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FOLLOWS PAGE 66

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

DECEMBER 1, 1990

Country Radio Fears New-Act Product Glut

BY SEAN ROSS and ED MORRIS

NASHVILLE—Despite the rapid acceptance of new artists over the last year, country radio programmers are worried about the possibility of a product glut. The album output of Nashville's major labels has virtually doubled over the last year (see story, page 7). While country radio has fostered that growth by absorbing Joe Diffie, Mark Chesnutt, Alan Jackson, and others who were nearly unknown a year ago, PDs say they have run out of space—or expect to—for new product. After shifting to a slightly more current posture last year, PDs now say they have no plans to expand their lists any further. "The record companies don't" (Continued on page 71)

Erol's To Be New Kid At Blockbuster

BY PAUL SWEETING and BILL HOLLAND

NEW YORK—Blockbuster Entertainment, the nation's largest video retail chain, last week announced an agreement in principle to acquire 208-store Erol's Inc., the third-biggest U.S. video web. Under the agreement, Blockbuster will acquire Springfield, Va.-based Erol's for a package of cash, stock, and debt assumption valued at \$40 million. If completed, the deal would increase Blockbuster's store count to roughly 1,700, not counting the new stores it may open in the meantime. Neither Blockbuster nor Erol's executives would comment on how the \$40 million package breaks down. Word of the agreement sent Blockbuster's stock up three-eighths of a point to 22⁵/₈ Nov. 19. Reaching a definitive agreement and closing the deal is expected to take several months because Blockbuster intends to spin off at least some of the Erol's locations to its franchisees operating in Erol's market areas. Erol's currently has stores

in the Washington, D.C., Philadelphia, Baltimore, Cleveland, Chicago, Richmond, Va., and Norfolk/Tidewater, Va., metropolitan areas. The largest cluster of stores, 108, is in the Washington area. "Closing [of the deal] will probably come in mid-January," says Erol's vice chairman Peggy Chittal. "Blockbuster will need a number of months, of course; from what they say, quite

some time. They need to make deals with the [franchisees] store by store, market by market. As far as when the Erol's signs come down, I don't know... Not overnight." According to other sources, preliminary plans call for Blockbuster to retain ownership of approximately 30 Erol's locations. The rest will be sold to the various franchisees. The purchase price of \$40 million

works out to approximately \$192,000 per store, somewhat lower than what video stores have been selling for recently. Blockbuster is believed to have paid between \$225,000 and \$250,000 per store for the Applause Video chain, its most recent acquisition. According to the Video Store magazine Top 100 list of leading video chains, to be published in December, privately held Erol's will post gross revenues of \$132 million for 1990. (Continued on page 78)

MCA Distrib Has New Name, Bigger Staff, More Plants

BY DAVE DIMARTINO

LOS ANGELES—MCA Distributing Co. has changed its name to Uni Distribution Co. and has expanded its audio distribution staff by 50%. At the same time, it has more than doubled its audiocassette manufacturing capabilities and opened two new distribution facilities. News of these aggressive moves

comes just a few weeks before the new year—when Geffen and DGC Records are set to officially join the Uni Distribution system—and directly on the heels of the MCA Music Entertainment Group's new international licensing and distribution deal with BMG (Billboard, Nov. 24). As of Jan. 1, 1991, labels distributed by the newly dubbed Uni will in-

A&M Will Market New Sting CD In Alternative Package

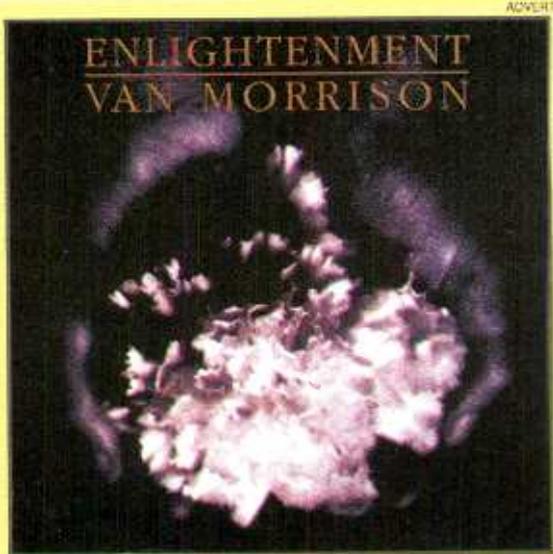
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Divorce Is Official For NARM & VSDA

PAGE 3

RIAA Gearing Up For New Labeling Battles

PAGE 4



ENLIGHTENMENT—VAN MORRISON. 10 new classic songs from the man whose visionary music establishes him as a legend in his own time. Featuring "Real Real Gone." #1 most added A/C—early AOR's—300,000 shipped. 847 100-1/2/4.



This year Dolly will be HOME FOR CHRISTMAS in millions of homes! To promote her stunning new Christmas album, Dolly's coming home on a worldwide radio special, and a December 21st "Christmas At Home" ABC-TV special! Columbia 46796.

Grammy Whammy: Milli Vanilli Sings The Blues (Honest)

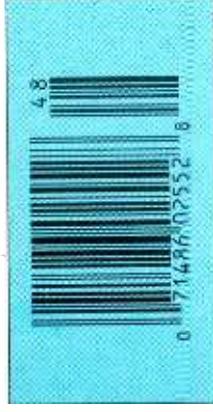
BY DEBORAH RUSSELL

LOS ANGELES—Rob Pilatus and Fabrice Morvan, known to the public as Milli Vanilli, returned their Grammy for best new artist of 1989 to NARAS Nov. 20 following the revelation that the duo did not sing a note on their multiplatinum Arista debut, "Girl, You Know It's True." NARAS stripped Milli Vanilli of the award based on falsification of the album credits. It was the first time in 33 years that the recording academy has rescinded an award. Meanwhile, the board of the Canadian Academy of Recording Arts and Sciences is

(Continued on page 81)

No. 1 IN BILLBOARD

HOT 100 SINGLES	
★ I'M YOUR BABY TONIGHT	WHITNEY HOUSTON (ARISTA)
TOP POP ALBUMS	
★ TO THE EXTREME	VANILLA ICE (SBK)
HOT R&B SINGLES	
★ I'M YOUR BABY TONIGHT	WHITNEY HOUSTON (ARISTA)
TOP R&B ALBUMS	
★ PLEASE HAMMER DON'T HURT 'EM	M.C. HAMMER (CAPITOL)
HOT COUNTRY SINGLES	
★ COME NEXT MONDAY	K.T. OSLIN (RCA)
TOP COUNTRY ALBUMS	
★ NO FENCES	GARTH BROOKS (CAPITOL)
TOP VIDEO SALES	
★ PRETTY WOMAN	(TOUCHSTONE HOME VIDEO)
TOP VIDEO RENTALS	
★ PRETTY WOMAN	(TOUCHSTONE HOME VIDEO)



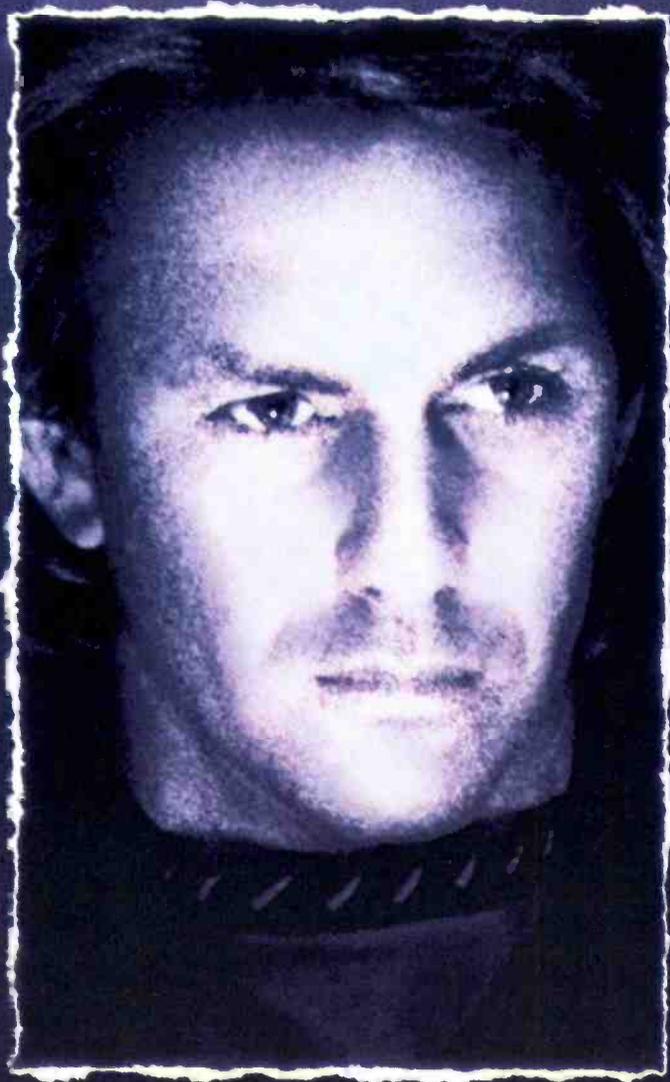
Look How Long MCA, D/C-10844 The new album featuring the hit "Don't Be a Fool" MCA12-53906 Produced by Carl McIntosh for Top Buzz Productions

loose ends

MCA

DANCES WITH WOLVES

AN EXTRAORDINARY FILM BY KEVIN COSTNER
AN UNFORGETTABLE SOUNDTRACK BY JOHN BARRY



AFTER THREE GRAMMY AWARDS AND FOUR ACADEMY AWARDS
FOR HIS WORK ON SUCH FILMS AS *OUT OF AFRICA* AND *MIDNIGHT COWBOY*,
JOHN BARRY PRESENTS HIS LATEST MASTERPIECE,
THE ORIGINAL MOTION PICTURE SOUNDTRACK FOR *DANCES WITH WOLVES*.

46982

MUSIC AS PENETRATING AS THE ECHO OF A STILL NIGHT.
ON EPIC/ASSOCIATED CASSETTES AND COMPACT DISCS.



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VOLUME 102 NO. 48

DECEMBER 1, 1990

JULIE GOLD'S MIDAS TOUCH

One of songwriter Julie Gold's creations has truly gone the distance—English, Irish, and American singers (namely Bette Midler) have recorded her heartwarming "From A Distance," with chart-worthy results. Irv Lichtman has the story in this week's Words & Music column. **Page 30**

LASER DISC-USSION: TO RENT OR NOT?

There is little consensus among laserdisc manufacturers and retailers on the advisability of rental—some think it should be encouraged to boost the fledgling industry while others fear it would be counterproductive to try to compete with cassette rental. Chris McGowan reports. **Page 31**

HMV TAKES MANHATTAN

U.K. retail giant HMV has taken a shine to the Big Apple, opening its first two U.S. superstores in the New York market. Paul Verna attended the opening gala and returns with a complete report. **Page 41**

A VIEW TO A THRILL: MUSIC VIDEO MEET

Step on stage and behind the scenes at the recent Billboard Music Video Conference and Billboard Tanqueray Sterling Music Video Awards. Our photographers take you there. **Pages 54, 55**

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CLASSIFIED/REAL ESTATE

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A&M Sets Sting Free Via New Package But His New CD Will Bow In Longbox

■ BY CRAIG ROSEN

LOS ANGELES—In a move designed to satisfy both retailers and environmentalists, A&M confirmed it will market the CD version of Sting's "The Soul Cages" in a new alternative package (Billboard, Nov. 24). But first the label will ease initial shipment of the Jan. 22 release into retail outlets with a traditional longbox.

In place of the usual jewel box, the 6-by-12-inch longbox will contain a multipanel Digipak—a plastic tray with paperboard housing that has been used in 5-inch CD singles from A&M, MCA, and the Warner Music Group.

After Feb. 1, A&M will offer the disc in a 5-by-11½-inch package called the Digitrak. Developed by New York-based AGI Inc., the new package is basically a Digipak opened to a two-panel height, secured by plastic tracks on each side and shrink-wrapped.

A&M Records senior VP/GM Al Cafaro and AGI VP of sales Richard Oppenheimer say that AGI will not have the capability to mass-produce the plastic tracks for the Digitrak until after Feb. 1.

"It was our decision to go ahead and get it out," Cafaro says. "If that meant that the initial shipment needed to go in a Digipak inside a conventional longbox, so be it."

He also states the release could not be delayed because Sting's tour begins in February. "We want the record out," he says. "There's great anticipation; the tour is booked; the dates are fixed. So we need to be out there and establish the record in the marketplace to make sure these things happen."

The number of Sting CDs that will be packaged in longboxes, Cafaro estimates, is from 200,000-

300,000 units.

"We are viewing this as another step in a process that is going to lead to a solution," he adds, "which is why we are able to do this sort of interesting arrangement by having it go in the longbox and a subsequent Digitrak release."

The decision to package the initial shipment of the Sting CD in longboxes will cost A&M "probably an additional \$50,000-\$75,000," Cafaro says. "If the record is as big as we anticipate, we might have an opportunity to recoup some of that investment—but if not, we are prepared to forgo it."

A&M's announcement comes only a week after MCA Records released Raffi's "Evergreen Everblue" on a jewel-box-only basis and encour-

tered heavy resistance from retailers (Billboard, Nov. 24).

Some of the same retailers who are critical of the jewel-box-only move by MCA and Raffi and similar plans by Geffen for the forthcoming Peter Gabriel release, "Shaking The Tree: 16 Golden Greats," were relieved to hear that A&M had developed an alternative for Sting.

"I was fearing the worst," says Lou Fogelman, president of Los Angeles-based Show Industries, which operates the 82-store Music Plus chain. "I thought they were going to throw it out there in a sink-or-swim-type fashion, so this is tremendous news."

Music Plus is not stocking the Raffi disc and has no plans to carry
(Continued on page 80)

NARM, VSDA Part Ways To Make Room For Expansion

■ BY EARL PAIGE
and JIM McCULLAUGH

LOS ANGELES—It's official. Two of the industry's major trade groups are becoming independent of each other.

The 32-year-old National Assn. of Recording Merchandisers and the Video Software Dealers Assn., its younger but much larger affiliate, confirmed the impending move in a prepared statement issued Nov. 19.

A committee to iron out the details and timing of the transition is just now being appointed by the respective presidents of the two groups—Pat Moreland of NARM and Jack Messer of VSDA. Plans

call for the committee to comprise three members of NARM and three members of VSDA, headed by Moreland and Messer.

Video industry pioneer Arthur Morowitz will serve as an interim consultant to VSDA, while Pam Horowitz, current executive VP of both groups, is expected to gravitate to NARM. VSDA is expected to eventually appoint a new executive VP.

Morowitz, a founding officer of the 8-year-old VSDA who served as its president in both 1987 and '88, is scheduled to be on board at VSDA's Marlton, N.J., headquarters Monday (26).

(Continued on page 78)

MCA Lobbies Congress On Matsushita Deal Hopes To Allay Concerns About Japanese Takeover

■ BY DON JEFFREY

NEW YORK—While an MCA Inc. merger with Japan's Matsushita Electric Industrial Co. seemed to draw closer last week, influential political figures were lobbying members of Congress concerned about another foreign takeover of a U.S. entertainment company.

Oscillations in MCA's stock price mirrored fluctuating rumors about the merger talks. Recently, MCA shares were trading near the yearly high of almost \$70. Then reports from Japan saying Matsushita executives were not meeting in New York with MCA, as had been expected, caused the stock to fall \$3 a share amid heavy trading. But, early last week, as new reports said negotiations between the companies were indeed taking place, the stock shot back up again to nearly \$68.

Meanwhile, attention was turning to Washington, D.C., where MCA lobbyists were trying to counter congressional objections that arose last year when Japan's Sony Corp. bought Columbia Pictures Entertainment Inc. for about \$5 billion in cash and assumption of debt. The year before that, Sony acquired CBS Rec-

ords for \$2 billion.

If the MCA deal goes through, five of the six major record companies would have foreign parents. The other foreign owners are Thorn-EMI PLC, Philips N.V., Bertelsmann A.G., and Sony. The only major recorded-music complex remaining U.S.-owned would be Time Warner Inc.'s music group.

Government objections to the MCA-Matsushita deal could be softened by the political contacts of MCA chairman Lew Wasserman and of influential board members Robert Strauss and Howard Baker, both of whom held high positions in previous U.S. administrations. And, one of the lobbyists hired by MCA is Jody Powell, formerly a top aide to Jimmy Carter.

Many politicians and media executives have expressed opposition to laws and regulations that seem to favor acquisitions of entertainment companies by foreign entities over U.S. corporations. The syndication rule, for example, prohibits television networks from owning a share in the shows they broadcast. That prevents companies like CBS Inc., General Electric Inc., and Capital Cities/ABC Inc., owners of the three major net-

works, from making a bid for MCA, which provides TV programming.

Although some observers had predicted that the MCA-Matsushita merger would be wrapped up by Thanksgiving, at press time it appeared that a difference on price was still holding up the deal. Sources close to the companies have said MCA is seeking \$80-\$90 a share, or \$7.3 billion-\$8.3 billion. Matsushita is said to be offering \$75 a share, which would amount to a \$6.9 billion price tag.

Most Wall Street analysts, however, are confident that the deal will go through, despite the volatility in the stock.

Besides price, another issue that may be delaying the merger is control of MCA. Wasserman and president Sidney Sheinberg are said to be unwilling to give up the reins. Some sources say that Michael Ovitz, who is the head of the most powerful talent agency in Hollywood and is representing Matsushita in the merger talks, may be seeking a strong role in a new Japanese-owned MCA.

MCA's music group recently formed a joint venture with Victor Co. of Japan Ltd., which is 51%-owned by Matsushita.

RIAA Digs In For Labeling Battles

Group Prepares For Expected Next Wave

BY BILL HOLLAND

WASHINGTON, D.C.—The Recording Industry Assn. of America, during the lull of recesses in state legislatures, has been quietly laying the groundwork to battle what it expects to be another spate of state-mandated record-labeling bills in 1991.

The RIAA is gearing up because legislators in Louisiana vowed to reintroduce labeling bills, and industry sources indicate there is a strong probability that record-labeling legislation or new sound-recording amendments to existing obscenity laws will be reintroduced in Pennsylvania, New Jersey, Florida, Missouri, and Arizona.

Also, a number of lawmakers in other states have said they will once again sponsor labeling bills this year if they are not satisfied with voluntary industry efforts.

The results of recent elections did not alter the labeling-bill forecasts, says RIAA.

Legislators now familiar to the industry for their crusades for mandated decency may come to the fore again, RIAA warns, as well as "new faces" who have not overlooked the publicity that embracing the labeling issue brings.

In its state-by-state report, the trade group documents not only past legislative history and committee member votes but the names of state lobbyists and support groups as well as the viewpoints, positions, staff, and phone numbers of chairpersons

and key legislators on committees, among other items.

Each entry also includes a full file of state newspaper articles and editorial columns pro and con on the issue.

The trade group is updating post-election party majority shifts, if any, and committee membership changes.

It also breaks down the states into four tiers: those where lawmakers are expected to reintroduce bills;

those that introduced bills last year and have said they will look at the issue again this year; those that have not yet introduced bills but whose legislators say they might; and those whose lawmakers have been quiet on the issue.

"The industry was taken off-guard when the issue just kept growing last year," says Michael Cover, RIAA di-

(Continued on page 71)

Trade Groups File Piracy Complaint Against Thailand

WASHINGTON, D.C.—With an estimated \$60 million in annual sales now being lost to rampant piracy in Thailand, the Recording Industry Assn. of America and the Motion Picture Export Assn. of America filed a Section 301 trade complaint against the government of Thailand Nov. 15.

The filing could result in retaliatory action by the U.S. government.

The complaint, issued through the International Intellectual Property Alliance, is expected to be accepted and acted on by U.S. Trade Representative Carla Hills. That will then trigger a USTR investigation.

Hills is empowered to begin retaliatory trade restrictions against

Thailand if the investigation by the USTR fails to change Thai policy after a one-year period.

Insiders had hoped the leverage of recent pressure on Thailand would have precipitated a response before the filing.

"Thailand has copyright protection laws on the books," says RIAA president Jay Berman. "They just haven't enforced them. We were somewhat hopeful that we'd finally see some response before it came down to this."

However, until the period of federal government investigation ends, the affected industries must endure the results of even more months of Thai government inaction and more

(Continued on page 71)

Berry Sees Racism In Search Of His Home

Rocker Faces Trial On Drug, Child Abuse Charges

BY PHYLLIS STARK

NEW YORK—Rock'n'roll legend Chuck Berry has filed a complaint against the Missouri prosecutor who led a search of his home during the summer in which approximately two grams of marijuana and more than \$120,000 in cash were seized. Following the search, Berry was charged with one count of felony possession of marijuana and three felony counts

of child abuse. The latter charges stemmed from the discovery of three videotapes of women, allegedly minors, using the restroom in a restaurant that Berry owns.

The search of Berry's home, Berry Park in Wentzville, Mo., took place on June 23, 1990, when Berry was out of the country. A search warrant was issued on the basis of an affidavit from former Berry employee Vincent Huck that claimed Berry was in-

involved in "cocaine trafficking" and that he smuggled cocaine in his guitar case. No cocaine was found in the search.

No trial date has been set for the charges against Berry.

Berry's complaint of prosecutorial misconduct against St. Charles, Mo., prosecutor William Hannah seeks compensatory damages in the amount of \$500,000, punitive damages in the amount of \$100,000, a temporary restraining order, and injunctions against further prosecution.

The complaint alleges that the search of Berry's home and his subsequent prosecution were racially motivated. The racial charges stem from a comment that former Berry employee Theresa Schmidt claims to have overheard while she was being questioned by assistant prosecuting attorney John Zimmerman about Berry. Schmidt says Zimmerman stated that "one way or another, we are going to get that nigger." Schmidt believes Zimmerman was referring to Berry.

The complaint further alleges that Hannah, who lost his bid for re-election as county prosecutor earlier this month, had attempted to extort a "campaign contribution" from one of Berry's attorneys, Wayne Schoenberg. In an affidavit filed in district court last month, Schoenberg says that during a telephone conversation Hannah implied that a "contribution" would secure "favorable treatment for my client, Mr. Berry, in the crimi-

(Continued on page 71)

Convicted Retailer Freeman Denied Request For New Trial

FORT LAUDERDALE, Fla.—Local retailer Charles Freeman, convicted last month on obscenity charges, was denied a request for a new trial here Nov. 16.

Freeman was found guilty Oct. 3 of peddling obscenity for selling a copy of 2 Live Crew's "As Nasty As They Wanna Be" to an undercover Broward County deputy.

Conviction for the misdemeanor count carries a possible \$1,000 fine and a year in jail. Freeman is expected to be sentenced within the next two weeks.

Looking dejected but sounding defiant, Freeman emerged from the county courtroom declaring he was not concerned about the sentencing. "I still say that 90% of the Ameri-

can people are behind me," he said.

Defense attorney Bruce Rogow said he was "disappointed, but not surprised" by the latest decision handed out by Broward County Judge Paul Backman. Rogow said he planned to file an appeal, adding he "was confident of the outcome."

Rogow argued that Freeman should be tried anew because Backman told jurors to disregard testimony from Freeman's expert witnesses.

"That went to the heart of our case," Rogow said, "because our case was solely expert testimony. The judge respects the jury's verdict—as well he should—except in this case, telling the jury in the end

(Continued on page 71)



Gold "Water." Atco executives present recording group Bad Company with a gold plaque for the group's current album, "Holy Water." Shown in front row, from left, are Steve Kleinberg, VP of marketing, Atco; Matt Pollack, national album director, Atco; Rick Totoian, director of promotion, ESP Management; and Mark Snider, national video and new music director, Atco. Shown in back row, from left, are Ted Green, executive VP/administration and operation, Atco; Jody Ryan, former national promotion manager, Atco; Harry Palmer, executive VP/GM, Atco; Derek Shulman, president, Atco; Phil Carson, manager, Bad Company; Simon Kirke, Bad Company; Craig Lambert, VP of promotion, Atco; Brian Howe, Bad Company; Jim Coffman, director of marketing, Atco; Barbara Skydel, executive VP, Premier Talent Agency; and Jim Koplik, president, Metropolitan Entertainment.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Arista Records names **Diane Gentile** national director of video/national rock promotion in New York, **Jordan Katz** associate regional marketing director/East Coast in New York, **Allen Butler** senior director of national promotion and artist development in Nashville, **Mike Dungan** national director of marketing and sales in Nashville, **Russell Sicklick** director of packaging liner copy and credits in New York, **Dana Renert** co-manager of production, and **Ramona Simmons** manager of office services in Nashville. They were, respectively, associate director of rock promotion; regional marketing director/East Coast; director of national country promotion; Midwest regional marketing director; and manager of liner credits and copy for the company. Renert was account executive at Shorewood Packaging, and Simmons was executive assistant for the company.

Atlantic Records in New York names **Stan Silk** senior director of production and **Michael Resnick** senior director of business administration. They were, respectively, director of production, and director of royalties for the



GENTILE



SILK



WARNOCK



GERSON

company.

Mary Hamilton is named director of creative services for RCA Records in Nashville. She was art director for the company.

Barbara Warnock is named director of print media for CBS Records in New York. She was assistant to the director of print media at the label.

Dana Keil is named associate director, national secondary promotion, for Columbia Records in New York. She was promotion manager, secondary markets, for the company.

PolyGram names **Lynne Lubash** manager of publicity in New York, **Marty Maidenberg** manager of publicity in New York, and **Susan Deneau** publicist in Los Angeles. Lubash and Maidenberg were publicists for the company, and Deneau was director of publicity for Cyprus Records.

Chameleon Music Group in Hawthorne, Calif., names **Angela Lang** manager of media and artist relations and **Dave Resnik** manager of A&R. They were, respectively, media coordinator for the label, and musician/producer.

PUBLISHING. **Stanley H. Schneider** is named VP of legal and business affairs for BMG Music Publishing. He was senior counsel in charge of legal and business affairs for the company.

Jody Gerson is named VP/GM of West Coast creative operations for EMI Music Publishing in Los Angeles. She was VP of creative operations for the company.

ASCAP in Chicago names **Debra Cain** director of member relations/Midwest and **George Sarikos** senior membership representative. They were, respectively, associate director of member relations for the society, and entertainment attorney.

RELATED FIELDS. **Tom Hunter** is named VP of international programming for MTV: Music Television in New York. He was VP of music programming for the company.

Jeb Brien is named VP of production for CBS Music Video Enterprises in New York. He was an independent director of music videos.

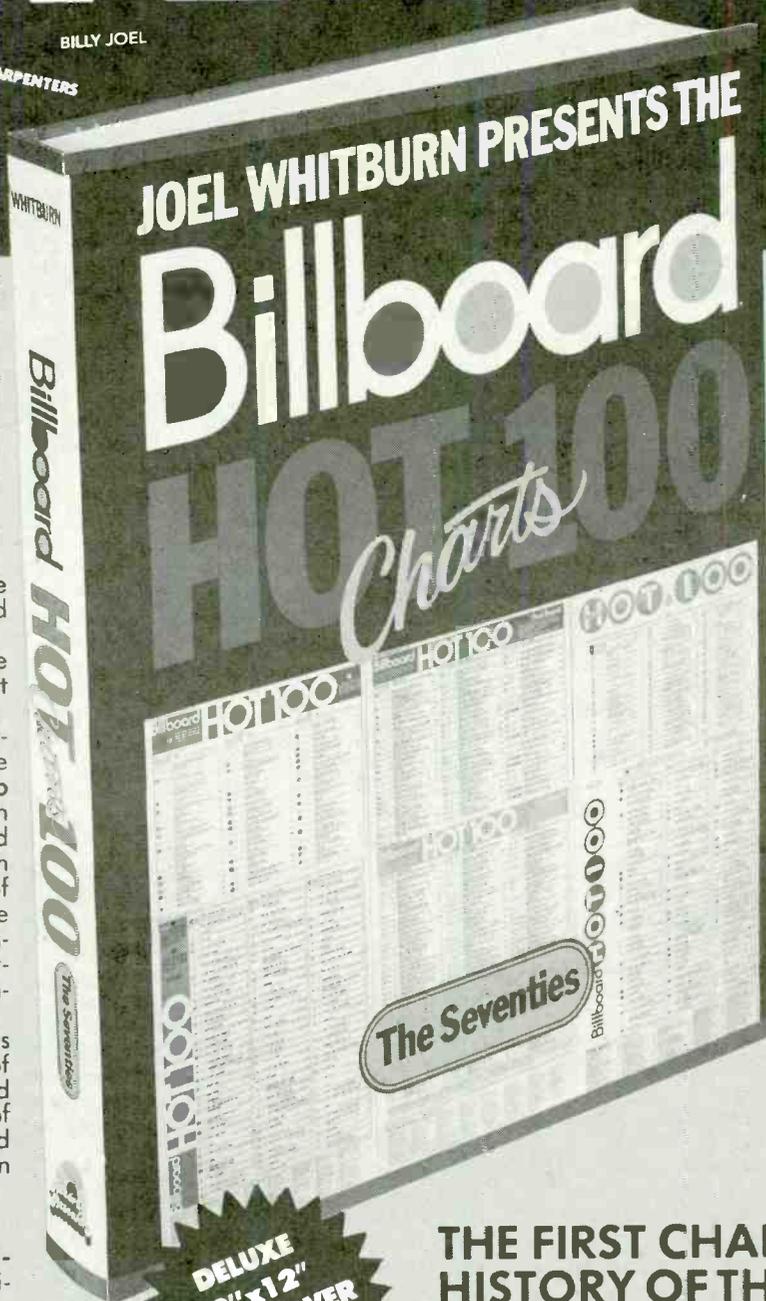
Teresa George is named coordinator of public information for the Country Music Assn. She continues as editor of CMA's monthly magazine, *Close Up*, in addition to her new duties.

CHART YOUR WAY THROUGH THE SEVENTIES

DIANA ROSS
THE EAGLES
NEIL DIAMOND
ARETHA FRANKLIN
JAMES BROWN
GLADYS KNIGHT & THE PIPS
ELVIS PRESLEY
THREE DOG NIGHT

BILLY JOEL
CARPENTERS

THE JACKSONS
LINDA RONSTADT
THE ROLLING STONES
EARTH, WIND & FIRE
CHICAGO
JOHN DENVER
HALL & OATES
STEVIE WONDER
FLEETWOOD MAC
BARRY MANILOW
MARVIN GAYE



**The Decade Elton Emerged . . .
The Decade McCartney Got His Wings . . . The Decade The Bee Gees Caught "Night Fever" . . .
And So Much More!**

THE 70s: "HOT"-TER THAN YOU MIGHT REMEMBER

Billboard Hot 100 Charts - The Seventies traces the course of a chart decade that was more diverse and dynamic than most people recall. Because as explosive and exciting as the 60s were, the 70s had plenty of great Pop music and "Hot" chart action, too.

Like ongoing chart successes by superstars and supergroups such as Neil Diamond, Elvis Presley, Stevie Wonder and The Rolling Stones . . . the burgeoning solo careers of John, Paul, George and Ringo, along with Elton John, Rod Stewart, Paul Simon, Eric Clapton and Diana Ross . . . the budding careers of major artists such as Bruce Springsteen and Prince . . . the explosion of dance music with Donna Summer, the Bee Gees and the disco craze . . . combined with a varied mix of consistently charted major artists — Chicago, Billy Joel, Fleetwood Mac, Linda Ronstadt and The Eagles, just to mention a few.

The ten-year span also included Michael Jackson's formative years with The Jackson 5 . . . the emergence of hard rock, driven by groups such as Grand Funk and Deep Purple . . . the mellow, easy-listening sounds of Barry Manilow, Helen Reddy and the Carpenters . . . and heavy Soul infusions by James Brown, Aretha Franklin and Marvin Gaye.

THE CHART ENTHUSIAST'S DREAM BOOK

Remember, unlike other Record Research books, Billboard Hot 100 Charts - The Seventies is not a compilation or condensation of chart data and statistics.

This is a complete collection of 520 actual, mint-condition "Hot 100" charts in their entirety, reproduced in black-and-white at about 70% of their original size and each displaying an invaluable wealth of information on every charted title.

The "Hot 100" of the 70s was the first to list the name of each song's writer, and it continued the tradition of showing the producer's name along with both the original and the distributing labels. In addition, a complete A-Z Index at the bottom of each chart listed the publisher and licensee for every charted title — useful data for music industry professionals in particular.

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U.K. Gov't Questions CD Pricing

But Agency Denies Probe Of Profiteering

BY JEFF CLARK-MEADS

LONDON—The U.K. government's Office of Fair Trading has asked six record companies here for an explanation of compact disc prices.

However, newspaper reports of an investigation into profiteering are being played down by both government officials and record companies.

A Sunday newspaper here reported that the OFT was taking the long-running public row about CD costs a

stage further by probing into allegations of excessive margins.

However, a spokesman for the OFT says this is definitely not the case. He says all that has been done is that the record companies have been asked to supply a breakdown of CD costs and profits.

"The word 'investigation' is too strong," he states. "High prices as such is not something we can do anything about. We become concerned only if somebody is keeping prices

high by artificial means.

"The fact that we have written to several record companies suggests that we don't think a cartel is being operated.

"We're not singling out compact discs as a special case. Yesterday we were looking at electric shavers, which all seem to appear in the shops for about the same price."

For its part, the British Phonographic Industry is becoming exasperated by the continuing public debate over CDs. It is still smarting from an attack by the Consumers' Assn.—the body that alerted the OFT—and is unhappy about what it

(Continued on page 80)



'Baby' Is Born. Whitney Houston and her producers celebrate the completion of her third album, "I'm Your Baby Tonight," which was released Nov. 6. Shown, from left, are Stevie Wonder; Babyface; Houston; L.A. Reid; Narada Michael Walden; and Clive Davis, president of Arista and executive producer of "I'm Your Baby Tonight."

Stein, Warner Bros. Reach Agreement On New Contract

BY THOM DUFFY

NEW YORK—Warner Bros. Records has negotiated a new contract with Sire Records founder and president Seymour Stein after filing—and then withdrawing—a federal court suit claiming Stein threatened to jump to an unnamed rival label.

Citing Stein's discovery of artists such as Madonna, the suit filed in U.S. District Court in New York states he "possesses unique and extraordinary talents in discovering new performing artists and new musical trends in the record industry. His defection would cause irrepara-

ble injury to Warner."

The Sire roster also includes the B-52's, the Cult, Depeche Mode, Ice-T, the Pretenders, the Replacements, and Talking Heads.

The suit was not served on Stein and was subsequently withdrawn because a new pact was reached by Warner Bros. and Stein, according to the company. "We are very pleased with the outcome and from everything I know from my personal conversations with Seymour, he is pleased," says Time Warner executive VP Robert Morgado, head of the Warner Music Group. Neither side

(Continued on page 80)

ASCAP, Convention Groups Agree To Licensing Terms

BY BILL HOLLAND

WASHINGTON—ASCAP has announced an agreement with the American Society of Assn. Executives and other convention groups on a license arrangement for sponsors of trade shows, expositions, and similar events. Estimates are that such licenses will bring ASCAP members millions of dollars in new royalty fees each year.

ASCAP officials say that the contracts are "already in the mail" and will be effective Jan. 1.

The other organizations to sign the ASCAP agreement were Meeting Planners International, the Profes-

sional Convention Management Assn., and the Religious Convention Management Assn.

In the past, many organizations holding conventions or trade meetings were unaware that copyright law requires payment for music used at such events and never contacted performing-rights societies.

The groups that had signed ASCAP licenses will have the monies they paid to ASCAP applied to the new license, according to the agreement.

The new license agreement follows months of negotiations and was actually signed earlier this month.

(Continued on page 80)

Paul Simon To Hit The Road World Tour Will Review His Career

NEW YORK—Paul Simon's world tour, slated to begin in January, will offer a retrospective of his career as well as promote his hit Warner Bros. album, "The Rhythm Of The Saints." The tour will be promoted by the BCL Group and produced by the Rascoff/Zysblatt Organization, the team behind the record-breaking Rolling Stones world tour.

"This tour will include material from the Simon & Garfunkel days all the way up to 'The Rhythm Of The Saints,'" says Simon. He announced the tour Nov. 15 on the soundtrack of "Saturday Night Live" two days before appearing on the show and after a brief performance with his new 17-piece touring band.

"It's really the first time that I'm working with a band as large in number and as varied in musicianship and cultural background," says Simon of his touring group, which will include saxophonist Michael Brecker, drummer Steve Gadd, and pianist Richard Tee, as well as a complement of accompanists from South Africa, Cameroon, and Brazil.

Dubbed the "Born At The Right Time Tour," the concert swing will open Jan. 4 in Tacoma, Wash., and include arenas in 41 North American cities on its first leg. Tickets for the first 15 U.S. dates, including the Great Western Forum in Los Angeles Jan. 23, will go on sale in the com-

(Continued on page 80)

Houston's 'Baby' Bounces To The Top; Country Discs Climb The Pop Ladder

WHITNEY HOUSTON lands her eighth No. 1 single on the Hot 100 with "I'm Your Baby Tonight," which puts her in a tie with Madonna as the female soloist with the most No. 1 hits in pop history. And Houston's album of the same name vaults from No. 22 to No. 5 in its second week on the Top Pop Albums chart. It's one of the four fastest-rising albums of 1990. New Kids On The Block's "Step By Step" was No. 1 after two weeks; Madonna's "I'm Breathless" was No. 3 and George Michael's "Listen Without Prejudice Vol. 1" also was No. 5.

"I'm Your Baby Tonight" is, amazingly, the first No. 1 pop hit for ace writer/producers L.A. Reid & Babyface, who have amassed 17 No. 1 hits on the Hot R&B Singles chart since June 1987. The smash reaches No. 1 by displacing the latest single by Mariah Carey, who exploded this year amid a raft of comparisons to Houston.

The good news on Houston's album and single couldn't come at a better time for Arista Records. It may deflect some attention away from the Milli Vanilli fiasco—the music industry's answer to the Alaska oil spill.

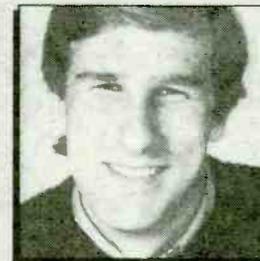
TWO COUNTRY albums are listed in the top 20 on the pop albums chart for the first time in more than seven years. Garth Brooks' "No Fences" dips from No. 16 to No. 17, while Clint Black's "Put Yourself In My Shoes" vaults from No. 48 to No. 18 in its second week. It's the first time that two country artists have appeared in the top 20 since April 1983, when Alabama scored with "The Closer You Get..." and Kenny Rogers weighed in with "We've Got Tonight."

Black's album has already surpassed the No. 31 peak of his previous release, "Killin' Time." It's the first country album to reach the top 20 on the pop chart in just two weeks since the Dolly Parton/Linda Ronstadt/Emmylou Harris collaboration, "Trio," in 1987.

FAST FACTS: Madonna's "The Immaculate Collection" is the top new entry on the pop albums chart at No. 32. It's the first greatest-hits set by the artist who has dominated and defined pop radio in the seven years since she burst to stardom with "Holiday." Guy's sophomore album, "The Future," bows at No. 50. The group, fronted by ace producer Teddy Riley, reached No. 27 in 1988 with its eponymous debut album.

Phil Collins' "Serious Hits... Live!" vaults from No. 49 to No. 23 in its second week... Another hot live album, Paul McCartney's "Tripping The Live Fantastic," leaps from No. 52 to No. 26. The set is

CHART BEAT



by Paul Grein

almost certain to surpass the No. 21 peak of McCartney's acclaimed 1989 studio album, "Flowers In The Dirt."

The second-week jumps are also impressive on Steve Winwood's "Refugees Of The Heart," which leaps from No. 57 to No. 28, and the Scorpions' "Crazy World," which surges from No. 56 to No. 29.

Tesla's third album, "Five Man Acoustical Jam," debuts at No. 74. The title of the live, acoustic album is a tip of the hat to the Five Man Electrical Band, whose 1971 smash, "Signs," is one of five oldies covered on the album. Tesla's 1989 album, "The Great Radio Controversy," reached the top 20.

Debbie Gibson's third album, "Anything Is Possible," opens at No. 87. Gibson's second album, "Electric Youth," logged five weeks at No.

1... Fellow teen hotshots New Kids On The Block have four albums on this week's chart—more than any other act. In second place with three: Mannheim Steamroller.

Barry Manilow's "Because It's Christmas" bows at No. 113. It's the first Christmas album by the artist, whose "It's Just Another New Year's Eve" was one of the few holiday standards to emerge in the '70s.

UB40's remake of "The Way You Do The Things You Do" jumps to No. 8 on the Hot 100, enabling the Jobete standard to finally crack the top 10—more than 26 years after it was introduced by the Temptations. The Motown group's original version peaked at No. 11.

Keith Sweat's "I'll Give All My Love To You," the title track from his second album, is the top new entry on the Hot 100 at No. 54. "Make You Sweat," the album's first single, peaked at No. 14, but the follow-up, "Merry Go Round," didn't even enter the pop chart.

Too Short's "The Ghetto" vaults from No. 86 to No. 59 in its third week on the Hot 100. The rapper's X-rated "Short Dog's In The House" album cracked the top 20 on the pop chart in October.

WE GET LETTERS: Rich Appel of CBS-TV in New York notes that two singles in last week's top 10 on the Hot 100 mention rock icons. Deee-Lite's "Groove Is In The Heart" cites Jimi Hendrix; Candyman's "Knockin' Boots" salutes James Brown.

William Simpson of Los Angeles notes that M.C. Hammer's "Pray" includes approximately 175 repetitions of its title—more than any other hit in memory. At the other extreme, the title is never mentioned in the Righteous Brothers' recent top 20 hit, "Unchained Melody."



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The Vaughan Brothers
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Retail Absorbs Rising Tide Of Country Hits

BY DEBBIE HOLLEY
and EDWARD MORRIS

NASHVILLE—There are more than twice as many frontline country albums on the market in the second half of this year as there were in the same period last year. But does more equal too much? Label leaders consider the question academic, since the product is out there and has to be dealt with. But some of them also contend that the high quality of the product, and the opportunity to expose it via video as well as radio, is broadening the market for country records.

While country radio programmers say their playlists have stretched about as far as they can go (see story, page 1), retailers aren't yet sound-

ing the alarm. If a title is a hit, they say, there's always bin space for it.

According to a Billboard survey, the major country labels will have released 79 frontline albums between July 1 and Dec. 31 of this year. During the same period in 1989, the total was 38 albums.

Capitol Records—which absorbed the Universal roster and also formed an alliance with SBK Productions—will account for most of the increase, rolling out 24 albums in the second half of the year. Other new titles have come from the newer country majors: Arista, Curb, and Atlantic.

Supporting the notion that the market is congenial to more country music is the fact that new acts such as Garth Brooks, Clint Black, and the Kentucky Headhunters all went platinum-plus on their first albums. And first-timers Alan Jackson, Travis Tritt, and Lorrie Morgan are well past gold. Some observers contend that these acts are attracting younger buyers who would normally steer clear of country releases.

Billboard's current Top Country Albums chart seems to confirm that retail is open to a lot of new product. Besides the megaselling stars listed above, the chart lists high-ranking entries by Mark Chesnutt (No. 15) and Joe Diffie (No. 39), both of whom have just come off their first singles; Texas Tornados (No. 34), who have had virtually no singles success; and developing artists Doug Stone (No. 29) and Carlene Carter (No. 27).

Jim Powers, VP of sales for Handleman, Troy, Mich., speculates that country labels may have pounced on the softness in the pop-music market to unleash new titles. "There's no problem [at retail]," he says. "As long as they're meaningful releases.

Sometimes they break artists who aren't ready for us yet . . . If it's good for me, I buy it."

He says he wasn't aware that there was a substantial increase in country offerings.

The reaction is the same at Wax-Works, with its chain of 131 Disc Jockey stores. "We're certainly not feeling any crunch," reports head buyer Harold Guilfoil. "I think the biggest problem we're finding is deciding if every new title that comes out is a title that needs to be brought in right away."

'Whatever the demand is, that's what we'll make the room for'

But, he says, he can recall few country titles lately that have sold below expectations. Those that have, he says, were "passed around to [our] better country stores."

Disc Jockey bin space is not limited by musical category, he says. "If [a release] warrants it, we'll try to make it work for us. We want to be product-sensitive. We want to be as involved in the labels' works as they are."

John Rose, music buyer for Western Merchandisers, Amarillo, Texas, also finds nothing to complain about. He says the remarkable sales success of Brooks and other country artists has broadened the market: "And as in most marketplaces, whatever the demand is, that's what we'll make room for."

"Retail has absorbed all of this [in-

creased flow of product]," contends Joe Mansfield, Capitol/Nashville's VP of marketing and sales, "and we've done very well. Just look at the charts. Look at the pop charts as well as country." He says that Brooks' second album, "No Fences," for example, is outselling all but four other titles in the CEMA distribution pipeline, and he notes that "CEMA recently had eight of the top 10 [albums] on the Billboard pop charts."

A WORD OF CAUTION

RCA, which has five albums out in the second half, will continue to be cautious in releasing product, according to label chief Jack Weston. Each album, he explains, is usually mined for five singles, a practice that means there is normally a gap of a year and a half between albums for an RCA act.

"I don't think the strategy of putting more product out and thinking that you're going to get more through the door is a strategy that works," Weston observes. "I think there is a finite number of spaces on the radio for pieces of product and a finite number of spaces in the stores." Still, he adds, "I think this is a hit-driven business." And, he maintains, the increase in releases "isn't going to stop the hits from getting through."

"Do we have too many records out there?" Warner Bros.' Nick Hunter asks rhetorically. "No, I don't think we do. What it really boils down to in the long run is 'May the best record win.' I'm more worried about my stuff and less about what somebody else is doing."

He agrees that it would be ideal for a label to schedule its releases—par-

(Continued on page 81)

'Tis The Season For Newer Acts, Dance Artists

BY LARRY FLICK

NEW YORK—After a three-month deluge of releases from platinum-level artists, major labels are ending 1990 by issuing titles that emphasize new and developing acts—with a few great-hits sets tossed in for last-minute holiday retail action.

Atlantic is betting heavily on "River Of Love," the second album by David Foster. Most noted for his work as the producer and songwriter of pop/AC hits for artists including Chicago and Barbra Streisand, Foster has enlisted the vocal aid of Bryan Adams, Loverboy's Mike Reno, and Natalie Cole for this set, due Dec. 5. Cole is featured on the set's first single, "Grown-Up Christmas List," which will be serviced to radio Wednesday (28).

Miami-based pop/freestyle act Will To Power returns Dec. 4 on Epic, after a two-year absence, with "Journey Home." The group's last self-titled effort spawned three No. 1 dance hits and the Hot 100 smash "Baby I Love Your Way/Freebird." Now fronted by singer Erin Michaels, the group is making early radio inroads with an R&B ballad rendition of the 10cc nugget "I'm Not In Love."

On the greatest-hits front, compilations are coming from Geffen's Peter Gabriel, "Shaking The Tree: 16 Golden Greats" (Dec. 4); Warner/Slash act the Blasters, "The Blasters Collection" (Dec. 11); and Epic's the Romantics, "What I Like About You" (Dec. 4).

Madonna fans will be treated to "The Royal Box," a special-edition package being issued Dec. 4. It includes the recently issued "Immaculate Collection" and her forthcoming video compilation.

In a season filled with boxed retrospectives, this month's entry is "The Original Singles," by Hank Williams Sr., due Dec. 4 on Mercury. The set spans the entire career of the legendary country

(Continued on page 81)

Mass Merchants Stocking All-Star Christmas 'Gift'

BY TRUDI MILLER

NEW YORK—An all-star Christmas benefit album is bypassing record retailers and is instead being sold via mass merchants.

The album, titled "The Christmas Album—A Gift Of Love," features such artists as Dionne Warwick, Barry Manilow, Kenny Rogers, Mick Fleetwood, and Belinda Carlisle performing Christmas standards. It was released Nov. 20 by Children's Records, a division of the San Diego Children's Hospi-

tal Foundation. Proceeds will go to children's hospitals across the country, says Children's Hospital media relations coordinator Mark Morelli.

In the San Diego area, the album is being carried by 7-Eleven stores, a flower shop chain called Nurseryland, Dean's Photo, PostalAnex +, the Pure Silver jewelry store, and participating Star System Inc. member banks—but no music retailers, says Morelli.

"It's not our intention to compete with other product," says

Morelli. "If you walk into a 7-Eleven, you see the red and green display [for the album]—it just blasts at you from the counter. If it was in a record shop, it would be lost among a lot of very good records. I believe we have a very successful strategy in marketing the album in a nontraditional way."

Although the album is not being targeted at music retailers, such retailers are not barred from carrying it; each participating hospital has been sent a shipment of the album and is marketing it individ-

ually. But as in San Diego, the hospitals all seem to be going the mass-merchant route. "I don't know of any music retailer that's carrying it, and we haven't gotten any inquiries" from music retailers, says Morelli.

The album retails for \$12.95 on CD and \$8.95 on cassette; it is not available on vinyl, says Morelli. Consumers can order the album by calling 800-678-9225.

Along with in-store displays, Morelli is promoting the album via

(Continued on page 78)



High Achiever. Handleman Co. chairman David Handleman receives B'nai B'rith's highest honor, the Lifetime Achievement Award in Human Relations, at a recent ceremony at New York's Marriott Marquis. Shown, from left, are the Hon. Thomas Pickering, ambassador to the United Nations; Mickey Granberg, co-chairman of the event; Handleman; Cy Leslie, co-chairman of the event; and Walter Yetnikoff, honorary chairman of the event.

Publisher Says Winwood Song Really A 'Roadrunner' Ripoff

BY CHRIS MORRIS

LOS ANGELES—Stone Agate Music, a division of Jobete Music Co., has filed a suit in federal court here, claiming that Steve Winwood's 1988 hit, "Roll With It," infringes on the copyright of "(I'm A) Roadrunner," a 1966 R&B and pop hit for Junior Walker & the All Stars.

The suit, filed Nov. 19, names Winwood, who also co-authored "Roll With It"; co-writer Will Jennings; publishers F.S. Music Limited, Willin' David Music, and Blue Sky Rider Songs; publishing administrator Warner-Tamerlane Publishing Corp.;

Virgin Records America and its British parent, Virgin Records Ltd.; and distributors WEA and Atlantic Records.

The suit seeks unspecified monetary damages, the destruction of all copies of the Winwood recording, an injunction against further sale or exploitation of the song, and an accounting and payment of all profits from the sale of "Roll With It."

According to the suit, the Brian Holland/Lamont Dozier/Eddie Holland composition "Roadrunner" was registered for copyright in April 1965. The following year, saxophonist

(Continued on page 80)

Country Label 16th Avenue Shuts Down

NASHVILLE—After 3½ years in operation, 16th Avenue Records has closed its doors. At the time of its shutdown, the label's roster consisted of Charley Pride, Canyon, John Conlee, Dianne Davis, Donny Kees, and Randy VanWarmer.

Jerry Bradley, who served as 16th Avenue's president, will continue to serve as GM of the successful Opryland Music Group, of which the label was a division. Opryland Music's publishing arm includes the venerable Acuff-Rose catalogs and currently numbers MCA artist Skip Ewing and RCA artist Aaron Tippin among its writers.

Seven people lost their jobs in the closing, including B.J. McElwee, marketing and promotions director; Johnny Mitchell, regional promotions manager; Bart Almand, promotions coordinator; Dawn Gardenhour, McElwee's secretary; and three regional reps.

A press release announcing the record company's demise blamed a lack of "the sustained radio success essential to building and supporting a label." 16th Avenue recently consummated a distribution deal with Curb. Prior to that, its product had been distributed by CEMA. Although it continued to release singles and music videos, 16th Avenue did not place any albums on the market in 1990.

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Big Egos Don't Help Label Executives THIS INDUSTRY IS ABOUT MUSIC

BY JAC HOLZMAN

Before the advent of the longplaying record and the modern music business, the wide availability of music that was universal in nature and transcended borders was a rarity. Only classical music was pervasive. Yet today, an American or English or Spanish artist can be heard, appreciated, and loved throughout the world. Our collective ability to provide a conduit for artistic expressions of many cultures has brought the world peacefully closer. The Voices of Bulgaria are more than folk icons in their country; they are an expression of the soul of a people that touches Americans with an essence that is so eloquent that it transcends language.

Likewise, the energetic, free, exuberant spirit of American life has, over the past 20 years, communicated itself to people everywhere, but nowhere has it been more noticeable than in Eastern Europe and the Soviet Union. The democratization of those countries, the breaking down of the Berlin Wall, the yearning for freedom and the desperate need for the human spirit to soar is directly connected to the artistic and creative feeling expressed within the spirit of American music.

American music, American culture, and the American values of creative and artistic freedom are on the ascendancy everywhere—except, perhaps, at home, where a federal judge and ambitious district attorneys have sought to restrict on record and in live performance what we routinely see on cable television. If it's not your taste, you have the freedom to turn it off, but no one else should be accorded the right to do that for you.

For the first time, I have seen us act as an industry. Even though the agenda of no two record companies

is the same, we are beginning to understand what our obligations and responsibilities are. The power of rock'n'roll has always been rooted in its unrestricted expression, which we, as the children of the Constitution, are required to build, protect, and serve. The Constitution also protects our right *not* to issue an album, to exercise our personal taste and judgment in a way consistent

were more important than the music. Two of them are quite accurately chronicled in Fredric Dannen's book, "Hit Men."

What was so disturbing about "Hit Men" was that the portraits of the two former heads of CBS were pretty much right on. These men awarded themselves emperor status, their egos embellished by personal promotion men and, in one case, an intimi-

the disadvantage of everyone. There were very few heroes in "Hit Men," but unfortunately, that is what the public now thinks of us, and that is a damned shame!

Yet, I remain an optimist. The ever-wider availability of affordable recording equipment of high quality has again given smaller independent companies and garage musicians the chance to record themselves and to create regional, independent companies consistent with their own taste and sense of mission.

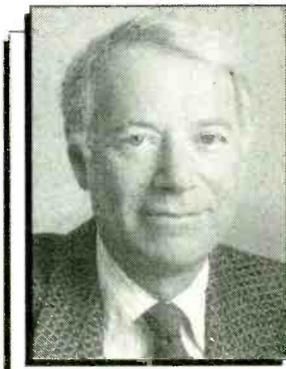
That was also the case 40 years ago, when I founded Elektra Records. At the time, I was a 19-year-old student at St. John's College in Annapolis, Md., with a passion for music. The opportunities afforded by CBS' development of the LP and the introduction of low-cost, professional portable tape recorders combined to provide me the chance to pursue my dream and birth a label.

From the advent of the LP in 1948 until the business began to "settle in" in the early '60s, nearly a thousand record companies were formed. From those earliest days, only two significant labels have survived as continuing, contributing, vital entities—Elektra and Atlantic. Only Atlantic still receives guidance from its founding creator.

Today's industry was fed and fueled by companies that were at one time independent. Its future will be ignited by those companies that think and act with the vision of the independent, pulsating with vitality, passion, and an urge to communicate. I was one of them once, and I recall the pain and the pride, the slim resources and the burning desire for excellence at all costs. I also know that consistency and integrity of purpose is generally rewarded and that there is only one constant—the music. That is all there is, and we lose sight of it at our peril.

'Consistency and integrity of purpose is generally rewarded'

Jac Holzman, the founder of Elektra, is chief technologist of Time Warner Inc. and owns Cinema Products in Los Angeles.



with our own integrity. Then it becomes the responsibility of the non-issuing label to do as David Geffen did—give the artists their release and let them find another outlet. The right to say "yes" or "no" extends to every one of us, but it carries special weight in the decision-making corridors of the record companies.

I have been blessed to watch the record industry grow both in size and influence, from the days of 78s and cactus needles through to CDs, DATs, laserdiscs, and soon, digital compact cassettes. To me, one of the most discomfiting yet interesting phenomena of the '80s (one that parallels the rise of the leveraged buyout and Wall Street excesses) was the emergence of the big ego—record executives who thought they

dating style. To what purpose? It certainly didn't help the music. They came to publicly overshadow the responsible, consistent "midwives" who loved, nurtured, and helped bring the music forth—Mo Ostin, Lenny Waronker, Bruce Lundvall, Bob Krasnow, Seymour Stein, Herb Alpert, Jerry Moss, Bhaskar Menon, Chris Blackwell, and Richard Branson, plus the lesser-known heads of smaller independents trying to be heard above the money and the noise of their boisterous brothers.

Joe Smith, in his book "Off The Record," wove a quilt of stories of some of our industry's best and most interesting people. "Hit Men" concentrated on our more venal practices, the men who encouraged them and took advantage of the power of their position to promote those practices to



FREEDOM IN DANGER

The recent Billboard editorial about the 2 Live Crew case and "obscenity" in general makes important points. Once again, we see how impossible it is to establish "local community standards" that restrict expression without those restrictions being subjective, irrational, and unpredictable. And, once again, we see the federal government "forum shopping" for a conservative place that could set standards for us all. No wonder, as even the Meese Commission conceded, that most constitutional scholars think present obscenity law is wrong.

There is a new and worse wrinkle now. The special obscenity unit of the Justice Department (talk about misspent taxpayer money!) has begun bringing multiple prosecutions against mail-order companies in several different places at once. A business can try to defend itself against enormous defense

costs or can simply go out of business—forget niceties like a trial. (The head of the unit says that people who deal in obscenity can give up First Amendment rights.)

The right to read, to see and listen, and to think freely is a basic value in every community. We've all got to do more to let policy-makers know that "Freedom Is Not A Dirty Word." The National Coalition Against Censorship has developed a leaflet with this title to help the entertainment and communication communities alert their customers to their endangered rights.

Leanne Katz
Executive Director
National Coalition Against Censorship
New York

FAST GEMA FACTS

In a recent story titled "GEMA Prez Sees East German Bonanza" (Billboard, Oct. 6), it was stated that I, as chairman then of GEMA, had granted Budde Musikverlage a loan of 10 million marks (\$6 million) as a means of recruiting Giorgio Moroder and Michael Masser as GEMA members. This is incorrect.

The situation, in fact, is that Jastjan Music Inc. of Los Angeles, a 100% subsidiary of Rolf Budde Musikverlage in Berlin, obtained, solely as transferee of the copyrights of Moroder, an advance payment of \$3 million against anticipated royalties.

Prof. Dr. Erich Schulze
Former Chairman, GEMA
Grunwald, Germany

WHERE DID THE SINGLES GO?

If the record companies insist on deleting the vinyl format, the least they could do is be consistent in the conversion process from vinyl to cassette singles. While there is an abundance of rock and rhythm & blues on cassette singles, country music is very scarce in this configuration.

It is very difficult for us in retail to explain why country music is treated in a different manner. Our store is located in a small southern town, where country music is still very much in demand.

In recent weeks, there have been some blockbuster country songs, including Garth Brooks' "Friends In Low Places" and Clint

Black's "Put Yourself In My Shoes." These records appeal to a crossover audience, not just country fans, and their lack of availability is very frustrating to deal with. The customer feels that we are the bad guys and that we just do not want to stock the records he wants. In other words, that we do not like country music.

We at Nickelodeon Music Center are very concerned about satisfying all our customers. We hope that our point will get across to the record labels: Country music is alive and well, so don't bury it with the vinyl 45.

Michael C. Malta
Co-manager
Nickelodeon Music Center
Brookhaven, Miss.

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. Contributions should be submitted to Ken Terry, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

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YBPC Prez Taking Care Of Business Seeks To Balance Label, Radio Influence

■ BY SEAN ROSS

HOUSTON—Al "Luv" Jenkins, the new president of the Young Black Programmers Coalition, has been involved with the organization since the early '80s. But he admits that back then, "I was one of the members who would always be at the bar instead of at the workshops or meetings."

"The time came when I had to decide whether this organization was worth my time [and] whether I was going to work with the organization and do something positive. When I stopped hanging out at the bar, everybody knew I was serious."

When the YBPC held its annual meeting here Nov. 16-18, there was no question as to its new president's seriousness. After several days of running with an average of two hours sleep a night, Jenkins says he was finally starting to take a "certain amount of satisfaction" in the event's execution. "I had a lot of people call me and tell me it was great. I was too close to it to be objective."

Jenkins became a YBPC officer for the first time last year when he was elected VP. He is a 20-year radio veteran who began as a gofer in his hometown at WTLC Indianapolis before working his way up to overnights. He has worked at KNOK Dallas; WKXI and WOKJ Jackson, Miss.; and WTAM Gulfport, La., and also with Stax artists 24-Karat Black and for Malaco Records.

Before being elected YBPC president, Jenkins had been interim president for four months following Lynne Haze's departure for RCA Records last summer. (YBPC rules state that officers must come from the radio side.) As the group's third president in as many years, Jenkins admits that there is a lot of organizational

business to handle, and that he is figuring some things out as he goes.

"When I was elected vice president, it took me six months to figure out who does what and exactly what was happening. There had been a problem with people getting their YBPC newsletters. I called the printer and realized the mailing list hadn't been updated since 1988. Now, every time we have a meeting we pass a sheet

*'In the past, we've
relied on labels
to support us'*

around for corrections.

"My personal goals for the first part of this year are just organizational things. We'd like to get a central office in a central location, possibly Atlanta. We're also looking at a toll-free number for people to call in for information, getting a computer in place with our membership on it.

"The biggest goal is to get a job bank going. We're also talking to people in our Atlanta chapter who want to see if we can get insurance for our members, or whether a retirement fund would be feasible. Radio is like sports, you can be out at any time. If somebody's out, we want to get them back working again or at least feed them for a month or two."

YBPC currently has chapters in Atlanta and the Carolinas. Jenkins says he has been approached by people who want to start chapters in Virginia; Kansas City, Mo.; and Los Angeles.

YBPC will have a board-members-only meeting in Atlanta this month, "and that's where we'll set down our goals and procedures," Jenkins says. One thing YBPC will

have to grapple with is the question of label involvement. Salaries at the southern small- and medium-sized-market urban stations that form the core of YBPC's membership mean that many of its members move to the record side eventually. Label personnel, whose employers provide much of YBPC's funding, have reportedly been asking for the right to vote in YBPC elections—something they have not traditionally had in the past.

There was a move to let label people vote at this year's YBPC meeting, something that was struck down after an extended debate because there had not been a written notice sent out in advance of the last monthly meetings as YBPC bylaws require. Despite this controversy, the slate of candidates recommended by the board of directors passed without any challengers. Besides Jenkins, it includes VP Al J. Wallace (mornings, KQXL Baton Rouge, La.), second VP Guy Black (mornings, WYLD-FM New Orleans), and treasurer Irene Ware (GM, WGOK Mobile, Ala.).

Jenkins says it was his understanding that record people were prevented from voting at YBPC more by custom than the actual bylaws. "I can't say what's going to happen. We just have to be very careful because what we do is going to determine what this organization will be for years to come."

Is he worried, as some members are, that the record side of the YBPC will overshadow its radio constituency? "Radio people are going to have to support this organization. If they do, label people or airline pilots or anybody else should be able to vote [without the balance being thrown off]."

"In the past, we've relied on the labels to support us, which is fine, but there are a lot of entertainment-industry organizations that should give us their support... [The record side has] been great and it will always be part of the organization, but this organization is going to expand.

"There are a lot of other segments of society that we help, and that need to help us. When one of our scholarship programs sends a kid to school and he can make a good living, that's supporting the community."

Panels at this year's YBPC were service-oriented, as they have been traditionally. Arbitron's Julian Davis lectured on ratings and research. On The Mike Productions president Mitch Faulkner spoke on "the power of production."

In the confab's opening session, "Funding The Format: How To Win With A Weak Budget," panel-

(Continued on page 17)



Saudi Arabia Mania. A bumper sticker from country WEZL Charleston, S.C., turned up in an unexpected place recently—on the back of a U.S. Air Force truck in Saudi Arabia. An Air Force public relations rep shot this picture, top, and sent it to the station. Meanwhile, AC WMXZ (Mix 95.7) New Orleans—upon hearing that the Saudis did not want females entertaining the troops—ran a contest to find the best female impersonator to send there. Pictured with the Diana Ross look-alike winner are morning men Steve Shannon, left, and D.C. Chymes, right.



Students Voice Concern Over FCC Licensing Fee

■ BY PHYLLIS STARK

PROVIDENCE, R.I.—College broadcasters voiced their concerns over a number of issues, including the FCC's \$35 licensing fee for air personalities, at the National Assn. of College Broadcasters conference held here Nov. 16-18. Other concerns ranged from music licensing issues to the logistics of low-budget promotions.

Much time was spent discussing the licensing fee at a panel called "The FCC And Your Station: Ask A Lawyer," moderated by Allen Myers of the FCC's FM branch, and attorney Cary Tepper, whose Virginia-based firm, Putbrey, Hunsacker, & Ruddy, serves as NACB's legal counsel.

At that panel, one faculty advisor complained that making sure each student jock has filed the appropriate paperwork and paid the FCC fee is too difficult to keep track of. "Over the course of a semester," he said, "it's a few hours of administrative work in place of legitimate teaching." Also, several students complained that \$35 is too much money for a college student to spend on a license.

Tepper told of a recent meeting with the FCC chairman's office to discuss the licensing issue. Tepper argued that noncommercial stations should not have to license jocks, but says he was told by the FCC that the \$35 fee is "not a lot considering it's a half of a pair of tennis sneakers or beer money."

The issue of keeping a public file was also raised and Myers was asked if the FCC is really concerned about public files. He responded that "the FCC has re-

cently fined stations up to \$5,000 for failure to have a public file. The FCC does take the public file very seriously."

Representatives of both ASCAP and BMI were panelists at a session on music licensing and college radio, along with Dave Whitney, GM of Brown University-owned WBRU, and Dan Zanes of the Del Fuegos. Zanes, who represented the artist's perspective on music licensing, was asked why he chose to sign with ASCAP. He joked that although he didn't remember

*Is \$35 too much
to ask from a
college student?*

why, he probably signed with whoever took him out to dinner more and gave him free concert tickets.

At a well-attended panel on dynamic radio promotions, panelist Eric Rhoads, chairman of the industry trade The Pulse of Radio, advised the attendees to "take chances. Don't be bland or ordinary. Be the Nick at Nite," he said, referring to the Nickelodeon's successful but offbeat ad campaign for its evening shows. Rhoads also noted that often low-budget promotions are best. As an example, he told of a station that countered a competitor's \$100,000 giveaway by distributing 100,000 doll hairs.

An estimated 550 students, 80 speakers, and 30 exhibitors participated in the third annual NACB conference. Quincy Jones was the keynote speaker.



Soldiers Of Lunch. WZFM White Plains, N.Y., staffers attended the listening party at Electric Ladyland Studios in New York for Donny Osmond's new album, "Eyes Don't Lie." Pictured, from left, are WZFM PD Paul Cavalcante, Osmond, and WZFM MD Janet Bardini.

Surprise! Radio Rips Into Milli Vanilli; San Antonio Gets Its Third Oldies FM

SO AFTER THE Sinead O'Connor and k.d. lang stunts of the last year, it was inevitable that radio would do something with the recent Milli Vanilli revelations (see story, page 1). While a lot of stations just used the controversy as morning-show fodder, some of the stunts included:

WYHY (Y107) Nashville's threatened class-action fraud suit against the band. (At press time, management was consulting with the station's attorneys.) Co-owned **WFLZ** Tampa, Fla., announced a boycott of the group's music until a formal apology was issued to the residents of the Tampa Bay area. PD **Marc Chase** was also threatening to boycott other Arista acts, including Whitney Houston and Taylor Dayne, until an apology was made.

WHTZ (Z100) New York's week-long "Million Dollar Milli Vanilli Music Guarantee." Z100 offered a million dollars to anybody who heard a Milli Vanilli record; the catch was that nobody could win because there are no real Milli Vanilli records.

WDFX Detroit's "Screw Milli Vanilli" shirt, which its listeners obtained by trading in the group's merchandise. **WAVA** Washington, D.C., **WEZB** (B97) New Orleans, **KHTK** (Hot 97) St. Louis, and **WLOL** Minneapolis let listeners trade the duo's records for another album. **KHTK** PD **Derek Johnson** announced, "I miss the day of real music from real bands like the Village People, the Archies, and the 1910 Fruitgum Company."

WAVA had planned a Milli Vanilli bonfire in its parking lot, but the event was halted by the fire marshals. **B97**, however, bought out Tower Records' entire Milli Vanilli stock to give away.

WHXT Allentown, Pa., had listeners call in to sing their favorite MV song whenever they heard the "I want to be Vanilli" bit from "In Living Color." The winner recorded an MV song at a local studio.

MORE MARRIAGES OF CONVENIENCE

In the latest marriage of convenience between separately owned stations, progressive **KFAN** San Antonio, Texas, is now simulcasting oldies **KONO**. That gives the market three oldies FMs. It effectively creates an FM/FM combo between **KONO** and adult top 40 **KSRR**. **KONO** PD **Lee Woods** is overseeing both stations. The **KFAN** staffers, including OM **Steve Kaufman**, are out. **Gene Kelly & Jerry Franklin** are reunited in mornings on **KONO** as **George Cooper** moves to middays, replacing **Rudy Roach**.

Meanwhile, Z100 took the concept of leasing time on another station to its extreme recently when programmer **Steve Kingston** purchased an hour of airtime on album rival **WNEW-FM** for \$5,100 during the recent Nordoff-Robbins Music Therapy Centre auction. **WNEW** says Kingston can broadcast for an hour on an upcoming Sunday night, but must stick to the format.

PROGRAMMING: BYE BYE B-B-Y

After a 10-year license dispute with the FCC, longtime jazz outlet **WBBY**

Columbus, Ohio, will go dark Dec. 31. Twenty employees, including GM **Jim Pidcock** and PD **Mike Perkins**, will be out. The FCC Review Board found that station owner Mid-Ohio Communications "lacked candor and committed misrepresentations" during a comparative renewal proceeding as to whether the owner's son, **Richard Nourse**, was really **WBBY's** full-time station manager. One of **WBBY's** prominent alumni is former MD **Geoff Mayfield**, now Billboard's associate director of retail research.

Since **WKCI** (KC101) New Haven, Conn.'s **Stef Rybak** is going to **KZZP** Phoenix as PD (Billboard, Nov. 24),



by Sean Ross with
Craig Rosen & Phyllis Stark

WKEE Huntington, W.Va., PD **Paxton**—who was widely mentioned as the other candidate for the job—is now group PD for Adventure Communications. At Adventure's country **WFMX** Charlotte, N.C., morning man **Billy "Buck" Blevins** is named OM, replacing **Bob Grayson**. MD **Rita Kelly** is now assistant OM.

Look for Dayton, Ohio, to get an urban FM for the first time since the mid-'80s around February. That's when **96.9 WROU** is expected to hit the air. The station is a joint venture between **WGZB** Louisville, Ky., owner/GM **Rod Burbridge** and **RoNita Hawes-Saunders**. Dayton has been without an urban FM since **WDAO-FM** became **AC WWSN**, exiling the urban format to AM.

Former Sandusky Radio VP/programming **Jeff Sattler** fills the newly created OM position at **AC KAER** Sacramento, Calif. . . . After a brief stint as a consultant, **Jere Sullivan** is the new PD of soft **AC KJQY** (Sunny 103.7) San Diego, which has been without a PD for several months . . . **Bill Macky** is the new PD of country **KRTY** San Jose, Calif.; he was PD of **KMIX** Modesto, Calif.

Dana Brown is out as OM of classic rock **WGFX** Nashville; PD **Lauren McLeish** and MD **David Hall** will assume his duties . . . **Jerry King**, ex-PD of **WMJC** Indianapolis (now **WFXF**), joins **McVay Media** as a full-time consultant. He had been doing project work with the company . . . Former **WFBC-FM** Greenville, S.C., morning man **Tom Graye** is now PD/mornings at **AC WJQI** Norfolk, Va., replacing **Billy Shears**.

OM **Randall Bliss** is out at **WZZG** Charlotte, N.C. . . . **KZIO** Duluth, Minn., night jock **Rick Carlson** is the new OM at Z-Rock **WAYL** Minneapolis . . . **WAXY** Miami RD **Joe Roppo** segues to RD at **WPGC-FM** Washington, D.C.; **Robert Scorpio** is acting APD . . . Oldies **WPDQ** Jacksonville, Fla., goes N/T under new PD **Jim Shirah**.

Several weeks after announcing plans to go modern rock, and hiring a PD with the appropriate background, **KQOL** Salt Lake City instead became a Bonneville easy listening outlet this week. **Mike Parsons**, p.m. driver at crosstown top 40 **KZHT** (Hot 94.9), which had leaned heavily modern at one point, will be PD/mornings anyway, replacing **John Dimick**. **Mark Carlson** from **KBEZ** Boise, Idaho, will be p.m. driver. **Sue Cope** from crosstown **KLVV** joins for morning news.

It's a big week for proponents of easy listening—besides **KQOL's** change, classical **AM WWAZ** Providence, R.I., is now **WLKW** under **Bob Carson**, who also consulted the old **WLKW-FM** until its change a year ago. **Norm Jagolinzer**, morning man at the old **WLKW**, joins for mornings at the new one. Also, **WLSN** Dayton, Ohio, formerly **WDRK**, is planning to sign on with **Drake-Chenault** easy listening. And **KFAS-FM** Casa Grande, Ariz., a station notable primarily for its owner/namesake **Francis Albert Sinatra**, goes from AC to easy this week. The FM plans to upgrade to 50,000 watts, which would allow it to reach Tucson and Phoenix. **KFAS-AM** has gone Spanish to fill the void left by nearby **KXMK**, which is now simulcasting classical **KONC**.

Simulcast classic rock **AM KLZX** Salt Lake City is now running **Unistar/CNN** Headline News as **KCNR**. The new PD/ND is **Sheila Nardone**, last ND at oldies **WNYG** Long Island, N.Y. . . . MD/morning man **Reuben Miranda** becomes PD at Spanish **KALI** Los Angeles. GM **Raul Ortal** had handled those duties.

Former **WZEE** (Z104) Madison, Wis., OM **Jonathan Little**—now VP of the radio division for Midcontinent Broadcasting—is launching a consultancy (608-271-8884). Meanwhile, Z104 is scuffling with rival **WTFX** over Z104's hiring of former **WTFX** part-timer **Jammin' Billy Hammond**. **Hammond** left **WTFX** in January and became a Z104 part-timer in September, three months before his noncompete ran out. When **WTFX** tried to enforce that clause, Z104 GM **Dave Graupner** bought a newspaper ad noting that **WTFX's** owner, **Tom Joyner**, was based out of North Carolina and "making it into a real flag-waving thing, like this poor little announcer was being beaten up by an out-of-state corporation," according to **WTFX** VP/GM **Mike Varney**.

Steve Murrey is the new PD at urban **WEUP** Huntsville, Ala., replacing **Jim Mitchum**—who just left the MD job at **WQMG** Greensboro, N.C., for APD/mornings at **WXOK** Baton Rouge, La. **Murrey** was MD and remains **WEUP's** morning man . . . At oldies/top 40 combo **WRAW/WRFY** (Y102) Reading, Pa., longtime OM **Mike Shannon** is upped to VP/GM, succeeding **Tom Franco**. No replacement has been named . . . MD **Lori Dubose** is the new PD at album **WGXC** Mobile, Ala. Production director **Charlie Ocean** succeeds her.

Urban **WNER** Dothan, Ala., switches to Unistar's Special Blend soft AC. **Tracy Hogan** remains PD . . . Morning man **Kevin Nicholas** is

newsline...

CHUCK DUNAWAY is out as GM of **WRMX** Nashville and is pursuing station ownership. No replacement has been named.

CHUCK LONTINE is the new station manager at **WHOO/WHTQ** Orlando, Fla., replacing **Bill Fowler**. He was previously GSM at **KLUV** Dallas.

FULLER-JEFFREY GROUP promotes **KRCX** Sacramento, Calif., GM **Ramsey Elliott** to senior VP. Exec VP **Robert Caron** picks up his **KRCX** duties.

upped to PD at top 40 **WVAQ** Morgantown, W.Va., replacing **Bill McDonald**, now APD at **WWSW** (3WS) Pittsburgh . . . Top 40 **WLAZ** Naples, Fla., is now oldies **WRGI**. PD **Bill Shane** is out; GM **Art Arkelian** assumes his duties permanently.

APD/p.m. driver **John Morgan** is upped to OM/PD at adult alternative **WEXT** Poughkeepsie, N.Y., assuming duties last handled by GM **Ron Rizzi**. Former **WKZE** Sharon, Conn., p.m. driver **Rick Buser** replaces Morgan on-air. **Jim Sproat** returns to radio as a newsman at **WEXT**. Weekender **Jeffrey Isaac** joins from crosstown top 40 **WSPK** (K104).

Veteran Gulf Coast programmer **Jim Lucas**, most recently doing middays at **AC WXLX** Gulfport, Miss., is the new PD at country **WJKX** (Kix 102) Laurel/Hattiesburg, Miss., replacing **Phil Stevens**, who becomes MD. Back at **WXLX**, night jock **Eric Hys** goes to middays. **Chuck Clements** moves from weekends to evenings. That station is starting to play some jazz at night; PD **Pat McGowan** needs to hear from record people.

Also in Laurel/Hattiesburg, **Bob Edwards** returns from the TV side to become OM at oldies **WKNZ** (Z101), replacing **Jay Michaels**. Also, p.m. driver **Chris Jameson** is upped to PD. **Lisa Monet** joins for middays from AC rival **WMFM** (Lite 106). And across town, **WHER** (Eagle 103) goes from easy listening to country.

Country **KSUX** Sioux City, Iowa, is on the air and billing itself as The Super Pig under owner/GM **Gary Violet** and PD/MD/morning man **Ty Cooper**, formerly with rival **KMNS**. Midday jock **Cowboy Bob** is from **KMNS**. P.M. driver/production director is **KBUZ** Wichita, Kan., morning man **Johnny Walker**. **Dan Lehman** and **Jason Leuth** from **KMNS** alternate in evenings. **J.D. Palmer** from album rival **KSEZ** (Z98) does overnights.

Jonathan Rush, PD/morning man at top 40 **WNOK** Columbia, S.C., has signed a new contract with the station . . . N/T **WNTA** Augusta, Ga., is now simulcasting urban **WFXA-FM** (Foxy 103), except in middays, when it goes gospel. PD **Carroll Redd** remains on as ND.

Simulcast **AC KRNO** Reno, Nev., has switched to Unistar's Headline News and reclaimed its legendary **KCBN** call letters. In case you're wondering what song to launch an N/T format with, **KCBN** played 51 hours of "If I Could Turn Back Time" by **Cher** followed by 28 hours of **Sam Cooke's** "(Ain't That) Good News." On **AC KRNO-FM**, PD **Larry Irons** rejoins **Palmer Stewart** in mornings.

PEOPLE: BRESNAN EXITS WABC

Evening financial host **William Bresnan** is out of N/T **WABC** New York following last week's revelation

that he owed \$538,000 in back income taxes, and another \$371,000 in debts to creditors of a now-bankrupt business (Billboard, Nov. 24). Capital Cities/ABC attorney **Charles Stanford** says the departure was a "mutual agreement." **WABC** PD **John Mainelli** is auditioning replacements. Also, after several weeks of on-air auditions, **Mainelli** says **Lynn Samuels** will not rejoin **WABC**, at least for the time being.

The San Francisco Chronicle reports that the IRS is now looking into the allegations by ex-employee **Cameron Paul** that PD **Keith Naftaly** demanded salary kickbacks from him. The Chronicle also has **KMEL** attorney **James Hargarten** reiterating what Century Broadcasting president **George Colias** told Billboard two weeks ago: "This is a clean radio station . . . We have concluded that our employee did not extort money."

Longtime N/T **WINS** New York broadcaster **Stan Z. Burns**, 63, died Nov. 16 after a brief illness. **Burns** joined **WINS** in 1944 and was most recently a news anchor at **WINS**.

At **AC KYKY** (Y98) St. Louis, **Mike Wall**—half of the **Philips & Wall** morning team—is gone. **Guy Philips** is now anchoring the show himself. **Wall** will reportedly head for mornings at crosstown oldies outlet **KLOU**, but that can't happen until at least Jan. 28, 1991.

At **KUBE** Seattle, **Barry Beck** is now APD. **Vic Orlando** joins for MD/middays from oldies rival **KBSG**. **Orlando** was MD in **KBSG's** former incarnation as top 40 **KNBQ**.

Top 40 **WZPL** Indianapolis loses MD/p.m. driver **Michael Powers** to the local slot with **A&M** in Detroit. Send T&R to PD **Don London** . . . At country **WXTU** Philadelphia, morning co-host **Gina Preston** leaves. Her husband, **Jeff Collins**, remains in mornings.

Urban **WRKS** New York promotion director **Eric Margolis** goes to rival **WBLS** in the same capacity . . . Milwaukee radio veteran **Ron Cuzner** is back on the air for weekends at adult alternative **WBZN** . . . Former **WYTZ** (Z95) Chicago night jock **Steven Craig** is now doing afternoons at suburban **AC WCBR**, replacing **John Curry**. **Craig** will continue to do weekends at **AC WKQX**.

P.M. driver **Patrick Manuel** is now APD at urban **WIBB/WFXM** (Foxy 100) Macon, Ga. . . . At top 40 **WOHT** Jackson, Miss., p.m. driver **Shadow B. Cruize** replaces MD **Dave Morales**, who went to **KSOL** San Francisco for nights last week. At **KSOL**, **Marcus** joins the morning show.

Former **WKDF** Nashville night jock **Lisa Walker** rejoins **WAQX** (95X) Syracuse, N.Y., for nights/promo director, replacing **Meg Stevens** . . . **Mick Stewart** has resigned as MD of album **WHMH** St. Cloud, Minn.

G O L D E N



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MediaAmerica Sports Plans For Golf, Football Programs

LOS ANGELES—MediaAmerica, one of the fastest-growing players in the network and syndication business, is launching a sports division.

As any network radio executive can tell you, sports are big money. Prices of rights to professional sports leagues have rocketed. Just ask CBS Radio Networks, which has the rights to the National Football League and Major League

American Football. The new league, which has financial backing from a group of NFL owners, will run during the spring and will include 12 franchises in North America and Europe. The **World League Radio Network**, a venture handled by MediaAmerica and **Dick Brescia Associates**, will broadcast 13 games, including 10 Monday-night contests, semifinals, and a championship game.

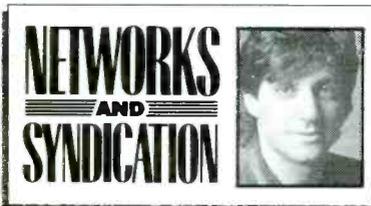
Despite the failure of previous alternate professional football leagues, MediaAmerica is confident that the WLAFF will score. "The world football league will take a while to build," admits MediaAmerica managing director **Ken Williams**. But, he points out, unlike its predecessors, the WLAFF has support from NFL owners, and "besides ourselves, two major television networks are involved and there is an enormous amount of financial commitment."

The two TV networks are ABC, which signed a two-year deal with the WLAFF reportedly for \$10 million-\$12 million per year, and the USA Network, which signed a four-year deal valued at \$18 million. National advertisers such as Delta Airlines and Kentucky Fried Chicken reportedly have signed on as well.

"It's beginning to get the advertisers' support," notes MediaAmerica co-founder **Ron Hartenbaum**. "It is a new league, but with that there's the opportunity to be part of something that can grow."

MediaAmerica's other key player is **The PGA Tour Radio Network**, which will offer a series of short-form "PGA Update" reports scheduled to run during the Players' Championship, March 28-31, and to

(Continued on next page)



by Craig Rosen

Baseball, or Chicago-based **PIA Radio Sports**, which has the rights to the **National Basketball Assn.**

With most of the major professional sports franchises split between the giant CBS and the up-and-coming PIA, there isn't much left for a competitor to build a sports division on, but MediaAmerica is betting on two new prospects and a veteran for its foundation.

The veteran is longtime sports personality **Pat Summerall**, who hosts MediaAmerica's series "Instant Replay." The show is available in a 90-second daily format and a two-hour weekend version.

While "Instant Replay" is a fairly safe bet, having secured major-market stations such as **KLAC** Los Angeles and **WLUP** Chicago, MediaAmerica's other prospects are more risky.

In the spring of 1991, MediaAmerica will begin offering broadcasts of the new World League of

Billboards

PD of the week

Jim Owen
WKLQ Grand Rapids, Mich.

OTHER ROCK 40s that shifted to mainstream album rock have done it as a linear transition. **WLRS** Louisville, Ky., and **WZZU** Raleigh, N.C., for example, kept their positions as the younger, more current-based rock stations. **WKLQ** Grand Rapids, Mich., however, has gone from the left of incumbent rocker **WLAV-FM** to its right, becoming less current-driven.

