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VOLUME 101 NO. 49

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

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In This Issue

The Many Worlds Of QUINCY JONES 40th Anniversary



Photo: Mark Hanauer/Onyx



Your contributions astound us.

Your energy lifts our spirits.

You've thrilled us again and again...

IN AN ERA OF SPECIALISTS, FEW ARTISTS HAVE REGISTERED AS MUCH AN IMPACT ON SO MANY AREAS OF MUSIC AS QUINCY JONES. FROM BE-BOP TO HIP-HOP, HE HAS CONSISTENTLY BROUGHT A SENSE OF STYLE AND CLASS TO MODERN MUSIC. AND HE'S DONE IT BY INCORPORATING THE LATEST INNOVATIONS INVOLVING THE MOST COMPLEMENTARY MIX OF ESTABLISHED AND NEW TALENT, AND BY CHALLENGING THE LISTENER EVERY STEP OF THE WAY.

AS A MUSICIAN, COMPOSER, ARRANGER, BANDEADER, GRAMMY-WINNING PRODUCER, RECORD COMPANY EXECUTIVE, FILM PRODUCER AND GENEROUS HUMANITARIAN, QUINCY JONES HAS NEVER SETTLED FOR CATEGORIZATION. HE'S A PERFECTIONIST. A PIONEER. A MAJOR PLAYER WHO HAS SET LOFTY STANDARDS FOR PRODUCTIVITY AND DEDICATION.

CONGRATULATIONS, QUINCY. YOU'RE A LARGE PART OF OUR ONGOING COMMITMENT TO FRESH AND TIMELESS MUSIC, AND AS A COMPANY, WE'RE EXTREMELY PROUD TO BE THE MESSENGER OF YOUR SINGULAR MUSICAL VISION. WE KNOW THAT WHEN IT'S TIME FOR THE MUSIC TO MOVE, WE CAN COUNT ON YOU TO GIVE US THE "Q."



Billboard

NEWSPAPER

ITALY '89

Follows page 66

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

'Debit Card' Proposed For DAT Royalties

BY BILL HOLLAND

WASHINGTON, D.C. Parties involved in the increasingly contentious dispute over the Athens, Greece, DAT accord between the hardware and software companies are now suggesting that a not-yet-developed "debit card" system be employed to provide royalties from copies made on digital audiotape machines.

Such a system could be one way out of the dilemma over home-taping royalties that is now splintering the music copyright community. But, while the Recording Industry (Continued on page 87)

RETAILERS SAVOR SELL-THRU

'Batman' Leads Way In Sales Boom; Rental Activity Follows Flat Trend

BY JIM McCULLAUGH and EARL PAIGE

LOS ANGELES Home video served up a retail feast for the Thanksgiving weekend, with the upsurge credited much more dramatically to sell-through than to rental activity.

Predictably, sell-through was led by such blockbuster titles as "Batman," "Bambi," "Who Framed Roger Rabbit," "The Land Before Time," and "The Wizard Of Oz." Those titles, say retailers, combined with catalog product at \$19.95, \$14.95, and \$9.95, should boost sell-through to new levels for the re-

mainder of the year.

Rental, while hot during the Wednesday-Friday period of the holiday week, hit a plateau by the weekend, say dealers, reflecting rental's general softness this year.

But rental is looking up for the balance of the year with the arrival of a greater-than-normal December release of A titles.

The fall's much-anticipated mega blockbuster "Batman" continues to sell and rent well, say dealers, although it has cooled off from its much-ballyhooed Nov. 15 release-date expectations (Billboard, Nov. 25). In one example, the title has un-

(Continued on page 78)

Video Hits Boost Music Retailers To Double-Digit Holiday Increases

BY ED CHRISTMAN and EDWARD MORRIS

NEW YORK If the Thanksgiving weekend is any indication of how sales will be through the holiday season, cash registers will be ringing up a very merry Christmas for music retailers.

Nationwide, many retailers surveyed by Billboard experienced double-digit increases in comparable-store sales over last year. Although no blockbuster record releases are cited, many retailers say they benefited from the strong performance of sell-through video.

Specific reasons given for the

sales increases vary from retailer to retailer. Practically the only consensus is that anything by New Kids On The Block is flying out the door. Other than those teen idols, retailers were hard pressed to come up with other recording acts that are pulling people into the stores. In general, they say that current product is strong but not exceptional.

Show Industries, the Los Angeles-based company that operates the 70-unit Music Plus chain, enjoyed the best numbers of music retailers reporting to Billboard. Mitch Perliss, director of purchasing, says the company chalked up same-store (Continued on page 82)

For Top 40, Yet Another Niche: Mass Appeal

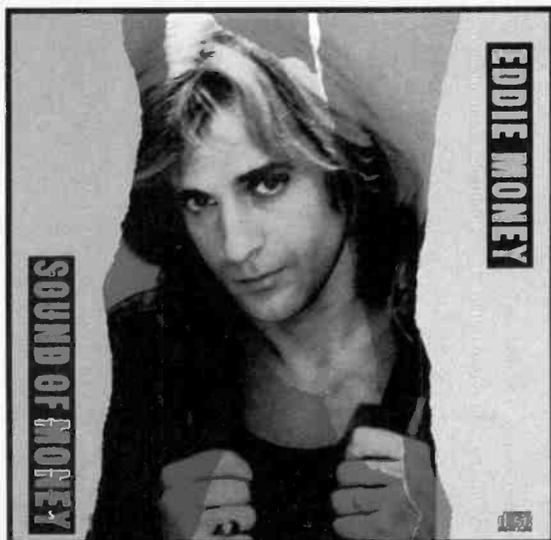
BY SEAN ROSS

NEW YORK They've tried top 40 that leans rock. They've tried top 40 that leans dance. They've tried top 40 that leans AC. Now some major market top 40 stations in search of a niche are trying something entirely different—mainstream top 40 that plays the biggest hits, regardless of their genre.

Six months ago, amid the national publicity that surrounded the rise of (Continued on page 79)

• Urban, N/T, Classic Rock Up In National Summer Arbs, see page 14.

ADVERTISEMENTS



It's time for EDDIE MONEY's GREATEST HITS, "THE SOUND OF MONEY" (OC 45381)—featuring the No. 1 most added single at radio "Peace In Our Time," 38-73047 plus "Take Me Home Tonight," "Walk On Water," "Two Tickets To Paradise," "Baby Hold On" and two new songs ON COLUMBIA. Also available from CMV Home Video—EDDIE MONEY's hot home video "PICTURES OF MONEY—THE FIRST TEN YEARS."



Straight off the streets of Dallas comes Ron C., a 20 year-old rapper who makes his Profile Records debut with the album "C" YA. (PRO-1284). This young entrepreneur formed his own record label and sold nearly 10,000 copies of his first EP. Known to be nasty, Ron C. brings the rawness of the streets into every rhyme. "C" YA on the charts! On Profile Cassettes, Compact Discs and Records.

MCA To Shutter 7 Field Units, Say Insiders

BY DAVE DiMARTINO

LOS ANGELES Despite denials of any "cutbacks" from the label, industry sources say a major realignment of the MCA Distribution system will see the shutdown of many of its branch offices by May 1990—a move that will reduce the company's employee count and, ultimately, halve the number of branches and sales offices from the 14 that were in full operation (Continued on page 78)

• Disney Confirms Label Plans As Bone Quits Chrysalis, see page 8.



"THE SENSUAL WORLD" OC-44164

THE BREAKTHROUGH ALBUM FROM

KATE BUSH.

#1 at alternative radio, retail and requests.

Buzz Bin MTV™ VH-1 medium rotation.

VH-1 special airs December 12th.

Featuring the first single,

LOVE AND ANGER 38-73092

ON COLUMBIA.

Produced and Written by Kate Bush

*Columbia Reg. U.S. Pat. & Tm. Off. by CBS Records Inc. © 1989 CBS Records Inc. ADVERTISEMENT

"As the decade draws to a close the votes are tabulated and the winner is... Madonna. She, not Bruce Springsteen, is the biggest. She, not Michael Jackson, is the baddest... She, not Pepsi Cola, is the shrewdest... She, not the Who, has earned our respect."

—Mark Rowland, *Musician*

Seventy-five million albums, 16 Top Five singles and dozens of sold-out stadiums later, Madonna is still setting the pace.

deemed her its brightest star. And *Musician* magazine has stepped forward to bestow upon her its highest editorial distinction, Artist Of The Decade.

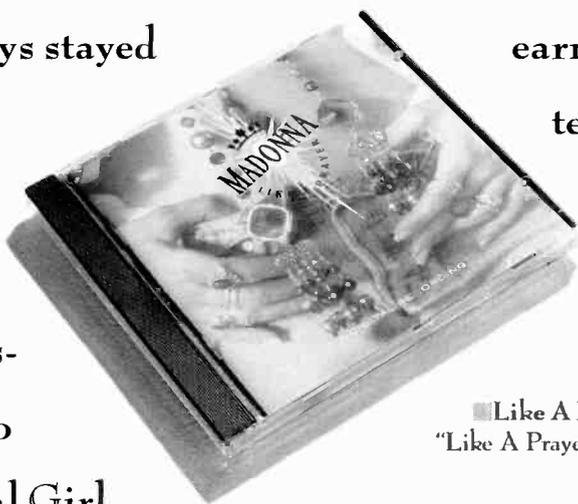
Once in a decade, an artist comes along who defines her times.

And still, the music speaks for itself. Congratulations, Madonna. You've

ARTIST *of the* DECADE

Madonna has always stayed one step ahead of our expectations: in music, in fashion, in outright audaciousness. From *Boy Toy* to *Lucky Star* to *Material Girl*, her singular brand of free expression has both pushed our buttons, and set us free.

As 1989 comes to a close, the accolades for Madonna are pouring in. *People* magazine has featured her in its "20 Who Defined The Decade" list. MTV has



earned your acclaim on your own terms. It may have been a decade of surprises, but it was you who truly set the world on its ear.

■ **Like A Prayer** (4/21-25844) Featuring Madonna's newest smash hits "Like A Prayer," "Express Yourself," "Cherish" and "Oh Father."



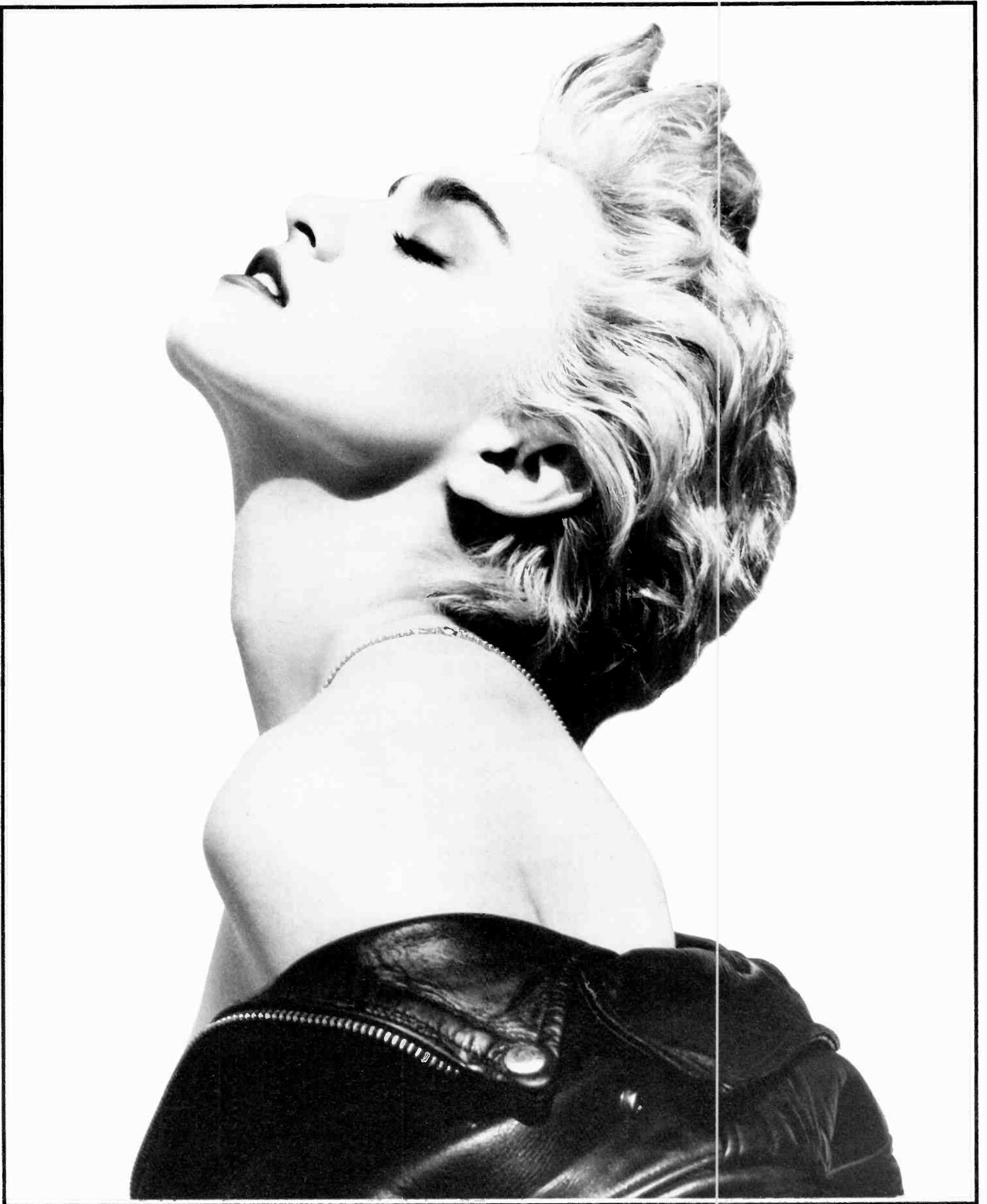
■ **A Compendium Of Madonna Classics: Madonna** (4/21-23867), **Like A Virgin** (4/21-25157) and **True Blue** (4/21-25442), featuring the No. 1 hits "Like A Virgin," "Live To Tell" and "Papa Don't Preach," plus the classic tracks "Lucky Star," "Dress You Up," "Angel," "True Blue" and "La Isla Bonita."

Management: Freddy DeMann/The DeMann Entertainment Co. © 1989 Sire Records Company



AVAILABLE NOW ON SIRE/WARNER BROS. CASSETTES, COMPACT DISCS AND RECORDS.





Int'l Exec Is PolyGram Caretaker

Alain Levy Given Task Of Restructuring

BY KEN TERRY

LONDON In the wake of Dick Asher's resignation from the presidency of PolyGram Records (Billboard, Dec. 2), Alain Levy, an executive VP of PolyGram International, has been named acting CEO of the company, pending the appointment of a successor to Asher.

According to a statement released in London, after that successor is found, PolyGram Records' U.S. division will continue to report to Levy "as part of his responsibilities within PolyGram International."

The statement also said that, "as previously announced," Levy "has been seconded to New York to coordinate the restructure of the PolyGram organization in the United States following the acquisition of Island and the proposed purchase of A&M."

Levy was not available for comment at press time; a London spokesperson for the company said Levy could not be interviewed while PolyGram is in registration with the U.S. Securities & Exchange Commission for its upcoming public offering of 20% of its stock (Billboard, Nov. 18).

After serving as CEO of CBS France, Levy joined PolyGram France in a similar capacity in 1984. He was appointed to his current position in December 1988.

Industry sources say that, although finding a new PolyGram president is high on Levy's priority

list, creating a structure for the new PolyGram-A&M-Island entity and organizing a separate distribution company are more pressing needs.

According to the sources, PolyGram must have a distribution company in place by next April, since A&M's current distribution deal with BMG expires in March. Such a company, like those of BMG, WEA, and CEMA, would be able to handle sales and distribution for all of PolyGram's constituent labels without giving

preference to any of them.

One uncertainty about the future structure of PolyGram is whether one or two top appointments will be made: If a corporate umbrella is erected over the three labels and the distribution company, a chief executive to run the entire structure may be named, and another executive may be appointed to the presidency of PolyGram Records, incorporating Polydor and Mercury.

(Continued on page 81)

Disney To Launch Record Label; Paterno Named Prez

BY DAVE DIMARTINO

LOS ANGELES The long-anticipated mainstream record label from the Walt Disney Co. was officially announced here Nov. 28 by Disney chairman and CEO Michael D. Eisner, who also confirmed long-standing reports that music industry attorney Peter Paterno would head up the new outfit as president.

Despite earlier reports that the new label would be called Touchstone Records, the company will instead be named Hollywood Records.

Not mentioned in the announcement was the planned distributor of the label, though some in the industry have pegged CEMA and WEA as the likeliest candidates, the latter possibly through its Elektra Entertainment arm.

On the same day Disney made public its label plan, in a move many see as being directly related, Chrysalis president Mike Bone—thought by many to be going to Disney—announced his resignation in a letter circulated to all members of the Chrysalis staff. In the statement,

(Continued on page 81)



Legendary Group. Mike Greene, president of the National Academy of Recording Arts and Sciences, honors Smokey Robinson, Andrew Lloyd Webber, Liza Minnelli, and Willie Nelson with the Grammy Living Legends award in a televised ceremony. The NARAS Board of Trustees presents the award to individuals or groups for their ongoing contributions in the recording field. Shown, from left, are Robinson, Lloyd Webber, Greene, Minnelli, and Nelson.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Michael Plen is promoted to VP of promotion at Virgin Records in Los Angeles. He was VP of field promotion for the label.

Elektra Entertainment in New York names **Danny Kahn** national director of artist development. He was promotion director of Elektra Nonesuch and Elektra Musician Records.

Capitol Records in Los Angeles appoints **Sean Fernald** manager of national video promotion. He was assistant to the director of crossover promotion at Virgin Records.

Celia Hirschman is named product manager at A&M Records in Los Angeles. She was founder and president of Vis-Ability.



PLEN

KAHN

FERNALD

HIRSCHMAN

Enigma Records in Los Angeles appoints **Michael Krum** VP of national CHR promotion, and **Ben Brooks** senior director of CHR promotion. They were, respectively, VP of promotion at Scotti Brothers Records, and director of national singles promotion for Enigma.

Arista Records in New York names **Mike Dungan** Midwest regional marketing director, and **Nicki Brown** Southwest regional marketing director. They were, respectively, a sales representative at BMG Distribution, and associate Southwest regional director for Arista.

Jackie Peresman is promoted to director of A&R administration at Chrysalis Records in New York. She was manager of A&R administration for the label.



KRUM

JAMES

HEATH

STURGES

SBK Records in New York names **Maye James** GM of R&B/urban promotion. She was a promoter at Palm Tree Productions.

Philips Classics in New York appoints **Mary Jo Heath** product manager. She was a classical radio announcer at WQXR in New York.

Tracey Miller is named national media director at Profile Records in New York. She was national director of Kathryn Schenker Associates.

Narada Productions in Milwaukee makes the following appointments: **Debbie Swacker**, director of artist development and publicity; **Diane Almond**, director of artist development; and **Denise Lynden**, in-house publicist. They were, respectively, operations manager; in-house publicist; and press coordinator for the label.

PUBLISHING. Tom Sturges is promoted to senior VP and GM of the Chrysalis Music Group in Los Angeles. He was VP of the company.

Zomba Music Publishing in New York appoints **Will Savage** director of royalties. He was royalty manager for BMG Music Publishing.

RELATED FIELDS. Lenny Soohoo is named financial controller for Zomba Recording in New York. He was an accountant with Herzog & Straus.

The Palladium in New York names **Annette Madsen** promotions director, and **Anne Morin** publicity director. They were, respectively, promotions coordinator, and assistant to the executive director for the venue.

Move Follows Court Ruling Against Paramount

Texas Firm Goes Nat'l With Ads On Videos

BY PAUL SWEETING

NEW YORK Video Air Time, a Midland, Texas-based purveyor of commercials on prerecorded videocassettes, is trying to attract national advertisers by expanding beyond the local markets in which it currently operates.

The initiative follows Paramount Home Video's failure to get an injunction preventing Video Broadcasting Systems Inc. of Wichita, Kan., from performing a similar service (Billboard, Oct. 28). VAT is downplaying its previous efforts to sell franchises and is attempting to negotiate directly with large regional and na-

tional retailing chains in order to offer advertisers coverage of as much of the country as possible.

"We want to have as big a coverage as possible," VAT president Allen Frasier says. "We hope to have 50% of the country covered by 1991."

VAT has been selling advertising locally in Texas and New Mexico through retail contacts in those markets. Advertisers can choose the titles they want their ads on and the retailers receive a commission based on the number of ad-bearing cassettes placed in their stores.

Unlike VBS, which dubs local ads over the leader portion of a cassette, VAT splices tape containing the ads

onto the front end of the prerecorded cassettes.

VBS was recently sued by Paramount and charged with copyright violation (Billboard, Aug. 19). A Kansas court, however, declined to grant Paramount an injunction that would have prohibited VBS from placing any more ads until the suit was resolved. The case is on hold while Paramount considers its legal options.

Meanwhile, both VBS and VAT have taken the court's ruling as a green light. "The court ruling says the retailers own the tapes and the studios can't stop this," Frasier says. "The studios are worried because they want to sell advertising themselves. But the court said we don't even have to leave their ads on the cassettes. We can take them off if we want."

According to Frasier, VAT is negotiating with "five of the top 10 chains" in the country. "We've got several markets now where we have commitments for test marketing," he says. "We expect to have contracts with some of those chains by the first of the year."

However, he declines to identify the chains in question, and Billboard was unable to verify Frasier's claims. A survey of top retailers uncovered no evidence of imminent deals. "They haven't talked to anyone at the corporate level that I'm aware of," says Blockbuster VP Ron Castell. Castell adds that Blockbuster is "concerned about the overcommercialization of videocassettes."

"We would have no interest in it," adds Gary Delfner, VP of promotion (Continued on page 86)

second major European investment in U.S. video specialty retailing in the past three months. In September, Super Club N.A. of Belgium acquired Ohio-based Video Towne and New Orleans-headquartered Movie-time/Alfalfa.

According to Herbie Boyle, president of Xtra-vision's new U.S. division, Xtra-vision Corp., and director of finance and corporate development for the parent Irish firm, the acquisition of the two webs "is the first step in a very aggressive plan of growth in the near future in the

(Continued on page 86)

Foreign Vid Chain Xtra-vision Buys 2 Webs In U.S. Launch

BY DAVID WYKOFF

BOSTON Xtra-vision PLC—one of the largest video retailing chains in the British Isles, with more than 200 stores in Ireland, Northern Ireland, and England—made its debut American splash last week.

On Nov. 29, the Dublin, Ireland-based corporation launched its new American wing with the announcement of its purchase of two of New England's leading video webs, Boston-based Videosmith and Hookset, N.H.-based Video Library.

The acquisitions represent the

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A CALL FOR ALBUM STICKERING

The debate over album warning stickers rages on. In this week's Commentary, Frank Hennessey, president and CEO of rackjobber Handleman Co., offers his opinion on the issue. **Page 13**

LEAVING NO STONES UNTURNED

Billboard talent editor Thom Duffy caught up with living legends Mick Jagger and Keith Richards at a Rolling Stones "Steel Wheels" stop in Atlanta. The pair proffered their wit and wisdom on such subjects as tour sponsorship, pay-per-view, and playing outdoors. **Page 33**

HMV SETS SLOW, STEADY U.S. STRATEGY

The past year has seen major foreign retailers Super Club N.V. and W.H. Smith moving swiftly into the U.S. record market. U.K.-based HMV has plotted a slower, but steady, course. Ed Christman reports. **Page 44**

NEWS FROM THE EASTERN BLOC

The rapid political changes in Eastern Bloc countries have not left the music industry untouched. Peter Belohlavek reports from Czechoslovakia on the role that musicians have played in that country's protest movement (page 67). And Roman Waschko has news on how Poland's biggest record company has fared (page 68).

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CLASSIFIED/REAL ESTATE

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LIVE To Acquire Waxie Maxie Chain Second Buyout In Weeks For L.A. Giant

BY ED CHRISTMAN

NEW YORK LIVE Entertainment Inc. has signed a letter of intent to acquire the 33-unit Waxie Maxie retail chain for approximately \$11.8 million.

The deal, expected to close in early 1990, is the second acquisition to be announced by the Los Angeles-based company in the past two weeks. On Nov. 25, Billboard report-

ed that the company confirmed reports of the agreement by LIVE subsidiary Lieberman Enterprises to purchase Navarre Corp.

LIVE began the year by acquiring Strawberries, the 87-unit, Milford, Mass.-based record retail chain.

"What [the Waxie Maxie] deal means is a major advance in our plans to become a major factor in retail," says Roger R. Smith, execu-

tive VP and chief financial officer of LIVE.

Waxie Maxie operates stores in Maryland, including Baltimore, and in Washington, D.C.; Strawberries stretches from Pennsylvania to Maine.

LIVE plans to continue opening more outlets in the mid-Atlantic and Northeastern states, says Mel Wilmore, president of LIVE's Specialty Retail division. Wilmore predicts that by the end of 1990, LIVE will have 175 stores in that region.

Smith does not rule out further acquisitions, but he says the first order of business will be to get Waxie Maxie's profit margins up.

"We think in terms of strong regional clusters," Smith says. "If a chain is large enough to be self-supporting—say, a 30-store chain in a market like St. Louis—it would be of interest to us."

The 50-year-old Waxie Maxie web will become a regional division of Strawberries, says Smith. Overall distribution, purchasing, and advertising will eventually be coordinated by Strawberries management, adds Wilmore.

Waxie Maxie's management team is expected to stay on and will contribute to decisions of the specialty retail division, Wilmore says. In addition, Mark Silverman, president of Waxie Maxie, has signed a five-year consultancy agreement with LIVE.

According to one source, other *(Continued on page 82)*

Personics Plans To Unveil Tape Units In U.K., Canada

BY NIGEL HUNTER

LONDON Personics plans to introduce in the U.K. the in-store taping facility it has pioneered in the U.S.

Negotiations have been taking place between Personics representatives and U.K. record companies and retail chains with a view to launching the service some time next year. Talks were preceded by a visit to the U.K. by Personics founder Charles Garvin and chairman Elliot Goldman, during which time the Personics story was related to key U.K. record companies.

Before the launch in the U.K.,

Personics is likely to bow its system in Canada, with Toronto or Montreal targeted as the first areas, says Goldman. "It's a little bit easier there because our U.S. music licenses also cover Canada," he notes. "I don't have a precise date for Canada, but we should be there by the second or third quarter of 1990."

Enthusiasm for the idea among British record companies is not universal. In favor are EMI and WEA, both investors in the Personics company, and MCA. But EMG will repeat its American policy of nonparticipation, and PolyGram U.K.

(Continued on page 87)

'Labels Not Entitled To Claim Remuneration' West German Court OKs Record Rental

BY WOLFGANG SPAHR

HAMBURG, West Germany West German record companies have sustained a major setback in their efforts to control CD record rental.

The German Constitutional Court has ruled that record companies cannot forbid their prerecorded product to be rented commercially and are not entitled to claim remuneration for rental. The court stated that renting records does not infringe producers' distribution rights under constitutional law.

The court was pronouncing on a complaint brought by PolyGram Hamburg in which the company claimed that record rental was unconstitutional; its ruling confirmed a similar decision reached by the German Federal Court.

PolyGram's releases have been explicitly labeled as follows: "All copyright and neighboring rights reserved. Not for rent. Unauthorized copying, leasing, performing and broadcasting prohibited."

PolyGram had sued a music store that sold records with an offer to take them back at a lower price within three days and then offered the disks as second-hand goods at reduced prices.

PolyGram regards a sale with the right of return as equivalent to rental and claimed that the store had no right to rent its product. The German Federal Court dismissed this complaint on the grounds that once a manufacturer has sold a record, its rights in controlling that record's further use are exhausted.

The Constitutional Court upheld the Federal Court ruling, which said rental was neither arbitrary nor an offense against the right of ownership. It further supported the Federal Court's finding that record companies are not entitled to lodge claims for rental remuneration because the companies already are being remunerated for home taping through the West German levy on blank tapes and recording hardware.

A ray of light exists, however, despite this ruling. Last spring, CBS artist Andreas Vollenweider won a

restraining order in the Landgericht Frankfurt (regional superior court) against Medien Pool forbidding the company to rent or lease CDs produced by Vollenweider or distributed by CBS. The order also prohibited leasing to third parties or any other means of pursuing sales to customers (Billboard, June 3).

The background to the action was a contractual restraint by Andreas Vollenweider & Friends that forbade CBS from distributing their recordings for the purpose of rental.

(Continued on page 87)

Radio Sessions, Jazz Pump Up MIDEM Meet

BY KEN TERRY

NEW YORK An expanded schedule of MIDEM Radio seminars and a concert list focusing on jazz will be among the highlights of the upcoming MIDEM international music fair, to be held Jan. 21-25 in Cannes, France.

MIDEM Radio will address the rapidly evolving broadcasting scene in Europe with a series of keynote speeches and panel discussions. Scheduled keynote speakers include Chris Wright, chairman of the Chrysalis Group (Jan. 22); Roger Lewis, head of the Radio One Department, BBC (Jan. 23); and Alec

Kenny, media director, Saatchi & Saatchi (Jan. 24).

Among the topics to be addressed by panels of mostly European broadcast and advertising executives are cross-border broadcasting and foreign ownership of radio stations; the relative appeal of national and local programming; how radio and record companies can work together; the challenge of privately owned stations to public radio; the future of AM stereo; how rights and regulations will be affected by the move toward a single European market; Pan-European programming; the importance of radio re-

(Continued on page 87)

Do Gay Acts Fear Public Image?

Despite Societal Shift, Many Stay In Closet

BY BRUCE HARING
and LARRY FLICK

NEW YORK Despite a recent Gallup Poll that shows public tolerance of homosexual relations between consenting adults has increased, record industry executives claim homosexuality is still perceived as the love that dares not speak its name.

Billboard asked several key record company and radio executives wheth-

er sexual preference is a controversial issue for the public or in the industry, given that several superstars have previously adopted androgynous or openly gay personae without apparent career detriment.

Some felt that the issue was moot; others said that sexual preference may matter to a slight degree with the public, but certainly not within the industry.

But several label executives with

extensive experience with gay artists and record label employees say that many of them are afraid to come out of the closet, fearing repercussions that could cost them their careers or jobs.

Most executives were reluctant to speak on the record about the topic, noting that their personal feelings were not necessarily corporate policy.

The Gallup poll reports that 47% of 1,227 people interviewed in October said homosexual relations between consenting adults should be legal, while 36% said the relations should not be legal. The remainder had no opinion. In a 1987 poll on the topic, only 33% said relations should be legal, while 55% said they should not. The latest poll had a sampling error of plus or minus three percentage points.

(Continued on page 81)



Kids' Stuff. New Kids On The Block have the right stuff at a party in New York's Rockefeller Center celebrating the quintuple-platinum success of their album "Hangin' Tough" (which spawned four consecutive top 10 singles), and the platinum certification of their new album, "Merry Merry Christmas." Pictured in the back row, from left, are Tommy Mottola, president, CBS Records Division; Dick Scott, manager, New Kids; Jordan Knight, New Kids; Don Jenner, president, Columbia Records; Danny Wood, New Kids; Donny Wahlberg, New Kids; Cecil Holmes, VP of A&R, Columbia; and Marc Benesch, VP of pop promotion, Columbia. Seen in the front row, from left, are Jon Knight, New Kids; Eddie Pugh, VP of black music promotion, Columbia; and Joe McIntyre, New Kids.

Carlyle, Ogden Allied Set New Ticketron Partnership

BY THOM DUFFY

NEW YORK Ogden Allied Services, one of the nation's top concert services and facility management companies, is set to become a partner in Ticketron with its new owner the Carlyle Group, a Washington, D.C., investment banking firm.

The Carlyle Group has signed a purchase agreement to buy the Ticketron Sports and Entertainment division from its parent company, Control Data Corp. Terms of the deal were not disclosed.

Ogden Allied will be involved in the management of Ticketron and is expected to complete its deal for a share

of the company by the end of the year. Doug Logan, VP of Ogden Allied Facility Services, confirmed the deal is pending but said he could not comment further.

The move by Ogden Allied, which manages more than two dozen concert venues nationwide from theaters to arenas, signals a new competitive stance for Ticketron. The once dominant computerized ticketing company has been challenged in recent years by TicketMaster.

Those two companies are the major players in the computer ticketing business for concerts and sporting events, which generate an estimated

(Continued on page 81)

Band Revives P'Gram-Distributed Label Moodys On Threshold Again

BY MELINDA NEWMAN

NEW YORK The Moody Blues have reactivated their Threshold Records label with the release of a new greatest-hits package.

The label, which will be distributed by PolyGram, was first started by the group in 1969 after the release of its third album, "On The Threshold Of A Dream," because the band said it wanted more control over its recordings. The label is being restarted for the same reason.

"The last few albums haven't been on Threshold, and for the last three or four years of not having our own label, we've felt a little bit

in the wilderness. We just wanted to get back to having 100% control," says bass player John Lodge. The group says Threshold dissolved after Sir Edward Lewis, founder of Decca and a supporter of Threshold, died in the mid-'80s.

Threshold is owned equally by the four band members: Lodge, Justin Hayward, Graeme Edge, and Ray Thomas. Like its previous incarnation, it will release records by other artists. The original label included Trapeze, whose members now play for Whitesnake, Deep Purple, and Judas Priest.

"We haven't signed any acts yet," says Lodge. "We've been

(Continued on page 81)

Mexican Songwriting Team Wins Int'l Song Contest

BY RAMIRO BURR

MIAMI The Mexican team of songwriter Jesus Monarrez and 16-year-old singer Anali captured first place in the 1989 Organization of Iberian-American Television Stations (OTI) international Songwriting Festival held here recently.

Monarrez and Anali earned the \$20,000 first prize for their entry, "Una Canción No Es Suficiente" (One Song Is Not Enough), edging out almost two dozen finalists from 22 countries, including the U.S., Spain, Portugal, and several Latin American nations.

The OTI event, established in

1972, is considered the largest and most prestigious songwriting festival in the Latin music world.

The show is broadcast annually by Univision, the leading Spanish-language TV network, with more than 500 affiliates in the U.S. and 21 other countries. Univision reaches 85% of U.S. Hispanic households through satellite broadcast and cable affiliates throughout the country.

Second-place honors went to composer Jose Manuel Soto for his entry, "Como Una Luz" (Like A Light), which he sang. Composer Juan Luis Guerra and singer Maridalia Hernan-

(Continued on page 23)

Joel Didn't Start Fire, But Burns Up To Top; 'Seriously,' Collins Jumps; 'Presto' Rushes

BILLY JOEL lands his third No. 1 single with "We Didn't Start The Fire," and holds at No. 2 on the Top Pop Albums chart with "Storm Front."

It's Joel's first No. 1 hit since "Tell Her About It" in 1983. The veteran pop star first topped the Hot 100 in 1980 with "It's Still Rock And Roll To Me."

Like that retro-sounding swipe at new-wave chic, "We Didn't Start The Fire" is one of those singles that people either love or hate. Because of the nature of the song—a time-capsule history of the past four decades of pop culture—"Fire" has received far more attention than most chart-topping singles. The single may burn quickly, but it has already achieved its primary purpose—to refocus attention on Joel, who had failed to notch a top five hit since "Uptown Girl" in 1983.

ALBUM ACTION: Phil Collins' " . . . But Seriously" vaults from No. 82 to No. 17 in its second week on the Top Pop Albums chart.

That's a solid jump by any standard, but it leaves Collins a little behind where he was at the same point with his last two studio projects. His prior solo album, "No Jacket Required," was No. 8 after two weeks; his most recent album with Genesis, "Invisible Touch," was No. 10 after two weeks.

Rush's "Presto" leaps from No. 83 to No. 22 in its second week, and is certain to return the band to the top 20. The Canadian trio narrowly missed the mark in February, when the live "A Show Of Hands" peaked at No. 21. Rush landed six straight top 10 albums from 1980-85, but broke the string when its 1987 album, "Hold Your Fire," peaked at No. 13.

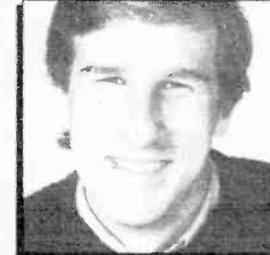
Paul McCartney's "Flowers In The Dirt" jumps from No. 129 to No. 98. In the past four weeks, the album—revived by McCartney's ongoing U.S. tour—has climbed 95 notches.

Kenny G's "Live" debuts at No. 133. The live double album follows back-to-back top 10 studio collections, "Duotones" and "Silhouette."

Liza Minnelli's collaboration with the **Pet Shop Boys**, "Results," drops to No. 150 after climbing as high as No. 128 two weeks ago; **Olivia Newton-John's** collection of lullabies, "Warm And Tender," holds at No. 181 for the second week. The problem in both cases may lie with the concepts rather than the execution or marketing. The main problem with Minnelli's trendy technopop album is that it doesn't ring true coming from someone who has spent a lifetime singing Broadway songs and pop standards. Newton-John's heartfelt collection is per-

haps more genuine, but it may be *too* personal at a time when she really needs to reestablish her pop credentials.

FAST FACTS: Linda Ronstadt lands her seventh top five single as "Don't Know Much," featuring Aaron Neville, jumps to No. 5 on the Hot 100. Ronstadt's first five top five hits were mid-'70s remakes of rock'n'roll standards from the late '50s and early '60s; the last two have been new or obscure ballads written by Barry Mann & Cynthia Weil (with Tom Snow, in the case of the current hit).



Taylor Dayne lands her fifth straight top 10 hit as "With Every Beat Of My Heart" jumps to No. 8 on the Hot 100 . . . Another pop-minded Arista act, **Exposé**, aims for its seventh straight top 10 single as "Tell Me Why" blasts onto the Hot 100 at No. 67.

Sybil's "Don't Make Me Over" reached No. 20 on the Hot 100 last week, surpassing the No. 21 peak in 1963 of **Dionne Warwick's** original version.

Joe Cocker's "When The Night Comes" jumps to No. 33 on the Hot 100. It's Cocker's first top 40 solo hit since "You Are So Beautiful" in 1975. Cocker was a fairly regular presence on pop radio in the early '70s—landing six top 40 hits between 1970 and 1972—but has since returned to the top 40 only three times, first with "Beautiful," then with the chart-topping "Up Where We Belong" in 1982 (a duet with Jennifer Warnes), and now with this song, which was co-written by Diane Warren (ah, that explains it), Bryan Adams, and Jim Vallance.

Chicago appears to be headed for another big hit as "What Kind Of Man Would I Be?" vaults from No. 95 to No. 55 in its second week on the Hot 100. The song is from the veteran group's new album, "Greatest Hits 1982-1989."

Luther Vandross lands his fifth No. 1 hit on the Hot Black Singles chart with "Here And Now," from the balladeer's "The Best Of Luther: The Best Of Love," which jumps to No. 29 on the pop albums chart.

WE GET LETTERS: Rich Appel of CBS-TV in New York notes that three singles in this week's top 30 either mention Elvis Presley or use his music. **Billy Joel's** "We Didn't Start The Fire" and **Tom Petty's** "Free Fallin'" both mention the King, and **Jive Bunny & the Mastermixers'** "Swing The Mood" uses Presley songs . . . Appel adds that two stars have hit the top 20 with songs about legendary adversaries. In 1976, Elton John sang "I Feel Like A Bullet (In The Gun Of Robert Ford)" and now Cher weighs in with "Just Like Jesse James."



by Paul Grein

Cash in on  this secret

1990 MARKS THE 35TH YEAR OF JOHNNY CASH'S CAREER.

Billboard

Celebrates this great milestone with a special Johnny Cash 35th anniversary issue to be released February 24th (2 days before Johnny's birthday).

**JOHNNY
CASH
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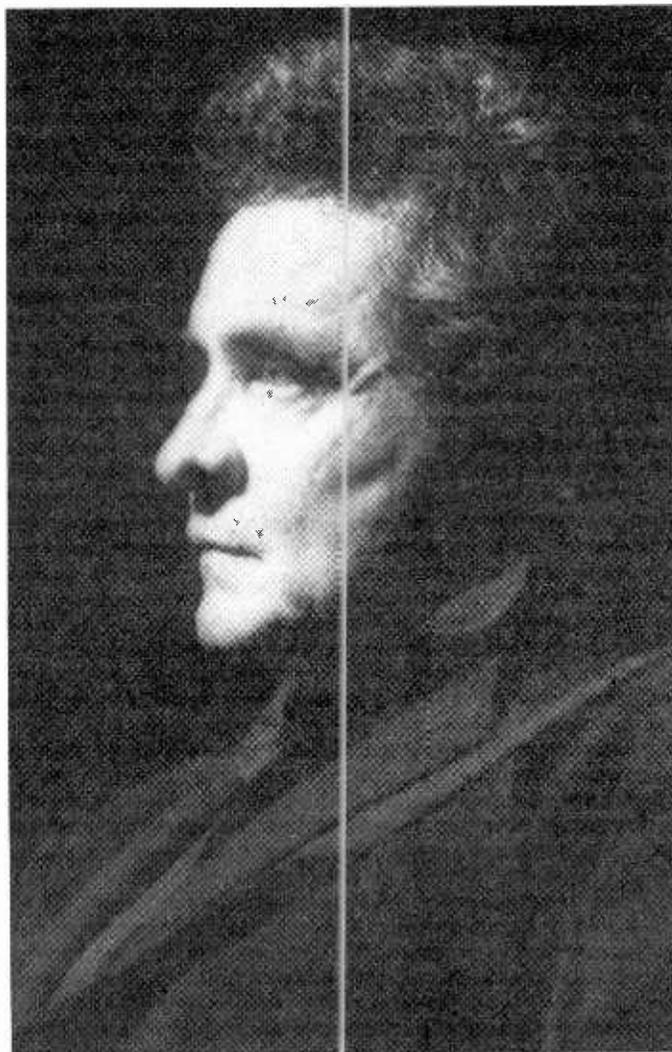


Photo: Alan Messer

In a career that spans four decades, Johnny Cash has either worked with, worked in, performed at, visited with, been booked by, had albums played by, been mentioned in, written up by, starred in, recorded songs by, sang with, written for, contracted by, starred with, purchased from, rented from, recorded for, or been a friend to almost all of us in the entertainment industry. Now is your chance to thank him and join us in saluting this worldwide legend.

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Purpose Is To Inform, Not To Censor

STANDARD WARNING STICKERS ARE ESSENTIAL

BY FRANK HENNESSEY

Concern over the content of lyrics is spreading at a rapid pace both inside and outside of the music industry. Recently, our customers have received volumes of letters and telephone calls from consumers who are outraged over the lyric content and album graphics of particular recordings. It is imperative that we as an industry—the artists, songwriters, labels, distributors, wholesalers, and retailers—review this issue immediately and take appropriate action.

First we must agree that the issue is not and should not be censorship. Freedom of speech is a fundamental right that must be protected. The issue is common courtesy and, simply, good business practice.

When consumers buy music products, they have the right to know that the product falls within their definition of acceptability. Our retail customers are proud of the family-oriented atmosphere of their stores. The music labels and distributors have an obligation to inform us of the nature of the products they are selling. We need to pass this information along to our customers and to the ultimate consumer. We also need to know that the product we are purchasing does not violate federal and state laws.

Let's quickly review the facts. On Nov. 1, 1985, the Parents' Music Resource Center, the National Parent Teacher Assn., and various sound recording companies entered into an agreement concerning recorded lyric identification. That pact represented an effort to deal with problems of providing notice to parents

with regard to sound recordings that contain explicit lyrics. This "warning label," it was hoped, would enable parents to exercise parental discretion in behalf of their children.

No one can deny that public concern with respect to the exposure of young children to explicit violence, sex, and substance abuse is increasing. No one can dispute the importance of the warning sticker "explicit lyrics—parental advisory" as a notification vehicle upon which retailers and distributors can make

standardization of stickering."

The challenge to us, as an industry, is to develop reasonable standards that would make this stickering program effective. It is imperative that clear definitions be established, agreed upon, and abided by. It is also possible that, as an industry, we could define a rating system similar to the one utilized by the Motion Picture Assn. of America. We could certainly follow that organization's lead, since it long ago recognized that a self-regulating program is preferable to outside

would find "harmful to minors," even though they are not clearly obscene for adults.

Most states now have harmful-to-minor statutes, mainly directed at lyrics about explicit sex. In a number of states, moreover, bills have been introduced that would require warning labels and make it a criminal offense to sell product without the proper warning label attached. None have been passed so far.

Our company and the stores that we service take seriously our responsibility to customers and to the community. It is our intention to eliminate any items that may be offensive to the family-oriented shoppers in the stores we service, as well as any material that may be unlawful to sell under the various harmful-to-minors statutes.

I strongly urge all manufacturers of sound recordings to provide notice when recordings contain explicit lyrics. On such recordings, I strongly endorse the placement of a standard, clearly visible notice stating "explicit lyrics—parental advisory." I strongly suggest that the Recording Industry Assn. of America and NARM form a committee to address this issue of warning stickers and/or implementation of a rating system.

Self-regulation is clearly preferable to legislation. This issue provides us with the opportunity to be leaders and to take a stand that is both morally and legally appropriate. We must vigorously oppose censorship, but we must also insist on providing appropriate information so that all purchasers can exercise their own right to free choice.



'Self-regulation is preferable to legislation'

Frank Hennessey is president and CEO of the Handleman Co., a leading rackjobber.

decisions governing the sale of products to minors. The purpose of this sticker is not to censor but to inform.

We are making progress. The Independent Action Committee of the National Assn. of Recording Merchandisers, for example, has agreed to support the voluntary stickering of albums containing explicit lyrics. As reported by Billboard, "the step marks the first time independent labels have jointly agreed to adhere to any industrywide move toward

regulation.

The need for warning labels or a rating system extends beyond the desirability of parental review; it also reflects the need to comply with the legal requirements of the federal and state governments. Although the courts have generally given extremely wide latitude to artists in the areas of written and spoken "language," the U.S. Supreme Court has said that states may regulate materials that a jury, using contemporary standards,



■ **'OUT OF TOUCH'**
Sal Licata's recent Commentary (Billboard, Dec. 2) in support of the CD longbox is disturbing in its exposure of how out-of-touch the head of a major record company can be to the realities of the world and the marketplace.

The idea that music product needs a large graphic image to compete in the marketplace denies the industry's own experience. The cassette, packaged in a small plastic case that affords it the smallest graphic of any music format yet developed, continues to be the dominant choice of music consumers. The disappearance of 12-inch-square record album graphics from store shelves does not seem to be having much of a negative impact on music sales overall. And if there is any factor that has held back the potential of bigger CD sales, it is their high price, and the cost of the longbox easily adds 5% to the retail price of a CD.

Licata is right when he says that "the U.S. marketplace is different from that of any other country in the world," but not for the reason he gives. What makes it different is

that the presidents and CEOs of large corporations continue to be completely insensitive to the global environmental crises. The defense of a disposable package for shaky marketing reasons (at best) is irresponsible and careless and adds to the international perception of Americans as greedy and wasteful.

Isn't it time we joined the rest of the world on this issue?

Robert Simonds
Chief Financial Officer
Rykodisc Inc.
Salem, Mass.

COMMENTARY FALLS SHORT

I write in response to Peter Crawford's Commentary, "Free Speech Threatened," in the Nov. 4 issue of Billboard. It is unfortunate that the Crawford editorial, presumably included under the "To Censor Or Not To Censor" headline as representing the position against censorship, failed to address the merits of the real issue: the potential invasion of First Amendment rights.

First of all, Crawford's editorial levies an attack against the Parents' Music Resource Center, even drawing a comparison to Adolf Hitler. The accompanying A.J. Miley editorial, "Stickers Protect Society," does not even mention the PMRC as one of the proponents of

its viewpoints. Rather, it deals directly with the dangerous influence of certain rock lyrics and the right to choose whether we want to submit ourselves to the same. Crawford evades the merits of the issue by attacking the source—an illogical, ad hominem approach—perhaps because he feels his position fails to find support in logic and law.

Crawford does, however, quote the First Amendment in support of his position against labeling. But to simply hide behind a blanket quote of the First Amendment is not to take a stand. The Supreme Court, in interpreting free speech, has on many occasions held that the First Amendment is *not absolute*. Its holdings on obscenity are very specific in stating that "obscenity," however nebulous the definition, is *not* protected speech. Protesting the arbitrariness of a labeling system would have been a much stronger line of attack.

I am disappointed that Crawford's Commentary was chosen as being representative of the anti-labeling viewpoint. I hope that the anti-labeling coalition has the insight to recognize the true dangers of "censorship" rather than making accusations about its opponents.

John A. Jacobson
Crescendo Artist Management
Minneapolis

NO MORE REVOLVING DOOR

Congratulations to Billboard for deciding to revise the Hot Country Singles chart using Broadcast Data Systems Inc.

I hope this brings an end to the revolving door at No. 1. Giant hits like "He Stopped Loving Her Today" by George Jones and "Elvira" by the Oak Ridge Boys should have stayed at the top longer than one week. Reba McEntire and George Strait have 28 No. 1's combined, none of which could hold on to the top spot for more than a week.

Similarly, Alabama and the Judds were cheated out of longer stints at the top. In no way did the old chart system accurately reflect the popularity of these artists.

I commend John Babcock Jr., Marie Ratliff, and Gerry Wood on their current efforts to improve the country chart. Billboard has always been the foremost authority on charted music. With these new revisions, the best just got better!

Barney Piper
Oldtown, Md.

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.

Urban, N/T, Classic Rock Up In Nat'l Summer Arbs

BY SEAN ROSS
& PHYLLIS STARK

NEW YORK Top 40 radio, the format that generally performs well in warmer weather, didn't get much of a boost in the summer Arbitrons. But urban radio, the other school-vacation format, was up nicely in most demographics and dayparts.

That's one highlight of Arbitron's newly released quarterly data on radio format listening. Among the others:

- Album rock stations were off and, in the summer of Who and Stones tour hype, classic rockers seemed to pick up almost exactly what mainstream rockers lost.

- News/talk stations, powered in many instances by baseball, were up sharply, especially in mornings and nights.

- AC stations, the leader in Arbitron's first-ever format ratings last spring, slipped by a few tenths of a share, but maintained a three-share lead over top 40, the No. 2 format.

- Top 40 stations were down slightly overall and down sharply in mornings. But they were noticeably up in middays, the format's traditionally weak daypart, while AC stations were down. Some, but not all, of that can be attributed to teen listening.

Arbitron uses Billboard's format classifications for all radio stations in its 79 continuous-measurement markets to compile quarterly information on various formats' strengths vs. each other and against the previous book. National 12-plus shares are displayed on this

page. Information on all major demographics and dayparts begins on the facing page.

URBAN GAINS ACROSS THE BOARD

Urban radio's half-share overall rise (7.6-8.1 in 12-plus audience) was not good enough to move the format out of sixth place overall—a reflection of the relatively small number of urban stations nationwide—but it was the sharpest gain posted by any major format and took place virtually across the board.

In middays, also a traditional trouble spot for urban, the format was up 5.8-6.7. In afternoons and nights it rose 7.4-7.8 and 11.3-11.9 respectively. Only in mornings was the format static at a 6.7.

While urban radio usually receives a boost in the summer when its teen audience is out of school—and did indeed rise 15.7-17.1 in the 12-17 demo cell—there are moderate-to-large rises in other demos including 18-34 (10.6-11.0); 25-49 (7.8-8.5); 25-54 (7.5-8.1); and even its weak demo of 35-64, where urban went 5.3-5.7. The format also gained a half share in 18-plus women.

And in middays, where one might expect any major urban rise to come from the seasonal availability of teens, urban was up 8.2-8.9 in 18-34, 6.2-7.0 in 25-49, and 5.9-6.7 in the 25-54 "money demo."

TOP 40: UNUSUAL MIDDAY BOOST

Top 40's midday rise, as well as its overall breakout, was more unusual. It was up 13.5-15.2 in that daypart, breaking a tie with album

rock for second place, while it dropped in all others. Top 40 was down 15.9-15.6 overall, 15.1-13.8 mornings, 17.0-16.4 afternoons, and 19.9-18.1 at night.

Again, some of that might be explained by the traditional summer shift in teen listening. Out of school, teens tend to use middays the way they use nights the rest of the year. At night, they go out instead of listening to the radio. But there were also slight increases in the upper demos during middays, when top 40 was up 20.7-21.4 in 18-34, 12.9-13.2 in 25-49, and 12.1-12.3 in 25-54.

The good news there is that top 40's recently declared mission of co-opting the upper demos and im-

proving its traditionally problematic at-work listening did not destroy its lower-end strength, at least during the daypart that has become the format's major battlefield since last year's introduction of the new Arbitron diary.

The problem is what occurred everywhere else. In mornings, top 40's drop clearly took place across the adult demographics, falling 22.0-21.7 in 18-34, 13.8-13.3 in 25-49, and 12.8-12.3 in 25-54. With top 40 not being the sort of format that many listeners use for every waking minute—many PDs have the stated goal of instead of being the second favorite station of numerous listeners—one must wonder if increased listening time in the

workplace is perhaps decreasing the time some adults spend with top 40 during the rest of the day.

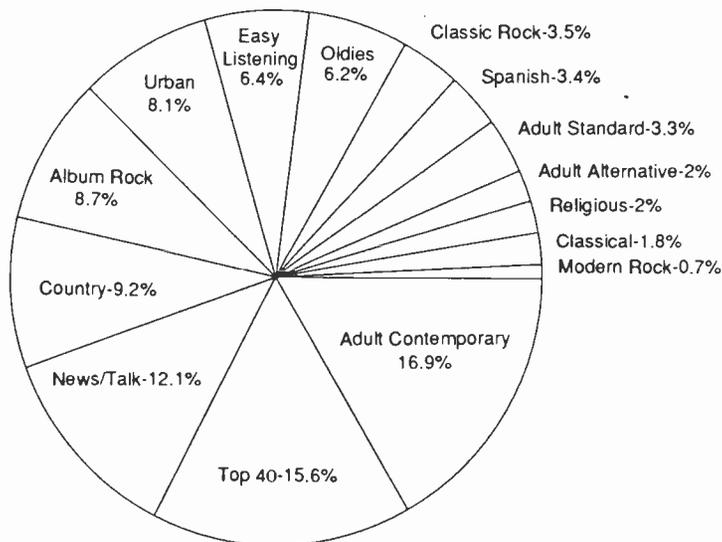
AC HANGS TOUGH IN MOST DEMOS

With top 40 and urban up in middays, the midday champion, AC, was down during that daypart, 19.6-18.8. Despite that, however, AC remained pleasantly static in most other dayparts and demographics. With adult alternative formats counted in, AC was off slightly 19.3-18.9 but remained easily the No. 1 format. (Counted by itself it still has more than a share's lead on top 40.)

In middays, the drop in AC's upper demos is slight, and virtually (Continued on next page)

FORMAT SHARE/SUMMER '89 ARBITRONS

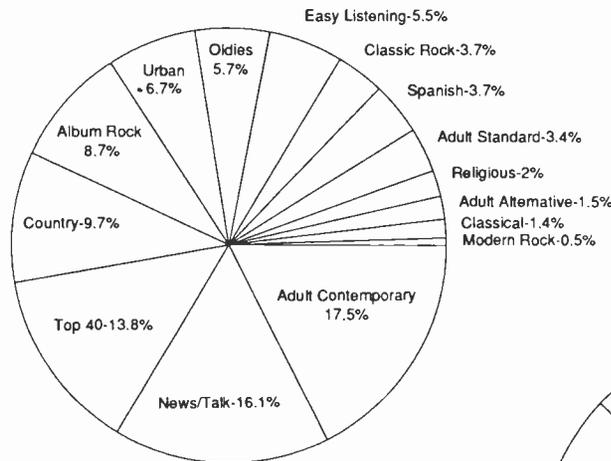
Persons 12+
Monday-Sunday 6a -Midnight



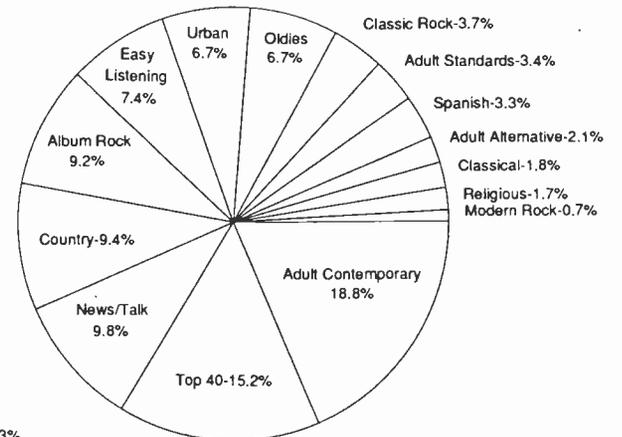
Source: Ratings, the Arbitron Co.; formats, Billboard magazine.
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FORMAT SHARE BY DAYPART SUMMER '89 ARBITRONS

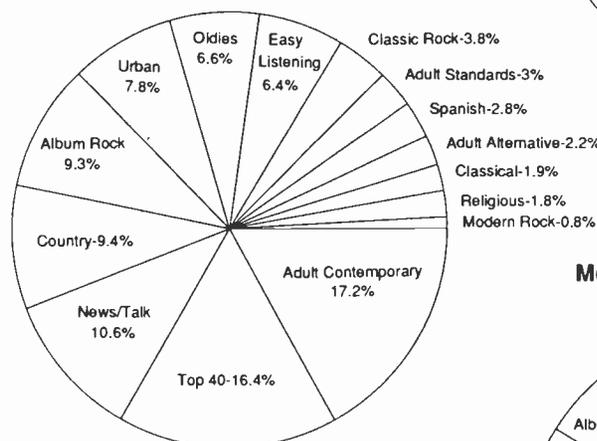
Persons 12+
Monday-Friday 6a -10a



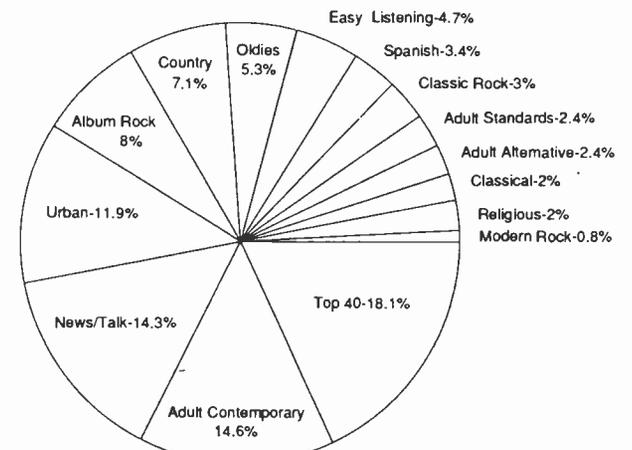
Persons 12+
Monday-Friday 10a-3p



Persons 12+
Monday-Friday 3p-7p



Persons 12+
Monday-Friday 7pm -Midnight



Source:
Ratings, the Arbitron Co.;
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URBAN, N/T, CLASSIC ROCK UP IN NATIONAL ARBS

(Continued from preceding page)

equivalent to top 40's rise. It was down in 18-34 (19.3-19.1), 25-49 (23.1-22.7), and 25-54 (22.9-22.6). Those drops were less than half the 12-plus slippage, however, suggesting that AC's listening may have stayed constant, but was decreased in share by the swelling of top 40's available midday audience.

CLASSIC QUARTER FOR ROCKERS

Counted together, album, classic, and modern rock count for 12.9% of the 12-plus audience. By itself, album rock saw slight erosion everywhere, with drops in 12-plus overall (9.0-8.7), middays (9.6-9.2), afternoons (9.7-9.3), nights (8.6-8.0), 18-plus men (13.2-12.7), 18-34 (17.8-17.1), and 25-54 (9.9-9.5).

Conversely, classic rock was up 3.2-3.5 12-plus overall, a rise that corresponds exactly to what its mainstream counterparts lost. It also rose in mornings (3.2-3.7), middays (3.4-3.7), afternoons (3.5-3.8), 18-plus men (4.6-5.2), 18-34 (6.2-6.5), and 25-54 (4.2-4.6).

Although many of its gains came several tenths of a share at a time, classic rock notched a few notable surges this summer, including WCXR Washington, D.C. (3.8-5.2); WGRX Baltimore (2.0-3.2); WMYG Pittsburgh (4.4-5.3); WNCX Cleveland (7.3-7.6); WKLH Milwaukee (6.1-8.2); and KZEP San Antonio, Texas (3.1-4.2).

Some of those rises would reasonably seem connected to the publicity surrounding classic rock's core artists this summer, and tours by the Who, Rolling Stones, Jefferson Airplane, Ringo Starr & Friends, and others. While album rock would seem as poised as classic rock to take advantage of those shows (and while the stations that bought the Who shows outright were spread among the formats), the words "classic rock" may have given stations that imaged themselves thusly a boost, just as imaging around "oldies" seemed to give the new gold FMs an advantage over gold-based ACs during the height of the oldies boom.

GOOD NEWS FOR NEWS/TALK

Radio's other good-looking (and presumably event-driven) format this summer was news/talk. Its 11.7-12.1 rise was the second highest 12-plus overall. It also posted strong gains in 18-plus men (13.0-13.6), 18-plus women (12.0-12.6), mornings (15.2-16.1), and nights (12.9-14.3). That latter rise suggests the influence of baseball, many of whose flagship stations are either N/T outlets or full-service ACs. It may also reflect some of the national media attention that N/T continues to receive following this June's nationally covered convention of talk hosts and the late summer's FCC indecency crackdown, much of which was directed at shock talk.

AN ABUNDANCE OF STATIC

Most other formats were relatively static this summer. Country's 9.4-9.2 slip seems almost wholly attributable to a 9.8-9.4 drop in middays, and that, as with AC, seems to stem from expanded teen listening to other formats, not reduced listening to country. Oldies stations were up 5.7-6.1 in 18-plus women (and steady 7.1-7.0 in men 18-plus), but held almost steady, 6.1-6.2 overall. Also showing relatively little movement were Spanish (3.3-3.4); adult standards (3.4-3.3); religious (1.9-2.0); and classical (1.7-1.8).

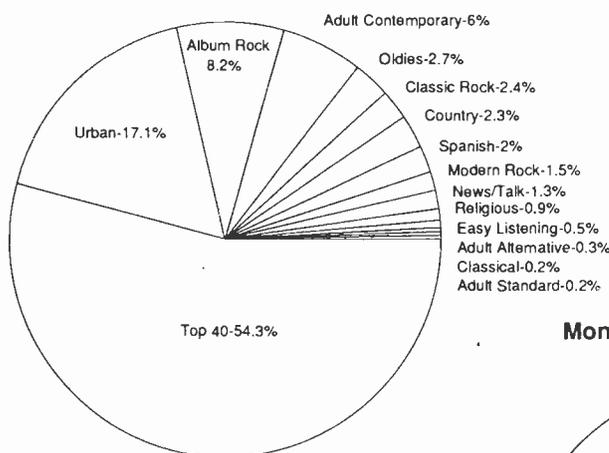
One format that was off in many places was easy listening. Easy eased up in 12-plus overall (6.8-6.4), mornings (5.8-5.5), middays (8.5-7.4), afternoons (6.8-6.4), 25-54 (4.7-4.2), and in its biggest measured demo, 35-64 (9.3-8.7). In easy's case, the midday drop seems to be bigger than just the increased-teens syndrome, as 35-64 midday listening fell 11.1-10.1. This could mean that as other formats aspire to public-place listening, easy listening's hegemony is being further reduced. It may also reflect the number of major-market stations that continue to desert easy for soft AC or other formats.



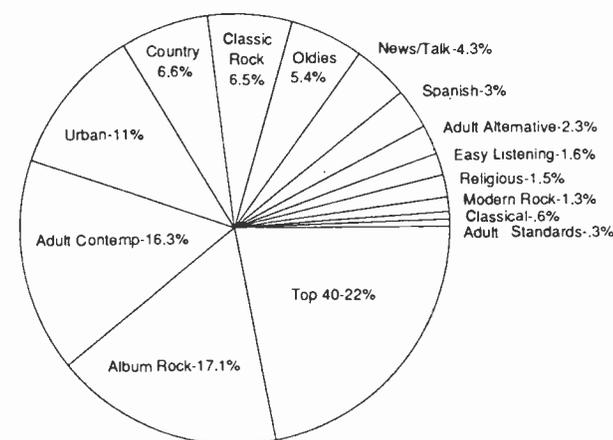
Wicked Picket. Three WLW Cincinnati jocks picketed a listener's home after she referred to them as "boorish and offensive" in a letter to the Cincinnati Enquirer. Although the woman was not home, the stunt drew a crowd, particularly after WLW traffic reporter John Phillips flew his chopper overhead. Seen, from left, are WLW's Mike McConnell, Andy Furman, and Bill Cunningham, who left a box of cookies on the listener's doorstep.

FORMAT SHARE BY DEMO SUMMER '89 ARBITRONS

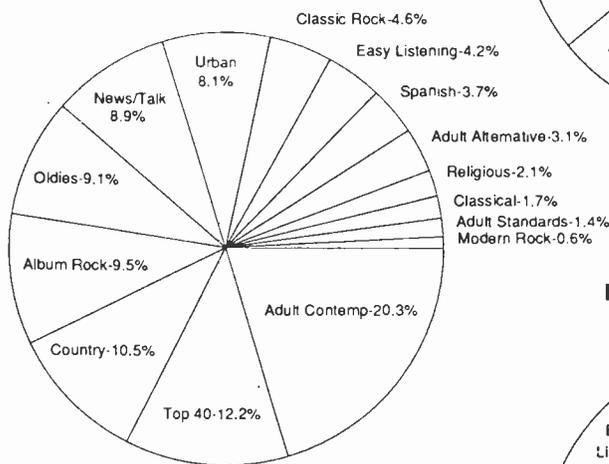
Persons 12-17
Monday-Sunday 6a-Midnight



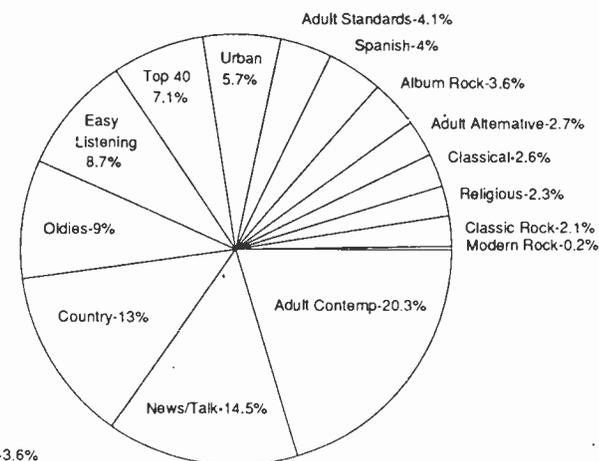
Persons 18-34
Monday-Sunday 6a-Midnight



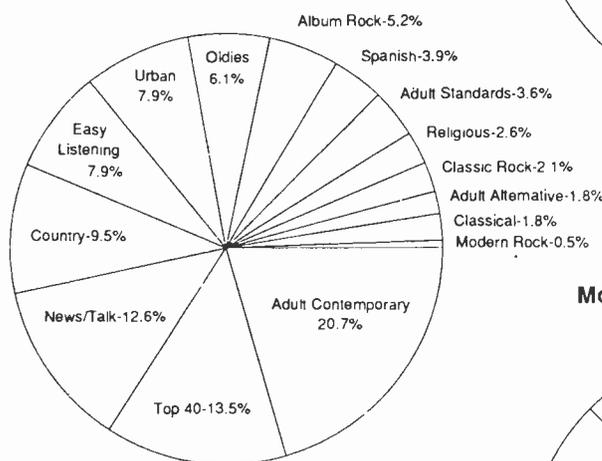
Persons 25-54
Monday-Sunday 6a-Midnight



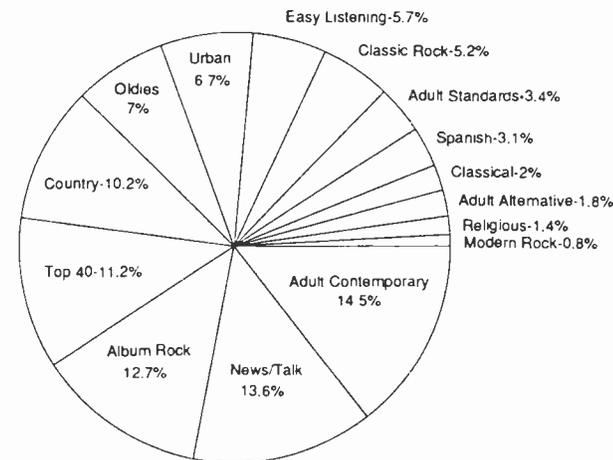
Persons 35-64
Monday-Friday 6a-Midnight



Women 18+
Monday-Sunday 6a-Midnight



Men 18+
Monday-Sunday 6a-Midnight



Source:
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Congressional Raise II, Or Son Of Teabag; WABC's Mainelli Declares Sabbatical Time

CONSUMER ADVOCATE Ralph Nader and **WRKO Boston** talk host **Jerry Williams** are at it again, sort of. After generating mounds of publicity (and launching the National Assn. of Radio Talk Hosts) from last winter's "tea bag" campaign against a congressional pay raise, Williams, Nader, and **KING Seattle's Mike Siegel** went to it again recently to protest a similar pay increase. Although the House of Representatives did vote itself a raise, Williams takes credit for the Senate's decision to hold itself to a cost of living increase. Nader, meanwhile, is appearing with dozens of talk hosts, including Williams and **WABC New York's Bob Grant**, to urge a repeal of the raise.

Because the recent raises came on short notice, Williams and Nader told listeners to call their congressmen, not to send tea bags as they did last winter. One talk host, however, favors a raise. **WLW Cincinnati's Mike McConnell** has encouraged fans to

send Nader a toothpick with the message "Stick it!"

Meanwhile, Williams' **NARTH** has announced that its second annual



by Sean Ross with
Craig Rosen & Phyllis Stark

convention will be held at Walt Disney World on June 7-10, 1990. Nader will be a keynoter.

PROGRAMMING: BIGBY & BEE ARE BACK

"I've done this before, and I haven't done it in a while." That's how **WABC New York OM/ PD John Mainelli** describes his surprise decision to resign after two years, a figure that coincides, not coincidentally, with Mainelli's tenure on most of his other jobs. Mainelli, who says his initial plan is to "do nothing for months and months," will stay at **WABC** through the end of the year.

Adult alternative **WVAE Detroit** has hired market veteran **Paul Christy** from oldies **WKSG** as **OM/ PD/MD/mornings**, changed calls to **WMXD (Detroit's New Mix)**, and switched to a top 40/urban/AC hybrid that will mix **By All Means**, **Maze**, and the **SOS Band** with **Roxette**, **Ronstadt & Neville**, and **Rick Astley**. **WVAE PD Ron Garrett** is out. **WVAE's Heidi Kramer** and **Tom Force** stay on for middays and afternoons, respectively. **WKSG** alumni **Chris Morgan** and **Val Monroe** will do nights and all-nights. **OM Rod Prahin** absorbs **Christy's PD** and morning duties at **WKSG**.

SBK Records regional promotion manager **Tom Bigby** is back in Philadelphia radio as **PD** of all-sports **WIP**. **Bigby**, who previously programmed **Philly's WIF1 (now WXTU)**, joins **WIP** as the station loses station manager **Nelson Cohen**. **Cohen** won't be replaced, but a **GM** is still being sought.

After a sudden switch to financial **N/T**, **WBEE Chicago** is back in the jazz business in all but one daypart. **GM Charles Sherrell** and weekender **Bill Kane** are splitting the **PD** duties for now. Also dropping business news is **KRMH Denver**, which goes country. Oldies **WMEX Boston**, on the other hand, adds the **Business Radio Network**. **WMEX ND Rod Fritz** will be **PD**. Staffers **Sal Pacino** and **Jim Sands** are out.

The much sought after **WYNF Tampa, Fla.**, **PD** slot goes to **Tom Marshall**, **PD** of hard-rocking **KNAC Los Angeles**. **Marshall's pre-KNAC** background was in mainstream rock as the **PD** of **KFMG Albuquerque, N.M.** Those interested in replacing him should send **T&R** to **KNAC GM Gary Price**.

At **AC WMXP Pittsburgh**, **Tom Graye** is the new **PD**, replacing **Waylon Richards**, who will stay on for air

work for at least a month. **Graye** was previously **PD** of rival **AC WHTX**. . . **Unistar** promotes **Penny Tucker** to **PD** of its **Music of Your Life** format. **Tucker** has been an announcer on several **Unistar** formats as well as a regional sales person for the company. She was also **PD** at **KIXI Seattle**.

St. Louis has been without an adult standards outlet since **WRTH** left the format last year. Now suburban **KSLQ Washington, Mo.**, has turned on a new **FM** that will also serve **St. Louis**. Owner/**GM Ken Kuenzie** is **PD**. . . After a few weeks at oldies **WOLL West Palm Beach, Fla.**, **Steve Street** is now **PD** at **AC WJYO Orlando, Fla.**, replacing **David Sousa**.

After his third tour of duty with **AC WIBC Indianapolis**, **PD Jed Duvall** plans to leave at the end of the year. He is pursuing **GM** posts or something that could lead to one. Call 317-844-7200. . . Country **KIIM Tucson, Ariz.**, **OM Dave Nicholson** is the new **OM** at **NewMarket's WNOE-AM-FM New Orleans**. **Dan Diamond** will stay on as **PD**. . . **Westwood One** has issued a statement that its to-be-acquired **KJQY San Diego** will remain easy listening, rather than adopting **WWI's Pirate Radio** format, as rumored.

Rival **Youngstown, Ohio**, album rockers **WNCD** and **WRKU** are now simulcasting and will be called the **Wolf Network**, after **WNCD's** mascot. **WNCD PD Gary Zocolo** is **OM** for the combo; **WRKU's Gary Jay** is **PD**. **WNCD's Fred Woak** remains **MD**. The bulk of the staffers retained will come from **WNCD**. Across town, after 24 years of top 40, **WHOT-AM** will stop simulcasting its **FM** and switch to adult standards around Jan. 1. **WHOT veteran George Barry** will do mornings.

Five years ago, **Albuquerque, N.M.**, was one of the first markets with **Satellite Music Network's** top 40 **Rock 'N' Hits** format, which had a brief run on **KRKE-AM (now album KZSS)**. Now it's back on **FM** as **KIVA (Power 105)** drops its local top 40 format, after three years of taking on two competitors. **GM/ PD Howard Johnson** is out. So are most of the station's staffers.

What you may have read elsewhere about **Alan Mason** adding an adult alternative client in **Charlotte, N.C.**, is wrong. **Mason** is picking up a station in **Charleston, S.C.**, as **Format 41 WJYQ** goes live. Elsewhere in town, **Buzz Bowman** returns to oldies **WWHT** as **PD/mornings**, assuming duties that were held by **GM Bob Casey** and former **APD/morning man Buddy Hollis**. **Bowman** was previously doing mornings at crosstown classic rocker **WXLV**. That station is picking up **Satellite Music Network** oldies this week, but hopes to hold on to its present staffers and is looking for a full-time news person. **T&R** to **PD Rich Bailey**.

Morning man **R.J. Harris** gets the official **OM/p.m.** drive nod at **AC WIMX Harrisburg, Pa.** **Brian Cleary** is named **PD**. They replace **Tom Evans**, now with **Harris Communications**. Across town, **Lee Alexander** joins **AC WHP-FM** for mornings; she was part of the morning team at oldies rival **WWKL (Kool 95)**.

newslines...

NEW GROUP W VEEPS: Pending completion of the **Group W/Legacy-Metro** merger, two regional VPs have been named for the restructured group. **Group W** senior VP of sales and marketing **John Waugaman** will oversee **WMAQ Chicago**, **WCPT/WCXR Washington, D.C.**, **KFBK/KAER Sacramento, Calif.**, **KFWB/KTWV Los Angeles**, **KILT-AM-FM Houston**, **KMEO-AM-FM Phoenix**, and **KQXT San Antonio, Texas**. **Mike Craven**, currently **WMMR Philadelphia's VP/GM**, will oversee **WBZ Boston**, **WINS/WNEW-FM New York**, **KYW/WMMR, KDKA Pittsburgh**, **WLLZ Detroit**, and **KQZY Dallas**.

VETERAN PHILADELPHIA AIR PERSONALITY **Dean Tyler** has been promoted from **OM** to **VP/GM** at **WPEN/WMGK Philadelphia**, replacing **Larry Wexler**. **Tyler** will replace himself as **PD** of adult standards **WPEN**.

AT CFGM/CILQ TORONTO, **VP/GM Don Shaffer** has been named president/**GM**. Also, **GSM Christopher Grossman** has added **VP** stripes.

ENZO DEDOMINICIS, president of **WNEZ/WRCH Hartford, Conn.**, has assumed **GM** duties at the easy/AC combo, replacing **Pete Vincelette**.

STATION SALES: **WEAZ-AM Philadelphia** from **Jerry Lee** to **Salem Communications** for \$6.5 million, including 47 acres of suburban real estate at its transmitter site; **WBZN Milwaukee** from **Adams** to **Ragan Henry** for \$3.5 million.

INVESTMENT BANKERS **Veronis, Suhler & Associates** release their **Communications Industry Report (1984-88)** on Monday (4). Among its findings: **FM's** share of radio listening has risen from 69.4%-75.7%; **Network radio** advertising has performed poorly in recent years, falling in 1987 and gaining only 1.7% in 1988, a year in which total radio ad revenues totaled \$7.7 billion. (For overall industry figures, see page 86.)

FCC Pick Said To Be Angered By Reports Of Far-Right Ties

BY BILL HOLLAND

WASHINGTON, D.C. The just-nominated **FCC** commissioner, long-time **Washington** insider **Ervin S. Duggan**, isn't talking on the record, but he is apparently upset that early press reports tie his nomination in with **Bush** administration efforts to placate the radical religious right.

A source very close to the nominee says that **Duggan** is not an extremist "snake handler" and "has no intention of trashing the **First Amendment** by having an agenda of censorship." The source points to the former journalist's moderate background as an **LBJ** aide, **Carter** administration official, and confidant of mainstream lawmakers and policy think-tank experts.

WASHINGTON ROUNDUP

As to the reports that he was highly recommended by the **National Assn. of Evangelicals**, the source made clear that **Presbyterian** religious rights activist **Duggan** made the acquaintance of the group, which is apparently "more mainstream than you'd expect and not fringe" on issues of religious liberty, not censorship.

Duggan, who apparently learned from **FCC** chairman **Alfred Sikes'** rocky nomination road to keep on-the-record comments to himself until he receives **Senate** confirmation after **Congress** convenes in **January**, would only say that he "wishes to respect the nomination process" and wasn't pleased by initial press "guilt by association."

(Continued on page 20)

At top 40 **KCHX (Foxy 106) Odesa, Texas**, **Craig Roberts** replaces **Jerry Miles** as **PD** and **Paige Crawford** on middays. **Roberts** was last with crosstown **KWES**. . . **MD Larry Steele** is now **PD** at urban **WZHT (Hot 105) Montgomery, Ala.**

NEW NAMES, NEW DECADE

Although **KROQ Los Angeles'** "Rock of the '80s" slogan virtually defined the modern rock format in 1980-83, its successor, "Rock of the '90s," won't live to see the '90s. **KROQ** has dropped that slogan. Also, former **PD Van Johnson**, who had initially been transferred to production director, is now gone from the station. Across town, "Oldies 93" **KODJ** has switched nicknames to "DJ93." In other call sign news, **KATD (Country 95.3)** has changed calls to **KYAY**. And religious **KCGL Salt Lake City** is becoming **KBCK** around Jan. 1, because, its owners say, the old calls are still associated with its one-time modern rock format.

In a somewhat radical stunt for **AC WMGK (Magic 103) Philadelphia**, given its traditionally conservative image, the station is now playing only '80s music for the last month of 1989. Newly promoted **GM Dean Tyler** says he doesn't expect the change to last into 1990.

PEOPLE: ALL STRESSED OUT

When **Howard Hoffman** became the morning show producer at **WQHT (Hot 97) New York**, he brought with him the "Mr. Stress" character that he sometimes contributed to **WHTZ (Z100's Morning Zoo)**. But **Z100** continued to do the character with somebody new. **Hot 97** has sent a **C&D** to **Z100**. **Z100** says it has sent **Hot 97** a **C&D**, although the station denies receiving it, and says that **Hoffman** has a national trademark on the "Mr. Stress" name. Mean-

while, **Stephanie Miller** from **WCKG Chicago** becomes the latest member of **Hot 97's** morning team.

At urban **WGCI-FM Chicago**, **Dee Handley**, who once programmed crosstown **WJPC/WLNR**, has been upped from programming assistant to **APD**. Also, **Steven Ross** has been promoted to **MD**. He was previously a **Houston**-based rep for **Solar Records**. And weekender **Irene Mojica** returns to overnights.

"It's the only station where I could possibly be comfortable." That's what jingle producer and retro-radio advocate **Richard Kaufman** calls oldies **KOMA Oklahoma City**. **Kaufman**, whose recut **PAMS** jingles have been a large part of **KOMA** since its format change last year, will commute from his **Dallas** home for week-ends there.

Longtime **MD/p.m.** driver **Ken Merson** is out at **AC WWMX Baltimore**. The station is currently looking for an afternoon person; the **MD** job may be included. . . **WLUP Chicago** morning man **Jonathon Brandmeier**, who signed a talent development contract with **NBC-TV** in **April**, made his national debut on **Dec. 1**, co-hosting **NBC's "Friday Night Videos"** with **Phil Collins**.

As a reporter for **L.A.'s Metro Traffic**, **Jim "Thunder" Thorton** got to work with a lot of area morning men. Now he becomes one himself, handling that shift at suburban **KMGX (Magic 94.3)**, as **Bob Taylor** goes to middays.

Helen Little jumps from middays at urban **WPEG Charlotte, N.C.**, to morning news at crosstown top 40 **WCKZ (Kiss 102)**. . . **Brad Ellis**, currently doing afternoons at easy **WLSY Louisville**, heads to middays at **AC WMJJ Birmingham, Ala.**, as **Johnny King**,
(Continued on page 20)

Collins Hit Spurs A Medley Of Homeless Relief Efforts

BY PHYLLIS STARK

NEW YORK "Another Day In Paradise," the current Phil Collins hit that addresses the issue of homelessness, has prompted a number of radio campaigns aimed at alleviating that problem.

PROMOTIONS

At top 40 KBTS (B93) Austin, Texas, morning man Mike Butts sent copies of the song to the mayor, the governor, and President Bush as part of a campaign urging stations in Austin and nationwide to get involved with the homeless cause. "If just one air personality at just one station in every market would get on the bandwagon, it would do a world of good," he says.

B93 is asking local retailers to donate a portion of their proceeds from the Collins record to charity. It is also planning a free concert, ten-

tatively scheduled for February, to benefit Austin's homeless. At the concert, KBTS will give away a trip to see Phil Collins on tour. The trip was donated by Atlantic Records, the singer's label.

Another top 40 station, WFLY Albany, N.Y., tied in with Atlantic for a different sort of homeless benefit. By dropping off food donations at a local church, listeners became eligible to win a VCR, a CD player, and a library of Phil Collins videos and CDs provided by the label. The food was used to serve 4,000 Thanksgiving dinners to homeless and elderly citizens.

WNCI Columbus, Ohio, does not have a benefit planned, but it is using a special version of the Collins song to help homeless shelters in the city. The WNCI mix of "Paradise" incorporates facts and figures about the homeless provided by a member of the city's shelter board. Phone numbers of various local agencies are given out as well. Area

(Continued on next page)

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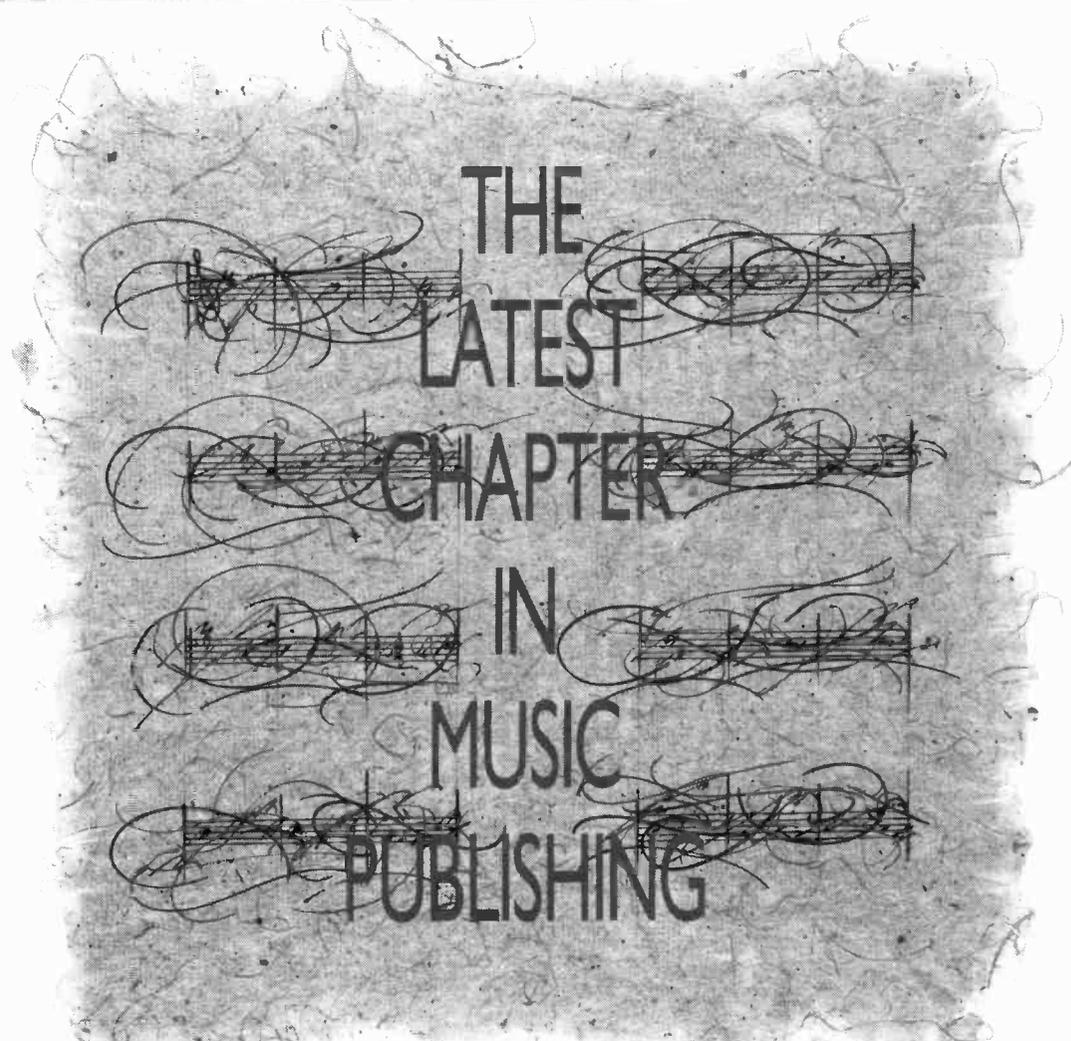
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PROMOTIONS

(Continued from preceding page)

TV stations are promoting the effort in conjunction with WNCI. As a result of the promotion, shelters in Columbus have been reporting donation calls up as much as 200%.

KBTS' Butts, who is spearheading the national effort, is known for his community involvement, having once shaken 17,000 hands in seven hours to raise money for the United Way. The stunt raised \$17,000 and earned Butts a place in the Guinness Book Of World Records.

IDEA MILL: HOME FOR THE HOLIDAYS

Top 40 KKBQ (93Q) Houston is giving away a \$93,000 house in conjunction with Coca-Cola and a local grocery chain. Entries, which must be picked up at the grocery store, are pouring into 93Q at a rate of 15,000-20,000 per day. Promotion director Joe Pogge says he expects to receive up to 5 million entries. Ninety-three qualifiers will try their keys to the house on Dec. 23.

AC KEX Portland, Ore., morning man Bob Miller kicked off his annual fund-raising drive to help needy children obtain eyeglasses, hearing aids, and general eye and ear care. Last year's campaign raised more than \$40,000. The goal for the current drive is \$50,000, which could help more than 750 kids.

In lieu of its usual morning birthday game, crosstown top 40 KKRZ (Z100) donated \$1,000 to a man who captured an accused murderer in Portland. The recipient of the mon-



From The Party Of Power 106. Lil Louis, second from right, was among the performers at KPWR (Power 106) Los Angeles' eighth "Powerhouse" party. Some 4,000 listeners attended the concert, and 300,000 saw the opening fireworks display, Sky Blast '89. Other performers included the 2 Live Crew and Seduction. Pictured with Louis, from left, are Epic's Ken Kummison, KPWR PD Jeff Wyatt, and manager Dwayne Powell.

ey was an unemployed construction worker and father of five who received a number of job offers as a result of the publicity.

Top 40 WHYZ (Z100) New York is sending 200 listeners to see Billy Joel at a private concert in an airplane hangar on Long Island. Contestants win by knowing the lyrics to Joel's "We Didn't Start The Fire" . . . Top 40 WQEN (Q104) Gadsden, Ala., is giving away a trip to Boston to see New Kids On The Block. All listeners who make an

earthquake relief donation to the Red Cross are qualified to win.

AC KLTR Houston gave away a vacation package including two tickets to anywhere TWA flies, \$5,000 in American Express Travelers Cheques, and a complete set of luggage. The winner was chosen in a random drawing.

Top 40/dance WIOQ (Q102) paid the parking meters on several blocks of Philadelphia streets on "Black Friday," the busiest shopping day of the year. Across town, classic rock WYSP held its fourth annual Classic Rock'N'Roll Expo. The two-day event featured hard-to-find records, videos, posters, and other memorabilia.

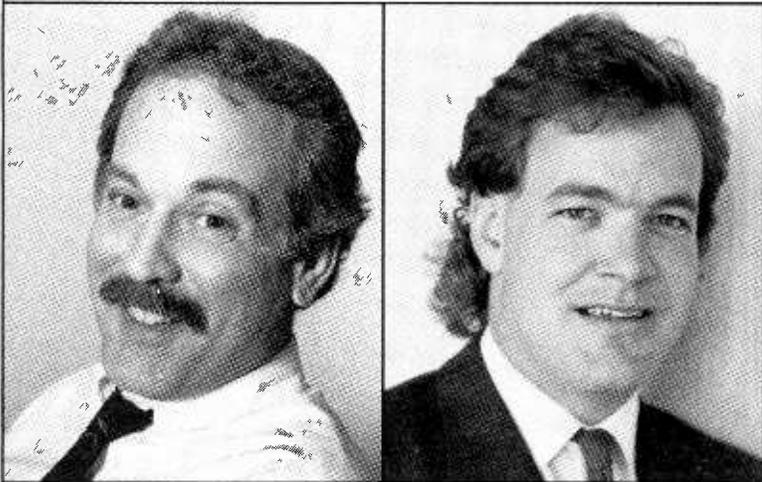
N/T KABC Los Angeles held a 19-hour broadcast from the Univ. of Southern California campus on Friday, Nov. 17. Each of KABC's personalities geared his show for the college audience. The morning team of Ken & Bob gave students wake-up calls and highlighted Greek Week festivities. Michael Jackson's midday show covered current political and social issues. Afternoon hosts Bill Press & Bill Pearl staged a debate with students. And KABC sports jock Ed "Superfan" Bieler talked about college athletics on his show and interviewed USC athletes.

