page 5)

cases, require experienced, "upscale" franchisees who can afford the kind of stores planned—state-of-the-art, large, 4,000-square-foot locations stocking at least 5,000 titles and a 7,000-tape inventory.

At a press conference, Erol's executives, replying to the "too little, too late" comments, said that the chain was in the process of reviewing franchise applications. They also contended that the strength of Erol's computerized operation and its instant identity with the public in core markets will offset any late-start problems.

A source at 1,400-unit Blockbuster Video, the largest national video chain, says that his company has not recently approached Erol's about a

total buyout. Onaran has returned as the president and operating manager of Erol's since the resignation of president Carl Bellini "for personal reasons" last June. Bellini oversaw two major staff cutbacks that affected nearly half the headquarters' workforce.

Some in the industry have speculated that Bellini's departure followed a power struggle with Onaran. Insiders say similar problems led to the departure of other Erol's executives in the last few years, especially those in buying and marketing.

However, at the convention, Erol's executives told attendees the chain plans to displace West Coast/National Video as the second-largest chain within two years (see story, page 48).

Sony Has Big Plans For NYC

Times Sq. Screen To Show Vidclips

NEW YORK—The Sony Corp. of America, in conjunction with CBS Records and Columbia Pictures Entertainment, plans to install a JumboTron color video screen in Times Square here. A press conference announcing the rollout was held Oct. 10 at the Marriott Marquis Hotel.

The screen, measuring approximately 23 feet by 32 feet, will be the vehicle for a mass-media concept called Sony Video 1, which will deliver 15 hours of news and entertainment programming per day. Approximately 50% of the time will be devoted to advertising, according to Sony's Jeffrey Brooks, senior VP, corporate advertising. The rest, he says, will range from videoclips segments from CBS Rec-

ords acts to holiday messages and public-service announcements.

Bob Altshuler, senior VP of corporate information at CBS Records, says, "The visualization of our artists is an important tool in making their music more widely known to the public." He adds that video director Arnold Levine will work with Sony and CBS to create clip segments featuring CBS acts.

Sony officials say the new medium, which is scheduled to premiere on Thanksgiving Day, has the potential to reach 550 million people a year. The screen is being constructed on the north wall of 1 Times Square, an office building located between 42nd and 43rd streets and Broadway and Seventh Avenue.

FARR ARRAIGNED IN KICKBACK CASE

(Continued from page 5)

was released on \$10,000 bond.

John Farr's attorney, John Lundquist, declines to comment on the indictment or on whether he plans to negotiate a plea bargain with the U.S. attorney's office. Farr could not be reached for comment.

The 45-count indictment charges Farr with accepting approximately \$186,000 in bribes and kickbacks from Niemeyer between February 1985 and July 1986. Farr left Target in 1986.

The alleged payments were made through Orion Enterprises, a firm controlled by Niemeyer, according to the indictment. The indictment also says that John and Anna Marie Farr used an entity called AMF Enterprises, located at their residence in Maple Grove, Minn., to receive checks from Niemeyer.

Between November 1984 and January 1986, according to the indictment, Target purchased \$4.25 million worth of product from Record-Wide. Until November 1984, the indictment says, Target bought virtually no product from Record-Wide.

According to its advertisements, Record-Wide deals primarily in cutouts. Other sources indicate the firm also sold imports to Target while Farr was the buyer there.

Randall Lytle, owner of Record-Wide, was unavailable for comment at press time. No other Record-Wide executives could be reached.

The indictment also charges that between July 1985 and February 1986, Sherryl Lorenz Hayes, de-

scribed as a "close friend of John Farr," received \$12,000 from Farr in the form of checks written by Niemeyer and made out to Audio Plus, a firm allegedly controlled by Hayes.

Hayes has not been indicted.

The indictment represents the culmination of years of government investigation of Farr and his association with Record-Wide. According to assistant U.S. attorney Joseph Walbron, the investigation began after Target turned over information culled from its own internal investigation of Farr in 1986.

Despite the indictment, Walbron is not closing the door on further action by his office.

"I'm open to suggestions from the industry as to where I might find other incidences of similar activity involving these men," Walbron says. "I always proceed on the assumption that someone who had his hand out once probably had it out twice."

Walbron says he would be willing to grant immunity from prosecution "to those who fear their small part [in possibly illegal activity] might expose them to something larger."

Walbron would not disclose whether Hayes has been offered immunity in exchange for her testimony or even whether she is scheduled to testify.

In addition to the alleged kickbacks, Farr and his wife are charged with filing false income tax returns in 1986.

In the indictment, Farr and his wife are accused of claiming \$174,344

in income for AMF Enterprises, which they described as a firm selling audio and video products. According to the indictment, that income actually represented the proceeds from the kickbacks paid by Niemeyer to Farr.

Also, the indictment charges, Farr failed to declare \$12,000 of the total income to AMF—money the government charges was paid to Hayes.

Other counts in the indictment charge Farr with defrauding Target by depriving it "of property rights of both tangible and intangible natures," and by maintaining a relationship that represented a conflict of interest with his employment there.

The Farris and Niemeyer are also charged with mail fraud for using the U.S. mail for the interstate transport of checks for sums of money taken by fraud.

Farr left Commtron about two weeks before he was indicted. According to sources, he was not directly involved in sales at the nation's biggest video distributor, but was responsible for new business development. At press time, Commtron had no comment about why Farr left the company or his indictment.

Following his departure from Commtron, Farr set up a consulting firm, Farr & Associates. He is scheduled to speak at three functions of the Video Software Dealers Assn., and the trade group has received no notice of cancellation from him. A spokesman said VSDA would try to contact him to discuss his plans regarding the speaking engagements.

STING OPERATION TARGETS ADULT VID LABELS

(Continued from page 1)

Consumer Electronics Show last January in Las Vegas. Additional attempts by undercover law officers to place sting-type orders were reported at the annual Video Software Dealers Assn. convention in August, also in Las Vegas.

Few adult video manufacturers are willing to comment on the situation. One executive says, "They are building cases in the more conservative areas around the country—Oklahoma, Utah, and so forth—where they think they can win. We expect seven to 10 [firms] will be indicted."

In basic agreement is Louis Sirkin, an attorney who headed successful defenses in five adult video cases against Cincinnati-based The Video Store chain, which was then owned by Jack Messer, current VSDA president.

Sirkin, of the Cincinnati firm Sirkin, Pinales, Mezibou & Schwartz, says he expects adult firms will be prosecuted in multiple jurisdictions. "The government's strategy is to wear them out economically," he says.

Another part of its strategy uses the community standards prevailing in the most conservative parts of the country to entangle video suppliers based in more liberal states. Notes Tony Graham, U.S. attorney for the northern district of Oklahoma, "Under the law as we view community standards, what may be acceptable to the community in some areas of California, or Florida, or New York, or whatever, doesn't necessarily mean they are acceptable to the communities of Oklahoma, or North Dakota, Illinois or other places."

While not describing the Cal Vista investigation in Oklahoma as a "sting," Graham does say, "the ship-

ments into Oklahoma were received by the FBI."

VIDEO RETAILERS' STAKE

Although the Justice Department campaign is aimed at suppliers of pornography, video retailers across the country also have an important stake in the outcome, since many do a substantial business in adult tapes.

The VSDA has not taken an official position on the Cal Vista indictment or the federal campaign against adult video. Messer says that the national stance of VSDA grows out of the community standard issue, and he does not reveal any enlargement of the trade group's effort.

As for any VSDA liaison with the Adult Video Assn., Gloria Leonard, administrative director of the adult supplier group, says "it will probably continue on a state-by-state level."

One example was a meeting during the VSDA convention last August between representatives of the six California VSDA chapters and of the adult group. There were no national VSDA people present.

According to John Simmons, a Sacramento, Calif., video store owner and head of the VSDA chapter there, national VSDA principals agreed after the meeting to back the chapter's amicus curiae effort in a pending Sacramento case against adult book outlet L'Amour Shoppe. "We have [national VSDA] blessing," says Simmons.

In a more recent development, the six California chapters of VSDA formed a coalition at an organizational meeting Oct. 8 at the Marriott Hotel here. Simmons says he has pushed for such a coalition for four years, and that the new group has broadly based objectives, not just centering

on the adult video issue.

All the same, the group was addressed Oct. 8 by John Weston, of Weston & Sarno here, perhaps the most prominent defense attorney in adult video cases. Attending from the national VSDA office were Rick Karpel, director of regional chapters and government affairs, and Ken Dorrance, a VSDA board director who has three stores in suburban San Francisco.