The news from the summer Arbitron may be somewhat chilling for members of the record community, but it was good news for **WKLQ**, which was up 5.9-9.4 12-plus—second only to top 40 **WGRD-FM**. **WLAV**, meanwhile, was down 6.8-5.1 and **WJFM**, a recent segue from oldies to classic rock, was up 2.6-5.0.

OM **Jim Owen** has been through this before. He helped build **WKLQ** from the ground up seven years ago and has been through at least five formats at the station—and three boom/bust cycles.

In early 1984, he recalls, "We came on as adult top 40 or hot AC. There are lots of names for it now, but there were none then. One of the problems at the time is that this market wasn't that fragmented. **AC WLHT** had signed on just before us and we were kind of caught in **No Man's Land**.

"We banged our head against that wall for a year and a half before deciding that **WGRD** was quite vulnerable. We bit the bullet and became full-blown **CHR** with fast rotations and very tight currents. Within a year we had a 9.2 and **WGRD** had a five.

"After a year, we started looking at revenue and decided we needed more adults. People wanted a wider variety of music and told us the **DJs** talked too much. So we broadened some of our categories and did a big 'more music, less repetition, less talk' campaign and got an 11.8.

"Then **WJFM** came into town as the market's first oldies station and screwed up everybody's 25-54. Then **WGRD** got active again and we were too broad-based as adult **CHR**, which is a real hard position to back off of. Everybody doing that format now might want to keep this in mind because we've been through it before and it was hell.

"We decided to go after adult numbers in a different way and took it to **Rock 40** in February 1988. We were very current, very produced, and rocking pretty hard. There was some buzz, but we could never get above the fives and sixes. When we tried to soften it up by putting in some **Michael Bolton** and **Cher** in middays, it just screwed things up.

"We were determined not to go back to **CHR**. It was too late for that. The obvious place **Rock 40** was going was **AOR**, and we started looking at that. We were going to wait until the end of the spring book, but we hustled it up because **WJFM** moved in a more classic rock direction. Our cume has always been No. 1 or 2 in the market, so we thought we could outplay anybody with any position we got to first.

"In May we took all the garbage out and became a straight **AOR**: 50% gold, 20% recurrent, 30% current. We kept the **Q Morning Zoo**, but we changed some presentational things. We tried to move ourselves in this direction within a period of three-four days. All the jocks experienced culture shock for about a week because the presentation was dramatically different. But it was nice to be out of the middle ground and have a real position."

Owen describes **WLAV** in the same terms that many **Rock 40 PDs** use to discuss the heritage rocker in their market. "They had too much talk, something of an arrogant attitude, a lack of touch with the streets. They were a little too elitist, not fun enough. We felt we could take advantage of that."

But he also says **WLAV** "had too much of a new music attitude." And that's why, unlike a **WLRS** or a **WAZU** Dayton, Ohio, **WKLQ** couldn't impact the heritage station as a **Rock 40**. "We had owned the new music position and found it wasn't that valuable for the sta-

tion. We were able to exploit some of **WLAV's** problems before, but the music was too unfocused. We had been trying to position **WGRD** as **Twinkies** and **WLAV** as old fart dinosaurs. In retrospect, that was kind of a chicken-shit position because we took them on, but didn't position ourselves clearly."

Now, **WKLQ** runs 30 currents. It plays some things from the adult rock universe—**Bruce Hornsby**, **Steve Winwood**, etc. But it sits out others. It didn't play the last **Paul Simon** or **Bob Dylan** records. It went late on **Gary Moore's** "Still Got The Blues." It went early on **Cinderella** and **Poison**, although Owen is still concerned about this format being confused with the previous one if he plays too much hard rock.

Here's p.m. drive on **WKLQ**: **INXS**, "What You Need"; **Rush**, "Tom Sawyer"; **Black Crowes**, "Hard To Handle"; **Bachman Turner Overdrive**, "You Ain't Seen Nothin' Yet"; **Def Leppard**, "Photograph"; **ZZ Top**, "My Head's In Mississippi"; **Don Henley**,

"Dirty Laundry"; **Rolling Stones**, "Brown Sugar"; **Living Colour**, "Cult Of Personality"; **Van Halen**, "Black And Blue"; and **Tesla**, "Signs."

WKLQ's current promotion is a \$1,000 mystery-songs contest that differs from most others of its sort by using long, obvious stretches of the songs' hooks. And if you can only remember two of the three songs, chances are the jock will whisper the third one to you to make sure you win the money.

During the spring and summer however, **WKLQ** concentrated primarily on "tickets to everything that was happening in Chicago or Detroit. We had no budget. No outside marketing. No budget for big cash giveaways or trips to London." Instead, Owen says, **WKLQ** tried to play up the fact that it had hired longtime **WLAV MD Aris Hamper**, which "brought quite a bit of publicity with it."

Several of **WKLQ's** promotions have taken shots at **WLAV**. That station's **PD/morning man** is **Red Noize**. **WKLQ** has distributed "Q Zoo Eye Drops" with the slogan "Get the Red Out." Its bumper sticker has the outline of **WLAV's** sticker so that the **WKLQ** sticker appears to have been pasted over it. But one of those stunts backfired. **WKLQ** had listeners sign a sympathy card for **WLAV**. The day after it was delivered, **Stevie Ray Vaughan** was killed and **WLAV** turned **WKLQ's** missive into a sympathy card for his family.

In the first fall Arbitron, **WKLQ** dropped a great first month from the previous book and was off 9.4-8.3. **WLAV** was down 5.1-4.7. **WJFM**, meanwhile, went 5.0-4.2. While some local radio people claim **WKLQ's** momentum ended in the final month of the book, Owen cites the August/September **Birch**, where "there was no growth for **WLAV** or **WJFM** and no decline for us. We don't see any change on the street. Every club event we do is packed. Although there's always a point where the novelty wears off, we haven't seen it yet."

Although **Grand Rapids** has "grown dramatically" since **WKLQ** signed on, it remains conservative as far as what a radio station can get away with. "The things you don't expect to have trouble on are the ones you get beat up about," Owen says. "We had the morning show wrestle a bear and there was a stink about that for weeks with animal-rights groups. Now, in our new TV spot I announce that nine out of 10 wrestling bears listen to the **Q Morning Zoo**."

Having been with **WKLQ** through so many changes, Owen says there was never a point where he thought he might leave the station. **WKLQ** has always sounded good, he says, so that when the station wasn't doing well, he was still trusted to execute the new product. As for why he's never wanted to move up, he says, "This market is always competitive, so it's not like there's nothing to do after a while. I've never really gotten bored here."

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Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **Lady**, Kenny Rogers, LIBERTY
2. **Woman In Love**, Barbra Streisand, COLUMBIA
3. **The Wanderer**, Donna Summer, GEPFEN
4. **Another One Bites The Dust**, Queen, ELEKTRA
5. **I'm Coming Out**, Diana Ross, MOTOWN
6. **More Than I Can Say**, Leo Sayer, WARNER BROS
7. **Master Blaster**, Stevie Wonder, TAMLA
8. **Starting Over**, John Lennon, GEPFEN
9. **Love On The Rocks**, Neil Diamond, CAPITOL
10. **Dreaming**, Cliff Richard, EMI-AMERICA

POP SINGLES—20 Years Ago

1. **I Think I Love You**, Partridge Family, BELL
2. **The Tears Of A Clown**, Smokey Robinson & The Miracles, TAMLA
3. **I'll Be There**, Jackson 5, MOTOWN
4. **We've Only Just Begun**, Carpenters, A&M
5. **Fire And Rain**, James Taylor, WARNER BROS
6. **Gypsy Woman**, Brian Hyland, UNI
7. **Indiana Wants Me**, R. Dean Taylor, RARE EARTH
8. **Montego Bay**, Bobby Bloom, MGM
9. **Heaven Help Us All**, Stevie Wonder, TAMLA
10. **Green-Eyed Lady**, Sugarloaf, LIBERTY

TOP ALBUMS—10 Years Ago

1. **The River**, Bruce Springsteen, COLUMBIA
2. **Guiltily**, Barbra Streisand, COLUMBIA
3. **Greatest Hits**, Kenny Rogers, LIBERTY
4. **Hotter Than July**, Stevie Wonder, TAMLA
5. **The Game**, Queen, ELEKTRA
6. **Back In Black**, AC/DC, ATLANTIC
7. **Crimes Of Passion**, Pat Benatar, CHRYSALIS
8. **Diana**, Diana Ross, MOTOWN
9. **One Step Closer**, Doobie Brothers, WARNER BROS
10. **Triumph**, The Jacksons, EPIC

TOP ALBUMS—20 Years Ago

1. **Abraxas**, Santana, COLUMBIA
2. **Led Zeppelin III**, ATLANTIC
3. **Sweet Baby James**, James Taylor, WARNER BROS
4. **Close To You**, Carpenters, A&M
5. **Third Album**, Jackson 5, MOTOWN
6. **Greatest Hits**, Sly & the Family Stone, EPIC
7. **Cosmo's Factory**, Creedence Clearwater Revival, FANTASY
8. **After The Gold Rush**, Neil Young, REPRISE
9. **New Morning**, Bob Dylan, COLUMBIA
10. **Get Yer Ya-Ya's Out!**, Rolling Stones, LONDON

COUNTRY SINGLES—10 Years Ago

1. **If You Ever Change Your Mind**, Crystal Gayle, COLUMBIA
2. **She Can't Say That Anymore**, John Conlee, MCA
3. **Lady**, Kenny Rogers, LIBERTY
4. **Smoky Mountain Rain**, Ronnie Milsap, RCA
5. **Why Lady Why**, Alabama, RCA
6. **You Almost Slipped My Mind**, Charley Pride, RCA
7. **That's All That Matters To Me**, Mickey Gilley, EPIC
8. **Take Me To Your Lovin' Place**, Larry Gatlin & the Gatlin Brothers Band, COLUMBIA
9. **Lovers Live Longer**, Bellamy Brothers, WARNER/CURB
10. **Tumbleweed**, Sylvia, RCA

SOUL SINGLES—10 Years Ago

1. **Master Blaster**, Stevie Wonder, TAMLA
2. **Love T.K.O.**, Teddy Pendergrass, PIR
3. **Lovely One**, The Jacksons, EPIC
4. **Celebration**, Kool & the Gang, DE LITE
5. **More Bounce To The Ounce**, Zapp, WARNER BROS
6. **Uptown**, Prince, WARNER BROS
7. **Another One Bites The Dust**, Queen, ELEKTRA
8. **I'm Coming Out**, Diana Ross, MOTOWN
9. **I Need Your Lovin'**, Teena Marie, GORDY
10. **Keep It Hot**, Cameo, CHOCOLATE CITY

WAVA's 'Danger Boy' Tackles Redskins' Weight Room

NEW YORK—Sometimes morning-show stunts don't go exactly as planned. Top 40 WAVA Washington, D.C., overnigher **Karl Phillips** proved this when he undertook a covert operation for the station's morning team, **Don Geronimo & Mike O'Meara**.

Phillips was supposed to sneak



Promotions & Marketing

by Phyllis Stark

into the Washington Redskins training center and find quarterback Jeff Rutledge. The morning team had unsuccessfully tried to reach Rutledge earlier in the week after a victory against the Detroit Lions.

As he made his way through the training center, Phillips was reporting live on the air via cellular phone. Sadly for him, several Redskins members were listening to WAVA in the weight room. They abducted Phillips, wrapped him in tape, and dunked him in a vat of water while team members Greg Manusky and Andre Collins used Phillips' phone to describe the events to Geronimo and O'Meara. WAVA people insist that none of this was staged.

Phillips, who is now known as "Danger Boy," has been assigned to handle all of the station's future covert operations. He was much more successful in a recent attempt to find and deliver flowers to Dinah Shore, who was staying at a hotel in town. A simple bribe to a bellman did the trick.

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NAB LICENSING LETTER

Many station managers are receiving letters and phone calls from retail businesses that have been contacted by one of the performing rights societies about licensing fees for in-store radio play. The **National Assn. of Broadcasters'** legal department has drafted a sample letter that stations can send to businesses that have been contacted by ASCAP or BMI. The letter explains some of the licensing laws and outlines some of the exemptions for small commercial establishments that may not need to acquire performing rights licenses. For more information, contact NAB Legal at 202-429-5430.

IDEA MILL: BUTT BUSTERS

Classical WNCN New York marked the Nov. 15 Great American Smokeout with a "bust your butt for Bernstein" promotion. Listeners and staffers were asked to give up smoking for the day in honor of the late Leonard Bernstein, who was a heavy smoker. The first 40 listeners

who called and pledged to quit received "Bernstein's Greatest Hits" on CD.

Top 40 **CHOG** Toronto is giving a contest winner a trip to see Poison in Los Angeles on New Year's Eve plus a chance to get the tattoo of his/her choice on any part of the body at Sunset Strip Tattoo... Classic rock **WZGC** (Z93) Atlanta is set to give away a 1967 Plymouth Valiant, a CD car stereo, and CDs by Wings and the Byrds as part of a Thanksgiving "Plymouth Rock" promotion.

AC **WBZ** Boston marked the 200th episode of the NBC sitcom "Cheers" by asking callers to describe real-life people who resemble a character on the show. The station also gave away "Cheers 200" packages with T-shirts, hats, and front-row tickets to a rally with the show's cast at City Hall Plaza.

Urban **WRKS** New York celebrated the opening of two HMV record stores in the city by broadcasting the morning show live



Time And Temp. WCDJ (CD96.9) Boston celebrated its switch to "smooth jazz" by hosting a Basia concert at the Orpheum Theatre. Pictured backstage, from left, are marketing director Thomas Tate, GM David Lebow's wife Betsy, Basia, PD Blake Lawrence, and promotion director Michael McDermott.

NETWORKS AND SYNDICATION

(Continued from preceding page)

continue weekly through the Tour Championship, Oct. 31-Nov. 3. The one-minute updates will be hosted by golf author and **KRLD** Dallas personality **Russ Pate**.

"What we are trying to do is to offer the use of the PGA Tournament Network logo and the ability to take on the position, 'If you want to know what is happening in the world of golf on the PGA tour and on the senior tour, you can turn to our station,'" says Hartenbaum.

According to Hartenbaum, the PGA tour update wouldn't necessarily be limited to all-sports stations like **WFAN** New York. "It can be a news/talk or an all-news station. It can swing either way, based on the marketplace situation."

"There are a couple of things we want to accomplish in terms of forming MediaAmerica Sports," says Williams. "One is acceptance from the ad community, which we are pretty sure we're going to get. The other is to establish ourselves as another network for sports."

According to Hartenbaum, the move into sports will also broaden

MediaAmerica's ad base. "The people that would be involved in a sports network aren't necessarily the same people that would be involved with a scatter buy or longer flights," he says. "There are people that buy sports and sponsorships and that is the only radio they do."

AROUND THE INDUSTRY

KDAY Los Angeles personality **J.J. Johnson**, whose "Fresh Traxx" show was recently canceled by **Westwood One** (Billboard, Nov. 24), is planning to launch a new syndicated comedy-oriented show in mid-February with his former **KDAY** morning partner **Russ Parr**, who is currently doing mornings on **KJMZ** Dallas. The duo's company is called **Too Lunar Productions**.

Speaking of **KDAY**—whose pending ownership change has made it the longstanding center of format-change rumors, **Lee Bailey Communications'** "Hip Hop Countdown & Report" recently ran a heartfelt, albeit premature, farewell tribute to the station, one of its affiliates. "We didn't give any spe-

cific date," says the show's host/producer **Mike Mosbe**. "We gave a time frame and apparently our time frame was erroneous. We have nothing but respect for **KDAY**." After the countdown ran, **KDAY** GM **Ed Kerby** yanked the show, but it returned on Nov. 18.

Beginning Saturday (1), **James Paul Brown Entertainment's** "The Weekly Top 30 With Harmon & Evans" will be offered on compact disc. The show, hosted by **KPLX** Dallas personalities **Steve Harmon & Scott Evans**, is sponsored by **Fruit Of The Loom** and is heard on more than 300 stations. In a related note, **JPBE** will relaunch "Countryline USA," its live satellite-delivered call-in show, on Dec. 12. The show will be hosted by "Entertainment Tonight" anchor **John Tesh**. **Garth Brooks** is the featured guest on the premiere.

Claire E. Schultz, formerly of **WWL** New Orleans, has been named manager of affiliate relations for the **ABC Radio Entertainment Network**. She replaces **Patricia Goodrich**, who was recently

from the East Side store's corner window for three consecutive days. Joining **Ken Webb & Jeff Foxx** were artists **Keith Sweat**, **Surface**, **the Boys**, and **Ralph Tresvant**.

AC **WNIC** Detroit is hosting a weekly "power lunch for working women" featuring guest speakers like former Michigan first lady **Paula Blanchard**. **AC KOST** Los Angeles will co-sponsor a two-day seminar called "Vision For The Nineties: An Event For Women" Dec. 1 and 2. The seminar features career-planning seminars, product and food sampling, cooking demonstrations, fashion shows, and health-related screenings. Guest speakers include **Olympia Dukakis**, **Rhea Perlman**, **Rita Moreno**, **Cheryl Tiegs**, and cartoonist **Cathy Guisewite**.

AC **KMXI** Portland, Ore., staffers delivered Thanksgiving meals to the city's less fortunate families. The station is also sponsoring a roving Santa studio where children can have a videotape made of their visit with Santa. The studio will travel to various client locations. Proceeds benefit charity.

Top 40 **WZYQ** and sister country **WQSI** Frederick, Md., will simulcast a radiothon Dec. 3-5 to raise money for needy children... In a somewhat less charity-minded effort, **KOST** has teamed up with the Beverly Hills visitors bureau to promote a holiday shopping campaign.

Top 40 **WHYI** (Y100) Miami will sponsor a "wing ding" restaurant competition Saturday (1) to determine who has the best chicken wings in South Florida. Cash prizes will be given to three winning restaurants. Among the day's other events are a performance from **EMI** act **Alias**, and the **Ms. Breast and Thigh** competition. All proceeds benefit a drug rehabilitation center.

named director of the **Entertainment Network**.

Radio Today Entertainment and On The Radio Broadcasting are feuding over the use of the name "Rarities." **RTE** has a long-running series called "Rarities." **OTR**, meanwhile, has been offering affiliates a bonus package called "Rarities On Compact Disc." **Radio Today** recently sent **On The Radio** a cease-and-desist order, but **On The Radio** president **Jeff Leve** isn't ready to give up the name. He says "Rarities" isn't the name of his show, just part of a descriptive phrase. "It's like the word 'countdown,'" he says. "How many people use 'countdown'?"

LBS Radio recently renewed its contract with **dB Communications**, the production arm of **LBS Independent Radio Network**. The network has 150 stations that run its programming—"Dr. Dave's Comedy Drops," "Laugh Attack," and "Country Comedy Network."

NBC's Washington, D.C., affiliate will change from **WWRC** to **WPGC-AM** in February.

Album Rock Tracks

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** NO. 1 ***	
1	1	3	5	ONE AND ONLY MAN VIRGIN 4-98892	STEVE WINWOOD 2 weeks at No. 1
2	2	1	9	HARD TO HANDLE DEF AMERICAN 4-19668/GEFFEN	THE BLACK CROWES
3	3	2	6	SHE'S MY BABY WILBURY 4-19523/WARNER BROS.	TRAVELING WILBURYS
4	4	4	6	MY HEAD'S IN MISSISSIPPI WARNER BROS. LP CUT	ZZ TOP
5	5	16	3	YOU'RE AMAZING EMI 50338	ROBERT PALMER
6	9	11	6	IF YOU NEEDED SOMEBODY ATCO 4-98914	BAD COMPANY
7	6	5	9	SOMETHING TO BELIEVE IN ENIGMA 44617/CAPTOL	POISON
8	8	8	5	TEASE ME, PLEASE ME MERCURY 878 634-4	SCORPIONS
9	10	13	5	DISAPPEAR ATLANTIC 4-87784	INXS
10	15	24	4	MONEYTALKS ATCO 4-98881	AC/DC
11	13	20	3	SHELTER ME MERCURY 878 700-4	CINDERELLA
12	12	21	6	TELEPHONE SONG EPIC LP CUT	VAUGHAN BROTHERS
13	7	7	8	KING OF DREAMS RCA 2703	DEEP PURPLE
14	14	14	5	LOVE THAT NEVER DIES COLUMBIA LP CUT	THE BYRDS
15	16	15	9	MILES AWAY ATLANTIC 4-87824	WINGER
16	11	9	12	STILL GOT THE BLUES CHARISMA LP CUT	GARY MOORE
17	18	19	5	THE ROAD I.R.S. LP CUT	THE ALARM
18	19	22	5	FOR YOU MCA 53935	THE OUTFIELD
19	25	—	2	SIGNS GEFFEN LP CUT	TESLA
20	20	17	18	CLIFFS OF DOVER CAPITOL LP CUT	ERIC JOHNSON
21	22	23	7	KEEP ON LOVING ME BABY VIRGIN LP CUT	COLIN JAMES
22	17	6	13	HIGH ENOUGH WARNER BROS. 4-19595	DAMN YANKEES
				*** POWER TRACK ***	
23	27	32	4	IT'S LOVE MEGAFORCE LP CUT/ATLANTIC	KING'S X
24	24	28	5	NEW YORK MINUTE GEFFEN 4-19660	DON HENLEY
25	30	45	3	FULL CIRCLE ARISTA LP CUT	THE JEFF HEALEY BAND
26	29	37	4	JUST THE WAY IT IS, BABY ATCO LP CUT	THE REMBRANDTS
27	21	18	13	CAN'T FIND MY WAY HOME SIMMONS LP CUT/RCA	HOUSE OF LORDS
28	26	30	10	GIVE IT TO ME GOOD MECHANIC 53863/MCA	TRIXTER
29	32	41	4	A TOUCH OF EVIL COLUMBIA LP CUT	JUDAS PRIEST
30	35	36	3	MAMA HELP ME GEFFEN 4-19658	EDIE BRICKELL & NEW BOHEMIANS
31	23	10	7	TRAVELLING RIVERSIDE BLUES ATLANTIC LP CUT	LED ZEPPELIN
32	34	38	3	WICKED SENSATION ELEKTRA LP CUT	LYNCH MOB
33	33	25	8	THE OBVIOUS CHILD WARNER BROS. 4-19549	PAUL SIMON
34	36	—	3	LOVE CAN MAKE YOU BLIND ARISTA LP CUT	EVERY MOTHER'S NIGHTMARE
35	28	26	7	STRANDED CAPITOL 44621	HEART
36	39	39	7	BEEN CAUGHT STEALING WARNER BROS. 4-19574	JANE'S ADDICTION
37	46	—	2	RIGHTEOUS CAPITOL LP CUT	ERIC JOHNSON
38	42	35	6	BIRTHDAY CAPITOL 44645	PAUL MCCARTNEY
				*** FLASHMAKER ***	
39	NEW	1	1	REAL REAL GONE MERCURY 879 202-4	VAN MORRISON
40	48	—	2	AFTER THE RAIN DGC 4-19667	NELSON
41	49	—	2	PRODIGAL BLUES CHRYSALIS 23603	BILLY IDOL
42	45	34	4	NIGHT AND DAY CHRYSALIS LP CUT	U2
43	47	—	2	PRIDE EPIC LP CUT	LIVING COLOUR
44	NEW	1	1	I SAW RED COLUMBIA 38-73597	WARRANT
45	37	43	3	HEY YOU MERCURY LP CUT	PAUL CARRACK
46	38	31	11	LAST PLANE OUT REPRISE LP CUT	TOY MATINEE
47	NEW	1	1	SPEND MY LIFE CHRYSALIS LP CUT	SLAUGHTER
48	40	29	10	THUNDERSTRUCK ATCO LP CUT	AC/DC
49	31	12	9	CONCRETE AND STEEL WARNER BROS. LP CUT	ZZ TOP
50	44	44	17	WHILE MY GUITAR GENTLY WEEPS ARISTA LP CUT	THE JEFF HEALEY BAND

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. © 1990, Billboard/BPI Communications, Inc.

RADIO

Billboard Revises Radio Reporter Panels

NEW YORK—Effective with this week's issue, Billboard has made revisions in radio reporters for five of its chart panels. The changes affect the Hot 100 Singles, Hot R&B Singles, Hot Adult Contemporary, Album Rock Tracks, and Modern Rock Tracks panels. They are based on the recently released summer 1990 Arbitron panels.

Full listings for the Hot 100 Singles and Hot R&B Singles charts appear this week on pages 74 and 23, respectively. For a complete list of any Billboard chart panel, send a stamped, preaddressed envelope to Billboard Chart Department, 1515 Broadway, New York, N.Y. 10036.

TOP 40

Six stations were added to the Hot 100 Singles panel, bringing its current total to 249 stations. Reporters are divided into five weighted categories based on a station's weekly come audience in Arbitron's total survey area. Weighting is as follows: platinum—weekly come of more than 1 million listeners; gold—500,000-999,999; silver—250,000-499,999; bronze—100,000-249,999; and secondary—50,000-99,999.

Added as bronze reporters are WWKX (Kix 106) Providence, R.I.,

and WMXZ (Mix 96) New Orleans. New secondary reporters are WVAF (V100) Charleston, W.Va.; WBSS (Boss 97) Vineland, N.J.; WZKS (Kiss 104) Louisville, Ky.; and WWKZ (KZ103) Tupelo, Miss.

ADULT CONTEMPORARY

The AC panel now has 95 reporting stations. Only one station, WSTR (Star 94) Atlanta—a silver reporter—was added this quarter. Categories for AC are similar to those for top 40, except that the secondary category begins with 35,000 listeners.

URBAN

Billboard now has an R&B radio panel of 110 stations. Weighting is as follows: platinum—500,000 weekly listeners; gold—250,000-499,999; silver—100,000-249,999; bronze—50,000-99,999; and secondary—20,000-49,999.

New adds are KJMZ (100.3 Jamz) Dallas as a gold reporter;

WGZB (B96.5) Louisville, Ky., bronze; and WYFX (Foxy 1040) West Palm Beach, Fla., and WUSS (1490 Jams) Atlantic City, N.J., secondary reporters.

ALBUM/MODERN ROCK

Five stations are added to the 89-reporter album rock panel: KTXQ (Q102) Dallas and KISW Seattle (silver); and KUFO Portland, Ore., KNAC Los Angeles, and WJFK Washington, D.C. (bronze). Two stations are added to the Modern Rock Tracks panel, bringing it up to its most-ever 34 stations. KJJO Minneapolis is added as a bronze reporter. WWCD Columbus, Ohio, is a secondary reporter.

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Easier To Read
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Modern Rock Tracks

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** NO. 1 ***	
1	1	2	10	BEEN CAUGHT STEALING WARNER BROS. 4-19574	JANE'S ADDICTION 3 weeks at No. 1
2	2	4	7	DON'T ASK ME VIRGIN LP CUT	PUBLIC IMAGE LTD.
3	6	20	3	MORE ELEKTRA 4-64923	SISTERS OF MERCY
4	5	10	8	CELEBRATE ATLANTIC LP CUT	AN EMOTIONAL FISH
5	10	8	4	NIGHT AND DAY CHRYSALIS LP CUT	U2
6	11	11	6	THEN BEGGAR'S BANQUET 2451/RCA	THE CHARLATANS UK
7	8	5	11	CANDY VIRGIN 4-98900	IGGY POP
8	7	9	5	THE ROAD I.R.S. 67039	THE ALARM
9	14	—	2	PICCADILLY PALARE SIRE LP CUT/REPRISE	MORRISSEY
10	17	14	4	STONE COLD YESTERDAY TVT 2581	THE CONNELLS
11	18	18	6	BEEN THERE DONE THAT OPAL LP CUT/WARNER BROS.	ENO/CALE
12	12	25	5	DISAPPEAR ATLANTIC 4-87784	INXS
13	4	3	11	NEVER ENOUGH ELEKTRA 4-64928	THE CURE
14	20	26	3	ONLY TONGUE CAN TELL GODDISCS LP CUT/POLYDOR	THE TRASH CAN SINATRAS
15	15	15	5	A LIFE OF SUNDAYS ENSIGN LP CUT/CHRYSALIS	THE WATERBOYS
16	9	6	7	HELLO I LOVE YOU ELEKTRA LP CUT	THE CURE
17	22	24	4	MAMA HELP ME GEFFEN 4-19658	EDIE BRICKELL & NEW BOHEMIANS
18	21	16	7	DIG FOR FIRE ELEKTRA 2-66596	PIXIES
19	16	17	4	ANNIE'S GONE ATLANTIC LP CUT	REDD KROSS
20	NEW	1	1	ENLIGHTEN ME SIRE LP CUT/WARNER BROS.	ECHO AND THE BUNNYMEN
21	27	—	2	HEAVEN OR LAS VEGAS CAPITOL LP CUT	COCTEAU TWINS
22	3	1	10	MERRY GO ROUND SIRE 4-19548/REPRISE	THE REPLACEMENTS
23	26	28	6	RASPBERRY BERET GIANT LP CUT/REPRISE	HINDU LOVE GODS
24	23	21	7	GOLDEN BLUNDERS DGC LP CUT	THE POSIES
25	13	7	10	CRYSTAL CLEAR COLUMBIA LP CUT	THE DARLING BUDS
26	NEW	1	1	ELVIS IS DEAD EPIC LP CUT	LIVING COLOUR
27	29	29	3	COMMERCIAL RAIN ELEKTRA LP CUT	INSPIRAL CARPETS
28	19	22	4	LOADED SIRE 4-26384/WARNER BROS.	PRIMAL SCREAM
29	NEW	1	1	KINKY AFRO ELEKTRA LP CUT	HAPPY MONDAYS
30	24	—	2	CAROLINE I.R.S. 13811	CONCRETE BLONDE

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



Shock The Monkey. Top 40 WKKS-FM (Kiss 108) Boston gave \$25,000 to winner Sherill Murphy, right, who figured out where the station's King Kong Gorilla, left, had stashed the cash. Thirty-two clues led Murphy to the grave of author Nathaniel Hawthorne's wife in Sleepy Hollow Cemetery. Kiss 108 APD Dale Dorman, center, tames the gorilla.

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YBPC PRESIDENT JENKINS GETS DOWN TO BUSINESS

(Continued from page 10)

ists admitted that in small- and medium-sized markets, their choices for promotional support often came down to the sales side or the record labels.

WZHT (Hot 105) Montgomery, Ala., PD Larry Steele declared himself early on to be a "record company believer." Across the street from a top 40 station that was giving away a Porsche, Steele said he was currently teaming up with labels to give away money, TVs, trips to the Bahamas, and holiday turkeys. He was also in favor of giving away furniture because "you'd be surprised how many people don't have any."

That led another panelist, WPEG Charlotte, N.C., MD Frankie Darcell, and an audience member to ask if relying that heavily on labels compromised a station's playlist. Steele pointed out that labels understood that "I've got a job to do" and that "I've got my list to respect." When WZHT teamed with Warner Bros. to pay

utility bills, the tie-in song, Prince's "New Power Generation," was already on his playlist, Steele said.

Besides, the alternative to label support, sales promotions, struck many panelists as equally onerous. Darcell talked about stations that are "so desperate to accept a promotion that it's not doing anything for you" and estimated that 30%-34% of urban radio fell into that category.

WQMG Greensboro, N.C., MD Jim Mitchum noted that on his last job, as PD of WEUP Huntsville, Ala., he was often forced on promotions he hated. The only way to fight that, he said, was by documenting his opposition to sales promotions that ultimately failed.

There were, however, some people who wished they could be in Mitchum's shoes. KZIZ/KRIZ Seattle PD Bailey Coleman noted that her management wouldn't trade out for promotions, forcing her to concentrate on record give-

aways, community work, and the like. "You've got to show them that they can make more money by letting you do what you need to survive," said WGOK PD Charles "Mad Hatter" Merritt.

At the YBPC's other issue-oriented session, "Eliminating Loose Lists," the only radio representative was WQUE New Orleans interim PD Jay Michaels, whose station has not reported to the trades for five years. In a recent open letter to the industry, Michaels said he had been rankled by record people who told him that they would expect him to change his currently conservative list when he started reporting.

"You can't play everything," Michaels told programmers. "I see the radio station playlists in Billboard and I can't understand how people can rotate all these songs... I don't know if I can pace my station at the pace they want us to go at."

NAB Critical Of 2 FCC AM Proposals

■ BY BILL HOLLAND

WASHINGTON, D.C.—Two FCC proposals viewed as financial threats to the future of AM broadcasters have drawn fire in the National Assn. of Broadcasters' largely positive comments about the commission's large-scale AM improvement plans.

Getting NAB thumbs-down is the commission's suggestion that it reimpose the AM-FM nonduplication rules and its proposal to require all AM stations to broadcast in stereo.

The NAB told the FCC that restricting simulcasts could mean financial ruin to stations without the immediate means to upgrade in both technology and programming. As for the AM stereo proposal, the NAB suggested that some AM sta-

tions may not have the financial ability nor the need to switch over to a mandated AM stereo.

Of course, the NAB was pleased with the commission's proposal to

WASHINGTON ROUNDUP

grant tax certificates to stations that reduce interference in a trade-off for "homesteading" on the current AM band.

NAB SAYS NO SPECIAL TAX

The legal question before the U.S. Supreme Court concerns cable TV, but the answer would affect all electronic media, including radio: Does

the First Amendment prohibit states from taxing the electronic media differently from other members of the press, such as magazines and newspapers?

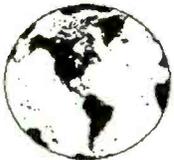
A NAB friend-of-the-court brief says yes, and suggests the High Court defer action on the extent of cable's First Amendment rights because of the broad ramifications of the case. It also suggested the "facts concerning this issue have yet to be adequately developed for the record."

The case is a challenge to an Arkansas tax that applies specifically to cable and satellite TV, but not printed media. The brief also points out that some state courts have found that different treatment of the electronic media is barred by the Constitution.



Try Guy. Actress/recording artist Jasmine Guy recently joined urban KSOL San Francisco's Morning Wake Up Club for an on-air interview. Pictured, from left, are KSOL announcer Linda Shane, Warner Bros. rep Craig Neely, Guy, KSOL announcer Tony Fields, and (in front) intern Bill Duncan.

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Reindeer Games. Top 40 WAPW (Power 99) Atlanta staffers will sport reindeer gear during a series of holiday parties for needy children. Pictured trying out their new look, from left, are Major Tom, Rick Stacy, Leslie Fram, George Lowe, Crash Clark, Robert Kessler, and (in front) Shotgun Sean.



Hot Hits in Tokio

- Week of November 11, 1990**
- 1 So Close Daryl Hall & John Oates
 - 2 I'm Your Baby Tonight Whitney Houston
 - 3 Fairweather Friend Johnny Gill
 - 4 Pray M.C. Hammer
 - 5 So Hard Pat Shop Boys
 - 6 Missunderstanding Al B. Sure!
 - 7 Giving You The Benefit Pebbles
 - 8 Suicide Blonde Inxs
 - 9 Black Cat Janet Jackson
 - 10 Love And Affection Nelson
 - 11 Ice Ice Baby Vanilla Ice
 - 12 Love Takes Time Mariah Carey
 - 13 Impulsive Wilson Phillips
 - 14 Livin' In The Light Caron Wheeler
 - 15 Hotel California Gypsy Kings
 - 16 Everybody Everybody Black Box
 - 17 Love Will Never Do Janet Jackson
 - 18 New Inside Tiffany
 - 19 Slow Motion Gerald Alston
 - 20 Love Me Tender Lou Rawls
 - 21 From A Distance Bette Midler
 - 22 Romeo Dino
 - 23 Serious Duran Duran
 - 24 Crying In The Rain A-ha
 - 25 I'm Still Waiting Courtney Pine
 - 26 Praying For Time George Michael
 - 27 Keep Our Love Alive Stevie Wonder
 - 28 Groove Is In The Heart Deee-Lite
 - 29 I Wanna Get With U Guy
 - 30 Next To You Aswad
 - 31 The Obvious Child Paul Simon
 - 32 Unchained Melody The Righteous Brothers
 - 33 Say A Prayer Breathe
 - 34 B.B.D. (I Thought It Was Me?) Bell Biv DeVoe
 - 35 The First Time Surface
 - 36 Treat Them Like They Want To Be Treated Father MC
 - 37 One And Only Man Steve Winwood
 - 38 Hideaway Devine & Statton
 - 39 Tick Tock The Vaughan Brothers
 - 40 Best Of My Love Aswad
 - 41 I Don't Have The Heart James Ingram
 - 42 Let's Try It Again New Kids On The Block
 - 43 Funk-A-Hall-Licks Bernie Worrell
 - 44 Close To You Maxi Priest
 - 45 Shohnen Jidai Yohsui Inoue
 - 46 Sweet As Your Feeling Shots
 - 47 Together Patti Austin
 - 48 Mama Help Me Edie Brickell & The New Bohemians
 - 49 Knockin' Boots Candyman
 - 50 Oh Girl Paul Young

J-WAVE 81.3FM

POWER PLAYS™

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

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

PLATINUM

Z100 New York	
P.D.: Steve Kingston	
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93.5 WPLJ

New York	
P.D.: Tom Cuddy	
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KISFM 102.7

Los Angeles	
P.D.: Bill Richards	
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GOLD

Boston	
P.D.: Sunny Joe White	
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MIX 107.3

Washington	
P.D.: Lorrin Palagi	
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WZLW 94.5 FM

Boston	
P.D.: Steve Rivers	
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B-94 FM

Pittsburgh	
P.D.: Danny Clayton	
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EAGLE 106

Philadelphia	
P.D.: Todd Fisher	
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MIX 107.3

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WATA 107.3

Washington	
P.D.: Chuck Beck	
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POWER 93 FM

Atlanta	
P.D.: Rick Stacy	
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POWER 93 FM

Tampa	
P.D.: Marc Chase	
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FOX

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95.3 FM

Detroit	
P.D.: Rick Gillette	
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THE NEW 95 FM

Detroit	
P.D.: Gary Berkowitz	
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99.5 WJLB

Minneapolis	
P.D.: Greg Strassel	
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KDWB 101.3

Minneapolis	
P.D.: Brian Philips	
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Z95

Chicago	
P.D.: Brian Kelly	
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92PRO FM

Providence	
P.D.: Paul Cannon	
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195

Dallas	
P.D.: Randy Kabritch	
1	1
2	2

33	36	Keith Sweat, I'll Give All My Love To
34	37	Debbie Gibson, Anything Is Possible
35	38	Surface, The First Time
36	39	Breathé, Does She Love That Man?
37	40	Will To Power, I'm Not In Love
A38	—	Pat & Mick, Use It Up, Wear It Out
39	EX	L.L. Cool J., Around The Way Girl
40	EX	After 7, Heat Of The Moment
A	—	Pebbles, Love Makes Things Happen

94 WKTI
FM
Milwaukee P.D.: Mike Berlak

1	5	INXS, Suicide Blonde
2	2	Alias, More Than Words Can Say
3	3	Heart, Stranded
4	1	After 7, Can't Stop
5	6	David Cassidy, Lyin' To Myself
6	8	Mariah Carey, Love Takes Time
7	4	Paul Young, Oh Girl
8	9	Maxi Priest, Close To You
9	12	Wilson Phillips, Impulsive
10	11	Daryl Hall John Oates, So Close
11	14	Bette Midler, From A Distance
12	15	Whitney Houston, I'm Your Baby Tonight
13	13	The Human League, Heart Like A Wheel
14	9	Nelson, (Can't Live Without Your) Love
15	16	Black Box, Everybody Everybody
16	18	Donny Osmond, My Love Is A Fire
17	17	Dino, Romeo
18	10	James Ingram, I Don't Have The Heart
19	EX	Stevie B, Because I Love You (The Pos
20	EX	Bruce Winbury & The Range With Shawn
21	22	Jon Bon Jovi, Miracle (From "Young Gu
22	23	Damn Yankees, High Enough
23	24	George Michael, Freedom
24	EX	Pebbles, Giving You The Benefit
25	EX	Stevie Winwood, One And Only Man
26	EX	The Righteous Brothers, Unchained Mel
27	20	Janet Jackson, Black Cat
28	25	Phil Collins, Something Happened On T
29	EX	Cheap Trick, Wherever Would I Be
A	—	Janet Jackson, Love Will Never Do (Wi
A	—	Nelson, After The Rain
A	—	Jude Cole, House Of Reasons

24	27	Janet Jackson, Love Will Never Do (Wi
25	28	Guy, I Wanna Get With U
26	29	Wilson Phillips, Impulsive
27	30	Maxi Priest, Close To You
28	EX	Depeche Mode, World In My Eyes
29	30	Cathy Dennis, Just Another Dream
30	EX	Celine Dion, Where Does My Heart Beat
EX	—	London Beat, I've Been Thinking Of Yo
EX	—	George Michael, Freedom
EX	—	Phil Collins, Hang In Long Enough

A29	—	Black Box, I Don't Know Anybody Else
A30	—	Surface, The First Time
31	34	Intelligent Hoodlum, Back 2 Reality
32	18	Soho, Hippychick
33	—	Pebbles/Babyface, Love Makes Things H
A34	—	Rozlynn Clark, Eddy Steady Go
A35	—	Keith Sweat, I'll Give All My Love To
A	—	George LaMond & Brenda K. Starr, No M

24	30	Tony! Toni! Toné!, It Never Rains (In
25	EX	En Vogue, You Don't Have To Worry
26	29	Intelligent Hoodlum, Back 2 Reality
27	13	DNA Featuring Suzanne Vega, Tom's Din
28	EX	Mariah Carey, Sometyme
29	EX	Maxi Priest, Just A Little Bit Longer
A30	—	Paris, The Devil Made Me Do It
A	—	George LaMond & Brenda K. Starr, No M
A	—	Run-DMC, What's It All About
A	—	Basshouse Feat. Tara Kemp, Hold You T
A	—	Joey B. Ellis, Go For It (Heart And F
A	—	Black Box, I Don't Know Anybody Else
A	—	Father M.C., I'll Do For You

20	EX	INXS, Disappear
A	—	AC/DC, Wrecks
EX	—	The Outfield, For You
EX	—	Vixen, Love Is A Killer
EX	—	Steve Winwood, One And Only Man

WAAF
107.3 FM
Worcester P.D.: Ron Valeri

1	1	Extreme, Get The Funk Out
2	4	Damn Yankees, High Enough
3	6	Led Zeppelin, Travelling Riverside Bl
4	8	The Black Crowes, Hard To Handle
5	9	Trixter, Give It To Me Good
6	11	Styx, Love Is The Ritual
7	2	The London Quireboys, I Don't Love Yo
8	13	Scorpions, Tease Me Please Me
9	3	Winger, Miles Away
10	14	Heaven's Edge, Find Another Way
11	5	Poison, Something To Believe In
12	15	Billy Idol, Prudigal Blues
13	7	House Of Lords, Can't Find My Way Hom
14	16	Babylon A.D., Desperate
15	18	Rat, Shame Shame Shame
16	17	Deep Purple, King Of Dreams
17	19	AC/DC, Moneytalks
18	20	Bad Company, If You Needed Somebody
19	EX	Cinderella, Shelter Me
20	EX	Nelson, After The Rain
A	—	Slaughter, Spend My Life
EX	—	Jon Bon Jovi, Miracle
EX	—	Faster Pussycat, You're So Vain
EX	—	The Outfield, For You
EX	—	Every Mother's Nightmare, Love Can Ma
EX	—	Lynch, Wicked Sensat
EX	—	Janet Jackson, Love Will Never Do (Wi
EX	—	Traveling Wilburys, She's My Baby
EX	—	ZZ Top, My Head's In Mississippi
EX	—	INXS, Disappear

B104
WBSE-FM
Baltimore's Best Hits!

Baltimore P.D.: Steve Perun

1	2	Bette Midler, From A Distance
2	1	James Ingram, I Don't Have The Heart
3	1	Phil Collins, Something Happened On T
4	5	Whitney Houston, I'm Your Baby Tonigh
5	6	Heart, Stranded
6	8	Alias, More Than Words Can Say
7	7	Concrete Blonde, Joey
8	11	Poison, Something To Believe In
9	10	Daryl Hall John Oates, So Close
10	9	Maxi Priest, Close To You
11	12	After 7, Can't Stop
12	14	DNA Featuring Suzanne Vega, Tom's Din
13	15	Mariah Carey, Love Takes Time
14	10	The Righteous Brothers, Unchained Mel
15	16	George Michael, Freedom
16	17	Stevie Winwood, One And Only Man
17	13	Janet Jackson, Black Cat
18	EX	Wilson Phillips, Impulsive
19	EX	Debbie Gibson, Anything Is Possible
20	20	Janet Jackson, Love Will Never Do (Wi
A	—	Madonna, Justly My Love
A	—	UB40, The Way You Do The Things You D
A	—	The Outfield, For You
EX	—	Stevie B, Because I Love You (The Pos
EX	—	George Michael, Freedom
EX	—	Jon Bon Jovi, Miracle (From "Young Gu
EX	—	Donny Osmond, My Love Is A Fire

106.5
St. Louis P.D.: Lyndon Abell

1	1	Poison, Something To Believe In
2	4	Mariah Carey, Love Takes Time
3	3	Wilson Phillips, Impulsive
4	2	Vanilla Ice, Ice Ice Baby
5	5	Nelson, After The Rain
6	6	DNA Featuring Suzanne Vega, Tom's Din
7	7	Winger, Miles Away
8	14	UB40, The Way You Do The Things You D
9	19	Concrete Blonde, Joey
10	10	George Michael, Freedom
11	11	Heart, Stranded
12	22	Madonna, Justly My Love
13	17	Jon Bon Jovi, Miracle (From "Young Gu
14	15	Billie Jean King, B.B.D. (I Thought It
15	21	Stevie Winwood, One And Only Man
16	18	Donny Osmond, My Love Is A Fire
17	29	The Outfield, For You
18	20	Elisa Fiorillo, On The Way Up
19	13	Daryl Hall John Oates, So Close
20	25	Joey Kid, I'm Not In Love
21	23	Damn Yankees, High Enough
22	24	Dee-Lite, Groove Is In The Heart
23	15	Alias, More Than Words Can Say
24	32	Stevie B, Because I Love You (The Pos
25	28	David Cassidy, Lyin' To Myself
26	28	Cathy Dennis, Just Another Dream
27	31	The Soup Dragons, I'm Free
28	30	Breathe, Does She Love That Man?
A29	—	INXS, Disappear
30	34	Bette Midler, From A Distance
31	38	Iggy Pop With Kate Pierson, Candy
32	38	Whitney Houston, I'm Your Baby Tonigh
33	35	Robert Palmer, You're Amazing
34	8	Soho, Hippychick
35	37	Phil Collins, Hang In Long Enough
36	EX	Dino, Gentle
37	EX	Cheap Trick, Wherever Would I Be
38	40	Debbie Gibson, Anything Is Possible
39	33	The London Quireboys, I Don't Love Yo
40	EX	Ralph Tresvant, Sensitivity
A	—	2 In A Room, Wiggle It
A	—	Don Henley, New York Minute
A	—	Keith Sweat, I'll Give All My Love To
EX	—	Janet Jackson, Love Will Never Do (Wi
EX	—	Surface, The First Time
EX	—	Glenn Medeiros (Featuring The Stylist
EX	—	Johnny Gill, Fairweather Friend

X100
San Francisco P.D.: Dan O'Toole

1	3	Whitney Houston, I'm Your Baby Tonigh
2	2	Daryl Hall John Oates, So Close
3	1	Alias, More Than Words Can Say
4	5	Stevie B, Because I Love You (The Pos
5	8	Wilson Phillips, Impulsive
6	9	Concrete Blonde, Joey
7	6	Heart, Stranded
8	11	George Michael, Freedom
9	4	The Human League, Heart Like A Wheel
10	14	UB40, The Way You Do The Things You D
11	15	Bette Midler, From A Distance
12	18	Stevie Winwood, One And Only Man
13	18	Mariah Carey, Love Takes Time
14	10	Pet Shop Boys, So Hard
15	17	David Cassidy, Lyin' To Myself
16	20	Donny Osmond, My Love Is A Fire
17	21	Nelson, After The Rain
18	21	James Ingram, I Don't Have The Heart
19	23	DNA Featuring Suzanne Vega, Tom's Din
20	22	Dee-Lite, Groove Is In The Heart
21	28	Madonna, Justly My Love
22	24	Phil Collins, Hang In Long Enough
23	29	Don Henley, New York Minute
24	21	Billy Joel, And So It Goes
25	27	Damn Yankees, High Enough
26	EX	Cheap Trick, Wherever Would I Be
27	EX	Cher, The Shoop Shoop Song (It's In H
28	EX	Information Society, Think
29	EX	Jon Bon Jovi, Miracle (From "Young Gu
30	EX	INXS, Disappear
A	—	Elton John, You Gotta Love Someone
EX	—	Robert Palmer, You're Amazing

B96
Chicago P.D.: Dave Shakes

1	1	Vanilla Ice, Ice Ice Baby
2	2	Mariah Carey, Love Takes Time
3	4	Candyman, Knockin' Boots
4	6	Technronic, Rockin' Over The Beat
5	5	Stevie B, Because I Love You (The Pos
6	3	Dee-Lite, Groove Is In The Heart
7	11	Information Society, Think
8	8	The Party, I Found Love
9	10	Whitney Houston, I'm Your Baby Tonigh
10	14	Madonna, Justly My Love
11	17	Janet Jackson, Love Will Never Do (Wi
12	7	Cynthia & Johnny O, Dream Boy/Drea
13	13	Bell Biv DeVoe, B.B.D. (I Thought It W
14	18	Cathy Dennis, Just Another Dream
15	16	Joey Kid, I'm Not In Love
16	10	2 In A Room, Wiggle It
17	20	Depeche Mode, World In My Eyes
18	22	TKA/Michelle Visage, Crash (Have Some
19	19	George Michael, Freedom
20	21	Double Dee Featuring Dany, Found Love
21	23	Tony! Toni! Toné!, Feels Good
22	25	C & C Music Factory, Gonna Make You S
23	29	Wilson Phillips, Impulsive
24	27	Surface, The First Time
25	24	Soho, Hippychick
26	EX	Ralph Tresvant, Sensitivity
27	EX	Debbie Gibson, Anything Is Possible
28	28	Donny Osmond, My Love Is A Fire
29	30	UB40, The Way You Do The Things You D
30	EX	DNA Featuring Suzanne Vega, Tom's Din
A	—	Black Box, I Don't Know Anybody Else

TOP 40/ROCK
PIRNE RADIO
100.3 FM

Los Angeles P.D.: Scott Shannon

1	3	Poison, Something To Believe In
2	1	Motley Crue, Same Ol' Situation (S.O.
3	4	Damn Yankees, High Enough
4	2	Warrant, Cherry Pie
5	6	Jon Bon Jovi, Miracle
6	7	Winger, Miles Away
7	8	AC/DC, Thunderstruck
8	5	Slaughter, Fly To The Angels
9	10	Faith No More, Fat Lip To Pieces
10	11	Alias, More Than Words Can Say
11	13	The Black Crowes, Hard To Handle
12	12	Trixter, Give It To Me Good
13	9	The London Quireboys, I Don't Love Yo
14	17	Nelson, After The Rain
15	18	IGgy Pop, Candy
16	16	Jon Bon Jovi, Blaze Of Glory
17	EX	Warrant, I Saw Red
18	EX	Cinderella, Shelter Me
19	20	Robert Palmer, You're Amazing

#1 100
MIAMI P.D.: Frank Amadeo

1	3	Mariah Carey, Love Takes Time
2	4	Alias, More Than Words Can Say
3	1	Bette Midler, From A Distance
4	7	Heart, Stranded
5	5	Daryl Hall John Oates, So Close
6	6	Billy Joel, And So It Goes
7	2	Maxi Priest, Close To You
8	10	Whitney Houston, I'm Your Baby Tonigh
9	15	Don Henley, New York Minute
10	12	Wilson Phillips, Impulsive
11	13	UB40, The Way You Do The Things You D
12	8	James Ingram, I Don't Have The Heart
13	9	Nelson, (Can't Live Without Your) Lov
14	16	George Michael, Freedom
15	18	Stevie Winwood, One And Only Man
16	10	The Righteous Brothers, Unchained Mel
17	20	Donny Osmond, My Love Is A Fire
18	21	Phil Collins, Hang In Long Enough
19	11	Dino, Romeo
20	16	INXS, Suicide Blonde
21	24	Madonna, Justly My Love
22	25	Cher, The Shoop Shoop Song (It's In H
23	23	Vaughan Brothers, Tick Tock
24	22	Janet Jackson, Black Cat
25	29	The Outfield, For You
26	27	Elton John, You Gotta Love Someone
27	27	Eliisa Fiorillo, On The Way Up
28	26	George Michael, Playing For Time
A29	—	Oleta Adams, Get Here
30	28	Phil Collins, Something Happened On T
EX	—	Surface, The First Time

KUBE 93.1 FM
Seattle P.D.: Casey Keating

1	2	Mariah Carey, Love Takes Time
2	1	Alias, More Than Words Can Say
3	5	Bette Midler, From A Distance
4	3	Stevie B, Because I Love You (The Pos
5	6	Damn Yankees, High Enough
6	7	Daryl Hall John Oates, So Close
7	10	Heart, Stranded
8	11	Whitney Houston, I'm Your Baby Tonigh
9	3	James Ingram, I Don't Have The Heart
10	8	Vanilla Ice, Ice Ice Baby
11	17	Poison, Something To Believe In
12	12	UB40, The Way You Do The Things You D
13	4	M.C. Hammer, Pray
14	16	Wilson Phillips, Impulsive
15	19	Dee-Lite, Groove Is In The Heart
16	13	Janet Jackson, Black Cat
17	18	Madonna, Justly My Love
18	20	Jon Bon Jovi, Miracle (From "Young Gu
19	14	Pebbles, Giving You The Benefit
20	EX	Janet Jackson, Love Will Never Do (Wi
21	24	George Michael, Freedom
22	EX	Surface, The First Time
23	EX	Donny Osmond, My Love Is A Fire
24	EX	Phil Collins, Hang In Long Enough
25	15	After 7, Can't Stop
A	—	Breathe, Does She Love That Man?
A	—	AC/DC, Money Talks
A	—	Will To Power, I'm Not In Love
EX	—	Stevie Winwood, One And Only Man
EX	—	Don Henley, New York Minute
EX	—	Janet Jackson, Love Will Never Do (Wi
EX	—	Surface, The First Time
EX	—	Glenn Medeiros (Featuring The Stylist
EX	—	Johnny Gill, Fairweather Friend

Power 106 FM
Los Angeles P.D.: Jeff Wyatt

1	3	Dee-Lite, Groove Is In The Heart
2	1	Vanilla Ice, Ice Ice Baby
3	2	Tony! Toni! Toné!, Feels Good
4	6	2 In A Room, Wiggle It
5	4	UB40, The Way You Do The Things You D
6	5	M.C. Hammer, Pray
7	8	DNA Featuring Suzanne Vega, Tom's Din
8	10	Bell Biv DeVoe, B.B.D. (I Thought It W
9	11	Pebbles, Giving You The Benefit
10	14	Mariah Carey, Love Takes Time
11	15	Whitney Houston, I'm Your Baby Tonigh
12	13	Caron Wheeler, Livin' In The Light
13	7	James Ingram, I Don't Have The Heart
14	9	The Boys, Crazy
15	19	Sweet Sensation, Each And Every Time
16	21	Johnny Gill, Fairweather Friend
17	15	Candyman, Knockin' Boots
18	23	Cathy Dennis, Just Another Dream
19	12	Meg, Lover Girl
20	22	Stevie B, Because I Love You (The Pos
21	24	Ralph Tresvant, Sensitivity
22	EX	Madonna, Justly My Love
23	25	C & C Music Factory, Gonna Make You S
24	26	Technronic, Rockin' Over The Beat
25	30	Guy, I Wanna Get With U
26	28	Information Society, Think
27	29	Pet Shop Boys, So Hard
28	32	Depeche Mode, World In My Eyes
29	33	Janet Jackson, Love Will Never Do (Wi
30	34	Rozlynn Clark, Eddy Steady Go
31	34	George Michael, Freedom
32	35	Al B. Sure!, Misunderstanding
33	18	Maxi Priest, Close To You
A34	—	Tevin Campbell, Round And Round
A	—	Run-DMC, What's It All About
A	—	Maxi Priest, Just A Little Bit Longer
A	—	After 7, My Only Woman
EX	—	Glenn Medeiros, Me - U = Blue
EX		



Fresh Crew Of Bel-Air. Visiting Will Smith, aka the Fresh Prince (third from left), on the set of the NBC-TV show "The Fresh Prince Of Bel-Air" are RCA singer Tyler Collins; actor Kadeem Hardison of "A Different World"; the program's executive producer, Quincy Jones; and Warner Bros. artist Al B. Sure!

Satisfying 'Times' For Al B. Sure! With A No. 1 Single & Hot New Album

BY JANINE McADAMS

NEW YORK—It took a little time, but as Al B. Sure! knows, the only things worth doing are worth doing right. With the D.J. Eddie F. & Nevelle-co-produced first single, "Misunderstanding," already a No. 1 R&B hit, and his "Private Times . . . And The Whole 9!" (Warner Bros.) album successfully launched, Sure! seems more than satisfied.

"I think when people hear the album they'll see that this is very much my growth process from album one [the platinum "In Effect Mode"] to album two," says the singer/writer/producer who was

chosen as winner of the SONY Innovators Award in 1987 by none other than Quincy Jones. "It's nothing like album one and has nothing to do with album one . . . Everything that I do I try to take to the next level."

'Everything that I do I try to take to the next level'

The title of "Private Times" is a reflection of two ideas. Sure! was originally set to star in a film called "Private Times" that was to begin shooting this fall. Sure! says that he knew a second album was due and deferred the role until he could complete it. "I really didn't want to do too much other than that, otherwise my energy wouldn't be focused on anything else," he says.

The other part of the title? "The Whole 9," meaning the whole nine yards, meaning this is like me straight from the heart one more time."

It's been a tumultuous two years since the release of "In Effect Mode." Sure! has toured, been cleared of rape charges, prepared for the second album, and fended off aspersions cast on his vocal ability. The former rapper from "money-earnin'" Mount Vernon, N.Y., who calls himself "a businessman who can carry a tune and does his homework," says he has been strengthening his voice with lessons and that everything he does on the album he can now do live.

In addition to working with Heavy D helmsmen Eddie F. & Nevelle, the singer has co-written and co-produced seven tracks with cousin Kyle West and three with Devanté Swing of the group Jodeci. The new album includes a very Sure!-styled cover of the Eagles classic "Hotel California" and

"No Matter What You Do," a steamy duet with the inimitable Diana Ross about a May-December romance.

"We kind of fell in love in the vinyl," says Sure! of Ross. "I thought that with myself being a young new artist and Diana Ross being a veteran artist, and a classic, that it would be the perfect vehicle to express exactly what I was trying to get across in the song. And I was very grateful that Miss Ross said that she would do it, because it worked well. And this was a record that I wrote in 11th grade." The video will be "hot," the 22-year-old assures.

No decision has yet been made for the next single, says Ray Harris, VP of black music for Warner Bros., who expects "Private Times" to hit the gold-sales watermark soon. "The single is on fire, and we've got great response to the album. Retail is telling us we got one, but the ultimate determination is the consumer purchasing, which is phenomenal."

The future should be an interesting one for Sure! With an album chockful of singles choices—from the jack-swingin' "Channel J," featuring Chubb Rock, to the smooth balladry of "I Want To Know"—and a movie role set for next year—Sure! is primed for a second media blitz. He is set to tour Japan this month and probably the States in the spring. As a writer and producer, he is also working on projects with Chaka Khan, Michael McDonald, and Tevin Campbell, and he plans to record a gospel album some time in the future.

It is songwriting that is Sure!'s true love. "Quincy [Jones] said something to me that stuck with me. It was something that I was doing in the studio, and he said, 'I'm really happy that you like melody because that's what it's all about.' It was something I always kind of felt naturally. If you have melody and you're really saying something in the song, you can't lose."

Reid & Edmonds LaFace The Music Hit Team Working On Label's Debut Releases

OUTTA THEIR FACE: In October 1989, Atlanta's growing music industry and Arista executives gathered to celebrate a new record label, LaFace, for producers Antonio "L.A." Reid and Kenneth "Babyface" Edmonds. L.A. & Face were riding high on a sea of pop and R&B hits, and the label seemed a logical next step. Now, more than a year later, we have yet to see new product bearing the label's wonderfully splashy logo.

"We're getting organized," explains Vernon Slaughter, VP/GM of the label. "LaFace is a production company as well as a label. L.A. & Face have been busy working on the Pebbles project on MCA and contributing four songs to the Whitney Houston project [on Arista]. Now we are able to devote our attention to our own thing."

Their own thing will be the label's first artists: male/female duo **Damien Dame**, whose debut single isn't expected until February, and rap act **Divine & 90 Miles Per Hour**, which will bow in spring '91. "Instead of making a rap record per se, we want to make a party record," says Reid, whose signature has been mellow funk and romantic ballads. "It can have rap and funk influences, and just be a feel-good album."

One major development is that **Jermaine Jackson** will move from his Arista berth to the LaFace home-stand for his next album project. Now there's a pairing fraught with possibilities. "We're really excited about Jermaine," says Reid. "We met with him and we discussed what we thought he needed musically, and he told us his concerns, and we went to work writing. We've already got half an album of material ready. As we speak, he hasn't heard the material—he's going to be really surprised." Reid adds that Jackson is expected to move to the Atlanta metro area.

The co-presidents along with the team of **Kayo & Darryl Simmons** continue to be the label's production mainstays; Reid adds that Pebbles is expected to do some production work under the LaFace banner, most probably for two Motown acts. Slaughter says that plans are for the label to cultivate other producers and not bear the entire production load in-house. Reid's brother **Bryant Reid** is A&R director; another A&R director will be hired.

Though it has taken a bit of time to get it off the ground, Slaughter says the widening gap between the company's debut and its first product doesn't concern anyone at LaFace. "We take a different point of view on that," he says. "LaFace has a well-deserved reputation for quality. Anything we come with will be well worth the wait. We have 1,000% support from Arista."

"It wasn't something we wanted to be an overnight

success," adds Reid. "We plan to take our time. It may take the next decade for us to grow into a full-fledged label, but that's OK."

RAP SESSION: George Ware, a professor at Temple Univ. in Philadelphia and a major player in the formation and administration of the now-defunct Black Music Assn., says he is planning to establish a new music organization, the **Assn. for Rap Music**. "There needs to be an organizational structure to deal with the needs of rap music," says Ware, who says he got the idea while attending various music conferences. He is also planning a publication, **Journal of Rap Quarterly**. "There needs to be a publication that deals with more analysis, to do studies and foster education about the positive aspects of the music, as well as relate the music to different events and music in history—jazz, blues, R&B."

Ware is shooting for 1992 for the launch of both conference and magazine. Artists, label execs, potential panelists, and rap music writers are encouraged to call Ware at 215-276-3633.

TIDBITS: Multiformat songbird **Mariah Carey** and Columbia Records were the gracious hosts of a Nov. 15 luncheon for the black music press at Lola's in New York. Carey recently logged her second No. 1 R&B and pop single with "Love Takes Time," the exquisite follow-up to the No. 1 "Vision Of Love." Crossover artists always seem to walk a fine line when it comes to satisfying the expectations of different pools of music fans; the luncheon was a nice gesture of thanks to those journalists who support her . . . The music world bids a fond farewell to singer **Ronnie Dyson**, who was only 40 when he died of heart disease Nov. 10 in Philadelphia (Lifelines, Nov. 24). The vocalist who scored an R&B and pop smash with his debut, "(If You Let Me Make Love To You Then) Why Can't I Touch You?," in 1970 was buried Nov. 15 after funeral services in his hometown of Brooklyn, N.Y. . . . Island Records has the right image as far as the NAACP Image Awards are concerned. Vocalist **Will Downing**, blues artist **Etta James**, and rappers **X-Clan** all received nominations. Fave Downing—who performed at the **Minneapolis Black Musicians & Artists Awards** back in September—is putting the finishing touches on his next album . . . Will NARAS take away **Milli Vanilli's** 1989 best-new-artist Grammy? Since the duo's German producer, **Frank Farian**, announced that the pair did not sing on their album (Billboard, Nov. 24), NARAS head **Michael Greene** is referring the matter to a special committee.

The Rhythm and the Blues



by Janine McAdams



Nipper Nabs Georgio. RCA Records announces its signing of funk/dance artist Georgio. Celebrating, seated from left, are Skip Miller, senior VP, black music, RCA; Georgio; and Joe Isgro, Georgio's manager and chairman of Isgro Productions. Standing, from left, are Allan Strahl, senior VP, Isgro Management Group; and Stu Rice, director, Isgro Productions. Georgio was previously signed to Motown, where Miller had been an executive, and had a top five R&B single with "Tina Cherry" in 1987.

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	38	M.C. HAMMER ▲ CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM
2	2	2	9	L.L. COOL J DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT
3	3	3	10	TOO SHORT ● JIVE 1353/RCA (9.98)	SHORT DOGS IN THE HOUSE
4	4	5	22	MARIAH CAREY ▲ COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY
5	5	4	23	KEITH SWEAT ▲ VINTERTAINMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU
6	7	15	4	AL B. SURE! WARNER BROS. 26005 (9.98)	PRIVATE TIMES... AND THE WHOLE 9!
7	6	6	15	VANILLA ICE SBK 95325 (9.98)	TO THE EXTREME
8	8	7	28	TONY! TONI! TONE! ● WING 841 902/POLYDOR (8.98 EQ)	THE REVIVAL
9	9	8	16	WHISPERS CAPITOL 92957 (9.98)	MORE OF THE NIGHT
10	NEW ▶		1	WHITNEY HOUSTON ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT
11	13	10	35	BELL BIV DEVOE ▲ MCA 6387 (9.98)	POISON
12	11	9	31	JOHNNY GILL ▲ MOTOWN 6283 (8.98)	JOHNNY GILL
13	10	11	19	ANITA BAKER ▲ ELEKTRA 60922 (9.98)	COMPOSITIONS
14	12	12	9	PEBBLES MCA 10025 (9.98)	ALWAYS
15	16	19	7	GERALD ALSTON MOTOWN 6302 (9.98)	OPEN INVITATION
16	14	14	12	PRINCE ● PAISLEY PARK 27493/WARNER BROS. (12.98)	GRAFFITI BRIDGE
17	23	—	2	BIG DADDY KANE COLD CHILLIN' 26303/REPRISE (9.98)	TASTE OF CHOCOLATE
18	21	26	5	CANDYMAN EPIC 46947 (9.98 EQ)	AIN'T NO SHAME IN MY GAME
19	19	21	8	TODAY MOTOWN 6309 (9.98)	THE NEW FORMULA
20	17	16	11	MAXI PRIEST CHARISMA 91384 (9.98)	BONAFIDE
21	15	13	13	N.W.A RUTHLESS 7224/PRIORITY (6.98)	100 MILES AND RUNNIN'
22	NEW ▶		1	FREDDIE JACKSON CAPITOL 92217 (9.98)	DO ME AGAIN
23	27	38	5	DANA DANE PROFILE 1298 (9.98)	DANA DANE 4 EVER
24	22	20	14	LALAH HATHAWAY VIRGIN 91382 (9.98)	LALAH HATHAWAY
25	24	24	14	BASIC BLACK SOUND OF NEW YORK 6307/MOTOWN (9.98)	BASIC BLACK
26	18	17	14	BOOGIE DOWN PRODUCTIONS ● JIVE 1358/RCA (9.98)	EDUTAINMENT
27	25	22	9	TAKE 6 REPRISE 25892 (9.98)	SO MUCH 2 SAY
28	20	18	16	BLACK BOX RCA 2221 (9.98)	DREAMLAND
29	28	28	8	ROBIN HARRIS WING 841 960/POLYDOR (8.98 EQ)	BE-BE'S KIDS
30	32	36	7	TEENA MARIE EPIC 45101 (9.98 EQ)	IVORY
31	30	35	6	CARON WHEELER EMI 93497 (9.98)	UK BLAK
32	26	37	6	THE BOYS MOTOWN 6302 (9.98)	THE BOYS
33	29	23	32	EN VOGUE ▲ ATLANTIC 82084 (9.98)	BORN TO SING
34	31	27	19	DENISE LASALLE MALACO 7454 (9.98)	STILL TRAPPED
35	NEW ▶		1	LEVERT ATLANTIC 82164 (9.98)	ROPE A DOPE STYLE
36	35	40	6	KING TEE CAPITOL 92359 (9.98)	AT YOUR OWN RISK
37	37	39	10	SAMUELLE ATLANTIC 82130 (9.98)	LIVING IN BLACK PARADISE
38	43	53	4	JASMINE GUY WARNER BROS. 26021 (9.98)	JASMINE GUY
39	36	33	61	JANET JACKSON ▲ A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814
40	44	48	8	DEEE-LITE ELEKTRA 60957 (9.98)	WORLD CLIQUE
41	39	32	16	SPECIAL ED PROFILE 1297 (9.98)	LEGAL
42	42	42	25	MILIRA APOLLO THEATRE 6297/MOTOWN (9.98)	MILIRA
43	50	—	2	FATHER M.C. UPTOWN 1006/MCA (9.98)	FATHER'S DAY
44	46	—	2	MONIE LOVE WARNER BROS. 26358 (9.98)	DOWN TO EARTH
45	33	29	18	THE TIME ● PAISLEY PARK 27490/REPRISE (9.98)	PANDEMONIUM
46	40	34	15	OLETA ADAMS FONTANA 846 346/MERCURY (9.98 EQ)	CIRCLE OF ONE
47	38	31	17	D-NICE JIVE 1202/RCA (9.98)	CALL ME D-NICE
48	34	25	14	BRANFORD MARSALIS QUARTET/T. BLANCHARD COLUMBIA 46792* (9.98 EQ)	MUSIC FROM "MO' BETTER BLUES"
49	41	30	25	SNAP ● ARISTA 8536 (9.98)	WORLD POWER

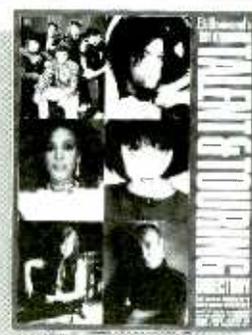
50	51	57	5	CLARENCE CARTER ICHIBAN 1068 (8.98)	BETWEEN A ROCK AND A HARD PLACE
51	45	41	29	POOR RIGHTEOUS TEACHERS PROFILE 1289 (9.98)	HOLY INTELLECT
52	48	46	17	LUKE FEATURING THE 2 LIVE CREW ● LUKE 91424/ATLANTIC (9.98)	BANNED IN THE U.S.A.
53	49	43	26	ICE CUBE ● PRIORITY 57120 (9.98)	AMERIKKA'S MOST WANTED
54	47	51	9	TRACIE SPENCER CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE
55	NEW ▶		1	GUY MCA 10115 (9.98)	THE FUTURE
56	55	62	16	GEOFF MCBRIDE ARISTA 8543 (9.98)	DO YOU STILL REMEMBER LOVE
57	63	—	2	HI-FIVE JIVE 1328/RCA (9.98)	HI-FIVE
58	64	85	3	H.W.A. DRIVE-BY 15131/QUALITY (8.98)	LIVIN' IN A HOE HOUSE
59	NEW ▶		1	SURFACE COLUMBIA 46772 (9.98 EQ)	3 DEEP
60	52	47	64	AFTER 7 ● VIRGIN 91061 (9.98)	AFTER 7
61	53	55	15	INTELLIGENT HOODLUM A&M 5311 (9.98)	INTELLIGENT HOODLUM
62	58	56	29	THE WINANS QWEST 26161/WARNER BROS. (9.98)	RETURN
63	57	52	12	M.C. CHOICE RAP-A-LOT 105 (8.98)	THE BIG PAYBACK
64	61	54	32	PUBLIC ENEMY ▲ DEF JAM 45413/COLUMBIA (9.98 EQ)	FEAR OF A BLACK PLANET
65	66	65	7	D.J. KOOL CREATIVE FUNK 7000/SOH (9.98)	THE MUSIC AIN'T LOUD ENUFF
66	65	66	7	GEORGE MICHAEL ▲ COLUMBIA 46898 (10.98 EQ)	LISTEN WITHOUT PREJUDICE VOL. 1
67	95	—	2	CHUBB ROCK SELECT 9063 (9.98)	TREAT EM' RIGHT
68	54	45	12	C.P.O. CAPITOL 94522 (9.98)	TO HELL AND BLACK
69	56	49	29	X-CLAN 4TH & B'WAY 444 019/ISLAND (9.98)	TO THE EAST, BLACKWARDS
70	79	—	2	SPECIAL GENERATION CAPITOL 94846 (9.98)	TAKE IT TO THE FLOOR
71	59	44	12	KOOL G RAP & D.J. POLO COLD CHILLIN' 26165/WARNER BROS. (9.98)	WANTED: DEAD OR ALIVE
72	70	58	32	NAJEE EMI 92248 (9.98)	TOKYO BLUE
73	60	50	55	TROOP ● ATLANTIC 82035 (9.98)	ATTITUDE
74	72	78	4	SYDNEY YOUNGBLOOD ARISTA 8651 (9.98)	SYDNEY YOUNGBLOOD
75	62	63	12	JONATHAN BUTLER JIVE 1361/RCA (9.98)	HEAL OUR LAND
76	67	59	21	D.J. MAGIC MIKE CHEETAH 9403 (9.98)	BASS IS THE NAME OF THE GAME
77	77	94	17	THREE TIMES DOPE ARISTA 8615 (9.98)	LIVE FROM ACKNICKULOUS LAND
78	69	67	5	THE GETO BOYS DEF AMERICAN 24306 (8.98)	THE GETO BOYS
79	75	74	10	FORCE M.D.'S TOMMY BOY 25893/REPRISE (9.98)	STEP TO ME
80	80	69	48	MICHEL'LE ● RUTHLESS 91282/ATLANTIC (9.98)	MICHEL'LE
81	68	60	10	VARIOUS ARTISTS PANDISC 8811 (9.98)	RAP MIAMI STYLE
82	71	61	12	THE AFROS RAL 46802/COLUMBIA (9.98 EQ)	KICKIN' AFROLISTICS
83	83	72	21	COMPTON'S MOST WANTED ORPHEUS 75633/EMI (9.98)	IT'S A COMPTON THANG
84	81	70	32	A TRIBE CALLED QUEST JIVE 1331/RCA (8.98)	PEOPLE'S INSTINCTIVE TRAVELS & THE PATHS OF RHYTHM
85	73	64	11	KIARA ARISTA 8617 (9.98)	CIVILIZED ROGUE
86	74	76	69	BOBBY "BLUE" BLAND MALACO 7450 (8.98)	MIDNIGHT RUN
87	NEW ▶		1	CRIMINAL NATION NASTYMIX 70240 (8.98)	RELEASE THE PRESSURE
88	76	89	4	TRUDY LYNN ICHIBAN 1063 (8.98)	COME TO MAMA
89	91	86	19	KID SENSATION NASTYMIX 7018 (8.98)	ROLLIN' WITH NUMBER ONE
90	88	96	3	HARMONY VIRGIN 91394 (9.98)	LET THERE BE HARMONY
91	84	95	56	SIR MIX-A-LOT ● NASTYMIX 70150 (9.98)	SEMINAR
92	NEW ▶		1	ISIS 4TH & B'WAY 444 030/ISLAND (9.98)	REBEL SOUL
93	NEW ▶		1	LOU RAWLS BLUE NOTE 93841 CAPITOL (9.98)	IT'S SUPPOSED TO BE FUN
94	NEW ▶		1	LOOSE ENDS MCA 10044 (9.98)	LOOK HOW LONG
95	85	91	21	K-SOLO ATLANTIC 82108 (9.98)	TELL THE WORLD MY NAME
96	97	—	2	JOE SAMPLE WARNER BROS. 26318 (9.98)	ASHES TO ASHES
97	86	75	71	THE 2 LIVE CREW ▲ LUKE 107 (9.98)	AS NASTY AS THEY WANNA BE
98	89	87	34	HOWARD HEWETT ELEKTRA 60904 (9.98)	HOWARD HEWETT
99	82	88	16	M.C. SMOOTH CRUSH 254/K-TEL (8.98)	SMOOTH & LEGIT
100	92	—	8	MICHAEL STERLING NEW 1060/ON TOP (9.98)	TROUBLE

○ 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. © 1990, Billboard/BPI Communications, Inc.