Radio Promotion Media Consultants (RPMC), in conjunction with IDB Communications Group, has put together a package that allows stations to broadcast live from the Soviet Union for one to five days. RPMC handles travel arrangements, guest bookings, studio time, press visas, and other details. IDB arranges satellite time. Clients have included N/T KMOX St. Louis, which broadcasts live from Moscow once a month, and classic rock WCXR Washington, D.C., which did a weeklong broadcast earlier this year. Call 818-501-7762.

PRO-MOTIONS

Colleen Archer has been named assistant promotion manager at WPEN/WMGK Philadelphia. She was previously promotions director at AC WBNJ Cape May Court House, N.J. Replacing her at WBNJ is Nancy Kenney, formerly of adult standards WRDR Egg Harbor Township, N.J.

Q107 AND CFGM APPOINTMENTS



J.E. Ted Smith, President and CEO of the Westcom Radio Group is pleased to announce the appointment of Mr. Don Shafer as President and General Manager of radio stations Q107 and CFGM.

Mr. Shafer is a 27 year veteran of broadcasting and a long-standing member of Variety Club, United Way and C.A.R.A.S., and is a Board Member of Factor. For the past 2 years, Mr. Shafer was General Manager of these stations and was recently appointed Senior Programming Consultant to Westcom's FM stations.

Mr. Smith is also proud to announce the appointment of Mr. Christopher Grossman as Vice President and Director of Sales for radio stations Q107 and CFGM.

Mr. Grossman previously was General Sales Manager of Q107 and CFGM. This appointment reflects his continued achievements in sales for both Q107 and CFGM. Previous to joining the Westcom Group, Christopher was Sales Manager of one of Canada's leading national Rep Shops.

Both appointments are effective immediately.

FOR WEEK ENDING DECEMBER 9, 1989

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HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	1	3	6	ANOTHER DAY IN PARADISE ATLANTIC 7-88774	◆ PHIL COLLINS 2 weeks at No. 1
2	4	6	7	HOW AM I SUPPOSED TO LIVE WITHOUT YOU COLUMBIA 38-73017	◆ M. BOLTON
3	2	2	9	ANGELIA EMI 50218	◆ RICHARD MARX
4	3	1	11	DON'T KNOW MUCH ELEKTRA 7-69261	◆ LINDA RONSTADT/AARON NEVILLE
5	7	8	9	WE DIDN'T START THE FIRE COLUMBIA 38-73021	◆ BILLY JOEL
6	8	10	9	THE WAY TO YOUR HEART EMI 50217	◆ SOULSISTER
7	6	5	10	GET ON YOUR FEET EPIC 34-69064/E.P.A.	◆ GLORIA ESTEFAN
8	5	4	11	LISTEN TO YOUR HEART EMI 50223	◆ ROXETTE
9	13	25	4	SACRIFICE MCA 53750	ELTON JOHN
10	11	16	7	BRING IT ALL BACK RCA 9093	◆ GRAYSON HUGH
11	14	17	7	LEAVE A LIGHT ON MCA 53706	◆ BELINDA CARLISLE
12	9	7	12	WHEN I LOOKED AT HIM ARISTA 1-9868	◆ EXPOSE
13	15	18	6	WALK ON BY MIKA 873 012-7/POLYGRAM	◆ MELISSA MANCHESTER
14	17	23	5	THE LAST WORTHLESS EVENING Geffen 7-22771	◆ DON HENLEY
15	12	14	8	DIDN'T I (BLOW YOUR MIND) COLUMBIA 38-68960	NEW KIDS ON THE BLOCK
16	21	21	8	THE SAME LOVE MCA 53734	THE JETS
17	10	11	13	NICK OF TIME CAPITOL 44364	◆ BONNIE RAITT
18	20	24	5	WHEN I SEE YOU SMILE EPIC 34-69082/E.P.A.	◆ BAD ENGLISH
19	26	—	2	DOWNTOWN TRAIN WARNER BROS. 7-22685	◆ ROD STEWART
20	22	22	9	EVERYTHING MCA 53714	◆ JODY WATLEY
21	25	29	7	THE ARMS OF ORION WARNER BROS. 7-22757	PRINCE (WITH SHEENA EASTON)
22	18	13	12	YOU'VE GOT IT ELEKTRA 7-69269	◆ SIMPLY RED
★★★ POWER PICK ★★★					
23	31	44	3	JUST LIKE JESSE JAMES Geffen 7-22844	◆ CHER
24	24	26	6	MOVE ON POLYDOR 873 066-7/POLYGRAM	◆ WATERFRONT
25	16	9	13	CALL IT LOVE RCA 9038	◆ POCO
26	30	42	4	I LIVE BY THE GROOVE CHRYSALIS 23427	◆ PAUL CARRACK
27	27	34	6	TAKE GOOD CARE OF YOU & ME ARISTA 1-9901	◆ D. WARWICK/J. OSBORNE
28	19	12	15	HEALING HANDS MCA 53692	◆ ELTON JOHN
29	32	48	4	WITH EVERY BEAT OF MY HEART ARISTA 1-9895	◆ TAYLOR DAYNE
30	23	15	11	WE'RE NOT MAKIN' LOVE ANYMORE COLUMBIA 38-73016	◆ BARBRA STREISAND
31	33	41	3	IF I HAD YOU A&M 1471	KAREN CARPENTER
32	34	43	4	BLAME IT ON THE RAIN ARISTA 1-9904	◆ MILLI VANILLI
33	40	—	2	JUST BETWEEN YOU AND ME ATLANTIC 7-88781	◆ LOU GRAMM
34	41	47	3	ANY OTHER FOOL ELEKTRA 7-69254	◆ SADAU WATANABE/PATTI AUSTIN
35	35	27	20	IF I COULD TURN BACK TIME Geffen 7-22886	◆ CHER
36	29	28	18	EVERYTHING BUT MY PRIDE VIRGIN 7-99184	◆ CUTTING CREW
37	36	31	9	ROCK WIT'CHA MCA 53652	◆ BOBBY BROWN
38	38	30	16	ANGEL EYES ARISTA 1-9808	◆ THE JEFF HEALEY BAND
39	28	20	16	CHERISH SIRE 7-22883/WARNER BROS.	◆ MADONNA
40	42	—	2	I'M NOT THE MAN I USED TO BE I.R.S. 53686/MCA	◆ FINE YOUNG CANNIBALS
★★★ HOT SHOT DEBUT ★★★					
41	NEW ▶	—	1	FREE FALLIN' MCA 53748	◆ TOM PETTY
42	39	36	23	RIGHT HERE WAITING EMI 50219	◆ RICHARD MARX
43	NEW ▶	—	1	NOTHIN' TO HIDE RCA 9131	◆ POCO
44	NEW ▶	—	1	WHAT KIND OF MAN WOULD I BE? REPRISE 7-22741	CHICAGO
45	46	—	2	SWING THE MOOD MUSIC FACTORY 7-99140/ATCO	◆ JIVE BUNNY AND THE MASTERMIXERS
46	37	19	11	WALKING ON AIR ATLANTIC 7-88830	◆ STEPHEN BISHOP
47	45	33	18	SHOWER ME WITH YOUR LOVE COLUMBIA 38-68746	◆ SURFACE
48	NEW ▶	—	1	OH PRETTY WOMAN VIRGIN 7-99159	◆ ROY ORBISON & FRIENDS
49	44	35	14	HAVE I TOLD YOU LATELY MERCURY LP CUT/POLYGRAM	◆ VAN MORRISON
50	43	37	23	DON'T WANNA LOSE YOU EPIC 34-68959/E.P.A.	◆ GLORIA ESTEFAN

○ Products with the greatest airplay gains this week. ◆ Videoclip availability.

GSN's Hot 'Rockline' Leads To 'Livewire' Debut

LOS ANGELES In its eight-and-a-half years on the air, Global Satellite Network's "Rockline" has not only built up a healthy affiliate list of 180 U.S. and Canadian stations, but has served as a model for several other shows, such as James Paul Brown Productions' "Hitline USA" and Emerald Entertainment

serve the radio audience and make them happy. We only want to do it with superstars."

Gillman thinks the "Rockline"-model format program is better suited to album rock, because album rock stations are more open to playing an artist's back catalog and rock listeners are usually more open to that type of programming.

JPBP's Dana Miller differs. "Hitline U.S.A.," which celebrates its third anniversary in February, recently renewed its sponsorship deal with Pepsi and continues to be a "gigantic ratings success." The Sunday night feature is on 205 stations and on all 20 of the top 20 markets, including Z100 and KPWR (Power 106) Los Angeles.

Miller says that "Hitline"-type programming is better suited for weekends on top 40 stations and he questions if Global's "Livewire" will be able "to deliver superstar acts that stations will be willing to break format for on a Tuesday night when the competition is playing 12 in a row."

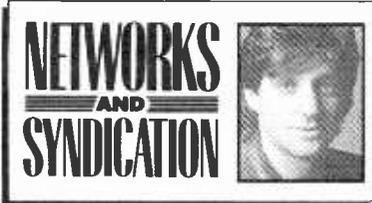
Even Miller admits that keeping "Hitline" appealing to all the various mutations of top 40 radio is tough. "My flagship stations are very different, so I'm constantly working to keep Jeff Wyatt and Steve Kingston happy."

"Hitline" attempts to please each station by offering up to three acts on each show. For example, a recent program included Soul II Soul and Kiss as the featured artists, and had Jody Watley as a "Hitblast" call-in.

Miller says that given Global's track record, "Livewire" will likely be a hit. Gillman, he says, "has been doing it for much longer than I have and he's been very successful." But expect some friendly competition. On Dec. 10, "Hitline" will "salute" the New Kids On The Block, featur-



Cruisin' Disney World. Cousin Bruce Morrow, host of CBS Radio's "Cruisin' America," sent six winners to Walt Disney World as part of a dream vacation contest. Listeners qualified by sending in the names of their three favorite oldies. Morrow, lower right, interviews four of the six winners at the park for his Thanksgiving special.



by Craig Rosen

Group's "Nashville Live." Now, two other listeners-call-the-stars shows—Global's own "Livewire," and Olympia Broadcasting Networks' "Comedyline"—are set to debut shortly.

Global president Howard Gillman says "Rockline" has been successful because "it was a very unique idea to begin with. It was revolutionary in its time and it gives local stations something they can't duplicate themselves."

Global expands to top 40 on Dec. 12 when "Livewire," hosted by KPWR Los Angeles morning man Jay Thomas, debuts with guests New Kids On The Block. At press time Global had more than 40 of the top 50 markets signed to carry "Livewire," including WHTZ (Z100) New York and WXKS-FM (Kiss 108) Boston.

But Gillman says "Livewire" will be an occasional special, not a weekly show. "We are not doing the top 40 version of 'Rockline' on a weekly basis, because I don't think there is a big enough talent pool out there to

ing takes from the Kids' previous visits, in an attempt to pre-empt the "Livewire" debut.

Olympia is hoping that the "Rockline" format will work with comedians. The network launches the weekly hour "Comedyline" on Feb. 4. "That kind of feature has its place in the industry, but there are other elements that are going to drive the show other than call-in," says Olympia VP Jay Goldman. Those other features include a live band to give the show "a David Letterman type of feel."

"Comedyline," which will be available on a barter basis, will be offered to Olympia's "Rock Comedy" affiliates. WMMR Philadelphia, WNEW New York, and WZGC Atlanta have already signed on and Goldman says 35 other major-market stations have asked him to hold the show for them.

"Comedyline" producer Roger Wilko, who is manning Olympia's recently opened Los Angeles office, says the program will have more promotional extensions than "Rockline." The show has signed on TWA as its official airline.

At press time, a host had yet to be named. "We will have to find the right person who understands comedy and will let the comics be funny," Wilko says. No guests have been signed yet, but Wilko says he has had discussions with representatives for such top comedic talent as Jay Leno and Judy Tenuta.

"This will be better than being in a comedy club because the listener and comedian can interact one-to-one with each other and you won't have to deal with people drinking beer and shouting stuff."

FINANCIAL TROUBLE?

Despite published reports of Olympia Broadcasting Corp.'s financial troubles, Olympia Broadcasting Networks president Steve Bunyard claims his networks are thriving. "We are totally separate [from Olympia Broadcasting Corp.]. We are having a record year and our business is in extremely good health." Bunyard, however, admits to receiving inquiries regarding the networks' financial standing from potential and current affiliates who have read reports about the Olympia station group's economic woes.

WWI CLEANS HOUSE

Westwood One will drop five shows by year's end—daily short-form features "British Wax Museum" and "Psychedelic Psnack," and weekly one-hour features "Legends Of Rock," "Rock Chronicles," and "Rock Over London" (Billboard, Oct. 21). The latest addition to WW1's list of new programs—which already includes "On The Radio" (Billboard, Nov. 18), "Pirate Radio USA," and "New Gold On CD" (Billboard, Dec. 2)—is the "Hot 30 Countdown," with WPLJ New York PD Gary Bryan and morning partner Linda Energy, who have been testing a similar music news show co-produced by MTV on the drawing board, as well as a new AC program tentatively titled "Sunday Times" in the works.

AROUND THE INDUSTRY

Global has plans to launch a live concert series in 1990. The network aired a Melissa Etheridge concert live from the Roxy Theatre in West Hollywood in October. GSN's Gillman says he will do up to 12 live broadcasts with other artists in the coming year.

Nicholas Kiernan has been named OM of the CBS Hispanic Radio Network. Kiernan has been director of longform programming affiliate relations for CBS Radio Networks since 1988.

Public radio stations across the country will be airing a live stereo simulcast of "Classical Jazz Christmas With Wynton Marsalis," which will be broadcast Dec. 22 from New York's Lincoln Center. Public TV outlets will also air the show, which will feature trumpeter Marsalis' sextet as well as the Classical Jazz Orchestra. The performance will include classic holiday songs as well as Duke Ellington's big band arrangement of Tchaikovsky's "Nutcracker Suite."

CALENDAR

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

(Continued on next page)

PIONEER PRESENTS



Hot Picks in Tokyo

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

Week of November 19, 1989

- 1. Angela Bofill - "Rehab" (Mercury)
- 2. "We Don't Start The Fire" - Billy Joel
- 3. "Listen To Your Heart" - Roxette
- 4. "Rock With Me" - Bobby Brown
- 5. "The Sensual World" - Kate Bush
- 6. "Savage" - The Beat
- 7. "Call It Love" - Pooh
- 8. "With Every Beat Of My Heart" - Tears For Fears
- 9. "Taylor Made" - Taylor Made
- 10. "Love Light On" - Belinda Carlisle
- 11. "Love Shack" - B-23
- 12. "Another Day In Paradise" - Phil Collins
- 13. "Rhythm Nation" - Janet Jackson
- 14. "Blame It On The Rain" - Milli Vanilli
- 15. "Back And Key" - Juice Foyeham
- 16. "Takin' A Chance" - Soul II Soul
- 17. "Get On Your Feet" - Whitney Houston
- 18. "Cove Girl" - New Kids On The Block
- 19. "The Way That You Love Me" - Paula Abdul
- 20. "Oranum Rose" - Tatu'o Yamashita
- 21. "Horn No Sappo" - Lea Oso
- 22. "Careless" - Jacy Chapman
- 23. "Don't Know Much" - Linda Ronstadt
- 24. "Sunshine" - Eric Clapton
- 25. "Pretending" - The Turner
- 26. "The Best" - Madonna
- 27. "Oh Father" - Madonna
- 28. "Don't Look Back" - Free Young Camels

FM JAPAN 81.3 FM

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ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	1	1	5	PRETENDING DUCK 7-22732/REPRISE	ERIC CLAPTON 3 weeks at No. 1
2	2	2	6	FOOL FOR YOUR LOVING Geffen 4-22715	WHITESNAKE
3	4	6	8	A GIRL LIKE YOU ENIGMA 44480/CAPITOL	THE SMITHEREENS
4	3	5	4	SHOW DON'T TELL ATLANTIC LP CUT	RUSH
5	5	4	7	JUST BETWEEN YOU AND ME ATLANTIC 7-88781	LOU GRAMM
6	11	19	3	DOWNTOWN TRAIN WARNER BROS. 7-22685	ROD STEWART
7	7	10	6	ANOTHER DAY IN PARADISE ATLANTIC 7-88774	PHIL COLLINS
8	6	3	12	JANIE'S GOT A GUN Geffen 4-22727	AEROSMITH
9	13	17	4	I CAN'T EXPLAIN MERCURY 876 190-4/POLYGRAM	SCORPIONS
10	9	11	14	WAIT FOR YOU WTG 31-73034	BONHAM
11	14	15	11	LOVE SONG Geffen 7-22856	TESLA
12	16	22	7	TERRIFYING COLUMBIA LP CUT	ROLLING STONES
13	26	—	2	PEACE IN OUR TIME COLUMBIA 38-73047	EDDIE MONEY
14	8	9	7	FOOLISH HEART ARISTA 1-9899	GRATEFUL DEAD
15	10	8	14	ROCK AND A HARD PLACE COLUMBIA 38-73057	ROLLING STONES
16	12	7	12	ROCKIN' IN THE FREE WORLD REPRISE LP CUT	NEIL YOUNG
17	17	18	7	BIG BAD MOON RELATIVITY 10 32-4	JOE SATRIANI
18	20	16	9	DON'T CLOSE YOUR EYES ATLANTIC 7-88902	KIX
19	15	13	12	LOVE IS A LONG ROAD MCA LP CUT	TOM PETTY
20	28	33	4	LET ME GO ISLAND LP CUT	MELISSA ETHERIDGE
21	23	27	6	KICKSTART MY HEART ELEKTRA 7-69248	MOTLEY CRUE
22	25	26	6	HIDE YOUR HEART MERCURY 876 146-7/POLYGRAM	KISS
23	22	24	7	EVERYTHING YOU DO ATLANTIC 7-88823	FIONA (DUET WITH KIP WINGER)
24	21	23	6	HOW DO I GET CLOSE MCA LP CUT	THE KINKS
25	29	40	3	BAD LOVE DUCK LP CUT/REPRISE	ERIC CLAPTON
26	27	29	5	500 MILES COLUMBIA 38-73013	HOOTERS
27	19	14	14	SOLD ME DOWN THE RIVER I.R.S. 73002	THE ALARM
28	18	12	13	THE LAST WORTHLESS EVENING Geffen 7-22771	DON HENLEY
29	31	44	3	F.I.N.E. Geffen LP CUT	AEROSMITH
30	49	—	3	★★★ POWER TRACK ★★★ IF DIRT WERE DOLLARS Geffen LP CUT DON HENLEY	
31	38	—	2	DEVOLUTION WORKIN' MAN BLUES I.R.S. LP CUT	THE ALARM
32	43	—	2	ANYTIME CAPITOL LP CUT	MCAULEY SCHENKER GROUP
33	30	30	5	RUN STRAIGHT DOWN VIRGIN LP CUT	WARREN ZEVON
34	39	39	4	JUDGMENT DAY Geffen LP CUT	WHITESNAKE
35	41	48	3	LET LOVE RULE VIRGIN 7-99166	LENNY KRAVITZ
36	50	—	2	TOO HOT COLUMBIA 38-73066	LOVERBOY
37	32	41	28	FREE FALLIN' MCA 53748	TOM PETTY
38	42	—	2	THAT'S NOT HER STYLE COLUMBIA LP CUT	BILLY JOEL
39	46	—	2	HIGHER GROUND EMI 50226	RED HOT CHILI PEPPERS
40	47	50	10	I REMEMBER YOU ATLANTIC 7-88886	SKID ROW
41	24	21	7	POOR LITTLE GIRL DARK HORSE LP CUT/WARNER BROS.	GEORGE HARRISON
42	34	25	12	WHEN I SEE YOU SMILE EPIC 34-69082/E.P.A.	BAD ENGLISH
43	36	32	14	I'M A BELIEVER A&M 1454	GIANT
44	35	28	13	TIGHTROPE EPIC LP CUT/E.P.A.	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
45	33	34	8	MOVE WITH ME SISTER RCA 9075	THE DEL FUEGOS
46	NEW	1	1	★★★ FLASHMAKER ★★★ GIMME YOUR GOOD LOVIN' EPIC 34-69036/E.P.A. DIVING FOR PEARLS	
47	NEW	1	1	BLACK VELVET ATLANTIC LP CUT	ALANNAH MYLES
48	NEW	1	1	OUT WITH THE BOYS MCA LP CUT	LORD TRACY
49	40	36	7	STAND ON IT EPIC LP CUT/E.P.A.	JEFF BECK
50	44	42	6	DON'T LET ME GO CAPITOL 44456	BILLY SQUIER

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

WASHINGTON ROUNDUP

(Continued from page 16)

Duggan, the source also explained, did not actively campaign for the nomination because one of his South Carolina home state senators, Democrat Ernest Hollings, had put forward the name of a staffer. Apparently, Hollings has nevertheless given Duggan his blessing since the White House announcement.

FCC TABLES KOFY AGREEMENT

The FCC, on Nov. 17, determined that a 1987 agreement between KOFY-FM San Francisco owner Jim Gabbert and a listeners' coalition actually constituted an illegal transfer of control. It prevented the owner from changing format, hiring a PD, or effecting any other major changes. The commission agreed with Gabbert, who challenged it last August after the coalition filed a petition to deny renewal to Gabbert's KOFY-TV.

NETWORKS

(Continued from preceding page)

Dec. 8-9, Billy Ocean, On The Radio, On The Radio Broadcasting, one hour.

Dec. 8-10, Dick & Dee Dee/Sandy Duncan/Stevie Wonder/Bobby Vinton, Cruisin' America With Cousin Brucie, CBS RadioRadio, three hours.

Dec. 8, Randy Jackson, On The Move With Tom Joyner, CBS RadioRadio, three hours.

Dec. 8-10, Angela Winbush, Star Beat, MJI Broadcasting, one hour.

Dec. 8, Mary Stuart Masterson, Party America, Cutler Productions, two hours.

Dec. 8-10, The Linda Ronstadt Story, The Weekly Special, Unistar Radio Networks, 90 minutes.

Dec. 8-10, Scorpions, Metalshop, MJI Broadcasting, two hours.

Dec. 10, Rodney Crowell, Nashville Live, Emerald Entertainment Network, 90 minutes.

Dec. 9-10, Stacy Lattisaw/Randy Crawford/Arsenio Hall, RadioScope, Lee Bailey Communications, one hour.

Dec. 10, Eric Clapton/Phil Collins/Whitesnake, Powercuts, Global Satellite Network, two hours.

Dec. 11, Grateful Dead, Rockline, Global Satellite Network, 90 minutes.

Dec. 11-17, Led Zeppelin, In Concert, Westwood One Radio Networks, 90 minutes.

Dec. 11-17, Holiday Special: L.A. Guns, High Voltage, Westwood One Radio Networks, two hours.

Dec. 11-17, Beatles/Fleetwood Mac/America, Classic Cuts, MJI Broadcasting, one hour.

Dec. 11-17, INXS, Rock Today, MJI Broadcasting, one hour.

Dec. 11-17, Pat Benatar, Off The Record With Mary Turner, Westwood One Radio Networks, one hour.

Dec. 11-17, Natalie Cole—Part 2, Night Scene, Westwood One Radio Networks, one hour.

Dec. 11-17, Lennon Spiritual Development Revisited, The Lost Lennon Tapes, Westwood One Radio Networks Special Series, one hour.

Dec. 11-17, Kathy Mattea, Country Today, MJI Broadcasting, one hour.

Dec. 11-17, Crook & Chase, Listen In With Lon Helton, Westwood One Radio Networks, one hour.

Dec. 11-17, Pat Metheny, The Jazz Show With David Sanborn, Westwood One Radio Networks, two hours.

Dec. 11-17, Shenandoah, Westwood One Presents, Westwood One Radio Networks, one hour.

JUST SAY 'NOPE'

President Bush may not closely resemble Gary Cooper, but the National Assn. of Broadcasters must want to cast him as the High Noon hero after proponents of the fairness doctrine codification finally backed down, fearing another presidential veto of a budget bill with too many pet projects and strings attached, including a fairness provision, and pulled the section out of the bill ... for the time being.

GROUP W GETS FCC WAIVER IN PHILLY

As part of its approval of the \$385 million Group W/Legacy merger, the FCC has waived its one-to-a-market rule in granting the sale of WMMR Philadelphia from Bob Sillerman to Group W, which also owns KYW-AM-TV there. As a result of FCC rule reforms, the commission now "looks with favor" upon requests in top-25 markets where there are at least 30 separately owned licenses (Philadelphia has 56). In a related action, the

commission also gave an OK Nov. 21 to Clear Channel Communication's purchase of KOKI-TV in Tulsa, Okla., where it owns KAKC/KMOD.

VOX JOX

(Continued from page 16)

leaves radio.

Bob Humenick leaves mornings at country CHAM Hamilton, Ontario, for promotions/swing at country CJBX (BX93) London, Ontario. At AC sister WJBK, Michael J. Monahan joins from CKGO Ottawa, Ontario, for evenings ... At top 40 WFMT Baton Rouge, La., night jock Hollywood Hamilton is upped to MD, succeeding Johnny Ahysen, who is now OM. Ahysen is accepting T&Rs for possible future openings.

Bill Holland assisted in preparing this column.

FOR WEEK ENDING DECEMBER 9, 1989

MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	2	2	7	LOVE AND ANGER COLUMBIA LP CUT	KATE BUSH 1 week at No. 1
2	1	1	7	PROUD TO FALL SIRE 7-22924/REPRISE	IAN MCCULLOCH
3	3	5	5	BLUES FROM A GUN WARNER BROS. LP CUT	THE JESUS AND MARY CHAIN
4	4	3	8	A GIRL LIKE YOU ENIGMA 44480/CAPITOL	THE SMITHEREENS
5	5	4	10	PERSONAL JESUS SIRE 7-21328/REPRISE	DEPECHE MODE
6	6	6	7	CONTACT COLUMBIA 38-73043	BIG AUDIO DYNAMITE
7	9	15	7	LET LOVE RULE VIRGIN 7-99166	LENNY KRAVITZ
8	8	8	6	SHOULD GOD FORGET COLUMBIA LP CUT	THE PSYCHEDELIC FURS
9	10	12	5	TIME AND SPACE BEGGAR'S BANQUET 44485/CAPITOL	FLESH FOR LULU
10	14	26	3	STANDING THERE Geffen 7-21383	THE CREATURES
11	18	25	3	DEVOLUTION WORKIN' MAN BLUES I.R.S. LP CUT	THE ALARM
12	13	14	5	DON'T ASK ME WHY ARISTA 1-9880	EURYTHMICS
13	11	20	7	HIGHER GROUND EMI 50226	RED HOT CHILI PEPPERS
14	15	—	2	ROAM REPRISE LP CUT	THE B-52'S
15	25	24	4	NO MYTH RCA LP CUT	MICHAEL PENN
16	16	22	4	LAST CIGARETTE CHAMELEON LP CUT	DRAMARAMA
17	7	9	10	INTO THE HEART OF LOVE SIRE LP CUT/REPRISE	THE MIGHTY LEMON DROPS
18	23	21	5	BIG MAN ON PAPER RCA 9114	GRAHAM PARKER
19	12	7	9	CROSSROADS ELEKTRA 7-69273	TRACY CHAPMAN
20	28	—	2	SECRETS RCA 9135	THE PRIMITIVES
21	21	17	9	DRAMA! SIRE 7-22768/REPRISE	ERASURE
22	NEW	1	1	DIRTY OLD TOWN SIRE LP CUT/WARNER BROS.	DAVID BYRNE
23	20	16	3	LIVIN' ON THE EDGE OF THE NIGHT VIRGIN LP CUT	IGGY POP
24	26	—	2	DRIFTING, FALLING SIRE LP CUT/REPRISE	THE OCEAN BLUE
25	NEW	1	1	I WANNA BE ADORED SILVERTONE 1301/RCA	THE STONE ROSES
26	NEW	1	1	BABYDOLL WARNER BROS. LP CUT	LAURIE ANDERSON
27	17	10	11	I WANT THAT MAN SIRE 7-22816/REPRISE	DEBORAH HARRY
28	NEW	1	1	WOMAN IN CHAINS FONTANA 876 248-7/POLYGRAM	TEARS FOR FEARS
29	29	23	4	LULLABY ELEKTRA 7-69249	THE CURE
30	24	—	2	HOUSE COLUMBIA LP CUT	THE PSYCHEDELIC FURS

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

TO OUR READERS

Yesterhits appears on page 40 in this issue.

SILVER



Table with 2 columns: Rank and Song/Artist. Station: 100.7 FM. PD: Frank Amadeo.

Y107

Table with 2 columns: Rank and Song/Artist. Station: Y107. PD: Louis Kaplan.

WNCI 97.9

Table with 2 columns: Rank and Song/Artist. Station: WNCI 97.9. PD: Dave Robbins.

Power 108

Table with 2 columns: Rank and Song/Artist. Station: Power 108. PD: Cat Thomas.

EX EX Diving For Pearls, Give Me Your Good

EX EX Motley Crue, Kickstart My Heart

EX EX Tears For Fears, Woman In Chains



Table with 2 columns: Rank and Song/Artist. Station: WKTI 94 FM. PD: Todd Fisher.



Table with 2 columns: Rank and Song/Artist. Station: WLOT 99.2. PD: Gregg Swedberg.



Table with 2 columns: Rank and Song/Artist. Station: Q106.5. PD: Lyndon Abell.



Table with 2 columns: Rank and Song/Artist. Station: G106. PD: Garry Wall.



Table with 2 columns: Rank and Song/Artist. Station: WPTZ. PD: Casey Keating.



Table with 2 columns: Rank and Song/Artist. Station: KUBE 93 FM. PD: Tom Hutlyer.



Table with 2 columns: Rank and Song/Artist. Station: Q102. PD: Dave Allen.



Billboard's PD of the week

Michael Saunders WPEG Charlotte, N.C.

"A LOT OF PEOPLE told me that to be successful in radio, I'd have to go to different stations to meet different people and learn as much as I can.

In his eight years at urban WPEG (Power 98) Charlotte, N.C., which include two stints as PD, Michael Saunders has been through five PDs, four GMs, and at least three consultants, depending on how you count.

Even Saunders admits to being a little surprised. "I thought I'd be a jock somewhere in another market now," he says.

Saunders grew up in nearby Chester, S.C. When his high school teacher brought the PD and MD of local day-timer WGCD to his radio/TV course, "they needed somebody part-time, and my instructor told them I had the best enunciation in the class.

When Saunders arrived at WPEG in 1982, it was still largely automated; in his first job, overnights, "all I had to do was plug in the local elements and let the computer go."

WPEG didn't have a very good image in the early '80s. Like a lot of urban FMs with a format monopoly, it was loosely formatted with a long playlist.

About seven months before WCKZ signed on, Saunders says, "I was hearing through the grapevine that we were going to have some competition. So I told my GM I wanted to step down so I could learn as much as I could about programming before I got my butt whipped by another station and was forced to step down anyway."

Saunders became APD. Veteran urban programmer/air talent Roshon Vance be-

came PD. WPEG sounded good. But not enough to keep from falling behind WCKZ, or going from No. 2 to No. 4 in the market. A year or so later, Saunders was PD again. WPEG's strategy, especially when Barry Mayo took over as owner/consultant, was to "pull off the Hall & Oates and Information Society records and be as black as we possibly could.

(Although not as many as one might expect. When Mark Shands took over as WCKZ's PD, Kiss began playing some pop ballads. When top 40 WBCY became AC WBT-FM, Kiss went further, adding records by Alice Cooper and cutting back, somewhat, on their urban material.

"Kiss was leaning toward the young end. We were going after 25-54. Through research, I found out that the battle was going to be in between. Whoever won 18-34 was going to win the war," Saunders says.

Accordingly, WPEG became fairly up-tempo at most times. "I used to think our middays should be laid back, but our last study [surprised me]. People here are used to up-tempo radio."

This is what WPEG sounds like in p.m. drive: Janet Jackson, "Rhythm Nation"; Miki Howard, "Ain't Nuthin' In The World"; Seduction, "Heartbeat"; Babyface, "It's No Crime"; Surface, "You Are My Everything"; Sybil, "Walk On By"; Entouch, "II Hype"; Stephanie Mills, "Home"; Keisha Jackson, "Hot Little Love Affair"; Chuckii Booker, "Turned Away"; Angela Winbush, "It's The Real Thing"; and Jody Watley, "Everything."

WPEG has been fortunate to hold on to morning man Skip Murphy, whom Saunders calls "basically another Tom Joyner. If he were in a larger market, you'd read about him just as often." But Murphy hasn't left town, despite at least a few recruitment attempts.

With WCKZ moving toward the center, will WPEG expand and try to pick up some of Kiss' white R&B partisans? "For now we're going to sit tight and make sure they aren't playing mind games. Once we determine that it is really the direction they're going in, we'll make a decision. I think white listeners will come here simply because they want to." SEAN ROSS

Latin Notas



by Carlos Agudelo

HBO/CINEMAX is focusing on the U.S. Latin market, which is being targeted carefully via special productions and movies with particular appeal for Latin audiences. One such production is the recent Cinemax Latino Session, filmed live in August and broadcast in November. It featured such well-known names as **Poncho Sánchez, Carlos Santana, Jerry García, Tito Puente, Celia Cruz, Linda Ronstadt, and Rubén Blades**. Latin films that have been programmed recently include "La Historia Oficial," "Camila," and "El Norte," as well as "Dead Man Out," in which Blades shares the bill with **Danny Glover**. Currently, HBO/Cinemax broadcasts some 20 Spanish-language titles to 30 markets across the country, among them first-rate films like "Platoon," "The Accused," "The Milagro Beanfield War," "Salvador," and "The Witches Of Eastwick." Also in the HBO/Cinemax game plan are boxing matches narrated in Spanish, including championship bouts by **Mike Tyson** and **Julio César Chávez**.

MEXICAN SENSATION YURI is singing with none other than actor **Don Johnson** as part of his recent album "Let It Roll." The song, titled "A Better Place," has a Spanish-language and a bilingual version, both being released to the Hispanic market in the U.S. by CBS... The other hot duet is a **Julio Iglesias/Plácido Domingo** tune, "Soñadores De España," part of Domingo's album of the same name (CBS). Interestingly, this is Domingo's first full incursion into the ballad arena, with the songs on the album composed by romantic balladeer **Manuel Alejandro**, long considered one of the foremost exponents of the genre... The anti-drug song "Hay Mil Mundos Diferentes" is being released in México and will

soon appear in the U.S. and the rest of Latin America, according to its producers, the Mexican firm FFI, headed by Frank J.P. Segura. The tune features **Daniela Romo, Yuri, Tatiana, Pandora, Jorge Muñoz, Franco De Vita, Mijares, and Lorenzo Antonio**. A video accompanies the song, with an album expected soon... Sonotone, the independent company based in Miami, has entered into licensing/distribution pacts with the labels Bronco (**Bobby Valentín**), Viva (**Proyecto Puerto Rico, Dagmar, Rafu Warner**), Fama (the **Katraska Family**), WM (**Walter Mercado**), Mirca, and Trouble (**Belkis Concepción, Anthony Ríos**), as part of the new course being plotted by the company in the past two months.

HBO/Cinemax is focusing on the U.S. Latin market

The firm recently celebrated the opening of its Puerto Rico office with the unveiling of its revamped lineup, including promising Venezuelan singer **Eliza Rego**... BMG Latin is pursuing a distribution agreement with Karen Records, the Dominican label whose premier act is the merengue band **4.40**, headed by **Juan Luis Guerra**... The U.S. is preparing for the full blast of **Lambada**—the name of both a song performed by the group **Kaoma** and a dance rhythm from Brazil. The wave should be hitting the mainland now, preceded by what CBS claims is the biggest-selling European single in the company's history: 3.4 million units. The tune is so hot, in fact, that East Germans were reported dancing to it on the newly liberated streets of East Berlin during the opening of the infamous Wall in November. Inspired by salsa, rock, *foro*, and *capoeira*, the dance is said to be sultrier than "Dirty Dancing." Meanwhile, alternative and cover versions are springing up everywhere. The **Kaoma** album released by Epic in November has such tunes as "Lambareggae," "Lambamor," "Lamba Caribe," and "Dançando Lambada."

Gospel LECTERN



by Bob Darden

ONE OF CONTEMPORARY Christian music's first best-sellers was **Evie's** "Come On, Ring Those Bells." Since that time, Christmas releases have been a mainstay in the marketplace. **Amy Grant's** platinum "A Christmas Album" is one of the top-selling yule albums of all time. **Sandi Patti's** "The Gift Goes On" isn't too far behind it. Last year, **Larnelle Harris' "Christmas"** album not only outsold some of his regular releases, it won all kinds of industry awards. And the **Sparrow** Christmas album "Home For The Holidays" was one of the year's best, regardless of genre.

It's a natural pairing—Christian artists performing Christmas music. It's one of the few times of the year when even the most secular listener will allow something even nominally religious into his or her life. And even a hardcore anti-Christmas Scrooge would have trouble hum-bugging **Michael W. Smith's "Christmas,"** which entered the chart at No. 18 and should join **Grant's** as one of the most popular seasonal releases.

"This is something I've been wanting to do a long time," Smith says from somewhere on the road during his current tour. "It just wasn't the right time before. At first I thought I'd do a traditional Christmas album with the popular hymns and songs. But eventually I knew what I had to do: It had to be original tunes."

"Christmas" is full of other surprises as well. The trademark bouncy, state-of-the-art pop tunes have been replaced by gorgeous, majestic, heavily orchestrated (by **Ron Huff**) anthems, including "Christ The Messiah," which sounds like an instant classic.

"'Christ The Messiah' was my favorite when I first wrote it," Smith says. "But Ron and I had a real struggle with it after that. It has the toughest arrangement

and mixing it gave us fits. Now it is really my least favorite. I mean, we rewrote the arrangement two or three times. To me, it doesn't have the punch of the other cuts, even though the response from radio has been very favorable. As for the others, some are 2 to 3 years old. I wrote 'First Snowfall' during 'The Big Picture' tour. I write the same way every time. I just don't sit down and think, 'This song is going to be for Christmas' or 'This song is going to be for Amy.'"

A&M, which distributes **Reunion Records**, has only lately been giving Smith a push in the mainstream marketplace. He was featured in a front-cover ad in *Billboard* on Oct. 21—a rarity for a contemporary Christian

Smith scores a holiday classic with Reunion album

artist. His "I 2 (Eye)" tour is reaping handsome publicity and box office rewards. He has done the Universal Amphitheater, Tower Records, and various TV spots, including "The Today Show" and "Good Morning America."

However, some insiders suggest that A&M is leery of pushing "Christmas" so close on the heels of "I 2 (Eye)"—which is only now picking up significant mainstream sales after nearly 70 weeks on the charts.

"That may be so, I don't know if the 'Christmas' album is going to make that much difference in the secular market coming out so late anyway," Smith admits. "A&M may see some conflict there now that the 'I 2 (Eye)' tour is really smoking and we're getting some major invitations. Hopefully, people in the mainstream market will like it—if they get to hear it."

"If not, that's OK. Amy's Christmas album is platinum and she did the 'Christmas In Washington' special. Five years ago, I'd be chomping at the bit to replicate that. Now, I'm just thankful God gave me a chance to do this record. It prepubbed like 100,000 units in October, so it has a chance to be a huge record over the next couple of years. I think it has a chance to sell for a long time. But if not, that's OK, too."

FOR WEEK ENDING DECEMBER 9, 1989

Billboard

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HOT LATIN TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
				Compiled from national Latin radio airplay reports.	
				★★ NO. 1 ★★	
①	2	2	16	LOS BUKIS FONOVISA	COMO FUI A ENAMORARME DE TI 1 weeks at No. One
2	1	1	10	CHAYANNE CBS	◆ FUISTE UN TROZO DE HIELO EN LA...
③	5	8	7	EMMANUEL CBS	LA CHICA DE HUMO
4	3	5	10	ROBERTO CARLOS CBS	SI ME VAS A OLVIDAR
5	4	4	17	LUCERITO MELODY	CUENTAME
6	6	3	15	LUIS MIGUEL WEA LATINA	FRIA COMO EL VIENTO
⑦	7	6	11	DYANGO CAPITOL-EMI LATIN	EL QUE MAS TE HA QUERIDO
⑧	8	10	8	JOSE LUIS RODRIGUEZ POLYGRAM	RODANDO CAMINOS
⑨	9	7	11	ANA GABRIEL CBS	NO DIGAS NO
⑩	15	11	11	FRANCO DE VITA CBS	◆ LOUIS
⑪	20	31	5	LOS YONICS FONOVISA	FRENTE A FRENTE
12	11	17	3	ISABEL PANTOJA RCA	SE ME ENAMORA EL ALMA
⑬	13	15	6	LUIS ENRIQUE CBS	YO NO PUEDO SER TU AMANTE
14	10	13	8	VICENTE FERNANDEZ CBS	POR TU MALDITO AMOR
⑮	21	29	3	RICARDO MONTANER TH-RODVEN	◆ LA CIMA DEL CIELO
16	12	9	22	LOS BUKIS MELODY	A DONDE VAYAS
⑰	25	21	5	LUCIA MENDEZ CBS	NOS ABURRIREMOS JUNTOS
⑱	17	23	7	MIRIAN HERNANDEZ CAPITOL-EMI LATIN	EL HOMBRE QUE YO AMO
⑲	23	24	6	ROCIO DURCAL ARIOLA	POR QUE TANTA SOLEDAD
				★★★ POWER PICK ★★★	
⑳	34	27	5	GLORIA ESTEFAN EPIC	OYE MI CANTO
21	18	19	19	GLORIA ESTEFAN EPIC	SI VOY A PERDERTE
22	22	20	15	YOLANDITA MONGE CBS	POR TI
23	16	14	4	PABLO RUIZ CAPITOL-EMI LATIN	◆ HAWAI
24	24	28	3	LUIS MIGUEL WEA LATINA	SEPARADOS
⑳	27	—	2	FRANKIE RUIZ TH-RODVEN	TU ERES
⑳	39	30	9	YURI CBS	◆ NO PUEDO MAS
27	19	16	12	GILBERTO SANTARROSA COMBO	TENGO UNA MUNECA
				★★★ HOT SHOT DEBUT ★★★	
⑳	NEW ▶	—	1	MARISELA ARIOLA	DEMASIADO TARDE
29	14	—	2	DANIELA ROMO CAPITOL-EMI LATIN	QUIERO AMANECER CON ALGUIEN
30	28	35	5	LA PATRULLA 15 RINGO	LA NEGRA
31	33	25	4	BRONCO FONOVISA	UN FIN SEMANA
32	29	32	8	YURI CBS	IMPOSIBLE AMARTE COMO YO
33	30	18	25	R. CARLOS/V. FERNANDEZ CBS	AUNQUE MAL PAGUEN ELLAS
34	32	34	6	LUPITA D'ALESSIO ORFEON	TIEMPO DE ROSAS
⑳	NEW ▶	—	1	DAVID PABON TH-RODVEN	AHORA TENGO GANAS
36	36	37	24	MARISELA ARIOLA	Y VOY HACER FELIZ
⑳	NEW ▶	—	1	YOLANDITA MONGE CBS	ACARICIAME
38	37	26	22	MIGUEL GALLARDO POLYGRAM	YO FUI EL SEGUNDO EN TU VIDA
39	31	38	6	BRONCO FONOVISA	QUE NO QUEDE HUELLA
40	35	—	2	MILLIE Y LOS VECINOS M.P.I.	CALIMIN Y CHULUMEIN

○ Products with the greatest airplay gains this week. ◆ Video clip availability. Chart is compiled weekly, but appears in the magazine bi-weekly.

MONARREZ AND ANALI CAPTURE SONGWRITING AWARD

(Continued from page 10)

dez were named third-place winners.

The winners were determined by a phalanx of Latin stars, including Lola Beltran, Emilio Estefan, Roberto Livi, Angela Carrasco, Celia Cruz, and Silvia Pinal.

Hosted by Univision's Lucy Pereda and Chilean TV personality Antonio Vodanovic, the festival was televised live from the James L.

McKnight Convention Center. The three-hour telecast was highlighted by performances by top Mexican singer Emmanuel, rock singer Yuri, and Brazilian entertainer Xuxa.

The participants had advanced to the finals by winning OTI song festivals in their respective countries.

Ramiro Burr is a San Antonio, Texas-based free-lance writer.

Despite Glut, Rap Remains A Viable Genre

BY WILLIAM V. FRANCIS

NEW YORK The rap market continues to be viewed as a profitable venture by both major and independent labels, despite a glut of product caused by major labels rushing to sign rap acts.

With rap artists typically accounting for between seven and 10 albums in the top 10 of Billboard's Hot Black Albums chart and responsible for seven gold and six platinum albums in the top 100, most often without substantial airplay, it is no wonder the majors are eager to gobble up as much as they can of the lucrative rap pie, once feasted on almost exclusively by independent labels.

"They went way overboard in signing rap acts," says Russell Simmons, president and founder

of Def Jam Records. "But worse than that, they signed way too many bad rap acts. They're interfering with the marketplace that we're trying to build."

Benny Medina, Warner Bros. VP of A&R, black music, strongly echoes Simmons. "The retail area has been inundated with records and artists whose names mean nothing and whose products mean nothing because the record company commitment that was made to them meant nothing."

Ruben Rodriguez, senior VP, black music, at Columbia Records, suggests that many major labels are now playing catch-up. "We were the first to actually sign a major rap label—that was Def Jam. Of course, a lot of other companies saw what we accomplished in breaking an L.L. Cool J, and

now they want to do the same."

The rash of signings and the relatively small number of A&R staffers who are well versed in rap has meant that some major labels

this stuff is blowing up. We need to get some of this.' You need to get people who know what 'some of this' is."

Arista's Troy Shelton, national director, special projects, R&B promotions, adds: "Everybody is not up on what real rap is. It is more than a beat and a rhyme. I see radio not being as receptive to rap, because there is so much of it; it doesn't make a difference if they don't play it. It's not special anymore."

There is additional concern that rap may become diluted as black radio continues to turn a deaf ear to the form while pop radio and video outlets such as "Yo! MTV Raps" play more. "My concern is that we're going to lose this black vehicle to other sources of the media," says Shelton. "I'm not saying that it should just be a black thing, but this music brings certain things with it—a dress, a state of mind. I think the state of mind should be like it has always been."

Sean Carasov, Jive Records' manager of rap A&R, who grew up in England and saw the rise and fall of punk music, sees similarities between the two forms. "Punk was just like rap is—it started out underground and dangerous and threatening to the mainstream, and all of a sudden it's watered down. I don't want to see rap get so diluted by becoming mainstream that it's not a threat anymore."

Next week, we'll learn what strategies majors are employing to beat the odds and score rap hits.



Their Prerogative. Superstar Bobby Brown, center, takes a moment to pose with the first recipients of his United Negro College Fund scholarship, Jaki Sears and Lawrence Uzocukwu of New York's Julia Richmond High School. (Photo: Chuck Pulin)

Virgin's Sharon Heyward Urges Black Radio To Open Up Churban Debate Churns At YBPC Confab

THE BEST THINGS about attending my first Young Black Programmers' Coalition conference in Houston two weeks ago were meeting many of the black radio people from across the country, of course, and hearing about the realities of running a black-targeted station. The highlight of the conference for many was the Saturday workshop titled "Urban, Churban, Or Black Music." It was Virgin Records' VP of black music, Sharon Heyward, who made the strongest statement about the current state of black radio and garnered the most applause. For those who could not be in Houston Nov. 18, I thought I'd share her comments:

"I'm not into churban per se, and the only reason that I'm not is not because of what it represents, because I think music belongs to all people. But typically churban

The Rhythm and the Blues

by Janine McAdams

has represented a rapping of black music. Now I travel a lot and I was just in D.C., and it just hurts my heart to go into a black concert at Howard Univ. and watch the kids rock to the jock on [white programmed] WPGC everywhere I went. But the reason why 'PGC is winning is because black radio has pigeonholed themselves into this corner. We have got to open up. I hate to be rude, but you're fucking yourselves. You look around and you don't want churban and you're grumbling. You're grumbling because you won't play the music that the street and the younger demographics want to hear. You can keep rocking and you can keep that traditional black philosophy like that, but the music is broad. I'm trying to figure out how you all are going to get to world music, because world music is about to come in and we're still going to be messing around with half of you still not playing rap, which when you look at the sales of rap—I'm 37 years old. There are lots of rap records that I like. I was riding this morning and Queen Latifah came on and I was like—*yeah!* How could we not play a music that is so popular in the street? How can records go gold and platinum without half of you being on it? How can a record go up the chart and stop at [No.] 35 and be a platinum record if people don't want to hear it? Someone called to my attention on the plane about Tracy Chapman. I'm telling you, black radio—you all ought to stick your heads in the sand. To not be playing a woman who's singing that kind of music about the future, about us! Just in terms of music, we've got to be bigger. Reggae music—I listened to

the 'Silent Assassin' album by Sly & Robbie with KRS-One. That is a bad album—the beats, the rhythm. African drums—are we going to let white people take this? This is *us!* We've got to open up." Sister Heyward preached. And it couldn't be better said.

"I KIND OF LIKE working with people, and don't necessarily like going it alone," says new solo artist Caron Wheeler, lately a featured vocalist with Soul



II Soul and now with an upcoming album on EMI. "But because of the situation, sometimes you must go reluctantly to express yourself." The singer/songwriter who was recently the focus of a hot label bidding war says she signed with EMI "because of the freedom I'm allowed. Also, their tenaci-

ty; they were determined. They made up their minds how they would operate on my behalf." She says her new album, expected in the spring, will contain tracks reminiscent of the Soul II Soul sound, with more emphasis on Jamaican dance hall and African rhythms, and is working with Jamaican, African, and British producers. "I'm looking to expand on what other artists have done," she says.

NOW PLAYING: When folks flocked to New York's Apollo Theatre Nov. 24, they were ready to get up on the down stroke and wade knee-deep in the funk. But was anybody really prepared for the unrelenting energy of George Clinton & the P-Funk All Stars? Before the curtain was even hoisted, the band slid into "Chocolate City" for a sound check and galvanized the audience into a sing-along, clap-along jam. The frenzy mounted throughout the three-hour show; the band appeared onstage as if it was a basement rehearsal studio, with chops up to par and "Ain't nothin' but a party, y'all" their rallying cry. Through "Flashlight," "Maggot Brain," "(Not Just) Knee Deep," "One Nation Under A Groove," and much more, band members held up cue cards on a flip chart that offered instructions, commentary, jokes, and cartoons. Among the best: "Me, My Sign And I" during "Knee Deep," "A Tisket A Tasket A Condom Or A Basket," "We So Horny" during a Horny Horns solo (featuring Maceo Parker), and "THINK" as Clinton made the audience chant: "Think—it's not illegal yet." The inten-

(Continued on page 29)

'I don't want to see rap get so diluted that it's not a threat any more'

are having a hard time breaking acts and then getting less-than-impressive results when they do. It has also meant more mediocre rap product reaching retail and radio.

Says Simmons: "The consequence of the major labels chasing the bad records and getting them on the charts is that instead of the good records getting where they have to go, people are exposed to a lot of bad records. It's going to turn a lot of people off to rap. It has already, the same way disco turned people off."

Any major label strategy for rap music should involve having the right people making decisions, says Medina, who was instrumental in bringing to Warner Bros. the Cold Chillin' label, with its stable of hit makers like Big Daddy Kane and Biz Markie. "For the most part, a lot of the major companies didn't have a strategy or didn't have a lot of information or knowledge about the business that they were getting into. They look around and see Def Jam and Delicious Vinyl and they say, 'Damn,

Billboard POWER PLAYLISTS FOR WEEK ENDING DECEMBER 9 1989

Sample Playlists of the Nation's Largest Black Radio Stations

Washington		P.D.: Bobby Bennett	
1	Angela Winbush, It's The Real Thing	54	Christopher Williams, Promises, Promises
2	Miki Howard, Ain't Nothin' In The World	55	Will Clayton, I Wanna Be Where You Are
3	Alyson Williams, Just Call My Name	56	The Spinners, Heal Me
4	The Main Ingredient, I Just Wanna Love You	57	Chris McDaniel, Try Me
5	Randy Crawford, Knockin' On Heaven's Door	58	Jonathan Butler, It's So Hard To Let Go
6	The Isley Brothers Featuring Ronald Isley, You	59	Rappin' Granny And D.J. Len, Rock N Soul
7	Dionne Warwick And Jeffrey Osborne, Take Good C	A60	Michael Cooper, Should Have Been You
8	David Peaston, Can I?	A61	Grandmaster Slice & Izzy Chill, Shall We Dance
9	The Manhattans, Why You Wanna Love Me Like That	A62	Prince, Scandalous!
10	O'Jays, Serious Roll On Me	A63	Stanley Jones, You Me And He
11	Richard Rogers, (I'll Be Your) Dream Lover	A64	Surface, Can We Spend Some Time
12	Patti LaBelle, Yo Mister	A65	Third World, Love Will Always Be There
13	Babyface, Tender Lover		
14	Barry White, Super Lover		
15	Luther Vandross, Here And Now		
16	Maze Featuring Frankie Beverly, Silky Soul		
17	Tyler Collins, Whatcha Gonna Do?		
18	Foster/McRoy, Dr. Soul		
19	The Temptations, Special		
20	Janet Jackson, Rhythm Nation		
21	The Gap Band, All Of My Love		
22	Sharon Bryant, Foolish Heart		
23	Good Girls, Your Sweetness		
24	Eric Gable, Love Has Got To Wait		
25	By All Means, Let's Get It On		
26	Entouch Featuring Keith Sweat, All Nite		
27	Calloway, I Wanna Be Rich		
28	Joe Barber, Curious		
29	Sly And Robbie, Dance Hall		
30	Club Nouveau, No Friend Of Mine		
31	Shirley Brown With Bobby Womack, Ain't Nothin' L		
32	Newkirk, I Desire		
33	Technotronic Featuring Felly, Pump Up The Jam		
34	R.J.'s Latest Arrival, Rich Girls		
35	D.J. Jazzy Jeff & The Fresh Prince, I Think I C		
36	Regina Belle, Make It Like It Was		
37	Leotis, Ooh Child		
38	Quincy Jones Featuring Ray Charles & Chaka Khan,		
39	Abstrac, Right And Hypne		
40	After 7, Don't Cha Think		
41	Timmy Gatling, Help		
42	Milli Vanilli, Blame It On The Rain		
43	Full Force, Friends B-4 Lovers		
44	Charles Blackman, Special Part Of Me		
45	Cheryl Lynn, Whatever It Takes		
46	Stazo, Freak The Funk		
47	Sky, Real Love		
48	De La Soul, Buddy		
49	Rob Base, Turn It Out		
50	Mica Paris, Don't Give Me Up		
51	Sybil, Walk On By		
52	Kesha Jackson, Hot Little Love Affair		
53	Orange Juice Jones, Pipe Dreams		

Dallas		P.D.: Michael Spears	
1	Luther Vandross, Here And Now	54	Eric Gable, Love Has Got To Wait
2	Angela Winbush, It's The Real Thing	55	Foster/McRoy, Dr. Soul
3	Alyson Williams, Just Call My Name	56	Quincy Jones Featuring Ray Charles & Chaka Khan,
4	Miki Howard, Ain't Nothin' In The World	57	Full Force, Friends B-4 Lovers
5	Sharon Bryant, Foolish Heart	58	Abstrac, Right And Hypne
6	Randy Crawford, Knockin' On Heaven's Door	59	By All Means, Let's Get It On
7	D.J. Jazzy Jeff & The Fresh Prince, I Think I C	60	David Peaston, Can I?
8	The Main Ingredient, I Just Wanna Love You	61	Patti LaBelle, Yo Mister
9	Entouch Featuring Keith Sweat, All Nite	62	Wooten Brothers, Try My Love
10	Good Girls, Your Sweetness	63	Regina Belle, Make It Like It Was
11	Tyler Collins, Whatcha Gonna Do?	64	Janet Jackson, Rhythm Nation
12	Babyface, Tender Lover	65	Club Nouveau, No Friend Of Mine
13	Maze Featuring Frankie Beverly, Silky Soul	66	Salt 'n' Pega, Expression
14	After 7, Don't Cha Think	67	Surface, Can We Spend Some Time
15	The Gap Band, All Of My Love	68	Calloway, I Wanna Be Rich
16	Timmy Gatling, Help	69	Rob Base, Turn It Out
17	Eric Gable, Love Has Got To Wait	70	Ruby Turner, It's Gonna Be Alright
18	Foster/McRoy, Dr. Soul	71	Michael Jeffries And Karyn White, Not Through
19	Quincy Jones Featuring Ray Charles & Chaka Khan,	72	Sybil, Walk On By
20	Full Force, Friends B-4 Lovers	73	The Isley Brothers Featuring Ronald Isley, You
21	Abstrac, Right And Hypne	74	Sky, Real Love
22	By All Means, Let's Get It On	75	Prince, Scandalous!
23	David Peaston, Can I?		
24	Patti LaBelle, Yo Mister		
25	Wooten Brothers, Try My Love		
26	Regina Belle, Make It Like It Was		
27	Janet Jackson, Rhythm Nation		
28	Club Nouveau, No Friend Of Mine		
29	Salt 'n' Pega, Expression		
30	Surface, Can We Spend Some Time		
31	Calloway, I Wanna Be Rich		
32	EX, Rob Base, Turn It Out		
33	EX, Ruby Turner, It's Gonna Be Alright		
34	EX, Michael Jeffries And Karyn White, Not Through		
35	EX, Sybil, Walk On By		
36	EX, The Isley Brothers Featuring Ronald Isley, You		
37	EX, Sky, Real Love		
38	EX, Prince, Scandalous!		

FOR WEEK ENDING
DECEMBER 9, 1989

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 (SUG. LIST PRICE)*	TITLE
★★ NO. 1 ★★					
1	2	1	10	JANET JACKSON [▲] A&M 3920 (9.98) (CD) 3 weeks at No. 1	JANET JACKSON'S RHYTHM NATION 1814
2	3	4	19	BAByFACE ● SOLAR FZ 45288/E.P.A. (CD)	TENDER LOVER
3	1	3	13	REGINA BELLE COLUMBIA FC44367 (CD)	STAY WITH ME
4	4	2	12	MAZE FEATURING FRANKIE BEVERLY WARNER BROS. 25802 (9.98) (CD)	SILKY SOUL
5	5	6	21	STEPHANIE MILLS ● MCA 6312 (9.98) (CD)	HOME
6	8	11	6	LUTHER VANDROSS EPIC E2T 45320/E.P.A. (CD)	THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE
7	9	9	10	M C LYTE FIRST PRIORITY 91304/ATLANTIC (CD)	EYES ON THIS
8	7	7	23	HEAVY D. & THE BOYZ ▲ MCA 42302 (8.98) (CD)	BIG TYME
9	10	8	11	YOUNG M.C. ● DELICIOUS VINYL 91309/ISLAND (9.98) (CD)	STONE COLD RHYMIN'
10	6	5	10	BIG DADDY KANE COLD CHILLIN' 25941/REPRISE (9.98) (CD)	IT'S A BIG DADDY THING
11	11	14	6	BIZ MARKIE COLD CHILLIN' 26003/WARNER BROS. (9.98) (CD)	THE BIZ NEVER SLEEPS
12	12	13	10	SYBIL NEXT PLATEAU 1018 (8.98) (CD)	SYBIL
13	15	18	6	ICE-T SIRE 26028/WARNER BROS. (9.98) (CD)	THE ICEBERG/FREEDOM OF SPEECH...
14	13	10	23	SOUL II SOUL ▲ VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
15	20	22	6	ANGELA WINBUSH MERCURY 838 866/POLYGRAM (CD)	THE REAL THING
16	17	17	21	PATTI LABELLE MCA 6292 (9.98) (CD)	BE YOURSELF
17	14	12	15	THE ISLEY BROTHERS FEATURING RONALD ISLEY WARNER BROS. 25940 (9.98) (CD)	SPEND THE NIGHT
18	21	20	20	THE 2 LIVE CREW ● SKYYWALKER 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
19	18	19	13	AFTER 7 VIRGIN 91061 (9.98) (CD)	AFTER 7
20	16	16	22	DAVID PEASTON GEFEN 24228 (9.98) (CD)	INTRODUCING... DAVID PEASTON
21	19	15	17	THE D.O.C. ● RUTHLESS 91275/ATLANTIC (8.98) (CD)	NO ONE CAN DO IT BETTER
22	22	21	17	EPMD ● FRESH 92012/SLEEPING BAG (9.98) (CD)	UNFINISHED BUSINESS
23	23	27	29	THE O'JAYS EMI 90921 (9.98) (CD)	SERIOUS
24	26	28	3	D.J. JAZZY JEFF & THE FRESH PRINCE JIVE 1188/RCA (9.98) (CD)	AND IN THIS CORNER
25	28	33	5	JERMAINE JACKSON ARISTA 8493 (9.98) (CD)	DON'T TAKE IT PERSONAL
26	24	24	11	WRECKS-N-EFFECT MOTOWN 6281 (8.98) (CD)	WRECKS-N-EFFECT
27	25	25	18	ERIC GABLE ORPHEUS 75603/EMI (8.98) (CD)	CAUGHT IN THE ACT
28	35	45	4	RANDY CRAWFORD WARNER BROS. 26002 (9.98) (CD)	RICH AND POOR
29	27	23	38	MILLI VANILLI ▲ ARISTA 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
30	30	38	5	SIR MIX-A-LOT NASTY MIX 70150 (9.98) (CD)	SEMINAR
31	39	46	4	MIKI HOWARD ATLANTIC 82024 (9.98) (CD)	MIKI HOWARD
32	29	30	6	KASHIF ARISTA 8595 (8.98) (CD)	KASHIF
33	32	37	37	ALYSON WILLIAMS DEF JAM FC 40515/COLUMBIA (CD)	RAW
34	41	63	3	QUEEN LATIFAH TOMMY BOY 1022 (8.98) (CD)	ALL HAIL THE QUEEN
35	33	29	19	SHARON BRYANT WING 837 313/POLYGRAM (CD)	HERE I AM
36	34	31	18	BOBBY "BLUE" BLAND MALACO 7450 (8.98) (CD)	MIDNIGHT RUN
37	31	26	57	SURFACE ● COLUMBIA FC 44284 (CD)	2ND WAVE
38	NEW ▶	1	1	BOBBY BROWN MCA 6342 (9.98) (CD)	DANCE!... YA KNOW IT!
39	37	36	13	THE TEMPTATIONS MOTOWN 6275 (8.98) (CD)	SPECIAL
40	36	40	33	SPECIAL ED PROFILE 1280 (8.98) (CD)	YOUNGEST IN CHARGE
41	49	59	4	TROOP ATLANTIC 82035 (9.98) (CD)	ATTITUDE
42	38	34	10	ZAPP REPRISE 25807 (9.98) (CD)	V
43	64	—	2	THE GAP BAND CAPITOL 90799 (8.98) (CD)	ROUND TRIP
44	42	47	8	CHERYL LYNN VIRGIN 91254 (9.98) (CD)	WHATEVER IT TAKES
45	50	58	12	GUCCI CREW II GUCCI 3314/HOT PRODUCTIONS (8.98) (CD)	EVERYBODY WANTS SOME
46	45	43	7	S.O.S. BAND TABU FZ 44147/E.P.A. (CD)	DIAMOND IN THE RAW
47	40	32	26	KOOL MOE DEE ● JIVE 1182/RCA (9.98) (CD)	KNOWLEDGE IS KING
48	55	56	16	REDHEAD KINGPIN & THE F.B.I. VIRGIN 91269 (9.98) (CD)	A SHADE OF RED
49	53	61	24	STEZO FRESH 82011/SLEEPING BAG (8.98) (CD)	CRAZY NOISE

50	57	55	20	ENTOUCH VINTERTAINMENT 60858/ELEKTRA (9.98) (CD)	ALL NITE
51	NEW ▶	1	1	JODY WATLEY MCA 6343 (9.98) (CD)	YOU WANNA DANCE WITH ME?
52	48	44	58	M.C. HAMMER ▲ CAPITOL 90924 (8.98) (CD)	LET'S GET IT STARTED
53	51	48	20	SUCCESS-N-EFFECT ON TOP 9002 (8.98) (CD)	IN THA HOOD
54	44	41	20	BOOGIE DOWN PRODUCTIONS ● JIVE 1187/RCA (8.98) (CD)	GHETTO MUSIC: THE BLUEPRINT OF HIP HOP
55	NEW ▶	1	1	3RD BASS COLUMBIA FC 45415 (CD)	THE CACTUS ALBUM
56	43	35	17	CHRISTOPHER WILLIAMS GEFEN 24220 (9.98) (CD)	ADVENTURES IN PARADISE
57	47	50	34	JODY WATLEY ● MCA 6276 (8.98) (CD)	LARGER THAN LIFE
58	62	92	4	TONY LEMANS PAISLEY PARK 25995/REPRISE (9.98) (CD)	TONY LEMANS
59	60	62	7	VARIOUS ARTISTS ICHIBAN 1048 (8.98) (CD)	NASTY BLUES
60	54	66	6	AWESOME DRE & THE HARDCORE COMMITTEE PRIORITY 57114 (8.98) (CD)	YOU CAN'T HOLD ME BACK
61	81	93	5	BARRY WHITE A&M 5256 (8.98) (CD)	THE MAN IS BACK
62	66	73	4	STACY LATTISAW MOTOWN 6280 (8.98) (CD)	WHAT YOU NEED
63	91	—	2	ROXANNE SHANTE COLD CHILLIN' 25809/REPRISE (9.98) (CD)	BAD SISTER
64	67	—	2	BY ALL MEANS ISLAND 91319 (9.98) (CD)	BEYOND A DREAM
65	61	72	5	MARVIN SEASE LONDON 838 593/POLYGRAM (CD)	THE REAL DEAL
66	46	42	23	SOUNDTRACK MOTOWN 6272 (9.98) (CD)	DO THE RIGHT THING
67	NEW ▶	1	1	MAZE FEATURING FRANKIE BEVERLY CAPITOL 92810 (8.98) (CD)	LIFELINES VOLUME I
68	75	—	2	ARABIAN PRINCE ORPHEUS 75614/EMI (8.98) (CD)	BROTHER ARAB
69	58	51	27	CHUCKII BOOKER ATLANTIC 81947 (8.98) (CD)	CHUCKII
70	NEW ▶	1	1	ROB BASE PROFILE 1285 (8.98) (CD)	THE INCREDIBLE BASE
71	56	52	26	PEABO BRYSON CAPITOL 90641 (9.98) (CD)	ALL MY LOVE
72	52	39	74	BOBBY BROWN ▲ ⁵ MCA 42185 (9.98) (CD)	DON'T BE CRUEL
73	70	69	71	PAULA ABDUL ▲ ⁴ VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
74	74	91	3	STEADY B JIVE 1284/RCA (8.98) (CD)	GOING STEADY
75	59	49	22	PRINCE ▲ ² WARNER BROS. 25936 (9.98) (CD)	SOUNDTRACK: BATMAN
76	85	99	3	SLY & ROBBIE ISLAND 91277 (8.98) (CD)	SILENT ASSASSIN
77	76	86	5	SHIRLEY BROWN MALACO 7451 (8.98) (CD)	FIRE & ICE
78	65	68	4	BILLY OCEAN JIVE 1271/RCA (9.98) (CD)	GREATEST HITS
79	69	64	12	COOL C ATLANTIC 82020 (8.98) (CD)	I GOTTA HABIT
80	94	90	5	JOEY GILMORE PANDISC 8807 (8.98)	SO GOOD TO BE BAD
81	68	60	8	FAT BOYS TIN PAN APPLE 838 867/POLYGRAM (CD)	ON AND ON
82	71	65	20	CHUBB ROCK WITH HOWIE TEE SELECT 21631 (9.98) (CD)	AND THE WINNER IS...
83	78	83	59	NEW KIDS ON THE BLOCK ▲ ⁵ COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
84	89	94	5	NEW KIDS ON THE BLOCK ▲ COLUMBIA FC 45280 (CD)	MERRY MERRY CHRISTMAS
85	82	84	4	KEITH ROBINSON ORPHEUS 75611 (8.98) (CD)	PERFECT LOVE
86	80	—	2	TERENCE TRENT D'ARBY COLUMBIA OC 45351 (CD)	NEITHER FISH NOR FLESH
87	79	81	41	N.W.A. ▲ RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
88	73	71	13	FULL FORCE COLUMBIA FC 45216 (CD)	SMOOVE
89	63	53	24	L.L. COOL J ▲ DEF JAM OC 45172/COLUMBIA (CD)	WALKING WITH A PANTHER
90	72	74	6	TRACY CHAPMAN ▲ ELEKTRA 60888 (CD)	CROSSROADS
91	86	95	5	DONALD-D RHYME \$YNDICATE FE 45298/E.P.A. (CD)	NOTORIOUS
92	97	—	2	AFRO RICAN SKYYWALKER 109 (8.99) (CD)	AGAINST ALL ODDS
93	83	57	29	MILES JAYE ISLAND 91235 (8.98) (CD)	IRRESISTIBLE
94	77	77	11	MELLOW MAN ACE CAPITOL 91295 (9.98) (CD)	ESCAPE FROM HAVANA
95	NEW ▶	1	1	THE GOOD GIRLS MOTOWN 6278 (8.98) (CD)	ALL FOR YOUR LOVE
96	93	—	2	JAMES "J.T." TAYLOR MCA 6347 (9.98) (CD)	MASTER OF THE GAME
97	NEW ▶	1	1	THE MAIN INGREDIENT POLYDOR 841 249/POLYGRAM (CD)	I JUST WANNA LOVE YOU
98	NEW ▶	1	1	WILL DOWNING ISLAND 91286 (9.98) (CD)	COME TOGETHER AS ONE
99	99	98	4	M.C. A.D.E. 4-SIGHT 5526 (8.98) (CD)	HOW MUCH CAN YOU TAKE
100	98	—	2	CLUB NOUVEAU WARNER BROS. 25991 (9.98) (CD)	UNDER A NOUVEAU GROOVE

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

3 TO GET READY.

THE GAP BAND
"I Like It"

THE LP ROUND TRIP
(90799)



GRACE JONES
"Love On
Top Of Love"

THE LP BULLETPROOF HEART
(91737)



BEBE &
CECE WINANS
"Meantime"

THE LP HEAVEN
(90959)



MUSIC THAT MOVES YOU. Capitol

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Billboard Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	HERE AND NOW	LUTHER VANDROSS	1
2	5	IT'S THE REAL THING	ANGELA WINBUSH	2
3	4	KNOCKIN' ON HEAVEN'S DOOR	RANDY CRAWFORD	4
4	8	AIN'T NUTHIN' IN THE WORLD	MIKI HOWARD	3
5	6	DR. SOUL	FOSTER/MCELROY	10
6	13	TENDER LOVER	BABYFACE	6
7	12	ALL OF MY LOVE	THE GAP BAND	5
8	7	JUST CALL MY NAME	ALYSON WILLIAMS	7
9	15	YO MISTER	PATTI LABELLE	8
10	14	CAN I?	DAVID PEASTON	14
11	2	DON'T TAKE IT PERSONAL	JERMAINE JACKSON	20
12	20	PUMP UP THE JAM	TECHNOTRONIC FEATURING FELLY	19
13	17	LET'S GET IT ON	BY ALL MEANS	11
14	3	HOME	STEPHANIE MILLS	12
15	18	WHATCHA GONNA DO?	TYLER COLLINS	15
16	19	LOVE HAS GOT TO WAIT	ERIC GABLE	16
17	21	FOOLISH HEART	SHARON BRYANT	9
18	22	I THINK I CAN BEAT MIKE TYSON	D.J. JAZZY JEFF	23
19	27	RHYTHM NATION	JANET JACKSON	13
20	11	SOMEBODY FOR ME	HEAVY D. & THE BOYZ	31
21	9	PERSONALITY	KASHIF	21
22	10	(DON'T U KNOW) I LOVE U	CHUCKII BOOKER	32
23	28	JUST A FRIEND	BIZ MARKIE	37
24	40	SILKY SOUL	MAZE FEATURING FRANKIE BEVERLY	18
25	37	I JUST WANNA LOVE YOU	THE MAIN INGREDIENT	17
26	—	SERIOUS HOLD ON ME	O'JAYS	22
27	—	CHA CHA CHA	MC LYTE	45
28	16	EVERYTHING	JODY WATLEY	26
29	—	BLAME IT ON THE RAIN	MILLI VANILLI	28
30	—	I'LL BE GOOD TO YOU	QUINCY JONES	24
31	—	MAKE IT LIKE IT WAS	REGINA BELLE	25
32	30	ME SO HORNY	THE 2 LIVE CREW	60
33	23	NEW JACK SWING	WRECKS-N-EFFECT	61
34	33	BACK TO LIFE	SOUL II SOUL	56
35	—	STEPPIN' TO THE A.M.	3RD BASS	58
36	—	YOU'LL NEVER WALK ALONE	THE ISLEY BROTHERS	29
37	—	ALL NITE	ENTOUCH FEATURING KEITH SWEAT	27
38	29	DIDN'T I (BLOW YOUR MIND)	NEW KIDS ON THE BLOCK	47
39	—	RICH GIRLS	R.J.'S LATEST ARRIVAL	44
40	—	REAL LOVE	SKYY	30

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	HERE AND NOW	LUTHER VANDROSS	1
2	3	IT'S THE REAL THING	ANGELA WINBUSH	2
3	10	ALL OF MY LOVE	THE GAP BAND	5
4	6	AIN'T NUTHIN' IN THE WORLD	MIKI HOWARD	3
5	8	TENDER LOVER	BABYFACE	6
6	4	JUST CALL MY NAME	ALYSON WILLIAMS	7
7	11	FOOLISH HEART	SHARON BRYANT	9
8	9	KNOCKIN' ON HEAVEN'S DOOR	RANDY CRAWFORD	4
9	12	YO MISTER	PATTI LABELLE	8
10	15	RHYTHM NATION	JANET JACKSON	13
11	13	I JUST WANNA LOVE YOU	THE MAIN INGREDIENT	17
12	16	LET'S GET IT ON	BY ALL MEANS	11
13	2	HOME	STEPHANIE MILLS	12
14	18	SILKY SOUL	MAZE FEATURING FRANKIE BEVERLY	18
15	17	CAN I?	DAVID PEASTON	14
16	19	DR. SOUL	FOSTER/MCELROY	10
17	24	I'LL BE GOOD TO YOU	QUINCY JONES	24
18	22	SERIOUS HOLD ON ME	O'JAYS	22
19	21	LOVE HAS GOT TO WAIT	ERIC GABLE	16
20	27	MAKE IT LIKE IT WAS	REGINA BELLE	25
21	25	ALL NITE	ENTOUCH FEATURING KEITH SWEAT	27
22	28	WHATCHA GONNA DO?	TYLER COLLINS	15
23	23	YOU'LL NEVER WALK ALONE	THE ISLEY BROTHERS	29
24	29	REAL LOVE	SKYY	30
25	26	SUPER LOVER	BARRY WHITE	34
26	7	EVERYTHING	JODY WATLEY	26
27	30	I WANNA BE RICH	CALLOWAY	33
28	31	BLAME IT ON THE RAIN	MILLI VANILLI	28
29	5	PERSONALITY	KASHIF	21
30	35	RIGHT AND HYPE	ABSTRAC	36
31	38	SPECIAL	THE TEMPTATIONS	41
32	37	NO FRIEND OF MINE	CLUB NOUVEAU	40
33	40	YOUR SWEETNESS	GOOD GIRLS	42
34	—	WALK ON BY	SYBIL	38
35	—	FRIENDS B-4 LOVERS	FULL FORCE	39
36	—	PUMP UP THE JAM	TECHNOTRONIC FEATURING FELLY	19
37	36	TEST OF TIME	WILL DOWNING	35
38	20	DON'T TAKE IT PERSONAL	JERMAINE JACKSON	20
39	34	I THINK I CAN BEAT MIKE TYSON	D.J. JAZZY JEFF	23
40	39	TAKE GOOD CARE OF YOU AND ME	WARWICK/OSBORNE	46

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.		
59 AIN'T NOTHIN LIKE THE LOVIN WE GOT (Criterion, ASCAP/Field Day, ASCAP)	81 I WANNA BE WHERE YOU ARE (Harrindur, BMI/Delite, BMI/Tortoise Feather, BMI/Thornsong, BMI)	36 RIGHT AND HYPE (Cal-Gene, BMI/Virgin Songs, BMI)
3 AIN'T NUTHIN' IN THE WORLD (Chicago Bros., BMI)	24 I'LL BE GOOD TO YOU (Kidada, BMI/Warner-Tamerlane, BMI)	55 ROCK WITCHA (Kear, BMI/Epic/Solar, BMI/Green Skirt, BMI) CPP
27 ALL NITE (Deep Sound, ASCAP/Bliss 69, ASCAP/Vintertainment, ASCAP)	65 (I'LL BE YOUR) DREAM LOVER (Misam, ASCAP/Monsterous, ASCAP)	52 SCANDALOUS! (Controversy, ASCAP/WB, ASCAP)
5 ALL OF MY LOVE (Rajaca, BMI/Day Ta Day, ASCAP/Good Choice, BMI)	73 I'M NOT SOUPPED (Gimme 1/2, ASCAP/Platinum Gold, ASCAP/Letlover Soupped, ASCAP/Disguise, ASCAP)	22 SERIOUS HOLD ON ME (WE, BMI/Trycep, BMI/Willesden, BMI)
62 BABY COME TO ME (Gratitude Sky, ASCAP/Penzafire, ASCAP/Virgin, ASCAP) CPP	79 I'M STILL MISSING YOUR LOVE (Karranova, ASCAP/Spider Fingers, BMI/Avante Garde, ASCAP/Interior, BMI)	82 SHALL WE DANCE (Creative Funk, ASCAP)
56 BACK TO LIFE (Virgin, ASCAP/Virgin Songs, BMI/WB, ASCAP/Law Music) CPP	80 IT'S GONNA BE ALRIGHT (Zomba, ASCAP)	50 SHOULD HAVE BEEN YOU (Bee Germaine, BMI)
96 BEEPERS (Locked Up, BMI)	2 IT'S THE REAL THING (Angel Notes, ASCAP/WB, ASCAP)	18 SILKY SOUL (Amazement, BMI)
28 BLAME IT ON THE RAIN (Realsongs, ASCAP)	37 JUST A FRIEND (Cold Chillin', ASCAP/Biz Markie, ASCAP/WB, ASCAP)	54 SISTER ROSA (Sula, BMI)
78 BUST A MOVE (Varry White, ASCAP/Young Man Moving, ASCAP)	7 JUST CALL MY NAME (Def Jam, ASCAP/Pure Love, ASCAP/Minding, ASCAP)	31 SOMEBODY FOR ME (EMI April, ASCAP/Across 110th Street, ASCAP/E-Z-Duz-It, ASCAP/E.F.Cutting, ASCAP/Velle International, ASCAP)
14 CAN I? (Stone Gate, BMI/Finesse, BMI)	95 JUST LOUNGIN' (Fat Brothers, BMI/Rooney Tunes, BMI/Tin Pan Apple, BMI/Pri, ASCAP)	41 SPECIAL (Island, BMI/Stanton's Gold, BMI/April Joy, BMI)
57 CAN WE SPEND SOME TIME (Colgems-EMI, ASCAP)	97 KISS YOUR TEARS AWAY (Forceful, BMI/Willesden, BMI/My! My!, BMI)	58 STEPPIN' TO THE A.M. (Rhyming is Fundamental, ASCAP)
45 CHA CHA CHA (First Priority, BMI/Top Billin', ASCAP/MCA, ASCAP/Music Corp. Of America, BMI)	4 KNOCKIN' ON HEAVEN'S DOOR (Ram's Horn, ASCAP)	34 SUPER LOVER (Seven, BMI/Ba-Dake, BMI/Peradine, BMI)
47 DIDN'T I (BLOW YOUR MIND) (Mighty Three, BMI/Bellboy, BMI)	11 LET'S GET IT ON (Jobete, ASCAP/Stoned Diamond, BMI)	46 TAKE GOOD CARE OF YOU AND ME (New Hidden Valley, ASCAP/Carole Bayer Sager, BMI/Lauren Wesley, BMI)
48 DON'T CHA' THINK (Hip Trip, BMI/Kear, BMI/Green Skirt, BMI)	66 LICENCE TO CHILL (Zomba, ASCAP)	6 TENDER LOVER (Hip Trip, BMI/Kear, BMI/Jenn-A-Bug, ASCAP)
87 DON'T GIVE ME UP (Chappell, PRS/Unichappell, BMI/Virgin Songs, BMI)	63 LIVIN' LARGE (Pecot, ASCAP/Virgin, ASCAP)	35 TEST OF TIME (Jumpin' Off, BMI/Tocep, BMI/Virgin Songs, BMI/Dream Dealers, ASCAP/BMG, ASCAP) CPP
72 DON'T MAKE ME OVER (Blue Seas, ASCAP/Jac, ASCAP) CPP	16 LOVE HAS GOT TO WAIT (Music Corp. Of America, BMI/Gunhouse, BMI)	100 THINK ABOUT IT (Promuse, BMI/Howie Tee, BMI/Special Ed, BMI)
20 DON'T TAKE IT PERSONAL (CBS, ASCAP/Multi Culler, ASCAP/Colgems-EMI, ASCAP) CPP	25 MAKE IT LIKE IT WAS (For Our Children/Zomba, ASCAP)	75 TRY ME (Babyann, BMI)
32 (DON'T U KNOW) I LOVE U (Selessongs, ASCAP)	60 ME SO HORNY (Pac-Jam, BMI)	51 TURN IT OUT (Protoons, ASCAP/Hikim, ASCAP)
10 DR. SOUL (Two Tuff-Enuff, BMI/Top Billin', ASCAP/MCA, ASCAP)	86 MISS YOU MUCH (Flyte Tyme, ASCAP)	38 WALK ON BY (Blue Seas, ASCAP/Jac, ASCAP)
93 ELECTRIC BOOGIE (Solomonic, ASCAP)	61 NEW JACK SWING (Virgin Songs, BMI/Cal-Gene, BMI) CPP	49 WHAT YOU NEED (Nookie, BMI/Go Left, ASCAP)
67 EVERY MOMENT (Gateway Music House, ASCAP)	40 NO FRIEND OF MINE (Jay King IV, BMI/Clarity, BMI)	15 WHATCHA GONNA DO? (TLC, BMI/Dinger & Ollie, BMI/Dagwood, BMI)
26 EVERYTHING (Sizzling Blue, BMI/Newton House, BMI)	69 NO MORE LIES (Ruthless Attack, ASCAP)	89 WHATEVER IT TAKES (J.Flat, ASCAP/Kim Sang, ASCAP/Jack The Mack, ASCAP)
91 EXPRESSION (Next Plateau, ASCAP/Sons Of K-oss, ASCAP)	92 NOT THRU BEING WITH YOU (Flyte Tyme, ASCAP)	84 WHY YOU WANNA LOVE ME LIKE THAT (Hilijay, ASCAP/Brenda Eager, ASCAP/Saghill, ASCAP)
9 FOOLISH HEART (EMI April, ASCAP/Random Notes, ASCAP/Street Talk, ASCAP)	70 OOH CHLD (SBK Unart, BMI/Kama Sutra, BMI/Sleeping Sun, BMI)	8 YO MISTER (Controversy, ASCAP/WB, ASCAP)
90 FREAK THE FUNK (Beach House, ASCAP/Stevo, ASCAP)	76 OPPOSITES ATTRACT (Virgin, ASCAP/Ollie Leiber, ASCAP)	64 YOU ARE MY EVERYTHING (CBS, ASCAP/Colgems-EMI, ASCAP/Deep Faith, ASCAP/Multi Culler, ASCAP)
39 FRIENDS B-4 LOVERS (Forceful, BMI/Willesden, BMI)	43 OWWW! (Black Lion, ASCAP/Captain Z, ASCAP/Hallywood, BMI)	85 (YOU MAKE ME FEEL LIKE) A NATURAL MAN (Screen Gems-EMI, BMI)
71 HEAVEN (Abana, BMI/Virgin Songs, BMI)	53 PERPETRATORS (Thumping, BMI)	94 YOU MAKE ME WANT TO GIVE IT UP (Gratitude Sky, ASCAP)
98 HELP (Tim Tim, ASCAP/Wokie, ASCAP/Whole Nine Yards, ASCAP/T-Boy, ASCAP/MCA, ASCAP)	21 PERSONALITY (Music Corp. Of America, BMI/GG Loves Music, BMI)	29 YOU'LL NEVER WALK ALONE (Angel Notes, ASCAP/WB, ASCAP)
1 HERE AND NOW (EMI April, ASCAP/Ollie Brown Sugar, ASCAP/OLE, ASCAP)	88 PIPE DREAMS (Juiced Up, ASCAP/Def Jam, ASCAP/Sam I Am, ASCAP)	42 YOUR SWEETNESS (John Barnes III, BMI/Careers, BMI/Kymerlii Armstrong, BMI)
99 HIGHER THAN HIGH (Lemans, ASCAP/WB, ASCAP/Gamson, ASCAP)	77 PRINCIPAL'S OFFICE (Varry White, ASCAP/Young Man Moving, ASCAP)	
12 HOME (Warner-Tamerlane, BMI)	83 PROMISES, PROMISES (Julian Caine, ASCAP/Vertim, ASCAP/Wokie, ASCAP/Whole Nine Yards, ASCAP)	
68 HOT LITTLE LOVE AFFAIR (CBS, ASCAP)	19 PUMP UP THE JAM (BMC, ASCAP/Bogam, ASCAP/Colgems-EMI, ASCAP)	
74 I DESIRE (When The Seaman Hits The Fan, ASCAP/Def Jam, ASCAP)	30 REAL LOVE (Skyyzoo, ASCAP)	
17 I JUST WANNA LOVE YOU (Knight Crew, BMI/American League, BMI)	13 RHYTHM NATION (Black Ice, BMI/Flyte Tyme, ASCAP)	
3 I THINK I CAN BEAT MIKE TYSON (Zomba, ASCAP)	44 RICH GIRLS (Arrival, BMI)	
23 I WANNA BE RICH (Hip Trip, BMI/Caloco, BMI/Screen Gems-EMI, BMI/Jig-A-Watt Jams, BMI)		

SHEET MUSIC AGENTS
are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

CLM Cherry Lane
CPP Columbia Pictures
HL Hal Leonard
WBM Warner Bros.
MSC Music Sales Corp.

THE
WORD
ON THE
STREET
IS...

“THIS IS
HIP-HOP
REGGAE RAP.
DONE BY THE
CREW THAT'S
READY TO
ATTACK”



Available on Island compact discs
cassettes and records.

ARTIST DEVELOPMENTS

BLUES AREN'T BLAND

Blues on urban radio? It's not just a pipe dream for Malaco Records. A pair of cuts—"You Gotta Hurt Before You Heal" and "If You Walk On My Love, Please Take Off Your Shoes"—from venerable blues man Bobby "Blue" Bland's latest album, "Midnight Run," are making waves on major urban radio stations in Memphis and Chicago (most notably on WVEE "V-103") and AM secondaries in many markets, according to Malaco VP of promotion Slack Johnson.

"It seems that just about everyone willing to take a chance has seen great results. Maybe it will help get black radio to take a look at the blues again," says Johnson.

Malaco president Tommy Couch notes that these developments "hopefully signal that black radio is beginning to discover more traditional black music again because we certainly haven't changed the way we make records."

Couch also noted that the airplay immediately ignited album sales. "Bobby Bland will always sell at least 100,000 copies without much attention, but the radio in the Chicago area has already helped us sell around 20,000 just in that market," says Couch. The album, released more than three months ago, has climbed into the top 30 of the Top Black Albums chart.

DAVID WYKOFF

TOOKES TAKES OFF

Of his eponymous SBK Records debut, singer/songwriter/keyboardist Darryl Tookes says, "There's no way I could've done this record if I was paying attention to trends. I put on blinders to the rest of the industry."

"Daryl Tookes" isn't cyberfunk. "My style uses lots of organic instrumentation and very little technology," says Tookes, who wrote or co-wrote 12 of the album's 14 songs.

In 1987, Tookes, who graduated from the Massachusetts Institute of Technology and went on to sing jingles and backup sessions in New York, sang on a demo for one of songwriter Allen Gordon's songs. He became SBK Records' first signing after Gordon played the demo for the EMI-distributed company's chairman, Charles Koppelman, and its president, Don Rubin. According to Tookes, the pair's response was: "Nice song. Who's the singer?" Rubin and Koppelman later met with Tookes, who says, "As I got to know about them and they about me, we seemed to be right for each other." Tookes then embarked on creating his debut, which includes the song that

first brought him to the attention of SBK, "Once In A Lifetime."

Tookes is turning out to be a multiformat artist. According to Rubin, "Lifeguard" is being played on AC, top 40, contemporary jazz, urban, and quiet storm stations. The label is promoting the record in a very elemental way. Says Rubin, "Darryl's going to stations in different markets and doing some very personal performances."

Tookes is currently performing club showcases in major cities around the country.

HAVELOCK NELSON

MIKI MAKES HER MARK

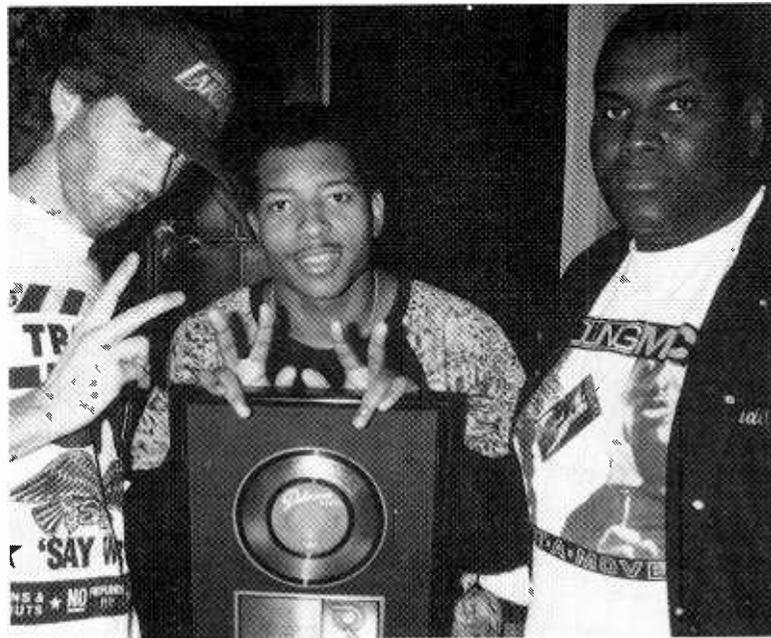
Though the slinky funk of "Ain't Nuthin' In The World" is ubiquitous on black radio, Atlantic Records artist Miki Howard has maintained a low profile: no video, no whirlwind promotional tour, no concert appearances. The L.A.-based singer, whose third album is the eponymous "Miki Howard," has a good excuse—a new baby, born in late October.

With pregnancy out of the way, Atlantic and Howard are ready to trumpet the album and the artist. Says senior VP/GM black music Sylvia Rhone, "We'll do a big video for her next single, 'Under New Management,' spend a lot of time

and have a budget to give her the best possible quality video. There's no real image out on her at all now and we're ready to rectify that." Rhone adds that an outside PR firm has been hired and that rehearsals for a nationwide tour are now under way.

Howard, who sees her role models as Dinah Washington, Aretha Franklin, and Nancy Williams, says, "This album is different from what we have exposed to the world previously, but it's still R&B." The singer worked with producers Gerald Levert & Marc Gordon of Levert, Larry Blackmon (on "Who Ever Said It Was Love" with cameos by Sharon Bryant and Eddie Levert), Nick Martinelli, and Jon Nettlesby & Terry Coffey, who wrote and produced "Ain't Nuthin' In The World" and will be the musical directors for Howard's upcoming tour, tentatively slated to begin in February.