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
				Compiled from a national sample of retail store, one-stop, and rack sales reports.	
				★ ★ NO. 1 ★ ★	
1	1	1	33	M.C. HAMMER ▲ CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM
2	4	5	4	GEORGE MICHAEL COLUMBIA 46898 (10.98 EQ)	LISTEN WITHOUT PREJUDICE VOL. 1
3	3	3	17	MARIAH CAREY ▲ COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY
4	2	2	28	WILSON PHILLIPS ▲ SBK 93745 (9.98)	WILSON PHILLIPS
5	13	46	3	INXS ATLANTIC 82140 (9.98)	X
6	19	55	3	AC/DC ATCO 91413 (9.98)	THE RAZORS EDGE
7	23	40	5	VANILLA ICE SBK 95325* (9.98)	TO THE EXTREME
8	5	6	29	BELL BIV DEVOE ▲ MCA 6387 (10.98)	POISON
9	7	14	4	WARRANT COLUMBIA 45487 (9.98 EQ)	CHERRY PIE
10	9	7	5	QUEENSRYCHE EMI 92806 (9.98)	EMPIRE
11	6	4	9	JON BON JOVI MERCURY 8464734 (10.98)	BLAZE OF GLORY/YOUNG GUNS II
12	8	9	8	SOUNDTRACK ● VARESE SARABANDE 5276*/MCA (9.98)	GHOST
13	10	10	13	POISON ▲ ENIGMA 91813/CAPITOL (9.98)	FLESH AND BLOOD
14	36	—	2	VAUGHAN BROTHERS ASSOCIATED 46225/EPIC (9.98 EQ)	FAMILY STYLE
15	12	11	66	MICHAEL BOLTON ▲ COLUMBIA 45012 (9.98 EQ)	SOUL PROVIDER
16	11	12	35	FAITH NO MORE ▲ SLASH 25878/REPRISE (9.98)	THE REAL THING
17	25	42	3	L.L. COOL J DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT
18	21	21	36	SLAUGHTER ▲ CHRYSALIS 21702* (9.98)	STICK IT TO YA
19	26	23	5	GARTH BROOKS CAPITOL 93866* (9.98)	NO FENCES
20	14	8	7	PRINCE PAISLEY PARK 27493/WARNER BROS. (12.98)	GRAFFITI BRIDGE
21	20	20	14	NELSON ● DGC 24290/GEFFEN (9.98)	AFTER THE RAIN
22	17	15	29	DEPECHE MODE ▲ SIRE 26081/REPRISE (9.98)	VIOLATOR
23	28	28	4	TOO SHORT JIVE 1348/RCA (9.98)	SHORT DOG'S IN THE HOUSE
24	18	19	47	PHIL COLLINS ▲ ATLANTIC 82050 (9.98)	... BUT SERIOUSLY
25	24	17	17	KEITH SWEAT ▲ VINTERTAINMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU
26	16	16	14	ANITA BAKER ▲ ELEKTRA 60922 (9.98)	COMPOSITIONS
27	15	13	6	LIVING COLOUR EPIC 46202 (9.98 EQ)	TIME'S UP
28	27	22	25	JOHNNY GILL ▲ MOTOWN 6283 (8.98)	JOHNNY GILL
29	29	47	3	JUDAS PRIEST COLUMBIA 46891 (9.98 EQ)	PAINKILLER
30	22	18	18	NEW KIDS ON THE BLOCK ▲ COLUMBIA 45129 (10.98 EQ)	STEP BY STEP
31	32	32	59	THE RIGHTEOUS BROTHERS ● VERVE 823662*/POLYDOR (6.98)	THE RIGHTEOUS BROTHERS GREATEST HITS
32	37	39	4	SOUNDTRACK WARNER BROS. 26316* (9.98)	TWIN PEAKS
33	39	29	11	WINGER ATLANTIC 82103 (9.98)	IN THE HEART OF THE YOUNG
34	31	24	29	SOUNDTRACK ▲ EMI 93492 (10.98)	PRETTY WOMAN
35	34	26	55	JANET JACKSON ▲ A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814
36	38	30	8	N.W.A RUTHLESS 7224/PRIORITY (6.98)	100 MILES AND RUNNIN'
37	35	31	4	NEIL YOUNG & CRAZY HORSE REPRISE 26315 (9.98)	RAGGED GLORY
38	44	57	4	RANDY TRAVIS WARNER BROS. 26310* (9.98)	HEROES & FRIENDS
39	30	27	7	RATT ATLANTIC 82127 (9.98)	DETONATOR
40	33	25	7	JANE'S ADDICTION WARNER BROS. 25993 (9.98)	RITUAL DE LO HABITUAL
41	40	33	7	ANTHRAX MEGAFORCE 846480/ISLAND (9.98)	PERSISTENCE OF TIME
42	70	—	2	BETTE MIDLER ATLANTIC 82129 (9.98)	SOME PEOPLE'S LIVES
43	87	—	2	GRATEFUL DEAD ARISTA 8634 (19.98)	WITHOUT A NET
44	42	34	29	SINEAD O'CONNOR ▲ ENSIGN 21759/CHRYSALIS (9.98)	I DO NOT WANT WHAT I HAVEN'T GOT
45	41	35	19	SNAP ● ARISTA 8536 (9.98)	WORLD POWER
46	56	70	4	PEBBLES MCA 10025 (9.98)	ALWAYS
47	NEW	▶	1	IRON MAIDEN EPIC 46905 (9.98 EQ)	NO PRAYER FOR THE DYING
48	43	37	57	MOTLEY CRUE ▲ ELEKTRA 60829 (9.98)	DR. FEELGOOD
49	45	36	56	AEROSMITH ▲ GEFFEN 24254 (9.98)	PUMP
50	84	—	2	INDIGO GIRLS EPIC 46820 (9.98 EQ)	NOMADS INDIANS SAINTS
51	NEW	▶	1	MEGADETH CAPITOL 91935 (9.98)	RUST IN PEACE
52	50	63	12	MAXI PRIEST CHARISMA 91384* (9.98)	BONAFIDE
53	60	109	3	THE ROBERT CRAY BAND FEATURING THE MEMPHIS HORNS MERCURY 846 652 (9.98 EQ)	MIDNIGHT STROLL
54	69	86	6	DEEE-LITE ELEKTRA 60957 (9.98)	WORLD CLIQUE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
55	46	44	11	LUKE FEATURING THE 2 LIVE CREW ● LUKE 91424/ATLANTIC (9.98)	BANNED IN THE U.S.A.
56	54	53	27	HEART ▲ CAPITOL 91820 (9.98)	BRIGADE
57	62	64	11	BLACK BOX RCA 2221 (9.98)	DREAMLAND
58	48	41	23	BILLY IDOL ▲ CHRYSALIS 21735 (9.98)	CHARMED LIFE
59	47	38	4	BOB DYLAN COLUMBIA 46794 (9.98 EQ)	UNDER THE RED SKY
60	52	61	7	SOUNDTRACK MCA 8039 (10.98)	PUMP UP THE VOLUME
61	58	68	31	THE BLACK CROWES DEF AMERICAN DEF 24278/GEFFEN (9.98)	SHAKE YOUR MONEY MAKER
62	51	51	5	RUSH MERCURY 838 936* (19.98 EQ)	CHRONICLES
63	55	54	20	CONCRETE BLONDE I.R.S. 82037*/MCA (9.98)	BLOODLETTING
64	49	43	14	HARRY CONNICK, JR. COLUMBIA 46146 (9.98 EQ)	WE ARE IN LOVE
65	53	48	26	EN VOGUE ● ATLANTIC 82084 (9.98)	BORN TO SING
66	65	65	24	GARTH BROOKS ▲ CAPITOL 90897 (8.98)	GARTH BROOKS
67	66	58	5	REBA MCENTIRE MCA 10016 (9.98)	RUMOR HAS IT
68	59	56	33	LISA STANSFIELD ▲ ARISTA 8554 (9.98)	AFFECTION
69	109	—	2	THE REPLACEMENTS SIRE 26298*/WARNER BROS. (9.98)	ALL SHOOK DOWN
70	57	49	9	BOOGIE DOWN PRODUCTIONS JIVE 1358/RCA (9.98)	EDUTAINMENT
71	63	45	20	MADONNA ▲ SIRE 26209/WARNER BROS. (10.98)	I'M BREATHLESS
72	78	79	30	DAMN YANKEES ● WARNER BROS. 26159 (9.98)	DAMN YANKEES
73	141	—	2	CARLY SIMON ARISTA 8650 (9.98)	HAVE YOU SEEN ME LATELY?
74	74	81	4	TAKE 6 REPRISE 25892 (9.98)	SO MUCH 2 SAY
75	61	50	67	DON HENLEY ▲ GEFFEN 24217 (9.98)	THE END OF THE INNOCENCE
76	73	75	22	TONY! TONI! TONE! ● WING 841 902/POLYDOR (8.98 EQ)	THE REVIVAL
77	64	59	49	TAYLOR DAYNE ▲ ARISTA 8581 (9.98)	CAN'T FIGHT FATE
78	71	74	53	AFTER 7 ● VIRGIN 91061 (9.98)	AFTER 7
79	68	60	19	THE JEFF HEALEY BAND ● ARISTA 8632 (9.98)	HELL TO PAY
80	72	62	22	PAULA ABDUL ▲ VIRGIN 91362 (9.98)	SHUT UP AND DANCE
81	81	80	72	CLINT BLACK ▲ RCA 9668 (8.98)	KILLIN' TIME
82	79	76	8	KEITH WHITLEY RCA 52277* (9.98)	GREATEST HITS
83	92	96	7	DINO ISLAND 846481 (9.98)	SWINGIN'
84	76	69	6	DON DOKKEN GEFFEN 24301 (9.98)	UP FROM THE ASHES
85	80	66	17	BAD COMPANY ATCO 91371 (9.98)	HOLY WATER
86	75	71	5	ROGER WATERS MERCURY 846 611* (19.98 EQ)	THE WALL - LIVE IN BERLIN
87	67	52	16	BRUCE HORNSBY & THE RANGE ● RCA 2041 (9.98)	A NIGHT ON THE TOWN
88	77	73	80	BONNIE RAITT ▲ CAPITOL 91268 (8.98)	NICK OF TIME
89	95	120	41	UB40 ● VIRGIN 91324 (9.98)	LABOUR OF LOVE II
90	82	78	22	VAN MORRISON MERCURY 841 970 1 (9.98 EQ)	THE BEST OF VAN MORRISON
91	88	84	113	NEW KIDS ON THE BLOCK ▲ COLUMBIA 40985 (9.98 EQ)	HANGIN' TOUGH
92	85	77	9	BRANFORD MARSALIS QUARTET/T. BLANCHARD MUSIC FROM "MO' BETTER BLUES" COLUMBIA 46792* (9.98 EQ)	
93	100	105	5	KATHY MATTEA MERCURY 842 330* (8.98 EQ)	A COLLECTION OF HITS
94	83	67	13	THE TIME PAISLEY PARK 27490/REPRISE (9.98)	PANDEMONIUM
95	89	85	72	BOB MARLEY AND THE WAILERS ▲ TUFF GONG 422-846-210/ISLAND (9.98 EQ)	LEGEND
96	94	95	45	THE KENTUCKY HEADHUNTERS ● MERCURY 838 744 (9.98 EQ)	PICKIN' ON NASHVILLE
97	99	102	10	WHISPERS CAPITOL 92957 (9.98)	MORE OF THE NIGHT
98	86	83	21	ICE CUBE ● PRIORITY 57120 (9.98)	AMERIKKA'S MOST WANTED
99	125	127	3	CARRERAS - DOMINGO - PAVAROTTI LONDON 430433*/POLYDOR (9.98 EQ)	CARRERAS-DOMINGO-PAVAROTTI IN CONCERT
100	90	82	28	DIGITAL UNDERGROUND ▲ TOMMY BOY 1026 (9.98)	SEX PACKETS
101	93	98	9	EXTREME A&M 5313 (8.98)	EXTREME II PORNOGRAFFITTI
102	96	92	9	THE NEVILLE BROTHERS A&M 5312 (8.98)	BROTHER'S KEEPER
103	97	88	10	VIXEN EMI 92923* (9.98)	REV IT UP
104	102	93	64	NEW KIDS ON THE BLOCK ▲ COLUMBIA 40475 (6.98 EQ)	NEW KIDS ON THE BLOCK
105	101	87	25	THE LIGHTNING SEEDS MCA 6404 (9.98)	CLOUDCUCKOOLAND
106	91	72	7	STRYPER ENIGMA 73527* (9.98)	AGAINST THE LAW
107	115	152	3	COCTEAU TWINS 4.A.D 93669/CAPITOL (9.98)	HEAVEN OR LAS VEGAS
108	111	110	13	VINCE GILL MCA 42321 (8.98)	WHEN I CALL YOUR NAME
109	108	99	65	THE 2 LIVE CREW ▲ LUKE 107 (9.98)	AS NASTY AS THEY WANNA BE