Hot R&B Singles Sales & Airplay

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

SALES				AIRPLAY					
THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT R&B POSITION	THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT R&B POSITION
1	5	I'M YOUR BABY TONIGHT	WHITNEY HOUSTON	1	1	4	I'M YOUR BABY TONIGHT	WHITNEY HOUSTON	1
2	2	MISSUNDERSTANDING	AL B. SURE!	2	2	1	MISSUNDERSTANDING	AL B. SURE!	2
3	6	SLOW MOTION	GERALD ALSTON	3	3	3	SLOW MOTION	GERALD ALSTON	3
4	1	KNOCKIN' BOOTS	CANDYMAN	12	4	8	SENSITIVITY	RALPH TRESVANT	4
5	10	SENSITIVITY	RALPH TRESVANT	4	5	5	ROUND AND ROUND	TEVIN CAMPBELL	5
6	12	ROPE A DOPE STYLE	LEVERT	7	6	7	MY HEART YOUR HEART	WHISPERS	6
7	11	MY HEART YOUR HEART	WHISPERS	6	7	12	IT NEVER RAINS...	TONY! TONI! TONE!	8
8	9	I JUST CAN'T HANDLE IT	HI-FIVE	11	8	11	I WANNA GET WITH U	GUY	9
9	13	ROUND AND ROUND	TEVIN CAMPBELL	5	9	10	ROPE A DOPE STYLE	LEVERT	7
10	17	LOVE ME DOWN	FREDDIE JACKSON	10	10	14	LOVE ME DOWN	FREDDIE JACKSON	10
11	19	IT NEVER RAINS...	TONY! TONI! TONE!	8	11	13	I JUST CAN'T HANDLE IT	HI-FIVE	11
12	3	B.B.D. (I THOUGHT IT WAS ME)?	BELL BIV DEVOE	13	12	2	B.B.D. (I THOUGHT IT WAS ME)?	BELL BIV DEVOE	13
13	18	I WANNA GET WITH U	GUY	9	13	19	THE FIRST TIME	SURFACE	16
14	4	PRAY	M.C. HAMMER	21	14	16	TRY ME	JASMINE GUY	14
15	7	I GOT THE FEELING	TODAY	18	15	25	LOVE MAKES THINGS HAPPEN	PEBBLES	25
16	16	TRY ME	JASMINE GUY	14	16	20	ONLY HUMAN	JEFFREY OSBORNE	22
17	21	THE GHETTO	TOO SHORT	15	17	22	LOVE ME JUST FOR ME	SPECIAL GENERATION	20
18	20	I L-O-V-E U	TAKE 6	19	18	6	LOVE TAKES TIME	MARIAH CAREY	17
19	8	LOVE TAKES TIME	MARIAH CAREY	17	19	26	THE GHETTO	TOO SHORT	15
20	28	THE FIRST TIME	SURFACE	16	20	17	KNOCKIN' BOOTS	CANDYMAN	12
21	27	LOVE ME JUST FOR ME	SPECIAL GENERATION	20	21	21	I L-O-V-E U	TAKE 6	19
22	23	NO SWEETER LOVE	GEOFF MCBRIDE	23	22	24	NO SWEETER LOVE	GEOFF MCBRIDE	23
23	26	TOM'S DINER	DNA FEATURING SUZANNE VEGA	26	23	32	IF I WERE A BELL	TEENA MARIE	33
24	22	SOUL INSPIRATION	ANITA BAKER	24	24	28	KEEP OUR LOVE ALIVE	STEVIE WONDER	28
25	14	HARLEM BLUES	CYNDA WILLIAMS	40	25	29	THING CALLED LOVE	THE BOYS	27
26	38	ONLY HUMAN	JEFFREY OSBORNE	22	26	34	YOU DON'T HAVE TO WORRY	EN VOUE	31
27	15	LIVIN' IN THE LIGHT	CARON WHEELER	38	27	9	SOUL INSPIRATION	ANITA BAKER	24
28	34	GROOVE IS IN THE HEART	DEEE-LITE	37	28	33	DON'T BE A FOOL	LOOSE ENDS	30
29	40	CAUSE I CAN DO IT RIGHT	BIG DADDY KANE	39	29	30	NEW POWER GENERATION	PRINCE	29
30	39	I'LL DO 4 YOU	FATHER M.C.	34	30	40	LOVE WILL NEVER DO (WITHOUT YOU)	JANET JACKSON	35
31	—	THING CALLED LOVE	THE BOYS	27	31	18	I GOT THE FEELING	TODAY	18
32	33	NOTHING BUT A PARTY	BASIC BLACK	32	32	27	NOTHING BUT A PARTY	BASIC BLACK	32
33	—	KEEP OUR LOVE ALIVE	STEVIE WONDER	28	33	—	I'LL GIVE ALL MY LOVE TO YOU	KEITH SWEAT	42
34	—	MAMA JUANITA	LUKE FEATURING THE 2 LIVE CREW	47	34	—	TOM'S DINER	DNA FEATURING SUZANNE VEGA	26
35	30	SO YOU LIKE WHAT YOU SEE	SAMUELLE	55	35	39	AROUND THE WAY GIRL	L.L. COOL J	36
36	25	I CONFESS	E.U.	48	36	38	WHEN YOU CRY	THE WINANS	43
37	—	NEW POWER GENERATION	PRINCE	29	37	35	DON'T TURN YOUR BACK ON ME	GRADY HARRELL	41
38	—	MONIE IN THE MIDDLE	MONIE LOVE	45	38	—	I'LL DO 4 YOU	FATHER M.C.	34
39	—	LOVE MAKES THINGS HAPPEN	PEBBLES	25	39	—	GET HERE	OLETA ADAMS	50
40	24	ICE ICE BABY	VANILLA ICE	46	40	—	CRUISE CONTROL	NAJEE	44



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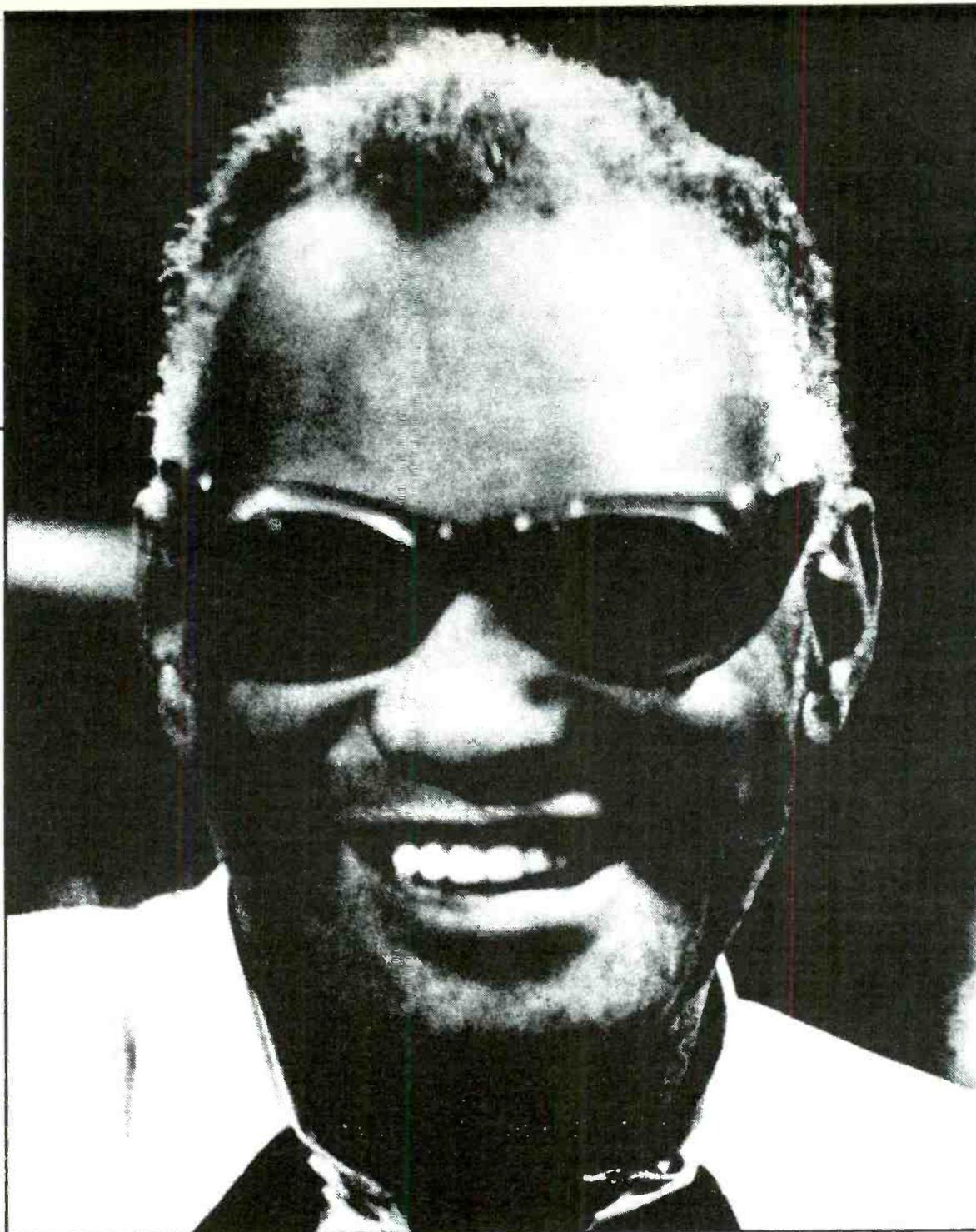
Hot Rap Singles

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
1	1	1	12	★ ★ NO. 1 ★ ★ KNOCKIN' BOOTS EPIC 49-73437 (C) (CD) (M) (T)	◆ CANDYMAN 6 weeks at No. 1
2	3	5	6	MONIE IN THE MIDDLE WARNER BROS. 0-21737 (C) (CD) (M) (T)	◆ MONIE LOVE
3	2	2	12	100 MILES AND RUNNIN' RUTHLESS 7229*/PRIORITY (C)	◆ N.W.A
4	8	11	5	THE GHETTO JIVE 1397/RCA (C) (T)	◆ TOO SHORT
5	6	10	8	YOUR MOM'S IN MY BUSINESS ATLANTIC 4-86134* (C) (M)	◆ K-SOLO
6	10	15	5	I'LL DO 4 YOU UPTOWN 53912/MCA (C) (M) (T)	◆ FATHER M.C.
7	5	6	9	THE MISSION PROFILE 7311 (M) (T)	◆ SPECIAL ED
8	7	9	8	PRAY CAPITOL 15617 (C) (T)	◆ M.C. HAMMER
9	18	22	4	CAUSE I CAN DO IT RIGHT COLD CHILLIN' 0-21763/REPRISE (C) (M) (T)	◆ BIG DADDY KANE
10	4	3	13	STREETS OF NEW YORK COLD CHILLIN' 0-19762/WARNER BROS. (C) (T)	◆ KOOL G RAP & D.J. POLO
11	9	4	13	ICE ICE BABY SBK 19724 (C) (M) (T)	◆ VANILLA ICE
12	13	13	6	MAMA JUANITA LUKE 0-96416/ATLANTIC (C) (M) (T)	◆ LUKE FEATURING THE 2 LIVE CREW
13	17	20	4	THE PIPER RUFFHOUSE 44-73412/COLUMBIA (C) (T)	◆ CHEBA
14	19	21	4	BACK TO REALITY A&M 1234 (C) (T)	◆ INTELLIGENT HOODLUM
15	12	8	14	THE BOOMIN' SYSTEM DEF JAM 44-73457/COLUMBIA (C) (T)	◆ L.L. COOL J
16	15	14	7	NOD YOUR HEAD TO THIS BUM RUSH 0-96458/VIRGIN (C) (M) (T)	◆ KINGS OF SWING
17	16	18	6	HOLY INTELLECT PROFILE 7312 (C) (M) (T)	◆ POOR RIGHTEOUS TEACHERS
18	30	—	2	STOMPIN' IN THE 90'S ATLANTIC 86128 (C) (M) (T)	◆ YO-YO
19	22	25	6	INSANE COLD ROCK 76995/NASTYMIX (C) (M) (T)	CRIMINAL NATION
20	14	12	9	IN THE GHETTO MCA 53901 (C) (M) (T)	◆ ERIC B. & RAKIM
21	29	29	3	MUSIC MAN COLD CHILLIN' 0-21541/REPRISE (C) (M) (T)	◆ MASTER ACE
22	11	7	12	OOOPS UP ARISTA 2071 (C) (M) (T)	◆ SNAP
23	NEW	1	AROUND THE WAY GIRL DEF JAM 44-73610/COLUMBIA (C) (T)	◆ L.L. COOL J	
24	21	24	5	HAI LOVE ATLANTIC 0-86132 (C) (M) (T)	◆ KWAME & A NEW BEGINNING
25	RE-ENTRY	13	ELECTRIC SLIDE CREATIVE FUNK 1701/SOH (T)	◆ GRANDMASTER SLICE & IZZY CHILL	
26	NEW	1	WANNA BE DANCIN' (BUCK-WHYLIN') RAL 44-73507/COLUMBIA (M) (T)	◆ TERMINATOR X	
27	20	17	6	LIFE IN THE GHETTO ATLANTIC 0-86138 (C) (M) (T)	◆ COOL C
28	26	27	17	LOVE'S GONNA GET'CHA JIVE 1367/RCA (C) (M) (T)	◆ BOOGIE DOWN PRODUCTIONS
29	23	28	8	I GOT GAME NASTYMIX 76997 (C) (T)	SIR MIX-A-LOT
30	28	19	11	THE ORIGINATORS EMI 56166 (C) (T)	◆ THE JAZ

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

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
1 I DON'T KNOW ANYBODY ELSE (Lombardoni Edizioni, ASCAP/Intersong, ASCAP)	61
2 I'D RATHER GO BLIND (ARC, BMI)	100
3 IESHA (Biv Ten, ASCAP/Diva One, ASCAP)	53
4 IF I WERE A BELL (EMI April, ASCAP/Midnight Magnet, ASCAP)	53
5 I GOT THE FEELING (Hi-Frost, BMI)	18
6 I JUST CAN'T HANDLE IT (Zomba, ASCAP/Mom And Dad, ASCAP)	11
7 I'LL DO 4 YOU (Hudmar, ASCAP/Butterfly Gong, BMI/EMI Blackwood, BMI/Cotaba, BMI)	34
8 I'LL GIVE ALL MY LOVE TO YOU (WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Rew, ASCAP)	42
9 I L-O-V-E U (Warner-Elektra-Asylum, BMI/Mervyn Warren, BMI/Winston Kae, BMI) WBM	19
10 I'M YOUR BABY TONIGHT (Kear, BMI/CBS Epic/Solar, BMI) HL	1
11 I SURRENDER (Kessa, PRS)	80
12 IT NEVER RAINS (IN SOUTHERN CALIFORNIA) (Tony Toni Tone, ASCAP/Pri, ASCAP) WBM	8
13 I WANNA GET WITH U (Donril, ASCAP/Jamron, ASCAP/Abdur Rahman, ASCAP/Zomba, ASCAP)	9
14 JUST A LITTLE BIT LONGER (GunsMoke, ASCAP/Pow Wow, ASCAP/Hot Licks, BMI)	82
15 JUST BE MY LADY (Kim Waters, BMI/Tonk, BMI)	71
16 KEEP OUR LOVE ALIVE (Stevland Morris, ASCAP) CPP	28
17 KNOCKIN' BOOTS (Diabetic, ASCAP/Mille Miglia, ASCAP/Windswept Pacific, ASCAP/D/B/A Longitude, BMI/Stone Agate, BMI) CPP/WBM	12
18 LET ME FEEL YOUR BODY (Bonilla, ASCAP/337, ASCAP)	75
19 LET ME SHOW YOU HOW TO FALL IN LOVE (Klaven, BMI/Irving, BMI/Otherwise, ASCAP/BMG, ASCAP) CPP	67
20 LISTEN UP (FROM LISTEN U - THE LIVES OF QUINCY JONES) (Warner-Tamerlane, BMI/Shakin' Baker, BMI/Deniz, BMI/WB, ASCAP/Black Chick, ASCAP/Pocketrock, ASCAP) WBM	72
21 LIVIN' IN THE LIGHT (EMI Blackwood, BMI/Motherman, LSC)	38
22 LOVE MAKES THINGS HAPPEN (Kear, BMI/CBS Epic/Solar, BMI)	25
23 LOVE ME DOWN (Zomba, ASCAP/Barry Eastmond, ASCAP/Jo Skin, ASCAP)	10
24 LOVE ME JUST FOR ME (Bust-It, BMI)	20
25 LOVE TAKES TIME (Vision Of Love, BMI/Been Jammin', BMI)	17
26 LOVE U 2 THE LIMIT (Virgin Songs, BMI/Morning Crew, BMI)	90
27 LOVE WILL NEVER DO (WITHOUT YOU) (Flyte Tyme, ASCAP) WBM	35
28 MAKE IT EASY ON ME (All Boys USA, BMI)	76
29 MAKE IT WITH YOU (Colgems-EMI, ASCAP)	66
30 MAMA JUANITA (Pac Jam, BMI)	64
31 MERRY GO ROUND (Keith Sweat, ASCAP/Bobby D., ASCAP/WB, ASCAP/E/A, ASCAP/MCA, ASCAP) WBM	64
32 MISSING YOU (Virgin, ASCAP/Jazzie B, ASCAP/EMI April, ASCAP/Law, ASCAP)	74
33 THE MISSION (Promuse, BMI/Special Ed, BMI/Howie Tee, BMI)	77
34 MISSUNDERSTANDING (Al B. Sure!, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP/Frank Nitty, ASCAP/Velle Int'l, ASCAP/Ness, Nitty & Capone, ASCAP)	2
35 MONIE IN THE MIDDLE (Virgin, ASCAP/Copyright Control) CPP	45
36 MY HEART YOUR HEART (Virgin Songs, BMI/Morning Crew, BMI) CPP	6
37 MY LAST CHANCE (Jobete, ASCAP)	59
38 MY LOVE WILL (Lorna Lee, BMI/Beau Di O Do, BMI)	93
39 MY ONLY WOMAN (CBS Epic/Solar, BMI/Kear, BMI/Greenskirt, BMI)	85
40 NEW POWER GENERATION (Controversy, ASCAP/WB, ASCAP) WBM	29
41 NO SWEETER LOVE (WB, ASCAP/Silver Sun, ASCAP) WBM	23
42 NOTHING BUT A PARTY (Said, BMI)	32
43 ONLY HUMAN (Zomba, ASCAP/Barry J. Eastmond, ASCAP/Almo, ASCAP/March 9, ASCAP) CPP	22
44 CUT OF MY HANDS (Spinning Platinum, ASCAP/WB, ASCAP/Snow, BMI)	97
45 POOR ELAINE (Reggie Stewart, ASCAP/Kipper Jones, ASCAP/Almo, ASCAP/Somethin' Stoopid, ASCAP/Kip Teez, ASCAP/Pecat, ASCAP) CPP	57
46 PRAY (Controversy, ASCAP/WB, ASCAP/Bust-It, BMI) CLM/WBM	21
47 PRISONER OF LOVE (Ollie Brown Sugar, ASCAP/Tokyo Joe, BMI)	88
48 ROPE A DOPE STYLE (Trycey, BMI/Willesden, BMI)	7
49 ROUND AND ROUND (Controversy, ASCAP/WB, ASCAP) WBM	5
50 SENSITIVITY (Flyte Tyme, ASCAP) WBM	4
51 SING ME YOUR LOVE SONG (Zomba, ASCAP/Longitude, BMI)	69
52 SLOW MOTION (Stanton's Gold, BMI/Island, BMI/Tracye One, BMI/Maypop, BMI) WBM	3
53 SOMEBODY'S CRYING (Hubb, ASCAP)	54
54 SOMETHING IN MY HEART (Ruthless Attack, ASCAP)	56
55 SOUL INSPIRATION (Myaxe, ASCAP/WB, ASCAP/Good Single, PRS/Irving, BMI) CPP/WBM	24
56 SO YOU LIKE WHAT YOU SEE (Two Tuff-Enuff, BMI/Irving, ASCAP) CPP	55
57 THAT'S MY ATTITUDE (Trycey, BMI/Willesden, BMI)	92
58 THING CALLED LOVE (Greenskirt, BMI/Kear, BMI/CBS Epic/Solar, BMI)	27
59 THIS HOUSE (Zodroq, ASCAP/Zodboy, ASCAP/Editions EG, ASCAP/Sir Spence, ASCAP/M&T Spencer, ASCAP)	83
60 TOM'S DINER (Waltersongs, ASCAP/AGF, ASCAP) CLM	26
61 TRUE LOVE (CBS, ASCAP/UK, BMI/CRGI, BMI)	81
62 TRY ME (Forceful, BMI/Willesden, BMI)	14
63 WHATEVER MAKES YOU HAPPY (Been Stung, BMI/Rude Tymze, BMI/Lawman, ASCAP/EMI Blackwood, BMI/EMI April, ASCAP)	58
64 WHAT'S IT ALL ABOUT (Protoons, ASCAP/Rush-Groove, ASCAP)	73
65 WHEN YOU CRY (For Our Children, ASCAP/Zomba, ASCAP/Hyter, ASCAP)	43
66 WRITTEN ALL OVER YOUR FACE (Trycey, BMI/Rude News, BMI)	63
67 YOU DON'T HAVE TO WORRY (2 Tuff-E-Nuff, BMI/Irving, BMI) CPP	31



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CLUB PLAY

Compiled from a national sample of dance club playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	3	10	4	GONNA MAKE YOU SWEAT COLUMBIA 44-73605 C&C MUSIC FACTORY FEAT. FREEDOM WILLIAMS	
2	2	4	7	JUST ANOTHER DREAM POLYDOR 877 963-1	◆ CATHY DENNIS
3	1	3	7	H.O.U.S.E. ATLANTIC 0-86119	DOUG LAZY
4	8	12	7	SO HARD EMI V-56194	◆ PET SHOP BOYS
5	6	7	7	THINK TOMMY BOY TB 961	INFORMATION SOCIETY
6	5	8	6	FUN TO BE HAD GEFEN PROMO	◆ NITZER EBB
7	12	21	4	PRAY CAPITOL V-15617	◆ M.C. HAMMER
8	15	35	3	POWER OF LOVE/BUILD A BRIDGE ELEKTRA 0-66592	DEE-LITE
9	11	18	5	LOVE SO SPECIAL ATLANTIC 0-86124	CEYBIL
10	10	14	6	MONIE IN THE MIDDLE WARNER BROS. 0-21737	◆ MONIE LOVE
11	17	23	5	LISTEN UP QWEST 0-19576/REPRISE	◆ LISTEN UP
12	4	1	7	FOUND LOVE EPIC 49-73548	◆ DOUBLE DEE FEATURING DANY
13	24	46	3	WORLD IN MY EYES SIRE 0-21735/REPRISE	DEPECHE MODE
14	13	16	7	TOM'S DINER A&M 75021 2342-1	DNA FEATURING SUZANNE VEGA
15	7	6	7	NEVER ENOUGH/LET'S GO TO BED ELEKTRA 0-66604	◆ THE CURE
16	22	24	5	SHE'S A SECRETARY/STRANGE ENIGMA 7-75556-0	CELEBRATE THE NUN
17	16	19	6	B.B.D. (I THOUGHT IT WAS ME)? MCA 53899	◆ BELL BIV DEVOE
18	26	43	3	COMMERCIAL RAIN MUTE 0-66606/ELEKTRA	◆ INSPIRAL CARPETS
19	23	30	4	STOP, LISTEN, LOOK & THINK ARISTA 2047	EXPOSE
20	37	—	2	INSANITY MOTOWN 4750	◆ THE POINTER SISTERS
21	28	38	4	YEAH! WARLOCK WAR-088	U.K. ONE FEATURING TIA & CHANTEL
22	27	34	4	DON'T SCANDALIZE MY NAME CAPITOL V-15613	KYM MAZELLE
23	9	2	11	HIPPYCHICK SAVAGE 0-96428/ATCO	◆ SOHO
24	21	20	9	I'M FREE BIG LIFE 877 843-1/MERCURY	◆ THE SOUP DRAGONS FEAT. JUNIOR REID
25	33	50	3	WHATEVER MAKES YOU HAPPY ATLANTIC 0-86123	◆ TEN CITY
26	31	44	3	SHARE/SEARCHIN' BIG BEAT BB-0019	JOMANDA
★★★ HOT SHOT DEBUT ★★★					
27	NEW	1	1	CRASH (HAVE SOME FUN) TOMMY BOY TB-963	TKA FEATURING MICHELLE VISAGE
28	35	49	3	MAKE SOME NOISE D.J. INTERNATIONAL DJ-934	FAST EDDIE
29	NEW	1	1	I DON'T KNOW ANYBODY ELSE RCA RCA-2735-1	BLACK BOX
30	38	—	2	THE ROOF IS ON FIRE/... AND PARTY TSR TSR-865	WESTBAM
31	34	47	3	HEAR THE DRUMMER GET WICKED ATCO 0-96447	CHAD JACKSON
★★★ POWER PICK ★★★					
32	44	—	2	ANOTHER SLEEPLESS NIGHT ARISTA 2141	MIKE "HITMAN" WILSON
33	NEW	1	1	MARY HAD A LITTLE BOY ARISTA AD-2144	◆ SNAP
34	18	22	6	SWING ZYX ZYX 6314-12	THE DEFF BOYZ FEATURING TONY MAC
35	NEW	1	1	I'M YOUR BABY TONIGHT ARISTA 2123	◆ WHITNEY HOUSTON
36	NEW	1	1	ONE KISS PER MINUTE LMR 2713-1-RD/RCA	JAYA
37	36	40	4	SHOW ME LOVE CARDIAC 3-4006-0-DJ	ED TERRY
38	29	28	6	ICE ICE BABY SBK V-19724	◆ VANILLA ICE
39	NEW	1	1	THAT MAN, HE'S ALL MINE VIRGIN 0-96413	INNER CITY
40	19	13	10	CUBIK TOMMY BOY TB 959	808 STATE
41	14	5	9	BREAKDOWN/GROOVE ME VENETTA 75021 7040-1/A&M	SEDUCTION
42	32	33	5	DAY AFTER DAY ALPHA INT'L V-73010	EXOTIC BIRDS
43	41	—	2	OVER YOU MCA 53911	KAOS
44	20	11	8	GIVING YOU THE BENEFIT MCA 24075	◆ PEBBLES
45	NEW	1	1	I LIKE YOU EPIC 49-73600	◆ CULTURE BEAT
46	NEW	1	1	I WANNA GET WITH U MCA 53928	◆ GUY
47	NEW	1	1	SENSITIVITY MCA 53933	RALPH TRESVANT
48	NEW	1	1	TRUE LOVE/STRONGER TOGETHER COLUMBIA 44-73537	THE CHIMES
49	30	15	9	GAS STOP (WHO DO YOU THINK YOU ARE) ARISTA AD-2084	◆ BOXCAR
50	25	9	10	LIVIN' IN THE LIGHT EMI V-56175	◆ CARON WHEELER

12-INCH SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	2	3	10	LIVIN' IN THE LIGHT EMI V-56175	1 week at No. 1 ◆ CARON WHEELER
2	3	5	14	WIGGLE IT CUTTING CR 237/0-96407/CHARISMA	◆ 2 IN A ROOM
3	1	2	12	KNOCKIN' BOOTS EPIC 49-73437	◆ CANDYMAN
4	5	7	7	SO HARD EMI V-56194	◆ PET SHOP BOYS
5	12	17	5	MONIE IN THE MIDDLE WARNER BROS. 0-21737	◆ MONIE LOVE
6	7	11	7	TOM'S DINER A&M 75021 2342-1	DNA FEATURING SUZANNE VEGA
7	6	8	7	THINK TOMMY BOY TB 961	◆ INFORMATION SOCIETY
8	11	13	6	JUST ANOTHER DREAM POLYDOR 877 963-1	◆ CATHY DENNIS
9	13	19	4	SENSITIVITY MCA 53933	◆ RALPH TRESVANT
10	18	36	3	GONNA MAKE YOU SWEAT COLUMBIA 44-73605 C&C MUSIC FACTORY FEAT. FREEDOM WILLIAMS	
11	14	16	6	FOUND LOVE EPIC 49-73548	◆ DOUBLE DEE FEATURING DANY
12	21	38	3	WORLD IN MY EYES SIRE 0-21735/REPRISE	DEPECHE MODE
13	15	21	5	H.O.U.S.E. ATLANTIC 0-86119	DOUG LAZY
14	17	23	4	LOVE SO SPECIAL ATLANTIC 0-86124	CEYBIL
15	8	6	11	ICE ICE BABY SBK V-19724	◆ VANILLA ICE
16	20	20	5	I WANNA GET WITH U MCA 53928	GUY
17	19	24	4	I'M YOUR BABY TONIGHT ARISTA 2123	◆ WHITNEY HOUSTON
18	4	1	10	DOIN' THE DO RHYTHM KING 0-21581/SIRE	◆ BETTY BOO
19	22	22	6	FAIRWEATHER FRIEND MOTOWN 4727	◆ JOHNNY GILL
20	9	4	11	HIPPYCHICK SAVAGE 0-96428/ATCO	◆ SOHO
21	23	12	18	GROOVE IS IN THE HEART/WHAT IS LOVE ELEKTRA 0-66622	◆ DEE-LITE
22	10	9	8	SUICIDE BLONDE ATLANTIC 0-87860	◆ INXS
23	28	31	6	MISSUNDERSTANDING WARNER BROS. 0-21744	◆ AL B. SURE!
★★★ POWER PICK ★★★					
24	30	34	4	(THAT MAN) HE'S ALL MINE VIRGIN 0-96413	INNER CITY
25	25	28	5	NEVER ENOUGH/LET'S GO TO BED ELEKTRA 0-66604	◆ THE CURE
26	33	43	3	THE GHETTO JIVE 1397/RCA	◆ TOO SHORT
27	35	46	3	WHATEVER MAKES YOU HAPPY ATLANTIC 0-86123	◆ TEN CITY
28	31	33	5	LISTEN UP QWEST 0-19576/WARNER BROS.	◆ LISTEN UP
29	32	42	4	WHAT DO YOU SEE EXILE NMR-74001/NASTYMIX	CAUSE & EFFECT
30	29	27	6	PRAY CAPITOL V-79285	◆ M.C. HAMMER
31	16	18	6	WARM LOVE SIRE 0-21739/REPRISE	THE BEATMASTERS FEAT. CLAUDIA FONTAINE
32	24	10	12	GIVING YOU THE BENEFIT MCA 24075	◆ PEBBLES
33	37	44	5	DAY AFTER DAY ALPHA INT'L V-73010	EXOTIC BIRDS
34	26	14	18	FEELS GOOD WING 877 437-1/POLYDOR	◆ TONY! TON! TONE!
★★★ HOT SHOT DEBUT ★★★					
35	NEW	1	1	B.B.D. (I THOUGHT IT WAS ME)? MCA 53899	◆ BELL BIV DEVOE
36	NEW	1	1	I DON'T KNOW ANYBODY ELSE RCA RCA-2735-1	BLACK BOX
37	27	15	9	BLACK CAT A&M 75021 2348-1	◆ JANET JACKSON
38	41	45	8	SO YOU LIKE WHAT YOU SEE ATLANTIC 0-86151	◆ SAMUELLE
39	45	48	3	SUPERLOVER/ GET IT OFF ATLANTIC 0-86125	THREE GENERATIONS FEATURING CHEVELL
40	NEW	1	1	CRASH (HAVE SOME FUN) TOMMY BOY TB-963	TKA FEATURING MICHELLE VISAGE
41	NEW	1	1	GAS STOP (WHO DO YOU THINK YOU ARE) ARISTA AD-2084	BOXCAR
42	NEW	1	1	FREEDOM COLUMBIA 44-73584	GEORGE MICHAEL
43	34	35	5	TRY ME WARNER BROS. 0-21597	◆ JASMINE GUY
44	49	—	2	I'LL DO 4 U MCA 53912	◆ FATHER M.C.
45	36	29	9	CUBIK TOMMY BOY TB 959	808 STATE
46	46	—	2	ROUND AND ROUND PAISLEY PARK 0-21740/WARNER BROS.	◆ TEVIN CAMPBELL
47	48	—	2	MARY HAD A LITTLE BOY NEXT PLATEAU NP-50136	STAX
48	42	39	4	SLAVE CAPITOL V-15640	◆ REVENGE
49	39	40	22	EVERYBODY EVERYBODY RCA 2628-1-RD	◆ BLACK BOX
50	40	41	6	I GOT THE FEELING MOTOWN 4739	◆ TODAY

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. © 1990, Billboard/BPI Communications Inc.

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Charts Explained; Geffen's Shift; Arista's Question

FOR YOUR INFORMATION: Since we started this gig two months ago, we've had to field endless questions about the dance-music charts that appear on the page opposite this column each week.

How does a single get to be No. 1 on the dance charts? How does someone get to be a member of the reporting panel? Why are some singles on and off the chart so quickly? What role do label and indie promoters play in the chart success of a single? These are among the most frequent queries.

This week—and in future columns—Karen Fulgenzio, who manages the dance charts, and I will try to answer some of the more common questions about the charts as well as comment on interesting or unusual chart movements.

Here are the basics: The charts are based on individual reports of singles activity from club DJs and retailers around the country. There are 92 club DJs reporting to the Club Play chart and 97 stores reporting to the 12-Inch Singles Sales chart.

In order to get onto the Club Play chart, a single must have at least 10 clubs reporting the track. To enter the 12-Inch Singles Sales chart, at least 10 dealers must be reporting a single. Each reporter files its top 25 singles, based on listener response during club spinning or retail sales. A record is assigned a point value for each report based on its position on that list. For example, a No. 1 record carries a 25-point value, while a No. 25 record gets one point.

Unfortunately, the system tends to reflect not only which records are most popular, but also which records are being heavily promoted. Often, label and indie promoters will apply pressure to reporters—particularly club DJs—in order to maximize the charting strength of a record. Sometimes a promoter will ask a jock to hold off on a record for a week, so that the record will make a splashy chart debut. Obviously, Billboard frowns upon such tactics.

The closer a record gets to No. 1, the more crucial individual chart reports become. Last week's race to No. 1 on the Club Play chart ran as close as it gets.

Polydor siren Cathy Dennis' hit,

"Just Another Dream," which has been slowly working its way up the chart for seven weeks, was beaten out by "Gonna Make You Sweat" by C&C Music Factory on Columbia, which sprinted up to the No. 1 spot after only three weeks. The C&C record, which looks like a major multiformat smash, eked out its victory by a handful of points. "Just Another Dream" holds at No. 2 this week with a bullet.

As with all charts, Billboard periodically reviews the quality of the sales and club play reports, as well as our own methodology, to assure that the charts best reflect the most popular records. The panels are revised periodically; the next revision is due in January.

Anyone who is interested in becoming a member of either reporting panel should send all pertinent information describing your club gig and/or retail outlet to Karen Fulgenzio, Billboard, 1515 Broadway, New York, N.Y. 10036. Telephone solicitations are not accepted.

SHIFTING GEARS: Six months after publicly vowing its commitment to developing dance-music artists, Geffen Records has dissolved its dance music department and relieved director of dance music promotion and A&R Michael Hacker of his job.

According to Al Coury, GM at Geffen, the decision is a "realistic

move, not a strategic one. We don't have a steady flow of dance-music product," he says. "We thought it might change, but it hasn't."

Geffen made an impressive showing with its first dance department signing, "Let's Get Busy," by Clubland, which hit No. 1 on Billboard's Club Play chart. No subsequent acts were inked directly through the department. Twelve-inch singles



by Larry Flick

generated via other departments, including "Fun To Be Had" by Nitzer Ebb and the current "New Jack Thang" by Silk Tymes Leather, have also scored well in the clubs.

We can't help but wonder why the label did not choose to test out several more releases before making such a radical move.

Hacker will stay with Geffen until "New Jack Thang" runs its chart course sometime this month. The future of 12-inch dance-oriented releases of any sort from the label remains in question.

TID-BEATS: Arista's recent chal-

lenge to club DJs has apparently paid off. Last month, the label issued a promo-only, 12-inch remix of "Stop, Listen, Look & Think" by Exposé, attached with the question "can clubs still break records?" The track is currently enjoying a healthy life on the Club Play chart, and a demand for a radio edit and a retail 12-inch has developed. Arista has complied, and the song is now commercially available. Bravo!

Inner City, Sweet Sensation, Denise Lopez, and Salt-N-Pepa are among the artists confirmed to perform at the upcoming danceathon to benefit the Gay Men's Health Crisis Dec. 8 at the Jacob Javits Center in New York. B-52 Fred Schneider is one of the MCs for the event, which has already attracted more than 5,000 people to help raise funds. For further information, call 212-807-6310.

Warmest congrats to Alyssa Levy, who has joined the Mercury Records dance-music department, handling national retail promotion. Levy was one of the many who suffered from the layoffs at Island Records last month, where she worked in a similar position.

The Central Ohio Record Pool is finalizing plans for its third annual Holiday Bizarre Dec. 15 at the Columbus Eagle. An estimated 1,000 DJs, artists, and label representatives are expected to participate. Among the attractions is a showcase of local and national talent. Call 614-294-0605 for more details.

Los Angeles-based DJ/remixer Alexx Antaeus recently teamed up with Malcolm McLaren for a pair of forthcoming projects. He co-produced "Opera House" and remixed "World Tribe" from the "Round The Outside, Round The Outside"

compilation of previously issued tunes on Virgin, and co-produced most of the British impresario's album of new material for Epic, due out in March.

ALBUM OF THE WEEK: RCA Records is about to unleash "No. 1 Is The Number," by fab German rapper Deskee. The set follows on the heels of two smash club hits, "Dance Dance" and "Let There Be House," both of which are included here. Seven other songs stick close to a chart-smart formula of slick techno-house beats and U.S.-accessible rhymes. Although the new single has yet to be chosen, we want to bring your attention to the robotic "This Is A Dancetrack" and the frenetic rave "Rude Boy Rockin'." Truly slammin'.

OOPS! We goofed when we identified the radio station that will air the South Bay Assn. of DJs' new weekly mix show, "SOBAD Sounds." It is on KHQT-AM San Jose, Calif. Be sure to check it out.

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ARTIST DEVELOPMENTS

KON KAN'S NEW 'MOVE'

The incarnation of Atlantic recording act Kon Kan heard on the new album "Syntonic" represents phase two in the act's career development.

Barry Harris is now the group's only permanent member. Gone is Kevin Wynne, lead singer on Kon Kan's No. 1 dance hit "I Beg Your Pardon" and its debut album, "Move To Move."

Harris says his pairing with Wynne had resulted primarily from the momentum generated by the hit single.

"Everything that you dream about really happened," Harris says. "I figured that maybe I had stumbled onto a formula. The opportunity was there so we decided to call it a duo."

After working together closely on "Move To Move," Wynne and Harris came to the realization that they had different musical tastes.

"We really didn't have anything in common," Harris recalls. "Two people were slapped together because of what happened with 'I Beg Your Pardon.' We were just totally different."

Wynne's departure precipitated numerous changes; the foremost was the need for a new singer. Although Harris himself ultimately took the job, he did require some coaxing.

"He didn't necessarily have the confidence to feel he could do the job," says Marc Nathan, Atlantic A&R rep and executive producer

of "Syntonic." Nathan was among those who encouraged Harris to give it a shot.

The new album also parts with some of the characteristics that distinguished the music on "Move To Move." While that set relied heavily on samples, "Syntonic" focuses more on traditional songwriting.

"I wanted to be more song-oriented," Harris says. "I wanted to get rid of the gimmicks. On the first album, I was doing everything with the song, throwing in the kitchen sink."

Harris says "Syntonic" is also a more contemplative effort. He had a good deal of time to write for the album, and he worked with three producers: John Luongo, Martyn Phillips, and Information Society's Paul Robb. His experience with them entailed what he terms "learning, growing, and just observing."

Although the set's first single, "Liberty!," is struggling to gain substantial club attention, both Harris and Nathan are optimistic about Kon Kan's future.

"Barry as an artist is more comfortable with this," says Nathan. "He was always the force behind the group." To be "ego syntonic," as the album tells us, is to be "in harmony with one's own personality." For Barry Harris, this album and the current phase of Kon Kan seem to reflect that very quality. **TRACY STEFFY**

Hot Dance Breakouts

CLUB PLAY

1. JUSTIFY MY LOVE MADONNA SIRE
2. SUPERLOVER/GET IT OFF THREE GENERATIONS FEATURING CHEVELL ATLANTIC
3. THUNDER RENEGADE SOUNDWAVE MUTE
4. BUS STOP/LAST NIGHT A DJ SAVED MY LIFE CLUB IDOL CUTTING
5. WISEBLOOD KING SWAMP VIRGIN

12" SINGLES SALES

1. INSANITY THE POINTER SISTERS MOTOWN
2. THE QUESTION CONCEPT OF ONE FEAT. NOEL CUTTING
3. EDDY STEADY GO ROZLYNE CLARKE ATLANTIC
4. IESHA ANOTHER BAD CREATION MOTOWN
5. TRAGEDY FOR YOU FRONT 242 EPIC

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

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THE KLF

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Arista's Well-Packed Dreams

Snap Pushes Dance/Rap Limits Live

Scorpions Living In 'Crazy World' Band Goes Back To Basics On New Disc

BY ELIANNE HALBERSBERG

NEW YORK—Despite a multiplatinum career spanning close to two decades, the Scorpions have taken a back-to-basics approach with their new Mercury/PolyGram release, "Crazy World," which made its debut last week on the Top Pop Albums chart.

Lead guitarist Rudolf Schenker

'Our goal is to bring Scorpions back as an aggressive rock band'

compares the disc to the group's platinum-selling 1982 album, "Blackout," and in an effort to enhance this roots approach, the band did a 10-city promotional tour of the U.S. prior to the album's release.

The jaunt was the brainchild of PolyGram A&R VP Jim Lewis. "The band had not made a studio album in years, so I thought it would be a good idea if they came over and met the press, retailers, and radio people one on one. [The Scorpions] are the best salesmen of their own music and can motivate people because

they are extremely personable, have a lot to say, a lot of fans, and this was good feedback to kick everything off."

"Crazy World," the band's 14th album, was released worldwide Nov. 6 by PolyGram, a first for the label since the group was previously signed to EMI outside of America. The band still consists of Schenker, lead singer Klaus Meine, guitarist Matthias Jabs, bassist Francis Buchholz, and drummer Herman Rarebell. But Schenker notes, "We changed management, publishing companies, and also the way we work. In the past, I did most of the writing, musically, and this time the whole band was involved. It was the first time we recorded outside of Germany."

"Crazy World" was recorded in Los Angeles with producer Keith Olsen, known for work with Ozzy Osbourne, Whitesnake, Fleetwood Mac, and Heart. The new collaboration marked the end of the Scorpions' 15-year contract with Dieter Dierks.

As the promotion of "Crazy World" hit high gear, PolyGram product manager Madelyn Scarpulla explains, the band was broken into two teams—East and West

Coast—"to meet with retail managers, radio programmers, buyers, branch people, and promotions. Our goal is to bring Scorpions back in the limelight as an aggressive, current." (Continued on next page)



Wilson Phillips & Weinstein. The co-founder of Recording Artists Against Drunk Driving, Mort Weinstein, thanks the members of SBK Records trio Wilson Phillips for taping their first public-service announcements for R.A.D.D., which will begin airing during the holiday season on major video outlets. Pictured, from left, are Carnie Wilson, Weinstein, Chynna Phillips, and Wendy Wilson. In Los Angeles Nov. 15, R.A.D.D. presented Stevie Wonder with its Honorary Global Founder's Award at all all-star party at the China Club.

Bon Jovi Displays A Heart Of Silver; Bruce Bows New Tunes; L.A. Lets It Rip

RECALLING HIS BAND began as just "a bunch of kids making music for kids," **Jon Bon Jovi** pledged his help for the kids at the Nordoff-Robbins Music Therapy Centre as **Bon Jovi**, the group, became the first U.S. act to receive the Nordoff-Robbins **Silver Clef Award**. Fans crowded against police barricades outside the Roseland Ballroom Nov. 15 for a glimpse of the Jersey boys and other notables who turned out for the industry-heavy event, including **Phil Spector**, **Christie Brinkley** (sans hubby **Billy Joel**), **Lita Ford**, **Steven Van Zandt**, **Phoebe Snow**, New York Giants quarterback **Phil Simms**, **Paul Shaffer**, a host of label chiefs, managers, concert promoters, and others.

As the night's traditional auction got under way, the Hard Rock Cafe (which provided decor for the Roseland bash) picked up a **Les Paul** guitar signed by **Paul McCartney** for \$20,000; MTV went for **Madonna's** bustier at a bargain \$15,000; and **Pink Floyd** manager **Steve O'Rourke** bid \$6,500 for a home-cooked meal from Elektra Entertainment chief **Bob Krasnow**—at O'Rourke's home in London. Another contributor to Nordoff-Robbins, British commodities broker **Chris Smith**, submitted, *in absentia*, the high bid of \$75,000 for two weeks in the Warner Communications villa in Acapulco, Mexico.

ON THE BEAT: "This is the kind of sandwich I can relate to," said a beaming **Bonnie Raitt**, flanked by **Jackson Browne** and **Bruce Springsteen** at the first of two acoustic benefit shows Nov. 16 for the **Christic Institute** at L.A.'s Shrine Auditorium. In his first concert dates since 1988, Springsteen, playing several songs on piano, dusted off "Wild Billy's Circus Story" and debuted six new tunes that may appear on a mid-1991 album: "57 Channels," "Red-Headed Woman" (offered with a nod to Raitt and **Patti Scialfa**), "When The Lights Go Out," "Soul Driver," "The Wish" (dedicated to his mom), and "Real World," with lyrics by Springsteen and music by E Street pianist **Roy Bittan**... While **Fleetwood Mac** makes much of final concert appearances by **Stevie Nicks** and **Christine McVie**, Nicks said at a Nov. 12 postshow party in Boston that, after compiling a greatest-solo-hits set and new solo disc, she'll be happy to accept any touring invitation from **Mick Fleetwood**.

GONNA RIP IT UP: The L.A.-based heavy metal rag **Rip Magazine** celebrated its fourth anniversary Nov. 9 in high style with a star-studded, sold-out concert and party at the Hollywood Palladium. Headlining performers included **Faith No More**, **Motorhead**, and **Masters Of Reality**, but the evening also featured a bevy of surprises. **Megadeth** played an unannounced set; **Faith No More's** guests included **Young M.C.** (rapping on "Epic") and **Ozzy Osbourne** (wailing the **Black Sabbath** number "War Pigs"); and **James Hetfield**, **Kirk Hammett**, and **Lars Ulrich** of **Metallica**, **Axl Rose**, **Slash**, and **Duff McKagan** of **Guns N' Roses**, and **Skid Row** front

man **Sebastian Bach** blazed away in a post-2 a.m. jam.

ON THE LINE: While the fate of future bookings for client **Milli Vanilli** may be in doubt, Famous Artists Agency has expanded its international department with new booking deals for 19 European acts, including three currently on the Hot 100 chart—**Snap**, **Black Box**, and **The Adventures Of Stevie V**. Other new signings to the Famous international roster: **Soul II Soul**, **A Guy Called Gerald**, **Baby Ford**, **Bang**, **Beats International**,

Brother Beyond, **Candy Flip**, **Celebrate The Nun**, **D-Mob**, **Cathy Dennis**, **Guru Josh**, **Rebel MC**, **Shirley Lewis**, **Technotronic**, and **Wee Papa Girls**. Famous Artists president **Jerry Ade** has positioned agents **John Ade**, **Richard Walters**, and **Joan Berkeley** in the agency's international department... The New York rock quartet **R-U-Ready** has signed with **Mechanic Records**... **Stephen Metz** is merging his

management company, **R.S.P. Entertainment**, with **First Global Management** and opening a West Coast office for **First Global** at 8383 Wilshire Blvd., Beverly Hills. He brings clients **Maddhouse**, **Harry Bowen**, and **Tracy Underwood** to **First Global**, which currently represents **Jamie Notarothomas**, **Chris Berardo**, **Michael Davidson**, and producer **Tony Prendatt**... **Phoenix Management** in Parsippany, N.J., has signed **Glenn Hughes**, ex of **Deep Purple** and **Black Sabbath**. Hughes is set for a **Warner Bros.** disc in early 1991... **Sigma Alpha Entertainment Group** in Philadelphia has moved from its urban music base into alternative pop with management signings of the **Hunger** from **Houston**, **Austin**, **Texas' Bad Mother Goose**, and the **Exotic Birds** from **Cleveland**, who are currently on the **Dance Club Play** chart with "Day After Day."

FUTURE MEMBERS? **The Songwriters Hall of Fame** will present 10 of New York's "best unsigned singer/songwriters" Thursday (29) at the **Lone Star Roadhouse** in New York. The activity starts at 7 p.m. Each act will perform three original songs live-to-track, according to **Bob Leone**, projects director. For more information, contact **Leone** at 212-319-1444.

ROB & FAB REDUX? In the wake of producer **Frank Farian's** statement that **Rob Pilatus** and **Fab Morvan** never sang on the multiplatinum **Milli Vanilli** album and his decision to shelve the group's name, more than one A&R source suggests it won't take long for **Rob & Fab** to resurface with a new label, new producer—and the same image that helped sell 12 million albums.

Assistance in preparing this week's column was provided by **Chris Morris** and **Bob Benjamin** in Los Angeles, **Greg Reibman** in Boston, and **Irv Lichtman** in New York.

Rosanne Cash Explores Inner Emotions On 'Interiors'

BY JIM BESSMAN

NEW YORK—While Rosanne Cash has never shied away from vulnerability as a songwriter, with her new release, "Interiors," she is more personally exposed than ever.

Her aptly named new release for Columbia Records offers a dark and often anguished look beneath one woman's emotional surface, revealing alienation and unfulfilled longing in a "Land Of Nightmares," to cite one song title.

At first glance, there seems to be little on this disc that is an obvious pick for country radio programming—although the single "What We Really Want" has reached the top 40 on the Hot Country Singles & Tracks chart.

CBS/Nashville president **Roy Wunsch** "was obviously concerned in the beginning," says Cash. "He spent a long time living with this record and wondering if it was best for the country marketing people to work with it. But he was so good to me, though. He never questioned me, even when he didn't understand it and wondered, 'What will I do at country radio?'"

The solution, as in the case of Cash's 1985 album, "Rhythm And Romance," was to take "Interiors"

to both the country and pop market with product management and promotion plans from both Nashville and New York.

"There's a sense of there being one project we're all working on," says manager **Will Botwin** of **Side One Management**, who says the effort of both pop and country divisions has been "more realistic and defined" than during the promotion of "Rhythm And Romance."

Botwin explains that while the country market is being actively worked via country radio and the print media, including a cover story in **Music City News**, there has also been an aggressive campaign targeting adult-contemporary radio. Press has been geared mainly toward noncountry, "trend" magazines like **Interview**, **L.A. Style**, and even an **Elle** photo spread, in addition to standard music trade and consumer press.

Columbia also has targeted college radio and has serviced a special CD featuring the full album plus two bonus tracks, with a surreal-looking black-and-white insert booklet picture replacing the rather confrontational shot of Cash used for the cover of the commercial CD.

A "VH-1 generation" video direct-

(Continued on page 30)



BOXSCORE TOP CONCERT GROSSES

AMUSEMENT BUSINESS®

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
NEW KIDS ON THE BLOCK PERFECT GENTLEMEN ST. PAUL GOOD GIRLS	Joe Louis Arena Detroit	Nov. 15-18	\$1,809,225 \$25	72,369 sellout	Brass Ring Prods.
AC/DC LOVE/HATE	SkyDome Toronto	Nov. 9	\$606,246 (\$702,033 Canadian) \$25.50	27,954 sellout	Concert Prods. International
MICHAEL FEINSTEIN	Golden Theatre New York	Oct. 2-27	\$601,000 \$40/\$35/ \$32.50	20,047	Ron Delsener Enterprises
NEW KIDS ON THE BLOCK PERFECT GENTLEMEN ST. PAUL GOOD GIRLS	Timberwolves Arena, Target Center Minneapolis	Nov. 10	\$405,400 \$25	16,216 sellout	Jam Prods. Company 7
NEW KIDS ON THE BLOCK PERFECT GENTLEMEN ST. PAUL GOOD GIRLS	Assembly Hall Univ. of Illinois- Champaign Champaign, Ill.	Nov. 8	\$378,125 \$25	15,125 sellout	Jam Prods.
NEW KIDS ON THE BLOCK PERFECT GENTLEMEN ST. PAUL	Market Square Arena Indianapolis	Nov. 7	\$361,075 \$25	14,443 sellout	Sunshine Promotions
NEW KIDS ON THE BLOCK PERFECT GENTLEMEN ST. PAUL GOOD GIRLS	Hilton Coliseum Iowa State Univ. Ames, Iowa	Nov. 9	\$333,150 \$25	13,326 sellout	Jam Prods.
POISON WARRANT	Meadowlands Arena East Rutherford, N.J.	Nov. 18	\$332,120 \$20	16,606 17,000	Ron Delsener Enterprises
ANITA BAKER RHONDA	Fox Theatre Atlanta	Nov. 15-16	\$254,398 \$50/\$27.50	9,356 sellout	John Ray Prods.
TONY BENNETT	Westbury Music Fair Westbury, N.Y.	Nov. 9-11	\$218,940 \$25	9,784 11,480 sellout	Music Fair Prods.
AC/DC LOVE/HATE	Richmond Coliseum Richmond, Va.	Nov. 17	\$198,570 \$18.50/\$17.50	11,107 12,500	Cellar Door Prods.
POISON THE BLONZ	Greensboro Coliseum Greensboro, N.C.	Nov. 8	\$149,019 \$19.50	7,642 11,439	C&C Entertainment
SANTANA	Sunrise Musical Theatre Sunrise, Fla.	Nov. 17-18	\$145,261 \$19.75	7,354 sellout	Cellar Door Prods.
SANTANA	Tower Theatre Upper Darby, Pa.	Nov. 9-10	\$109,220 \$19.50	5,882 sellout	Electric Factory Concerts
POISON WARRANT	Wheeling Civic Center Wheeling, W.Va.	Nov. 14	\$106,125 \$18.75	6,083 9,000	DiCesare-Engler Prods.
BRUCE HORNSBY & THE RANGE	William & Mary Hall William & Mary College Williamsburg, Va.	Nov. 17	\$105,783 \$18.50	6,482 sellout	Cellar Door Prods.
MICHAEL FRANKS	Fox Theatre Detroit	Nov. 17	\$101,047 \$22.50	4,491 sellout	Brass Ring Prods.
THE ROBERT CRAY BAND FEATURING THE MEMPHIS HORNS BUCKWHEAT ZYDECO	Riviera Theatre Chicago	Nov. 9-10	\$99,760 \$22.50/\$20	5,000 sellout	Jam Prods.
BOB DYLAN WIRETRAIN	Fox Theatre Detroit	Nov. 18	\$98,550 \$25	4,200 4,600	Brass Ring Prods.
RANDY TRAVIS SHENANDOAH	Duluth Entertainment & Convention Center Duluth, Minn.	Nov. 15	\$96,477 \$17.50	5,890 6,578	Special Moments Promotions
BASIA OTTMAR LIEBERT	Chicago Theatre Chicago	Nov. 6	\$96,180 \$28.50/\$26/\$16	3,732 sellout	Jam Prods.
BOB DYLAN WIRETRAIN	Chicago Theatre Chicago	Nov. 9	\$89,065 \$28.50/\$26/\$16	3,732 sellout	Jam Prods.
WAYNE NEWTON	Sunrise Musical Theatre Sunrise, Fla.	Nov. 16	\$82,425 \$25	3,297 3,800	Cellar Door Prods.
BAD COMPANY DAMN YANKEES	Louisville Gardens Louisville, Ky.	Nov. 7	\$82,010 \$17.50/\$16.50	4,869 6,850	Sunshine Promotions
BASIA OTTMAR LIEBERT	Fox Theatre Detroit	Nov. 5	\$76,928 \$20	3,800 4,500	Brass Ring Prods.

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ARTIST DEVELOPMENTS

DREAD ZEP GETS LED OUT

Here is pop/rock cultural reality twisted into nightmare shapes: a round Elvis-in-the-Miami-days impersonator, Tortelvis (Greg Tortell), fronting a bizarre collection of musicians playing Led Zeppelin covers reggae style.

Dread Zeppelin band members include lead guitarist and Robert Plant look-alike Carl Jah (Carl Haasis), bassist Put Mon (Gary Putman) in silver Speedo bikini, conga player Ed Zeppelin (Bruce Fernandez) in kilt and dreadlocks, producer/key-boardist/guitarist Jah Paul Jo (Joe Ramsey), and drummer Fresh Cheese & Cheese (Paul Masselli).

The "you gotta see 'em live" appeal of this I.R.S. Records act is driving sales of its first album, "Un-Led-Ed." Although radio airplay of the album's two singles has been limited to the morning-zoo circuit, and the videos got just a cursory MTV run, more than 250,000 copies of "Un-Led-Ed" have already been sold since its August debut.

What makes Dread Zep legitimate, and what ultimately may be its source of longevity, is the musical talent involved. Fusing three musical styles is no mean feat, and the result is hilariously strong.

"There's so much energy and we go so fast sometimes," says Put Mon. "I went so fast one time my Speedos came right off."

Conceived by Jo, Dread Zeppelin had its first gig at a Pasadena, Calif., comedy club. Booking agents as far away as Dallas were seeking dates when manager Charly Prevost—former Island president and manager of Supertramp—got involved in February.

SCORPIONS LIVING IN 'CRAZY WORLD'

(Continued from preceding page)

rent rock band. They are hard-working, mean business, have been around a long time. They didn't need this tour, but their approach was to get in the streets, talk with people who will make a difference and have made them this big thus far.

The band also enjoyed a high-profile spot on the bill of Roger Waters' massive production of "The Wall—Live In Berlin '90"—a particularly moving experience for the band members who grew up only 100 miles from the Berlin Wall.

"Tease Me, Please Me" is the first single from the new album, and it has already scaled the Album Rock Tracks chart. While PolyGram would no doubt love to see "Crazy World" yield a pop hit as well, Schenker says, "For us, as musicians, we have continued our career without one. 'Rock You Like A Hurricane' [which hit top 25 on the Hot 100] and 'No One Like You' have done well, but they weren't really hits. We are not the typical hit-single band, but we're not angry about it."

Lewis observes, "The band was really excited about this [promotional] tour because they've been away from the American market for a couple of years. There is something

"From the very beginning, these guys were extremely realistic about the potential for Dread Zeppelin," says Prevost. "We looked at an aggressive touring career, a minimum of two years on the road, to build up a sales base on the album that will eventually draw the electronic media attention."

I.R.S. Records signed the band this summer, took over promotion and marketing, supplied a full array of merchandise, artwork, and video support, and handled all copyrights.

Former Led Zeppelin members Jimmy Page and Robert Plant were "very gracious" says Tortelvis. Although many tracks contain more than one Led Zeppelin song, Plant and Page asked for only one royalty per track. Plant's vocal support of

the band has been an added bonus.

In the future, the songs will not remain the same. "Everybody's expecting the second record to be just like the first, that 'Dread Zeppelin II' kind of thing," says Tortelvis, "and I really think that we're going to have to come up with something new."

The next album, due this summer, will be a rock opera about a deaf, dumb, and blind rock critic named Albert and may feature some original tunes.

SUSAN NUNZIATA

ARISTA'S DREAM

Pop out the compact disc of Dream So Real's new Arista album, "Gloryline," and you'll come face-to-

(Continued on next page)

Ogden To Sell Ticketron Share Centre Group Will Pick Up Tab

NEW YORK—Ogden Allied Leisure Services, one of the nation's largest concert services and facility management companies, will sell its share of Ticketron to allay concerns over the independence of the computerized ticketing firm.

Ogden Allied's share of the Ticketron Limited Partnership will be purchased by the Centre Group Limited Partnership, which operates the Capital Centre in Landover, Md. The Centre Group already has an interest in Ticketron Limited Partnership, which was formed last year by Ogden Allied and the Carlyle Group, an investment firm in Washington, D.C. The partnership purchased Ticketron from its parent company, the Con-

trol Data Corp., in late 1989.

"Ogden has been a good corporate friend of mine and my companies' for many years and we will continue to be good friends," says Abe Pollin, owner of the Centre Group and managing partner in Ticketron. "However, we decided that the diverse and overlapping business lines of the parties involved might jeopardize Ticketron's independence."

Ogden Allied Leisure Services president Richard Ablon says: "We concluded that it is appropriate for us to relinquish our ownership interest in Ticketron, and we wish the company well in its ongoing and future endeavors." THOM DUFFY

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ARTIST DEVELOPMENTS

(Continued from preceding page)

face with Dreamers Barry Marler, Trent Allen, and Drew Worsham at the bottom of the CD jewel box.

Using a clear plastic base for the jewel box and placing the group's photo beneath it is one way the Athens, Ga., act is drawing attention to its distinct image and music. A first for Arista, such packaging enhancements should become routine in the industry, predicts Sean Coakley, Arista's VP of product development.

Arista also has set up a toll-free "Gloryline" phone line (800-456-6667) that provides callers with brief

comments from the band and musical snippets from the album. As an incentive, Coakley says, callers are also invited to leave their name and address for a drawing to win a CD player. The line has been drawing 100 calls a week and allows Arista to gauge the band's strength by region. While it does not generate income as would a 900 phone line, the line provides many of the same advantages in tracking consumers, says Coakley.

Another way the Dream So Real message will get across is a theater tour with Melissa Etheridge that

opened Nov. 1 in Charleston, S.C. And there's the single, "Stand Tall," with B-52's thrush Cindy Wilson harmonizing.

Singer/songwriter/guitarist Marler says "Gloryline" is rougher and more organic than its predecessor, "Rough Night In Jericho." The new album presents Marler's questioning of the herd mentality. "I'm just trying to raise the issue and make some people think about standing out as individuals," he says.

As for the unique packaging, he says, "I'm proud of it because it was conceived within our organization."

CARLO WOLFF

ROSANNE CASH EXPLORES EMOTIONS ON NEW DISC

(Continued from page 28)

ed by Ethan Russell has been shot for "What We Really Want" and Cash was set for heavy TV exposure with appearances on "Late Night With David Letterman" and "Good Morning America" slated for November, "The Tonight Show" in December, and "The Arsenio Hall Show" and "Saturday Night Live" early next year.

In keeping with the "personal, moody" nature of "Interiors," says Botwin, Cash will stage a short, small-venue tour, accompanied only by her guitarist, Stuart Smith, beginning Wednesday (28) at the Iron Horse Tavern in Northampton, Mass. Other dates are Thursday (29) at the Bottom Line in New York; Saturday (1) at the Birchmere near Washington, D.C.; Dec. 2 at Night-

stage in Cambridge, Mass.; Dec. 14 at McCabe's in Santa Monica, Calif.; Dec. 15 at Slim's in San Francisco; and Dec. 16 at the Coach House in San Juan Capistrano. Cash then plans a 25-city tour with her band in February and March.

In a first, Cash produced "Interiors" herself. "I had to present the songs like I wrote them—really stripped-down and cohesive, like a painting," she says. "In making the album, I cleaned out my closet—let go of a lot of things, like localized anger.

"It may alienate some people, but it will speak to others. You know what? I really think an artist shouldn't do what people who like the artist expect. Then they're not being an artist."

TALENT IN ACTION

SNAP

The Bayou, Washington, D.C.

AS DANCE AND RAP become more dominant on the tour scene, more of those acts are bringing the energy and edge of live bands to studio-bred and turntable-spun tracks.

The point was driven home during a date here by Arista Records' Snap, when rapper and front man Turbo took a long and wicked drum solo toward the conclusion of the group's set. Such instrumental versatility has not, so far, been synonymous with live rap sets. But like Monie Love, Stevie B., and Urban Dance Squad, Snap may be helping to set a new standard for live dance/rap sets.

With a four-piece live band and two very acrobatic dancers—and without a DJ and with an absolute bare minimum of sampling—Snap successfully moved the crowd onto the dance floor and held them there after an initially lukewarm reception during its opening numbers, "Witness The Strength" and the hard-driving, funky "Cult Of Snap." The band's live debut here was part of its maiden promotional tour in support of its gold debut disc, "World Power." The club tour will take Snap throughout the U.S. and Europe.

Turbo's bass-heavy, from-the-diaphragm rapping was neatly balanced by new female vocalist Janice (Lady J) Robinson's full-bodied, emotive singing, especially when the band performed a somewhat stripped-down version of its worldwide smash single, "The Power," and its newest single, "Mary Had A Little Boy."

While Turbo rapped and furiously beat the timbales on the Latin-house-tinted and politically charged "Believe The Hype," the two black-clad dancers used popping, breaking martial arts moves and some new steps to excite the crowd. But it was the group's renditions of "The Power" and follow-up single "Ooops Up" that energized the mostly college-age audience, which screamed its approval and packed the dance floor.

GIL GRIFFIN

AI B. Sure! is having the 'Times' of his life with a hot new album ... story on page 20

Julie Spins Song Into Gold, Touching Hearts Of Listeners

BY IRV LIGHTMAN

COVER STORY: Veteran writers and publishers have plenty of tales of how a good song needed the right moment to catch on. That time—usually sparked by a strong mating of song and artist and the



GOLD

song's ability to relate to world conditions—has certainly arrived for writer Julie Gold's "From A Distance," a current top 10 single cut by Bette Midler from

her hit Atlantic album, "Some People's Lives."

The success of the song, with its message of global harmony and good will, can be seen partly as a backdrop to the rise of democracy in Eastern Europe, the subsequent end to Soviet domination in the region, and, sadly, the possibility that Iraq's invasion of Kuwait may spark war in the Middle East.

Defying an era in which hit songs usually go no further than the hit act or

group that recorded them, "From A Distance" has more than 12 cover versions, several made beyond the borders of the U.S.

It originally was recorded in 1987 by MCA's Nanci Griffith. Her version was heard live late last year in a German cabaret by Irving Music chief Lance Freed. "A loud, noisy crowd became tearful as she sang the song. The audience obviously identified the song's sentiments with the fall of the Berlin Wall," Freed recalls.

Determined to become involved with both the song and its writer, Freed, in New York on his way back to Los Angeles, sought out Gold and struck a deal to publish the song with Gold's and Griffith's publishing firms, Julie Gold Music and Wing & Deal.

As far as the U.S. charts are concerned, Midler has the song all to herself. But as a writer, Gold can point to all sorts of cover versions—Freed himself promises there'll be at least 10 more. Griffith has two versions—one appears on a live concert album—as does Judy Collins, who has a live rendition on Gold Castle Records and also sings it on a new Columbia release, "The Fires Of Eden."

The countdown continues with England's Cliff Richard (EMI), who had the big version in England. There's even an instrumental version by Phil Coulter (Polydor) of Ireland, where the song apparently elicits a reaction similar to that in Germany. A second Irish rendition is sung by Dickie Rock. A performer, too, who accompanies herself on

piano, Gold recently traveled to Ireland to represent the U.S. in an international song contest and won second place with a song called "When He Walks With Me." With Griffith's version of "From A Distance" well known in Ireland, Gold says she has numerous offers to play the country.

A third release in Ireland is that of Sister Marie Cox (Music Box) on an album called "The Water Is Wide."

In England, Simon Nicol, a member of the Fairport Convention, has a reading on Woodworn Records whose credits list Gold as "Julie Long" (an error for which Nicol has since apologized, says Gold).

For the record, the first recorded rendition to appear was actually Gold's own demo version. Perhaps the most intriguing one is an English version in waltz time by the group House Band.

Freed says the song is also a runaway music print success, with a claim that the publisher's music print licensor, CPP/Belwin, has moved more than 100,000 copies of

the sheet music, with one retail account alone accounting for an order of 50,000.

One of Freed's ideas has been to

put Gold together with lyricist Carole Bayer Sager, and their first meetings on possible song projects are now taking place in Los Angeles. "I've never co-written before, and now I have a publisher trying to get me to have an open mind about collaboration. Lance asked me with whom I would like to collaborate. I mentioned Carole," Gold says.

The Griffith version of "From A Distance" was the first commercial recording of one of her songs after 20 years of songwriting. It was her friend from New York songwriting seminar days, Rounder artist Christine Lavin, who brought it to Griffith's attention. Some of the foreign covers resulted from Griffith's singing of the song during frequent appearances abroad.

As for the Midler recordings, Gold credits New York Times pop music critic Stephen Holden with mentioning the song when a Midler associate asked him if he knew any "killer songs" for Midler to record.

Other Gold copyrights recorded for release are "Heaven," due next spring in a new Griffith album, and "When He Walks With Me," performed by Kathy Mattea (Mercury/PolyGram) in her new album, also due next spring.

PRINT ON PRINT: The following are the best-selling folios from Warner Bros. Music Publications:

1. ZZ Top, Recycler
2. Grateful Dead Anthology, guitar tab edition
3. Jon Bon Jovi, Blaze Of Glory
4. Steve Vai, Guitar Extravaganza
5. Madonna, I'm Breathless

NEW ON THE CHARTS

The Soup Dragons found their first U.S. acceptance two months ago at Modern Rock radio outlets and have since crossed into the pop mainstream with "I'm Free," a cover of the Rolling Stones song by Mick Jagger and Keith Richards and the first single from the Soup Dragons' new Big Life/Mercury disc, "Lovegod."

The four-member outfit, which hails from Glasgow, Scotland, and includes vocalist Sean Dickson, guitarist Jim McCulloch, bassist Sushil Dade, and drummer Paul Quinn, came to prominence in the U.K. in 1985 when it released its first independent single. Subsequently, the band signed a distribution deal with Britain's Big Life Records and released a string of songs on its own label. Two of those tracks, "Hang Ten" and "Can't Take No More,"

climbed to No. 1 on the U.K. independent charts. After landing an album deal with Sire Records, the Soup Dragons recorded their first full-length disc, "This Is Our Art," but returned to Big Life soon after. The band crossed the Atlantic early this year when it hooked up with Mercury/PolyGram in the U.S.

The act recently performed "I'm Free" in Berlin to commemorate Germany's reunification and is currently touring stateside with alternative-based bands Material Issue and the Flaming Lips. The track reached No. 2 on the Modern Rock Tracks chart in October and recently debuted on the Hot 100 singles chart. The follow-up single is "Backwards Dog." The band is managed and booked by Big Life Records, 73 Spring St., Suite 601, New York, N.Y. 10012. (212) 941-1666.

JIM RICHLIANO



SOUP DRAGONS: From left, Sushil Dade, Paul Quinn, Sean Dickson, Jim McCulloch.

Billboard® Home Video

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Chains Ponder Laserdisc Rental Can Format Do Better Than Beta?

BY CHRIS MCGOWAN

LOS ANGELES—Just as tape rental was a controversial issue in the early '80s, laserdisc rental has become a subject of debate within the video industry as the '90s begin.

Rentals currently account for only a tiny portion of the income generated by the fledgling laserdisc business. But with 13 hardware manufacturers now offering a variety of laserdisc players for sale, serious thought is being given to the course of the business over the next few years.

'Stores are waiting for penetration rates to get up there'

There is a wide range of opinions among manufacturers and retailers on the viability and desirability of a laserdisc rental business. Some think rental should be encouraged, to help the laserdisc industry grow. Others think it would be futile and even counterproductive to attempt to compete with videocassette rental. Some fear the dreaded "Beta syndrome"—a reference to the perils of parallel rental inventories.

Many large chains, such as Tower, Music Plus, and Blockbuster, sell laserdiscs in some or most of their outlets.

But according to David Wallace, marketing manager of Pioneer LDCA, there are no current, reliable estimates of the number of stores in the U.S. renting laserdiscs.

"In real general terms," he says, "there are about 2,000 outlets selling laserdiscs right now. Less than 5% of dollar volume goes to those who both rent and sell discs."

In greater Los Angeles, there are about a dozen laserdisc-dedicated stores that sell and rent discs. Rental prices of discs are generally comparable with those of videocassettes. The Laser's Edge, with outlets in Burbank and Woodland Hills, charges \$4 per rental for nonmembers and \$2 for members. It carries some 4,000 rental titles.

Lazermania in Hollywood charges \$3 per night for rentals and has roughly 2,000 rental titles.

Dave's Video, The Laser Place, in Sherman Oaks, charges \$3 for nonmembers and \$1.50 for members and carries some 5,500 rental titles.

Dave Goldstein, VP of operations and administration for CBS/Fox, says, "I have heard that there are

probably 200 to 300 stores renting discs, but I think the number is probably much higher. There's no reliable source."

Goldstein believes that increases in laserdisc rental would have a strong, positive effect on the industry. "I think it's very urgent that this market develops," he says. "On analysis, the only way the business can continue to grow is for the market to expand beyond the collector."

While most labels price their laserdiscs for sell-through, with many A titles released at \$25 to \$30, day-and-date with their VHS counterparts, CBS/Fox has stuck with slightly higher prices for its discs. "Our new releases are \$39.98 for single-disc titles and \$49.98 for double-disc titles, on current theatrical product," says Goldstein.

Goldstein advocates a two-tiered pricing system for discs analogous to the cassette business, in which new releases carry a higher, rental-oriented price before being eventually re-priced for sell-through.

According to Jamie White, president of the Denver-based laserdisc label LumiVision, disc rentals will grow as hardware penetration increases.

"I think a lot of stores are waiting for the penetration rate to get up there," White says. "They're a little wary on spending too much money on a rental inventory."

He adds, "I think it's a perfect medium for rental. It's only going to help the sales of laserdisc. And it makes it easier to sell a laserdisc player if you have discs to rent."

Laserdisc sales account for roughly 20% of Tower Video's total video revenues, which include VHS rentals and sell-through of discs and prerecorded tapes, blank tapes, and accessories. Some observers find the 20% figure remarkable considering that U.S. penetration of laserdisc players is currently less than 1%. But Tower isn't a believer in laserdisc rental, at least not now.

"I don't think there is a rental market out there," says John Thrasher, VP of video purchasing and distribution for Tower Records/Video. "I don't think two formats for rental has ever worked. Beta would be a good thing to look at. And the whole idea of trying to build a rental market when there's less than 1% penetration is ridiculous."

"Tape stores considering laserdisc for rental would be fighting themselves," concurs Dave Lukas, co-owner of Dave's Video, The Laser Place. "They would have to have a duplicate library, and a lot of money tied up in

two different formats."

Dave's Video carries 5,500 titles for rental and for sell-through. "Rental is only about 10% of our business," says Lukas. "The main reason why we rent is for people to view before they buy. And we subtract the first day's rental if they buy."

Both Thrasher and Lukas also worry that the studios may raise their prices to encourage, or at least acknowledge, a rental market.

"If prices escalate to build a nonexistent rental market, you run the risk of killing the format before it ever really starts," says Thrasher.

(Continued on page 38)



Keynote. Donna Mills, left, was the keynote speaker at the Nov. 7-9 American Video Conference in Los Angeles, sponsored by Billboard and the American Film Institute. Pictured with Mills is Emily Laskin, assistant director of AFI. (Photo: Robert Matheu)

Vid Magazines: Making Book On Success

BY PAULA PARISI

LOS ANGELES—Lack of a consistent style and unfamiliarity on the part of consumers and retailers with the format are problems producers of

video magazines are grappling with. Attendees of the American Video Conference panel "Video Periodicals: Coming Editions" attempted to define the magazine niche and to establish criteria for the format's success.

Definitions of the genre ranged from "serial programming" to actual print-publication spinoffs.

"If you find a target cult audience that wants to buy something, they'll watch it 10 or 15 times," said Rick Schmidlin, producer and director of "Easy Rider" video magazine, now in its seventh issue. "Unlike a regular magazine that you throw away, a video magazine is something that you keep."

Exclusivity of programming was cited as key in attracting viewer interest for the product. "If they can get it on TV, they're not going to come to you for it," said Stuart Shapiro, president of Video Publications Industries, which produces four music series in partnership with music giant BMG.

"From a programming perspective, it has to be material that's not necessarily available on TV," said Shapiro. Beyond that, "it's important that video magazines have a different feel and sensibility than what's on the air."

Shapiro explained that catchy cover art, and one that looks like a "magazine," is an important marketing

point. "You've got to feel like you want to pick them up. I try to mimic, more than magazines, paperback books, which are also an impulse buy."

The VPI lines feature a fast-paced, mixed-media look. "You're talking about programming that is uncensored and over the top, very much on the edge," said Shapiro, whose newest product is "Dance International," shot primarily in London and New York.

Shapiro qualified the "uncensored" aspect of tapes like his "Metal Head" magazine by pointing out that pack-

aging and content must be appropriate for distribution through mainstream outlets like K marts and major music chains. "If we're going to be successful in this business, that's where we have to be," he said.

The rap-themed "Slammin'" and "Country Music Magazine" are VPI's other publications.

Prices for video periodicals range from the \$4.98 for "Persona" to "Wide World Of Golf" at \$99.95 per six-issue annual subscription. Shapiro's music tapes currently retail for \$12.98, but he is targeting a reduction

(Continued on page 33)

L.A. Raid Nets Largest Single Pirate-Vid Haul Ever

BY DEBORAH RUSSELL

LOS ANGELES—The Motion Picture Assn. of America seized more than 28,000 pirated videocassettes here Nov. 13 in what MPAA officials say is the largest raid in U.S. history on a single individual. The bootleg product has an estimated retail value of more than \$1 million, say MPAA officials.

Chin Fu Chen, owner of three Video 1 stores in Los Angeles, has been charged with at least one felony count under California's truth-in-labeling statute (653WPC of the state penal code), which states the cassette must bear the true name and address of its manufacturer.

The 77th Vice Unit of the Los Angeles Police Department alerted MPAA officials to Chen's activities

last week after receiving complaints from a dissatisfied Video 1 customer, says Mary Callahan, assistant to the director of communications at the MPAA.

MPAA officials accompanied L.A.P.D. vice squad officers to Chen's three Video 1 stores Nov. 13. They seized 3,496 pirated cassettes at a 519 W. Manchester Ave. address; 2,480 cassettes at a 1016 Martin Luther King Jr. Blvd. location; and 4,000 cassettes at a 455 W. Florence Ave. store, says Callahan.

L.A.P.D. officers arrested Chen and obtained a consent search warrant from him to search his San Gabriel residence. Once there, officials seized 9,734 additional cassettes, as well as two color photocopiers, numerous printing templates, a corner

(Continued on page 38)

A*Vision To Bow 2 Vid Mags Focus On Heavy Metal, Auto Racing

LOS ANGELES—A*Vision, the 6-month-old home video arm of Atlantic Records, is entering the nontheatrical video fray with two video periodicals, one on heavy metal music and one on auto racing.

A*Vision has hired Penelope Spheeris, director of "The Decline of Western Civilization" and other movies, to produce the heavy metal video magazine. The first issue of the as-yet-untitled bimonthly magazine is due in February.

By choosing heavy metal music for its video magazine debut, A*Vision is hoping to tap the highly dedicated core of fans who make heavy metal music a top-selling genre despite its general lack of radio play. But it is also going after a market already served by two other video magazines, "Hard & Heavy" and "Metal Head."

A*Vision president Stuart Hersch says his magazine's worldwide scope will set it apart from the competition. A*Vision will also eschew promotional music videoclips in favor of originally shot concert footage that will be exclusive to the A*Vision magazine.

In keeping with its magazine format, the A*Vision series will contain regular, recurring features in each issue, such as a comedy segment.

Hersch sees distribution for the metal magazine as primarily retail-oriented, with each volume carrying a \$16.98 list. "A 12-month subscription could end up being a pretty big ticket for kids, who are our target audience," Hersch says.

A*Vision is also seeking to work with potential sponsors on premium deals and cross promotions. "The least likely scenario will be the sale of advertising on the tape itself, although we will be doing some things with contests and '900' numbers and so forth," Hersch says.

By contrast, the auto racing maga-

zine, called "NASCAR Video," will be both a subscription as well as retail-driven product, Hersch says. Retail distribution will be through video stores, convenience stores, truck stops, and mass merchants, primarily in the South, where NASCAR racing is a big sport.

"NASCAR Video" also marks A*Vision's first co-venture, in this case with New York-based DSL Communications, headed by former ESPN executive Dan Lipsom. DSL is responsible for producing the bimonthly series, with A*Vision handling marketing and distribution.

A*Vision will work with sister Time Warner company Time Life Video to develop six-month and one-year subscriptions. A*Vision also has access to NASCAR's 130,000-name mailing list. Like the metal magazine, each volume of "NASCAR" will carry a \$16.98 list.

Unlike the metal magazine, each volume of "NASCAR" will carry three minutes of ads. A*Vision will have access to the 19 official NASCAR sponsors, but will also be allowed to pursue other sponsorship.

The first tape is due at the end of January. With subsequent volumes due every two months, each new tape will focus on the upcoming races in the NASCAR series.

Hersch reports that A*Vision is working on subsequent sports series, but is reluctant to dub them "video magazines."

"They'll be related series of tapes," he says. "Not magazines exactly, but multipart series. It doesn't make economic sense to do one-shots."

So why not call them magazines? "Consumers don't understand what video magazines are," he says. "We will market these as collectible series."

PAUL SWEETING

PANEL PROBES NEEDS OF VID MAGAZINES

(Continued from page 31)

to \$9.98 within the next year.

"Persona," a glossy celebrity-oriented monthly, is rolling out to 150,000 supermarket checkstands with its December issue. Company marketing consultant Jerilyn Kessel said she expects it to be at 500,000 checkstands by January.

The advertiser-supported monthly is positioning itself as an "impulse buy" at \$4.95, says Kessel, who says that the 120-minute programs are billed on its box cover as high-quality reusable tapes. The programs are distributed through leading magazine wholesaler Kable News.

Kessel stressed the importance of checkstand placement, to cement the program as a magazine in the consumer's mind.

Production budgets for the most part loomed in the \$100,000 range, with producers like Terry Jastrow of "Wide World Of Golf" spending roughly \$1.5 million in marketing his series, a joint venture between Jack Nicklaus Productions and ABC Sports. Though the company's direct-marketing efforts have been successful, Jastrow said he is on the verge of announcing an exclusive retail agreement with a major chain.

Though he would not divulge the

name of the chain, other sources indicate the deal is with Blockbuster Entertainment, which recently has been expanding its involvement in proprietary programming, particularly sports videos. Blockbuster has also recently obtained exclusives with Major League Baseball and for the 1992 Summer Olympics through NBC Sports.

Unlike "Persona," "Golf," which has a circulation of approximately 30,000, does not carry ads. For the video magazines that do not take ads, including the music magazines, the panelists said their break-even points are in the 30,000-50,000-unit range, depending on the price.

As an advertising and promotional medium, the format clearly has potential, said Schmidlin, who pointed out that "Easy Rider" managed to move 50,000 units in less than two months in its initial incarnation as a subscription premium for its parent print magazine. "In a follow-up survey, we found out that an average of 10 different people watched each one of those videos," he said. "When you do a video magazine, you have to have an audience, really know who they are, and really target that audience," he added.

Top Video Rentals

Compiled from a national sample of retail store rental reports.							
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
1	1	5	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R
2	2	3	THE HUNT FOR RED OCTOBER	Paramount Pictures Paramount Home Video 32020	Sean Connery Alec Baldwin	1990	PG
3	3	2	TOTAL RECALL	Carolco Home Video 68901	A. Schwarzenegger	1990	R
4	4	4	Q&A	HBO Video 444	Nick Nolte Timothy Hutton	1990	R
5	5	8	GLORY	Tri-Star Pictures RCA/Columbia Home Video 70283-5	Matthew Broderick Denzel Washington	1989	R
6	NEW ▶		BACK TO THE FUTURE PART III	Amblin Entertainment MCA/Universal Home Video 80976	Michael J. Fox Christopher Lloyd	1990	PG
7	6	6	TEENAGE MUTANT NINJA TURTLES: THE MOVIE	New Line Cinema Family Home Entertainment 27345	Judith Hoag Elias Koteas	1990	PG
8	8	3	MIAMI BLUES	Orion Pictures Orion Home Video 8746	Alec Baldwin Jennifer Jason Leigh	1990	R
9	NEW ▶		THE ROCKY HORROR PICTURE SHOW	CBS-Fox Video 1424	Tim Curry Richard O'Brien	1975	R
10	14	2	WILD ORCHID	Vision p.d.g. RCA/Columbia Home Video 59573-5	Mickey Rourke Jacqueline Bisset	1990	NR
11	7	4	I LOVE YOU TO DEATH	Tri-Star Pictures RCA/Columbia Home Video 70303-5	Tracey Ullman Kevin Kline	1989	R
12	10	5	THE FIRST POWER	Orion Pictures Nelson Home Entertainment 7779	Lou Diamond Phillips Tracy Griffith	1990	R
13	12	4	THE COOK, THE THIEF, HIS WIFE & HER LOVER	Vidmark Entertainment 5330	Helen Mirren Michael Gambon	1990	NR
14	9	16	DRIVING MISS DAISY	Warner Bros. Inc. Warner Home Video 11931	Jessica Tandy Morgan Freeman	1989	PG
15	13	7	FIRE BIRDS	Touchstone Pictures Touchstone Home Video 1063	Nicolas Cage Tommy Lee Jones	1990	PG-13
16	15	3	JETSONS: THE MOVIE	Universal City Studios MCA/Universal Home Video 80977	Animated	1990	G
17	11	11	BAD INFLUENCE	Epic Home Video RCA/Columbia Home Video 59233-5	Rob Lowe James Spader	1990	R
18	23	2	THE ADVENTURES OF MILO AND OTIS	RCA/Columbia Pictures Home Video 50143	Dudley Moore	1989	G
19	19	4	STANLEY & IRIS	MGM/UA Home Video 901694	Robert De Niro Jane Fonda	1990	PG-13
20	17	18	INTERNAL AFFAIRS	Paramount Pictures Paramount Home Video 32245	Richard Gere Andy Garcia	1990	R
21	16	14	BORN ON THE FOURTH OF JULY ◊	Universal City Studios MCA/Universal Home Video 80901	Tom Cruise	1989	R
22	21	3	TALES FROM THE DARKSIDE: THE MOVIE	Paramount Pictures Paramount Home Video 32360	Christian Slater Rae Dawn Chong	1990	R
23	18	6	THE GUARDIAN	Universal City Studios MCA/Universal Home Video 80975	Jenny Seagrove Dwier Brown	1990	R
24	20	5	LOOSE CANNONS	Tri-Star Pictures RCA/Columbia Home Video 70193-5	Gene Hackman Dan Aykroyd	1990	R
25	27	8	OPPORTUNITY KNOCKS	Universal City Studios MCA/Universal Home Video 80964	Dana Carvey	1990	PG-13
26	24	13	JOE VERSUS THE VOLCANO	Warner Bros. Inc. Warner Home Video 11912	Tom Hanks Meg Ryan	1990	PG
27	25	16	HARD TO KILL	Warner Bros. Inc. Warner Home Video 11914	Steven Seagal Kelly LeBrock	1990	R
28	NEW ▶		PRANCER	Nelson Films Nelson Home Entertainment 7780	Sam Elliott Rebecca Harrell	1989	G
29	26	8	A SHOCK TO THE SYSTEM	HBO Video 378	Michael Caine Elizabeth McGovern	1990	R
30	29	14	BLUE STEEL	MGM/UA Home Video M901885	Jamie Lee Curtis Ron Silver	1990	R
31	22	11	MADHOUSE	Orion Pictures Orion Home Video 8758	John Larroquette Kirstie Alley	1990	PG-13
32	34	7	LAST OF THE FINEST	Orion Pictures Orion Home Video 8761	Brian Dennehy	1990	R
33	40	2	DEF BY TEMPTATION	Troma Inc. SGE Home Video 2015	James Bond III Kadeem Hardison	1990	R
34	31	22	STEEL MAGNOLIAS	Tri-Star Pictures RCA/Columbia Home Video 70243-5	Sally Field Shirley MacLaine	1989	PG
35	NEW ▶		THE FOURTH WAR	HBO Video 519	Roy Scheider Jurgen Prochow	1990	R
36	30	8	PETER PAN	Walt Disney Home Video 960	Animated	1953	G
37	35	11	STELLA	Touchstone Pictures Touchstone Home Video 995	Bette Midler John Goodman	1990	PG-13
38	28	9	CRAZY PEOPLE	Paramount Pictures Paramount Home Video	Dudley Moore Daryl Hannah	1990	R
39	38	11	ALL DOGS GO TO HEAVEN	MGM/UA Home Video M301868	Animated	1989	G
40	36	5	THE GODS MUST BE CRAZY II	RCA/Columbia Pictures Home Video 10313-5	Ni Xau Lena Farugia	1990	PG

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



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A Spotlight On Relationships: From 'Tie Me Up' To 'Torn Apart'

BY MICHAEL DARE

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

• **"Tie Me Up! Tie Me Down!"** (1990), RCA/Columbia Pictures Home Video, prebooks Tuesday (27).

Spanish director Pedro Almodovar ("Women On The Verge Of A Nervous Breakdown") makes films that are sensational and outlandish, full of cosmopolitan relationships built upon

shameless sexual habits. This film is his most outlandish, guaranteed not only to entertain, but to cause endless arguments about what women want in men. One would have thought that feminists would explode in raging fury at the very idea of a film about a woman who is kidnapped and raped and ends up liking it, but the furor surrounding this film centered instead upon the inequity of the X rating it received. Now that the X no longer exists, the film can be enjoyed on its own shocking and iconoclastic terms. Though it is far from



pornographic, it is sensual, often exciting, and openly frank about all things sexual. Victoria Abril plays a porno actress and drug addict who has moved on to straight films. She's

kidnapped by a lunatic, played by Antonio Banderas, who decides to tie her to his bed till she loves him. Meanwhile, the man directing her current film spends his time watching her old movies, raising the question as to who is sicker—the one who has captured her image or the one who has captured her body. This film constantly throws you off guard by raising all manner of serious questions concerning male/female relationships, but within the context of a sarcastic and very funny farce. Rent it with "The Collector."

• **"The Feud"** (1990), Vidmark, prebooks Friday (30).

Based upon a novel by Thomas Berger, this tale of hatred between the Bullards of Millville and the Beelers of Hornbeck is consistently hysterical, making it one of the most underrated comedies of the year. Like "Neighbors," the other film based upon one of Berger's novels, this is the story of miscommunication and escalation, of a minor incident that grows to ridiculously epic proportions. First-time director Bill D'Elia gets brilliant comedic performances out of his large cast. Rene Auberjonois ("M*A*S*H") and Stanley Tucci are particularly loony. This is a magnificent farce, with sophisticated dialog, an outrageous plot, and wacked-out characters. D'Elia could become the new Preston Sturges, and this film makes a perfect double bill with anything by him.

• **"Women And Men: Stories Of Seduction"** (1990), HBO Video, prebooks Thursday (29).

Three elegant productions of surprisingly sophisticated short stories from the '20s and '30s. The first stars Beau Bridges ("The Fabulous Baker Boys") and Elizabeth McGovern ("Ragtime") in Mary McCarthy's "The Man In The Brooks Brothers Shirt," about a surprising one-night stand in a train. In Dorothy Parker's "Dusk Before Fireworks," directed by Ken Russell, Peter Weller ("RoboCop") plays a gigolo putting the moves on Molly Ringwald ("The Breakfast Club") as a flapper. The last (and least) is a lethic adaptation of Ernest Hemingway's "Hills Like White Elephants" directed by Tony Richardson. It stars James Woods ("True Believer") as a man trying to convince Melanie Griffith ("Working Girl") to abort his child. Rent it with "The Great Gatsby."

• **"Orpheus Descending"** (1990), Turner Home Entertainment, prebooks Monday (26).