Though many new artists hit big with rap and club records, Howard feels no pressure to compete in those genres. "I think everybody is entitled to different musical tastes," she says. "Sometimes I'll hear someone who isn't really singing in key, but that gives me freedom to sing like I want to sing. Billie Holiday wasn't the greatest vocalist, but she had style." JANINE McADAMS



Stone Gold Rhymin'. Rapper Young M.C. receives a gold record for his smash single, "Bust A Move." Helping him celebrate are Delicious Vinyl Records co-owner Mike Dike, left, and Wendell Greene, Delicious Vinyl director of promotion, right.

THE RHYTHM AND THE BLUES

(Continued from page 24)

sity level never wavered; Clinton was in peak form and those leaving afterward all felt as if hit by the P-Funk Bop Gun... While Clinton satisfied, D'Atra Hicks was filling but ultimately left us curiously empty. The talented Capitol Records songstress made all the right moves at her Indigo Blues showcase Nov. 22: She wailed, she emoted, she trilled and thrilled, never hit a wrong note,

commanded the stage, and showed star power. Perhaps it was simply a case where less would have been more: The sound level was deafening, the three backup singers were thrust centerstage, and Hicks seemed somehow *too* well-polished. She recalled Whitney Houston, another ultratented, gospel-trained professional whose grand-dame-of-show-biz-like mannerisms make her seem older.

Michael Saunders, of urban station WPEG Charlotte, N.C., is Billboard's PD Of The Week... see page 22

The remix "Beezers," the LP "SEMINAR" are breaking everywhere! Also on NASTYMIX: KID SENSATION'S debut, "Back to Boom"/"I.S.P.I.T." HIGH PERFORMANCE'S "Here's a Party Jam" from the upcoming LP "ALL THINGS CONSIDERED".

Paging all Homies... Meet me at the SEMINAR Now!

SIR MIX-A-LOT

NASTYMIX RECORDS

FOR WEEK ENDING DECEMBER 9, 1989

Billboard. HOT RAP SINGLES™

				Compiled from a national sample of retail and one-stop sales reports.			
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST		
				★★ NO. 1 ★★			
1	1	2	10	CHA CHA CHA FIRST PRIORITY 0-96529/ATLANTIC (C)	M.C. LYTE	◆ M.C. LYTE 2 weeks at No. 1	
2	2	1	14	ME SO HORNY SKYYWALKER 127 (C) (M)	THE 2 LIVE CREW	◆ THE 2 LIVE CREW	
3	3	3	12	NEW JACK SWING MOTOWN 4654 (C)	WRECKS-N-EFFECT	◆ WRECKS-N-EFFECT	
4	4	4	8	SOMEBODY FOR ME UPTOWN 23982/MCA (C)	HEAVY D. & THE BOYZ	◆ HEAVY D. & THE BOYZ	
5	6	7	7	STEPPIN' INTO THE A.M. DEF JAM 44-68802/COLUMBIA (C)	3RD BASS	◆ 3RD BASS	
6	7	8	6	BEEPERS NASTYMIX 76980 (C)	SIR MIX-A-LOT	◆ SIR MIX-A-LOT	
7	5	6	8	JUST A FRIEND COLD CHILLIN' 0-21342/WARNER BROS. (C)	BIZ MARKIE	◆ BIZ MARKIE	
8	8	9	6	I THINK I CAN BEAT MIKE T. JIVE 1278/RCA (C)	JAZZY JEFF/FRESH PRINCE	◆ JAZZY JEFF/FRESH PRINCE	
9	10	12	5	THE D.O.C. & THE DOCTOR RUTHLESS 0-96523/ATLANTIC (C)	THE D.O.C.	◆ THE D.O.C.	
10	12	17	4	F.B.I. RHYME SYNDICATE 49-73102/E.P.A. (C)	DONALD-D	◆ DONALD-D	
11	11	14	5	FRANKLY SPEAKING PRIORITY 7274 (C) (M)	AWESOME DRE/HARD CORE	◆ AWESOME DRE/HARD CORE	
12	9	5	24	BUST A MOVE DELICIOUS VINYL 1005/ISLAND (C)	YOUNG M.C.	◆ YOUNG M.C.	
13	15	27	4	SHE'S GOT A BIG POSSE ORPHEUS 72259 (C)	ARABIAN PRINCE	◆ ARABIAN PRINCE	
14	27	—	2	TURN IT OUT PROFILE 7275 (C)	ROB BASE	◆ ROB BASE	
15	19	24	8	FIVE DOLLAR HIGH GUCCI 12141/HOT PRODUCTIONS (C)	GUCCI CREW II	◆ GUCCI CREW II	
16	14	10	12	I GO TO WORK JIVE 1264/RCA (C)	KOOL MOE DEE	◆ KOOL MOE DEE	
17	21	22	8	RHYME FIGHTER CAPITOL 15497	MELLOW MAN ACE	◆ MELLOW MAN ACE	
18	13	11	10	GLAMOROUS LIFE ATLANTIC 0-86320 (C)	COOL C	◆ COOL C	
19	NEW	1	1	PRINCIPAL'S OFFICE DELICIOUS VINYL 0-96511 (C)	YOUNG M.C.	◆ YOUNG M.C.	
20	22	18	6	LET'S WORK STRONG CITY 8020/MCA (C)	ICE CREAM TEE	◆ ICE CREAM TEE	
21	20	21	5	WAKE UP, WAKE UP! JIVE 1265/RCA (C)	MS. MELODIE	◆ MS. MELODIE	
22	25	29	3	DANCE TO THE DRUMMER'S BEAT DELICIOUS VINYL 1007 (T) (M)	BODY & SOUL	◆ BODY & SOUL	
23	17	15	8	LETHAL WEAPON SIRE 0-21325/WARNER BROS. (C)	ICE-T	◆ ICE-T	
24	18	23	6	NOTHIN' BUT A GANGSTER ORIGINAL SOUND 1290 (C) (M)	UZI\$ BROS	◆ UZI\$ BROS	
25	23	16	18	THEY PUT ME IN THE MIX CAPITOL 15460 (C)	M.C. HAMMER	◆ M.C. HAMMER	
26	29	—	2	TRUE FEELINGS RCA 9044 (M)	BLACK ROCK 'N' RON	◆ BLACK ROCK 'N' RON	
27	16	13	16	SMOOTH OPERATOR COLD CHILLIN' 0-21281/WARNER BROS. (C)	BIG DADDY KANE	◆ BIG DADDY KANE	
28	26	19	10	YOU MUST LEARN JIVE 1275/RCA (C)	BOOGIE DOWN PRODUCTIONS	◆ BOOGIE DOWN PRODUCTIONS	
29	NEW	1	1	POISON IVY PANDISC 036 (C)	THE YOUNG AND THE RESTLESS	◆ THE YOUNG AND THE RESTLESS	
30	30	28	3	LIVE ON STAGE COLD CHILLIN' 0-21300/REPRISE (T) (C)	ROXANNE SHANTE	◆ ROXANNE SHANTE	

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

Billboard® HOT DANCE MUSIC™

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	4	6	6	LOVE ON TOP OF LOVE-KILLER KISS CAPITOL V-15508	1 week at No. 1 ◆ GRACE JONES
2	3	3	7	GET BUSY JIVE 1274-1-JD/RCA	◆ MR. LEE
3	2	4	8	SUGAR DADDY WARNER BROS. 0-21320	◆ THOMPSON TWINS
4	6	8	5	RHYTHM NATION A&M SP-12335	◆ JANET JACKSON
5	1	2	10	GIT ON UP D.J. INTERNATIONAL DJ990	◆ FAST EDDIE
6	5	1	11	PUMP UP THE JAM SBK V-19701	◆ TECHNOTRONIC FEATURING FELLY
7	9	10	8	SOMEBODY FOR ME UPTOWN 23982/MCA	◆ HEAVY D. & THE BOYZ
8	11	17	6	TURN IT OUT ATLANTIC 0-86284	HOME BOYS ONLY
9	21	28	3	TWO TO MAKE IT RIGHT VENDETTA VE-7031/A&M	◆ SEDUCTION
10	15	20	5	DRAMA!/SWEET,SWEET BABY SIRE 0-21356/REPRISE	◆ ERASURE
11	14	16	8	PICK UP THE PIECES (TO MY HEART) ARISTA ADI-9857	CINDY VALENTINE
12	13	14	7	OUR LOVE (IT'S OVER) ACTIVE ACT-3063/SELECT	DEE HOLLOWAY
13	19	23	5	WITH EVERY BEAT OF MY HEART ARISTA ADI-9896	◆ TAYLOR DAYNE
14	7	7	9	LOVE SHACK REPRISE 0-21318/WARNER BROS.	◆ THE B-52'S
15	27	31	4	C'MON AND GET MY LOVE FFRR 886 799-1/POLYGRAM	D.MOB
16	10	12	7	BE MY TWIN CAPITOL V-15501	◆ BROTHER BEYOND
17	22	25	5	WARRIOR/HAPPY VIRGIN 0-96519	◆ PUBLIC IMAGE LTD.
18	12	13	7	PERSONAL JESUS/DANGEROUS SIRE 0-21328/REPRISE	◆ DEPECHE MODE
19	31	49	3	LET THE RHYTHM PUMP ATLANTIC 0-86273	DOUG LAZY
20	26	32	4	IT'S GONNA BE ALRIGHT JIVE 1290-1-JD/RCA	RUBY TURNER
★ ★ ★ POWER PICK ★ ★ ★					
21	25	30	3	BABY DON'T SAY GOODBYE EPIC 49 73101/E.P.A.	DEAD OR ALIVE
22	23	26	5	DOWN IN IT TVT 2611	◆ NINE INCH NAILS
23	17	18	7	HIGHER THAN HIGH PAISLEY PARK 0-21279/WARNER BROS.	TONY LEMANS
24	8	5	12	I LOVE THE BASS ENIGMA 75524-0	◆ BARDEUX
25	20	21	6	GET ON YOUR FEET EPIC 49 68877/E.P.A.	◆ GLORIA ESTEFAN
26	28	29	5	OVER AND OVER ATLANTIC 0-86282	PAJAMA PARTY
27	34	39	3	JUST KEEP ROCKIN' DESIRE 889 971-1/POLYGRAM	DOUBLE THE TROUBLE & THE REBEL MC
28	18	19	7	I GOT LOVE WTG 41 68867	MICHAEL RODGERS
29	24	24	5	SWEET TALK MANHATTAN V-15476/CAPITOL	◆ D'ATRA HICKS
30	16	9	10	ME SO HORNY SKYYWALKER GR-127	◆ THE 2 LIVE CREW
31	32	34	5	WELCOME TO AMERICA FICTION 889 899-1/POLYGRAM	◆ DIE WARZAU
32	35	41	3	ANOTHER MONSTER JAM/I'VE GOT YOUR . . . FFRR 886 681-1/POLYGRAM	SIMON HARRIS
33	38	46	3	LET'S FALL IN LOVE/BLEEDING BABIES CURB CRB-10308	REAL LIFE
34	45	—	2	NASTY SLEEPING BAG SLX-40150	DAVE TECH NICE
35	37	42	3	SELF! GEFFEN 0-21327/WARNER BROS.	◆ FUZZBOX
36	44	—	2	NO MORE LIES RUTHLESS 0-96521/ATCO	◆ MICHEL'LE
37	39	43	3	HALLUCINATION GENERATION NETTWERK (CANADA) IMPORT	GRUESOME TWOSOME
38	46	—	2	ROCK TO THE BEAT/MOVE YOUR BODY WING 873 143-1/POLYGRAM	101
39	48	—	2	MOVE YOUR BODY D.J. INTERNATIONAL DJ-991	TYREE FEATURING J.M.D.
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
40	NEW ▶	1	1	COLD WORLD ATLANTIC 0-86267	STEVE "SILK" HURLEY FEATURING JAMIE PRINCIPLE
41	40	—	2	NIKI NANA PRIVATE MUSIC 2060-1-PD	YANNI
42	47	—	2	ELEKTRIC DANCE ELEKTRO SOUND ES-007-C	JUNGLE CREW
43	30	22	6	GIVE ME THE RHYTHM STRICTLY RHYTHM SR-1201	DESARAE WILD
44	NEW ▶	1	1	I'M NOT THE MAN I USED TO BE I.R.S. 23996/MCA	◆ FINE YOUNG CANNIBALS
45	50	—	2	STOMP (MOVE JUMP JACK YOUR BODY) WARNER BROS. 0-21339	KYZE
46	NEW ▶	1	1	PUMP IT HOTTIE VIRGIN 0-96516	REDHEAD KINGPIN & THE F.B.I.
47	36	37	4	HOLD ON CAPITOL V-15505	◆ DONNY OSMOND
48	29	11	13	WITHOUT YOU COLUMBIA 44 68822	GEORGE LAMOND
49	NEW ▶	1	1	1-2-3 COLUMBIA 44 73136	THE CHIMES
50	NEW ▶	1	1	IS THAT WHAT YOU CALL LOVE MCA 23989	LATTANZI

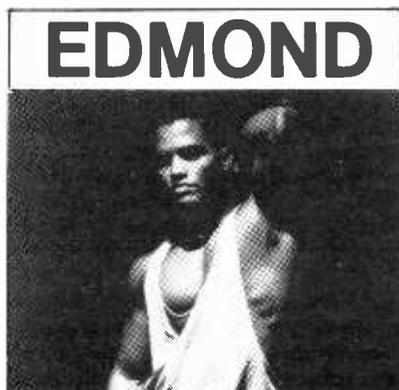
12-INCH SINGLES SALES				Compiled from a national sample of retail store and one-stop sales reports.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ NO. 1 ★ ★					
1	1	1	10	PUMP UP THE JAM SBK V-19701	3 weeks at No. 1 ◆ TECHNOTRONIC FEATURING FELLY
2	2	2	17	FRENCH KISS EPIC 49 68875/E.P.A.	LIL LOUIS
3	5	19	3	RHYTHM NATION A&M SP-12335	◆ JANET JACKSON
4	3	3	11	I LOVE THE BASS ENIGMA 75524-0	◆ BARDEUX
5	4	4	14	ME SO HORNY SKYYWALKER GR-127	◆ THE 2 LIVE CREW
6	6	7	8	NEW JACK SWING SOUND OF NEW YORK MOT-4654/MOTOWN	◆ WRECKS-N-EFFECT
7	7	8	7	SOMEBODY FOR ME UPTOWN 23982/MCA	◆ HEAVY D. & THE BOYZ
8	8	10	7	OVER AND OVER ATLANTIC 0-86282	PAJAMA PARTY
9	13	21	5	LOVE ON TOP OF LOVE - KILLER KISS CAPITOL V-15508	◆ GRACE JONES
10	26	—	2	TWO TO MAKE IT RIGHT VENDETTA VE-7031/A&M	◆ SEDUCTION
11	9	11	7	GET ON YOUR FEET EPIC 49 68877/E.P.A.	◆ GLORIA ESTEFAN
12	14	20	7	LOVE SHACK REPRISE 0-21318/WARNER BROS.	◆ THE B-52'S
13	19	28	4	SWING THE MOOD ATCO 0-96512	◆ JIVE BUNNY AND THE MASTERMIXERS
14	15	23	5	BLAME IT ON THE RAIN ARISTA ADI-9905	◆ MILLI VANILLI
15	11	9	8	PERSONAL JESUS/DANGEROUS SIRE 0-21328/REPRISE	◆ DEPECHE MODE
16	16	13	7	DRAMA!/SWEET,SWEET BABY SIRE 0-21356/REPRISE	◆ ERASURE
17	20	24	5	OUR LOVE (IT'S OVER) ACTIVE ACT-3063/SELECT	DEE HOLLOWAY
18	10	6	18	DON'T MAKE ME OVER NEXT PLATEAU NP50107	◆ SYBIL
19	27	36	4	TENDER LOVER SOLAR 429-74502/E.P.A.	BABYFACE
20	23	22	5	BABY DON'T SAY GOODBYE EPIC 49 73101/E.P.A.	DEAD OR ALIVE
21	17	12	17	BACK TO LIFE VIRGIN 0-96537	◆ SOUL II SOUL (FEATURING CARON WHEELER)
22	25	25	5	WITH EVERY BEAT OF MY HEART ARISTA ADI-9896	◆ TAYLOR DAYNE
23	28	30	5	GET BUSY JIVE 1274-1-JD/RCA	◆ MR. LEE
24	12	5	13	MISS YOU MUCH A&M SP-12315	◆ JANET JACKSON
25	22	16	21	BUST A MOVE DELICIOUS VINYL DV1 005/ISLAND	◆ YOUNG M.C.
26	30	31	9	IF YOU LEAVE ME NOW LMR 7000	JAYA
27	18	14	10	STATE OF ATTRACTION TABU 429 68842/E.P.A.	RHONDA CLARK
28	31	29	6	SUGAR DADDY WARNER BROS. 0-21320	◆ THOMPSON TWINS
29	24	18	10	ROCK WIT'CHA MCA 23951	◆ BOBBY BROWN
★ ★ ★ POWER PICK ★ ★ ★					
30	37	—	2	LET THE RHYTHM PUMP ATLANTIC 0-86273	DOUG LAZY
31	32	37	4	GIT ON UP D.J. INTERNATIONAL DJ990	◆ FAST EDDIE
32	21	15	13	LOSING MY MIND EPIC 49 68858/E.P.A.	◆ LIZA MINNELLI
33	34	40	4	REALISTIC VENDETTA VE-7026/A&M	◆ SHIRLEY LEWIS
34	41	49	3	DOWN IN IT TVT 2611	◆ NINE INCH NAILS
35	35	41	4	LOVE YOU, WILL YOU LOVE ME PROFILE PRO-7271	JUDY TORRES
36	29	17	8	GIRL I AM SEARCHING FOR YOU LMR 4005	STEVIE B
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
37	NEW ▶	1	1	C'MON AND GET MY LOVE FFRR 886 799-1/POLYGRAM	D.MOB
38	42	47	3	FREAK THE FUNK FRESH FRE-8013/SLEEPING BAG	STEZO
39	33	27	13	WELCOME HARBOR LIGHT HL1 006	JOVANOTTI
40	NEW ▶	1	1	TURN IT OUT (GO BASE) PROFILE PRO-7275	ROB BASE
41	48	—	2	GO HOUSE YOURSELF! BACK DOOR BD2-20011	SOULED OUT
42	NEW ▶	1	1	ELECTRIC BOOGIE MANGO 7832/ISLAND	MARCIA GRIFFITHS
43	NEW ▶	1	1	WALK ON BY NEXT PLATEAU NP50111W	SYBIL
44	39	33	7	THIEF OF HEARTS MICMAC 526	CYNTHIA
45	49	43	9	I WANT YOU VISION VR-1225	SHANA
46	46	48	4	(IT'S JUST) THE WAY THAT YOU LOVE ME VIRGIN 0-96614	◆ PAULA ABDUL
47	44	—	2	YO MISTER MCA 23984	PATTI LABELLE
48	NEW ▶	1	1	LET'S GET IT ON ISLAND 0-96522	◆ BY ALL MEANS
49	NEW ▶	1	1	DR. SOUL ATLANTIC 0-86289	◆ FOSTER/MCELROY
50	NEW ▶	1	1	OWWWW! MCA 23987	◆ CHUNKY A

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

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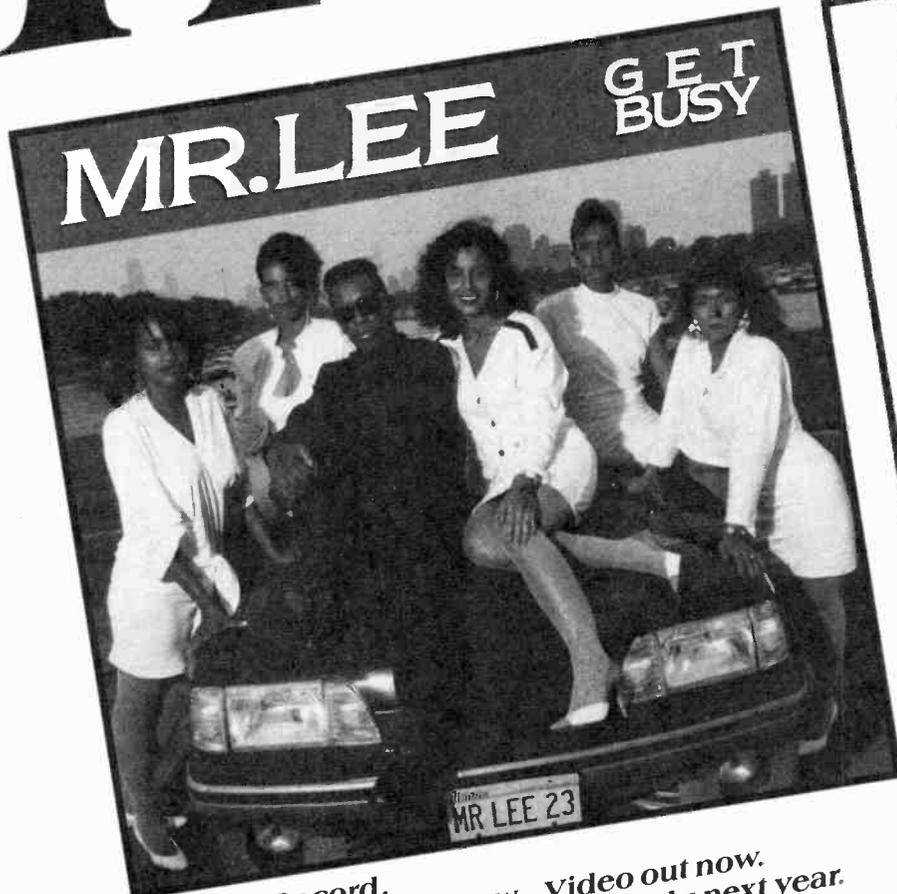


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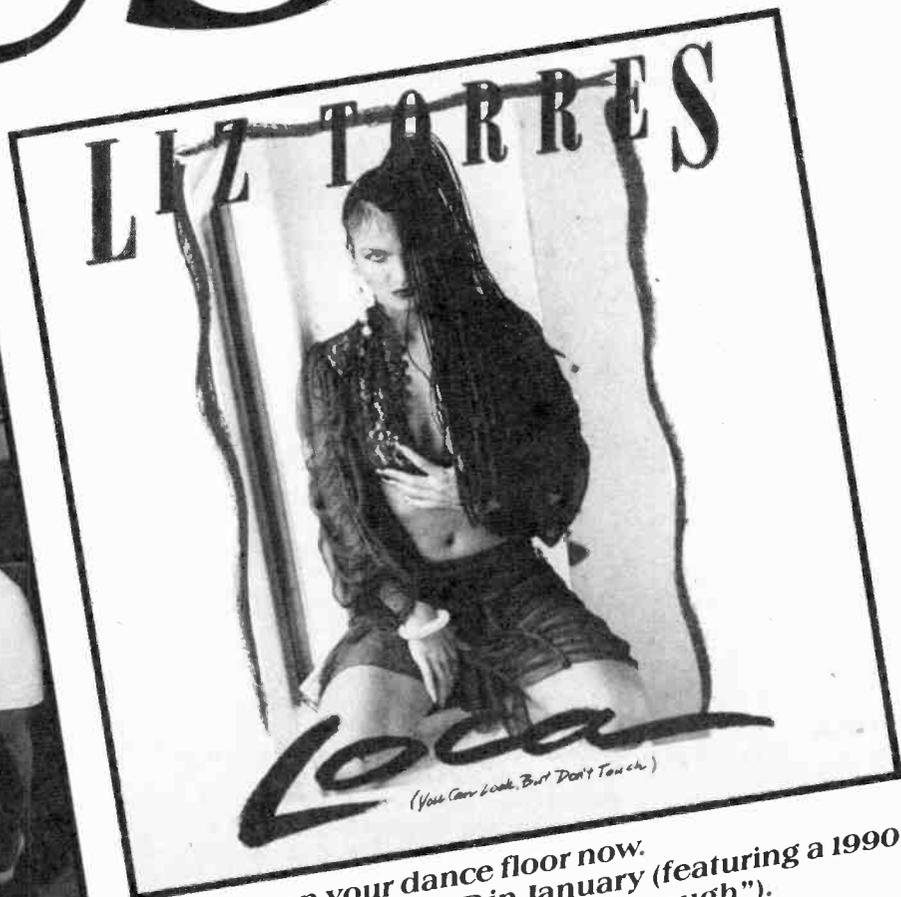


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Island Floats Ze Story With New Retrospective

NO GUILT: Do you recall when a record label could constantly ooze taste and integrity, believe in its talent and let the talent speak for itself in a manner it saw fit? Well, if your



CINDY VALENTINE

NEW ON THE CHARTS

"Pick Up The Pieces (To My Heart)" is the Arista bow for Los Angeles-based singer/songwriter (and occasional actress) Cindy Valentine, currently scaling Billboard's Club Play top 15.

Born in Milan, Italy, and raised in Toronto, Valentine was introduced to the center stage during her early teens in a band with her brothers playing weddings and other affairs. It was also during those years that Valentine began studying opera, music theory, and writing. Of the early training, she says, "When you study, they teach you to perfect everything you do. It's definitely made me a perfectionist in music and in life."

Eventually, Valentine sent a demo to producer Tony Green (known for his classic work with France Joli), who for five years has been Valentine's musical "teammate." With an ill-fated release a few years ago on Mercury behind them, Valentine and Green are currently working to finish material for a new single and forthcoming album project for Arista. **BILL COLEMAN**

memory is on the blink, Island (212-995-7800) has just unleashed a luscious antidote that documents the legacy of Michael Zilkha's infamous ZE Records. The cassette/CD only (vinyl sure would have been nice for us soon-to-be-forgotten DJs) "ZETrospective" provides the listener with a unique, unadulterated peek into the wonderfully eccentric world of ZE.

The 32-song collection is divided into two portions: "Dancing In The Face Of Adversity" and "Hope Springs Eternal." "Dancing" includes such classics as "Deputy Of Love" by Don Armando's 2nd Avenue Rhumba Band; "Que Pasa/Me No Pop I" by Coati Mundi; "Contort Yourself" by James White & the Blacks; "I'm A Wonderful Thing Baby" by Kid Creole & the Coco-nuts; "Juke Box Baby" by Alan Vega; and "Lady Scarface" by Lydia Lunch, just to name a few. While "Hope" sports a number of Christina faves, including "Things Fall Apart"; "Tell Me I'm Not Dreaming" and "Zaz Turned Blue" by Was (Not Was); and "I Know What Boys Like" and "Christmas Wrapping" from faves the Waitresses (where is lead singer Patty Donahue, anyway?), among other gems.

With liner notes provided by Davitt Sigerson, the "ZETrospective" is a perfect introduction to those who didn't know any better at the time and a welcome composite for others who lost, let someone borrow, or wore the grooves out of their favorite 12-inches or albums. Thanks, Michael, for being so inspired, and thanks, Island for keeping the faith.

GET BUSY: All right—stop your snickering because Mantronix has kicked it this time out with "Got To Have Your Love" (Capitol) featuring Wordress on vocals. Lifted from the forthcoming "This Should Move Ya" project, this one pumps with a slamin' hook, vocal arrangement, and a break for days. Those who wrote Mantronix off with his forgettable label debut will be pleasantly surprised. It's hip enough for clubs, but R&B radio would be doing its audience a great disservice if it does not program it immediately. You've been warned... Inner City has returned on a decidedly more R&B tip as well with its faithful cover of Stephanie Mills' standard "Whatcha Gonna Do With My Lovin'" (Virgin), which is offered with various mixes by Fran-

kie Knuckles & Dave Morales and Kevin McCord, in addition to two mixes of "Set Your Body Free," a fave from the "Big Fun" album... Also from Virgin come new mixes of "Jazzie's Groove" by Soul II Soul. With all the sound-alike grooves popping up, this may not have been the wisest of single choices (how about "Fair Play" or "Feel Free"). It's noteworthy nonetheless, and the import of the new song "Get A Life" will surely be a savored item... The classic "Never Too Much" (Epic) by Luther Vandross has been retailed by Justin Strauss and also includes the original remix.

ABC's farewell album for Mercury, "Up," finds the duo dabbling in the house music arena, distinguished by their own romantic vision and pop/dance artistry. A somewhat languid yet raw production approach charms. We just adore the inspirational "Greatest Love Of All," "North," "I'm In Love With You," and "The Real Thing"... "Pump Up The Jam—The album" (SBK) from Technotronic has also been unleashed. As a whole, it doesn't fulfill the promise of the massive title track, but a few more singles can be plucked. Three artists guest, but the



Sleeping Beauties. Pajama Party performed its new single, "Over & Over," at new Bronx, N.Y., nightclub The Hideout. The trio has just unleashed its Atlantic album debut, "Up All Night." Pictured, from left, are Amanda Homi, Daphne Rubin-Vega, and Lynn Critelli. (Photo: Chris Ross)

grotto in 1984. In addition to playing a British teen who wants to become a nun, O'Connor has written, performed, and produced the score.

TURN IT OUT: "Done By The Forces Of Nature" (Warner Bros.) marks the major label debut for Jungle Brothers. The growth is impressive in the production, and as poets their message deserves to be heard. The JB's guest list alone is impressive: Caron Wheeler, Monie Love, A Tribe Called Quest, Queen Latifah, De La Soul, KRS-1. The tracks are not always as pumping as their lyrics but when the JB hit they do it hard. Proof of purchase: "Acknowledge Your History," "Black Woman," "Doin' Our Own Dang," "Feelin' Alright," "What 'U' Waitin' 4," "Tribe Vibes," "J. Beez Comin' Through" and the genius title track... Another fave rap release this week is the album debut of 3rd Bass called "The Cactus Album" (Def Jam). The N.Y. duo kick it in quite an eccentric manner, lifting inspiration from the Smiths to the Little Rascals to the Emotions to the Doors. With beats to back their wacked humor, Prime Minister Pete Nice & MC Serch are worth keeping an eye out for. Tracks that kick include "Wordz Of Wisdom," "Sons Of 3rd Bass," "Triple Stage Darkness," "Brooklyn-Queens" "Flippin' Off The Wall Like Lucy Ball," and a personal fave, "The Cactus."

BABY ME: Heartfelt congrats go out to George Hess, director of dance promotion for Arista, and his wife, Vanessa Scott, proud parents of Vanessa Richelle (born Nov. 13), as well as producer/artist/remixer Kevin Saunderson and his wife, Ann, who are the proud parents of Damarii (born Nov. 26).

L'L PIECES: Cooltempo is reportedly setting up a studio in Philly and will be the home of the (get this) Cooltempo Unlimited Orchestra, featuring some former MFSB players and conducted by whiz kid Paul Simpson... CJ McIntosh & Dave Dorrell are tackling De La Soul's "Magic Number" for a scheduled remix... The underground import hit

"Pacific State" by State 808 will be surfacing stateside on Tommy Boy by Christmas sporting some new mixes... Erasure has reportedly recorded a version of Cerrone's disco classic "Supernature," remixed by William Orbit for B-side release on its next single.

Coldcut has cut a Christmas song titled "Christmas Break" to be featured in the forthcoming film "National Lampoon's Christmas Vacation" with Chevy Chase... Shep Pettibone is remixing Madonna's "Keep It Together," as is co-producer/writer Stephen Bray with DJ Mark The 45 King... The next Audio Two album, tentatively titled "I Don't Care" and produced by the Auds, King Of Chill and Terrence Dudley, is due out early next year... Behavior (formerly of Criminal) will be handling club promotion and A&R for TVT Records (212-929-0570)... Carl Segal has been tapped to remix Grace Jones' "Amado Mio" for Capitol.

EAR CANDY: "Floating Into The Night" (Warner Bros.) by Julee Cruise. Ever wonder what a psychedelic dream sounded like?

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

Jagger And Richards Talk 'Steel Wheels' Deals

BY THOM DUFFY

ATLANTA As it rolls into its final weeks, the Rolling Stones' "Steel Wheels" tour is skirting the edge of winter. Even here, in the heart of the South, fans pouring into Georgia Tech's Bobby Dodd Stadium are bundled up against the dropping temperatures.

"Tonight's going to be very chilly," Keith Richards says, dragging on a cigarette backstage. "And Bill Wyman, with a freezing point of 60 Fahrenheit, is going to be in trouble!"

At this moment, two hours before show time, Wyman is down the hall in the band lounge, joining Ron Wood and tour producer Michael Cohl in a game of pool. Charlie Watts will show up later.

So, of course, will Mick Jagger. In his large, private dressing room, the

Stones' front man pulls on a sweater. Sinking into a couch and propping his feet up on a coffee table bearing fresh flowers and a small boom box, Jagger settles into a discussion of the Rolling Stones' plans to bring their U.S. tour to a steaming close Dec. 19 with a live pay-per-view performance from Atlantic City, N.J. (see box, this page).

The broadcast will conclude what has arguably been the hottest—and most lucrative—rock'n'roll tour of the year. With nationwide promotion by Concert Productions International of Toronto, and an array of sponsorship and merchandising tie-ins, the tour has also been the talk of the music business for months.

In separate interviews here, Jagger and Richards boosted their PPV show, took stock of the tour and those "Steel Wheels" deals, and re-

vealed that the Stones may well roll on in 1990 for concerts in Japan and Europe, possibly including their first shows in the Eastern Bloc.

'180-PROOF' PAY-PER-VIEW

Having staged a pay-per-view concert to close their 1981 tour, the Stones anticipated a PPV special for this outing from the start, given the wider potential audience of 12.5 million homes now wired for cable.

"In the deal with CPI, we decided to do two television pieces," says Jagger. "One is a retrospective piece that's coming out soon. [Producer] Andrew Solt is doing the editing out in L.A. I just got off the phone with him." The other will be the Atlantic City broadcast. An outlet for the retrospective has not yet been announced—nor have home video plans

(Continued on next page)

Live PPV Concert Will Close Stones Tour

The Rolling Stones will close their "Steel Wheels" tour with a live pay-per-view concert Dec. 19 from Atlantic City, N.J., with appearances by Axl W. Rose and Izzy Stradlin of Guns 'N Roses, Eric Clapton, and other guests to be announced.

Presented by tour sponsors MTV and Budweiser and distributed by Showtime Event Television, "Rolling Stones: Terrifying" will be broadcast live Dec. 19 at 8 p.m. EST from the Convention Center in Atlantic City on the final night

of a three-night stand in that city. A second feed will be available at 9 p.m. Pacific time. The program will be repeated Dec. 23 at 10 p.m. EST and 7 p.m. PST. It will be simulcast by the ABC Radio Networks.

According to tour promoter Michael Cohl, president and CEO of the BCL Group, viewers in some markets will be able to purchase the PPV feed for the first time through TicketMaster outlets. The Stones' PPV event will be offered to viewers for \$24.95. THOM DUFFY

Seeing The '60s Thru Blinds & Shutters; Browsing With Bruce, Debbie, & The Dead

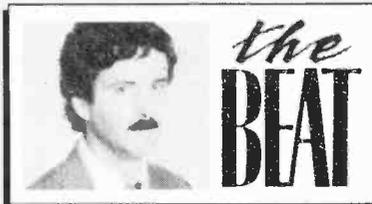
UNPLUG THE STEREO and cancel that club hop. Switch on a reading lamp and pull up the easy chair. The Beat this week pushes aside the pile of tapes and disks and scans the bookshelves for holiday-season offerings... "A '50s hipster who slipped through the '60s and couldn't stomach the '70s" is how Keith Richards affectionately recalls photographer Michael Cooper, whose insider images of '60s rockers and personalities, particularly the Rolling Stones and the Beatles, have been compiled in a lavishly produced, limited-edition retrospective titled "Blinds & Shutters." Cooper died in 1973 at age 31 and his son, Adam, and assistant, Perry Richardson, set about assembling his photos, assisted by Bill Wyman and Harry Nilsson. Leafing through the hefty volume takes a reader from the "Sgt. Pepper" album cover sessions through the Stones' Hyde Park concert to the art exhibit where John Lennon met Yoko Ono and more. Interspersed

are reminiscences from the likes of Richards, Mick Jagger, Paul McCartney, Eric Clapton, Allen Ginsburg, Ringo Starr, Dennis Hopper, Marianne Faithful, George Harrison, and others. Published in the U.K. by Genesis/Hedley, the book is available exclusively in the U.S. from limited edition publishers Christopher/Cabot & Fuller (800-828-5861) for a mere \$595, plus shipping and handling.

BOOK BEAT II: Peter Guralnick has earned acclaim with a series of profiles of American musicians in books including "Feel Like Going Home," "Lost Highway," and "Sweet Soul Music." His latest effort is a modest but moving essay, "Searching For Robert Johnson" (E.P. Dutton, \$14.95), which communicates the mystery and history of the blues pioneer as well as the enduring power of his music... Smile if you're a Deadhead. "The Grateful Dead Family Album" (Warner Books, \$29.95) collects photos taken by longtime band associate Jerlyn Lee Brandelius. Photographer Herb Greene will follow with "The Book Of The Dead," due from Dell Publishing early next year... Timothy White has updated "Catch A Fire: The Life Of Bob Marley" (Henry Holt & Co., \$12.95) with new material on son Ziggy Marley's rise to fame... "Backstreets: Springsteen—The Man And His Music" (Harmony Books, \$24.95) comes from Charles Cross and his fellow editors at Backstreets fanzine. As any Backstreets reader would expect, the book includes the best material to date on Bruce's roots and the Jersey shore music scene... Last, but certainly not least, is "Debbie Gibson: Between The Lines" (Diamond Books, \$9.95), an autobiography co-written by the 19-year-old Electric Youth with collaborator Mark Bego,

featuring "over 100 photos from Debbie's personal collection!"

ON THE ROAD: Melissa Etheridge played in West Berlin Nov. 12 during an impromptu free concert organized in the wake of the opening of the Berlin Wall. Etheridge and her band were the sole Americans on the bill... There's heavy competition for the opening slots on 1990's top arena tours, particularly those by metal-pop acts. The members of Columbia's Britny Fox, touring behind their new release "Boys In Heat," have locked up dates through next spring on the Kiss tour... Capitol's East Of Eden is on the road with the Psychedelic Furs. The bill hits the Beacon Theatre in New York on Monday (4).



by Thom Duffy

"REQUIEM FOR THE Americas" is the title of a concept album completed by producer Jonathan Elias, who recruited an all-star cast for

what is billed as "a musical tribute to Native American culture." Set for release by Enigma Records next month, the disk features musicians performing parts in a "rock fable," including John Anderson, Duran Duran, Stewart Copeland, Toni Childs, Grace Jones, Michael Bolton, Susanna Hoffs, John Waite, Dan Reed, Liam O'Maonali, Patti Scialfa, and Native America artists Dan Hill, Ernie Longwalker, and the Xipe Totec Drummers. It also features poetry readings by actors Charlie and Martin Sheen and a previously unreleased reading by the late Jim Morrison. "The spirituality and mysticism of Native American cultures have always been an important influence on me," says Elias. "Requiem" represents my personal effort to awaken the world to their long-overlooked contributions to the environment." Proceeds from the disk will go to Save The Children, which works with 60 American Indian tribes nationwide.

AND THE WIND CRIED BOB: In observance of the birthday of Jimi Hendrix Nov. 27, the Beat notes that the guitarist's legacy lives on. One sign is "The Hendrix Project," a Dec. 1 concert at New York's Town Hall with such progressive jazz and classical musicians as Geri Allen, Jean-Paul Bourelly, Craig Harris, and Julius Hemphill performing original arrangements of Hendrix classics. Another sign comes from a show the Beat witnessed at the Town Crier Cafe in Pawling, N.Y., where Hendrix's sound was stretched to new weird extremes by the Bobs, the San Francisco vocal quintet.

Would you believe an a cappella version of "Purple Haze"?

SHURE

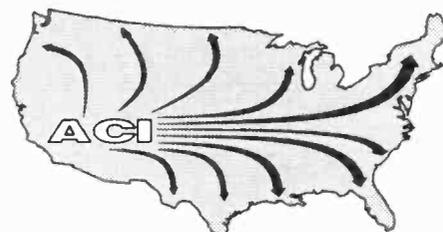
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TALENT IN ACTION

THE INNOCENCE MISSION Cafe Largo, Los Angeles

A FULL HOUSE of industry schmoozers responded enthusiastically to the Innocence Mission's ethereal music at the West Coast coming-out party for this Pennsylvania quartet.

On their premiere road date here Nov. 18—the first of three sold-out shows at the L.A. restaurant/performance space Cafe Largo—the A&M act evidenced some tentativeness. The group has yet to amass a solid hour of consistent songs, and it paints its sound with a limited stylistic palette. But the Innocence Mission's warmth and intelligence ultimately proved winning.

The band's point woman is singer/keyboardist Karen Peris, whose low-keyed charm and vocal ability are the linchpin of the unit's impact. More than one observer compared her swooping singing style to that of Kate Bush, although Peris lacks Bush's artsy affectations.

Peris, her husband (guitarist Don), bassist Mike Bitts, and drummer Steve Brown manage a sound that is at once muscular and dreamy. The band members played their best on their most tightly focused and melodic pieces, such as "Black Sheep Wall" and "Broken Circle." The set lagged, however, on some numbers in which melodies became diffuse and lyrics strained for poetic effects.

Nonetheless, the house cheered the band loudly. The Innocence Mission is a still-developing band that can look forward to a bright future as it grows closer to fulfilling its artistic vision.

CHRIS MORRIS

THE WATERBOYS

The Wiltern Theatre, Los Angeles

BELEATEDLY CAPITALIZING on the success of their esoteric yet highly popular 1988 *Chrysalis* release, "Fisherman's Blues," the Waterboys sold out two of their three concerts at this 2,300-seat venue Nov. 6-8.

While the house was not quite

full on the final night, leader Mike Scott and his six-piece ensemble still received a hearty response from an idolatrous crowd.

The band's Scottish front man has turned his back on the bombastic concept of "the Big Music" that animated his group's first three albums. While the Waterboys kicked off the Nov. 8 concert with a rearranged version of "This Is The Sea," most of the night's repertoire featured the neo-Irish folk sound first advanced on "Fisherman's Blues."

For a band without a lead guitarist, the current edition of the Waterboys evinces a full, powerful sound. The unit is at home with a host of folk instruments; most-valuable-player honors went to Anthony Thistlethwaite, who showed great skill on mandolin, harmonica, saxophones, and keyboards.

Scott, who doubled on rhythm guitar and piano, led the group through a nearly two-hour set that featured bracing versions of "Fisherman's Blues," "We Will Not Be Lovers," and a cover of style avatar Van Morrison's "Sweet Thing." The evening's most charming moment came when a trilogy of couples danced awkwardly on stage to "Jimmy Hickey's Waltz."

While some listeners grumble that Scott's current allegiance to Eire's folk styles is an artistic *cul de sac*, the Waterboys' fervent pursuit of Emerald Isle roots is ultimately robust and satisfying in a live context.

C.M.

JOE STRUMMER

Toad's Place, New Haven, Conn.

"HERE'S A SONG from my hometown," shouted Joe Strummer as he and his new band tore into the opening bars of "London Calling," a seminal song from his glory years with the Clash. The dance-along crowd at Toad's Place erupted and sang with him, fists aloft. After 10 years, this saga of apocalypse has not lost a bit of its power.

Strummer is touring to promote his new Epic album, "Earthquake

Weather," an eclectic collection of 14 songs that lack the angry, overt political commentary of the Clash's work. At this Nov. 14 show, Strummer skillfully mixed the old with the new, drawing an excited response throughout his 95-minute performance. But there's something about an old Clash tune that lifts the roof off a place. Such was the effect of "The Magnificent Seven."

Strummer still performs with the passion his followers have come to expect. Sweat pouring off his face, he dropped to his knees, rose up, hoisted the microphone stand on his shoulder, and staggered around the stage. Two of his band mates, bassist Lonnie Marshall and drummer Jack Irons, played the entire show bare chested. Lead guitarist Zander Schloss, in shades and black, contributed some Pete Townshend-like scissor splits.

As the show's pace escalated, Strummer broke out some more oldies—"Brand New Cadillac" and, during the encore, a ferocious "I Fought The Law"—inducing the crowd to offer up some thrashing male bodies above the throng and heave them up on the stage like sacks of potatoes. Strummer, who has seen all this before, kept on singing and strumming.

RANDALL BEACH

THE BUZZCOCKS

The Ritz, New York

ALTHOUGH THE CLASH and the Sex Pistols are generally acknowledged as the most important bands to emerge from Great Britain's punk explosion of the late '70s, an equally convincing case can be made for giving the Buzzcocks that honor.

At their Nov. 10 concert here, the Buzzcocks served up a raucous, high-energy performance that reminded the sold-out audience just why the group is still held in high esteem by young bands, as well as music buffs.

The group, which broke up in 1980 and reunited for this tour, rolled through its catalog of carefully honed, guitar-driven pop songs in a manner that left no doubt that this band is relevant today—even though the concert often took on the appearance, via audience sing-alongs, of an oldies show.

Although in the U.S. the Buzzcocks were relegated to the lower reaches of the charts, the band enjoyed a number of U.K. chart singles, many of which were played at the Ritz, including "Everybody's Happy Nowadays," "Ever Fallen In Love," and "Love You More."

Restless Records has compiled a Buzzcocks boxed set, available in CD and cassette configurations, called "Product," which will include all of the band's recorded works. Meanwhile the band is searching for a label to record new material for the U.S. market. It remains to be seen if the Buzzcocks can maintain the creative standards they established during their heyday. But they can still play the old songs like they mean it.

ED CHRISTMAN



Simon Says David's The One. Paul Simon plays at a recent fund-raising concert at the Palladium in New York for Mayor-elect David Dinkins. Simon, who will be inducted with ex-partner Art Garfunkel into the Rock and Roll Hall of Fame in January, plans to follow up his acclaimed "Graceland" album with a new Warner Bros. release next year. (Photo: Chuck Pulin)

ALB		BOXSCORE TOP CONCERT GROSSES			
AMUSEMENT BUSINESS®					
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
THE ROLLING STONES LIVING COLOUR	Orange Bowl Miami, Fla.	Nov. 15-16	\$3,054,488 \$29.50	107,175 110,000 sellout	BCL Group
THE ROLLING STONES LIVING COLOUR	Tampa Stadium Tampa, Fla.	Nov. 18	\$1,802,884 \$28.50	63,415 sellout	BCL Group
THE ROLLING STONES LIVING COLOUR	Grant Field Georgia Institute of Technology Atlanta, Ga.	Nov. 21	\$1,401,082 \$28.50	49,311 sellout	BCL Group
NEW KIDS ON THE BLOCK SWEET SENSATION DINO	Meadowlands Arena East Rutherford, N.J.	Nov. 12-13	\$769,609 \$20/\$18.50	41,462 sellout	Metropolitan Entertainment
LUCIANO PAVAROTTI	Baltimore Arena Baltimore, Md.	Nov. 26	\$618,955 \$150/\$100/ \$60/\$15	11,156 13,350	Tibor Rudas Presents
NEW KIDS ON THE BLOCK SWEET SENSATION DINO	The Omni Atlanta, Ga.	Nov. 16-17	\$564,662 \$19.50	28,957 sellout	Brusco Barr Presents
NEW KIDS ON THE BLOCK SWEET SENSATION DINO	Madison Square Garden New York, N.Y.	Nov. 23	\$432,504 \$24	18,508 sellout	Madison Square Garden Enterprises Ron Delsener Enterprises
ANDREW DICE CLAY	The Spectrum Philadelphia, Pa.	Nov. 14	\$351,702 \$20/\$18.50	18,183 sellout	Electric Factory Concerts
BARRY MANILOW	Fox Theatre St. Louis, Mo.	Nov. 24-26	\$343,212 \$31.90/\$26.90/ \$23.90/\$14.90	14,141 16,972	Fox Concerts Steve Litman
ANDREW DICE CLAY	Rosemont Horizon Rosemont, Ill.	Nov. 22	\$320,840 \$20	16,042 sellout	Jam Prods.
DEBBIE GIBSON BROS	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	Nov. 22	\$279,420 \$20	13,971 14,500	Ron Delsener Enterprises
NEW KIDS ON THE BLOCK SWEET SENSATION DINO	Riverfront Coliseum Cincinnati, Ohio	Nov. 18	\$260,073 \$18.50	14,390 sellout	Electric Factory Concerts
MOTLEY CRUE WARRANT	St. Louis Arena St. Louis, Mo.	Nov. 23	\$253,043 \$18.50	13,969 16,900	Contemporary Prods.
ANDREW DICE CLAY	A.J. Palumbo Center Duquesne Univ. Pittsburgh, Pa.	Nov. 18-19	\$241,586 \$20	12,339 sellout	DiCesare-Engler Prods.
WAYNE NEWTON	Westbury Music Fair Westbury, N.Y.	Nov. 25-26	\$216,685 \$25	9,479 11,480	Music Fair Prods.
GLORIA ESTEFAN & MIAMI SOUND MACHINE CHAS ELSTNER	Richfield Coliseum Richfield, Ohio	Nov. 16	\$215,477 \$17.50	12,378 13,500	Hall of Fame Concerts & Promotions
CAROLE KING	Beacon Theatre New York, N.Y.	Nov. 18-21	\$193,300 \$25	7,732 sellout	Ron Delsener Enterprises
MARLBORO COUNTRY MUSIC TOUR: ALABAMA GEORGE STRAIT RICKY VAN SHELTON NEW GRASS REVIVAL	Centrum in Worcester Worcester, Mass.	Oct. 27	\$172,786 \$20/\$18.50	8,697 14,000	Tea Party Concerts
THANKSGIVING JAM: KOOL MOE DEE BIG DADDY KANE ICE-T D.O.C. MC LYTE	Univ. of Illinois- Chicago	Nov. 24	\$168,560 \$20	8,428 10,046	Jam Prods.
BARRY MANILOW	James L. Knight Center Miami, Fla.	Nov. 20-21	\$153,204 \$25.50	7,257 9,370	Fantasma Prods.
EURHYTHMICS UNDERWORLD	Henry J. Kaiser Convention Center Oakland, Calif.	Nov. 19	\$150,276 \$21/\$19.50	7,667 sellout	Bill Graham Presents
GEORGE CARLIN DENNIS BLAIR	Westbury Music Fair Westbury, N.Y.	Nov. 18-19	\$148,399 \$20	8,610 sellout	Music Fair Prods.
MOTLEY CRUE WARRANT	Rockford MetroCentre Rockford, Ill.	Nov. 25	\$140,119 \$18.50	7,574 sellout	Jam Prods.
REBA MCENTIRE CLINT BLACK TRADER-PRICE	The Oil Palace Tyler, Texas	Nov. 25	\$137,200 \$17.50	7,840 8,015	Starstruck Promotions
REBA MCENTIRE CLINT BLACK	Lloyd Noble Center Univ. of Oklahoma Norman, Okla.	Nov. 26	\$134,062 \$17	7,886 8,054	Starstruck Promotions

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Georgia Satellites Expand Their Musical Orbit New Disk Builds On Band's Southern-Boogie Base

BY MOIRA McCORMICK

CHICAGO "In The Land Of Salvation And Sin," the newly released third album from the Georgia Satellites, is not just "another stompin' Southern boogie album," says the group's manager, Jack Emerson of Nashville-based Praxis International. "We call it the 'wow factor,' as in, 'Wow, is this really a Georgia Satellites record?'"

The first single, in fact, is the midtempo acoustic number "Another Chance," which Emerson says Elektra Records chairman Bob Krasnow, A&R chief Howard Thompson, and senior VP of promotion Brad Hunt "fell in love with." Not that there isn't plenty of the Sats' signature country-metal meld on the new record, says Emerson, but this third disk "reflects a band more musically developed, mature, and road worthy" than before. The video for "Another Chance," he notes, reached active rotation on MTV.

Emerson and partner Andy McLenon say they are hoping "Salvation And Sin" enjoys success comparable to the Satellites' 1986 self-titled debut, which spawned a No. 2 hit single, "Keep Your Hands To Yourself," and sold 1.5 million units worldwide.

A follow-up album in 1988, "Open All Night," failed to yield a hit single, and sold approximately one-half-million copies worldwide, according to Emerson. "If sales on the second album could have been the same without having had the first-time hit, people would have been thrilled," he points out.

"Open All Night," which Emerson characterizes as "an attempt to continue the same train of thought as the first," was probably also overshadowed by the Georgia Satellites' hit from the movie soundtrack "Cocktail," their remake of the Swingin' Blue Jeans' "Hippy Hippy Shake."

"The second album should have been more adventurous," says Dan Baird, the band's lead singer, main songwriter, and rhythm guitarist.

The group wanted to move on with this new album, he says, a fact underscored by a change in producers. Instead of Jeff Glixman, who worked on the first two albums, en-

gineer/producer Joe Hardy (ZZ Top, Steve Earle) co-produced "Salvation And Sin" with the band members.

"We'd gotten used to being in studios and knowing what we want," says Baird. "I know when [lead guitarist] Rick Richards is hitting and when he's not, and he knows when I

'The album reflects a more musically developed band'

am." As far as a co-producer, Baird says, "We didn't expect to run into anybody as cool as Hardy. He's definitely got that crunchin' sound."

The whole album took only 31 days to complete, says Baird. "It was a real confidence builder to work with Joe—when we'd be stuck, [saying] 'It's 1972, what would the Stones have done here?,' [he'd say], 'Maracas!'" "Salvation And Sin" is the Satellites' first digi-

tal effort, which, Baird says with a grin, got their natural raunch "to where you can listen to it."

After playing a few dates in the South in late October—including a Halloween night show in Atlanta presented by album-rocker WKLS—the Satellites took off for a club and small-theater tour in Canada, where the first LP is "almost double-platinum," according to Emerson.

A U.S. tour will most likely begin in January 1990; the band is looking to get an opening slot on an arena tour. Neil Young or ZZ Top, "if they're going out," would be nice, says Emerson. Or the band will headline its own shows if the album "goes through the roof," he says.

Right now, the Georgia Satellites have to "walk the fine line between being a credible rock'n'roll band, and [being] radio-palatable," says their manager. "I'm not slagging album rock radio, but it doesn't sell tons of records. It's hard to sell a lot of records without a top 40 hit."



Cleveland Rocks. Ian Hunter, right, was joined onstage by Def Leppard's Ian Elliot during a benefit performance Hunter and Mick Ronson gave at the Music Hall in Cleveland recently to raise funds for the Rock and Roll Hall of Fame. Elliot sang with Hunter on "All The Young Dudes," "All The Way From Memphis," and "Cleveland Rocks" and soloed on "Suffragette City." At the show, Cleveland Mayor George Voinovich presented Hunter and Ronson with the keys to the city. (Photo: Janet Macoska)

Bodeans Wow Wisconsin's WAMIs, Winning 5 Awards

BY THOR CHRISTENSEN

MILWAUKEE The Bodeans took home five awards at the ninth annual Wisconsin Area Music Industry Awards—the WAMIs—held here Nov. 13.

The Milwaukee-based rockers won awards for best rock artist, artist of year, and best album, while "Good Work," from the group's third album, "Home," was named best song, and front man Sammy Llanas snared the WAMI for best male vocalist.

The Violent Femmes, one of Wis-

consin's best-known rock bands, were shut out in all six categories in which they were nominated.

Liberace, the glitzy Wisconsin-born pianist, was voted posthumously into the WAMI Hall of Fame. Summerfest entertainment coordinator Bob Babisch was voted music person of the year.

Comedian Will Durst hosted the event, which was held at the Pabst Theater in downtown Milwaukee. Talking Heads member Jerry Harrison performed songs from his upcoming third solo album. Other performers included the Warner Bros.

country-rock group Semi-Twang and Arms & Legs & Feet, which was named best new artist and best alternative rock artist.

An eclectic—and often bizarre—group of Wisconsin celebrities presented awards. Tony Mandarich, the Green Bay Packers' mountain-size first-round draft pick, teamed up with a local stripper named Tarzana. Packers quarterback Don Majkowski gave out an award, then strapped on a guitar and played Led Zeppelin's "Rock And Roll" with Warp Drive, winners of the heavy-metal WAMI. And Milwaukee may-

or John O. Norquist opened the show in trademark fashion—by belting a version of "Blue Suede Shoes."

It was the fourth year since the WAMIs changed from a small, industry-only gathering to a high-profile public event. Since 1986, the public has nominated artists, with the WAMI academy deciding the winners. The academy is made up of several hundred Wisconsin musicians and music-related professionals.

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JAGGER AND RICHARDS TALK 'STEEL WHEELS' DEALS

(Continued from page 33)

for either production.

Of the PPV concert, Jagger says: "To a large extent, it's going to be a similar kind of show [to the tour dates] but we're going to shoot it in a way that's going to look more interesting. And then you've got some odds and sods, some special guests, some duets."

The Stones have already announced that Axl Rose and Izzy Stradlin of Guns N' Roses will join them. "It was quite a successful bill in Los Angeles," Jagger says of the October dates with that band at the L.A. Coliseum.

"That's good, just from an audience-drawing point of view," says Richards of Rose and Stradlin's participation. But his real enthusiasm is reserved for Eric Clapton's guest shot.

"When he's in town with us, there's nothing Eric likes better than to play with the Stones," he says, with characteristic bluntness, "'cause we kick 'im up the ass. I love the guy dearly. But he can't be his own boss, really." When Clapton plays with a good band, says Richards, "he turns on and burns."

The live production of the show will add an "intensity and tenseness" to the night's performance, Richards predicts. "Even if it's slightly diluted by the fact that it's on TV," he says, "we're going to try to keep it up to 180 proof."

But potent music alone will not guarantee success of the Stones PPV, particularly in the wake of disappointing ratings for recent PPV broadcasts of the Who's "Tommy" benefit and Bon Jovi's Moscow Music Peace Festival. "A lot of it has to do with marketing," concedes Jagger. "Anyone who has tried to call a cable company to book an event knows what a performance that can be." For that reason, in selected markets, cable viewers will be able to book this show for the first time through TicketMaster. "It's not yet as easy as going to buy a ticket," says Jagger, "and it should be easier."

'IT'S NOT A CHARITY'

The Stones' decision early this year to mount the "Steel Wheels" tour via a national promotion arrangement offered by CPI of Toronto initially alarmed top regional tour promoters, who faced a smaller cut from this Stones tour (Billboard, July 22). Many of those promoters eventually reached acceptable deals with Cohl for shows in their markets. But the band's shift away from the traditional, regional promoter system has agents and promoters concerned that other top acts will follow (Billboard, Nov. 4).

Still, Jagger and Richards offer no apologies. "I like seeing the most efficient way of doing business, without busting people's guts," says Jagger. "Obviously, if you have a very large tour, the artist and management have seriously got to think about the most efficient way of doing it—for them. It's not a charity. This is business."

"On the 1981 tour I had to deal with a few irate promoters. And [on this tour] we've done business with all these people. We've not excluded them. There've been one or two complaints which we've read about

your columns. But most of the people, they have made money. And in the concert business, if you're making money, you're doing OK."

But proponents of the traditional booking system argue that if regional promoters earn less from big nationally produced tours, such as this one, they cannot afford to risk as much on upcoming acts.

"Tough!" snaps Richards. "If they don't want to take the risks, they shouldn't be in the goddamn business. What do they want, a pension?"

'I like seeing the most efficient way of doing business. It's not a charity; this is business.' ... Mick Jagger

Richards and Jagger also reject suggestions that massive tours by such veteran acts as the Stones—with all the attention and ticket dollars they draw—pose any threat to upcoming bands seeking an audience. "This music is always infinitely better in a [hall] no bigger than a 3,000 seater—and even better in a garage," says Richards. "If it can be magnified to [stadium] size—if the audience is out there—I don't see how it stifles anything new that's coming up. If it's any good, it will make it."

'IN THE RAG TRADE'

Richards recalls that the Rolling Stones pioneered large-scale rock sponsorship by getting Jovan to underwrite their 1981 tour. But he reflects on this tour's sponsor and merchandise deals—from the Budweiser ads to the Rolling Stones fashion wear—with amazement and amusement.

"Me, I'm in the rag trade now!" he says, laughing, throwing his arms out. "I get print-outs from Macy's and J.C. Penney every week, like I used to get from BMI and ASCAP and record companies. So many T-shirts! So many leather jackets! I'm in the rag trade here."

But do tour sponsorship and merchandising come at a price? Do the Stones risk spreading their name around too widely—from the "900" phone lines to the souvenir coins?

"I've tried to keep it very much under control—which is one of the great advantages of dealing with one group of people," replies Jagger. "If I can channel that through two- or three-a-week conversations with [Cohl] and his people, then I've got the sources of income in control—the sponsorship, the merchandising, and the tickets, which are the three main sources—all in one set of hands."

Jagger says the Stones rejected "very, very big money" for a tobacco company's sponsorship. "I disagree with it in principle, so that was that."

And surprisingly, perhaps, he has reservations with the rise of tour sponsorship. "I've been happy with Budweiser because, once we decided what the relationship was going to be, they played fair. I don't think that happens in all cases, when you haven't got as much clout as maybe

we have. I was at great pains to make sure they don't swamp you. And I think you can get swamped by sponsorship."

"I think the Stones and their integrity are fairly intact," adds Richards. But in the next breath, he recalls simpler times: "We started off the first two or three tours we did of America—we're talking history now, in '64 and '65—in two station wagons. That was it. The thing has just grown up and you grow up along with it."

'THE WALLS OF JERICHO'

As a showman and businessman, Jagger says the "Steel Wheels" tour has been "fascinating." But for a musician, he says, "it's a bit like asking someone who likes driving sports cars what an 18-wheel truck is like. It's quite interesting, but it's not really like a Ferrari. But you still have to drive it."

For Richards, the tour is "probably the best one we've ever done and definitely the most consistent." The band members proved something to themselves, first by making the "Steel Wheels" album so quickly, and later by staging this tour, he says.

"In six months, the Rolling Stones are going to make a record? I could hear everyone in Billboard's offices laughing their heads off in January, and in every record company office in the country," muses Richards. "But the guys felt if they were going to do this, they were going to do it up right. They had, after 20-odd years, stuck together. They had a break to re-evaluate what it was we were about and whether it was worth carrying on. Everybody in the band wanted to really do this."

So why stop now? Although the Dec. 19 PPV concert will mark the end of the U.S. leg of the "Steel Wheels" tour, both Jagger and Richards say a spring tour of Japan is possible, followed by a summer swing through Europe.

"We don't know whether the Rolling Stones can actually get into Japan," says Jagger of the required government approval. "It's always a problem." He also is cautious about European dates. "There's a lot of traffic out there and problems with the [schedules]. You've got the [soccer] World Cup games" in Italy next summer.

But Richards says a global "Steel Wheels" swing is "inevitable. It's the juggernaut," he declares. "Once it's rolling, you're carried along, whether you like it or not."

And it may carry the band to places where even the Stones have not rolled before. "I've never played South America," says Richards. "I've never played Japan. It's very, very rare that I get to places I haven't been to before. And to me, that's the most interesting part of the juggernaut chapter."

And in the Eastern Bloc nations, "the walls are crumbling," says Richards. "I always thought the walls crumbled through the music. With radio and satellites, it was the one thing they couldn't jam."

"It's like the walls of Jericho, man. To me, it wasn't ever Joshua's trumpet that blew the wall down. The cats inside said, 'Jesus Christ, that's a great band. Let them in!'"

Bluegrass Is Greener This Winter World Tour, Fest, Cruise Are Planned



A Universal Debut. Producer Jimmy Bowen fine-tunes tracks on Universal group Trader-Price (brothers Dan, Chris, and Erick Price and Don Bell). Pictured around the console during the sessions, from left, are Dan and Chris Price; Bowen; Erick Price; and Bell.

NASHVILLE A major international tour, a marathon concert and awards weekend, and an all-star cruise are among the several bluegrass music activities slated for this normally slow turn-of-the-year period in country music.

Rounder Records' Alison Krauss & Union Station launched a performing and instructional tour of the Near East Nov. 22 that will continue through Dec. 23. The tour, which started with a concert in Islamabad, Pakistan, is part of a cultural exchange program sponsored by the Bureau Of Educational and Cultural Affairs of the U. S. Information Agency.

Krauss, an 18-year-old critically acclaimed fiddler and vocalist, is currently represented in the record bins with the Rounder albums "Two Highways," which features her Union Station band, and "Too Late To Cry," a solo project.

Following the concert and reception in Islamabad for the American ambassador, the band will perform in Damascus, Syria; Amman, Salt, and Irbid, Jordan; Be'er Sheva, Tel Aviv, and Galilee, Israel; and Tunis and Sfax, Tunisia.

Workshops are scheduled for Damascus, Amman, and Tel Aviv. Shows and interviews by the band will be taped in Damascus and Tunis for television broadcast.

On Feb. 2-4, the Society For The Preservation Of Bluegrass Music Of America will conduct its 16th anniversary contest and awards show at the Sheraton Music City Hotel in Nashville. Included in the event is the International Bluegrass Band Championships competition.

Acts scheduled to perform in the Showcase Of Bands on Feb. 3 include Doc Watson, the Country Gentlemen, the Kenny Baker & Josh Graves Show, the Sally Moun-

tain Show, the Lewis Family, the Goins Brothers, the Bluegrass Brigade, Raymond Fairchild & the Crowe Brothers, the Tennessee Gentlemen, the Cox Family, Bill Mounce & His Outlaws, Roni Stoneman, the Marksmen Quartet, Appalachian Express, the Taylor Family, Jim Simpson & the Kentucky Mountain Grass, and Weary Hearts. Details are available at 816-665-7172.

Admiral Cruises will conduct its Bluegrass Supercruise Feb. 12-16 to the Bahamas. Headliners for that event are the Osborne Brothers, the Lewis Family, Doyle Lawson & Quicksilver, and Jim & Jesse & the Virginia Boys. Additional information is available at 404-864-7203.

Country-rock group Semi-Twang played at Wisconsin's WAMIs, and its guitarist took best-producer honors ... see page 35

Twitty City Turns It On; Clower Is Nuts About Dothan Bluewater Music Makes Birthday Splash

BLUEWATER BIRTHDAY BASH: Houston's Bluewater Music Corp. recently toasted its first year in Nashville with a showcase party at the Exit/In. David Ezell kicked off the publishing company's parade of talent, followed by an acoustic set from Pat Terry of Atlanta. Next came Wood Newton, accompanied by Rob Jackson and Jim Fey. Suzy Elkins displayed her brand of Austin, Texas, music backed by guitarist Danny Thorpe and the "Bash Band"—Billy Thomas (of the Emmylou Harris Hot Band) on drums, Johnny Pierce (formerly with Juice Newton) on bass, Los Angeles piano king John Hobbs on keyboards, the well-traveled Al Perkins on guitar and steel, and Eric Silver on fiddle and mandolin. Re Winkler added some Bakersfield-style singing and David Lynn Jones sang some of his hits, including the No. 1 single for Willie Nelson, "Living In The Promiseland." Jim Lauderdale of Los Angeles, Bluewater's newest staff writer, concluded the entertainment with a set instrumentally powered by the Bash Band and guitarist Buddy Miller.

The crowd of some 200 was hosted by Bluewater/Nashville staffers Mike Porter, Grant Rawlins, Melinda Lyles, and Bluewater president Brownlee Ferguson. The event drew a star-studded audience, even by Nashville standards. Among those attending were John Hiatt, Marshall Chapman, Foster & Lloyd, Steve Forbert, Garry Tallent of the E Street Band, Rob Crosby, and Lee Roy Parnell. With the successful night of talent and toasting, Bluewater reached its high water mark in Nashville.

CHRISTMAS IS COMING, Twitty Bird's getting fat: The Nashville Network's Ralph Emery and the Twitty Bird recently helped Conway Twitty launch Christmas at Twitty City. They flipped the switch on some 350,000—count 'em—twinkling lights to initiate the holiday season event that runs until Dec. 31. The seasonal ritual at the Hendersonville, Tenn., theme park includes decorations, caroling, Santa's petting zoo, toy trains, and camel rides. Believe it or not, Twitty's home is in the middle of the park. Nothing like being close to your fans ... The Bellamy Brothers have raised some \$100,000 at their first annual benefit concert, the Shake, Rattle & Roll Jam in San Antonio, Fla. More than 7,500 watched the duo and their guests, the Forester Sisters, at the outdoor show on the campus of St. Leo College. Proceeds benefit the St. Anthony's School Foundation and a statewide program to help preserve the Florida panther ... KZLA Los Angeles raised more than \$12,000 for the victims of the north-

ern California earthquake. Listeners attended a celebrity auction, bidding on items donated by their favorite singers. Hank Williams Jr.'s tour jacket brought \$650, and a pair of Ronnie Milsap's glasses went for \$400.

CLOWER COUNTRY: Jerry Clower, who has headlined the annual Peanut Festival in Dothan, Ala., for the last six years, provided an extra measure of thanks this year. To show his appreciation to the fans and promoters, Clower purchased ads in the Dothan-area newspapers to run the week before his arrival. The "Open Letter To Dothan" thanked the fans for their past support and future courtesies. Clower also journeyed to Dothan a day early at his own expense to speak to the local chamber of commerce,



by Gerry Wood

visit a nursing home, sign autographs, and conduct interviews with the media. As his manager, Tandy Rice, says, "It's no wonder the man continues to play to such SRO crowds in his 20th year in show business!" ... The Country Music Foundation has received a \$10,000 gift from country music artist Kenji Nagatomi of Kyoto, Japan. Bill Ivey, CMF director, notes that the donation represents the first time that a performer has made an unsolicited contribution of this magnitude to the foundation. "The gift," advises Ivey, "came about through Country Music Assn. executive director Jo Walker-Meador, who has enjoyed a friendship with Mr. Nagatomi, based on a mutual love of country music, for many years." Nagatomi has performed on the CMA's International Show during Fan Fair for more than 10 years. Besides performing, Nagatomi is a guitarist, record producer, nightclub impresario, and ... dentist. He's probably the only Japanese dentist who is pulling for country music. Ouch.

BRAZIL '89: The first country music festival in Brazil recently offered a dozen concerts in the cities of Rio De Janeiro, São Paulo, Belo Horizonte, and Goiania. Featuring Hank Thompson, Stella Parton, Jana Jae, and the Silver Bluegrass Band, the festival combined Brazilian and American styles of country music. Thompson, the new Country Music Hall of Fame inductee, introduced the steel guitar sound, and commented, along with all of the other U.S. performers, about the enthusiastic audience response. The Jim Halsey Co. was the exclusive booking agent for the tour. The Halsey firm is now working on plans for a 1990 festival in Brazil and another in Japan where the company coordinated and produced Japan's first outdoor country music festival last September.



Dillard's Release Home Vid 'Ozarks' Features Music, Scenery

NASHVILLE The Dillard's will release "A Night In The Ozarks," a 90-minute video for the home market this month. Produced by former Nitty Gritty Dirt Band member John McEuen, the project features 14 songs by the Dillard's, as well as local color segments, all shot in the band's hometown of Salem, Mo.

A pioneering bluegrass act, the Dillard's recorded for Elektra throughout the '60s and gained

television fame by appearing as "The Darling Family" in "The Andy Griffith Show" series.

McEuen, who says his own music was influenced by the Dillard's, calls this project an "audiolithograph" and his new production company the Audiolithograph Society.

"A Night In The Ozarks" will retail for \$14.95 and will be sold initially via direct mail.



Top Five. Columbia's Rodney Crowell is honored with a commemorative plaque recognizing him as the first artist in the history of country music to have five consecutive No. 1 singles from one album: "It's Such A Small World" (with Rosanne Cash), "I Couldn't Leave You If I Tried," "She's Crazy For Leavin'," "After All This Time," and "Above & Beyond"—all from the "Diamonds & Dirt" album. Pictured, from left, are Roy Wunsch, senior VP, Nashville operations, CBS Records; Jo Walker-Meador, executive director, Country Music Assn.; Crowell; and Gerry Wood, GM, Billboard/Nashville.

THE ROYAL TREATMENT. THE GOLDEN TOUCH...



**BILLY
JOE
ROYAL'S**

ALBUM

**THE
ROYAL
TREATMENT**

HAS BEEN

CERTIFIED GOLD

PHOTO BY: DON PUTNAM



(90658)



Produced by Nelson Larkin



Atlantic Nashville—Traditionally...Contemporary

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Move Will Require Dish Owners To Subscribe TNN To Scramble Satellite Signal

NASHVILLE On March 20, 1990, The Nashville Network will begin full-time scrambling of its satellite television signal. The move by the country music programming service will thwart satellite dish owners who now watch TNN without subscribing to a cable television service.

According to a TNN news release, dish owners can continue to receive the programming by

subscribing to it through any of eight national program packagers: Disney, HBO, National Rural Telecommunications Cooperative, NetLink, Showtime, and Tempo in the U.S.; and First Choice and CANCOM in Canada.

TNN reports that its 18-hour-a-day programming now reaches more than 48 million cable-TV households.

Brad Anthony Moore
Dares to ask...

FOR WEEK ENDING DECEMBER 9, 1989

Billboard

TOP COUNTRY ALBUMS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store and one-stop sales reports.					
★ ★ NO. 1 ★ ★					
1	1	1	8	RANDY TRAVIS WARNER BROS. 25988 (8.98) (CD) 6 weeks at No. 1	NO HOLDIN' BACK
2	2	2	30	CLINT BLACK ● RCA 9668-1 (8.98) (CD)	KILLIN' TIME
3	3	3	8	DWIGHT YOAKAM REPRISE 25989/WARNER BROS. (8.98) (CD)	JUST LOOKIN' FOR A HIT
4	4	4	11	REBA MCENTIRE MCA 8034 (8.98) (CD)	REBA LIVE
5	6	10	9	SAWYER BROWN CAPITOL/CURB 92358/CAPITOL (8.98) (CD)	THE BOYS ARE BACK
6	8	9	42	SHENANDOAH COLUMBIA 44468/CBS (CD)	THE ROAD NOT TAKEN
7	7	8	25	DOLLY PARTON COLUMBIA 44384/CBS (CD)	WHITE LIMOZEEN
8	10	6	16	KEITH WHITLEY RCA 9809 (8.98) (CD)	I WONDER DO YOU THINK OF ME
9	5	5	60	RICKY VAN SHELTON ● COLUMBIA 44221/CBS (CD)	LOVING PROOF
10	9	7	41	HANK WILLIAMS, JR. ● WARNER/CURB 25834/WARNER BROS. (8.98) (CD)	GREATEST HITS III
11	13	17	5	THE CHARLIE DANIELS BAND EPIC 45316/CBS (CD)	SIMPLE MAN
12	11	12	30	GARTH BROOKS CAPITOL 90897 (8.98) (CD)	GARTH BROOKS
13	15	19	25	LORRIE MORGAN RCA 9594-1 (8.98) (CD)	LEAVE THE LIGHT ON
14	12	11	41	GEORGE STRAIT ● MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
15	17	16	20	VERN GOSDIN COLUMBIA 45104/CBS (CD)	ALONE
16	16	14	29	KENNY ROGERS REPRISE 1-25792/WARNER BROS. (8.98) (CD)	SOMETHING INSIDE SO STRONG
17	14	13	17	WILLIE NELSON COLUMBIA 45046 (CD)	A HORSE CALLED MUSIC
18	22	34	4	RODNEY CROWELL COLUMBIA 45242/CBS (CD)	KEYS TO THE HIGHWAY
19	18	18	61	PATTY LOVELESS MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
20	19	23	64	K.T. OSLIN ▲ RCA 8369 (8.98) (CD)	THIS WOMAN
21	21	21	26	K.D. LANG & THE RECLINES SIRE 25877/WARNER BROS. (8.98) (CD)	ABSOLUTE TORCH AND TWANG
22	20	15	29	REBA MCENTIRE ● MCA 6294 (8.98) (CD)	SWEET SIXTEEN
23	26	35	7	RANDY TRAVIS WARNER BROS. 25972 (8.98) (CD)	AN OLD TIME CHRISTMAS
24	28	29	40	BILLY JOE ROYAL ATLANTIC AMERICA 91064/ATLANTIC (8.98) (CD)	TELL IT LIKE IT IS
25	25	25	33	THE JUDDS ● CURB/RCA 9595/RCA (8.98) (CD)	RIVER OF TIME
26	27	22	8	HIGHWAY 101 WARNER BROS. 25992 (8.98) (CD)	PAINT THE TOWN
27	23	26	42	ALABAMA ● RCA 8587-1 (8.98) (CD)	SOUTHERN STAR
28	24	27	133	RANDY TRAVIS ▲ WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
29	30	28	77	KEITH WHITLEY ● RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
30	35	31	68	THE JUDDS ▲ RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
31	32	24	29	NITTY GRITTY DIRT BAND UNIVERSAL 12500/MCA (10.98) (CD)	WILL THE CIRCLE BE UNBROKEN, VOL. II
32	29	20	84	RODNEY CROWELL COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
33	33	32	7	ANNE MURRAY CAPITOL 92072 (8.98) (CD)	GREATEST HITS, VOL. II
34	31	30	71	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
35	40	46	4	THE KENTUCKY HEADHUNTERS MERCURY 838 744-1 (CD)	PICKIN' ON NASHVILLE
36	34	33	33	KATHY MATTEA MERCURY 836 950 1 (CD)	WILLOW IN THE WIND
37	36	38	17	MARY CHAPIN CARPENTER COLUMBIA 44228/CBS (CD)	STATE OF THE HEART
38	38	39	121	PATSY CLINE ▲ MCA 12 (8.98) (CD)	GREATEST HITS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	37	36	11	THE OAK RIDGE BOYS MCA 42311 (8.98) (CD)	AMERICAN DREAMS
40	39	37	15	TANYA TUCKER CAPITOL 91814 (8.98) (CD)	GREATEST HITS
41	41	41	5	THE STATLER BROTHERS MERCURY 838 231-1 (CD)	STATLER BROTHERS LIVE - SOLD OUT
42	42	42	198	ALABAMA ▲ ³ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
43	44	40	22	RICKY SKAGGS EPIC 45027/CBS (CD)	KENTUCKY THUNDER
44	43	43	181	RANDY TRAVIS ▲ ² WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
45	49	62	3	RICKY VAN SHELTON COLUMBIA 45269/CBS (CD)	SINGS CHRISTMAS
46	45	49	7	PAUL OVERSTREET RCA 9717-1 (8.98) (CD)	SOWIN' LOVE
47	46	45	115	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
48	52	51	123	K.T. OSLIN ▲ RCA 5924-1 (8.98) (CD)	80'S LADIES
49	48	48	144	RICKY VAN SHELTON ▲ COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
50	55	53	6	MARTY STUART MCA 42312 (8.98) (CD)	HILLBILLY ROCK
51	47	47	96	VERN GOSDIN COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
52	51	50	22	MERLE HAGGARD EPIC 44283/CBS (CD)	5:01 BLUES
53	50	44	8	NANCI GRIFFITH MCA 6319 (8.98) (CD)	STORMS
54	70	—	2	KENNY ROGERS REPRISE 25973/WARNER BROS. (8.98) (CD)	CHRISTMAS IN AMERICA
55	53	54	212	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
56	54	55	24	SUZY BOGUSS CAPITOL 90237 (8.98) (CD)	SOMEWHERE BETWEEN
57	71	—	14	DON WILLIAMS RCA 9656-1 (8.98) (CD)	ONE GOOD WELL
58	57	58	8	SKIP EWING MCA 42301 (8.98) (CD)	THE WILL TO LOVE
59	59	59	38	BAILLIE AND THE BOYS RCA 8454 (8.98) (CD)	TURN THE TIDE
60	64	68	7	DANIELE ALEXANDER MERCURY 838 352 (CD)	FIRST MOVE
61	65	65	19	HOLLY DUNN WARNER BROS. 25939 (8.98) (CD)	THE BLUE ROSE OF TEXAS
62	63	60	22	LIONEL CARTWRIGHT MCA 42276 (8.98) (CD)	LIONEL CARTWRIGHT
63	61	64	5	SHELBY LYNNE EPIC 44260/CBS (CD)	SUNRISE
64	62	57	77	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
65	58	52	62	RESTLESS HEART RCA 8317-1 (8.98) (CD)	BIG DREAMS IN A SMALL TOWN
66	56	56	38	ROSANNE CASH COLUMBIA 45054/CBS (CD)	HITS 1979 - 1989
67	73	66	27	GARY MORRIS UNIVERSAL 76005/MCA (8.98) (CD)	STONES
68	72	73	30	THE CHARLIE DANIELS BAND ▲ EPIC 38795/CBS (CD)	A DECADE OF HITS
69	66	—	338	WILLIE NELSON ▲ ² COLUMBIA KC 237542/CBS (CD)	GREATEST HITS
70	68	70	4	MARIE OSMOND CAPITOL/CURB 91781/CAPITOL (8.98) (CD)	STEPPIN' STONE
71	60	61	289	HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
72	RE-ENTRY	141		DWIGHT YOAKAM ▲ REPRISE 25372/WARNER BROS. (8.98) (CD)	GITARS, CADILLACS, ETC., ETC.
73	67	63	38	GEORGE JONES EPIC 44078/CBS (CD)	ONE WOMAN MAN
74	75	—	85	BILLY JOE ROYAL ● ATLANTIC AMERICA 90658-1/ATLANTIC (8.98) (CD)	THE ROYAL TREATMENT
75	69	72	25	EDDY RAVEN UNIVERSAL 76003/MCA (8.98) (CD)	TEMPORARY SANITY

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

More Monitored Playlists From BDS

NASHVILLE Due to the overwhelming interest in the monitored playlists printed in the Nov. 18 issue, Billboard again presents samples of real airplay information available through Broadcast Data Systems.

The playlists printed on this page are selected to represent a cross-section of stations currently being monitored. Although many stations play a high percentage of oldies, these lists include only current titles and recent recurrences and cover the period Nov. 20-26.

Shown in the left-hand columns on each list are this week and last week's rankings. The rankings are based on the estimated gross impressions derived from Arbitron audience estimates for the dayparts in which the songs were played. These audience estimates are shown at the right of each title following the number of actual plays. By adding two zeroes to the second figure you will have an idea of how many people in each station's listening audience actually heard each title during the measured week.

Broadcast Data Systems, a member of the growing family of Affiliated Publications and BPI Communications, has a highly sophisticated system of airplay monitoring. It starts with each piece of recorded product being played into the main computer, which automatically creates a unique electronic pattern for the record and enables the system to recognize it. Computers are set up in each market and tuned to the stations selected to be monitored. This is a 24-hour-a-day, seven-day-a-week operation and current information can be retrieved at any time during the process.

Billboard plans to begin using BDS' monitoring system for the Hot Country Singles chart next month. All Billboard charts that reflect airplay eventually will be using this monitoring system, most within the next six months. Country was chosen to debut the real airplay system in part because it is based entirely on airplay information.

KKAT

Salt Lake City, UT		P.D. John Marks	
1	Baillie & The Boys Heart Of Stone	33	4,488
2	R. Milsap A Woman In Love	32	4,074
3	R. Travis A Matter Of Time	30	3,929
4	G. Brooks If Tomorrow Never Comes	29	3,416
5	D. Williams I've Been Loved By The Best	29	3,316
6	M. Haggard A Better Love	27	3,265
7	Alabama High Cotton	26	3,110
8	R. Skaggs Let It Be You	22	3,050
9	Oak Ridge Boys An American Family	25	3,027
10	Sawyer Brown The Race Is On	25	2,961
11	C. Black Nobody's Home	21	2,688
12	T. Tritt Country Club	24	2,661
13	L. Morgan Out Of Your Shoes	21	2,441
14	T. Tucker My Arms Stay Open	22	2,403
15	K. Rogers The Vows Go Unbroken	17	2,314
16	D. Parton Yellow Roses	16	2,273
17	Shenandoah Two Dozen Roses	21	2,226
18	P. Overstreet All The Fun	19	2,175
19	G. Campbell She's Gone	16	2,124
20	Highway 101 Who's Lonely Now	16	2,094
21	W. Nelson There You Are	14	2,074
22	K. Whitley It Ain't Nothin'	13	1,961
23	V. Gill Never Alone	13	1,880
24	M.C. Carpenter Never Had It So Good	15	1,852
25	P. Loveless The Lonely Side Of Love	14	1,846
26	K.T. Oslin Didn't Expect It To Go Down	17	1,819
27	R. Crowell Long & Lonesome Highway	15	1,815
28	Wild Rose Breaking New Ground	17	1,738
29	V. Gosdin That Just About Does It	15	1,738
30	Bellamy Brothers You'll Never Be Sorry	11	1,598
31	H. Dunn There Goes My Heart Again	12	1,548
32	E. Raven Bayou Boys	12	1,388
33	M. Murphy Never Givin' Up On Love	7	1,386
34	R. Crowell Above & Beyond	8	1,156
35	E.T. Conley Not Drinking Enough	11	1,126
36	C. Black Killin' Time	10	1,065
37	R. McEntire 'Til Love Comes Again	11	1,035
38	R. V. Shelton Living Proof	7	1,015
39	H. Dunn Are You Ever Gonna Love Me	6	1,002
40	E. Raven In A Letter To You	7	980

KNIX-FM

Phoenix, AZ		P.D. R.J. Curtis	
1	P. Overstreet All The Fun	32	8,130
2	R. Milsap A Woman In Love	32	7,932
3	P. Loveless The Lonely Side Of Love	31	7,721
4	Shenandoah Two Dozen Roses	32	7,689
5	G. Brooks If Tomorrow Never Comes	30	7,614
6	K. Whitley It Ain't Nothin'	28	6,673
7	L. Morgan Out Of Your Shoes	28	6,474
8	V. Gosdin That Just About Does It	18	4,871
9	S. Ewing It's You Again	12	3,002
10	H. Dunn There Goes My Heart Again	12	2,933
11	Highway 101 Who's Lonely Now	10	2,766
12	C. Black Nobody's Home	12	2,753
13	T. Tritt Country Club	11	2,281
14	L. Cartwright Give Me His Last Chance	7	2,146
15	Alabama Southern Star	7	2,146
16	E. Raven Bayou Boys	5	1,989
17	L. Cartwright In My Eyes	12	1,934
18	Nitty Gritty Dirt Band When It's Gone	9	1,915
19	G. Campbell She's Gone, Gone, Gone	8	1,815
20	T. Tucker My Arms Stay Open	11	1,810
21	J. Sonnier If Your Heart Should	7	1,794
22	Alabama High Cotton	6	1,788
23	Bellamy Brothers You'll Never Be Sorry	5	1,747
24	Desert Rose Band Hello Trouble	6	1,650
25	Sawyer Brown The Race Is On	7	1,650
26	K. Mattea Burnin' Old Memories	4	1,631
27	K. Rogers The Vows Go Unbroken	8	1,551
28	G. Strait Overnight Success	7	1,460
29	R. Crowell Long & Lonesome Highway	8	1,430
30	G. Watson The Jukebox Played Along	5	1,427
31	Highway 101 Who's Lonely Now	3	1,424
32	S. Warner When I Could Come Home	9	1,404
33	Nitty Gritty Dirt Band I've Been Lookin'	3	1,358
34	H. Dunn Are You Ever Gonna Love Me	5	1,355
35	Judds One Man Woman	9	1,350
36	E.T. Conley Out Loud	5	1,326
37	R. Crowell She's Crazy For Leaving	5	1,316
38	R. Crowell Above & Beyond	4	1,271
39	R. Travis A Matter Of Time	4	1,247
40	W. Nelson Nothing I Can Do About It	5	1,234

KXXY

Oklahoma City, OK		P.D. Jay Phillips	
1	P. Overstreet All The Fun	31	4,578
2	G. Brooks If Tomorrow Never Comes	33	4,515
3	D. Williams I've Been Loved By The Best	29	4,283
4	R. Milsap A Woman In Love	29	4,283
5	T. Tritt Country Club	28	4,063
6	M. Bandy This Night Won't Last Forever	26	3,988
7	K. Mattea Burnin' Old Memories	29	3,921
8	C. Pride Amy's Eyes	23	3,645
9	C. Black Killin' Time	29	3,579
10	L. Morgan Out Of Your Shoes	22	3,552
11	K. Whitley It Ain't Nothin'	26	3,474
12	R. V. Shelton Statue Of A Fool	22	3,424
13	Nitty Gritty Dirt Band When It's Gone	21	3,344
14	L. Cartwright In My Eyes	23	3,168
15	E. Raven Bayou Boys	24	3,097
16	R. Skaggs Let It Be You	20	3,071
17	S. Ewing It's You Again	20	2,992
18	Shenandoah Two Dozen Roses	21	2,896
19	M. C. Carpenter Never Had It So Good	21	2,894
20	C. Black Nobody's Home	21	2,861
21	K. Rogers The Vows Go Unbroken	18	2,734
22	Highway 101 Who's Lonely Now	22	2,689
23	V. Gill Never Alone	19	2,657
24	V. Gosdin That Just About Does It	18	2,635
25	S. Warner When I Could Come Home To You	21	2,617
26	R. Crowell Many A Long & Lonesome	21	2,547
27	Judds A Man Woman	16	2,500
28	Baillie & The Boys I Can't Turn The Tide	16	2,250
29	J. Browne Tell Me Why	16	2,179
30	G. Campbell She's Gone, Gone, Gone	16	2,051
31	G. Strait Overnight Success	12	1,866
32	E.T. Conley You Must Not Be Drinking Enough	13	1,817
33	Desert Rose Band Start All Over Again	10	1,592
34	E. Rabbitt On Second Thought	11	1,416
35	C. Daniels Simple Man	11	1,175
36	R. Crowell Above And Beyond	4	1,047
37	L. Taylor Shoula, Coula, Woulda Loved You	6	1,003
38	R. Crowell She's Crazy For Leaving	4	960
39	E. Raven In A Letter To You	4	956
40	Judds Let Me Tell You About Love	4	904

Playlists courtesy of Broadcast Data Systems, Inc.; gross impressions multiplier copyright 1989 Arbitron.

YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

- Babe, Styx, A&M
- No More Tears, Barbra Streisand & Donna Summer, COLUMBIA/CASABLANCA
- Still, Commodores, MOTOWN
- Please Don't Go, K.C. & the Sunshine Band, T.K.
- Escape, Rupert Holmes, INFINITY
- Send One Your Love, Stevie Wonder, TAMLA
- Heartache Tonight, Eagles, ASYLUM
- You're Only Lonely, J.D. Souther, COLUMBIA
- Ships, Barry Manilow, ARISTA
- Do That To Me One More Time, The Captain & Tennille, CASABLANCA

POP SINGLES—20 Years Ago

- Na Na Hey Hey Kiss Him Goodbye, Steam, FONTANA
- Leaving On A Jet Plane, Peter, Paul & Mary, WARNER BROS.
- Come Together/Something, Beatles, APPLE
- Take A Letter Maria, R.B. Greaves, ATCO
- Down On The Corner/Fortunate Son, Creedence Clearwater Revival, FANTASY
- And When I Die, Blood, Sweat & Tears, COLUMBIA
- Wedding Bell Blues, 5th Dimension, SOUL CITY
- Yester-Me, Yester-You, Yesterday, Stevie Wonder, TAMLA
- Someday We'll Be Together, Diana Ross & the Supremes, MOTOWN
- Eli's Coming, Three Dog Night, DUNHILL

TOP ALBUMS—10 Years Ago

- The Long Run, Eagles, ASYLUM
- On The Radio—Greatest Hits Volumes One & Two, Donna Summer, CASABLANCA
- Cornerstone, Styx, A&M
- Journey Through The Secret Life Of Plants, Stevie Wonder, TAMLA
- In Through The Out Door, Led Zeppelin, SWAN SONG
- Greatest, Bee Gees, RSO
- Wet, Barbra Streisand, COLUMBIA
- Tusk, Fleetwood Mac, WARNER BROS.
- Rise, Herb Alpert, A&M
- Damn The Torpedoes, Tom Petty & the Heartbreakers, BACKSTREET

TOP ALBUMS—20 Years Ago

- Abbey Road, Beatles, APPLE
- Led Zeppelin II, Led Zeppelin, ATLANTIC
- Live In Las Vegas, Tom Jones, PARROT
- Green River, Creedence Clearwater Revival, FANTASY
- Puzzle People, Temptations, GORDY
- Blood, Sweat & Tears, COLUMBIA
- Crosby/Stills/Nash, ATLANTIC
- Santana, COLUMBIA
- At San Quentin, Johnny Cash, COLUMBIA
- Soundtrack, Easy Rider, DUNHILL

COUNTRY SINGLES—10 Years Ago

- I Cheated Me Right Out Of You, Moe Bandy, COLUMBIA
- Whiskey Bent And Hell Bound, Hank Williams Jr. ELEKTRA/CURB
- Happy Birthday Darlin', Conway Twitty, MCA
- Broken Hearted Me, Anne Murray, CAPITOL
- Missin' You, Charley Pride, RCA
- My World Begins And Ends With You/Why Did You Have To Be So Good, Dave & Sugar, RCA
- I've Got A Picture Of Us On My Mind, Loretta Lynn, MCA
- Pour Me Another Tequila, Eddie Rabbitt, ELEKTRA
- Coward Of The County, Kenny Rogers, UNITED ARTISTS
- Blind In Love, Mel Tillis, ELEKTRA

SOUL SINGLES—10 Years Ago

- I Wanna Be Your Lover, Prince, WARNER BROS.
- Do You Love What You Feel, Rufus And Chaka, MCA
- Move Your Boogie Body, Bar-Kays, MERCURY
- Rapper's Delight, Sugar Hill Gang, SUGAR HILL
- Send With You, Michael Jackson, EPIC
- Ladies Night, Kool & the Gang, DE-LITE
- Still, Commodores, MOTOWN
- Cruisin', Smokey Robinson, TAMLA
- I Just Can't Control Myself, Nature's Divine, INFINITY
- Send One Your Love, Stevie Wonder, TAMLA

WGAR

Cleveland, OH		P.D. Denny Nugent	
1	K. Rogers The Vows Go Unbroken	33	4,746
2	G. Brooks If Tomorrow Never Comes	30	4,394
3	D. Williams I've Been Loved By The Best	28	4,173
4	R. Milsap A Woman In Love	22	3,750
5	M. Haggard A Better Love Next Time	23	3,351
6	M.C. Carpenter Never Had It So Good	24	3,520
7	R. Travis It's Just A Matter Of Time	23	3,385
8	Shenandoah Two Dozen Roses	24	3,334
9	P. Overstreet All The Fun	23	3,055
10	R. McEntire 'Til Love Comes Again	17	2,782
11	L. Morgan Out Of Your Shoes	20	2,774
12	D. Parton Yellow Roses	22	2,702
13	Highway 101 Who's Lonely Now	19	2,500
14	Oak Ridge Boys An American Family	16	2,484
15	H. Dunn There Goes My Heart Again	16	2,307
16	Sawyer Brown The Race Is On	16	2,242
17	R. Skaggs Let It Be You	17	2,162
18	B.J. Royal Till I Can't Take It Anymore	17	2,162
19	C. Black Nobody's Home	13	2,025
20	G. Campbell She's Gone, Gone, Gone	13	2,014
21	R. Crowell Many A Long & Lonesome	15	1,898
22	Judds One Man Woman	13	1,818
23	Baillie & The Boys Heart Of Stone	13	1,715
24	R. Skaggs Let It Be You	9	1,608
25	P. Loveless The Lonely Side Of Love	11	1,409
26	Alabama High Cotton	9	1,352
27	Nitty Gritty Dirt Band When It's Gone	12	1,280
28	P. Loveless Timber I'm Falling In Love	8	1,267
29	S. Warner When I Could Come Home To You	9	1,243
30	R. McEntire New Foot At An Old Game	8	1,149
31	T. Tucker My Arms Stay Open All Night	11	1,144
32	K. Whitley I Wonder Do You Think Of Me	9	1,109
33	R. Crowell Above And Beyond	6	1,103
34	Bellamy Brothers You'll Never Be Sorry	8	1,092
35	Kentucky Headhunters Walk Softly On This	8	1,046
36	D. Williams One Good Well	8	1,046
37	Judds Let Me Tell You About Love	7	1,043
38	C. Black Killin' Time	10	1,018
39	Alabama Southern Star	8	1,003
40	R. V. Shelton Statue Of A Fool	9	1,000

WKHX

Atlanta, GA		P.D. Neil McGinley	
1	D. Williams I've Been Loved By The Best	29	7,581
2	Shenandoah Two Dozen Roses	29	7,287
3	P. Loveless The Lonely Side Of Love	28	2,282
4	L. Morgan Out Of Your Shoes	30	2,265
5	M.C. Carpenter Never Had It So Good	29	2,217
6	H. Dunn There Goes My Heart Again	29	2,181
7	G. Brooks If Tomorrow Never Comes	29	2,175
8	Highway 101 Who's Lonely Now	29	2,154
9	R. Milsap A Woman In Love	28	2,112
10	G. Campbell She's Gone, Gone, Gone	28	2,001
11	K. Whitley It Ain't Nothin'	28	1,956
12	T. Tritt Country Club	18	1,747
13	R. Travis It's Just A Matter Of Time	19	1,743
14	T. Tucker My Arms Stay Open All Night	19	1,656
15	V. Gosdin That Just About Does It	19	1,656
16	R. Crowell Many A Long & Lonesome	19	1,518
17	C. Daniels Simple Man	18	1,509
18	C. Black Nobody's Home	18	1,508
19	W. Nelson There You Are	18	1,430
20	K. Rogers The Vows Go Unbroken	19	1,426
21	B.J. Royal Till I Can't Take It Anymore	17	1,410
22	S. Warner I Got Dreams	15	1,041
23	Desert Rose Band Hello Trouble	16	1,336
24	V. Gill Never Alone	16	1,304
25	R. McEntire 'Til Love Comes Again	15	1,371
26	E. Raven Bayou Boys	15	1,348
27	Sawyer Brown The Race Is On	17	1,358
28	L. Cartwright Give Me His Last Chance	15	1,589
29	K.T. Oslin Didn't Expect It To Go Down This Way	14	1,588
30	Bellamy Brothers You'll Never Be Sorry	15	1,484
31	Desert Rose Band Start All Over Again	16	1,468
32	K. Mattea Burnin' Old Memories	15	1,468
33	S. Warner When I Could Come Home To You	16	1,467
34	P. Overstreet All The Fun	14	1,437
35	Baillie & The Boys Heart Of Stone	14	1,356
36	D. Parton Yellow Roses	14	1,310
37	Baillie & The Boys I Can't Turn The Tide	15	1,260
38	H. Williams Jr. Finders Are Keepers	13	1,215
39	Restless Heart Say What's In Your Heart	12	1,206
40	Oak Ridge Boys An American Family	14	1,177

KAJA

San Antonio, TX		P.D. Ed Chandler	
1	R. Milsap A Woman In Love	34	3,035
2	Shenandoah Two Dozen Roses	35	2,943
3	K. Whitley It Ain't Nothin'	34	2,923
4	T. Tritt Country Club	35	2,912
5	L. Morgan Out Of Your Shoes	35	2,791
6	P. Loveless The Lonely Side Of Love	34	2,784

7	D. Williams I've Been Loved By The Best	35	2,765
8	M.C. Carpenter Never Had It So Good	36	2,754
9	G. Brooks If Tomorrow Never Comes	30	2,398
10	C. Black Nobody's Home	28	2,282
11	C. Daniels Simple Man	29	2,157
12	R. Travis Singing The Blues	27	2,117
13	Judds One Man Woman	24	2,067
14	P. Overstreet All The Fun	25	2,046
15	R. V. Shelton Statue Of A Fool	28	2,033
16	G. Strait Overnight Success	25	1,936
17	S. Warner When I Could Come Home To You	24	1,822
18	Highway 101 Who's Lonely Now	23	1,723
19	D. Parton Yellow Roses	21	1,617
20	Sawyer Brown The Race Is On	22	1,538
21	Oak Ridge Boys An American Family	22	1,538
22	G. Strait Ace In The Hole	9	1,074
23	M. Haggard A Better		

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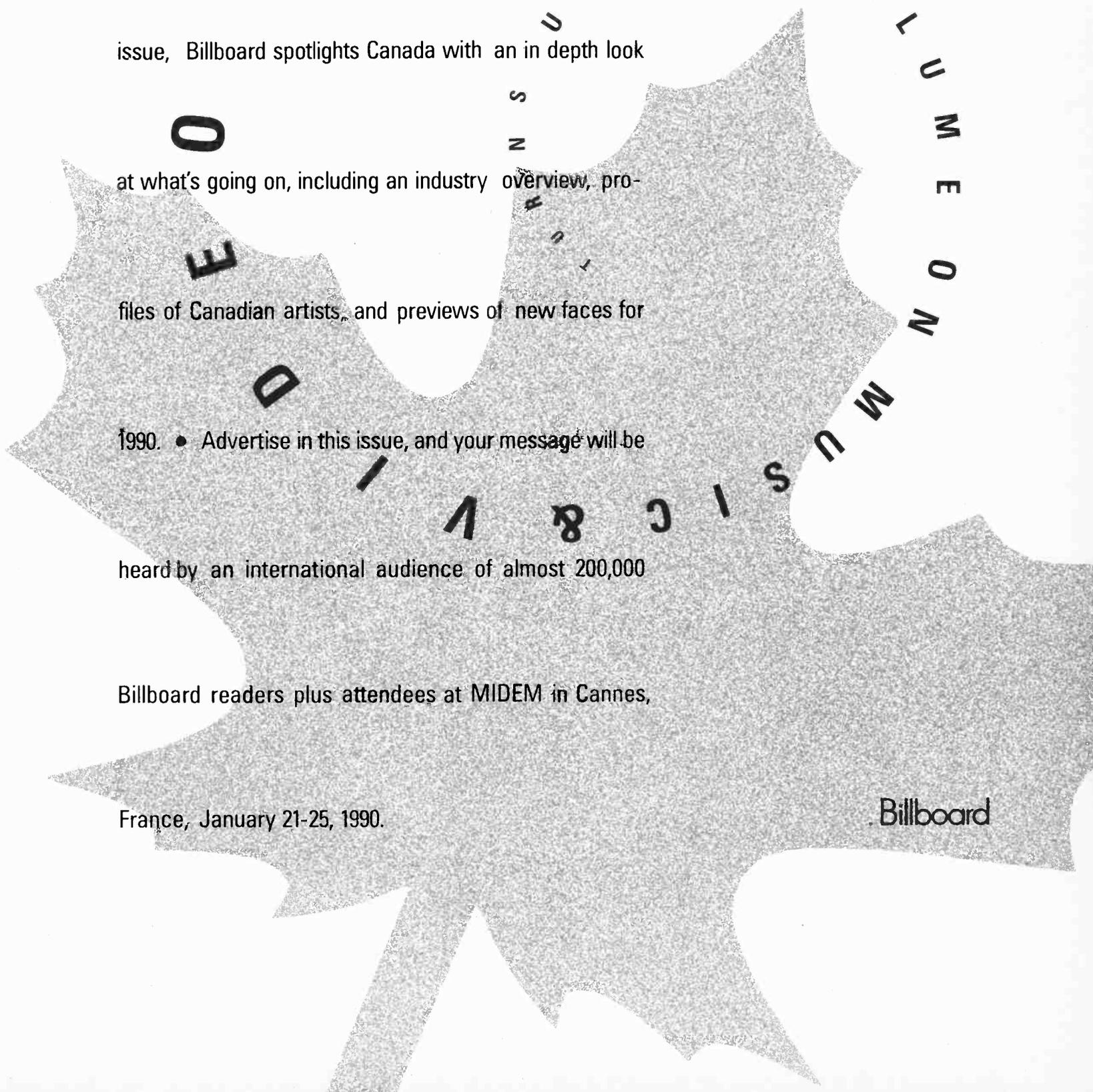
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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	3	14	IF TOMORROW NEVER COMES A. REYNOLDS (K. BLAZY, G. BROOKS)	GARTH BROOKS CAPITOL 44430
2	3	6	13	TWO DOZEN ROSES R. HALL, R. BYRNE (R. BYRNE, M. MCANALLY)	SHENANDOAH COLUMBIA 38 69061/CBS
3	5	9	12	A WOMAN IN LOVE R. MILSAP, R. GALBRAITH, T. COLLINS (D. MILLETT, C. WRIGHT)	RONNIE MILSAP RCA 9027-7
4	4	7	13	I'VE BEEN LOVED BY THE BEST D. WILLIAMS, G. FUNDIS (B. MCDOILL, P. HARRISON)	DON WILLIAMS RCA 9017-7
5	7	11	14	OUT OF YOUR SHOES B. BECKETT (J. WOOD, P. RYAN, S. SPIVEY)	LORRIE MORGAN RCA 9016-7
6	6	10	14	THE LONELY SIDE OF LOVE T. BROWN (KOSTAS)	PATTY LOVELESS MCA 53702
7	8	12	12	THERE GOES MY HEART AGAIN H. DUNN, C. WATERS (L. WILSON, W. PERRY, J. DIFFIE)	HOLLY DUNN WARNER BROS. 7-22796
8	10	16	10	WHO'S LONELY NOW P. WORLEY, E. SEAY (K. BROOKS, D. COOK)	HIGHWAY 101 WARNER BROS. 7-22779
9	1	2	12	IT'S JUST A MATTER OF TIME R. PERRY (B. BENTON, B. HENDRICKS, C. OTIS)	RANDY TRAVIS WARNER BROS. 7-28841
10	11	17	11	TILL I CAN'T TAKE IT ANYMORE N. LARKIN (C. OTIS, J. BURTON)	BILLY JOE ROYAL ATLANTIC 7-88815
11	13	19	11	SHE'S GONE, GONE, GONE J. BOWEN, G. CAMPBELL (H. HOWARD)	GLEN CAMPBELL UNIVERSAL 66024
12	14	21	9	IT AIN'T NOTHIN' G. FUNDIS, K. WHITLEY (T. HASELDEN)	KEITH WHITLEY RCA 9059-7
13	15	22	11	THAT JUST ABOUT DOES IT B. MONTGOMERY (M. D. BARNES, V. GOSDIN)	VERN GOSDIN COLUMBIA 38 69084/CBS
14	19	24	9	MANY A LONG & LONESOME HIGHWAY R. CROWELL, T. BROWN (R. CROWELL, W. JENNINGS)	RODNEY CROWELL COLUMBIA 38-73042/CBS
15	9	13	15	COUNTRY CLUB G. BROWN (C. JONES, D. LORD)	TRAVIS TRITT WARNER BROS. 7-22882
16	20	25	9	SIMPLE MAN J. STROUD (C. DANIELS, J. GAVIN, C. HAYWARD, T. DIGREGARIO)	THE CHARLIE DANIELS BAND EPIC 34-73030/CBS
17	21	26	10	THERE YOU ARE F. FOSTER (M. REID, K. FLEMING)	WILLIE NELSON COLUMBIA 38-73015/CBS
18	22	27	10	IT'S YOU AGAIN J. BOWEN, S. EWING (S. EWING, M. GEIGER, W. MULLIS)	SKIP EWING MCA 53732
19	24	29	10	WHEN IT'S GONE R. SCRUGGS, NITTY GRITTY DIRT BAND (J. FADEN, D. SCHLITZ)	NITTY GRITTY DIRT BAND UNIVERSAL 66023
20	25	30	7	MY ARMS STAY OPEN ALL NIGHT J. CRUTCHFIELD (P. OVERSTREET, D. SCHLITZ)	TANYA TUCKER CAPITOL 79810
21	28	31	8	WHEN I COULD COME HOME TO YOU J. BOWEN (S. WARINER, R. MURRAH)	STEVE WARINER MCA 53738
22	29	34	4	NOBODY'S HOME J. STROUD, M. WRIGHT (C. BLACK)	CLINT BLACK RCA 9078-7
23	30	33	9	IN MY EYES T. BROWN, S. SMITH (L. CARTWRIGHT)	LIONEL CARTWRIGHT MCA 53723
24	31	32	8	DIDN'T EXPECT IT TO GO DOWN THIS WAY H. SHEDD (K. T. OSLIN)	K. T. OSLIN RCA 9029-7
25	33	36	6	START ALL OVER AGAIN P. WORLEY, E. SEAY (C. HILLMAN, S. HILL)	THE DESERT ROSE BAND MCA/CURB 53746/MCA
26	16	15	13	BREAKING NEW GROUND J. STROUD (C. JACKSON, J. SALLEY)	WILD ROSE UNIVERSAL 66018
27	12	1	16	YELLOW ROSES R. SKAGGS (D. PARTON)	DOLLY PARTON COLUMBIA 38-69040/CBS
28	34	35	11	WALK SOFTLY ON THIS HEART OF MINE THE KENTUCKY HEADHUNTERS (B. MONROE, J. LANDERS)	THE KENTUCKY HEADHUNTERS MERCURY 874 744-7
29	17	8	15	NEVER HAD IT SO GOOD J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER, J. JENNINGS)	MARY CHAPIN CARPENTER COLUMBIA 38-69050/CBS
30	36	40	6	I CAN'T TURN THE TIDE K. LEHNING (M. BONAGURA, K. BAILLIE, C. BICKHARDT)	BAILLIE AND THE BOYS RCA 9076-7
31	37	50	3	ONE MAN WOMAN B. MAHER (P. KENNERLEY)	THE JUDDS CURB/RCA 9077-7/RCA
32	40	54	3	STATUE OF A FOOL S. BUCKINGHAM (J. CRUTCHFIELD)	RICKY VAN SHELTON COLUMBIA 38 73077/CBS
33	18	4	15	TIL LOVE COMES AGAIN J. BOWEN, R. MCENTIRE (B. REGAN, E. HILL)	REBA MCENTIRE MCA 53694
34	38	41	7	IF YOUR HEART SHOULD EVER ROLL THIS WAY AGAIN B. HALVERSON, R. BENNETT (A. CUNNINGHAM, M. IRWIN)	JO-EL SONNIER RCA 9014-7
35	23	5	15	THE RACE IS ON R. L. SCRUGGS, M. MILLER (D. ROLLINS)	SAWYER BROWN CAPITOL/CURB 44431/CAPITOL
36	26	28	10	YOU MUST NOT BE DRINKING ENOUGH E. GORDY, JR., R. L. SCRUGGS (D. KORTCHMAR)	EARL THOMAS CONLEY RCA 8973-7
37	41	44	7	QUIT WHILE I'M BEHIND P. WORLEY, E. SEAY (B. CASWELL, V. THOMPSON)	JENNIFER MCCARTER & THE MCCARTERS WARNER BROS. 7-22763
38	27	23	13	NEVER ALONE T. BROWN (V. GILL, R. CASH)	VINCE GILL MCA 53717
39	43	55	3	WHERE'VE YOU BEEN A. REYNOLDS (J. VEZNER, D. HENRY)	KATHY MATTEA MERCURY 876 262-7
40	48	—	2	OVERNIGHT SUCCESS J. BOWEN, G. STRAIT (S. D. SHAFER)	GEORGE STRAIT MCA 53755
41	32	14	16	ALL THE FUN J. STROUD (P. OVERSTREET, T. DUNN)	PAUL OVERSTREET RCA 9015-7
42	42	45	6	BLACK AND WHITE R. CROWELL, R. CASH (P. SMITH)	ROSANNE CASH COLUMBIA 38-73054/CBS
43	44	49	6	AMY'S EYES J. BRADLEY (T. BROWN, J. P. HUNT)	CHARLEY PRIDE 16TH AVENUE 70435
44	35	18	16	THE VOWS GO UNBROKEN (ALWAYS TRUE TO YOU) J. E. NORMAN (G. BURR, E. KAZ)	KENNY ROGERS REPRISE 7-22828/WARNER BROS.
45	NEW	1	1	SOUTHERN STAR B. BECKETT, ALABAMA (R. MURRAH, S. DEAN, R. ALVES)	ALABAMA RCA 9083-7
46	46	52	5	THE CENTER OF MY UNIVERSE T. BROWN (D. BELLAMY, H. BELLAMY, D. SCHLITZ)	THE BELLAMY BROTHERS MCA/CURB 53719/MCA
47	47	53	5	SHE'S GOT A MAN ON HER MIND C. WRIGHT, III, J. CHARLTON (C. WRIGHT, B. SPENCER)	CURTIS WRIGHT AIRBORNE 75746/MCA
48	NEW	1	1	ON SECOND THOUGHT R. LANDIS (E. RABBITT)	EDDIE RABBITT UNIVERSAL 66025
49	55	65	3	LEAVE IT ALONE W. WALDMAN (B. LLOYD, R. FOSTER)	THE FORESTER SISTERS WARNER BROS. 7-22773

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	45	46	8	BLUE BLOODED WOMAN S. HENDRICKS, K. STEGALL (JACKSON, MURRAH, K. STEGALL)	ALAN JACKSON ARISTA 9892
51	58	66	3	TELL ME WHY S. FISHELL (G. DAVIS, H. STINSON)	JANN BROWNE CURB 10558
52	39	20	17	BAYOU BOYS B. BECKETT (F. J. MEYERS, T. SEALS, E. RAVEN)	EDDY RAVEN UNIVERSAL 66016
53	53	59	5	WHERE DID THE MOON GO WRONG H. SHEDD (D. ALEXANDER, P. NELSON)	DANIELE ALEXANDER MERCURY 876 228-7
54	59	68	3	SHOULDA, COULDA, WOULD'VE LOVED YOU P. MCMAKIN (L. TAYLOR, L. WILSON, R. MOORE)	LES TAYLOR EPIC 34 73063/CBS
55	60	63	4	DON'T LEAVE HER LONELY TOO LONG R. BENNETT, T. BROWN (M. STUART, KOSTAS)	MARTY STUART MCA 53751
56	63	70	3	THE GREAT DIVIDE P. WORLEY, E. SEAY, G. BROWN (J. LINDLEY, R. TRAVIS)	GENE WATSON WARNER BROS. 7-22751
57	49	43	19	LET IT BE YOU R. SKAGGS, S. BUCKINGHAM (K. WELCH, H. STINSON)	RICKY SKAGGS EPIC 34 68995/CBS
58	70	—	2	IF YOU WANT TO BE MY WOMAN M. HAGGARD, M. YEARY, K. SUE SOV (M. HAGGARD)	MERLE HAGGARD EPIC 34 73076/CBS
59	56	60	4	A HURT I CAN'T HANDLE J. KENNEDY (J. FORTUNE)	THE STATLER BROTHERS MERCURY 876 112-7
60	65	72	3	RADIO ROMANCE R. CHANCEY (M. POWELL, R. NELSON, J. WHITE)	CANYON 16TH AVENUE 70437
61	82	—	2	TIME'S UP SOUTHERN PACIFIC, J. E. NORMAN (W. WALDMAN, H. STINSON, K. WELCH)	SOUTHERN PACIFIC & CARLENE CARTER WARNER BROS. 7-22714
62	51	38	9	MY SWEET LOVE AIN'T AROUND W. WALDMAN (H. WILLIAMS)	SUZIE BOGGS CAPITOL 44450
63	50	48	8	HARD TIMES FOR AN HONEST MAN T. BROWN (J. HOUSE, R. SERATTE)	JAMES HOUSE MCA 53731
64	57	47	21	A BETTER LOVE NEXT TIME M. HAGGARD, M. YEARY (J. CHRISTOPHER, B. WOOD)	MERLE HAGGARD EPIC 34 68979/CBS
65	52	42	17	AN AMERICAN FAMILY J. BOWEN (B. CORBIN)	THE OAK RIDGE BOYS MCA 53705
66	67	69	4	WONDERFUL TONIGHT H. SHEDD (E. CLAPTON)	BUTCH BAKER MERCURY 876 226-7
67	54	57	6	JOHNNY AND THE DREAMERS J. BOWEN, S. MCQUAIG (S. MCQUAIG, T. COLTON)	SCOTT MCQUAIG UNIVERSAL 66028
68	78	—	2	HE'S GOTTA HAVE ME N. LARKIN (D. PFIMMER, C. HARTFORD)	THE GIRLS NEXT DOOR ATLANTIC 7-88791
69	NEW	1	1	HE'S ALIVE R. SKAGGS (NOT LISTED)	DOLLY PARTON COLUMBIA 38-73200/CBS
70	72	80	3	SHOWS YOU WHAT I KNOW G. KENNEDY (K. BAZINET, C. R. HUNT)	ANDI & THE BROWN SISTERS DOOR KNOB 337
71	77	—	2	SHE'S A LITTLE PAST FORTY B. KILLEN, R. MCDOWELL, J. MEADOR (R. MCDOWELL, B. KILLEN, J. PENNINGTON)	RONNIE MCDOWELL CURB 10558
72	61	51	18	HIGH COTTON J. LEO, ALABAMA (R. MURRAH, S. ANDERS)	ALABAMA RCA 8948-7
73	79	—	2	GOOD AS GONE J. BOWEN, C. HARDY (J. B. BARNHILL, D. MILLER, J. H. HUNTER)	JOE BARNHILL UNIVERSAL 66032
74	66	67	4	BACK IN THE SWING OF THINGS R. SCRUGGS, D. DILLON (D. DILLON, V. GOSDIN, B. CANNON)	DEAN DILLON CAPITOL 79827
75	81	—	2	LOVE IS A HARD ROAD M. MORGAN (M. MONTGOMERY, M. MORGAN)	IRENE KELLEY MCA 53756
76	NEW	1	1	WHO'S GONNA KNOW J. BOWEN, C. TWITTY, D. HENRY (R. MAINEGRA, J. GRIFFIN, R. YANCEY)	CONWAY TWITTY MCA 53759
77	NEW	1	1	I CAN'T HELP MYSELF (SUGAR PIE HONEY BUNCH) B. HILL (E. HOLLAND, L. DOZIER, B. DOZIER)	BILLY HILL REPRISE 3842/WARNER BROS.
78	68	64	5	IT'S BEEN ONE OF THOSE DAYS M. LLOYD (C. LESTER, T. DUBOIS, M. SEALS)	BOBBY VINTON CURB 10560
79	83	—	2	STILL THE SAME J. GALE, J. PIERCE (B. DYLAN)	BONNIE GUITAR PLAYBACK 75714
80	71	61	24	YOU'LL NEVER BE SORRY T. BROWN (H. BELLAMY, D. BELLAMY, D. SCHLITZ)	THE BELLAMY BROTHERS MCA/CURB 53672/MCA
81	62	39	11	IF I EVER FALL IN LOVE AGAIN J. E. NORMAN, S. DORFF (S. DORFF, G. SKLEROV)	ANNE MURRAY WITH KENNY ROGERS CAPITOL 44432
82	69	62	5	RADIO LOVER B. SHERRILL (C. PUTMAN, R. HELLARD, B. JONES)	GEORGE JONES EPIC 34 73070/CBS
83	NEW	1	1	HEART FROM A STONE NOT LISTED (B. N. CHAPMAN, M. GERMINO)	SUSI BEATTY STARWAY 1206-7
84	NEW	1	1	WHISKEY RIVER YOU WIN T. DEE (J. ROSS)	PAT MINTER KILLER 121
85	NEW	1	1	SOMETHINGS GOT A HOLD ON ME A. HENSON (J. ROGERS)	JAMES ROGERS SOUNDWAVES 4830
86	NEW	1	1	MY HEART'S ON HOLD J. ZIMMERMAN (M. NOVOTNY, J. D. LEWIS)	J. D. LEWIS SING ME 43
87	73	73	4	THRILL OF LOVE P. KENNARD, R. JOHN (R. JOHN, P. KENNARD)	KENNARD AND JOHN CURB 10563
88	74	56	5	THREE DAYS G. PENNY, B. MINK, K. D. LANG (W. NELSON)	K. D. LANG SIRE 7-22734/WARNER BROS.
89	NEW	1	1	TIE ME UP (HOLD ME DOWN) D. CLANTON (J. O'HARA, K. KANE)	DAVID SPEEGLE BITTER CREEK 07789
90	NEW	1	1	TRASHY WOMEN J. J. WALKER (C. WALL)	JERRY JEFF WALKER TRIED & TRUE 1698/RYKO
91	NEW	1	1	HEARTBREAK HURRICANE R. SKAGGS, S. BUCKINGHAM (J. RUSHING, L. CORDLE)	RICKY SKAGGS EPIC 34 73078/CBS
92	NEW	1	1	MODERN DAY COWBOY J. MARRIOTT (J. MARRIOTT)	JOHN MARRIOTT PHOENIX 152
93	64	37	17	BURNIN' OLD MEMORIES A. REYNOLDS (L. BOONE, G. NELSON, P. NELSON)	KATHY MATTEA MERCURY 874 672-7
94	89	86	21	THE JUKEBOX PLAYED ALONG P. WORLEY, E. SEAY, G. BROWN (K. BELL, C. QUILLEN)	GENE WATSON WARNER BROS. 7-22912
95	84	84	10	FAMILY TREE S. GIBSON, J. E. NORMAN (T. SCHUYLER)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-22765
96	76	58	18	ACE IN THE HOLE J. BOWEN, G. STRAIT (D. ADKINS)	GEORGE STRAIT MCA 53693
97	75	76	4	SLOWLY BUT SURELY J. CRUTCHFIELD (GARVIN, JONES, WETHERLY)	MARIE OSMOND CAPITOL/CURB 79808/CAPITOL
98	93	75	21	LIVING PROOF S. BUCKINGHAM (J. MACRAE, S. CLARK)	RICKY VAN SHELTON COLUMBIA 38 68994/CBS
99	86	74	24	(I WISH I HAD A) HEART OF STONE K. LEHNING (W. HOLYFIELD, R. LEIGH)	BAILLIE AND THE BOYS RCA 8944-7
100	80	83	3	BIGGER MAN THAN ME R. METZGAR, T. MIGLIORE (C. WAYNE)	MICKEY JONES STOP HUNGER 1103

COUNTRY CORNER



by Marie Ratliff

GARTH BROOKS lives up to the promise of his debut single, "Much Too Young (To Feel This Damn Old)"—a top 10 charter—as his follow-up release, "If Tomorrow Never Comes" (Capitol), becomes his first No. 1 record. Brooks' self-titled album is at No. 12 after 30 weeks on the Top Country Albums chart.

STILL HANGING STRONG with a very vocal group of radio supporters is "Walk Softly On This Heart Of Mine," the debut single of the **Kentucky Headhunters** (Mercury). Stations just getting on the bandwagon include WKHK Richmond, Va., WQYK Tampa, Fla., WDOD Chattanooga, Tenn., WKSJ Mobile, Ala., and WKNN Pascagoula, Miss. "This is the hottest thing out of left field in a long time," says PD **Mac Edwards**, WRNS Kinston, N.C., "and it's not showing any signs of early burn. I think this group will be around for a long time." The Headhunters are at No. 28 on the Hot Country Singles chart.

Another hot ticket at WRNS, says Edwards, is **Skip Ewing's** "It's You Again" (MCA), charted this week at No. 18. "It's the perfect kind of song for our station. The tempo is just right—it almost has a **James Taylor** feel to it. It really shows [Ewing's] versatility."

NEW AND NOTEWORTHY: "Canyon has a good pop-country record," says MD **Jim Asker**, WFLS Fredericksburg, Va., of "Radio Romance" (16th Avenue), currently charted at No. 60. "I'm already getting some pretty good response on the phones."

Jann Browne's "Tell Me Why" (Curb) is drawing early phone response at KEKA in Eureka, Calif., according to MD **Ron Day**. "We had some real success with her last release ["You Ain't Down Home"] and I'm really fond of this one. She has a style that our listeners really like."

Dan Baker, MD at KLUR Wichita Falls, Texas, notes early acceptance of **Joe Barnhill's** "Good As Gone" (Universal). "It's good country swing, and up-tempo is what I need to please our listeners. I don't think there's enough of this kind of song out there." Barnhill's song moves to No. 73 in its second week on the Hot Country Singles chart.

AREA ACTION: "Here's one I didn't miss," says PD **Mike Meehan**, WCMS Norfolk, Va., of **Clinton Gregory's** "Nobody's Darlin' But Mine" on Step One. "We've been on it quite a while and it's in our Top Ten At Ten every night—great audience response."

"Another one we added right out of the box," Meehan says, "is **Billy Hill's** new one." "I Can't Help Myself (Sugar Pie Honey Bunch)" was tops on the pop chart for the **Four Tops** in 1965. "They put a nice new sound to a great old song; you just can't help clapping your hands to it." Billy Hill's Reprise single debuts this week at No. 77.

HOMETOWN GIRL MAKES GOOD: MD **Chris Michaels**, WDSY Pittsburgh, is high on the debut release of Latrobe native **Irene Kelley**. "She started out here with a band called **Switchblade**, then moved to Nashville about five years ago." Kelley's "Love Is A Hard Road" (MCA) is at No. 75 in its second week on the chart.

HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

	GOLD ADDS 34 REPORTERS	SILVER ADDS 56 REPORTERS	BRONZE/ SECONDARY ADDS 60 REPORTERS	TOTAL ADDS	TOTAL ON 150 REPORTERS
SOUTHERN STAR ALABAMA RCA	20	26	36	82	86
ON SECOND THOUGHT EDDIE RABBITT UNIVERSAL	8	26	39	73	78
OVERNIGHT SUCCESS GEORGE STRAIT MCA	7	16	17	40	108
LEAVE IT ALONE FORESTER SISTERS WARNER BROS	5	12	15	32	81
STATUE OF A FOOL RICKY VAN SHELTON COLUMBIA	9	6	15	30	135
TIME'S UP SOUTHERN PACIFIC WARNER BROS	4	8	13	25	39
WHO'S GONNA KNOW CONWAY TWITTY MCA	2	6	13	21	22
HE'S ALIVE DOLLY PARTON COLUMBIA	2	6	12	20	27
ONE MAN WOMAN THE JUDDS CURB/RCA	4	8	7	19	136
IF YOU WANT TO BE MY... MERLE HAGGARD EPIC	1	6	12	19	46

Radio Most Added is a weekly national compilation of the ten records most added to the playlists of the radio stations reporting to Billboard. The full panel of radio reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

FOR WEEK ENDING DECEMBER 9, 1989

Billboard. POWER PLAYLISTS

Sample Playlists of the Nation's Largest Country Radio Stations

WSOC FM 103

Charlotte P.D.: Paul Johnson

1	2	Garth Brooks, If Tomorrow Never Comes
2	3	Shenandoah, Two Dozen Roses
3	4	Kenny Rogers, The Vows Go Unbroken (Always True)
4	5	Don Williams, I've Been Loved By The Best
5	6	Lorrie Morgan, Out Of Your Shoes
6	7	Ronnie Milsap, A Woman In Love
7	8	Patty Loveless, The Lonely Side Of Love
8	10	Travis Tritt, Country Club
9	11	Vern Gosdin, That Just About Does It
10	12	Willie Nelson, There You Are
11	13	Holly Dunn, There Goes My Heart Again
12	15	Highway 101, Who's Lonely Now
13	16	Rodney Crowell, Many A Long & Lonesome Highway
14	17	Keith Whitley, It Ain't Nothin'
15	20	Baillie And The Boys, I Can't Turn The Tide
16	18	Billy Joe Royal, Till I Can't Take It Anymore
17	19	Steve Wariner, When I Could Come Home To You
18	21	Lionel Cartwright, In My Eyes
19	22	The Desert Rose Band, Start All Over Again
20	23	Jennifer McArthur & The McCarters, Quit While I
21	25	Clint Black, Nobody's Home
22	24	Skip Ewing, It's You Again
23	28	Gene Watson, The Great Divide
24	26	Rosanne Cash, Black And White
25	27	The Bellamy Brothers, The Center Of My Universe
26	30	Ricky Van Shelton, Statue Of A Fool
27	29	Kathy Mattea, Where've You Been
28	EX	Tanya Tucker, My Arms Stay Open All Night
29	EX	George Strait, Overnight Success
30	8	Dolly Parton, Yellow Roses
A	—	The Forester Sisters, Leave It Alone
A	—	Merle Haggard, A Better Love Next Time
A	—	Conway Twitty, Who's Gonna Know
A	—	Alabama, Southern Star

NASHVILLE 95 WSMV FM

Nashville P.D.: Bruce Sherman

1	2	Garth Brooks, If Tomorrow Never Comes
2	4	The Bellamy Brothers, You'll Never Be Sorry
3	5	Kenny Rogers, The Vows Go Unbroken (Always True)
4	7	Ronnie Milsap, A Woman In Love
5	6	Don Williams, I've Been Loved By The Best
6	2	Randy Travis, It's Just A Matter Of Time
7	8	Shenandoah, Two Dozen Roses
8	10	Patty Loveless, The Lonely Side Of Love
9	11	Dolly Parton, Yellow Roses
10	12	Paul Overstreet, All The Fun
11	13	Lorrie Morgan, Out Of Your Shoes
12	14	Mary Chapin Carpenter, Never Had It So Good
13	3	Ricky Skaggs, Let It Be You
14	15	Vern Gosdin, That Just About Does It
15	17	Steve Wariner, When I Could Come Home To You
16	9	Eddy Raven, Bayou Boys
17	24	Billy Joe Royal, Till I Can't Take It Anymore
18	20	Holly Dunn, There Goes My Heart Again
19	22	Willie Nelson, There You Are
20	23	Vince Gill, Never Alone
21	25	Tanya Tucker, My Arms Stay Open All Night
22	19	Skip Ewing, The Coast Of Colorado
23	21	Merle Haggard, A Better Love Next Time
24	27	Skip Ewing, It's You Again
25	26	Earl Thomas Conley, You Must Not Be Drinking En

26	28	Charley Pride, Amy's Eyes
27	29	Baillie And The Boys, I Can't Turn The Tide
28	30	Keith Whitley, It Ain't Nothin'
29	EX	Clint Black, Nobody's Home
30	EX	The Desert Rose Band, Start All Over Again
A	—	Lionel Cartwright, In My Eyes
A	—	Jann Browne, Tell Me Why
EX	EX	Kathy Mattea, Where've You Been
EX	EX	Dolly Parton, He's Alive
EX	EX	Curtis Wright, She's Got A Man On Her Mind
EX	EX	Rodney Crowell, Many A Long & Lonesome Highway

K102 THE FM COUNTRY

St. Paul P.D.: David Malmberg

1	1	Randy Travis, It's Just A Matter Of Time
2	2	Garth Brooks, If Tomorrow Never Comes
3	3	Shenandoah, Two Dozen Roses
4	9	Ronnie Milsap, A Woman In Love
5	10	Don Williams, I've Been Loved By The Best
6	13	Lorrie Morgan, Out Of Your Shoes
7	11	Highway 101, Who's Lonely Now
8	7	Mary Chapin Carpenter, Never Had It So Good
9	4	Dolly Parton, Yellow Roses
10	5	Sawyer Brown, The Race Is On
11	14	Paul Overstreet, All The Fun
12	16	James Hoge, Warm Times For An Honest Man
13	6	Reba McEntire, Till Love Comes Again
14	18	K.T. Oslin, Didn't Expect It To Go Down This Way
15	17	The Kentucky Headhunters, Walk Softly On This H
16	20	Skip Ewing, It's You Again
17	21	Billy Joe Royal, Till I Can't Take It Anymore
18	22	Rodney Crowell, Many A Long & Lonesome Highway
19	22	Keith Whitley, It Ain't Nothin'
20	23	The Desert Rose Band, Start All Over Again
21	24	Steve Wariner, When I Could Come Home To You
22	26	Baillie And The Boys, I Can't Turn The Tide
23	19	Glen Campbell, She's Gone, Gone, Gone
24	27	Tanya Tucker, My Arms Stay Open All Night
25	28	Lionel Cartwright, In My Eyes
26	8	Wild Rose, Breaking New Ground
27	30	Curtis Wright, She's Got A Man On Her Mind
28	EX	Clint Black, Nobody's Home
29	EX	Jann Browne, Tell Me Why
A30	—	Ricky Van Shelton, Statue Of A Fool
EX	31	The Charlie Daniels Band, Simple Man
EX	EX	Nitty Gritty Dirt Band, When It's Gone
EX	EX	Willie Nelson, There You Are
EX	EX	The Judds, One Man Woman
A	—	George Strait, Overnight Success
A	—	Charley Pride, Amy's Eyes
A	—	Alabama, Southern Star

US 99.10 IN-A-ROW COUNTRY

Chicago P.D.: J.D. Spangler

1	2	Don Williams, I've Been Loved By The Best
2	5	Ronnie Milsap, A Woman In Love
3	1	Paul Overstreet, All The Fun
4	3	Randy Travis, It's Just A Matter Of Time
5	4	Dolly Parton, Yellow Roses
6	9	The Charlie Daniels Band, Simple Man
7	11	Lorrie Morgan, Out Of Your Shoes
8	10	Holly Dunn, There Goes My Heart Again
9	13	Shenandoah, Two Dozen Roses

10	8	Sawyer Brown, The Race Is On
11	12	Glen Campbell, She's Gone, Gone, Gone
12	17	Patty Loveless, The Lonely Side Of Love
13	6	Kenny Rogers, The Vows Go Unbroken (Always True)
14	7	Eddy Raven, Bayou Boys
15	18	Highway 101, Who's Lonely Now
16	19	Rodney Crowell, Many A Long & Lonesome Highway
17	22	Tanya Tucker, My Arms Stay Open All Night
18	15	Travis Tritt, Country Club
19	23	Keith Whitley, It Ain't Nothin'
20	20	Wild Rose, Breaking New Ground
21	24	Nitty Gritty Dirt Band, When It's Gone
22	21	Garth Brooks, If Tomorrow Never Comes
23	26	Willie Nelson, There You Are
24	28	Clint Black, Nobody's Home
25	30	The Judds, One Man Woman
26	25	Mary Chapin Carpenter, Never Had It So Good
27	27	The Kentucky Headhunters, Walk Softly On This H
A28	—	Ricky Van Shelton, Statue Of A Fool
A29	—	Alabama, Southern Star
A30	—	George Strait, Overnight Success

KSSN 96.1 FM

Little Rock P.D.: Ray Randall

1	3	Garth Brooks, If Tomorrow Never Comes
2	4	Reba McEntire, Till Love Comes Again
3	1	Randy Travis, It's Just A Matter Of Time
4	5	Paul Overstreet, All The Fun
5	6	Don Williams, I've Been Loved By The Best
6	7	Ronnie Milsap, A Woman In Love
7	8	Shenandoah, Two Dozen Roses
8	8	Ricky Skaggs, Let It Be You
9	4	Dolly Parton, Yellow Roses
10	10	Eddy Raven, Bayou Boys
11	18	Kenny Rogers, The Vows Go Unbroken (Always True)
12	11	Alabama, High Cotton
13	14	Patty Loveless, The Lonely Side Of Love
14	15	Sawyer Brown, The Race Is On
15	17	Lorrie Morgan, Out Of Your Shoes
16	16	Travis Tritt, Country Club
17	12	Mary Chapin Carpenter, Never Had It So Good
18	19	Earl Thomas Conley, You Must Not Be Drinking En
19	20	Keith Whitley, It Ain't Nothin'
20	21	The Kentucky Headhunters, Walk Softly On This H
21	23	Vern Gosdin, That Just About Does It
22	22	Holly Dunn, There Goes My Heart Again
23	24	Wild Rose, Breaking New Ground
24	25	Glen Campbell, She's Gone, Gone, Gone
25	27	Highway 101, Who's Lonely Now
26	28	Billy Joe Royal, Till I Can't Take It Anymore
27	30	Skip Ewing, It's You Again
28	29	Vince Gill, Never Alone
29	32	Rodney Crowell, Many A Long & Lonesome Highway
30	33	The Charlie Daniels Band, Simple Man
31	34	Tanya Tucker, My Arms Stay Open All Night
32	35	Willie Nelson, There You Are
33	37	Clint Black, Nobody's Home
34	36	Nitty Gritty Dirt Band, When It's Gone
35	38	Baillie And The Boys, I Can't Turn The Tide
36	39	Steve Wariner, When I Could Come Home To You
37	40	The Desert Rose Band, Start All Over Again
38	EX	Lionel Cartwright, In My Eyes
A30	—	Ricky Van Shelton, Statue Of A Fool
A	—	Jennifer McArthur & The McCarters, Quit While I
A	—	George Strait, Overnight Success
A	—	Jo-EI Sonnier, If Your Heart Should Ever Roll T

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.	PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC
ACE IN THE HOLE (Sweet Tater Tunes, ASCAP)	WBM
ALL THE FUN (Scarlet Moon, BMI) CLM	77 SLOWLY BUT SURELY (Tree, BMI/PolyGram International, ASCAP/McBec, BMI/Milene, ASCAP) HL
AN AMERICAN FAMILY (Famous, ASCAP/Bob Corbin, ASCAP) CPP	85 SOMETHINGS GOT A HOLD ON ME (Americanada, ASCAP)
AMY'S EYES (Loose Ends, ASCAP/Prater, ASCAP)	45 SOUTHERN STAR (Tom Collins, BMJ/Collins Court, ASCAP)
BACK IN THE SWING OF THINGS (Music Corp. Of America, BMI/Jessie Jo, ASCAP/Buddy Cannon, ASCAP/Pri, ASCAP/Hookem, ASCAP) HL	25 START ALL OVER AGAIN (Bar None, BMI/Bug, BMI)
BAYOU BOYS (Morganactive, ASCAP/You & I, ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM	32 STATUE OF A FOOL (Sure Fire, BMI)
A BETTER LOVE NEXT TIME (Johnny Christopher, BMI/Chris Wood, BMI)	79 STILL THE SAME (Sweet, ASCAP)
BIGGER MAN THAN ME (Muy Bueno, BMI/Cow Cents, BMI/Court Of Kings, BMI)	51 TELL ME WHY (Dwart Bird, BMI/Silverline, BMI)
BLACK AND WHITE (Prestoons, ASCAP/Curb, ASCAP)	13 THAT JUST ABOUT DOES IT (Hidden Lake, BMI/Hookem, ASCAP) CPP
BLUE BLOODED WOMAN (Kayteekay, ASCAP/Tom Collins, BMI/Murrah, BMI)	7 THERE GOES MY HEART AGAIN (Zomba, ASCAP/Willesden, BMI/Forest Hills, BMI) CPP
BREAKING NEW GROUND (Kayteekay, ASCAP/Dixie Caroline, ASCAP/Cholampy, SESAC/PolyGram International, ASCAP/Amanda-Lin, ASCAP) HL	17 THERE YOU ARE (Almo, ASCAP/Brio Blues, ASCAP/Irving, BMI/Eaglewood, BMI) CPP
BURNIN' OLD MEMORIES (BMG, ASCAP/Warner-Tamerlane, BMI/Believus Or Not, ASCAP/Screen Gems-EMI, BMI) HL/WBM	88 THREE DAYS (Tree, BMI) HL
46 THE CENTER OF MY UNIVERSE (Bellamy Bros., ASCAP/Don Schlitz, ASCAP/Almo, ASCAP)	87 THRILL OF LOVE (Caseyem, BMI)
15 COUNTRY CLUB (Triumvirate, BMI) HL	89 TIE ME UP (HOLD ME DOWN) (Cross Keys, ASCAP/CBS, ASCAP)
24 DIDN'T EXPECT IT TO GO DOWN THIS WAY (Wooden Wonder, SESAC) HL	33 TIL LOVE COMES AGAIN (AMR, ASCAP/New Haven, BMI) CPP
55 DON'T LEAVE HER LONELY TOO LONG (Songs Of PolyGram, BMI) HL	10 TILL I CAN'T TAKE IT ANYMORE (Alley, BMI/Trio, BMI/Eden, BMI) HL
95 FAMILY TREE (Screen Gems-EMI, BMI/Writer's Group, BMI/Bethlehem, BMI) WBM	61 TIME'S UP (Screen Gems-EMI, BMI/Moon & Stars, BMI/Silverline, BMI/Cross Keys, ASCAP)
73 GOOD AS GONE (Suzy Bob, ASCAP/Suzi Joe, ASCAP)	90 TRASHY WOMEN (Gropen, BMI/Rhythm Wrangler, BMI)
56 THE GREAT DIVIDE (Tennessee Hills, BMI/Three Story, ASCAP)	2 TWO DOZEN ROSES (Colgems-EMI, ASCAP/Beginner, ASCAP) WBM
63 HARD TIMES FOR AN HONEST MAN (Texascity, BMI/A.H. Rollins, BMI/Seratted Edge, BMI) HL	44 THE VOWS GO UNBROKEN (ALWAYS TRUE TO YOU) (Gary Burr, ASCAP/Zena, ASCAP) CPP/HL
83 HEART FROM A STONE (BMG, ASCAP/Black Rhapsody, ASCAP)	28 WALK SOFTLY ON THIS HEART OF MINE (Bill Monroe, BMI)
91 HEARTBREAK HURRICANE (PolyGram International, ASCAP/Amanda-Lin, ASCAP)	21 WHEN I COULD COME HOME TO YOU (Steve Wariner, BMI/Irving, BMI/Tom Collins, BMI/Murrah, BMI)
69 HE'S ALIVE (New Pax Music Press, ASCAP)	19 WHEN IT'S GONE (Jim Boy, ASCAP/Bughouse, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP)
68 HE'S GOTTA HAVE ME (Tree, BMI)	53 WHERE DID THE MOON GO WRONG (Lodge Hall, ASCAP/Screen Gems-EMI, BMI) HL/WBM
72 HIGH COTTON (Shobi, BMI)	39 WHERE'VE YOU BEEN (Wrensong, ASCAP/Cross Keys, ASCAP/CBS, ASCAP)
59 A HURT I CAN'T HANDLE (Statler Brothers, BMI)	84 WHISKEY RIVER YOU WIN (Little Bill, BMI)
77 I CAN'T HELP MYSELF (SUGAR PIE HONEY BUNCH) (Stone Agate, BMI)	76 WHO'S GONNA KNOW (Maypop, BMI/James Griffin, BMI/Lucy's Boy, BMI)
30 I CAN'T TURN THE TIDE (Colgems-EMI, ASCAP) WBM	8 WHO'S LONELY NOW (Cross Keys, ASCAP) HL
99 (I WISH I HAD A) HEART OF STONE (EMI April, ASCAP/Ideas Of March, ASCAP/Lion Hearted, ASCAP) HL	3 A WOMAN IN LOVE (David 'N' Will, ASCAP/Front Burner, ASCAP)
1 IF YOU WANT TO BE MY WOMAN (Owen Publications, BMI)	66 WONDERFUL TONIGHT (Chappell & Co., ASCAP) HL
58 IF YOU WANT TO BE MY WOMAN (Owen Publications, BMI)	27 YELLOW ROSES (Velvet Apple, BMI) CPP
34 IF YOUR HEART SHOULD EVER ROLL THIS WAY	36 YOU MUST NOT BE DRINKING ENOUGH (Danny Kortchmar, ASCAP) WBM
	80 YOU'LL NEVER BE SORRY (Bellamy Bros., ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) CPP

U.K.'s HMV Plans U.S. Thrust, Patiently

BY ED CHRISTMAN

NEW YORK With Belgium's Super Club N.V. marching through the Southeast, seemingly buying everything in its path, and Britain's W.H. Smith apparently cherry-picking the cream of available record chains in the Northeast, some might say that U.K.-based HMV is the foreign retailer left at the starting gate. But Stuart McAllister, CEO of HMV, the retailing arm of Thorn EMI, says the company feels no pressure to get some numbers up on the scoreboard, and will take its time preparing its U.S. thrust.

"The important thing for us is to go in first class and do it right," McAllister says. "We feel no pressure from the activities of other foreign retailers coming into the United States."

McAllister says he has seen too many retailers go to different countries with good concepts and find they misunderstood the market. "We want to make sure we understand the market," he says. "If you start a journey of 1,000 miles, you begin by taking the first step."

HMV, which runs approximately 145 stores worldwide, has targeted the Northeast for its entry into the U.S. market. But McAllister says that HMV, unlike Super Club and W.H. Smith, prefers breaking into new markets by opening its own stores rather than through acquisitions.

Still, he does not rule out the possibility of a buyout. In fact, some two and a half years ago, HMV broke into the Canadian market by acquiring the 34-unit Mr. Sound chain, based in Toronto. Since then, the web, which also operated under the name of Sherman

Music Centre, has been renamed HMV and has expanded by 11 stores, including an 18,000-square-foot superstore that opened in Montreal in early November. In March, the Canadian trade publication *The Record* recognized HMV's thrust into the country by naming the chain "retailer of the year" at its annual awards ceremony.

HMV has chosen New York as its port of entry into the U.S., and the superstore as the format that will herald its arrival. In the spring of 1990, the company plans to open its first store, reportedly on 86th Street and Lexington Avenue in the Upper East Side of Manhattan (*Billboard*, Aug. 5).

"The first store will be extremely large . . . over 30,000 square feet," says McAllister, who declines to confirm the location. "It will be one hell of a store . . . it will be spectacular. Our major focus will be to make the store entertaining and sales-compelling to the consumer. You certainly will know it's an HMV store."

HMV's management hopes to have two or three superstores open within the first year, McAllister says. In general, when the company goes into a market, it brings in the superstore first and then clusters smaller satellite outlets around it to get economies of scale in advertising and distribution, he adds.

In fact, *Billboard* has learned that HMV is in negotiations to lease a site for a second Manhattan superstore, and is looking in the midtown area for another location. According to leasing agents, HMV is close to securing 20,000-40,000 square feet in a building still under construction on 72nd Street and Broadway, on the Upper West Side. That site is only six blocks away from Tower Records' uptown superstore. And with the Sacramento, Calif.-based retailer planning another megastore on the Upper East Side—on 87th Street and Third Avenue, only two blocks from HMV's planned store (*Billboard*, Aug. 5)—Manhattan is

(Continued on next page)

Variety Puts Missouri Chain In 7th Heaven Retailer Fares Well With Mix Of Music, Merchandise

BY MOIRA MCCORMICK

CHICAGO For many music retailers 1988 was a soft year, and Kansas City's 7th Heaven was no exception. But the four-store, Missouri web has kept afloat largely because of its nonmusic inventory—which is not just the expected T-shirts, buttons, and posters—but futons, waterbeds, jewelry, and pewter figurines.

"Seventy percent of our stock is music and the other 30% is where the profits are," says owner Jan Fishman. "I have no idea how anyone who runs a music store with just music keeps going."

People like 7th Heaven's split identity, he says. On the music end, customers like the store because it is not just hits, he adds.

The chain has two stores in Kan-

sas City proper, one in nearby Blue Springs, and one in Sedalia, Mo., 70 miles southeast of Kansas City. They range in size from 2,500 to 12,000 square feet. As for music, the stores specialize in the black and hard rock genres.

For the last decade, 7th Heaven has produced an hourlong, weekly jazz program on urban KPRS Kansas City and Fishman operates an independent jazz label, now licensed by Optimism. One label artist, Max Groove, recently saw action on *Billboard*'s jazz chart with the "Midnight Sun" album.

Fishman says 7th Heaven started in 1974 as "kind of a variety store, with music, T-shirts, jeans, smoking accessories, and jewelry." Eventually, Fishman began wholesaling some of these items to other stores, mostly in the St. Louis area. One day, "one of the accounts asked if we wanted to trade out some stuff for black music product," he says. "We decided to try it, and it sold—[it] really took off." Within a short period of time, 7th Heaven found itself "catering to the needs of the black community," which was being neglected by other retailers, says Fishman. "We used music as a leader item to get people in the store and, once in, they'd also buy gifts and jewelry."

A second store opened in 1977 and, subsequently, a number of stores opened and closed, according to Fishman. The largest number of stores the chain operated was seven in 1988. "If we found out we were in a bad location, we'd get out," he says. "If we were in a good location, we'd stay."

Two of the three stores that closed were situations where the chain did not renew leases. In the third situation, a franchisee closed his store last Easter and moved back to New York, Fishman says.

"This year has been tough," says Fishman. "There's been a lack of real hit product, and the industry as a whole has a problem. It's confused consumers; a lot of people have record collections but stores don't carry [vinyl]."

"The prices of CDs are still too high, according to our customers, whom we surveyed in May. They

also said they're concerned about DAT; they don't want to spend money on a CD player until the DAT issue is resolved."

Fishman says 7th Heaven's business is 50% cassettes, 35% CDs, and 15% vinyl LPs. "Vinyl does a lot of business in black music," he says. "CDs haven't penetrated that heavily in that market, though we are seeing more and more compact disk sales."

Fishman believes the CD's success on the whole has been overstated by the industry. "CDs cost \$15," he says. "Sure, the dollar volume looks great, but if less people are buying, there's definitely a problem." For sales, 7th Heaven's CDs are priced at "pennies over cost," says Fishman. LPs and cassettes, which are list-priced at \$9.98, go on sale for \$5.97. "We've been known to get down and dirty on pricing," says Fishman. Some 30% of the chain's business, he notes, is in catalog.

Fishman says he experimented last year with a store that specialized in classical music and carried mainly CDs in the affluent Kansas City suburb of Overland Park, Kan. But the concept didn't fly. "It was an 8,000-square-foot store with a separate classical room," he says. "And even though we were partnered with a high-end electronics retailer, we got little support—from the labels or the consumers. Kansas City's just not that sophisticated a town . . . We had a great selection—people'd spend hours browsing, but in the end would say 'thanks' and leave. After this past summer, we decided to go back to our R&B and rock'n'roll roots—what we do best."

Fishman says he does plan to experiment further with the Overland Park location, for which he still holds a lease. "I'd like to open a house/lifestyle store," he says, "and if it works, I'll bring in some of those items—like sofas, pictures, and more futons—into the 7th Heaven stores."

Previously, the chain had also doubled as a concert promoter, bringing in quality black shows af-

(Continued on page 48)

Trans World Quarter KO'd By Crazy Eddie

BY DON JEFFREY

NEW YORK Crazy Eddie's liquidation wreaked its anticipated damage on Trans World Music Corp.'s bottom line, wiping out the benefits of sales gains and decreasing third-quarter net profit by 17.5%, to \$1.8 million.

The Albany, N.Y., retailer wrote off \$900,000 in pretax charges in the quarter, as it removed inventory from the 26 recorded music departments it leased in Crazy Eddie stores.

Despite the bad experience, Trans World remains committed to leased depts.

But analyst Craig Bibb of Prudential-Bache Securities points out that if the Crazy Eddie charges are excluded, Trans World enjoyed a "much better than expected" quarter.

Revenues rose 13% to \$66.8 million in the quarter that ended Oct. 28, and same-store sales increased 2% over the comparable figure for last year's third quarter, after a 6% year-to-year decline in the second quarter.

The company credits "a strong new-release schedule" of hit records for the increases, and says that initial sales reports in the fourth quarter show continued growth.

Another reason for the quarterly profit decline is interest expense, which rose to \$921,000 from \$744,000. Chief financial officer Jim Williamson attributes this to a combination of higher interest rates and additional borrowing for capital expansion. Long-term debt is \$27 million.

In the third quarter, Trans World opened 15 stores, closed five, and pulled its leased sections out of 17 Crazy Eddie stores, to wind up with a total of 438 stores.

In the current quarter, the company has retrieved its inventory and fixed assets from the nine remaining Crazy Edies and "redeployed them in other retail locations," according to Williamson.

Despite the bad experience with the now-defunct New York-area retailer Crazy Eddie, Trans World says it remains committed to leasing arrangements and currently has leased departments in six Montgomery Ward stores.

"It's a store format we believe in and will continue to pursue," says Williamson, "hopefully with healthier operators."

HMV PLANS U.S. THRUST

(Continued from preceding page)

likely to become an arena for a superstore showdown, according to real estate agents.

But Tony Hirsch, president of HMV's U.S. arm, bristles at the suggestion that his chain will be going head-to-head with Tower. "When you go into a market, it's very arrogant to say you are going after [someone else's] market share," he says. "We have too much respect for Tower."

The two retailers will help the market grow, says Hirsch. "It's the job of music retailers to take sales away from movie theaters, video stores," and others competing for the consumer's entertainment dollars, he adds.

HMV is looking very closely at Boston (Billboard, July 1) and, according to real estate sources, Washington, D.C. Both cities have a Tower presence.

HMV hopes to have a store in the Washington market by 1992, reveals one source. Another source says that the chain plans to add about 100,000 square feet of space per year in the U.S.

McAllister says HMV has been studying the U.S. market in general for two and a half years and the Northeast for the last year.

HMV chose the Northeast because "we think we understand [it] better. It's a cultural thing. We think the U.K., the U.S. Northeast, and Canada enjoy similarities.

"I think the other attraction about the Northeast is it's a huge collection of large markets clustered close together. If we go into those markets first, it would give us huge exposure. That's not to say that later we won't look at other markets."

McAllister adds that HMV likes downtown areas. "We feel a kinship with U.S. chains that are not mall-based," he says. But he adds that HMV will watch how record stores do business in the suburbs.

HMV started its superstore concept in 1923 on Oxford Street in London, according to Hirsch. About three years ago, the web added a second location to the Oxford Street store: a 47,000-square-foot outlet that McAllister terms the world's largest record store.

HMV stores are known for their hi-tech look. "About 60%-70% of our store concept probably could be exported," says McAllister, "but then each market helps to shape what the rest of the store will look like. So each store will have subtle differences, as they do in the U.K."

Overall, HMV generates \$300 million in sales. More than half of the chain's outlets are in the U.K. In addition to Canada, the company operates stores in Ireland, Denmark, Australia, and New Zealand. Currently, its non-U.K.-based stores generate 22% of the firm's sales. McAllister says he would like to see that number rise to 50% of the chain's total sales.

**In-store vid monitors
are predicted to play
a bigger retail role
... see page 49**

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RETAIL TRACK



by Geoff Mayfield

EXPRESS TRACK: Yes, Dallas-based **Sound Warehouse** is picking up distribution of Toronto-based magazine **Music Express**, as reported last week in Retail Track. The agreements with two other large U.S. chains, however, **Trans World Music Corp.** and **Wherehouse Entertainment**, have been terminated.

Meanwhile, the monthly has announced that in January it will start a six-month trial with Los Angeles-based **Music Plus**, which, like **Sound Warehouse**, is owned by **Shamrock Holdings**. After that time, **Music Plus** is to make a determination as to whether it will be able to entertain a price-and-position program in conjunction with the mag, like the one struck with **Sound Warehouse**.

Trans World's involvement with **Music Express** was short-lived, lasting only for the August issue. **Jim Williamson**, the Albany, N.Y.-based chain's VP of finance, says his company entered the deal on a "trial basis over a period of time [with] no long-term commitment." The **Trans World** deal saw **Music Express** add logos of the chain's various stores to the cover, but, by mutual choice, there were no additional ad pages for the web to broker to vendors. The **Wherehouse** deal, which did include the chain's own co-funded ad, ran from August through October... An apparent sticking point in at least one of the terminated agreements is that **Music Express** had changed its strategy regarding ad sales to U.S. record companies. When the magazine announced its deals with the two webs in the spring (*Billboard*, May 27), editor **Keith Sharp** told **Retail Track** he preferred to stay away from the sale-price-oriented ads that ran during **Music Express'** exclusive three-year deal with **The Musicland Group**. He opined that such layouts made the magazine "look like a catalog."

But, **Music Express** now intends to peg its U.S. music ad revenue to price and positioning in distributing U.S. chains. The **Sound Warehouse** pact, for example, features a dozen featured titles each month, with half on sale for the first two weeks of each issue, and the other six on sale over the next two weeks.

U.S. labels apparently balked at buying into **Music Express** without a price-and-position stipulation, but retailers think that requirement limits the magazine's ability to enter into multichain distribution. Insiders point to the collapse of the mag **Buzz**, which was published by former **Great American Music** chain president **Ira Heilicher** and distributed at **Sound Warehouse** and at **Roslyn, N.Y.-based Record World**, as evidence that such arrangements are difficult to coordinate.

"Our position from the onset was to utilize **Music Express** magazine as a marketing and promotional vehicle for the chains, and in addition, we wanted to do this without colliding with their own retail programs," says **Sharp** of the change in tactics. "We found we could not do that with **Trans World** and **Wherehouse**.

We found we *could* do that with **Sound Warehouse**."

An additional feature of the **Sound Warehouse** deal is the inclusion of a special editorial section by **Music Express** that is tied to **Sound Check**, the chain's new-artist program (*Billboard*, May 27). Each of the acts included in the **Sound Warehouse** program is featured in that section.

BRIGHT FORECAST: With rocky financial results in previous quarters and the loss of selling venues at more than 20 **Crazy Eddie** stores, 1989 has not been smooth sailing for **Trans World Music Corp.**, the U.S. music chain that holds the second highest store count. But, encouraged by optimistic trends in its most recent quarterly report (see story, page 44) and a recent uptick in music sales, **Trans World's** **Williamson** says his company is "well positioned for the [fourth] quarter and I think it will be a profitable one." The current fiscal year for publicly traded **Trans World** ends in January.

Some record traders have noticed that megapowered video releases at low prices have eaten away at fourth-quarter music sales, but just prior to the Thanksgiving holiday, **Trans World** head buyer **Dave Roy** reported that music numbers "for the last three of four weeks were very good." Fueling the fire, says **Roy**, were new titles from **Phil Collins** and **Rush**.

Obviously, the video release of "Batman" boosted **Trans World's** volume, **Roy** adds, as did the new video from **New Kids On The Block**. In fact, he says "anything by **New Kids**," whether it be prerecorded media, posters, or other licensed products, is scoring big for the web—"period."

FROM SANTA'S BAG: Two more Christmas albums making debuts this year are "Christmas At My House" by jazz guitar smoothie **Larry Carlton**, on **MCA Master Series**, and "A Kim Pensyl Christmas (My Gift)" by new ager **Pensyl**, on **Optimism**.

UNIQUE-LY COVERED: **CEMA** New York salesperson **Wendy Block** worked a variation on the coined industry phrase "in-store" when she referred to the visit by **Capitol** act the **Cover Girls** at **New Hyde Park** one-stop **Unique Record Distributors** as an "in-warehouse" appearance. According to **Block's** branch manager, **Gene Rumsey**, the Nov. 15 visit was "something unique for **Unique**." The session featured a free buffet, autographed photos, and a drawing to see the **Cover Girls** play the **Silver Screen** club in **Long Island City, N.Y.**

On the same day that the dance act made its two-hour appearance at **Unique**, the wholesaler ran a special on the group's debut album—at \$5.25, with \$9.45 for the CD—for its accounts.

Rumsey was on hand to deliver the **Cover Girls** to **Unique** owner **Bob Miller**. Other **New York CEMA** staffers joining **Rumsey** and **Block** on the outing were sales manager **Steve Schoen**, Northeast regional marketing director **Laura Giarratano**, and field marketing rep **Eddie O'Garro**.

IN THE BLACK: The **Nashville** office of **RCA Records** sent us an intriguing press clipping from **The Phoenix Gazette** in **Arizona**. It seems that a recent in-

(Continued on next page)

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TOP COMPACT DISKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
				POP™ Compiled from a national sample of retail sales reports.	
				★★ NO. 1 ★★	
1	1	1	6	BILLY JOEL STORM FRONT	COLUMBIA CK44366
2	10	—	2	PHIL COLLINS ... BUT SERIOUSLY	ATLANTIC 82050-2
3	17	—	2	RUSH PRESTO	ATLANTIC 82040-2
4	2	5	16	THE B-52'S COSMIC THING	REPRISE 2-25854/WARNER BROS.
5	4	4	35	MILLI VANILLI GIRL YOU KNOW IT'S TRUE	ARISTA ARCD 8592
6	5	2	10	JANET JACKSON JANET JACKSON'S RHYTHM NATION 1814	A&M CD 3920
7	7	3	13	ROLLING STONES STEEL WHEELS	COLUMBIA CK45333
8	6	11	3	ERIC CLAPTON JOURNEYMAN	DUCK 2-26074/REPRISE
9	9	13	43	PAULA ABDUL FOREVER YOUR GIRL	VIRGIN 2-90943
10	11	10	11	AEROSMITH PUMP	GEFFEN GHS2-24254
11	8	6	8	TRACY CHAPMAN CROSSROADS	ELEKTRA 60888-2
12	12	15	31	TOM PETTY FULL MOON FEVER	MCA MCAD 6253
13	3	8	3	WHITESNAKE SLIP OF THE TONGUE	GEFFEN GHS2-24249
14	16	12	7	LINDA RONSTADT (FEAT. A. NEVILLE) CRY LIKE A RAINSTORM, HOWL LIKE THE WIND	ELEKTRA 60872-2
15	15	14	8	BARBRA STREISAND A COLLECTION: GREATEST HITS... AND MORE	COLUMBIA CK45369
16	RE-ENTRY		5	MANNHEIM STEAMROLLER A FRESH AIRE CHRISTMAS	AMERICAN GRAMAPHONE AGCD-1988
17	NEW ▶		1	BOBBY BROWN DANCE!... YA KNOW IT!	MCA MCAD-6342
18	14	7	4	GRATEFUL DEAD BUILT TO LAST	ARISTA ARCD 8575
19	21	21	12	MOTLEY CRUE DR. FEELGOOD	ELEKTRA 60829-2
20	13	9	4	JOE SATRIANI FLYING IN A BLUE DREAM	RELATIVITY 88561-1015-2
21	25	23	20	NEW KIDS ON THE BLOCK HANGIN' TOUGH	COLUMBIA CK 40985
22	NEW ▶		1	KENNY G LIVE	ARISTA A2CD-8613
23	20	18	8	NEIL YOUNG FREEDOM	WARNER BROS. 2-25899
24	18	16	6	KATE BUSH THE SENSUAL WORLD	COLUMBIA CK44164
25	22	20	5	LUTHER VANDROSS THE BEST OF LUTHER: THE BEST OF LOVE	EPIC E2K45320/E.P.A.
26	19	22	9	RICKIE LEE JONES FLYING COWBOYS	GEFFEN GHS 2-24246
27	26	28	10	MELISSA ETHERIDGE BRAVE AND CRAZY	ISLAND 2-91285
28	24	19	30	RICHARD MARX REPEAT OFFENDER	EMI E2-90380
29	27	24	20	DON HENLEY THE END OF THE INNOCENCE	GEFFEN GHS 2-24217
30	23	17	10	TEARS FOR FEARS THE SEEDS OF LOVE	FONTANA 838 730-2/POLYGRAM

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RETAIL TRACK

(Continued from preceding page)

store appearance by **Clint Black**, RCA's hot country rookie, at a Phoenix **K mart** moved 1,117 pieces of Black's product. By comparison, the Gazette reports that an earlier appearance at the same store by rock superstar **Bon Jovi** sold only 400 units for the New Jersey rockers.

JUST SO YOU KNOW: Billboard art director **Jeff Nisbet** reports that exterior CD packaging, described in the trade as a 6-by-12-inch standard, actually measures 5³/₄-by-12³/₈ inches.

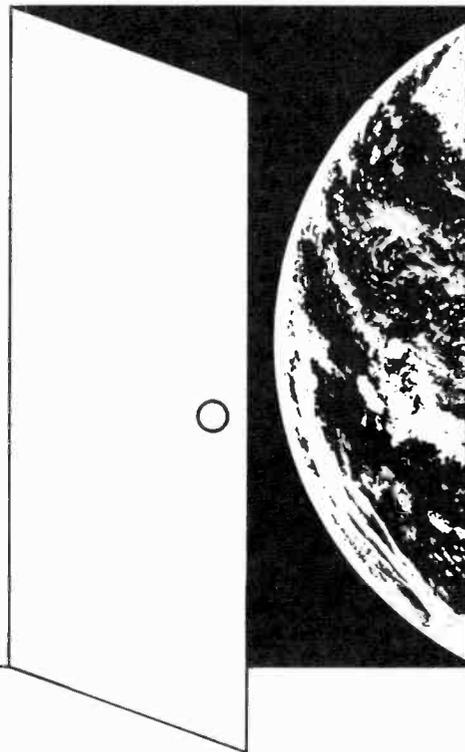
EXCHANGED: A South Carolina store has transformed both its name and its location. **Music Express**, which now resides in the Greenville Mall in Greenville, is the shop that previously did business as Record Exchange in Simpsonville, a nearby suburb.

Owner **Tommy James** (not to be confused with the famed '60s singer) says the name change was not an attempt to reflect the diminishing presence of vinyl in the music marketplace. In fact, LPs and 45s still play an important role in the store's music sales, James says. He explains that the logo switch came about to avoid confusion with Charlotte, N.C.-based chain **Record Exchange**.

The move took place at the start of November and, thanks to the mall's traffic, James reports sales had "already tripled" in the first three weeks.

"WHY DOESN'T SOME record company test the waters by offering new [CD] releases in longbox and in shrink-wrap, but with a discount of 50 cents per disk for the stores ordering shrink-wrap?" This intelligent question was posed in a letter printed in the Oct. 28 issue of **Billboard**, from **Joseph Cooper of Records International**, Goleta, Calif., which suggested a phase-in approach by which the industry could eliminate the CD's 6-by-12-inch disposable package. Cooper's proposal has merit, but here's the catch, and the answer to his seemingly rational question. The reason some record company doesn't step out and offer an option is that, just as retailers are passionate about preserving the 6-by-12 unless they're given a workable option (**Billboard**, Oct. 7), distributors are equally loath to the notion of stocking and shipping dual inventory under any circumstances, as was proved in 1987 when **WEA**, **RCA**, and **Arista** tried to establish a 4-by-12-inch package for audiocassettes.

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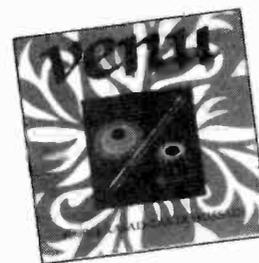
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RCD 10105/RACS

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RCD 10109/RACS

THE GYUTO MONKS
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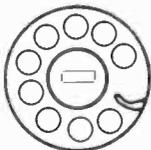
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Dog Gone Unleashes New Product; Bassist Hamm Voted Top Cheese

BY BRUCE HARING

THE next R.E.M. will not emerge from the protective environs of Dog Gone Records in Athens, Ga., de-

clares Jefferson Holt, the label head.

But if you look closely, bits and pieces of the next R.E.M. might.

Holt, whose day job is managing R.E.M., has run Dog Gone Records since 1986 with one simple philosophy: To put out "anything that interested me."

"We try to keep R.E.M. and Dog Gone totally separate," Holt says. "I think that it's two very different things and people. I've been very fortunate with R.E.M. and it feels good to be back into a situation to help bands. It's really necessary for a lot of bands to have that in-between stage, and this feels good from that end of it."

Eclectic is the word on the Dog Gone roster, which started with the Squalls and now includes Seven Simons, Snatches Of Pink, Flat Duo Jets, Mark Bingham, the Dangtrippers, and 1311.

Despite Holt's disclaimers of R.E.M. ties, the last release may sound a bit familiar to the band's fans. If you stick the 1 and the 3 together in "1311," it forms a B, which stands for Bill Berry, R.E.M. drummer, who did the single "My Bible Is The Latest TV Guide" b/w "Things I'd Like To Say."

Holt says the project is a one-time-only shot, but does not totally rule out future experiments along those lines.

What has Holt learned from his experiences as a label head? "I

didn't find anything out, but once you start doing it yourself, the picture gets a lot clearer," he says. "The problems involving indie distribution were made much clearer. But I'm not going to complain. Indie



distributors have just as hard a time as indie labels; unfortunately, the labels are one step further down on the totem in terms of the money changing hands. But I'd rather work with [distributors] than complain about the job they do."

Holt says he has an open philosophy regarding possible Dog Gone affiliation with major distribution. He admits to discussions along that avenue, with "nothing definite."

More on Dog Gone Records is available at 404-353-6689.

SEEDS AND SPROUTS: Berlin Independence Day attendance was

up 35% over last year (the indie conference's first) with 1,600 visitors and 500 companies from 15 countries attending the three-day event Oct. 29-31 . . . Relativity recording artist Stuart Hamm was voted best jazz bassist in Guitar Player magazine's readers poll. Hamm was also runner-up in the rock bassist category. Hamm is set for the Joe Satriani tour, which should hit the road early next year . . . Marc Buoniconti, son of former New England Patriots/Miami Dolphins middle linebacker Nick Buoniconti, has launched his own record label.

The initial release on Marcus Records is "Ghetto Rock" by reggae band the Copacetic. The album is scheduled to bow next month; distribution is pending, according to Buoniconti.

"These guys are the best reggae group I could find," Buoniconti says, adding that the label will concentrate most of its efforts in that genre. More information is available at 305-661-7818.

ADVANCE WORD: Kim Pensyl

offers "A Kim Pensyl Christmas (My Gift)," a follow-up to last year's "Pensyl Sketches No. 1." The new work combines traditional songs with two original cuts. More from Optimism Inc., 818-346-6286 . . . Henry Rollins returns with "Hard Volume," seven gutslammers on Texas Hotel, No. 151, 712 Wilshire Blvd., Santa Monica, Calif. 90401 . . . Opal, which features Kendra Smith (former bassist for the Dream Syndicate) and David Roback (formerly of the Rain Parade), has issued a compilation of early recordings through Rough Trade, appropriately titled "Early Recordings." Seven unreleased tracks are among the 13 songs. More from Rough Trade, 212-777-0100 . . . Joseph Hill, Albert Walker, and Kenneth Dayes are the trio known as Culture, offering up "Nuff Crisis!" with assistance from Sly Dunbar & Robbie Shakespeare, and several other notable session men. More from Shanachie Records at 201-579-7763.

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CA ET-45468/NA

MIDNIGHT STAR
Midnight Star

♦ LP Epic PZ-75307/NA
CA PZT-75307/NA

SHALAMAR
Greatest Hits

♦ LP Epic PZ-75308/NA
CA PZT-75308/NA

SOUNDTRACKS

ELMER BERNSTEIN
My Left Foot Original Motion Picture Soundtrack

♦ CD Varese Sarabande VSD-5244/NA
CA VSC-5244/NA

WILLIAM GOLDSTEIN
Shocker: Original Motion Picture Score

♦ CD Varese Sarabande VSD-5247/NA
CA VSC-5247/NA

VARIOUS ARTISTS
Driving Miss Daisy Original Motion Picture Soundtrack

♦ CD Varese Sarabande VSD-5246/NA
CA VSC-5246/NA

VARIOUS ARTISTS
She-Devil Original Motion Picture Soundtrack

♦ LP PolyGram 841583-1/NA
CA 841583-4/NA

JAZZ/NEW AGE

JOE LOCASCIO
Sleeping City

♦ CD Optimism OPCD-3222/NA
CA OPC-3222/NA

KIM PENSYL
A Kim Pensyl Christmas

♦ CD Optimism OPCD-3224/NA
CA OPC-3224/NA

KIM PENSYL
Pensyl Sketches

♦ CD Optimism OPCD-3223/NA
CA OPC-3223/NA

RIC SWANSON
Renewal

♦ CD Optimism OPCD-3220/NA
CA OPC-3220/NA

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MISSOURI CHAIN

(Continued from page 4)

ter "fly-by-night promoters," in Fishman's words, had virtually destroyed the black concert scene in Kansas City four years ago. "We brought in Kashif, Freddie Jackson, Melba Moore, the Boogie Boys, the Dramatics, and others," he says. "The store benefited through exposure for these artists on KPRS, and sold more records—in spite of the fact that we never got label support, although we showed our stores carry weight in the black community."

Lack of label support, Fishman contends, is a recurring problem: "We can't even get them to put together a program during Black History Month," he says.

The chain eventually had to give up concert promotion, but 7th Heaven still helps publicize shows in the Kansas City area, according to Fishman. "There was no way to continue without taking a huge risk," he says. "[Other people involved] had begun to look at it as a way to make money—but all I wanted was to sell more music."

Label Execs Air Music Video Views Panel Addresses Producers, Programmers

BY CHRIS MORRIS

LOS ANGELES Record label VPs talked dollars and sense to video producers and programmers in a "View From The Top" panel at the 11th annual Billboard Music Video Conference/American Video Conference at the Bel Age Hotel here Nov. 16.

**AVC
REPORT**

Some sparks flew during the panel, which was moderated by Billboard managing editor Ken Schlager, as the record executives faced charges from audience members that some label video departments remain understaffed and, therefore, sometimes unresponsive to regional video outlets.

While record company officials maintained that the lines of communication at the labels are always open for programmers and that video is crucial to imaging artists and developing support on a local and national level, the label reps said it is unlikely that video staffs will be enlarged in the immediate future.

"Right now, the fact of life is it's not going to change," said Enigma senior VP/GM Ralph King.

Small video departments are the way it is, according to Marty Diamond, VP of artist development and video at Arista, whose department was shifted out of the artist development realm into promotion three months ago.

"My department as it stands is five people," Diamond said. "We're looking at a pretty lean operation... It's based on the size of the roster."

Asked why financial backing for video departments at the labels was lacking in the face of its obvious importance, MCA senior VP of promotion Steve Meyer replied, "I don't think the financial backing is the issue, I think it's being efficient." Meyer added, "I think the major labels are all supplying the outlets adequately."

Responding to charges that labels still service videos only sporadically to secondary outlets, Capitol VP of marketing Ron McCarrell said, "If I'm going to spend all this money to produce a video, if you have a signal and an audience, I'll spend \$12 to send it to you."

"We work every programming outlet out there," King said. "Certainly the secondary channels are very important. Unfortunately, the perception in the business is that it's MTV and then everything else."

All of the label VPs nodded gravely when asked if video production budgets had grown disproportionately.

tionately.

Drawing an analogy to the size of Hollywood film budgets, Meyer said, "I look at half of [the clips] that come in and I say, 'They're Cecil B. DeMille videos and they should be Roger Corman videos.'"

While usually citing production budgets in the \$50,000-\$75,000 range, some executives said that significant successes had been scored with comparatively inexpensive clips. McCarrell pointed out that M.C. Hammer's "Turn This Mutha Out" cost \$23,000, while King said that Dead Milkmen's "Punk Rock Girl" was brought in for \$10,000.

The biggest laugh of the session followed a remark from an Ohio video producer who said, "I'd love to have a \$50,000 budget—I'd make you guys five clips."

While the label executives praised video's role as an imaging device, they also stressed that it is only one part of the music marketing process. "[Video is] an important step in artist development, but it's not the only step," Meyer said.

He continued, "MTV doesn't break bands," explaining that clip play must be accompanied by some combination of radio airplay, touring, and personal appearances. "If
(Continued on page 52)



United Front. Actor Matt Dillon, far right, makes his music video directorial debut shooting "Shirlee" with Warner Bros. act Unity 2. Band members Sean "Cavo" Dinsmore, front left, and Lionel "Ne Ne" Bernard, back left, perform with guitarist Greg Grinell. Clapping hands in the background is executive producer Drew Carolan. (Photo: Chuck Pulin)

More-Conservative Radio, Less Retail Display Space Seen As Increasing Vids' Role Panel Says Clips Becoming Main Means Of Artist Exposure

BY DEBORAH RUSSELL

LOS ANGELES Music video, which many believe will gradually replace vinyl as the third configuration, will be the primary factor in exposing artists to radio and retail outlets in the future. That is according to a panel of marketing and programming experts who spoke at the 11th annual Billboard Music Video Conference/American Video Conference here Nov. 16.

The consensus of the panel, moderated by Jeff Walker, Aristo Video Promotion, was that with the radio climate taking a turn toward the ultraconservative, video is often the new testing ground to determine an artist's success or failure on the airwaves and in the marketplace.

"It used to be 'have you heard that new song?' and now it's 'have you seen that new video?'" said Barbara Firstman, VP at Macey Lipman Marketing.

Such was the case with Cher's song "If I Could Turn Back Time," whose risqué video stimulated enough media controversy to push it into heavy rotation on radio. Paula Abdul, Guns N' Roses, 10,000 Maniacs, and Tracy Chapman all struggled at radio until video catapulted them into gold and platinum superstar status.

The key may be as simple as the chyroned identification tags running along the bottom of video clips, suggests Steve Schnur, national director of AOR/video promotion at Chrysalis Records. "A listener can hear a song 10 times on the radio but may never catch the name of the tune. If they see a video, all they have to do is sit through the clip and at the end, they'll see the name of the song, the artist, and the record label the artist is on," Schnur says.

Generally, a snowball effect ensues, with the viewers phoning radio stations and requesting the song. This translates into additional airplay and better rotation on radio and video outlets, increased sales, and greater recognition for the artist and label.

Video and radio working together

can forge powerful alliances, Schnur notes. In the adult contemporary format, video actually breathed new life into an ailing element of radio.

"VH-1 made it hip for adults to play and to buy new music," he says. "There's a whole new audience out there—found through video—that radio and retail are now responding to. [Video] has made new bands acceptable to adult format radio."

"With AC, the videos on Tracy Chapman and Enya really made a difference—they made those records hits," adds Liz Kiley, PD at KKBT Los Angeles. "Without those clips and without that impact, those records would have just gone on with basically no radio play at all—selling a lot of records, perhaps, but not getting a lot of airplay."

Music video, especially in the heavy metal genre, is making an intense impact at retail, as well,

**AVC
REPORT**

notes Bob Chiappardi, president of Concrete Marketing. Concrete services more than 900 retail and club accounts with monthly heavy metal video compilations featuring the various labels' hottest acts. The accounts agree to play the entire one-and-a-half-hour videos at least once a day, Chiappardi says. Here, too, it is the chyron IDs running throughout the videos that make them such powerful in-store marketing tools.

"As display space shrinks, video monitors will become the last stronghold of display space in retail stores," Chiappardi says. "As a result, I see labels making longer, more specialized reels [of promotional videoclips]. And the more stuff that is out there, the more monitors the retailers will add. There's nothing more effective than being in a store, seeing the promotion featured up there, hearing the music, and being able to go to the rack and pick up the album."

Jennifer Birner, VP of Video Marketing for Tower Records, agrees. "A lot of what we play [on

the monitors] is what we sell," she says. "Music video is a large part of our business and it's not just a tool to introduce an act, but it's an effective way to make a profit." Tower places video monitors in every department, and the newer stores can have anywhere between 22 and 100 monitors each, Birner says. Music video product itself is featured prominently in stores as a result of increased demand.

The popularity of music video today points toward a future in which this visual medium will be at the forefront in determining what is played on pop radio, predicts Jack Patterson, PD at KDAY Los Angeles. "TV has made a lot of stars, and the video era will create a lot of new entities that can become superstars... often in their own minds," Patterson says. "I think this is an issue that, in certain markets, radio programmers will have to address in the future. We have to return to the artist and the song."

Interactive TV Touted By Vid Programmers New Technology Allowing Increased Viewer Input

BY JIM BESSMAN

LOS ANGELES The transition from passive to active TV viewing in the dawning "media decade" promises viewer input in music video programming—if not outright control.

**AVC
REPORT**

In fact, some music video programming services represented on the "Interactive Television Technology" panel already allow

viewers to program their own clips. The session, moderated by Linda Ferrando, national manager of video promotion for Atlantic Records, was part the 11th annual Billboard Music Video Conference, held here in conjunction with the American Video Conference, Nov.

16-17.

The best-known interactive service is the 24-hour-a-day, telephone-programmed Video Jukebox Network. According to representative Mike Cooper, VJN offers those watching its local cable and low-power TV channel affiliates the chance to call in videoclip requests via a 900 number. A reel supplied by Interactive Jukebox, a second viewers'-choice service, demonstrated how viewers "vote" for one of three clip options through cable-box remotes.

But even the more traditional, less techno, music video outlets like MTV and California Music Channel pronounced heavy reliance on viewer interactivity.

CMC president Rick Kurkjian said that audience participation by means of "old-fashioned letters and phone calls" was vital at his

Oakland, Calif.-headquartered channel.

He noted that toll-free concert and request lines have dramatically increased in usage, up from 7,500 monthly in the summer of 1987 to a 63,000 total last summer. Interactive phone communication also promotes the sort of "personal contact" at CMC that flooded the channel after the Bay area earthquake with solicitous calls as well as requests for rebroadcast of a New Kids On The Block special by fans who lacked power during the original showing.

On a national scale, Marshall Cohen, MTV Networks executive VP of corporate affairs and communications, noted that millions of MTV Networks viewers also interact by phone in making clip requests, entering contests, or ex-

(Continued on page 52)

TO OUR READERS

The Eye is taking a break this week in order to provide extended coverage of the 11th Annual Billboard Music Video Conference. It will return next week, same place, same time.

AVC Salutes Video's Finest

LOS ANGELES The finest achievements in special-interest video and music video were honored Nov. 17 at the third annual American Video Conference awards gala, the closing event of this year's AVC/Billboard Music Video Conference. The event, at the Directors Guild of America here, was hosted by television personality Tom Parks and featured a long list of celebrity presenters. The awards are presented annually by the American Film Institute, Billboard, and The Hollywood Reporter. Other conference highlights included keynote speeches by Tom Freston, chairman and CEO of MTV Networks, and Betsy Wood Knapp, president of Wood Knapp Video, and a special presentation by Barry Rebo, CEO of Rebo High Definition Studio. (Photos: Lee Salem)



George Steele, president of distributor Pacific Arts Video, accepted two awards: one for "Distant Harmony—Pavarotti in China," which won best music performance, and one for "Aretha Franklin: The Queen Of Soul," which won best biography.



Recording artist/choreographer Paula Abdul holds up three of the four awards she received, including best new artist and best female video.



Len Levy, president of Fries Home Video, receives the award for best longform music video for Motown Productions' "The Temptations And The Four Tops," which Fries distributed.



A.P. Gonzales, left, director of "Clay Farmers," took the honors for best fiction video, along with Nancy Walzog of Tapestry International, the video's distributor.



Michael Wiese, director of "Shirley MacLaine's Inner Workout," serenely accepts the award for best new age video.



Alisse Kingsley of Warner Home Video is in good humor as she accepts the comedy award for Broadway Home Video's "The Best Of Gilda Radner," which Warner distributed.



Gerald Saldo, production manager for "Cunningham Dance Technique: Intermediate Level," accepts the award for best dance instruction video.



Peter Rosen, head of Peter Rosen Productions, proudly displays the award for best music instruction video for "Sherrill Milnes at Juilliard: An Opera Master Class."



Zahava, center, star of "Stay Forever Fit With Zahava," is flanked by Lesley and Doug Thompson of Thompson Productions. The video was nominated in the exercise and fitness category.

Billboard's managing editor, Ken Schlager, welcomes one and all to the awards gala. Pictured, from left, are Linda Ingrisano, national director of video promotion, Elektra Records; Diane Earl, video promotion manager of PolyGram, who holds her label's two awards for Tears For Fears; Schlager; Karen Sobel-Silver, national singles and video promotion, Geffen Records; and Melinda Newman, Billboard's music video editor.



NBA Entertainment is the winning team as its executive director, Don Sperling, nets the best sports entertainment award for "Michael Jordan: Come Fly With Me."



Actress Morgan Brittany relaxes after presenting awards at the ceremony.



Nancy Steingard, VP of Hi-Tops Video, is all smiles as she holds the award for Lightyear Entertainment's "Beauty And The Beast," the best children's entertainment video, which Hi-Tops distributed.



"Kids Have Rights Too!" took the honor for best children's instruction video. Accepting the award, from left, are director Laurette Healey; writer Jack Olesker; and Eileen Fitzpatrick, director of publicity for True North Entertainment.



Recording artist "Weird Al" Yankovic, left, and comedian Fred Willard were among the presenters of video awards.



Don Was, of recording group Was (Not Was), jokes with presenter Gene Simmons of Kiss.