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

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PROFILE

SUMMER 1990 ARBITRONS

(Continued from page 69)

Call	Format	'89	'90	'90	'90
SALT LAKE CITY—(38)					
KKAT	country	10.6	10.7	8.5	9.3
KISN-FM	top 40	6.8	7.5	6.2	7.3
KBER	album	5.8	3.8	4.0	6.7
KSFI	AC	11.3	9.3	8.1	6.7
KSL	N/T	7.8	8.5	6.8	6.4
KLZX-AM-FM	cls rock	6.3	6.1	7.8	6.3
KCPX	top 40	4.9	5.8	5.4	5.3
KRSP-FM	album	2.0	2.9	4.2	5.1
KSOP-AM-FM	country	6.0	6.0	5.6	4.8
KJQN-FM	modern	2.0	2.9	4.1	4.0
KMGR-FM	AC	4.1	4.4	3.3	3.9
KZHT	top 40/dance	2.3	2.1	3.5	3.0
KLVV	AC	2.5	3.4	2.0	2.7
KALL	AC	2.9	3.7	2.6	2.6
KDYL	adult std	2.4	2.4	3.1	2.5
KZOL	oldies	1.3	.9	1.4	2.0
KLCY-FM	AC	2.7	1.7	2.1	1.9
KBZN	adult alt	1.8	.9	.7	1.8
KBCK	country	—	.5	1.7	1.5
KRSP	oldies	.6	.7	.4	1.5
KFAM	easy	.6	.7	.5	1.2
KISN	top 40	1.0	1.5	1.3	1.2
KTKK	N/T	1.3	2.6	2.1	1.2
CHARLOTTE, N.C.—(41)					
WSOC-FM	country	15.4	13.3	13.1	14.4
WPEG	urban	9.5	9.3	11.7	11.6
WCXZ	top 40/dance	8.0	9.2	8.9	7.5
WRFX	album	7.9	7.0	7.8	7.5
WMXC	AC	6.3	5.7	6.3	5.6
WWMG	oldies	4.8	4.7	4.4	5.0
WBT	AC	9.0	6.7	6.7	4.8
WEZC	AC	5.5	6.8	5.6	4.7
WTRD	country	3.7	5.3	3.5	4.7
WBT-FM	AC	4.8	4.8	3.9	4.6
WZZG	top 40	4.3	3.8	4.0	3.2
WXRC	album	1.2	1.2	2.1	1.9
WRDX	AC	.8	1.3	1.5	1.8
WFGW/WMIT	religious	1.1	.7	1.1	1.4
WGIV	urban	1.4	.8	.5	1.1
WGSP	religious	.4	1.7	.8	1.1
GREENSBORO, N.C.—(50)					
WTQR	country	13.8	18.2	15.3	18.6
WKRR	album	9.6	10.2	11.9	10.6
WJMH	urban	8.8	7.1	7.3	7.7
WQMG-FM	urban	4.5	5.8	6.0	5.2
WWWB	AC	5.2	5.8	5.6	4.8
WMOX-FM	oldies	4.9	3.4	3.4	4.7
WSJS	adult std	4.5	5.8	4.7	4.6
WKSI	top 40	3.9	4.2	4.7	4.0
WKZL	top 40	6.0	4.7	5.7	3.9
WMAG	AC	6.9	5.8	6.7	3.6
WPCM	country	1.4	1.6	1.5	2.5
WWMY	AC	3.0	3.4	2.9	2.5
WWGL	religious	1.0	1.3	1.0	1.9
WMFR	AC	1.9	1.9	1.2	1.7
WFMX	country	—	1.1	.7	1.6
WHPE	religious	1.4	1.3	.7	1.4
WRDX	AC	1.6	—	1.5	1.3
WAAA	urban	2.0	.8	1.5	1.0
RICHMOND, VA.—(55)					
WRVA	AC	11.7	9.6	11.5	12.5
WCDX	urban	9.6	11.4	10.9	11.7
WKHK	country	7.8	9.7	9.7	9.5
WRVQ	top 40	12.5	10.6	13.6	9.5
WRXL	album	12.1	9.3	10.3	8.7
WTVR-FM	easy	7.1	8.0	5.9	8.0
WMXB	AC	4.7	5.4	4.8	7.3
WPLC/WPLZ	urban	7.7	7.4	5.9	6.0
WVGO	oldies	4.0	3.4	3.2	3.7
WFTH	religious	.8	2.6	1.5	1.9
WQSF	AC	1.9	1.6	1.1	1.7
WAFX	cls rock	.6	1.5	.9	1.4
WRNL	oldies	7	1.0	.6	1.1
HONOLULU—(56)					
KQM-Q-AM-FM	top 40	12.4	12.6	12.4	12.3
KUMU-AM-FM	easy	10.7	8.0	11.1	10.8
KSSK	AC	9.8	11.9	10.1	9.4
KIKI-FM	top 40/dance	10.2	9.4	9.3	8.2
KSSK-FM	AC	7.2	9.1	7.5	6.9
KPOI	album	4.9	7.8	5.4	6.7
KCCN-FM	Hawaiian	—	—	2.2	6.4
KRTR-FM	AC	6.8	6.4	7.6	6.0
KHFX	cls rock	4.5	4.2	4.4	4.7
KCCN	Hawaiian	4.4	4.5	4.7	4.6
KGU	N/T	2.5	3.2	2.4	2.9
KDEO-FM	country	2.4	1.7	1.6	2.5
KHVV	N/T	4.0	2.6	2.8	2.4
KIKI	oldies	3.1	3.0	3.0	2.3
KHHH	adult alt	4.2	3.2	2.3	1.4
KISA	Hawaiian	—	.5	1.1	1.3
KAIM-FM	religious	1.2	1.8	1.0	1.0
KDEO	country	1.5	.7	.9	1.0
TULSA, OKLA.—(57)					
KWEN	country	9.5	12.4	11.0	11.3
KRMG	AC	9.3	10.2	9.5	10.9
KMOD	album	9.7	10.6	12.5	10.5
KMYZ-FM	top 40/rock	9.0	6.8	7.7	10.3
KBEZ	easy	8.9	6.5	8.2	7.7
KAYI	top 40	7.5	8.3	6.7	6.4
KQLL	oldies	6.6	4.9	4.5	6.4
KV00	country	7.5	8.3	6.3	5.4
KGTO/KRAV	AC	6.0	6.8	5.2	4.1
KV00-FM	country	3.4	2.5	4.2	3.6
KQMJ	AC	2.7	4.3	3.4	3.4
KBLK	urban	1.9	1.7	1.8	2.1
KTFX	country	1.3	3.0	1.7	1.8
KXOJ	religious	.9	.9	1.6	1.7
KCMA	classical	.7	1.4	1.4	1.0
WILKES-BARRE, PA.—(60)					
WKRR	top 40	13.4	15.5	17.1	17.9
WARM	AC	5.5	6.4	7.5	6.6
WEZK	album	8.0	7.9	7.5	6.1
WNAK	adult std	8.6	6.3	4.5	5.3
WMGS	AC	4.9	5.1	4.3	4.8
WDLS	country	2.4	2.5	3.5	4.2
WFJL	AC	4.9	2.4	3.4	4.2
WGBI-FM	AC	2.8	2.5	2.4	3.6
WVSH	easy	5.3	3.2	3.1	2.7
WSDG	oldies	1.8	2.3	2.8	2.3
WHLM	top 40	1.8	1.8	2.5	2.2
WWRB	top 40	2.9	3.3	3.6	2.2
WBAX	adult std	1.8	1.4	2.3	2.0
WEAY	oldies	1.8	2.3	2.5	2.0
WILK	N/T	1.3	1.4	1.0	1.9
WICK	easy	1.5	1.5	1.4	1.7
WZZO	album	1.8	2.4	1.5	1.7
WFMZ	easy	1.3	.9	.9	1.6
WARD	N/T	2.1	1.4	1.9	1.4
WLEV	AC	.7	.9	.8	1.1
RALEIGH/DURHAM, N.C.—(61)					
WRDU	album	8.2	9.2	10.4	12.3
WQOK	urban	7.6	7.7	8.0	9.0
WQDR	country	6.9	8.4	6.9	7.0
WFXC	urban	6.6	5.9	4.8	6.3