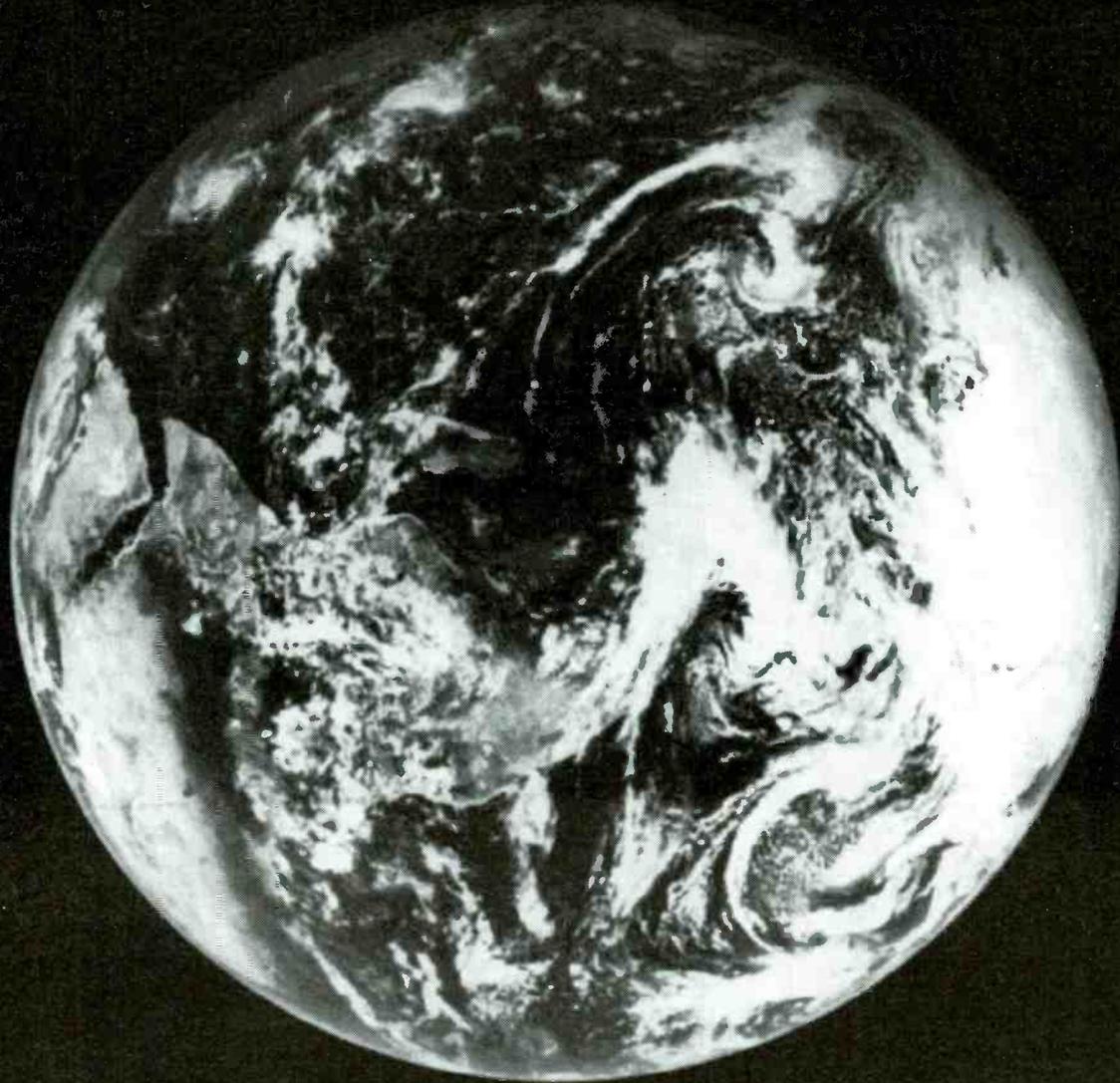
Vanessa Redgrave gives a spectacular performance as a sexually repressed woman in the deep South whose life is turned around by a stranger who wanders into her town. Originally filmed in 1959 as "The Fugitive Kind," starring Marlon Brando and Anna Magnani, this remake restores the original ending from Tennessee Williams' Broadway play. Newcomer Kevin Anderson is so good he almost makes you forget Brando in the role. Almost. This is a startling story of lust and vengeance. Rent it with the original.

• **"Torn Apart"** (1990), Warner Home Video, prebooks Tuesday (27).

Two old childhood friends, an Arab and a Jew, end up on opposite sides of the Israeli war in this tragic tale of love in combat. Cecilia Peck, Gregory's daughter, makes a stunning debut as the Arab girl torn between family and beau, and Adrian Pasdar ("Vital Signs") is honest and sensitive as the Israeli soldier torn between duty and desire. This could have been just a maudlin adaptation of "Romeo And Juliet" in Israel, but the writers have used the circumstance to present a vivid and emotional evaluation of the Mideast conflict.

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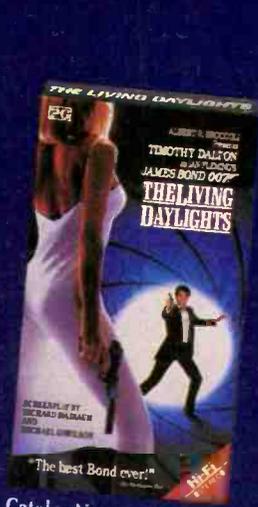
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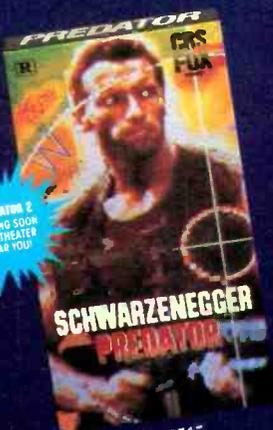
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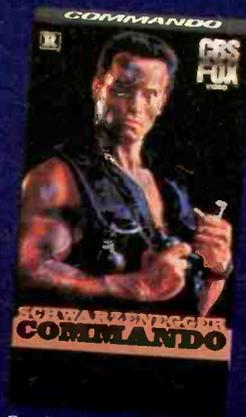
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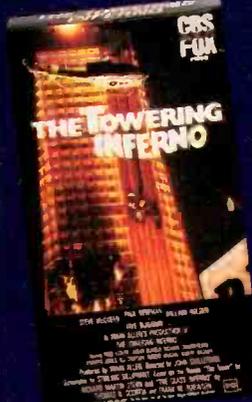


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Isgur Says New Tech Will Cut Show Biz Woes

LOS ANGELES—Despite a precipitous decline in the market value of entertainment companies and a tremendous number of business failures, the relentless introduction of new technologies will help keep the entertainment business comparatively buoyant in the '90s.

That was the message delivered by entertainment analyst Lee Isgur in his keynote address at the second annual Entertainment Marketing Conference held here Nov. 4-6 and sponsored by Brooklyn, N.Y.-based EPM Communications.

Ironically Isgur, until recently the lead entertainment analyst at PaineWebber, himself became a victim of a downturn in the entertainment business when PaineWebber eliminated his job. Isgur is now head of BSI Consulting, in Westchester County, N.Y.

"By many measures, the economy is in a shambles," Isgur said. "Debt service is the fastest growing component of the federal budget, and we are in the middle of a banking crisis. That spells bad news for the economy in terms of jobs and corporate formation."

As for the entertainment business, Isgur noted that, with the exception of takeover targets MGM/UA and Columbia Pictures, the private and public market values of most big entertainment companies have fallen dramatically in the first nine months of this year. MCA, for example, is off

(Continued on page 39)

Disney Profits Soar Via Magic Of 'Peter Pan'

NEW YORK—The Walt Disney Co. says revenues and profits from its filmed entertainment division shot up significantly in the fourth quarter, fueled by the successful home-video release of the animated version of "Peter Pan."

In the three-month period that ended Sept. 30, Disney's motion picture and home video businesses earned \$104 million in operating profit, a 22% rise from the same quarter last year, on a 56% jump in revenues to \$722 million.

Over the course of the entire fiscal year, Disney's filmed entertainment division scored with the box-office hit "Pretty Woman" and the home-video release of "The Little Mermaid." Operating income went up 22% for the year to \$313 million on a 42% increase in revenues to \$2.25 billion.

Disney also reports that the soundtrack album for "The Little Mermaid" boosted sales and profits for its consumer products division in the fourth quarter and for the fiscal year.

Overall, Burbank, Calif.-based Disney posted net profit of \$824 million for the year on \$5.8 billion in revenues, compared with net income of \$703 million on \$4.6 billion in revenues last year.

DON JEFFREY

Top Video Sales™

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★ ★ NO. 1 ★ ★				
1	1	5	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.99
2	3	9	PETER PAN	Walt Disney Home Video 960	Animated	1953	G	24.99
3	2	6	TEENAGE MUTANT NINJA TURTLES: THE MOVIE	New Line Cinema Family Home Entertainment 27345	Judith Hoag Elias Koteas	1990	PG	24.99
4	5	2	TOTAL RECALL	Carolco Home Video 68901	A. Schwarzenegger	1990	R	24.99
5	4	3	JETSONS: THE MOVIE	Universal City Studios MCA/Universal Home Video 80977	Animated	1990	G	22.95
6	6	11	ALL DOGS GO TO HEAVEN	MGM/UA Home Video M301868	Animated	1989	G	24.98
7	7	219	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	24.98
8	8	27	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
9	9	5	ROGER WATERS: THE WALL-LIVE IN BERLIN	PolyGram Music Video 082-649-3	Roger Waters	1990	NR	19.95
10	15	11	PETER PAN	GoodTimes Home Video RCA/Columbia Home Video 7001	Mary Martin	1960	NR	24.99
11	NEW		THE ROCKY HORROR PICTURE SHOW	CBS-Fox Video 1424	Tim Curry Richard O'Brien	1975	R	89.98
12	10	10	LOOK WHO'S TALKING	Tri-Star Pictures RCA/Columbia Home Video 70183	John Travolta Kirstie Alley	1989	PG-13	19.95
13	11	5	STAR WARS TRILOGY GIFT PACK	CBS-Fox Video 0609	Mark Hamill Harrison Ford	1990	PG	59.98
14	12	6	JANE FONDA'S LEAN ROUTINE	Jane Fonda Warner Home Video 654	Jane Fonda	1990	NR	29.98
15	14	8	FIELD OF DREAMS	Universal City Studios MCA/Universal Home Video 80884	Kevin Costner Amy Madigan	1989	PG	19.95
16	16	24	STEP BY STEP ▲ ²⁰	CBS Music Video Enterprises 19V-49047	New Kids On The Block	1990	NR	19.98
17	18	6	BACK TO THE FUTURE PART II	Amblin Entertainment MCA/Universal Home Video 80914	Michael J. Fox Christopher Lloyd	1989	PG	19.95
18	19	3	PLAYBOY 1991 VIDEO PLAYMATE CALENDAR	Playboy Video HBO Video 90520	Various Artists	1990	NR	19.99
19	13	9	THE KING AND I	CBS-Fox Video 1004	Yul Brynner Deborah Kerr	1956	G	19.98
20	17	16	M.C. HAMMER: PLEASE HAMMER DON'T HURT 'EM	Capitol Video C540001	M.C. Hammer	1990	NR	19.98
21	20	101	STAR WARS	CBS-Fox Video 1130	Mark Hamill Harrison Ford	1977	PG	19.98
22	37	2	M.C. HAMMER: HAMMER TIME	Capitol Video 40012	M.C. Hammer	1990	NR	19.98
23	25	9	WHEN HARRY MET SALLY ...	Nelson Home Entertainment 7732	Billy Crystal Meg Ryan	1989	R	19.98
24	21	149	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	14.95
25	26	12	PLAYBOY WET & WILD II	Playboy Video HBO Video 390	Various Artists	1990	NR	19.99
26	29	3	AEROSMITH: THE MAKING OF PUMP	CBS Music Video Enterprises 19V-49064	Aerosmith	1990	NR	19.98
27	24	12	BEACHES	Touchstone Pictures Touchstone Home Video 797	Bette Midler	1989	PG-13	19.99
28	30	47	THE EMPIRE STRIKES BACK ▲	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	19.98
29	28	7	THREE TENORS IN CONCERT	London 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95
30	31	12	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◆	Warner Home Video 616	Richard Simmons	1990	NR	19.98
31	22	7	R.E.M.-TOURFILM	Warner Reprise Video 3-38184	R.E.M.	1990	NR	19.98
32	RE-ENTRY		RUDOLPH THE RED NOSED REINDEER	Family Home Entertainment 27309	Animated	1989	NR	14.95
33	23	37	RETURN OF THE JEDI	CBS-Fox Video 1478	Mark Hamill Harrison Ford	1983	PG	19.98
34	36	106	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
35	35	13	DISNEY'S SING ALONG SONGS: UNDER THE SEA	Walt Disney Home Video 908	Animated	1990	NR	12.99
36	27	8	RAIN MAN	MGM/UA Home Video 901648	Dustin Hoffman Tom Cruise	1988	R	19.98
37	34	10	PLAYBOY VIDEO CENTERFOLD: KERRI KENDALL	Playboy Video HBO Video 392	Kerri Kendall	1990	NR	19.99
38	32	9	CAROUSEL	CBS-Fox Video 1713	Gordon MacRae Shirley Jones	1956	NR	19.98
39	33	8	FAITH NO MORE: YOU FAT B**TARDS	Warner Reprise Video 3-38187	Faith No More	1990	NR	19.98
40	38	21	TEEN MUTANT NINJA TURTLES: SUPER ROCKSTEADY ...	Family Home Entertainment 27336	Animated	1989	NR	14.95

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

He's Henry The V, He Is— And He's Coming To Video

RENTING THE BARD: Director **Kenneth Branagh**, who adapted, directed, and starred in "Henry V"—and received both best-actor and best-director Oscar nominations earlier this year—says he expects the "slow burn" of the movie to continue into home video when it's finally released Dec. 6 on **CBS/Fox Video**.

The movie, the story of the young British king who engages the French in one of history's bloodier battles, has chalked up about \$11 million at the box office but the 28-year-old Branagh, who made his directorial debut with the film, says he's hopeful it will capture an even wider audience on video. The Oscar nominations, as well as the fact that the film won for best costume design, should give it a boost, he says. CBS/Fox is planning to support it

while Branagh's version, say critics, combines intensity, action, sexuality, character development and an anti-war theme more in line with 1990's movie-making. Branagh observes it would make for an interesting home video experience to watch and compare the two films.

Currently, Branagh is at work directing "Dead Again," in which he also acts. He describes it as a "romantic thriller." From an original script by Scott Frank, it also stars Andy Garcia, Emma Thompson, Derek Jacobi, and Hanna Schygulla. He says he expects to be finished by Christmas and anticipates a spring or summer 1991 release from Paramount.

MOVIE MESSAGES: Don't be surprised to see even more commercials and other forms of "sponsored



by Jim McCullough

entertainment" in movie theaters as time goes along. That was the message of **Howard Lichtman** of the **Cineplex Odeon** chain, a proponent of the

concept who has helped engineer Cineplex Odeon spots with such companies as American Express and American Airlines.

Speaking during a panel on "Motivating The Captive Audience—In-Theatre And On-Cassette Advertising" at the recent 2nd Annual Entertainment Marketing Conference in Los Angeles, sponsored by Brooklyn, N.Y.-based **EPM Communications**, Lichtman said that the average U.S. family still spends more on moviegoing per year (\$40) than it does for live concert/theater events (\$33) and live sports (\$30), while theaters also provide "ideal demographics" for advertisers. Studies also indicate, he said, an ad recall rate of 80% for ads in theaters, as contrasted with TV's 25%. As with on-cassette advertising, he noted that theaters give advertisers the same creative license and freedom since the most effective spots are "not overtly commercial." Also heightening the effect of the experience, he noted, was the ability of advertisers to utilize lobby signage and brochures. An example of newer approaches, he added, was a recent "sponsored film festival" test whereby some Cineplex Odeon theaters held Saturday-morning literary-film-classics showings where in the price of admission was two labels from Campbell's Soup cans.

"I wanted to explode this tight-ass British thing where people talk in a certain way," he says. "I wanted Shakespeare to be presented with real people and real situations, not sterner and dry. I was attracted by the challenge of the story as well as the challenge to make it interesting as a film. The themes are universal and my instinct always was that there would be a large audience for it theatrically on a worldwide basis. I wanted to make a popular film that would satisfy Shakespearean scholars as well as the filmgoer who likes 'Crocodile Dundee.'

"I don't think American audiences are just interested in hard-ware films. They want films with heart that stimulate them intellectually. I've had tremendous feedback from students, both boys and girls, around the country who say they were very attracted to it."

Branagh admits that making the film was more of a challenge since it had already been made in 1944 by Laurence Olivier, including what is considered the great actor's classic Shakespearean portrayal. That film, too, was a much-praised Oscar winner. "It was a tough sell and there were the inevitable questions about how it would be different," he says. Nonetheless, he says he felt the time was ripe for a reinterpretation, "which happens all the time in theater but not so much with films."

Olivier's version is considered by critics to be more of a grand and austere epic and overtly jingoistic,

entertainment" in movie theaters as time goes along. That was the message of **Howard Lichtman** of the **Cineplex Odeon** chain, a proponent of the

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SHORT TAKES: Look for film critics **Gene Siskel** and **Roger Ebert's** fourth annual "Siskel & Ebert's Holiday Video Gift Guide" special on the tube over the first two weeks of December. They're promising to cover any number of categories, including classic TV fare and music video.

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	Home Alone (20th Century Fox)	17,081,997	1,202 14,211	—	17,081,997
2	Rocky V (MGM/UA)	14,073,170	2,053 6,855	—	14,073,170
3	Child's Play 2 (Universal)	5,002,535	2,017 2,480	1	18,116,255
4	Rescuers Down Under (Buena Vista)	3,499,819	1,230 2,845	—	3,499,819
5	Ghost (Paramount)	3,001,897	1,713 1,752	18	190,315,716
6	Jacob's Ladder (Tri-Star)	2,825,040	1,264 2,235	2	19,257,290
7	Reversal of Fortune (Warner Bros.)	1,726,558	649 2,660	5	7,079,558
8	Sibling Rivalry (Columbia)	1,579,836	1,361 1,161	3	14,895,890
9	White Palace (Universal)	1,449,840	863 1,680	4	14,345,471
10	Quigley Down Under (MGM/UA)	1,340,457	1,051 1,275	4	15,832,163
11	Memphis Belle (Warner Bros.)	1,238,791	1,059 1,170	5	23,827,640
12	Avalon (Tri-Star)	1,017,450	595 1,710	6	12,234,424
13	Marked for Death (Fox)	918,979	866 1,061	6	41,751,356
14	GoodFellas (Warner Bros.)	704,916	374 1,885	8	38,192,782
15	Dances With Wolves (Orion)	565,083	14 40,363	1	1,532,461
16	Henry & June (Universal)	522,755	255 2,050	6	9,506,013
17	Mr. Destiny (Buena Vista)	521,904	664 786	5	14,010,643
18	Presumed Innocent (Warner Bros.)	514,281	666 772	16	85,060,731
19	The Krays (Miramax)	414,918	362 1,146	1	1,616,441
20	Fantasia (Buena Vista)	337,649	120 2,814	6	23,487,610
21	Postcards from the Edge (Columbia)	311,191	384 810	9	36,872,999
22	Flatliners (Columbia)	286,254	363 789	14	60,353,104
23	Pacific Heights (Fox)	285,407	414 689	7	27,892,883
24	Graveyard Shift (Paramount)	244,114	438 557	3	11,352,132
25	Graffiti Bridge (Warner Bros.)	236,819	259 914	2	4,217,937
26	Witches (Warner Bros.)	147,094	403 365	12	10,053,854
27	Tune in Tomorrow (Cincom)	146,150	50 2,923	3	1,503,362
28	Miller's Crossing (Fox)	127,052	128 993	6	4,693,759
29	King of New York (New Line Cinema)	104,290	93 1,121	7	2,165,751
30	Return of Superfly (Triton)	103,821	91 1,141	1	569,203
31	C'est la Vie (Goldwyn)	103,028	22 4,683	1	175,504
32	Arachnophobia (Buena Vista)	100,318	136 738	17	52,471,426
33	Vincent & Theo (Hemdale)	100,043	10 10,004	2	166,617
34	My Blue Heaven (Warner Bros.)	95,710	169 566	1	23,439,746
35	Waiting for the Light (Triumph)	83,632	83 1,008	2	754,699
36	Die Hard 2 (Fox)	76,626	115 666	19	114,953,573
37	Metropolitan (New Line Cinema)	73,714	51 1,445	15	2,432,713
38	To Sleep With Anger (Goldwyn)	71,220	21 3,391	4	419,505
39	Days of Thunder (Paramount)	54,110	70 773	20	82,609,576
40	Taking Care of Business (Buena Vista)	51,662	105 492	13	19,694,321

HOME VIDEO

VIDEO CHAINS PONDER LASERDISC RENTAL

(Continued from page 31)

"The vast majority of people who own laserdisc players are collectors," adds Lukas. "If it turns into a rental market, disc prices will go up to the same prices as videotape, up to \$80 and \$100... and there goes your collector."

Thrasher also notes that the video business in general is increasingly sell-through-oriented. "We're looking at a decline in rentals as it is in tape, as sell-through becomes a force in the video world," he says. "To go against all the trends of the last couple of years doesn't make any sense. I am a firm believer in laser, but we have no plans to rent."

According to Ron Castell, senior VP of programming and merchandising for Blockbuster Video, the average video customer with a 19- to 25-inch TV screen may not find enough visual difference between tape and disc to change his or her rental habits.

"A lot of guys watch TV, Arsenio Hall and the news, with terrible color, and think it's ok," says Castell.

Roughly 150 Blockbuster Video outlets currently carry laserdiscs, according to Castell. "Some do rental, some just sales," he says. "I don't think a rental market is inevitable, not based on performance so far."

"It's an evolutionary thing, and no one knows at what point the evolution will stop. No one even knows how many players are out there, though the knowledgeable think close to 600,000. It's a long, slow growth."

As for the retailer's incentive to

L.A. PIRATE-VID RAID

(Continued from page 31)

cutter, and a number of bogus labels, Callahan says. A neighbor observing the raid told police that Chen owned a nearby house that the neighbor suspected was a laboratory. A raid of that house and garage netted 8,380 more cassettes, plus 89 videocassette recorders, at least one TV, a time-based corrector (used to define the picture), and a macro eliminator "black box" (used to eliminate copy-guard protection on the master cassettes), Callahan says.

"This was a very large and sophisticated operation," says Ray Lindstrom, MPAA staff supervisor, U.S. anti-piracy. "It appears [Chen] was selling product to a lot of people in addition to pushing it out of his own stores."

Every major studio and every major title is represented in the bootleg product, with "The Hunt For Red October," "Pretty Woman," "Total Recall," "Bambi," and "Peter Pan" among some of the most popular videos, says Lindstrom. Product also spans the Spanish-language, adult, and B-movie markets, he says.

In September 1989, MPAA officials raided Chen's Video 1 stores in a civil action that netted 1,069 pirated cassettes. Chen paid a \$15,000 settlement fine, Lindstrom says. Chen now faces a state criminal complaint that carries a potential sentence of up to five years in state prison and a fine of up to \$250,000, or both. He also may be charged with contempt of court for violating the September 1989 ruling, which required him to cease bootlegging, says Lindstrom.

rent, "It depends where you get better margins, I guess," Castell says. "You sure as hell get better margins in renting than selling. The studios hate rental [with discs], but they hated it in the video [tape] business too. So, what's new?"

"Retailers who are considering the rental aspect of laserdisc need to make an informed choice about whether or not to get in," says David Wallace, marketing manager of Pioneer LDCA. "We've had VHS and Beta rentals [in the industry] and we saw what happened there. It makes more sense from a retail standpoint to ask where you are going to get your business."

"We know that people who own laserdisc players also own VCRs, and

of that population there is a percentage that rents movies. If laser was available to that population, they would probably choose to rent laserdiscs over videotape. So the retailer [renting to them] would have to carry a dual inventory to have the same business."

In the future, Wallace says, a laserdisc rental business "is probably inevitable, a long ways down the road. But things may change between now and then. It's hard to guess."

"As a best guess," adds Goldstein, "I think it will be two or three years before we have a significant rental market, meaning that rentals will reach 25% of total laser volume. It will be a slow development."

Billboard.

FOR WEEK ENDING DECEMBER 1, 1990

Top Kid Video™

THIS WEEK	2 WEEKS AGO	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
Compiled from a national sample of retail store sales reports.					
★★ NO. 1 ★★					
1	1	9	PETER PAN Walt Disney Home Video 960	1953	24.99
2	3	27	THE LITTLE MERMAID Walt Disney Home Video 913	1989	26.99
3	2	11	ALL DOGS GO TO HEAVEN MGM/UA Home Video M301868	1989	24.98
4	4	3	JETSONS: THE MOVIE Universal City Studios/MCA/Universal Home Video 80977	1990	22.95
5	7	59	BAMBI Walt Disney Home Video 942	1942	26.99
6	6	13	DISNEY'S SING ALONG SONGS: UNDER THE SEA Walt Disney Home Video 908	1990	12.99
7	5	111	CINDERELLA Walt Disney Home Video 410	1950	26.99
8	9	117	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
9	18	13	RUDOLPH THE RED NOSED REINDEER Family Home Entertainment 27309	1989	14.95
10	8	34	TEEN MUTANT NINJA TURTLES: COWBUNGA... Family Home Entertainment 27319	1990	14.95
11	20	20	HOW THE GRINCH STOLE CHRISTMAS! MGM/UA Home Video M201011	1966	14.95
12	11	61	THE LAND BEFORE TIME Amblin Entertainment/MCA/Universal Home Video 80864	1988	24.95
13	12	270	DUMBO ♦ Walt Disney Home Video 24	1941	29.95
14	10	21	TEEN MUTANT NINJA TURTLES: SUPER... Family Home Entertainment 27336	1990	14.95
15	NEW ▶		A CHARLIE BROWN CHRISTMAS Hi-Tops Video HT0059	1990	9.98
16	RE-ENTRY		SANTA CLAUS IS COMING TO TOWN Family Home Entertainment 27312	1989	14.95
17	13	215	ALICE IN WONDERLAND ♦ Walt Disney Home Video 36	1951	29.95
18	25	94	TEEN MUTANT NINJA TURTLES: HOT RODDING... Family Home Entertainment 23980	1989	14.95
19	RE-ENTRY		FROSTY THE SNOWMAN Family Home Entertainment 27311	1989	14.95
20	21	58	TEEN MUTANT NINJA TURTLES: KILLER PIZZAS Family Home Entertainment 27314	1989	14.95
21	16	13	HAPPY BIRTHDAY, BUGS: 50 LOONEY YEARS Warner Bros. Inc./Warner Home Video 12054	1990	14.95
22	17	5	TOM & JERRY'S 50TH BIRTHDAY CLASSICS II Turner Entertainment Co./MGM/UA Home Video 202049	1990	12.98
23	15	65	DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES Walt Disney Home Video 581	1987	14.95
24	14	7	DISNEY'S SING ALONG SONGS: DISNEYLAND FUN Walt Disney Home Video 935	1990	12.99
25	24	112	DISNEY'S SING ALONG SONGS: ZIP-A-DEE-DOO-DAH ♦ Walt Disney Home Video 480	1986	14.95

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

NEWSLINE

Sony Plans Distribution Campaign For Buena Vista Titles In 8 Millimeter

Buena Vista Home Video plans to release eight Touchstone sell-through titles—including "Three Men And A Baby," "Good Morning, Vietnam," and "Beaches"—Disney's "The Little Mermaid," and both volumes of Buena Vista's Elvis Presley music longform in the eight-millimeter format beginning Dec. 10. Sony's Consumer Products division will distribute the titles on a non-exclusive basis, supporting the release with a nationwide print advertising campaign.

Rentrak Posts Record Revenues, Earnings

Rentrak Corp., a distributor of pay-per-transaction programming, posted record revenues and earnings in the first half of its current fiscal year, as well as record earnings for the quarter. For the six months ended Sept. 30, the company's revenues increased 131% from the same period last year, rising from \$6,517,918 to \$15,053,742. Revenues for the quarter rose 101% from the comparable quarter in 1989, increasing from \$3,758,675 to \$7,536,662. Record first-half earnings of \$334,434 compared favorably with a loss of \$1,203,013 for the similar period last year. Record earnings for the quarter totaled \$199,042, as opposed to a loss of \$447,310 for the same three months in 1989.

RKO/Warner Puts Out Another S.O.S. Call

For the second consecutive year, RKO/Warner is operating a Special Order Service (S.O.S.) that allows consumers to purchase videos via a toll-free number for guaranteed delivery within five business days. The S.O.S. hot line, 800-942-4144, is open weekdays from 9 a.m. to 5 p.m. RKO/Warner reports that last year's S.O.S. campaign succeeded in boosting the chain's holiday business.

HBO, Cabin Fever To Ship Vids To Gulf

HBO Video will ship 1,000 copies of its sports videos to American troops in the Persian Gulf region, including "Not So Great Moments In Sports" and "Mike Tyson's Knockouts." HBO, which coordinated the effort with the USO, has enlisted the Tennessee National Guard to distribute the tapes . . . Cabin Fever Entertainment will also distribute special-interest titles to U.S. forces stationed in Saudi Arabia.

Here's The Deal(s): CBS/Fox Intl., AAA

CBS/Fox Video International has pacted with Videomax for distribution of CBS/Fox product in Mexico. Until now, CBS/Fox had been distributed by Videovisa in that territory . . . Del-Mar Industries, an investment group, has acquired the assets of AAA Video Distributors, a suburban Philadelphia wholesaler best known for its used-tape operation. At the same time, AAA and GTS Acquisitions of suburban Toronto have formed a joint venture to service inventory to video retail outlets opening in Canada.

ANALYST: TECHNOLOGY BOOSTS SHOW BIZ OUTLOOK

(Continued from page 36)

5.6% in value in the first nine months, CBS is off 10.1%, Disney 19.1%, LIVE 21.9%, Paramount 30.2%, and Time Warner 42.6%.

Isgur said that nonetheless he sees "light at the end of the tunnel" for the entertainment industry, and that "technology is the fuel for that light."

Isgur noted that "entertainment benefits from consumption worldwide, and worldwide per-capita consumption is rising steadily." That growth, he said, "is linked to technology . . . [which] has enhanced the value of the product. As demand for the product has increased, the product itself has gotten both better and cheaper."

Isgur is particularly enamored of interactive technologies, such as those that link computers with various video systems, which he believes will transform the entertainment business "just like the industrial revolution transformed the brick and mortar business."

With worldwide demand for entertainment increasing, Isgur said, "the task for U.S. entertainment companies is to maintain their lead in creativity, which means software. We

will have to come to terms with what technology has wrought."

Among those changes, according to Isgur, is a gradual erosion of the protective power of copyrights. "With the ability to duplicate and modify [programming] increasing it's becoming hard to tell who was the original author," he said. "A lot of people will get mad about this because a lot of people live off royalties. But they will have to come to grips with it or other parts of the world will take the lead in interactivity."

Isgur predicted that the total number of dollars spent on entertainment worldwide will grow between three and seven times in the next decade. "The entertainment business is changing just when the economy is sick, but if you stick with it, it will do just fine."

PAUL SWEETING

ACTIONMART

The results are fast. The reach is vast. And the call is free! To place a Billboard Classified ad, call Jeff Serrette at (800) 223-7524.



by Earl Paige

THE BIG SPLIT: It's on everybody's lips. The Video Software Dealers Assn. appears to be severing its ties with the National Assn. of Recording Merchandisers. "Now is such a curious time for this to occur, when you consider that so many video chains are adding audio," says Joe Johnson, VP/GM at Popingo Video, the 15-store, Sioux City, S.D.-based chain. Johnson, who heads up a regional VSDA chapter, says, "Our chain has just added compact discs and cassettes. As this continues, it would seem VSDA and NARM could share information if nothing else." Johnson knows about the strain of both associations using one common administrative staff and how the separation idea evolved. "You have to consider the needs of the individual association member, and yet be flexible enough to initiate and administer programs for the good of the many. It's not easy. I always remind people that running a business is not a democracy. The buck stops here at my desk and that's why I'm making

the decisions. But I'm still not insensitive to the problems and needs of our individual people."

RACK RAP: Among rackjobbers finding video more and more important is Merrill Kirsch, president of Dart Records, a racker that has gone from \$2 million a year in 1984 to its current \$15 million a year, with video now 15% of that total gross volume. While rackjobbing in the U.S. is dominated by the two giant firms, Handleman Co. and Lieberman Enterprises, there is plenty of room for smaller firms, according to Kirsch. Dart has 10 sales reps on the street and employs 65 in all. Its accounts are smaller drug and food chains throughout its North Dakota, Wisconsin, and Minnesota territory. One account, Ben Franklin, has 125 stores. One thing Dart has a lot of fun with is its own comic character—seen in the regular company newsletter and as a star in the 17-minute video created by staffer Tom Lang. The "Adventures Of Dart Man" was a hit at the firm's annual convention this past summer. "Think about it," kidded Kirsch at the recent NARM wholesaler's soiree in Palm Springs, Calif., "you have Lieber Man, Handle Man, and now Dart Man."

ENTER ETD: ETD, the Houston-based distribution company that expanded beyond its historical East Texas Distributing beginning and now goes under the abbrevi-

(Continued on next page)

Billboard.

FOR WEEK ENDING DECEMBER 1, 1990

Top Special Interest Video Sales™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.		Suggested List Price
			TITLE	Program Supplier, Catalog Number	
RECREATIONAL SPORTS™					
★ ★ NO. 1 ★ ★					
1	5	32	ALL NEW DAZZLING DUNKS & BASKETBALL BLOOPERS	CBS-Fox Video 2423	14.98
2	1	51	CHAMPIONS FOREVER ♦	J2 Communications J2-0047	19.95
3	2	190	AUTOMATIC GOLF ▲ ♦	Simitar Ent. Inc. VA 39	14.95
4	10	41	FOOTBALL FOLLIES	Fox Hills Video	19.95
5	13	136	DORF ON GOLF ♦	J2 Communications J2-0009	19.95
6	3	18	GREG NORMAN: THE COMPLETE GOLFER	Paramount Home Video 12684	29.95
7	6	60	BASEBALL FUNNIES	Simitar Ent. Inc.	14.95
8	8	32	LEE TREVINO'S PRICELESS GOLF TIPS VOLUME 3	Paramount Home Video 12626	19.95
9	9	25	100 YEARS-A VISUAL HISTORY OF THE DODGERS	J2 Communications J2-0072	19.95
10	11	23	THE BOYS OF SUMMER	VidAmerica 7017	14.95
11	12	5	GREATEST SPORTS FOLLIES	CBS-Fox Video 2543	14.98
12	14	13	BASEBALL CARD COLLECTING	JCI Video JCV-8212	9.95
13	15	15	NBA SUPERSTARS	CBS-Fox Video 2288	14.98
14	7	133	NOT SO GREAT MOMENTS IN SPORTS	HBO Video 0024	14.95
15	NEW▶		HOCKEY-HERE'S HOW: DEFENSE	Kartes Video Communications	14.95
16	4	70	THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS	HBO Video 0025	14.99
17	16	26	GREG NORMAN: THE COMPLETE GOLFER, PART 2	Paramount Home Video 12685	29.95
18	20	42	NBA AWESOME ENDINGS	CBS-Fox Video 2422	14.98
19	19	4	GOLF YOUR WAY	Sports Marketing Group	23.99
20	18	20	FEEL YOUR WAY TO BETTER GOLF	Simitar Ent. Inc.	14.95

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

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.		Suggested List Price
			TITLE	Program Supplier, Catalog Number	
HEALTH AND FITNESS™					
★ ★ NO. 1 ★ ★					
1	4	5	JANE FONDA'S LEAN ROUTINE	Warner Home Video 654	29.98
2	1	203	CALLANETICS ♦	MCA/Universal Home Video 80429	24.95
3	2	203	KATHY SMITH'S BODY BASICS	JCI Video 8111	14.95
4	5	13	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ♦	Warner Home Video 616	19.98
5	7	43	JANE FONDA'S LIGHT AEROBIC WORKOUT	Warner Home Video 652	29.98
6	3	95	JANE FONDA'S COMPLETE WORKOUT	Warner Home Video 650	29.98
7	10	45	KATHY SMITH'S ULTIMATE STOMACH & THIGHS WORKOUT ♦	Fox Hills Video MO32466	19.95
8	9	107	KATHY SMITH'S FAT-BURNING WORKOUT ♦	Fox Hills Video FH1059	19.95
9	8	57	BEGINNING CALLANETICS ♦	MCA/Universal Home Video 80892	24.95
10	6	203	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ♦	Warner Home Video 070	29.98
11	14	25	DENISE AUSTIN'S THE HIPS, THIGHS & BUTTOCKS WORKOUT	Parade Video 31	19.95
12	16	25	JODY WATLEY: DANCE TO FITNESS	Parade Video 207	24.95
13	17	109	SUPER CALLANETICS ♦	MCA/Universal Home Video 80809	24.95
14	18	91	ANGELA LANSBURY: POSITIVE MOVES	Wood Knapp Video WK1016	29.95
15	12	198	JANE FONDA'S NEW WORKOUT ♦	Warner Home Video 069	29.98
16	19	35	DENISE AUSTIN'S SUPER STOMACHS	Parade Video 27	19.95
17	RE-ENTRY		RICHARD SIMMONS AND THE SILVER FOXES	Warner Home Video 158	24.95
18	11	130	START UP WITH JANE FONDA	Warner Home Video 077	19.95
19	15	203	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video 8100	14.95
20	13	31	DENISE AUSTIN'S NON-AEROBIC WORKOUT	Parade Video 32	19.95

STORE MONITOR

(Continued from preceding page)

ation-only logo, is now a major presence in Southern California. This became apparent when **Dere Newman**, branch manager at the new Santa Fe Springs plant, introduced a throng of staffers to the VSDA's **Southern California Chapter** recently. ETD has long had a San Diego facility but has never been active in the greater Los Angeles market. The ETD visitors: **Scott Kennedy, Jaime Trejo, Gil Jenkins, Leslie Baker, Gigi Goldflam, Beth Johnson, Carlos Gonzales, Steven Flores, and Ginger Long**. Although it was not apparent at the VSDA gathering, plenty of distributor personnel were talking about the current Southern California price war, but not for attribution. Lowest number cited on A top titles—\$58.25. One source said **VPD** stands to be hurt most because **Commtron, Baker & Taylor, Ingram, and ETD** are all national distributors with deep pockets that can make up the difference in their other markets. **VPD** only operates on the West Coast." But another observer says, "VPD is hungry. I think they'll make out. It's still going to boil down to service and **VPD** will beat them on service." Many noted it was the first regional VSDA meeting where distributors outnumbered dealers. Somewhat dismayed was **Rose Colasanti**, who just joined **Commtron** and was alone at the meeting. The other distributors all had tables.

SILO'S SPEARHEAD: For the first time, there are three aggressive home electronics chains from outside the market invading Los Angeles: **Circuit City**, which entered the fray a while back, more recent arrival the **Good Guys** from San Francisco, and, as of late October, **Silo**, like **Circuit City** an East Coast force. While there is no indication yet if **Silo** will cross-merchandise with software retailers, **Gene Toczykowski Jr.**, one of five store managers at the Sunset Boulevard and La Brea Avenue unit, believes the hardware competition about to explode will do nothing but benefit VCR household penetration and spur rental business. **Silo's** invasion caps off a historical sea of change in Los Angeles home electronics retailing, **Toczykowski** says. He and others following the scene hark back to when indigenous webs **University Stereo** and **Federated Group**, along with **Emeryville, Calif.-based Pacific Stereo**, were mainstays. All are gone and **Silo** has leased most of the **Federated Group** outlets (besides the Hollywood store, other outlets leased by **Silo** are in Temple City, Ventura, Cerritos, Westminster, Canoga Park, City of Industry, Santa Ana, Fullerton, Burbank, Torrance, and Riverside, with stores on tap in Mission Viejo, Montclair, and San Dimas). **Silo's** opening salvo was Oct. 25, with an army of people from back east serving as temporary hosts and hostesses. Most observers see **Silo** squaring off with **Circuit City**, although ironically, they were "both members of the same buying group until about a year ago," says **Toczykowski**. "We split off because we felt we were strong enough to do that. For all that time we had an agreement with **Circuit City**. We would not go into their territory. But they came into Philadelphia and all bets were off."

PHOTOGRAPHY BY STEVEN HUNT

THE DAWNING OF A NEW ERA IN VIDEO

Staying ahead of the trends is crucial to your company's existence in today's rapidly evolving video industry. You can gain the competitive edge by reading **Billboard's Year End in Video Spotlight**, the single most informative video issue of the year. This **Collector's Issue** will bring you a complete wrap-up of the 1990 video charts, a recap of the year's news and predictions for future trends. Wake up and start your year with a look back that will propell you to the top in a **New Era in Video**.

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Retail

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U.K.'s HMV Takes Bite Of Big Apple Opens 2 Megastores In Grand Style

BY PAUL VERNA

NEW YORK—His Master's Voice rang out across New York Nov. 15, as 150-store British retail giant HMV made its grand entrance into the U.S. market with two Manhattan megastores.

Each store—a 40,000-square-foot location on the East Side at Lexington Avenue and 86th Street and a 30,000-square-foot site across town at Broadway and 72nd Street—held its opening bash that day. HMV Group chairman Stuart McAllister, HMV USA president Tony Hirsch, and HMV USA VP Peter Herd unveiled the official HMV plaque at the Broadway store with the help of Metropolitan Opera star Roberta Peters, WQXR New York personality Gregg Whiteside, WHZZ (Z100) New York's Ross & Gary, Global Pacific violinist Steven Kindler, and Pro-Arte's Cello Quartet.

At the 86th Street party, HMV's principals were joined by such artists as Judy Collins and Keith Sweat, as well as a flurry of label and distribution executives.

The following day, Mayor David Dinkins presided over a ribbon-cutting ceremony at the West Side store, marking the official opening to the public of HMV in America.

YES, BUT WHAT DO THEY LOOK LIKE?

Both stores sport a rugged, industrial look punctuated by paint-coated cement floors and exposed ceiling fixtures. A collection of impressive murals, posters, and TV monitors add sparks of color to an otherwise monochromatic design. This skeletal motif disappears inside the classical section, where wood-paneled cash-register counters, plush carpeting, and elegant benches provide a warm ambience.

Such interactive selling tools as PICS video preview machines, Personics units, and listening booths invite the active participation of the customer in the overall shopping experience. But these devices are not

intended to diminish the role of the store staff in providing customer service. In fact, Hirsch and Herd regard expertise at the store level as the hallmark of quality retailing—and their key to competing with a neighboring Tower Records superstore on the West Side and an upcoming one across town on the East Side.

WEST SIDE STORY

At the entrance of the 72nd Street store, which comprises three floors, is a bin that spotlights eight hit CD titles priced at \$9.99. Those advertised specials are current hits by M.C. Hammer, Tony! Toni! Toné!, Anthrax, Whitney Houston, Deep Purple, Yanni, Dino, and the Neville Brothers.

The main floor also houses a wall containing sale items under the banner "We Recommend." Priced at \$11.99 for CD and \$7.99 for cassette, those include current titles from the Soup Dragons, Every Mother's Nightmare, Soul Asylum, and Monie Love.

Another rack holds \$9.99/\$6.99 sale items on CD and cassette, respectively, from such hit makers as Paul McCartney, Janet Jackson, Bobby McFerrin, Living Colour, and Paul Simon. The main floor also features a sampling of the top sellers in

each of six genres: rap, dance, soul, jazz, country, and classical. Also featured prominently in the high-traffic area up front are PICS and Personics machines, listening booths, and video monitors.

In addition, the main floor has a
(Continued on page 43)

Russ Bach's Recipe For The Perfect One-Stop Computerization, Enthusiasm Among Key Ingredients

BY EARL PAIGE

PALM SPRINGS, Calif.—Financial viability, entrepreneurial self-starting enthusiasm, and marketing savvy, backed up by a computerized operation, are all aspects of tomorrow's successful one-stop.

Those characteristics, as well as a host of others, were offered by Russ Bach, president of CEMA, during the National Assn. of Recording Merchandisers' annual wholesalers conference, Nov. 2-7 at the Palm Springs Hilton here.

Of the many components Bach

emphasized, computerization was so important that he warned delegates not to register for future NARM conferences unless they become "fully computerized."

Using the expression "the perfect one-stop" as a rhetorical take-off point, Bach addressed many issues facing the one-stop in today's marketplace. For instance, he said that the perfect one-stop "minimizes borrowings and you keep your inventory under control. The perfect one-stop works on suppliers' money by turning the inventory a sufficient number of times on an overall basis so as to avoid inventory investment. I talked today with a rackjobber who told me that through computerization and POS

they are turning their inventory 13 times. That's working on somebody else's money. You need to turn your inventory more than five times to make this strategy work for you."

Bach also emphasized the people side of the one-stop business, referring, in fact, to specific individuals in the audience. "Without good people, there is no future. [Jerry Bassin Inc. in Miami] wouldn't be Bassin without Bunky [Wilson], City [1-Stop in Los Angeles] wouldn't be City without Sam [Ginsburg], and Universal [Records Distributors in Philadelphia] wouldn't be Universal without the Perloffs, [Jay, Bob, and Gerry]."

Characteristically, Bach was amusing at several points, as when he kidded about discounts. "The perfect one-stop must collect its money in a timely fashion in order to maximize payables to manufacturers and distributors. And that perfect one-stop takes advantage of all cash discounts allowed by the suppliers, and once in a while when it's not allowed."

On the other hand, Bach also seemed to politely scold one-stops for certain practices. For instance, he said, "The perfect one-stop uses advertising to help support the customer base, not just to fill pages in the [one-stop's] catalog."

Yet another thinly veiled jab was a warning that one-stops should not make price-cutting a full-time
(Continued on page 44)

Rackers Tread Water In Aggressive Times

PALM SPRINGS, Calif.—Rackjobbers are keeping pace in the aggressive retail atmosphere of the mass merchandiser but face continuing and even mounting challenges.

That status was emphasized during a rackjobber panel at the annual National Assn. of Recording Merchandisers' Wholesalers Conference Nov. 2-7 at the Palm Springs Hilton here.

Moderator Joe Pagano, senior VP of merchandising for Minneapolis-based Lieberman Enterprises, set the stage for the panel by emphasizing four goals in serving accounts, the first a specialty for his firm and one that has led to many NARM awards: "Promotions should enhance the shopping experience and differentiate the account from its competition." Pagano next mentioned product and timely delivery; i.e., how New Kids On The Block and Ninja Turtles releases "were retail events. All the other items in the store were cen-

tered around these audio and video products."

He also mentioned recognition of a broad and expanded demographic base—"black to country, children's to film classics, we've got it for our customer." And finally, the importance of generating traffic and transactions. "The customers we serve today have a common characteristic. They are sales- and growth-oriented. Throughout the store those categories that are producing greater sales and margins are becoming dominant."
(Continued on page 48)

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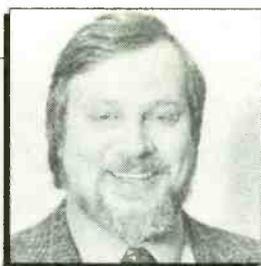
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RETAIL TRACK



by Geoff Mayfield

UNFINISHED BUSINESS: In the spring of 1987, the music industry took an admirable stance. The state of Arizona and Evan Mecham, its governor at that time, refused to recognize Martin Luther King Day as a holiday and, in response, record companies took their convention business elsewhere. The National Assn. of Recording Merchandisers announced it would move its '87 Wholesalers Conference from the Phoenix area to Palm Springs, Calif. Similarly, WEA, and later PolyGram, also relocated meetings that had originally been slated for Arizona.

Now, four years later, Mecham has been shoved from office but the state's snub of Martin Luther King Day is in place again, the result of two referenda that were on the ballot in the recent election. While the cities of Phoenix and Tucson both recognize the holiday, the state does not recognize it as a paid holiday. It is only one of three states that do not honor the day, and that stance has created a stir in the sports press headlines. The National Football League has threatened to pull the 1993 Super Bowl from Tempe, Ariz., and play it elsewhere; the Fiesta Bowl, which is played in Tucson, is having trouble attracting some major college football teams.

Once again, the music biz has jumped on the bandwagon, led by WEA and NARM.

WEA had a sales conference in Scottsdale, Ariz., back in March, and had planned to hold another meeting there in December. But, in response to the election results, the distributor is moving its impending conference

to Palm Springs.

NARM had plans to hold its annual Wholesalers Conference for the next three years at the Arizona Biltmore in Phoenix, a decision that was made before the ballots were cast (pre-election polls predicted that voters would choose to honor the holiday), but, the trade group now seeks a different site for the 1991 meet.

Hats off to NARM and WEA, and here's hoping other record companies and music organizations will follow these examples and take their convention business somewhere other than Arizona until that state recognizes Martin Luther King Day.

NOTES FROM NARM: For the last few years, some Video Software Dealers Assn. board members have complained that VSDA carries NARM "on its back," because the video group's larger membership of smaller retailers means it brings in more revenue. While the video group does lure more bucks, this columnist predicts that if the two groups do split, as has been speculated in Billboard (Nov. 24) and other trades, those VSDAers will be surprised how well NARM functions on its own... Friday (30) is the order deadline for NARM-provided display materials for campaigns tied to the Jan. 28 American Music Awards and the Feb. 20 Grammy Awards telecasts. There are five different pieces being offered for the AMA event and there are 11 Grammys pieces. There's no charge to NARM members; fulfillment begins the second week of December... The theme for NARM's 33rd annual convention, set for March 22-25 at the San Francisco Hilton (there's no political agenda preventing confabs there, unless you're upset that the city hasn't built a new baseball park yet), will be "Bridging The Future." NARM executive VP Pam Horowitz says the Rock The Vote movement, the music industry campaign designed to motivate young people to vote, will

(Continued on page 48)

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.

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 LP 1-26441

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 CA 91593-4

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 CD Concord Jazz CCD-4438
 CA CJ438-C

THE ROB MCCONNELL JIVE 5
 CD Concord Jazz CCD-4437
 CA CJ437-C

ANCA PARGHEL, FEATURING THE KLAUS IGNATZEK TRIO
 Indian Princess
 CD Blue Flame 40262

HOLIDAY MUSIC

KONECKY & WILDE
 Happy Hannukah, My Friend
 CD Optimism OPCD-3209
 CA OPC-3209

KIM PENSYL
 A Kim Pensyl Christmas
 CD Optimism OPCD-3224
 CA OPC-3224

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 CD Reprise 2-26435 (4)
 CA 4-26435 (4)

BILL LLOYD
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 CD DB Recs DB97/\$13.98
 CA DB97/\$8.98
 LP DB97/\$8.98

MEMPHIS SLIM
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 CD Optimism LR2017-2
 CA LR2017-4

MEMPHIS SLIM
 American Folk Blues Festival '63
 CD Optimism LR2023-2
 CA 2023-4

PHAEDRUS
 Eyes
 CA Blindsight BS-00001-3
 LP BS-00001-1

SONNY TERRY
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 CD Optimism LR2021-2
 CA 2021-4

T-BONE WALKER
 American Folk Blues Festival '72
 CD Optimism LR2018-2
 CA LR2018-4

R&B

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 CD Atlantic 82087-2
 CA 82087-4

J.J. FAD
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One-Stops Aim To Start Buzz On Their Special Needs

BY EARL PAIGE

PALM SPRINGS, Calif.—One-stops, at the recent National Assn. of Recording Merchandisers' annual Wholesalers Conference, made impassioned pleas for more programs specific to their needs

and for support on such industry issues as counterfeiting.

To further bolster their cause, the nation's organized one-stops presented a panel at the conference, Nov. 2-7 at the Palm Springs Hilton here, which focused on their independent store customers.

Serving as co-chairs for the one-stops, both Bruce Ogilvie and Jay Perloff led off the subwholesaler

session with pleas for special one-stop programs. Ogilvie, president of Abbey Road Distributors in Santa Ana, Calif., alluded to a Supreme Court decision that apparently has removed obstacles from manufacturers offering a functional discount.

Perloff, an executive at Universal One Stop, stressed the various functions of subwholesaling, especially "buying in box-lot quantities but shipping onesies." Perloff also said, "The independent music store is more valuable now than ever before. With the consolidation of retailers and the ever-tightening playlist, the independent store is the last frontier for breaking new music."

Charging that counterfeiting has reached a "crisis" point, Perloff said there is a perception that "nobody is doing anything about

it," a comment that met with loud applause.

Ogilvie said there are only seven Recording Industry Assn. of America investigators "throughout the whole U.S. Part of the frustration from our dealers is that when they call RIAA, they don't feel RIAA is receptive enough about solving the problems, a little not caring."

Representing one-stop customers were Kevin Anderson, owner of three Los Angeles record stores, two under the name VIP Records and one totally gospel outlet under the logo New Life Gospel; Chris Kimball, owner of City Disc, a San Francisco compact disc outlet; and Brad and Mark Ludes, operators of Music Mart, in suburban Costa Mesa.

A veteran of 18 years in the business, Anderson said his stores'

sales come 75% from cassettes, 10% from CDs, and "10% LPs if I could get them," with the remaining 5% coming from 12-inch-single sales.

Kimball cited listening stations plus product knowledge, special orders within a week, and overall responsiveness as key success ingredients for 2-year-old City Disc.

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Serving as co-chairs for the one-stops, both Bruce Ogilvie and Jay Perloff led off the subwholesaler

U.K.'S HMV TAKES BITE OF BIG APPLE

(Continued from page 41)

section devoted to the HMV 100 best-selling albums, the top 16 of which are also stocked upstairs in the rock/pop section. That chart is compiled weekly by the company's IBM AS 400 computer system. The ground level is also home to an ample video-sell-through section and the classical wing.

In the rock/pop and soul areas on the upper level, HMV has placed bin cards containing snippets of reviews or biographical information about selected artists from press sources and label publicity departments. CD prices in this section range from \$11.99 to \$15.99.

The dance/rap room, consisting largely of vinyl 12-inch singles priced at \$4.49 and full-length CDs in the \$14-\$15 range, includes walls for cassette and CD singles, priced at \$1.99 and \$5.49, respectively.

On the lower level, the Broadway store stocks a wide selection of jazz, country, reggae, new age, easy listening, folk, film/shows, children's, zydeco, spoken, comedy, and blues product.

HMV'S EASTERN PHILOSOPHY

At the East Side location, HMV is experimenting with an edited ver-

sion of the superstore on the 5,000-square-foot ground floor. The stock on that level consists of best-selling current titles and catalog for various music genres, offering the customer a preview of what lies in the level below—a 35,000-square-foot area that serves as the heart of the superstore.

On that level is a vast open area for all music genres except classical, easy listening, and jazz, each of which are featured in separate rooms around the perimeter.

In addition, a soundstage for in-store performances occupies a corner of the floor, with a booth behind it functioning as the nerve center for WHMV, the outlet's in-store video play network.

Like its crosstown counterpart, the 86th Street site contains a video section complete with theatrical titles, music videos, and special-interest fare. Also, the store will contain a TicketMaster counter.

Although both stores were essentially complete at deadline, there were signs of unfinished business. For instance, the shells for the listening booths were in place, but the machines themselves had not yet been installed. Also, some wall

space intended for the use of posters and other merchandising aids remained empty. These "odds and ends," as Hirsch called them, led the HMV president to quip, "Welcome to the HMV construction site."

YES, BUT DID THEY LIKE IT?

Those minor glitches notwithstanding, reactions to the stores were unanimously positive, particularly at the East Side site. Juggy Gayles, founder of Sleeping Bag Records, said, "I'm going to be selfish: I wish them as much luck as I would wish myself."

Keith Sweat was on hand to witness the rollout. "This place is great," he told Billboard. "I'm looking forward to helping these people try to sell more records."

And sell they must. HMV has invested \$125 per square foot—a total of \$8.8 million—in build-out costs alone. Moreover, the company plans to open a third New York superstore downtown, further fueling the competition with Tower and adding a new player to a market already crowded with such majors as Trans World, Musicland, J&R Music World, and the Wiz.

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Houston Firm Does Justice To Jazz; King Diamond Gives The Evil 'Eye'

BY DEBORAH RUSSELL

EXPECT THE UNEXPECTED: Houston is not a city one automatically considers a roaring center for jazz. **Randall Jamail**, formerly a practicing attorney and the principal behind Houston's newly formed **Justice Records**, doesn't care. In fact, he's convinced it is an advantage, and he may be right. Justice jumped onto Billboard's Top Con-

temporary Jazz Albums chart Nov. 10 when the late **Emily Remler's** "This Is Me" debuted at No. 25.

The eight-person Justice—which has four of its five departments run by women—is committed to releasing 10 albums in 1991, Jamail says. The artist roster includes the newly signed, New York-based jazz trumpeter **Rebecca Franks**, as well as Swedish pianist **Stefan Karlsson**, **Mighty Sam McClain**, **Nancy King** & **Glen Moore**, and **Dave Catney**,

to name a few. Label priorities include the development of a publishing arm as well as a presence in the film-soundtrack realm.

"Being in Houston gives us the perspective to be a leader instead of playing follow the leader," says Jamail. "We're removed from the hype here, and we have the freedom and clarity that comes with working in a minimalist situation."

That freedom and clarity led Jamail—an attorney who once specialized in representing people who had been harmed by multinational corporations—to structure a recoupment system that actually *benefits* his artists. Justice acts can earn royalties based on 100% of their albums' wholesale price, receiving income sooner, and sharing in the product's promotion, he says. In addition, Justice uses only recycled paper in all of its packaging.

Jamail, while interested in living up to his company's name, is eager to turn a profit, as well. He's determined to build his label into the kind of promotional powerhouse the industry usually associates with pop/rock labels. He hopes an aggressive marketing stance, coupled with his commitment to fairness, will attract accounts and stimulate business.

"I'm used to working on a contingency basis and not getting paid for poor performance," he says, alluding to his days on the legal battlefield. "I love fighting windmills, whether it's the record business or a Fortune 500 company. I'm doing things that are not standard industry practice, and if it works, great. If it doesn't work, I'll go bananas, but I'll tell you now, it does work. It works for me." Jamail can be reached at 713-520-6669.

TRUTH IS STRANGER THAN Fiction: King Diamond, longtime

metal cult hero whose ghoulish persona attracts fans favoring savage, horror-show rock, could be considered the textbook target for Parents' Music Resource Center purists. His new **Road Racer** album, "The Eye," is sure to delight fans and fanatics. Tracks contain tales of murder, rape, drug-induced orgies, bizarre occultist rituals, and, yes, even the crucifixion of an in-

new compilation, "Dancehall Style—The Best Of Reggae Dancehall, Vol. 2," featuring **Nardo Ranks'** "Burrup," **Shabba Ranks'** "Roots & Culture," and **Crucial Robbie's** "Proud To Be Black," among others. Call 212-529-2600 for details... Country legends **Johnny and Tommy Cash**, **Tom T. Hall**, **George Jones**, and **Connie Smith** are together for the first time on the new "Tommy Cash 25th Anniversary Album," which is on **Playback Records** and distributed by **Laurie Records** of Baltimore. The historical collaboration features all new material, including Hall's "Thoughts On The Flag," a timely take on the inflammatory issues surrounding our Stars and Stripes. Call Laurie at 800-344-8249 or 800-421-1410 for information... We've all heard of world music by now, but how 'bout *other world* music? **AstroMusic** in New York, home to **Gerald Jay Markoe's** "Pleiadian Danses," would have you believe that this new age album features extraterrestrial instrumentals inspired by the Pleiades star cluster. According to ancient legends of the Incas, Aztecs, Mayans, Greeks, Egyptians, numerous American Indian tribes, and the marketing team at AstroMusic, we earthlings are descended from gods who came from the Pleiades in saucer-shaped ships "a very long time ago."

Markoe used 26 synthesizers—in a crystal-filled studio—to create this collection of mystical, space-age melodies, which acts as a companion piece to the previously released "Music From The Pleiades." The twilight-zone marketing hook may be a bit far out for industry conservatives, but it could be the key to skyrocketing this cosmic release to the top of the charts. Call 212-942-0004 for more info.



fant. But before the wrath rains down, Diamond claims his source for the material is none other than "Christian history" itself. Despite this Christian inspiration, Diamond describes "The Eye" as "the most evil album we've ever done." "This is evil shit," he says in a promotional release, "but it's *their* shit, so they can't really say anything." Don't be too sure. Call 212-219-0077 for more details.

SEEDS AND SPROUTS: New York's **Profile Records**, home to such rappers as **Special Ed** and **Rob Base**, jumped genres recently to sign Chicago's favorite son and pop singer/songwriter/playwright, **Thom Bishop**. During the '70s, Bishop traveled the country, performing on stages in 46 states with such legends as **Muddy Waters**, **John Prine**, and **Leo Kottke**. His tunes have been covered by the likes of **Moe Bandy**, **Richie Havens**, **Freddie Jackson**, and even **Mandy Patinkin**. Look for Bishop's newly released Profile debut, "Restless State Of Grace."

Profile, meanwhile, expands its reggae/world beat roster with a

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'THE PERFECT ONE-STOP'

(Continued from page 41)

strategy. "We all know the story about volume killing more people than cancer," he said. "You cannot look to very much sales as incremental. Yes, every once in a while you can ship 2,000 of an item to another territory at a low price. But don't let this become a habit, because you won't be the perfect one-stop.

"As a wrap-up, to me the perfect one-stop is financially secure, is a marketing machine, sells—doesn't just take orders, is entrepreneurial—not corporate, is organized—not disorganized, anticipates changes and trends and acts rather than reacts. They constantly upgrade service systems and selling and marketing techniques. They are fully computerized. They react quickly to market demands and communicate that to the distribution companies.

"That one-stop stocks everything that sells, and turns [its inventory] often. It is extremely aware of [the label's] business and... enthusiastic about the position [it fulfills] in supplying recorded product to the marketplace. That's the perfect one-stop."

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			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST

NEW AGE ALBUMS™

★★ NO. 1 ★★				
1	1	25	REFLECTIONS OF PASSION PRIVATE MUSIC 2067-2-P* 19 weeks at No. 1	YANNI
2	2	11	THE NARADA WILDERNESS COLLECTION NARADA N-63905*/MCA	NARADA ARTISTS
3	4	5	SKYLINE FIREDANCE NARADA ND-64001*/MCA	DAVID LANZ
4	3	31	NOUVEAU FLAMENCO HIGHER OCTAVE HOM 7026*	OTTMAR LIEBERT
5	8	5	AT THE EDGE RYKO RCD 10124*/RYKODISC	MICKEY HART
6	9	11	TAPROOT WINDHAM HILL WT-1093*	MICHAEL HEDGES
7	6	25	FOREVER BLUE SKY SHINING STAR SSPCD-115*	BRUCE BECVAR
8	7	25	ACROSS A RAINBOW SEA GLOBAL PACIFIC GP 79332*	STEVEN KINDLER
9	5	15	PIANISSIMO PRIVATE MUSIC 2073-2-P*	SUZANNE CIANI
10	10	7	WINDHAM HILL: THE FIRST TEN YEARS WINDHAM HILL WD-1095*	VARIOUS ARTISTS
11	11	5	SATURDAY'S RHAPSODY MUSIC WEST MW-134*	JIM CHAPPELL
12	NEW▶		FRESH AIRE 7 AMERICAN GRAMAPHONE AGCD 777*	MANNHEIM STEAMROLLER
13	18	7	UNIVERSE SAMPLER 90 HEARTS OF SPACE HS11200-2*	VARIOUS ARTISTS
14	13	11	OCEAN DREAMS SOUNDINGS OF THE PLANET SP-7140	DEAN EVENSON
15	17	3	POETS & ANGELS HIGHER OCTAVE HOMCD 7030*	OTTMAR LIEBERT
16	16	81	NO BLUE THING MUSIC WEST MW-103*	RAY LYNCH
17	NEW▶		MELROSE PRIVATE MUSIC 2078-2-P*	TANGERINE DREAM
18	14	95	WATERMARK ● Geffen 24233	ENYA
19	20	77	DECEMBER ▲² WINDHAM HILL 1025/A&M	GEORGE WINSTON
20	24	3	MARK ISHAM VIRGIN 2-91293*	MARK ISHAM
21	NEW▶		SHELL GAME SONIC ATMOSPHERES CD80032*	DON HARRISS
22	12	19	JET STREAM SONIC ATMOSPHERES CD 80028*	CHI
23	19	19	ROAD TO FREEDOM SILVER WAVE SD-602*/OPTIMISM	WIND MACHINE
24	NEW▶		A WINTER'S SOLSTICE III WINDHAM HILL WD-1098*	WINDHAM HILL ARTISTS
25	15	31	CITIZEN OF TIME NARADA ND-62008*/MCA	DAVID ARKENSTONE

WORLD MUSIC ALBUMS™

★★ NO. 1 ★★				
1	1	7	SET VIRGIN 2-91426 3 weeks at No. 1	YOUSOU N'DOUR
2	3	5	PRIMAL MAGIC MESA R2 79023*	STRUNZ & FARAH
3	2	21	ELEGIBO MANGO 539-855/ISLAND	MARGARETH MENEZES
4	5	29	CRUEL, CRAZY, BEAUTIFUL WORLD CAPITOL 93446	JOHNNY CLEGG & SAVUKA
5	6	11	PASSAGES PRIVATE MUSIC 2074-2-P	RAVI SHANKAR/PHILIP GLASS
6	4	25	TWO WORLDS ONE HEART WARNER BROS. 26125-2	LADYSMITH BLACK MAMBAZO
7	7	21	MEK WE DWEET MANGO 539-863/ISLAND	BURNING SPEAR
8	14	3	ATISH SHANACHIE SH64026*	NAJMA
9	9	7	SOCA DANCE PARTY MANGO 539-878-2/ISLAND	ARROW
10	RE-ENTRY		GIPSY KINGS ● ELEKTRA 60845	GIPSY KINGS
11	NEW▶		TOO WICKED MANGO 539 883-2/ISLAND	ASWAD
12	11	11	NOW DUB MESA R2 79022	BLACK UHURU
13	8	29	MOSAIQUE ELEKTRA 60892	GIPSY KINGS
14	12	15	BAREFOOT GLOBAL PACIFIC R2 79333*	BAREFOOT
15	NEW▶		O.D.O.O. SHANACHIE SH43078*	FELA ANIKULAPO-KUTI

○ 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. © 1990, Billboard/BPI Communications, Inc.

New Company To Enter Tote-Bag Business

RGA Electronic Gear Will Use MGM Logo

■ BY ED CHRISTMAN

NEW YORK—A new company, wielding a licensed brand name, will try to steal market share from established manufacturers by launching a line of cassette and CD carrying cases under the Metro Goldwyn Mayer logo.

RGA Electronic Gear, based in New York, hopes to snare \$5 million-\$10 million of the \$90 million cassette and CD carrying-case business by introducing the concept of brand-name marketing to the business.

The company is a joint venture between RGA Accessories Inc., a company that manufactures mainly leather-goods accessories, and a team comprised of Charles Cornwell, Ted Vali, and Joel Kochman. The latter two, formerly with Bloomfield, N.J.-based Lebo Corp., are serving as VP of sales and mar-

keting and VP national sales manager, respectively, while Cornwell heads up the effort as president.

RGA Accessories has the know-how and infrastructure to manufacture and distribute the product, while Vali and Kochman will provide the inroad into the music retailers and other outlets, according to Cornwell.

Currently, the cassette and CD carrying-case business is dominated by companies like Lebo, Coast Manufacturing Co. in Mt. Vernon, N.Y., and Case Logic Inc. in Boulder, Colo., "but there is nobody with a brand name," according to Cornwell. "We see a total lack of marketing on their part."

"We see a big opportunity with a brand name. We are trying to bring fashion into a business that doesn't have any. Nobody else has a brand name or fashion. What does Coast and Lebo mean to the consumer?"

Cornwell figures that the MGM logo, which the company has licensed for North America, will give his company an inroad to the consumer. "We think that the MGM brand logo applies to the consumer between 18-27," he says. "We will have promotions with MGM. We might have a give-away or a purchases-with-a-purchase."

But before RGA Electronic Gear reaches the consumer, Cornwell realizes he has to sell the chains. The company, beginning in November, placed product in such warehouse clubs as Price Club and Price Savers. But Cornwell says the music specialty chains, which now comprise about a 30% piece and a growing segment of the carrying-case marketplace, are RGA's main target. The other 70% of the carrying-case business is split between mass merchants, such as K mart and Wal-Mart, which generate about 40% of sales, while other retailers, including warehouse clubs, account for 30% of volume, Cornwell says.

RGA, which will also manufacture carrying cases for cameras, plans to launch its product line at the Winter Consumer Electronics Show in Las Vegas.

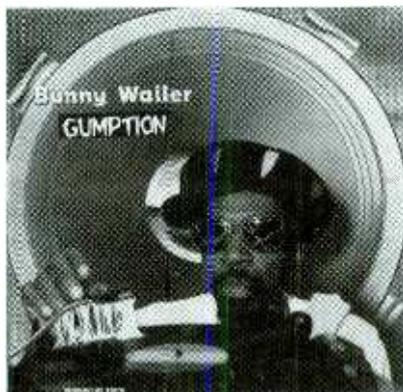
The company makes cases out of three materials: nylon, parachute, and synthetic leather. For cassettes, the company makes cases that carry 10, 15, 30, and 60 units. For CDs, the cases carry 12 and 24 units. In addition, the company makes Camcorder and car-stereo cases.



RGA Electronic Gear's new line of carrying cases sports the MGM logo.

Scorpions share their 'Crazy World' with retail on promo tour ... see page 28

REGGAE WALLS



BUNNY WAILER

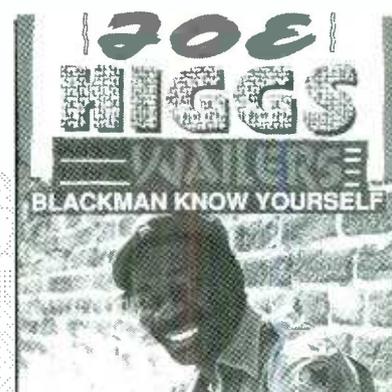
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ABBEY ROAD DISTRIBUTORS opened for business in Santa Ana, California in December 1980. Prior to that I was selling records at the Orange Drive-In Swapmeet. With management controlling the box office, it was hard to plan for the future so I started looking for something else. As a customer and buyer of music, I always felt that I could be treated better. My suppliers had the attitude that they were the only game in Orange County so you had to do things their way.

I became convinced that I wanted to get into the one-stop business, and so after attracting the necessary investment capital, ABBEY ROAD was born.

In January 1982, I bought out my partner and approached our competition to merge. The owner suggested I buy him out. In October 1982 he sold to somebody else, and the new owners lowered their prices by 5% with the intent of driving us out of business. They never had any long-term intention of surviving, only of gouging their suppliers.

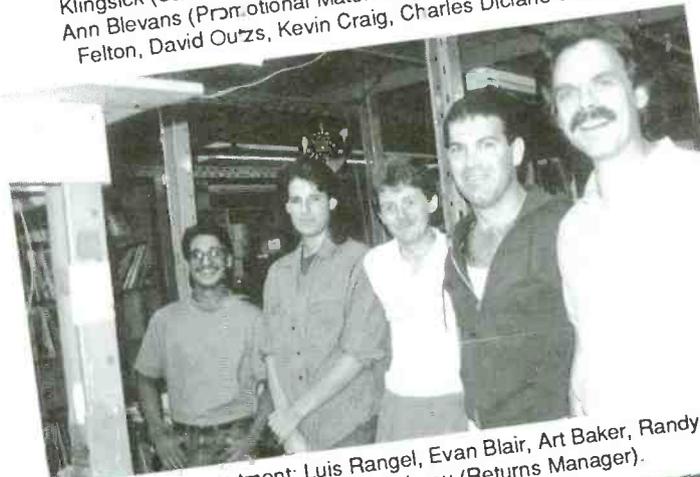
They finally closed their doors in June 1984. During the 20 months they were in business, I thought more than once about closing. After their closure we eventually got all their business. . . without buying the company.

In December 1980 we started with 2,000 square feet. We kept adding on 1,000 square foot buildings and also added on a mezzanine. After growing to 6,500 square feet, we then moved in January 1985 to 11,000 square feet of space, which lasted us until September 1987. We then moved to a 35,000 square foot building with an option on another 27,500 square feet.

10th Anniversary 1980



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In November 1981 we bought a used computer from Sound Music Sales in Los Angeles for \$8,000. We received no documentation and no training. We took it upon ourselves to learn the system, then wrote additional new software to complete the package. In September 1986 we sold our software to Vinyl Vendors, then Radio Doctors, Jerry Bassins, Campus Records, South Texas Wholesale, and Encore Distributors. All of us learned something from each other.

In August 1987 we started a profit-sharing account for the employees. This is our Retirement Plan for the future. In August 1989 we amended it to become a Stock Bonus Plan. The corporation would become employee owned. Today, the employees own about 10% of ABBEY ROAD.

We used to own some retail stores, which opened our eyes to what small gross profit our customers were making. After two years we decided not to be in competition with our customers. We took the working capital from the stores and purchased our building in July 1987.

The bigger ABBEY ROAD grew, the more I realized I needed 75 Bruces to deliver the level and degree of service I was after. Since that was impossible, the next best thing was to make the employees owners, to give them that extra measure of incentive that would drive them to be the best in the business.

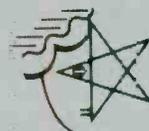
Today there are 75 strong owners of ABBEY ROAD. We would not be where we are today without all of them. We have always been a believer in ourselves, but we also know we are only as good as our customers: if they succeed then we succeed.

Of course, we also owe our success to the support of our suppliers. If the credit managers didn't have faith in us, then we simply wouldn't be here today.

Finally, I would like again to thank everyone who has contributed to the growth of ABBEY ROAD. Thanks also goes to the suppliers, owners, and the customers. We look forward to the new decade as the one-stop for the '90s and hope to see you next century!



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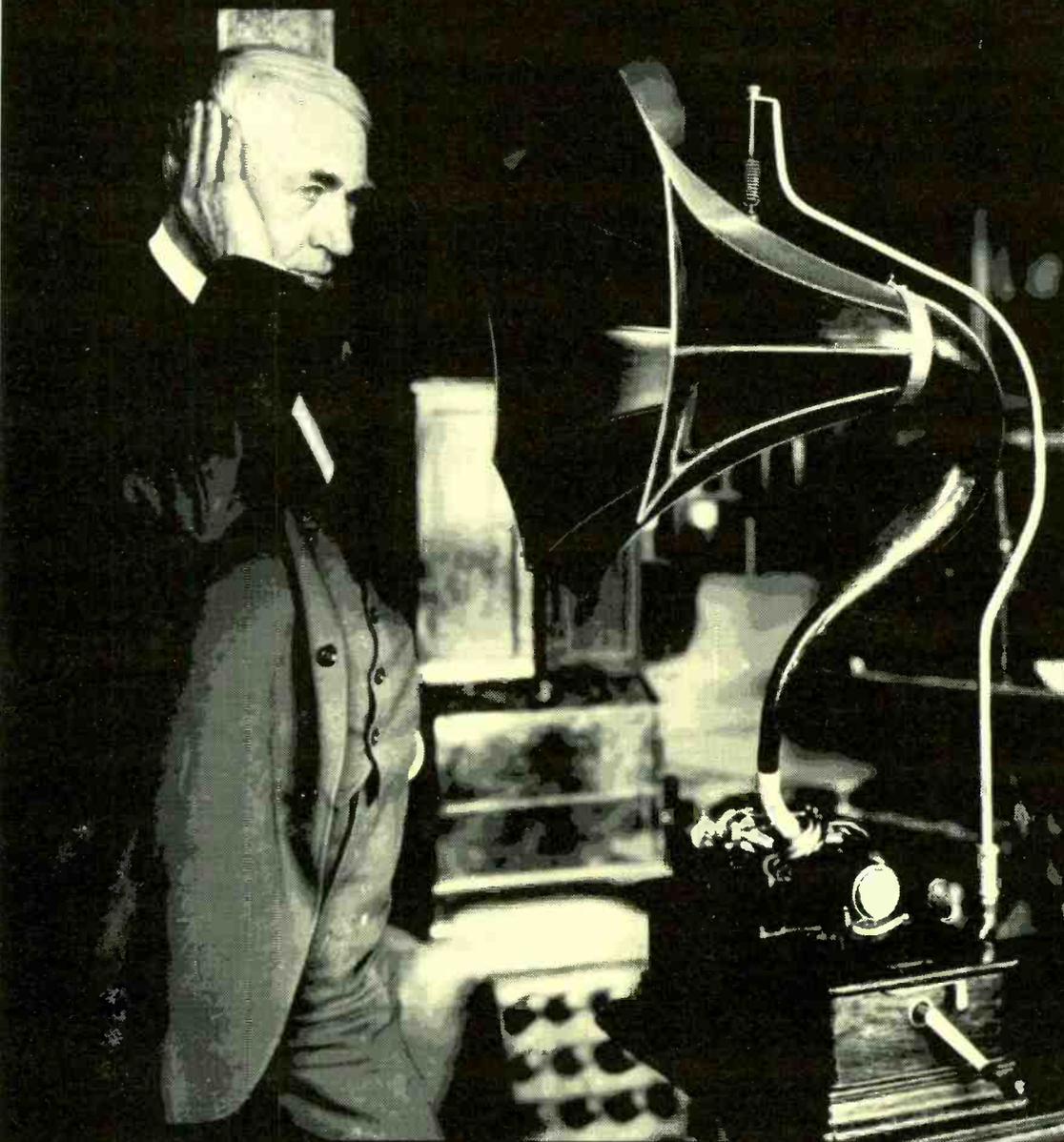


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Billboard

RETAIL

RETAIL TRACK

(Continued from page 42)

get a big push at the meet

SERENDIPITY: It figures that **HMV USA** and **Tower Records** will be heated rivals in New York, or in other markets where the superstore titans clash, but we're told it was only coincidence that the Manhattan party celebrating the two new HMVs happened the same night, Nov. 15, that Tower threw a bash to unveil its first New York **Tower Books** store. An insider noted that the two events would draw "different crowds" . . . Look for HMV to head west sometime in 1992 when it opens a megastore in **Rockplex**, an entertainment complex that will be developed by **MTV**. Rockplex, which will include a restaurant, an MTV studio, and other attractions geared to draw in the network's audience, will be in a retail complex called **Universal CityWalk**, located adjacent to the **Universal Amphitheatre** in **Universal City, Calif.** The developer reportedly had originally been courting California-based chains, but one source says **MTV** brought the U.K.-based **HMV** into the fold.

REGARDLESS OF YOUR view of global politics, with Thanksgiving just behind us and the holiday season just ahead, it is appropriate to pause and consider those folks in the service who have been sent to the Middle East during the ongoing crisis there. Several weeks ago, the day after a sold-out concert by **Jim Chappell** at the **Berklee Performance Center** in **Boston**, **Music West** director of promotion **Kenny Altman** and Chappell ran into some 300 soldiers at the airport who were on their way to join the Middle East fray. Altman and

Chappell struck up conversations with about 25 of those men and gave them autographed tapes of Chappell's "Saturday's Rhapsody." An Army PFC named **Chris Rush** told Altman the best way folks at home could show support would be to send mail, and that he would share any letters he received with the rest of the men in his 12-soldier section. Altman got his address, shared it with his friends in the trade, and shortly thereafter received an appreciative note.

"For the last week, I've had a steady flow of mail," Rush wrote. "My whole section wishes to thank you. It seems as if the whole California music industry has helped to raise the morale of our unit."

If you'd like to join the shower of mail, Rush's address is **Operation Desert Shield, ABTRY-4-5 ADA, 1st Cavalry Division Task Force, APO New York 09306-0610**.

TRACKING: **Capitol** metal band **Megadeth** drew more than 1,000 headbangers to **Tower Records'** **Tempe, Ariz.**, store. While there, guitarist **Dave Mustaine** presented his \$400 **RayBan** sunglasses to a young fan . . . Gotta' love the contest **Arista** is running in conservative **Tampa, Fla.**, where developing act **Every Mother's Nightmare** has a buzz going. Winner gets to bring the group home to mom for dinner

GREEN AND SILVER: In response to the Green issue, seven-store **Michigan WhereHouse Records** offers its customers a 15-cent discount when they reuse **Michigan WhereHouse** bags. The effort has been co-funded by 20 record companies.

RACKERS TREADING WATER IN AGGRESSIVE TIMES

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Those that do not are being eliminated.

"The formula for success is quite simple," Pagano said. "The category must generate sales increases, allow the merchant to be competitive in the marketplace, and thirdly, be profitable. At stake is some of the premium shelf space in America at **K mart**, **Phar-Mor**, **Wal-Mart**, and **Caldor**. Those of us who have talked to other vendors—**Rubbermaid**, **Delco**, **Kimberly-Clark**, and **Minnertonka Toys**"—learn to appreciate how music and video ranks in shelf-space share, he said.

"How are we doing? Overall, good with some reservations. The customers served by our panel are showing sales increases and are expanding their financial commitment to entertainment software. Yes there is a shift among categories with video more than compensating for flat audio sales. The reality is we are getting more shelf space."

The panel comprised **Bill Hall Sr.**, president of **Sight & Sound Distributing**; **Larry Hicks**, senior VP of merchandising, **Handleman Co.**; **Jerry Hopkins**, executive VP of rack services division, **Western Merchandisers**; and **Don Weiss**, president, **Arrow Distributing**.

Audio gross margin, or the lack of it, was a key issue mentioned by panelists. Again and again, they warned

record manufacturers that they are in danger of losing shelf space to video if they don't improve margin (**Billboard**, Nov. 17).

Sticker, fixturing, and packaging are three other issues causing concern among the rackjobbers' account base, according to Hall. He said that if CDs are to be merchandised in mass-merchandise outlets just in a jewel box, "they will be under lock and key."

Weiss disagreed, however, boasting that his firm was somewhat of a "rebel" and was working with the jewel box in some accounts. Weiss wants the freedom to purchase CDs various ways and reminded the audience how the **Norelco** box finally emerged after years of debate over cassette packaging.

"Shrink is the issue," declared Weiss, stating that he is dismayed at the inability of the manufacturers to arrive at a shoplifting deterrent (electronic article surveillance) system that will work. "There are only six suppliers" of software, he reminded, suggesting that they should work together to solve the issue.

As for sticker, some panelists said their accounts relied on the rackjobbers to monitor the issue, while Hall said he constantly feels pressure from his customers to not carry controversial product. **EARL PAIGE**

Wunsch, Schuyler Top Newly Elected CMA Board

NASHVILLE—Roy Wunsch, president of CBS Records/Nashville, and songwriter Thom Schuyler have been elected to leadership posts by the Country Music Assn. board of directors. Wunsch will serve as chairman of the board, and Schuyler will take the presidential seat.

The directors also elected 26 officers to one-year terms. Officers and directors are responsible for establishing the policies, procedures, and projects for the organization.

Wunsch began his record career at CBS Records in St. Louis 15

years ago. He has served on the CMA's board for several years, is a music adviser at Belmont College, a trustee of the Country Music Foundation, and a member of the Tennessee Film and Entertainment Commission.

Schuyler has songs recorded by such acts as Earl Thomas Conley ("Love Out Loud"), the Forester Sisters ("I Fell In Love Again Last Night"), Lacy J. Dalton ("16th Avenue"), Michael Martin Murphey ("Long Line Of Love"), Kenny Rogers ("Love Will Turn You Around"), and Eddie Rabbitt ("I
(Continued on page 51)

'Inside Country Music' Fetes 1st Year Video Mag Set To Unspool Bimonthly

BY DEBBIE HOLLEY

NASHVILLE—"Inside Country Music" video magazine celebrated its first anniversary with the release of its second issue Nov. 22.

The company originally planned to produce an issue every two months, but only now is that plan coming to fruition. The third edition is scheduled to be out Jan. 22.

MCA Distribution Corp. is taking the video magazine to retail. It recently shipped copies to such record chains as Tower Records, Musicland, and Sam Goody, and to video stores ranging from mom-and-pop operations to Sun Coast Video and others.

"We are carried by all eight major video distributors across the country," says Tom Laffey, VP/director advertising and promotion, New Media Inc., the company under which the "Inside Country Music" video magazine operates. "And MCA is working very hard on getting us into the K mart, Target, and Wal-Mart stores. We're also in the process of setting up a situation to be in 800 truck stops across the country." The magazine carries a suggested list price of \$14.95.

Laffey says there are still quite a few copies of the first issue (also distributed by MCA) out in the market. It shipped nearly 17,000 copies and sold about 15,000, he says. MCA's preorders for the second episode already total 15,000, according to Laffey.

"There are two phases to our sales," he remarks, "one through retail sales, handled by MCA, and the other through direct-response television and radio." Anyone may subscribe to the magazine. A one-year subscription (six issues) sells for \$59.94 plus shipping and handling. Currently, there are 1,526 confirmed subscribers.

The current 90-minute edition has features that include "The Private Side Of A Platinum Star," which highlights Ricky Van Shelton; "Michael Martin Murphey's Westfest"; "The Demise Of Vinyl;" "The Best Of The Ladies," an album review segment by Nashville entertain-

ment journalist/music critic Robert K. Oermann; "Japan Goes Country"; and "Where Do They Get Those Hats?," which spotlights the cowboy hat.

There are approximately three minutes of advertising time spotted throughout the video. As demand increases, Laffey says, the ad allocation could go as high as five minutes. Advertising rates vary, Laffey explains, "depending on what sort of ad you choose. We are very competitive with the rates you would find in purchasing television and print media." Sponsorships of segments, sponsorships of the whole tape, and 30- and 60-second spots are available. "A 30-second spot in the first edition sold for \$4,000," says Laffey.