The Rhino team celebrates the best-documentary award for "The Mamas And The Papas: Straight Shooter" by Hallway Group Productions, which Rhino distributed. Shown, from left, are Judith Silinsky, publicity manager; Arny Schorr, VP/GM; and Holly Wallace, marketing manager.



Carole Lawrence is escorted to the awards by her personal manager, Lee Mimms.



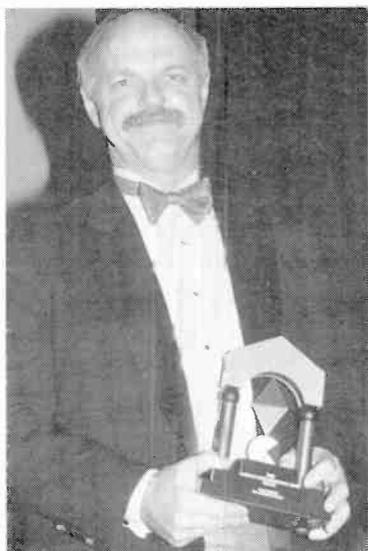
Tim Clawson, left, of Propaganda Films, and Jo Bergman, VP of video for Warner Bros., accept the award for best video on behalf of Madonna—one of three awards Madonna received.



Choreographer/recording artist Toni Basil, left, and TV personality Nina Blackwood chat backstage. Both were presenters at the awards ceremony.



Christine Lundberg, VP of development and research for Public Media Inc., accepts the award for best science and nature video for BBC Enterprises' "Meerkats United/Impossible Bird," which Public Media distributed.



Wes Monty, president of Home Vision, proudly displays the fine-arts-video award for "Andy Warhol."



Mark Eiges, VP of Premiere Video, and Alison Silvani, Premiere's administrative assistant, accept the award for best video in the games and magic category for Cimarron Productions' "Beat A Cheat," which Premiere distributed.



Bob Karcy, president of View Video, distributor of 8 Productions' "Paris Opera Ballet: Seven Ballets," accepts the award for best dance performance video.

Billboard® THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS.

Lists do not include videos in recurrent or oldies rotation.

MUSIC VIDEO

INTERACTIVE TV TOUTED BY VID PROGRAMMERS

(Continued from page 49)

pressing opinions. He said that such participation "makes the target audience feel part of the channel," also making it the "home base [that] it keeps coming back to."

Cohen further pointed to a future where all homes will merge TV, telephone, stereo, and computer in fashioning an interactive system permitting unlimited information and convenience. Brian Rivette, VP of marketing at AT&T/American Express Information Services' Call Interactive phone line vending company, said that phone technology is already capable of handling "tens of thousands" of simultaneous phone responses to televised stimuli.

Tour and record information, personal messages from recording artists, and sweepstakes where callers leave their addresses are some ways that record companies now "build relationships with consumers," said Rivette. As an example, he played a pair of Motley Crue 900-number hot lines in which bits of the group's cur-

rent "Dr. Feelgood" album were sampled prior to release.

Conceding concern about youngsters running up phone bills by calling 900 numbers without parental permission, Rivette said that Call Interactive has made a "call limiting" feature available to 900-line sponsors, which restricts the number of 900 calls made from the same phone to a daily handful.

Kurkjian, however, said that CMC does not even accept 900 advertising.

Other areas of nontechnical interaction between music channel and viewing audience were noted by Cohen, and include an "MTV To Go" magazine, a Nickelodeon theme park being built in California, and MTV mall tours like its Museum Of Unnatural History.

Both Cooper and Cohen cited interactive TV's value as an audience research tool for both video channels and record companies. But Cohen noted that random viewer sampling—by phone—was a more accurate gauge of audience tastes.

LABEL EXECS AIR MUSIC VIDEO VIEWS

(Continued from page 49)

you think getting a video [added] is going to break your band without anything else, you're kidding yourself."

King said that "every artist ... thinks a video is part of the package," but added that since not every video can realistically be aired effectively on existing outlets, it sometimes makes sense to put the money somewhere else.

Touring remains a viable alternative to videos for the right band, according to Jacquie Perryman, VP of international/artist development for Virgin. "If they're a good band

live, you should really get them out there," she said.

Calling up a major irony in the annals of artist development, Perryman pointed out that video actually played no role in the pop breakthrough of Virgin's now-reigning video star, Paula Abdul.

After Abdul's first two videos resulted in little pop chart activity, the company initially passed on cutting a video for her third single, "Straight Up"; Perryman said that the video for that No. 1 pop hit began its life at MTV only after the song had entered the top 10.



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ADDS

Jane Child, Welcome To The Real World
Terrence Trent D'Arby, This Side Of Love
Depeche Mode, Personal Jesus
King's X, Summerland
Paul McCartney, Figure Of Eight
Alannah Myles, Black Velvet
Rush, Show Don't Tell
Soul II Soul, Back To Life

ADDS

Ziggy Marley, One Bright Day
Michelle Shocked, On The Greener Side
Various Artists, Rainbow Warriors II
Terrence Trent D'Arby, This Side Of Love
Gloria Estefan, Here We Are
Melissa Etheridge, Let Me Go
Paul McCartney, Figure Of Eight
James Brown/Aretha Franklin, Gimme Your Love
10,000 Maniacs, You Happy Puppet
Jody Watley, Everything

ADDS

Rhonda Clark, Stay Here. Stay Near

HEAVY

Quincy Jones, I'll Be Good To U
Stephanie Mills, Home Surface, U R My Everything
Troop, I'm Not Souppped
Chuckii Booker, I Love You
Babyface, Tender Lover
Luther Vandross, Here And Now
Sharon Bryant, Foolish Heart

BUZZ BIN

Kate Bush, Love And Anger
The Cure, Lullaby

FIVE STAR VIDEO

Eric Clapton, Pretending
Harry Connick, Jr., Don't Get Around Much Anymore
Eurythmics, Angel
Quincy Jones, I'll Be Good To U

MEDIUM

Jody Watley, Everything
Timmy Gatling, Help
Grace Jones, Love On Top Of Love
Janet Jackson, Rhythm Nation
Jermaine Jackson, Don't Take It Personal
Cheryl Lynn, Every Time I Try To Say Goodbye
The Gap Band, All My Love
David Peaston, Can I
Michelle, No More Lies
Alyson Williams, Just Call My Name
Abstract, Right Hype
Pieces Of A Dream, What Can I Say
Shirley Lewis, Realistic
Barry White, Follow That & See
Kashif, Personality
Angela Winbush, The Real Thing
Walter Bealsey, Don't Say Goodbye
Bobby Brown, Rock Wit'cha

SNEAK PREVIEW

Aerosmith, Janie's Got A Gun
Madonna, Oh Father
Motley Crue, Kickstart My Heart
Tom Petty, Free Fallin'
Whitesnake, Fool For Your Loving

HEAVY

Michael Bolton, How Am I Supposed To Live...
Paul Carrack, I Live By The Groove
Joe Cocker, When The Night Comes
Phil Collins, Another Day In Paradise
Taylor Dayne, With Every Beat Of Your Heart
Don Henley, The Last Worthless Evening
Grayson Hugh, Bring It All Back
Billy Joel, We Didn't Start The Fire
Richard Marx, Angelia
Roy Orbison, Pretty Woman
Linda Ronstadt/Aaron Neville, Don't Know Much
Soul II Soul, Back To Life
Rod Stewart, Downtown Train
Tina Turner, Steamy Windows

MEDIUM

Animal Logic, There's A Spy (In The House Of Love)
Kate Bush, Love And Anger
Fine Young Cannibals, I'm Not The Man I Used To Be
Lou Gramm, Just Between You And Me
Rickie Lee Jones, Satellites
Michael Penn, No Myth
Michelle Pfeiffer, Makin' Whoopee
Poco, Nothin' To Hide
The Roches, Big Nuthin'

HEAVY

Paula Abdul, (It's Just) The Way That You Love Me
B-52's, Love Shack
Bad English, When I See You Smile
Bon Jovi, Living In Sin
Eric Clapton, Pretending
Joe Cocker, When The Night Comes
Phil Collins, Another Day In Paradise
Great White, The Angel Song
Don Henley, The Last Worthless Evening
Billy Joel, We Didn't Start The Fire
Kix, Don't Close Your Eyes
Richard Marx, Angelia
Rolling Stones, Rock And A Hard place
Rod Stewart, Downtown Train
Tesla, Love Song

MEDIUM

Animal Logic, There's A Spy (In The House Of Love)
Kate Bush, Love And Anger
Fine Young Cannibals, I'm Not The Man I Used To Be
Lou Gramm, Just Between You And Me
Rickie Lee Jones, Satellites
Michael Penn, No Myth
Michelle Pfeiffer, Makin' Whoopee
Poco, Nothin' To Hide
The Roches, Big Nuthin'

MEDIUM

Jody Watley, Everything
Timmy Gatling, Help
Grace Jones, Love On Top Of Love
Janet Jackson, Rhythm Nation
Jermaine Jackson, Don't Take It Personal
Cheryl Lynn, Every Time I Try To Say Goodbye
The Gap Band, All My Love
David Peaston, Can I
Michelle, No More Lies
Alyson Williams, Just Call My Name
Abstract, Right Hype
Pieces Of A Dream, What Can I Say
Shirley Lewis, Realistic
Barry White, Follow That & See
Kashif, Personality
Angela Winbush, The Real Thing
Walter Bealsey, Don't Say Goodbye
Bobby Brown, Rock Wit'cha

ACTIVE

Bonham, Wait For You
Belinda Carlisle, Leave A Light On
The Grateful Dead, Foolish Heart
Janet Jackson, Rhythm Nation
Kiss, Hide Your Heart
Lenny Kravitz, Let Love Rule
Michael Penn, No Myth
Michelle Shocked, On The Greener Side
The Smithereens, A Girl Like You
Tears For Fears, Woman In Chains
Neil Young, Rockin' In The Free World



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MEDIUM

Bang Tango, Breaking Up A Heart Of Stone
Paul Carrack, I Live By The Groove
Taylor Dayne, With Every Beat Of Your Heart
Fine Young Cannibals, I'm Not The Man I Used To Be
Fiona/Duet With Kip Winger, Everything You Do
Lou Gramm, Just Between You And Me
Junkyard, Simple Man
The Kinks, How Do I Get Close
Megadeth, No More Mr. Nice Guy
Kevin Paige, Don't Shut Me Out
Red Hot Chili Peppers, Higher Ground
Joe Satriani, Big Bad Moon
Tina Turner, Steamy Windows
Young M.C., Principal's Office

CURRENT

John Lee Hooker, The Healer
Billy Squier, Don't Let Me Go
Cindy Bullens, Breakin' The Chain
10,000 Maniacs, You Happy Puppet
Don Henley, The Last Worthless Evening
Indigo Girls, Land Of Canaan
The Primitives, Secrets
Ian McCullough, Proud To Fall
The Hooters, 500 Miles
Hoodoo Gurus, Another World
Tears For Fears, Woman In Chains
Terrence Trent D'Arby, This Side Of Love
Roxette, Dangerous
Entouch, All Night
Wrecks-N-Effect, New Jack Swing
After 7, Don't Cha Think
Ms. Melodie, Live On Stage
Warrant, Big Talk
Def Leppard, Too Late For Love
Hanoi Rocks, Malibu Beach
Dan Reed Network, Tiger In A Dress
Steve Stevens, Action

ADDS

Diving For Pearls, Give Me Your Good Loving
Bobby Ross Avila, Music Man
The Good Girls, Your Sweetness
Giant, Innocent Days
Babyface, Tender Lover
Marcia Griffith, Electric Boogie
Jermaine Jackson, Don't Take It Personal

BREAKOUTS

Britny Fox, Standing In The Shadows
Ace Frehley, Do Ya
Saraya, Back To The Bullet
Technotronic Featuring Felly, Pump Up The Jam



POWER

Billy Joel, We Didn't Start The Fire
Paula Abdul, (It's Just) The Way That You Love Me
Kix, Don't Close Your Eyes
Soul II Soul, Back To Life
Milli Vanilli, Blame It On The Rain
Bon Jovi, Living In Sin
Kevin Paige, Don't Shut Me Out
Taylor Dayne, With Every Beat Of Your Heart
Belinda Carlisle, Leave A Light On
Janet Jackson, Rhythm Nation
Bad English, When I See You Smile
Linda Ronstadt/Aaron Neville, Don't Know Much
Richard Marx, Angelia
B-52's, Love Shack
Bobby Brown, Rock Wit'cha



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ADDS

Seduction, Two To Make It Right
Michelle, No More Lies
Rolling Stones, Rock And A Hard place
Roxette, Dangerous
Babyface, Tender Lover
Whitesnake, Fool For Your Loving
Tyler Collins, Whatcha Gonna Do
Joe Satriani, Big Bad Moon
Megadeth, No More Mr. Nice Guy
Warren Zevon, Run Straight Down
Quincy Jones, I'll Be Good To U
Madonna, Oh Father



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CURRENT

Holly Dunn, There Goes My Heart Again
Exile, Keep It In The Middle Of The Road
Canyon, Radio Romance
Alan Jackson, Blue-Blooded Woman
Ronnie Milsap, A Woman In Love
k.d. lang, Trail Of Broken Hearts
Sawyer Brown, The Race Is On
Jo-El Sonnier, If Your Heart Should Ever Roll This Way
Dolly Parton, He's Alive
Kenny Rogers/Anne Murray, If I Ever Fall In...
Kenny Rogers, The Vows Go Unbroken (Always...)
Restless Heart, Say What's In Your Heart
Patrick Swayze/Larry Gatlin, Brothers
K.T. Oslin, Didn't Expect It To Go Down This Way
Kathy Mattea, Where've You Been
The Marcy Brothers, You're Not Even Crying
Charlie Daniels, Simple Man
Kentucky Headhunters, Walk Softly On This Heart...
Zaca Creek, Sometimes Love's Not A Pretty Thing
Ricky Van Shelton, Statue Of A Fool

HEAVY

Taylor Dayne, With Every Beat Of Your Heart
Phil Collins, Another Day In Paradise
Billy Joel, We Didn't Start The Fire
Linda Ronstadt/Aaron Neville, Don't Know Much
Belinda Carlisle, Leave A Light On
Paula Abdul, (It's Just) The Way That You Love Me
Soul II Soul, Back To Life
Kevin Paige, Don't Shut Me Out
Kix, Don't Close Your Eyes
Bon Jovi, Living In Sin
Technotronic Featuring Felly, Pump Up The Jam
Sybil, Don't Make Me Over
Tesla, Love Song

HEAVY

Lorrie Morgan, Out Of Your Shoes Tonight
Randy Travis, It's Just A Matter Of Time
Garth Brooks, If Tomorrow Never Comes
Vern Gosdin, That Just About Does It
Paul Overstreet, All The Fun
Marty Stuart, Cry, Cry, Cry
Billy Joe Royal, Till I Can't Take It Anymore
Charlie Daniels, Simple Man
Travis Tritt, Country Club
Wild Rose, Breaking New Ground
Sawyer Brown, The Race Is On
Bellamy Brothers, You'll Never Be Sorry
Kenny Rogers, The Vows Go Unbroken (Always...)
Shane Barmby, Ridin' And Ropin'
Keith Whitley, It Ain't Nothin'
Baillie And The Boys, I Can't Turn The Tide
Kentucky Headhunters, Walk Softly On This Heart...
James House, Hard Times For An Honest Man
Lionel Cartwright, Give Me His Last Chance
Alabama, High Cotton

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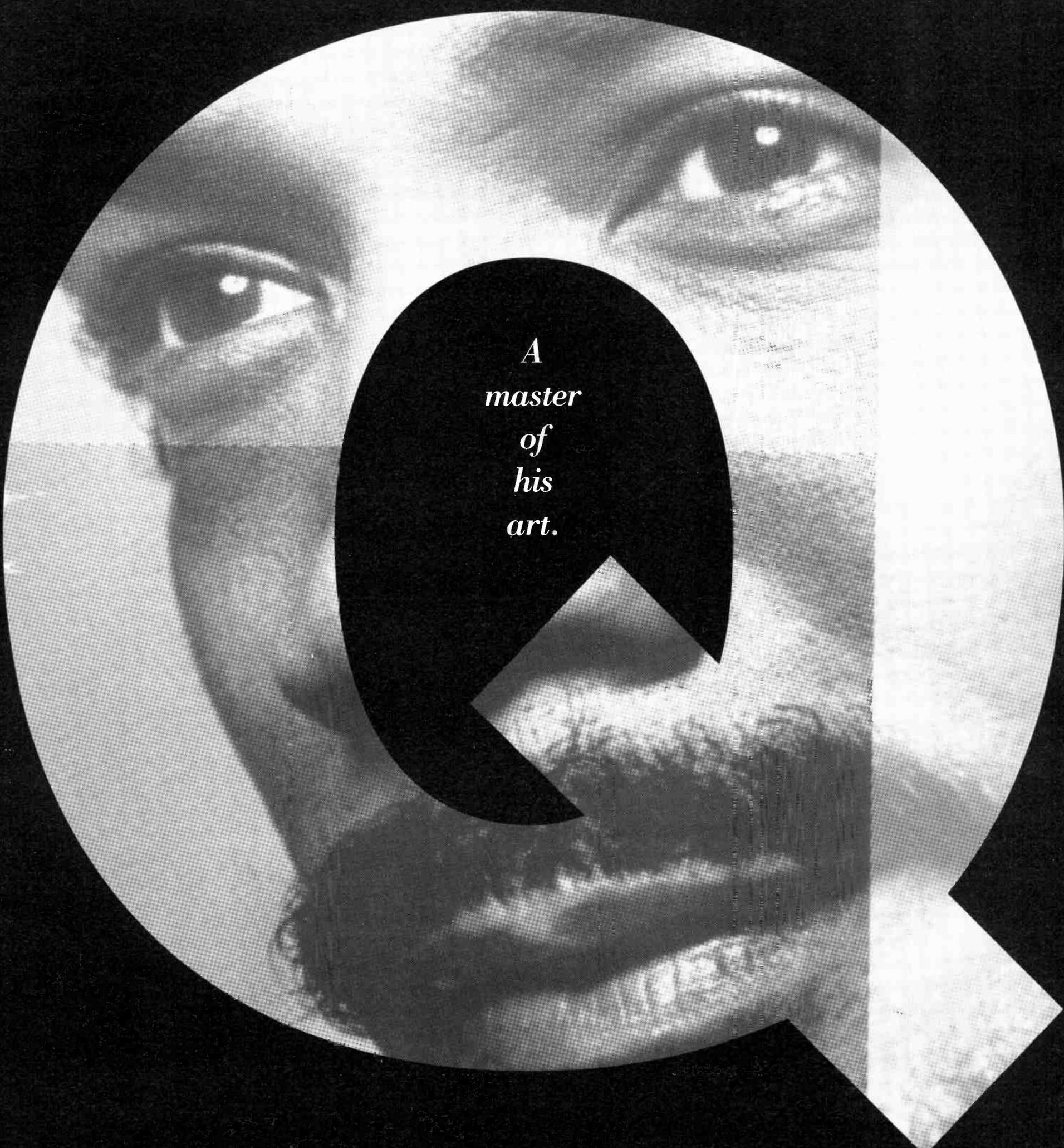
Billboard

The
Many
Worlds Of
**QUINCY
JONES**

40th
Anniversary

Photo: Mark Hanauer/Onyx

A Billboard Advertising Supplement



*A
master
of
his
art.*



Ray Charles plays tribute to Quincy on "Merv Griffin Show".



Quincy at 14.



"Everybody gave everything they had" for Quincy-orchestrated "We Are The World" session.



It's gold first time out with Lesley Gore on "It's My Party."

The Many Worlds Of

QUINCY JONES

**A Billboard Special Interview
By Nelson George**

For Quincy Jones the long journey into the world of music began with vibrations through a wall. "I remember a lady named Lucy used to live next door to us in Chicago and used to play piano, so the sound of her piano was the first awareness I had of music. I really started remembering songs visiting my grandmother in St. Louis. She used to listen to records all the time.

"There was a song called 'Yes, You One Black Rat.' I remember Billy Eckstine with Earl 'Fatha' Hines on 'Boogie Woogie On The St. Louis Blues.' This was about '38 or '39 and I was five or six years old. I remember Coleman Hawkins' 'Body And Soul' later. That record was around a long time. It was it from '39 to '53. You didn't burn out records then. A record would last. It took a long time to just get from the midwest to the east coast and radio wasn't that big then for black artists so it took a long time to get something started. But at that time I just remember the windup Victrola my grandmother had. I liked music already but I never would ask for someone to buy me one, because of the nature of records. Records were adult things then. That concept wasn't around then. Maybe they did with white families. I know with black families you didn't ask about a record."

All I can say is, with 'We Are The World' we tried to do something, and anyone who criticizes that effort, be my guest, go for it, get off your ass and jam. There is certainly a lot to be done.

(Continued on page Q-4)



Quincy, Billy Towles, Ernestine Anderson, Rod Leavitt.

THE MANY WORLDS OF QUINCY JONES

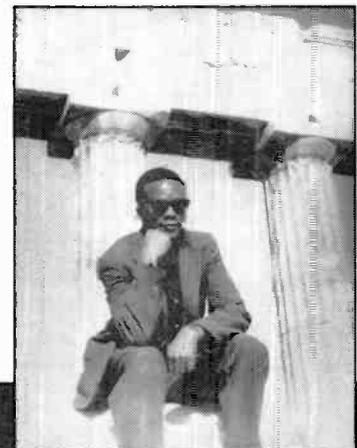
(Continued from page Q-3)

Though Quincy is seen today as a man who embodies upscale elegance in his style and music, his early years were spent in the streets of post-Depression Chicago where he came in contact with gangsters and champs. "My father was a carpenter but he was tight with the Jones Boys in Chicago, big-time black gangsters, policy racketeers. He used to build homes. He

were a brother, that's where you were going to live. You had to walk three miles up that hill. It was like a ghetto project but it was all new, so it looked good. Nice pretty little wooden houses. We were the first family there."

Bremerton was one of the port cities of the West where blacks, while still facing discrimination, found considerably more freedom than in the Midwest and South. There they found jobs, decent schooling and a surprisingly stress-free environment. Quincy recalls, "Bremerton had everything: naval shipyards, army camps, etc. because from there we send people off to Japan and the South Pacific. Bremerton was like an adjunct to Seattle which was for white folks and businesses.

"It was strange, man, because I just come right out



Quincy at the Acropolis Athens, Greece, 1956.

Quincy's 19th birthday on the road with Lionel Hampton.



knew Joe Louis' manager, so I was around Joe Louis a lot when I was a kid. In fact there's a funny story that goes with that. Joe gave us some boxing gloves one time after a fight and I traded the boxing gloves with a dude that lived down the street from me for a BB gun. My daddy didn't like that and went to get those gloves back from him. He met this dude's mother, who wasn't married, and later they ended up being married."

Not long afterwards Quincy and his brother Lloyd were hanging out at a neighborhood barbershop when their father stopped in with luggage and tickets for a Trailways bus. Next stop: Seattle. "My father got a job at the Bremerton Shipyards run by the Navy. We lived in a place way out of town way up on a hill called Sinclair Heights. It was the black section of the city. If you

Art Farmer, Quincy, Lionel Hampton, Walter Williams.

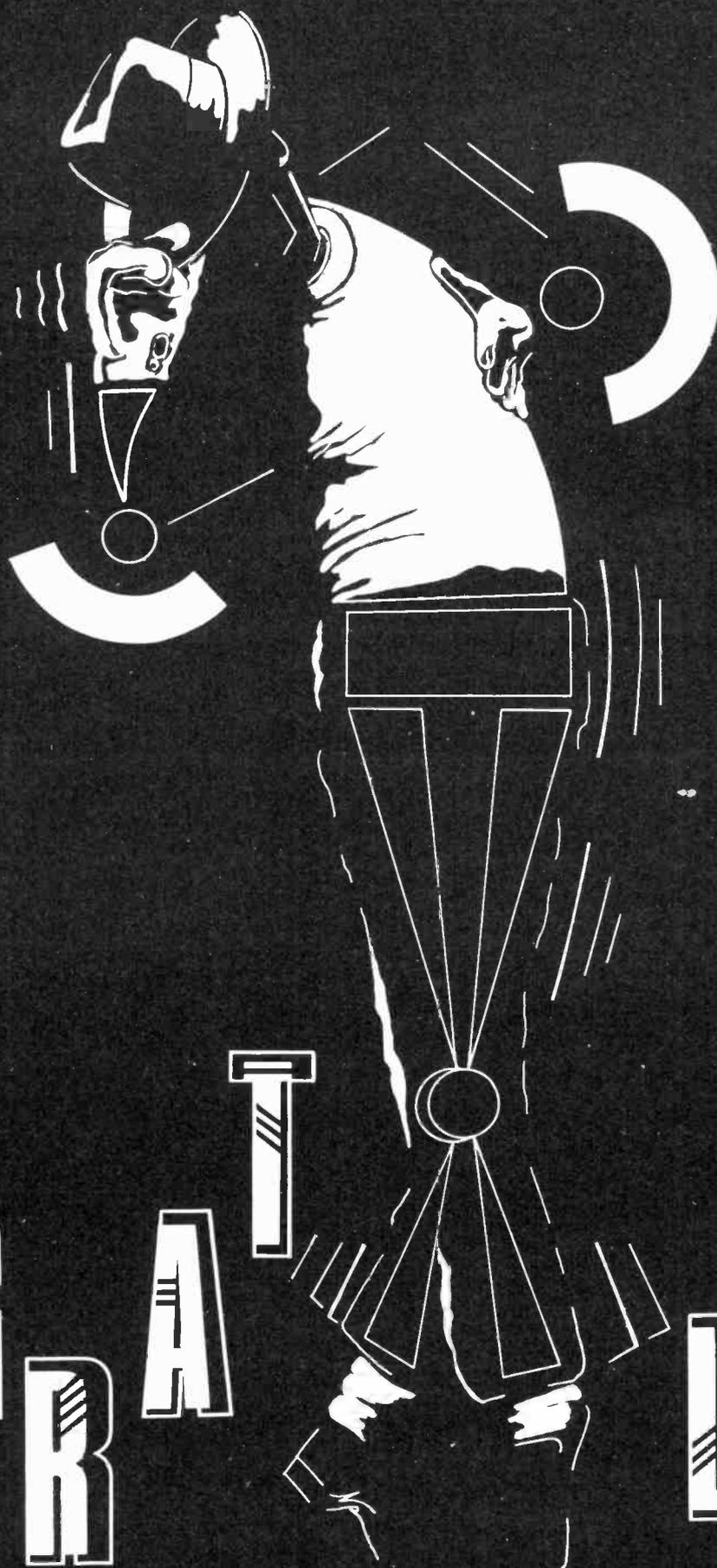
of the heart of the ghetto. Back in Chicago cats were carrying switchblades. Out in Bremerton, if you pulled out a switchblade they didn't know what it was because we were the only black kids in school. They didn't know what it was about. Everything was such a contrast. It probably saved my life, because where I was living in Chicago I was about two blocks from Wendell Phillips High School where we saw Two-Gun Pete shooting teenagers in the back every weekend at Walgreen's drugstore. That neighborhood in Chicago was serious. Chicago made Harlem look like a country club. I saw stuff when I was little that would make your head swim, so now you go out here and it's all sparkly clean. It was refreshing because you didn't have to look over your back. Had to get used to a

(Continued on page Q-6)

Rod Leavitt, Quincy, Phil Woods, Dolly and Dizzy Gillespie.



Q



C O N G R A T U L A T I O N S

Michael Jackson

THE MANY WORLDS OF QUINCY JONES

(Continued from page Q-4)

whole different kind of thing.

"I first got into making music in elementary school," he says. "I got into the school band and started to play bass, drum, tympani and all that stuff. I was able to just sit down, get an instruction book and play. Tried clarinet; didn't like that. Could use the violin; took too long to get started. I messed with piano but my main instrument was the trombone because the trombone player got to be near the girls in the marching band. Man, I really wanted to play trumpet but I couldn't get near the girls with a trumpet. But inside my real love was trumpet and eventually I ended up staying with it ... after I learned that all the guys in the band got ladies, if you played good and, at first, I couldn't play good enough to attract flies. Beginning trumpet players sound horrible for a long time. But that didn't stop

Below left: Gil Bernal, Billy May, Jimmy Scott, Jr. Parker, Q, Joyce Bryant, Lionel Hampton, Johnny Ray.

Below center: Lionel Hampton and orchestra with Quincy in back on percussion.

Below right: Art Farmer, Quincy, Walter Williams, Clifford Brown.

me from trying. What was great about music is it always made people happy and we got around; I worked my first job, I guess, in 1945 at a YMCA Saturday night dance in Seattle. Everybody in the band got \$7 a piece. I was 14 years old."

For Quincy that payment ended his amateur status, opening the doors to a professional career that continues to this day. From Chicago to Seattle, from switchblade to mouthpiece, Quincy had grown through the Depression and was about to truly start his musical life in post-World War II America.

ALL NIGHT LONG

As an adolescent in Bremerton, Wash., three men played key roles in shaping his personality and his music: bandleader Charlie Taylor, businessman/bandleader Bumps Blackwell and a young pianist-vocalist named Ray Charles.

"Bumps had a lot of jobs up there: he had a butcher shop, he had a taxi cab, he was an engineer at Boeing, he had a jewelery store,

Billy Johnson, Howard Redmond, Charlie Taylor, Buddy Catlitt, Quincy, Bumps Blackwell, Major Pigford, and Tony Adams on Quincy's 19th birthday, March 14, 1949.

he had a big band, he had a senior eight-piece band and a junior eight-piece band that included Buddy Catlitt, Major Pigford, Howard Redmond, Oscar Holden, Floyd Standifer, and Billy Towles. Bumps was a dude, man, a real dude. He had a house there and we used to run around his house all the time. Ray Charles was there, too. He was just 16, but Ray felt like he was as old as Bumps because he was so wise. He'd been on his own. Man, he had moved to Seattle from Florida and had his own apartment. That used to freak us out. Dude has his own apartment and a few suits—he was always clean. 6-9, that's what we used to call him. Still do. Ray called me 7-0 and I called him 6-9 because in crowds you didn't want to yell out your name. One time we were at the White House and I yelled 6-9 up to the balcony from the stage to him as he sat next to Nancy and President Reagan in the balcony. We use it everywhere we go, I don't care where we are, Ray knows exactly who it is.

"So by the time I was in high school I was running with Bumps and Ray, and started arranging. I remember once I asked Ray about



Quincy at the Apollo with Freda Payne and Grady Tate.

(Continued on page Q-16)



YOU'RE A
GREAT INNOVATOR
& FRIEND

CONGRATULATIONS,

Q!

L I O N E L  R I C H I E



With Herb Alpert.



Quincy, son Snoopy, Cecil Holmes, Ed Bradley, Full Force members.



With Dionne Warwick.



Verna Harrah, Lamont Dozier, Quincy, Debbie Gibson, Phil Collins.



With Barbra Streisand.



With Phil Ramone.

QUINCY'S NEW ALBUM: THE MAKING OF 'BACK ON THE BLOCK'

By Q

The album is 10 years late, but hopefully I'm right on time with what I feel is the best album I've ever made.

When I left A&M I signed with Warner Bros. as an artist and with my new label, Qwest. Somewhere along the way I got sidetracked: with Michael Jackson's "Thriller," Donna Summer, James Ingram, "We Are The World," "The Color Purple" as co-producer and with scoring, and attended the University of Spielberg; then the "Bad" album.

In the two years working on "The Color Purple," for the first time in my life I didn't even listen to the radio, not once. We were making a period film and I didn't want any contemporary influence to be present on my creative psyche, so there goes the radio.

I tried to start the album just before "The Color Purple" in 1985 but the film ran over the record. Even while I was working on "The Color Purple" the album was simmering. The more time began to pass, the significance began to mount, since I did not want to let down Mo Ostin and Steve Ross, or myself.

The longer it takes you, the stronger it has to be, and so it built up inside me. And it built to a point to where I was determined not to compromise all the dreams I had for this record, as deadlines sometime have a tendency to make you retreat from lofty concepts because of possibly not having the time to execute them.

On "Back On The Block," there were several essen-

tial concepts I especially wanted to go for. One is The Human Bean Band, with "Wee B. Dooinit," and that turned out to be incredible because there were no instruments at all, just human sounds. We have on that one Siedah Garrett, Bobby McFerrin, Al Jarreau, Ian Prince on vocoder, Take 6, Sarah Vaughan, Ella Fitzgerald, and myself doing a lot of drums and percussion.

The second concept was the title song, "Back On The Block," which was my letter of hope for the dilemma of urban life expressed through rappers Ice-T, Melle Mel, Big Daddy Kane, and Kool Moe Dee, and my son, Quincy D. III—and I rapped too. The rappers were just wonderful; so professional, dedicated, witty, and warm. They impressed me so much as human beings. There they were, two generations, hip-hop and bebop, side by side. After experiencing the '40s, '50s, '60s, '70s, and '80s, this is the way I feel most comfortable entering the '90s, working with talented, young newcomers and first-team legends, pulling all the elements together in the family of sounds. It represents everything that I have worked for after 40 years. It was very powerful, very moving. It's also the first time I worked with my son, who is 20, truly talented and very professional, and it was one of the joys of my life.

Rappers and beboppers have a lot of similarities; they are both rebels, both running against the grain, and because they play for each other. We used to refer to each other 40 years ago as "home," "homey" or

(Continued on page Q-36)

'Q' BEAT: CHARTING SUCCESS IN A WORLD BEYOND NUMBERS

By PAUL GREIN

It was May 1963. John F. Kennedy was in the White House. The Four Seasons were the hottest group in the business. Michael Jackson was a 4 1/2 year old tot in Gary, Ind. And Quincy Jones landed his first top 10 hit as a producer—Lesley Gore's "It's My Party."

Jones had at that point been a leading arranger and musician for more than a decade, working with such prized artists as Lionel Hampton and Count Basie, but "It's My Party" marked Jones' arrival as a top producer of pop songs. The Chicago native went on to produce a string of top five hits for Gore, including the pre-feminist anthem "You Don't Own Me."

And there's been no looking back. Jones has amassed 28 top 10 hits over the years, including 12 that have reached No. 1 on the Hot 100. In his four decades in the music business, he has set numerous records.

• Jones has the longest span of No. 1 hits of any producer in pop music history—more than 25 years between "It's My Party" and Jackson's "Dirty Diana" in July 1988.

• Jones produced the best-selling album in pop music history: Jackson's "Thriller," which was the first album to generate seven top 10 singles. Jones also produced Jackson's "Off The Wall" and "Bad" albums, which yielded a combined total of 10 top 10 hits.

• Jones has been nominated for 67 Grammy Awards—a total topped only by Henry Mancini, with 70. And Jones has won 19 Grammys—just one shy of

Mancini's total of 20. The nominations have covered a wide range of styles—jazz, pop, R&B, and disco—and an equally wide variety of endeavors—arranging, recording, composing, scoring, and producing.

• Jones has been nominated for a Grammy for producer of the year eight times—a record—and has won twice—also a record. In addition, he's the only producer in the '80s to win the Grammy for record of the year twice. He took the prize in 1983 with Jackson's "Beat It" and again in 1985 with USA for Africa's "We Are The World." Jones has also been nominated for the Grammy for album of the year four times—an '80s record.

All the statistics in the world, however, don't fully convey Jones' influence in pop music. He has been at the forefront of most of the decade's key developments, from the emergence of black pop as the mainstream sound of the '80s to the trend toward blockbuster albums spinning off numerous hit singles.

It's hard now to recall how segregated pop music was in the early '80s, in the years between the decline of the disco phenomenon and the release of "Thriller." Rick James' "Street Songs," the best-selling black music album of 1981, yielded a grand total of two Hot 100 singles: "Give It To Me Baby," which stalled at No. 40, and "Super Freak," which reached No. 16. For more than three years, no black artists topped the pop albums chart.

The unprecedented success of "Thriller"—which

(Continued on page Q-38)



RAY CHARLES ENTERPRISES

12/9/89

RAY CHARLES
PRESIDENT

Dear Q

We've been the best of friends
for more than 40 years -
Nothing has changed -
but the time and
the place.

RC

QUINCY'S REAL-LIFE STORY FILLS THE BIG SCREEN WITH 'PLACES YOU FIND LOVE'

By COURTNEY SALE ROSS & ELLEN WEISSBROD

When we took a good look at Quincy Jones we discovered an enigmatic puzzle. People hold different pieces of that puzzle, but even long-term associates and friends like Ray Charles and Dizzy Gillespie claim to know only fragments of the whole.

To some he's Quincy the record producer—probably the most successful in history.

To others he's Quincy the film composer and producer.

Others still know him as Quincy the arranger.

One thing is certain—Quincy Jones is known by many as the consummate music man of our time, one who deserves and needs to be seen in his totality. Only then can the richness of the full portrait be seen.

In our film, "Places You Find Love," Quincy himself brings that puzzle together for the first time. Instead of John Ford's famous admonition to print the legend and not the truth, we did the exact opposite. In Quincy's case reality is much more provocative. We also found the amazing range of people who have known and worked with Quincy in order to get a perspective on how his life and career have influenced, and been influenced by others. Our goal is to create a movie that is every bit as kaleidoscopic, complex, intimate, and unpredictable as Quincy himself.

We learned that Quincy is the personification of trust. Total freedom was required to tell his story directly and honestly, sometimes unearthing a painful past he has succeeded in blocking out. He requested no

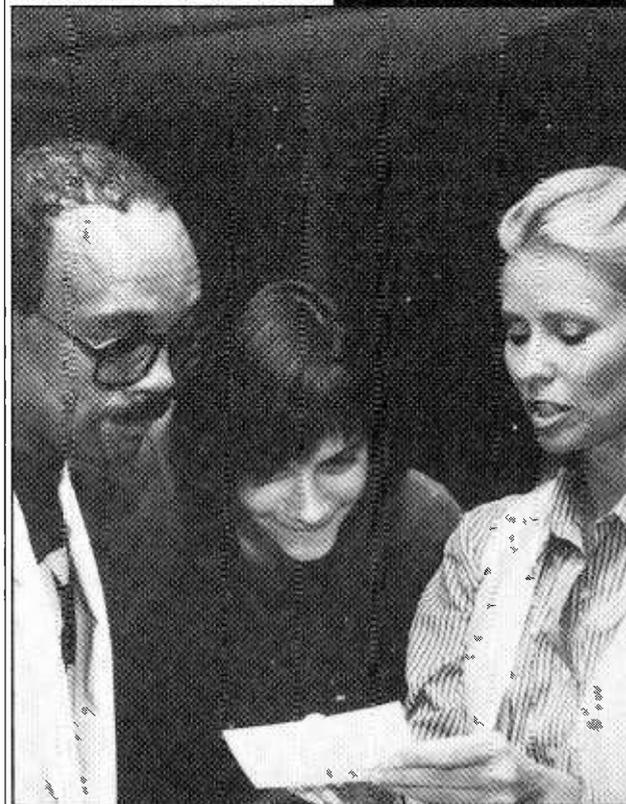
approval rights on the final cut, accepting our visual statement to maintain the integrity of truth.

"The American Dream," says Ray Charles, "is to be able to do what you genuinely love doing. You would do it for nothing! And yet, people are willing to pay you so that you can sustain yourself, you can survive." When you see Quincy in his life and at work, you know that he exemplifies that American Dream. He is a man who invented himself, overcoming family tragedy, poverty, and neglect of his early childhood on Chicago's southside, and society's barriers of racial hatred and violence. Through his life, both artistic and private, we experience almost half a century of American cultural history.

Today, Quincy Jones is a man who commands the love and respect of artists from the bebop musicians of the 1940s and 1950s to the hip-hop rappers of today. "Back On The Block," Quincy's latest album, brings together a crowd of musical talents like Dizzy Gillespie, Miles Davis, Sarah Vaughan, Ray Charles, Ella Fitzgerald . . . Al Jarreau, Siedah Garrett, Chaka Khan, Herbie Hancock . . . George Benson, James Ingram, Take 6, James Moody . . . Ice-T, Melle Mel, Big Daddy Kane, Kool Moe Dee . . . South African composer Cai-phus Semenya . . . a 12-year-old Texas native named Tevin Campbell who Quincy says reminds him of Stevie Wonder and Michael Jackson when *they* were 12! In a collaboration of the highest order, all the musical lines are represented and the barriers are broken down.

For "Places You Find Love," we tracked Quincy not

(Continued on page Q-28)



Quincy with producer/directors Ellen Weissbrod and Courtney Sale Ross, right, of Warner film due in early 1990.

QUINCY AND THE MOVIES: A MASTER OF BACKGROUND LEAPS TO THE CREATIVE FOREFRONT

By GEORGE GOODMAN

Henry Mancini remembers the phone call from a certain Hollywood producer wanting to know if a young black composer just arrived on the West Coast could handle the job of writing the soundtrack for his motion picture. Quincy Jones, the man in question, was already well-known in New York music circles as a leading composer and arranger for the top-flight jazz and R&B artists, though to many in the Hollywood industry, he was an unknown.

"That was nearly 20 years ago, when the movie business was a little clique," Mancini explains. "Of course my recommendation was an unqualified 'yes' because I knew Quincy to be a man of uncommon ability. If I were asked the same question today, I'd have to say Quincy is one of the best in the business."

With credits for writing a diverse list of scores for nearly 40 motion pictures, including the 1963 production "The Pawnbroker," as well as "In Cold Blood," "In The Heat Of The Heat" in 1968, and the TV miniseries "Roots" in 1977, Jones has achieved unprecedented successes composing for film while attaining equally unparalleled achievements as a record arranger and producer.

In the 1984 Warner Bros. adaptation of the Alice Walker novel "The Color Purple," Jones blazed another trail as line producer, sharing that credit with Steve Spielberg, Kathleen Kennedy, and Frank Marshall. But

more important than the credit, he says, was the learning experience under the aegis of what he likes to call USS—the University of Steven Spielberg.

"You could say I took a film-making degree from USS," says Jones, who speaks reverentially of the experience and the film's director.

"In doing a soundtrack you are only involved after the movie is completed. But this was the first time I had hands-on experience over a full 11 months, from start to finish. I took part in decision-making, working alongside Steven, Kathleen, and Frank each step of the way. I saw the script developed from the book and all the behind-the-scenes stuff in hiring creative people. When shooting began, I went out on location, heard Steven discuss the shots he wanted and saw the editing process. I was on the inside where few people are allowed to go, even the making of color corrections for prints. It was real hard work and I loved every minute of it. Now I have so many plans involving movie-making that if I live to be 90 I won't accomplish them all."

Though Jones is reluctant to detail such plans, he says he now wants only to score films he produces or directs.

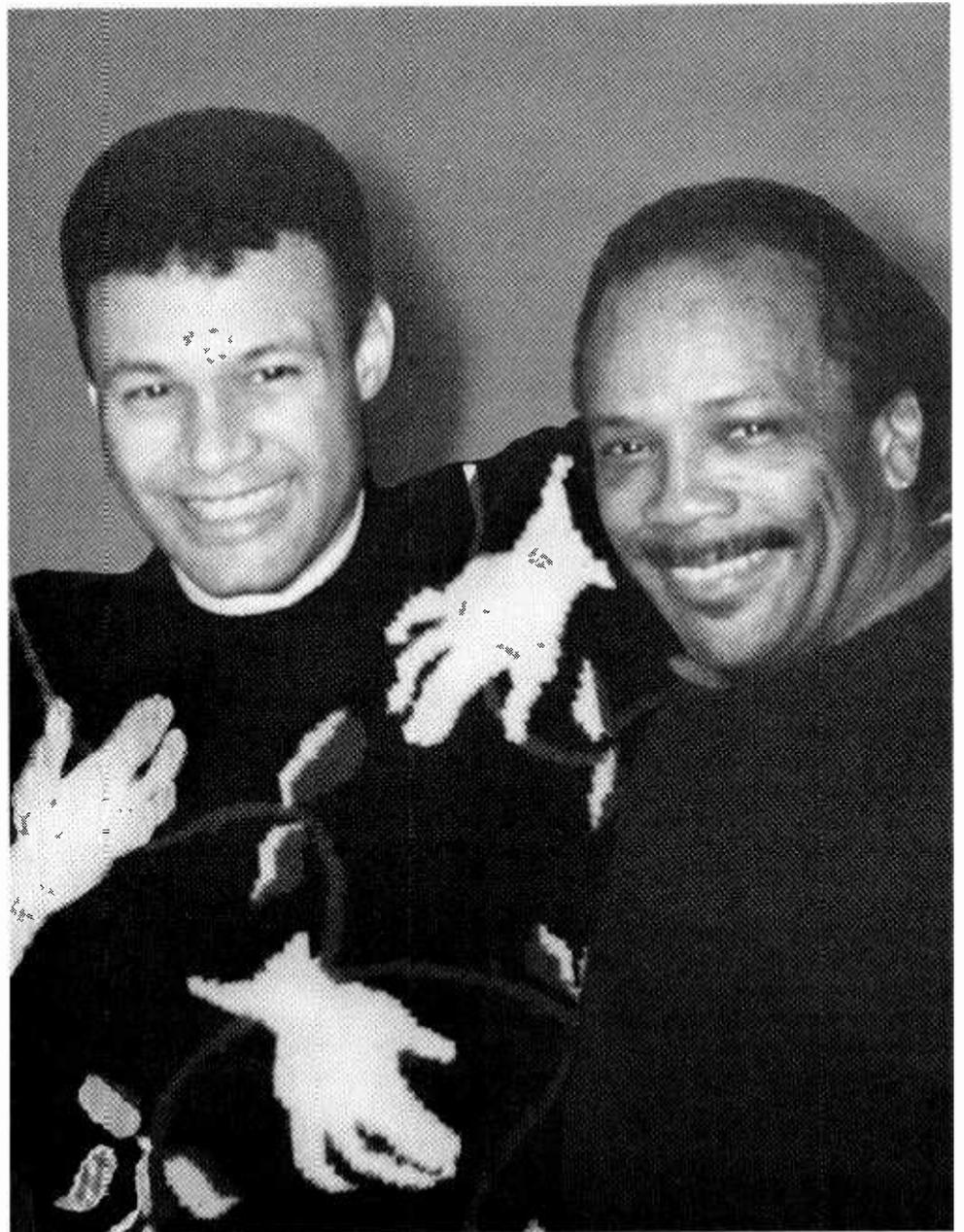
"I no longer intend to be a soundtrack writer for hire. I will write music for films I produce, but directing is at the top of my list of priorities, not writing soundtracks. I've wanted to be a director of motion pictures since the first day I arrived in Hollywood and

(Continued on page Q-28)



Quincy and "The Color Purple" author Alice Walker.

What's up everybody?
It's time to throw
down for the Great
One, the 9½ D fella,
the free spirit flowin'
fella. With love in his
heart and music on
his mind, he brings us
cheer, happiness and
the reality of our
Highest Delight.



“Mr. Delight” - “Borda”
Quincy Jones

I love you baby,
I love you always . . .

“Chorda”
Narada Michael Walden



With Billy Eckstine backstage at the Apollo.



With Sarah Vaughan



QUINCY AND JAZZ: LIGHTNING STRIKES WHEN GIANTS PLAY

By LEONARD FEATHER

Despite his phenomenal successes in other areas—as pop record producer, arranger, talent scout, as movie producer and music publisher—the jazz world, of which he was a central part for the first two decades of his career, has always remained close to Quincy Jones' heart.

"The connection's always there," he said during a recent session of reminiscing. "It's always leaking through your music—in fact, musicians like Toots Thielemans and Herbie Hancock and Freddie Hubbard still work on dates with me. Then there are people like Jerry Hey, who are in the pop camp today, but in their hearts they're beboppers."

During his Seattle years (he lived there from age 10 until he left at 18 to study in Boston), Jones took his first trumpet lessons from Clark Terry when he was in town with the Count Basie band. While studying at Schillinger House in Boston (later famous as the Berkeley College of Music), Quincy visited New York for the first time with Oscar Pettiford and dropped in at a record session I was producing with Mercer Ellington for our Mercer Records label. It was the first time he had been in a recording studio. Very soon afterward, in May 1951, he was in the studio as a performer, having just joined Lionel Hampton's band.

"Lionel was and is a superb vibes player," he says. "He has the drummer's percussive approach to the vibes. That was basically the first rock 'n' roll band!"

During his two years on the road with Hampton, Jones was surrounded by jazz giants: Men like Milt Buckner on piano, Jerome Richardson on saxophone, Al Grey, Jimmy Cleveland and Benny Powell on trombones, and most memorably, alongside him in the trumpet section, the ill-fated Clifford Brown, who died in 1956 in a car accident.

"Brownie really touched my soul every night," Jones recalls. "He was an astounding musician; he had it all—the science, the technique, the soul, the imagination, the freshness. I haven't heard him beaten yet. My idols are Clark Terry, Miles Davis and Dizzy Gillespie, and Clifford's aura is still something I feel."

After leaving Hampton, Quincy stopped playing trumpet and concentrated on arranging on record dates, mainly jazz sessions for producer Bob Shad at Mercury. "Those were great years. I did dates with Sonny Stitt, Art Blakey, Helen Merrill, Milt Jackson, Sarah Vaughan, Dinah Washington—and some Ella Fitzgerald dates for Norman Granz.

"In those dates the arrangers were in effect doing the producing. I'd call up Bob Shad and say, 'Bobby,

(Continued on page Q-46)

QUINCY, BRAZIL AND MUSIC 'I FEEL A PERSONAL PASSION ABOUT'

By GEORGE GOODMAN

When contracts recently expired for six of Quincy Jones' most talented pop song writers, he let other companies swoop them up.

"I've reached the point in my musical endeavors where I want to concentrate on material I feel a personal passion about," Jones explains.

Having achieved unprecedented success as a composer, arranger, producer of records, and most recently, the movie "The Color Purple," Jones says he is limiting his music activities to the work by pop singer

Since then, in addition to producing and arranging the platinum-edged recordings of such pop superstars as Michael Jackson, George Benson, and the "We Are The World" entourage, Jones has slowly acquired international rights to what may be the largest folio of Brazilian pop music in the U.S., some 500 songs by that country's best known artists. Well-positioned on the crest of the latest wave in Brazilian sounds, Jones' L.A.-based publishing company, Qwest Music Inc., is proud that Milton Nascimento, Djavan, and Ivan Lins are leading its artist roster. There are others lesser



Clifford Brown, Quincy, Art Farmer, Arne Domnerus, Ake Persson.

Stanley Clarke, Quincy, George Duke, Billy Cobham.



With Nat King Cole.

Siedah Garrett, his own songs, and the music of Brazil. The culture of that country has been of deep interest to Jones since he first traveled there in 1956 with the Dizzy Gillespie Orchestra.

known in the U.S. in the Qwest songwriting stable, but these three are Brazil's top pop composer/performers.

(Continued on page Q-44)

There are not
Many things
In life
You can be sure of
Except
Rain comes from the clouds
The
Sun lights up the sky
And
Hummingbirds do fly
The
Winter turns to spring
A
Wounded heart will heal
But
Never much too soon
The
Young become old
And
Mysteries do unfold
And
Music makes me cry

Love To You Q
Richard Pryor

THE MANY WORLDS OF QUINCY JONES

(Continued from page Q-6)

Billy Eckstine's big band which I loved: 'Man, how do they play? How can those dudes play at the same time and not play the same notes?' He would show me. In the old days, it was lots of notes, because there were lots of complicated harmonies in those days. The bebop era was very rich harmonically. It was 13ths and 9ths and everything else. That's changed just because acoustically, with an electric rhythm section, you have to be more selective because of the overtone situation between the rhythm section and horns. There's not that much room to play, whereas in the bebop era you just had acoustic bass and brushes, giving you plenty of room for all those sonorities and overtones to ring through.

"Once I got into pop—really seriously into pop music—I had to forget all the other top chords because nobody used it. It would freak somebody out. They'd think it's a wrong note. I started out rhythm & blues first really: Pee Wee Crayton, Bull Moose Jackson, T-Bone Walker. Dudes were coming up from Los Angeles, like Charles Brown and Pvt. Grant.

"We used to play 'Good Rockin' Tonight' by Wynonie Harris. We used to play all that stuff by copying the records. We played from 7 o'clock til 10 at the white clubs like the Seattle Tennis Club and fraternity houses at the Univ. of Washington. Then we'd play from 10 to about one or two in the morning at the Booker T. Washington Educational and Social Club and the Rocking Chair and the Black & Tan, all those places were black. Then at two and three in the morning, everybody would rush down to the Elks Club and that's where we played bebop all night long until six or seven in the morning. We did that every night. Every night, man. That's the one you didn't get paid for, but that's the one we all looked forward to. To get rid of all the just making-a-living music, and then go down to the Elks Club to play bebop.

"What's so funny is that when people write about the music, jazz is in this box, R&B is in this box, pop is in this box. But we did everything. In Seattle you had to play everything. In fact, there was a song we played at Ray's birthday here just recently, 'Big Fat Butterfly,' which was a big part of the scene. In Seattle clubs, they had a kitty—you wouldn't make much money in the club—but they had a little cat's head, like a box on a post with big teeth and a light in it. If you wanted to hear 'Big Fat Butterfly,' the customer would put \$5 in the kitty. And that's what the band ate off of. So everybody had to know those songs. It would make that kitty jump all night."

YOUNGBLOOD

At the tender age of 14, Quincy not only was hanging out all night, but was meeting people and developing skills that lasted a lifetime.

"My arranging career really got started when I was around 14. I met Count Basie and Lionel Hampton around the same time. Hamp came into town and I remember Benny Bailey, Jerome Richardson, Gil Bernal and Jimmy Cleveland, who were my roommates, and all of the guys in his band. That's the band everybody wanted to be with. Hampton was really like the first rock'n'roll band. I'm telling you, he was rock'n'roll before anybody, man. 'Flying Home' was rock'n'roll before it had a name. He would get an audience off

their butt. Hamp would just invade Seattle with six trumpets, seven saxophones, and five singers.

"We used to go down and jam with Hamp's players; many later came into my band. Then Clark Terry came into town with Basie. Basie only had seven musicians then, because things weren't going really great. So to stay off the East Coast circuit, he'd play Vancouver and Portland and Seattle with a seven-piece band. He had Wardell Grey, Buddy DeFranco, Sergé Cheloff, Freddy Green, and Clark Terry. A great band. Clark Terry started to teach me how to put my embouchure together on trumpet. Clark is still my favorite trumpet player. That's when I got into writing these little things for Basie, and when that came through, I wrote another thing called 'The Four Winds.'

"It seems amazing now how easy it was to meet people in those days. When a Basie or Hamp came to town, everybody took their little trumpet bags, would go down to the hall, fake out like they were in the band, and go backstage, man. We'd get in trouble with the white bands, because no brothers were in the band, you know. You would go backstage at the Palomar Theater and give arrangements to Basie and he'd look at it. Funny, all through that time, I didn't know Basie couldn't read. But Clark Terry could. Anyway, to make a long story short, Hamp said 'come go with me' at 15. I just got on the bus. I didn't want to take a chance that my father wouldn't let me go. There were eight kids in the family and all that stuff, so I really wanted to get out in the street. Again, it seems strange today that a Hampton would just take in a kid like that, but arrangements were very valuable to a band then. To go to a town like Seattle and find a young guy who could play and write—that was unusual. I had just got started, but I was seriously into it. Then Gladys Hampton came and put me off the bus. She said I was too young—'Don't you know how old that child is?', she said, 'Get him back in school. Get him off this bus.' I was destroyed, man. I was dreaming of just getting out of there.

"So I went back to school and I got a scholarship to Seattle Univ. Then the next year, Bobby Tucker came through and Cab Calloway would come through and local cats would be the opening act. We could dance, we could sing, we could play, we could do everything. We even did comedy routines. We played with Cab Calloway. Then Bobby Tucker came through and wanted a band to play with Billie Holiday, so we played with Billie Holiday. Then he came back as a bandleader with Billy Eckstine the next year. Mr. B was like the king—he already had 15 or so gold records—and that started a friendship that lasted a real long time, just like with Basie.

"Then I got a music scholarship to Seattle Univ., and I stayed there a year. I was bored with the music classes, so I applied for a scholarship to Berklee, which was then in Shillinger House, in Boston. It was at 284 West Newbury St. That letter was one of the highlights of my whole life. I almost had a heart attack, I was so happy. I got out of Seattle Univ. and my Aunt Mabel in Chicago sent me the money to get a train from Seattle to Boston. Everybody went down to see me off, and they gave me one of those shoeboxes, with chicken and deviled eggs. I was on that thing for three days, stopping off in Chicago to see my aunt, uncle and cousins, and went on to Boston.

"I stayed on Columbus and Mass. Ave. right across from the High Hat Club. I got one room, a little thing to stay in with a lady named Mrs. Jones that owned it. I went to school and I found me a little job for \$55 a week at Izzy Ort's, which was a strip joint. Man, it was funky. Bunny Campbell played sax and pianist/arranger/orchestrator Preston Standiford, who was a very beautiful dude, very paternal, very patient with me, but he wouldn't let me get away with anything.

(Continued on page Q-18)



Three generations: Quincy I, Quincy II and Quincy III, 1970.

I met Quincy in the '50s when he was A&R man for Mercury, as I became later. For a time we worked together in New York and we became friends. I met him again in Paris some years later when he came over with an orchestra of little-known jazz musicians for a tour which was something of a disaster. Those musicians who could afford it returned to the States. The rest—including Quincy—stayed on. Quincy always loved France and if he had been in a better position financially he might well have prolonged his stay in Paris.

When I think of Quincy, I have the impression that I have always known him. We have a lot in common—the same love of music, of course, but also the same carefree demeanor. I remember 15 years ago I went to Los Angeles to attend a reception for the movie 'Love Is A Ball.' I had written the music and Quincy had produced the soundtrack album. We invited the press, radio, and television and organized a party which went on into the early hours. The next morning Quincy and I ran into each other at the check-out desk—and we discovered that we were both virtually broke. Neither of us could pay the hotel bill or the plane tickets to New York, where Quincy was living. Other people might have been in a state of alarm in this situation—but not Quincy nor me. We put together our few remaining dollars and went off to spend them in the first gambling joint we could find. Two hours later the hotel bills had been settled and we had our plane tickets. We never asked ourselves what might have happened if our luck had been out.

MICHEL LEGRAND

Dear Quincy,
Congratulations
for 40 years
of providing
the world with
great music.
Felicidades!
And we love you!

JULIO IGLESIAS & RAMON ARCUSA

THE MANY WORLDS OF QUINCY JONES

(Continued from page Q-16)

Preston was an arranger and composer. A much older dude. And he wouldn't let me get away with nothing. I was in school and I'd write up scores on 'All The Things You Are'; I'd have this long score written out with all these chord changes and everything else. Well, he came from that school where you used to write for shows and they'd write everything up. All the parts. Just write it straight out. He tore my score up one night—I wanted to kill him—I'd been working on that score for two weeks and he tore it up. He said, 'Remember it man. If you put it down, remember it.' I almost died. It was good. Many a day after that, even in recording sessions, I'd have to sit down and write just like that. Like you're late with a score, which happens to all arrangers, you just sit down and write the trumpet out and all of the parts behind it. It's good training. He knew it was drastic, but he wanted me to just go a little bit further. Because they were tough in those days. And it's good, because you pay attention when it's tough.

"We had a drummer at Izzy Ort's who used to crack me up, because he would take his solo and he could spot a woman in the audience to take her clothes off. Never failed. Like a fish he'd catch them. That's what he was hired for. The audience went crazy. That's all he did; make women take their clothes off by playing a tom-tom solo. He used to crack me up. While I was experiencing this all night, I had 10 subjects a day at school. I used to copy for a guy named Dick Bobbitt, who's still at Berklee. He was an arranger for a weekly television show. See, I was also spending a lot of time at the High Hat across the street. That's where I met Horace Silver, G.G. Grice, and Oscar Pettiford, who were so kind to me. Pettiford heard a couple of my things and he said, 'I want you to write two things for me and come to New York.' Lord have mercy!"

JAZZ CAPITAL

For anyone, their first trip to New York makes, good or bad, a lasting impression. But for a jazz kid from the West Coast "the Big Apple" in the '40s allowed one to meet heroes and see them for what they were, gifted, yet flawed, human beings.

"I took a bus down with Oscar Pettiford and stayed at some funky place named the Hotel America. He was giving me \$17 apiece for the arrangements. The session was for Mercer Ellington's label, Mercer Records. This was Oscar Pettiford's second date after he had the hit on cello, 'Perdido.' I was in heaven, man. That was my first time in a studio. I didn't know what a studio looked like. I'd played in a regular radio studio, but I didn't know what a record studio was all about.

"I'll never forget, we went out that night, and you talk about glamour. I mean, it was like being in Disneyland. I never had such a good time in my life. Pettiford knew everybody, and Oscar was such a beautiful big brother to me. We were laughing all night long. He took me over to hear Hibbler sing and my eyes just popped open. Then Art Tatum walked in. I couldn't believe it. We went outside. Oscar and I get in the back of a car and Hibbler gets in the front of the car and Tatum is up front. Then we realize neither one of them can see!

"We went to Birdland and we went to a place called Snookies, and we went to the Blue Note. 52nd Street

was jumping then. And somehow that part of New York was bright and beautiful. It looked gorgeous. Maybe that's the way I saw it, pretty with a lot of lights. It's always seemed dark since then, real dark and dreary. You'd go down the street and man, there was Basie's band and Sarah Vaughan and Billy Eckstine and Redd Foxx. Duke was there too. It was ridiculous, it was so hot.

"Then we went up to 159th St. and the Audubon Ballroom. There was a bebop concert up there and I remember because everybody was ripped. It was in the middle of the afternoon and all these junkies were dancing! This was hip, junkies dancing. Used to kill me. I finally learned how to do it. The applejack was a junkie dance. I remember I slept on the floor of Bird's trumpet player, Howard McGee, at his hotel one night. Most of this happened in one night. Oscar was driving all around just showing me the big city. And I don't remember the sequence very well. I just remember the stuff that happened. That's the first night I met Bird.

"We went to Big Nick's on 110th. We went there for a while and then Bird said, 'Let's buy some weed.' And I said, 'That's hip. That's hip.' When you're 18 years old, you want to be down with the dudes. So we go to some place on 139th St. I think. Bird was sweating a lot. Had a white shirt on and a big belly. One button was off and I could see some of his meat. So we go to this place and I felt like one of the dudes. I was *with Bird*. I was in heaven, man. I had a little money, I think I had about \$20 left from the two arrangements, and Bird said, 'Let me hold the money.' I didn't know they were scamming on me. It started raining and we were out in front of this raggedy place on 139th. Bird said, 'You stay right here. We'll be right back.' After about 40 minutes I was starting to get the message. That money's gone, man. Then I started to cry. Not only was I hurt but I was scared, because I lived on 44th St. and I had no money. I'd given all the money to Bird. Man, I'd been thinking of meeting him all my life. But now I'm all alone on 139th St. I walked, man. It was the longest walk you ever had in your life. Walked all the way back down to 44th St. I was hurt and I was tired.

"I went back to Boston the next day. I kind of put the pieces together. Because I didn't go back to New York again until Lionel Hampton said 'OK, come on, this time you're on the band, man,' in 1951. And I was happy as a dog. I owe a lot to a lady named Janet Thurlow who is the wife of Jimmy Cleveland, the trombonist with Hamp's band, and she kept telling Hamp about me, 'Don't forget Quincy.' 'On the band' is what they used to say then. So I left school real quick—I said, 'I'll be back, man, I'll be back.' Never went back.

"Looking back, I feel I learned a lot at Berklee from writing upstairs and going downstairs and having a band play my stuff. I mean, that's the best way to learn. You really can get it together. They had some good orchestrating teachers there, so you could write eight bars or whatever it is, go downstairs and hear it right away."

WITH HAMP

In the early 1950s, Quincy, a skinny trumpet-player/arranger with a pencil-thin mustache, hit the road with Lionel Hampton. Only 19, and still wet behind the ears, Quincy was about to learn the tricks of his trade with one of the era's most entertaining bands.

"I stayed three years with Hamp's band and went everywhere. Probably the best experience I ever had in my life. Hamp was like the major leagues because Hamp was the most popular band. In fact there was one time Basie wanted Jimmy Cleveland and Benny Bailey and myself to leave Hamp's band and go with Basie's band, but Basie's band didn't work much. Ba-

(Continued on page Q-20)

In sharing his extraordinary talents with us, Quincy Jones has profoundly influenced the music listened to by hundreds of millions of people all over the world. It is Quincy Jones who has shown us, through the artists with whom he has been associated, and through the music he has created, that we are all part of one world of music.

WALTER R. YETNIKOFF
President & CEO, CBS Records Inc.



Quincy conducting for Sammy Davis Jr. with Count Basie.

I first saw Quincy in the mid-'50s. He was playing trumpet in the Lionel Hampton band. I met him for the first time in the Mars Club in Paris—a jazz room where I sometimes played with pianist Art Simmons and bassist Pierre Michelot. At the time I was recording for the Versailles label run by Ray Ventura. The staff arranger for Versailles was Billy Byers, a trombone player I roomed with. Sometimes our telephone would ring at four or five o'clock in the morning. It would be Quincy—he'd just started out as A&R manager for Barclay Records and he'd call to ask Billy to lend him a hand on a set of scores for a record date. He'd come around, we'd open a bottle or two, and Billy and Quincy would work through the night.

After a short spell, Quincy needed no assistance from anyone—he became a really accomplished and prolific arranger. We'd often find ourselves together at four in the morning discussing jazz over a good bottle of Beaujolais.

I saw Quincy a couple of years ago. I was at Dionne Warwick's home in New York when he arrived. We hugged each other and started talking about old times—so much so that Dionne finally said, 'I hope I'm not disturbing you guys!'

SACHA DISTEL

There must be more than one
QUINCY JONES.

How else could one man
do so much so well
for so many.

We applaud your
exceptional multi-talents
and your deep concerns
for all mankind.

Congratulations

Steven, Kathy, Frank and Carl



THE MANY WORLDS OF QUINCY JONES

(Continued from page Q-18)

sie's band would get together for three months and they'd break up but Hamp's band worked all year long. Basie was a very musical band and Hamp was a musical band, but it was an entertaining band too, because he was a circus. He had everything. He had singers and dancers and comedians and great musicians. He had everything. It was like a community, a family.

"I played trumpet and sometimes I'd play piano and write arrangements for the band, and with Hampton you'd have to dance, too. When you first got in there the older guys said, 'Now don't get happy on one of these nights and get some crazy thing you're going to do.' Like one time Monk Montgomery jumped into a lake in Washington, D.C. We were playing on a little pier and the audience was on the shore and he jumped into the water. The audience loved it, and then Hamp wanted you to do that every night. That was the problem. Once you did it you got to be able to do it every night. So I watched how happy I got. The old dudes wouldn't volunteer to do nothing.

"I went to Europe with Hamp. Turned my life upside down. Just opened up a whole other world because in the States, everything is black and white. We got over there and it changed the focus of everything else. Somehow you could see your past and your present. You'd see the hassles between Denmark and Sweden because of the Germans in WWII, and the Turks and the Cypriots, Turks and the Armenians, and the Cypriots and the Greeks; everybody was fighting, you know. Everyone was rumbling, so you could get another perspective. In France everybody just left you alone. You didn't feel like you were getting persecuted because you were black. So it was a real free, universal perspective, which everybody loved. People heard of my reputation as an arranger. When we went to Europe, we did sessions. We did some almost like guerrilla sessions with Hampton not wanting us to record. We snuck out there with the Swedish all-stars. Everybody in Europe heard about it real quick. It was when they first started hearing about Brownie (Clifford Brown)."

ARRANGING STARS

After exiting Hampton's band, Quincy resided in New York and France, where he grew into an arranger of international importance. From the mid-'50s on, Quincy worked with gifted and diverse talents such as Dinah Washington, Billy Eckstine, Frank Sinatra, Ray Charles, and Lesley Gore.

"Dinah Washington was a friend, a great singer, a very soulful singer, a lover. We used to fight and we used to love. She had an attitude, man. She had a serious style. She would have fit right into the '80s. She had a serious attitude, a great sense of humor, and she knew she was a queen. I was writing for her band on the road, and she insisted that I write the arrangements for her records. Through her, I began my relationship with Mercury Records. I remember the first record we did was in Chicago, a thing called 'I Loved My Trombone-Playing Daddy And His Big Long Sliding Thing.' That's right man, that was the name of the record.

"Billy Eckstine was like my daddy and my big brother because I met him when I was 15. Bobby Tucker got us to play with him when we were 15. The amazing thing about this is to meet 'B' so long ago, like Ray Charles, and have dreams and everything togeth-

er, and sort of live some of those dreams out. When 'B' came to Seattle, he was so beautiful, he could sing his ass off and all the women fell on the floor. He was way before his time because they just wouldn't let a black singer like that happen. He was too beautiful, man. And the women just fell for this black man and at that time it was not cool. When they put him in movies, it would be just like with Lena Horne—they'd put in a scene they could cut out when it played down South.

"His big band was the spawning ground of modern jazz, no question about it, because his band is the one that turned everything around. He pulled all the dudes with the same ideology together in the same band, and that was a workshop for the growth of Bird and Dizz and Kenny Clarke and everything. 'B' had the hippest musicians that ever lived and he thought the way they did. He used to play valve trombone himself.

"Frank Sinatra. There's only one. Ava Gardner told him about me. When I was living in Paris—I don't know how she knew—but she told him about me. At the time, she was living in Rome. This was '57. Somebody got in touch with Eddie Barclay of Barclay Records to bring down 55 musicians from Paris, including Kenny Clarke and Lucy Thompson, on the train to the Sporting Club in Monte Carlo to play for Grace Kelly's great benefit that they have every year. I had never met Frank Sinatra in person before then—that was the first time and he was tough. Man, I was scared of getting close to him. He had just finished 'Man With The Golden Arm.' I remember when the band kicked off the 'Man With The Golden Arm' theme and he walked in through the back of the auditorium, and he stopped at a table. I was worried that the applause would stop, but he knew who he was. I remember Noel Coward was there and Prince Rainier and Grace Kelly and all these people—all the bigwigs at the table there, and he stopped and he kissed this one and he kissed so-and-so and the band is still going. He stopped in the middle of the floor. He had his velvet slippers with the foxhead on, pulled out his gold lighter and lit his cigarette. Took his time, man, and I'm dying. The band is still playing. He just took his time and walked up to the stage. The first song was 'Come Fly With Me,' and at the end of the first two verses, two eight-bar sections, he took a big puff on the cigarette and then he sings, 'When I get you up there where the air is—rare' he put his hand up in the air and the way he moved, it looked like he pulled this smoke out of his mouth. It was unbelievable. Sinatra had a high level of musicianship, like Billy Eckstine. All the singers who came out of big bands all put musicianship first because in the old days it was demanded.

"Today what happens is the singer does his thing until he gets a little bit in the middle and lets an alto player or somebody come in and do a little solo. When Sinatra came up, Tommy Dorsey would play until he got tired, and then the Pied Pipers and Sinatra would get up and sing. So Ella, Eckstine, or Sinatra, all the band singers could really do it, because they learned from real good musicians. They had a different way of spreading their energy out. All did 50 and 70 years in the business. Ella, Peggy Lee, etc. They're all still working. Sarah's sounding better than she ever sounded in her life. So I admire that school, because they came up the hard way. Sinatra learned how to breathe from Tommy Dorsey. Eckstine, I'm sure, was influenced just working with Charlie Parker, Miles Davis, all those cats, and Dizzy, you know. And he could influence them too.

"I met Ray when I was 14 years old. The first record we did together was 'The Genius Of Ray Charles,' his first big band album with 'Let The Good Times Roll' and that stuff on it. The Ertegens and Jerry Wexler had the idea to do the record. The style that Ray wanted to

(Continued on page Q-30)

Q

is the ultimate role model for positive thinking. When facing the most delicate surgery for an aneurysm, we were wheeling Q down into surgery. He was heavily sedated, he looked up at the doctor and said, 'When you get in there don't you steal any songs!'

I love you, 'Q' and I love my mom for taking me as a child to see you on stage.

PHIL RAMONE



Candid of Quincy taken by Frank Sinatra on airplane.

Q

Quincy Jones came to France several times in the '50s with the orchestras of Lionel Hampton and Dizzy Gillespie. He subsequently decided to settle in Paris, a city that appealed to him. At the time he was broke. Frank Tenot and I were not exactly well-off, either. We had a regular radio show on Europe No. 1 called, 'Pour Ceux Qui Aime Le Jazz' ('For Those Who Love Jazz') and a publication called Jazz Magazine. Quincy had his trumpet. In order to make a few bucks, we hired Eddie Barclay's recording studio in the Avenue Hoche, which we transformed into a ballroom, and Quincy put together a band which included American exiles Clark Terry, Benny Bailey, and Jerome Richardson and French trumpet player Roger Guerin.

To be honest, not too many Parisians turned up to hear the band, but we usually made enough to buy a few drinks. Since that time we have been good friends; he looks me up when he comes to Paris or the Cote d'Azur, and I call on him when I'm in the States. We always have a great deal to talk about—and the conversation centers largely on our mutual passion: Jazz.

DANIEL FILIPACCHI

WE LOVE YOU Q

KAREN & PHIL RAMONE

MATT, SIMON, & BJ



Timeless...

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A

funny thing happened at a recent Take 6 project production meeting. As we were taking turns presenting our opinions of what qualities we felt a producer should have, we, unwittingly, had all named Quincy Jones as our model. Sound like one of Arsenio's 'Hmmmms . . . '? Could you blame us? Just two days before, we had witnessed him at work, first hand. We were still amazed.

We first met 'Q' two years ago at his home in California. He had invited us over for lunch. But when I saw him I remember thinking, 'Man, this cat is short!' The mind has a funny way of equating large stature with greatness. But anyway, this was definitely him—he even had 'The Dude' statue sitting on his coffee table which proved it. As can be expected, we were all very careful to be on our p's-and-q's. I mean, imagine committing a social blunder in front of Quincy Jones (GASP!). We were flawless and Mervyn was in rare form. Soon, however, whatever nervousness we had, he quickly dispelled with his disarming and endearing personality. As the afternoon passed, we laughed and talked about everything from eccentric industry personalities to religion. We had a great time as he made us feel at home. That day he shared a lot of good advice. But one thing I do remember as standing out. He told us, 'Always remember how hard you worked and how dedicated you were before success came knocking at your door. That's how hard you should work EVERY TIME.' That was it. That was the secret of his success.

Now when I see 'Q' he doesn't seem so short anymore. As a matter of fact, he's even got me by about a note-and-a-half on the low end of the scale. But in all sincerity, 'Q,' thanks for the support and opportunities you've given to Take 6, as well as hundreds of other musicians throughout your career. And congratulations, in advance, on the success of your latest project. We love you.

ALVIN CHEA, Take 6

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Touching. Charismatic. Generous.
Innovative. Demanding. Effective.
Talented. Charming. Inventive.
Provocative. Magnetic. Intelligent.
Smooth. Powerful. Expressive.
Irresistible. Innovative. Enchanting.
Inspirational. Quincy Jones.

MCA
RECORDS

QUINCY AND THE A&M YEARS

By JERRY MOSS, A&M Records

In May of 1967, Abe Somer and I went to New York to make an arrangement for A&M to distribute Creed Taylor's productions; what was to become the CTI logo. We made the deal with Creed and Clarence Avant, whom I met for the very first time. Because of an initial misunderstanding, it took me about half the first day to figure out who was Creed and who was Clarence. Nevertheless, we ended up getting along and looking forward to CTI's first releases. We weren't to be disappointed. Creed opened with Wes Montgomery's "Day In The Life" and went on from there with some of the most noteworthy jazz recordings of the period. Two years later appeared perhaps one of the most noteworthy of all, "Walking In Space," our first Quincy Jones album. Though the music of CTI continued to be special, the relationship didn't hold up and Creed, after a few more recordings, took his productions elsewhere. But, as part of the over-all understanding, we got to keep the records, and more importantly . . . we got to keep Quincy.

Strolling across the A&M lot at any time in the '70s, one might have had the unique and uplifting experience of running into Quincy Jones. He would use that rare but now familiar gift of making practically anyone he met feel better just by talking with him for a minute or two. With an office centrally located, the attraction of "running into Quincy" became an event which we all appreciated in a tremendous way.

He became one of A&M's greatest assets. This was not only because, as an artist, he gave us some of our most memorable recordings, or because, as a producer,

he discovered and produced four amazing platinum albums with the Brothers Johnson. It was also due to the joyful nature of the man and how his influence touched everyone he came in contact with. Whether it be a new player in town or an already arrived music entity, if they got something from Quincy, it was positive and it was fun; and it came from the heart.

In late 1974, I gave what I still consider to be the happiest gold record I'd ever presented. Quincy had just had two life-threatening operations to relieve an aneurysm on his brain. It was a close call, but he came through like a champ. He had released a classic album earlier that year, his first recording with an "urban" approach. He'd taken a chance by possibly offending his large following of jazz-appreciating fans. Noted jazz critics generally assaulted the record. But when we all gathered to bestow the gold for "Body Heat" to a convalescing, but healthy and alive, Quincy Jones, it became one of the greatest celebrations in A&M's history.

I also remember visiting with him about five years ago. We were listening to some tapes. I had just gone through a painful professional break-up and I confided to Quincy that I was hurting. "Relax," he said, "Don't you know there's a train leaving every 10 minutes?" It was precisely at that moment what I needed to hear. My spirits immediately brightened. The cloud lifted, and I just knew that everything was going to turn out fine. Needless to say, it all worked out the way he said it would. But, in all fairness, I have one slight alteration I'd like to make on that theme . . . Quincy, the train that dropped you off comes around only once in a lifetime. God bless always.

I read somewhere that the beef import from the U.S. jumped to 27,000 tons last year. When 'Q' comes to Japan, he consumes that much Kobe Beef in a week's time—one reason why the trade imbalance between the U.S. and Japan never improves. 'Q,' the most eatingest man in the world (next to Bruce Swedien, that is), is astonishing in other senses as well . . .

Japanese names, I know, are hard to remember. But recently, while chatting about old times, 'Q' would pop up with lines like, 'What happened to Domei Suzuki?', 'How's Nobuo Hara doing?', 'Did Katsuko Teshigawara ever get married to Ryuichiro Utsunomiya?' These are people he met 25 years ago!

How a man so talented and busy can be so engrossed in personal matters is beyond me. To 'Q,' personal friendship is far more important than dishing out great music (AND HAS HE DISHED OUT SOME . . . !!!!!)

TATS NAGASHIMA
Quincy's publisher &
self-appointed representative in Japan



*To the vision behind the magic...
The spirit behind the genius...
The man behind the music...*

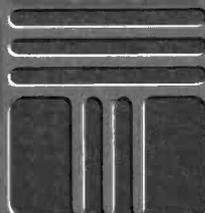
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in celebrating your 40th year in the industry.

We are filled with great pride to be presenting
next year the motion picture chronicling your
legendary life.



Q AND THE MOVIES

(Continued from page Q-10)

I've never been discouraged about my chances of success with this or anything else I want to do."

Under negotiation, he says, is a project involving "a major male motion picture star" for MGM, a directing assignment for Warner Bros., and a movie project based on the life of the Russian writer Alexander Pushkin. At the invitation of Soviet authorities, Jones recently traveled to the U.S.S.R. to discuss the project for which a script has been written by Dennis Potter and Menno Meyjes.

According to Norman Jewison, who directed "In The Heat Of The Night," a movie for which Jones wrote music early in his film score career, "There are significant similarities in leading an orchestra and directing a picture. As a composer and producer, Quincy has had to move an enormous number of soldiers, weaving them all together into a whole, and this is like the director's job."

Sydney Pollock, whose first major film, "The Slender Thread," was scored by Jones in 1967, credits the score with clarifying his movie. "A good score gives a film its frame and spine, but what makes Quincy's work special is the element of surprise that's always there, along with the texture in his music, the constant presence of strong rhythm and melody."

In the view of Johnny Mandel, the well-known composer of "The Shadow Of Your Smile" and film-score writer, such skills with music make directing a movie "the most logical next step for Quincy. I've seen him grow since the days when he was working with Lionel Hampton, back in the early '50s. Quincy's be-

come a master communicator. His gift is a big brain and a capacity to make art from disparate elements that mean nothing until an artist brings them all together. Like Duke Ellington, Quincy brings out the strengths in what people have to offer. He allows you to function at your best without getting in the way and then fits together all the pieces the way a master painter puts things on canvas. That's what it takes to make a great film director and I have no doubt he will do it."

'PLACES YOU FIND LOVE'

(Continued from page Q-10)

only through the Los Angeles recording sessions for "Back On The Block," but have followed him through his life past and present—in such locations as Chicago, L.A., Nashville, and Paris—since last January. And the people of Quincy's life—including such publicity-shy superstars as Frank Sinatra, Barbra Streisand, and Ella Fitzgerald; many of the artists working on "Back On The Block"; film directors; industry leaders and public figures—tell his story in the film, witnesses and participants in a life that's still unfolding.

In bringing together on film the mosaic of Quincy's life, perhaps the greatest challenge we faced was how to capture the essence of such a giant talent, undeniably an out-and-out celebrity, and yet to studiously avoid turning out a celebrity portrait. In this, we feel we've succeeded and in turn revealed a life as unsettling as it is dazzling.

"Life has many roads," testifies Melle Mel, the first generation self-proclaimed "Geritol rapper" who felt the inspirational heat of Quincy's belief in the new

musical form he helped to create. "Those roads overlap one another. . . it's like a bunch of doors standing right next to one another. And even though everybody's on their own road, or walking through their own doors, they want to travel another road or go into another door.

"Quincy is the kind of person who's got the key to those doors or the map to tell you how to get to the next road. That's what he did for Michael Jackson with 'Off The Wall,' 'Thriller,' and 'Bad'; it's what he did for Oprah Winfrey in 'The Color Purple.' He just knows how to shoot you off the launch pad."

In "Places You Find Love," Quincy's intimates tell us what that "key" is—the man's natural use of his talent and charisma to inspire others. ("We Are The World" was but one example of how Quincy uses his power and influence to *change* things). On the rap lyrics to the title song of "Back On The Block," Ice-T expresses his own appreciation for Quincy's encouragement: "Ice, keep doin' what you're doin', man/Don't give a damn the squares don't understand."

In working on the film, we were amazed to discover that rappers refer to Quincy as a "role model." It's not just that Quincy inspires the rappers. He *believes* in the integrity of rap music, remembering all too well that the "squares" also couldn't understand Bird, Miles, Dizzy, and others who dared to push the outside of that musical envelope, serving as the role models of his youth. The source comes from the street, and despite his mammoth success, Quincy has never really taken his feet off the pavement.

Quincy's entire life has been an organic coming-together of past and present, a connection to everyone he's ever met and everything he's ever accomplished. Consistent with this fundamental aspect of Quincy's

(Continued on page Q-49)

MIDEM

Salutes its Man of the Year

QUINCY JONES

and looks forward to
welcoming him to Cannes
in January

QUINCY

MY

FRIEND

IT'S

NICE

TO

HAVE

YOU

BACK

ON

THE

BLOCK

CLARENCE JACKIE NICOLE & ALEX AVANT

We love you

THE MANY WORLDS OF QUINCY JONES

(Continued from page Q-20)

do when they just signed him—this was just after 'Hallelujah' and that stuff—this was the big band record right after that with half of Basie's band and half of the Duke's band on a session. I remember Phil Ramone called me in the control booth after the first take of 'Let The Good Times Roll' and he said, 'I want you to hear something, kiddo.' On the playback there was a sound coming out of the left speaker and one out of the right speaker. I said, 'What's that?' He said, 'It's called stereo.' That was the first time I ever heard stereo in a studio. It must have been '57 or something. After that everybody started to write from left and right channels. Try to write ping-pong time, having the singer and saxist play against each other. Since they had that extra added advantage of having two sources of sound, everybody started to write for it. But in those days, you have to remember, too, that sessions were live. Jerry Wexler, Ahmet Ertegen, and Herb Abramson were all there in their ties all day because there was no such thing as mixing down. What you heard is what you got, man. That's what went on the record so you had to make sure that's what you wanted. They always came to the sessions to see if it was what they wanted.

"That was an exciting day. 'Genius Plus Soul,' which is jazz, was exciting, and when Ray Charles and Milt Jackson did the 'Soul Brother Together' thing, that was fun. 'In The Heat Of The Night' was exciting because, again, as little kids, all of these things were our dreams. We used to say 'one day we're going to do this and we're going to do that' because Ray was 16 and I was 14. We did them and it's 40 years later, man, and we've gone through all the stuff together. That's a beautiful feeling to have a real brother that long who you started with and have worked all throughout your career with. It's always been a warm, beautiful feeling and I know it's on both sides. We give each other presents all the time. He sends steaks for Christmas and I send him tangerines.

I've been around long enough to see many technological changes in recording, starting with the big bulky packages of 78s that constituted an album to 10-inch 33 1/3 to 12-inch 33 1/3, to 45s, 8-tracks, cassettes and CDs—from disk to DAT! It's all very exciting because it only expands our musical vocabulary, if we stay on top of it rather than vice versa.

Irving Green was very important to me as a big brother, mentor and guru. He was the one who helped me understand that corporations didn't get up at three in the morning to figure out how to screw all the artists. Basically we were all a profit or loss readout, and he took the corporate fear out of my soul because everything became very transparent to me as I learned. Few really recognize the pioneering work done by Irving Green. He was also the one who recognized the value of Chappell Music, which was then purchased by Polygram for \$40 million, and has since increased in value tremendously.

"I had 18 hits with Lesley Gore. Hal Mooney and I were at Mercury and we would do all the musical projects while everybody else was doing commercial projects. I called in Klaus Ogerman as arranger/conductor and went out and found some songs for Lesley. So I would do Sarah Vaughan with violins and Dizzy Gillespie. Everybody used to look at us like the artistic guys that didn't know how to help the company sur-

vive. We were at an A&R meeting at Mercury in Chicago and Irving Green says, 'I got a record here that a friend of mine sent me. Listen to it.' There were hundreds of records there and they were throwing them back on the table. I said, 'Let me hold on to that one for a while.' She was the first young artist that I heard sing in tune in a long time. We went out and found some songs for her. Her agent, Joe Glazer, came over to the office with Lesley and her mother. Her mother had on a mink coat and was sitting on my radiator. Glazer says, 'Make her a star.' The first record we made was a No. 1. It was totally coincidence, but in three weeks the record was No. 1. The beboppers went nuts. They hated it, but it was okay. I didn't care. I just wanted to see if I could do it. I wanted to see whether I could make a pop record.

"When I was a kid we were always playing music. We played for crowds since we were little kids of 13 and 14 in school. That wasn't new at all. I knew that communication was what music was about. But jazz almost took that out of you because it was almost unpardonable to do something that would appeal to a lot of people. I remember we went in on a Saturday and I did the arrangements. We came out about 3 or 4 a.m. I was also recording Charles Aznavour at the same time. He was playing Carnegie Hall as I came out. It was a nice session, it felt good. We cut a song named 'Danny' with Paul Anka. We cut 'It's My Party' and something else. You knew you had a hit with 'It's My Party'—you just knew it. I mean I didn't know how big, but you could feel it was a good record. So I went by Carnegie Hall, and as I'm going to Carnegie Hall, I see a limousine coming up to Carnegie Hall and it was Phil Spector getting out of the car. Somebody was talking about the record we had just cut. He said he had just cut a smash with the Crystals or somebody, I don't remember the group, called 'It's My Party.' I said, 'What? So did we.' So I went in, said 'bonjour' and 'bon soir' to Charles real quick and went right back to the studio. We got the record ready to master with 100 acetates to ship that Monday to make sure we got out first. Then I left for Japan and said I still didn't like the sound of her name. We'd fix that when I got back. The record came out while I was in Japan. They called and said, 'The record is No. 1, you're gonna come back and do an album.' Her name sounded fine then. That shows you what a name is about. So we wanted to change Lesley Gore to something else and the name was fine. Then 'You Don't Own Me' was No. 2. Do you know what was No. 1? 'I Wanna Hold Your Hand.' I remember at the time that everyone was upset because 'Why didn't it go to No. 1?' That the first of the Beatles thing. Two weeks later there were 11 Beatles records on the chart. But we were No. 2. That was fun.

"She was real good, man. Real good, real musical, very fast. That's some of the first records where you had *double voices*, you know. Steve Lawrence had one with 'Go Away Little Girl' and this was the second record ever to be double voice. I mean that was the beginning of that. But you couldn't do it with multitracks. They didn't have multitracks. You had to do it with the 'sel-sync process' and only a few engineers knew how to do that. Phil Ramone was my engineer at the time and he technically knew this is the only way it's possible. Les Paul knew how to do it with guitars. But Steve Lawrence did it on 'Go Away Little Girl' and we did it with 'It's My Party' and that was the beginning of the stack sound. We usually say 'stack it' now."

QUINCY'S FIRSTS

In the fields of arrangement, production, and business, Quincy has been a pioneer, opening doors cre-

(Continued on page Q-32)

I call Quincy 'Borda,' which means 'older brother,' and he calls me 'Chorda,' which means 'younger brother.' I give him love because it's all I can do. He gives me wisdom because he owns the ocean. The genius of Borda is not only unlimited, but immortal and eternal. From the crown of his head, to his size 9 1/2 D shoe—he's all grace, all elegance, all the dignified brilliance that Man aspires to become—in other words, All Man. We love you, Borda. We salute you, Borda, for all you have given, all you have done, and all you will continue to do. God blesses the earth with your presence. You are God's gift to Mankind and the little fishes in the sea. Love, Narada (Chorda).

NARADA MICHAEL WALDEN

I will never forget the day when I received the Voice of America publicity photo of Quincy conducting an all-star jazz orchestra which played my compositions. I was in Istanbul and the year was 1958. When I listened to the tape which accompanied the picture, my excitement became uncontrollable. Quincy eventually sent this tape to Berklee College of Music in Boston. I was given a scholarship almost immediately. I was the first recipient of the Quincy Jones Scholarship. That is how I came to this country.

Quincy, I cherish our lifelong friendship. As a human being, you set an example for us all. Your creativity, your boundless energy, and your music inspire the whole world and will continue to do so for many years to come.

We have many things in common. We both are beboppers at heart. Our birthdays are one day apart. Our birth years are similarly a year apart, but I am not saying whose comes first.

Love you,

ARIF MARDIN

Congratulations

TO A

GREAT GUY

AND

WONDERFUL FRIEND.

LOVE,

BARBARA & MARVIN DAVIS

THE MANY WORLDS OF QUINCY JONES

(Continued from page Q-30)

actively and professionally that have changed the direction of this industry. He was the first black music executive with a major record company, "the beginning of a thing that we're still fighting about now," he recalls. "I joined Mercury as a vice president in 1962. It's a pain in the ass to be the first because that means there's only one. That's not what I'm bragging about, it's just a fact."

He was the first black to be musical conductor of the Oscars in 1971. "I was the first to get 'full cards'—what they call screen credits on a film. My arrangement of 'Fly Me To The Moon' was the first music on the moon.

"The first synthesizer the public heard was the synthesizer on the 'Ironside' theme in '64. The very first electric bass recording was with some of my tunes and arrangements. We did an album with Art Farmer called 'Work Of Art' on Prestige with Monk Montgomery and the first electric bass. Monk is Wes Montgomery's brother. Leo Fender gave him this bass and said 'try it out.' Nobody knew what it was. So we went to Europe with it, and people didn't think we had a bass with the band. To me that instrument was important because that and the electric guitar, which came out in 1939, is what revolutionized music and laid the foundation of rock'n'roll.