WPTF	AC	7.1	7.6	6.6	6.2
WRAL	AC	7.2	7.2	7.4	6.2
WDCG	top 40	7.2	6.6	8.5	5.9
WYLT	AC	5.1	3.3	4.0	5.0
WTRG	oldies	5.6	5.2	5.9	3.6
WDUR	religious	1.6	2.1	2.3	2.6
WPCM	country	.9	1.1	1.9	2.5
WZZU	album	4.3	3.3	3.0	2.4
WDNC	adult std	3.0	2.7	2.2	2.1
WCLY	religious	.6	1.3	—	1.7
WLLE	religious	2.6	2.9	1.8	1.6
WNNB	adult alt	3.4	2.0	3.4	1.4
TUCSON, ARIZ.—(64)					
KRQQ	top 40	16.7	18.1	20.1	16.8
KIIM	country	9.3	13.7	13.5	13.4
KCEE/KWFM	oldies	9.9	7.9	7.3	10.0
KLPX	album	10.0	8.0	8.4	9.9
KKLD	AC	6.3	7.2	7.5	7.6
KQYT	easy	2.0	2.8	3.6	3.8
KNST	N/T	4.9	3.3	3.2	3.6
KGVY	adult std	5.3	2.9	4.5	3.0
KQTL	Spanish	.8	1.8	2.1	2.7
KUPD	album	3.6	4.3	2.7	2.6
KXEW	Spanish	3.5	4.3	1.6	2.6
KCUB	country	1.7	.9	1.2	2.4
KMRR	adult std	3.9	3.0	4.0	2.3
KTKT	AC	1.7	1.3	1.3	1.4
KTUC	N/T	1.9	1.1	1.5	1.2
KTZR	Spanish	.8	2.4	1.5	1.1
GRAND RAPIDS, MICH.—(66)					
WGRD-FM	top 40	8.0	9.1	11.5	11.2
WKLQ	album	6.5	5.8	5.9	9.4
WOOD-FM	easy	9.5	9.7	10.0	8.7
WLHT	AC	7.7	7.2	6.3	8.0
WODJ	oldies	3.9	7.4	6.5	6.5
WCUZ-FM	country	11.0	8.5	6.8	6.4
WLAV-FM	album	8.5	6.4	6.8	5.2
WJFM	cls rock	5.5	3.0	2.6	5.0
WSNX-AM-FM	top 40	3.3	2.8	3.5	4.0
WMUS-FM	country	4.4	5.0	2.7	3.8
WOOD	AC	6.4	6.5	5.1	3.3
WFUR-FM	religious	2.0	3.0	2.0	2.4
WKWM	urban	1.9	1.4	1.4	2.2
WCUZ	country	1.5	1.5	2.9	1.5
WYXX	AC	1.6	2.9	3.4	1.5
WHTC	AC	1.1	1.0	1.3	1.4
SYRACUSE, N.Y.—(67)					
WYYY	AC	14.1	11.3	12.8	12.3
WNTQ	top 40	11.4	12.8	9.7	9.4
WSYR	AC	9.6	9.7	9.3	8.8
WKFM	cls rock	6.2	8.0	7.9	8.3
WAQX	album	6.7	7.5	7.6	6.6
WSEN-AM-FM	oldies	5.5	5.6	3.8	4.2
WRHP	easy	6.9	5.6	7.1	4.0
WHEN	AC	3.3	3.5	3.1	3.3
WNDR	country	1.7	2.0	1.4	2.6
WSCP-AM-FM	country	1.8	2.0	2.7	2.6
WEZG	easy	3.1	3.4	3.4	2.5
WFBL	adult std	4.5	2.9	2.8	2.5
WMHR	religious	1.3	1.3	1.0	2.3
WFRG-AM-FM	country	.8	1.1	2.1	2.2
WPCX	country	2.1	2.8	3.2	2.2
WOUR	album	1.8	1.3	1.2	1.4
WXRA	adult std	1.5	1.5	1.6	1.3
KNOXVILLE, TENN.—(69)					
WIVK-AM-FM	country	37.7	34.3	32.1	35.2
WOKI	top 40	11.2	8.4	12.8	12.1
WMYU	AC	9.1	12.8	14.9	11.9
WIMZ-AM-FM	album	9.4	10.7	10.6	10.0
WEZK	AC	10.0	11.4	8.5	8.7
WQBB	adult std	1.4	1.4	1.6	2.4
WRJZ	religious	1.4	.6	1.4	2.0
WCKS	cls rock	1.6	2.2	1.8	1.7
WKNF	oldies	1.6	1.3	1.1	1.3
WGAP	country	1.6	2.4	1.1	1.2
OMAHA, NEB.—(70)					
KESY-AM-FM	AC				

Billboard® TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
110	135	139	30	ALAN JACKSON ● ARISTA 8623 (8.98)	HERE IN THE REAL WORLD
111	106	115	5	LOS LOBOS SLASH 26132/WARNER BROS. (9.98)	THE NEIGHBORHOOD
112	139	134	14	STEVIE NICK LMR 2307/RCA (9.98)	LOVE & EMOTION
113	129	103	5	DAN FOGELBERG FULL MOON 45059*/EPIC (9.98 EQ)	THE WILD PLACES
114	124	121	15	GARY MOORE CHARISMA 91369* (9.98)	STILL GOT THE BLUES
115	110	97	8	PIXIES 4.A.D. 60963/ELEKTRA (9.98)	BOSSANOVA
116	142	149	8	TRIXTER MECHANIC 6389/MCA (9.98)	TRIXTER
117	98	104	46	KENNY G ▲ ARISTA 13-8613 (1.3.98)	LIVE
118	134	144	3	THE PARTY HOLLYWOOD 60980*/ELEKTRA (9.98)	THE PARTY
119	114	107	118	PAULA ABDUL ▲7 VIRGIN 90943 (9.98)	FOREVER YOUR GIRL
120	144	118	13	IGGY POP VIRGIN 91381 (9.98)	BRICK BY BRICK
121	123	135	4	THE JUDDS CURB 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE
122	113	114	51	BILLY JOEL ▲3 COLUMBIA 44366 (9.98 EQ)	STORM FRONT
123	120	116	44	STEVIE RAY VAUGHAN & DOUBLE TROUBLE ● EPIC 45024 (9.98 EQ)	IN STEP
124	116	108	53	LINDA RONSTADT (FEA. A. NEVILLE) ▲ CRY LIKE A RAINSTORM, HOWL LIKE THE WIND ELEKTRA 60872 (9.98)	
125	153	167	3	JAMES INGRAM QWEST 25924/WARNER BROS. (9.98)	IT'S REAL
126	121	111	12	CHEAP TRICK EPIC 46013 (9.98 EQ)	BUSTED
127	118	91	48	ERIC CLAPTON ▲ DUCK 26074/REPRISE (9.98)	JOURNEYMAN
128	138	145	13	ERIC JOHNSON CAPITOL 90517 (9.98)	AH VIA MUSICOM
129	130	128	21	GEORGE STRAIT ● MCA 6415 (9.98)	LIVIN' IT UP
130	107	90	7	DURAN DURAN CAPITOL 94292 (9.98)	LIBERTY
131	126	113	20	STEVE VAI ● RELATIVITY 1037 (9.98)	PASSION AND WARFARE
132	177	—	2	TODAY MOTOWN 6309 (9.98)	THE NEW FORMULA
133	104	89	15	SOUNDTRACK ● DGC 24294/GEFFEN (10.98)	DAYS OF THUNDER
134	105	94	22	THE SUNDAYS DGC 24277/GEFFEN (9.98)	READING, WRITING AND ARITHMETIC
135	150	156	9	URBAN DANCE SQUAD ARISTA 8640 (9.98)	MENTAL FLOSS FOR THE GLOBE
136	112	117	65	GLORIA ESTEFAN ▲2 EPIC 45217 (9.98 EQ)	CUTS BOTH WAYS
137	143	130	5	BREATHE A&M 5320 (8.98)	PEACE OF MIND
138	133	126	9	DREAD ZEPPELIN I.R.S. 82048*/MCA (9.98)	UN-LED-ED
139	119	125	11	D-NICE JIVE 12021/RCA (9.98)	CALL ME D-NICE
140	103	100	26	PUBLIC ENEMY ▲ DEF JAM 45413/COLUMBIA (9.98 EQ)	FEAR OF A BLACK PLANET
141	117	101	14	ALLMAN BROTHERS BAND EPIC 46144 (9.98 EQ)	SEVEN TURNS
142	190	—	2	TEENA MARIE EPIC 45101 (9.98 EQ)	IVORY
143	140	131	6	BOB MOULD VIRGIN 91395 (9.98)	BLACK SHEETS OF RAIN
144	132	133	10	SPECIAL ED PROFILE 1297 (9.98)	LEGAL
145	137	119	16	JOHN HIATT A&M 5310 (8.98)	STOLEN MOMENTS
146	146	138	92	SOUNDTRACK ▲2 ATLANTIC 81933 (9.98)	BEACHES
147	174	195	3	ALIAS EMI 93908* (9.98)	ALIAS
148	127	123	10	GENE LOVES JEZEBEL BEGGAR'S BANQUET 24260/GEFFEN (9.98)	KISS OF LIFE
149	131	124	21	X-CLAN 4TH & B'WAY 444 019/ISLAND (9.98)	TO THE EAST, BLACKWARDS
150	154	141	19	MILLI VANILLI ● ARISTA 8622 (9.98)	THE REMIX ALBUM
151	149	132	21	WORLD PARTY ENSIGN 21654/CHRYSALIS (9.98)	GOODBYE JUMBO
152	128	112	34	BASIA ● EPIC 45472 (9.98 EQ)	LONDON WARSAW NEW YORK
153	152	129	45	SOUNDTRACK ▲ WALT DISNEY 6403B* (8.98)	THE LITTLE MERMAID
154	166	161	7	TEXAS TORNADOS REPRISE 26251* (9.98)	TEXAS TORNADOS
155	122	106	13	BONNIE RAITT WARNER BROS. 26242* (12.98)	THE BONNIE RAITT COLLECTION