All phases of production on "Inside Country Music" are handled by the six-member staff of New Media: Laffey, Jim Scoutten, Debbi Beaumont, Ron Ryden, Owen Smith, and Mike Britt Smith. "They are editors, photographers, and writers," Laffey explains. "We physically go out on location and shoot and edit 99.9% of everything we do—it's stuff you can't get anywhere else. We all double up on duties, depending on the day. I sometimes lug equipment from place to place, but I also book the talent that appears in the features."

"Inside Country Music" is only one property of the privately held
(Continued on page 51)

Roomful Of Jokes For Gerry House Party Friends (Zap) Roast (Pop) Radio (Boom) Legend

ROASTED HOUSE, TO GO: Gerry House, kingpin morning DJ at WSIX-FM Nashville, was the subject of a Nov. 15 roast benefitting the Nashville Chapter of NARAS at the Nashville Stouffer Hotel. A large crowd of Houseketeers attended the \$50-a-plate affair, which featured chicken on the menu and House on the spit. The horrendous sound system got roasted as robustly as House. Clicks, pops, booms, zaps, and moments of no sound at all bracketed the muffled, muddy sound that must have been run through the Nashville sewer tunnels to achieve that level of audio ineptitude. "Is WSM [WSIX's country competitor] sounding this?" asked Joe Bonsall of the roasting quartet the Oak Ridge Boys. As the slurred sound bounced off the walls of the banquet hall, Bonsall threatened, "Is there a sound man here? Turn this down some more before we stomp your ass." The beautifully eccentric Roger Miller responded to the mound of sound with a "Jesus Christ!" then added, "We'd like to thank once again Saddam Hussein for sound."

The barbs aimed at House were also formidable. Bruce Hinton, president of MCA Records/Nashville, who signed House to a comedy album pact, noted, "I'm here to publicly acknowledge that my drinking days are behind me." Jack Weston, head of RCA Records/Nashville, added, "Gerry, from the bottom of my heart, thanks that you're on MCA."

In other words, despite the round mound of sound, a good time was had by all, including House and such fellow roasters as K.T. Oslin, Merle Kilgore, Ronnie Milsap, Charlie Monk, Vince Gill, Rudy Gatlin, Lorianne Crook, Charlie Chase, Paul Randall, Devon O'Day, David Hollywood Manning, Harry Warner of BMI, and Gerry's mother, Lucille House, who came down in a bus from her old Kentucky home. Couldn't Gerry have lent her his Mercedes?

ACADEMY UPDATE: The 26th annual Academy of Country Music Awards will move to Los Angeles' Universal Amphitheatre from last year's site, the Pantages Theatre. The ACM and dick clark productions have concluded a pact that places the prestigious awards show—always a ratings favorite on NBC-TV—at the amphitheater, April 24, 1991.

The ACM's postshow party and dinner will be held in the "Streets of the World" section of Universal City. Some 3,000 of the 6,000 available awards tickets

will include invitations to the celebration party and dinner. Gene Weed, board chairman of the ACM, will produce the awards show again and is enthusiastic over sets available at the Universal lot to be used for the newcomer nominee segments of the telecast.

THE ENVELOPE PLEASE: The first Billboard Tanageray Sterling Music Video Awards are history and four different acts are in the books as winners in the five country categories. Congratulations to Clint Black (best male artist, best new act), the Kentucky Headhunters (best group, best new act), and Reba McEntire (best female artist). Honored as best director was Mark Coppo for "He Walked On Water" by Randy Travis. Special thanks to all from Nashville who participated, especially panelists Joanne Gardner of Acme Pictures, Jeff Walker of Aristo Video Promotions, Ric Trask of CMT, Mike Martinovich of CBS, and Paul Corbin of TNN.



by Gerry Wood

KINKY SLEEP: Asleep At The Wheel has released a cartoon series launching the new single "That's The Way Love Is." The cartoon saga chronicling the Grammy Award-winning group from its shabby beginnings to its opulent present was written by Texas musician-turned-mystery novelist Kinky Friedman (of Kinky Friedman & the Texas Jewboys fame) and illustrated by James Bennett, known for his National Lampoon magazine covers. Says Arista Records artist Ray Benson of Asleep: "What better way to celebrate 20 years [with the group] and a new single than with a cartoon series to commemorate the occasion, even if Kinky does make fun of my nose."

NOTES: Maripat, recently inked by the William Morris Agency for all fair dates, has been signed to perform Jan. 12 on the Super Country Concert at the Florida Suncoast Dome, St. Petersburg, with Garth Brooks, the Judds, Sawyer Brown, K.T. Oslin, Tammy Wynette, Roger Miller, Restless Heart, and others. . . . WYAY/WYAI Atlanta presented appreciation plaques to Mercury/PolyGram Records and the label's Southeast promotion manager, Rocco Cosco, for displaying the most persistence with an artist. The act was the Kentucky Headhunters.



NEW ON THE CHARTS

NASHVILLE—Is it possible to lasso the American Dream twice? Just ask Columbia Records artist Mike Reid. He did.

After a successful career in professional football, Reid retired from the sport at age 28. He had been a high school and college All-American, Outland Trophy winner, first-round draft pick of the NFL's Cincinnati Bengals, AFC/NFL Defensive Rookie of the Year, and NFL All-Pro. During the same period, Reid, a classical music major from Penn State Univ. and an accomplished pianist and composer, toured during the off-season with the Cincinnati; Dallas; San Antonio, Texas; and Utah symphonies.

Why then, after all of this suc-

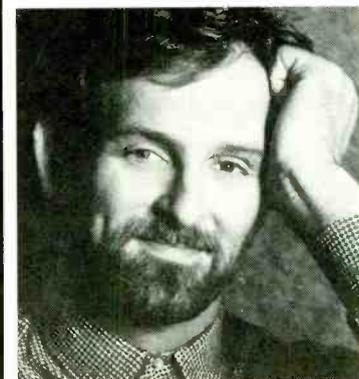
cess, uninjured, and one year short of receiving an NFL pension, would he retire from this gentlemen's fairy tale? Reid's dreams of becoming more involved in music overpowered his desires to play professional ball, and he dropped his jersey, pads, and cleats and followed his heart to Music Row.

After spending 10 years mining his growing song catalog for hits that in many cases turned to gold and platinum, as well as receiving Grammys and songwriter-of-the-year honors, Reid has recorded his own album that will be released in early 1991. The album was produced by one of Nashville's best, Steve Buckingham (Ricky Van Shelton, Sweethearts Of The Rodeo), and covers 11 songs penned or co-penned by Reid.

As a songwriter, Reid has had cuts by Ronnie Milsap, Bonnie Raitt, Barbara Mandrell, Reba McEntire, Don Williams, Anne Murray, Lee Greenwood, the Judds, Willie Nelson, Van Shelton, Shenandoah, and numerous others.

His first single, "Walk On Faith," debuted last week on Billboard's Hot Country Singles & Tracks chart at No. 64 with a bullet.

Management and booking for Reid have not been determined.



MIKE REID

DEBBIE HOLLEY

Billboard® HOT COUNTRY SINGLES & TRACKS™

FOR WEEK ENDING DEC. 1, 1990
 COMPILED FROM A NATIONAL SAMPLE OF MONITORED COUNTRY RADIO BY BROADCAST DATA SYSTEMS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	4	10	★ ★ NO. 1 ★ ★ COME NEXT MONDAY J.SCAIFE, J.COTTON (K.T.OSLIN, R.BOURKE, C.BLACK)	◆ K.T. OSLIN (V) RCA 2667-7
2	2	5	13	CRAZY IN LOVE J.BOWEN, C.TWITTY, D.HENRY (E.STEVENS, R.MCCORMICK)	◆ CONWAY TWITTY (V) MCA 7906-7
3	8	16	5	I'VE COME TO EXPECT IT FROM YOU J.BOWEN, G.STRAIT (D.DILLON, B.CANNON)	GEORGE STRAIT (V) MCA 5396-9
4	4	8	9	CHASIN' THAT NEON RAINBOW K.STEGALL, S.HENDRICKS (A.JACKSON, J.MCBRIDE)	◆ ALAN JACKSON (V) ARISTA 2095
5	5	9	6	PUT YOURSELF IN MY SHOES J.STROUD (C.BLACK, H.NICHOLAS, S.RUSSELL)	◆ CLINT BLACK (V) RCA 2678-7
6	6	11	9	GHOST IN THIS HOUSE R.HALL, R.BYRNE (H.PRESTWOOD)	◆ SHENANDOAH (C) (V) COLUMBIA 38T-73520/CBS
7	3	2	12	BACK IN MY YOUNGER DAYS D.WILLIAMS, G.FUNDIS (D.FLOWERS)	DON WILLIAMS (V) RCA 2677-7
8	14	20	5	UNANSWERED PRAYERS A.REYNOLDS (ALGER, BASTAIN, BROOKS)	GARTH BROOKS (V) CAPITOL 4465-0
9	13	18	10	NEVER KNEW LONELY T.BROWN (V.GILL)	◆ VINCE GILL (V) MCA 7-5309-2
10	9	3	15	HOME B.MONTGOMERY, J.SLATE (A.SPOONER, F.LEHNER)	JOE DIFFIE (C) (V) EPIC 34T 7347/CBS
11	7	1	14	YOU REALLY HAD ME GOING H.DUNN, C.WATERS (H.DUNN, T.SHAPIO, C.WATERS)	◆ HOLLY DUNN (C) (V) WARNER BROS. 4-1975-6
12	10	7	14	YET R.SHARP, T.DUBOIS (R.SHARP, S.LEMAIRE)	(C) (V) ARISTA 2075
13	26	31	3	FOREVER'S AS FAR AS I'LL GO J.LEO, L.M.LEE, ALABAMA (M.REID)	ALABAMA (V) RCA 2706-7
14	22	26	6	LIFE'S LITTLE UPS AND DOWNS S.BUCKINGHAM (M.A.RICH)	RICKY VAN SHELTON (C) (V) COLUMBIA 38T-73587/CBS
15	11	6	15	YOU LIE T.BROWN, R.MCENTIRE (B.FISCHER, A.ROBERTS, C.BLACK)	◆ REBA MCENTIRE (V) MCA 7907-1
16	21	22	11	SOMEONE ELSE'S TROUBLE NOW P.WORLEY, E.SEAY (P.TILLIS, G.NICHOLSON)	HIGHWAY 101 (C) (V) WARNER BROS. 4-1959-3
17	15	14	16	FRIENDS IN LOW PLACES A.REYNOLDS (D.BLACKWELL, B.LEE)	GARTH BROOKS CAPITOL PRO-79239
18	24	23	12	MOONSHADOW ROAD B.BECKETT, T.GRAHAM BROWN (BROWN, THOMPSON, NICHOLSON)	T. GRAHAM BROWN CAPITOL PRO-79269
19	18	17	17	FOOL SUCH AS I K.LEHNING (B.TRADER)	BAILLIE AND THE BOYS (V) RCA 2641-7-R-A
20	23	24	10	AIN'T NECESSARILY SO F.FOSTER (B.N.CHAPMAN)	WILLIE NELSON (C) (V) COLUMBIA 38T-73518/CBS
21	16	12	13	A FEW OLD COUNTRY BOYS K.LEHNING (T.SEALS, M.WILLIAMS)	RANDY TRAVIS & GEORGE JONES (C) (V) WARNER BROS. 4-1958-6
22	20	21	14	WESTERN GIRLS R.BENNETT, T.BROWN (M.STUART, P.KENNERLEY)	MARTY STUART (V) MCA 7906-8
23	17	15	18	TOO COLD AT HOME M.WRIGHT (B.HARDEN)	◆ MARK CHESNUTT (C) (V) MCA 5385-6
24	31	44	7	★ ★ ★ POWER PICK/AIRPLAY ★ ★ ★ IT WON'T BE ME J.CRUTCHFIELD (T.SHAPIO, C.WATERS)	TANYA TUCKER CAPITOL PRO-79338
25	12	13	10	AMERICAN BOY R.LANDIS (E.RABBITT)	EDDIE RABBITT CAPITOL PRO-79398
26	25	25	14	HE WAS ON TO SOMETHING R.SKAGGS, S.BUCKINGHAM (S.CURTIS)	RICKY SKAGGS (C) (V) EPIC 34T 73496/CBS
27	27	27	8	ROCK 'N' ROLL ANGEL THE KENTUCKY HEADHUNTERS (R.O.YOUNG)	THE KENTUCKY HEADHUNTERS (V) MERCURY 878 214-7
28	19	10	15	FEED THIS FIRE J.CRUTCHFIELD (H.PRESTWOOD)	ANNE MURRAY CAPITOL PRO-79189
29	29	30	11	THE NIGHT'S TOO LONG T.BROWN (L.WILLIAMS)	◆ PATTY LOVELESS (V) MCA 5389-5
30	30	28	11	PUT SOME DRIVE IN YOUR COUNTRY G.BROWN (T.TRITT)	◆ TRAVIS TRITT (V) WARNER BROS. 4-2609-4
31	34	54	6	COME ON BACK H.EPSTEIN (C.CARTER)	CARLENE CARTER (C) (V) REPRIS 4-19564/WARNER BROS.
32	35	45	7	YOU WIN AGAIN J.JENNINGS, M.C.CARPENTER (M.C.CARPENTER)	◆ MARY-CHAPIN CARPENTER (C) (V) COLUMBIA 38T-73567/CBS
33	28	19	14	THIS AIN'T MY FIRST RODEO B.MONTGOMERY (V.GOSDIN, H.COCHRAN, M.D.BARNES)	VERN GOSDIN (C) (V) COLUMBIA 38T 73491/CBS
34	41	53	7	TURN IT ON, TURN IT UP, TURN ME LOOSE PANDERSON (KOSTAS, W.PATTON)	◆ DWIGHT YOAKAM (C) (V) REPRIS 4-19543/WARNER BROS.
35	36	57	4	A FEW GOOD THINGS REMAIN A.REYNOLDS (J.VEZNER, P.ALGER)	KATHY MATTEA (V) MERCURY 878246-7
36	38	52	7	NOW THAT WE'RE ALONE T.BROWN, R.CROWELL (R.CROWELL)	RODNEY CROWELL (C) (V) COLUMBIA 38T-73569/CBS
37	32	29	19	JUKEBOX IN MY MIND J.LEO, L.M.LEE, ALABAMA (D.GIBSON, R.ROGERS)	ALABAMA (V) RCA 2643-7
38	46	56	6	WE GOT IT MADE J.CRUTCHFIELD (S.RAMOS, B.REGAN)	LEE GREENWOOD (C) CAPITOL 4JM-4457-6

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	52	58	4	THESE LIPS DON'T KNOW HOW TO SAY GOODBYE D.JOHNSON (H.HOWARD)	◆ DOUG STONE (C) (V) EPIC 34T-73570/CBS
40	39	36	21	I FELL IN LOVE H.EPSTEIN (C.CARTER, H.EPSTEIN, B.TENCH, P.LAMEK)	◆ CARLENE CARTER (C) (V) REPRIS 4-19915/WARNER BROS.
41	43	38	20	PRECIOUS THING T.BROWN (S.WARINER, M.MCANALLY)	STEVE WARINER (C) (V) MCA 5385-4
42	NEW ▶		1	★ ★ ★ HOT SHOT DEBUT ★ ★ ★ RUMOR HAS IT T.BROWN, R.MCENTIRE (B.BURCH, V.DANT, L.SHELL)	◆ REBA MCENTIRE (V) MCA 7-5397-0
43	44	41	21	FOURTEEN MINUTES OLD B.JOHNSON (D.KNUTSON, A.L.OLENS)	DOUG STONE (C) (V) EPIC 34T 73425/CBS
44	47	43	19	MY HEART IS SET ON YOU S.SMITH, T.BROWN (L.CARTWRIGHT)	LIONEL CARTWRIGHT (C) (V) RCA 5384-9
45	48	40	17	BORN TO BE BLUE B.MAHER (M.REID, B.MAHER, M.DAVID)	THE JUDDS (C) (V) CURB/RCA 2597-4-R-S/RCA
46	57	60	5	YOU'VE GOT TO STAND FOR SOMETHING E.GORDY, JR. (A.TIPPIN, B.BROCK)	◆ AARON TIPPIN (C) (V) RCA 2711-4
47	62	—	2	DADDY'S COME AROUND B.BANNISTER (POVERSTREET, D.SCHLITZ)	PAUL OVERSTREET (V) RCA 2707-7
48	42	39	10	WHAT WE REALLY WANT R.CASH (R.CASH)	ROSANNE CASH (C) (V) COLUMBIA 38T-73517/CBS
49	55	61	7	PRAYING FOR RAIN P.WORLEY, E.SEAY (C.WATERS, D.COOK)	KEVIN WELCH (C) (V) REPRIS 4-19585/WARNER BROS.
50	40	46	9	WHEN LOVE COMES CALLIN' R.SCRUGGS, M.MILLER (M.MILLER, R.SCRUGGS)	◆ SAWYER BROWN CURB/CAPITOL PRO-79231/CAPITOL
51	51	42	17	DRINKING CHAMPAGNE J.BOWEN, G.STRAIT (B.MACK)	GEORGE STRAIT (V) MCA 7907-0
52	59	64	4	LOVE WILL BRING HER AROUND S.HENDRICKS (R.CROSBY, W.ROBINSON)	ROB CROSBY (C) (CD) (V) ARISTA ADC-2081
53	49	50	8	BORDERTOWN K.LEHNING (D.SEALS, B.MCDILL)	DAN SEALS CAPITOL PRO-79280
54	50	49	20	THE BATTLE HYMN OF LOVE A.REYNOLDS (D.SCHLITZ, P.OVERSTREET)	◆ KATHY MATTEA & TIM O'BRIEN (C) (V) MERCURY 875 692-7
55	58	59	6	THINGS ARE TOUGH ALL OVER B.MONTGOMERY (L.SILVER, T.BRUCE)	◆ SHELBY LYNNE (C) EPIC 34T-73521/CBS
56	53	48	19	'TIL A TEAR BECOMES A ROSE B.MEYIS, G.FUNDIS (B.RICE, M.S.RICE)	KEITH WHITLEY & LORRIE MORGAN (V) RCA 2619-7
57	63	—	2	BROTHER JUKEBOX M.WRIGHT (P.CRAFT)	◆ MARK CHESNUTT (V) MCA 7-5396-5
58	64	—	2	WALK ON FAITH S.BUCKINGHAM (M.REID, A.SHAMBLIN)	◆ MIKE REID (C) (V) COLUMBIA 38T-7362-3
59	NEW ▶		1	(YOU'RE MY) SOUL AND INSPIRATION R.LANDIS (B.MANN, C.WEL)	◆ THE OAK RIDGE BOYS (C) (V) RCA 2665-4
60	61	65	4	THERE FOR A WHILE T.BROWN (C.WRIGHT, A.L.GRAHAM)	STEVE WARINER (V) MCA 7-5393-6
61	45	33	12	A RING WHERE A RING USED TO BE N.LARKIN (G.EATHERLY, B.MOULDS, K.BERGSNES)	◆ BILLY JOE ROYAL (C) (CD) ATLANTIC 4-8786-7
62	56	55	20	STORY OF LOVE P.WORLEY, E.SEAY (C.HILLMAN, S.HILL)	THE DESERT ROSE BAND (V) MCA/CURB 79052/MCA
63	67	—	2	CAN'T HAVE NOTHIN' J.LEO, R.FOSTER, B.LLOYD (R.FOSTER, B.LLOYD)	◆ FOSTER & LLOYD (C) (V) RCA 2635-4
64	54	37	13	THE THINGS YOU LEFT UNDONE W.WALDMAN, J.LEO (M.BERG, R.SAMOSEY)	◆ MATRACA BERG (V) RCA 2644-7
65	69	72	3	WHAT A WAY TO GO R.KENNEDY (J.RUSHING, B.DAVID, R.KENNEDY)	◆ RAY KENNEDY (C) (CD) ATLANTIC 3234-4
66	NEW ▶		1	SAY IT'S NOT TRUE S.SMITH, T.BROWN (L.CARTWRIGHT)	◆ LIONEL CARTWRIGHT (V) MCA 7-5395-5
67	60	51	14	WHEN SOMEBODY LOVES YOU S.HENDRICKS, T.DUBOIS, RESTLESS HEART (J.NEEL, R.GILES)	RESTLESS HEART (C) (V) RCA 2663-7R
68	73	74	3	ROLLIN' HOME J.STROUD, R.ALVES (ALVES, MCCORVEY, HARRISON)	◆ PIRATES OF THE MISSISSIPPI CAPITOL PRO-79368
69	70	67	14	YOU MADE LIFE GOOD AGAIN R.SCRUGGS, NITTY GRITTY DIRT BAND (B.DIPIERO, S.SESKIN)	◆ THE NITTY GRITTY DIRT BAND (V) MCA 7907-5
70	71	69	19	HONKY TONK BLUES J.STROUD, R.ALVES (H.WILLIAMS, SR.)	◆ PIRATES OF THE MISSISSIPPI (C) CAPITOL 4457-9
71	66	62	8	LIKE A HURRICANE J.STROUD (M.CLARK)	◆ MARIE OSMOND (V) CURB 7684-0
72	68	63	16	LOVE IS STRANGE J.E.NORMAN, E.PRESTIDGE (E.MCDANIEL, M.BAKER, S.ROBINSON)	◆ KENNY ROGERS & DOLLY PARTON (C) (V) REPRIS 4-19760/WARNER BROS.
73	NEW ▶		1	IT WASN'T YOU, IT WASN'T ME H.SHEED (D.ALEXANDER, A.GARDNER)	◆ DANIELE ALEXANDER & BUTCH BAKER (C) (V) MERCURY 878 256-4
74	NEW ▶		1	DON'T TELL ME WHAT TO DO P.WORLEY, E.SEAY (H.HOWARD, M.BARNES)	PAM TILLIS (V) ARISTA 2129
75	NEW ▶		1	THAT'S THE WAY LOVE IS B.BECKETT, R.BENSON (L.PRESTON)	ASLEEP AT THE WHEEL (V) ARISTA 2122

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. © 1990, Billboard/BPI Communications, Inc.

HOT COUNTRY RECURRENTS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	—	—	1	HOLDIN' A GOOD HAND J.CRUTCHFIELD (R.CROSBY, J.FEW)	LEE GREENWOOD CAPITOL
2	2	1	7	WHEN I CALL YOUR NAME T.BROWN (V.GILL, T.DUBOIS)	◆ VINCE GILL MCA
3	3	—	2	I MEANT EVERY WORD HE SAID S.BUCKINGHAM (C.PUTMAN, B.JONES, C.CHAMBERS)	◆ RICKY VAN SHELTON COLUMBIA
4	1	2	5	NEXT TO YOU, NEXT TO ME R.HALL, R.BYRNE (R.E.ORRALL, C.WRIGHT)	◆ SHENANDOAH COLUMBIA
5	—	—	1	NOTHING'S NEWS J.STROUD, M.WRIGHT (C.BLACK)	CLINT BLACK RCA
6	4	3	3	WANTED S.HENDRICKS, K.STEGALL (A.JACKSON, C.CRAIG)	◆ ALAN JACKSON ARISTA
7	6	6	5	GOOD TIMES K.LEHNING (S.COOKE)	DAN SEALS CAPITOL
8	5	4	4	I'M GONNA BE SOMEBODY G.BROWN (S.HARRIS, J.COLUCCI)	TRAVIS TRITT WARNER BROS.
9	8	5	11	LOVE WITHOUT END, AMEN J.BOWEN, G.STRAIT (A.BARKER)	GEORGE STRAIT MCA
10	7	7	10	THE DANCE A.REYNOLDS (T.ARATA)	◆ GARTH BROOKS CAPITOL
11	9	10	9	HE WALKED ON WATER K.LEHNING (A.SHAMBLIN)	◆ RANDY TRAVIS WARNER BROS.
12	12	13	14	FOREVER AND EVER, AMEN K.LEHNING (P.OVERSTREET, D.SCHLITZ)	◆ RANDY TRAVIS WARNER BROS.
13	11	—	2	I COULD BE PERSUADED E.GORDY, JR. (D.BELLAMY, H.BELLAMY, D.SCHLITZ)	◆ THE BELLAMY BROTHERS MCA/CURB

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
14	21	—	13	WALKIN' AWAY J.STROUD, M.WRIGHT (C.BLACK, H.NICHOLAS, D.GAY)	◆ CLINT BLACK RCA
15	13	11	6	OH LONESOME ME THE KENTUCKY HEADHUNTERS (D.GIBSON)	◆ THE KENTUCKY HEADHUNTERS MERCURY
16	10	8	14	I'VE CRIED MY LAST TEAR FOR YOU S.BUCKINGHAM (C.WATERS, T.KING)	RICKY VAN SHELTON COLUMBIA
17	15	23	14	HARD ROCK BOTTOM OF YOUR HEART K.LEHNING (H.PRESTWOOD)	RANDY TRAVIS WARNER BROS.
18	14	12	7	WRONG R.ALBRIGHT, B.MONTGOMERY (S.SESKIN, A.PESSIS)	◆ WAYLON JENNINGS EPIC
19	16	9	3	DON'T GO OUT J.CRUTCHFIELD (R.FOSTER, B.LLOYD)	◆ TANYA TUCKER WITH T. GRAHAM BROWN CAPITOL
20	17	20	13	WALK ON J.BOWEN, R.MCENTIRE (S.DEAN, L.WILLIAMS)	REBA MCENTIRE MCA
21	—	21	13	I'D BE BETTER OFF (IN A PINE BOX) D.JOHNSON (J.MACRAE, S.CLARK)	◆ DOUG STONE EPIC
22	25	15	13	FIVE MINUTES B.BECKETT (B.N.CHAPMAN)	LORRIE MORGAN RCA
23	—	25	3	EIGHTEEN WHEELS AND A DOZEN ROSES A.REYNOLDS (P.NELSON, G.NELSON)	◆ KATHY MATTEA MERCURY
24	—	—	2	DEEPER THAN THE HOLLER K.LEHNING (P.OVERSTREET, D.SCHLITZ)	RANDY TRAVIS WARNER BROS.
25	24	14	14	HELP ME HOLD ON G.BROWN (T.TRITT, P.TERRY)	◆ TRAVIS TRITT WARNER BROS.

◆ 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.

WUNSCH, SCHUYLER TOP NEW CMA BOARD

(Continued from page 49)

Don't Know Where To Start"). He was also a member of the MTM Records group, SKB. He has served as an officer or director on the CMA board for the last three years, and is former president of the Nashville Songwriters Assn.

The other officers elected are executive VP Bud Wendell, Opryland USA, Nashville; senior VP Irving Waugh, I.W. Productions, Nash-

ville; and VPs Jerry Bradley, Opryland Music Group, Nashville; Rick Blackburn, Atlantic Records, Nashville; David Conrad, Almo Irving Music, Nashville; Merle Kilgore, Hank Williams Jr. Enterprises, Paris, Tenn.; Dan Halyburton, KPLX Dallas; Kitty Moon, Scene Three, Nashville; Tim DuBois, Arista Records, Nashville; Jack Weston, RCA Records, Nashville; Bruce Hinton,

MCA Records, Nashville; Stan Mores, Mores Nanas Golden Peay, Nashville; Dick Gary, The Gary Group, Venice, Calif.; Steve Moore, Starwood Amphitheatre, Nashville; Harold Shedd, Mercury/PolyGram Records, Nashville; and Tim Wiperman, Warner/Chappell Music, Nashville.

Also elected were first international VP Kick van Hengel, WEA Europe; second international VP Keith James, CHAM, Hamilton, Ontario; secretary Sonny Anderson, Walt Disney Attractions, Lake Buena Vista, Fla.; treasurer Wayne Halper, Capitol Records, Nashville; assistant treasurer Terry Cline, World Class Talent, Nashville; and sergeant-at-arms Mike Dubois, Illinois State Fair, Springfield, Ill.

The CMA board of directors is scheduled to meet Jan. 23-24 at Four Seasons Olympic Hotel in Seattle.

DEBBIE HOLLEY

COUNTRY CORNER



by Marie Ratliff

NEW MOVERS

Ronnie McDowell—"Unchained Melody" (Curb): WQDR, KFDI, WGNA, WOWW, WESC, WWYZ, WWKA, KILT, KRKT, WDAF, WCAO, WRKZ.

Tim Ryan—"Breakin' All The Way" (Epic): WSSL, KIKK, WEZL, WFLS, KFDI, KWJJ, KWDJ.

"IT'S A DIFFERENT SOUND for the Oak Ridge Boys," says MD Cary Rolfe, KMLE Phoenix, of the group's debut single on RCA, "(You're My) Soul And Inspiration." "It's something they needed. I'm glad somebody took them into the studio and let them try something new. They might lose some of their core audience who like the traditional sounds, but they'll acquire a younger audience with this polished sound. I think it's great."

"You need a change of pace every once in a while to keep things interesting," says PD Mark Lewis, WYNE Appleton, Wis. "I like it a lot; I think it will be fine."

"A positive stroke," adds MD H. David Allen, KRKT Albany, Ore. "Maybe this is their niche."

The song, which was a No. 1 record for the Righteous Brothers in 1966, debuts on the Hot Country Singles & Tracks chart at No. 59. Among the 38 monitored stations showing early action are WGKX Memphis; WRKZ Hershey, Pa.; WYNY New York; WWYZ Hartford, Conn.; KPLX Dallas; KWEN Oklahoma City; WWKA Orlando, Fla.; WGAR Cleveland; KRAK Sacramento, Calif.; and KSAN San Francisco.

"IT TESTED UNUSUALLY WELL, something like 97% favorable," says MD Dandalion, WRKZ Hershey, of John Conlee's "Doghouse" (16th Avenue). "It's such a great song, I'd love to see him come back with another No. 1 hit. It's a 3:13 [minute] record too, which is great. I get so upset with the four-minute records that come in. I think long records are a disservice to radio. You could say what you want to say in a three to three-minute-and-15-second song. When you add forty-five seconds several times over a day, it's a lot of extra time."

Other believers in the Conlee record include KNIX Phoenix; KEBC Oklahoma City; WCMS Norfolk, Va.; KVET Austin, Texas; KFDI Wichita, Kan.; WDAF Kansas City, Mo.; KEEN San Jose, Calif.; KRPM Tacoma, Wash.; and KVOO Tulsa, Okla.

NEW FACES: Dawn Sears, whose first single, "San Antone," is on Warner Bros., draws raves from MD Wayne Elliott, KEEY Minneapolis/St. Paul. "This may be my favorite record of the week," says Elliott. "It's a very nostalgic-sounding tune, a little like Patsy Cline but not a clone. I haven't heard anyone belt out a tune like this gal can since Reba McEntire. It makes the hair on my neck stand up." Others already on the record: WYNK Baton Rouge, La.; WCMS Norfolk; KAJA San Antonio, Texas; and WDAF Kansas City.

Black Tie, a newly formed group that includes Billy Swan, Randy Meisner (formerly with Poco), and Jimmy Griffin (formerly with Bread), is getting some West Coast attention with "Learning The Game" (Bench).

"We put it on our 'Homegrown Show' since Randy and Jimmy are considered local talent," says MD Lisa Puzo, KZLA Los Angeles. "It did really well—the response was great." Others reporting play include KFDI Wichita; WWYZ Hartford; WOWW Pensacola, Fla.; and KHEY El Paso, Texas.

RECURRENT FACTS: Lee Greenwood's "Holdin' A Good Hand" (Capitol) has completed its 21-week run on the singles chart and moves to the No. 1 position on the Hot Country Recurrents chart. In the overall combined ranking of currents and recurrents, Greenwood's record is No. 38, still showing more than 9 million gross impressions. Clint Black's "Nothing's News" also moves to the recurrents chart, at No. 5. It ranks at No. 44 overall.

INSIDE COUNTRY MUSIC

(Continued from page 49)

New Media Inc. The company also produces compilation videos and special-interest sales videos.

New Media Inc. headquarters are located at 31 Music Square W., Nashville, Tenn. 37203. For additional information, contact Laffey at 615-254-4440.

Rosanne Cash gets personal on new disc ... story on page 28

NEW ON THE CHARTS

NASHVILLE—Country newcomer Ray Kennedy. Vitals: Born May 13 in Buffalo, N.Y.; 5 feet 6 inches tall with hazel eyes and light brown hair; considers himself a down-to-earth singer/songwriter with ambitions of continuing his skills as a writer, producer, engineer, and artist.

Atlantic Records artist Kennedy recently popped up on Billboard's Hot Country Singles & Tracks chart at No. 72 with a bullet with his single "What A Way To Go," then moved last week to No. 69 with a bullet, and pushes his way to a bulleted No. 65 this week.

Music seems to have been hovering over Kennedy since his early teens, his interest in the field snowballing as time moved forward. At the age of 15, he built

his own guitar and began writing songs after learning three chords.

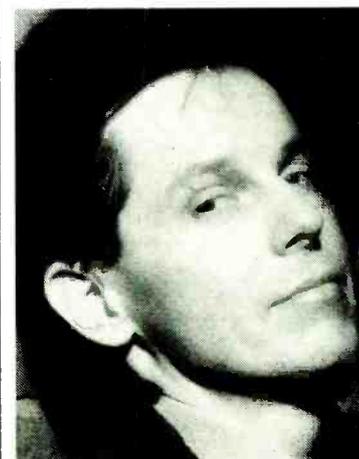
Kennedy performed during his college years at dates that ranged from honky-tonks to high-school functions. Not agreeable with the confining college environment, he moved to Oregon, where he spent part of his stay in a secluded cabin perfecting his songwriting skills.

In 1980, Kennedy moved to Nashville and quickly penetrated the music community. He had songs cut by David Allan Coe, Charley Pride, John Anderson, T. Graham Brown, and the Highwaymen. In addition, he worked on many jingle projects as well as a selection of television theme music. It was also during this time that Kennedy began producing and engineering demos in a studio that he and another songwriter built to record their own demos.

When he decided to work on a solo career, everything rapidly fell into place: He snagged a publishing contract with Tree International (now CBS), obtained management, and signed a record deal with Atlantic.

His country music with an edge is a spirited, creative experience.

Kennedy is booked by Dale Morris & Associates, 818 19th Ave. S., Nashville, Tenn. 37203; 615-327-3400. He is managed by Hardin Management, 818 19th Ave. S., Nashville, Tenn. 37203; 615-327-3400. DEBBIE HOLLEY



RAY KENNEDY

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.		
20 AIN'T NECESSARILY SO (Warner-Refuge, ASCAP/Macy Place, ASCAP) WBM		70 HONKY TONK BLUES (Acuff-Rose, BMI/Hiriam, BMI) CPP	75 THAT'S THE WAY LOVE IS (Bug, BMI/Whiskey Drinkin', BMI)
25 AMERICAN BOY (Eddie Rabbitt, BMI) HL		40 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	60 THERE FOR AWHILE (David 'N' Will, ASCAP/Sheddhouse, ASCAP) HL
7 BACK IN MY YOUNGER DAYS (Danny Flowers, ASCAP/Bug, BMI) HL		73 IT WASN'T YOU, IT WASN'T ME (Pri, ASCAP/Caddo, BMI)	39 THESE LIPS DON'T KNOW HOW TO SAY GOODBYE (CBS Tree, BMI) HL
54 THE BATTLE HYMN OF LOVE (MCA, ASCAP/Don Schlitz, ASCAP/Screen Gems-EMI, BMI/Scarlet Moon, BMI) HL/CLM/WBM		24 IT WON'T BE ME (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP)	55 THINGS ARE TOUGH ALL OVER (MCA, ASCAP) HL
53 BORDERTOWN (Pink Pig, BMI/Polygram Int'l, ASCAP/Ranger Bob, ASCAP) HL		3 I'VE COME TO EXPECT IT FROM YOU (Jessie Jo, BMI/Music Corp. Of America, BMI/Buddy Cannon, ASCAP/Pri, ASCAP) HL	64 THE THINGS YOU LEFT UNDONE (Warner-Tamerlane, BMI/Samosonian, ASCAP) WBM
45 BORN TO BE BLUE (Almo, ASCAP/Brio Blues, ASCAP/EMI April, ASCAP/Vancou, Ascapi) CPP/HL		37 JUKEBOX IN MY MIND (Maypop, BMI) WBM	33 THIS AIN'T MY FIRST RODEO (Hookem, ASCAP/Co-Heart, BMI/Hardscratch, BMI/Irving, BMI) CPP
57 BROTHER JUKEBOX (Screen Gems-EMI, BMI/Black Sheep, BMI)		14 LIFE'S LITTLE UPS AND DOWNS (Makamillion, BMI/Warner-Tamerlane, BMI) WBM	56 'TIL A TEAR BECOMES A ROSE (EMI April, ASCAP/Swallowfork, ASCAP) HL
63 CAN'T HAVE NOTHIN' (BMG Songs, ASCAP/Muckleroy, ASCAP/Careers, BMI/Kung-Fu Grip, BMI)		71 LIKE A HURRICANE (Warner-Tamerlane, BMI/Flying Dutchman, BMI) WBM	23 TOO COLD AT HOME (EMI April, ASCAP/K-Mark, ASCAP) WBM
4 CHASIN' THAT NEON RAINBOW (EMI April, ASCAP/Seventh Son, ASCAP/Mattie Ruth, ASCAP) WBM/HL		72 LOVE IS STRANGE (Ben-Ghazi, BMI)	34 TURN IT ON, TURN IT UP, TURN ME LOOSE (Songs Of PolyGram, BMI/Polygram Int'l, ASCAP/Amandalin, ASCAP) HL
1 COME NEXT MONDAY (Tri-Chappell, SESAC/Chappell & Co., ASCAP/Serenity Manor, ASCAP) HL		52 LOVE WILL BRING HER AROUND (Grand Coalition, BMI/Maypop, BMI)	8 UNANSWERED PRAYERS (Bait And Beer, ASCAP/Forerunner, ASCAP/ML-Summer, ASCAP/Major Bob, ASCAP) CLM/PPP
31 COME ON BACK (Carlooney Tunes, ASCAP/Chrysalis, ASCAP) CLM		18 MOONSHADOW ROAD (EMI April, ASCAP/Ideas Of March, ASCAP/CBS Cross Keys, ASCAP) HL	58 WALK ON FAITH (Almo, ASCAP/Brio Blues, ASCAP/Hayes Street, ASCAP)
2 CRAZY IN LOVE (Screen Gems-EMI, BMI) WBM		44 MY HEART IS SET ON YOU (Silverline, BMI/Long Run, BMI) WBM	22 WESTERN GIRLS (Songs Of PolyGram, BMI/Irving, BMI/Littlemarch, BMI) HL/PPP
47 DADDY'S COME AROUND (Scarlet Moon, BMI/Don Schlitz, ASCAP/Almo, ASCAP)		9 NEVER KNEW LONELY (Benefit, BMI)	38 WE'VE GOT IT MADE (Wrensong, ASCAP/Miller's Daughter, ASCAP/AMR, ASCAP) WBM
74 DON'T TELL ME WHAT TO DO (CBS Tree, BMI)		29 THE NIGHT'S TOO LONG (Lucy Jones, BMI/Bug, BMI) CLM	65 WHAT A WAY TO GO (Polygram Int'l, ASCAP)
51 DRINKING CHAMPAGNE (Acuff-Rose, BMI) CPP		36 NOW THAT WE'RE ALONE (Coolwell, ASCAP)	48 WHAT WE REALLY WANT (Chelcalt, BMI/Bug, BMI)
28 FEED THIS FIRE (Careers, BMI) HL		61 A RING WHERE A RING USED TO BE (Great Shakes, BMI/Hidden Harbor, BMI/Coxboro, BMI/Music Corp. Of America, BMI) CPP/WBM/HL	50 WHEN LOVE COMES CALLIN' (Zoo II, ASCAP/Warner-Tamerlane, BMI/Randy Scruggs, BMI) WBM
3 A FEW GOOD THINGS REMAIN (Sheddhouse, ASCAP/Bait And Beer, ASCAP/Forerunner, ASCAP) HL		27 ROCK 'N' ROLL ANGEL (Head Cheese, ASCAP/Pri, ASCAP) WBM	67 WHEN SOMEBODY LOVES YOU (Song Pantry, ASCAP/EEG, ASCAP) CPP
21 A FEW OLE COUNTRY BOYS (WB, ASCAP/Two Sons, ASCAP/Bamatuck, ASCAP/Mentor Williams, ASCAP) WBM		68 ROLLIN' HOME (Flawfactor, BMI/Great Cumberland, BMI/Patrick Joseph, BMI/Warner-Tamerlane, BMI)	12 YET (With Any Luck, BMI/Sun Mare, BMI)
19 FOUL SUCH AS I (MCA, ASCAP) HL		42 RUMOR HAS IT (Ensign, BMI/Sheddhouse, ASCAP/Milhouse, BMI)	15 YOU LIE (Bobby Fischer, ASCAP/Five Bar-B, ASCAP/MCA, ASCAP/Krismik, ASCAP) HL
13 FOREVER'S AS FAR AS I'LL GO (Almo, ASCAP/Brio Blues, ASCAP) CPP		66 SAY IT'S NOT TRUE (Silverline, BMI/Long Run, BMI)	69 YOU MADE LIFE GOOD AGAIN (Little Big Town, BMI/American Made, BMI/Love This Town, ASCAP)
43 FOURTEEN MINUTES OLD (WB, ASCAP/Patrick Joseph, BMI/Warner-Tamerlane, BMI/Patrick Joseph, BMI) WBM		16 SOMEONE ELSE'S TROUBLE NOW (CBS Tree, BMI/CBS Cross Keys, ASCAP) HL	11 YOU REALLY HAD ME GOING (Careers, BMI/Edge O' Woods, ASCAP/Moline Valley, ASCAP/Kinetic Diamond, ASCAP)
17 FRIENDS IN LOW PLACES (Careers, BMI/Music Ridge, ASCAP) HL		62 STORY OF LOVE (Bar None, BMI/Bug, BMI) HL	59 (YOU'RE MY) SOUL AND INSPIRATION (Screen Gems-EMI, BMI)
6 GHOST IN THIS HOUSE (Careers, BMI)			46 YOU'VE GOT TO STAND FOR SOMETHING (Acuff-Rose, BMI) CPP
26 HE WAS ON TO SOMETHING (CBS Tree, BMI) HL			32 YOU WIN AGAIN (EMI April, ASCAP/Getarealjob, ASCAP) HL
10 HOME (Texas Wedge, ASCAP)			

Billboard® TOP COUNTRY ALBUMS

FOR WEEK ENDING DEC. 1, 1990

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND ONE-STOP SALES REPORTS.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
				★ ★ No. 1 ★ ★	
1	2	1	10	GARTH BROOKS ▲ CAPITOL 93866* (9.98)	NO FENCES 7 weeks at No. 1
2	1	2	9	RANDY TRAVIS WARNER BROS. 26310* (9.98)	HEROES AND FRIENDS
3	3	3	10	REBA MCENTIRE ● MCA 10016 (9.98)	RUMOR HAS IT
4	6	5	55	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838 744 (8.98 EQ)	PICKIN' ON NASHVILLE
5	5	6	47	VINCE GILL ● MCA 42321 (8.98)	WHEN I CALL YOUR NAME
6	4	4	81	CLINT BLACK ▲ ² RCA 9668 (8.98)	KILLIN' TIME
7	7	7	81	GARTH BROOKS ▲ CAPITOL 90897* (9.98)	GARTH BROOKS
8	8	8	26	GEORGE STRAIT ● MCA 6415 (9.98)	LIVIN' IT UP
9	9	9	37	ALAN JACKSON ● ARISTA 8623 (8.98)	HERE IN THE REAL WORLD
10	10	10	12	KATHY MATTEA MERCURY 842 330* (8.98 EQ)	A COLLECTION OF HITS
11	13	15	5	HANK WILLIAMS, JR. WARNER/CURB 26453*/WARNER BROS. (9.98)	AMERICA (THE WAY I SEE IT)
12	11	11	14	KEITH WHITLEY ● RCA 52277* (9.98)	GREATEST HITS
13	72	—	2	CLINT BLACK RCA 52372 (9.98)	PUT YOURSELF IN MY SHOES
14	12	13	44	RICKY VAN SHELTON ● COLUMBIA 45250 /CBS (8.98 EQ)	RVS III
15	15	16	6	MARK CHESNUTT MCA 10032* (9.98)	TOO COLD AT HOME
16	16	14	36	TRAVIS TRITT ● WARNER BROS. 26094* (9.98)	COUNTRY CLUB
17	14	12	9	THE JUDDS CURB/RCA 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE
18	17	17	25	SHENANDOAH COLUMBIA 45490/CBS (8.98 EQ)	EXTRA MILE
19	18	19	25	ALABAMA ● RCA 52108* (9.98)	PASS IT ON DOWN
20	19	18	76	LORRIE MORGAN ● RCA 9594 (8.98)	LEAVE THE LIGHT ON
21	22	—	2	DWIGHT YOAKAM REPRISÉ 26344*/WARNER BROS. (9.98)	IF THERE WAS A WAY
22	NEW ▶	—	1	K.T. OSLIN RCA 52365* (9.98)	LOVE IN A SMALLTOWN
23	23	31	4	ROSANNE CASH COLUMBIA 46079*/CBS (9.98 EQ)	INTERIORS
24	20	20	59	RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98)	NO HOLDIN' BACK
25	25	26	5	MARY-CHAPIN CARPENTER COLUMBIA 46077*/CBS (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK
26	21	21	13	VERN GOSDIN COLUMBIA 45409/CBS (8.98 EQ)	10 YEARS OF GREATEST HITS
27	24	23	12	CARLENE CARTER REPRISÉ 26139*/WARNER BROS. (9.98)	I FELL IN LOVE
28	26	30	9	SAWYER BROWN CURB/CAPITOL 94259*/CAPITOL (9.98)	GREATEST HITS
29	29	25	33	DOUG STONE EPIC 45303*/CBS (8.98 EQ)	DOUG STONE
30	27	29	184	RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (8.98)	ALWAYS & FOREVER
31	31	34	5	WILLIE NELSON COLUMBIA 45492*/CBS (8.98 EQ)	BORN FOR TROUBLE
32	34	32	26	PATTY LOVELESS MCA 6401 (9.98)	ON DOWN THE LINE
33	33	28	119	THE JUDDS ▲ RCA/CURB 8318 /RCA (8.98)	GREATEST HITS
34	30	27	15	TEXAS TORNADOS REPRISÉ 26251*/WARNER BROS. (9.98)	TEXAS TORNADOS
35	28	22	20	WAYLON JENNINGS EPIC 46104*/CBS (8.98 EQ)	THE EAGLE
36	40	40	6	CONWAY TWITTY MCA 10027* (8.98)	CRAZY IN LOVE
37	39	36	172	PATSY CLINE ▲ ² MCA 12 (8.98)	GREATEST HITS
38	32	24	9	KENNY ROGERS REPRISÉ 26289*/WARNER BROS. (9.98)	LOVE IS STRANGE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
39	37	45	6	JOE DIFFIE EPIC 46047*/CBS (8.98 EQ)	A THOUSAND WINDING ROADS
40	41	39	57	MARTY STUART MCA 42312 (8.98)	HILLBILLY ROCK
41	35	33	9	HIGHWAY 101 WARNER BROS. 26253* (9.98)	GREATEST HITS
42	38	37	84	KATHY MATTEA ● MERCURY 836 950* (8.98 EQ)	WILLOW IN THE WIND
43	43	44	5	MATRACA BERG RCA 52066* (8.98)	LYING TO THE MOON
44	46	42	19	BILLY JOE ROYAL ATLANTIC 82104* (9.98)	OUT OF THE SHADOWS
45	36	35	23	BAILLIE AND THE BOYS RCA 2114* (8.98)	THE LIGHTS OF HOME
46	44	41	263	GEORGE STRAIT ▲ MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS
47	42	38	12	MICHAEL MARTIN MURPHEY WARNER BROS. 26308* (9.98)	COWBOY SONGS
48	45	50	5	CHET ATKINS & MARK KNOPFLER COLUMBIA 45307*/CBS (8.98 EQ)	NECK AND NECK
49	53	46	4	EMMYLOU HARRIS REPRISÉ 26309*/WARNER BROS. (9.98)	BRAND NEW DANCE
50	47	48	166	GEORGE STRAIT ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2
51	52	56	16	PIRATES OF THE MISSISSIPPI CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI
52	48	47	14	SHELBY LYNNE EPIC 46066*/CBS (8.98 EQ)	TOUGH ALL OVER
53	50	51	77	K.D. LANG & THE RECLINES ● SIRE 25877/WARNER BROS. (9.98)	ABSOLUTE TORCH AND TWANG
54	51	55	56	THE CHARLIE DANIELS BAND ● EPIC 45316/CBS (8.98 EQ)	SIMPLE MAN
55	57	57	19	HOLLY DUNN WARNER BROS. 26173 (9.98)	HEART FULL OF LOVE
56	49	60	92	HANK WILLIAMS, JR. ▲ WARNER/CURB 25834/WARNER BROS. (9.98)	GREATEST HITS III
57	56	64	3	DON WILLIAMS RCA 52407* (8.98)	TRUE LOVE
58	58	49	38	WILLIE, WAYLON, JOHNNY & KRIS COLUMBIA 45240/CBS (8.98 EQ)	HIGHWAYMAN 2
59	61	58	249	ALABAMA ▲ ³ RCA 7170 (8.98)	GREATEST HITS
60	54	53	62	REBA MCENTIRE ● MCA 8034* (8.98)	REBA LIVE
61	55	54	11	ANNE MURRAY CAPITOL 94102* (9.98)	YOU WILL
62	59	43	41	RESTLESS HEART RCA 9961 (8.98)	FAST MOVIN' TRAIN
63	63	66	11	MERLE HAGGARD CURB 77313* (9.98)	BLUE JUNGLE
64	65	63	18	THE STATLER BROTHERS MERCURY 842 518* (8.98 EQ)	MUSIC, MEMORIES AND YOU
65	64	68	4	TAMMY WYNETTE EPIC 46238*/CBS (8.98 EQ)	HEART OVER MIND
66	NEW ▶	—	1	JOE ELY MCA 10095* (9.98)	LIVE AT LIBERTY LUNCH
67	62	52	9	GEORGE JONES EPIC 46028*/CBS (8.98 EQ)	YOU OUGHTA BE HERE WITH ME
68	70	65	339	HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (9.98)	GREATEST HITS, VOLUME I
69	60	70	232	RANDY TRAVIS ▲ ² WARNER BROS. 25435 (9.98)	STORMS OF LIFE
70	66	—	78	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/CBS (6.98 EQ)	A DECADE OF HITS
71	RE-ENTRY	—	144	K.T. OSLIN ▲ RCA 5924 (8.98)	80'S LADIES
72	RE-ENTRY	—	17	CONWAY TWITTY MCA 6391* (9.98)	GREATEST HITS, VOL. III
73	74	—	119	K.D. LANG SIRE 25724*/WARNER BROS. (9.98)	SHADOWLAND
74	RE-ENTRY	—	15	THE NITTY GRITTY DIRT BAND MCA 6407 (9.98)	THE REST OF THE DREAM
75	67	59	41	HANK WILLIAMS, JR. ● WARNER/CURB 26090/WARNER BROS. (9.98)	LONE WOLF

○ 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. © 1990, Billboard/BPI Communications, Inc.

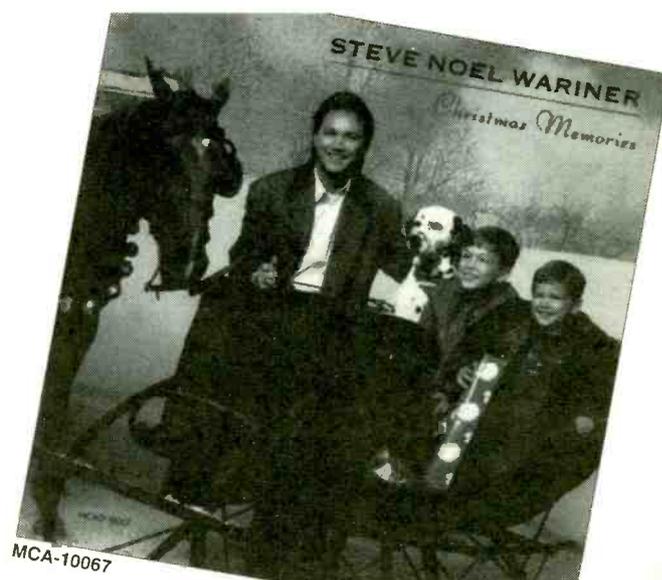
STEVE WARINER Christmas Memories

A VERY SPECIAL CHRISTMAS COLLECTION FEATURING "ON CHRISTMAS MORNING," WITH SPECIAL GUEST PERFORMANCES BY Nanci Griffith AND OTHERS.

LISTEN FOR STEVE WARINER'S ACOUSTIC CHRISTMAS ON NATIONAL PUBLIC RADIO IN DECEMBER

PRODUCED BY BROWN BANNISTER

MCA



MCA-10067

Panel: Longforms Short On Generating Big Profits

■ BY DEBORAH RUSSELL

LOS ANGELES—In spite of large successes by New Kids On The Block, M.C. Hammer, and Janet Jackson, a panel of music video executives maintained a cautious attitude about longform's future and warned against using such artists' sales as an accurate gauge of the format's presence in today's market.

The bottom line from the "Just For The Sell Of It" panel during the 12th annual Billboard Music Video Conference: In spite of a handful of recent multiplatinum success stories, longform doesn't generate big dollars for the record labels. Ever-increasing marketing, production, packaging, manufacturing, and artist royalty costs gouge the profit margin. And industry leaders have yet to determine the magic formula to make money on the medium.

"Longform music video is a viable form of home entertainment," said Stuart Hersch, president of A*Vision. "The fact that it isn't profitable now doesn't mean it won't be in five years."

As a rule, concert longforms generate higher sales than compilation reels, said Capitol Records' VP of video, Mick Kleber. But in many cases, the income generated by a title barely covers the cost of

releasing the product, he says.

The unresolved issue of royalty payments to video production companies darkens the profit profile even more, Kleber said. Creating a payment mechanism with nonexistent funds is difficult. "When the profit margin is slim to begin with, and the question of even releasing the thing is of concern, labels don't even get around to considering payment of royalties," he admitted.

As a music video director, FYI's Jim Yukich sees a no-win situation. While he argued it is unfair that audio producers reap royalties from album sales while their video counterparts are denied comparable treatment, he said he won't jeopardize new contracts by demanding a royalty the label is not organized or prepared to pay.

"Most production companies just want the work, so they don't push the issue too aggressively," he said.

"[The label] needs a guarantee of return on its investment, and there is only a certain pool of royalties you can afford to pay," said Hersch. "Right now the artist commands all of those royalties . . . and the fact is the profitability of music video is very low, in general."

While longform video might fare better in the marketplace when

timed for simultaneous release with an album, the prospect of advance filming for an untested market is risky, said Yukich. Setting the tone, choosing the right singles, and creating the video image

'It's really a question of how much money you should put up in advance'

is nearly impossible prior to an album's release, he said.

Capitol's Kleber concurred. "If the artist isn't a phenomenon, it's really a question of how much money you should put up in advance," he notes. "Protecting your investment is really the most important thing." It's difficult to go with something in advance and

still be "fashionable" by the time the longform hits the shelf, he said.

Often labels will take a loss and release compilation reels merely to appease an artist's ego, said Hersch. Repackaging existing videos or marketing video singles will not work because consumers are reluctant to buy what they can see for free on television. The way to generate a profit is clearly to create a product that is deemed "of value" to the consumer, he said.

One less risky way to get something in the marketplace while a corresponding audio project is hot is to release shortforms—20-30-minute programs with three to four clips and wraparound footage. For example, CBS Music Video Enterprises offers consumers a three-video compilation at \$9.95. "Snapshots" alleviates the hassle of changing an individual cassette every three to four minutes and of-

fers an affordable introduction to the world of longform video, said CMV president Jon Peisinger.

In-store accessibility is an obvious, but often overlooked, factor in building sales, said Tower Records VP of video purchasing John Thrasher. He notes that longform music video sales doubled at Tower in the past year. He said the shift out of video stores and into the record retail realm was a direct sales catalyst in his chain. Numbers will continue to multiply as record retailers become more effective at merchandising the video format, he predicted.

Merchandising is crucial, since longform video generates purely plus sales at this point, agreed Hersch. "Fans and nonfans buy albums," he said, "but only hardcore fans buy videos."

He warns that the situation may change with the advent of laser-

(Continued on page 60)

Vid Biz Is More Professional, But Not Perfect, Producers Say

■ BY MELINDA NEWMAN

LOS ANGELES—The music video production world has become more businesslike, but that change is often coupled with an increase in frustration.

"Clearly we've gotten more professional," said Midnight Films' Michael Hamlyn, moderator of the "New Professionalism" panel during the 12th annual Billboard Music Video Conference here, Nov. 7-9. "Everyone has a green card or work permit. But the general concern is that despite all the improvement, the videos aren't getting any better."

Producers feel confined by the inherent restrictions placed upon them by the two major national vid-

eo services, MTV and VH-1, as well as by record-company policies.

"The professionalism of many record companies has grown in the area of video, but that translates into a meddlesome situation in many ways," said Len Epan, producer with New York's Flashframe Films. "With some companies, you get so wrapped up in so many departments that you find it constricting, but in some ways the professionalism has really helped them understand what we're doing."

Despite the growing professionalism by labels, Epan objected to established directors often being required to bid for projects. "The bidding process can be degrading," he said. "We'll often just walk away

(Continued on page 60)



The Music Video Producers' Assn. sponsored a Nov. 9 panel during the 12th annual Billboard Music Video Conference moderated by Midnight Films' Michael Hamlyn, center. He is flanked by, from left, Len Epan, producer, Flashframe Films, New York; Susan Silverman, VP, video services, MCA Records, Los Angeles; Antony Payne, A&R Group, Los Angeles; and Julien Temple, director, Nitrate Films, Los Angeles. (Photo: Robert Matheu)

THE EYE



by Melinda Newman

BILLBOARD MUSIC VIDEO CONFERENCE, Part II: As we continue to recover from the L.A. extravaganza, a few thoughts come to mind. Although not as demographically diverse as we hope it will be next year, Billboard's first stab at a "focus group" panel of video viewers revealed some interesting things. While many people still seem to believe that MTV is the only game in town, the folks in the focus group mentioned several other Los Angeles-area video outlets that have impact.

One of the biggest areas of growth, and one that has affected buying patterns, is in-store video play, according to the panelists. Many said they have purchased records on impulse because they heard the song or saw the video in the record store. Secondly, in addition to watching MTV and VH-1, many of the L.A.-based panelists mentioned tuning in to Anaheim's **Request Video**, indicating that local shows definitely have their audience.

However, the fact that local shows even exist seemed to come as news to many people at the conference. As **Videolink's Mike Drumm** said during the pop/rock forum, "It's an MTV- and VH-1-driven business. We're like the little fish swimming around the whales." Nowhere was that more evident than on the **Music Video Producers' Assn.** panel, where MTV ruled supreme. As director after director aired grievance after grievance about MTV, exasperated members of the audience finally started talking about other alternatives—namely the more than 150 local shows that cater to all kinds of music. But the directors and producers didn't seem to care—perhaps because they, or their bosses, aren't exposed to the local shows.

Appropriately, the conference drove home the point over and over again that the local and regional shows must find a way to show the music industry what many of us already know—that they are out there, they do have an impact, people are watching them, and they can help sell records.

Who can do such a study? The obvious candidate is the **Music Video Assn.** In fact, newly chosen president **Jeff Walker** brought up such an undertaking at the organization's meeting during the conference. We encourage them to begin as quickly as possible.

Both VH-1 and MTV served as whipping posts throughout the conference. Interestingly, when people had a chance to confront MTV's **Abbey Konowitch** with some of their complaints/concerns during the "View From The Top" panel, nary a one did. Which only proves

that people either just love to hear themselves complain or are scared of possible retribution by the channel. Given that some people won't be satisfied until MTV plays every video ever made and finds a diplomatic solution to the Persian Gulf crisis, we suggest everyone keep making the best videos they can and do everything possible to get them on MTV, but if they don't achieve that goal, realize that the sun does not rise and set on MTV. Yes, there are many legitimate complaints about MTV, but to expect it to be everything to everyone is unrealistic.

MOVING ON: Rumor has it that **Jeannie Mattiussi**, who left **RCA Records** last month, is set to resurface in Los Angeles, as head of video for the new **PolyGram** division to be headed up by former RCA exec VP/GM **Rick Dobbis**. More news as it develops.

Jill Eisenberg is the new video promotion director at **Def American Recordings**, based in Los Angeles. She was previously in retail at the label, and before that, worked with **Caprice Carmona** at **Enigma**.

As many who attended the conference already know, **Nannette Putnam** has left **SPI** and Nashville to assume the role of VP at **Reelvision Video** in Dallas. The company is providing video reels, as well as hardware, primarily to retail outlets and video arcades. Putnam says that in addition to working on three-quarter-inch and half-inch formats, Reelvision is also programming laserdiscs. Putnam's husband runs the production side of the company. Additionally, Putnam is acting as the Texas rep for **Jeff Walker's Aristo Video Promotion**.

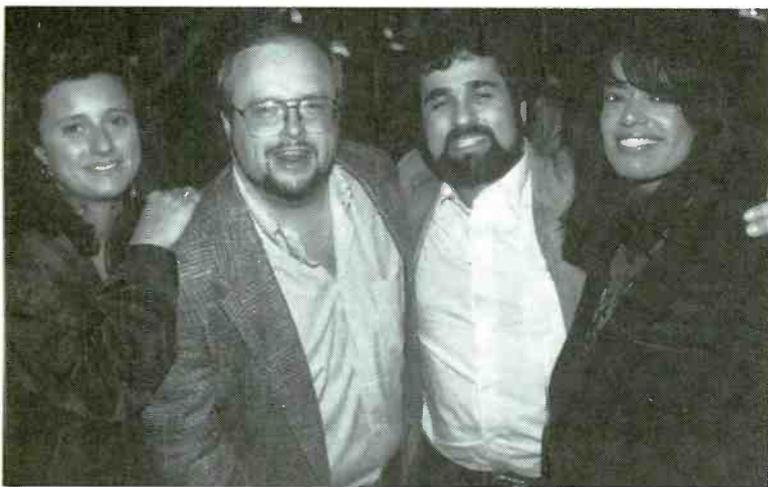
Irene Crinita, former producer with **FYI**, is spearheading a new music video division at commercial production house **Eggers Films**. The new department, called **Beca Films**, has three directors, **John Jopson** (**Hall & Oates, Icehouse, Poison**), **Jeff Richter** (**the Scorpions**), and actor/composer **Paul Williams**. Beca Films is based in Los Angeles.

Clio winner and music video director **D.J. Webster** (**Rod Stewart, En Vogue, Stevie Ray Vaughan**) has joined **Red Car** from **Vivid Productions**.

Winmill Entertainment has added actress and director **Sondra Locke** and director **George Seminara**.

THOUGH IT'S STILL in the formative stages, **MTV** is working on a show that will highlight portions from longform music videos. The segments will be chyroned with the name of the home video so watchers can rush out and purchase the rest of the program.

CONFERENCE FOOTNOTE: **M.C. Hammer's** "Have You Seen Her," nominated as best black/rap male video in the **Billboard Tanqueray Sterling Music Video Awards**, was improperly credited at the awards ceremony. The director is **David Florimbi**, now of the **A&R Group**.



Linda Ingrisano, national director of video promotion, Elektra Records, left, with Tom Hunter, VP of international programming, MTV; Steve Leeds, director of international programming, MTV; and Traci Jordan, VP, Motown Records.

High-Flying Fun At Billboard Meet

LOS ANGELES—In keeping with Billboard Music Video Conference tradition, MTV and VH-1 hosted an opening-night reception Nov. 8 for conference attendees. This year's high-flying event took place at the Museum of Flying in Santa Monica. The good times continued the following evening at the Billboard Tanqueray Sterling Music Video Awards at Vertigo in Los Angeles. (Photos: Robert Matheu; Awards Photos: Michael Jacobs/MJP)



Sal LoCurto, director of music programming, VH-1, left, with Brad Hunt, VP/GM, Elektra Records; Norman Schoenfeld, director of talent relations, VH-1; and Steven Dupler, VP of music, Rebo Studios.



Mitch Rowen, publisher, CVC Report, left, with Suzanne Olsson, director of national video promotion, Chrysalis; Steve Schnur, VP of AOR and video promotion, Chrysalis; and Mike Ousley, president, Mike Ousley Productions, Birmingham, Ala.



Jocelyn Lagerblade, host, Hot Traxx, San Diego, enjoying the party with director Oscar Harrison Jr.



John Cannelli, VP of music and talent, MTV, second from left, talks talent with Hilary Lerner, national director of video and AC promotion, SBK Records; Lori Silfen, attorney; and Steve Backer, VP of alternative and video promotion, Epic Records.



Ralph King, president of Rin Con Recordings, left, with Caprice Carmona, program director, RockAmerica, and Chris Russo, president, Telegenics.



Mary Klauzer of East End Management, left, has a happy reunion with Suzie Peterson, VP of production and development, MCA Home Entertainment.



Nannette Putnam, Reelvision Video, Dallas, left, with David Law, producer, Hot Traxx, San Diego; and Mary Matthews, producer, Studio Productions, Nashville.



Mark Keene, national director of video promotion, Motown Records, is accompanied by aspiring recording artist Dianne Granger.



Tom Hunter, newly appointed VP of international programming, MTV, makes a point with Karen Sobel-Silver, national director of video promotion, Geffen Records.



Jeff Walker, president, Aristo Video Promotion, Nashville, left, poses with an antique airplane engine and the thoroughly modern Wolfram Zimmerman, president, Wolfram Video, Milwaukee.



Christina Anthony, newly appointed national director of video and AC promotion, Hollywood Records, with producer Ray Haboush.

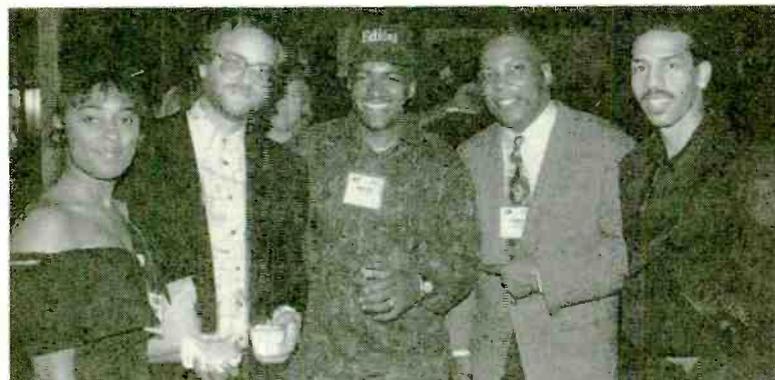
Breathe, Mellow Man, Tiffany Headline Billboard Awards Show



Kadima Levadi, director of video operations, Rowe International, New York, left, with Norman Schoentfeld, director of talent relations, VH-1.



Apyrle Vaughn, producer of Rap, Rhythm & Reggae, Los Angeles, left, with Lauren Williams of WKG-TV Video College, Baton Rouge, La.



Abbey Konowitch, senior VP of music and talent, MTV, second from left, plays host to Sherry Simpson, sales rep, Black & White Television, New York; Ralph McDaniels, producer, Video Music Box, New York; Paris Barclay, president, Black & White Television, New York; and Steve Stevenson, national video promotion manager, Warner Bros.



Mark Ghuneim, associate director of video promotion, Columbia Records, left, finds out what's up with Debbie Newman, VP, CBS Music Video Enterprises; Steve Saporta, president, Invasion Productions; Susan Solomon, director of video production, Chrysalis Records, and Bryan Johnson, producer, The Film Syndicate, Los Angeles.



The gang's all here. Shown, from left, are Linda Ferrando, national director of video promotion, Atlantic Records; Linda Ingrisano, national director of video promotion, Elektra Records; Marybeth Kammerer, national coordinator, music video promotion, Atlantic Records; Lou Robinson, national director of video promotion and marketing, EMI Records; Mary Barnett, national director of video promotion, Virgin Records; Dante Moratto, producer, Rock Rap, New York; Laurel Sylvanus; and Diane Earl, manager of national video promotion, PolyGram Records.



Members of the BMG act Maldita Vecindad are flanked by the New Music Seminar's Peggy Dold, left, and Howard Lander, group publisher of Billboard, right.



Capitol artist Mellow Man Ace fires up the crowd with his bilingual rapping.



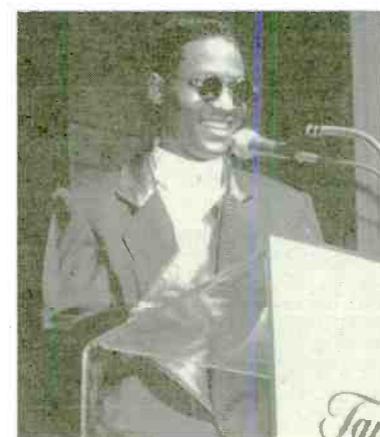
Above: David Glasper, center, and his fellow members of A&M act Breathe performed the evening's grand finale. At right: Music Video Awards show hosts Magic Matt Alan and Ellen K of KIIS-FM Los Angeles flank MCA artist Tiffany, one of the show's featured performers.



First Priority's MC Lyte, nominated for best female black/rap video, announces the nominees for best new artist in the black/rap category.



Godfather, leader of 4th & B'way artists the Boo-Yaa T.R.I.B.E., raps out another list of nominees.



Motown's Johnny Gill, left, responds to a big ovation from the awards show crowd. Gill was nominated for best male black/rap video. Discos CBS act Los Fabulosos Cadillacs, right, was also among the awards presenters.



Latin Notas



by Carlos Agudelo

CONGRATULATIONS TO JOSE JOSE, Luis Enrique, Kid Frost, Margareth Menezes, Yuri, and Gipsy Kings, the first winners in the new Latin category of the Billboard Tanqueray Sterling Music Video Awards, presented Nov. 9 in Los Angeles. José José and Luis Enrique tied in the best-Latin-male category, Menezes and Yuri tied for best female, and Kid Frost won the best-new-artist award. Gipsy Kings won as best duo or group, while Markus Blunder received the best-director award for that group's "Volare" clip.

IF SOME RECENT EVENTS ARE ANY indication, Latin entertainers would be well advised to exercise caution about the events, especially awards ceremonies, they lend their names to and/or attend. On Nov. 2 in Los Angeles, a private club called Hards held an awards ceremony to honor the best in Latin talent. Attending artists, such as Andrés García, Lucía Méndez, and Celia Cruz, as well as such personalities as TV host Luca Bentivoglio, found themselves in the middle of a muddle. The event organizer, Fredy Granda, reportedly said that Madonna and Sylvester Stallone were going to show to pick up awards as the world's most famous artists (they did not). After the dust settled, Granda disappeared, leaving many bills unpaid and quite a few people disappointed... In New York, "Haciendo Historia Part III," a concert organized by radio station WSKQ-FM that was to be held Nov. 10 at Madison Square Garden, was canceled. The official reason for this was that there was visa trouble. The unofficial reason was that a meager 3,000 tickets were sold for the 20,000-plus-capacity venue... Another awards ceremony, "Disco Del Año," held in New York at the beginning of November, was,

according to those in attendance, poorly attended and poorly organized.

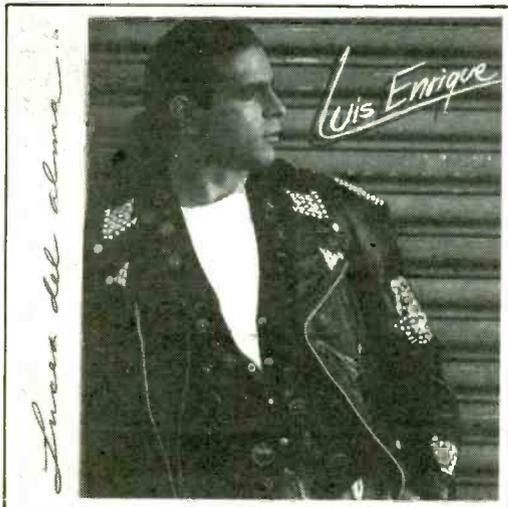
HERE IS AN IDEA for Latin recording artists and companies, whose Spanish-language product is calculated to make up at least half of all the counterfeits in the country. Profile Records and other members of Artists Against Counterfeit Taping have begun to label all their product with explicit warnings describing the perils to the consumer of buying counterfeit tapes. How about a Latin AACT? ... Check out "El Rap De Cristina," a 45 put out by Cristina Saralegui, whose show is broadcast through the Univision network. The song, based on a poem sent to Saralegui by a viewer in Los Angeles, is

Top Latin entertainers nab music-video awards

already getting airplay on Miami stations. Saralegui's husband, Marcos Avila, ex of Miami Sound Machine, produced the song... Wilkins, who had been with WEA Latina, is prerecording his next album for BMG at the microPlant studio in Hollywood, Calif. ... A total of 23 Christmas-music releases form the main list of the season's product in Puerto Rico. According to sources the number is lower than last year, when quite a few people got burned in a Christmas-release frenzy... "I have songs on three Julio Iglesias albums [one single was produced by Emilio Estefan]; I went to Venezuela several months ago to work with Franco De Vita on English versions of some of his hits; I'm currently working with Pimpinela and I'm doing some English versions of songs by Bebu Silveti and Daniela Romo, which I am submitting to American artists. Finally, I have five songs on the English/Latin LP of Vikki Carr's 'Set Me Free.' Latin artists should stay true to their heritage; nevertheless, there's no reason why they should not enjoy success in the American market." So writes Debbie Chacon of Bel Air, Md. Who says Anglo singers cannot use English versions of Spanish-language songs?

LUIS ENRIQUE

This is Luis Enrique's most ambitious album ever. His last three albums have sold more than 500,000 in the U.S. and Puerto Rico alone and much more if you include Latin America, Europe and Japan. Luis Enrique is one of the most important superstars in the Latin world today.



LUIS ENRIQUE / "Luces del Alma"

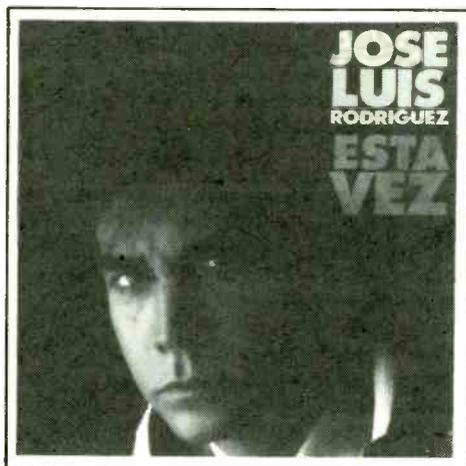
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PEQUEÑA/HOY O NUNCA/DATE UN CHANCE/ESTA VEZ/Y PENSAR/USAME/AVENTURA/CHICA DE ALGUN LADO/AMIGA

JOSE LUIS RODRIGUEZ

Jose Luis Rodriguez has returned to CBS. This recording, "Esta Vez", includes selections produced by Emilio Estefan and Rudy Perez. Jose Luis is known for his romantic and captivating voice as well as his electrifying onstage performances.

A nationwide television campaign will begin very soon and Jose Luis has an extensive concert tour planned throughout the U.S. and Puerto Rico for 1991.



JOSE LUIS RODRIGUEZ / "Esta Vez"

DCL-DCC-CD-80472

DE PUNTA A PUNTA/ESTA VEZ/SE ME HACE AGÜITA LA BOCA/NUNCA MAS/MI ULTIMA LAGRIMA/LAS HERIDAS/MADRIGAL/TE VENGO A PREGUNTAR/SE VE Y SE VA/LA FIESTA/LA FIESTA (Version Remix)

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	15	MYRIAM HERNANDEZ	DOS	CAPITOL-EMI LATIN 42358
	2	5	7	GLORIA ESTEFAN	EXITOS DE	CBS 80432
	3	2	47	DANIELA ROMO	QUIERO AMANECER CON ALGUIEN	CAPITOL-EMI LATIN 42227
	4	3	11	AZUCAR MORENO	BANDIDO	CBS 80380/IND
	5	4	25	RUDY LA SCALA	CUANDO YO AMO	SONOTONE 1437
	6	6	23	LUIS MIGUEL	LUIS MIGUEL-20 ANOS	WEA LATINA 71535-4
	7	7	13	JOSE FELICIANO	NINA	CAPITOL-EMI LATIN 42352
	8	8	35	ANA GABRIEL	QUIEN COMO TU	CBS 200310
	9	11	17	LOURDES ROBLES	IMAGENES	CBS 80378
	10	9	9	RAUL DI BLASIO	EL PIANO DE AMERICA	ARIOLA 9847/IND
	11	10	13	CHAYANNE	TIEMPO DE VALS	CBS 80423
	12	14	11	ALEJANDRA GUZMAN	ETERNAMENTE BELLA	FONOVISA 8867
	13	—	1	ANA GABRIEL	EN VIVO	CBS X
	14	12	13	YOLANDITA MONGE	PORTFOLIO	CBS 80391
	15	20	37	MIJARES	UN HOMBRE DISCRETO	CAPITOL-EMI LATIN 42293
	16	—	1	ROBERTO CARLOS	PAJARO HERIDO	CBS 80466
	17	13	26	ALVARO TORRES	SI ESTUVIERAS CONMIGO	CAPITOL-EMI LATIN 42260
	18	18	3	MARIA SORTE	TE VOY A HACER FELIZ	FONOVISA 8861
	19	19	21	ROCIO DURCAL	SI TE PUDIERA MENTIR	ARIOLA 2271/BMG
	20	—	1	PALOMA SAN BASILIO	NADIE COMO TU	CAPITOL-EMI LATIN 42354
	21	17	34	RICARDO MONTANER	UN TOQUE DE MISTERIO	TH-RODVEN X
	22	15	41	JOSE LUIS RODRIGUEZ	JOSE L. RODRIGUEZ/M. VARGAS	CBS 842085
	23	—	15	JOSE JOSE	EN LAS BUENAS Y EN LAS MALAS	ARIOLA 2226
	24	24	39	ISABEL PANTOJA	SE ME ENAMORA EL ALMA	RCA 9952
	25	—	1	LUNA VENTANAS	CAPITOL-EMI LATIN 42364	
TROPICAL/SALSA	1	1	11	ORQUESTA DE LA LUZ	SALSA CALIENTE DEL JAPON	RMM-CBS 80420/IND
	2	2	13	GILBERTO SANTARROSA	PUNTO DE VISTA	CBS 80419
	3	5	23	NINO SEGARRA	CON LA MUSICA POR DENTRO	M.P.I. 6031
	4	3	17	LUIS ENRIQUE Y EDDIE SANTIAGO	LOS PRINCIPIES DE LA SALSA	CBS 80341
	5	4	17	WILLIE ROSARIO	VIVA ROSARIO	BRONCO-SONOTONE 2507/SONOTONE
	6	12	5	ANGEL JAVIER	EN CADA LUGAR	CAPITOL-EMI LATIN 43353
	7	10	3	DAVID PABON	RENACIMIENTO	TH-RODVEN-2790 2790/TH-RODVEN
	8	7	19	JUAN LUIS GUERRA Y LA 440	BURBUJAS DE AMOR	KAREN 126
	9	6	19	MAX TORRES	PELIGROSO AMOR	CAPITOL-EMI LATIN 42231
	10	11	15	WILLIE GONZALES	PARA USTEDS EL PUBLICO	M.P.I. 6036
	11	8	5	PAQUITO GUZMAN	EL MISMO ROMANTICO	CAPITOL-EMI LATIN 42361
	12	13	17	EL GRAN COMBO	LATIN UP	COMBO 2070/IND
	13	19	3	VARIOS ARTISTAS	SE BOTO LA SALSA	GLOBO 2381
	14	9	22	TONY VEGA	LO MIO ES AMOR	RMM-CBS 80349/RMM-CBS
	15	14	5	LALO RODRIGUEZ	UNA VOZ PARA ESCUCHAR	CAPITOL-EMI LATIN 42328
	16	20	5	TONO ROSARIO	Y MAS	RIME 10005
	17	—	1	WILFRIDO VARGAS	SIEMPRE WILFRIDO	SONOTONE 1447
	18	15	33	JUAN MANUEL LEBRON	EL PRIMERO	CAPITOL-EMI LATIN 001
	19	16	33	LA COCO BAND	POCHI Y SU COCO BAND	KUBANEY 20028
	20	24	4	REY DE LA PAZ	COMO TU QUIERAS	RMM-CBS 80421/RMM-CBS
	21	25	20	JUAN LUIS GUERRA Y LA 440	LA BILIRRUBINA	KAREN 52
	22	—	1	VARIOS ARTISTAS	LA PUERTORRIQUENA	TTH 1960
	23	23	4	TITO ROJAS	TITO ROJAS (SENSUAL)	M.P.I. 6035
	24	22	8	PEDRO GUZMAN	VOLUMEN 2 JIBARO JAZZ	SONOTONE 1181
	25	17	7	VICO C Y JOSSIE ESTEVAN	DOS TIEMPOS...	PRIME 001/PRIME
REGIONAL MEXICANA	1	1	9	BRONCO	TU AMIGO	FONOVISA 9003
	2	2	47	GRUPO MAZZ	NO TE OLVIDARE	CAPITOL-EMI LATIN 42186/IND
	3	3	15	LOS TEMERARIOS	DE LO NUEVO LO MEJOR	TH-RODVEN 2717
	4	11	5	VARIOS ARTISTAS	MEXICO VOZ Y SENTIMIENTO	CBS 80437
	5	—	1	GRUPO MAZZ	PARA NUESTRA GENTE	CAPITOL-EMI LATIN 42367
	6	5	35	LA MAFIA	ENTER THE FUTURE	CBS 80314
	7	13	9	SONORA DINAMITA	LA TROPICALISIMA	SONOTONE 6003
	8	9	9	JUAN VALENTIN	EL EMIGRADO	CAPITOL-EMI LATIN 42349/IND
	9	4	19	FITO OLIVARES	AGUITA DE MELON	GIL 2067
	10	8	17	VICENTE FERNANDEZ	LAS CLASICAS DE JOSE...	CBS 80383
	11	6	9	LOS MIER	DESDE EL CORAZON	FONOVISA 8860/IND
	12	12	7	LOS TIGRES DEL NORTE	PARA ADOLORIDOS	FONOVISA 9001
	13	10	5	SELENA Y LOS DINOS	VEN CONMIGO	CAPITOL-EMI LATIN 42359
	14	7	29	RAMON AYALA	MI ACORDEON Y YO	FREDDIE 1515
	15	14	25	GRUPO LLUVIA	GRUPO LLUVIA	GUIA 1024
	16	18	4	JOHNNY RODRIGUEZ	COMING HOME	CAPITOL-EMI LATIN 42356
	17	19	11	GRUPO LA FIEBRE	OUT OF CONTROL	CBS 80413
	18	16	63	VICENTE FERNANDEZ	POR TU MALDITO AMOR	CBS 80127
	19	—	13	LOS CAMINANTES	ENAMORADOS	LUNA 1187
	20	15	20	GRUPO LA SOMBRA	GOOD BOYS WEAR WHITE	FREDDIE 1516
	21	25	3	TEXAS TURNADO	TEXAS TURNADO	REPRISE 26251
	22	23	9	VARIOS ARTISTAS	TEJANO ALL STARS	CAPITOL-EMI LATIN 42348
	23	—	1	LOS YONICS	15 ANIVERSARIO	FONOVISA 9002
	24	—	1	LA MAFIA	CON TANTO AMOR	CBS 80460
	25	—	4	ADALBERTO	ME NACE	CBS 80342

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BASF Buys Agfa's Pro Audio, Vid Units Marks Co.'s Entry Into Pro Studio Mart

BY SUSAN NUNZIATA

NEW YORK—BASF AG's purchase of Agfa Gevaert's magnetic activities was finalized Nov. 6.

Effective Jan. 1, a new company, BASF Magnetics Gmb, will be formed in Mannheim, Germany, that will encompass the consumer and professional tape and computer diskette and tape businesses of BASF, along with the pro audio and video operations of Agfa.

The new company includes Agfa's audio- and videotape facilities in Munich and Berlin, Germany, and Pyrel, France, and will be headed by chairman Dr. Manfred Heckle, who will also retain his post as BASF Information Systems operating chief.

The Agfa factories purchased by BASF employ approximately 1,400 people.

The purchase marks BASF's entry into the professional studio market, of which Agfa has a 15% share.

In the U.S., BASF Information Systems, part of the BASF Corp. in Bedford, Mass., will absorb Agfa operations.

All Agfa professional audio and video products will now carry the BASF name but will retain their Agfa numbers, and the lines will continue to be manufactured in the same factories by the same staff, according to Terry O'Kelly, national sales manager for BASF.