"It was like walking through a sound barrier. You could feel that. We were using it for jazz then, but Monk used it with Hampton's band too. That's why I keep saying Hampton's was the first rock'n'roll band. I remember in France a big jazz critic over there was confused because he said Lionel Hampton's band had no bass with it."

Quincy did the score to Cary Grant's last film "Walk Don't Run," as well Goldie Hawn's first film, "Cactus Flower," and Sydney Pollock's "Slender Thread" with Anne Bancroft, Telly Savalas and Sidney Poitier. "We got Marvin Hamlisch's first song, 'Sunshine, Lollipops And Rainbows,' on a Lesley Gore record. I think it's on the 'It's My Party' album. I met Valerie Simpson and Nick Ashford when they were about 16 years old. They came up to see me at Mercury Records to play some songs for me. They were so cute, man. Valerie is still beautiful. Later on, she was doing session singing and everything else and singing on a lot of commercials. I asked her to sing the solo part on 'Walking In Space.' She hadn't done her Motown album yet, they did that after they heard her sing 'Bridge Over Troubled Waters' on 'Gula Mattaria.' Then they hurried up into the studio, which was great, but she should have recorded a long time ago.

"Phil Ramone's first production was 'Smackwater Jack.' He was co-producer with me and Ray Brown on that because he'd been my engineer for years. I started working with Phil Ramone when I worked with Andy Williams back in '57. Dave Grusin was his pianist and musical director at that time. Phil was a young engineer and part owner of A&R Studios on 48th St. and we just fell in love right away. We did hundreds of albums together, man, I mean an unbelievable amount of records together. He did the sound on 'The Pawn Broker,' which was my first movie. Sidney Lumet did that and I think Lena Horne probably played him some of my music because he was married to Lena's daughter. I think it was probably Lena and her husband, Lenny Hayden, that got me the job. Then Sid-

ney called and said 'I'd like you to come down and look at a movie.' I had wanted to do movies since I was 15 years old, I just couldn't get a shot. The movie just blew me away because it was so powerful. I just said, 'It didn't need music.' He said, 'Yes, it does.' I had done one film, 'The Boy In The Tree' in Sweden, but it never came out in the States. I really didn't know anything about it at all then."

Of all his accomplishments, Quincy's rise to prominence in Hollywood as a composer for film is one of his most significant. Not only did he do exceptional work on many marvelous films, but he opened doors for all the African-American composers who've come along since. His philosophy of film scoring is deceptively simple.

"Anytime you're with a movie you just let the movie tell you what to do," he advises. "You have to go with it and just let it talk to you. I'm sure that's what all composers do. They just let the impulse grab you because when you look at it, it's just dry film. There's no music behind anything. The sound effects are not even all the way in. A composer sees it, there's no sound effects, and it's on a reel a piece. You sit and let the impressions come. About jazz in film, you have to remember there was a serious precedent there.

"Alex North, Johnny Mandel and Duke Ellington played around with utilizing jazz in film scoring, but Henry Mancini was clearly the pioneer that ushered in broad acceptance of American elements in film scoring, and he also was a great ally to me in breaking the racial barrier in Hollywood scoring; he had certainly used jazz, so we had some great guidelines to follow.

"I feel I brought the sensibility of modern R&B influences into scoring. I mean, that's the area I worked on a lot and I feel that the inroads might have been in that department in terms of just incorporating it in with dramatic scoring. You have to get in there and cradle that drama and you can't smother it. You can't jump all over it. So it's kind of a hybrid art. The principles of dramatic underscoring are very clear on just how it has to be handled. Incorporating the elements of black music is another kind of a challenge, so it's just a question of trying to mix the two things together.

"To date, I like my work on 'In Cold Blood' a lot, 'The Pawnbroker,' '\$,' 'In The Heat Of The Night' and portions of 'The Color Purple' score, mainly the source music. We used a lot of voices. I love to use the human sounds of voices a lot. There was one score for an unsuccessful film called 'Blood Kin Of The Last Descendant Of Myrtle' that I enjoyed. It was a Tennessee Williams story with James Coburn, Robert Hooks and Lynn Redgrave. It only lasted about three days in theaters. At the end of the picture it says 'Sing It Out You MFS, Chicken Is King.' I knew that picture wasn't going to be around too long. You have to remember when I started in film—there were no black films. I was doing things like 'Mirage' with Gregory Peck, and Cary Grant films. 'In Cold Blood' there were no black people in that film, and so it was a different game then. Later on in films like 'Superfly' and 'Shaft,' you could apply the same principles you use in records. Take black music and just plop that right into the thing, and in most cases everybody did. Just almost lay a record up against the picture, but it was different back then."

'THE WIZ' AND 'ROOTS'

The Wiz" was the last big-budget all-black Hollywood musical. Quincy served as a musical director on the adaptation of the hit Broadway musical that was based on the Judy Garland classic film. Though Quincy began his historic collaboration with Michael Jackson on "The Wiz" soundtrack, it was not one of his happiest professional experiences. Looking back,

(Continued on page Q-40)

In 1959 I had a call from Quincy Jones. We had never met. He said, 'Hank, I had to call to let you know how much I like the music you've been writing for the 'Peter Gunn' show.' It was a simple thing to do, and I was touched by his interest. A warm friendship has resulted.

That phone call made me aware of one of 'Q's' qualities: His awareness of music and his uncanny ability to anticipate the direction that it will take. His future will surely contain more gold, platinum, and Grammys.

HENRY MANCINI



Jerome Richardson, Les Span, Kim Parker, Quincy, Buddy Catlitt, Ake Persson, Julius Watkins.

I first met Quincy when he was on tour in France with the Dizzy Gillespie band. Later he came over again with Lionel Hampton and he eventually decided to stay for a while in Paris. I asked him why, and he told me: 'I love Beaujolais, le boeuf en daube, Parisian ladies, and walking along the banks of the Seine. I feel I'm just as French as you are—in fact if it weren't for my color, everybody would think I'd been born here.' Of course, he forgot the appalling American accent with which he spoke our language!

He and I developed a good friendship and he became my star arranger. He arranged more than 40 pieces for the albums recorded by the Eddie Barclay Orchestra and he contributed superb arrangements for the record dates of practically every artist on the Barclay label. He was a witness at my sixth marriage.

Quincy is a longtime pal. He lived in my houses in Paris and at Saint Tropez and I have been his houseguest in the U.S. We have a great number of interests and tastes in common, and it is absolutely true—if he didn't open his mouth, you could really believe that he'd been born in Paris.

EDDIE BARCLAY

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'Q' AND ME

By RAY CHARLES

I got to Seattle in 1948. I'd been on my own for almost three years by then. I'd nearly starved to death at times, but I'd made it on my own. I never had to accept pity. I never had to beg.

But I felt it was time to go, time to move on. I figured that I'd done about as good in Florida as I was about to do. I was ready to move. I've *always* been ready to move. It suits my style.

I can't say I knew anything about Seattle. But it had a nice ring to it—medium-sized and manageable. And I was probably scared of the big cities—New York, Chicago, L.A. I had enough sense to know that although I'd gotten my stuff together, there was still a lot of the country boy left in me. Another thing, it was on the other coast, the west coast. I came from the woods and the idea of heading west was enticing as hell.

By this time I'd perfected my Nat Cole/Charles Brown routine. I got to an after-hours club within 24 hours of my arrival in Seattle, looking for a place to get something to eat. It was talent night, and the folks really dug me. Within a few minutes I'm approached by a man who tells me if I can get a group together by Friday I have a gig at the Elks Club.

So my star started rising in Seattle. Nothing real spectacular, but some straight-ahead, steady progress.

But maybe the best thing that happened to me in Seattle was that I met Quincy Jones. He was only a couple of years younger than me, and at that point he didn't really have his program together. He was just a teenager.

Quincy was playing trumpet, but he really wanted to write jazz. So he asked me how to do it. I showed him my methods of arranging for big bands—I was doing a lot of that in Seattle—and he soaked it all up. "Q" was hungry for that information, eager to learn anything he could. He was a sweet, likable dude. We ribbed one another a lot—still do—but that's 'cause there's love between us.

We've been partners ever since. Any time Quincy needs me, I'm there. And it works the other way around.

We've done different things together through the years. My favorite collaboration is the performances we've done of the serious work of Quincy's, "Black Requiem For Ray Charles And Orchestra," which we first did in Houston in the early '70s.

It may have been the best of causes, but it was really because Quincy called and personally asked me to be part of the "We Are The World" recording session.

"Q" has done many favors for me, such as accepting the honorary chairmanship for the first annual fundraiser for my Robinson Foundation for the Hearing Impaired and Ear International in 1987.

And I'm on a cut of his upcoming album. We even did a video together!

I like to think of those years in Seattle, from 1948 to 1950, as the years I came of age as a musician. But equally important is my meeting up with Quincy Jones. Ours has literally become a lifetime of friendship. And I've felt the pride of a big brother watching that young kid grow up to be one of the most important composers and record producers on the contemporary music scene.

It starts with 'Hey Owl, Hey, Irving,' (he has nicknames for all his friends). It's like a warm hug. If you've ever gotten a phone call from 'Q'—just checking in—you know what we mean.

He has a special way of keeping in touch. Maybe it's because he has a special touch. It's in his music. It's in his smile. It's in his soul. It's so evident that anyone, anywhere, feels it.

We treasure the years that we lived down the street from each other—watching our kids grow up together.

Working with Quincy is a joy. He sees to it that it is. Just being with 'Q' is a joy. Was anybody's middle name ever more apt?

Quincy Delight Jones. We love you.
ALAN & MARILYN BERGMAN
(aka Owl & Irving)

Q J K L

Neworder

Q,

Congratulations on
the best album ever!

Thank you for the two
best years of my life.

Love

V

'BACK ON THE BLOCK'

(Continued from page Q-8)

"homeboy." Like beboppers, they have been treated as outcasts, step-children, but they are stone-cold "dope" fresh. Rap is definitely the most creative innovation since rock'n'roll, and it is definitely here to stay. When it addresses the positive solutions it will take its place alongside the other American arts.

Rap is the only language that talks to some of the problems, that still holds up some hope that there are alternatives to gangs, drugs, and dying at 23. These talented rappers are dedicated to getting it right and getting right straight to it, and they are highly professional and very effective. They've been there.

The third concept was "Birdland." I took Joe Zawinul's composition and tried to recreate my own "Birdland," when Bird, Miles and Dizzy were my idols and I was intoxicated by that ambience of the early '50s and my first visit to New York. I was at Birdland every night. In the beginning of my "Birdland," we have a conversation with Lester Young, Dizzy and Charlie Parker. Rappers and jazz legends were trading 4's. It was a thrill having Miles and Dizzy, James Moody and George Benson with me on "Birdland." Emotionally, it just gave me goosebumps.

"The Secret Garden" with Al B. Sure!, James Ingram, El DeBarge, and Barry White was a beautiful experience. It's subtitled "Sweet Seduction Suite," and it is all that and more. It was inspired by a book on women's sexual fantasies, "My Secret Garden," by Nancy Friday. It's moody, seductive, with a sexy rhythm section, synthesizers and strings. Barry White is an absolute artist of the highest order. He almost surpassed

my expectations, but when I first heard his voice on this track, I knew . . .

Two other people who shine on the album and will undoubtedly be stars of the '90s are Siedah Garrett, co-writer of "Man In The Mirror" and now "One Man Woman," "Wee B. Dooinit," "Back On The Block," "The Secret Garden," and "Tomorrow," and 12-year old Tevin Campbell, who on "Tomorrow" sings in English and Zulu. Ironically, I also met Michael Jackson and Stevie Wonder when they were 12, and Tevin is definitely in their class.

Exiled South African composer/singer Caiphus Semenya and I have worked on many projects over the last 15 years including "Roots" and "The Color Purple," and we always dreamed of this incredible marriage. On this album, we tried to tie together traditional and new African musical connections, pulling together African jazz and funk to illustrate the roots and African origins of contemporary idioms, and the results are astounding.

I also can't say enough about my musical brother and associate producer Rod Temperton, who understands what I'm trying to do like no one else, who is honest, brilliant, and a rock and a half. Ours is a long, successful relationship that only seems to get better, as has my relationship with Jerry Hay, a consummate arranger/instrumentalist who has been with me for 12 years and is coming into his own as a producer. All the diversity of this canvas was captured by the sonic excellence of Bruce Swedien who has been by my side for 32 years.

I am very excited about "Back On The Block," more than anything I've done in my musical career. I'm just very happy to be "back" with something I've struggled

to keep special, despite the many worthy diversions, and that has finally lived up to everything I knew it could be.

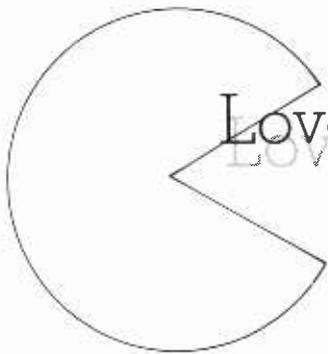
From the time of my first exposure to Quincy Jones, in his 'Smackwater Jack' days, there was an instant admiration for the man and his mastery of sound. Even at an early age, I became familiar with a quality of music unequaled by any other. Years later, being selected by Quincy from among 51 finalists in the Sony Innovators Awards, was a dream come true.

Meeting a person of his influence and magnitude was phenomenal. As an apprentice I walked into his aura and Quincy Jones made me feel like a star! 'Q' has a skill of bringing forth 'largeness' in others, and I am sure Michael Jackson would agree with me about this. 'Q' is 'THE MASTER' on the block, and knowing him makes it all worthwhile.

AL B. SURE!

H I S P I C A S S O

My Godfather



Love Little Q.



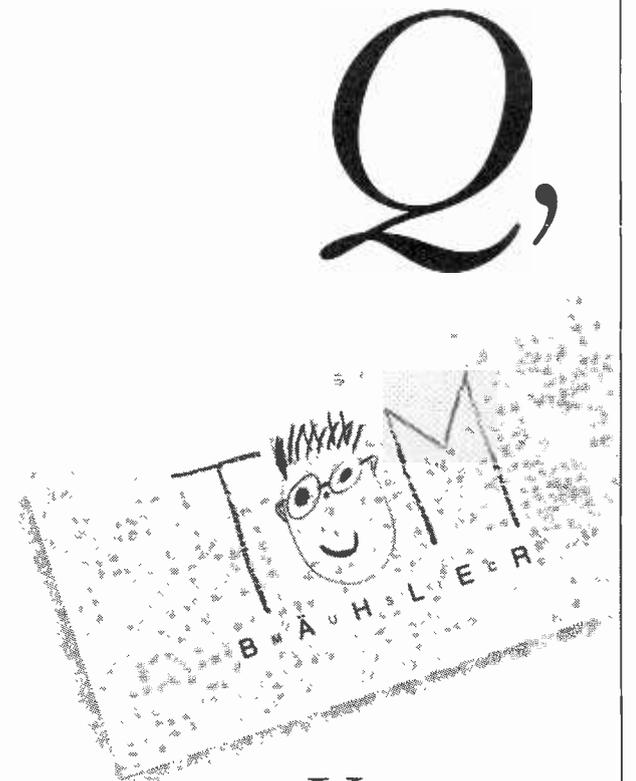
P.S.



AND



LOVE U²



You are
MY PICASSO
Love, Nad



*From Ham Hocks In Warm
To Foie Gras In France
I've Seen You With Fido
And Splits In Your Pants
So Lets Cut All The Rubbish
And Drink Us Some Wine
You Ain't No Spring Chicken
But You're A Best Friend Of Mine*

Congratulations

Warm

'Q' BEAT

(Continued from page Q-8)

sold more than 20 million copies in the U.S. alone—changed all that, paving the way for the multiplatinum success of such black music triumphs as Lionel Richie's "Can't Slow Down" and Prince's "Purple Rain," both of which sold 10 million copies domestically, and "Whitney Houston," which sold 9 million.

The success of "Thriller" also served to extend the lifespan of hit albums by pushing the limit on the number of singles that can be released from an album. As recently as the mid-'70s, even the most successful

albums typically yielded just two or three hit singles. There were, for example, just three singles from Elton John's "Goodbye Yellow Brick Road" and Peter Frampton's "Frampton Comes Alive!" Jackson and Jones led the way in breaking this barrier.

Jackson's "Off The Wall" in 1980 became the first album by a solo artist to generate four top 10 singles. Three years later, "Thriller" became the first album in history to generate five top 10 hits. It ultimately spawned seven top 10 hits, a total since equalled by only one album: Bruce Springsteen's "Born In The U.S.A."

While the collaboration with Jackson is what made

Jones a household name, he first hit his stride as a producer—and found his stylistic signature—with a string of hits for the Brothers Johnson in the mid-'70s. Those singles, including "Strawberry Letter 23" and "Stomp!" have the same combination of studio sheen, dance floor dynamics, and multifaceted appeal that has characterized Jones' work with Jackson.

Though Jones is best known as a producer for other artists, he has also produced numerous releases for himself. His last studio album, "The Dude," reached the top 10 on the pop albums chart in 1982, and yielded back-to-back top 20 hits, both sung by James Ingram: "Just Once" and "One Hundred Ways." In addition, "The Dude" became the first album in history to garner 12 Grammy nominations, including album of the year. It won five Grammys.

Jones landed his first hit album, "Big Band Bossa Nova," on Mercury in 1962. He shifted to A&M in 1969, where he landed 10 consecutive top 100 albums. He reached the top 10 for the first time as an artist with the 1974 album "Body Heat," which was also his first album to go gold. He hit the top 15—and collected his first platinum album—with the 1978 release, "Sounds . . . And Stuff Like That!!" The "Stuff Like That" single, which featured vocals by Ashford & Simpson and Chaka Khan, became Jones' first top 40 pop hit as an artist and also his first No. 1 hit on the Hot Black Singles chart.

In the years since, Jones has been no stranger to either locale.

QUINCY'S GREATEST HITS

Quincy Jones has produced three dozen top 20 hits over the years, including 28 that have reached the top 10 and 12 that have hit No. 1. Here is a complete list in chronological order.

- | No. | Title | Artist—Year (Peak Position) |
|-----|-------------------------------------|---|
| 1. | "It's My Party," | Lesley Gore—1963 (1) |
| 2. | "Judy's Turn To Cry," | Lesley Gore—1963 (5) |
| 3. | "She's A Fool," | Lesley Gore—1963 (5) |
| 4. | "You Don't Own Me," | Lesley Gore—1964 (2) |
| 5. | "That's The Way Boys Are," | Lesley Gore—1964 (12) |
| 6. | "Maybe I Know," | Lesley Gore—1964 (14) |
| 7. | "Sunshine, Lollipops And Rainbows," | Lesley Gore—1965 (13) |
| 8. | "Angel," | Aretha Franklin—1973 (20) |
| 9. | "I'll Be Good To You," | Brothers Johnson—1976 (3) |
| 10. | "Strawberry Letter 23," | Brothers Johnson—1977 (5) |
| 11. | "Don't Stop Till You Get Enough," | Michael Jackson—1979 (1) |
| 12. | "Rock With You," | Michael Jackson—1980 (1) |
| 13. | "Off The Wall," | Michael Jackson—1980 (10) |
| 14. | "Stomp!," | Brothers Johnson—1980 (7) |
| 15. | "She's Out Of My Life," | Michael Jackson—1980 (10) |
| 16. | "Give Me The Night," | George Benson—1980 (4) |
| 17. | "Just Once," | Quincy Jones/James Ingram—1981 (17) |
| 18. | "One Hundred Ways," | Quincy Jones/James Ingram—1982 (14) |
| 19. | "Love Is In Control," | Donna Summer—1982 (10) |
| 20. | "The Girl Is Mine," | Michael Jackson & Paul McCartney—1983 (2) |
| 21. | "Baby, Come To Me," | Patti Austin & James Ingram—1983 (1) |
| 22. | "Billie Jean," | Michael Jackson—1983 (1) |
| 23. | "Beat It," | Michael Jackson—1983 (1) |
| 24. | "Wanna Be Startin' Something," | Michael Jackson—1983 (5) |
| 25. | "Human Nature," | Michael Jackson—1983 (7) |
| 26. | "P.Y.T.," | Michael Jackson—1983 (10) |
| 27. | "Ya Mo Be There," | James Ingram/Michael McDonald—1984 (19) |
| 28. | "Thriller," | Michael Jackson—1984 (4) |
| 29. | "We Are The World," | U.S.A. for Africa—1985 (1) |
| 30. | "I Just Can't Stop Loving You," | Michael Jackson/Siedah Garrett—1987 (1) |
| 31. | "Bad," | Michael Jackson—1987 (1) |
| 32. | "The Way You Make Me Feel," | Michael Jackson—1988 (1) |
| 33. | "Man In The Mirror," | Michael Jackson—1988 (1) |
| 34. | "Dirty Diana," | Michael Jackson—1988 (1) |
| 35. | "Another Part Of Me," | Michael Jackson—1988 (11) |
| 36. | "Smooth Criminal," | Michael Jackson—1988 (7) |

Compiled by PAUL GREIN

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Dear Quincy:

When "I Heard That" there was a special edition of Billboard celebrating The Many Worlds of Quincy Jones, my "Body Heat" rose with "Mellow Madness."

As one of my original clients, you helped CLS grow and now we are "Walking in Space." Although "Everything Must Change," "Just Once" it is my turn to say thank you, Quincy, for your support. Your "Sounds and Stuff Like That" have been an inspiration to me through the years.

Quincy, "The Dude," you are "The Quintessence!"

Best Wishes,



Charlie Horky
 President, CLS

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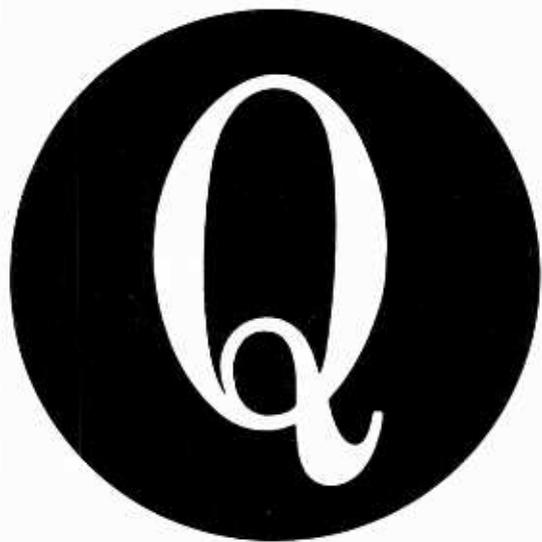
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WE ALL KNOW THERE'S ONLY ONE

Quincy



THE MANY WORLDS OF QUINCY JONES

(Continued from page Q-32)

Quincy feels "'The Wiz' didn't work, probably by not staying closer to the original play and making it a street romp. When you get too close to a famous film you're open for comparison. I didn't want to do 'The Wiz.' I told Sidney Lumet that for three months and he knows it. I didn't want to do it, because I didn't feel it, but he said there were lots of changes that could be made to make it something we could all have fun with. But something good happened there. Through 'The Wiz' I met Michael.

"Before we started the film, Michael came over to the house for rehearsal. I'll never forget that. He was so cute, so shy. That was the first time I *really* met him. We'd been introduced at Sammy Davis' house when he was 12. Ironically, I also met Stevie Wonder at 12 and Tevin Campbell, the new singer on my album, a tremendously talented new singer who's in the same class. But I never paid attention to him. He said, 'Can you find me a producer?' and I said, 'Yeah, Michael, but we're busy right now.' It took a really enormous amount of work to get ready during the pre-production of 'The Wiz.' During the film we had more time. We talked and I started to see what a beautiful human being he was, and how deep he was, how disciplined and talented. Really genius talent. He'd get up at 5 in the morning, put his make-up on, and he'd be there right on time because the Scarecrow had a lot of make-up on. He knew everybody's lines, he knew everybody's music and everything else going on. He just really impressed me because he was only about 19 years old then. I couldn't believe his comprehension. Then I started to feel there was something inside of him that I had never heard before on his records. He kept asking me about this producer, so I said, 'You got a producer. I'll produce it.' So we went and did 'Off The Wall' after that. Out of everything something good happens."

A more powerful and accomplished black-themed production, the 'Roots' television mini-series also was enhanced by a Jones' score. Quincy first became aware of this historic project many years before the publication of Alex Haley's book.

"I met Alex Haley over 20 years ago at a big party I gave at my house for the cast of 'The Blacks' by Jean Genet. We didn't get a chance to talk much but he was trying to tell me briefly [about] the story he was working on. Years later they were talking about making it into a mini-series. I had been working for the last 11 years on the 'Evolution Of Black Music' so this was really interesting, because I was just going to be able to use a microscopic portion of what I found out during that time. It was fun, because it was a dramatic parallel to the same thing. I will never forget as long as I live, sitting on the couch in the den at my home with Alex, the December before the show went on. We were telling Alex, 'Do you realize what's about to happen to your life?' He said, 'Man, all I care about is if I can just fix up my backyard and get me a new stereo.' I said, 'Alex, you don't understand what's going to happen to you.' Three months later he was the most famous author on the planet.

"I had a really hard time with the 'Roots' soundtrack. I was very concerned that if you're going to have a legacy that is snatched from a whole race, like African music, which is the richest music in the world, you should establish very clearly what it was like before this group became disenfranchised. They weren't so concerned with that—because again, you have to real-

ize where everybody's head is before something goes out. They don't understand how big it's going to be before it comes out, because—I'll probably get killed for saying it—but they can't tell me they knew how big 'Roots' was going to be. The network can't tell me that. David Wolfer and Stan Margolis might have known, but the network did not know, and I'll tell you why. 'Roots' was supposed to run on eight different nights, once a week for a long period of time. My guess is that they were having trouble with the time buys and the sponsors because of the nature of the story and all of a sudden they condensed it, and said, 'We're going to put it on eight consecutive nights.' Here's where I really got the picture of what was happening. The last show was on Sunday or Monday, I don't remember which, and the very next night 'sweeps week' started. Sweeps week is when you bring out your best. If you had something like that, if you knew how big it was, man, that would have been in the middle of sweeps week. I mean it's the biggest share in the history of television. So don't tell me, 'Oh I knew all the time.' It closed the night before sweeps week. I know there's a lot of people who got dandruff all over the floor taking bows for that series."

THE PUBLIC MAN

As a musical leader and public figure Quincy has been a strong supporter of the civil rights movement since 1955 with Jackie Robinson and Dr. Martin Luther King. In 1985, Quincy, as a major industry leader, was the steady hand that kept the "We Are The World" session on course.

"I'm not deeply political," he says, "I don't understand all the machinery and I've always paid attention

(Continued on page Q-42)

Quincy Jones is the greatest arranger I have ever known because he knows how to orchestrate in a way that gives a singer the maximum support. I have been aware of this remarkable talent on many occasions because he arranged many of my songs, including 'Le Blues Du Dentiste' and 'Trompette d'Occasion.'

We quickly became friends after our first meeting, because he possesses a rare quality—a really warm and compassionate heart. He adapted very quickly to the French way of life and the country's good and bad customs. He loved to tell risqué stories which, to our mutual delight, I would translate into French. And since I, for my part, am a veritable encyclopedia of this kind of humor, we spent hour after hour laughing away like schoolkids.

None of the many friends he made during his stay in France will ever forget him. And I am sure that, when he comes to France, he has to withstand 15 meals a day and change beds several times a night in order not to upset anyone.

HENRI SALVADOR

常にQ極の音楽を追Qして止まぬQ。
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QUINCY JONES
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THE MANY WORLDS OF QUINCY JONES

(Continued from page Q-40)

and I have perceptions about it, and I've always played close attention but with the fine nuances, the real fine nuances, I look to my friends Clarence Avant and Jesse Jackson. We were involved in starting up Operation PUSH with Jesse Jackson. We worked very heavily for seven years to help him establish PUSH when he left SCLC, to build the economic base on it. We used to put concerts on, do seminars, and raised money for Save The Children to help him put that organization together.

"Back in '69, '70, and '71, we used to talk about Jesse running for President and we always used to dream about that. It didn't seem so practical then. Now it is a reality. His speeches at the Democratic Convention in San Francisco in '84 and in Atlanta in '88 were two of the most powerful speeches I ever heard made. I think if Jesse had been a white candidate then he would have won on those performances alone, because I would say since Kennedy and Nixon, media has played a very vital part in the choice of the American people for political candidates for president. Jesse's performance was every bit as impressive as Kennedy's was against Nixon at the time. He learned what a presidential candidacy is about, so I think it will be a totally different situation this time. Winning? I don't know. I'm not the kind of person that has a background to understand the nuances of that. I still think the country probably has a long way to go but he's certainly qualified. Look at America today. It's totally without leadership. The people, in spite of everything, built up a tremendous amount of faith after Nixon. They were let down. They built up faith again and Reagan blew that. Almost on a worldwide basis, people have almost lost faith in their leaders, and that's tragic."

Quincy's progressive instincts led him to his role as producer of one of the most important single releases of all time.

"I think Band Aid and 'We Are The World' astounded politicians because we found out that the artists have the capacity to mobilize themselves in every country in the world, and that was very interesting. In Canada, I remember calling David Foster and asking him to do Northern Lights, the Canadian version of 'We Are The World' for Canada. He pulled everybody together on the phone to talk about mechanics, and once they got the nuts and bolts together, went in, and did it quickly. We did a broadcast with Belafonte, Krage, and Olivia Newton-John in Australia to get them mobilized after that because it was a domino kind of situation after what Geldof did in England. The motivation behind involving me was, I believe, a song called 'State Of Independence' I'd done with Donna Summer three years before. Basically we have a third of 'We Are The World' on it: Stevie, Michael, Lionel, Dionne Warwick, James Ingram, Christopher Cross, Michael McDonald, and Brenda Russell. We had a third of the people on that so I knew what the feeling was like already. I would not have taken on that job if I hadn't done that three years before. Never. I had worked with at least 60% of the people on 'We Are The World.'

"It's a terrifying responsibility. Terrifying because it's just enormous, an enormous canvas. People there are very original individuals, beautiful, soulful, stylized human beings. They have their own way of looking at the world. That's why they're all so big because they're all gifted people and they have varied, serious

directions. The whole notion of checking your egos at the door was not necessary. That got blown out of proportion because nobody came in with any ego. Everybody came in to give everything they had. Springsteen had just finished a concert in Syracuse, and people were tired. They'd been up all night and they were supportive and, because their self-gratification was eliminated, they made it a pure event. Everybody felt that way. They felt very, very happy to do something and put their little piece in it and not have to worry about being a star or shining or anything else. Nobody thought about it. That's what was nice about it.

"After 'We Are The World' there was a lot of talk about the role of an artist in social movements. People ask, 'What are artists supposed to be doing?' Well, you're supposed to be following your own heart, number one. Some artists don't have the capacity to participate on a political level and in the past didn't want to be involved, because unless you know a lot about it, it is intimidating to get in an arena which you don't know that much about. After all, you've dedicated your whole life to music and songs and singing and playing. But people are more intelligent. Everybody reads the paper. Everybody watches television and they have an idea of what's wrong or right in a given situation. I think they have as much right as anybody else to say, 'I'm not happy and I don't care how much money I make or how successful I am, I think everybody has the right to eat every day and has the right to a decent education and a shot at a decent job.' This is a very rich country here and you can't sit and enjoy your own victories knowing that there are that many people in trouble in this country, Africa, Armenia or anywhere. I don't think it makes any difference, you know, a human being in trouble is a human being in trouble, be it in this country or in Africa. No matter how much an artist makes, they can't turn over all their money to a group of people and say, 'I don't need this money,' because it won't make one iota of difference.

In the mid-'50s, Eddie Barclay and I started the monthly, *Jazz Magazine*. The photographer for the publication was Daniel Filipacchi and the editor in chief was Frank Tenot. At this time Quincy Jones was working as A&R manager for Eddie Barclay and it often happened that we would all meet up at Eddie's, late in the evening, to eat supper and talk about jazz. My recollection of Quincy Jones was that he was an acutely sensible man, deeply attached to his family. He loved his little daughter. Quincy was also a great artist, a man of keen sensitivity who enjoyed great success in France. I never saw him again after he left France but when I was president of CBS France, I was often in conversation with him on the telephone.

His reputation today in France is tremendous—as it is everywhere else—and it is a matter of some pride for us to know that he took his first steps as a professional arranger here in Paris, working for Disques Barclay.
JACQUES SOUPLET

QUINCY

We wish the world
had more people
like you.

Thank you
for your friendship.

ARIF and LATIFE
MARDIN

Eventually it got to become an easy target for cheap shots, and, as expected, cynics took their shots. All I can say is we tried to do *something* and anyone that criticizes that effort, be my guest, go for it, get off your ass and jam. There's certainly a lot to be done.

"But when you can collectively get together and put all that energy together and make your voice felt in a whole sea of voices that have the same concern, they can really do something. It's not just the money. The \$53 million was just part of it. Young kids were starting to get used to the Yuppie mentality; the mind set of people who are always talking about 'I,' 'me,' and 'my' and their comfortable little apartment, and their 'just-let-me-get-mine-I-don't-care-about-anybody-else' attitude. I saw thousands of young kids after 'We Are The World' and I know that that whole period with Farm Aid and everything else was affecting young minds. They were saying, 'We have to be concerned about somebody else outside of ourselves.' If you sacrifice compassion, you're going to die as a human being. Your soul is going to die and I think waking people up to that is as important as the money. I also think it pushed the government against the wall because they had to give up \$800,000,000 to a cause that I don't think they were going to support at first. I don't know that much about politics, but from what I could ascertain they got pushed into a corner and they could not ignore the strength of a collective group like that. I think 'We . . . ' and Live Aid are just the beginning of it. I think if there were some issues that could be dealt with by participation of artists from around the globe and it could be done on a massive level, it could be astounding.

"You have to remember that when this thing happened, nobody expected it to be this big. Nobody knew what was going to happen at first. Everybody was worried about just getting enough people to get involved in it. I know a lot of my friends think that I was the one who picked the people. Nobody had time for that. A lot of people picked those people at the time. Ken Kragen was picking people that had multi-million dollar sales with records. That was the criterion at the time. Everybody that sold more than five or 10 million albums. That's what they were trying to do. Once we got that going, we had four weeks. Then you're concerned with 'Can you get the singers? How are you going to treat the singers? Do you have a good song?' All that stuff on the production side. You get it mixed. You get everybody's voice on before they leave. There are millions of things to consider, and if you had known it was going to be big, maybe it would have been done different. But at the time everyone was doing the best they could just to get a group of people together that would be impressive enough to have it make a difference."

STEVEN SPIELBERG

The friendship of Quincy Jones and Steven Spielberg spawned the blockbuster film, "The Color Purple." It all began one night over dinner.

"When did I meet Steven Spielberg? A friend of mine, Kathy Cary, a professional manager at Warner Bros. Music, introduced me to Steven. She has great taste, and she used to send me good songs all the time. In fact, she sent me the song, 'Whatever You Imagine,' a great song. We had a great working relationship, and one night she said, 'Let's have dinner with Steven. He likes your things, and you like his things.' We sat down at dinner one night and it was love at first sight . . . The first thing Steven said was, 'Why don't we intern each other. You show me what you do and I'll show you what I do.' When I was making 'Thriller' he came down to the studio, looked at the different synthesizers—looked at that, looked at this, listened to that. Then he'd invite me down on the set at Laird Studios, the old David Selznick studio, where he was

making some little picture. It had two working titles: one was 'Boy's Life' and the other was 'Slimehead Goes West.' It was 'E.T.' I didn't know what he was doing. I really didn't. There were a lot of interiors, smoke and everything, but I didn't know what the big picture was about, any more than I did when Alex Haley told me about 'Roots.' Steven used to say 'Watch this through the camera. Watch this.' We found out in conversation that we didn't have to waste too many words, because he already knew what I meant, and vice versa. What he heard, and what I saw. Immediate wavelength."

Finally we all went to the Cannes Film Festival to-

gether to see 'E.T.' with an audience for the first time, and a very discriminating audience it was. We were standing in the balcony afterwards with Steven, Kathy, Harrison Ford and Melissa Matheson, who wrote 'E.T.,' and Kathy Kennedy, with Frank Marshall and Jerry Lewis down below. We stood up in the balcony and the audience applauded for 10 straight minutes. We were all catatonic with joy. I couldn't believe he made that picture look like that, from that little tiny studio.

From then on Steven and I talked about making plans to find a project to do together. We thought it

(Continued on page Q-44)

*Congratulations to Mr. Quincy Jones
on his 40th year of making great music.*

*From all of his
friends at Hitachi.*

HITACHI
Hitachi, Ltd. Tokyo Japan

BRAZIL AND MUSIC

(Continued from page Q-12)

Meanwhile, the company has become this country's major trading post for contacts and deals between Americans and Brazilians in the recording industry. Since the early '80s, the efforts of Qwest on behalf of Brazilian music have taken on the fervor of a religious crusade.

"We spend about a fourth of our time with Brazilian artists, far more than revenues we receive from it might otherwise dictate, because Quincy is fanatical

about this music," says Louise Velasquez, executive in charge of production for Qwest. Velasquez, who is studying Portuguese and traveling increasingly between Los Angeles and Rio on music business, says:

"We do a lot of matchmaking, playing music for people, finding lyricists, helping artists make contacts." Until the Brazilian artists acquired U.S. management help, Velasquez was providing such services "voluntarily," she adds.

After two years of proselytizing the cause among members of the group Manhattan Transfer, Qwest was influential in lead singer Tim Hauser's choice of

material for "Brazil," the group's recent release. On it are songs by Djavan, Nascimento, Lins, and Gilberto Gil, a prominent composer-guitarist-singer not under contract with Qwest. Already the album has sold more than 200,000 copies.

According to contractual agreements, Qwest has publishing rights allowing it to share in U.S. profits and those from other countries, but not Brazil. An association with Warner Bros. enables the company to

(Continued on opposite page)

QUINCY

LOVE

DYNAMITE
LOUIE
IRV GREEN

Q KNOWS MUSIC

Q KNOWS FILM

Q KNOWS TALENT

Q KNOWS LOVE

CONGRATULATIONS

SPACE

MANY WORLDS

(Continued from page Q-43)

would be a musical at first but it turned out to be a prize-winning book by Alice Walker that Peter Guber asked me to put music to letters of the book. 'Peter,' I said, 'would you please just let me make this movie?' and he said fine, and that was the genesis of 'The Color Purple.' The big trick was to take this epistolary masterpiece and make it into a narrative screenplay. I had a long conversation with a generous friend, Bob Towne, who is the genius of screenplay structure in our industry, and he gave us tremendous insights into what the focus should be, and along with Kathy Kennedy and Lucy Fisher at Warner Bros. and writer Menno Meyjes, we were able to bring "The Color Purple" to screen life."

OPRAH WINFREY

Out of conflict often comes accomplishment. An unfortunate lawsuit aimed at Quincy's close collaborator Michael Jackson led to his first contact with Oprah Winfrey.

"They were suing Michael Jackson in Chicago. Some turkey who never wrote a tune that anybody ever heard, all of the sudden Michael Jackson needs to steal something from him, right? So CBS said, 'You have to go out there.' I said, 'Man, I'm in the middle of preparing my picture. I can't.' We were getting ready for 'The Color Purple' and doing everything, and really busy. They said, 'Michael needs you to do this.' So I said, 'Okay.' They sent the CBS plane and I went to Chicago. I was seriously evil. I thought testifying for this thing was just a waste of our time. I was so mad I couldn't sleep. I took three baths and still couldn't sleep, so I just got up and got dressed. At about 9:15, I turned the TV set on and I saw this lady's face, and I said, 'There's Sofia. That's her.' I didn't now what she did or anything else, I just knew it was Sofia in 'The Color Purple.' So I got a videotape and sent it to casting director Ruben Cannon and Steven Spielberg and they all agreed, 'She is Sofia.'

"Oprah has everything. She's got such a beautiful, pure, real soul. She's so intelligent and she really knows who she is and believes in herself. I love her very much. I know we were destined to be friends for life. I remember Steven and I were both nervous about whether Alice was going to like the people we chose, because she was putting a big responsibility in our hands with this beautiful book. We played her videos of our actors. Steven left the room; he didn't want to deal with it. I stayed in the room with Alice and when she saw Oprah on the screen she beamed and just applauded. Oprah was Sofia. No question about it. And here's what was weird, what was really weird. Who's wife did she play in the picture? Harpo. Oprah backwards is Harpo. Divine intervention, that's all it was."

BRAZIL AND MUSIC

(Continued from opposite page)

rely on the larger company for technical and administrative assistance, while Jones and Velasquez deal more with creative matters involving their artists.

"We think of Milton as having a classic sound," says Velasquez. "Lins writes ballads that will be around for years, and Djavan should make inroads into the black and pop markets, depending on who records his songs. With publishing it's the appeal of the songs, not the popularity of the artists who compose and usually sing their songs first. As a result, publishers face some difficulties. Can we get good English language translations for the lyrics of Brazilian songs? Will the songs have large enough appeal to American listeners? These are questions we are now asking ourselves, questions that give our Brazilian projects a speculative aspect. It's too early to have a handle on just how well the records are doing, but it would be fair to say our expectations are high."

Sarah Vaughan, Mark Murphy, and Herbie Mann have all recently released albums with songs by Qwest artists. Vaughan has three Nascimento songs on her "Brazilian Romance" and there are others by Djavan and Lins. It was nominated for a Grammy.

Murphy uses all Lins material on his "Night Mood" pressing and Herbie Mann's "Jasil Brazz" has four by Lins and Vitor Martins, who collaborates with the singer on all songs. Martins is signed with Qwest, as are members of the Nascimento creative collective, called the Tres Pontas Family. They include Marcio Borges, Fernando Brant, Toninho Horta, a guitarist-singer, Beto Guedes, and lyricist Ronaldo Bastos, composer of "Nothing Will Be As It Was."

Qwest plans call for more records that feature his Brazilian artists and American performers. In the past, Jones has assisted in arranging participation by Stevie Wonder, Patti Austin, Cat Stevens, and Paul Simon. When George Benson and producer Jones began their search for material to include on Benson's "Give Me The Night" album, Paulinho da Costa, the West Coast percussionist, suggested Lins, who Jones brought to Los Angeles. The result was a contract with Qwest. Benson's album later went platinum and so did Jones'

own "The Dude." It featured a Jones arrangement of the Lins song "Velas" that won Jones a Grammy for best instrumental.

"More recently, we've been talking to Barbra Streisand, Sergio Mendes, and Johnny Mathis about using Brazilian material and there are other projects on the burner," Velasquez says. Mathis is considering an album with songs by Antonio Carlos Jobim.

Keyboard artist Ronnie Foster is producing Djavan

in a record that will showcase three new songs by the singer in English and Lins was recently flown in to an L.A. studio for a session with the Crusaders. It will feature his own voice on at least two freshly-penned compositions.

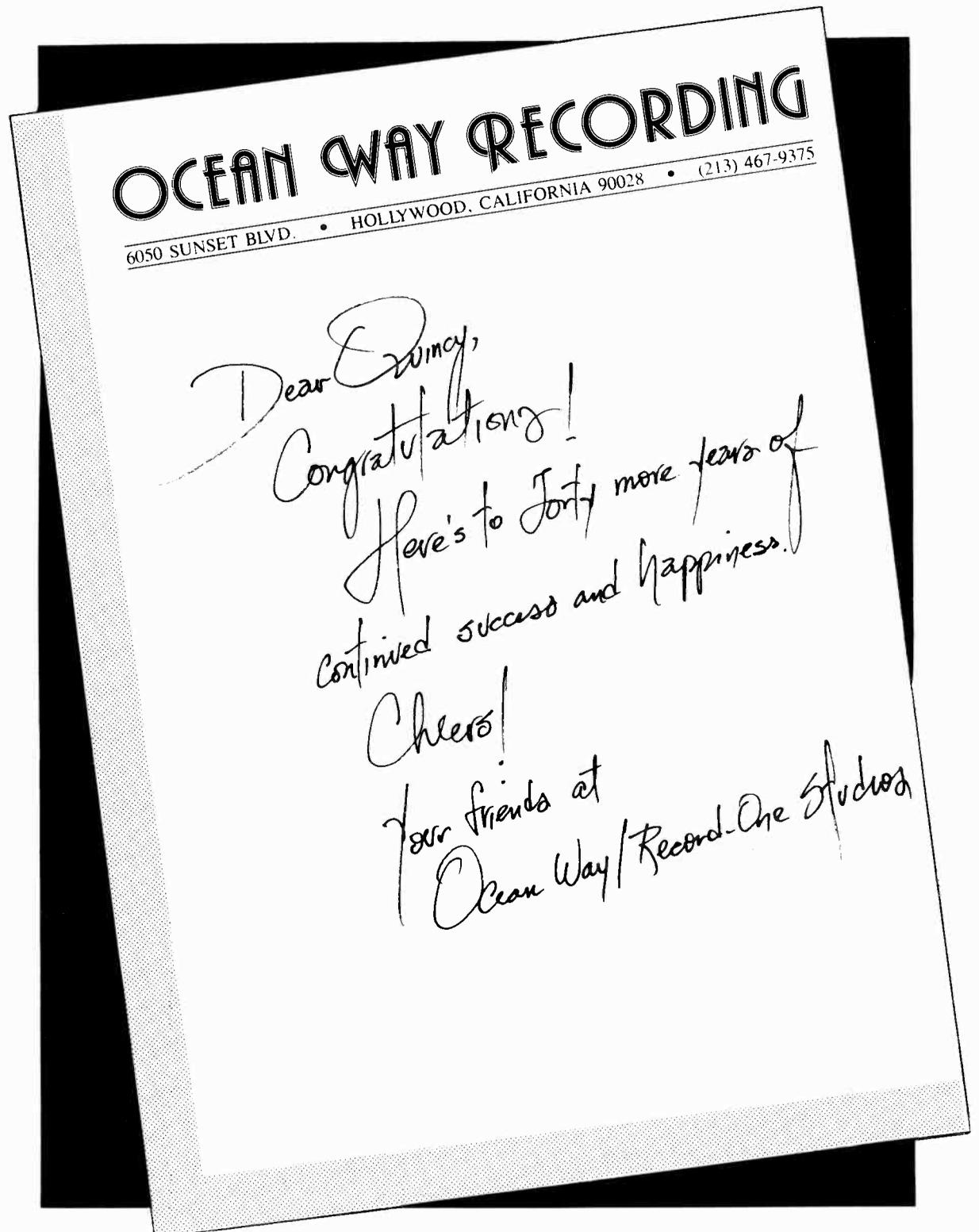
Early next year, the company plans to release new recordings by Nascimento, Djavan, and Lins, and soon after, each will mount U.S. tours, according to Velasquez.

I met Quincy in 1957. He came to my club in the rue Dufour with some musician friends—Clark Terry and Bill Coleman, as I remember. We quickly became friends. If Quincy didn't make a lot of progress in French during his stay in Paris, I made a great deal of progress in American slang—thanks to him! Since that time we have always kept in touch. I was with him for the 80th birthday celebration of Lionel Hampton and he came to France to participate in my 12-hour TV marathon to raise money for the fight against drug trafficking.

Quincy is a man with a big heart, always ready to give his time to causes that he considers just. Every time I ask for his support, he never fails me.

He is a great artist and a truly generous human being.

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QUINCY AND JAZZ

(Continued from page Q-12)

there's an alto player and a trumpet player just in town from Florida who will blow your mind. You've got to hear them.' Bob would say, 'I don't need to hear them. You write 10 arrangements, call the musicians, book the time, and I'll see you at noon on Tuesday.' And that was Cannonball and Nat Adderley!"

In 1956, in a precedent-setting move, the U.S. State Dept. decided to send a jazz orchestra, led by Dizzy Gillespie, on tour of the Middle East. Quincy was assigned to put the band together. The tour was so successful that another one was planned for Latin America. Quincy resumed playing trumpet for these trips, in a band rich with stars: Melba Liston and Frank Rehak in the trombone section, Phil Woods on alto sax, Lee Morgan on trumpet, and Benny Golson on tenor.

After the Gillespie venture, Quincy left for Paris to spend 18 months arranging and conducting jazz and pop dates for Barclay Records. "You had to go to France to get the experience to learn how to arrange strings," he says. "Before Paris, as close as I ever got to 12 strings was two guitars!" Back in New York, he resumed his heavy schedule of freelance assignments, writing originals for Count Basie and many others. In late 1959, at the suggestion of John Hammond, he was hired as musical director for the Harold Arlen blues opera, "Free And Easy." He assembled a super-band of heavyweights and the show premiered in Amsterdam before touring the continent.

"What a band that was," Quincy recalls. "We were all onstage for the show, dressed in period costumes. We had Clark Terry and Benny Bailey in the trumpet section, Melba Liston and Aake Persson on trombones, Budd Johnson and Phil Woods on saxes, Patti Bown on piano, and Julius Watkins on French horn.

"It was such an incredible orchestra that when the show fell apart, I decided to keep it together—which turned out to be a terribly costly move, but I don't regret it, because we had some great times."

Having exhausted the possibilities of keeping the band alive, Quincy again stopped playing, and in May 1961 was appointed to an A&R job at Mercury, where he became a VP in November 1964. Until that time, he continued to front a band from time to time, appearing in prestigious jobs, such as Basin Street East with Peggy Lee, Billy Eckstine and Johnny Ray.

By this time, though, his various other careers had begun to impinge on his jazz time. He wrote his first movie score, for the Swedish film, "The Boy And The Tree," in 1961, followed by a series of American movies.

Though his main associations in recent years have removed him from the forefront of jazz, it has never

been far from his thinking, or even from his studio activities. "Not many people noticed it," he points out, "but if you listen to Michael Jackson's 'Bad'—the single record—you'll hear a solo in there by the organist Jimmy Smith. Most artists might say, 'Are you kidding? Why put a bebop solo in the middle of my hit?' But Michael loved it—and that's one of the many things I love about Michael."

Looking back over a chameleonic career, Quincy pays tribute first and foremost to Duke Ellington, with whom he was involved in producing a TV special a year before Duke's death. "He is *the* figure—he has always been the mother ship, the culmination of everything that was important to me in jazz. From composition to orchestration to solos and attitudes and images—nobody has done anything comparable before or since.

"People like Duke, Basie, Jimmie Lunceford, Benny Goodman, were like the rock stars of their time. They were the Stones, the Beatles, the U2 of their day. They produced some of the true giants of all time, and that's something I'll never forget."

Suppose, I asked him, he could make as much fame and fortune, with a band such as he had in the '50s, as with what he has accomplished in the last few years. Would he trade it?

"No, I wouldn't. I like *all* of it. But I'm thinking about doing a tour in 1990—a world tour, I hope—that will be like a retrospective. The whole gamut, man,

(Continued on opposite page)



Quincy Jones is that rare thing—a genuine musical legend. Most people would be thrilled to have matched his achievement in just one of the many domains he has mastered. But to triumph equally as performer, arranger, composer, record producer, company executive, and film producer: That is a dream beyond the reach of all—except Quincy Jones. I am thrilled that he has accepted my invitation to receive the Man Of The Year award at MIDEM '90 in January, and I know that the whole music industry agrees: Quincy was the right choice. XAVIER ROY, Chief Executive, MIDEM Organization

Dear QQ

You keep the music playing...
Thank you for more than 30 years
of love and friendship

Michel Legrand

The man, of course, is a true musical genius—in a league with the very great ones who have graced American music. What a thrill it is to know him personally and what an honor for all of us in this business to have the likes of Quincy in our midst constantly producing and creating new music that for all of its incredible commercial success is always totally musical, is always innovative, and always bears the distinctive stamp of a true original.

BRUCE LUNDVALL
GM, Capitol East Coast
President, Blue Note

QUINCY AND JAZZ

(Continued from opposite page)

from 1953 to 1990. That's the kind of concert you can do in Japan. The last time I was there we played old jazz things of mine like 'Stockholm Sweetenin',' as well as movie things and funk things and everything, and people applauded in all the right places. The musicians enjoyed it because it was a 360 degree experience for us all.

"So when I do my world tour—which will include England, where I've never played—it will be along those lines; and I just hope I can get away with it."

Berklee

COLLEGE OF MUSIC

Lee Eliot Berk
President

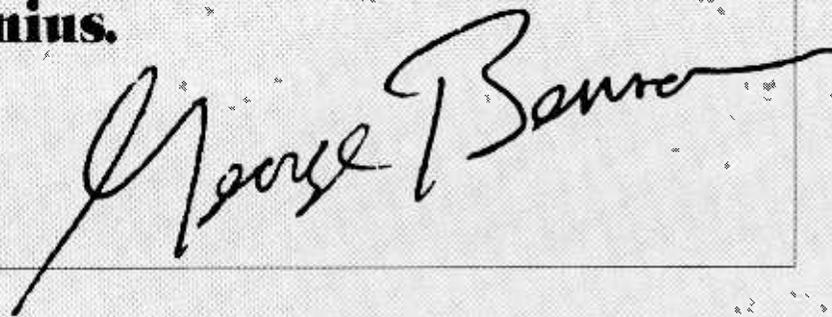
*congratulations
to an inspiring
musician, a
renowned alumnus
and trustee and
one of our
industry's most
concerned
humanitarians.
sincerely,
Lee Berk*

1140 Boylston Street, Boston, Massachusetts 02215
(617) 266-1400 • Telex: 221417 BRKLEUR

Quincy

The quintessential producer, the master musician, arranger and master thinker. The most determined to succeed music man I have ever met.

I am proud to be one of the few fortunate ones to have worked with such a genius.



We Love You Uncle Q

TAKE 6

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David Thomas
Alvin Chea
Cedric Dent
Mark Kibble
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Choice Management
Gail Hamilton
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Dearest Quincy...

We've made such beautiful music together.

Bruce and Bea Swedien



Quincy,
It's been our pleasure to have worked
with you through the years.
Congratulations from Glenn Phoenix
and the staff at Westlake Audio.

"In my dictionary, Quincy means 'nice guy'"



SNUFF GARRETT

Dear Q

This note is to say "thanks" for the
wonderful music you have graced the
world with. We love you!

Your Brother,
Kareem

QUINCY JONES

QUINCY AND THE MERCURY YEARS

By IRVING GREEN

I met Quincy about 40 years ago in Chicago. I remember meeting him once at the Sherman House, and I think he was in Lionel Hampton's band with Dinah. I think subsequently we had a contract relationship with Nicole and Eddie Barclay in France, and I remember they used our name, Mercury Records. I came over to France and Quincy was there.

Subsequently he was working with Nicole and Eddie as an arranger and producer. I came over and they were working with us under the name Mercury, and I think at that time I told them that they had to change their name because of the trademark that we owned. At the beginning it didn't make any difference, but as time went on they became of substance and we became of substance. I suggested that they change their name so they took the name of Barclay instead. And Quincy was there and from that our relationship did start. I remember we did sign Dinah Washington, and ever since then Quincy did all of her records as arranger/producer.

When he came back to the U.S., he then came with us full time. I would say that's 30 years ago, maybe even longer. He did Billy Eckstine and Sarah Vaughan and Lesley Gore (remember the hit "It's My Party"). And then of course, he did all of his own albums. I remember going to Russia in 1960. We did a lot of classical recordings at that time in Moscow, and I took with me was a lot of Quincy's albums, which to them, were very important, precious items. As I recall he was quite a name even at that time in Russia.

I remember, too, that he started out as a musician, then an arranger, and producer. But I saw things in Quincy that I thought were very business oriented. I made him a vice president of the company because he did negotiate a lot of artists, and he did more than just the music end of the business. He was quite a business man and had a great personality, knew how to negotiate, even to the extent of negotiating contracts. I think as far as companies of our stature, I think he was the first black vice president with any stature. I recognized that in Quincy, and to me that was very important.

As far as hits were concerned—Brook Benton, Sarah Vaughan, Ernestine Anderson, Dinah, Georgia Gibbs—we had quite a female stable at that time. Of course, we had a lot of hits and a great deal of that Quincy was responsible for as well as for a great deal of the continuity of the company, along with some of the other people that were part of our organization. The things that he picked up during the course of being with us was many of the things that made Mercury a forceful, popular company at the time. A great deal of it was attributable to some of Quincy's efforts. And they were more than just making hit records. It was the business activity of the time. He had great business acumen. I think it's followed through the years. It all verifies itself.

I had confidence in him to the extent that I let him do many, many things that you would say an artist producer would not do ordinarily. He wore many hats, so to speak, and wore them well. He sure was interested in learning even though it might have been something out of his field; he had a mind like a steel trap and he would catch it immediately. That's basically Quincy Jones.

Quincy was very involved in our staff meetings and the advance planning. And he did see a need and market for us in pop, classics, jazz. I remember one time we sent Brook Benton down to Nashville with Shelby Singleton, which was sort of a no-no at the time, to

(Continued on opposite page)

QUINCY JONES

MERCURY YEARS

(Continued from opposite page)

have a black guy working with a white band in Nashville, but Quincy was involved in that end of the planning of our business. He was very sharp, very clever, very absorbent, and he would pick up all of the things we were talking about so that he became quite an executive in the company.

And then it was time for him to go on to bigger and better things. Remember, in the beginning Quincy was 22 or 23 years old. He was very impressionable. It wasn't a job at the time, it was a way of life. It was not a question of a job or he worked for me or I worked for the company or I was his boss. Not only with him, but with everyone. It was a fun sort of relationship, a way of life. I'm terribly impressed with what he's done since. And what he can do.

I remember he and I talked about him going to Hollywood and doing movies. Through the years I encouraged that because I thought the umbrella was much larger then just producing records, and I think time has proven that.

As far as Quincy is concerned, I think he's yet to write the last chapters of his book—his future is yet to be written, although it's already stellar at this point. I think he'll go on to be a true great in music history. He has a tremendous talent that if people use him correctly—you have to know how to work with Quincy—he'll definitely be one of the all-time greats. He's a precious jewel. I'm proud and honored to say through all the years, we've remained very good friends.

'PLACES YOU FIND LOVE'

(Continued from page Q-28)

character, in "Places You Find Love" we have created a real story, an impressionistic tapestry in which the past and present inform each other. Forty years of Quincy's music will form a continuous track upon which the film will layer sound and interweave images from his life, lyrics from his songs, dialog from movies and conversations, with footage of current events and new reports.

Quincy's life is like geological stratification, one layer on top of another. What we've done is to provoke an earthquake, revealing those levels, exposing their varying beauty and power.

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Congrats, Quincy!

You have always been
and always will be
"Miles ahead"

Best wishes for continued success

miles!
Miles Davis

Congratulations

Q



you've been good to us,...
good to us,...
good to us,...

PICTURES

FOR YOUR LOVE, YOUR
TALENT, YOUR
DEDICATION TO YOUR
CRAFT, FOR SHARING
AND FOR YOUR
FRIENDSHIP, I AM TRULY
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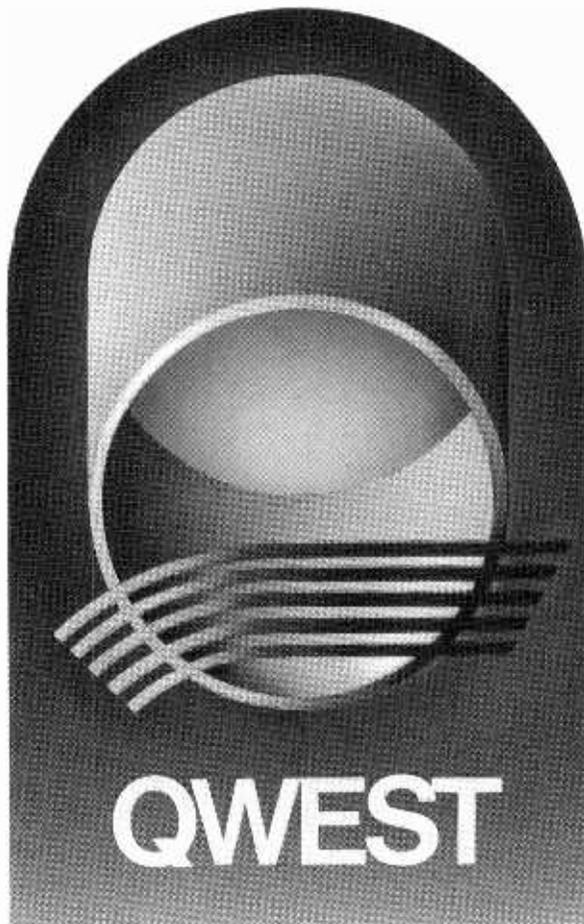
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**WARNER/CHAPPELL
MUSIC, INC.**

Special-Interest Biz Lucrative, But Tough Keynoter Wood Knapp Stresses Marketing

BY PAUL SWEETING

LOS ANGELES While the market for special-interest video continues to grow, access to production financing and a reliable distribution mechanism continue to be obstacles for would-be special-interest video



producers. Those perennial subjects dominated the discussion at the American Video Conference held here Nov 16-17. The confer-

ence was sponsored by the American Film Institute, Billboard, and The Hollywood Reporter.

Special-interest video is expected to be a \$600 million business this year at the retail level, according to Betsy Wood Knapp, president of the video company that bears her name. At the wholesale level, Wood Knapp said in her keynote address, special-interest video will be worth \$335 million in 1989.

Wood Knapp projected that retail revenues in the special-interest area will grow by 30% next year. "Although the average retail price will come down from \$29.95 to \$19.95,"

she said, "the unit sales are expected to grow from 27 million this year to 38.5 million next year—a 43% increase—while the supplier or wholesale revenues will grow to \$420 million—a 25% increase."

But that growth in the overall special-interest category will mask the difficult odds still facing any nontheatrical title, Wood Knapp said. Simply getting a tape produced, she said, "is about one third of the effort. The other components of any successful release are distribution and marketing. And while distribution begins after production ends, marketing is an ongoing process that starts at the inception of the project."

Part of that marketing effort, Wood Knapp stressed, includes creating promotional "topspin" to help augment the often meager advertising budgets afforded special-interest programming. "Since original videotapes don't yet have natural promotional outlets . . . to achieve significant public awareness for their products, video marketers must be very skillful in their use of publicity and prudent in their advertising expenditures," Wood Knapp said. "In fact, a video program with

'topspin' has the potential to achieve more exposure through publicity than through advertising."

Wood Knapp was able to create extensive topspin for its current hit title "Angela Lansbury: Positive Moves." Shortly after the video was released, Lansbury, star of the highly rated CBS series "Murder, She Wrote," signed with Delacorte Press for a book based on the program. The book will be released next fall. In addition, after seeing the Wood Knapp program, Bristol-Myers signed Lansbury as a spokeswoman for its Bufferin brand of aspirin.

"I was told by a key person at Bufferin that this came about because someone in their marketing organization bought our tape and realized that it communicated the strategy they had in mind," Wood Knapp said. "The marketing and advertising people created a campaign
(Continued on page 55)



No Pain, No Gain. Ralph Macchio, left, takes verbal abuse from his opponent in "The Karate Kid III," one of last summer's sequels which racked up \$40 million in box office receipts. RCA/Columbia Pictures Home Video will issue the rental title Jan. 24.

FOR WEEK ENDING DECEMBER 9, 1989

Billboard

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TOP MUSIC VIDEOCASSETTES™

Confab: Vid Release Key To Tie-In Deals More Products Star In Films

LOS ANGELES Product placements, once a small niche in the theatrical film business, are becoming larger, more elaborate promotional events as the studios and product placement agencies seek to leverage the extended life cycle of a film as it moves from theatrical exhibition to home video, cable, and broadcast television.

That, at least, is what studio promotion executives and product placement companies at the Entertainment Marketing conference, held here November 12-14, would like to see happen. The conference, titled "Entertainment Marketing: Building Profitable Promotions For The 1990s," was sponsored by EPM Communications, Billboard, and the Hollywood Reporter.

"Our goal is to make good pictures. Product placement is an ancillary consideration for us," said Kathryn Findling, manager of production resources and promotion for Paramount Pictures. "But promotional considerations are very important to us as well. Ideally, we would like to tie product placements in to promotions for the video release of a film."

That sentiment is a relatively new one in both Hollywood and the product placement community. Product placement refers to the use of a specific manufacturer's product in a film, ideally, from the manufacturer's perspective, in close association with the film's lead character. Historically, soft drink and beer companies, as well as the major auto makers, have been the most aggressive manufacturers in pursuing exposure in major films, although other types of companies have also profit-

ed from product placement, such as M&M/Mars, whose Reese's Pieces benefited enormously from their association with the lovable alien in "E.T. The Extraterrestrial."

In some cases, manufacturers pay a fee to the film company to use their product in a key scene, although as often as not the arrangement involves some sort of barter or "value in kind" arrangement, such as providing all the cars for a film or beer for the cast and crew. Increasingly, the arrangement also involves some sort of promotional tie-in between the studio and the manufacturer designed to benefit both.

For years, video sponsorship brokers have encouraged taking the video release of a film into account when considering product placements and subsequent promotional tie-ins. But the logistics of coordinating the promotional activities of the theatrical and home video divisions of the studios have proved daunting, while manufacturers, accustomed to working with the theatrical side, have been slow to consider the potential exposure for their products offered by video.

There are signs, however, that those obstacles are being eroded. One such sign is the aggressive way product placement agencies, which broker many deals between manufacturers and studios, are now making the case for considering video in the initial planning of a placement. "With the average film from a major studio, more people are likely to see it on video than in the theaters," Eva Marie Steertz, director of research for Krown/Y&R, a product placement agency, told attendees at
(Continued on page 56)

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Suggested List Price
1	1	17	HANGIN' TOUGH	CBS Music Video Enterprises 14V-49028	New Kids On The Block	1989	SF	14.95
2	2	5	JANET JACKSON'S RHYTHM NATION 1814	A&M Records Inc. A&M Video 61900	Janet Jackson	1989	SF	24.98
3	3	5	MILLI VANILLI IN MOTION	Arista Records Inc. 6 West Home Video SW-5703	Milli Vanilli	1989	SF	14.98
4	4	23	DELICATE SOUND OF THUNDER	CBS Music Video Enterprises 24V-49019	Pink Floyd	1989	C	24.98
5	NEW ▶		HANGIN' TOUGH LIVE	CBS Music Video Enterprises 19V-49030	New Kids On The Block	1989	C	19.98
6	6	7	VIDEO MINDCRIME	EMI EMI Home Video 1605	Queensryche	1989	LF	16.98
7	9	3	STRAIGHT UP	Virgin Records America, Inc. Virgin Music Video 50141	Paula Abdul	1989	SF	19.98
8	5	9	IN THE ROUND IN YOUR FACE	Bludgeon Riffola, LTD. PolyGram Music Video 080599-3	Def Leppard	1989	C	24.95
9	7	21	2 OF ONE ▲	Elektra Records Elektra Entertainment 40109-3	Metallica	1989	SF	9.98
10	NEW ▶		NEW JERSEY-THE VIDEOS	PolyGram Music Video 081-325-1	Bon Jovi	1989	LF	19.95
11	8	101	\$19.98 HOME VID CLIFF'EM ALL! ▲ ¹	Elektra Records Elektra Entertainment 40106-3	Metallica	1987	C	19.98
12	10	19	FIGHT THE POWER-LIVE ●	CBS Music Video Enterprises 19V-49020	Public Enemy	1989	C	19.98
13	11	7	HARD N' HEAVY VOLUME 3	MPI Home Entertainment 1678	Various Artists	1989	D	19.95
14	NEW ▶		THE WHO: LIVE	CBS Music Video Enterprises 19V-49028	The Who	1989	C	19.98
15	12	11	THIS IS THE FIRST 20 YEARS	Virgin Music Video 50136-3	Jethro Tull	1989	D	19.98
16	13	45	MOONWALKER ▲ ²	Ultimate Production CBS Music Video Enterprises 49009	Michael Jackson	1988	LF	24.98
17	15	11	LITA ●	BMG Video 9834	Lita Ford	1989	LF	16.98
18	14	71	DEF LEPPARD: HISTORIA ▲ ²	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	LF	24.95
19	17	27	MICHAEL JACKSON: THE LEGEND CONTINUES . . .	Motown Prod./Optimum Prod. Vestron Musicvideo 5358	Michael Jackson	1989	D	15.98
20	16	41	PINK FLOYD LIVE IN POMPEII	PolyGram Music Video 080 731-1	Pink Floyd	1986	C	24.95

▲ RIAA gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for nontheatrical made-for-home-video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for nontheatrical made-for-home-video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria. SF short-form. LF long-form. C concert. D documentary.



I. SPERLING **J. GAFFNEY** **F. RO**

Sporting News. Don Sperling of NBA Entertainment, left, John Gaffney of CBS/Fox, center and Fred Roggin of KNBC-TV right, along with Phil Tuckett of NFL Films (not pictured), were panelists for "The Moving Sports Page" seminar at the American Video Conference sponsored by Billboard and the American Film Institute. Sports is one of the fastest growing categories of special-interest programming, in part because of its success as a premium item, the panelists said. (Photo: Lee Salem)

newsline..

IF YOU'VE GOT THE TIE-IN: The Miller Brewing company is "looking for a video project we can really sink our teeth into," Douglas Christoph, manager of motion picture and video entertainment for the brewery, told attendees at last month's Entertainment Marketing seminar in Los Angeles. Christoph oversees the Miller In The Movies program, an umbrella organization for all the company's feature film involvements. The program has engineered tie-ins with "Dagnet," "Caddyshack II," "Major League," "Do The Right Thing," and "Eddie And The Cruisers II," among others. "Most of the films we've been involved in were not huge hits," Christoph says. "They were picked for other reasons, such as their demographic fit with other things we're involved in."

Most of Miller's film tie-ins have not been carried over to the video release, although not for lack of interest on Miller's part, Christoph says. "It's really a function of timing," he says. "Our industries are almost diametrically opposed in terms of promotional timing."

UNO MAS: NAC Home Video has acquired the home video rights to the third (did someone say "final?") fight between Sugar Ray Leonard and Roberto Duran. The bout, a reprise of the famous "No mas, no mas" affair between the same two fighters a few years back, is being promoted by Top Rank Inc. and will take place Dec. 7 in Las Vegas. The tape, "Uno Mas: The Leonard/Duran III Fight," will be available in stores roughly eight days after the fight at a list price of \$14.95.

In addition to "Uno Mas," NAC has acquired the rights to five other titles from Top Rank, including "The Ali/Norton Trilogy," "Top Rank's Greatest Knockouts I," "The Best Of Roberto Duran," "The Best Of Marvin Hagler," and "Top Rank's Greatest Knockouts II." The first two will be released in December at a list price of \$9.95 each. The other three are due in the first quarter of 1990.

FINANCIAL NOTES: Vestron reported a net loss of \$20.2 million, or 54 cents a share, for the third quarter ended Sept. 30, compared with a net profit of \$1.5 million, or 4 cents a share, for the same period last year. Vestron's revenue declined 14% to \$50.9 million in the quarter from \$59.3 million last year. For the nine months, Vestron posted a net loss of \$87.8 million, or \$2.34 a share, compared with net income of \$18.9 million, or 50 cents a share, the year before. Nine-month revenue fell 25% to \$169.5 million from \$226.6 million... Management Company Entertainment Group posted a net loss of \$9.2 million, or 38 cents a share, for the second quarter ended Sept. 30, compared with net income of \$69,000 during the same quarter last year. The company attributed the loss primarily to its recent \$83 million acquisition of Virgin Vision. MCEG's revenue grew by 71% to \$21.6 million, from \$12.6 million last year. For the six months, the company posted a loss of \$11 million, or 52 cents a share, compared with income of about \$500,000 a year ago. Six-month revenue grew 40% to \$31.1 million from \$22.3 million.

FLYING CONDOR: In a move that may indicate a retrenchment of sorts, Media Home Entertainment will allow a management-led leveraged buyout of its Spanish-language label Condor Video. The deal is scheduled to take effect before Dec. 31. Established in 1985, Condor has more than 500 titles in its catalog. The move "helps to maintain Media's commitment to its primary business lines," says Glen Green, president of Media.

MACROVISION AND INTERNATIONAL TELESYSTEMS INC. have successfully completed compatibility tests of ITSI's TickeTV system and Macrovision's pay-per-view anti-copying system. Neither system has to be adapted to be compatible with the other. TickeTV is an over-the-air PPV system that allows nonaddressable cable homes, as well as noncable homes, to receive
(Continued on page 57)

TOP VIDEOCASSETTES SALES™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★ ★ NO. 1 ★ ★				
1	1	6	WHO FRAMED ROGER RABBIT	Amblin Entertainment Touchstone Home Video 940	Bob Hoskins Christopher Lloyd	1988	PG	22.99
2	2	8	BAMBI	Walt Disney Home Video 942	Animated	1942	G	26.99
3	3	10	THE LAND BEFORE TIME	Amblin Entertainment MCA Home Video 80864	Animated	1988	G	24.95
4	9	2	BATMAN	Warner Bros. Inc. Warner Home Video 12000	Jack Nicholson Michael Keaton	1989	PG-13	24.98
5	4	133	THE WIZARD OF OZ: THE FIFTIETH ANNIV. ED. ▲ ◆	Turner Entertainment Co. MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	24.95
6	5	13	THE BEST OF EDDIE MURPHY: SATURDAY NIGHT LIVE	Eddie Murphy Television Enterprises, Inc. Paramount Home Video 12741	Eddie Murphy	1989	NR	19.95
7	6	17	NEW KIDS ON THE BLOCK: HANGIN' TOUGH	CBS Music Video Enterprises 14V-49022	New Kids On The Block	1989	NR	14.95
8	7	5	LAWRENCE OF ARABIA	RCA/Columbia Pictures Home Video 50133	Peter O'Toole	1962	PG	29.95
9	8	18	BEETLEJUICE	Warner Bros. Inc. Warner Home Video 11785	Michael Keaton	1988	PG	19.95
10	12	5	JANET JACKSON'S RHYTHM NATION 1814	A&M Records Inc. A&M Video 61900	Janet Jackson	1989	NR	24.98
11	31	2	NEW KIDS ON THE BLOCK: HANGIN' TOUGH LIVE	CBS Music Video Enterprises 19V-49030	New Kids On The Block	1989	NR	19.98
12	26	3	PAULA ABDUL: STRAIGHT UP	Virgin Records America, Inc. Virgin Music Video 50141	Paula Abdul	1989	NR	19.98
13	17	13	BATMAN: THE MOVIE	Playhouse Video 1470	Adam West Burt Ward	1966	NR	19.98
14	10	72	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
15	11	9	DEF LEPPARD: IN THE ROUND IN YOUR FACE	Bludgeon Riffola, LTD. PolyGram Music Video 080599-3	Def Leppard	1989	NR	24.95
16	13	6	TEENAGE MUTANT NINJA TURTLES: CASE OF THE KILLER PIZZAS	Family Home Entertainment 27314	Animated	1989	NR	14.95
17	16	60	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
18	15	23	PINK FLOYD: DELICATE SOUND OF THUNDER	CBS Music Video Enterprises 24V-49019	Pink Floyd	1989	NR	24.98
19	RE-ENTRY		RUDOLPH THE RED NOSED REINDEER	Family Home Entertainment 27309	Animated	1989	NR	14.95
20	19	45	JANE FONDA'S COMPLETE WORKOUT	Jane Fonda Warner Home Video 650	Jane Fonda	1989	NR	29.98
21	20	46	WHITE CHRISTMAS	Paramount Pictures Paramount Home Video 6104	Bing Crosby Danny Kaye	1954	NR	14.95
22	22	6	MILLI VANILLI IN MOTION	Arista Records Inc. 6 West Home Video SW-5703	Milli Vanilli	1989	NR	14.98
23	14	25	ROBOCOP	Orion Pictures Orion Home Video 8610	Peter Weller Karen Allen	1987	R	19.98
24	21	107	GONE WITH THE WIND: THE FIFTIETH ANNIV. ED. ▲ ◆	Turner Entertainment Co. MGM/UA Home Video 901678	Clark Gable Vivien Leigh	1939	G	89.95
25	18	98	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	24.98
26	24	7	QUEENSRYCHE: VIDEO MINDCRIME	EMI EMI Home Video 1605	Queensryche	1989	NR	16.98
27	23	10	PLAYMATES OF THE YEAR-THE '80'S	HBO Video 0310	Various Artists	1989	NR	19.99
28	NEW ▶		BON JOVI: NEW JERSEY-THE VIDEOS	PolyGram Music Video 081-325-1	Bon Jovi	1989	NR	19.95
29	27	7	BIG	CBS-Fox Video 4754	Tom Hanks	1988	PG	19.98
30	30	56	GHOSTBUSTERS ▲	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG	29.95
31	NEW ▶		FROSTY THE SNOWMAN	Family Home Entertainment 27311	Animated	1989	NR	14.95
32	32	57	E.T. THE EXTRA-TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG	24.95
33	28	101	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
34	25	4	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc. Paramount Home Video 8099	Animated	1973	G	14.95
35	34	6	BEGINNING CALLANETICS	Callan Productions Corp. MCA Home Video 80892	Callan Pinckney	1989	NR	24.95
36	29	151	CALLANETICS ▲ ◆	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
37	33	22	METALLICA: 2 OF ONE ▲	Elektra Records Elektra Entertainment 40109-3	Metallica	1989	NR	9.98
38	36	12	PLAYBOY VIDEO CENTERFOLD-DUTCH TWINS	HBO Video 0309	Karin & Marjam van Breeschooten	1989	NR	19.99
39	35	2	ABOVE THE LAW	Warner Bros. Inc. Warner Home Video 11786	Steven Seagal	1988	R	19.95
40	39	28	PLAYBOY WET AND WILD	HBO Video 0277	Various Artists	1989	NR	19.99

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



By The Numbers. Alexander & Associates' Jerilyn Kessel presented research data at the American Video Conference showing that, in the fourth quarter of 1988, 13.3 million VCR households had some exposure to special interest programming through purchasing such product in the past year. A total of 19.2 million had been exposed through renting, according to the findings. (Photo: Lee Salem)

AVC KEYNOTER

(Continued from page 53)

of several commercials all based on the look and message of what we had captured in the video. Like our show, Bufferin also shot the commercials at Angela's home, and they hired the same cinematographer to recreate the visual quality."

As a further result of the synergy between the Wood Knapp video and the Bufferin campaign, all Bufferin print ads and in-pack materials will carry a reduced-price offer for "Positive Moves," helping generate a level of consumer awareness that would otherwise be beyond the

'Marketing is an ongoing process'

means of Wood Knapp's advertising budget. "In this instance, Bristol-Myers and Wood Knapp have brought value to each other in unexpected ways," Wood Knapp said.

Beyond careful attention to cross-promotional opportunities, Wood Knapp urged would-be video producers not to be constrained by existing program categories. "I don't see special-interest home video as merely an extension of television," she said. "Although we might say that most good ideas have already been tried at least once in this business, I would argue that we've only scratched the surface in terms of how we use this medium. People often say, 'What's next after exercise?' I think the video magazine is soon to become a reality—in fact, there are a number of companies with magazines either on the market or in development. Interactive video is another challenge to us all . . . The stakes are higher now than ever and our expectations are rising as the market expands. For all of you with the next great made-for-video idea . . . remember that the program itself is the beginning and it's also key. But it must be coupled with a sound marketing and distribution plan in order to be successful. Find a distributor to work with before you commit too much time and money to your idea."

C H A R L O T T E L E W I S
(STAR OF GOLDEN CHILD)



She's got what
someone wants,
and will kill
to get.

AN EROTIC THRILLER

Jenny (CHARLOTTE LEWIS), a high fashion model, is being relentlessly pursued—the target of a violent, single-minded desire. She can't call for help because her pursuer is the telephone, all telephones. Evil, angered souls have possessed the lines, and they're reaching out to kill everyone who stands between them and the object of their desire.



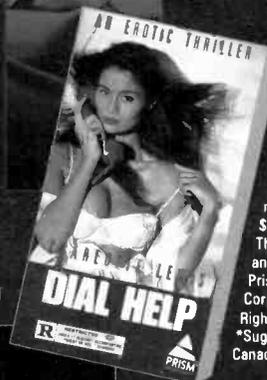
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MORE PRODUCTS STAR IN FILMS, VID RELEASES

(Continued from page 53)

the EPM seminar.

In making the case for video, Steortz ran the numbers this way: Assume a typical, modestly successful film grosses \$25 million at the box office. With an average ticket price of about \$3.50, that works out to 7 million viewers who saw a film and were exposed to a manufacturer's product in theaters.

That same film, she continued, might ship 300,000 units into the video rental market. If each cassette turns five times a week for 12 weeks and is watched by an average of 3.2 people per rental turn, it will generate in excess of 54 million

viewing impressions. She also estimated 25 million viewings on pay cable and another 11.5 million households from network TV (assuming a PG-13 rating), for a grand total of 100 million impressions. Under Steortz's scenario, only about 7% of those impressions are generated during theatrical exhibition. Even if her estimate for the number of rental turns in video is optimistic, more people are still likely to see the average movie somewhere other than in a theater.

In a subsequent interview, Steortz admitted that Crown/Y&R's clients "still resist taking

video into account" when considering a product placement deal, but added "this resistance is softening somewhat. We would like to get them more into video."

As with product placements generally, soft drink and beer companies seem to be a head of other manufacturers in considering a film's ancillary markets when evaluating product placements. Brad Brown, executive VP for Pepsi-Cola Entertainment Marketing, stressed in a presentation that product placements are "broad-based opportunities, in that you are with a film throughout its life cycle and through all windows." Similarly, Paramount's Findling described, the Miller Brewing Co. as "very helpful" with the video release of "Major League."

She also mentioned a possible tie-in with Kraft on the upcoming video release of "Star Trek V." Kraft developed the futuristic marshmallow dispenser seen in the movie as part of a product placement deal.

PAUL SWEETING

FOR WEEK ENDING DECEMBER 9, 1989

Billboard

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TOP KID VIDEO SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
1	1	8	BAMBI Walt Disney Home Video 942	1942	26.99
2	2	10	THE LAND BEFORE TIME Amblin Entertainment/MCA Home Video 80864	1988	24.95
3	3	60	CINDERELLA Walt Disney Home Video 410	1950	26.99
4	4	7	TEEN MUTANT NINJA TURTLES: KILLER PIZZAS Family Home Entertainment 27314	1989	14.95
5	9	6	WINNIE THE POOH: NEW FOUND FRIENDS Walt Disney Home Video 902	1989	12.99
6	5	28	TEEN MUTANT NINJA TURTLES: THE SHREDDER ... Family Home Entertainment 23981	1987	14.95
7	8	66	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
8	7	6	WINNIE THE POOH: THE WISHING BEAR Walt Disney Home Video 920	1989	12.99
9	23	3	FROSTY THE SNOWMAN Family Home Entertainment 27311	1989	14.95
10	6	43	TEEN MUTANT NINJA TURTLES: HOT RODDING ... Family Home Entertainment 23980	1989	14.95
11	11	6	WINNIE THE POOH: THE GREAT HONEY POT ROBBERY Walt Disney Home Video 903	1989	12.99
12	10	219	DUMBO ♦ Walt Disney Home Video 24	1941	29.95
13	14	112	LADY AND THE TRAMP Walt Disney Home Video 582	1955	29.95
14	22	3	SANTA CLAUS IS COMING TO TOWN Family Home Entertainment 27312	1989	14.95
15	12	2	RESCUE RANGERS: CRIMEBUSTERS Walt Disney Home Video 923	1989	12.99
16	21	114	AN AMERICAN TAIL ◇ Amblin Entertainment/MCA Home Video 80536	1986	29.95
17	20	47	THE JETSONS MEET THE FLINTSTONES Hanna-Barbera Home Video 1119	1987	29.95
18	RE-ENTRY		HOW THE GRINCH STOLE CHRISTMAS! MGM/UA Home Video M201011	1966	14.95
19	NEW ▶		RUDOLPH THE RED NOSED REINDEER Family Home Entertainment 27309	1989	14.95
20	13	58	TEEN MUTANT NINJA TURTLES: HEROES ... Family Home Entertainment 23978	1988	14.95
21	17	2	RESCUE RANGERS: DOUBLE TROUBLE Walt Disney Home Video 927	1989	12.99
22	16	28	DISNEY'S SING ALONG SONGS: FUN WITH MUSIC Walt Disney Home Video 451	1989	14.95
23	19	18	DAFFY DUCK'S QUACKBUSTERS Warner Bros. Inc./Warner Home Video 11807	1988	19.95
24	18	6	TOM AND JERRY'S 50TH BIRTHDAY CLASSICS Turner Entertainment Co./MGM/UA Home Video M201664	1989	14.95
25	15	28	NUTS ABOUT CHIP 'N' DALE Walt Disney Home Video 447	1989	14.95

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U.S. Foreign Film Distributor Starts Home Vid Venture

BY PAUL SWEETING

NEW YORK New Yorker Films, for 25 years a leading theatrical distributor of foreign language films in the U.S., has created a home video division to exploit its catalog of nearly 400 such titles. Last week it released its first four titles on videocassette, including Yasujiro Ozu's "Tokyo Story" (\$69.95), Bertolucci's "Before The Revolution" (\$59.95), Fassbinder's "Fox And His Friends" (\$79.95), and Wayne Wang's "Chan Is Missing" (\$79.95).

The company plans to follow a schedule of releasing four titles every other month, according to Beth deVoe, director of home video for New Yorker. All releases will be letterboxed to maintain the original aspect ratios and will use enhanced subtitles.

To date, New Yorker has signed Baker & Taylor, Ingram, and Star Video as distributors. It is selling directly to Blockbuster and a few other large accounts. The catalog, for the time being, is being positioned primarily as rental product.

That could change, however. Future plans include a possible New Yorker Video Club that would make the catalog available for sell-through via direct mail. Also in the future is possible release on laserdisk, which generally means prices of less than \$40.

"This is our first venture into video," deVoe points out. "Direct marketing is part of our game plan, but first things first. We wanted to hit the retail market first for rental, but we'll learn as we go along." DeVoe says New Yorker first conceived of a home video division a year and a half to two years ago. "Orion has been trying to make

(Continued on next page)

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	Back To The Future Part II (Universal)	43,016,225	1,865 23,065	—	43,016,225
2	Harlem Nights (Paramount)	16,152,456	2,180 7,409	1	34,865,452
3	Look Who's Talking (Tri-Star)	10,408,166	1,651 6,304	6	96,607,137
4	Little Mermaid (Buena Vista)	10,011,402	999 10,021	1	16,832,844
5	Steel Magnolias (Tri-Star)	9,086,963	720 12,621	1	15,643,935
6	All Dogs Go to Heaven (MGM/UA)	5,927,831	1,590 3,728	1	11,161,802
7	Prancer (Orion)	4,856,885	1,717 2,829	1	8,158,422
8	Dad (Universal)	3,809,670	1,188 3,207	1	15,050,135
9	The Bear (Tri-Star)	3,019,223	1,054 2,864	4	23,457,437
10	Crimes and Misdemeanors (Orion)	1,839,912	525 3,505	6	13,176,374
11	Sea of Love (Universal)	894,390	518 1,727	10	55,528,175
12	Shocker (Universal)	744,485	520 1,432	4	14,975,710
13	The Fabulous Baker Boys (Fox)	650,901	336 1,937	6	15,659,569
14	Black Rain (Paramount)	634,718	386 1,644	9	44,946,778
15	Parenthood (Universal)	616,660	581 1,045	16	94,394,910
16	Next of Kin (Warner Bros.)	548,130	604 907	5	15,362,628
17	Honey, I Shrunk the Kids (Buena Vista)	505,611	470 1,076	22	128,961,288
18	Staying Together (Hemdale)	496,936	454 1,095	2	4,084,213
19	Gross Anatomy (Buena Vista)	486,248	529 919	5	10,876,070
20	Lethal Weapon 2 (Warner Bros.)	469,828	426 1,103	20	146,737,218
21	When Harry Met Sally ... (Columbia)	437,694	344 1,272	19	90,864,905
22	Uncle Buck (Universal)	384,560	418 920	14	63,231,721
23	Drugstore Cowboy (Avenue)	334,276	87 3,842	7	2,016,522
24	Turner & Hooch (Buena Vista)	328,910	336 979	17	69,425,777
25	Second Sight (Warner Bros.)	249,314	322 914	3	5,315,874
26	Innocent Man (Buena Vista)	233,312	332 703	7	19,680,836
27	Immediate Family (Columbia)	219,480	294 746	4	5,639,720
28	Communion (New Line Cinema)	202,367	235 861	2	1,725,339
29	sex, lies and videotape (Miramax)	189,011	175 1,080	16	23,157,709
30	Blood Fist (Concorde)	154,103	73 2,111	12	1,455,421
31	Dead Poets Society (Buena Vista)	123,356	195 633	25	93,788,645
32	Valmont (Orion)	121,985	7 17,426	1	238,783
33	Shirley Valentine (Paramount)	103,776	55 1,887	12	5,501,496
34	Henry V (Goldwyn)	97,902	4 2,448	2	286,076
35	Batman (Warner Bros.)	88,993	189 471	22	251,108,315
36	True Love (MGM/UA)	84,969	15 5,665	10	636,965
37	Stepfather 2 (Millimeter)	71,945	62 1,160	3	1,053,342
38	Queen of Hearts (Cinecom)	69,800	15 4,653	9	758,964
39	Apartment Zero (Skouras)	67,871	11 6,170	20	458,473
40	Kickboxer (Cannon)	64,285	88 730	11	14,480,161

'Strong Kids, Safe Kids' Producer Speaks At Kid Vid Panel Winkler Urges Honesty In Children's Video

BY CHRIS MORRIS

LOS ANGELES Actor/producer Henry Winkler called for honesty, responsibility, and responsiveness among the makers and marketers of children's video at a panel on the genre at the American Video Conference here Nov. 16. Winkler's highly personal, warmly received presentation was the disarming highlight of a panel in which five kid vid specialists offered advice to neophytes.

Winkler, who produced "Strong Kids, Safe Kids," said that his background as the star of "Happy Days" perfectly suited him for work in the children's video market: "Because I played the Fonz, I have met almost every child on the planet."

He said he was spurred to create his best-selling video when he realized that his own daughter Zoe needed to be instructed in the fundamentals of being a "safe kid. Every word I spoke, every word the guests said, was directed to Zoe," Winkler said.

Winkler noted that there is "a lack of a sense of future" among today's children, adding, "They are so willing to be self-destructive."

Like adults, children are looking for "a sense of comfort, a sense of well-being, [and] a sense of being taken care of" in TV entertainment, said Winkler.

He continued, "As distributors, as creators, as editors . . . it is our responsibility to give some sort of stability, some sort of continuity, some sort of instruction on how to relate to one another."

He cautioned that children's video must be made with honesty and without condescension: "Kids have a plug into the world that wasn't there when

I grew up . . . You can't fake it with them; you can't sugar-coat it with them; you've got to talk straight."

In their nuts-and-bolts talks, other panelists proffered bottom-line wisdom about making it in the growing niche market of kid vid.

Steven Ades, president of manufacturer's rep Fast Forward Marketing, urged the audience to "get a feel for what a proper package looks like, what a proper product looks like. Get out in the stores, look around, and see what you're up against."

Ades pointed out that exposure of a new video at a specialty retail outlet, such as Los Angeles' Children's Books & Music, "will help you get your product into key retail accounts." He also pointed out that such alternative routes as book fairs, bookmobiles, and book clubs, which are keyed to the educational trade, "usually do want to specialize in the type of programming you want to do."

Jay Beyda, VP of specialty distributor Beyda & Associates, said that providing marketing materials and, more critically, a decent price point are important on the wholesale side. "A distributor needs to have a little leeway," Beyda said. "Don't price yourself out of the market."

Jane Murphy, a partner in the specialized home video label Kidvidz, reflected on her 2-year-old company's scaled-down style and approach. "Our strategy in the beginning was, 'We are not Disney, we are not Raffi,'" Murphy said.