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)*	TITLE
156	189	—	2	VARIOUS ARTISTS NARADA 63095*/MCA (9.98)	THE NARADA WILDERNESS COLLECTION
157	162	174	3	DEREK & THE DOMINOS POLYDOR 847 083* (35.98 EQ)	THE LAYLA SESSIONS
158	161	159	9	YANNI PRIVATE MUSIC 2067* (9.98)	REFLECTIONS OF PASSION
159	156	150	16	MICHAEL FRANKS REPRISE 26183 (9.98)	BLUE PACIFIC
160	158	142	10	WAS (NOT WAS) CHRYSALIS 21778* (9.98)	ARE YOU OKAY?
161	170	166	6	SWEET F.A. MCA 6400 (9.98)	STICK TO YOUR GUNS
162	145	158	11	PAUL YOUNG COLUMBIA 46755* (9.98 EQ)	OTHER VOICES
163	147	143	14	SUICIDAL TENDENCIES EPIC 45389 (9.98 EQ)	LIGHTS... CAMERA... REVOLUTION
164	151	151	33	ORIGINAL LONDON CAST POLYDOR 8315631 (10.98 EQ)	PHANTOM OF THE OPERA HIGHLIGHTS
165	169	171	5	STEEL HEART MCA 6368 (9.98)	STEEL HEART
166	NEW ▶	—	1	THE SOUP DRAGONS BIG LIFE 842 985/MERCURY (8.98 EQ)	LOVEGOD
167	136	136	8	ASIA GEFFEN 24298 (9.98)	THEN & NOW
168	148	140	19	ALABAMA ● RCA 2108* (9.98)	PASS IT ON DOWN
169	NEW ▶	—	1	HOUSE OF LORDS RCA 2170 (9.98)	SAHARA
170	185	173	30	TRAVIS TRITT ● WARNER BROS. 126094 (9.98)	COUNTRY CLUB
171	173	148	8	VARIOUS ARTISTS POLYDOR 8470424 (1.9.98)	KNEBORTH: THE ALBUM
172	160	163	6	THE 2 LIVE JEWS KOSHER 3328/HOT (8.98)	AS KOSHER AS THEY WANNA BE
173	165	137	22	TYLER COLLINS RCA 9642 (8.98)	GIRLS NITE OUT
174	167	155	22	SOCIAL DISTORTION EPIC 46055 (9.98 EQ)	SOCIAL DISTORTION
175	194	187	16	DAVID BAERWALD A&M 5289 (8.98)	BEDTIME STORIES
176	182	198	14	D.J. MAGIC MIKE CHEETAH 9403 (9.98)	BASS IS THE NAME OF THE GAME
177	180	175	55	MELISSA ETHERIDGE ● ISLAND 91285/ATLANTIC (9.98)	BRAVE AND CRAZY
178	168	122	12	KYPER ATLANTIC 82116 (9.98)	TIC-TAC-TOE
179	163	146	19	SOUL II SOUL ● VIRGIN 91367 (9.98)	VOL. II - 1990 - A NEW DECADE
180	176	177	91	JOURNEY ▲2 COLUMBIA 44493 (9.98 EQ)	JOURNEY'S GREATEST HITS
181	181	162	13	KID FROST VIRGIN 91377 (9.98)	HISPANIC CAUSING PANIC
182	157	147	36	RICKY VAN SHELTON ● COLUMBIA 45250 (8.98 EQ)	RVS III
183	171	160	51	LUTHER VANDROSS ▲ EPIC 45320 (13.98 EQ)	THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE
184	172	168	8	OLETA ADAMS FONTANA 846-346/MERCURY (9.98)	CIRCLE OF ONE
185	NEW ▶	—	1	SYDNEY YOUNGBLOOD ARISTA 8651 (9.98)	SYDNEY YOUNGBLOOD
186	200	165	112	AC/DC ▲9 ATLANTIC 16018 (6.98)	BACK IN BLACK
187	199	170	15	HOTHOUSE FLOWERS POLYDOR 828101 (8.98 EQ)	HOME
188	NEW ▶	—	1	THE GETO BOYS DEF AMERICAN 24306 (8.98)	THE GETO BOYS
189	175	178	140	ORIGINAL LONDON CAST ▲ POLYDOR 831 273 (17.98 EQ)	PHANTOM OF THE OPERA
190	164	176	19	POOR RIGHTEOUS TEACHERS PROFILE 1289 (9.98)	HOLY INTELLECT
191	NEW ▶	—	1	LALAH HATHAWAY VIRGIN 91382 (9.98)	LALAH HATHAWAY
192	159	153	15	SONIC YOUTH DGC 24297/GEFFEN (9.98)	GOO
193	NEW ▶	—	1	KING TEE CAPITOL 92359 (9.98)	AT YOUR OWN RISK
194	186	186	37	NINE INCH NAILS TVT 2610 (8.98 EQ)	PRETTY HATE MACHINE
195	183	182	56	BILLY JOEL ▲2 COLUMBIA 40121 (11.98 EQ)	GREATEST HITS VOL. I & II
196	178	164	10	GEORGE LAMOND COLUMBIA 45488* (9.98 EQ)	BAD OF THE HEART
197	196	179	16	WYNTON MARSALIS COLUMBIA 46143 (9.98 EQ)	STANDARD TIME VOL. 3 - THE RESOLUTION OF ROMANCE
198	187	154	11	JOHNNY VAN ZANT ATLANTIC 82110 (9.98)	BRICKYARD ROAD
199	179	—	2	ROBERT JOHNSON COLUMBIA 46222 (11.98 EQ)	THE COMPLETE RECORDINGS
200	155	157	18	GLENN MEDEIROS MCA 6399 (9.98)	GLENN MEDEIROS

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

The 2 Live Crew 109	Maniah Carey 3	Melissa Etheridge 177	INXS 5	Bob Marley And The Wailers 95	PIXIES 115	Ghost 12	UB40 89
The 2 Live Jews 172	Carreras - Domingo - Pavarotti 99	Extreme 101	Iron Maiden 47	Wynton Marsalis 197	Poison 13	The Little Mermaid 153	Urban Dance Squad 135
Paula Abdul 80, 119	Cheap Trick 126	Faith No More 16	Janet Jackson 35	Kathy Mattea 93	Poor Righteous Teachers 190	Pretty Woman 34	Steve Vai 131
AC/DC 6, 186	Eric Clapton 127	Dan Fogelberg 113	Alan Jackson 110	Iggy Pop 120	Magi Priest 52	Pump Up The Volume 60	Johnny Van Zant 198
Oleta Adams 184	Cocteau Twins 107	Jane's Addiction 40	Jane's Addiction 40	Glenn Medeiros 200	Prince 20	Twin Peaks 32	Luther Vandross 183
Aerosmith 49	Phil Collins 24	Billy Joel 122, 195	Eric Johnson 128	George Michael 2	Public Enemy 140	Vanilla Ice 7	VARIOUS ARTISTS
After 7 78	Tyler Collins 173	Robert Johnson 199	Robert Johnson 199	Bette Midler 42	Queensryche 10	The Soup Dragons 166	Knebworth: The Album 171
Alabama 168	Concrete Blonde 63	Journey 180	Journey 180	Milli Vanilli 150	Bonnie Raitt 88, 155	Special Ed 144	The Wilderness Collection 156
Alias 147	Harry Connick, Jr. 64	Judas Priest 29	Judas Priest 29	Gary Moore 114	Ratt 39	Stevie B 112	Stevie Ray Vaughan 123
Allman Brothers Band 141	D-Nice 139	The Judds 121	The Judds 121	Van Morrison 90	The Replacements 69	George Strait 129	Vaughan Brothers 14
Anthrax 41	D.J. Magic Mike 176	Grateful Dead 43	Grateful Dead 43	Motley Crue 48	The Righteous Brothers 31	Stryper 106	Vixen 103
Asia 167	Damn Yankees 72	M.C. Hammer 1	M.C. Hammer 1	Bob Mould 143	The Robert Cray Band 53	Suicidal Tendencies 163	Warrant 9
Bad Company 85	Taylor Dayne 77	Lalah Hathaway 191	Lalah Hathaway 191	N.W.A 36	Linda Ronstadt 124	The Sundays 134	Was (Not Was) 160
David Baerwald 175	Deee-Lite 54	The Jeff Healey Band 79	The Jeff Healey Band 79	New Kids On The Block 30, 91, 104	Rush 62	Keith Sweat 25	Roger Waters 86
Anita Baker 26	Depeche Mode 22	Heart 56	Heart 56	The Neville Brothers 102	Neil Young 158	Sweet F.A. 161	Whispers 97
Basia 152	Derek & The Dominos 157	Don Henley 75	Don Henley 75	Nine Inch Nails 194	Take 6 74	Take 6 74	Keith Whitley 82
Bell Biv DeVoe 8	Digital Underground 100	Bruce Hornsby & The Range 87	Bruce Hornsby & The Range 87	Sinead O'Connor 44	Texas Tornados 154	Texas Tornados 154	Wilson Phillips 4
Black Box 57	Dino 83	Hothouse Flowers 187	Hothouse Flowers 187	ORIGINAL LONDON CAST	The Time 94	The Time 94	Winger 33
The Black Crowes 61	Don Dokken 84	House Of Lords 169	House Of Lords 169	Phantom Of The Opera 189	Today 132	Today 132	World Party 151
Clint Black 81	Dread Zeppelin 138	Ice Cube 98	Ice Cube 98	Phantom/Highlights 164	Tony! Toni! Tone! 76	Tony! Toni! Tone! 76	X-Clan 149
Michael Bolton 15	Duran Duran 130	Billy Idol 58	Billy Idol 58	The Party 118	Too Short 23	Too Short 23	Randy Whitley 38
Jon Bon Jovi 11	Bob Dylan 59	Indigo Girls 50	Indigo Girls 50	Pebbles 46	Travis Tritt 170	Travis Tritt 170	Neil Young & Crazy Horse 37
Boogie Down Productions 70	En Vogue 65	James Ingram 125	James Ingram 125		Trixter 116	Trixter 116	Sydney Youngblood 185
Branford Marsalis Quartet 92	Gloria Estefan 136						
Breathe 137							
Garth Brooks 19, 66							

Feds Hit Bogus-Tape Sales On N.Y. Streets

Stiff Penalties Cited Under The Ex Parte Action

NEW YORK—U.S. marshals confiscated an estimated 7,300 counterfeit cassette tapes during an *ex parte* seizure of product from street vendors, newsstands, and retail outlets here Sept. 20 and 21.

Assisted by members of the Recording Industry Assn. of America and Artists Against Counterfeit Tapes, this court-ordered action was the second such sweep through New York within the past two months. This brings the total number of tapes seized to approximately 16,400.

Ex parte seizures are civil actions that allow the confiscation of counterfeit goods, as well as of the means of making such goods. Offenders are liable for three times the amount of their profits or damages to aggrieved

parties, whichever is greater.

Under *ex parte*, criminal penalties are sometimes harsher for those who deal in counterfeit cassettes than in other products, such as T-shirts, posters, etc. A first-time offense could yield a \$50,000 fine and a possible prison term of five years. Repeat offenders could face a \$1 million fine and 15 years in prison.

According to Steven J. D'Onofrio, senior VP/director of anti-piracy operations for the RIAA, these civil seizures are merely the first step in an extensive plan to rid the streets of counterfeit tapes.

"We will continue to put pressure on street vendors, and will eventually discover the source of manufacture for these counterfeit tapes," he says.

D'Onofrio says he is encouraged by a recent victory in upgrading the New York state sound-recording piracy statute from a misdemeanor to a felony. A similar proposal is pending in New Jersey and one is already in effect in California.