In the U.S., about 14 Agfa sales, marketing, and technical employees will work with BASF in various capacities, according to O'Kelly.

Agfa and BASF have had joint research and development since the mid-'80s, which was "the first step for the reunion of the two compa-

nies," says O'Kelly.

The firms were actually part of the same parent company in the '30s in Germany, but that group was split after World War II. "We're like fraternal twins that were separated at birth," says O'Kelly.

"I think the overall world competitive environment has gotten much more difficult and you need deeper resources to compete well in the global market," says Andrew Da Puzzo, Agfa's national sales manager. "By pooling the resources of Agfa and BASF, we'll be in a much better position to grow and become more profitable in the future."

Both companies are extremely positive about the union. "We are compatible in so many ways, and both are producing the high end of audio products," says O'Kelly, noting that be-

(Continued on next page)

State-Of-The-Art HD Video Enhances Museum's Exhibit

BOSTON—A historic display of Japanese national treasures at the Museum of Fine Arts' Gund Gallery here uses what is believed to be the world's first experimental application of three-dimensional high-definition (1125/60) video to enhance viewing.

The exhibition, honoring both the MFA Asian Department's centennial and the Nov. 15 coronation of Japan's new emperor, Akihito, was taped in 3D HDTV as a means to give broader access to the fragile treasures, providing closer examination than is possible with the naked eye.

It features laserdisc recordings of delicate parchments and wood carvings, from as early as the eighth century, which could outlast

their subjects, according to Morihiro Ogawa, an MFA fellow for research in Japanese arms and armor, the exhibit's organizer.

Although Sony engineers developed extensive custom software for the project, the taping relied on off-the-shelf Sony HDVS equipment that the company provided.

The eight-minute video, produced by the Japan Art Renaissance Assn., cost approximately \$600,000.

A pair of HDTV projectors with polarized lenses provide frequent showings of the video through synchronized HDTV laserdisc players (which do not require rewinding) in a theater adjacent to the exhibition; viewers wear polarized eyeglasses.

ELLIOT LUBER

Hall & Oates' Disc Features Some A-Pawling Recordings

BY JESSE NASH and GEORGE FLOWERS

NEW YORK—Much of the recording for "Change Of Season," the second Arista release from Daryl Hall and John Oates, was done in Hall's barn/studio in upstate New York.

Dubbed A-Pawling Studio, the "barn" features a Trident Series 80B 56-input console and two 24-track Otari MTR-90 analog recorders. But the main impetus for using the space was that "the room sounded so good," says Hall. "It's very natural."

Simplicity was the main premise behind the project. The band played together "live," similar to the way records were made back in the '60s—"We just sat in a circle and played," says Oates—and outboard equipment was kept to a minimum.

With the exception of the title track, special effects were avoided. However, the tune "Change Of Season" features the lyrics "round and round" and cried out for a taste of technology, says Oates. "On the end of 'Change Of Season' we used circular phasing, a kind of phase shifting that seems to revolve 360 degrees between the speakers."

The album also marks the first time in years that slave recorders were not synched up to provide additional tracks. "In fact, we had one or two songs with only one 24-track tape; we didn't even go to 48," says Hall. In the past, the band has used up to four, and sometimes six, slaves on projects; the "Ooh Yeah!" album featured one cut—the name of which the artists did not divulge—that contained 50 tracks of

drums.

A variety of instruments were used on the current album. "I play a Strat and a Tele almost exclusively. We used an old Vinnie Bell Coral Sitar on 'Starting All Over Again,'" says Oates. "We've got a lot of collectors in this band," adds Hall. "We used an old Wurliitzer B-3, and a Hammond with Leslies. All basic traditional instruments."

At first, Oates says, they weren't confident that their barn mixes were good enough, so they remixed at a New York studio. "We wound up using just about all of our regular hand mixes," he notes. "When it's simple you can do that."

The album features an "unplugged" acoustic version and an electric version of the first single, "So Close." "The 'unplugged' version was the original," says Oates. "It has a certain poignancy. The other is a little more aggressive."

Several songs feature collaborators, most of whom chose not to use A-Pawling. "So Close" was produced by Danny Kortchmar and Jon Bon Jovi at Studio 55 in L.A.; Ric Wake produced "Give It Up (Old Habits)," which was recorded at Cove Studios in Long Island, N.Y., and Florida's New River Studios; and Dave Tyson, producer on "Don't Hold Back Your Love," used Sunset Sound Factory and Westlake Audio in Los Angeles. Hall and Dave Stewart co-produced "Heavy Rain," which was recorded at A-Pawling and at Orcha Studios in L.A.

Hall & Oates spent about 10 years on RCA before joining Arista, and "Change Of Season" is their 19th career album. It was produced by Tom T-Bone Wolk, Hall, and Oates. Recording and mixing at A-Pawling Studio was done by head engineer Larry Alexander, and tracks recorded at A-Pawling Studio were either mixed on location or at The Hit Factory in New York.

AUDIO TRACK

NEW YORK

PAUL McCARTNEY'S new live album was remixed by Bob Clearmountain at Bearsville Studios. The Toy Specialists supplied a Sony PCM-3358 digital recorder for the double-CD release that was originally produced and mixed by Clearmountain at Air Studios in London.

Cleo Laine was in Clinton Studios working on an album project with her arranger/musical director husband John Dankworth and producer Ettore Stratta (her first totally jazz album in 25 years). Guest artists on the album include Toots Thielemans, Gerry Mulligan, Clark Terry, and Jane Ira Bloom. The project is slated for release in the spring on RCA/Victor.

David Sussman recorded tracks at the Science Lab with producer David Frank for One Nation's upcoming I.R.S. album. Doug DeAngelis assisted.

At Quantum, Sussman was at the controls for remix sessions on Kyze's "Color Of Skin." Joe Smooth produced.

Quad was visited by Sussman for remix sessions on the Pet Shop Boys' "So Hard."

Gail King was in Electric Lady's Studio B to remix "Play That Funky Music" by Vanilla Ice. Sussman engineered, with Adam Yellin assisting.

Professor X and the Scratch Me production crew were in I.N.S. Recording to work on mixes for the album "The Sleeper Has Awakened" (Island). Mike Ffrench and Dan Sheehan engineered. Tony Moran was in cutting vocals for his album "Allegiance To A Drum," slated for release in January on RCA. Sheehan engineered. Bobby Konders worked on mixes of Maxi Priest's "A Little Bit Longer" for Charisma with Sheehan at the controls.

Stone City Recording had ON-XYZ in with producer/band leader Khalid A. Shakoor working on overdubs and remixes. Tracks include "True Love" and feature backup vocals by Annicia Banks, who sings

backup for Judy Mowatt. Jazzy Jay was at the board.

Producer Wingate worked on additional production and remixes on an upcoming single by Hollywood Records act the Party at 39th Street. Tony Smalios engineered the single, "Adult Decision."

LOS ANGELES

SKIP SAYLOR RECORDING has installed an 80-frame Solid State Logic 4080 G-Series console. The new mix room's board is fully loaded with 80 I/O modules, G-Series computer, E-Series and G-Series equalizers, and Total Recall and the Real World Cue Matrix System. Rappers Rodney O and Joe Cooley were in recording their second Atlantic album with engineer Joe Shay.

Singer Kerrie Anderson was in Valley Center Studios working on a solo project for Impact Records (MCA). Randy Nicklaus (Vixen) produced, with Dennis MacKay (Judas Priest, Jeff Beck) at the board. Wade Norton and Tom Twiss assisted. A&M act Bilal Bashir was in cutting tracks for an upcoming album with Norton engineering, assisted by Twiss. Drummer Mark Williams and brother Joe Williams (Toto) co-wrote and mixed several songs for an upcoming project. Tom Fletcher (Toto, Air Supply) engineered; Norton assisted.

MicroPlant had Mariah Carey and Walter Afanasieff in working on material for her second album. Steve Deutsch completed tracks on the de-

but project by the Del Rubio triplets.

Janet & Judy, known for their children's records, completed mixes on a new project at Ignited Productions. Steve Trytten produced, with Paul Klingberg at the board. Jeff Welch assisted.

Just Perfect mixed a new album for Priority Records at Elumba. Howie Hersch produced, with Rick Caughron at the board. Squeak Stone assisted. Producers Art Zamora and Mike Carpenter tracked and mixed Dimetrius Harvey's Motown debut. Caughron engineered; Stone assisted.

At Sound City Studio, Risque tracked two new songs with producer Jani Lane of Warrant. David Eaton engineered. Lane completed mixes at the Enterprise with Eaton at the board. Jack Dubowsky assisted.

The Rock House had Larry Robinson in remixing Groove B. Chill tracks for A&M. Paul Arnold was at the controls, with Alex Johnson assisting.

At the Village Recorder, South Gang tracked and overdubbed cuts for Charisma Records with producer Howard Benson. Bill Jackson and Charlie Brocco manned the controls, assisted by Marty Brumbach. Rosie Vela overdubbed for A&M with producer Gary Katz. Wayne Yurgilen was at the board; Tom Winslow assisted.

Columbia act Suicidal Tendencies worked on a 24-track mix at Screem Studios with engineer Simon Hanhart for the group's upcoming video, (Continued on next page)

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BASF BUYS AGFA'S PRO AUDIO, VIDEO OPERATIONS

(Continued from preceding page)

cause the two companies were competitors in the pro duplication market there will not be much cannibalization of market share once they are united.

"We'll have a bigger sales force and staff in audio, which we didn't have, and the studio business is new for us," notes O'Kelly. "In video, we'd been limited by capacity, and that was the reason for buying the Agfa plant. They'd concentrated on the high end, but also on thin film base and TMD [Thermal Magnetic Duplication] tape, and that was another place where our thinking was similar."

In the first quarter of next year, BASF plans to introduce products that address some of the new de-

mands being placed on tape by advances in duplication technologies.

"We'll have new tape for the digital [audio] bins that are becoming more popular," says O'Kelly. "With analog bins, the limitation is in how much tape could be run through the bins, the limitation was the hardware. With the new digital bins, the limitation is in the tape and the slaves, and we're developing new tapes that address that."

New videotape for Otari's TMD high-speed duplication system is also under development. Both products are in the final test phase, notes O'Kelly. "These are big advances, something no one's done before," he says.

AUDIO TRACK

(Continued from preceding page)

"War Inside My Head." Atlantic's **Eleventh Dream Day** mixed with engineer **Paul McKenna** for an upcoming album. **BMG** act **Altitude** cut vocals and mixed two songs for its upcoming debut. **Bruce Sterling** produced, with **Paul Arnold** at the board. **Craig Doubet** assisted on all projects.

Dave Grusin's new soundtrack album, "Havana," was prepared for CD by **Robert Vosgien** at **CMS Digital** with Grusin and **Don Murray**. **Active Ingredient's** new project was digitally mastered by Vosgien.

Sa-Fire cut vocal overdubs at **Sunset Sound Factory** with producer **Tom Keane** and engineer **Carmen Rizzo**. **Mike Piersante** assisted. **Don Randi** and the **Quest** worked on tracks with engineer **David Knight**. **Piersante** assisted and **Randi** produced.

Angela Bofill was in **Fox Run Studios** mixing two new tracks with **Tena Clark** producing. **Jeff Balding** engineered, assisted by **Tim Andersen**. **Lunna** tracked and mixed her new album with producer **Cuco Pena**. **Benny Faccone** ran the board, assisted by **Andersen**.

NASHVILLE

BRITISH SINGER **Jess Owen** recently recorded tracks at **Chelsea** for his new **Comstock** single. **Patty Parker** produced and arranged both

self-penned numbers.

Three members of the **Cascades** (**John Gummo**, **Lenny Green**, and **Dave Wilson**) reunited for sessions at **Gene Breeden Studios**.

OTHER CITIES

BOBBY BROWN and **Dennis Austin** were in **Cheshire Sound Studios**, Atlanta, working on vocal tracks with **Ralph Tresvant** for the tune "Into My Heart" (MCA). **Neil Pogue** was at the **SSL** with **Mike Alvord**. **Peabo Bryson** completed tracking material for **Columbia Records**. **Bryson** produced with **Dwight Watkins** and **Dean Gant**. **Thom Kidd** engineered, assisted by **Alvord**.

Kenny Loggins recorded at **Lahaina Sound Recording Studio**, Lahaina, Maui, Hawaii, with producer **David Kershenbaum**. **Terry Nelson** recorded remote tracks, overdubs, and vocals. **Dancing Cat Productions' George Winston** worked on tracks for slack key artist **Keola Beamer**. **Howard Johnston** engineered. **Warner/Pioneer** artist **Masashi Sada** returned for vocals. Engineer **David Russell** assisted on all projects.

Studio 4, Philadelphia, had **Taj Mahal** in working with **Dr. John**, **Hiram Bullock**, **Donald Robinson**, **Doug Grigsby**, and **Andy Kravitz**. **Skip Drinkwater** produced, with **Phil Nicolo** at the **Neve 8032** in Stu-

Shep Pettibone Sounds Off About QSound Madonna Remixer Says Process Has Some Limitations

NEW YORK—What is the size of two refrigerators, is interfaced via computer, and costs millions per system to manufacture? It's **QSound**, **Archer Communications' 3D** sound process used on **Madonna's** greatest-hits compilation, "The Immaculate Collection," released Nov. 13 (**Billboard**, Nov. 24).

The process is being embraced by several other artists, including **Sting** and **Janet Jackson**, and a handful of producers and engineers, among them **Bob Clearmountain** and **Bob Ezrin** (**Billboard**, Nov. 17).

According to **Shep Pettibone**, who remixed the **Madonna** album, **QSound** is used in the control room as

a piece of outboard gear applied, as desired, to a particular instrument or vocal track. On the **Madonna** project, **QSound** provided its own computer operator to work the system.

"It doesn't work on every instrument," says **Pettibone**, noting that the process is best applied to low/midrange frequencies. It essentially places the instrument out of phase with the rest of recording, giving the sense that it is in its own position outside of the stereo mix.

"It gives a three-dimensional sound if you sit directly in front of your speakers with the speakers slightly angled toward you," he points out. "If you're not sitting in

the center, it just has a wave-enhancing effect on the sound; it makes it more prominent."

One of the system's two units contains the computer and computer processing equipment; the other holds six digital-to-analog converters. Processing is done in the digital domain.

"Some people like to use it as a first step in the mix. I found that I liked it better using it as a last step, getting a good stereo mix first with everything feeling right, and then putting it on things I wanted to hear out of stereo range," he says.

Calling the **Madonna** project a "lab test" for **QSound**, **Pettibone** notes that there is room for improvement. "We gave them a lot of information as to what we thought it could and should do."

He is uncertain whether he will use the system again or recommend it to artists. "I think if you use it too much, it makes a record gimmicky and takes away from the actual substance of what the song is about."

Pettibone, whose remix/postproduction credits include work for **Paula Abdul**, the **B-52's**, **Betty Boo**, **Blondie**, **David Bowie**, **Mariah Carey**, and **Phil Collins**, is skeptical about the attention sound-manipulation tools have been receiving generally.

"Songs are getting less and less original, or it seems that way, and I think it's become how much of a gimmick or effect someone can do to a song to make it stand out from the rest of the pack. I just hope that people get back to writing songs so that you'll want to go back in 10 years and hear that oldie from 1990."

SUSAN NUNZIATA

dio **A. Jim "Jiff" Hinger** assisted. **Bon Jovi** was in with engineer **Nicolo** and producer **Obie O'Brien** to mix live tracks for an upcoming video. **Motown's Boys To Men** cut additional tracks for its upcoming album. **Hinger** and producer **Dallas Austin** worked on the project with programmer **Rick Sheppard**.

Engineers **Steve Counter** and **Darrin Harris** were in **Starlight Studios** working on debut albums by **Mod Squad**, **Gold Money**, **2-Pac**, **Christy**, and **Lena Sunday**, all for the **T.N.T.** label. **Lynn Levy** and **Sean McMahon** assisted.

Engineers **Phil Greene** and **Tom Soares** were in **Normandy Sound**, Warren, R.I., completing mixes on the **New Kids On The Block** dance album. **Maurice Starr** produced, with **Dan Serafini** programming. **Jamie Locke** assisted. **Zno White** was in finishing its album for **Combat Records**, with **Soares** engineering. **Soares** also cut tracks for **Geffen's White Zombie** with producer **Jim Thurlwell**. **Joe Pires** assisted on all projects.

The **Bluerunners** were in **Southlake Recording**, Metairie, La., recording and mixing tracks for their first album on **Island**. **Rob Fraboni** and **Tripp Friedler** produced with **Steve Himelfarb** at the board. The studio recently added outboard gear, including a **Roland R-880** reverb unit, a **Lexicon PCM 70** reverb, a **Ro-**

land **SDE 3000** delay, and two **Summit Audio Tube** limiters.

New Memphis Music, Memphis, had gospel rap group the **Righteous Rappers** in recording its first record for **R.U. Records**. **William Payne** produced, with **Eric Patrick** at the board.

Windmark Recording in Virginia Beach, Va., has expanded its equipment list to include **Neumann U67 Vintage Microphone**; **Lexicon 224 XL**; four input modules for the **SSL 4040E** console (36-input now); and an **SSL G384** stereo compressor.

Baywest Records artist **Chris Michele** recorded her debut single, "Ready, Willing And Able," at **Live Oak Studios**, Berkeley, Calif. **Kirk Crumpler** and **RCA's Georgio** aided in production. Mixing was handled at **San Francisco's Different Fur Recording** by engineer **Ron Rigler**. **Matt Murman** assisted.

At **Musiplex** in Atlanta, **drivin'cryin'** produced and mixed "Brute Force" for **Island Records**. **George Pappas** engineered, assisted by **Dale Abbott**. **Aurvil Gilchrist** tracked and mixed "Love Step" and "Love Thing" with the group **MF**. **Pappas** was at the board, assisted by **Abbott**.

All material for the Audio Track column should be sent to **Debbie Holley**, **Billboard**, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

FOR THE RECORD

The **Mariah Carey** single "Love Takes Time," which appears on the **Studio Action Chart** in the Nov. 17 and 24 issues, was recorded at **Hit Factory** and **The Plant**, and mixed at **The Plant**. **Otari MTR-100** and **Studer A-800** multitrack recorders were used, along with an **Otari MTR-12** two-track machine. **Sony** does not manufacture an **APR-100** multitrack recorder.

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STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING NOVEMBER 24, 1990)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	ADULT CONTEMP.
TITLE Artist/ Producer (Label)	LOVE TAKES TIME Mariah Carey/ W.AfanasiEFF (Columbia)	MISS- UNDERSTANDING Al B. Sure!/ DJ Eddie F; Neville (Warner Bros.)	COME NEXT MONDAY K.T. Oslin/ J.Scaife; J.Cotton (RCA)	KNOCKIN' BOOTS Candyman/ Johnny J.Candyman (Epic)	FROM A DISTANCE Bette Midler/ A.Mardin (Atlantic)
RECORDING STUDIO(S) Engineer(s)	THE PLANT/ HIT FACTORY Dana Jon Chappelle; Manny Lacarrubba; Paul Logus	HIT FACTORY Mick Guzauski; Roe Shamir; Michael Gilbert; Mark Harder	MUSIC MILL Pete Greene; Michael McCarthy; Joe Scaife; Jim Cotton	AUDIO ACHIEVEMENTS Donovan Sound	ELECTRIC LADY Jack Joseph Puig
RECORDING CONSOLE(S)	SSL 4000-G Series	SSL 4000-G Series/ Neve VR	Trident TSM	Trident Series 70	Focusrite
MULTITRACK RECORDER(S) (Noise Reduction)	Otari MTR-100/ Studer A-800	Sony 3348	Mitsubishi X-850	Sony MCI JH-24	Studer A-800
MASTER TAPE	3M/Ampex 456	Ampex 467	Ampex 467	Ampex 456	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	THE PLANT Dana Jon Chappelle; Manny Lacarrubba	HIT FACTORY Mick Guzauski	MUSIC MILL Pete Greene; Michael McCarthy; Joe Scaife; Jim Cotton	AUDIO ACHIEVEMENTS Donovan Sound	STUDIO 55 Jack Joseph Puig
CONSOLE(S)	SSL 4000-G Series	SSL 4000-G Series/ Neve VR	Trident TSM	Trident Series 70	Neve 8128
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Otari MTR-100/ Otari MTR-12	Sony 3348/ Mitsubishi X-86	Mitsubishi X-850/ Sony 1630	Sony MCI JH-24/ Sony MCI JH-110	Studer A-800/ Ampex ATR 102 (Dolby SR)
MASTER TAPE	3M	Ampex 467	Ampex 467	Ampex 456	Ampex 456
MASTERING HOUSE (ALBUM) Engineer	MASTERDISK Bob Ludwig	HIT FACTORY DMS Herb Powers Jr.	MASTERFONICS Hank Williams	BERNIE GRUNDMAN Brian Gardner (Single)	MASTERING LAB Doug Sax
PRIMARY CD REPLICATOR (ALBUM)	CBS Manufacturing	JVC	WEA Manufacturing	CBS Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	CBS Manufacturing	Sonopress	WEA Manufacturing	CBS Manufacturing	WEA Manufacturing

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- **Publishing Hit Songs: An Introduction to Creative Music Publishing, Linda Komorsky**, EG Music, Inc.
- **Inside A&R: The Heartbeat of the Record Company, Ritch Esra**, formerly with Arista Records' A&R Department
- **The Marriage of Radio and Records: Making Today's Hits, Mike Schaefer**, News Editor, *Radio & Records*
- **Negotiating Agreements in the Music Industry, Jill Berliner**, music lawyer, Mitchell, Silberberg and Knupp
- **Legal and Practical Aspects of the Recording and Publishing Industries, Richard Schulenberg**, music industry attorney; President, Veridian Productions
- **On the Cutting Edge of the Contemporary Music Scene: Succeeding as a Musician in Los Angeles, Kenny Kerner**, Senior Editor, *Music Connection*
- **The Stardom Strategy: The Art of Career Management in the Entertainment Field, Ken Kragen**, personal manager, currently managing Kenny Rogers, Travis Tritt, and Burt Reynolds
- **Writing Music for Hit Songs I, Jai Josefs**, songwriter/producer; author of *Writing Music for Hit Songs*
- **Rewriting Your Song and Shopping It to Top Producers and Publishers, Barry Kaye**, songwriter, producer, and performer; **Arlene Matza**, songwriter, A&R consultant, publisher, music supervisor

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HL A72

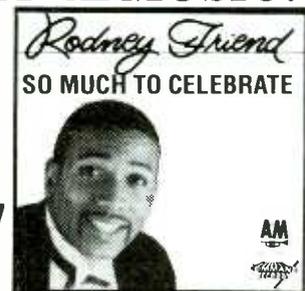
Winter Quarter Begins January 5.

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	1	19	WALTER HAWKINS	MALACO 6007	7 weeks at No. 1	LOVE ALIVE IV
2	2	7	REV. JAMES MOORE	MALACO 6006		"LIVE" WITH THE MISSISSIPPI MASS CHOIR
3	3	27	REV. J. CLEVELAND/SOUTHERN CALIFORNIA COMMUNITY CHOIR	SAVOY 7099/MALACO		HAVING CHURCH
4	5	9	TRAMAIN HAWKINS	SPARROW 1246		LIVE
5	8	7	BEAU WILLIAMS	LIGHT 72031/SPECTRA		HIGHER
6	9	5	DARYL COLEY	SPARROW 1234		HE'S RIGHT ON TIME: LIVE FROM LOS ANGELES
7	4	29	THE WINANS	WARNER ALLIANCE 4100/SPARROW		RETURN
8	6	15	COMMISSIONED	BENSON 2553		STATE OF MIND
9	7	21	FLORIDA MASS CHOIR	MALACO 6005		HIGHER HOPE
10	11	9	TAKE 6	WARNER ALLIANCE 4102/SPARROW		SO MUCH 2 SAY
11	10	29	MILTON BRUNSON	REJOICE 9111/WORD		OPEN OUR EYES
12	12	41	REV. CHARLES NICKS/ST. JAMES BAPTIST CHURCH CHOIR	SOUND OF GOSPEL 178		HOLD BACK THE NIGHT
13	14	31	HELEN BAYLOR	WORD 9112		HIGHLY RECOMMENDED
14	16	29	WALT WHITMAN & THE SOUL CHILDREN OF CHICAGO	I AM 4001		THIS IS THE DAY
15	13	57	L.A. MASS CHOIR	LIGHT 72028/SPECTRA		CAN'T HOLD BACK
16	17	9	JOHN P. KEE	TYSCOT 401311/SPECTRA		JUST ME THIS TIME
17	18	15	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR	SWEET RAIN 1254		OH LORD WE PRAISE YOU
18	20	25	GOSPEL MUSIC WORKSHOP OF AMERICA/REV. JAMES CLEVELAND	SAVOY 7100/MALACO		LIVE IN NEW ORLEANS
19	15	33	WANDA NERO BUTLER	SECRET 907/SOUND OF GOSPEL		NEW BORN SOUL
20	19	37	REV. F.C. BARNES & CO. WITH DEBRA AND GERALDINE BARNES	ATLANTA INTERNATIONAL 10149		CAN'T YOU SEE ...
21	21	73	MISSISSIPPI MASS CHOIR	MALACO 6003		MISSISSIPPI MASS CHOIR
22	28	11	LUTHER BARNES & THE SUNSET JUBILAIRE	ATLANTA INTERNATIONAL 10157		STILL HOLDIN' ON
23	22	53	SHIRLEY CAESAR	WORD 8447		I REMEMBER MAMA
24	29	5	THE QUEENS COMMUNITY CHOIR	I AM 4004		MAKE ME OVER
25	NEW ▶		MIGHTY CLOUDS OF JOY	WORD 9202		PRAY FOR ME
26	26	9	MICHEL WHITE/WESTCHESTER MASS CHOIR	SAVOY 14800/MALACO		JESUS IS THE BEST THING THAT EVER ...
27	24	17	DOROTHY NORWOOD	I AM 4002		A WONDERFUL DAY
28	NEW ▶		ARVIS STRICKLING-JONES	LIGHT 720452/SPECTRA		FROM THE INSIDE OUT
29	34	3	TRI-STATE CHOIR/EDWIN HAWKINS MUSIC & ARTS SEMINAR	PARADISE 27004		HELP SOMEBODY (MY LIVIN' SHOULD NOT BE IN VAIN)
30	NEW ▶		EDWIN HAWKINS	LECTION 847 128/POLYGRAM		MUSIC & ARTS SEMINAR CHICAGO MASS CHOIR
31	NEW ▶		THE CHRISTIANAIRES	MUSCLE SHOALS 8009/MALACO		ANOTHER STEP FORWARD ...
32	23	35	NICHOLAS	COMMAND 80606/WORD		MORE THAN MUSIC
33	33	6	CLC YOUTH CHOIR	COMMAND 5513/WORD		ANCHOR TO THE ROCK
34	RE-ENTRY		TRAMAIN HAWKINS	SPARROW 1173		THE JOY THAT FLOODS MY SOUL
35	25	29	REV. R.L. WHITE & REV. D. VAILS/MT. EPHRAIM BAPTIST CHOIR	FAITH 1710		JESUS PAID IT ALL
36	35	3	PASTOR DONALD ALFORD & THE PROGRESSIVE RADIO CHOIR	SPARROW 1251		BREAK FORTH INTO PRAISE
37	27	42	GEORGIA MASS CHOIR	SAVOY 7098/MALACO		HOLD ON, HELP IS ON THE WAY
38	38	6	THE BROOKLYN TABERNACLE CHOIR	WORD 8441		LIVE AGAIN
39	NEW ▶		DONALD MALLOY	ATLANTA INTERNATIONAL 10159		THERE IS NO LIMIT
40	36	9	THE SWANEE QUINTET	ATLANTA INTERNATIONAL 10154		DYING BED

○ 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. © 1990, Billboard/BPI Communications, Inc.

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GOSPEL

In the
SPIRIT



by Lisa Collins

WALTER HAWKINS—ON TOP AGAIN: Walter Hawkins' latest release, "Love Alive IV," may not be his personal favorite of the *Love Alive* collection of choir albums, but its popularity with other gospel-music lovers has propelled it to the top of the gospel albums chart for the past seven weeks. And that dominance comes after a lengthy absence from any recording work by Hawkins—an absence he believes actually helps account for its current success.

"People were kind of waiting to see what we were going to do," Hawkins says. "Of course, the popularity of the first three helped—and then, hopefully, included in that would be the fact that the music speaks for itself."

Hawkins believes that the album's message is universal.

"The songs are inspirationally oriented," he says. "They're a message of encouragement to people who are definitely trying to walk the straight and narrow, for them to hang in there—because it will pay off."

It has already paid off for Hawkins, as witnessed by the overwhelming critical and commercial success of the *Love Alive* series.

"If I can say this without sounding vain," he adds, "I'm probably most proud of my consistency in terms of being able to pull my audience in whatever direction I'm going musically."

STELLAR PERFORMANCE: The sixth annual Stellar Gospel Music Awards, to be held Dec. 21 at the historic Apollo Theater in New York, is uppermost in the minds of gospel fans, artists, and labels these days. The awards, hosted this year by Marilyn McCoo and Clifton Davis, are designed to mark outstanding achievement in gospel music over the past year.

A partial list of nominations follows:

• Best performance by a group or duo, traditional—Willie Neal Johnson & the Gospel Keynotes, Willie Banks & the Messengers, Luther Barnes & the Sunset

Jubilaires, and the Rev. F.C. Barnes & Co.

Best performance by a group or duo, contemporary—the Richard Smallwood Singers, the Winans, Commissioned, and Bobby Jones & the New Life Singers.

Best solo performance by a female, traditional—Dorothy Norwood, Shirley Caesar, Wanda Nero Butler, and Albertina Walker.

Best solo performance by a female, contemporary—Lexi, DeLeon Richards, Helen Baylor, and Vernessa Mitchell.

Best solo performance by a male, traditional—Jessy Dixon, John P. Kee, Douglas Miller, and the Rev.

Walter Hawkins is back on top with his latest 'Love Alive' effort

James Cleveland.

Best solo performance by a male, contemporary—Ben Tankard, Edwin Hawkins, Richard Smallwood, and Rickey Grundy.

Best music video—Walter Hawkins, the Winans, Witness, and the Rickey Grundy Chorale.

Best new artist—Keith Staten, the Cathedral Of Faith Choir, the Rickey Grundy Chorale, and Helen Baylor.

Album of the year, traditional—"Wait On Him" (John P. Kee & the New Life Choir), "I Remember Mama" (Shirley Caesar), "Can't Hold Back" (Los Angeles Mass Choir), and "Hold Back The Night" (the Rev. Charles Nicks).

Album of the year, contemporary—"Love Alive IV" (Walter Hawkins & Love Center), "Open Our Eyes" (Milton Brunson & the Thompson Community Choir), "He's Worthy" (Cathedral Of Faith Choir), and "The Rickey Grundy Chorale" (Rickey Grundy).

Choir of the year—the Florida Mass Choir, the GMWA Mass Choir, the Rev. James Cleveland & the Southern California Community Choir, and the New Life Community Choir, featuring John P. Kee.

Song of the year—"Thank You" (Walter Hawkins), "It Will Be Alright" (John P. Kee & the New Life Community Choir), "He's Worthy" (the Cathedral Of Faith Choir), and "That's When You Blessed Me" (the Los Angeles Mass Choir).

This year's awards ceremony will be telecast nationally in January.

LONGFORM MUSIC VIDEO

(Continued from page 53)

disc, which is the first time the visual and audio media will compete on equal footing. "You'll have the same music at the same quality on both formats," he said.

As a director and music fan, Yuchik is eager to see the superior laserdisc format break into the American marketplace. He complained that the industry is dragging its feet, overpricing the equipment and purposely limiting the amount of laserdisc product it releases.

"If the manufacturers would bring down the price of the hardware, they'd make up for their loss in sales of software," he claimed.

But, CMV's Peisinger contended that current laserdisc sales are not significant enough for his label to take the plunge further into laserdisc just yet. He said it is too early to expect consumers, who have only recently invested in CD and VCR hardware, to make yet another equipment change.

Scorpions share their 'Crazy World' with retail on promo tour ... see page 28

VIDEO PRODUCERS DISCUSS 'NEW PROFESSIONALISM'

(Continued from page 53)

from a job if it's going to be a cattle call."

MCA's VP of video services, Susan Silverman, countered that bidding is required on only half of MCA's projects. "I'd say that 45% of the time, a project comes to us with a director's name attached, someone the artist already knows he wants to use. If it's a good marriage, that's fine, but we don't just do it because they come in with the name on it."

Although directors and producers expressed their fears that labels play it too safe when it comes to making videos, Silverman said, "If 70% of what VH-1 plays is [recurring] videos, that doesn't leave much room for many artists. So the approach a lot of labels are taking is to put it on radio and see how it does. That then often leaves you scrambling to make the clip. When you have to deliver something in two weeks, you're going to go with something safer."

Directors and producers then lamented what they felt was too conservative a policy by MTV in terms of programming, prompting members of the audience to speak up. "Y'all have become slaves to MTV," said Ralph McDaniels, head of Classic Concepts and producer of New York-based "Video Music Box." CVC Re-

port's Beth Kurto talked about the more than 100 local and regional shows that highlight all different kinds of music. "That's great if you have a satellite dish, but you still need to reach the audience on a national front," said Antony Payne, executive producer at A&R Group.

"Local shows are really limited programming; MTV and VH-1 are 24 hours a day," Silverman said. "But I'm not discounting the local shows; that's why we spend money on independent promotion."

"There does seem to be a paranoia by labels about if a clip is going to get onto VH-1 or MTV, but we should explore how these other outlets can be utilized," agreed director Julien Temple, Nitrate Films. "Then we wouldn't be at the whim of a very few people with bad taste."

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by Bob Darden

VIDEO-SYNCRACY: If you're looking for the videoclip of the year, look no further than "There's Something About That Name" from **Eddie DeGarmo's ForeFront** release, "Phase II." It features the unbeatable trio of DeGarmo, Russ Taff, and Mark Farner (formerly of **Grand Funk**) on **Bill Gaither's** classic, 20-year-old praise song. Gaither makes a cameo appearance on the keyboards. The bluesy guitarist, by the way, is **Larry Howard**, probably the finest Memphis soul guitarist around.

Besides the performances, what makes "There's Something About That Name" so special is the gorgeous, slow-motion, black-and-white photography of **Deaton Flanigen Productions**. Believe me, it rivals anything from **Don Henley** or **Steve Winwood** in recent years.

But the amazing thing about the video is that it was added by both **Country Music Television** and **CBN's "700 Club"** the same week! Go figure.

Also from the video front: **Mylon LeFevre's** classy, swirling remake of "Shower The People" was added by **VH-1**.

MORE VIDEO: "McGee And Me," **Tyndale House Publishing's** live-action/animation video series for children, continues to sell at the rate of 21,000 units per week. The latest episode, "Take Me Out Of The Ballgame," features the usual gang, plus a cameo from **Los Angeles Dodgers** great **Orel Hershiser**. **Reunion Rec-**

ords is releasing a soundtrack of original music from the series, "McGee And Me. The Hits." The music for "Take Me Out Of The Ballgame" includes a new song from **Amy Grant** and **Michael W. Smith**.

Also worth a look is the first longform video from **GLAD**, "The Video Project," which includes both instrumental and a cappella selections from the group's storied career. The **Benson** artists are among contemporary Christian music's most powerful performers live.

The latest project from award-winning pianist/arranger **Dino** also veers out of the realm of music. **Thomas Nelson Publishers** has just released his autobiography, "Dino, Beyond The Glitz And Glamour." Co-authored by **Cecil Murphey**, the book details everything

Eddie DeGarmo's videoclip is really something special

from **Dino's** stint in Vietnam to his best-selling instrumental albums for **Benson**.

Dino, by the way, recently signed an agreement with the **Baldwin** piano company to represent a line of "Dino" white pianos, all featuring his personal logo and built to his exact specifications. The new "Dino" pianos will be featured on the **Trinity Broadcasting Network's** "The Dino Show" and on his upcoming tour with the 1991 **Lee Capades**.

Also on the endorsement front, musical equipment manufacturer **KORG USA** has entered an endorsement agreement with **Michael W. Smith**. The company and the **Reunion** singer/pianist/songwriter will be working together on a series of product advertisements and promotional materials in the days ahead. **Smith**, of course, is a mainstay of **Reunion's** new distribution agreement with **Geffen Records**

Top Contemporary Christian™

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

THIS WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★ NO. 1 ★★				
1	1	5	MICHAEL W. SMITH REUNION 0063*/WORD	GO WEST YOUNG MAN 3 weeks at No. 1
2	2	5	SANDI PATTI WORD 9205*	ANOTHER TIME ANOTHER PLACE
3	4	7	TAKE 6 WARNER ALLIANCE 4102*/SPARROW	SO MUCH 2 SAY
4	3	19	PETRA WORD 4191*	BEYOND BELIEF
5	6	5	D.C. TALK FOREFRONT 2682*/BENSON	NU THANG
6	5	55	CARMAN BENSON 2588*	REVIVAL IN THE LAND
7	8	17	TWILA PARIS STARSONG 8155*/SPARROW	CRY FOR THE DESERT
8	10	5	BRYAN DUNCAN MYRRH 6900*/WORD	ANONYMOUS CONFESSIONS OF A LUNATIC FRIEND
9	7	9	WAYNE WATSON WORD 4192*	HOME FREE
10	12	133	CARMAN BENSON 2463*	RADICALLY SAVED
11	13	5	VARIOUS ARTISTS REUNION 9193*/WORD	OUR CHRISTMAS
12	11	25	THE WINANS WARNER ALLIANCE 26161*/SPARROW	RETURN
13	9	51	STEVEN CURTIS CHAPMAN SPARROW 1369*	MORE TO THIS LIFE
14	15	223	AMY GRANT ▲ MYRRH 3900*/WORD	THE COLLECTION
15	18	17	VARIOUS ARTISTS MARANATHA! MUSIC 8702*/BENSON	TIME WELL SPENT
16	16	19	MYLON & BROKEN HEART STARSONG 8145*/SPARROW	CRANK IT UP
17	17	115	MICHAEL W. SMITH REUNION 8412*/WORD	I 2 (EYE)
18	14	21	4 HIM BENSON 2624*	4 HIM
19	20	13	COMMISSIONED BENSON 2653	STATE OF MIND
20	NEW		STEVE GREEN SPARROW 1245*	HIDE EM' IN YOUR HEART
21	19	17	STEVE CAMP SPARROW 1238*	DOING MY BEST
22	NEW		VARIOUS ARTISTS WORD 6567	COMMAND PERFORMANCE
23	24	63	MICHAEL CARD SPARROW 1179*	SLEEP SOUND IN JESUS
24	22	55	PETRA DAYSPRING 1578*/WORD	PETRA PRAISE: THE ROCK CRIES OUT
25	29	5	TRAMAINE HAWKINS SPARROW 1246*	LIVE
26	25	3	ACAPPELLA WORD 9205*	RESCUE
27	31	13	PHIL DRISCOLL WORD 4197*	WARRIORS
28	NEW		MICHAEL CARD SPARROW 1223*	THE WAY OF WISDOM
29	NEW		MIKE WARNKE WARNKE MINISTRIES 6580*/SPRING ARBOR	CHRISTIAN PERSPECTIVE...
30	21	7	KEN TAMPLIN FRONTLINE 9233*/BENSON	AN AXE TO GRIND
31	NEW		JOHN MICHAEL TALBOT SPARROW 1241*	THE BIRTH OF JESUS: A CELEBRATION OF CHRISTMAS
32	RE-ENTRY		VARIOUS ARTISTS BRENTWOOD 5142*	SMOKEY MOUNTAIN HYMNS II
33	RE-ENTRY		RICH MULLINS REUNION 6527*/WORD	WIND'S OF HEAVEN, STUFF OF EARTH
34	38	3	SACRED WARRIOR INTENSE 9209*/BENSON	WICKED GENERATION
35	26	51	SANDI PATTI WORD 8456*	THE FINEST MOMENTS
36	35	3	TIM MINER FRONTLINE 9083*/BENSON	TRUE STORY
37	34	43	DAVID MEECE STARSONG 8137*/SPARROW	LEARNING TO TRUST
38	30	11	MARANATHA KIDS MARANATHA! MUSIC 8150*/BENSON	KIDS' PRAISE! ALBUM/EXPLOSION...
39	27	19	PHIL KEAGGY WORD 6988*	FIND ME IN THESE FIELDS
40	23	7	DINO ZONDERVAN 2678/BENSON	ALL CREATION SINGS

○ 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. © 1990, Billboard/BPI Communications, Inc.

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	8	Patriot Center	Fairfax, VA
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	15	St. Paul Civic Center	St. Paul, MN

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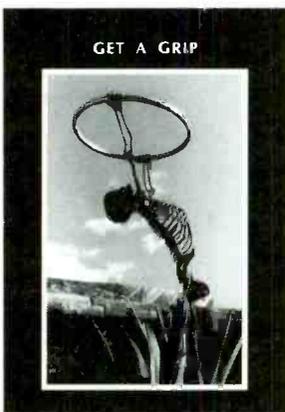
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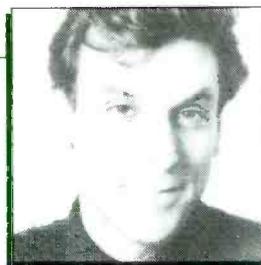
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(Continued on page 66)

Jazz BLUE NOTES



by Jeff Levenson

THE WAY BETTY CARTER FIGURES IT, "We're all veterans and it's time something nice happened to us all."

No, Carter is not talking about career WACs winning the lottery; she's talking about her good fortune, and that of fellow jazz singers Shirley Horn and Abbey Lincoln, now that all are enjoying major-label support and recognition from PolyGram/Verve.

Ever so deliberately and without much fanfare, the label has devised a roster that includes this triumvirate of golden girls—all distinguished voices who emerged in the '50s, endured various career slow-downs, and ultimately persevered as seasoned practitioners of their craft.

Finally, they are receiving attention commensurate with their talents. Lincoln has just issued "The World Is Falling Down," her first effort for the label; Horn's third album, "You Won't Forget Me," is slated for release in early January; and Carter has "Droppin' Things," a quick-charting successor to her coming-out album of two years back, "Look What I Got." Carter, in particular, appreciates the difficulty of negotiating a career through lean times.

"I just survived until somebody got into the position to recognize what I do," she says, echoing Thelonious Monk's famous admonition that artists ought to hang tough, no matter how long it takes, because sooner or later audiences will come around. "I took some risks along the way, challenged myself, and wasn't concerned whether or not any record companies were going to support me. I've always hustled and done my own thing—mostly because I didn't intend to be bored with me."

DUELING MUMBLERS: It was quite a kick seeing hardcore jazzbo Bill Cosby join Clark Terry on stage at the Village Vanguard in New York last week. Cosby, looking seriously retro—chocolate-brown overcoat, fedora, suspenders, and (footlong) cigar—matched mumbles with jazz's master mumbler. (Sort of, I guess. Who could figure out what the hell they were talking about.)

Terry, the jazz man most likely to spread infectious good cheer, has had his career goosed in recent months. Delos has just issued "Having Fun," a romp with Red Holloway and Bunky Green on saxophones, and the recently departed Major Holley on bass; and Chesky is planning a live follow-up to "Portraits," the

3 jazz 'golden girls' are finally getting their major-label due

trumpeter's debut recording for the label.

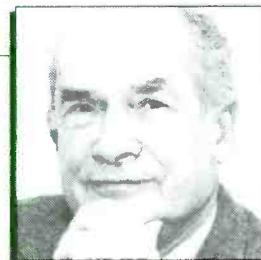
During Terry's Vanguard week, incidentally, he was presented with a special gift by club owner Loraine Gordon. It was a trumpet mute owned by octogenarian brass man Jabbo Smith, a contemporary of Louis Armstrong. Terry, of course, was touched.

ROOTS REVISITED: It's fitting that among the planned events celebrating Carnegie Hall's centennial season there should be a series titled "Folk Masters: Traditional Music In The Americas." So far, I've only attended two of the 12 scheduled concerts, but the eclectic programming underscores how this country's native musics fit together like pieces of a mosaic.

This point was made clear at the opening concert when Texas boogie-woogie king Sammy Price shared the stage with Piedmont bluesmen Joe & Odell Thompson. Yes, regionalism prevailed, but so did musical oneness.

The mastermind behind the programming is Louisiana folklorist Nick Spitzer. The series, which covers much stylistic territory, runs through Dec. 15.

Classical KEEPING SCORE



by Is Horowitz

WELL-SEASONED: There are more than 75 listings of Vivaldi's "Four Seasons" in the active catalog, and many of them sell very well indeed. The appetite for this delectable baroque morsel appears insatiable. Still, how to account for the outsized numbers favored versions rack up in certain foreign markets? Equivalent numbers for any single version seem unapproachable in the U.S., despite its size.

We have already heard how Nigel Kennedy's performance on Angel sold more than a half-million copies in the U.K. alone (Keeping Score, Oct. 6); worldwide totals are said to be approaching 1 million.

Now come reports that Anne-Sophie Mutter's version with Herbert von Karajan and the Vienna Philharmonic, also on Angel, has sold 50,000 copies in Switzerland, a country of modest population. Two years ago the album passed a similar sales figure in Denmark, another nation hardly noted for its dense population. In Germany it has sold more than 250,000, and plenty more elsewhere in the world.

Mutter recorded the Vivaldi work for Angel in 1984, her most recent for the label. However, she returns to Angel next June when she will record Mozart's Violin Concerto No. 1 and the Sinfonia Concertante, K.364, (the latter with violist Bruno Giuranna) with the Academy of St. Martin-in-the-Fields under Sir Neville Marriner.

RIDING NEW CYCLES: Koch International launches a Randall Thompson symphony cycle next March, and an Edmund Rubbra cycle in early summer. Recordings will be by the New Zealand Symphony conducted by Andrew Schenck. Koch's A&R chief, Michael Fine, will produce. It's not at all a small undertaking; Thompson

wrote three symphonies, and Rubbra no fewer than 11.

Schenck continues to peck away at a heavy recording schedule for Koch, realized in different parts of the world. In mid-November he recorded Vol. 2 of the label's "Music For Martha Graham" series with works by Hindemith, Menotti, and Schuman. Those sessions, with the Atlantic Sinfonietta, were held in New York. And he will conduct the London Symphony in an all-Barber CD next April. It will include his Violin Concerto, with Ani Kavafian as soloist. That project was formerly scheduled with the New Zealand Symphony.

Among other upcoming Koch efforts is a December recording of Haydn's "The Seasons." Joel Revzen will conduct the St. Paul Chamber Orchestra, with Arleen

'Four Seasons' recordings find a favorable climate abroad

Auger, John Aler, and Hakan Hagegard as soloists.

PASSING NOTES: IMP/Pickwick recordings, which have appeared in the U.S. under the MCA Classics mid-line Crimson imprint, are moving over to Allegro Imports for distribution. MCA has released more than 100 titles drawn from that U.K. source since it took on the line about four years ago. In addition to one-year exploitation rights on all recent IMP releases, MCA has a six-month selloff period on catalog.

Five years ago, the Warner-Lambert Co. made available complimentary cough drops to all cold sufferers at New York Philharmonic concerts in Avery Fisher Hall. Now the "Silent Nights At The Symphony" campaign has been extended to more than 30 orchestras.

Harmonia Mundi will host a luncheon for radio programmers during the run of the Music Personnel Conference, Feb. 15-19 in Charleston, W.Va.

Catherine Moore, who left her post with A&M's classical & jazz division several months ago to return to Canada, has launched Discussion, her own marketing facility in Montreal. She can be reached at 514-593-1411.

International

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EC Ministers Hear Copyright Concerns Music Industry Presents Recommendations

■ BY JEFF CLARK-MEADS
and MIKE HENNESSEY

BRUSSELS, Belgium—Europe's culture ministers are this week analyzing the record makers' view of how copyright should be handled in the world's most valuable music market.

A meeting of senior politicians from the 12 member states of the European Community has been

presented with a document setting out performers' and producers' recommendations for protection of intellectual property in the run-up to the open market in 1992. Though copyright was not on the agenda for the ministers' regular gathering last week, the music makers used the meeting as an opportunity to present their case.

The list of recommendations ministers are now considering in-

cludes:

- provisions for performers to have the right to prohibit fixation, reproduction, broadcasting, and public performance of their works;
- a standard 50-year copyright protection for all EC-made records;

- provision for producers and performers to limit or exclude the rental of their records;

- compensation for rights owners for home-taping, and the adoption of the Serial Copy Management System on all digital audio-tape machines;

- and recognition of the performers' moral rights in respect of his or her name or representation.

The document was produced at a seminar organized by the French culture ministry in Aix En Provence, France, and attended by more than 100 performers, producers, and copyright officials.

There is evidence that those at the seminar may be pushing at an open door. The conference was told by Jean-Francois Vestryne of the European Commission that the EC considered it essential to protect performers' and producers' rights.

He indicated the commission is in favor of a 50-year protection term throughout the community and supports a rental right and a blank-tape levy.

EUROPEAN COPYRIGHT PROTECTION						
Country	Rome Convention	Duration of protection for phonograms	Geneva Convention (anti-piracy)	Home copying royalty	Rental Right	Universal Copyright Convention
Belgium	No	No specific protection	No	No	No	Yes
Denmark	Yes	50 years	Yes	No	No	Yes
France	Yes	50 years	Yes	Yes	Yes	Yes
Germany	Yes	25 years, producers 50 years, artists	Yes	Yes*	No	Yes
Greece	No	No specific protection	No	No	No	Yes
Ireland	Yes	50 years (producers only)	No	No	No	Yes
Italy	Yes	30 years, producers 20 years, artists	Yes	No	No	Yes
Luxembourg	Yes**	20 years	Yes	No	No	Yes
Netherlands	No	No specific protection	No	pending	No	Yes
Portugal	No	25 years, producers 40 years, artists	No	Yes*	Yes	Yes
Spain	No	40 years	Yes	Yes*	Yes	Yes
U.K.	Yes	50 years	Yes	No	Yes	Yes

*Royalty on both software and hardware. **No performance rights. Information supplied by the IFPI.

Germany's Teldec Getting New Moniker

HAMBURG, Germany—Teldec, one of the most famous names in the German record market, is slated to disappear.

In keeping with WEA policy elsewhere in Europe, the operation will be renamed East West Records, effective Saturday (1).

Teldec, founded 40 years ago by Telefunken and Decca, was bought by Warner Communications in 1988. As East West, it will operate as a separate entity from WEA Germany, a strategy that

has already been introduced in the U.K.

Manfred Zumkeller, president of Warner Music International for central Europe, says, "We are so affluent in repertoire that more than one company can live on it." He argues that two smaller companies instead of one large one are more flexible and better able to give each of their releases a full marketing push.

Zumkeller contends that two companies will offer a much great-

er musical diversity and will give local repertoire a better chance in the market.

Teldec currently has 9% of the German market and a turnover of \$130 million. WOLFGANG SPAHR

'3 Amigos' Take Australia By Storm

SYDNEY, Australia—They are affectionately known as "The Three Amigos" at PolyGram Australia—the three tenors who have set new sales levels for a classical release here with "Carreras, Domingo, Pavarotti: In Concert."

Following similar success in the U.K. and elsewhere, the package bowed at No. 17 on the national chart in Australia, selling 25,000 copies in three weeks. By year's end, it is predicted to overtake "Pavarotti's Greatest Hits," now past the 90,000-unit sales mark after eight years in the market, as PolyGram's biggest classical seller here.

Says Florence Miles-Waldman, PolyGram Classics national marketing/promotions manager, "We've had albums before which have indicated that Australians do

MCA/Geffen German Co. Will Enhance Current Repertoire

■ BY ADAM WHITE

LONDON—The decision by MCA Records to open its own company in Germany (Billboard, Nov. 24) will introduce a \$25 million player into Europe's largest music market.

That is the scale of revenues that the combined MCA and Geffen labels are expected to generate next year, according to company sources. The new venture will almost certainly be headquartered in Hamburg, where MCA Music is located. It will begin signing and developing local artists after the exploitation of U.S. and U.K. repertoire reaches satisfactory levels.

No launch date has been set for the German company, according to MCA Records International VP Stuart Watson. "We're moving towards this challenge at the earliest practical convenience," he says. "Now that the [BMG] agreement has been finalized, we'll be setting our minds to the operational aspects."

The MCA group switches its international licensing and distribution from Warner Music International to BMG International next year. Geffen repertoire moves Jan. 1, while MCA transfers April 1. There is a six-month sell-off period in both cases, with some individual releases (such as Geffen's Nelson album) enjoying a longer sell-off time table.

In Germany, BMG Ariola will market and distribute all MCA repertoire under license until the U.S. company has established its subsidiary there. Then BMG will handle only pressing and distribu-

tion. Currently, MCA Records is marketed there by Teldec, part of the Warner group, while Geffen goes through WEA Musik.

MCA's Watson says no consideration has yet been given to staffing in Germany. "Obviously we've been considering the options, but nothing has been finalized. No one's been targeted or hired or anything like that."

He continues: "Our first and foremost role [in Germany] is to enhance the careers of our existing U.K. and U.S. artists. We've got three gold acts already—Kim Wilde, Holly Johnson, and Jan Hammer—and we've got three more who are halfway there." He identifies those as Transvision Vamp, Tom Petty, and Bobby Brown, whose last albums each sold about 140,000 units.

"The first job is to do that, but bearing in mind how local repertoire has increased from 20% to 35% of the German market, we would be foolish not to consider local A&R after we've accomplished our initial goals."

Geffen's most successful act in Germany is Guns N' Roses, whose "Appetite For Destruction" album reportedly has sold 350,000 copies there (compared with 520,000 in the U.K.). Also popular: Cher, Aerosmith, and Don Henley.

MCA-owned GRP Records has various European distribution deals, with product manufactured at its regional headquarters in Switzerland. In Germany, the label is already handled through BMG's Aris-Ariola import service with marketing and promotion by CTE.

Cambridge Selling 100 Xtra-vision Vid Stores

DUBLIN, Ireland—The takeover of Xtra-vision, Ireland's biggest video rental group, will mean the sell-off of 100 unprofitable stores.

The chain has been bought by leasing operation Cambridge (Billboard, Nov. 23), which is to release 31 stores in the north of England and 69 in Northern Ireland. The Irish shops are to be acquired by a management buyout team.

Cambridge is to retain 146 profit-making stores in the Republic of Ireland and Xtra-vision's 50 U.S.

outlets. Xtra-vision's Boston Videomsmith shops are doing well but the fate of its New Hampshire Video Library stores is uncertain.

Xtra-vision was sold to Cambridge after it failed to secure new funds from Irish financial institutions. The chain has been in difficulty following overly rapid expansion. Cambridge has arranged for repayments on the company's \$27 million loan from the Bank of Ireland to be frozen for three years. KEN STEWART

But even with the U.K. precedent, the remarkable success of the "Three Amigos" created industry surprise here. Interest started when segments from the video, shown on current affairs television shows, had viewers phoning in to demand more.

"It reaches such a broad section of people because, unlike most classical releases, it is not absolutely purist," says Anderson. "It includes popular songs that are widely known and they give it an extra accessibility."

The assault on Australia by at least two of the "Three Amigos" will continue next year. Apart from the advertising campaign, tours are planned by Carreras in March and by Pavarotti in May.

GLENN A. BAKER

U.K. Aims To Extend Reach Of '91 Awards Show

■ BY JEFF CLARK-MEADS

LONDON—The U.K. record business' annual shop window, the televised British Record Industry Awards, is set to be seen in 40 countries next year.

Chairman of the organizing committee, CBS U.K. managing director Paul Russell, says he believes the potential audience of 375 million in 30 nations for the 1990 show will be bettered in 1991.

Definitely included in the intended total of 40 nations for next year will be the U.S., where Russell hopes viewers will see the best of what the U.K. has to offer. He also suggests that the show should be viewed as an indicator of what is happening in music outside the U.S.

"The British music scene is a barometer of tastes worldwide," he says. "This show is not only going to have the best of the British record industry but will also be a barometer of international taste."

The television presentation is being produced by Jonathan King and, as this year, will be recorded the day before transmission in the U.K. An edited version of this broadcast will then be seen in other countries.

The event itself is promoted by the British Phonographic Industry and Russell, as chairman of the awards committee, is under a mandate that the venture should not suffer a loss. He is not, though, obliged to make a profit.

Sales of this year's show are set to make a net profit of about \$75,000, money that will be donated to BPI-sponsored charities.

An additional international award is being added to the 1991 show. The best-international-artist category will be split into male and female sections.

The ceremony will take place Feb. 10 at the Dominion Theatre in London.

Vinyl Still 'In' At German Label

FREIBURG, Germany—Jazz and contemporary music label In + Out Records is giving a boost to the ailing vinyl market. All future releases will be available in an audiophile "premium vinyl" format using discs 30% thicker than normal LPs and manufactured using the latest Direct Metal Mastering techniques.

In + Out director Frank Kleinschmidt says the move was prompted by the continuing dedication to vinyl of a substantial number of hi-fi enthusiasts.

He comments, "There has been a most animated debate recently over the relative merits of CDs and LPs," he says, "and many people feel that carefully pressed LPs of high-quality vinyl played on state-of-the-art equipment offer more faithful reproduction than CDs, which some regard as having a cold sound and giving overemphasis to the high frequencies."



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A Stern Celebration. Isaac Stern, center, enjoys a birthday party hosted by CBS U.K. in London during his recent series of concert appearances there. The maestro is pictured with former British prime minister Sir Edward Heath, left, and CBS U.K. chairman Paul Russell, right.

U.K. Ad Firm Eyes Album Space Will Sell Spots On Sleeves, Inlays

LONDON—The often-blank space on the inner sleeves of albums and tape inlay cards is slated to become an advertising site.

A new agency here, Music Carrier Advertising, has been set up to sell the concept and says it has already struck deals with Hitachi and Ever Ready.

Music Carrier Advertising offers its customers blocks of 250,000 album units from a chosen sector of classical, popular, or MOR music. The agency achieves these circulations through its liaisons with 11

record companies, including EMI Classics, Factory, and television merchandiser Telstar.

Both Ever Ready and Hitachi will be advertising on pop product, the agency says, with Hitachi using compact disc inlay cards to promote its CD boom box.

Music Carrier Advertising argues that with 200 million albums sold in the U.K. every year, advertisers cannot afford to ignore the marketing potential. It says it is currently negotiating to take the concept to Spain and the Netherlands.

Canada Keeps Fed. Fund For Artists But Govt. Won't Expand \$5 Mil Budget

■ BY KIRK LaPOINTE

OTTAWA—The federal government, after some soul-searching and questions about the validity of the Sound Recording Development Program, has opted to make the program a permanent fixture.

Communications Minister Marcel Masse, in announcing the continuation of the \$5 million annual fund, praised the program's success in exposing Canadian talent around the world. Even though it is believed that he considered trying to expand it, Masse at least maintained the status quo.

The program, split 60% for English-language and 40% for French-language music, provides funds through loans and grants for record production, video production, radio syndication, tours, and international marketing. It is principally administered by the Foundation to Assist Canadian Talent on Record, a private, nonprofit organization overseen and augmented by industry executives. And in French Canada, Musicaction, a similar group, disburses funds.

The decision was greeted warmly by both the Canadian Recording Industry Assn. and the Canadian Independent Record Production Assn., although both groups acknowledged that they had been pressing for more funds. Right up until the government's move, "we've been saying that much, much more was needed," acknowledged CIRPA executive director Brian Chater.

But the government, faced with a recession in Canada and what is bound to be a higher deficit than the anticipated \$30 billion in the current and coming fiscal years, had little political choice but to hold the line at the funding. The clear difficulty, advisers said privately, was in persuading the cabinet that the fund should be continued at all. Some ministers, or at least their officials, felt that the cream of the crop would inevitably emerge internationally and that the sound recording program would not make a fundamental difference.

During the first four years of the program, such artists as Alannah Myles, Blue Rodeo, the Jeff Healey Band, and many Quebec artists like Roch Voisine had been helped by FACTOR or Musicaction. It was the Quebec argument that was particularly persuasive, officials said. After years of suffering, the Quebec business has rebounded; federal money was in no small way responsible for the rejuvenation.

"I am pleased, in a time of increased costs and competition, to be able to assist in ensuring the health and growth of our sound recording industry through continuing this vital program," Masse said in a new release.

Still to come, however, are key government moves that the record business is eagerly anticipating. Uppermost on the shopping list is the second phase of copyright reform, which now has proceeded to the drafting of a cabinet document for consideration shortly. It is hoped by

the record business that the reforms will address the issue of home taping in favorable terms for them. Additionally, the business is awaiting the federal go-ahead on the issue of neighboring rights, the performance royalty that radio has been dreading but that the government now seems to be supporting. A decision or move on that front is expected soon.

FACTOR also said it was pleased

that the program was renewed, but it could not have been happy that funds were not expanded. After all, for two years now, FACTOR has been running out of funds early in each fiscal year for programs under its aegis. In some cases, a year's worth of money dried up only four or five months into the fiscal year, forcing postponement and perhaps even cancellation of recording projects.

(Continued from page 63)

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*International
Spotlight*

**Up 12% This Year and a Projected 10%
Next, the Music Industry Is Still Telescoping
for Future Expansion.**

By MIKE HENNESSEY

Although operating in a market beset with some disquieting problems, most of Italy's music industry leaders are manifesting considerable confidence in contemplating the coming year. At 1990 draws to a close, indications are that sales will be up 12% over 1989 at 670 billion lire (retail)—about \$585 million, taking 1145 lire to the dollar.

And the consensus is that the market will grow by a further 10% next year, due primarily to an acceleration in CD as player penetration which has jumped from 3% in 1988, to 6% in 1989 and to almost 20% this year. EMI chief Roberto Citterio expects CDs to account for 30% of long-play unit sales next year.

The record market in Italy has considerable room for growth compared with most of its European neighbors. Not only is the CD market share relatively low, but the annual unit purchase per capita of long-playing sound carriers is well behind even that of Spain. It has to be said, however, that the figures do not tell the whole story. If you depict the cassette market, for example, in the form of a pie, you get a decidedly unappetizing piece of confectionery. According to IFPI figures, the Italian industry sold 23 million prerecorded cassettes last year. But this only represents around a quarter of the actual consumption. Blank tape sales were in excess of 50 million and it is estimated that sales of pirate cassettes topped 20 million.

Says PolyGram president Gianfranco Rebulli: "The home taping problem is exacerbated by the widespread business of CD rental. And although there are perfectly adequate laws against record piracy, they are not rigorously enforced."

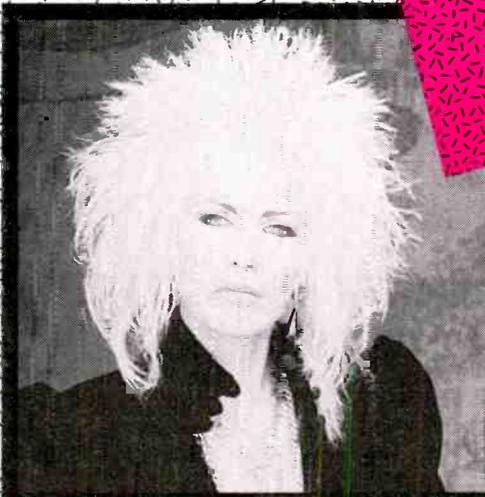
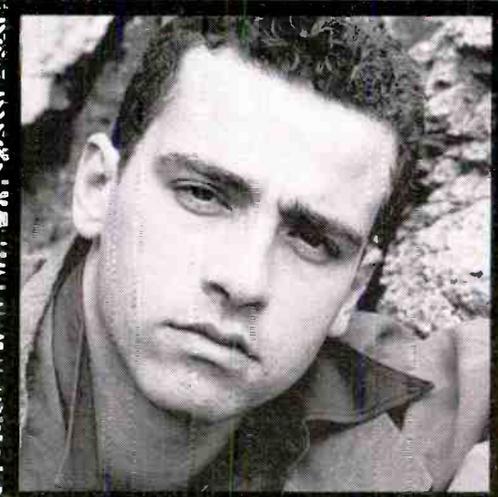
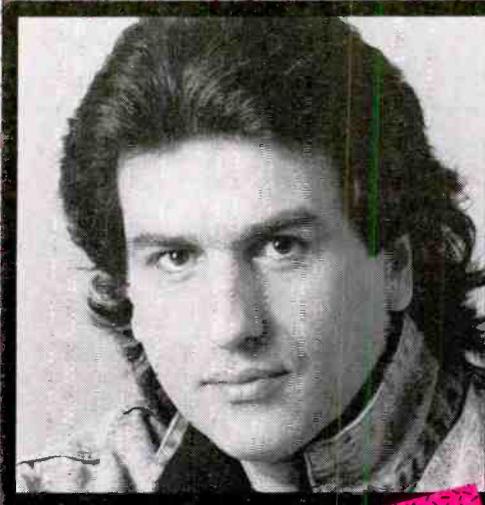
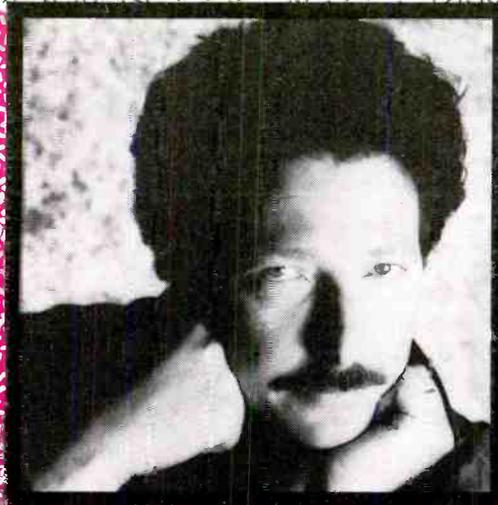
Guido Rignano, president of Italy's foremost independent music company, Ricordi, echoes this view. He says: "Record piracy in Italy is part of organized crime, but the police and judges don't take it very seriously. The law provides penalties of up to three years in prison, but such sentences are never imposed. And then, every three or four years, there will be an amnesty."

Piracy has long been a major problem in Italy, but the record rental phenomenon is relatively recent. There have been suggestions that rental has been encouraged by the high price of compact discs in relation to average income, a full-price CD costing as much as \$20, but Rignano rejects this argument, pointing to the booming rental business in Japan where living standards are substantially higher.

It is estimated that around 5% of Italy's 3,000 record dealers are in the CD rental business and this is one growth element in a retail sector which is in general decline. However, the industry is pressing the government to enact a law giving performers the right to sanction or refuse to allow rental of their recordings. And the government has already approved in principle legislation providing for a home taping royalty. The record industry is looking for a levy of 10% on the retail price to be shared among producers, publishers, composers, and artists.

Another factor which contributes to the understating of the
(Continued on page I-4)

CLOCKWISE FROM TOP LEFT: Fabio Concato; Toto Cutugno; Spagna; Vasco Rossi; Zucchero Sugar Fornaciari; Claudio Baglioni; Black Box; Eros Ramazzotti.



There's little doubt that Italian-produced music is enjoying a great boom era. Industry pundits claim that a new era has arrived and point with pride to the international success of artists such as Eros Ramazzotti and Zucchero to back up their argument.

There have been sharp increases in audience ratings for radio stations transmitting local music only, a trend which delights record company executives with new and name national artists to promote.

It's also claimed that this new surge of national pride has transferred itself to the concert halls and stadiums at the expense of international artists. And it is true that some of these visiting superstars have produced box-office results ranging from the disappointing to the diabolical.

This year's summer concert season saw Madonna fail to sell out two dates and cancel a third. The Rolling Stones suffered a similar fate and Prince, still at the center of a legal battle with the promoter of his Italian dates, failed miserably. At one of his four scheduled dates, he attracted only 5,100 in a 30,000-seater venue before pulling out of his final two concerts.

Meanwhile, EMI's domestic artist Vasco Rossi attracted a sell-out 70,000 audience at Milan's San Siro Stadium, so beating the all-time record previously held by CBS artist Claudio Baglioni. Ramazzotti played 40 local dates to a total of 320,000 paying customers, a feat which Maurizio Salvadori of the Trident Agency describes as an "extraordinary" success.

But it's not only the major leaguers who are doing well. Claudio Trotta runs the Milan-based Barley Arts Productions company. It is his policy to work with new Italian bands and he manages the group Elio E Le Storie Tese and acts as agent/promoter for Litfiba and Timoria among others.

Says Trotta: "It was impossible for a group to sell records or pull an audience in the 1980s. Companies concentrated on the cantautori [singer/songwriters], some of which did well nationally."

Litfiba, who were the country's leading indie rock band before signing to the CGD company, sold out on all 20 dates of a tour earlier this year in 2,000-seater venues. CBS act Elio E Le Storie Tese have increased their audiences from around 750 to a steady 3,000 in less than a year. Trotta feels it is now time to look at the international market opportunities with Italian bands.

Trotta: "They may not do as well as someone like Eros Ramazzotti but I'm convinced that now is the time they can do business." He also tours international acts and doesn't share the belief they're losing out to local talent on the tour circuit.

He agrees Madonna and others produced poor results but adds: "I had success with Earth, Wind & Fire, who failed miserably in the rest of Europe. I'm also confident that smaller acts like the Jeff Healey Band and the Ramones will do well for me."

But Trotta does admit to making a mistake with Fleet-

International Superstars Falter, but Domestic Topliners Race Ahead on Italian Tour Circuit

By DAVID STANSFIELD

wood Mac, who attracted audiences of 2,200 in Milan and 1,500 in Modena. "That was a specific case. I thought that with a 20-year recording career behind them they would have a following here, but I was wrong. It was a disaster that no one could have imagined. People see them only as a recording outfit, but they're not. They are a great rock'n'roll band. But when music is too Americanized, it's difficult to get a following here."

Monica Passoni, of the Milan-based Kono Music firm, is a harsh critic of the current international music scene. Kono represents national artists Vasco Rossi (EMI), Pino Daniele (CGD) and Fabio Concato (Phonogram). The firm also handles several new acts.

Passoni: "There's a creative crisis at international level. The music of the 1970s said a lot and said it all." She believes one of the reasons why local talent fares better in concerts in Italy is because of their ability to share their feelings with audiences.

"A lot of our major acts look to the year 2000 with genuine disillusion and anger. And this is the mood of Italians today. With their hit single 'L'Uomini Soli,' the group Pooh [CGD] sing of solitude in a simple way that the masses can understand. Artists like Lucio Dalla and Francesco De Gregori sang of similar topics 10 years ago, but they were directing their message to the intelligentsia."

But while Passoni boasts of triumphs for the major local acts, she is pessimistic about the future for new talent such as the Sharks and Casino Royale, who are on her books. "Young musicians don't have much chance to perform. Major acts like Zucchero, Pooh, Antonello Venditti, Vasco Rossi and Pino Daniele are always going to do well. But there's little music culture. People prefer to go to the disco."

And Passoni predicts that concert success will not immediately return for international acts. "Things will pick up in a few years when some creativity returns. That will come from the U.S. or U.K.;"

Roberto Citterio, EMI MD, has his own theories about the failure of some top international acts in Italy. "You don't always get what you expect. Many young Italians base their image of major artists on lush video clips. It's not always like that in concert. But then again most major acts are right at the top. What more can they do? With a band like Pink Floyd, for example, it seems audiences are waiting for more and more stages and maybe two airplanes to land mid-way through their act."

Francesco Sanavio owns the Avantgarde agency, which reportedly suffered financially with Prince earlier this year. He believes this is a great time to cash in on domestic talent. He says: "I haven't toured a national act since the early 1970s when I managed the bands PFM and Banco. Most of

my other colleagues have got the situation tied up now, but I'm making it a priority to get myself involved."

On the failure of world acts recently, he says: "Madonna

had her big shot three years ago and that was enough. She was a big surprise package and everybody wanted to see her. But really she's just a disco phenomenon and nobody is interested second time around."

Concertgoers are aged from 16 to 25, Sanavio believes, and this affected the Rolling Stones tour. "Kids of that age don't even remember them. The 25-45 year-olds go to see bands like the Stones, but they don't buy many tickets here."

Vasco Rossi is well over the age of 30 but Sanavio reckons he appeals to Italy's younger generation. "He talks the same language. But with U.S. or U.K. bands, they don't understand the significance of the lyrics. They're not interested."

Prince, he believes, is "the music genius of the 1990s" and his failure on Italian soil was put down to "bad management." He adds: "They must have been stupid to put him on stage without any product. They thought they could sell him on the 'Batman' album and they were wrong. "But artists like Prince need to perform in an intimate atmosphere. When he played here before, he played five nights at Milan's Palatrussardi. Paying customers preferred it that way. But this time around, his management wanted to pick up a lot of money in one shot instead of playing five nights."

As well as domestic talent, Sanavio believes that dance music will provide box-office profits in the near future. "Black music is always popular in between other new major trends. It happened in the 1960s, 1970s and 1980s. And although I don't know why, this is when there is a boom for national talent."

"You only have to look at the U.S. singles charts to see what is going to sell tickets in the early 1990s—namely, hard rock and dance. That's why my future plans include dates by M.C. Hammer, Soul II Soul and Snap."

One of the biggest Italian concert draws is Gianna Nannini, who has risen from local star status to being a genuine pan-European contender. She's signed to Germany's Metronome label worldwide but stays with the Ricordi label in Italy.

Her latest album, "Scandalo," released late August, easily topped the 300,000 sales mark locally. She's set for Italian concerts this month and Maurizio Miretti, Ricordi promotions chief, says: "Italian fans will again see a real 'live animal' in her true light."

The new album was produced by David Allen, who works with U.K. act the Cure. It went straight into the European Top 100 chart and "Piori Del Veleno," a track from it, is being used as the theme for a German TV movie. A European MTV campaign preceded the kick-off of Nannini's 12-country tour abroad which started in August.

The Domestic Dance Music Scene Still Reverberates to the Boom

If the majors can't do it, then the indies can. That seems to be at the heart of the matter when debating the current boom in Italy's locally-produced dance music.

It's no new phenomenon; the Italians have been doing it for years. But, after the recent international success of the act Black Box, industry eyes are focused on what this country will produce next.

It's a situation of "fatto in casa," or made in-house and some of the key independent companies are finding their own business relationships with the majors a little perplexing.

Says Anne Lombardoni, international manager at record company Disco Magic: "We do have problems with the major. They have to learn a lot. At first, I found it exciting working with them, but it's not an easy relationship. We work in such different ways."

Disco Magic, which deals in production, plus import and export, is the company behind Black Box. The first single, "Ride On Time," created some early controversy with the sampling of Love Sensation, a 1981 track by U.S. singer Lolettta Holloway.

Leaving aside the accompanying legal hassles, Lombardoni explains: "When we had that single, we thought it was brilliant. I sent the U.K. De-Construction label a copy. I didn't have any information on them, but they said they thought it

was great. But it was only after disc jockeys in the U.K. became very excited that they released it."

Lombardoni admits the Disco Magic policy is to release first and then see what happens. "You just never know what to expect. The dance-music field is so unpredictable. Indie producers had problems in the past because either no one was interested or the record companies were too selective."

Despite reservations about the majors, the company deals with Polydor and CBS in Germany. They have business with PWL in the U.S. over tracks for compilations and have also worked with Chrysalis in the U.S. with Ice MC, an act Lombardoni tips for great success.

Says Lombardoni: "The relationship with Chrysalis didn't work for that artist. I don't know why. But last year in Germany he had two records in the chart at the same time."

Disco Magic claims to be the only real company to release product by independent producers but next door to their Milan headquarters is New Music, another acknowledged pioneer in the dance field. New Music also produces and has its own import and export company. Pippo Landro, who heads a firm which now has a staff of 15, agrees with the belief that the majors can't cash in on the dance scene. "They just aren't able to do it. I've specialized in this scene for years."

Like Disco Magic, Landro licenses a lot of product from other territories. But he also has his own acts like Chicco

Cecci Project, U.S. artist Arthur Miles and U.K. act Katie & Carole.

Lombardoni puts much of the success of Italian dance down to the creative and inventive skills of DJs and producers, and Landro concurs, saying: "At one time, disc jockeys could mix but not produce. Now they go to the U.S. and U.K. to check things out and learn a lot."

But it's not a question of just copying, according to Clay Montana, president of DJ Connection, an Italian association which acts as a reference and information point for all the major DJs in the country. Montana: "About 10 years ago, locally-produced dance music was known for its fusion of U.S.-influenced music and Italian melody. After 10 years, that fusion has returned. It's the melody that is important."

He says that people like Spagna (CBS) and Sabrina (Phonogram) opened some doors on the international market. "Unfortunately Spagna has a problem now because her type of music is dated compared with house music."

Every region, he says, has its own club but "they go in and out of fashion every season. Kids in Italy get tired of music quickly but house is by no means finished."

He lists Daniele Davoli, one of the Groove Groove Melody production team behind Black Box, and Piero Fidelfatti as two of the leading DJ/producers of the moment.

(Continued on page I-6)

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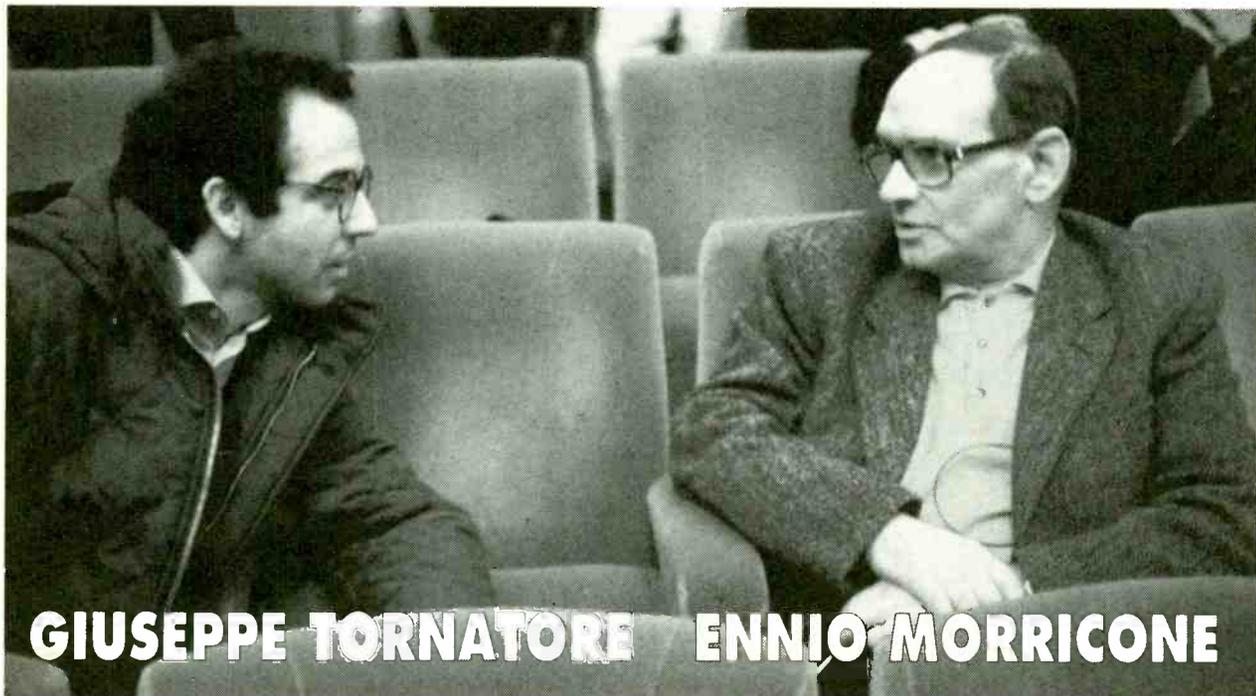
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FUTURE EXPANSION

(Continued from page I-1)

Italian carrier market by the official figures is the growing sale of product through newsstands and kiosks. Many of these outlets are selling combined book/record packages which are not included in IFPI statistics.

A recent PolyGram rock compilation album produced for the Agostini publishing house sold more than 1 million cassettes and CDs. The annual volume of sales through these non-traditional outlets is estimated at more than 10 million.

The growth of newsstand sales, and the problems of piracy and home taping, are to some extent at least, a consequence of Italy's inadequate and outdated retailing infrastructure. EMI's Roberto Citterio describes it as "a disaster." Of the 1,500 dedicated record retail outlets in the country, less than 500 are really in a significant way of business.

Said Guido Rignano: "The retailing base is totally inadequate and if the market is to continue to grow significantly, then we have to have more and better record outlets."

And Rignano has practiced what he preaches by initiating a modernization program for Ricordi's own record stores. The megastore in central Milan has doubled its sales since it was redesigned a year ago. And Ricordi now plans to open a 37,500 square feet megastore in Palermo, Sicily.

Virgin, too, is entering the Italian retail market with a megastore in Milan which should be operational before Christmas.

CBS MD Piero La Falce sees the revitalization of the retailing business in Italy as the key factor in driving Italy higher up the league table of world record markets where it is in ninth place, only 2.2% ahead of Holland which has little more than a quarter of Italy's population.

"A key to improving the CD sector and bringing the Italian market more into line with those of its European neighbors is to create exciting stores which will bring back the over-30 customers who used to buy records but don't any more," he says. "We need more megastores and we need more professionally run record sections in the department stores."

Yet another factor inhibiting a more rapid expansion of the Italian record business is the growth in parallel imports, particularly from the U.S., whence the incoming traffic builds in inverse proportion to the descent in the value of the dollar.

Virgin marketing manager Bruno Marro says that a great deal of product is currently being imported into Italy—even recordings by domestic artists—because dealers can make substantially bigger profits on imported albums.

"We have found LPs selling for as little as 6,000 lire [\$5.25], which means that the dealer probably bought them for 4,000 lire [\$3.50]."

As in other territories, the record industry has undergone a process of contraction in recent years with RiFi going out of business, followed by independent distributor Nowo (after 10 years of trading), Durium taken over by Ricordi, and CGD acquired, in March 1989, by Warner. More recently—in January this year—BMG bought a 50% stake in the independent company DDD (Drogueria Di Drugolo), whose business has been largely built on the success of Eros Ramazzotti.

Says DDD's MD Roberto Galanti: "The contraction of the industry is something we have to live with, but it does provide opportunities for small producers with creative resources to get good distribution and promotion of their product through the mega companies."

However, just as the under-developed retailing landscape imposes limits on distribution, so the evolution of the broadcasting media has created problems in the promotion area. Galanti points out that many FM radio stations have a preoccupation with Anglo-American product which makes it hard to get exposure for new Italian artists. "The same," he says, "goes for television, which is only interested in megastars."

The broadcasting revolution has had its effect on the market share of domestic product.

"Whereas, 20 years ago, domestic repertoire enjoyed a clear supremacy over foreign productions," says CBS's La Falce, "the explosion of private radio and television stations substantially altered the balance and put international product ahead. But now domestic productions are reasserting themselves."

He puts the current market shares at 60% international and 40% national for the industry as a whole, although CBS, with a powerful local roster, maintains a 50-50 balance.

Interestingly, when an Italian artist achieves megastar status, he or she can usually outsell the top Anglo-American names. For example, while Michael Jackson will sell 800,000 copies of an album, Eros Ramazzotti will sell more than a million.

"And the best Italian artists are also making an increasing impact outside Italy," says Roberto Galanti. "Ramazzotti, singing in Italian and Spanish, is selling in South America, Mexico, Germany, Holland, Belgium, Switzerland, France, Spain, Portugal, Turkey and the Scandinavian countries. His last album has now

(Continued on page I-6)

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DANCE SCENE

(Continued from page I-2)

Other indie companies are getting serious about dance production. The Milan-based DDD company has pop superstar Eros Ramazzotti as its main breadwinner, but international manager Donatella De Gaetano says the company has had a long involvement, too, with dance music. "We've had big successes but it's a different channel to market for a normal company. We receive thousands of demos, so we've launched the specialist DD Dance, with young collaborators selecting the best material submitted."

Artists she tips for potential international success are the African Red Kiandinga, the Tunisian-born F.R. David and the Brazilian Pao Pao.

Tony Verona's Modena-based Ala Bianca company has been a leading exporter of high-energy music on his special-

ist Flea label. Now he's launched Mighty Quinn, a label devoted to house music. And he has had initial success with Mauritian born artist Denis Azor, who has "Europeanized" his country's national sega dance. Alex Lee reached the national singles chart with "I'm Gonna Go Out," and Verona has high hopes for what he describes as a new style of house, with "Souvenir," by University of Love.

Says Verona: "It's a new era for dance. Five years ago, it was impossible to get good results but now something has changed in our world of music." He cites the 12-inch mix as important for the indie record business. He also criticizes the Italian major companies for a "lack of understanding" of dance music. "Their very structure is so traditional. And they don't have relationships with discos, private radio stations and young people."