Murphy said that her company's instructional videos were aimed primarily at the institutional market. "It really was going to those markets that made us viable," she said.

Aggressive attention to publicity and exposure in the national press is crucial in the kid vid market, according to Murphy, since parents "can't

leaf through [a video] like a book."

Murphy also urged her listeners to explore alternative retail routes, i.e., children's clothing stores and even maternity stores. Innovations in distribution, such as telemarketing and direct mail, and cooperative ventures with other manufacturers can also pay off dividends, she said.

Discussing trends for the '90s, Hanna-Barbera Home Video VP/GM Wendy Moss said that "family life has made a comeback, echoing the 1950s. That really is positive for all of us."

As price points on kid vids have declined in the last few years, spendable income has increased, according to Moss. Children between the ages of 6 and 14 receive an average of \$3 a week allowance, while parents spend an additional \$10 per week on their children. Moss said that the children of baby boomers will constitute "a growing market sector."

U.S. FOREIGN FILM CO.

(Continued from preceding page)

some inroads into the foreign language market, as have some other people. We realize this is specialized product and we wanted to do a lot of research before we plunged in. So we've been researching the market for the past year and a half."

Given its extensive experience distributing foreign language films theatrically, New Yorker says it understands the appeal of its product. "I think it will be similar to our theatrical business," deVoe says. "Most of the sales will probably come from the top 10 markets, but we have national distribution and we may find pockets out there where you have real buffs."

According to deVoe, New Yorker has been acquiring options on ancillary rights (including video rights) since the company started 25 years ago. "I've got a catalog of over 350 titles," she says. Some of the titles have already appeared on video from other suppliers, but most will be making their video debut in this country. "We've licensed some of our bigger titles in the past, like [Fassbinder's] 'The Marriage Of Maria Braun' and [Werner Herzog's] 'Aguirre: The Wrath Of God,' but only about 15 titles."

In its 25 years, New Yorker has accumulated the rights to substantial numbers of films by some of Europe's and Japan's leading directors and will release those titles as collections. "Fox And His Friends," for example, will be the first in the Fassbinder Collection, which also includes "Ali: Fear Eats The Soul," "Efi Briest," "The Bitter Tears Of Petra Von Kant," "Merchant Of Four Seasons," and "Maria Braun."

Other collections will include the films of Jean-Luc Godard, Robert Bresson, Herzog, and Louis Malle. It is also preparing a Japanese Masters series, which includes films by Ozu, Kenji Mizoguchi, Nagisa Oshima, Kon Ichikawa, and Juzo Itami. The collections will have distinctive packaging to distinguish them from the rest of the catalog.

TOP SPECIAL INTEREST VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™					
1	2	85	★ ★ NO. 1 ★ ★ NOT SO GREAT MOMENTS IN SPORTS	HBO Video 0024	14.95
2	1	87	CHARLIE LAU: THE ART OF HITTING 300	Best Film & Video Corp.	19.95
3	15	131	THE BEST OF THE FOOTBALL FOLLIES	Fox Hills Video	19.95
4	3	61	NFL TV FOLLIES	Fox Hills Video	19.95
5	7	15	KAREEM . . . REFLECTIONS FROM THE INSIDE	CBS-Fox Video 21 75	24.98
6	8	79	WINNING BASKETBALL WITH LARRY BIRD	Kodak Video Programs 81 18770	19.95
7	9	75	A KNIGHT OF BASKETBALL	Kartes Video Communications	19.95
8	4	37	MICHAEL JORDAN: COME FLY WITH ME	CBS-Fox Video 21 73	19.98
9	6	41	SPORTS ILLUSTRATED'S 25TH ANNIVERSARY SWIMSUIT VIDEO	HBO Video 0234	19.99
10	10	25	MUHAMMAD ALI BOXING'S BEST	HBO Video 069	19.99
11	RE-ENTRY		DORF ON GOLF ♦	J2 Communications J2-0009	29.95
12	16	19	MICKEY MANTLE: THE AMERICAN DREAM COMES TO LIFE	Fox Hills Video MO92453	19.95
13	13	9	BASEBALL FUNNIES	Simitar Ent. Inc.	14.95
14	5	31	DAZZLING DUNKS AND BASKETBALL BLOOPERS	CBS-Fox Video 2229	14.98
15	11	7	HOCKEY: THE LIGHTER SIDE	Simitar Ent. Inc.	24.95
16	17	29	DORF'S GOLF BIBLE	J2 Communications J2-0042	29.95
17	14	51	MIKE TYSON'S GREATEST HITS	HBO Video 0088	19.99
18	12	3	CHAMPIONS FOREVER	J2 Communications J2-0047	19.95
19	19	31	FOOTBALL FOLLIES	Fox Hills Video	19.95
20	20	53	THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS	HBO Video 0025	14.99
SELF IMPROVEMENT™					
1	1	25	★ ★ NO. 1 ★ ★ SWAYZE DANCING	Celebrity Associates FRV-130	NL
2	2	25	RAND MCNALLY VIDEOTRIPS: A GUIDE TO HAWAII	Best Film & Video Corp.	19.95
3	RE-ENTRY		TOUCH THE SKY: PRECISION FLYING WITH THE BLUE ANGELS	Twin Tower Video	39.95
4	12	25	RAND MCNALLY VIDEOTRIPS: A GUIDE TO BERMUDA	Best Film & Video Corp.	19.95
5	3	13	LOTUS 1-2-3 INTRODUCTION	The Video Professor	19.95
6	15	25	MONEY MAGAZINE: MAKING YOUR MONEY COUNT	HBO Video 011	19.99
7	7	25	RAND MCNALLY'S VIDEOTRIPS: A GUIDE TO SAN FRANCISCO	Best Film & Video Corp.	19.95
8	8	11	RAND MCNALLY VIDEOTRIPS: A GUIDE TO NEW YORK CITY	Best Film & Video Corp.	19.95
9	9	7	NIGHTCLUB DANCE	Butterfly Video	39.95
10	14	7	HOT COUNTRY DANCIN'	Bookshelf Video	29.95
11	13	23	FODOR'S HAWAII	Random House Home Video	19.95
12	5	9	HOW TO USE YOUR IBM PC-IN TEN EASY LESSONS	Kennon Video	84.95
13	6	7	THIS OLD HOUSE	Crown Video	24.95
14	4	7	BERLITZ: FRENCH VIDEO FOR TRAVELLERS	Berlitz Publications Inc.	39.95
15	10	23	LAURA MCKENZIE'S TRAVEL TIPS-HAWAII	Republic Pictures Corp. H-7352-1	24.95

♦ IFA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ♦ IFA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. Next week: Health and Fitness.

NEWSLINES

(Continued from page 54)

PPV programming. Macrovision is one of two companies, along with Eidak, promoting PPV copy-protection systems. Early release windows for PPV movies have been held up, in part, because of fear that widespread copying would erode a movie's value in other ancillary markets, such as home video. Widespread use of anti-copying systems on PPV have been held up by disagreement over whether cable systems or the studios should pay for the installation of Macrovision or Eidak equipment.

FRIES HOME VIDEO AND MONTEREY HOME VIDEO have extended their current distribution agreement, the companies announced. Fries has been distributing the Monterey catalog since 1987. Monterey was previously owned by IVE. The catalog includes the American Short Story, Jarvis, and Heritage collections, which have been successful in the educational market.

ABDUL UBER ALLES: Virgin Music Video is releasing a special clip compilation featuring Paula Abdul. "Paula Abdul: Straight Up" includes five clips: "Straight Up," "Forever Your Girl," "Cold Hearted," "Knocked Out," and two versions of "(It's Just) The Way That You Love Me." The tape also features an interview with Abdul and behind-the-scenes footage from the videos and Abdul's early days as a Los Angeles Laker cheerleader. The list price is \$19.98.

SHAKY FOOTAGE: CBS/Fox, in conjunction with ABC Sports and Major League Baseball, released "The Official 1989 World Series Video" 23 days after the last pitch of the earthquake-delayed fall classic because the series is more memorable for the quake and its aftermath than for the baseball (Oakland in a sweep), the video contains footage of the big shakedown. CBS/Fox and ABC Sports will donate a portion of the proceeds from each cassette to the American Red Cross for the relief effort in the Bay area. Information on how consumers can make further donations will be included on in-pack cards inside each videocassette box. The 60-minute tape hit stores Nov. 21 at a list price of \$19.98.

Sell-Thru Hype Hurts Rental Biz, Says Tylon Prez

BY PAUL SWEETING

NEW YORK The rush toward releasing home video's biggest titles at sell-through prices, bypassing the rental market, coupled with the pressure being put on retailers to buy deeper on hit rental product, is undermining video specialty stores and threatening the fundamental economics of the business, Tylon Video president Nick Santrizos told an International Tape/Disc Assn. seminar here Nov. 21.

Citing A.C. Nielsen data, Santrizos noted that aggregate video rentals in the second quarter of 1989, as well as per capita rentals, declined for the first time compared with the same period a year earlier. VCR households rented 2.4 tapes per month in the second quarter of this year, compared with 2.9 per month a year earlier.

Santrizos attributed the phenomenon to allowing consumers to fall out of the rental habit. "It seems quite apparent," Santrizos said, "that the consumer's rental demand imperative is not being completely met primarily because the video delivery system is straining under the pressures of buying inordinate quantities of hit titles, sell-through videocassettes, and in the case of many video stores, simply not being able to keep up with

the variety of rental cassettes that are necessary to meet the demands of their customers, especially as regards a wide selection of new cassettes."

The decline in rental activity, according to Santrizos, is dangerous because it threatens the very heart of the video business. "Retail rental transactions last year accounted for \$6.4 billion of the total retail spending of \$8 billion for prerecorded video," he said. "This year's rental will account for \$6.7 billion out of \$10 billion at retail. It's clear that rental is still overwhelmingly the ultimate cash cow for the home video business.

"But pressures are building that could disrupt this growth... [It] is no longer possible for us to simply extrapolate higher and higher unit and dollar numbers."

The key to maintaining a healthy rental market, Santrizos argued, is maintaining a universe of healthy video specialty stores, where 75% of rental transactions occur. "The Nielsen Organization tracked key consumer rental imperatives for six years in a row to find what rental customers really wanted most within these video rental stores," he said. "Each time Nielsen asked they found the most important factor overwhelmingly was that renters wanted a broad

selection of titles in their video stores to pick from. Variety, selection, the opportunity to browse and breadth-of-copy were and are all keys for building and keeping this home video rental growth alive and well."

Santrizos' company, Tylon, mostly sells B titles, and, of course, has a vested interest in promoting a broad selection of product since Tylon stands to lose sales as retailers concentrate more on a narrow selection of hits.

Santrizos sees the growing emphasis on new-release sell-through and depth-of-copy on the hits as undermining the appeal of video specialty stores. "With Hollywood accelerating the pressure for more and more first run theatrical releases to be initiated on video sell-through rather than into the video rental system, this in turn will put huge... pressures on the video specialist outlets, the mainspring

of the video rental business," he said. "These video specialists... are, in effect... put in direct price competition with the giant nonvideo discount chains, department stores, and others vis-a-vis sell-through videocassettes."

To try to compete, the video specialist often finds himself buying deeper than normal or is prudent on those top sell-through titles "even though his video business is primarily rental," Santrizos said. "By and large, the video specialist, by doing this, unfocuses his attention on his mainstream business: video rental." The dollars invested in those sell-through titles, moreover, are not spent "to expand and refresh his all-important rental" inventory.

Additional pressure is being put on video specialists by the emphasis on stocking deeper and deeper on the hits. "If the video industry moves in that direction," Santrizos

said, "it will continue to move away from video rental and as a side negative accelerate the overall moves toward pay-per-view and other types of alternative electronic transmission in the '90s. That's one additional negative result of hits-only video, and getting away from the prime imperative, which is variety, lots of titles, in the video store."

In short, Santrizos concluded, "What occurs is an ever contracting circle which works to reduce the rental appeal of the video specialist store, and, in turn and in time, moves to contract and impede the appeal of the video store to its main constituency, the proven video renter. Less open-to-buy, fewer new videocassettes for rental. All this, plus the rush to sell-through exacts a heavy price in terms of maintaining the broad-based appeal of the video rental store."



by Earl Paige

NIGHT DROP TREND: As competition among video rental outlets continues to increase, the emphasis on service has operators looking again at the controversial night-drop idea. Yet another factor influencing a trend toward night drop is the consolidation factor, when one firm with the drop-off convenience merges with another that never offered it. The latter case is mentioned by Robert Klein, CEO of American Home Theatres, Morrisville, Pa., involved in a proposed sale to DataVend Inc., Baltimore, operating a new chain of superstores under the Choices logo. Klein cites the longstanding problem with night drop, a difficult convenience service for those stores that collect when the tape is returned. Because Choices collects "on the way out," or upon rental, it can offer night drop, says Klein. American, since opening its first store in 1982, collects on return. "With so much emphasis on service, night drop is something to look at. It's not all roses. A lot has to do with where you're located, and what the competition offers," says Klein with no hint as to whether the feature is under consideration as the two chains prepare to merge.

"We have always been pay on return but I'm determined to try night drop," vows Steve Gabor, head of two-unit Odyssey Video, Los Angeles (soon to add a new store). "We would have to set it up so they pay when they next rent. It takes a lot of thought." Such a change would mean, of course, that customers can both drop off rentals before the store opens as well as during store hours. It could crowd up the front end even more, Gabor worries. He says speeding up service in the newest Odyssey in North Hollywood meant "we ended up putting in three exit lanes." The original West L.A. store still has one exit lane. "What I'm thinking is there are those customers who want to drop off a tape before we open. And there are others who just do not want to rent right then, even if the store is open," meaning return slots would be built into a counter.

Recently, Gabor has been enthralled with a system operated by three-unit Peaches Music & Video, Seattle. There, a return window is operated 7-10 a.m. just to handle returns (the person has no access to the store proper). According to Neil Heiman, owner, the feature started out as an experiment in an unused sec-

tion of the store. "The convenience was the reason. Now we plan on having the window."

Having someone witness a tape being returned avoids one critical factor with night drop—how to avoid the inevitable arguments and hassles. Another L.A. chain, 20/20 Video, avoids this with a proclamation above its night-drop slot informing customers they have waived any right to question the transaction. What this could amount to may depend on "which judge you have if you ever do go to court," says veteran store operator Carol Pough, co-owner of Video Cassettes Unlimited, Santa Ana, Calif. Operating a night drop for more than 10 years, Pough says, "We went to court one time. The judge ruled that it was our responsibility, not the customer's, in a night-drop situation. The irritating thing was that there were two movies in question. We had one but not the other. This did not influence that judge."

Convenience is the overriding reason for night drop, says Pough and others. She says regular customer surveys show night drop as the top reason customers shop. "Some add handwritten comments like night drop is the only reason they patronize us. I can understand that, considering the large number of people who work up in L.A. and drop off movies on the way. It's nothing to have 200 to 300 movies in the morning when we open after a holiday" (the store closes four days a year). Video Cassettes Unlimited considers the movie overdue as of 7 p.m. the next day, hoping to again rent it out that evening. "We have the time due back on a yellow sheet that goes out with the movie. That almost always ends the argument that they didn't know when it was due back," says Pough.

In terms of statistics, night drop still lags behind slightly, and has even slipped back, based on the most recent survey of American Video Assn., the video-store buying co-op. In 1988 the ratio was 47.8% with night drop, 52.2% without, compared with 43.9% with, 56.1% without last year. Among the leading reasons for not offering the feature: the difficulty in collecting late charges. Others note the security factor, fear of damaged tapes, and problems with the building, including landlord prohibitions against activity after the store closes.

SALES WEB ON SCHEDULE: TransWorld Music made good its vow to have some Saturday Matinee outlets open by Christmas, first one bowing in Poughkeepsie, N.Y., 84 miles directly north of New York, confirms Jim Williamson, chief financial officer of the 438-store parent chain. Saturday Matinee is along the lines of Suncoast Motion Picture Co., the sell-through specialty mail chain opened by the Musicland Group three years ago but now at about 40

(Continued on next page)

COMING SOON

A WEEKLY PREVIEW OF UPCOMING VIDEO RELEASES*

TITLE (MPAA RATING) STARS STUDIO/LIST PRICE	PREBOOK CUTOFF (STREET DATE)	BOX OFFICE IN MILLIONS (# OF SCREENS)	P-O-P AVAIL- ABILITY
A CHORUS OF DISAPPROVAL (PG) Jeremy Irons, Anthony Hopkins, Patsy Kensit South Gate/\$89.95	12/15/89 (01/04/89)	\$0.152 (4)	Poster
HAWKEN'S BREED (R) Peter Fonda Vidmark/\$89.95	12/12/89 (12/27/89)	NA (NA)	Poster
HEAVY PETTING (R) David Byrne Academy/\$89.95	12/14/89 (01/04/89)	\$0.131 (11)	Poster
NIGHTMARE ON ELM STREET 5 (R) Robert Englund Media/\$89.95	12/13/89 (12/20/89)	\$20.8 (1,902)	Poster, Stande, Counter- card

* INFORMATION FURNISHED BY VIDEO FORECASTER.

OTHER TITLES

THE CALLER Malcolm McDowell, Madolyn Smith Trans World/\$89.95 Prebook cutoff: 12/07/89; Street: 12/27/89	ROMANCE ON THE ORIENT EXPRESS Cheryl Ladd, Stuart Wilson, John Gielgud Turner/\$69.98 Prebook cutoff: 12/06/89; Street: 12/27/89
CARMILLA Ione Skye, Meg Tilly, Roddy McDowall Cannon/\$89.95 Prebook cutoff: 12/14/89; Street: 01/10/90	SHADOW DANCING Nadine Van Der Velde, James Kee SGE/\$89.95 Prebook cutoff: 12/07/89; Street: 12/27/89
DOWN TWISTED Carey Lowell, Charles Rocket Media/\$89.95 Prebook cutoff: 12/14/89; Street: 01/09/90	SINBAD OF THE SEVEN SEAS Lou Ferrigno Cannon/\$89.95 Prebook cutoff: 12/14/89; Street: 01/10/89
HALLOWEEN HAVOC '89 Ric Flair, Terry Funk Turner/\$39.98 Prebook cutoff: 12/06/89; Street: 12/07/89	TIME TROOPERS Albert Fortell, Hannelore Elsner Prism/\$59.95 Prebook cutoff: 12/14/89; Street: 01/04/90

To get your company's new video releases listed, send the following information—title, performers, distributor/manufacturer, format(s), prebook cutoff, ship date, box-office gross, and suggested list price (if available)—to Video Releases, Billboard, 1515 Broadway, New York, N.Y. 10036.

STORE MONITOR

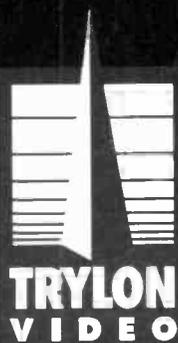
(Continued from preceding page)

stores. The strategy of both chains' thrust in sell-through outlets was first revealed during the Musicland convention this past fall (Billboard, Sept. 23).

THE LAST VIDEO STORE: For his many friends in the local Southern California Video Software Dealers Assn. chapter, news that Sheldon Feldman finally packed it in after 10 years at Picture Show in Huntington Beach was met with sadness. A joint operation with partner Steve Kaplan, Picture Show opened in November 1979 as the first store in the suburban L.A. beach city. "You can do it for just so long. We kept hoping it would turn around but it didn't," says Feldman of continuing competition. Feldman and Kaplan investigated selling out but, again, "there are just so many stores now," he says. The partners ended up selling one-third of the 3,000-piece stock to customers and the balance to a broker. Of a prime culprit, Feldman especially notes the outlets "where renting video is a secondary business, just to draw traffic," says Feldman, who was renting at \$2 a day. The high point for Picture Show came in the years '84-'86. "We moved to a bigger store in the same shopping center in 1985." Still young at 41, as is Kaplan, Feldman hopes to get into some other aspect of the video industry. He was in the video games arcade business when the store was opened. "That business is making a real comeback," he notes.

CHAPTER NOTES: The Idaho Chapter is trying something different with a two-day event, Dec. 5-6, at the Red Lion Inn Riverside in Boise, Idaho. "A lot of members up here have to travel so far that they will stay over," says Lee Durbin, wife of new chapter president Dale Durbin, operator of Video Flicks, Boise. . . Tom Keenan, head of the Portland Chapter and Oregon store Everybody's is on the road again. Also a national board member, Keenan will speak on TV co-op, the Oregon IRS ruling, and the relationship between national and regional VSDA at the Mobile Chapter Dec. 6, at Ramada Resort Center, Mobile, and the next night at the North Alabama Chapter soiree at Econo Lodge, Attalla, Ala. . . What is your pick of the top issues in the '90s? The St. Louis Chapter will explore these Dec. 5 at the Sheraton Westport Inn, St. Louis. . . Activity in New England is heating up. The Connecticut Chapter meets Dec. 4 at Ramada Inn, North Haven, with three distributors hosting along with Walt Disney Home Video (Artec Inc., Baker & Taylor, and Star Video). The New England Chapter meets the next night at Holiday Inn, Portsmouth, N.H., with an introduction of board members.

REGIONAL SHOW UPDATE: A number of VSDA regional chapter leaders say they fully understand and expected the announcement of the trade group's greater central role in trade shows (Billboard, Dec. 2). For some chapters it could mean the first such event, says Nick Mitchell, new president of the Mo-
(Continued on next page)



"Be warned: this is one kids film that's made for adults. It packs a powerful sting in the tail."

—PLAYBOY MAGAZINE

"Brisk narrative is gloriously subverted by shades-of-CARRIE horror."

—SUNDAY TIMES

Celia
The eerie,
chilling tale
of one
child's terror.

CELIA CHILD OF TERROR

SEON FILMS Presents A Film By ANN TURNER CELIA Starring REBECCA SMART NICHOLAS EADIE
VICTORIA LINGLEY MARY-ANNE FAHEY Director of Photography GEOFFREY SIMPSON
Production Designer PETA LAWSON Editor KEN SALLDWS Music CHRIS NEAL
Associate Producer IAN PRINGLE Executive Producer BRYCE MENZIES
Produced by TIMOTHY WHITE and GORDON GLENN Written and Directed by ANN TURNER

Order Cut Off: January 16, 1990
Street Date: January 31, 1990

Selling Points

- Compared by critics to "Pet Sematary" and "Carrie".
- Stars Rebecca Smart ("The Coca Cola Kid").
- Award winning screenplay.
- Award winning cinematographer Geoffrey Simpson ("The Navigator").
- Suspense-filled story of murderous revenge.
- \$79.95 suggested retail.



No Joke. The Joker turned up at RKO Warner Video's 44th Street location in New York Nov. 15 to show what he thought of the release of Warner Home Video's "Batman." Shown with the archfiend, from left, are WHV sales rep Pete Hurd, field sales coordinator Diane Novak, and RKO Warner promotions director Marty Zwerling. (Photo: Chuck Pulin)

Flagship Promo Runs Aground 'Batman' Deal With Coke Falters

LOS ANGELES It's not all smiles in Gotham City.

While "Batman" continues to generate sales excitement at retail (Billboard, Nov. 25, and story, page 1), the Caped Crusader has put a sour taste in at least one major retailer's mouth.

Frank Lucca, head of the several-hundred-unit, Eastern-based Flagship Entertainment chain, says he had to cancel a major "Bat-

man" promotion he had set up with about 150 stores.

The reason? Lucca claims that Coca-Cola, Warner Home Video's promotional partner for the title, never delivered copies of the cassette Nov. 1, despite a prior written agreement he says he had with the company.

According to Lucca, the promotion was to work this way:

(Continued on next page)

STORE MONITOR

(Continued from preceding page)

ble Chapter and head of three-store National Video in Mobile. The Mobile group, though a veteran chapter under the early leadership of Robert Smith of Mobile's The Color Shop, has never felt it could pull off a trade show until now. Of his overall view of VSDA, Mitchell says, "We're looking forward to unifying the chapters more, one heartbeat." Another optimistic note comes from Elaine Zizas, head of the Chicago Chapter and of four-store Orlando Video's used-tape wing Movies In Motion. "I'm relieved. With all that I've got going, organizing a trade show just got to be too much." She says overtures to other nearby chapters have been unproductive, indicating further how the national office might better coordinate events. Other chapter chiefs, however, say they will look for more guidance and word at the leaders conference, Jan. 9-11 at Las Vegas' Alexis Park Hotel. "Some of these chapters have built up quite a treasury through their trade shows and it makes sense that there would be some thought to centralizing it," says Cathy Meisenburg, head of the Southern Arizona Chapter and also Critic's Choice, Albuquerque. Los Angeles Chapter head Fina Damian, who heads Dafi Video, says she understands regularly scheduled meetings with exhibitors, as has been the situation with her

group, will not be affected. The group had 60 exhibits at its Nov. 14 meeting. "What they're looking at is a trade show held over two days, that type of event." Still, Damian says, "I'm sure we're going to learn more about this." For Tom Daugherty, of two-store North Of Hollywood, Hayden Lake, Idaho, the question of regional trade shows is not the chapter vs. VSDA in Marlton, N.J., but more how to schedule around distributor events and the proliferation of industry shows (Daugherty also heads the AVA). Already planning next spring's show for the Spokane [Wash.] Chapter, which he heads, Daugherty says once again he hears Video Trend will host its event near the same date as it did this year, when some exhibitors were torn between VSDA and the distributor event. "It's a consideration for the studios who see a VSDA event as neutral but a distributor show in a different light." Daugherty also hopes there is no thought to establishing national rates. "There are regional firms all over the country who would never go to Las Vegas for the national convention—why would a local sign company even want to? And yet a local trade show is ideal for many exhibitors. But how can you charge them \$400 a table or some price based on national show schedules?"

TOP VIDEOCASSETTES™ RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
★★ NO. 1 ★★							
1	1	7	WORKING GIRL	CBS-Fox Video 1709	Melanie Griffith Harrison Ford	1988	R
2	2	6	WHO FRAMED ROGER RABBIT	Amblin Entertainment Touchstone Home Video 940	Bob Hoskins Christopher Lloyd	1988	PG
3	4	7	MAJOR LEAGUE	Morgan Creek/Mirage Prod. Paramount Home Video 32270	Tom Berenger Charlie Sheen	1989	R
4	3	12	RAIN MAN	MGM/UA Home Video 901648	Dustin Hoffman Tom Cruise	1988	R
5	NEW ▶		BATMAN	Warner Bros. Inc. Warner Home Video 12000	Jack Nicholson Michael Keaton	1989	PG-13
6	7	3	SAY ANYTHING	CBS-Fox Video 1701	John Cusack Ione Skye	1989	PG-13
7	11	3	THREE FUGITIVES	Touchstone Pictures Touchstone Home Video 950	Nick Nolte Martin Short	1989	PG-13
8	12	2	SCROOGED	Paramount Pictures Paramount Home Video 32054	Bill Murray	1988	PG-13
9	5	6	PET SEMATARY	Paramount Pictures Paramount Home Video 1949	Fred Gwynne Dale Midikiff	1989	R
10	10	4	LEVIATHAN	MGM/UA Home Video 901624	Peter Weller Richard Crenna	1989	R
11	8	7	THE DREAM TEAM	Universal City Studios MCA Home Video 80882	Michael Keaton	1989	PG-13
12	6	13	BEACHES	Touchstone Pictures Touchstone Home Video 797	Bette Midler Barbara Hershey	1989	PG-13
13	9	14	THE NAKED GUN	Paramount Pictures Paramount Home Video 32100	Leslie Nielsen	1988	PG-13
14	18	4	SCANDAL	Miramax Films HBO Video 0332	John Hurt Joanne Whalley-Kilmer	1989	NR
15	20	3	CHANCES ARE	RCA/Columbia Pictures Home Video 90207-9	Cybill Shepherd Robert Downey, Jr.	1989	PG
16	17	4	DEAD-BANG	Warner Bros. Inc. Warner Home Video 658	Don Johnson	1989	R
17	NEW ▶		K-9	Universal City Studios MCA Home Video 80880	James Belushi	1989	PG-13
18	15	4	DEAD CALM	Warner Bros. Inc. Warner Home Video 11870	Sam Neill Nicole Kidman	1989	R
19	14	12	BILL & TED'S EXCELLENT ADVENTURE	Orion Pictures Nelson Home Entertainment 8741	Alex Winter Keanu Reeves	1988	PG
20	13	16	TEQUILA SUNRISE	Warner Bros. Inc. Warner Home Video 11821	Mel Gibson Michelle Pfeiffer	1988	R
21	19	10	COUSINS	Paramount Pictures Paramount Home Video 32181	Ted Danson Isabella Rossellini	1988	PG-13
22	23	3	TROOP BEVERLY HILLS	RCA/Columbia Pictures Home Video 90205-7	Shelley Long	1989	PG
23	16	10	HER ALIBI	Warner Bros. Inc. Warner Home Video 11835	Tom Selleck Paulina Porizkova	1989	PG
24	22	8	LEAN ON ME	Warner Bros. Inc. Warner Home Video 11835	Morgan Freeman	1989	PG-13
25	21	7	CRIMINAL LAW	Hemdale Film Corp. HBO Video 0211	Gary Oldman Kevin Bacon	1989	R
26	25	11	SKIN DEEP	Morgan Creek Productions Media Home Entertainment M012336	John Ritter	1989	R
27	28	10	FLETCH LIVES	Universal City Studios MCA Home Video 80181	Chevy Chase	1989	PG
28	RE-ENTRY		ERNEST SAVES CHRISTMAS	Touchstone Pictures Touchstone Home Video 953	Jim Varney	1988	PG
29	27	10	THE LAND BEFORE TIME	Amblin Entertainment MCA Home Video 80864	Animated	1988	G
30	24	8	BAMBI	Walt Disney Home Video 942	Animated	1942	G
31	29	9	CYBORG	Cannon Video Warner Home Video 31030	Jean-Claude Van Damme	1989	R
32	34	12	THE BEST OF EDDIE MURPHY: SATURDAY NIGHT LIVE	Eddie Murphy Television Enterprises, Inc. Paramount Home Video 12741	Eddie Murphy	1989	NR
33	NEW ▶		SHE'S OUT OF CONTROL	RCA/Columbia Pictures Home Video 620912-4	Tony Danza Amy Dolez	1989	PG
34	32	17	MISSISSIPPI BURNING	Orion Pictures Orion Home Video 8730	Gene Hackman Willem DaFoe	1988	R
35	26	6	EARTH GIRLS ARE EASY	Vestron Pictures Inc. Vestron Video 5303	Jeff Goldblum Geena Davis	1989	PG
36	33	11	THE JANUARY MAN	CBS-Fox Video 4759	Kevin Kline Susan Sarandon	1989	R
37	30	15	THE 'BURBS	Universal City Studios MCA Home Video 80878	Tom Hanks	1989	PG
38	39	2	MISS FIRECRACKER	HBO Video 0330	Holly Hunter Mary Steenburgen	1989	PG
39	31	5	FRIGHT NIGHT PART II	IVE 62619	Roddy McDowell William Ragsdale	1989	R
40	36	3	WINTER PEOPLE	Nelson Home Entertainment 7726	Kelly McGillis Kurt Russell	1989	PG-13

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

PROMO RUNS AGROUND

(Continued from preceding page)

Participating stores were to receive one "Batman" video on Nov. 1 for promotional use when they ordered 25 cases of Coca-Cola products. In turn, each store was going to stage "world home video premieres" from Nov. 1 through Nov. 14, the eve of the official street date, whereby one consumer per store could win the cassette for home viewing along with soft drinks and popcorn. Participating Flagship stores signed an agreement whereby they would not sell or rent the tape, while consumer winners would be required to leave a credit card deposit.

But according to Lucca, Coke never delivered copies of "Batman" for the promotion, claiming that Warner was unable to supply the soft drink company with the necessary videos.

"How is that possible?" says Lucca. "They had 10 million copies sitting in warehouses. Everyone knows that's malarkey. We had a written agreement and it was our understanding that this promotion had approval from senior management at both Coke and Warner. We double- and triple-checked this thing."

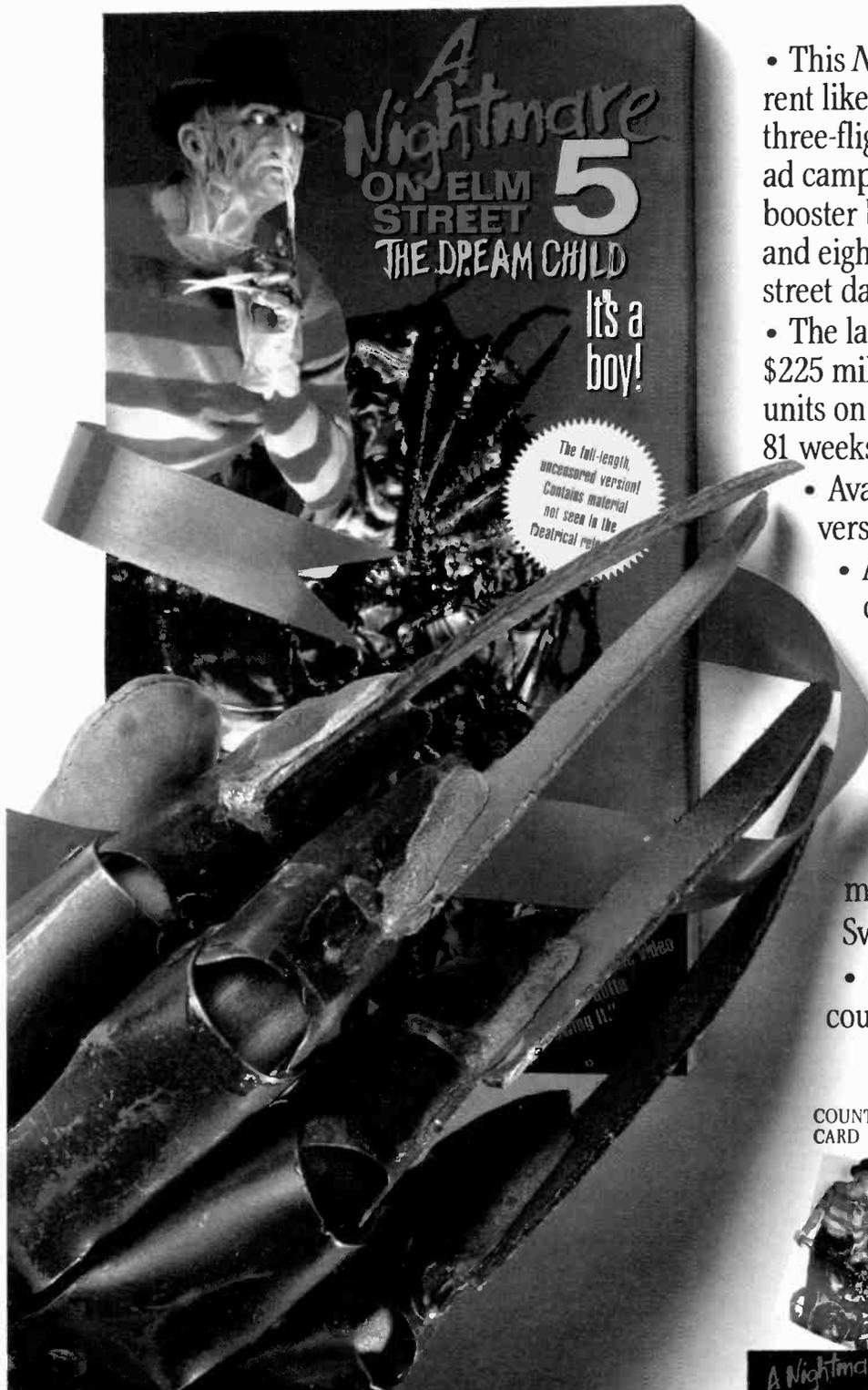
A source at Coke, however, denies there was ever an agreement involving senior management of the company. "We did have some discussions in which we considered approaching Warner about some pre-street-date promotions," the source acknowledges. "But we decided it would not be good business either for us or for Warner. The potential for chaos if we put copies on the street prior to street date was just too great. We never even brought a proposal to Warner."

The source adds, moreover, that the type of promotional deal described by Flagship would have been negotiated with local bottlers anyway, and would not have involved the corporate headquarters in Atlanta. "Actually, it sounds like an interesting promotion," the source says. "I'm sorry if Flagship got hurt in some way, but we would never have done something like that."

"What angered me most," says Lucca, "was that they killed a legitimate promotion which was not designed to make money in and of itself, but would have enhanced the title's exposure. Yet, army bases were selling it Nov. 3 and other stores were selling it as early as Nov. 6. Why tolerate that activity but let our promotion be killed? That's crazy. We're turned off to 'Batman' and we're putting it out of our minds right now. It's typical. The studios make money but the rest of us don't. And when someone tries to do something a little bit different which might make some money, it's squashed."

Adding that he feels his "members have suffered severe damages as a result," Lucca says he is "undecided" whether he will pursue the matter any further.

I'LL BE HOME FOR CHRISTMAS. AND OUT EVERY NIGHT AFTER THAT.



- This *Nightmare* will rent like a dream: Our three-flight TV and radio ad campaign includes booster blitzes four and eight weeks after street date.



- The latest in the series that's grossed over \$225 million theatrically, sold over 800,000 units on video and charted a collective 81 weeks.

- Available in the R-rated theatrical version *and* an uncut, unrated version.

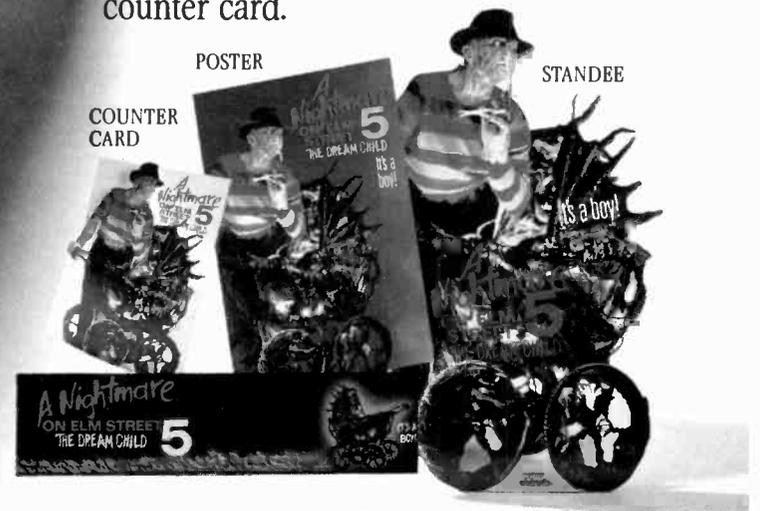
- An 1800-screen nationwide theatrical opening backed by \$10 million in ads and promotions.

- P-P-V Holdback: 60 Days; Cable Holdback: 6 Months

- Price guaranteed until Halloween, 1990.

- Includes the hot rappin' Whodini music video "Any Way I Gotta Swing It."

- P.O.P.: Poster, banner, standee and counter card.



Order Date: 12/13/89

Street Date: 12/20/89

MO12554 (Unrated) Approx. 91 Minutes/
MO12460 (Rated) Approx. 90 Minutes/Color/
1989/Horror/Suggested Retail Price: \$89.95 **R-16**

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Whodini appears courtesy of Jive Records.

NEW LINE CINEMA

DISTRIBUTED BY MEDIA HOME ENTERTAINMENT, INC.
A Heron Communications, Inc. Company
Los Angeles, California



See the American
Video Conference in
pix . . . pages 50-51

BASE Sound-Manipulation System Winning Pros Over

BY SUSAN NUNZIATA

NEW YORK Gamma Electronics' BASE system, designed to offer headphones-like sound from open-air speakers, made its live performance debut recently.

The system was used for "A Star Salute To Live Music" at the Riviera Hotel in Las Vegas last month. Frank Sinatra, Milton Berle, and the Mills Brothers were among the performers at the show, which also featured a 45-piece orchestra.

Designed initially for use in mixing or mastering, BASE (Bedini Audio Spatial Environment) separates a stereo signal into a stereo and mono circuit. Mono information can be moved anywhere within 360 degrees and stereo space can be in-

creased or decreased while the mono signal is set.

BASE was introduced last year to the pro audio market. Once it is utilized on a recording, it can be appreciated without the need for special decoders or extra speakers, according to the company. Gamma plans to introduce a consumer unit at this winter's Consumer Electronics Show.

Working on spatial cues perceived by the mind, BASE manipulates the timing of sounds to make it seem, for example, that a vocalist is placed in the middle of a room, rather than coming from either speaker. "The speaker system and listening environment no longer become important," says Gamma spokesman Sylvio Pennucci. "Everything is a

sweet spot." BASE has been compared with a holophonic audio image.

MGM/UA Home Video is using the process on "Rolling Stone Magazine: 20 Years Of Rock'N'Roll," which will be released in January. "We were intrigued by the system and we want to try it," says MGM/UA Home Video's senior VP Herb Fischer.

A number of engineers and producers are on the BASE user list, including Universal Records' Jimmy Bowen, Masterfonics' Glen Meadows, and Denny Purcell with Georgetown Masters.

One of the problems inherent in spatial manipulation is loss of center-panned stereo information. A mono-gain control eliminates this

problem in the BASE system. "The Bedini system lets you recover the center," says Purcell, who has one of the first systems made. "Clients ask for it. It's drastic what you can do with BASE. I find its biggest use to be in the studio on a separate buss. I'd recommend it as a tool on some things with the caution that applies to the use of any tool."

BASE has been used on MTV videos for Jackson Browne, Motley Crue, 10,000 Maniacs, and the Cure. Shadowfax, Fleetwood Mac, Glen Campbell, and the Charlie Daniels Band are among the 60 recording artists using the system. It has also been chosen for Universal film "Back To The Future II" and Disney's "The Little Mermaid." Home videos and laserdiscs from INXS and Def Leppard will feature BASE sound as well.

The BASE system is selling for approximately \$3,500. The consum-

er unit is expected to retail at \$600 initially.

"Step one is to get the professional acceptance and then consumer awareness and demand for BASE," says Pennucci. "The next step would be reducing this into a microchip that can be installed in any consumer audio product. That chip is being developed now."

Once the chip is available, BASE plans to license it to consumer electronics hardware manufacturers.

BASE was developed by John Bedini. In 1974 he founded Bedini Amplifiers, a subsidiary of Gamma Electronic Systems Inc. Gamma Electronic Systems Inc., formed in 1987, is a publicly held company with subsidiaries for manufacturing, marketing, and research and development. BASE Sound Products and Bedini R&D are Gamma subsidiaries.

New York's Battery Is Charged With Hi-Tech Gear And High Design Standards

BY LARRY FLICK

This is the first of an occasional series on the personalities and places that make the pro audio and video industries dynamic.

PRO FILE

NEW YORK Design and equipment are two of the features that make the new Battery Studios a special addition to the New York scene.

A companion to London's renowned facility of the same name, Battery was designed by Russ Berger of the Joiner Group in Dallas.

Very often, designers aim for attractive architecture and ambience, expecting the equipment to compensate for structural shortcomings, according to studio manager Christopher Rich. Battery, constructed over the course of 13 months in a 6,000-square-foot loft in New York's Chelsea section, took a different approach.

"We didn't want to use someone who was strictly an architect," Rich says. "It was important that [the rooms] look great and sound great. When we talked to Russ, it was clear that he understood all of the dynamics involved in building a studio. His standards are very high—and he builds great-sounding rooms."

Rich estimates that \$3 million was allotted to the project. In addition to being a cousin to the London studio, Battery is affiliated with Jive Records, for which it will serve as a recording base. Rich stresses, however, that Battery will not be known exclusively as the "Jive recording studio," but is open to a wide array of artists.

Projects recorded and mixed at Battery so far have included albums for Jive artists Kid Rock and D-Nice. Producer/mixer Mark Kamins also used the facility to add



Wax Trax recording group Ajax mixes its upcoming single, "One World," at Battery Studios. Pictured, from left, are Eric Gast, staff engineer; Tom Vercillo, staff engineer; Michael Roy, Ajax; Mitchell, Ajax; Chris Rich, studio manager; Mark Kamins, producer; and Michael Hornburg, Ajax.

the finishing touches to a project with Ajax.

Battery acquired a 64-input Solid State Logic SL 4064 G Series console to complement its design. Otari and Studer digital and analog multitrack tape machines, as well as a wide selection of outboard gear, are also available.

An added feature is the facility's classic Neve 8068 with 44 inputs. An unusual sense of depth was created within the system when a 10-channel Neve board was added to the console, according to Rich. "We took a classic console and upgraded it," he says. "It's the best of hi-tech and the best of classic at the same time."

Another source of allure for Battery comes from the studio's proximity to Dream Hire, a 24-hour rental network located in the same building, notes Rich. "They have a great inventory," he says. "Anything that may be found to be lacking can be upgraded within minutes. It should help keep us head and shoulders above the rest."

New Yorkers may find themselves confusing the new studio with Battery Sound, another Manhattan-based facility that has been in business for several years. Confusion should cease soon, though: Battery Sound has sold its right to the name and is now known as Cedar Sound.

EQUIPMENT LIST

Studio A: SSL 4064 G Series console; Otari MTR-100 multitrack, Studer A-820 1/2, Panasonic 3500 DAT, and Otari 4-track and 1/4-inch 2-track tape machines; EM Long CRM 100, Yamaha NS-10, Tannoy 6.5, Bryston 4-B, JBL 6320, SCS Custom, and Crown D-75 monitors and amps; TimeLine Lynx synchronizer; and JVC 850U 3/4-inch video.

Studio B: Neve 8068 console; Otari MTR-100 multitrack, Studer A-820 1/2-inch, Panasonic 3500 DAT, and Otari 4-track and 1/4-inch 2-track tape machines; SM Long CRM 100s, Yamaha NS-10, Tannoy 6.5, Bryston 4-B, JBL

6320, SCSN Custom, and Crown D-75 monitors and amps; TimeLine Lynx synchronizer; and JVC 850U 3/4-inch video.

Studio C: DDA APR 24 console; Studer A-827 multitrack, Panasonic 3500 DAT, and Otari 4-track and 1/4-inch 2-track tape machines; Westlake BBSM-12, Yamaha NS-10, Tannoy 6.5, Bryston 3-B and 4-B, and Crown D-75 monitors and amps; Lynx synchronizer; JVC 5550 video; Akai S-1000, D-550, Korg M1-R, Juno 106, Yamaha DX-7, TX-802, MPC-60, Mac CX with Opcode Vision, MC-500, Matrix 1000, and MIDI Moog keyboards.

AUDIO TRACK

NEW YORK

SCOTT PARKER cut album tracks for PolyGram in Sanctuary's Studio A. **Mary Kessler** and **Robbie Kilgore** produced. **Acar Key** engineered, **Eric Rosenblum** assisted. **Island** artist **Shelly Thunder** remixed "Teenager In Love" in Studio B with producer **Sydney Mills**. **Dwayne** engineered, assisted by **Charles Dos Santos** and **Glenn Varjassy**. **CBS** group **Poi Dog Pondering** recorded with producer/engineer **Mike Stewart**. **Rosenblum** assisted.

At **Skyline Studio**, **Grayson Hugh** and **Betty Wright** cut a duet of the song "How 'Bout Us" for the film "True Love." **Michael Baker** and **Axel Kroell** produced. **Mark Plati** engineered. **Steve Doria** assisted.

Producer **Maurice Wingate** was in **Power Play Studios** remixing the song "The Real Thing" for **Paisley Park** artist **Tony LeMans**. **Mark Plati** engineered, assisted by **Rob Sutton**. **Victor Simonelli** edited.

LOS ANGELES

MASTERING ENGINEER **Bernie**

Grundman completed the **Quincy Jones** album, CD, and cassette project "Back On The Block" at **Bernie Grundman Mastering**. **Jones** produced and **Bruce Swedien** engineered. **Mastering engineer Brian Gardner** worked on an album project with **Dianne Reeves**. **George Duke** produced.

At **Studio Masters**, **Columbia** act **Warrant** worked on tracks, with **Jayni Lane** producing. **Brad Cox** engineered, assisted by **Greg Grill**. **Harry Maslin** produced and engineered vocals for a new **Air Supply** album.

Burt Bacharach and **Carole Bayer Sager** cut tracks in **microPLANT** for the **Dionne Warwick/ Jeffrey Osborne** duet "Take Good Care Of You And Me" for **Arista**. **Steve Deutsch** engineered. **Desmond Child** worked on **Epic's** "Shocker" soundtrack, with engineer **Arthur Payson** handling keyboard overdubs.

Precious Metal, **Chameleon Records'** all-female rock group, cut an album project at **Galaxy Sound** slated for June 1990 release. **Toby Wright** engineered, assisted by **Bill Zalin**. **Spence Christlu** engineered a debut album for **Jeffrey Daniels** on **Solar**.

(Continued on next page)

Speakers, CD Units, Amps Among Losses AES Exhibitors Report Thefts

NEW YORK As pro audio manufacturers settle in following the 87th Audio Engineering Society Convention in October, a surprising number of thefts have been reported.

Approximately 25 complaints were filed by manufacturers who had product taken before, during, and after the convention.

Losses ranged from \$9,000 worth of speaker product to \$100 in personal items. Manufacturers note that this is the highest volume of theft they have ever experienced at an AES convention. Some of the product, like 230-pound Tannoy monitors, would have required a handtruck to remove.

Among the hardest hit were Tannoy and Technics. Tannoy had eight pairs of speakers taken, five of which disappeared on the night of Oct. 17, prior to the meet's Oct. 18 opening. Two pairs were taken sometime between load-in and arriving at the booth, and one pair was taken during load-out. In total, the product was worth about \$8,000.

Technics had approximately \$9,000 worth of product taken from its padlocked equipment cage while it was awaiting load-in. Among the missing pieces were four SLP1300 CD players, the model the company had been planning to debut at the convention.

(Continued on next page)

AUDIO TRACK

(Continued from preceding page)

Daniels and Christian Warren produced and Zalin assisted at the board.

Greg Fulginiti mastered several projects at Artisan Sound Recorders. Albums included Whitesnake with producers Keith Olsen and Mike Clink, and Kylie Minogue with Dave Donnelly.

NASHVILLE

AT 16TH AVENUE SOUND, Johnny Van Zant (of Lynyrd Skynyrd) cut overdubs with producers Robert

Johnson and Brian Foraker for a solo project on Atlantic. Foraker engineered. David Meece mixed tracks with producer Brown Bannister for the Starsong label. Jeff Balding engineered, assisted by Dave Parker.

Comstock producer Patty Parker completed sessions with U.K. singer Colin Clark at Chelsea Sound. Clark's single is slated for December.

Tanya Tucker recorded tracks for Capitol in the Music Mill with producer Jerry Crutchfield. William Lee Golden cut tracks and vocals

with producer Ron Chancey for a Mercury/PolyGram project. George Jones worked on vocals with producer Billy Sherrill for CBS. Jim Cotton and Paul Goldberg engineered all three projects.

Sound Stage had Lacy J. Dalton in working on tracks for Universal with producers Jimmy Bowen and James Stroud. Tom Perry engineered, assisted by Julian King. Kelly Willis tracked with producers Tony Brown and John Guess for MCA. Guess was at the board, assisted by Russ Martin. Sessions were tracked on Solid State Logic 4000e consoles and Mitsubishi X-850 digital recorders.

OTHER CITIES

RON ALDRIDGE, on-air talent for Heritage Ministries, was in at Reflection Sound, Charlotte, N.C., tracking his new solo album. Derek Floyd produced and directed a 20-piece orchestra. Jim Deal was at the board. R&B artist Eleanor Grant was in working on sessions with producer/programmer Levi Crawford. Mark Williams engineered.

All material for the Audio Track column should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

AES CONVENTION THEFTS

(Continued from preceding page)

AES is investigating the situation, as is Owl Security, the company hired by AES. Local police have been notified as well.

Andrews Audio and JBL, which also suffered from theft, will meet individually with AES to discuss the problem. JBL had approximately \$2,000 worth of gear stolen, including a pair of small studio monitors and two medium-sized speakers.

"This is probably the worst instance," says Mark Gander of JBL. "We've talked with other manufacturers who feel that there was definitely something wrong."

Most manufacturers agree that theft is a factor in many trade shows. Usually it is small, easily pocketed products that vanish from a show floor. "Theft always seems to happen at trade shows, but this seems to be a lot worse," says Steve Cunningham with Hybrid Arts, who reports \$12,000 worth of product removed sometime between the show's Oct. 21 closing and inventory arriving at Hybrid's San Francisco headquarters.

Other manufacturers who reported product stolen include Meyer Sound, which lost an amplifier, a processor, two CD players, and 45 CDs; Genelec, which lost a pair of speakers; AVR, which had CD players and speakers disconnected from a rack set-up; and Ariel, which lost an amplifier and CD player.

Sony and Panasonic each hired private security people and had nothing removed. However, "Panasonic will give careful thought before we participate in another AES show in New York," says the company's Chris Foreman.

SUSAN NUNZIATA

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NEW PRODUCTS AND SERVICES

ANDREWS BLUES: Andrews Audio provided sound reinforcement for Benson & Hedges Blues '89 nights at the Beacon Theatre in New York. Featured performers included Buddy Guy, John Lee Hooker, and the Fabulous Thunderbirds. Steven Tolve handled the house mix on a Yamaha PM 3000. Contact: 212-736-9570.

HDTV PROPOSAL: Zenith proposed a new program production standard designed to optimize HDTV performance and provide technical compatibility with current TVs. It was proposed to the Society of Motion Picture and Television Engineers in November. Contact Zenith: 312-391-8181.

HOME AUTOMATION: The Consumer Electronics Group of the Electronic Industries Assn. expects to have an affordable home automation standard, CEBus, finalized by year's end. It is designed to work via all media, including power line, telephone wiring, coaxial, RF, and infrared, and will accommodate fiber optic in the future. Contact: 202-457-4919.

TRIDENT AUDIO USA named Patricia Kiernan GM of its U.S. operation. In product news, the company introduced the Vector 432 to its range of mixing consoles. It features four stereo buses, a programmable mute system designed to operate from SMPTE or MIDI timecode, and 32 group outputs. The Nashville Network ordered three of the units for its studio and remote trucks. Contact: 213-533-8900.

RECORD ROM: Digital Audio Disc Corp. reports record CD-ROM production for October. It delivered 125,000 CD-ROMs in one month. The plant expects to manufacture more than 1 million CD-ROM disks in 1990. Contact: 812-466-6821.

SOUNDWORKS SCORES: Joel Moss and Stephen Golden's Score Productions is now based at Soundworks West. Score credits include "Dead Poet's Society" and "Fatal Attraction." Contact: 213-850-1510.

MAKE NO NOISE: Prosonus offers Sonic Solutions' NoNoise service to clients through a newly formed division headed by Ric Wilson. NoNoise is designed to eliminate such problems as tape hiss, surface noise, and unwanted environmental noise. Contact: 213-463-6191.

GOLDEN SQUEEGEE AWARD: Discovery Systems received Screen Printing Assn. awards for excellence in design and execution of screen printed labels. Two Golden Squeegie Awards were given to the replicator for Eric Clapton's "Pretending" and David Byrne's "Rei Momo" disks. Contact: 614-761-2000.

DIGITAL MIXER: Sony debuted the VSP-8000 digital audio mixer designed for video editing suites. Featuring full snapshot storage and assignable control of EQ, dynamics, and delay to each input channel, its operation is similar to a video switcher. The unit comes standard with a 16-by-16 input routing switcher. Contact: 201-833-5200.

ALPHA HARD DISK: Alpha Audio Automation debuted the DR-2 digital hard disk recorder designed to operate as easily as standard analog 2-track. The unit records up to 60 minutes of 16-bit stereo audio with timecode at 44.1 kilohertz or 48 kHz sample rate, according to Alpha. It connects to audio and video editing systems via dual RS-422 serial ports and is designed for broadcast radio and television, video postproduction, audio sweetening, and music recording. Contact: 804-358-3852.

THE Society of Professional Videographers offers one-day seminars on "Professional Trends In Event Videography." Sessions are scheduled for Dec. 13 in Orlando, Fla., and Feb. 21 in San Francisco. Contact: 205-534-9722.

DIGITAL PLANET: Planet Blue's new \$1.5 million digital suite was used to create the opening for "Oh No Not Them," a new television comedy. The suite features an Abekas A84 digital switcher, two A60s, an A64, D-1 recorders, and DF/X 200. In addition, Sony used the facility as host site for a pretest of its new System G. Contact Planet Blue: 213-871-8280.

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International Product Continues to Gain Ground, While Italian Superstar Talent Challenges for Chart Supremacy

By DANIELE CAROLI

The Italian national trend which first emerged in the middle of this decade has continued through this year. In the recorded music market, the huge hits go to top domestic artists but an increasingly large slice of the sales cake is going to international talent.

Figures covering 1988, according to trade magazine Musica E Dischi, show the overall growth was largely due to foreign pop/rock repertoire which, for the first time, topped the share of domestic product—45% against 44.3%, with the remainder going to classical music.

Thanks to a few massive hits by established Italian artists, the 1989 year-end figures might give local product the lead again. But the main concern of companies involved in the production of domestic repertoire is the great difficulty of breaking new local acts, while it is increasingly easy for international newcomers who have found success abroad to gain acceptance in Italy.

It could all add up to a real dominance of foreign repertoire, though the potential of Italian talent should never be underestimated.

In fact, local divisions of foreign majors have this year started acquiring local production units: WEA bought CGD's record company arm, while BMG bought a 50% share of DDD.

Within a market which in 1988 topped the 400 billion lire sales mark for the first time, 18% up on the previous year, singles this year have been the only format in constant decrease. Vinyl LPs seemed untroubled by the steady rise of the CD and cassettes continued to prosper.

With No. 1 singles nowadays rarely selling more than 50,000 units, the strangest phenomenon has been Simple Minds' "Ballad Of The Streets," a three-track EP (Virgin) which not only sold over 100,000 units but also proved successful as a cassette single and a CD single, two formats previously regarded as no-hopers in the Italian market.

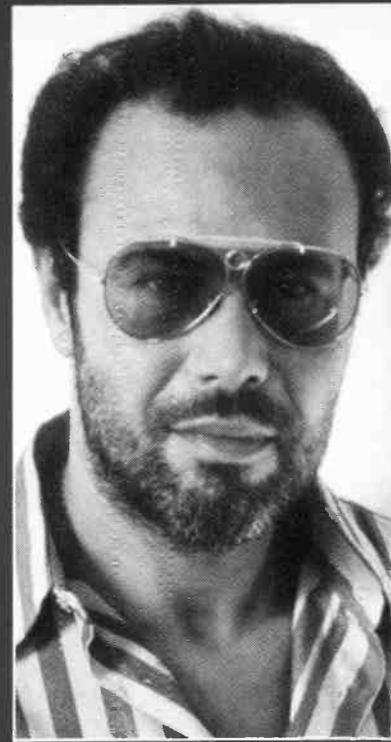
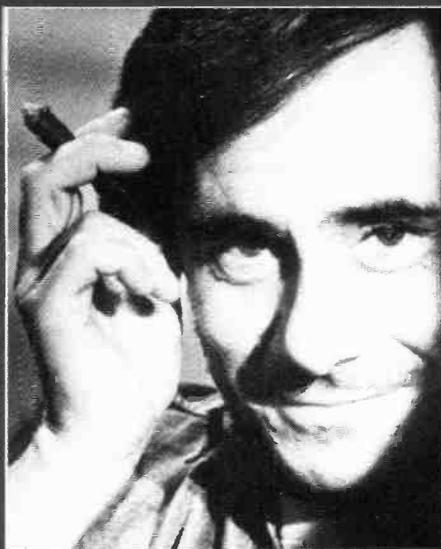
However, industry observers see this as a one-off happening, triggered by the massive following for Simple Minds here.

So albums dominate sales. In general, the top 10 hits, especially if by domestic artists, sell a high percentage of cassettes (some 50%-60%), with CDs accounting for 10%-20% and the rest to vinyl LPs. In the case of minor hits, especially by foreign rock acts, the vinyl LP share rises sharply against the cassette.

Incidentally, during the past few years in Italy, a vast LP collection marketplace has grown up, spurred by regular collectors' conventions staged in the biggest towns.

Last year's biggest hit, Antonello Venditti's "In Questo Mondo Di Ladri" (Heinz Music), went on selling through the first half of 1989, topping the million unit sales mark. But this year's biggest hit, Zucchero Fornaciari's "Oro Incenso & Dirra" (Polydor) seems set to beat even his previous best-seller, "Blue's" (1987), which sold 1.2 million units.

Such sales figures are unprecedented in Italy, making
(Continued on page I-8)



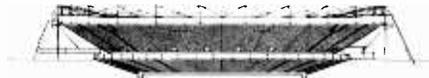
**CLOCKWISE FROM LEFT: Edoardo Bennato;
Roberto Vecchioni; Antonello Venditti; Ana Oxa;
Zucchero Sugar Fornaciari; RAF;
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Problems Galore, But the Great Italian Record Business Recovery Continues

This has been the second year of a great recovery by the Italian record industry, yet retail/distribution remains the biggest problem. Italy, for years a noted talent nursery, is now competing strongly in the international marketplace, but rising costs and the general state of the economy give the music business constant hassles.

These are some of the basic points emerging from a series of interviews with key industry executives. Each has an individual vision of what the future holds. Each is realistic about the pitfalls.

FRANCO REALI, MD, BMG Ariola, Italy

This year has strongly reinforced the view that the Italian record industry is still making the remarkable recovery which started in 1988. That recovery is now an established phenomenon, not just a passing phase.

One of the reasons for this improvement is that we've developed new marketing techniques and skills. We can see that from the average lifespan of hit records these days. Not so long ago, sales of, say, a new album might span six months. Now they can continue through 24 months.

Additionally, the investments in local talent that were made during our years of crisis in Italy are now bearing fruit, resulting in high quality product standards which bring good sales.

We now have a new generation of talent which is mature both artistically and in product terms. We have a new group of acts, some singers, some singer-songwriters, which are hitting new standards. Local product has really recovered its salability to the point where we have a 50-50 ratio between domestic and international material. We don't talk any more of the "colonization" of foreign (mostly Anglo-American) music.

But aside from the development of talent, another key ingredient in the resurgence of the Italian industry has been the advent of CD. It didn't happen overnight in this country.

It was a good deal slower than predicted and the format still doesn't rate on the same level as in some other European countries. But happen it did.

Perhaps our slower progress was a better way for it to happen because it didn't suddenly engulf our industry. We were able to absorb CD step by step into the changing situation.

But definitely the most serious problem we face is retail distribution. My view is that Italy is good in production and promotion but not so good at finding ways to improve sales potential.

Nowadays we have no feelings of inferiority when comparing our talent with that which comes from abroad. Italian-language product has already shown its ability to become successful in other countries, and it's still doing that. BMG has a big tradition in creating Italian product—a pan-European tradition—and our subsidiaries are working hard to push domestic talent wherever possible.

A couple of examples are the Meccano success from Spain to Europe, and Eros Ramazzotti from Italy to many other territories.

We haven't found a feasible alternative to the single, now fast disappearing from the market. The single cassette and CD single haven't really succeeded, and we miss the promotional aid we used to get from the 45rpm single. In Italy, the radio situation is out of control and without singles we have no mean of finding out which direction we should go musically.

We could develop some kind of coexistence with at least the more important radio networks, but the situation with TV is really embarrassing. Top stations, mainly the ones belonging to Fininvest, the Silvio Berlusconi group, don't see a need any more for keeping music in their shows. On our side, I think it's about time to say that an important artist doesn't much need to appear on television, either.

Earlier this year, BMG acquired 50% of leading indie

DDD, one of many signs of market concentration—with WEA and CGD another. So does this mean that there's no room for the independents in Italy? Of course not. Such small companies are best equipped to handle new projects. A big company can't be so fast and elastic and, in the end, can miss out on a lot of opportunities.

That's why, in buying half of DDD, BMG had no intention of absorbing it. The deal allows the smaller company to gain larger financial support, plus a first-class international marketing organization. DDD remains independent as far as talent policy and production and promotion is concerned.

MARCO BIGNOTTI, MD, WEA Italiana

Compared with what existed over the past 10 years, WEA Italiana's marketplace image is now different. In the past our effort were principally aimed at keeping and reinforcing international catalogs. Local talent wasn't deliberately left out of the scheme of things, but work on it was secondary.

In the second half of the 1980s, we retained the policy on international catalogs but also put major effort into discovering and breaking local acts. This new emphasis followed general European strategy.

In recent years, the European countries have worked together more and more closely. Italy, well-known anyway as a talent nursery, couldn't fall behind and had to compete on international markets as well as on the domestic scene.

This effort became really big when earlier this year we acquired CGD. The purchase allowed WEA to benefit from the first-class experience CGD had built over 30 years in breaking Italian talent. To add and integrate an important part of Italian repertoire into the WEA international catalog was the goal. Today we're on the European scene with a local artist roster of great quality—and one which is already successful—giving the image of a leading company in Italian repertoire as well as international.

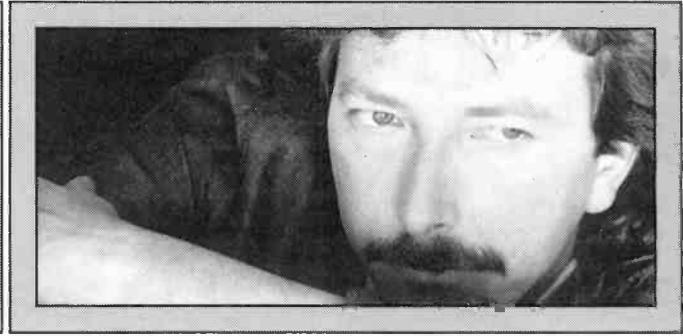
(Continued on page I-6)



Renato Zero



Matia Bazar



Fabio Concato

Superstars Pull Huge Crowds But Italian Fans Are Choosy About Lesser Gigs

The concert promotion business in Italy is not without its problems, but the overall picture is one of expansion studded by the biggest names in pop and rock and of a determination to cater to the widest possible audiences.

Partners in the successful D'Alessandro & Galli agency are Adolfo Galli and Mimo D'Alessandro. They've been together just three years, but both men have had long experience in the field.

D'Alessandro was a concert promoter in Florence and manager of La Bussola, one of Italy's most famous nightclubs, sited in Viareggio, a northwestern resort. Galli was a music agent and local promoter in Brescia, northern Italy. They met during a Tina Turner concert in Verona and initially worked together by setting up the combined tour the U.K.'s Joe Cocker and Italy's Zucchero.

Since then, they've put together tours by such name acts as Dionne Warwick, Al Jarreau, Miles Davis, and Bobby McFerrin. They stage an annual festival in San Remo, and their biggest recent promotion was for the Paul McCartney package in October.

The agency has two offices. From Viareggio, D'Alessandro deals mainly with show productions, while from Verona Galli maintains international contacts with artist managements on deals and contracts.

They say the Italian business has been slow this year. Says Galli: "For years, foreign artists rather snubbed Italy but later realized we had much to offer. This year, we've been more selective. Italian tours were traditionally very good for the seasoned old-timers who otherwise didn't do very well in the rest of Europe.

"But times are changing and that's no longer true. In the late 1970s, Italy was out of the international tour circuits mainly for political reasons and when the situation became normal again the Italian public was really hungry for live music.

"Now the situation is tougher. Living legends of the McCartney caliber can't and don't miss, but on lower levels Italy isn't as receptive as it was. I think it's time to stop booking sports stadiums and get back to 2,000-seater theaters.

"As far as new talent is concerned, that's the future of music and we have to work with them. When we first brought Bobby McFerrin to Italy, he was unknown and had to make the 200-seat clubs. But he soon gained stature and next time round he'll easily fill the 2,000 halls. Tuck and Patty is another act who became popular in Italy despite arriving as unknowns.

"People's tastes are changing and not always for the best. Some of the blame lies with record companies for putting too much product on the market. It causes confusion for the average music fan, who feels somewhat lost in the rush.

"We work with local talent, too, and next year will be giving those acts more exposure. Our previous experience has been that only a few Italian artist tours really hit big, and a reason was that they were often seen as money-makers with little attention given to artistry and production.

"Italian acts like Zucchero and Vasco Rossi are among those who learned a lot from the American stars as far as management is concerned. The various aspects of touring, such as record production, stage setting, public relations, and promotion really must all go together in order to create a major success."

Massimo Maggioni, of concert promotion company Sonora, says: "The local talent market has really expanded of late. Big tours by important names like Zucchero and Vasco Rossi show they can grab the Italian public. Next year, tours by people like Eros Ramazzotti will maintain those standards. These artists are popular, sell records and go on to sell concert tickets."

Maggioni believes that Italian show production has improved and is now at full international level. "But Italian public support for tours is now less indiscriminate than it was. Fans want to see acts they haven't seen before but who have big record sales. Whitney Houston was a case in point, pulling in bigger than average crowds.

"But fans have to be convinced they'll get a good performance. Such names as Simple Minds and U2 are guaranteed success in Italy. But the kids today are careful.

"After that long spell in the 1970s, when Italy had no concert action, there was a non-stop run of tours, but now audiences are selective."

Sonora promotes heavily in Milan and have presented most of the top Italian acts. They also work in the jazz field, with names like Miles Davis, Ornette Coleman and Sonny Rollins. The agency has also launched a "Jazzmen" festival in Milan, with Manhattan Transfer very successful this year. They regularly put on shows in the Orfeo theater, a 2,000-seater, which they've managed for the past six years.

Maggioni sees the "Orfeo experiment" as vital in that it got people accustomed to concerts in theaters. Sonora future plans include Pat Metheny, who is big in Italy.

He feels the merchandising aspect of concert promotion is growing in Italy, with Italian acts following the visiting

names in selling T-shirts and other lines.

He thinks record companies, though not persuaded to give extra financial support, are cooperating better these days. He adds: "But we do suffer from a lack of venues. We have the artists, public and organization, but we don't get much help from the people, like city councils, who do have the right venues. Music audiences, for instance, are really much better behaved and educated than those who go to sports events at those venues. But I guess the violent element of pop audiences during part of the 1970s just won't go away."

ATB: Cassette Market Still Growing by 7% Annually

ATB is a success-story Italian company which produces internal parts of cassettes and supplies them to companies all over the world.

Says Abramo Bordignon, president: "We have at least 30% of the market in our sector and this gives us a wide overview of the action which few individual companies can possibly have.

"Despite fears that the arrival of DAT would seriously dampen the musicassette market, our belief is that it is still growing at some 6%-7% annually. We base that on the production schedules of the companies we deal with."

He also believes that the piracy problem is not as relevant as record companies claim. "What's really going well is the legitimate market. Despite losing some big countries like China, cassette demand is growing fast and we reckon it will continue to do so for 10 years at least.

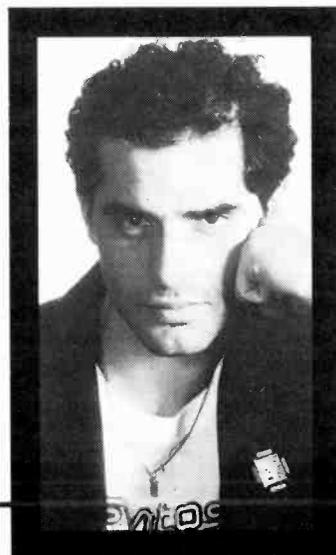
"There are several new markets just opening up and that will also help our business to develop. The Soviet Union is one of them. There are huge opportunities in that territory.

"The Italian industry generally is doing very well and is taking maximum advantage of a favorable international situation to export some 70%-80% of its production. The exports go mainly to France, Germany, the U.S. and the Mediterranean African territories.

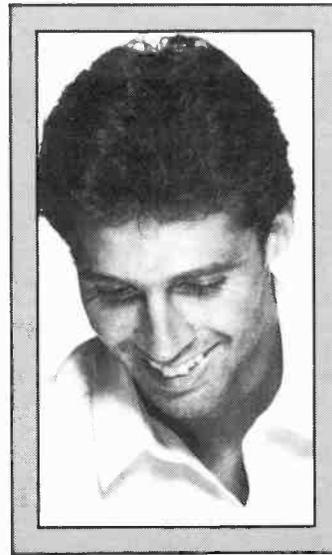
"The general market trend in our business is toward higher quality product, but that's not true everywhere. The U.S. is consumer-oriented, and that's not favorable to quality."



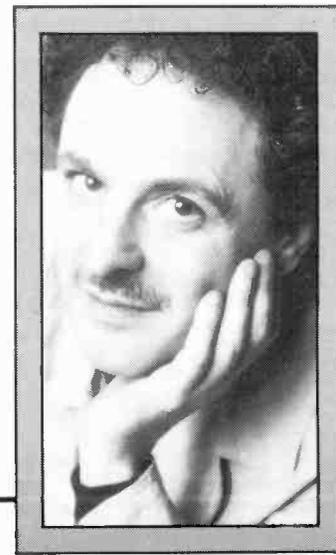
Litfiba



Baccini



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RECORD COMPANIES

(Continued from page I-3)

The CGD purchase, without doubt the single most sensational event on the Italian music scene in recent years, changed the face of the Italian industry and also showed a new face of WEA Italiana. We left behind the traditional front of a multinational and reappeared as a company also regenerating and revitalizing the local scene.

But it didn't just mean that WEA simply acquired a new catalog. WEA and CGD remain completely separate companies, each keeping its own name. Management of the two companies are kept independent. Artist rosters are separated. WEA will keep its few local artists and CGD will continue with its long-established policies.

Internationally, though, the WEA organization is the means of pushing CGD product in foreign markets. It's our job to get from the international structure the support we need to justify our local investment.

Only the record company division of CGD was involved. Its structure is as a marketing company, incorporating general management, marketing management, local production and international production. Part of WEA's international catalogs, Atlantic, Teldec and Erato, is changing to CGD, which keeps its own commercial and distribution organizations.

But the warehouse, data center and administration are "common" to both companies. CGD will have a small accounting department, chiefly to look after budget administration.

PIERO LA FALCE, MD, CBS Dischi

The record industry as a whole in Europe feels the need to expand beyond its single territorial boundaries. Nowadays the music scene is dominated by Anglo-American product. Every European country then has its own product which, at best, takes 50% of the market.

CBS Dischi is at this "best" level. Half of our sales come from local talent. We have 20 Italian artists, among the best in this country—which is certainly a record for the Italian in-

dustry and maybe a record also for the whole of Europe.

Italian CBS philosophy has always been favorably disposed to local productions, even when they weren't profitable. As everybody surely can see now, the policy has paid off.

But the scouting of local talent for the local market is no longer enough. High costs of production locally makes it very hard to recoup heavy investment because of the size of the Italian market. There are other European countries where it's even harder.

However, while the Italian market size permits local production, as it becomes so much more more expensive, it's a matter of survival that we have to expand sales in other countries. It's sheer necessity.

The next step is that our artists have to take on a European dimension. Their status must be European, not just Italian. Not every artist is suited to this status but every country has, on its talent roster, some artists who fit the bill.

A company like CBS has advantages in this respect. International dimension is a CBS goal all over Europe and our efforts in this direction are coordinated by our European central base in London. It makes scouting of artists of international stature a lot easier.

Over the years there have been many instances of local talent selling all over Europe. We had our Ivana Spagna, Germany had Jennifer Rush and so on. Once the traditional boundaries were broken, it became easier to export success from one country to the next. Examples like La Lambada are nowadays more and more common.

The media is increasingly important in importing foreign, not only Anglo-American success. In Italy, particularly, the media is diligent in spotting new aspects of the musical scene.

Our goal is to promote good quality music all over Europe, regardless of where it originates. It's a slow process, but CBS is peculiarly suited to achieve it. But the international marketing is the key. Take video clips, for instance. They are so expensive that we can't afford good quality if they are planned for use in several different countries.

The local industry slogan has to be "work as Europeans for a European market." Nowadays the quality of the music

is more important than the language it is sung in. We can sell, on a pan-European level, Italian artists, whether they sing in English, like Spagna, or in Italian, like Eros Ramazzotti. The concept from starting production has to be a willingness to be international. At CBS, we have that. International success isn't a matter of one lucky strike.

ROBERTO CITTERIO, MD, EMI Italiana

Italy used to be a musical colony. We mostly bought music from abroad and re-sold it in Italy. Then came the discovery that our music, the Italian style, could be sold not only here but also in other countries.

Battisto's success in Spain, Alice's in Germany and Vasco Rossi's in Germany and France are just a few examples of artist success from our company alone.

The latest development in a sense is the reverse. European hits can be sold here. European repertoire is an important source of sales, after Anglo-American and domestic.

In order to take the right steps in this direction, it was essential for EMI to create our European marketing office in Holland, coordinating all international projects and making them viable.

To see how it works, check out the Vasco Rossi project. Promotion of his latest album is now declared "European priority," which means that the various EMI companies in Europe pay it the same attention they give American Capitol's David Bowie or the U.K.'s Paul McCartney.

As label managers are accustomed to think mainly in terms of Anglo-American product, our first battle is to get the European concept very clear within our own companies. That's the real problem, certainly not the customs' abolition due in 1993. Circulation of goods between European countries is already a minor problem.

An important step in favor of European product was our decision that it should not be handled by the same people in charge of Anglo-American product. As with the other European EMI companies, we have two people on the staff working only on European repertoire: one taking care of European product to be marketed in Italy, the other of Italian acts to be released and promoted abroad.

(Continued on page I-9)

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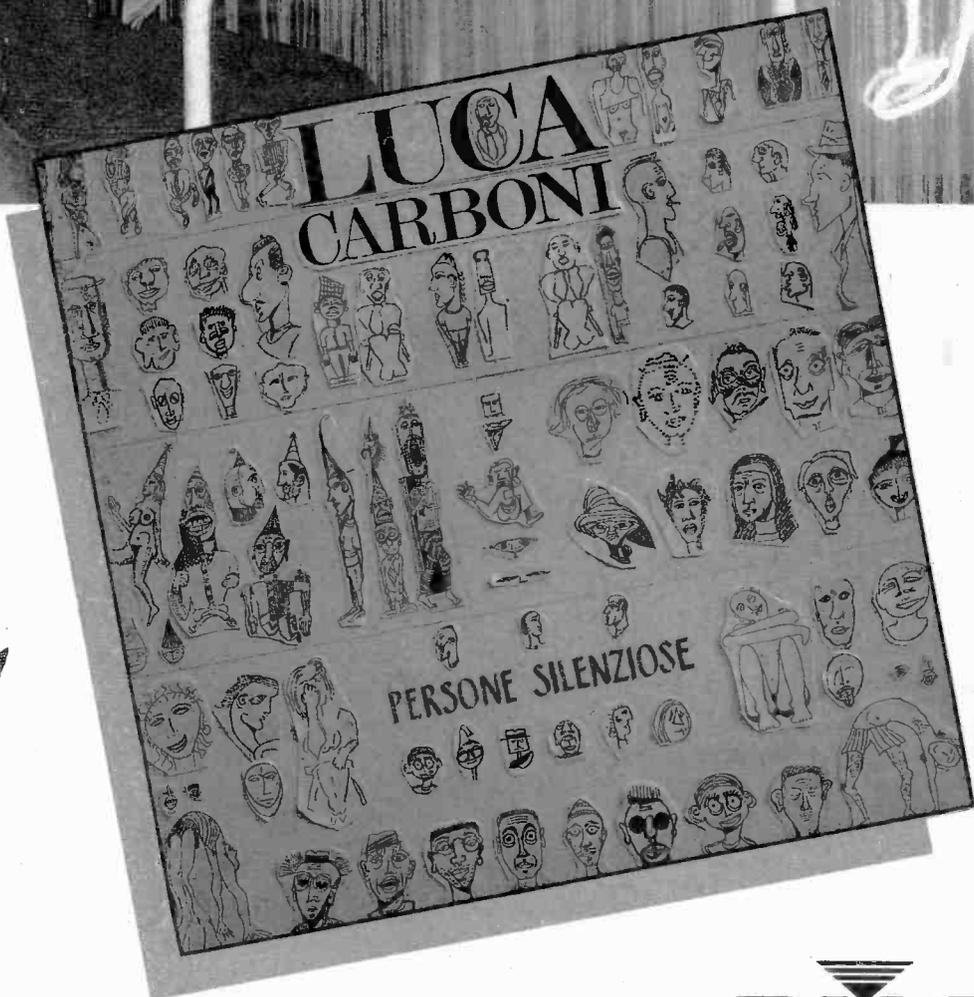
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TALENT CHALLENGES

(Continued from page I-1)

Zucchero "Sugar" Fornaciari not only the most popular domestic act of the second half of the 1980s but also the only artist ever to have achieved such sales volume. With his Italian-language, cute R&B, style, he belongs very much to the '80s generation of singer-songwriters, like Vasco Rossi who, with his first EMI album "Liberi Liberi" must have sold around 800,000 units.

Similar figures have been reached by Edoardo Bennato's "Abbi Dubbi" (Virgin). Bennato, who has made a strong comeback since joining Virgin three years ago is, like Venditti, a singer-songwriter whose career started in the early 1970s but now is capable of projection into the 1990s.

While Bennato looks back to rock'n'roll, Francesco De Gregori, in the same age bracket, has chosen folk-rock and protest songs, as evidenced in his second CBS album "Mirare 19.4.89," which has topped the 200,000 sales mark.

A long-delayed return to major sales success has been achieved by Gino Paoli, a survivor of the 1960s' wave of singer-songwriters, with "L'Ufficio Delle Cose Perdute" (Ricordi), selling around the 150,000 mark as has Roberto Vecchioni's "Milady" (CGD), another veteran of the 1970s.

So far this year the leading female singer seems to be Anna Oxa, with 200,000 sales of "Tutti I Drividi Del Mondo" (CBS). Besides Jovanotti, a "fake-rapper" with teen appeal, who made the grade from single-slanted act to album artist, only two new names have appeared this year in top album chart positions. Raf is one, once noted for his English-language dance hits (notably "Self Control"), and he was showcased in the San Remo Festival as a mature performer, leading to his Italian-lyrics album "Cosa Hestera" (CGD), a 200,000-plus seller.

And comedian Francesco Salvi, a TV favorite, introduced his bizarre songs and characters through the "Megasalvi" album (Five).

Though no longer an important section of the market, compilation albums still have a role, specially when linked with popular TV music events, such as the San Remo Festival or the Festivalbar Song Contest. An acclaimed TV program devoted to Italian stars of the 1960s launched a compilation of the same name, "Una Rotondo Sul Mare" (Five), built round remakes of old hits by the original performers.

Two recent releases, by young singer-songwriters Luca Barbarossa (CBS) and Luca Carboni (RCA) are expected to pull in high sales figures.

All types of U.S. and U.K. acts have figured in the Italian album chart. Most welcome has been Tracy Chapman who, after selling over 700,000 units with her first, eponymous, album, soon topped 300,000 sales with "Crossroads." Madonna remains a huge star in Italy. And in the wake of these U.S. girls, two U.K. acts reached 500,000 sales this year: Dire Straits with "Money For Nothing" and Elton John with "Reg Strikes Back."

Simple Minds ("Street Fighting Years") and Simply Red ("A New Flame") follow with 400,000 sales, Pink Floyd ("Delicate Sound Of Thunder") did 300,000 and platinum status (200,000) was reached by Rick Astley, Joe Cocker, Terence Trent D'Arby, the Eurythmics, Paul McCartney, Pet Shop Boys, Queen, Rolling Stones, Spandau Ballet, Tears For Fears and Tanita Tikaram. Next in the big-seller brigade: Edie Brickell, Cure, Guns N' Roses, Nick Kamen, Swing Out Sister and Barry White.

Based on a review of hits, the Italian marketplace might seem to be rather conservative, virtually built on established names only. But there were off-beat happenings.

EMI in Italy was delighted by demand for Pink Floyd's back catalog, especially on CD, a demand fuelled by the band's live show in Venice. The Floyd 1973 classic "The Dark Side Of The Moon" has now passed the 1 million mark in Italy.

WEA didn't predict Guns N' Roses' "Appetite For Destruction" would sell nearly 150,000 units. Heavy metal has always sold well but generally been fragmented among a large number of acts. And Ricordi has this year seen its Orizzonte mid-price line show a 25% sales increase, with both cassettes and vinyl LPs growing, and CDs, first introduced last year, doubling their sales.

"Lambada," a big hit all over Europe, made number one in the Italian singles chart too, but CBS didn't foresee the album of the same name, by Kaoma, also becoming a number one hit.

U.K. girl trio Bananarama had sporadic singles hits in Italy, but PolyGram was happily "caught on the hop" when the girls' "Greatest Hits" collection made the top 10, with 100,000 sales. And the wide acceptance of Art Of Noise's first PolyGram album proved there is an Italian audience for "studio alchemy" product.

ITALY

Virgin has scored with some original movie soundtracks independent of the actual film box-office status—or even a long time after the theatrical release. Eric Clapton's "Homebody" score sold over 100,000 units, probably on the strength of his name. Peter Gabriel's "Passion" is also doing well, whereas the movie itself seems to have been forgotten.

Litfiba, one of the leading bands in Italian new rock, sold 40,000 units of their last album for indie IBA, distributed by CGD. The band, now signed to CGD, has a new album out at the end of the year.

BMG started distributing music videos in October and the first reaction has been "overwhelming." The company hopes this new market sector, where it competes with PolyGram, CBS and indie distributor Gong Video (EMI, Virgin), will soon open up. RCA Columbia's "Rattle & Hum," by U2 was a sell-through hit in Italy, with sales topping 25,000.

RECORD COMPANIES

(Continued from page I-6)

Their choice is completely independent of each other.

But today in Italy, our retail map is out-of-date. There are some 400 important shops, with another 400 in the so-so category, and others which are very small, selling records only occasionally.

Supermarkets don't sell records, and we reckon that adds up to an annual \$40 million loss to our industry. But in a market such as this, we fear the arrival of the so-called megastores. If a big chain of shops with international links sets itself up in this country, it is very likely that it will buy recorded music wherever it can to save a few dollars.

If such a company decides to get records from, say, Hong Kong, where records are normally cheaper, then if that company becomes really big it can create obvious market problems.

The EMI sales mix shows 35% Italian product to 65% international. The transition from black LP to CD is a key factor in re-vamping back catalog sales. All the same, I overestimated CD. Sales in this format are good but not as much as I anticipated. It's very likely we'll end this year 30% under CD budget.

But on the other side, black LPs didn't fall as much as expected, running at just slightly less than in 1988, and cassette sales have improved.

GIANFRANCO REBULLA, MD, PolyGram Dischi

In the past year, the Italian scene hasn't changed very much. But in mentioning problems, promotion has to be first in line for a mention. Promotion becomes ever harder—and ever more expensive.

Promotion of new artists takes longer, which means spending even more money. We signed our top artist of today, Zucchero, back in 1981, yet his first album to break big, "Rispetto," was not until 1986.

Breaking new talent in Italy is harder than ever now because Italian television now openly dislikes the kind of shows where fans could find a mix of established music names alongside newcomers. The networks now favor special appearances by the major stars, which doesn't help new acts at all.

If the record industry doesn't find ways to help young acts, it will lose out but, at the same time, the television companies will never have a chance to present new stars. But at least talks have started between the record companies and television.

Television is a major talking point on the advertising rate side as well. Not long ago, a campaign running three or four weeks, with between 80 and 100 spots, was something we could afford. But prices have shot up to such an extent that one single spot on prime time costs between \$40,000 and \$60,000.

On the marketing side, we've noticed a dip in sales of compilation albums. Concept albums still have a good sales potential but not as good as a few years back. Compilation was a favorite format for TV campaigns, but the higher costs put an end to that. However television has given us excellent results with albums by Dire Straits and Elton John.

Singles sales are dropping fast. In fact, they really add up to just a promotional expense. But CD sales are rising some 50% each year, which is fair enough though we would have liked a more substantial upturn. And the format certainly helps back catalog trade.

What is really surprising is that the black LP is holding up so well. This year's total Italian sales should be around the same as the 15 million units of last year.

But the sales mix is dominated by cassettes. A break down of, say, Zucchero's sales would show 50% cassettes, 30% LPs and 20% CDs.

(Continued on page I-10)

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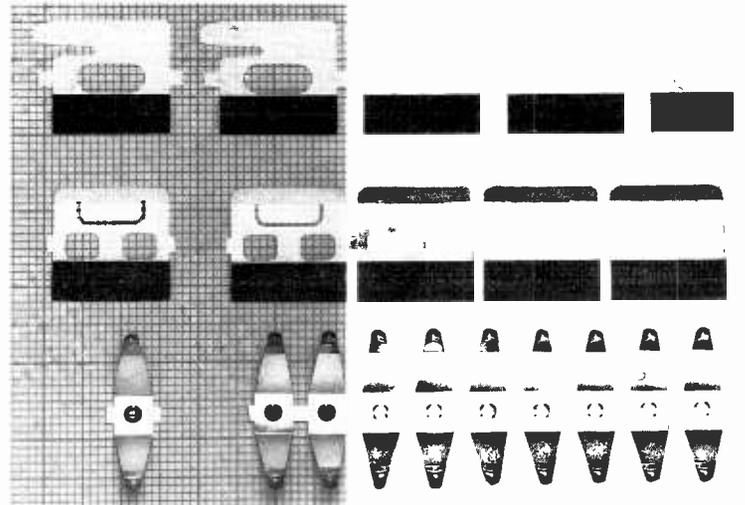
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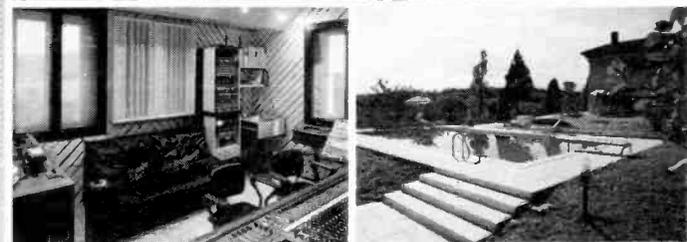
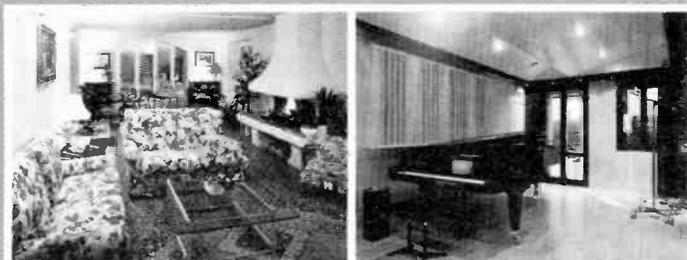
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IN ITALY



DON'T GIVE UP HEAVEN!

ITALY

RECORD COMPANIES

(Continued from page I-9)

Those are some of the problems. They can't be just pushed aside even though the industry is making such a fast recovery after the crisis years. The figures available suggest that the first half of this year was 12% up on sales over last year and the second half should do at least as well.

Local talent has been doing well, as chart placings prove. There's a very even balance these days between international and national product, so the vitality of Italian music is very much on show.

Zuccherò is our big international success story. His latest album "Oro, incenso e birra" was released worldwide, though an English-language version is being completed. There's no doubt that more and more Italian acts are ready to make the big international breakthrough.

GUIDO RIGNANO, head of the Ricordi group of companies

Retail distribution is, for the Italian record industry, the biggest problem. We've always lamented that sales aren't as good as they should be, and one main reason is the lack of big stores with large stocks, offering the widest possible choice to customers making "impulse" purchases.

The Ricordi group has unveiled our first megastore which is also the first in Italy. Our number one shop in Milan has been enlarged and now offers the biggest stock selection for the widest musical tastes. Other megastores will hopefully follow in other towns. Ours is already, with 26 outlets, the largest record store chain in the country.