D'Onofrio says the RIAA and AACT will press for more state criminal actions against counterfeiters in the future.

"Our message [to street vendors] is clear; we are not telling [them] to get out of town, but rather to get out of the counterfeit-tape business," he says.

For the past several months, the RIAA and AACT have been actively investigating a rash of counterfeiting problems on a national level. Last year, nearly 100 offenders were prosecuted, up from 28 in 1988.

LARRY FLICK

BMG Pub Acquisition Puts Firm Into Gospel Music Field

BY EDWARD MORRIS

NASHVILLE—BMG Music Publishing has entered the gospel music field by purchasing Lorenz Creative Services Corp. here and has hired its president, Elwyn Raymer, to be the new division's general manager.

Long active in gospel, Raymer is

'Gospel is a strong music area, where we can grow'

a director and former chairman of the Gospel Music Assn.

The purchase includes the LCS Songs, Many Hats, New Wings, 19th Street, Nova Press, and Stone Bluff catalogs. Writers who will come with the purchase (the dollar amount of which was not disclosed) include Steven Curtis Chapman, Melodie Tunney, Dick Tunney, Billy Gains, Marcus Hummon, Scott Wesley Brown, Joe Hogue, Corliss Nelson, John Elliott, Tony Wood, Tom Wanca, and Julie Miller.

Chapman, who records for Sparrow, was the GMA's songwriter of the year for 1989 and 1990. The Tunneys won the same award in 1987. Gains records for Benson, Hummon for RCA, Brown for Word, and Miller for Myrrh.

Acting as professional manager of the new BMG division will be Michael Puryear, who is currently VP of publishing for Lorenz.

Nick Firth, BMG Music president, says, "We're constantly looking for areas to expand into, and gospel seems very logical to me. It's a strong music area [and has] a very faithful buying public. It may be regional, but so is country music. It seems to be an area where we can get involved with writers and grow, very similar to the approach we take to our country business—which is to buy a bunch of catalogs and then to grow writers in conjunction with the catalogs that we've bought. So we are certainly planning to buy more [gospel] catalogs."

The new division will move Monday (15) into the BMG building at One Music Circle, North.

Among the hits in the Lorenz collection are "His Eyes," "How Excellent Is Thy Name," "Let There Be Praise," "Undivided," and "My Soul Desire."

Lorenz Creative Services was owned by Steve Lorenz, who will continue to operate a management company.

ENTERTAINMENT STOCKS

(Continued from page 5)

board, along with their percentage declines and closing prices on Sept. 28, included Blockbuster Entertainment Corp., 23.8%, \$23.625; CBS Inc., 16.2%, \$168.50; Carolco Pictures Inc., 21.6%, \$8.625; Walt Disney Co., 29.3%, \$90.625; Handleman Co., 38.3%, \$9.875; LIVE Entertainment Inc., 45.8%, \$12.875.

Also: MGM/UA Communications Co., 24.6%, \$13; Paramount Communications Inc., 18.2%, \$35.25; Pathé Communications Corp., 11.5%, \$2.875; PolyGram N.V., 10.6%, \$16.75; Time Warner Inc., 30.1%, \$70.25; Commtron Corp., 23.7%, \$5.625; Trans World Music Corp., 44%, \$17.50; Video Jukebox Network Inc., 26%, \$4.625.

The slumping stock market also caused the postponement of two new equity issues during the quarter: an initial public offering by Musicland Stores Corp. and a secondary offering by Trans World Music.

RCA Act Black Box Sued For False Advertising

NEW YORK—Singer Martha Wash has filed a lawsuit against members of RCA recording act Black Box, alleging that she is the actual vocalist on the group's album, "Dreamworld."

In a suit filed in late September in U.S. District Court in San Francisco, Wash accuses the Italian-based dance act of false advertising, and claims former model Katrin Quinol impersonates her in videos and on stage.

Wash, the former lead singer for the Weather Girls, says she was paid a flat session fee to record the album, which includes the single "Everybody Everybody," currently No. 8 on Billboard's Hot 100 chart.

"I sang on every one of those

songs, except for one," Wash says.

The song Wash does not take credit for is "Ride On Time," which is comprised of samples from the Loleatta Holloway disco-era hit "Love Sensation." When "Ride On Time" was released as a single in 1989, Black Box originally portrayed Quinol as the lead singer of the song.

Although members of Black Box were not available for comment, they have previously maintained that "Dreamworld" is made up of splices of numerous vocal takes by Quinol and various session singers. Quinol, who does not speak English, claims she learned to sing the songs phonetically. The album does not list any vocal credits.



ment, the videodisc wholesaler.

YETNIKOFF SETTLEMENT: The *Wall Street Journal* reported Oct. 11 that **Walter Yetnikoff** is officially departing as president and CEO of **CBS Records Inc.** with a \$25 million payout from **Sony**. And, the publication adds, **Sony Music** is about to become the new identity of **CBS**.

ON YET ANOTHER CBS FRONT, Track hears that negotiations to re-sign **Michael Jackson** to a new deal are advancing to the point where there is talk that a new studio album will be released by the label early next year.

INTERSCOOP: Track hears that former **Columbia Records** promo domo **Mark Benesch** will be leaving **Dick Scott Entertainment** to head up promotion at the new **Interscope** label, which is expected to make its formal bow very shortly.

TENNIS, EVERYONE: The Seventh Annual Music Industry Tennis Party, to benefit the **T.J. Martell Foundation**, is scheduled for Nov. 17 at the National Tennis Center in Flushing Meadow, New York. Party kicks off the annual campaign of the leukemia and AIDS research charity, which is to honor **Charles Koppelman** in 1991. Honorary chairpersons for the event are **Debbie Gibson** (music) and **Gene Mayer** (tennis). For more info, contact **Herb Linsky** at 212-247-4422 by Nov. 5.

ROCK IN RUSSIA: MTV has finally consummated its deal for Soviet airtime. One hour of music programming will be aired weekly on **Gosteleradio's** first TV channel as part of the youth show "Vzglyad" ("Clance"). The first segment was due to air Oct. 12 at midnight. The Soviets will pay for the programming in rubles, but MTV has eight minutes of advertising in the hour, which it is selling for hard currency. First to sign up: **L.A. Gear**, **Benetton**, **Wrangler**, **Stimorol**, and **Renault**.

OF KEY NOTE: The second annual **EPM Entertainment Marketing Conference** is scheduled for Nov. 4-6 at the Sheraton Grande Hotel in Los Angeles. Keynoters will include **Lee Isgur**, first VP at **PaineWebber**, and **Fred Seibert** and **Alan Goodman**, founders and principals of **Fred/Alan**, the New York ad agency.

MEAL TICKETS: **CBS Masterworks' Dinner Classics**, a year old with some 500,000 in sales reported on five initial entries, has added five more titles, including Vol. 2 of "Sunday Brunch," which had a 42-week stay on the Billboard classical chart. Tied in with **Martha Stewart**, who tells folks how to have a successful party at home, the line now realizes stepped-up in-store merchandising plans with floor displays, bins, posters, etc. Also, the label is tying in with **Stewart's** new **Time Warner** magazine, set to debut in November. Five additional titles are in the works.

CAPITOL RECORDS former director of business affairs **Mark Berger** has been named VP of business affairs for the recently formed Los Angeles-based **Morgan**

(Continued from page 96)

Creek Music Group (Billboard, Sept. 15).

ROCK & RAP TO VOTE: California Secretary of State **March Fong Eu** and members of the **London Quireboys** and **Mary's Danish** were on hand Sept. 25 at **Tower Records** in Hollywood to kick off California's official Voter Registration Day. The event was staged in conjunction with the **Rock The Vote** coalition. Meanwhile, a **Rappers For Voter Registration** rally was held Oct. 7 at the Adam Clayton Powell Jr. State Office Building, 163 W. 125th St., New York. **Mike Tyson** and **Don King** hosted a free noontime concert that featured **A Tribe Called Quest**, the **Afros**, **Chill Rob G**, **D Nice**, **De La Soul**, and others.

LOT'S IN A NAME: One of the more clever promotional items in recent weeks is **Epic's** promotional CD for its new hard rock act **Burning Tree**. The five-track package, "Live From Leeds," parodies the mock-bootleg cover art for the **Who's** 1970 album "Live At Leeds," but the inside joke isn't apparent until one pulls out the CD itself, which is emblazoned with a picture of **Epic** album promotion VP **Harvey Leeds**. What next—"Variations in A (**Charlie**) **Minor**," perhaps?

NARAS has announced plans to launch a six-month feasibility study into the development of an International Recording Academy to serve the Latin music community. **NARAS** president **Michael Greene** outlined the project Oct. 9 in front of Latin-music industry representatives at Mexico City's **Nikko Hotel**.

THE MUSIC BUSINESS IN THE '90s' is the name of an all-day seminar hosted by entertainment industry attorney **Mickey Shapiro**, scheduled for Nov. 4 at the **Roxy Theatre** in Los Angeles. The event is co-sponsored by **Guitar Center** stores. For more information, call 213-274-5027.

DIONNE WARWICK will be honored at the **Big Sisters Guild of Los Angeles'** fourth annual gala fundraiser, "Dionne, Sisters & Friends," scheduled for Nov. 17 at the **Bonaventure Hotel** in Los Angeles. **Arista Records** president **Clive Davis** will present the award to **Warwick**.

HAPPY PROBLEM: It seems like **SBK Records** made a slight miscalculation on the sizzling-hot **Vanilla Ice**. Two weeks ago, with "Ice Baby" heading toward the top of the Hot 100 Singles chart, **SBK** deleted the cassette single configuration. Apparently the label wanted to encourage sales of the album, "To The Extreme," which this week turns up at No. 7 with a bullet on the Top Pop Albums chart. But now some retailers are up in arms because **SBK** shut off the flow of the single but wasn't prepared for the onslaught of album orders. The result: some retailers can't get the album while others feel lucky that they have it in stock.

TRACK HEARS that Philadelphia-based **Collectables Records** is about to finalize a deal to handle 7-inch oldies from the **CBS** family of labels.

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LABELING ALBUMS IS STICKY BUSINESS

(Continued from page 6)

Brick" album on Virgin features some profane lyrics, Ayeroff maintains it does not need to be stickered. "Any songs that have profanity in them are more about the frustration of homelessness, powerlessness, and triteness than about sexuality, or about threatening someone. These aren't songs about committing suicide. These aren't dangerous. It would be dangerous if these songs weren't done."