CBS A&R director Claudio Buja agrees—to an extent. "Independent dance labels have a better tradition of dealing with everyone connected with this kind of product. We also

focus on albums, while dance music is usually the 12-inch mix format."

But Buja says his company is planning some major projects with name DJs and producers. "We can hit the same field as Lombardoni and Landro. They've done very well, but we're not out of it yet." He adds that a compilation will be released shortly by CBS in conjunction with Milan's Hollywood Disco.

But Landro has his own theories on compilations. "My first one, 'New Music Style,' was distributed by a major company and sold 12,000 units. For the second, 'Los Cuarenta: The Best Of, Vol. 1,' I handled the distribution myself and sold 220,000 units. A follow-up to this sold 74,000 on pre-release orders alone. The majors can't sell compilations. They include one hit and the rest is rubbish."

DAVID STANSFIELD

FUTURE EXPANSION

(Continued from page I-4)

topped the 2 million sales mark."

Roberto Galanti believes that with production costs increasing, Italian repertoire can only sustain viability by gaining acceptance in other territories. "We have to find a bigger market for our productions," he says. And he plans to launch Ramazzotti in the U.S. with his Spanish language repertoire aimed at the Latin market.

One Italian record industry problem which has spilled over, with damaging effects, to other European markets has been the short duration of protection—30 years—accorded by the national copyright law to sound recordings. In recent years, millions of recordings of what, in Italy, are now public-domain productions, have found their way into other European markets where they are still, nominally, protected.

Guido Rignano, who heads Italy's IFPI group, notes that the duration of protection for recordings of live performances in Italy is a mere 20 years. "But," he says, "we now have an act before parliament which will extend the duration of protection for phonograms to 50 years, a reform which is long overdue."

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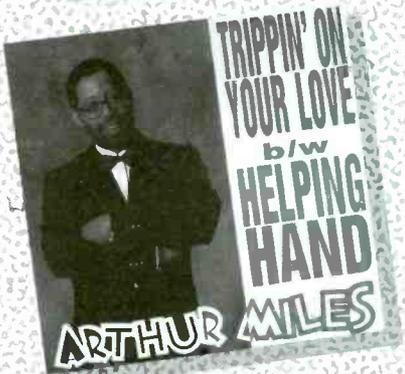
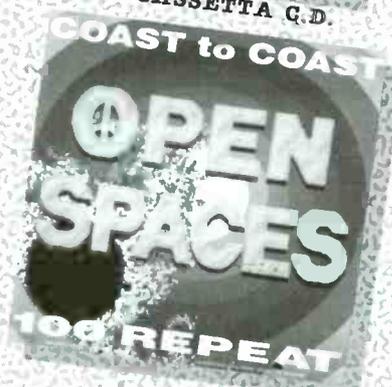
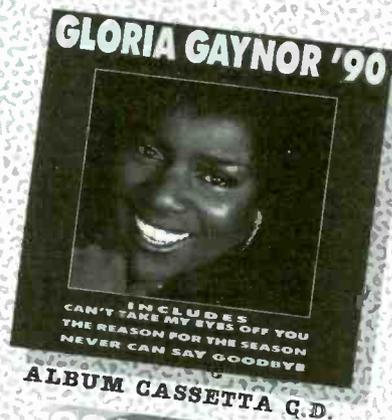
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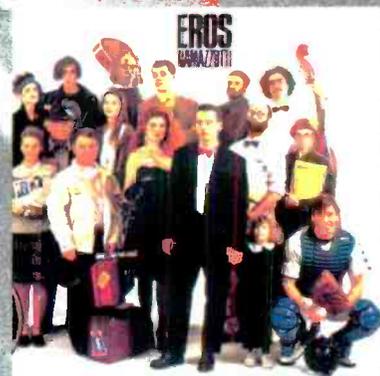


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HITS of the WORLD

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BRITAIN (Courtesy Music Week/Gallup) As of 11/24/90

This Week	Last Week	SINGLES	
1	1	UNCHAINED MELODY	THE RIGHTEOUS BROTHERS VERVE/POLYDOR
2	3	DON'T WORRY	KYM APPELEBY PARLOPHONE
3	NEW	ICE ICE BABY	VANILLA ICE SBK
4	2	FOG ON THE TYNE (REVISITED)	GAZZA AND LINDISFARNE BEST/RCA
5	15	UNBELIEVABLE	E.M.F. PARLOPHONE
6	5	FANTASY	BLACK BOX deCONSTRUCTION/RCA
7	6	I'LL BE YOUR BABY TONIGHT	ROBERT PALMER & UB40 EMI
8	12	TO LOVE SOMEBODY	JIMMY SOMERVILLE LONDON
9	4	A LITTLE TIME	THE BEAUTIFUL SOUTH GOODISC
10	11	CUBIK/OLYMPIC	808 STATE (808 STATE) PERFECT SONGS ZTT
11	35	FALLING	JULEE CRUISE WARNER BROS.
12	NEW	IT TAKES TWO	ROD STEWART & TINA TURNER WARNER BROS.
13	8	STEP BACK IN TIME	KYLIE MINOQUE PWL
14	7	TAKE MY BREATH AWAY	BERLIN CBS
15	13	THERE SHE GOES	THE LA'S GOODISC
16	9	(WE WANT) THE SAME THING	BELINDA CARLISLE VIRGIN
17	NEW	KING OF THE ROAD (EP)	THE PROCLAIMERS CHRYSALIS
18	22	TIME TO MAKE THE FLOOR BURN	MEGABASS MEGABASS
19	25	LET'S SWING AGAIN	JIVE BUNNY & THE MASTERMIXERS MUSIC FACTORY DANCE
20	10	I'M YOUR BABY TONIGHT	WHITNEY HOUSTON ARISTA
21	23	ISLAND HEAD EP	INSPIRAL CARPETS COW/MUTE
22	19	DRESSED FOR SUCCESS	ROXETTE EMI
23	NEW	MY DEFINITION OF A BOMBASTIC JAZZ STYLE	DREAM WARRIORS 4th & BWAY
24	14	SHOW ME HEAVEN	MARIA MCKEE EPIC
25	21	SPIT IN THE RAIN	DEL AMITRI A&M
26	16	THE OBVIOUS CHILD	PAUL SIMON WARNER BROS.
27	NEW	MISSING YOU	SOUL II SOUL TEN
28	20	BLUE VELVET	BOBBY VINTON EPIC
29	30	MIRACLE	JON BON JOVI VERTIGO/PHONOGRAM
30	18	WORKING MAN	RITA MACNEIL POLYDOR
31	NEW	SEVEN LITTLE GIRLS SITTING IN THE BACKSEAT	BOMBALURINA CARPET
32	17	CLOSE TO ME	THE CURE FICTION/POLYDOR
33	NEW	SUCKER DJ	DIMPLES D FBI
34	26	NEW POWER GENERATION	PRINCE PAISLEY PARK/WARNER BROS.
35	NEW	POWER OF LOVE/DEEE-LITE THEME	DEEE-LITE ELEKTRA
36	NEW	BEING BORING	PET SHOP BOYS PARLOPHONE
37	NEW	SUMERLAND (DREAMED)	FIELDS OF THE NEPHILIM BEGGARS BANQUET
38	24	KINKY AFRO	HAPPY MONDAYS LONDON/FACTORY
39	NEW	ARE YOU DREAMING?	TWENTY 4 SEVEN FEATURING CAPTAIN HOLLYWOOD BCM
40	29	I'M DOING FINE	JASON DONOVAN PWL
		ALBUMS	
1	NEW	MADONNA	THE IMMACULATE COLLECTION SIRE
2	1	ELTON JOHN	THE VERY BEST OF ROCKET/PHONOGRAM
3	2	PHIL COLLINS	SERIOUS HITS... LIVE VIRGIN
4	3	PAUL SIMON	THE RHYTHM OF THE SAINTS WARNER BROS.
5	9	PAVAROTTI, DOMINGO, CARRERAS	IN CONCERT DECCA
6	NEW	JIMMY SOMERVILLE	THE SINGLES COLLECTION 1984-1990 LONDON
7	5	THE BEAUTIFUL SOUTH	CHOKE GOODISC
8	7	STATUS QUO	ROCKING ALL OVER THE YEARS VERTIGO/PHONOGRAM
9	NEW	KYLIE MINOQUE	RHYTHM OF LOVE PWL
10	10	CLIFF RICHARD	FROM A DISTANCE... THE EVENT EMI
11	6	WHITNEY HOUSTON	I'M YOUR BABY TONIGHT ARISTA
12	4	HAPPY MONDAYS	PILLS 'N' THRILLS AND BELLACHES FACTORY
13	12	THE BEE GEES	THE VERY BEST OF POLYDOR
14	13	MICHAEL BOLTON	SOUL PROVIDER CBS
15	11	TECHNOTRONIC/HI-TEK 3	TRIP ON THIS—REMIXES TELSTAR
16	14	GEORGE MICHAEL	LISTEN WITHOUT PREJUDICE, VOL. 1 EPIC
17	8	THE CURE	MIXED UP FICTION/POLYDOR
18	16	LED ZEPPELIN	REMASTERS ATLANTIC
19	15	THE SHADOWS	REFLECTION ROLL OVER/POLYDOR
20	21	ROXETTE	LOOK SHARP! EMI
21	23	NEW KIDS ON THE BLOCK	NEW KIDS ON THE BLOCK CBS
22	NEW	PLACIDO DOMINGO	BE MY LOVE... AN ALBUM OF LOVE EMI
23	18	JIMI HENDRIX	CORNERSTONES 1967-1970 POLYDOR
24	NEW	DONNA SUMMER	THE BEST OF WARNER BROS.
25	31	FOSTER & ALLEN	SOUVENIRS TELSTAR
26	22	THE DRIFTERS	THE BEST OF BEN E. KING & THE DRIFTERS TELSTAR
27	20	PET SHOP BOYS	BEHAVIOR PARLOPHONE
28	24	JULIAN LLOYD WEBBER/R.P.O.	LLOYD WEBBER PLAYS LLOYD WEBBER PHILIPS
29	27	M.C. HAMMER	PLEASE HAMMER DON'T HURT 'EM CAPITOL
30	NEW	BETTY BOO	BOOMANIA RHYTHM KING
31	19	TRAVELING WILBURYS	TRAVELING WILBURYS, VOL. 3 WILBURY/WARNER
32	NEW	RITA MACNEIL	REASON TO BELIEVE POLYDOR
33	17	PAUL MCCARTNEY	TRIPPING THE LIVE FANTASTIC PARLOPHONE
34	33	FREDDIE STAR	THE WANDERER DOVER/CHRYSALIS
35	28	SINEAD O'CONNOR	I DO NOT WANT WHAT I HAVEN'T GOT ENSIGN/CHRYSALIS
36	25	ROBERT PALMER	DON'T EXPLAIN EMI
37	NEW	ANGELO BADALAMENTI/JULEE CRUISE/VARIOUS	MUSIC FROM TWIN PEAKS WARNER BROS.
38	38	ROY ORBISON	BALLADS TELSTAR
39	29	INNOCENCE	BELIEF COOLTEMPO/CHRYSALIS
40	NEW	RICHARD CLAYDERMAN/R.P.O.	MY CLASSIC COLLECTION DECCA DELPHINE

CANADA (Courtesy The Record) As of 11/19/90

		SINGLES	
1	3	SOMETHING TO BELIEVE IN	POISON ENIGMA/CAPITOL
2	4	CHERRY PIE	WARRANT COLUMBIA/CBS
3	7	LOVE TAKES TIME	MARIAH CAREY COLUMBIA/CBS
4	8	IMPULSIVE	WILSON PHILLIPS CAPITOL/CAPITOL
5	6	MORE THAN WORDS CAN SAY	ALIAS CAPITOL/CAPITOL
6	2	SUICIDE BLONDE	INXS ATLANTIC/WEA
7	5	ICE ICE BABY	VANILLA ICE SBK/EMI
8	9	STRANDED HEART	CAPITOL/CAPITOL
9	1	PRAYING FOR TIME	GEORGE MICHAEL COLUMBIA/CBS
10	10	RELEASE ME	WILSON PHILLIPS SBK/EMI
11	11	BLACK CAT	JANET JACKSON A&M/A&M
12	12	ROMEO DINO	ISLAND/MCA
13	13	CLOSE TO YOU	MAXI PRIEST VIRGIN/A&M
14	16	TOM'S DINER	DNA FEATURING SUZANNE VEGA VIRGIN/A&M
15	NEW	LET'S TRY IT AGAIN	NEW KIDS ON THE BLOCK COLUMBIA/CBS
16	NEW	SO CLOSE	DARYL HALL JOHN OATES ARISTA/BMG
17	15	I'M YOUR BABY TONIGHT	WHITNEY HOUSTON ARISTA/BMG
18	18	SO HARD	PET SHOP BOYS EMI/CAPITOL
19	NEW	FREEDOM '90	GEORGE MICHAEL CBS/CBS
20	20	SAY A PRAYER	BREATHE VIRGIN/A&M
		ALBUMS	
1	1	AC/DC	THE RAZORS EDGE ATCO/WEA
2	3	PAUL SIMON	THE RHYTHM OF THE SAINTS WARNER BROS./WEA
3	4	M.C. HAMMER	PLEASE HAMMER DON'T HURT 'EM CAPITOL/CAPITOL
4	2	INXS	X ATLANTIC/WEA
5	9	VANILLA ICE	TO THE EXTREME SBK/EMI
6	6	MARIAH CAREY	VISION OF LOVE COLUMBIA/CBS
7	11	TRAVELING WILBURYS	TRAVELING WILBURYS, VOL. 3 WARNER BROS./WEA
8	5	WILSON PHILLIPS	WILSON PHILLIPS SBK/EMI
9	8	ZZ TOP	RECYCLER WARNER BROS./WEA
10	7	GEORGE MICHAEL	LISTEN WITHOUT PREJUDICE, VOL. 1 COLUMBIA/CBS
11	16	DEEE-LITE	WORLD CLIQUE ELEKTRA/WEA
12	NEW	LED ZEPPELIN	LED ZEPPELIN WEA/WEA
13	10	BLACK BOX	DREAMLAND deCONSTRUCTION/RCA
14	13	CONCRETE BLONDE	BLOODLETTING I.R.S./MCA
15	NEW	WHITNEY HOUSTON	I'M YOUR BABY TONIGHT ARISTA/BMG
16	12	RIGHTEOUS BROTHERS	GREATEST HITS VERVE/POLYGRAM
17	NEW	THE CURE	MIXED UP ELEKTRA/WEA
18	15	NEW KIDS ON THE BLOCK	STEP BY STEP COLUMBIA/CBS
19	14	POISON	FLESH AND BLOOD CAPITOL/CAPITOL
20	17	JON BON JOVI	BLAZE OF GLORY MERCURY/POLYGRAM
		GERMANY (Courtesy Der Musikmarkt) As of 11/13/90	
		SINGLES	
1	1	SADENESS—PART ONE	ENIGMA VIRGIN
2	2	I'VE BEEN THINKING ABOUT YOU	LONDONBEAT ANXIOUS
3	12	ICE ICE BABY	VANILLA ICE SBK
4	4	SO HARD	PET SHOP BOYS PARLOPHONE
5	3	TOM'S DINER	DNA FEATURING SUZANNE VEGA A&M
6	8	WHAT TIME IS LOVE?	KLF KLF COMMUNICATIONS
7	5	CULT OF SNAP	SNAP LOGIC/ARIOLA
8	6	CRYING IN THE RAIN	A-HA WARNER BROS.
9	11	I'M YOUR BABY TONIGHT	WHITNEY HOUSTON ARISTA
10	7	ICH HAB' GETRAUMT VON DIR	MATTHIAS REIM POLYGRAM
11	9	WORLD IN MY EYES	DEPECHE MODE MUTE
12	NEW	THE JOKER	STEVE MILLER BAND CAPITOL
13	13	TOM'S DINER	RAP AFTER ONE MIKULSKI
14	10	HAVE YOU SEEN HER	M.C. HAMMER CAPITOL
15	20	SHOW ME HEAVEN	MARIA MCKEE EPIC
16	18	ARE YOU DREAMING?	TWENTY 4 SEVEN FREAKY RECORDS/BCM
17	16	MORE SISTERS OF MERCY	MERCIFUL RELEASE
18	NEW	LA SERENISSIMA	DNA MIKULSKY
19	17	GROOVE IS IN THE HEART	DEEE-LITE ELEKTRA
20	15	WE LOVE TO LOVE	P.M. SAMPSON CBS
		ALBUMS	
1	2	WESTERNHAGEN	LIVE WER
2	1	HERBERT GRONEMEYER	LUXUS EMI/ELECTROLA
3	3	MATTHIAS REIM	MATTHIAS REIM POLYGRAM
4	13	PET SHOP BOYS	BEHAVIOR PARLOPHONE
5	4	ZZ TOP	RECYCLER WARNER BROS.
6	5	POLICE	THEIR GREATEST HITS A&M
7	7	BAP	X FUER'U ELECTROLA
8	6	A-HA	EAST OF THE SUN, WEST OF THE MOON WARNER BROS.
9	NEW	PHIL COLLINS	SERIOUS HITS... LIVE VIRGIN
10	8	AC/DC	THE RAZORS EDGE ATCO/EAST WEST
11	9	CARRERAS, DOMINGO, PAVAROTTI	IN CONCERT DECCA
12	11	PAUL SIMON	THE RHYTHM OF THE SAINTS WARNER BROS.
13	NEW	SISTERS OF MERCY	VISION THING MERCIFUL RELEASE/EAST WEST
14	12	DAVID HASSELHOFF	CRAZY FOR YOU BMG
15	NEW	LONDONBEAT	IN THE BLOOD ANXIOUS/RCA
16	10	SOUNDTRACK	PRETTY WOMAN EMI
17	14	BLUE SYSTEM	OBSESSION HANSA/ARIOLA
18	16	JON BON JOVI	BLAZE OF GLORY VERTIGO
19	19	VAYA CON DIOS	NIGHT OWLS ARIOLA
20	15	IRON MAIDEN	NO PRAYER FOR THE DYING EMI
		NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 11/16/90	
		SINGLES	
1	1	SHOW ME HEAVEN	MARIA MCKEE EPIC
2	3	I'M YOUR BABY TONIGHT	WHITNEY HOUSTON ARISTA
3	2	THE JOKER	STEVE MILLER BAND CAPITOL
4	5	BORN TO BE WILD	STEPPENWOLF MCA
5	4	CANDY	IGGY POP VIRGIN
6	7	THUNDERSTRUCK	AC/DC ATCO
7	NEW	UNCHAINED MELODY	THE RIGHTEOUS BROTHERS VERVE
8	8	FREEDOM	GEORGE MICHAEL EPIC
9	NEW	DOIN' THE DO	BETTY BOO INDISC
10	NEW	ANNIVERSARY WALTZ	STATUS QUO VERTIGO
		ALBUMS	
1	1	VARIOUS ARTISTS	TOUR OF DUTY MAGNUM
2	2	PAUL SIMON	THE RHYTHM OF THE SAINTS WARNER BROS.
3	9	PHIL COLLINS	SERIOUS HITS... LIVE WEA
4	NEW	WHITNEY HOUSTON	I'M YOUR BABY TONIGHT ARISTA
5	4	VARIOUS ARTISTS	GREATEST HITS 3 MAGNUM
6	6	CLOUSEAU	OF ZO... HKM
7	3	TOTO	PAST TO PRESENT CBS
8	5	BZN	HORIZON MERCURY
9	10	BILLY JOEL	GREATEST HITS 1 & 2 CBS
10	8	THE POLICE	THEIR GREATEST HITS A&M
		JAPAN (Courtesy Music Labo) As of 11/19/90	
		SINGLES	
1	NEW	MIZU NI SASHITA HANA	AKINA NAKAMORI ARNER/PIONEER
2	NEW	SILENT EVE	MIDORI KARASHIMA FUN HOUSE
3	2	ITOSHIIHITOYO GOOOO NIGHT	B'Z BMG
4	3	FUN HOUSE FUN HOUSE	MARIKO NAGAI MUSICAL STATION
5	1	WARRATTEYO	HIKARU GENJI FUJI PACIFIC
6	5	AISHITERUTE IWANNI	MIHO NAKAYAMA BURNING PUBLISHERS
7	NEW	DAKISHIMETAI	PINK SAPHIRE HUMMINGBIRD
8	7	KOKUHAKU	MARIYA TAKEUCHI TENDERBERRY MUSIC
9	6	ROUGH DIAMOND	LINBERG J.C.M. PUBLIC IMAGE
10	NEW	TRIANGLE LOVERS	CHA-CHA VAP
		ALBUMS	
1	NEW	B'Z RISKY	BMG/VICTOR
2	1	DREAMS COME TRUE	WONDER 3 EPIC/SONY
3	NEW	MOTOHARA SANO	TIME OUT EPIC/SONY
4	NEW	WHITNEY HOUSTON	I'M YOUR BABY TONIGHT BMG/VICTOR
5	NEW	BAKUFU-SLUMP	ORAGAYO CBS/SONY
6	5	TMN	RHYTHM RED EPIC/SONY
7	6	YOUSUI INDUE	HANDSOME BOY FOR LIFE
8	4	WINK	HOT SINGLES POLYSTAR
9	2	UNICORN	ODORU KAMEYAPUSHI CBS/SONY
10	NEW	CO CO	SNOW GARDEN PONY CANYON

MUSIC & MEDIA

EUROCHART HOT 100 11/24/90

		HOT 100 SINGLES	
1	1	I'VE BEEN THINKING ABOUT YOU	LONDONBEAT ANXIOUS/RCA
2	2	I'M YOUR BABY TONIGHT	WHITNEY HOUSTON ARISTA
3	3	SO HARD	PET SHOP BOYS PARLOPHONE
4	4	UNCHAINED MELODY	RIGHTEOUS BROTHERS VERVE/POLYDOR
5	6	SHOW ME HEAVEN	MARIA MCKEE EPIC
6	5	TOM'S DINER	DNA FEATURING SUZANNE VEGA A&M
7	NEW	FOG ON THE TYNE (REVISITED)	GAZZA & LINDISFARNE BEST/RCA
8	13	UNE FEMME AVEC UNE FEMME	MECANO ARIOLA
9	19	DON'T WORRY	KYM APPELEBY PARLOPHONE
10	8	KINGSTON TOWN	UB40 VIRGIN
11	10	CRYING IN THE RAIN	A-HA WARNER BROS.
12	7	CULT OF SNAP	SNAP LOGIC/ARIOLA
13	NEW	FANTASY	BLACK BOX GROVE GROOVE MELODY
14	9	A LITTLE TIME	THE BEAUTIFUL SOUTH GOODISC
15	18	THE JOKER	STEVE MILLER BAND CAPITOL
16	17	SADENESS—PART 1	ENIGMA VIRGIN
17	NEW	PETIT FRANCK	FRANCOIS FELDMAN PHONOGRAM
18	15	WORLD IN MY EYES	DEPECHE MODE MUTE
19	NEW	ICE ICE BABY	VANILLA ICE SBK
20	NEW	ALORS REGARDE	PATRICK BRUEL RCA
		HOT 100 ALBUMS	
1	2	PAUL SIMON	THE RHYTHM OF THE SAINTS WARNER BROS.
2	1	CARRERAS, DOMINGO, PAVAROTTI	IN CONCERT DECCA
3	NEW	PHIL COLLINS	SERIOUS... LIVE VIRGIN WEA
4	4	ZZ TOP	RECYCLER WARNER BROS.
5	5	ELTON JOHN	THE VERY BEST OF ROCKET
6	7	PET SHOP BOYS	BEHAVIOR PARLOPHONE
7	3	GEORGE MICHAEL	LISTEN WITHOUT PREJUDICE, VOL. 1 EPIC
8	6	THE POLICE	THEIR GREATEST HITS A&M
9	NEW	WHITNEY HOUSTON	I'M YOUR BABY TONIGHT ARISTA
10	12	AC/DC	THE RAZORS EDGE ATCO
11	9	SOUNDTRACK	PRETTY WOMAN EMI
12	8	HERBERT GRONEMEYER	LUXUS ELECTROLA
13	13	A-HA	EAST OF THE SUN, WEST OF THE MOON WARNER BROS.
14	16	WESTERNHAGEN	LIVE WARNER BROS.
15	10	INXS	X MERCURY
16	14	MATTHIAS REIM	MATTHIAS REIM POLYDOR
17	11	IRON MAIDEN	NO PRAYER FOR THE DYING EMI
18	17	JON BON JOVI	BLAZE OF GLORY VERTIGO
19	NEW	THE CURE	MIXED UP FICTION/POLYDOR
20	15	BEAUTIFUL SOUTH	CHOKE GO DISCS

ALBUM REVIEWS

POP

THE RINGLING SISTERS
60 Watt Reality
PRODUCER: Lou Adler
A&M 750215337

Distaff members of such Hollywood bands as the Screamin' Sirens, the Devil Squares, and Weatherbell front this interesting unit, which combines spoken-word performances with seductively sung original numbers. Adler sympathetically produces without any unnecessary window dressing, and four principal vocalists all shine. Caustic song about addiction, "56 Reasons," and romantic "Velvet Crush" are strong modern rock choices.

KATE & ANNA MCGARRIGLE
Heartbeats Accelerating
PRODUCER: Pierre Marchand
Private Music 2070

Sisters wrap their angelic pipes around some homespun yet heartfelt folk-pop melodies, ably supported by a low-key Canadian band. Entire production is subtly satisfying, with title cut, poignant "I Eat Dinner," and "Love Is" tailor-made items for public radio and mature AC. A nice bouquet for the McGarrigles' cult of long standing.

DIRTY WHITE BOY
Bad Reputation
PRODUCER: Beau Hill
Polydor 841959

Veteran guitarist Earl Slick's new band is a hard rock quartet that gives up little in the way of originality or true emotion. But Hill as always produces cannily with an ear cocked to what rock radio wants, and when the performances are exuberant enough, as on "Let's Spend Momma's Money," the album rock trick comes close to being turned.

MICHAEL HALL
Quarter To Three
PRODUCERS: J.D. Foster, Walter Salas-Humara, Rich Brotherton & Michael Hall
Record Collect 1191

The former leader of Austin, Texas' wonderful Wild Seeds concocts a solo shot that stands with the best indie releases of the year. Bolstered by a top-notch band that includes homeboys Foster and Brotherton and the Silos' Salas-Humara, Hall sings some great new originals with the unaffected honesty that characterized his band's work. Explosive "I'm Gonna Get Drunk With A Good Friend Of Mine" and "I Blame God" are among best of an excellent batch. A must for modern rockers.

THE HORSE FLIES
Human Fly
PRODUCER: Bill Usher
MCA 10123

Rerelease of 1987 recordings first issued by Rounder brings this curious but intriguing group to wider audience. East Coast quartet uses violin, banjo, and synthesizers for a wealth of mysterious effects; tracks include a moody electro-cover of the Cramps' cruddy "Human Fly," a bizarre reading of the traditional lullaby "Hush Little Baby," and even a couple of hoedowns. Category-defying material deserves a listen in modern rock camp.

CHARLES BROWN
All My Life
PRODUCER: Ron Levy
Bullseye Blues 9501

New Rounder subsidiary kicks off with a lovely new record by blues/R&B vet Brown, who recently opened a summer tour for big fan Bonnie Raitt. Brown's voice is no less smooth than in his "Drifting Blues" days, and he's still a striking piano player. Dr. John and Ruth Brown (the latter on a spunky duet, "Tell Me Who") drop by to lend a hand. A treat.

THE MEMPHIS BOYS
PRODUCERS: Allen Reynolds & Mark Miller
Vanguard 79461

Sessioneers Gene Chrisman, Bobby Emmons, Mike Leech, Bobby Wood, and Reggie Young racked up credits in their studio heyday ranging from Wilson Pickett and Joe Tex to Dusty Springfield and Elvis Presley. On their own, though, they aren't in the same league with Booker T. & the MG's. While instrumental workouts here are competently played, they never rise above the level of soul Muzak.

KREATOR
Coma Of Souls
PRODUCER: Randy Burns
Epic/Noise 46971

Thrash is the plan for German metal quartet on second major-label release. Songs targeting environmental crisis, war-mongering, and renascent Nazism in band's native land tear a page from songbooks of Metallica and Nuclear Assault (latter of which has also worked with producer Burns). Ecodisaster number "When The Sun Burns Red" is excellent first course.

DANIELLE DAX
Blast The Human Flower
PRODUCER: Stephen Street
Sire/Warner Bros. 26126

Vocalist creates some interesting songs on latest endeavor, but she lacks the kind of distinctive chops to break her out from the pack. Trump here is an exotic cover of the Beatles' durable raga-rocker "Tomorrow Never Knows," which may be the best overture for modern rock radio.

THE MEN THEY COULDN'T HANG
The Domino Club
PRODUCER: Pat Collier
Silvertone 1391

U.K. folk-rock sextet continues doing what comes naturally on spunky new release. While band's instrumental attack is always vigorous, its decidedly English lyrical bent may

NEW AND NOTEWORTHY

BLUE PEARL
PRODUCER: Youth
Big Life/PolyGram 847405

Duo comprised of throaty chanteuse Durga McBroom and former Killing Joke member Youth pumps state-of-the-charts dance beats on impressive debut set. First single, "Naked In The Rain," is a hypnotic deep house rave that has already won with U.S. club programmers. R&B-drenched "Chemical Thing" is set's strongest radio contender with its infectious melody and anti-drug lyrics. Also noteworthy is a slamin' house version of Kate Bush's "Running Up That Hill." A gem.

PARIS
The Devil Made Me Do It
PRODUCER: Paris
Tommy Boy 1030

Militant black rapper makes an impressive debut with street smart, political, well-done raps. While his Black Panthers politics may strike some as extreme, a cool tension permeates the entire project, especially with "This Is A Test" and the menacing title track. A strong, strong record.

require a leap by American modern rock programmers; also, touches of humor are a bit too few and far between. Still, "The Family Way" and hard-edged "Handy Man" have some spinability.

UNCLE TUPELO
No Depression
PRODUCERS: Paul Kolderie & Sean Slade
Rockville 6050

Illinois-based trio creates a compelling, original strain of acid folk that sometimes recalls such indie-rock precursors as the Silos and Hüsker Dü. Astute alternative/college programmers should take note of such outstanding tracks as "Graveyard Shift," "Whisky Bottle," "Flatness," "Outdone," and "Life Worth Livin'." Covers include the title track and Leadbelly's "John Hardy."

THEE HEADCOATS
Heavens To Murgatroyd, Even! It's Thee Headcoats! (Already)
PRODUCER: None listed
Sub Pop 82

Raw and deliberately crude (CD version was mastered from a scratched-up vinyl LP), album by British trio is the first of 48 featuring leader Billy Childish to receive wide U.S. distribution. It's a happy event, for group's rough music, which draws on such primitive sources as the Sonics and early Kinks, is invigorating stuff. "Mantrap," "Girl Of Matches," and "I Don't Like The Man I Am" are highly recommended to modern rock's left wing.

THE ORIGINAL SINS
Self Destruct
PRODUCERS: John Terlesky & Dave Stein
Psonik 88

"Original" is a highly ironic part of this group's name, since Pennsylvania-based unit pays slavish homage to garage bands past on its third album. But grungophiles will hop up and down over generally energetic borrowings here; "Land Of A Thousand Dances," "Do It," and single entendre "Alice D." hold their share of three-chord thrills. Distributed by Skylad.

MARCIA BALL/ANGELA STREHLI/LOU ANN BARTON
Dreams Come True
PRODUCER: Mac (Dr. John) Rebennack
Antone's 0014

Union of three of Texas' reigning blues mamas may be a dream come true for many R&B listeners. The Antone's house band (Derek O'Brien, Sarah Brown, George Rains) and the redoubtable Dr. John lend solid support, and Jimmie Vaughan guests on one track. Repertoire is split almost evenly between covers and originals; raucous "Good Rockin' Daddy" (spotlighting Barton) and group effort "Love, Sweet Love" are fine for trad-oriented jocks.

HEADS UP
Soul Brother Crisis Intervention
PRODUCER: Albert Bouchard
Emergo 9372

N.Y. four-piece offers a rough-hewn, driving blend of funk'n'rap served up with a wild punkish flair—just the right recipe for those yearning for a scruffier crossover than Urban Dance Squad. College and alternative outlets should give a listen to such full-tilt grooves as "Corny Style Pizza," "Pumps," "Clouds," and "Brother Of The Blue Flame."

GALAXIE 500
This Is Our Music
PRODUCER: Kramer
Rough Trade US 86

East Coast trio blazes no new trails on current opus, but modern rock love objects will likely remain so. Band still is immersed in moody atmospherics, not unlike a steelier version of Cocteau Twins; big drawback is Dean Wareham's decidedly nonprofessional vocalizing. But "Summertime," "Way Up High," and cover of Yoko Ono's "Listen, The Snow Is Falling" (sung

SPOTLIGHT



CINDERELLA
Heartbreak Station
PRODUCERS: John Jansen & Tom Keifer
PolyGram 848018

Band steps out for strongest foray yet. Keifer's rough and ready vocals run all over tunes that combine straight-ahead rock with blues, southern boogie, and other twists. But the Philly band proves that it can do much more than AC/DC-type screechers. Some of the best numbers are midtempo, acoustic-based tunes, including "One For Rock And Roll" and especially "Dead Man's Road." Guaranteed not to turn into a pumpkin at midnight.

by bassist Naomi Yang) will all win favor with band's core audience.

R&B

FATHER MC
Father's Day
PRODUCERS: Mark Rooney & Mark Morales; Fresh Gordon; Howie Tee
Uptown/MCA 10061

Rapper makes a positive impression, both with material and delivery. The material is basically clean and often with a positive message and Father MC delivers the goods with ease. First single, "I'll Do 4 U," is already gathering a following and like successors are "Treat Them Like They Want To Be Treated" and "Tell Me Something Good," which samples from the song of the same name. Nice touch all around.

HI-FIVE
PRODUCERS: Various
Jive 1328

Charming teen group is scoring well with its current single, "I Just Can't Handle It," a fun and funky new jacker produced by Teddy Riley. Remainder of set glides along a similar groove line, promising to establish act as a '90s equivalent to New Edition and Jackson 5. Pop programmers would be wise to climb aboard immediately.

MOVEMENT EX
PRODUCER: Sir Randall Scott
Columbia 46894

Militant duo of rapper Lord Mustafa and DJ King Born might excite the Public Enemy audience with its densely produced slate of social observations. Pair unflinchingly takes on subjects ranging from racial inequities to environmental disaster to the AIDS epidemic; style is harsh, but a touch of humor leavens the mix here and there. Brutal "Freedom Got A Shotgun" is a good start for those tough enough to handle it.

JAZZ

ANDREA MARCOVICCI
What Is Love?
PRODUCER: Glenn Mehrbach
DRG 91401

SYLVIA SYMS
...Then Along Came Bill
PRODUCER: Unlisted
DRG 91402

JULIE WILSON
The Harold Arlen Songbook
PRODUCER: Hugh Fordin
DRG 5211

Here are three worthy additions to the label's "Cabaret" series. Both Syms, who pays tribute to late pianist/accompanist Bill Evans, and Wilson are more familiar cabaret names that have made their mark on recordings. Marcovicci is the newer name, although her current cabaret status is a stellar one. Songs on all three albums are of the highest grade, but Marcovicci's "find" is a Gershwin brothers and Buddy DeSylvia beaut called "Faraway Someone," one of the fortunate results of the now-famed Warner Bros. Music warehouse discovery of long lost manuscripts.

WORLD MUSIC

JOE HIGGS
Blackman Know Yourself
PRODUCERS: Lee Jaffe & Joe Higgs
Shanachie 43077

Little-known to most American fans, Higgs is a reggae founding father and shantytown concertmaster whose graduates include Bob Marley and Peter Tosh. Standard-bearer for the rootsiest of roots music, his tough, solid vocals and no-frills arrangements will appeal to serious listeners everywhere. Highlights include Higgs originals such as the title cut and "Sons Of Garvey," along with rock-steady covers of Tosh's "Steppin' Razor," as well as Marley's "Small Axe" and "Sun Is Shining."

COUNTRY

BETH NIELSEN CHAPMAN
PRODUCERS: Jim Ed Norman, C. Roscoe Beck, David Austin
Reprise 26172

There is an almost unbearable sense of sadness and loss in most of Chapman's songs. The suffering she portrays leads less to a knowledge of how to triumph than of how to accommodate future griefs.

THE GOLDENS
Rush For Gold
PRODUCER: Blake Chancey
Capitol 94395

The Golden sons have finally hit the jackpot in their "Rush For Gold." The duo's vocals have tightened up, and that coupled with some quality Nashville songwriting may give the boys just the lift they've been waiting for. Not a bad pick of the pack.

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.

SINGLE REVIEWS

B I L L B O A R D

POP

► **VANILLA ICE** *Play That Funky Music* (3:18)
PRODUCER: Tommy Quon
WRITER: Vanilla Ice
PUBLISHERS: Ice Baby/QPM, BMI
MIXER: Vanilla Ice
SBK 4JM-07339 (c/o CEMA) (cassette single)

Photogenic rapper follows his chart-topping "Ice Ice Baby" with an equally appealing pop/hip-hop that is fueled by samples from Wild Cherry's disco-era hit of the same name.

TIFFANY *Here In My Heart* (4:08)
PRODUCER: Philip Damien
WRITER: D. Warren
PUBLISHER: not listed
MCA 53991 (cassette single)

Evocative power ballad from former teen queen is dedicated to U.S. troops in Saudi Arabia. Could score with top 40 programmers who passed on the previous "New Inside."

BOBBY ROSS AVILA *I'm Your Puppet* (4:34)
PRODUCER: not listed
WRITERS: D. Ross, L. Oldham
PUBLISHER: Screen Gems, BMI
B&L/Quality 15144-4 (cassette single)

Now on a new label, Avila continues shooting for teen idolism, this time with a cute, synth-pop rendition of 1966 hit by James and Bobby Purify. Contact: 213-658-6796.

R&B

► **BELL BIV DEVOE** *When Will I See You Smile Again?* (4:37)
PRODUCERS: Timmy Gatling, Alton "Wokie" Stewart
WRITERS: T. Gatling, A. Stewart
PUBLISHER: not listed
MCA 53976 (cassette single)

After several rough 'n' raunchy groovers, BBD hangs on a smooth R&B tip with this warming, retro-vibed ballad. Count on another multiformat smash.

► **BERNADETTE COOPER** *Stupid* (4:30)
PRODUCER: Bernadette Cooper
WRITERS: B. Cooper, J. Wilson III
PUBLISHER: not listed
MCA 53978 (cassette single)

Cooper unleashes another attitude-ridden R&B/jack jam that proves she not only looks good, she also sounds great. A beefy dance track that could entice club jocks.

► **BLAZE** *So Special* (3:26)
PRODUCER: Blaze
WRITERS: W. Hedge, J. Milan, C. Herbert
PUBLISHER: not listed
Motown 2073 (c/o MCA) (cassette single; 12-inch version also available. **Motown 4752**)

R&B-drenched house jam is textured with tight harmonizing, silky strings, and a lead vocal that recalls Otis Redding and Sam Cooke. Gem from the sparkling "25 Years Later" set has charm to entice urban radio programmers and club jocks alike.

► **SAMUELLE** *Black Paradise* (4:17)
PRODUCERS: Thomas McElroy, Deniz Foster
WRITERS: T. McElroy, D. Foster
PUBLISHER: Two Tuff-E-Nuff Songs, BMI
Atlantic 4-87775 (cassette single)

Signature sound of producers McElroy and Foster empowers this funk shuffler with chartability. Conga and snakey keyboard lines—not to mention Samuelle's smoky vocals—set tune from the competitive pack.

LORENZO SMITH *Let Me Show You* (4:20)
PRODUCERS: Rick Smith, Lorenzo Smith

WRITERS: R. Smith, L. Smith
PUBLISHER: not listed
Alpha International 4JM-70712 (cassette single)

Amorous slow jam is a fine showcase for Smith's rich baritone vocals. Best suited to urban AC formats. Contact: 215-425-8682.

LOLITA *Heart!* (no timing listed)
PRODUCER: Robert C. Bell
WRITER: R. Bell
PUBLISHER: Gumptious, BMI
Gumpton **G-9001** (cassette single)
Given the right remix and distribution, nicely sung retro-R&B ballad could be a strong chart contender. Contact: 301-938-8211.

COUNTRY

► **JOE DIFFIE** *If You Want Me To* (3:43)
PRODUCER: Bob Montgomery and Johnny Slate
WRITERS: L. Williams, J. Diffie
PUBLISHERS: Songwriters Ink/Forrest Hills, BMI
Epic 34T-46047 (c/o CBS) (cassette single)

Another strong chart contender from newcomer Diffie. With a wounded heart and despair in his voice, Diffie sings of the extent to which he would go to please his partner—leaving her.

► **EXILE** *There You Go* (3:24)
PRODUCERS: Randy Sharp, Tim DuBois
WRITERS: R. Sharp, D. Lowery
PUBLISHERS: With Any Luck, BMI; Almo/Micropterus, ASCAP
Arista 2139 (7-inch single)

A wistful lament, set to a determined, midtempo beat and an easy-listening, pop-flavored arrangement.

VERLON THOMPSON *She's The One* (2:51)
PRODUCER: Blake Chancey
WRITERS: V. Thompson, B. Spencer
PUBLISHERS: EMI April/ides Of March/WB/Two Sons, ASCAP
Capitol 7-79376 (c/o CEMA) (7-inch single)

The country genre has developed yet another facet. Verlon Thompson is country with a twist. His powerful vocals coupled with innovative production deliver lyrical images of "what" a woman can do.

TEXAS TORNADOS *A Man Can Cry* (3:33)
PRODUCERS: Bill Halverson, Texas Tornados
WRITERS: F. Fender, W. Duncan
PUBLISHER: Arc, BMI
Reprise 7-19516 (c/o Warner Bros.) (7-inch single; cassette version also available. **Reprise 4-19516**)

Freddy Fender matches this swaying, fiftyish-rock sound with yearning, sincere lead vocals.

BUCK OWENS *Kickin' In* (2:59)
PRODUCER: Jimmy Bowen
WRITERS: R. Murrath, K. Stegall
PUBLISHERS: Tom Collins/Murrath/Warner-Tamerlane, BMI
Curb/Capitol 7-79395 (c/o CEMA) (7-inch promo only)

Hearty vocalizing enlivens this number about dealing with recurrent memories of a lost love.

RONNIE McDOWELL *Unchained Melody* (3:31)
PRODUCER: Buddy Killen
WRITERS: A. North, H. Zaret
PUBLISHERS: Frank, ASCAP
Curb NR-76850 (c/o CEMA) (7-inch single; cassette version also available. **Curb 4JM-76850**)

A powerful and dramatic performance of one of the all-time great love ballads, which recently received revived interest on the pop charts.

BILLY DEAN *Only Here For A Little While* (3:33)
PRODUCERS: Chuck Howard, Tom Shapiro
WRITERS: W. Holyfield, R. Leigh
Capitol 7-79424 (c/o CEMA) 7-inch promo only)
An uptempo gospel sound buoys this theme of doing good while we can.

GARY STEWART *Nothin' But A Woman* (3:30)
PRODUCER: Roy Dea
WRITERS: Amy, Cray, Cousins, Boe, Olson
PUBLISHERS: Calhoun Street, Robert Cray, BMI
Hightone 602 (7-inch single)

A typically spirited Stewart rockabilly romp illustrates a man's one-track mind—with a woman waiting at the end of the line. Contact: 415-763-8500.

DAVID LYNN JONES *I Feel A Change Comin' On* (3:32)
PRODUCERS: Richie Albright, David Lynn Jones
WRITER: David Lynn Jones
PUBLISHERS: Mighty Nice, Skunk DeVille, Victrola, BMI
Mercury 8782-7 (c/o PolyGram) (7-inch single)

Present problems will give way to

future happiness as the changes are a comin', preaches Jones in this fast-paced number.

SOUTH BY SOUTHWEST *Ricochet* (3:10)
PRODUCERS: Buzz Cason, South By Southwest
WRITERS: A. Roberts, B. Cason, C. Black
PUBLISHERS: Chriswald-Hopi, Buzz Cason Publications, Warner/Chappell-Serenity Manor, ASCAP
Track America 201 (7-inch single)

Clever lyrics, enjoyable instrumentation, and a delightful blend of voices combine to form a potent outing for this group hailing from Taos, N.M. Contact: 615-383-8682.

JEFF YOUNG *Chico, California* (3:18)
PRODUCER: J.A. Young
WRITER: Young
PUBLISHER: Youngwood, BMI
AMC 1017-AR

A Mexican-flavored, high-spirited devotional delivered in Haggard-esque style. Contact: 615-832-9394

MERLE HAGGARD *Blue Jungle* (2:27)
PRODUCERS: Mark Yeary, Merle Haggard
WRITERS: M. Haggard, F. Powers
PUBLISHER: Inorbit, BMI
Curb NR-76846 (c/o CEMA) (7-inch single)

This is sort of like "Big City" revisited, with a lost-love twist. Fiddles and steel reinforce the blues theme.

DANCE

► **MIKE "HITMAN" WILSON FEATURING SHAWN CHRISTOPHER** *Another Sleepless Night* (no timing listed)
PRODUCER: Mike "Hitman" Wilson
WRITERS: M. Wilson, T. Amos
PUBLISHER: Warner Chappell
MIXER: David Morales
Arista 2141 (12-inch single)

Legendary Chicago house music DJ tries his hand at pumping his own beats, and succeeds greatly with this body-invading jam. Diva vocals from Christopher and disco-styled strings provide a Black Box-like appeal. Will keep you up spinning all night long.

INDIA *You Should Be Loving Me* (5:11)
PRODUCER: Little Louie Vega
WRITERS: India, S. Cutler
PUBLISHER: House Of Fun/Tribe Rhythm, BMI/Coigems-EMI/Scott Cutler, ASCAP
Reprise 0-19533 (c/o Warner Bros.) (12-inch single)

Latina pumps a bass-heavy house vibe into a down-tempo R&B album track and turns it into a formidable deep-baked kicker that would work best within an early a.m. setting.

SOAVE *If You Want Me* (5:50)
PRODUCER: Owne "O.S." Soba
WRITERS: J. Martinez, O. Soba
PUBLISHERS: Micmac/Scandal Boy, ASCAP
Micmac 542 (12-inch single)

Latin hunk exudes crossover radio charm on this percolating freestyle twirler. Best bet for club exposure is bottom-heavy "O.S. Dub" on the flip side. Contact: 212-675-4038.

★ **GALLIFRE FEATURING JIMMIE LEE** *Set Your Mind To It* (4:49)
PRODUCERS: Kevin Dixon, Frank Youngwerth
WRITERS: K. Dixon, N. Demming
PUBLISHER: Mrs. Willie, ASCAP
MIXERS: Kevin Dixon, Larry Heard
Gherkin 1061 (12-inch single)

Subtle, ambient houser is required for any early-morning jock's collection. Lee's jazz-colored sax playing anchors this otherwise floating, spacious gem. Contact: 312-880-5580.

★ **KRISTINE MORRELL** *Love Thing* (6:45)
PRODUCERS: Ron Allen, Howard Chen
WRITERS: R. Allen, H. Chen
PUBLISHER: Fuma
MIXER: Ron Allen
Blast/Bigshot 010 (12-inch single)

Atmospheric, acid-splashed house arrangement is a fine counterpart to Morrell's silky, understated stylings. Disco-colored "Jazzy Garage" mix would set any peak-hour program ablaze. Truly kickin'. Contact: 416-748-3660.

MARK ALBANO *Here Comes That Rainy Day Feeling Again* (7:55)
PRODUCERS: Mark Styles, Mark Albano
WRITERS: Greenway, Cook, Macaulay
PUBLISHER: Songs of PolyGram, BMI
Chazz Jazz 19 (12-inch single)

Former leader of popular New York NRG duo Knew Romeo steps out solo with a bright cover of the Fortunes' early '70s nugget. Flip side features a cool techno version of Abba's "Take A Chance On Me." Contact: 212-206-1549.

VINCENT CAPRETTA *Never Knew Love Like This* (7:30)
PRODUCERS: Cox, Koster, Tokar
WRITERS: J. Mtume, R. Lucas
PUBLISHER: not listed
XIIC 0-7171 (12-inch single)

Camp is the name of the game for this fun and spirited hi-NRG rendition of Stephanie Mills' disco evergreen. Contact: 216-721-6527.

AC

KIM BOYCE *True Love* (4:00)
PRODUCER: Tim Miner
WRITERS: K. Boyce, B. Cooper, T. Cooper
PUBLISHERS: Word/Paragon, BMI/McSpadden, ASCAP
A&M 75021-7482-4 (c/o PGD) (cassette single)

Contemporary Christian songstress makes an impressive bid for pop/AC radio acceptance with this lovely power ballad that features duet vocals by Boyce's husband, Gary Lee Koreiba.

NINO TEMPO FEATURING RACHELE CAPPELLI *This Masquerade* (4:06)
PRODUCERS: Ahmet Ertegun, Shane Keister, Nino Tempo
WRITERS: L. Russell
PUBLISHER: Stuck On Music, BMI
Atlantic 4-87785 (cassette single)

Capelli turns in an affecting reading of a song made popular by George Benson in 1976, framed nicely by Tempo's fluid sax lines. A retro-jazz-flavored treat that may struggle despite its seductive charms.

ROCK TRACKS

► **THE LIGHTNING SEEDS** *Joy* (4:09)
PRODUCER: Ian Broudie
WRITER: I. Broudie
PUBLISHER: not listed
MCA 53980 (cassette single)

Third single from the brilliant "Cloudeuckooland" album fuses ethereal, string-like keys and soft vocals with a clicking pop beat. Could reignite top 40 interest in band.

► **SONIC YOUTH** *Disappear* (4:18)
PRODUCER: Sonic Youth
WRITER: Sonic Youth
PUBLISHER: Savage Conquest, ASCAP
DGC 4172 (c/o Geffen) (CD promo only)

Numbing, wall-of-sound treat from pop-punkers' "Goo" set is already a favorite on the college circuit. Be sure to check out the raw and raunchy demo version also included.

► **MOTHER LOVE BONE** *This Is Shangri-la* (3:41)
PRODUCERS: Terry Date, Mother Love Bone
WRITERS: Wood, Gossard, Mother Love Bone
PUBLISHER: not listed
Polydor CDP-348 (c/o PolyGram) (CD promo only)
Expect heavy modern rock action for this hypnotic, guitar-driven trip back to '60s psychedelia. From the excellent "Apple" album.

★ **SOCIAL DISTORTION** *Story Of My Life* (4:44)
PRODUCER: Dave Jerden
WRITER: M. Ness
PUBLISHER: Rebel Waltz, ASCAP
Epic 49K-73571 (c/o CBS) (CD single)

Rousing rocker blends rockabilly melodies with a fuzz-guitars and potent harmonies and should win with college and alternative programmers. Also included are live versions of "1945" and "Mommy's Little Monster." Not to be missed.

PRONG *For Dear Life* (3:25)
PRODUCER:
WRITER: T. Victor
PUBLISHERS: CBS/Spigot, ASCAP
Epic ESK-2244 (c/o CBS) (CD promo only)

Speed-conscious headbangers slow down (slightly) on this invigorating, crunchy-chorded sizzler that might broaden their audience to include

open-minded modern rockers, though posters and album rockers will probably stay far away. From the noteworthy "Beg To Differ" set.

PRESTON SMITH *Stand Inside A Mountain* (5:24)
PRODUCER: Preston Smith
WRITER: P. Smith
PUBLISHERS: Curb/Prestoons, ASCAP
Curb 4JM-(c/o CEMA) (cassette single)

Slick and energetic guitar-based jewel from newcomer's eponymous debut disc should find shelter on album rock avenues.

RAP

★ **PAPA DEE** *Ain't No Stopping Us Now* (4:06)
PRODUCER: Bomkrash
WRITERS: Papa Dee, Utopia
PUBLISHER: Telegram
MIXER: Bobby Konders
Arista 2098 (12-inch single)

Papa's impressive, rapid-fire toast/rap style seeps into a hip-hop style dance-hall instrumental fabric. Remixes by Konders add club-viable flavor.

DANGEROUS DAME *Far From A Regular* (4:31)
PRODUCERS: Damon Edwards, Lance Sellaize
WRITER: Damon Edwards
PUBLISHER: William La Ron Davis, ASCAP
Atlantic 4-87896 (cassette single)

Macho lyricist struts with cocky confidence along a loping, sparsely produced groove.

M.C. ZEUS *Do Me Baby* (4:12)
PRODUCERS: Glenn Gutierrez, M.C. Zeus
WRITER: M.C. Zeus
PUBLISHERS: SHR/Myat, BMI
LMR/RCA 2712-1 (c/o BMG) (12-inch single)

Seductive lust attack travels at a pace that pregnant women and heart patients should avoid. Enjoy the frenzy as well as the clever sampling.

GRAND DADDY I.U. *Something New* (4:04)
PRODUCER: Biz Markie
WRITER: Grand Daddy I.U.
PUBLISHERS: Biz Markie/I.U., ASCAP
MIXER: Cutmaster Cool V.
Cold Chillin'/Reprise 4-19522 (c/o Warner Bros.) (cassette single)

R&B-flavored shuffler glistens with cute lyrics and a contagious, sing-along chorus. Flip side remix by Cool V kicks a tougher hip-hop groove that will entice those who find A-side version too light.

CHARM ONE *Togetherness* (4:52)
PRODUCERS: TNT, Charm One
WRITERS: A. Washington, P. Solomon
PUBLISHER: Togetherness/Misam, ASCAP
Sam 5011 (12-inch single)

Although funk-lined hip-hopper doesn't say much new, it does sneak up from behind and captivate. Love the horn riffs. Contact: 718-335-2112.

PICKS (►): New releases with the greatest chart potential.
CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention.
Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

LIFELINES

BIRTHS

Boy, Ian Frederick, to Harry and Shirley Sandler, Oct. 20 in Orlando, Fla. He is a personal manager. She is former VP of Patrick Rains & Associates, a music management company.

Boy, Elijah Zachariah, to Richard and Roz Wolf, Oct. 27 in Los Angeles. He is a producer/songwriter. She is a publicist.

Boy, Geoffrey Alexander, to Michael and Lori Fagien, Nov. 10 in

Gainesville, Fla. They are publishers of JAZZIZ magazine. She is also president/CEO of Milor Entertainment Group.

MARRIAGE

Ron Albert to Beth Hersh, Nov. 25 in Miami. He is VP of Vision Records and former record producer for Fat Albert Productions.

DEATHS

Ronnie Fischer, 34, after a short illness, Nov. 11 in London. Fischer was marketing manager of Epic in the U.K., where he worked closely with Michael Jackson, George Mi-

chael, Gloria Estefan, and Luther Vandross. He joined Epic in 1982 after working in concert promotion.

Stan Z. Burns, 63, after a brief illness, Nov. 16 in New York. Burns was an announcer at WINS New York from 1944-46, and again from 1952 until his death. He is survived by a daughter, Jenny, of New York, and a son, Howard, of Connecticut.

Send information to Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036 within eight weeks of the event.



Conductor Becomes Director. Angel/EMI VP Tony Caronia, right, congratulates Austrian conductor Franz Welser-Most on his appointment as new music director of the London Philharmonic Orchestra. The photo was taken in Philadelphia, where Maestro Welser-Most made his debut with the Philadelphia Orchestra in October.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

NOVEMBER

Nov. 26, 1990 Billboard Music Awards Taping, Santa Monica Airport Hangar, Santa Monica, Calif. Colleen Higgins, 212-536-5336.

Nov. 27, American Women in Radio and Television Celebrity Auction, the Laugh Factory, Los Angeles. Christi Collier, 818-888-3378.

Nov. 28, Fifth Annual Salute to the American

Songwriter Benefit Concert, presented by the National Academy of Songwriters, Wilshire Ebell Theater, Los Angeles. 213-463-7178.

Nov. 28-Dec. 1, Eighth Annual JazzTimes Convention, Fairmont Hotel, New Orleans. 301-588-4114.

DECEMBER

Dec. 2, Mid Atlantic Music Conference, North Bergen Holiday Inn, North Bergen, N.J. 201-222-6842.

Dec. 4, Fourth Annual Philadelphia Music Foundation Hall of Fame Awards, Wyndham Franklin Plaza Hotel, Philadelphia. Sharla Feldscher, 215-627-0801, or Wendy Isaacs, 215-561-4338.

Dec. 4-7, CINARS '90 (International Exchange for Performers), location to be announced, Mon-

real. 514-842-5866.

Dec. 10, 1990 Billboard Music Awards Broadcast, Fox Broadcasting Co. Colleen Higgins, 212-536-5336.

Dec. 13, International Radio and Television Society Christmas Benefit, co-sponsored by MTV Networks, Waldorf-Astoria, New York. 212-867-6650.

JANUARY

Jan. 8, 1991 RadioBest Awards, sponsored by the Twin Cities Radio Broadcasters Assn., Minneapolis Convention Center, Minneapolis. 612-544-8575.

Jan. 10, International Radio and Television Society Newsmaker Luncheon, Waldorf-Astoria, New York. 212-867-6650.

Jan. 18-21, National Assn. of Music Merchants Winter Show, Anaheim Convention Center, Anaheim, Calif. 800-767-6266.

Jan. 18-20 and 23-27, Rock in Rio II, Maracana Stadium, Rio de Janeiro, Brazil. Lea Penttheado, 011-55-21-286-1472.

Jan. 25-29, 48th Annual National Religious Broadcasters Convention, Sheraton Washington Hotel, Washington, D.C. 201-428-5400.

NEW COMPANIES

285-7897.

Almari Records, formed by Marilyn Harris. 2662 Bailey Ave., Jackson, Miss. 39213; 601-981-3425.

Truth Records, formed by Edward Melvin Jr. An independent gospel label. Demos welcomed. 930 Robeson St., Suite 20, Fayetteville, N.C. 28305; 919-485-8372.

Outerspace Records, formed by Ray Woodbury, Philip Ittleson, and Kevin Lyman. An independent label with offices on the East and West Coasts. Initial releases include "Hot Diggitty Dogs!" by Desperation Squad and "Pretty Wiped Out" by Little Women. 226 W. Foothill Blvd., Suite E, Claremont, Calif. 91711; 714-626-4245; or P.O. Box 3308, Church Street Station, New York, N.Y. 10008; 212-571-1085.

Reality Records Ltd., formed by Belinda Walker. An independent label dedicated to music from the deep South, including rock'n'roll. P.O. Box 87, Meridian, Miss. 39302; 601-482-7809.

Mentor Music Group Inc., formed by Joseph A. Viglione. A multi-faceted music corporation offering in-house production, recording, publicity, and career development services. P.O. Box 2392, Woburn, Mass. 01888; 617-935-5386.

FOR THE RECORD

A Nov. 24 story about the revival of Creed Taylor's CTI label should have stated that the jury award to CTI in the George Benson case was \$3.3 million *plus interest*. Taylor says the total award came to \$7 million. Also, the name of one of the CTI Super Band's members is Michael Ledford.



No. 1 Ice. SBK recording artist Vanilla Ice receives an award commemorating "Ice Ice Baby" reaching No. 1 on Billboard's Hot 100 Singles chart. The presentation took place at a Halloween/birthday party for Ice on the set of an upcoming Teenage Mutant Ninja Turtles film. Shown, from left, are Charles Koppelman, CEO, SBK Records; Ice; Gene Smith, associate publisher, Billboard; and Daniel Glass, senior VP, SBK Records.

Jacor Loss Widens In 3rd Qtr. But Co.'s Cash Flow Improved

NEW YORK—Jacor Communications Inc., operator of 13 radio stations, says its net loss widened to nearly \$3 million in the third quarter, although cash flow improved from last year.

For the three-month period that ended Sept. 30, the Cincinnati-based company says it lost \$2.97 million on \$23.9 million in broadcast revenues, compared with a net loss of \$1.84 million on \$22.4 million in revenues in the same period last year.

Jacor also says it will sell radio stations WMJI Cleveland and WYHY Nashville to Legacy Broadcasting Inc. for \$29.75 million to ease its debt burden.

Meanwhile, another radio station operator that had been in trouble with its debtors, Tak Communications Inc. of Vienna, Va., reports it has reached a tentative agreement with its banks on a restructuring of that debt. Tak operates three radio stations—in Fort Lauderdale, Fla.; Champaign, Ill.; and Philadelphia.

A spokesman for Tak says details of the restructuring will not be disclosed until it is formally

approved. After putting pressure on the company to repay its loans, Tak's lenders had requested that a federal court appoint a receiver to run the radio and television stations.

Jacor has been pressured for payment by holders of zero-coupon notes, which matured in August, and of warrants, which expired in September. In addition, the company's banks had required that it raise \$15 million in new equity, which it also has been unable to do.

The good news at Jacor is that its broadcast cash flow (revenues less expenses) rose 19.5% year-to-year to \$6.2 million in the quarter, while broadcast operating income (cash flow less depreciation and amortization) climbed 28% to \$3.5 million.

A major reason for the net loss was a 10% increase in quarterly interest payments on debt, to \$4.5 million.

Jacor's stock, which trades over the counter, closed recently at \$1.875 a share, near its 52-week low.

Tak is privately owned.

DON JEFFREY



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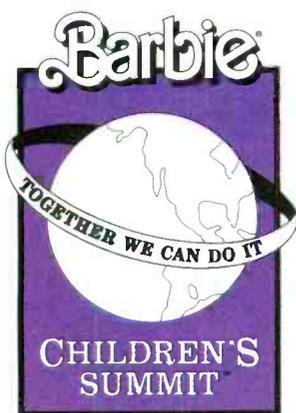
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This week the song will debut for the rest of the World through a CD Pro, which has been shipped to over 2000 radio stations, and a cassette single* shipping to one stops and retail, featuring "Together We Can Do It" and "We're Best Friends".

In this the International Year of the Child, take a few moments to listen to this important song and consider helping bring this message to the World.

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TOGETHER WE CAN DO IT
(the Summit Song)

Vikki Watson and Jeff Silverman
© copyright 1990 Angletterre Music/Palette Music

Looking out the window I can see
The sun is shining softly through the trees
I think about the world...

It seems so very beautiful to me
But think about the air that we all breathe
What does the future hold?

I close my eyes
And wish that I could see things differently
Maybe there's still time to change...

TOGETHER WE CAN DO IT
TOGETHER WE CAN TRY
TOGETHER WE CAN LEARN TO MAKE A
DIFFERENCE IN OUR LIVES
COS' IF THE WORLD IS DYING
IT'S UP TO YOU AND I
TOGETHER- WE CAN DO IT IF WE TRY

Sometimes when I'm watching the T.V.
I see a hungry child look out at me
I think about the world...

And I know that when I'm fast asleep
All the homeless people walk the streets
What does the future hold?

I close my eyes
And wish that I could see things differently
Maybe there's still time to change...

TOGETHER WE CAN DO IT
TOGETHER WE CAN TRY
TOGETHER WE CAN LEARN TO GIVE
TO SOMEONE ELSE'S LIFE
COS' WHY SHOULD THERE BE HUNGER?
IT'S UP TO YOU AND I
TOGETHER-WE CAN DO IT IF WE TRY...

And pictures in the paper show
The world cannot be free,
But hear the children's voices
They are calling out for peace
I wonder if we'll ever be
United in a love of harmony

TOGETHER WE CAN DO IT
TOGETHER WE CAN TRY
TOGETHER WE CAN LEARN TO LIVE A
DIFFERENT SORT OF LIFE
COS' WE CAN LOVE EACH OTHER
IT'S UP TO YOU AND I
TOGETHER-WE CAN DO IT IF WE TRY

Cassette Single Order Information:
Rincon 4JM 74426 BARBIE
"Together We Can Do It"/"We're Best Friends"

* 100% of the net revenue of the Summit Song will go to the Barbie Children's Summit Fund for distribution to nonprofit organizations benefiting issues chosen by the delegates at the Barbie Summit.

HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

THIS WEEK WE INTRODUCE the revised radio panel for the Hot 100 chart, based on the latest Arbitron ratings (see story, pg 16). The entire panel of 249 stations is printed below. New reporters are indicated by an asterisk. Next week, when we begin printing the new Top 40 Radio Monitor chart, we will list its entire panel of 109 stations. As noted in last week's column, the Hot 100 chart will continue to be compiled from playlists provided weekly by the 249 stations listed below, and sales data from our retail panel. The Top 40 Radio Monitor chart, which will rely on actual monitored airplay information supplied by Broadcast Data Systems, will be an entirely separate chart. All stations are FM.

- KKFR Phoenix
- KKLQ San Diego
- KKRZ Portland, Ore.
- KOY Phoenix
- KPLZ Seattle
- KQKS Denver
- KRXY Denver
- KSFM Sacramento, Calif.
- KUBE Seattle
- KXXX San Francisco
- KXYQ Portland, Ore.
- KZZP Phoenix
- WAAF Worcester, Mass.
- WAPI Birmingham, Ala.
- WBLI Long Island, N.Y.
- WBSB Baltimore
- WCKZ Charlotte, N.C.
- WDJX Louisville, Ky.
- WEZB New Orleans
- WGTZ Dayton, Ohio
- WHYI Miami
- WIOG Saginaw, Mich.
- WKBQ St. Louis
- WKCI New Haven, Conn.
- WKDD Akron, Ohio
- WKRQ Cincinnati
- WKRZ Wilkes-Barre, Pa.
- WKSE Buffalo, N.Y.
- WKSS Hartford, Conn.
- WKTJ Milwaukee
- WLUM Milwaukee
- WMEF Ft. Wayne, Ind.
- WMJQ Buffalo, N.Y.
- WNCI Columbus, Ohio
- WOKI Knoxville, Tenn.
- WOMX Orlando, Fla.
- WPHR Cleveland
- WPOW Miami
- WPRO Providence, R.I.
- WPXY Rochester, N.Y.
- WRBQ Tampa, Fla.
- WTIC Hartford, Conn.
- WXLK Roanoke, Va.
- WYHY Nashville
- WZPL Indianapolis

- PLATINUM (7)**
- KIIS Los Angeles
 - KPWR Los Angeles
 - KQLZ Los Angeles
 - WBBM Chicago
 - WHTZ New York
 - WPLJ New York
 - WQHT New York

- GOLD (10)**
- KDWB Minneapolis
 - KHYI Dallas
 - KKBQ Houston
 - KMEL San Francisco
 - KRBE Houston
 - WAPW Atlanta
 - WAVA Washington, D.C.
 - WBZZ Pittsburgh
 - WDFX Detroit
 - WEGX Philadelphia
 - WFLZ Tampa, Fla.
 - WHYT Detroit
 - WIOQ Philadelphia
 - WKQI Detroit
 - WLOL Minneapolis
 - WRQX Washington, D.C.
 - WXKS Boston
 - WYTZ Chicago
 - WZOU Boston

- SILVER (51)**
- KBEQ Kansas City, Mo.
 - KEGL Dallas
 - KGGI Riverside, Calif.
 - KHMX Houston
 - KHOP Modesto, Calif.
 - KHQT San Jose, Calif.

- BOONIE (100)**
- KAYI Tulsa, Okla.
 - KBFM McAllen, Texas
 - KBOS Fresno, Calif.
 - KBTS Austin, Texas
 - KCAQ Oxnard, Calif.
 - KCLD St. Cloud, Minn.
 - KDON Salinas, Calif.
 - KEZB El Paso, Texas
 - KEZY Anaheim, Calif.
 - KFMW Waterloo, Iowa
 - KHFI Austin, Texas
 - KHTK St. Louis
 - KIKI Honolulu
 - KIKX Colorado Springs, Colo.
 - KISN Salt Lake City
 - KJYO Oklahoma City
 - KKHT Springfield, Mo.
 - KKRD Wichita, Kan.
 - KKSS Albuquerque, N.M.
 - KKXX Bakersfield, Calif.

(Continued on next page)

Hot 100. Sales & Airplay

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

SALES				AIRPLAY					
THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION	THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	GROOVE IS IN THE HEART	DEE-LITE	4	1	1	LOVE TAKES TIME	MARIAH CAREY	2
2	7	BECAUSE I LOVE YOU (THE POSTMAN SONG)	STEVIE B	3	2	4	I'M YOUR BABY TONIGHT	WHITNEY HOUSTON	1
3	5	I'M YOUR BABY TONIGHT	WHITNEY HOUSTON	1	3	5	BECAUSE I LOVE YOU (THE POSTMAN SONG)	STEVIE B	3
4	9	FROM A DISTANCE	BETTE MIDLER	5	4	2	ICE ICE BABY	VANILLA ICE	16
5	8	SOMETHING TO BELIEVE IN	POISON	6	5	6	SOMETHING TO BELIEVE IN	POISON	6
6	3	LOVE TAKES TIME	MARIAH CAREY	2	6	3	MORE THAN WORDS CAN SAY	ALIAS	7
7	12	TOM'S DINER	DNA FEATURING SUZANNE VEGA	12	7	7	FROM A DISTANCE	BETTE MIDLER	5
8	10	HIPPYCHICK	SOHO	17	8	9	IMPULSIVE	WILSON PHILLIPS	9
9	14	THE WAY YOU DO THE THINGS YOU DO	UB40	8	9	10	GROOVE IS IN THE HEART	DEE-LITE	4
10	4	MORE THAN WORDS CAN SAY	ALIAS	7	10	12	STRANDED	HEART	13
11	6	FEELS GOOD	TONY! TONI! TONE!	10	11	11	SO CLOSE	DARYL HALL JOHN OATES	11
12	2	KNOCKIN' BOOTS	CANDYMAN	21	12	14	THE WAY YOU DO THE THINGS YOU DO	UB40	8
13	15	SENSITIVITY	RALPH TRESVANT	22	13	15	FREEDOM	GEORGE MICHAEL	15
14	17	WIGGLE IT	2 IN A ROOM	19	14	16	HIGH ENOUGH	DAMN YANKEES	14
15	16	SO CLOSE	DARYL HALL JOHN OATES	11	15	17	FEELS GOOD	TONY! TONI! TONE!	10
16	18	HIGH ENOUGH	DAMN YANKEES	14	16	18	MIRACLE (FROM 'YOUNG GUNS II')	JON BON JOVI	18
17	13	UNCHAINED MELODY	THE RIGHTEOUS BROTHERS	30	17	21	JUSTIFY MY LOVE	MADONNA	23
18	11	PRAY	M.C. HAMMER	20	18	19	MY LOVE IS A FIRE	DONNY OSMOND	25
19	19	B.B.D. (I THOUGHT IT WAS ME)?	BELL BIV DEVOE	26	19	13	I DON'T HAVE THE HEART	JAMES INGRAM	24
20	21	IMPULSIVE	WILSON PHILLIPS	9	20	28	TOM'S DINER	DNA FEATURING SUZANNE VEGA	12
21	28	MIRACLE (FROM 'YOUNG GUNS II')	JON BON JOVI	18	21	8	PRAY	M.C. HAMMER	20
22	22	STRANDED	HEART	13	22	23	ONE AND ONLY MAN	STEVE WINWOOD	29
23	30	FREEDOM	GEORGE MICHAEL	15	23	26	MILES AWAY	WINGER	27
24	25	THINK	INFORMATION SOCIETY	28	24	27	WIGGLE IT	2 IN A ROOM	19
25	20	I DON'T HAVE THE HEART	JAMES INGRAM	24	25	40	LOVE WILL NEVER DO (WITHOUT YOU)	JANET JACKSON	31
26	—	JUSTIFY MY LOVE	MADONNA	23	26	34	THE FIRST TIME	SURFACE	33
27	27	CLOSE TO YOU	MAXI PRIEST	36	27	36	HANG IN LONG ENOUGH	PHIL COLLINS	44
28	24	CHERRY PIE	WARRANT	45	28	35	AFTER THE RAIN	NELSON	35
29	34	FAIRWEATHER FRIEND	JOHNNY GILL	34	29	20	GIVING YOU THE BENEFIT	PEBBLES	32
30	36	MILES AWAY	WINGER	27	30	22	HIPPYCHICK	SOHO	17
31	29	BLACK CAT	JANET JACKSON	40	31	38	FOR YOU	THE OUTFIELD	39
32	23	GIVING YOU THE BENEFIT	PEBBLES	32	32	24	CAN'T STOP	AFTER 7	38
33	31	JOEY	CONCRETE BLONDE	48	33	30	THINK	INFORMATION SOCIETY	28
34	26	LYIN' TO MYSELF	DAVID CASSIDY	43	34	32	AND SO IT GOES	BILLY JOEL	37
35	—	MY LOVE IS A FIRE	DONNY OSMOND	25	35	—	I'M NOT IN LOVE	WILL TO POWER	46
36	35	I WANNA GET WITH U	GUY	52	36	—	JUST ANOTHER DREAM	CATHY DENNIS	41
37	—	ONE AND ONLY MAN	STEVE WINWOOD	29	37	—	FAIRWEATHER FRIEND	JOHNNY GILL	34
38	40	ON THE WAY UP	ELISA FIORILLO	42	38	—	SENSITIVITY	RALPH TRESVANT	22
39	—	AFTER THE RAIN	NELSON	35	39	31	KNOCKIN' BOOTS	CANDYMAN	21
40	—	THE GHETTO	TOO SHORT	59	40	—	ANYTHING IS POSSIBLE	DEBBIE GIBSON	49

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
35 AFTER THE RAIN (Matt-Black, ASCAP/Gunster, ASCAP/EMI April, ASCAP/Otherwise, ASCAP/BMG, ASCAP/Second Hand, BMI) HL/WBM	4 GROOVE IS IN THE HEART (Delovely, ASCAP/Hancock, BMI/Virgin, ASCAP/Zomba, ASCAP)
37 AND SO IT GOES (Joel, BMI) HL	44 HANG IN LONG ENOUGH (Philip Collins, ASCAP/Hit & Run, ASCAP) WBM
49 ANYTHING IS POSSIBLE (Deborah Ann's, ASCAP/Beau Di O Do, BMI/Warner-Tamerlane, BMI) WBM	53 HARD TO HANDLE (Irving, BMI) CPP
83 AROUND THE WAY GIRL (Marley Marl, ASCAP/LL Cool J, ASCAP/Def Jam, ASCAP)	77 HEART LIKE A WHEEL (Copyright Control)
26 B.B.D. (I THOUGHT IT WAS ME)? (Ronestone, BMI/Your Mothers, BMI/Nia, BMI/Alshamightly, BMI/Strong Island, ASCAP)	73 HEAT OF THE MOMENT (Hip Trip, BMI/Kear, BMI) HL
3 BLACK CAT (Black Ice, BMI) HL	14 HIGH ENOUGH (Ranch Rock, ASCAP/Warner-Tamerlane, BMI/Traquility Base, ASCAP/WB, ASCAP/Broadhead, BMI) WBM
75 BLAZE OF GLORY (FROM YOUNG GUNS II) (Bon Jovi, ASCAP/Pri, ASCAP) WBM	17 HIPPYCHICK (Polygram, ASCAP)
78 THE BOOMIN' SYSTEM (LL Cool J, ASCAP/Marley Marl, ASCAP/Def Jam, ASCAP)	82 HOUSE FULL OF REASONS (Colesion, BMI/EMI Blackwood, BMI)
72 CANDY (James Osterberg, BMI /Bug, BMI)	16 ICE ICE BABY (Ice Baby, ASCAP/QPM, ASCAP/Jones, ASCAP/Screen Gems-EMI, BMI/Beechwood, BMI) WBM
56 (CAN'T LIVE WITHOUT YOUR) LOVE AND AFFECTION (Matt-Black, ASCAP/Gunster, ASCAP/Otherwise, ASCAP/BMG, ASCAP/EMI April, ASCAP) WBM/HL	24 I DON'T HAVE THE HEART (Music Corp. Of America, BMI/Nelana, BMI/Music By Candlelight, ASCAP/PSO Ltd., ASCAP) CPP/HL
38 CAN'T STOP (CBS Epic/Solar, BMI/Kear, BMI) HL	79 I FOUND LOVE (House Of Fun, BMI)
45 CHERRY PIE (Virgin Songs, BMI/Dick Dragon, BMI) CPP	67 IF YOU NEEDED SOMEBODY (Warner Chappell/TJT, ASCAP/Phantom, ASCAP) WBM
36 CLOSE TO YOU (E.G., BMI/W.S., BMI/Chappell & Co., ASCAP/Level Vibes, ASCAP/Colgems-EMI, ASCAP/Forever, PRS) WBM	54 I'LL GIVE ALL MY LOVE TO YOU (WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Rew, ASCAP)
92 CRASH (HAVE SOME FUN) (BMC, ASCAP/EMI, ASCAP/Musko, ASCAP)	88 I'M FREE (Westminster, BMI)
96 CRAZY (Buff Man, BMI)	86 I'M NOT IN LOVE (Man-Ken, BMI)
63 DISAPPEAR (Tol Muziek, ASCAP/MCA, ASCAP) HL	9 IMPULSIVE (EMI April, ASCAP/Stephen A. Kipner, ASCAP/WB, ASCAP/Magnified, ASCAP) WBM/HL
62 DOES SHE LOVE THAT MAN? (Virgin, ASCAP) CPP	1 I'M YOUR BABY TONIGHT (Kear, BMI/CBS Epic/Solar, BMI) HL
81 DREAM BOY/DREAM GIRL (Micmaster, BMI/Charlie "Rock", BMI)	85 I SAW RED (Virgin Songs, BMI/Dick Dragon, BMI)
93 EACH AND EVERY TIME (Jobete, ASCAP/Romanesque, ASCAP/Yu Gotta, BMI) CPP	52 I WANNA GET WITH U (Donril, ASCAP/Jamron, ASCAP/Abdur Rahman, ASCAP)
70 EVERYBODY EVERYBODY (Lambardoni Edizioni, ASCAP/Intersong U.S.A., ASCAP) HL	48 JOEY (International Velvet, BMI/Bug, BMI/I.R.S., BMI) CLM
34 FAIRWEATHER FRIEND (Kear, BMI/CBS Epic/Solar, BMI/Greenshirt, BMI) HL	41 JUST ANOTHER DREAM (Colgems-EMI, ASCAP/EMI Blackwood, BMI) HL/WBM
10 FEELS GOOD (Tony Toni Tone, ASCAP/Pri, ASCAP) WBM	23 JUSTIFY MY LOVE (Miss Bessie, ASCAP) WBM
33 THE FIRST TIME (Colgems-EMI, ASCAP/Stansbury, BMI) WBM	21 KNOCKIN' BOOTS (Diabetic, ASCAP/Mille Miglia, ASCAP/Windswept Pacific, ASCAP/D/B/A Longitude, BMI/Stone Agate, BMI) CPP/WBM
61 FLY TO THE ANGELS (Topless, BMI/Chrysalis, BMI) CLM	97 LIVIN' IN THE LIGHT (EMI Blackwood, BMI/Motherman, BMI)
39 FOR YOU (John Spinks, ASCAP/Tony Lewis, ASCAP) HL	71 LOVE IS A KILLER (Stix N' Lix, BMI/EMI April, ASCAP/Harry Perzigian, ASCAP) HL
15 FREEDOM (Morrison Leahy, ASCAP/Chappell & Co., ASCAP) HL	91 LOVE MAKES THINGS HAPPEN (Kear, BMI/CBS Epic/Solar, BMI)
5 FROM A DISTANCE (Julie Gold, BMI/Wing And Wheel, BMI/Irving, BMI) CPP	2 LOVE TAKES TIME (Vision Of Love, BMI/Been Jammin', BMI) HL
51 GENTLE (New Trend, BMI)	31 LOVE WILL NEVER DO (WITHOUT YOU) (Flyte Tyme, ASCAP) WBM
59 THE GHETTO (Willesden, BMI/Zomba, ASCAP/Atco, ASCAP/Don-Pow, ASCAP)	43 LYIN' TO MYSELF (WB, ASCAP/Palancar, ASCAP/Intersong U.S.A., ASCAP) HL/WBM
95 GIVE IT TO ME GOOD (Brownstone, ASCAP)	100 ME-U=BLUE (Virgin, ASCAP/Chestra, ASCAP/Nonpareil, ASCAP/Bee Wee, BMI) CPP/WBM
32 GIVING YOU THE BENEFIT (Kear, BMI/CBS Epic/Solar, BMI) HL	27 MILES AWAY (Virgin Songs, BMI/Small Hope, BMI/Paul Taylor, BMI) CPP
47 GONNA MAKE YOU SWEAT (Virgin, ASCAP/Colo-Civiles, ASCAP) CPP	18 MIRACLE (FROM YOUNG GUNS II) (Bon Jovi, ASCAP/Pri, ASCAP) WBM
	60 MISSUNDERSTANDING (EMI April, ASCAP/Across 110th Street, ASCAP/Frank Nitty, ASCAP/Velle Int'l, ASCAP/Ness, Nitty & Capone, ASCAP/AI B. Sure!, ASCAP) HL

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 26 REPORTERS	SILVER ADDS 52 REPORTERS	BRONZE/ SECONDARY ADDS 171 REPORTERS	TOTAL ADDS 249 REPORTERS	TOTAL ON CHART
DISAPPEAR					
INXS ATLANTIC	1	8	34	43	105
I'M NOT IN LOVE					
WILL TO POWER EPIC	2	9	27	38	160
LOVE WILL NEVER DO...					
JANET JACKSON A&M	2	3	31	36	207
TOM'S DINER					
DNA/SUZANNE VEGA A&M	0	4	30	34	180
MONEY TALKS					
AC/DC ATCO	1	4	26	31	35
I'LL GIVE ALL MY LOVE TO YOU					
KEITH SWEAT VINTERTAINMENT	1	6	23	30	81
NO MATTER WHAT					
GEORGE LAMOND COLUMBIA	5	4	21	30	35
THE FIRST TIME					
SURFACE COLUMBIA	4	5	19	28	175
SENSITIVITY					
RALPH TRESVANT MCA	1	4	19	24	93
JUST ANOTHER DREAM					
CATHY DENNIS POLYDOR	2	5	16	23	125

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.

HOT 100 SINGLES SPOTLIGHT

(Continued from preceding page)

Hot Adult Contemporary™					
THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** NO. 1 ***	
1	1	1	9	FROM A DISTANCE ATLANTIC 4-87820	◆ BETTE MIDLER 5 weeks at No. 1
2	2	2	12	LOVE TAKES TIME COLUMBIA 38-73455	◆ MARIAH CAREY
3	3	6	8	IMPULSIVE SBK 07337	◆ WILSON PHILLIPS
4	5	7	9	MORE THAN WORDS CAN SAY EMI 50324	◆ ALIAS
5	4	5	9	BETTER NOT TELL HER ARISTA 2083	◆ CARLY SIMON
6	8	12	5	YOU GOTTA LOVE SOMEONE MCA 53953	◆ ELTON JOHN
7	7	8	8	SO CLOSE ARISTA 2085	◆ DARYL HALL JOHN OATES
8	10	11	10	STRANDED CAPITOL 44621	◆ HEART
9	6	3	13	RHYTHM OF THE RAIN FULL MOON 34-73513/EPIC	◆ DAN FOGELBERG
10	11	19	7	I'M YOUR BABY TONIGHT ARISTA 2108	◆ WHITNEY HOUSTON
11	9	4	14	I DON'T WANT TO TALK ABOUT IT WARNER BROS. 4-19999	ROD STEWART
12	16	22	4	NEW YORK MINUTE Geffen 4-19660	DON HENLEY
13	19	23	5	ONE AND ONLY MAN VIRGIN 4-98892	◆ STEVE WINWOOD
14	12	9	18	SOMETHING HAPPENED ON THE WAY... ATLANTIC 4-87885	◆ PHIL COLLINS
15	29	38	5	BECAUSE I LOVE YOU (THE POSTMAN SONG) LMR 2724/RCA	◆ STEVIE B
16	13	10	14	SAY A PRAYER A&M 1519	◆ BREATHE
17	17	15	13	CLOSE TO YOU CHARISMA 4-98951	◆ MAXI PRIEST
18	18	18	27	I DON'T HAVE THE HEART WARNER BROS. 4-19911	◆ JAMES INGRAM
19	21	28	7	LOST SOUL RCA 2704	◆ BRUCE HORNSBY & THE RANGE
20	14	13	11	SOUL INSPIRATION ELEKTRA 4-64935	◆ ANITA BAKER
21	24	30	6	WHERE DOES MY HEART BEAT NOW EPIC 34-73536	◆ CELINE DION
22	15	14	15	UNCHAINED MELODY VERVE 871 882-4/POLYDOR	THE RIGHTEOUS BROTHERS
23	20	16	22	OH GIRL COLUMBIA 38-73377	◆ PAUL YOUNG
24	38	43	4	THE FIRST TIME COLUMBIA 38-73502	◆ SURFACE
25	37	45	3	THE SHOOP SHOOP SONG (IT'S IN HIS KISS) Geffen 4-19659	◆ CHER
				*** POWER PICK ***	
26	42	44	3	GET HERE FONTANA 878 476-4/MERCURY	◆ OLETA ADAMS
27	25	33	7	LYIN' TO MYSELF ENIGMA 4-75084	◆ DAVID CASSIDY
28	31	35	5	I COULDN'T HELP MYSELF ELEKTRA 4-64930	◆ SARA HICKMAN
29	28	32	9	SHOW ME HEAVEN Geffen 4-19674	◆ MARIA MCKEE
30	26	21	17	HEART OF STONE ARISTA 2057	◆ TAYLOR DAYNE
31	22	25	11	NEVER IN A MILLION YEARS ATLANTIC 4-87865	LAURA BRANIGAN
32	40	47	3	CRAZY IN LOVE REPRISE LP CUT	KENNY ROGERS
33	35	34	7	FIRES OF EDEN COLUMBIA LP CUT	◆ JUDY COLLINS
34	23	17	18	STOP RUNNING AWAY A&M 1514	◆ BRENDA RUSSELL
35	34	31	20	AND SO IT GOES COLUMBIA 38-73442	◆ BILLY JOEL
36	39	39	4	FREEDOM COLUMBIA 38-73559	◆ GEORGE MICHAEL
37	32	26	11	CAN'T STOP VIRGIN 4-98961	◆ AFTER 7
38	46	—	2	ME-U=BLUE MCA 53945	GLENN MEDEIROS (FEAT. THE SYTLISTICS)
39	33	29	23	RELEASE ME SBK 05342	◆ WILSON PHILLIPS
40	41	36	23	KING OF WISHFUL THINKING EMI 50307	◆ GO WEST
41	30	20	11	TOO COOL TO FALL IN LOVE MCA 53938	◆ JILL SOBULE
42	48	—	2	DOES SHE LOVE THAT MAN? A&M 1535	◆ BREATHE
43	36	24	14	PRAYING FOR TIME COLUMBIA 38-73512	GEORGE MICHAEL
44	27	27	9	TEAR IT UP REPRISE 4-19710	MICHAEL McDONALD
				*** HOT SHOT DEBUT ***	
45	NEW	1	1	THE WAY YOU DO THE THINGS YOU DO VIRGIN 4-98978	◆ UB40
46	43	37	22	COME BACK TO ME A&M 1475	◆ JANET JACKSON
47	NEW	1	1	FOR YOU MCA 53935	◆ THE OUTFIELD
48	44	40	27	VISION OF LOVE COLUMBIA 38-73348	◆ MARIAH CAREY
49	NEW	1	1	I'M NOT IN LOVE EPIC 34-73636	WILL TO POWER
50	50	—	2	HANG IN LONG ENOUGH ATLANTIC 4-87800	◆ PHIL COLLINS

KKYK Little Rock, Ark.
KLUC Las Vegas
KMYZ Tulsa, Okla.
KPRR El Paso, Texas
KQKQ Omaha, Neb.
KQMQ Honolulu
KRNQ Des Moines, Iowa
KRQQ Tucson, Ariz.
KSAQ San Antonio, Texas
KSMB Lafayette, La.
KSTZ St. Louis
KTFM San Antonio, Texas
KTUX Shreveport, La.
KWOD Sacramento, Calif.
KWSS San Jose, Calif.
KXKT Omaha, Neb.
KXXR Kansas City, Mo.
KYRK Las Vegas
KZBS Oklahoma City
KZFM Corpus Christi, Texas
KZOU Little Rock, Ark.
KZZU Spokane, Wash.
WAAL Binghamton, N.Y.
WABB Mobile, Ala.
WAEB Allentown, Pa.
WANS Greenville, S.C.
WAPE Jacksonville, Fla.
WAYS Macon, Ga.
WBBQ Augusta, Ga.
WCGQ Columbus, Ga.
WDCG Raleigh-Durham, N.C.
WFLY Albany, N.Y.
WFMF Baton Rouge, La.
WGGZ Baton Rouge, La.
WGRD Grand Rapids, Mich.
WHOT Youngstown, Ohio
WHXT Allentown, Pa.
WINK Fort Myers, Fla.
WIXX Green Bay, Wis.
WJET Erie, Pa.
WKEE Huntington, W.Va.
WKFR Kalamazoo, Mich.
WKQB Charleston, S.C.
WKSF Asheville, N.C.
WKSI Greensboro, N.C.
WKXX Birmingham, Ala.
WKZL Winston-Salem, N.C.
WKZW Peoria, Ill.
WLAN Lancaster, Pa.
WLAP Lexington, Ky.
WLRW Champaign, Ill.

WMC Memphis
WMXP Pittsburgh
WMXZ New Orleans*
WNDU South Bend, Ind.
WNNK Harrisburg, Pa.
WNOK Columbia, S.C.
WNTQ Syracuse, N.Y.
WNVZ Norfolk, Va.
WOHT Jackson, Miss.
WOMP Wheeling, W.Va.
WOVV West Palm Beach, Fla.
WPST Trenton, N.J.
WPXR Davenport, Iowa.
WQUT Johnson City, Tenn.
WQXA York, Pa.
WRFY Reading, Pa.
WRQK Canton, Ohio
WRQN Toledo, Ohio
WRVQ Richmond, Va.
WSKZ Chattanooga, Tenn.
WSNX Muskegon, Mich.
WSPK Poughkeepsie, N.Y.
WSSX Charleston, S.C.
WSTW Wilmington, Del.
WTFX Madison, Wis.
WVIC Lansing, Mich.
WVKS Toledo, Ohio
WWCK Flint, Mich.
WWXK Providence, R.I.*
WXXX Orlando, Fla.
WYCR York, Pa.
WZAT Savannah, Ga.
WZBQ Tuscaloosa, Ala.
WZEE Madison, Wis.
WZOK Rockford, Ill.
WZYP Huntsville, Ala.
WZZG Charlotte, N.C.
XHTZ San Diego

SECONDARY (83)

KAMZ El Paso, Texas
KATM Colorado Springs, Colo.
KBIU Lake Charles, La.
KFRX Lincoln, Neb.
KFXD Boise, Idaho
KGLI Sioux City, Iowa
KHTY Santa Barbara, Calif.
KIOC Beaumont, Texas
KIOK Tri Cities, Wash.
KISR Fort Smith, Ark.
KKMG Colorado Springs, Colo.
KNOE Monroe, La.

KOKZ Waterloo, Iowa
KQCR Cedar Rapids, Iowa
KRZR Fresno, Calif.
KTRS Casper, Wyo.
KTXV Jefferson City, Mo.
KWNZ Reno, Nev.
KWTX Waco, Texas
KZHT Salt Lake City
KZII Lubbock, Texas
KZZB Beaumont, Texas
WAZV Lafayette, Ind.
WBPR Myrtle Beach, S.C.
WBSS Vineland, N.J.*
WCCK Erie, Pa.
WCIL Carbondale, Ill.
WCIR Beckley, W.Va.
WDAY Fargo, N.D.
WDJQ Canton, Ohio
WFHN New Bedford, Mass.
WFHT Tallahassee, Fla.
WZLU Johnstown, Pa.
WGOR Lansing, Mich.
WHHY Montgomery, Ala.
WHMP Springfield, Mass.
WHITE Greenville, N.C.
WIKZ Chambersburg, Pa.
WJDQ Meridian, Miss.
WKHI Ocean City, Md.
WKMZ Hagerstown, Md.
WNFI Daytona Beach, Fla.
WPFH Terre Haute, Ind.
WQEN Gadsden, Ala.
WQGN New London, Conn.
WQID Biloxi, Miss.
WRCK Utica, N.Y.
WTHH Portland, Maine
WTHZ Tallahassee, Fla.
WVAF Charleston, W.Va.*
WVAQ Morgantown, W.Va.
WVBS Wilmington, N.C.
WVKZ Albany, N.Y.
WVSR Charleston, W.Va.
WVGT Portland, Maine
WVKZ Tupelo, Miss.*
WWRB Scranton, Pa.
WXIL Parkersburg, W.Va.
WXXX Burlington, Vt.
WYYS Columbia, S.C.
WZKS Louisville, Ky.*
WZKX Biloxi, Miss.
WZZR Port St. Lucie, Fla.

Crossover Radio Airplay™

TOP 40/DANCE					TOP 40/ROCK				
THIS WEEK	LAST WEEK	TITLE	ARTIST	BASED ON AIRPLAY REPORTS FROM STATIONS COMBINING TOP 40, DANCE AND URBAN MUSIC.	THIS WEEK	LAST WEEK	TITLE	ARTIST	BASED ON AIRPLAY REPORTS FROM STATIONS COMBINING TOP 40 AND ROCK MUSIC.
1	2	LOVE TAKES TIME COLUMBIA 38-73455	MARIAH CAREY		1	1	HIGH ENOUGH WARNER BROS. 4-19595	DAMN YANKEES	
2	3	BECAUSE I LOVE YOU (THE POSTMAN SONG) LMR 2724/RCA	STEVIE B		2	2	SOMETHING TO BELIEVE IN ENIGMA 44617/CAPITOL	POISON	
3	1	ICE ICE BABY SBK 07335	VANILLA ICE		3	3	MILES AWAY ATLANTIC 4-87824	WINGER	
4	6	I'M YOUR BABY TONIGHT ARISTA 2108	WHITNEY HOUSTON		4	4	MIRACLE MERCURY 878 392-4	JON BON JOVI	
5	4	GROOVE IS IN THE HEART ELEKTRA 4-64934	DEE-LITE		5	6	HARD TO HANDLE DEF. AMERICAN 4-19668/GEFFEN	THE BLACK CROWES	
6	5	FEELS GOOD WING 877 436-4/POLYDOR	TONY! TONI! TONE!		6	5	MORE THAN WORDS CAN SAY EMI 50324	ALIAS	
7	15	JUSTIFY MY LOVE SIRE 19485/WARNER BROS.	MADONNA		7	8	STRANDED CAPITOL 44621	HEART	
8	11	THE WAY YOU DO THE THINGS YOU DO VIRGIN 4-98978	UB40		8	9	GIVE IT TO ME GOOD MECHANIC 53863/MCA	TRIXTER	
9	9	WIGGLE IT CUTTING 4-98887/CHARISMA	2 IN A ROOM		9	13	AFTER THE RAIN DGC 4-19667	NELSON	
10	16	SENSITIVITY MCA 53932	RALPH TRESVANT		10	7	CHERRY PIE COLUMBIA 38-73510	WARRANT	
11	14	TOM'S DINER A&M 1529	DNA FEATURING SUZANNE VEGA		11	17	IMPULSIVE SBK 07337	WILSON PHILLIPS	
12	12	FAIRWEATHER FRIEND MOTOWN 2049	JOHNNY GILL		12	12	SAME OL' SITUATION (S.O.S.) ELEKTRA 4-64942	MOTLEY CRUE	
13	13	B.B.D. (I THOUGHT IT WAS ME?) MCA 53897	BELL BIV DEVOE		13	15	IF YOU NEEDED SOMEBODY ATCO 4-98914	BAD COMPANY	
14	19	THE FIRST TIME COLUMBIA 38-73502	SURFACE		14	18	FOR YOU MCA 53935	THE OUTFIELD	
15	7	PRAY CAPITOL 44609	M.C. HAMMER		15	14	FLY TO THE ANGELS CHRYSALIS 23527	SLAUGHTER	
16	10	KNOCKIN' BOOTS EPIC 34-73450	CANDYMAN		16	10	THUNDERSTRUCK ATCO LP CUT	AC/DC	
17	18	JUST ANOTHER DREAM POLYDOR 877 962-4	CATHY DENNIS		17	11	I DON'T LOVE YOU ANYMORE CAPITOL 44588	THE LONDON QUIREBOYS	
18	26	LOVE WILL NEVER DO (WITHOUT YOU) A&M 1538	JANET JACKSON		18	19	ONE AND ONLY MAN VIRGIN 4-98892	STEVE WINWOOD	
19	17	THINK TOMMY BOY 4-19591/REPRISE	INFORMATION SOCIETY		19	20	CANDY VIRGIN 4-98900	IGGY POP	
20	8	I DON'T HAVE THE HEART WARNER BROS. 4-19911	JAMES INGRAM		20	—	DISAPPEAR ATLANTIC 4-87784	INXS	
21	23	GONNA MAKE YOU SWEAT COLUMBIA 38-73604	C & C MUSIC FACTORY		21	23	LOVE IS THE RITUAL A&M 1525	STYX	
22	24	I'LL GIVE ALL MY LOVE TO YOU VINYL ENTERTAINMENT 64915-4/ELEKTRA	KEITH SWEAT		22	16	SO CLOSE ARISTA 2085	DARYL HALL JOHN OATES	
23	20	FREEDOM COLUMBIA 38-73559	GEORGE MICHAEL		23	—	SHELTER ME MERCURY 878 700-4	CINDERELLA	
24	25	GENTLE ISLAND 878 472-4	DINO		24	22	YOU'RE AMAZING EMI 50338	ROBERT PALMER	
25	30	I'M NOT IN LOVE EPIC 34-73636	WILL TO POWER		25	21	FALLING TO PIECES SLASH 4-19563/REPRISE	FAITH NO MORE	
26	29	IMPULSIVE SBK 07337	WILSON PHILLIPS		26	25	LOVE IS A KILLER EMI 50323	VIXEN	
27	—	FROM A DISTANCE ATLANTIC 4-87820	BETTE MIDLER		27	—	MONEYTALKS ATCO 4-98881	AC/DC	
28	28	ON THE WAY UP CHRYSALIS 23599	ELISA FIORILLO		28	—	I SAW RED COLUMBIA 38-73597	WARRANT	
29	21	GIVING YOU THE BENEFIT MCA 53891	PEBBLES		29	27	THE WAY YOU DO THE THINGS YOU DO VIRGIN 4-98978	UB40	
30	27	MISSUNDERSTANDING WARNER BROS. 4-19590	AL B. SURE!		30	29	WHEREVER WOULD I BE EPIC 34-73580	CHEAP TRICK	

Records with the greatest airplay gains this week. ◆ Videoclip availability. © 1990. Billboard/BPI Communications, Inc.

Records with the greatest airplay gains this week. © 1990, Billboard/BPI Communications, Inc.

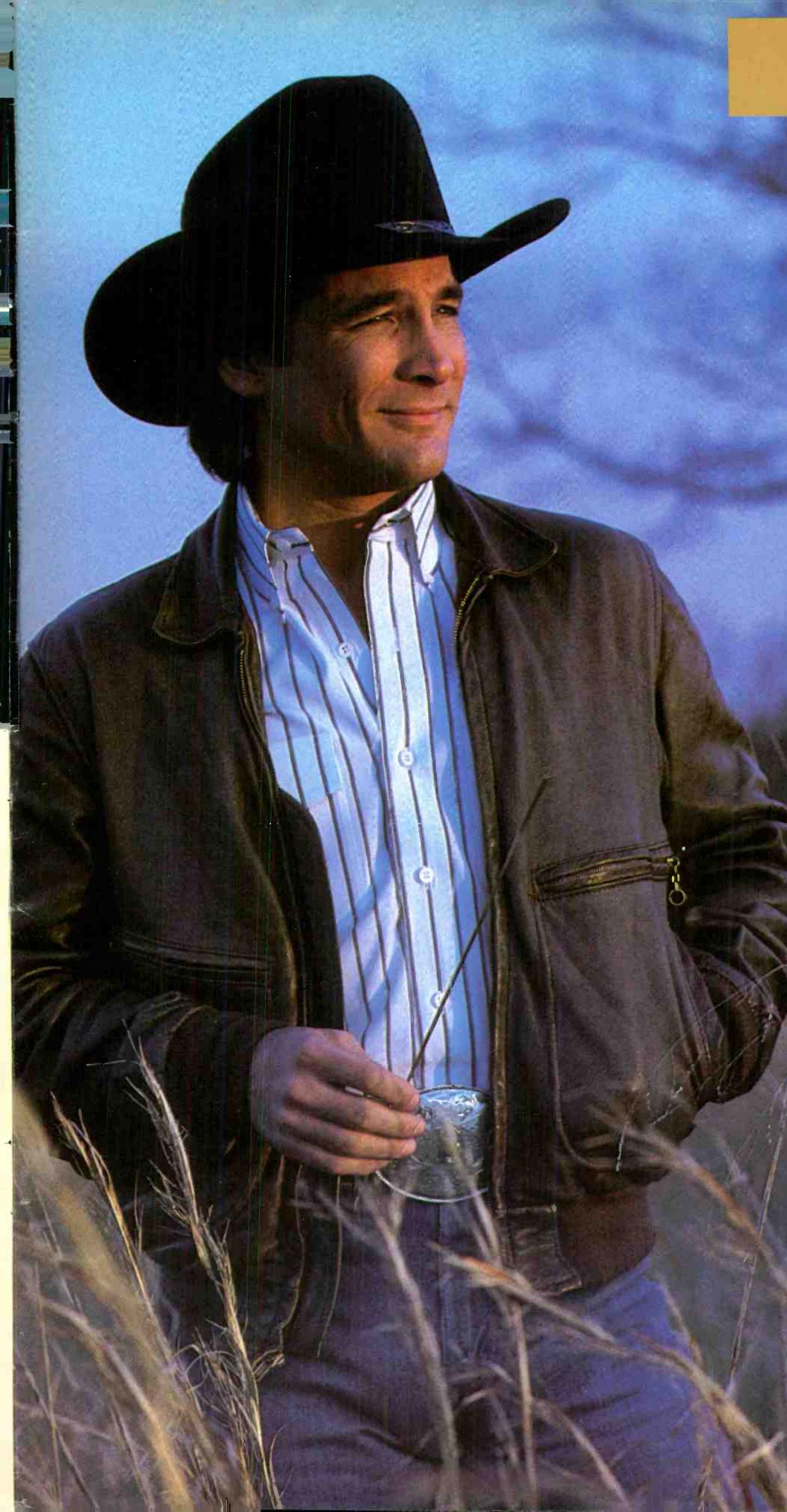
TOP POP ALBUMS

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, ONE-STOP, AND RACK SALES REPORTS.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
				★ ★ NO. 1 ★ ★	
1	1	1	11	VANILLA ICE ▲ ⁴ SBK 95325* (9.98)	TO THE EXTREME 4 weeks at No. 1
2	2	2	39	M.C. HAMMER ▲ ⁷ CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM
3	3	3	23	MARIAH CAREY ▲ ² COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY
4	4	5	5	PAUL SIMON WARNER BROS. 26098 (9.98)	RHYTHM OF THE SAINTS
(5)	22	—	2	WHITNEY HOUSTON ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT
6	6	6	5	ZZ TOP WARNER BROS. 26265 (9.98)	RECYCLER
7	5	4	9	AC/DC ▲ ATCO 91413 (9.98)	THE RAZORS EDGE
8	7	7	34	WILSON PHILLIPS ▲ ³ SBK 93745 (9.98)	WILSON PHILLIPS
9	8	12	8	BETTE MIDLER ATLANTIC 82129 (9.98)	SOME PEOPLE'S LIVES
10	9	10	10	GEORGE MICHAEL ▲ COLUMBIA 46898 (10.98 EQ)	LISTEN WITHOUT PREJUDICE VOL. 1
(11)	12	40	3	TRAVELING WILBURYS WILBURY 26324/WARNER BROS. (10.98)	VOL. 3
12	10	8	9	INXS ▲ ATLANTIC 82140 (9.98)	X
13	15	14	19	POISON ▲ ² ENIGMA 91813/CAPITOL (9.98)	FLESH AND BLOOD
14	14	33	3	THE CURE ELEKTRA 60978 (9.98)	MIXED UP
15	13	11	35	BELL BIV DEVOE ▲ ² MCA 6387 (10.98)	POISON
16	11	9	8	VAUGHAN BROTHERS ▲ ASSOCIATED 46225/EPIC (9.98 EQ)	FAMILY STYLE
17	16	15	11	GARTH BROOKS ▲ CAPITOL 93866* (9.98)	NO FENCES
(18)	48	—	2	CLINT BLACK RCA 2372* (9.98)	PUT YOURSELF IN MY SHOES
19	18	16	35	SOUNDTRACK ▲ ² EMI 93492 (10.98)	PRETTY WOMAN
20	17	13	10	WARRANT ▲ COLUMBIA 45487 (9.98 EQ)	CHERRY PIE
21	21	19	15	JON BON JOVI ▲ MERCURY 8464734 (10.98 EQ)	BLAZE OF GLORY/YOUNG GUNS II
(22)	25	25	37	THE BLACK CROWES ● DEF AMERICAN 24278/GEFFEN (9.98)	SHAKE YOUR MONEY MAKER
(23)	49	—	2	PHIL COLLINS ATLANTIC 82157 (14.98)	SERIOUS HITS... LIVE!
24	20	21	12	DEE-LITE ELEKTRA 60957 (9.98)	WORLD CLIQUE
25	23	18	4	LED ZEPPELIN ATLANTIC 82144 (54.98)	LED ZEPPELIN
(26)	52	—	2	PAUL MCCARTNEY CAPITOL 94778 (24.98)	TRIPPING THE LIVE FANTASTIC
27	19	17	11	QUEENSRYCHE EMI 92806 (9.98)	EMPIRE
(28)	57	—	2	STEVE WINWOOD VIRGIN 91405 (9.98)	REFUGEES OF THE HEART
(29)	56	—	2	SCORPIONS MERCURY 846 908 (9.98 EQ)	CRAZY WORLD
30	24	20	5	AL B. SURE! WARNER BROS. 26005 (9.98)	PRIVATE TIMES... AND THE WHOLE 9!
(31)	34	39	61	JANET JACKSON ▲ ⁴ A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814
(32)	NEW ▶	1	1	MADONNA SIRE 26440/WARNER BROS. (13.98)	THE IMMACULATE COLLECTION
33	26	24	10	TOO SHORT ▲ JIVE 1348/RCA (9.98)	SHORT DOG'S IN THE HOUSE
34	31	38	20	NELSON ● DGC 24290/GEFFEN (9.98)	AFTER THE RAIN
35	27	22	72	MICHAEL BOLTON ▲ ³ COLUMBIA 45012 (9.98 EQ)	SOUL PROVIDER
36	28	23	14	SOUNDTRACK ▲ VARESE SARABANDE 5276*/MCA (9.98)	GHOST
37	33	29	10	SOUNDTRACK WARNER BROS. 26316* (9.98)	TWIN PEAKS
38	30	26	42	SLAUGHTER ▲ CHRYSALIS 21702* (9.98)	STICK IT TO YA
39	32	69	3	EDIE BRICKELL & NEW BOHEMIANS GEFFEN 24304 (9.98)	GHOST OF A DOG
40	43	44	24	NEW KIDS ON THE BLOCK ▲ ³ COLUMBIA 45129 (10.98 EQ)	STEP BY STEP
41	29	28	9	L.L. COOL J ● DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT
42	44	47	36	DAMN YANKEES ● WARNER BROS. 26159 (9.98)	DAMN YANKEES
43	42	41	17	WINGER ATLANTIC 82103 (9.98)	IN THE HEART OF THE YOUNG
44	37	82	3	BIG DADDY KANE COLD CHILLIN' 26303/REPRISE (9.98)	TASTE OF CHOCOLATE
45	40	37	10	PEBBLES MCA 10025 (9.98)	ALWAYS
46	36	27	41	FAITH NO MORE ▲ SLASH 25878/REPRISE (9.98)	THE REAL THING
47	38	32	9	JUDAS PRIEST COLUMBIA 46891 (9.98 EQ)	PAINKILLER
48	35	30	7	IRON MAIDEN EPIC 46905 (9.98 EQ)	NO PRAYER FOR THE DYING
49	41	35	20	ANITA BAKER ▲ ELEKTRA 60922 (9.98)	COMPOSITIONS
(50)	NEW ▶	1	1	GUY MCA 10115 (9.98)	THE FUTURE
51	39	34	7	MEGADETH CAPITOL 91935 (9.98)	RUST IN PEACE
52	46	43	23	KEITH SWEAT ▲ VENTURE 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU
53	47	31	10	RANDY TRAVIS WARNER BROS. 26310* (9.98)	HEROES & FRIENDS
54	54	66	6	CANDYMAN EPIC 46947 (9.98 EQ)	AIN'T NO SHAME IN MY GAME

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
55	51	46	4	LYNCH MOB ELEKTRA 60954* (9.98)	WICKED SENSATION
56	50	42	35	DEPECHE MODE ▲ SIRE 26081/REPRISE (9.98)	VIOLATOR
57	55	56	28	TONY! TONI! TONE! ● WING 841 902/POLYDOR (8.98 EQ)	THE REVIVAL
58	45	71	3	PET SHOP BOYS EMI 94310* (9.98)	BEHAVIOR
(59)	87	—	2	MORRISSEY SIRE 26221*/REPRISE (9.98)	BONA DRAG
60	59	49	18	MAXI PRIEST CHARISMA 91384 (9.98)	BONAFIDE
(61)	92	—	2	FREDDIE JACKSON CAPITOL 92217 (9.98)	DO ME AGAIN
(62)	71	76	47	UB40 ● VIRGIN 91324 (9.98)	LABOUR OF LOVE II
(63)	103	—	2	VAN MORRISON MERCURY 847 100 (9.98 EQ)	ENLIGHTENMENT
(64)	85	107	3	VARIOUS ARTISTS CHRYSALIS 21799* (10.98)	RED HOT & BLUE
65	60	48	31	JOHNNY GILL ▲ MOTOWN 6283 (8.98)	JOHNNY GILL
(66)	70	79	14	TRIXTER MECHANIC 6389/MCA (9.98)	TRIXTER
67	53	36	53	PHIL COLLINS ▲ ³ ATLANTIC 82050 (9.98)	... BUT SERIOUSLY
68	72	113	3	JIMMY BUFFETT MCA 10022* (9.98)	FEEDING FRENZY
69	63	61	6	DARYL HALL JOHN OATES ARISTA 8614 (9.98)	CHANGE OF SEASON
70	64	60	8	CARLY SIMON ARISTA 8650 (9.98)	HAVE YOU SEEN ME LATELY?
71	62	54	13	PRINCE ● PAISLEY PARK 27493/WARNER BROS. (12.98)	GRAFFITI BRIDGE
72	68	58	33	HEART ▲ CAPITOL 91820 (9.98)	BRIGADE
73	61	45	65	THE RIGHTEOUS BROTHERS ● VERVE 823 662*/POLYDOR (6.98 EQ)	THE RIGHTEOUS BROTHERS GREATEST HITS
(74)	NEW ▶	1	1	TESLA GEFFEN 24311 (9.98)	FIVE MAN ACOUSTICAL JAM
75	75	74	9	CARRERAS - DOMINGO - PAVAROTTI ● LONDON 430433*/POLYDOR (9.98 EQ)	IN CONCERT
76	66	57	30	GARTH BROOKS ▲ CAPITOL 90897 (8.98)	GARTH BROOKS
77	58	51	9	THE ROBERT CRAY BAND FEATURING THE MEMPHIS HORNS MERCURY 846 652 (9.98 EQ)	MIDNIGHT STROLL
78	69	59	13	JANE'S ADDICTION WARNER BROS. 25993 (9.98)	RITUAL DE LO HABITUAL
79	73	52	12	LIVING COLOUR ● EPIC 46202 (9.98 EQ)	TIME'S UP
80	65	50	8	INDIGO GIRLS EPIC 46820 (9.98 EQ)	NOMADS INDIANS SAINTS
(81)	86	89	20	STEVIE NICK LMR 2307/RCA (9.98)	LOVE & EMOTION
82	82	64	17	BLACK BOX RCA 2221 (9.98)	DREAMLAND
(83)	110	141	21	NEW KIDS ON THE BLOCK ▲ ² COLUMBIA 45280* (8.98 EQ)	MERRY MERRY CHRISTMAS
84	67	53	14	N.W.A RUTHLESS 7224/PRIORITY (6.98)	100 MILES AND RUNNIN'
85	80	63	11	REBA MCENTIRE ● MCA 10016 (9.98)	RUMOR HAS IT
86	81	70	78	CLINT BLACK ▲ ² RCA 9668 (8.98)	KILLIN' TIME
(87)	NEW ▶	1	1	DEBBIE GIBSON ATLANTIC 82167* (10.98)	ANYTHING IS POSSIBLE
88	77	65	26	CONCRETE BLONDE I.R.S. 82037*/MCA (9.98)	BLOODLETTING
89	76	67	63	MOTLEY CRUE ▲ ³ ELEKTRA 60829 (9.98)	DR. FEELGOOD
90	83	75	20	HARRY CONNICK, JR. ● COLUMBIA 46146 (9.98 EQ)	WE ARE IN LOVE
91	79	62	10	NEIL YOUNG & CRAZY HORSE REPRISE 26315 (9.98)	RAGGED GLORY
(92)	140	—	2	K.T. OSLIN RCA 2365* (9.98)	LOVE IN A SMALLTOWN
93	93	100	15	URBAN DANCE SQUAD ARISTA 8640 (9.98)	MENTAL FLOSS FOR THE GLOBE
94	89	73	51	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838 744 (9.98 EQ)	PICKIN' ON NASHVILLE
95	90	77	5	INFORMATION SOCIETY TOMMY BOY 26258/REPRISE (9.98)	HACK
96	96	85	59	AFTER 7 ● VIRGIN 91061 (9.98)	AFTER 7
97	74	55	6	SLAYER DEF AMERICAN 24307/GEFFEN (9.98)	SEASONS IN THE ABYSS
98	91	78	19	VINCE GILL ● MCA 42321 (8.98)	WHEN I CALL YOUR NAME
99	88	98	7	THE SOUP DRAGONS BIG LIFE 842 985/MERCURY (8.98 EQ)	LOVEGOD
100	102	88	73	DON HENLEY ▲ ² GEFFEN 24217 (9.98)	THE END OF THE INNOCENCE
101	98	81	17	LUKE FEATURING THE 2 LIVE CREW ● LUKE 91424/ATLANTIC (9.98)	BANNED IN THE U.S.A.
102	99	94	19	ERIC JOHNSON CAPITOL 90517 (9.98)	AH VIA MUSICOM
103	105	103	8	ROBERT JOHNSON COLUMBIA 46222 (11.98 EQ)	THE COMPLETE RECORDINGS
(104)	135	—	2	ELTON JOHN MCA 10110* (39.99)	TO BE CONTINUED...
105	84	72	13	ANTHRAX MEGAFORCE 846480/ISLAND (9.98)	PERSISTENCE OF TIME
106	78	68	6	STYX A&M 5327 (8.98)	EDGE OF THE CENTURY
107	100	92	36	ALAN JACKSON ● ARISTA 8623 (8.98)	HERE IN THE REAL WORLD
(108)	NEW ▶	1	1	JULIO IGLESIAS COLUMBIA 46857 (9.98 EQ)	STARRY NIGHT
109	97	80	25	SNAP ● ARISTA 8536 (9.98)	WORLD POWER

○ 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. © 1990, Billboard/BPI Communications, Inc.



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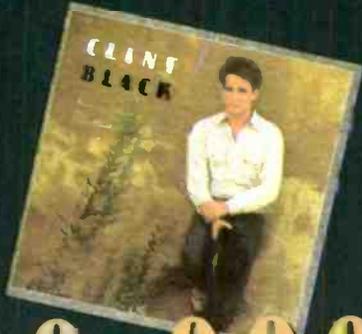
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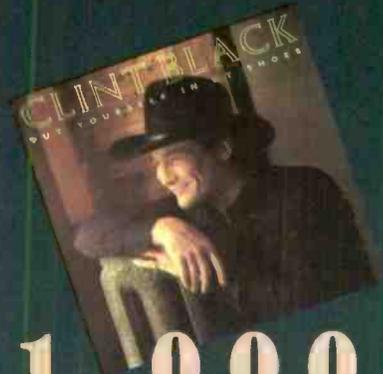
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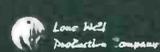
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BLOCKBUSTER ANNOUNCES PLAN TO BUY EROL'S

(Continued from page 1)

making the purchase price equal to about 30% of revenues.

Erol's 1990 revenues are down from the \$138 million reported by Video Store in 1989. Some of that drop reflects Erol's withdrawal from the consumer electronics hardware business.

According to Tom Adams, video analyst with Paul Kagan Associates, video stores recently have been selling for between one-third and two-thirds of gross annual revenues.

"The price is only low for Blockbuster in the sense that they used to pay a premium for stores when they were looking for market share," Adams says. "They've paid over one times revenue in the past. But it's a different world now. Erol's will actually have a relatively minimal impact on [Blockbuster's] overall market share."

ANTITRUST IMPLICATIONS

It will have enough of an impact, however, that the deal has attracted the attention of Maryland's attorney general, who, according to sources, will evaluate the acquisition for its antitrust implications.

According to the most recent estimate by New York-based analyst Alexander & Associates, Blockbuster currently has about a 10% share of the nationwide home video market.

According to Fran Bernstein, an

analyst who follows Blockbuster for Merrill Lynch, the \$40 million price reflects a lack of competitive bidding for Erol's. "There couldn't have been many other buyers," she says. "Super Club would be one, but they're in a different situation from Blockbuster. It's not really the kind of acquisition they would make."

Super Club executives could not be reached for comment.

Bernstein also notes that the eventual per-store price will likely be higher than \$192,000, since Blockbuster will probably close some of the current Erol's outlets.

She calls the acquisition "probably a wash for Blockbuster in terms of earnings. But if you look at the \$100 million or so in revenues from the Erol's outlets, and [Blockbuster] is getting 7% of that a year in royalties, that's pretty good over the long term."

Bernstein calls the proposed acquisition "definitely a good move strategically. They've been late to enter the D.C. market and this gives them market dominance. It fits the way they've been going about it in other parts of the country."

If the acquisition goes through, it would put an end to months of strategic maneuvering by Erol's as the chain sought to regain the growth rate it enjoyed in the mid-'80s.

Most recently, Erol's announced an

ambitious franchising program of its own in an effort to duplicate the recent success of Blockbuster (Billboard, Nov. 17).

SALE RUMORS

Rumors that the chain was for sale have also been circulating in the trade for the past year—rumors that were partially confirmed by founder Erol Onaran at the chain's annual convention in October (Billboard, Oct. 20).

"For a while now, Erol [Onaran] has been looking at various options to grow," Chittal says. "In August, we announced the franchising plan, and in September we began advertising. He looked at other options too, such as equity partners. But in view of the consideration of how quickly things are moving [in terms of consolidation in the industry], when Blockbuster approached Erol, he saw this as the best opportunity and the best challenge for his employees."

Erol's currently has about 2,500 employees, 200 of them in the Springfield headquarters.

Chittal could not comment on how many of those employees will ultimately be retained after the transition.

"The Springfield headquarters will stay in place," she says. "That's one of the things we brought to the table."

Chittal says that the Blockbuster talks began only recently. "When Erol talked to Billboard at our convention and said that he had gotten offers in the past, it wasn't from Blockbuster. Not at that time," she says. "This is recent. Last week."

COMPETITIVE OPPORTUNITIES

The absorption of Erol's by Blockbuster will throw a new variable into the growing scramble for the No. 2 slot in the video chain sweepstakes.

In recent months, both Erol's and New York-based RKO/Warner Video announced franchising plans with the avowed purpose of dislodging the current No. 2, franchisor West Coast Video (Billboard, Nov. 17).

"From our point of view, I think it's great," West Coast executive VP Richard Abt says of the proposed acquisition. "It's one less group out there to sell franchises and one less group to open stores."

"On the franchising end, this eliminates the only other entity that was out there putting their package together trying to become the next No. 2," says Steve Berns, president/chief operating officer of RKO/Warner. "As far as RKO/Warner is concerned, it opens up doors for us."

Assistance in preparing this story was provided by Paul Verna in New York.

NARM, VSDA AGREE TO PART WAYS

(Continued from page 3)

The separation has been talked about by industry insiders for several months but reached a point of no return following a Nov. 1 NARM board meeting in Palm Springs, Calif. (Billboard, Nov. 24).

According to officials of both organizations, burgeoning activity in the trade groups over the past two years led to the split. VSDA has been affected by the explosive enlargement of home video, and NARM has had to gear up to deal with high-profile issues such as stickering, CD packaging, and configuration transitions. Consequently, says the joint statement, the two bodies had to part in order to "improve the level of ser-

vices each offers to its members."

In the statement, Horovitz said, "It will be business as usual [during the transition period]. My responsibilities and those of each staff member to serve both associations remain the same today as they were yesterday. The planning for both the NARM and VSDA conventions is well under way. There will be no disruption to either association's programs or services."

BUILDING ISSUE

Although insiders of both groups describe the separation as an evolutionary step in the growth of the organizations, some indicate the move by VSDA to build its own headquarters structure was a catalyst for the split. The proposed VSDA headquarters structure has been in the planning stages for more than a year.

"We didn't want to commit to something that long term," says one NARM principal. Moreland, NARM president and head of City 1-Stop in Los Angeles, also confirms the VSDA building was a significant issue with NARM's board.

VSDA, on the other hand, has not mentioned the building publicly. Messer, also head of the four-store Gemstone Entertainment chain in Cincinnati, sweeps aside any discussion of the project other than to assert, "there's been no delay." He flatly denies that two proposed sites for the building have been evaluated and rejected.

But one VSDA principal says the whole building project is on hold. "We're looking at other buildings, either to buy or rent," he says.

Of the overall thinking behind the

separation, Messer says, "Two things have happened. One, it's become apparent in the last two months, basically with the growth of VSDA and NARM, that the staff had too much to do. We asked for a solution from staff on how all of our needs could be met and we had a range of solutions. This range was submitted to both VSDA and NARM boards. Basically the result came out that it would be best established if each of us had a separate VP and staff responsible only to them.

"As for the divorce and all this type of stuff," he continues, "I expect the associations will continue to remain close, do a lot of joint work on related problems of both NARM and VSDA, when we have something in common. I don't expect to see all sorts of changes in the industry. I think the relationship will remain fine between the two associations. We will have to have independent staff at some time."

According to retail sources, the move is not expected to have a significant effect on those music chains that have a substantial involvement in video.

"If they want to have any real visibility in the home video industry, they will continue to belong to VSDA," according to one VSDA insider.

By the same token, say sources, the restructuring is unrelated to the formation by NARM of a video manufacturers advisory board (Billboard, Nov. 17). "That committee has been in the works since March," this source says.

Says Lou Fogelman, president of Show Industries and its subsidiary 80-store combo chain Music Plus, "I don't see any reason not to belong to both groups unless there are dramatic changes. But I am not anticipating any kind of significant changes in the future. We want the visibility in both areas."

ALL-STAR HOLIDAY CHARITY DISC

(Continued from page 7)

radio stations. "Each station here [in San Diego] is identifying with different cuts," he says. "KFMB-AM is playing Barry Manilow; the oldies station, KCBQ, is playing 'Jingle Bell Rock.' The AC station, KYXY, will program the album beginning Dec. 1. The urban station, KKLQ-AM, is going to give away albums on the air and mention the 800 number heavily from Dec. 3 to 20.

"It really has something for everybody," he adds. "Country and western stations can play the Kenny Rogers song, rockers have Air Supply and Mick Fleetwood."

In addition, the trio of Johnny Tillotson, Freddy Cannon, and Brian Hyland has been making the rounds of local talk shows, says Morelli.

The foundation also put together a benefit album last year. That

title, "The Stars Come Out For Christmas," benefited only the San Diego Children's Hospital and was sold almost entirely in San Diego. It sold 22,000 units, says Morelli, and raised more than \$160,000 for the hospital.

Other hospitals expressed interest in the project, he says, so the current album will be sold in 50 cities across the U.S. and will benefit a number of hospitals.

"The Christmas Album" was produced by Michael Lloyd, best known for his work on the "Dirty Dancing" soundtrack. Eighty percent of its tracks have not been previously released, says Morelli. The album also contains one original song, "Every Day Should Be Christmas (A Gift Of Love)," written by Carol Connors and performed by Marilyn McCoo.

Wheaties & CBS/Fox Hope Jordan Is Champ

NEW YORK—At a press conference here Nov. 20, CBS/Fox Video unveiled what it believes is the most extensive marketing campaign ever supporting a nontheatrical title.

The title, "Michael Jordan's Playground," featuring the NBA all-star, will be backed by extensive TV advertising and a \$2.50 rebate offer through a tie-in with General Mills' Wheaties cereal.

As of the Feb. 11 street date, Wheaties will offer consumers a \$2.50 rebate on "Playground" or "Come Fly With Me" (which also features Jordan), or a \$5 rebate on both. "Come Fly With Me" has sold more than 1 million copies (including those sold through promotional channels).

The rebate offer will be featured in TV ads placed by CBS/Fox beginning on the street date and running for a month afterward, and in tagged 30-second and dedicated 15-second commercials placed by Wheaties. The Wheaties spots are slated to run between March 15 and May 13.

The offer will also be featured on the back panel of an estimated 3 million boxes of Wheaties.

CBS/Fox will place print ads promoting the offer in The National and Sports Illustrated For Kids.

Two Wheaties commercials will appear on "Playground," one at the beginning and one at the end of the tape.

A cents-off coupon for Wheaties, with a mention of the rebate offer, will be packed into "Playground" cassettes.

In another aspect of the promotion, CBS/Fox has produced a music videoclip for a song by the group Full Force that appears on the tape. The studio is hoping to gain exposure for the clip on MTV and other outlets. While clips culled from movies are common on MTV, few if any special-interest titles have benefitted from such exposure.

"We're putting the kind of marketing campaign behind this that is usually reserved for big, theatrical sell-through titles," said John Gaffney, director of sports and music marketing for CBS/Fox. He predicted the \$19.98 "Playground" can top 1 million units.

"We feel Michael Jordan has as much equity with kids as many Disney characters, the Ninja Turtles, or New Kids On The Block," Gaffney said.

The tape represents something of a departure for CBS/Fox's sports offerings. While previous tapes have consisted primarily of footage compiled by NBA Entertainment and licensed by the studio, "Playground" has a rudimentary plot and features original footage, in addition to NBA Entertainment material.

The story concerns a boy cut from his high school basketball team. While on the way home he stops to shoot a few baskets, only to discover he is sharing the playground with Jordan.

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Billboard® Top Pop Albums™ continued

FOR WEEK ENDING DECEMBER 1, 1990

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
110	95	104	23	BAD COMPANY ATCO 91371 (9.98)	HOLY WATER
111	107	87	4	DEEP PURPLE RCA 2421 (9.98)	SLAVES AND MASTERS
112	111	111	119	NEW KIDS ON THE BLOCK ▲ ⁸ COLUMBIA 40985 (9.98 EQ)	HANGIN' TOUGH
113	NEW	▶	1	BARRY MANILOW ARISTA 8644 (9.98)	BECAUSE IT'S CHRISTMAS
114	129	130	70	NEW KIDS ON THE BLOCK ▲ ³ COLUMBIA 40475 (6.98 EQ)	NEW KIDS ON THE BLOCK
115	108	102	5	10,000 MANIACS ELEKTRA 60962* (9.98)	HOPE CHEST
116	NEW	▶	1	ROBERT PALMER EMI 93935* (9.98)	DON'T EXPLAIN
117	114	91	11	KATHY MATTEA MERCURY 842 330* (8.98 EQ)	A COLLECTION OF HITS
118	116	90	14	KEITH WHITLEY ● RCA 52277* (9.98)	GREATEST HITS
119	101	95	62	AEROSMITH ▲ ⁴ GEFEN 24254 (9.98)	PUMP
120	104	99	27	GEORGE STRAIT ● MCA 6415 (9.98)	LIVIN' IT UP
121	109	163	3	DWIGHT YOAKAM REPRISE 26344* (9.98)	IF THERE WAS A WAY
122	175	—	2	SURFACE COLUMBIA 46772 (9.98 EQ)	3 DEEP
123	94	84	6	TESTAMENT MEGAFORCE 82143*/ATLANTIC (9.98)	SOULS OF BLACK
124	119	108	57	BILLY JOEL ▲ ³ COLUMBIA 44366 (9.98 EQ)	STORM FRONT
125	112	86	29	BILLY IDOL ▲ CHRYSLIS 21735 (9.98)	CHARMED LIFE
126	131	127	4	THE CHARLATANS U.K. BEGGAR'S BANQUET 24111/RCA (9.98)	SOME FRIENDLY
127	132	137	5	CHET ATKINS & MARK KNOPFLER COLUMBIA 45307* (8.98 EQ)	NECK & NECK
128	125	121	9	COCTEAU-TWINS 4.A.D. 93669/CAPITOL (9.98)	HEAVEN OR LAS VEGAS
129	NEW	▶	1	LEVERT ATLANTIC 82164 (9.98)	ROPE A DOPE STYLE
130	122	122	9	ALIAS EMI 93908* (9.98)	ALIAS
131	134	—	2	THE OUTFIELD MCA 10111 (9.98)	DIAMOND DAYS
132	120	101	35	SINEAD O'CONNOR ▲ ² ENSIGN 21759/CHRYSLIS (9.98)	I DO NOT WANT WHAT I HAVEN'T GOT
133	113	93	13	RATT ATLANTIC 82127 (9.98)	DETONATOR
134	137	142	9	THE PARTY HOLLYWOOD 60980*/ELEKTRA (9.98)	THE PARTY
135	164	—	2	SOHO ATCO 91585 (9.98)	GODDESS
136	147	146	98	SOUNDTRACK ▲ ² ATLANTIC 81933 (9.98)	BEACHES
137	130	112	86	BONNIE RAITT ▲ ² CAPITOL 91268 (8.98)	NICK OF TIME
138	138	136	5	DAVID CASSIDY ENIGMA 7-73554* (9.98)	DAVID CASSIDY
139	133	115	13	DINO ISLAND 846481 (9.98)	SWINGIN'
140	121	96	8	GRATEFUL DEAD ARISTA 8634 (19.98)	WITHOUT A NET
141	123	114	21	GARY MOORE CHARISMA 91369* (9.98)	STILL GOT THE BLUES
142	126	110	78	BOB MARLEY AND THE WAILERS ▲ ² TUFF GONG 422-846-210/ISLAND (9.98 EQ)	LEGEND
143	115	97	32	EN-VOGUE ▲ ATLANTIC 82084 (9.98)	BORN TO SING
144	106	83	10	TAKE 6 REPRISE 25892 (9.98)	SO MUCH 2 SAY
145	NEW	▶	1	VARIOUS-ARTISTS WINDHAM HILL 1098* (9.98)	A WINTER'S SOLSTICE III
146	117	118	5	HANK WILLIAMS, JR. WARNER BROS. 26453* (9.98)	AMERICA (THE WAY I SEE IT)
147	139	116	71	THE 2 LIVE CREW ▲ LUKE 107 (9.98)	AS NASTY AS THEY WANNA BE
148	148	133	28	PAULA ABDUL ▲ VIRGIN 91362 (9.98)	SHUT UP AND DANCE
149	124	109	15	BOOGIE DOWN PRODUCTIONS ● JIVE 1358/RCA (9.98)	EDUTAINMENT
150	127	128	3	GO-GO'S I.R.S. 447 970 059*/A&M (9.98)	GO-GO'S GREATEST
151	118	106	8	THE REPLACEMENTS SIRE 26298*/WARNER BROS. (9.98)	ALL SHOOK DOWN
152	136	120	16	WHISPERS CAPITOL 92957 (9.98)	MORE OF THE NIGHT
153	RE-ENTRY	22	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1984 (9.98)	MANNHEIM STEAMROLLER CHRISTMAS	
154	145	138	52	KENNY G ▲ ARISTA 13-8613 (13.98)	LIVE
155	RE-ENTRY	17	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1988 (9.98)	A FRESH AIRE CHRISTMAS	

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)*	TITLE
156	160	165	4	KING'S X MEGAFORCE 82145*/ATLANTIC (9.98)	FAITH HOPE LOVE BY KING'S X
157	143	—	2	SLAUGHTER CHRYSLIS 21816* (6.98)	STICK IT LIVE
158	152	154	11	STEELHEART MCA 6368 (9.98)	STEELHEART
159	170	167	39	ORIGINAL LONDON CAST POLYDOR 8315631 (10.98 EQ)	PHANTOM OF THE OPERA HIGHLIGHTS
160	150	125	8	VARIOUS ARTISTS NARADA 63095*/MCA (9.98)	THE NARADA WILDERNESS COLLECTION
161	144	140	7	HOUSE OF LORDS SIMMONS 2170/RCA (9.98)	SAHARA
162	141	131	9	JAMES INGRAM WARNER BROS. 25924 (9.98)	IT'S REAL
163	171	—	2	BOBBY MCFERRIN EMI 92048* (10.98)	MEDICINE MUSIC
164	142	123	11	RUSH MERCURY 838 936* (19.98 EQ)	CHRONICLES
165	151	119	10	BOB DYLAN COLUMBIA 46794 (9.98 EQ)	UNDER THE RED SKY
166	156	164	11	BREATHE A&M 5320 (8.98)	PEACE OF MIND
167	154	143	5	JASMINE GUY WARNER BROS. 26021 (9.98)	JASMINE GUY
168	149	161	124	PAULA ABDUL ▲ ⁷ VIRGIN 90943 (9.98)	FOREVER YOUR GIRL
169	176	180	3	EVERY MOTHER'S NIGHTMARE ARISTA 8633 (9.98)	EVERY MOTHER'S NIGHTMARE
170	NEW	▶	1	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 777* (9.98)	FRESH AIRE VII
171	155	132	6	MARK CHESNUTT MCA 10032* (9.98)	TOO COLD AT HOME
172	177	179	4	HINDU LOVE GODS GIANT 24406/REPRISE (9.98)	HINDU LOVE GODS
173	128	105	28	VAN MORRISON ● MERCURY 841 970 1 (9.98 EQ)	THE BEST OF VAN-MORRISON
174	159	173	19	IGGY POP VIRGIN 91381 (9.98)	BRICK BY BRICK
175	161	—	2	THE RIGHTEOUS BROTHERS CURB 77381* (6.98)	THE BEST OF THE RIGHTEOUS BROTHERS
176	178	196	118	AC/DC ▲ ¹⁰ ATLANTIC 16018 (6.98)	BACK IN BLACK
177	157	166	5	MARY-CHAPIN CARPENTER COLUMBIA 46102* (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK
178	169	153	6	VARIOUS ARTISTS ELEKTRA 60940* (19.98)	RUBAIYAT
179	180	159	11	DAN FOGELBERG FULL MOON 45059*/EPIC (9.98 EQ)	THE WILD PLACES
180	158	117	39	LISA STANSFIELD ▲ ARISTA 8554 (9.98)	AFFECTION
181	181	187	4	THE CONNELLS TVT 2580 (8.98)	ONE SIMPLE WORD
182	168	160	8	TEENA MARIE EPIC 45101 (9.98 EQ)	IVORY
183	197	192	3	JELLYFISH CHARISMA 91400* (9.98)	BELLY BUTTON
184	173	174	146	ORIGINAL LONDON CAST ▲ POLYDOR 831 273 (17.98 EQ)	PHANTOM OF THE OPERA
185	166	139	6	CARON WHEELER EMI 93497 (9.98)	UK BLAK
186	146	129	15	THE NEVILLE BROTHERS A&M 5312 (8.98)	BROTHER'S KEEPER
187	167	156	36	TRAVIS TRITT ● WARNER BROS. 126094 (9.98)	COUNTRY CLUB
188	195	175	3	ROSANNE CASH COLUMBIA 46079* (9.98 EQ)	INTERIORS
189	188	184	42	RICKY VAN SHELTON ● COLUMBIA 45250 (8.98 EQ)	RVS III
190	NEW	▶	1	SISTERS OF MERCY ELEKTRA 61017* (9.98)	VISION THING
191	NEW	▶	1	FATHER M.C. UPTOWN 1006/MCA (9.98)	FATHER'S DAY
192	186	158	16	VIXEN EMI 92923* (9.98)	REV IT UP
193	185	189	4	JOHN DENVER WINDSTAR 53334*/AMERICAN GRAMAPHONE (10.98)	FLOWER THAT SHATTERED THE STONE
194	179	—	2	MONIE LOVE WARNER BROS. 26358 (9.98)	DOWN TO EARTH
195	187	151	4	THE BYRDS COLUMBIA 46373* (29.98 EQ)	THE BYRDS
196	153	150	4	DANA DANE PROFILE 1298 (9.98)	DANA DANE 4-EVER
197	162	134	55	TAYLOR DAYNE ▲ ARISTA 8581 (9.98)	CAN'T FIGHT FATE
198	184	194	7	THE GETO BOYS DEF AMERICAN 24306 (8.98)	THE GETO BOYS
199	163	126	25	THE JEFF HEALEY BAND ● ARISTA 8632 (9.98)	HELL TO PAY
200	165	152	15	EXTREME A&M 5313 (8.98)	EXTREME II PORNOGRAFFITI

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

10,000 Maniacs 115	Mary-Chapin Carpenter 177	Faith No More 46	INXS 12	Teena Marie 182	Robert Palmer 116	Beaches 136	Vanilla Ice 1
The 2 Live Crew 147	Carreras - Domingo - Pavarotti 75	Father M.C. 191	Iron Maiden 48	Bob Marley And The Wailers 142	The Party 134	Ghost 36	VARIOUS ARTISTS
Paula Abdul 148, 168	Rosanne Cash 188	Dan Fogelberg 179	Freddie Jackson 61	Pebbles 45	Pet Shop Boys 58	Pretty Woman 19	The Wilderness Collection 160
AC/DC 7, 176	David Cassidy 138	Kenny G 154	Janet Jackson 31	Paul McCartney 26	Poison 13	Red Hot & Blue 64	Red Hot & Blue 64
Aerosmith 119	The Charlatans U.K. 126	The Geto Boys 198	Alan Jackson 107	Reba McEntire 85	Iggy Pop 174	The Soup Dragons 99	Rubaiyat 178
After 7 96	Mark Chesnutt 171	Debbie Gibson 87	Jane's Addiction 78	Bobby McFerrin 163	Megadeth 51	Lisa Stansfield 180	A Winter's Solstice III 145
Alias 130	Cocteau Twins 128	Johnny Gill 65	Jellyfish 183	Megadeth 51	Maxi Priest 60	Steelheart 158	Vaughan Brothers 16
Anthrax 105	Phil Collins 23, 67	Vince Gill 98	Elton John 104	George Michael 10	Prince 71	Stevie B 81	Vixen 192
Chet Atkins & Mark Knopfler 127	Concrete Blonde 88	Grateful Dead 140	Eric Johnson 102	Bette Midler 9	Queensryche 27	George Strait 120	Warrant 20
Bad Company 110	The Connells 181	Guy 50	Robert Johnson 103	Monie Love 194	Bonnie Raitt 137	Styx 106	Caron Wheeler 185
Anita Baker 49	Harry Connick, Jr. 90	Jasmine Guy 167	Morrissey 59	Gary Moore 141	Ratt 133	Al B. Sure! 30	Whispers 152
Bell Biv DeVoe 15	The Cure 14	Daryl Hall John Oates 69	Van Morrison 63, 173	Morrissey 59	Take 6 144	Surface 122	Keith Whitley 118
Black Box 82	Damn Yankees 42	M.C. Hammer 2	Motley Crue 89	Van Morrison 63, 173	Tesla 74	Keith Sweat 52	Hank Williams, Jr. 146
The Black Crowes 22	Dana Dane 196	The Jeff Healey Band 199	Big Daddy Kane 44	Motley Crue 89	Testament 123	Winger 43	Wilson Phillips 8
Clint Black 18, 86	Taylor Dayne 197	Heart 72	The Kentucky Headhunters 94	N.W.A 84	Tony! Toni! Tone! 57	Steve Winwood 28	Winger 43
Michael Bolton 35	Dee-Lite 24	Don Henley 100	King's X 156	Nelson 34	Too Short 33	Dwight Yoakam 121	Wilson Phillips 8
Jon Bon Jovi 21	Deep Purple 111	Hindu Love Gods 172	L.L. Cool J 41	The Neville Brothers 186	Traveling Wilburys 11	Neil Young & Crazy Horse 91	Winger 43
Boogie Down Productions 149	John Denver 193	House Of Lords 161	Led Zeppelin 25	New Kids On The Block 40, 83, 112, 114	Randy Travis 53	ZZ Top 6	Steve Winwood 28
Breathe 166	Depeche Mode 56	Whitney Houston 5	LeVert 129	Original London Cast 132	Travis Tritt 187		
Eddie Brackell & New Bohemians 39	Dino Dylan 165	Billy Idol 125	Living Colour 79	Phantom Of The Opera 184	Traxter 66		
Garth Brooks 17, 76	Bob Dylan 165	Julio Iglesias 108	Luke Feat. The 2 Live Crew 101	Phantom/Highlights 159	UB40 62		
Jimmy Buffett 68	En Vogue 143	Indigo Girls 80	Lynch Mob 55	Sisters Of Mercy 190	Urban Dance Squad 93		
The Byrds 195	Every Mother's Nightmare 169	Information Society 95	Madonna 32	Slaughter 38, 157			
Candyman 54	Extreme 200	James Ingram 162	Barry Manilow 113	Sly & The Family Stone 97			
Mariah Carey 3			Mannheim Steamroller 153, 155, 170	Snap 109			

STEIN INKS CONTRACT

(Continued from page 6)

would reveal details of the new agreement. Stein, in London, could not be reached for comment.

However, the court papers illuminate Stein's dissatisfaction with his current contract at a time when other music executives are reportedly being offered lucrative deals to start new labels. The suit recounts sharp correspondence between the Sire executive and Warner Music chairman Mo Ostin and other Warner executives, including a threat by Stein in September to take legal action to break his contract.

Stein, who sold 50% of Sire Records to Warner Bros. in 1978 and the remainder in 1980, had inked a six-year agreement with Warner Bros. in 1988 guaranteeing him minimum annual compensation of \$700,000 plus "very substantial royalties" on Sire sales, according to the suit. That agreement also provided a \$200,000 signing bonus. The suit also details loans totaling \$3 million at below-market interest rates and interest-free advances against royalties made by Warner to Stein.

In January, Stein agreed to a two-year extension of his contract to 1996. The new pact provided him with a salary increase and an interest-free advance against royalties that was credited toward partial repayment of his loans.

Despite that agreement, according to the suit, Stein wrote to Ostin on July 19 that "it is still my resolute intention to jump the corral just as soon as the last of my long-term, outstanding projects [with various artists] are resolved."

As negotiations continued, Stein hired top music business attorneys Allan Grubman and Bert Fields and wrote to top Warner executives of his options within the music industry. According to the Warner suit, Stein stated, "My track record at Sire now positions me as a prime candidate for lucrative joint-venture situations or corporate positions" at other record labels.

Morgado says the suit was filed by Warner "in the event the negotiations did not go well to protect our options."

Stein was reportedly receiving a royalty on Sire sales of 10 cents per record and seeking three times that figure. Grubman, his attorney, declined to comment on the settlement.

Stein told The Hollywood Reporter he was "shocked" at the suit but believed his disagreement with Warner had been resolved. He noted upcoming releases by developing Sire artists including Betty Boo, Primal Scream, Ride, My Bloody Valentine, Dinosaur Jr., John Wesley Harding, Richard X. Heyman, Bomb The Bass, and S-Express.

SIMON'S WORLD TOUR

(Continued from page 6)

ing month, and other dates will be announced later.

A European tour in the spring will include concerts May 14 in Birmingham, England, and May 21 and 22 at London's Wembley Arena. The U.K. shows, tickets for which are already on sale, will be presented by Harvey Goldsmith Entertainments Ltd.

The tour will be sponsored by the American Express Gold Card, which will be reserving a small percentage of tickets at each show exclusively for its cardholders. THOM DUFFY

Harrison, ABKCO Suit 'Fine'ally Ending After 20 Years

NEW YORK—The convoluted litigation between George Harrison and Allen Klein's ABKCO Music Inc. over the rights to "He's So Fine" could wind to a close in 1991 after 20 years of legal actions.

A final judgment was handed down Nov. 5 by Judge Richard Owen in New York federal court. The substance of the judgment has been accepted by both parties, but it is being appealed over financial details, and attorneys for both parties are hopeful that the case will be settled next year.

Under the judgment, ABKCO will own the composition "He's So Fine" for the world except the U.S., U.K., and Canada, where Harrison will own the song. Harrison will continue to own the world rights to "My Sweet Lord," including the U.S., U.K., and Canada, but ABKCO will own an interest in all monies to be earned by that composition in all territories of the world except the U.S., U.K., and Canada.

The judgment decrees that, in return for obtaining "He's So Fine," Harrison will pay ABKCO a net sum of \$270,020.

The case started as a copyright infringement suit brought in February 1971 against Harrison, his company, Harrison Music, Apple Records, BMI, and Hansen Publications by Bright Tunes Mu-

sic Ltd. over Harrison's composition "My Sweet Lord." Bright Tunes, which owned the rights to "He's So Fine," claimed that Harrison's song infringed upon its copyright.

Harrison was found guilty of "subconscious infringement" in 1976, and a trial for damages was set.

Klein, who was initially involved in the case as Harrison's manager, was fired by the artist in 1973. In the late '70s, Klein purchased the Bright Tunes catalog, including "He's So Fine," and inherited the related litigation.

PUBLISHER CLAIMS WINWOOD TUNE INFRINGED ON COPYRIGHT

(Continued from page 7)

Walker and his band recorded it under the title "(I'm A) Roadrunner."

The song, released by Motown Records' Soul subsidiary, became a No. 4 R&B hit and rose to No. 20 on Billboard's Hot 100 Singles chart. It was among Walker's biggest successes during his long Motown career.

Winwood's "Roll With It," released in the summer of 1988, was No. 1 on the Hot 100 for four weeks; his Virgin album of the same name simultaneously hit No. 1 and has sold in excess of 2 million units.

"The composition and recording of 'Roll With It' constitute infringement

In the motions on damages, Harrison's attorneys claimed that Klein could not buy the song and prosecute a former client. In 1981, the court supported that position and stated that Harrison could purchase the rights to "He's So Fine" for the amount that Klein had paid for the song, approximately \$580,000.

Cases involving worldwide rights to the song further complicated the issue, and there have been three written decisions handed down in the case since it began. Earnings from the worldwide rights, as well as about \$300,000

gained from "He's So Fine" in the U.S., U.K., and Canada during the course of litigation, have been factored into the total due ABKCO, reducing the amount to the \$270,020 put forth in last month's judgment.

"This is the only time I'm aware of where the defendant was found guilty of copyright infringement and wound up being awarded the song in question," says Joseph Santora, of Santora & McKay, the firm defending Harrison.

SUSAN NUNZIATA

of Jobete's copyright in ["(I'm A) Roadrunner"]," the suit alleges. "Among other things, the main musical statement and/or 'hook' in 'Roll With It' bears substantial lyrical, harmonic, rhythmic, and melodic similarities, striking even to the untrained ear, with respect to the main musical statement and/or 'hook' of the Jobete composition. The similar musical elements are traceable from 'Roll With It' only to the Jobete composition, and to no other musical composition of which Jobete is aware."

Stone Agate Music's attorney, Alan Dowling, maintains that Win-

wood and Jennings either "subconsciously or on purpose" appropriated the Holland/Dozier/Holland composition for "Roll With It."

Noting that Winwood's '60s band, the Spencer Davis Group, was "the pre-eminent white R&B band" of the period, Dowling says, "I don't have any doubt [Winwood] was exposed to ["(I'm A) Roadrunner"]. We have every reason to believe he was familiar with what he was copying."

Virgin Records referred all calls regarding the suit to Winwood's manager, Ron Weisner, who was unavailable for comment at press time.

A&M AIMS TO PLEASE RETAILERS & ENVIRONMENTALISTS WITH PACKAGE FOR NEW STING DISC

(Continued from page 3)

the Gabriel collection. In previous published reports, Fogelman said that Music Plus stores also would not carry the Sting title if it were offered only on a jewel-box-only basis. "I am really pleased that [A&M] recognized the importance of using a package that works in our existing environment," he adds.

The largest record retail chain in the country, Minneapolis-based Musicland, which operates approximately 800 stores, is also pleased with the decision to use the Digitrak. "That is absolutely acceptable to us," says executive VP Arnie Bernstein. "We feel it is a viable solution to the packaging problems and the environment."

The Digitrak is one of five alter-

native packages reviewed for the National Assn. of Recording Merchandisers by the National Recycling Coalition in October.

In a letter sent to Pam Horowitz, executive VP of NARM, Richard Keller, co-chair of the Coalition's market development committee, states that "the Coalition believes that the industry should attempt to prove the 5-by-5-inch jewel case or Digipak as a stand-alone item."

The letter goes on to review the five alternative packages designed to meet retailers' needs, based on the level of waste reduction in the proposed package compared with the longbox; the amount of recycled content; and the potential for recycling or reuse of the product.

Packages proposed by CBS Records, Shorewood Packaging Corp., Reynard CVC Inc., and the Queens Group were reviewed. Of the five packages, AGI's Digitrak was perceived as having the most advantages and the least disadvantages.

UC-PRO AND CON

The advantages were these: Most of the contents would be retained by the consumer; it can be made from recycled plastic and paperboard; it is lightweight; plastic slides could be collected by retailers and recycled; and it uses little plastic.

The one disadvantage is that some of the plastic could be discarded, because it needs to protect only the CD half of the package.

Ban The Box Coalition founder and Rykodisc chief financial officer Robert Simonds says the Digipak is a step in the right direction, but it is not the solution.

"It is an attractive package, and for the most part it works," he says. "But with those plastic strips, you still have more of a disposable aspect of the package than what really needs to be there. All this talk of setting up a collection of plastic strips for recycling is unrealistic. I think consumers are going to throw them away."

According to AGI's Oppenheimer, A&M has been a longtime advocate of the Digipak. In 1989, the label issued a series of commercial jazz CDs packaged in the Digipak. "They came to us and requested that we escalate production of this package [the Digitrak]," he says. "To us, this is just another turn of the technology we are following."

Claiming that the Sting release in the Digitrak "is forcing people to deal with [the packaging issue]," Cafaro says, "This is really on the table for people to evaluate. Hope-

fully the industry, other manufacturers, retailers, rackjobbers, wholesalers, and one-stops will be making that evaluation."

One alternative package that was not included in the National Recycling Coalition study is the Smart-Pak. The multipanel paperboard package is a joint venture between Geffen graphic arts manager Samantha Martinez and the David Geffen Co. DGC, Rhino, and Capitol are using the Smart-Pak as a promotional CD mailer.

"It is not really a retail item just yet," says Martinez. "At first I never envisioned it as a retail item, but now I have a feeling it is going to cross over."

U.K. CD PRICING

(Continued from page 6)

feels is a negative attitude from large sections of the press. Privately, BPI officials suggest that newspapers owned by Rupert Murdoch have been unduly eager to criticize CD prices.

The BPI has not been asked to respond to the OFT. However, a BPI spokesman echoes the OFT view that the enquiry is not an "investigation." He says it is a legitimate request for information and should not be interpreted as anything more sinister.

The trade organization will continue what has now become a rearguard action against press sniping. It is taking every opportunity afforded it to present the message that if CDs were not good values, their sales would not be increasing so rapidly.

The enquiry into U.K. record industry pricing policies coincides with a similar but more formal probe in Australia. There, the government's Prices Surveillance Authority is expected to deliver a report within the next 60 days.

MCA DISTRIBUTION GETS NEW NAME, BIGGER STAFF, MORE PLANTS

(Continued from page 1)

clude Geffen, DGC, MCA, Motown, GRP, and Varese Sarabande. Additionally, Uni will distribute video product from MCA/Universal Home Video, LIVE Home Video, and Rhino Home Video, among other companies.

The restructuring and renaming of MCA Distributing Corp.—in the works for “the last four or five months,” according to company sources—sees the creation of five executive positions in the audio distribution division at Uni’s headquarters here, as well as numerous regional appointments of account service reps, pop and black product development managers, and single sales managers. Though company sources would not confirm the precise number of new appointments, Luke Lewis, senior VP/GM of audio distribution at Uni, says the staffing increase was at the 50% level.

Among those filling the new executive slots at Uni will be Abbe Frank, senior director of product development; Joey Quarales, senior director of product development, black music; Diana Flaherty, director of merchandising; Mavis Takemoto, director of advertising; and Kevin Nakao, national single sales manager.

According to Lewis, the restructuring will enable the company to handle Geffen and DGC product, plus accommodate the influx of titles from GRP, which was purchased by MCA in March.

“We had been running on a very lean staff at MCA Distribution,” he says, “mostly as a result of volume, and what the volume allowed us to carry in terms of overhead. So I sat down with [senior VP of sales and distribution] Bob Schmieders, and we

took a look at what we figured our needs would be to handle the new volume, and all the new titles that would be coming through the system.” To that end, they first began adding account service reps and systematically moved on from there.

With the new changes, he says, “we feel currently that we’re poised to compete, and also poised to maximize all the product lines that we’ve got coming out.” And despite the sheer number of staffers being added, he adds, “we didn’t make it so big that we have to worry about laying anybody off if we hit hard times.”

Why was MCA Distributing renamed? “When you distribute products and you distribute labels—MCA Records, MCA/Universal Home Video—there’s always been some confusion as to who is what,” says John Burns, executive VP, Uni Distribution Corp. “We wanted to solidify our identity as the distribution company.”

MANUFACTURING CAPACITY

The beefing-up of the new Uni distribution network has further been enhanced by a 100% increase in its audiocassette manufacturing capability, says the company.

“Essentially, we’ve been gearing up our audiocassette manufacturing to not only take into account the addition of Geffen Records, but also to take into account the growth of MCA Records and Motown Records,” says Burns. Last year, he says, the company wasn’t able to produce “the kinds of percentages in-house that we

wanted to. You always have peaks and valleys in manufacturing, but you want to be in the position where the majority of the product you produce in-house.” Now, he says, Uni will be able to do that for all label product.

Additionally, Uni has launched two new distribution facilities, including a 100,000-square-foot video-only depot in Memphis, which started shipping this month, and a hot-stock audio/video depot in Reno, Nev., slated to officially open in December. The company also has a warehouse in Gloversville, N.Y., and its original Memphis hot-stock and deep-catalog center, now audio-only.

MILLI VANILLI'S GRAMMY WHAMMY

(Continued from page 1)

scheduled to meet Dec. 3 to decide whether to rescind the 1989 Juno Award Milli Vanilli received for best international album.

The controversy comes at a time when the recording industry is facing criticism for appearing to favor image over musical talent. Milli Vanilli is not the first act in which performers have been suspected of fronting a “ghost artist”; currently, A&M dance-pop act Seduction and RCA’s Black Box are in litigation with a singer who claims her vocals were used but not credited on their current albums.

NARAS president Michael Greene told Billboard the academy has no body in place to police labels and monitor the accuracy of label credits. The academy’s National Awards and Nominations Committee deals with problems such as the Milli Vanilli fiasco,

and will continue to investigate similar complaints on an ad hoc basis, he said. Greene places responsibility on the label executives and record producers to ensure that label credits are accurate.

“We’re not an investigatory body here, so we’re not going to [investigate] unless there is reason to believe there is a problem,” Greene said.

“People who do not do what the label said they did are ineligible for a Grammy award. That’s just a fact,” said Greene. “If there are nominees who make it to the ‘final five’ in the future, and if we hear reports that the label credit may be incorrect, at that point in time, we will investigate.”

Executives at Arista Records contend they were unaware of the false label credits until Milli Vanilli’s German producer, Frank Farian, revealed the truth this month (Billboard, Nov. 24). In a statement released Nov. 20, the label said, “Any assertions to the contrary are false and libelous.”

But in the press conference here, Pilatus and Morvan claimed otherwise. Asked if anyone at Arista was aware that they did not actually sing on the album, Pilatus replied, “[Arista president] Mr. Clive Davis knew.”

Arista is scheduled to release another Farian-produced project in January 1991. While it is known that Pilatus and Morvan will not be part of that project, it is unclear whether it will involve Brad Howell and Johnny Davis, two German singers under contract to Farian and the voices behind Milli Vanilli. Another performer, Charles Shaw, rapped on the “Girl,

the places that can really break new acts. We want to be involved with the accounts so that we are breaking the acts, getting them to the level where you can put them in the real tonnage kind of accounts. You really need a force out there helping to set up and break new acts in an account structure that you don’t really deal with, on a business standpoint, direct-direct.”

The newly strengthened Uni has taken its share of MCA Records label employees, including Lewis. In that regard, label president Richard Palmese confirms that he will be hiring “four or five regional marketing sales directors” by Jan. 1.

You Know It’s True” single.

At the press conference, Pilatus said he and Morvan were young, poor, and naive when they met Farian in Germany. They were seduced by money and “made a pact with the devil” when they agreed to be paid for posing as Milli Vanilli, said Pilatus, noting that Farian bound them to silence with a contract only the producer could legally break.

Pilatus claimed he and Morvan have long wanted to tell their fans the truth, but that they were threatened by people in “the record industry” that “it would be the worst thing for our life if we told the secret to people. We were scared.”

In the wake of the scandal, Pilatus and Morvan have been approached with offers regarding a book, movies, and other entertainment ventures, said the group’s manager, Carsten Heyn. Pilatus and Morvan are not under contract to Arista Records and are shopping for a deal in which they will actually perform the material and prove their talent, Heyn said.

Pilatus said he understands the recent backlash from Milli Vanilli fans. In fact, an Oakland, Calif., woman has filed suit asking for unspecified punitive damages and refunds of the purchase prices of Milli Vanilli product to consumers, whom she claims were defrauded by members of the recording industry.

As for the disputed award, Greene said the academy will make a decision by mid-December as to whether to give it to the runner-up. Other nominees in the category were Soul II Soul, Tone Loc, Neneh Cherry, and the Indigo Girls.

RETAIL ABSORBS RISING TIDE OF COUNTRY HITS

(Continued from page 7)

ticularly by new acts—for periods when there is little or no competition. But he concedes that this simply isn’t realistic.

Echoing Weston, Hunter concludes, “More and more, it’s becoming a record-by-record, song-driven entity as much as it is an artist-driven entity.”

Dick Whitehouse, president of Curb Records, asserts, “I think retail can absorb the product, because retail isn’t going to buy the product unless there is some sort of demand for it—whether the demand is created by radio play or just by effective salesmanship at the street. I think radio is difficult because you’ve got to expose

the product, and our avenues of exposure have not equaled the increased amount of product and the increased number of sources for the product.”

Whitehouse does note “that for some reason, radio is gravitating more readily to new artists than to sustaining and perpetuating artists.”

“We’re not part of the flood,” maintains Paul Lucks, VP/GM of PolyGram Records/Nashville. He says PolyGram is close to last year’s total, having released only six albums between July and December of this year. “To me,” he summarizes, “it is a competitive advantage where less is more.”

Mike Martinovich, VP of market-

ing for CBS/Nashville, reports that his company’s album output is about the same for 1990 as it was for 1989.

Acknowledging that there is a crunch of new product, Jimmy Gilmer, VP, Southern region, of SBK Record Productions, worries that things will get even more crowded when today’s hot new artists become entrenched on the charts. “But it’s always hard to break a new act, anyway,” Gilmer says. The Capitol/SBK contributions to this year’s product flow are albums by Billy Dean, Verlon Thompson, and the Goldenes.

Assistance in preparing this story was provided by Gerry Wood.

DECEMBER ALBUM RELEASES SPOTLIGHT NEWER ARTISTS

(Continued from page 7)

music artist.

Meanwhile, the bonanza of remix collections continues with “The Raw And The Remixed” by MCA’s Fine Young Cannibals (Dec. 11) and “The Hits Remixed” by Next Plateau rappers Salt-N-Pepa (Dec. 5).

More than anything else, ’tis the month to dance. Several major dance-oriented albums will hit the streets in the coming weeks.

Among the most anticipated is the full-length debut Dec. 18 of C&C Music Factory on Columbia. Named after the group’s current No. 1 club smash, “Gonna Make You Sweat,” the album is the brainchild of super-hot producer/remixers Robert Clivilles and David Cole, most noted for

their work on recent hits by Seduction. Cole and Clivilles are joined by a rotating roster of rappers and vocalists, including Freedom Williams and ex-Weather Girl Martha Wash.

U.K. impresario Malcolm McLaren issues “Malcolm McLaren’s World Famous Supreme Team Show ‘Round The Outside, Round The Outside!”—due Dec. 18 on Virgin Records. McLaren leads the World Famous Supreme Team, which rapped on his club classic “Buffalo Gals,” through a series of hip-hop and house interpretations of excerpts from Shakespeare, including Hamlet’s “To Be Or Not To Be” soliloquy and the balcony scene from “Romeo & Juliet.”

On Dec. 11, MCA Records is rereleasing “Dr. Adamski’s Musical Pharmacy,” by U.K. techno-house wunderkind Adamski, to cash in on the international success of the set’s first single, “The Space Jungle,” an acid-house rendition of Elvis Presley’s “All Shook Up.”

Finally, also Dec. 11, German rapper Deskee follows a pair of No. 1 dance hits, “Dance Dance” and “Let There Be House,” with the full-length RCA debut “No. 1 Is The Number.”

Assistance in preparing this story was provided by Trudi Miller in N.Y., Deborah Russell in L.A., and Eva dePaulis in Nashville.

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INSIDE TRACK



Edited by Irv Lichtman

RUMOR HAS IT that Al Cafaro, senior VP/GM of A&M Records, will become president of the label in early December. That would seem to mean a lessening of duties for Jerry Moss, the label's current president/CEO. Moss and Herb Alpert sold A&M to PolyGram a year ago for about \$500 million. A&M execs could not be reached for comment at press time.

ANOTHER BRICK IN THE WALL: Davitt Sigerson, a producer and former journalist, is rumored to be in line for the top job at PolyGram Records, which will be one of the units of the PolyGram Label Group under Rick Dobbis. It is also understood that London Records' new U.S. operation is a joint venture between PolyGram and London Records U.K. chief Roger Ames, majority owner of the label there.

POLITICAL OVERTURES: When industryites convene for the National Assn. of Recording Merchandisers annual convention in San Francisco March 22-25, they will find a meeting that is heavy in political overtones. The meeting's goal, according to convention chairman Jim Bonk of Camelot Music and NARM executive VP Pam Horovitz, will be to launch the Rock The Vote campaign in the retail arena.

TRACK HEARS that Malverne Distributing, longtime Gotham setup, last week officially joined the ranks of INDI, the national distribution entity formed recently. This acquisition gives the INDI operation a link on the East Coast as well as the West Coast, where George Hocutt, head of INDI, brought his California Record Distributing into the fold earlier this year. . . In another move, Lou DeBiase, formerly at Select Records, has joined INDI in New York as VP of sales and operations.

NEWIES ABOUT OLDIES: Melissa Greene, VP of Ardmore, Pa.-based Collectible Records, reports an exclusive licensing deal with Rhino Records enabling Collectible to market singles, including 7-inch vinyl, cassette, and CD-5, from the logos of Roulette, Sun, Bearsville, Gone-End, Gee, Hull, TK, Rama, Josie, and Jubilee. Collectible says it will also market a series of "best of" albums on the aforementioned labels.

EXIT: Among the recent casualties of cutbacks at Island Records is Chris Reade, who was senior director of media and artist relations. She can be reached at 212-353-2811. . . Track had the wrong phone number for Ed Dougherty, who recently left his post as VP at Coast Manufacturing. He can be reached at 301-461-2578.

SURROUNDED: Pro Arte Records has joined the Dolby Surround market with an Audio Plus series starting with a new recording by pianist Peter Nero—"Anything But Lonely," a collection of showtunes with the Columbia Symphony Orchestra—and Lalo Schifrin's "Hitchcock," along with previously issued product now containing the "surround" feature. They include "Fireworks For Orchestra" and Erich Kunzel's "Opening Night."

RETURN OF A TRIBUTE: In 1973, Warner Bros. Records released a two-LP, star-studded benefit set, "Sondheim—A Musical Collection," which was recorded live at the Shubert Theatre in New York. The album, which has since become a highly prized collectible, is returning next month as a release from RCA Victor, which has 11 cast albums with scores by Stephen Sondheim in its catalog. In its two-CD/two-cassette reissue, fans of the composer get previously unreleased material plus more than 15 photos.

NO HEARTBREAK HOTEL: SBK Records act and NBC Saturday-morning stars Guys Next Door have been getting solid in-store response, so much so that they recently dropped plans to visit a Musicland outlet in Austin, Texas, to handle fan interest in the grand ballroom of the Double-Tree Hotel there.

WAY OUT WEST: Jay Leipzig, veteran PR and ad executive in the music industry, has shifted operations

from New York to Sante Fe, N.M. He's located at No. 6, 624 Galisteo St., and he can be reached at 505-989-7518.

GOLDEN OPPORTUNITY: Mobile Fidelity plans a December release of the AIDS charity album "Red Hot + Blue" on its special gold Ultradisc series. The album, to benefit AIDS research, features such performers as Neneh Cherry, Sinead O'Connor, and U2, among others, in renditions of songs by Cole Porter. Original label home is Chrysalis Records. Mobile Fidelity has also marketed audiophile releases of other benefit albums such as "A Very Special Christmas," to aid the Special Olympics; "Armenia—The Tragedy, The Music," to aid the Armenian Earthquake Relief Fund; and "After The Hurricane," benefiting victims of Hurricane Hugo.

PARTNERS IN PR: Don Middlebug and Wayne Rosso have formed a new marketing communications company, Middleberg & Rosso, in New York. Both previously had their own public relations firms. Rosso has been involved with such artists as Harry Connick Jr., Branford Marsalis, New Kids On The Block, Aerosmith, Melissa Etheridge, and Regina Belle.

BEASTIE SETTLEMENT: Def Jam Recordings, which filed a suit in federal court against Capitol Records over its claim on a second album from the Beastie Boys, has settled the action out of court, according to attorneys for both sides, who declined to discuss terms of the agreement. Def Jam, which released the group's first multiplatinum record, "Licensed To Ill," filed the suit after Capitol signed the Beastie Boys and subsequently released the hit follow-up, "Paul's Boutique."

LEGAL ACTION may be taken to procure money, which one source says is "in five figures," raised by an all-star benefit rap concert for R&B singer Curtis Mayfield held at the Palace in Hollywood, Calif., in August. A check from the Palace, which was closed and padlocked this month by bankruptcy trustees, bounced after it was deposited by the charitable organization created to defray Mayfield's hospital expenses after a concert mishap in Brooklyn, N.Y., this summer left the singer paralyzed.

IT'S ON, IT'S OFF: A Dec. 11 court hearing to set an interim fee for HBO during its litigation with BMI has been canceled. In a letter to New York federal court Judge John Sprizzo, BMI said it would prefer not to have him rule on an interim fee. BMI general counsel Edward Chapin says consideration of that issue would have meant more delays and greater expense. The trial date in the case, which concerns the issue of split licensing, has been scheduled for early June. Meanwhile, BMI has appealed the judge's denial of its request for a preliminary injunction against HBO.

PLAY IT (With Flowers): Ervin Litkei, veteran New York music/video wholesaler/music publisher, has bought into Branches & Blooms, a florist on 81st Street and Lexington Avenue, not far from the new HMV retail setup on 86th Street. The florist is even closer in other ways because it's going to call weekly attention in its windows to top recording acts, and may even cross-promote with HMV. Recent customers were PolyGram's Ron DiMattio, VP of sales, and Jim Caparro, executive VP of sales, who bought evergreens to place in a section at HMV saluting Luciano Pavarotti.

WEDDING WINGDING: John Sippel, this column's former editor, introduced his new wife, Jane, to friends recently at Chin's, a Thousand Oaks, Calif., restaurant. The host was Dr. Mel Hayashi of Los Robles Regional Medical Center, who treated the late Betty Sippel for many years. Among industryites on hand: Russ Bach, Al Sherman, Mickey Goldsen, Ron Oberman, Paula Batson, Pat Moreland, Polly Ginsburg, Lou Fogelman, Sam Ginsburg, Morris Diamond, Maury Lathower, Joe Price, Mike Mongiovi, Bonnie Frederics, Tom Noonan, and Bill Moran.

WHAT ELSE IS NEW? The International Intellectual Property Alliance has just released a report on copyright protection in the U.S.S.R. and in former-bloc Eastern European countries. Guess what? The IIPA found high levels of piracy of U.S. film and music product, and that enforcement of copyright infringement, when it's on the books at all, is at the nyet level. IIPA members say the situation is critical and must be improved by the regimes in those countries.

A BLAST OF SONIC MORPHIA

ALICE IN CHAINS

"FACELIFT"

ALICE IN CHAINS:
UP FROM THE DEEP END

WITH "FACELIFT,"
THEIR UNFLINCHING
DEBUT ALBUM—
JUST NAMED ONE OF
THE TOP ALBUMS
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