Ayeroff, like most other executives interviewed, says the guidelines for what the label does and does not put out are based on personal taste—but he does note a few areas from which Virgin steers clear.

"We would frown upon racism and probably wouldn't be involved in it. Sexism is a difficult subject. I think we are probably more attuned to problems of violence... I think we would be against something that would be anti-homosexual," he says.

After Geffen announced that it would not distribute the Geto Boys' album, Def American president Rick Rubin approached Ayeroff, one of the industry's most vocal opponents of censorship and the founder of the Censorship Is UnAmerican campaign.

"I told Rick I didn't want to put the record out, and he asked, 'Why—isn't that a form of censorship?'" Ayeroff says. "The issue of censorship that I am concerned about, which becomes repressive in society, is government interference into our lives."

"I don't have to do what I don't want to do. I'm not forced to enter business relationships with people or on records that I wouldn't feel comfortable doing," Ayeroff adds. "That is what I explained to Rick. I have the right not to put out Rick Rubin's records or the Geto Boys' records just as David Geffen did. If someone wants to put it out, they have the right to do that. I'm fighting for his right to get their records put out, but not necessarily by me."

NO PROBLEM

Most major labels do not seem to have a problem with explicit lyrics. Columbia Records, for instance, recently issued Warrant's "Cherry Pie" and No Face's "Wake Your Daughter Up," both of which feature controversial language.

Heavy metal band Warrant's album was issued in stickered and un-stickered versions; the "clean" version omitted a track called "Ode To Tipper Gore," a spliced-together vocal collage of onstage obscenities uttered by group singer Jani Lane.

According to Rich Kudolla, VP of sales at Columbia, Lane was "obvi-

ously very intent upon releasing the album in its original form and its entirety. We knew that we probably would have some problems with major accounts with the album in that form." After Lane was informed of this, notes Kudolla, he decided to allow an edited version to be sold in outlets that would otherwise have shunned the album.

In contrast, the No Face album, issued by Rush Associated Labels/Co-

'Right now, if you put out something that's as filthy as possible, everybody will talk about it'

lumbia, is available only in a stickered version—apparently because the group's lyrics, typified by the title track snippet "Wake your daughter up/We wants to fuck," were not as easily cleaned up as Warrant's.

"We had to put it out stickered, and that's the only version that there will be," says Kudolla. "Certainly a number of accounts will not stock this at all. By the same token, a great number of accounts will stock it, and in fact are selling it fairly decently. This was a [Rush] project, and we were fully aware of the content, and we did what we felt we were duty-bound to do, and that is sticker it for explicit lyrics."

MONEY TALKS

Such sales success stories as 2 Live Crew, Too Short, N.W.A., and Ice Cube have inspired talk that, at least in some instances, lewdness sells.

"Right now if you put out something that's as filthy as possible, everybody talks about it," says Wesley Hein, executive VP at Hollywood Rec-

ords. "It gets a tremendous amount of press, it sells platinum, and you can be defended on First Amendment grounds. It's not like you're considered a filth-monger; you're considered to be taking an anti-censorship stance."

"It's kind of like, why *wouldn't* you put out the filthiest thing possible as an artist? There's nothing to lose. It makes a tremendous amount of money, you get exposure—you get a couple of threats, but you have to have those threats, you need [anti-obscenity crusader] Jack Thompson to write you a letter and to send one to the press—and then there's a focus," says Hein.

Likewise, Morey Alexander—whose Artists/Alexander company manages several rap acts and is affiliated with N.W.A. and Eazy-E management firm Artists/Heller—predicts that the popularity of explicit albums will continue "as long as you have people like Jack Thompson running around." He adds that 2 Live Crew's Luther Campbell "should pay Thompson to be his publicist."

Established artists are also putting out records that seem to assail the prevailing morality. For instance, Todd Rundgren has attracted a lot of publicity about his song "Jesse," an expletive-filled satire that lashes out at Sen. Jesse Helms, R-N.C., Tipper Gore, and the anti-abortion stance of Pope John Paul II. Strangely enough, the recording of that song has yet to be commercially released and may not even be on Rundgren's next album, due from Warner Bros. in January.

According to Warner Bros. VP Bob Merlis, the company will release the album with "Jesse" on it if Rundgren decides to include it. "At Warner Bros., the content of our artists' albums is determined by our artists rather than outside pressure groups," he notes. Merlis adds that Rundgren will base his decision on whether he feels the song fits in with his album as a whole.

WINDHAM HILL EXPANDS MARKETING, SALES STAFF

(Continued from page 6)

has been elevated to director of promotion.

Finally, the company has made new appointments to all four of its regional management posts: Tom Mehren (formerly marketing services coordinator) in the West; Elany Portafekis (previously alternative promotions manager) in the East; Saul Shapiro (formerly Midwest regional manager for Enigma) in the Midwest; and Dana Beren (previously a regional marketing coordinator for RCA) in the South.

Windham Hill president Anne Robinson points to the recent broadening of the label's artist orientation beyond its original new age base as a primary reason for the expanded marketing and sales team.

"We now are not merely what we've been known for," Robinson says. "It seems important to have a broad range of people to deal with [the product]."

Robinson notes that the company has made "a number of strategic signings in the last year," including singer/songwriter John Gorka and pop-rock artist Cliff Eberhardt.

Other signings indicative of Windham Hill's diversified roster in recent years include guitarist/vocalist David Torn; unconventional rockers

French, Frith, Kaiser & Thompson; jazz/R&B pianist Henry Butler; and jazz pianist Billy Childs. "Bluesiana Triangle," featuring the eclectic jazz/R&B triumvirate of Dr. John, Art Blakey, and David "Fathead" Newman, remains in the top 10 on Billboard's Top Jazz Albums chart.

The distribution move this spring to BMG from A&M, which handled Windham Hill for seven years, created the need for more sales and marketing manpower, according to Robinson.

The relationship with A&M, which handled some of Windham Hill's sales and marketing functions, "kept us from doing all the things that a regular record company normally does," Robinson says. "Now we have a straight distribution deal, and we're set up like any other record company... We had a bit of an idiosyncratic situation when we were with A&M."

Robinson says that Windham Hill will also be more aggressively addressing special markets—nontraditional retail outlets such as Neiman Marcus and the Sharper Image, and corporate sales.

To accommodate expanded staff, which now encompasses 55 people, Windham Hill moved off the A&M lot in Hollywood to Olive Avenue in Burbank, Calif.

BEYOND THE LINE

Although Geffen decided not to release the Geto Boys album because of its lyrical content, president Ed Rosenblatt claims that concern over lyrics is "a nonissue" at his label.

Geffen will, however, screen the lyrics of the upcoming Guns N' Roses album. "Certainly, because of the climate we're in, at some point we are going to look at the lyrics, but I don't see it as an issue," says Rosenblatt. "We are dealing with a group that has come out with two records. In 20 some odd songs, one line [is controversial]. Again, it is not a major issue here."

One A&R executive at a major label says that, although he is certain his company would never issue the Geto Boys' record, he himself would, "because I think it would sell a million records." Why? "Because Rubin's hyped it so much. And it goes the next step. Like 'Deep Throat' was the next step."

Like others contacted by Billboard, the source says there is no set policy at his label regarding the use of obscenity by any acts he has signed. "I'm only against people putting people down. These are my personal

views. If [one of my signings] was to say 'fuck niggers' or 'fuck Jews' or 'fuck wops' or 'fuck' anyone, that's really what I'm against—people putting other people down."

Asked whether he would therefore refuse to work with multiplatinum act Guns N' Roses, however, the executive declined to say either yes or no.

IMAGE PROBLEM

Are labels talking out of both sides of their mouths regarding censorship? "Everyone does on these issues, that's the thing," says Hollywood's Hein. "And the horrible thing is, everyone's afraid to say what they really believe. Because if you say, 'Hey, I think this stuff's really filthy,' then they go, 'Oh, look, here's a guy that made \$900,000 last year, drives a Rolls-Royce, is white, and he's going to say that these poor black guys from Compton are filthy.'"

"And likewise, if they come back and say, 'Well we *should* put it out, the First Amendment really [guarantees] these things—whenever anybody throws out the First Amendment, it always sort of reeks of pornography.'"

Poll: Americans See Limits To First Amendment Rights

NEW YORK—While more than 90% of Americans believe the government should not tell them which views to express or how to vote, 40% don't believe the First Amendment protects arts and entertainment, and more than 42% believe the government has the right to ban the sale of records with sexually explicit lyrics.

Those were among the findings of a survey commissioned by The Thomas Jefferson Center for the Protection of Free Expression. The center was created by grants from The New York Times, the American Publishing Co., and newspaper publisher Thomas Worrell Jr.

The phone study polled 1,500 people to ascertain their views on First Amendment protections. The results, released Sept. 14, also reveal that 55% of those polled would support banning the broadcast of

songs with sexually explicit lyrics. And a whopping 84% believe government should require record companies to place warning labels on records with explicit lyrics. Forty percent say that protecting artistic expression is not as important as protecting an individual's spoken word.

The poll shows a certain ambiguity on the part of those surveyed as to what exactly the First Amendment protects. There is a "disturbing degree of confusion about what constitutes free expression, and the areas in which government may restrict or limit expression," says the Charlottesville, Va.-based center's founding director, Robert O'Neil. "A large percentage of the respondents didn't know when government could exercise censorship."

MELINDA NEWMAN

POP MUSIC IN THE U.K.

(Continued from page 96)

could decide to allocate the "nonpop" national franchise on one of the two AM frequencies.

But Chalfont has already hinted that it will be on FM. Talking before the government's latest amendment to the Broadcasting Bill, he said, "A lot of people would say that if you're going to have a classical station then the only sensible answer is to have it on FM to get the best reception."

"I think the argument of the classical people is that it would be a waste of an FM frequency to give it to anyone other than what the government defines as the nonpop station."

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INSIDE TRACK



Edited by Irv Lichtman

GOVERNMENT PROSECUTORS have appealed U.S. District Court Judge James M. Ideman's Sept. 4 dismissal of payola-related charges against independent promotion man Joe Isgro, former Columbia Records promotion VP Ray Anderson, and Isgro associate Jeffrey Monka. In a two-page brief filed in the District Court's Central District of California Oct. 2, senior counsel William Lynch and Organized Crime Strike Force attorney Drew Pitt asked the Ninth District Court of Appeals to reverse Ideman's ruling, which threw out the government's case on grounds of outrageous government misconduct (Billboard, Sept. 15). The move will be the government's last resort in the case, since Ideman dismissed the charges with prejudice, meaning that Isgro and his co-defendants cannot be reindicted without a successful appeal.

THE (CBS) WORLD OF A&R: CBS Records Inc. president Tommy Mottola convened the label's first-ever global A&R staff Oct. 10-12 in Arrowood, N.Y. On the eve of the gathering, Mottola told Track, "By design or accident, we hope to pull together a lot of elements that should greatly enhance our A&R success. We'll be listening to 100 new demos of acts signed to the label, something we don't usually do until an act is set for release. We'll also get first-hand information on the local talent scene in each territory." Mottola says similar gatherings are likely every six months or so.

NO EXPERIENCE NECESSARY: Tycoon/tabloid superstar Donald Trump will take a respite from his current financial difficulties by starring in a rock video with the L.A.-based all-female metal band Precious Metal. Trump will be seen in the first video for the Chameleon Records act's eponymous new album; appropriately, the track in question is a cover of the Jean Knight R&B hit "Mr. Big Stuff."

MORE THAN AN 'OPENING ACT': The surprise performing highlight of the Country Music Assn. awards show Oct. 8 was Mary-Chapin Carpenter's "Opening Act." The striking portrait of the travels and travails of music biz opening acts gained the Columbia Records artist a roaring standing ovation from the knowledgeable industry crowd. Carpenter gains similar reaction

whenever she performs the song in public, but, ironically, the number is not available on any of her albums. However, CBS Records officials are considering the possibility of releasing the hilarious, though potentially controversial, song due to popular demand. Her broadcast version was shortened and sanitized for CBS-TV.

DESPITE MCA Inc.'s confirmation that it is conducting "active discussions" on a possible buyout by Matsushita Electric Industrial Co., Wall Street traders and investors remain cautious. Amid a sharp decline in the market Oct. 9, MCA's stock fell \$2.50 to close at \$56.375 a share and then fell another \$1.125 to \$55.25 the next day. Industry sources in the U.S. have said MCA is seeking \$80 to \$90 a share from the Japanese manufacturer of consumer electronics, but sources in Japan have asserted that Matsushita is offering something like \$65 a share.

SOLD: Al Gallico has sold two music publishing firms to MCA Music. They include Altam Music (BMI) and Galleon Music (ASCAP). Among the songs in the catalogs are "Old 8 X 10," a hit for Ricky Van Shelton; "We're Gonna Hold On," performed by Tammy Wynette and George Jones; and "Jose Cuervo," a hit for Shirley West. Gallico, who sold his Al Gallico Music to Columbia Pictures years ago (and it is now an EMI/Filmtrax property), continues to operate Mainstay Music (BMI), with 17 Genesis copyrights, Zombies songs and "Everybody's Gone To The Moon," among others, and John Anderson Music (BMI).

THE FOOD OF LOVE (& RICHES): Recording mogul David Geffen and music retailer Russ Solomon are among the 400 richest Americans as determined annually by Forbes magazine. With a minimum estimated wealth of \$260 million, the new rundown shows Geffen, who sold his music company to MCA earlier this year, as worth \$515 million, while Solomon, who operates the Tower chain, has a worth of \$310 million. The list is also loaded with persons who, in addition to other holdings, have interests in broadcasting, such as Barbara Cox Anthony, Cox Radio (\$2.6 billion); Ann Cox Chambers, Cox Radio (\$2.6 billion); Edward Gaylord (\$1 billion); William Hearst family (\$4.3 billion); Roy E. Disney, Shamrock Broadcasting (\$575 million); Frank Batten, WCAR-Norfolk (\$520 million); William Paley, CBS Inc. chairman (\$470 million); Stanley Hubbard, KSTP-Minneapolis (\$380 million); and Gene Autry, Golden West Broadcasting (\$300 million). Topping the list is John Kluge, with \$5.6 billion. In addition to his ownership of Orion Pictures, Kluge has a stake in Image Entertainment. (Continued on page 94)

Pop Goes A New Definition In The U.K.

BY HUGH FIELDER

LONDON—Still searching for that all-encompassing contemporary definition of the many strands of pop? Her Majesty's Government has one for you.

"Pop music includes rock music and other kinds of popular music which are characterized by a strong rhythmic element and a reliance on electronic amplification for their performances (whether or not in the case of any particular piece of rock or other such music, the music in question enjoys a current popularity as measured by the number of recordings sold)."

That snappy encapsulation has been incorporated into the U.K. Broadcasting Bill currently journeying through Parliament. The legislation requires that one of three new national radio stations (which will compete with the publicly financed BBC) must offer "music other than pop." Hence, the need to define pop.

This is thought to be the first time that the government here—perhaps any government—has tried to produce such a definition. "It is not supposed to be a definition for all time,"

says a government spokesman at the Home Office, which oversees broadcasting matters. "It is meant to ensure the variety of radio services outlined in the bill."

He adds that the part of the definition in parentheses means that "you can't call something popular just because it has sold records."

The population that buys mainly albums is ignored by radio'

Key figures in the U.K. record business are angry that the government has chosen to combine rock and pop in the definition. If their campaign to separate the two formats had been successful, a station offering "music other than pop" could theoretically have been album rock-formatted—which is what the industry wants.

CBS U.K. chairman Paul Russell says the government has shown "a complete lack of understanding of the pop music scene and the importance of the U.K. industry in the

world's rock market."

He continues: "They think that pop music is well-catered for on the radio, but they don't realize that a whole section of the population who buys mainly albums is being ignored by radio. I'm talking about artists who have done so much to make the music business a huge money-earner for this country."

Russell adds: "You can say broadly that the U.K. provides half of the world's popular music but the majority of that music falls outside the top 40 format, which is all you get on U.K. pop radio. It's frustrating because there's a whole market which can't possibly be serviced by one national station."

He points out that while arts minister David Mellor and Radio Authority chairman Lord Chalfont can distinguish between the likely format of a commercial classical station and the output of BBC's classical-formatted Radio 3, they seem unable to make the same distinction between pop music and rock music. "It's a generation gap and the rock generation [is] not being catered for on radio."

Theoretically, the Radio Authority (Continued on page 95)

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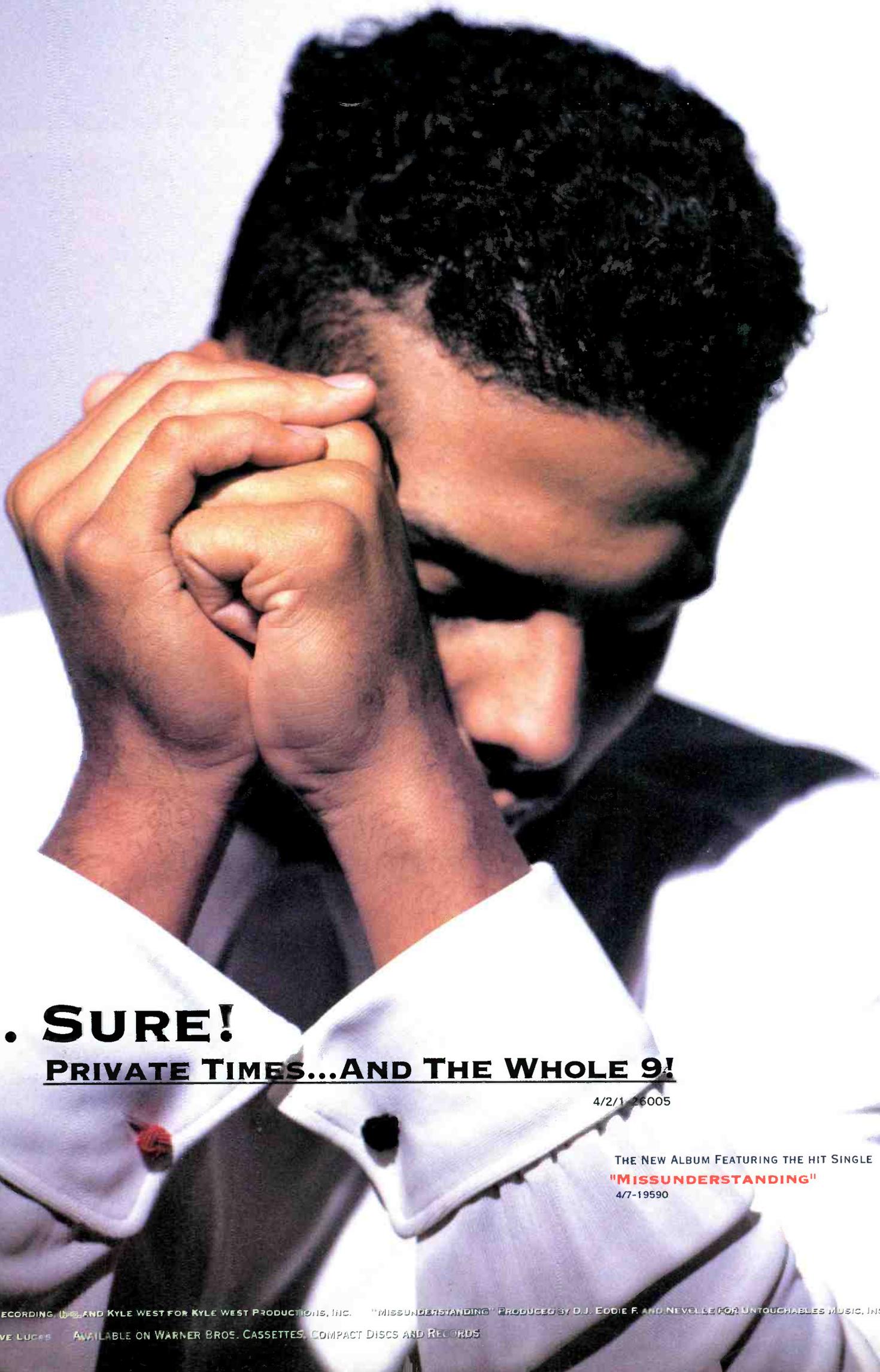


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