Our estimate is that there some 500-600 specialist shops with wide album stocks, around 500 with smaller stocks and an unknown number of stores which keep a few records, the hit titles, in stock. Retail distribution problems aren't just in the cities, but in the rural communities, too. That is why sales through newstand kiosks are growing nationwide.

The Italian public is changing. Years ago, customers seemed to need help from sales staff in picking out the best buys. That's still true in the classical area, but not in the pop and rock sector. Record buyers are much better informed than they used to be.

Recorded music aside, the Italian music market is developing fast as far as sheet music and instrument sales are concerned: sheet music of all kinds, but particularly in pop. Italy is also catching up with other European countries in sales of musical instruments, too.

As the Italian industry changes, the trend is obviously to the conglomerates and the multinationals. The way of working, particularly in terms of handling artists, changes. The very existence of a big integrated company like ours represents an alternative to the small companies and independent producers.

We're growing fast as a service company alongside our role as a talent-breaking company. There's certainly room for a company like ours in this country. Of course, we have to work mainly with our own resources. The international repertoires available are very few. We have constant new deals with international independents, but the big catalogs are now really out of sight.

LUIGI MANTOVANI, MD, Virgin Dischi

Whereas the mix of the Italian market used to be 70% international repertoire and 30% domestic, we're now near the 50-50 balance, so the multinationals have increased their interest in local talent production.

Its importance is not just a matter of domestic sales but of promotional value and prospects of selling Italian product abroad. It shows through in the higher musical standards set by local talent. Singers who used to just perform songs by other people have given way to songwriting-singers, and that's surely a positive situation.

These artists are more sought after by TV programmers, so it is obviously good for a top company to have a wide range of local talent on the books alongside international repertoire. Promotion is a key topic nowadays. We say TV programmers seek out good music talent, but it is also true that many artists don't believe in TV's promotional power.

Radio in Italy is a strange business. We have as many radio/TV stations as there are in the U.S., but all for a population of just 55 million. Such a mass of media need music all the time, but the record industry has no influence on what they choose. The radio/TV people play as much as they need to satisfy listening needs.

The Italian public is hit-oriented, and prospects of selling outside that range are decreasing. Market research suggests radio/TV influence on sales is indefinable and that word-of-mouth is just as important. That's not promotion, though. Maybe one day we'll discover that promotion isn't

ITALY

important to sales results.

The Italian public isn't all that geared to buying records. They want music and mostly get it without buying records. In recent years, there has been a boom in concert attendance, but it has had no counterpart in album sales.

In sales terms, we haven't yet recouped the losses of the crisis years. The single's flop hasn't been balanced by improved album sales. And CD sales are mainly due to curiosity about the new format, not necessarily adding anything to record sales.

TONI VERONA, GM, Ala Bianco

Ala Bianco started in 1978 as a music publishing firm and later became a record company. Its product is distributed in Italy by EMI, and the success of Alan Sorrenti abroad helped the company to a situation where today 80% of its business is outside Italy.

Today the company has a deal in Japan with Chappell/Intersong and Alpha Records and BMG Ariola represents it in the Far East region. In these territories, Ala Bianco has seven or eight releases a month, mainly English-language material and a few instrumentals. In Europe, the company has partners in nearly all countries.

The Italian market isn't too good for independents and we have to keep up with all aspects of the industry. We've bought an impressive catalog of 1,800 titles of Italian popular and folk songs, originally under the title "I Dischi Del Sole," and they'll be released on our Bravo label. The first 30 albums (out of 150) came out in October.

We're also working on "Club Tenco," an organization devoted to the diffusion of quality songs, and a series of anthologies of music performed at past festivals.

Looking around for new serious composers and performers, the so-called "cantautori," is something the majors haven't done for years, resulting in a lack of new talent.

As an independent, we have to get into market sectors which don't need so much collaboration, which we can't manipulate as the majors do. Hence the "Dischi Del Sole" and "Festival Tenco" projects. They're not in the big hits business, but interesting in their own way.

We give space to new artistic and composing talent on our

labels River Nile, mainly concerned with emergent rock groups, and Flea Records, which handles foreign licensed material.

We've been rated the most aggressive and best Italian newcomer company, this reputation built despite being based in Modena, which is quite a way from the traditional Italian music centers.

Our view is that being independent doesn't mean being "underground." We have to work with the majors, especially over distribution, but we have to find our own gaps in the business.

MARCO G. RHO, MD, Nowo

The Italian market is in a very good shape, with sales expanding nationally and for Nowo. We are likely to end 60% up on the 1988 sales.

We're an integrated group. We have five arms: distribution, classical music production, jazz/pop production, publishing, and graphics. Two more will be added: mail order and concert production. Our projection is that we'll have a \$70 million gross in 1992.

We've already caught the mood of the 1993 single European market. It was triggered in MIDEM this year. We're now into a phase of true European dimensions even as an independent. Distribution has to be tailored to suit individual markets; license deals are set for sales projections in different countries.

Big changes will occur in Italy when major foreign commercial groups aggressively open up chains of stores—and they most certainly will. But the Italians will match the mood.

But other things go on. We're moving into the U.S., via Nowo USA Inc., and prospects look good. Even before we opened up our product there, we had a half page feature in the New York Times on our classical music line, in which we were described as a "far-sighted Italian label." Our release schedule of 120 titles a year attracted great attention.

The Americans are also interested in our operatic project: Italian opera performed by Italian artists. We will release some 20 operas next year, more than anyone else.

A deeper involvement in jazz and other non-classical ar-

(Continued on page I-12)

30 Tours and more than 200 concerts in 1989, we would like to thank all our Friends, Artists and Partners, who have helped us achieve our success



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COMPANIES

(Continued from page I-11)

eas are in the can. We don't see ourselves going into the hit-making business. Jazz, fusion and new age are parts of our arena. And we're aiming to develop a market for Latin music in Italy, by which we mean Afro-Caribbean-Brazilian product.

MARCO COLANGELO Project Records

Project Records is both record company and recording studio, based in Genova, mainly producing artists to market abroad, concentrating basically on pop/dance music, English-style.

Marco Colangelo, Project chief, says Project already covers Japan (with CBS Songs as publisher and Polystar as record company) and several European territories with the act Bronco Billy, international European duo.

Project has been going since 1986. For a time, the company product was distributed by a major company but, says Colangelo, the experience was "so disappointing that we decided to quit the Italian market."

He adds: "With the same amount of effort but a somewhat higher telephone bill we can get much better sales results by concentrating on other countries. Flopping in the German market means you recoup your expenses; flopping in Italy means no sales at all."

Colangelo says that the single European market concept planned for 1993 will mean unified telephone and mailing costs, no custom duties, "and all import/export will be cheaper and faster, helping business to increase."

"We can be much faster than a big company and that should lead through to good sales. That, in turn, will be favorable for artists."

"But they were for weeks at the top of the British singles chart with a house music single, sung in English, which had been totally ignored by Italian companies. The only sales in Italy were via imports. That shouldn't happen any more and won't as long as small and fast-moving indies are able to move better on a pan-European basis."

MARIE FLORES, Heaven Studio

The Heaven Studio complex offers residential facilities and started up in July of 1987, though it had existed earlier as a smaller enterprise under another name.

There are two studios in the group, both with 24/48 analog tracks and 32 digital tracks, with full mastering for both.

Virtually all the top Italian artists have recorded, says Heaven executive Marie Flores. Vasco Rossi and Eduardo Bennato are two of the more recent Italian star names to work there.

The pricing structure is, says Flores, generally a bit lower than other European studios of the same technical standards. The aim now is to attract more and more foreign artists to the Heaven complex, which is some four miles from the holiday resort of Rimini, up in the hills surrounding the noted eastern Italian Riviera.

Aussie Music Industry Targets Europe Strong MIDEM Presence Part Of Push

BY KATHERINE TULICH

SYDNEY, Australia The Australian music industry is to launch a major assault on the pan-European market next year. It will mount a strong presence at both MIDEM and IMMC in a campaign coordinated by Export Music Australia, the industry body set up in 1988 to promote Australian product on a global level.

The aim is to have at least four Australian bands, including one internationally acclaimed group, performing live at MIDEM in January.

Says Penny Amberg, EMA managing director: "We're targeting the two trade events to launch a new decade of Australian music."

The industry estimates its export earnings now between \$62.5 million and \$78 million annually, as compared with just \$6.6 million in 1985.

Amberg says: "The international music industry regards Australia as the third largest pool of high-quality talent in the world behind the U.S. and U.K., and there are a lot of people out there looking to buy talent."

While the U.S. market has been the traditional focus for Australian artists, EMA in association with the Australian Trade Commission (Australia) arranged a seminar here to un-

derline the importance of Europe.

With the number of Australian successes of late in the European territories, notably Kylie Minogue, Jason Donovan, INXS, and Midnight Oil, it was a timely seminar, though Austrade's Archie Wilson sees the attendance of 70 Australian industry executives as "disappointing."

Despite the obvious effects of the long-running domestic airline strike in Australia, the attendance downturn suggested the industry is not yet fully united over the importance of the Euro-market future.

Says Wilson: "We hope attitudes are changing. It's ironic there should be any doubt at this time when our bands are doing well in Europe. We really haven't made an impression on the U.S. market since Midnight Oil's 'Diesel & Dust' album."

Stuart Slater, Chrysalis Music president in London and a seminar visitor, said: "Most of the music I've heard here seems AOR/FM oriented, and that would suit U.S. formats. If the music is more innovative, then I'd consider Europe."

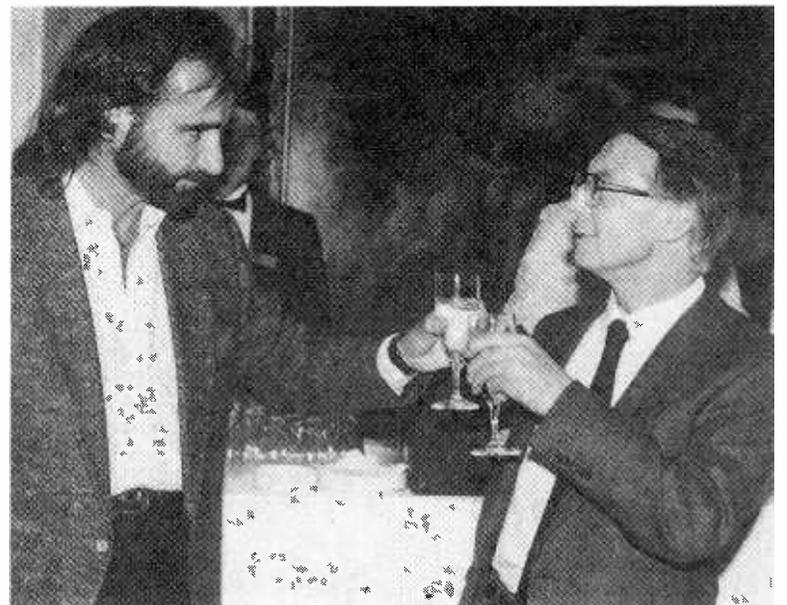
One company that has registered considerable success in Europe is CBS, with Noiseworks, the Black Sorrows, and Daryl Braithwaite.

Chris Moss, CBS international

marketing manager for Australian artists, says: "Aiming for the European market has so far been underrated here. With a few notable exceptions, Australian artists and management have generally viewed Europe as the cream on top that comes after either U.K. or U.S. success—not something you initially work hard at, but more somewhere to work on the way home."

"We have to make the decision of Europe being either the first base out of Australia, or the home run after the U.S. or U.K.," Moss continues. "The attitude of spending weeks in the U.S. and then dropping into Europe for a day or two on the way home must stop."

"We now have enough experience of success in European territories to tell us that Europe must be an integral part of our long-term plans."



Thanks For The Memories. Les Bider, left, president and CEO of Warner/Chappell Music Ltd., toasts Warner/Chappell U.K. copyright manager Len Thorpe at a party in London in Thorpe's honor. Thorpe is retiring after 46 years in the business.

Angered Over Elimination Of Company's Bonus Incentive Malaysian Dealers Boycott WEA Product

BY Y.S. MING

KUALA LUMPUR, Malaysia A group of disgruntled dealers here have started a boycott of WEA products following the company's decision to withdraw its bonus incentive of one free cassette for every 10 assorted titles ordered.

Dealers participating in the move are currently offering WEA titles at below cost to dispose of stock, while they encourage other members of the Music Dealers' Assn. (PERKA) to stop ordering from WEA.

At a media conference here, a member of the boycott group said, "When our stock of WEA titles has gone, we'll have no more to do with the company."

WEA's undated circular to the dealers says the bonus scheme for quantity purchases of the same title will be maintained for initial orders only. Dealer group chairman Khoo Eng Wah says, "This is unreasonable. For years, most of the majors have given us the bonus scheme."

"With a virtually piracy-free market here now, and with sales on the increase, it's baffling that the company should now withdraw the incentive. WEA has not responded to our request for an explanation. We can only conclude that the company wants to increase profits and reduce the margin of dead stocks."

For the duration of the protest, "which will go on indefinitely," PERKA members are selling WEA-distributed titles at the equivalent of \$2.30, domestic titles at \$1.90, and midprice cassettes at \$1.50.

A committee member said, "We hope to get WEA to negotiate trade terms. And we want their cooperation in steering the trade back to normal standards, in bringing cassette prices down to a fair level, and improving the quality of cassette tapes."

But though PERKA claims it has the support of all music dealers in the capital, trade observers doubt that and predict the protest will not

last long. "The year-end period is the peak sales time. Not many dealers would want to miss out."

Gunther Zitter, WEA managing director, told Billboard exclusively: "We withdrew the incentive scheme because now the market is normal, we want to apply normal trade traditions. Nobody gives incentives to dealers who obey the law."

He maintains the profit margins given here are sufficient when compared with other international markets. "In Europe, dealers get barely a 20% margin. Here, assuming normal retail terms, a dealer can make as much as 33% profit."

Zitter accepts withdrawal of the tested incentive scheme was unpopular. "But we'll now have the freedom to make individual bonus deals with dealers who are cooperative. Those who buy more titles from us will obviously be rewarded proportionately."

He concedes this approach elimi-

nates WEA's need to deal directly with small retailers. "We want wholesalers to service the small traders, which is why we're offering much better terms to wholesalers. This also cuts down administrative costs and saves time."

Denying employing double standards, Zitter says, "We dropped CD prices recently, despite paying the same import taxes, to make the format more affordable here. The reduction was to stimulate growth and encourage people to buy CDs. But many dealers have yet to revise their prices. So who's practicing double standards?"

EMI has also eliminated the bonus scheme, but has thus far escaped the wrath of the local dealers.

PERKA vice chairman Richard Yong says, "We can't afford to fight on two battlegrounds at the same time." At press time, the Malaysian dealers had not decided how to deal with the EMI situation.

Females Soar; 'Ouija' Woes; Hi To Goodbye; Cover Capers

GIRL POWER: Female singers, who traditionally have tended to take a back seat when it comes to chart success, are out in force and it looks as though the '80s will go out on a high femme note.

Caron Wheeler, the voice behind Soul II Soul chart-toppers "Back To Life" and "Keep On Movin'," has signed a solo deal with RCA and is working with Rod Temperton (of "Thriller" songwriting success) and Carl Mackintosh, from Loose Ends.

Lisa Stansfield, recent U.K. chart-topper, and the first Arista U.K. signing to reach No. 1

in the company's history here, has just released her debut album, "Affection." She first came into prominence on the Coldcut single "People Hold On" earlier this year, and had worked with the band Blue Zone. Coldcut previously launched Yaz as a major U.K. artist. Additionally, former Shakatak lead singer Norma Lewis has released a new solo single, "Take Me Down Easy," on the indie Gotham Records label. Lewis, a top session singer, had previously worked with such names as INXS, Pete Townshend, Howard Jones, and Visage.

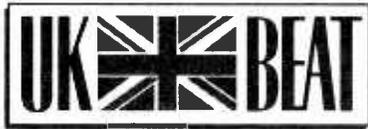
BITS & PIECES: Representatives of the Christian Response To

The Occult have criticized the current Morrissey single, "Ouija Board, Ouija Board" on EMI, claiming it is encouraging youngsters to take an interest in "demonic power," a charge the former Smiths front man strongly denies. . . . Goodbye Mr. Mackenzie has lined up an extensive U.K. tour to promote its special low-price album, "Fish Heads & Tails" . . . Curiosity Killed The Cat has a new single, "First Place," from its

Mercury album, "Getahead," which has so far proved to be a slow-mover in London.

It's an unlikely coupling,

perhaps, but pop veteran Cliff Richard has teamed up with Van Morrison for the Christmas single "Whenever God Shines His Light," and it could emulate the chart-topping success of Richard's "Mistletoe & Wine" last year. . . . Food Records has come up with an appetizing concept for its latest release, "The Good Christmas EP." The three bands involved, which have all had a nibble at chart success during this year, pay homage to each other in what Food describes as "an incestuous triangle of cover version mania." Jesus Jones play Crazyhead. Crazyhead play Diesel Park West and Diesel Park West play Jesus Jones. Confusing—but good fun.



by Chris White

Italian Superstars Team Up For World Cup Tune

BY DAVID STANSFIELD

MILAN, Italy Italian domestic superstars Gianna Nannini and Edoardo Bennato have teamed up with internationally noted producer/artist Giorgio Moroder to record "Un Estate Italiana," the official song of the 1990 World Cup soccer tournament, to be staged in Italy.

The project was set up by Caterina Caselli Sugar, who says, "This will be Italy's biggest international

music contribution of the next 12 months."

The single marks the relaunch of her Sugar label, which stopped trading in 1978, when Caselli moved to the CGD group here as VP. CGD was bought out by WEA International earlier this year (see story, this page).

Nannini and Bennato, who are contracted to separate labels, wrote the lyrics for the song. Moroder, who also scored the Los Angeles and Seoul Olympic Games anthems, wrote the music.

Available in 7-inch, 12-inch, CD 5-inch, and cassette single formats,

along with picture disk packages, "Un Estate Italiana" will be on the Sugar label for the Italian market and Virgin worldwide. All software lines will carry the official World Cup logo.

The single will premiere Saturday (9), when the Cup finals draw will be screened worldwide by Italian state network RAI-TV to an expected audience of 500 million.

At that event, Moroder and his group will present the English-language version, "To Be Number One (Summer 1990)." With lyrics by Tom Whitlock, this will be released as a single in the world market in the

spring of next year. And both versions will appear on an upcoming album by the Giorgio Moroder Group.

"Un Estate Italiana" seems set for maximum exposure via RAI-TV, with attendant interest from the nation's soccer fans, who look on the game as a second religion.

A video, shot by Vienna-based Rudi Dolezal and Hannes Rosbacher, will be used in all RAI championship soccer coverage. A special "karaoke" flip side is being produced in a bid to encourage fans to sing along with it at Italian soccer grounds during the upcoming World Cup summer.

WEA's French Sales Soar On Wings On Eagles

BY PHILIPPE CROCCQ

PARIS The French record market is booming right now, registering a 30% improvement on 1988, and helping the process is the WEA promotion campaign tagged The Legend Of Eagles.

The latter has resulted in a compilation album of the band's recordings topping the charts with a platinum certification for more than 300,000 sales and their single "Hotel California" achieving the same.

Says Jean-Paul Commin, WEA international director: "We knew that, with the support of a strong TV campaign, the market was ready for a 'best of' project, but the only way to reach the 15-25 target age group was to achieve a major hit with the single."

Although the singles market in France is in decline, as it is in most other territories, and has dipped by 17% this year, strong sellers can still emerge in this sector. WEA proved it back in the summer, before the CBS "Lambada" fever ensued, with more than 400,000 sales of "Johnny Johnny Come Home" by Avalanche, a Norwegian Teldec act, which retained the No. 1 spot on the singles chart for eight weeks.

Commin is confident that WEA will continue its strong selling trend throughout the fall.

"Releases by people like Tracy Chapman and Phil Collins, artists of platinum status in France, will score well before the crucial Christmas period," he says. "Looking at our release schedule and fall campaigns like the current one supporting Simply Red's 'A New Flame' album and strong singles action likely from Donna Summer, Gladys Knight, Prince, Daniel Lanois, and Madonna, all elements are well in place to increase our performance in coming weeks. And that's not mentioning the present No. 1 album, Prince's 'Batman.'"

WEA is also putting considerable promotional weight behind domestic repertoire by Claude Nougaro and Michel Jonasz. It is raising its classical profile by the distribution of the highly respected Erato label.

Gold and platinum trophies have been acquired this year by such WEA France artists as Claude Nougaro, France Gall, and Veronique Sanson. Similar attainments have been notched up by the company's international stars, such as the Bee Gees, Lou Reed, Tanita Tikaram, Simply Red, Madonna, Tracy Chapman, Prince, Kim Wilde, and those legendary Eagles.

WEA Italy To Market Atlantic Via Acquired CGD

MILAN, Italy WEA Italy is to market the Atlantic label through its CGD company, acquired in April this year, as of Feb. 1, 1990.

CGD, otherwise Compagnia Generale Del Disco, was founded in 1956 and in a comparatively short time became one of Italy's leading independent record companies. The buyout by WEA International was for a rumored \$7 million.

Now after a restructuring period, Marco Bignotti, managing director of WEA Italy as well as CGD, confirms the move: "Following the acquisition, there is a policy of transferring some international product for exploitation by the new company. The expansion of CGD is the best way for it to become the leader not only of domestic product but also via an international repertoire base of its own."

Bignotti says he believes Atlantic will be the leading label of the '90s in Italy. "It will provide CGD with a bigger boost than we originally expected. We'll now benefit from the great build-up of the artist roster over the last two or three years.

"We're not only talking now of such acts as Phil Collins, or Elektra's Tracy Chapman—but of acts like Skid Row, now enjoying such great commercial success."

The new-look CGD is set for two additional boosts. From February next year, the company will market all product from WEA's European affiliates, excluding the U.K. The firm will also market WEA's classical repertoire on the Teldec, Erato, and American Nonesuch labels.

Meanwhile, CGD appears to have gained and lost an act. The company recently signed Italy's leading independent group, Litfiba, to a three-album contract, but has lost Matia Bazar, who recorded five albums for the company and enjoyed chart success in Europe, Japan, and South America.

Matia Bazar formally split up for "personal reasons," but CGD executives are expressing "high hopes" of retaining the band's former lead singer, Antonella Ruggiero, as a solo artist.

State Officials Question Legality Of Experimental Broadcasts Greek Commercial TV Gets Mixed Reviews

BY JOHN CARR

ATHENS, Greece Commercial television channels began experimental broadcasts in mid-November here, though hampered by an uncertain legal status. Reactions have been mixed.

Antenna TV, an outgrowth of the highly successful Antenna commercial radio station, squeezed in first on Nov. 5, and was followed on Nov. 20 by its rival, Mega Channel, with a full news and features program.

In between, Antenna screened one movie per night on an experimental basis. The move drew criticism from the long-established state TV stations, which questioned the legality of programming before the official licenses were granted.

A week after broadcasts began, the legal counsel to the state-run ET-1 channel demanded that the government activate the National Radio & Television Council, set up on paper during the summer but yet to be officially formed.

To be made up of newspaper editors, state officials, political appointees, and artists, the council's aim is to regulate the rapidly expanding media activity in Greece with the growth of private stations.

Antenna and Mega Channel each maintain that they have a pledge by Greece's previous government that the licenses would indeed be granted, in the form of a "pre-agreement."

The state networks, which stand to lose heavily in advertising revenue once the private commercial stations get off the ground, dispute the claim.

The start of commercial transmission here also failed to get the anticipated public reaction. The movies shown in the experimental phase have been mainly B titles and of questionable quality, a fact that did not pass unnoticed in the national press.

Executives of both channels remain tight-lipped about future plans, though insiders say a host of financial and legal matters have still to be worked out, ranging from home taping (widespread here in both the audio and video fields) to copyright law.

Antenna has been unfavorably cited by Greek collection society AEPPI for allegedly neglecting to pay royalties on playlist airings.

Governmental instability in Greece also slowed progress in the administrative sphere of commercial television. Both Antenna and Mega Channel say they hope a long-lived government will emerge from the present political turmoil and will go on to formulate a drastic entertainment industry policy.

The budding National Radio &

Television Council is seen as a first tentative step in that direction.

An unexpected drop in Greece's advertising business this fall, the result of an economic crisis spawned by political uncertainty, has forced all radio and TV stations, state and private, to cut back on their budgets.

Polish Label Flourishes In Changing Political Climate

BY ROMAN WASCHKO

WARSAW, Poland Aleksander Olaszewski, director of Polskie Nagrania, Poland's biggest record company, is, at 36, an industry executive of the new generation able to operate within a dramatically changed political scenario here.

Even in the previously unfavorable Polish business climate, Olaszewski managed to transform this state-owned company from one with an annual loss into a concern with a large gross this year and a 900% profit growth.

He says: "In the past couple of years, I've managed to set up profitable deals despite the old inflexible regulations, and this was because my strategy anticipated the development of the new political and economic setting—that it was inevitable that we'd get greater freedom in business operations.

"Without that development, our economy simply couldn't improve. We've had a political and economic revolution since Solidarity took authority."

He says Polskie Nagrania has evolved a five-year strategy. "We want to become the biggest recording company in Poland. We have a group of professionals who think about development, profits, technology, so our main investment is in human resources.

"In the West, human investments are the most expensive; in Poland, they are the cheapest.

Waterboys bring Irish sounds to L.A. . . . see page 34

Here, it's easier to invest in men than in machines, partly due to the unconvertibility of Polish currency and the lack of cooperative links with the West.

"It's the best imaginable business in Poland for foreign capital to be invested in a man here. Every zloty [the Polish currency] and every dollar is traded at least once in two months. Each deal brings a 40% profit, so we expect 9.5 billion zlotys of profit on a 60 billion zloty gross this year. Where in the West could you achieve such profitability?"

He admits this partly results from inflation and from wide fluctuations of the U.S. dollar exchange rate.

Olaszewski says that "investing in a specific venture could create a problem because of the anticipated fast economic growth in Poland," he says.

"But investing in a successful Polish businessman capable of reacting to such situations and predicting their arrival cuts that risk."

Olaszewski says that if he had \$10 million at the start of his spell with the company, he would now have a very different gross and trading situation with both Western and Eastern Europe.

"We tend to underestimate Eastern Europe, especially the Soviet market, and I've been planning major expansion there.

"Those who invest in the Soviet Union will be the winners in the long run, because it will be the very heart of Europe, a direct link between Asia and the united Western Europe, and a center of all contacts."

HITS of the WORLD

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BRITAIN (Courtesy Music Week/Gallup) As of 12/2/89

This Week	Last Week	SINGLES
1	1	YOU GOT IT (THE RIGHT STUFF) NEW KIDS ON THE BLOCK CBS
2	3	DON'T KNOW MUCH LINDA RONSTADT FEATURING AARON NEVILLE ELEKTRA
3	2	ALL AROUND THE WORLD LISA STANSFIELD ARISTA
4	NEW	THE EVE OF THE WAR (BEN LIEBRAND REMIX) JEFF WAYNE CBS
5	4	ANOTHER DAY IN PARADISE PHIL COLLINS VIRGIN
6	7	HOMELY GIRL UB40 DEP INTERNATIONAL/VIRGIN
7	11	LAMBADA KAOMA CBS
8	13	FOOLS GOLD/WHAT THE WORLD IS WAITING FOR THE STONE ROSES SILVERTONE
9	27	CAN'T SHAKE THE FEELING BIG FUN JIVE
10	12	PACIFIC 808 STATE ZTT/WEA
11	5	NEVER TOO LATE KYLIE MINOGUE PWL
12	17	WHATCHA GONNA DO WITH MY LOVIN' INNER CITY 10/VIRGIN
13	9	I FEEL THE EARTH MOVE MARTIKA BS
14	20	COMMENT TE DIRE ADIEU JIMMY SOMMERVILLE/JUNE MILES KINGSTON LONDON
15	8	GIRL I'M GONNA MISS YOU MILLI VANILLI COOLTEMPO/CHRYSALIS
16	10	GRAND PIANO MIXMASTER BCM
17	15	C'MON AND GET MY LOVE D MOB INTRODUCING CATHY DENNIS FFR/LONDON
18	14	THAT'S WHAT I LIKE JIVE BUNNY & THE MASTERMIXERS MUSIC FACTORY DANCE
19	30	MADCHESTER RAVE ON EP HAPPY MONDAYS FACTORY
20	21	I'M NOT THE MAN I USED TO BE FINE YOUNG CANNIBALS LONDON
21	29	RONI BOBBY BROWN MCA
22	16	STREET TUFF REBEL MC/DOUBLE TROUBLE DESIRE
23	34	GET ON YOUR FEET GLORIA ESTEFAN EPIC
24	18	OUIJA BOARD, OUIJA BOARD MORRISSEY HIS MASTER'S VOICE/EMI
25	6	INFINITE DREAMS IRON MAIDEN EMI
26	37	WOMAN IN CHAINS TEARS FOR FEARS FONTANA/PHONOGRAM
27	31	THE ARMS OF ORION PRINCE WITH SHEENA EASTON WARNER BROS.
28	23	LEAVE A LIGHT ON BELINDA CARLISLE VIRGIN
29	26	RIDE ON TIME BLACK BOX deCONSTRUCTION/RCA
30	NEW	THIS WOMAN'S WORK KATE BUSH EMI
31	19	ROOM IN YOUR HEART LIVING IN A BOX CHRYSALIS
32	NEW	GOT TO GET ROB 'N' RAZ FEATURING LEILA K ARISTA
33	NEW	I DON'T WANNA LOSE YOU TINA TURNER CAPTOL
34	NEW	IN PRIVATE DUSTY SPRINGFIELD PARLOPHONE
35	22	NEVER TOO MUCH (REMIX '89) LUTHER VANDROSS EPIC
36	NEW	DEEP HEAT '89 LATINO RAVE DEEP HEAT
37	32	THE ROAD TO HELL (PART 2) CHRIS REA WEA
38	28	DON'T ASK ME WHY EURYTHMICS RCA
39	36	PUMP UP THE JAM TECHNOTRONIC FEATURING FELLY SWANYARD
40	25	I WANT THAT MAN DEBORAH HARRY CHRYSALIS
		ALBUMS
1	NEW	PHIL COLLINS ...BUT SERIOUSLY VIRGIN
2	NEW	LISA STANSFIELD AFFECTION ARISTA
3	2	KYLIE MINOGUE ENJOY YOURSELF PWL
4	1	CHRIS REA THE ROAD TO HELL WEA
5	3	TRACY CHAPMAN CROSSROADS ELEKTRA
6	4	CHRIS DE BURGH SPARK TO A FLAME—THE VERY BEST OF A&M
7	11	ROBERT PALMER ADDICTIONS VOL. 1 ISLAND
8	7	CLIFF RICHARD STRONGER EMI
9	5	DURAN DURAN DECADE EMI
10	12	JASON DONOVAN TEN GOOD REASONS PWL
11	9	LEVEL 42 LEVEL BEST POLYDOR
12	6	ERIC CLAPTON JOURNEYMAN REPRISE/DUCK
13	8	BILLY OCEAN GREATEST HITS JIVE
14	20	FREDDIE STARR AFTER THE LAUGHTER DOVER/CHRYSALIS
15	17	CHICAGO THE HEART OF CHICAGO REPRISE/WARNER BROS.
16	21	GLORIA ESTEFAN CUTS BOTH WAYS EPIC
17	14	BELINDA CARLISLE RUNAWAY HORSES VIRGIN
18	13	MILLI VANILLI ALL OR NOTHING COOLTEMPO/CHRYSALIS
19	25	TEARS FOR FEARS THE SEEDS OF LOVE FONTANA
20	10	WHITESNAKE SLIP OF THE TONGUE EMI
21	40	RICHARD CLAYDERMAN THE LOVE SONGS OF ANDREW LLOYD ... DELPHINE/DECCA
22	18	ERASURE WILD! MUTE
23	26	TINA TURNER FOREIGN AFFAIR CAPITOL
24	22	EURYTHMICS WE TOO ARE ONE RCA
25	16	GLADYS KNIGHT & THE PIPS THE SINGLES ALBUM POLYGRAM
26	NEW	BOBBY BROWN DANCE! ... YA KNOW IT! MCA
27	15	WET WET WET HOLDING BACK THE RIVER PRECIOUS ORG/PHONOGRAM
28	23	BEAUTIFUL SOUTH WELCOME TO THE BEAUTIFUL SOUTH GO/DISCS
29	19	BILLY JOEL STORM FRONT CBS
30	35	FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
31	24	KATE BUSH THE SENSUAL WORLD EMI
32	37	DORIS DAY A PORTRAIT OF DORIS DAY STYLUS
33	28	LONDON BOYS THE TWELVE COMMANDMENTS OF DANCE WEA
34	29	FOSTER & ALLEN THE MAGIC OF FOSTER & ALLEN STYLUS
35	NEW	MAX BYGRAVES SINGALONGAWAYEARS VOLUME 2 PARKFIELD
36	32	SIMPLY RED A NEW FLAME ELEKTRA
37	NEW	ORIGINAL CAST ASPECTS OF LOVE REALLY USEFUL/POLYDOR
38	34	DIANA ROSS GREATEST HITS LIVE EMI
39	27	LUTHER VANDROSS BEST OF LUTHER VANDROSS—BEST OF LOVE ALIVE/EPIC
40	NEW	GIPSY KINGS MOSAIQUE TELSTAR

CANADA (Courtesy The Record) As of 12/4/89

	SINGLES
1	5 BUST A MOVE YOUNG M.C. ISLAND/MCA
2	2 MISS YOU MUCH JANET JACKSON A&M/A&M
3	3 WE DIDN'T START THE FIRE BILLY JOEL COLUMBIA/CBS
4	4 THE BEST TINA TURNER CAPITOL/CAPITOL
5	16 SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS ATCO/WEA
6	6 HEAVEN WARRANT COLUMBIA/CBS
7	1 LISTEN TO YOUR HEART ROXETTE CAPITOL/CAPITOL
8	8 LOVE IN AN ELEVATOR AEROSMITH GEFEN/WEA
9	NEW BLAME IT ON THE RAIN MILLI VANILLI ARISTA/BMG
10	7 DR. FEELGOOD MOTLEY CRUE ELEKTRA/WEA
11	11 COVER GIRL NEW KIDS ON THE BLOCK COLUMBIA/CBS
12	10 ANGELIA RICHARD MARX CAPITOL/CAPITOL
13	9 18 AND LIFE SKID ROW ATLANTIC/WEA
14	13 THE WAY THAT YOU LOVE ME PAULA ABDUL VIRGIN/A&M
15	15 GIRL I'M GONNA MISS YOU MILLI VANILLI ARISTA/BMG
16	12 WHEN I SEE YOU SMILE BAD ENGLISH EPIC/CBS
17	NEW POISON ALICE COOPER EPIC/CBS
18	NEW LEAVE A LIGHT ON BELINDA CARLISLE MCA/MCA
19	19 HANGIN' TOUGH NEW KIDS ON THE BLOCK COLUMBIA/CBS
20	17 GIVING AWAY A MIRACLE LUBA CAPITOL/CAPITOL
	ALBUMS
1	1 MILLI VANILLI GIRL YOU KNOW IT'S TRUE ARISTA/BMG
2	3 NEW KIDS ON THE BLOCK HANGIN' TOUGH COLUMBIA/CBS
3	2 ALANNAH MYLES ALANNAH MYLES ATLANTIC/WEA
4	4 TEARS FOR FEARS THE SEEDS OF LOVE FONTANA/POLYGRAM
5	6 MELISSA ETHERIDGE BRAVE & CRAZY ISLAND/MCA
6	8 ROLLING STONES STEEL WHEELS ROLLING STONES/CBS
7	10 MOTLEY CRUE DR. FEELGOOD ELEKTRA/WEA
8	12 FINE YOUNG CANNIBALS THE RAW AND THE COOKED I.R.S./MCA
9	5 AEROSMITH PUMP GEFEN/WEA
10	11 RICHARD MARX REPEAT OFFENDER EMI/CAPITOL
11	7 CROSSROADS TRACY CHAPMAN ELEKTRA/WEA
12	9 PAULA ABDUL FOREVER YOUR GIRL VIRGIN/A&M
13	13 EURYTHMICS WE TOO ARE ONE ARISTA/BMG
14	14 JANET JACKSON RHYTHM NATION 1814 A&M/A&M
15	15 CHER HEART OF STONE GEFEN/WEA
16	18 YOUNG M.C. STONE COLD RHYMING ISLAND/MCA
17	17 BILLY JOEL STORM FRONT COLUMBIA/CBS
18	16 KATE BUSH SENSUAL WORLD CAPITOL/CAPITOL
19	20 SKID ROW SKID ROW ATLANTIC/WEA
20	NEW WHITESNAKE SLIP OF THE TONGUE GEFEN/WEA

WEST GERMANY (Courtesy Der Musikmarkt) As of 11/27/89

	SINGLES
1	1 LAMBADA KAOMA CBS
2	2 GIRL I'M GONNA MISS YOU MILLI VANILLI HANSA
3	3 PUMP UP THE JAM TECHNOTRONIC FEATURING FELLY BCM
4	7 ANOTHER DAY IN PARADISE PHIL COLLINS WEA
5	4 IF ONLY I COULD SYDNEY YOUNGBLOOD VIRGIN
6	5 RIDE ON TIME BLACK BOX ZYX
7	6 THAT'S WHAT I LIKE JIVE BUNNY & THE MASTERMIXERS BCM
8	8 WE DIDN'T START THE FIRE BILLY JOEL CBS
9	9 CARMA—OMEN 2 MYSTERIOUS ART CBS
10	12 EASY ICE MC ZYX
11	14 LISTEN TO YOUR HEART ROXETTE PARLOPHONE
12	10 SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS BCM
13	16 DO THE RIGHT THING REDHEAD KINGPIN & THE FBI VIRGIN
14	11 THE BEST TINA TURNER CAPITOL
15	20 RIGHT HERE WAITING RICHARD MARX EMI
16	NEW IF I COULD TURN BACK TIME CHER GEFEN
17	18 PLAY IT AGAIN OUT OF THE ORDINARY ZYX
18	17 LOSING MY MIND LIZA MINNELLI EPIC
19	NEW WUNDER GESSCHEN NENA EPIC
20	13 FRENCH KISS LIL LOUIS FFR/METRONOME
	ALBUMS
1	1 TRACY CHAPMAN CROSSROADS ELEKTRA
2	3 CHRIS DE BURGH FROM A SPARK TO A FLAME PMV
3	2 PETER MAFFAY KEINE WEG ZU WEIT TELDEC
4	5 MILLI VANILLI ALL OR NOTHING HANSA
5	4 TINA TURNER FOREIGN AFFAIR CAPITOL
6	16 CHRIS REA THE ROAD TO HELL MAGNET
7	6 DAVID HASSELHOFF LOOKING FOR FREEDOM WHITE
8	7 FLIUPPERS LOTOSBLUME DINO
9	10 BILLY JOEL STORM FRONT CBS
10	9 TEARS FOR FEARS THE SEEDS OF LOVE FONTANA/PHONOGRAM
11	8 WESTERNHAGEN HALLELUJA WEA
12	13 THE LONDON SYMPHONY ORCHESTRA ROCK SYMPHONIES 11 PORTRAIT
13	12 BLUE SYSTEM TWILIGHT HANSA
14	14 SYDNEY YOUNGBLOOD FEELING FREE VIRGIN
15	11 KATE BUSH THE SENSUAL WORLD EMI
16	NEW JULIANE WERDING STATIONEN—IHRE GROESSTEN ERFOLGE WEA
17	17 UDO LINDENBERG BUNTE REPUBLIK POLYDOR
18	NEW ROBIN BECK TROUBLE OR NOTHING METRONOME
19	19 ERASURE WILD! MUTE
20	18 PAUL McCARTNEY FLOWERS IN THE DIRT PARLOPHONE

FRANCE (Courtesy of Europe 1) As of 11/25/89

	SINGLES
1	1 SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS CAR
2	2 Y A PAS QUE LES GRANDS QUI REVENT MELODY CAR
3	20 HELENE PACIFIQUE BMG
4	5 QUAND TU SERRES MON CORPS PACIFIQUE VOGUE
5	3 COEUR DE LOUP PHILIPPE LAFONTAINE VOG
6	6 FRENCH KISS LIL LOUIS POLYGRAM
7	4 LAMBADA KAOMA CBS
8	9 DANCANDO LAMBADA KAOMA CBS
9	6 TELL IT LIKE IT IS DON JOHNSON CBS
10	NEW QUAND JIMMY DIT PATRICIA KAAS POLYGRAM
11	10 LES NUTS SANS SOLEIL IVANOV EMI
12	15 SEALED WITH A KISS JASON DONOVAN CBS
13	13 RIDE ON TIME BLACK BOX CAR
14	7 MARINA ROCCO CBS (DEESSE)
15	NEW PUMP UP THE JAM TECHNOTRONIC FEATURING FELLY CBS
16	14 JAMAIS NOUS ELSA BMG
17	NEW EASY ICE MC POLYGRAM
18	12 C'EST ECRIT FRANCIS CABREL CBS
19	NEW LISTENING DAVID HALLYDAY POLYGRAM
20	11 IF YOU DON'T KNOW ME BY KNOW SIMPLY RED WEA

MUSIC & MEDIA

PAN-EUROPEAN CHARTS 12/2/89

	HOT 100 SINGLES
1	1 LAMBADA KAOMA CBS
2	2 GIRL I'M GONNA MISS YOU MILLI VANILLI HANSA/BMG ARIOLA
3	6 ANOTHER DAY IN PARADISE PHIL COLLINS VIRGIN/WEA
4	3 SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS MUSIC FACTORY DANCE
5	4 PUMP UP THE JAM TECHNOTRONIC FEATURING FELLY ARS/CNR
6	5 THAT'S WHAT I LIKE JIVE BUNNY & THE MASTERMIXERS MUSIC FACTORY DANCE
7	7 RIDE ON TIME BLACK BOX deCONSTRUCTION
8	8 IF ONLY I COULD SYDNEY YOUNGBLOOD CIRCA
9	9 ALL AROUND THE WORLD LISA STANSFIELD ARISTA/BMG
10	12 YOU GOT IT NEW KIDS ON THE BLOCK CBS
11	NEW DON'T KNOW MUCH LINDA RONSTADT WARNER BROS.
12	15 COEUR DE LOUP PHILIPPE LAFONTAINE VOGUE
13	17 THE BEST TINA TURNER CAPITOL
14	14 Y A PAS QUE LES GRANDS QUI REVENT MELODY ORLANDO/CARRERE
15	10 FRENCH KISS LIL LOUIS LONDON
16	11 NEVER TOO LATE KYLIE MINOGUE PWL
17	13 SOWING THE SEEDS OF LOVE TEARS FOR FEARS FONTANA/PHONOGRAM
18	16 RIGHT HERE WAITING RICHARD MARX EMI USA
19	19 MARINA ROCCO GRANATA & THE CARNATIONS CARDINAL XYZ RECORDS
20	18 PERSONAL JESUS DEPECHE MODE MUTE
	HOT 100 ALBUMS
1	1 TRACY CHAPMAN CROSSROADS ELEKTRA
2	2 TINA TURNER FOREIGN AFFAIR CAPITOL
3	4 CHRIS REA THE ROAD TO HELL WEA
4	5 CHRIS DE BURGH SPARK TO A FLAME A&M
5	3 TEARS FOR FEARS THE SEEDS OF LOVE FONTANA
6	6 KYLIE MINOGUE ENJOY YOURSELF PWL
7	8 SIMPLY RED A NEW FLAME WEA
8	10 FRANCIS CABREL SARBACANE CBS
9	7 EURYTHMICS WE TOO ARE ONE RCA/BMG
10	13 ERIC CLAPTON JOURNEYMAN WEA
11	9 PRINCE BATMAN (SOUNDTRACK) WARNER BROS.
12	NEW ROD STEWART THE BEST OF ROD STEWART WARNER BROS.
13	11 PETER MAFFAY KEIN WEG ZU WEIT TELDEC
14	14 KATE BUSH THE SENSUAL WORLD EMI
15	12 MILLI VANILLI U.S. REMIX ALBUM HANSA/BMG
16	20 PATRICIA KAAS MADMOISELLE CHANTE POLYDOR
17	15 BILLY JOEL STORM FRONT CBS
18	19 DAVID HASSELHOFF LOOKING FOR FREEDOM WHITE RECORDS/BMG ARIOLA
19	16 ELTON JOHN SLEEPING WITH THE PAST ROCKET/PHONOGRAM
20	NEW WHITESNAKE SLIP OF THE TONGUE EMI

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 11/19/89

	SINGLES
1	1 IF I COULD TURN BACK TIME CHER WEA
2	2 SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS BMG/RCA
3	5 WE DIDN'T START THE FIRE BILLY JOEL CBS
4	3 POISON ALICE COOPER CBS
5	6 SHE HAS TO BE LOVED JENNY MORRIS WEA
6	4 TALK IT OVER GRAYSON HUGH BMG
7	7 THE BEST TINA TURNER FESTIVAL
8	13 HANGIN' TOUGH NEW KIDS ON THE BLOCK CBS
9	16 I FEEL THE EARTH MOVE MARTIKA CBS
10	8 TOY SOLDIERS MARTIKA CBS
11	10 LISTEN TO YOUR HEART ROXETTE EMI
12	NEW EVERY LITTLE STEP BOBBY BROWN WEA
13	9 RIGHT HERE WAITING RICHARD MARX EMI
14	12 MISS YOU MUCH JANET JACKSON FESTIVAL
15	15 TOUCH THE FIRE ICEHOUSE REGULAR/FESTIVAL
16	14 CHERISH MADONNA WEA
17	11 ALL I WANT IS YOU U2 FESTIVAL
18	19 SOWING THE SEEDS OF LOVE TEARS FOR FEARS POLYGRAM
19	NEW RIDE ON TIME BLACK BOX BMG/RCA
20	20 BABY DON'T FORGET MY NUMBER MILLI VANILLI BMG/RCA
	ALBUMS
1	1 BILLY JOEL STORM FRONT CBS
2	6 CHER HEART OF STONE WEA
3	3 ICEHOUSE GREAT SOUTHERN LAND REGULAR/FESTIVAL
4	2 JOHN WILLIAMSON WARRAGUL EMUSIC/FESTIVAL
5	5 JENNY MORRIS SHIVER WEA
6	4 KATE CEBERANO BRAVE REGULAR/FESTIVAL
7	16 BOBBY BROWN DON'T BE CRUEL WEA
8	10 ALICE COOPER TRASH CBS
9	11 IAN MOSS MATCHBOOK MUSHROOM/FESTIVAL
10	7 NEW KIDS ON THE BLOCK HANGIN' TOUGH CBS
11	15 MADONNA LIKE A PRAYER WEA
12	8 RICHARD MARX REPEAT OFFENDER EMI
13	9 ROXETTE LOOK SHARP! EMI
14	17 TEXAS SOUTHSIDE POLYGRAM
15	NEW KYLIE MINOGUE ENJOY YOURSELF MUSHROOM/FESTIVAL
16	12 U2 RATTLE & HUM FESTIVAL
17	13 TRACY CHAPMAN CROSSROADS WEA
18	20 ELTON JOHN SLEEPING WITH THE PAST POLYGRAM
19	14 EURYTHMICS WE TOO ARE ONE BMG/RCA
20	NEW MELISSA ETHERIDGE BRAVE AND CRAZY FESTIVAL

ITALY (Courtesy Musica e Dischi) As of 11/27/89

	SINGLES
1	1 LAMBADA KAOMA CBS
2	2 SOWING THE SEEDS OF LOVE TEARS FOR FEARS FONTANA
3	3 THE BEST TINA TURNER CAPITOL
4	9 ANOTHER DAY IN PARADISE PHIL COLLINS VIRGIN
5	5 PERSONAL JESUS DEPECHE MODE MUTE
6	4 BATDANCE PRINCE WARNER BROS.
7	7 VIVA LA MAMA EDOARDO BENNATO VIRGIN
8	6 HEALING HANDS ELTON JOHN ROCKET
9	16 TAKE CARE OF YOURSELF LEVEL 42 POLYDOR
10	10 LISTEN TO YOUR HEART ROXETTE PARLOPHONE
11	8 CHERISH MADONNA SIRE
12	13 CROSSROADS TRACY CHAPMAN ELEKTRA
13	12 REVIVAL EURYTHMICS RCA
14	14 NAME AND NUMBER CURIOSITY KILLED THE CAT MERCURY/PHONOGRAM
15	11 TI PRETENDO RAF CGD
16	15 RIDE ON TIME BLACKBOX GROOVE GROOVE MELODY
17	18 THE SENSUAL WORLD KATE BUSH EMI
18	NEW WISH ME LUCK OFRA HAZA TELDEC
19	17 BE FREE WITH YOUR LOVE SPANAU BALLET CBS
20	NEW LOSING MY MIND LIZA MINNELLI EPIC

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Record Trade Groups Say FACTOR Falls Short Of Goals

BY KIRK LaPOINTE

OTTAWA The heads of the country's two major record industry trade groups have sharply criticized the government and broadcast industry fund to help produce records.

The presidents of the Canadian Recording Industry Assn. and the Canadian Independent Record Production Assn. say the Foundation to Assist Canadian Talent on Record (FACTOR) is not fulfilling its mandate to raise public interest in Canadian music and that broadcast participation is compromising its work.

Andy Hermant, president of CIRPA, the trade organization for Canadian-owned labels, says FACTOR is fulfilling its mandate only in select ways.

And Brian Robertson, president of CRIA, the umbrella group for the major and many large Canadian labels, says FACTOR has a "flawed framework" because multinational labels are not involved and because broadcasters on its board are at odds with the aims of promoting Canadian music to the fullest.

"There's too much self-interest in FACTOR" and its French-language counterpart, Musicaction, says Robertson.

In an address this fall to a seminar on FACTOR and Musicaction, Hermant indicated that FACTOR's day-to-day operations are "excellent." But he said CIRPA is concerned that the original mandate, which included the stimulation of public demand and interest in Canadian music, "is not being fulfilled."

FACTOR was launched by the broadcast industry in 1982. It funneled loans and grants into Canadian music production; radio stations committed the money as part of their promises of performance under their operating licenses.

More than three years ago, FACTOR also began to administer federal funds for record production. Although FACTOR-sponsored proj-

ects have won praise, critics have claimed that broadcasters have thwarted FACTOR's efforts to further Canadian music.

Robertson calls the presence of broadcasters on the FACTOR board "compromising."

Hermant's address, made public in the CIRPA newsletter for December, urged the FACTOR board to ensure that the FACTOR mandate is "fully and completely realized."

By failing to meet the mandate, the limited resources of FACTOR and the industry are stretched and money invested does not realize the financial return that it should, Hermant says.

"FACTOR can be a catalyst for the development of the industry, but only if it fulfills its whole mandate rather than just in selected areas," Hermant told the seminar at Montebello, Quebec.

The seminar was part of a review process leading up to the termination of the five-year federal Sound Recording Development Program. Ways are being examined to finance the program; tape levies or a performers' royalty might be the solution.

To show it is serious about promoting Canadian music, Hermant wants to see FACTOR take a firm position in favor of Canadian-content quotas at the major FM broadcast regulatory review taking place next year.

Robertson, meanwhile, says FACTOR should face its toughest challenge yet on which side of the issue to support in the upcoming broadcast-music-business tussle on copyright, on the matter of performers' rights. Broadcasters are against such a royalty, while the music business is arguing in support of one.

Robertson believes that FACTOR should involve multinationals, many of which indirectly benefit from FACTOR's decisions to support Canadian labels, which turn to multinationals for distribution.

Newcomers, Experts Bid For License Suitors Vie For Toronto FM

OTTAWA Media giants, prominent outsiders, and newcomers are lining up to secure at an April hearing what seems to be the last available Toronto-area FM licence.

Dance music appears to be the format of choice among many applicants, but country and jazz/new age are also likely for the 92.5 frequency in Oshawa, Ontario, about 30 miles east of Toronto.

The major chain in the hunt for the dance music format is Telemedia, which owns more than two dozen radio stations in Ontario and Quebec. A local coalition of businessmen, Milestone Broadcasting, is expected to secure the support of the black community.

Joint Communications chief John Parikh has joined forces with the country's leading pollster, Allan Gregg of Decima Re-

search, to form Canada First Broadcasting, which will also bid with a yet-unnamed broadcast chain for the dance licence.

Two former radio executives, CHUM expatriate J. Robert Wood (who bid first to prompt the call for applications) and Robert Whyte, are submitting their respective bids. Businessman David Brough is also applying.

The sizable Moffat Communications chain, based in Winnipeg, Manitoba, is bidding for a country station, as are Rawlco Broadcasting (which recently won an FM licence in Ottawa) and York Broadcasting.

CHEZ Ottawa and manager Bernie Finkelstein are collectively bidding for a station that would feature jazz, new age, folk, and news.

KIRK LaPOINTE

BACK IN THE GOOD OLD DAYS OF JAZZ, BE-BOP REALLY GOT THEM SWINGING...

... At the Ambassadeurs, one gentleman got so carried away he went swinging right into his neighbour. That was in Paris in early '48, during the never-to-be-forgotten tour Dizzy Gillespie did with his "Orchestre Atomique", a legendary line-up including none other than the fabulous Kenny Clarke on drums. Kenny fell to the charms of Paris, and stayed on to make a significant contribution to the rise of Be-Bop, along with a whole lot of other musicians like Pierre Michelot, Claude Laurence (alias André Hodeir), not to mention Hubert Fol, a pioneer in this field. "Be-Bop in Paris Vol. 1" is a long-awaited compilation of some of their hottest numbers. Amongst the first releases included on this C.D., you'll discover Kenny Clarke's "I tell You in any minute", Tadd Dameron's "Hot House" and the nostalgic "Round Midnight" by highly-talented but little-known French pianist Bernard Peiffer. Another great volume (the nineteenth) in the JAZZ TIME collection, brought to you by Pathé Marconi at the nicest of prices.



JAZZ TIME EST UNE MARQUE DÉPOSÉE DU GROUPE EMI/PATHE MARCONI

ALREADY RELEASED
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 AMERICANS IN PARIS VOL 1 •
 ELLINGTONIANS IN PARIS • LE JAZZ
 DE PARIS • SWING ACCORDEON •
 SPECIAL STEPHANE GRAPPELLI



JAZZ  TIME

WHEN CD MEETS MYTHS

POP

TECHNOTRONIC

Pump Up The Jam—The Album
 PRODUCERS: Jo "Thomas De Quincey" Bogaert
 SBK 93422

Highlighted by the title-track smash, Belgian ensemble finally delivers its album debut, which spotlights vocalists Ya Kid K., MC Eric, and Felly. Nothing here is as immediate as "Pump," but club programmers will find solace in the collection, which offers a charming array of acid-tinged techno nuggets. Best bets for future singles are tracks featuring the exotic Felly.

THE CARPENTERS

Lovelines
 PRODUCERS: Richard Carpenter, Phil Ramone
 A&M 13931

This collection of unreleased tunes is amassed from Karen Carpenter's sessions with Phil Ramone and songs recorded by the brother and sister act over the years. One listen and it's clear that no one—the closest is Gloria Estefan—has filled the void left after Karen's death in 1983. There's a good reason why some of the syrupy material was never released, but other tracks, like first single "If I Had You," the classic "When I Fall In Love," and "Where Do I Go From Here," instantly recall why the duo was one of the most successful of the '70s.

MELISSA MANCHESTER

Tribute
 PRODUCERS: Melissa Manchester, Peter Matz, Ron Nevison
 M&A/Polydor 841273

Manchester follows in the footsteps of other pop sirens like Linda Ronstadt and Carly Simon by paying homage to the past. This beautifully arranged collection of standards is a testimony to the rare blend of technical prowess and emotion embodied in Manchester's delivery, best exhibited on her stirring rendition of "Stardust." AC radio has already taken to the first single, "Walk On By." Look for popsters to quickly follow suit.

THE FRONT

PRODUCER: Andy Wallace
 Columbia 45260

Latest band from Doc McGhee's hit stable debuts with a jarringly potent brand of metallic blues, answering the question of what a 1989 version of the Doors might sound like. Frontman Michael Franano smolders with a seductive, Morrison-like aura, igniting tracks like "Fire" and "Sunshine Girl." Strong songwriting and execution bode well for band's future with rock fanatics hungering for new music with a classic feel.

SCREAMING BLUE MESSIAHS

Totally Religious
 PRODUCERS: Howard Gray, Rob Stevens
 Elektra 60859

Hip modern rockers make strides toward album rock radio acceptance, thanks to the urgent energy and execution of tracks like "Four Engines Burning (Over The U.S.A.)" and "Watusi Wedding." However, diehard fans will be pleased that none of the lyrical intensity or musical coarseness prevalent in the band's previous efforts has been shunned in search of big bucks and fame. But don't be surprised if the Messiahs get both anyway.

LAW & ORDER

Guilty Of Innocence
 PRODUCER: Joe Hardy
 MCA 6327

New York quartet surges through a

SPOTLIGHT



ROB BASE
The Incredible Base
 PRODUCERS: William Hamilton, Rob Base, David W. Profile 1285

Kicked off by the kinetic beats and lightning rhymes of the single "Turn It Out (Go Base)," this follow-up to innovative rapper's chart-scorching debut covers all the bases. Still accompanied by E-Z Rock, among other DJs, Rob should continue his second chart assault with the hyperactive, space-age title track, the tuneful "Get Up And Have A Good Time," and a Base-ic reworking of Edwin Starr's "War." Incredibly, he even takes potshots at his own ego in a humorous, battle-of-the-sexes version of "Ain't Nothing Like The Real Thing."



KENNY G
Live
 PRODUCER: Kenny G
 Arista 18613

Tres, tres popular saxophonist proves you can go home again with this collection recorded in his native Seattle. G is in fine form throughout, but shines brightest on an extended version of "Songbird," the bright, urban "Tribeca," and "Don't Make Me Wait For Love," a duet with Michael Bolton.

debut album of bluesy, sometimes country-inflected hard rock, produced with finesse by Hardy (Georgia Satellites, Rock City Angels), who knows his way around the style. "We Don't See God" and "Say You Love Me" are exemplary of band's approach, which could strike chords at album rock with the right push.

SHARK ISLAND

Law Of The Order
 PRODUCER: Randy Nicklaus
 Epic 45043

L.A. foursome offers a hard rock sound that is long on melody and set in a slick commercial foundation. Album rock-oriented originals like "Paris Calling" and the group's surprising cover of Fleetwood Mac's "The Chain" give an indication of their aim. Not all the material is distinctive enough on this go-round, but group's unshowy chops telegraph a positive future.

DRAMARAMA

Stuck In Wonderland
 PRODUCERS: Chris Carter, John Easdale & Val Garay
 Chameleon 74822

Quintet that has enjoyed a Southern California cult rep via two indie

albums is being primed for much bigger things by Chameleon. Well-tooled sound and smart lyrics will move this group right along with modern rockers. "Last Cigarette" is hitting target radio audience, while novel "'70's TV" and cover of Mott The Hoople's "I Wish I Was Your Mother" also show promise.

BOBBY ROSS AVILA

PRODUCER: Bobby Avila Sr.
 RCA 9913

Keyboard-playing pubescent phenom sometimes conjures up the very young Michael Jackson on this capably sung collection of preteen pop fluff. Dad's somewhat standard production work doesn't always keep things moving, although tracks like "Music Man" and "Merry Go Round" could catch the ears of the young and restless set.

KEITH LEVENE

Violent Opposition
 PRODUCER: Keith Levene
 Rykodisc 10049

Solo set by onetime Public Image Ltd. fret strangler is an often self-indulgent foray into a variety of pop styles, moving from grating instrumentals to Hendrix and reggae covers. Guests include Bob Forrest of Thelouious Monster, Norwood Fisher of Fishbone, and various Red Hot Chili Peppers, including the late Hillel Slovak. Tough stuff, for diehard alternatives.

RUSS TOLMAN

Down In Earthquake Town
 PRODUCER: Russ Tolman
 Skyklad TRUE 54

Second solo step by former True West axeman finds the emphasis placed on acute writing rather than the guitar jamdowns heard on "Totem Poles And Glory Holes." Tolman still raises sand in good company, including ex-Dream Syndicate leader Steve Wynn, former Green On Red keyboardist Chris Cacavas, and Individuals/Richard Lloyd fretster Jon Klages. A good bet for modern rock spins.

JOE LOUIS WALKER

Blue Soul
 PRODUCER: Joe Louis Walker
 Hightone 8019

Third album by Bay area bluesman is his best yet; Walker has a unique feel for writing contemporary blues, and his singing and guitar work are the finest heard this side of Robert Cray. Specialty retailers will do well to play such striking tracks as "Prove Your Love" and "Ain't Nothin' Goin' On" in-store.

BLACK

TIMMY GATLING

Help
 PRODUCERS: Timmy Gatling, Alton "Wokie" Stewart, Robert Brookins, Fred McFarlane, Robin Halpin, Daddy O
 Tommy Boy/Warner Bros. 26000

Ex-member of Guy will need no help in steamrolling over the competition with this sizzling new jack and hip-hop beat fest. Title track, which is making healthy inroads at radio, only hints at the chart potential hidden within these grooves; "Cheatin'" and "Rock Me Good" are more than worthy follow-ups. A stellar debut.

CHUNKY A

Large And In Charge
 PRODUCERS: A.Z. Groove, Kevin Dorsey, and Chunky A
 MCA 6354

Arsenio Hall's alter ego takes quite the wide-angle approach to rap with hilarious results. But the laugh track is counterbalanced with great grooves, courtesy of Chuckii Booker and Greg Phillinganes. First single, "Owww!!," has got Cameo's "Word

NEW AND NOTEWORTHY

MAKE A DIFFERENCE FOUNDATION
Stairway To Heaven, Highway To Hell
 PRODUCER: Bruce Fairbairn
 Mercury 842093

Glittering array of headbangers assemble for one of the must-have collections of the season. Featuring stellar performances by Bon Jovi, Ozzy Osbourne, and Motley Crue, among others, the set boasts new recordings of eight classic songs written or performed by artists whose lives have been touched by drugs and/or alcohol. Also included are three all-star jams taken from the Moscow Music Peace Festival held last August. Profits will benefit the Make A Difference Foundation.

GLENN MILLER

The Popular Recordings (1938-1942)
 REISSUE PRODUCER: John Snyder
 RCA Bluebird 9785

FATS WALLER & HIS RHYTHM
The Last Years (1940-1943)
 REISSUE PRODUCER: Orrin Keepnews
 RCA Bluebird 9883

Penultimate entries in the year-end box-set derby are these two fine four-LP/three-CD/cassette sets designed with the discriminating jazz listener in mind. The 60-selection Miller package compiles the very best of the big band master's hit records, from "Moonlight Serenade" on down. The Waller set completes RCA's retrospective of the songwriter/keyboardist/singer's work; while some of the material is eminently trivial, Fats' brio and good humor shine through on 63 tracks.

3RD BASS

The Cactus Album
 PRODUCERS: Sam Sever, 3rd Bass, Prince Paul, Hank Shocklee, Keith Shocklee, Eric "Vietnam" Sadler
 Def Jam 45415

New York homies Prime Minister Pete Nice and MC Serch follow on the pathway trailed by De La Soul and the Jungle Brothers, which finds them serving up a slammin' platter of no-holds-barred jams. Groove inspiration here is provided by everyone from Aretha Franklin to the Doors to the Little Rascals while Serch & Nice accent well-chosen beats with equally engaging, often humorous, rhymes. The first single is "Steppin' To The A.M.," and there are several worthy successors.

Up" prints all over it. "Very High Key" is a fun take-off on Prince and "Ho Is Lazy" is probably the first song to sample "She Drives Me Crazy."

THE GAP BAND

Round Trip
 PRODUCERS: Ronnie Wilson & Charles Wilson
 Capitol 90799

The brothers Wilson grind out their effortless brand of seamless funk'n'soul with time-honored precision as they hop to a new label. First single, "All Of My Love," has already climbed into the black top 10; "Addicted To Your Love," which boasts the marching funk lick that was the hallmark of past Gap hits, sounds like an inevitable follow-up winner.

JAZZ

JOHN HANDY WITH CLASS

Centerpiece
 PRODUCER: John Handy
 Milestone 9173

Sax and violins, anyone? Vet reedman Handy displays a high-concept unit featuring three female violinist/singers who shine both instrumentally and vocally. Repertoire is highly familiar—"Stormy Monday," "Mood Indigo," "Summertime," etc.—but attack isn't. A refreshing approach.

KAZUMI WATANABE

Kilowatt
 PRODUCER: Akira Yada
 Gramavision 79415

Furiously riffing guitar slinger sails through an agile, heavily synthesized, postfusion set. Best of the bunch includes the brisk "Capri" (with guest sidemen Wayne Shorter and Patrick Moraz), the sitar-edged "Papyrus," a neat acoustic take on Herbie Hancock's "Dolphin Dance," and more funk-influenced numbers "No One" and "Jive."

CLASSICAL

PORTER: ANYTHING GOES

London Symphony, McGlinn
 PRODUCER: John Fraser
 EMI/Angel 49848

Some of the musical theater's best moments these days are "off-Broadway"—in the recording studio, that is. Here is another sparkling McGlinn retrieval of a classic musical, set as audiences first heard it in 1934. The singing stars are Kim Criswell, Cris Groenendaal, and Frederica Von Stade. Accompanying 143-page booklet is a scholarly delight. Sure to stand tall as a crossover success for months to come.

PAGANINI: 24 CAPRICES

Midori
 CBS 44944

With Midori, superior intonational and technical security is a given. Yet the degree of mastery she displays here is of an order rarely heard. Tenths and double octave trills pose no hazard to this violinistic wizard, despite a hand that is surely smaller than most of her colleagues'. Technique aside, though, she invests these knuckle busters with musical sense and real elegance. Most impressive.

HAYDN: SYMPHONIES NOS. 86 & 88

Orchestra of the 18th Century, Bruggen
 Philips 426169

Bruggen and his fine period-instrument orchestra continue their Haydn series with a compatible coupling of late middle symphonies. Readings are solid, if not quite airborne. But the live recording fails to provide the aural transparency that is one of the most valuable assets of original instrument performance, with string passages here often masked when tuttis build.

SPOTLIGHT: Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification.

NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS: Releases predicted to hit the top half of the chart in the format listed.

RECOMMENDED: Other releases predicted to chart in the respective format; also, other albums of superior quality.

All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

POP

PICKS

GLORIA ESTEFAN *Here We Are* (4:49)
 PRODUCERS: Emilio Estefan Jr., Jorge Casas, Clay Ostwald
 WRITER: G. Estefan
 PUBLISHER: Foreign Imported, BMI
 MIXERS: Phil Ramone, Eric Schilling
Epic 34T-73084 (cassette single)

Beautifully etched acoustic guitar strumming frames Estefan's warm and inviting vocals on this hit-bound third single from the platinum "Cuts Both Ways."

PAULA ABDUL *Opposites Attract* (3:45)
 PRODUCER: Ollie Leiber
 WRITER: Ollie Leiber
 PUBLISHER: Virgin, ASCAP
Virgin 7-99158 (c/o Atlantic) (12-inch reviewed Nov. 25)

TEARS FOR FEARS *Woman In Chains* (5:28)
 PRODUCERS: Tears For Fears, David Bascombe
 WRITER: Orzabal
 PUBLISHER: Virgin, BMI
Fontana 876 248-7 (c/o PolyGram) (cassette version also available, **Fontana 876 248-4**; 12-inch version also available, **Fontana 876 249-1**)

A melancholy and soulful aura permeates this longing release from "The Seeds Of Love" project. Vocal assist from Oleta Adams touches.

DINO *Never 2 Much Of U* (4:00)
 PRODUCER: Dino
 WRITER: Dino
 PUBLISHER: Island/Onid, BMI
4th & B'Way BWAY-7495

Highlight from the singer/songwriter/producer's "24/7" project is a subtle R&B/pop ballad that further demonstrates his many talents. Contact: 212-995-7800.

SA-FIRE *I Will Survive* (4:27)
 PRODUCER: Oliver Leiber
 WRITERS: D. Fekaris, F. Perren
 PUBLISHERS: PolyGram International/Perren-Vibes, ASCAP
 MIXER: Keith "K.C." Cohen
Mercury 876 368-4 (c/o PolyGram) (cassette single; 12-inch version also available, **Mercury 876 369-1**)

Fave Latin hip-hop diva struts down new jack alley with this assertive reading of the Gloria Gaynor classic. Taken from the soundtrack to "She-Devil."

RECOMMENDED

KINKS *How Do I Get Close* (4:23)
 PRODUCER: Ray Davies
 WRITER: R. Davies
 PUBLISHER: Davray, ASCAP
MCA 53699

Highlight from the venerable band's current "U.K. Jive" album is a crunchy-chorded rocker that could mark a welcome return to the top 40.

BLACK

PICKS

HEAVY D. & THE BOYZ *Gyrlz, They Love Me* (3:53)
 PRODUCERS: Marley Marl, Heavy D.
 WRITERS: M. Marl, Heavy D.
 PUBLISHERS: SBK April/Across 110th Street/E-Z Duz It/E.M. Marl International
Uptown L33-18111 (c/o MCA) (12-inch single)

Do they really? Heavy D. shares a fond memory or two on this amusing, shuffling follow-up to the "enormously" successful "Somebody For Me."

RHONDA CLARK *Stay Here, Stay Near* (3:45)
 PRODUCER: Randy Ran
 WRITERS: James Greer, David Eiland, H. Randall Davis
 PUBLISHERS: Flyte Tyme/Avant Garde, ASCAP
Tabu Z54-73088 (c/o CBS)

Splendid ballad truly lends itself to Clark's vocal talents, which recall Shirley Murdock's at times. The definitive highlight from her "Between Friends" debut.

GRACE JONES *Love On Top Of Love (Killer Kiss)* (4:59)
 PRODUCERS: David Cole, Robert Clivilles
 WRITERS: D. Cole, G. Jones

PUBLISHERS: Red Instructional/Return To Sender, ASCAP
Capitol B-44455 (12-inch reviewed Oct. 14)

PEABO BRYSON *Lover's Paradise* (4:38)
 PRODUCERS: Sir Grant, Peabo Bryson
 WRITER: P. Bryson
 PUBLISHERS: WB/Peabo, ASCAP
Capitol B-79857

Seductive swirls of keys and bass complement the reliable charm of Bryson on this lovely ballad.

BEBE & CECE WINANS *Meantime* (5:06)
 PRODUCER: Keith Thomas
 WRITERS: B. Winans, K. Thomas
 PUBLISHERS: Benny's/Yellow Elephant/Edward Grant, BMI/ASCAP
Capitol B-44477 (12-inch version also available, **Capitol V-15527**)

Gorgeous midtempo R&B/pop ballad from the duo's fab "Heaven" project shines with crossover potential.

RECOMMENDED

TAMIKA PATTON WITH ERIC GABLE *Your Precious Love* (3:23)
 PRODUCER: Darryl Shepherd
 WRITERS: N. Ashford, V. Simpson
 PUBLISHER: Jobete, ASCAP
Orpheus B-72254 (c/o Capitol)

Somewhat faithful cover of the Ashford & Simpson oldie stands a good chance to excite programmers in a perpetually nostalgic mood.

SKIPWORTH & TURNER *I Miss It* (6:25)
 PRODUCER: Paul Simpson
 WRITERS: R. Skipworth, P. Turner
 PUBLISHER: not listed
4th & B'way BWAY-496 (12-inch single)

Soulful vocals and jazz-inflected piano riffs highlight this groovy, midtempo jam, which could bring the duo back into the limelight. Contact: 212-995-7800.

GUY *Don't Clap... Just Dance* (6:57)
 PRODUCERS: Teddy Riley, Gene Griffin
 WRITERS: Teddy Riley, Gene Griffin, Aaron Hall, Timothy Gatling
 PUBLISHER: not listed
 MIXER: Timmy Regisford
Uptown 23955 (c/o MCA) (12-inch single)

More more more new new new jack jack jack swing swing swing for for for you you you. Get the point?

KYZE *Stomp (Move Jump Jack Your Body)* (3:28)
 PRODUCER: Smack Music Productions
 WRITERS: K. Davis, T. Patterson
 PUBLISHER: Smackin', BMI
Warner Bros. 7-22788 (12-inch reviewed Oct. 14)

THIRD WORLD *Love Will Always Be There* (3:16)
 PRODUCER: Third World
 WRITERS: W. Stewart, S. Stewart
 PUBLISHERS: Worler's/PRI, BMI
 MIXER: Timmy Regisford
Mercury 876 286-4 (c/o PolyGram) (cassette single; 12-inch version also available, **Mercury 876 287-1**)

Much more logical follow-up to "Forbidden Love" follows along the act's reggae roots. Warming, harmonious chugger with a commercial flair entices.

COUNTRY

PICKS

REBA McENTIRE *Little Girl* (3:24)
 PRODUCER: Jimmy Bowen, Reba McEntire
 WRITERS: Kendall Franceschi, Quentin Powers
 PUBLISHER: W.B.M., SESAC
MCA 53763

A ballad soaked in childhood memories and dreams, as McEntire reminisces back to her younger years and up to a broken heart. Melody is splendidly savory with feeling and strongly produced.

OAK RIDGE BOYS *No Matter How High* (2:52)
 PRODUCER: Jimmy Bowen
 WRITERS: Even Stevens, Joey Scarbury
 PUBLISHER: ESP, BMI
MCA 53757

The golden, sinfully rich harmonies that typify vintage Oaks lift this love ode to a lofty plateau, especially during the robust, churning chorus.

EDDIE RABBITT *On Second Thought* (3:36)
 PRODUCER: Richard Landis
 WRITER: Eddie Rabbitt

NEW AND NOTEWORTHY

PAUL RUTHERFORD *Oh World* (3:53)
 PRODUCERS: Dave Clayton, Joe Dworniak
 WRITERS: Paul Rutherford, Dave Clayton
 PUBLISHERS: Paul Rutherford/Dave Clayton
 MIXER: Dave Morales
4th & B'Way BWAY-494 (12-inch single)

Former Frankie Goes To Hollywood member breaks out on his own with an anthemic, house-inflected dance/pop confection not unlike the dance floor smash "People Hold On." Selection not only excites with its infectious groove but Rutherford's inspired performance adds a savory punch. Clubs are a given, with pop crossover in the cards. Contact: 212-995-7800.

PUBLISHER: Eddie Rabbitt/Music Of The World, BMI
Universal UVL-66025

This is probably the most unabashedly country single Rabbitt has ever made—and it's a good one. Features a loping rhythm, heart-tugging fiddles, and a suitably love-stricken theme.

RESTLESS HEART *Fast Movin' Train* (3:44)
 PRODUCERS: Scott Hendricks, Tim DuBois, Restless Heart
 WRITER: Dave Loggins
 PUBLISHERS: MCA/Emerald River, ASCAP
RCA 9115-7-R

The fast-moving train here is love unexpected. A throbbing beat and an almost-pouting vocal delivery makes for a seductive, impelling sound.

DOLLY PARTON *He's Alive* (4:37)
 PRODUCER: Ricky Skaggs
 WRITER: D. Francisco
 PUBLISHER: New Pax Music Press, ASCAP
Columbia 38-73200

Parton recreates her stunning performance of the song that stopped the CMA Awards show. Her fragile, sensitive voice holds the listener until the arrival of the lavishly produced finale.

RECOMMENDED

JOHNNY LEE *You Can't Fly Like An Eagle* (3:48)
 PRODUCERS: Mick Lloyd, Mike Daniel
 WRITERS: T. Dennis, C. Gantry, B. King, T. Vincent
 PUBLISHERS: Kamicky Hall/21st Avenue/Mecan/Southern Gold, ASCAP
Curb CRB-10573

A midtempo sermon on aspirations and values, delivered by a homeless preacher.

TRADER-PRICE *Lately Rose* (3:01)
 PRODUCER: Jimmy Bowen
 WRITERS: Chris Price, Dan Price, Erick Price
 PUBLISHERS: Trader-Price/Starstruck Angel, BMI
Universal UVL-66031

A wistful look backward at what might have been and an appeal for what might still be. Smooth and melodic.

JILL HOLLIER *Mama's Daily Bread* (3:15)
 PRODUCER: Eric Prestidge
 WRITERS: Toni Dae, Mike Lantrip
 PUBLISHERS: Toni Dae, BMI/Recording Room, ASCAP/EMI
Warner Bros. 7-22700

An old-fashioned tribute to an idealized country mother. Picturesque lyrics convincingly interpreted.

DANCE

PICKS

INNER CITY *Whatcha Gonna Do With My Lovin'* (7:43)
 PRODUCER: Kevin "Master Reese" Saunderson
 WRITERS: Mtume, Lucas
 PUBLISHERS: Ensign/Scarab, BMI
 MIXERS: Kevin McCord, David Morales, Frankie Knuckles
Virgin 0-96507 (c/o Atlantic) (12-inch single)

Stephanie Mills' disco chestnut is given faithful treatment, although the unique style and prowess of vocalist

Paris Grey adds a fresh perspective.

MANTRONIX FEATURING WONDRESS *Got To Have Your Love* (8:23)
 PRODUCER: Mantronik
 WRITERS: Mantronik, Bryce Luvah, JON-a-D
 PUBLISHER: Colgems-EMI/Mantronik International/Bryce Luv/Jescilla, ASCAP
 MIXER: Mantronik
Capitol V-15521 (12-inch single)

Act is back on the right track with an R&B-textured hip-hop track (à la vintage Joyce Sims) sporting a sensuous vocal performance by newcomer Wondress. Black radio needs to be on this tip as well.

LUTHER VANDROSS *Never Too Much* (6:42)
 PRODUCER: Luther Vandross
 WRITER: L. Vandross
 PUBLISHER: Uncle Ronnie's Music, ASCAP
 MIXERS: Justin Strauss, Hugo Dwyer
Epic 49 73141 (c/o CBS) (12-inch single)

Out of the overflowing pool of gems to be found in Vandross' catalog comes an inspired, house-inflected revamping of a track that should regenerate the kind of club and radio action garnered the first time around.

SOUL II SOUL *Jazzie's Groove* (5:03)
 PRODUCERS: Jazzie B, Nellee Hooper
 WRITERS: Romeo, Hooper
 PUBLISHER: Virgin, ASCAP
 MIXERS: Jazzie B, Nellee Hooper
Virgin 0-96517 (c/o Atlantic) (12-inch single)

Popular album track whose rhythm served as the blueprint for many other contemporary offerings finds Jazzie B adopting a narrative lead.

VICKY MARTIN *Nowhere To Run* (8:25)
 PRODUCERS: Chris Paul, Vicky Martin
 WRITERS: Holland, Dozier, Holland
 PUBLISHER: Stone Agate, BMI
 MIXERS: Sergio Munzibai, Suren-Terzian
Movin MR-007 (12-inch single)

Martin has the chops and the material this time out to give resident New Jersey house diva Adeva a run for the money. Label's finest in some time is an inspired cover that pumps in production and performance. Contact: 201-674-7573.

RECOMMENDED

FREESTYLE ORCHESTRA *Don't Tell Me* (7:15)
 PRODUCER: "Little" Louie Vega
 WRITER: "Little" Louie Vega
 PUBLISHER: That Boy, BMI
 MIXER: "Little" Louie Vega, Todd Terry
TVT 5061 (12-inch single)

The brilliant Vega is the mastermind behind this outfit and has managed to rework the rhythmic pulse of a First Choice classic guaranteed to keep the party going. Contact: 212-929-0570.

SUENO LATINO FEATURING CAROLINA DAMAS *Sueno Latino* (9:47)
 PRODUCERS: Massimino Lippoli, Angelino Albanese, DFC Team
 WRITERS: M. Gottsching, C. Collino, A. Gemolotto, R. Persi
 PUBLISHERS: Largo/M.X.M. Musica Ex Machina sri
 MIXERS: Massimino & Zafret
Echo Chamber/Capitol V-15538 (c/o Capitol) (12-inch single)

Deliciously spicy salsa flavoring adds zest to this simmering house track that was quite popular on import.

ELECTRIBE 101 *Tell Me When The Fever Ended* (7:26)
 PRODUCER: ElectrIBE 101
 WRITERS: Stevens, Fleming, Cimarosti, Nordhoff, Martin
 PUBLISHER: Phonogram, ASCAP
 MIXERS: ElectrIBE 101, Larry Hurd
Mercury 876 405-1 (c/o PolyGram) (12-inch single)

R&B-rooted vocals meshed with a synth-savvy house base result in a unique, futuristic vibe.

EDMOND *Taught Me* (6:46)
 PRODUCER: Arnold "Mad Dog" Rodriguez
 WRITER: A. Rodriguez
 PUBLISHERS: Beach House, ASCAP/Strong Trax, BMI
 MIXER: Arnold "Mad Dog" Rodriguez
Sleeping Bag SLX-40149X (12-inch single)

Hip-hop hunk could follow in the chart footsteps of prototypes Noel and Stevie B with this catchy techno workout. Contact: 212-724-1440.

AC

PICKS

MICHELLE PFEIFFER *Makin' Whoopee* (3:08)
 PRODUCERS: Dave Grusin, Joel Sill
 WRITERS: W. Donaldson, G. Kahn
 PUBLISHERS: Donaldson/Gilbert
 Keyes/Tobago/Anne-Rachel, ASCAP
GRP 9924

Acclaimed actress exudes breathy sensuality on this impressive interpretation of the classic tune, lifted from the soundtrack to "The Fabulous Baker Boys." Contact: 212-245-7033.

RAP

PICKS

SALT-N-PEPA *Expression* (4:04)
 PRODUCER: Salt
 WRITER: C. James
 PUBLISHERS: Next Plateau/Son Of K-oss, ASCAP
Next Plateau NP50101W (12-inch single)

Duo tones down the overly cute musings of past efforts and comes up with a potent R&B-filtered preview of its forthcoming album. Contact: 212-541-7640.

EPMD *The Big Payback* (5:01)
 PRODUCER: EPMD
 WRITER: EPMD
 PUBLISHERS: Beach House/Pariken, ASCAP
 MIXER: EPMD
Fresh FRE-8013 (12-inch single)

E & P will surely continue to make dollars as these new hot mixes pump this sinewy, bass-laden groove. Contact: 212-724-1440.

KOOL MOE DEE *All Night Long* (5:32)
 PRODUCERS: M. DeWese, LaVaba, Pete Q. Harris, Teddy Riley
 WRITER: M. DeWese
 PUBLISHER: Willesden, BMI
 MIXER: Geoff Hunt
Jive 1307-1-JD (c/o RCA) (12-inch single)

Yet another arresting chapter in Dee's proficient storybook. The "Groove Me" rhythmic base is sure to aid its crossover potential.

CHRISTMAS

The following is a list of all-new or reissued Christmas singles received this week. Because of the music's seasonal nature, the records are not rated as to chart potential.

RAY GRIFF *Mama Made Christmas Shine For Me*
ATI 0916.

RADUDES *Christmas In Malibu*
Radude Records RRCS-8901. Contact: 213-271-1551.

KENNY ROGERS *Christmas In America*
Reprise 7-22750 (c/o Warner Bros.)

LITTLE JOHNNY TAYLOR *Christmas Is Here Again*
Ichiban Records 89-174. Contact: 404-926-3377.

TIRZAH *Sock It To Me Santa*
Squire 18119. Contact: 615-865-2457.

RANDY TRAVIS *Oh, What A Silent Night*
Warner Bros. 7-22766

VINCE VANCE & THE VALIANTS *All I Want For Christmas Is You*
Valiant 92689. Contact: 214-941-6971.

PICKS: New releases with the greatest chart potential.

RECOMMENDED: Records with potential for significant chart action.

NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention.

Records equally appropriate for more than one format are reviewed in the category with the broadest audience. All singles commercially available in the U.S. are eligible for review. Send copies to Bill Coleman, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.



Hope And Glory. The Music Industry Chapter for the City of Hope presents six of its past presidents with the 1989 Spirit of Life award at its annual banquet at Los Angeles' Century Plaza hotel. More than \$750,000 was raised for the City of Hope Pilot Medical Center, which has long been at the forefront of cancer research, and to establish the Joel Friedman Research Fellowship. Since the Music Industry Chapter was established, more than \$8 million has been raised for the City of Hope. Shown, from left, are L. Lee Phillips, Henry Droz, Mel Posner, Shirley Friedman-Chase (representing her late husband, Joel Friedman), Jerry Sharell, Bob Fead, Myron Roth, and Donald Passman.

NEW COMPANIES

Third Day Productions, formed by Richard N. Bailey. Company will produce mainly contemporary Christian and black gospel artists, but will consider all styles. First single is "From My Heart" by gospel/soul singer Vera Bailey. 428 Park Drive, Hillsboro, Texas 76645; 214-558-4014.

Airwave Production Group, formed by Conrad Rafield. An audio production facility offering digital mixdown, editing, commercial music production, customized jingles, voiceovers, video sweetening, Foley and custom digital sound effects, remote digital recording, arrangements, film scores, and radio and TV ID packages. Twenty-four-track recording studio features a Synclavier/MIDI suite, Trident consoles, and Otari tape machines. 1916 28th Ave. S., Birmingham, Ala. 35209; 205-870-3239.

Cornerpoint Recordings, formed by Alice N. Nelson and Jim Gahar. Company books and promotes acoustic talent; main client is Trooper, a singer/songwriter. Company is currently accepting material from the states of Arizona, Utah, and New Mexico only. 30 West Carter Drive #6-202, Tempe, Ariz. 85282; 602-730-5451.

L.A. Communications, formed by Lori Hehr. A publicity firm whose clients include Atlantic recording group Hurricane Alice, Atlantic Jazz recording artist Danny Gottlieb, Skyclad recording artist Russ Tolman, comedian Joey Camen, and Entourage Studios. 11265 Morrison St., Suite 202, North Hollywood, Calif. 91601.

Nam Nam Records, formed by Harold Ramsey. A record company dealing primarily with country music. First single is "You Don't Love Me Anymore" by James DeMarr and

Yicki Tapp. 2686 Carmar Drive, Executive Suite, Los Angeles, Calif. 90046; 213-656-7135.

Why Not? Productions Inc. and Diamond Rose Publishing Inc., formed by R.K. Bailey. Why Not? Productions is an artist management

and promotion firm currently accepting demos from gospel and R&B artists. First signing is the New Taylor Singers. Diamond Rose Publishing offers administrative publishing for gospel and R&B artists and is currently seeking unpublished material. P.O. Box 803422, Chicago, Ill. 60680.

Competition Heats Up As Radio's Influence Grows New Station Enters Singapore Fray

BY CHRISTIE LEO

BATAM, Indonesia Radio seems to be no threat to television now, but its growing importance can no longer be denied, at least in not in Singapore, where there are increasing choices available to listeners.

When the Indonesian-owned Radio Batam FM Zoo started broadcasting two years ago from Batam Island, the Singapore Broadcasting Corporation responded with Radio 10, an all-music, 24-hour service.

SBC claimed that the Radio 10 operation had been planned long before Radio Batam FM Zoo was introduced and that it was not a retaliation against its influence. Batam's signal covers a 70-kilometer radius and can be received in

Singapore as well as in the southern part of the Malaysian peninsula.

Radio Batam has now launched a second network, Coast 100, profiled as an easy listening service aimed at an upwardly mobile audience. A third network, broadcasting in Mandarin, is planned to go on the air by the end of next year.

Coast 100 is currently broadcasting 18 hours a day and will increase its programs to a 24-hour basis within weeks. It is an attempt by Radio Batam to tap into the lucrative advertising market in Singapore.

SBC is claiming 1 million listeners daily for its Radio 10 service. It also has plans for an all-music Mandarin-language network next year.

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.

DECEMBER

Dec. 6, **Booking And Management Seminar**, presented by Music Business Monthly, World Trade Center, New York. Joseph Viglione, 617-935-5386.

Dec. 9, **Songwriting Workshop**, presented by the Texas Music Assn., Fountain Plaza Hotel, San Antonio, Texas. Tamie Jones, 512-667-9812.

Dec. 14, **International Radio & Television Society (IRTS) Christmas Benefit**, Waldorf-Astoria Hotel, New York. 212-867-6650.

Dec. 14, **Song Critique With Vincent M. Guest**, sponsored by the Songwriters Guild of America, location to be announced. B. Aaron Meza, 213-462-1108.

JANUARY

Jan. 6-9, **Consumer Electronics Show**, Las Vegas Convention Center, Las Vegas, Nev. 202-457-4919.

Jan. 19-21, **National Assn. of Music Merchants, Inc. Convention**, Anaheim Convention Center, Anaheim, Calif. 619-438-8001.

Jan. 21-25, **MIDEM Convention**, Festival des Palais, Cannes, France. 212-689-4220.

Jan. 25-28, **American Women in Radio and Television 15th Annual National Commendation Awards Judging**, location to be announced, Washington, D.C. Christine Murphy, 202-429-5102.

Jan. 27-31, **National Religious Broadcasters Convention**, Sheraton Washington and Omni Shoreham Hotels, Washington, D.C. 201-428-5400.

FEBRUARY

Feb. 5-7, **Nightclub, Bar, And Restaurant Expo**, sponsored by Nightclub & Bar magazine, Rosemont/O'Hare Expocenter, Chicago. 601-236-5510.

Feb. 10, **1990 Music Conference**, presented by Music Business Monthly, World Trade Center, New York. Joseph Viglione, 617-935-5386.

Feb. 15-17, **Gavin Seminar**, location to be announced, San Francisco. 415-495-1990.

Feb. 15-18, **Concert Touring In The 1990's: 10th Annual Performance Summit Conference**, presented by Performance magazine, Radisson Palm Springs Resort, Palm Beach, Calif. Don Waitt, 817-338-9444.

Feb. 21, **32nd Annual Grammy Awards**, presented by the National Academy of Recording Arts & Sciences, the Shrine Auditorium, Los Angeles. 213-849-1313.

Feb. 25, **Record Production Seminar**, presented by Music Business Monthly, location to be announced. Joseph Viglione, 617-935-5386.

Feb. 28-March 3, **21st Annual Country Radio Seminar**, Opryland Hotel and Convention Center, Nashville. 615-327-4487.

MARCH

March 10-13, **32nd Annual NARM Convention**, Century Plaza Hotel, Los Angeles. 609-596-2221.

March 13-16, **Audio Engineering Society Inc. Convention**, Congress Center, Montreux, Switzerland. 212-661-8528.

March 13-17, **Winter Music Conference**, Marriott Hotel & Marina, Fort Lauderdale, Fla. 305-563-4444.

March 15, **American Women in Radio and Television 15th Annual National Commendation Awards Ceremony**, Waldorf-Astoria Hotel, New York. Diane Waldon, 202-429-5102.

March 17, **"Arista: A Celebration Of 15 Years Of Joy To Help End These Years of Sorrow,"** concert to benefit the Gay Men's Health Crisis and AIDS organizations nationwide, Radio City Music Hall, New York. Yon Elvira, 333-7728.

March 31-April 3, **National Assn. of Broadcasters Annual Convention**, location to be announced, Atlanta, Ga. 202-429-5444.

LIFELINES

DEATHS

Dickie Goodman, 52, of a heart attack, Nov. 10 in South Carolina. Goodman was an artist and producer known for more than a dozen novelty hits, including "Flying Saucer" (1956) and "Mr. Jaws" (1975). He is survived by his parents, two sons, and a daughter.

Alan W. Smith, 72, of a heart attack, Nov. 14 in Boston. Smith was a pianist who since 1977 had performed at the Dolphin Inn in Buzzards Bay. In the '30s and '40s, he played with the Harry Marshard Band and other dance orchestras. He served as music director for a number of amateur theatrical groups in the Boston areas. He is survived by his wife, a daughter, three sons, a stepson, six grandchildren, and a great-grandson.

Jamie Talbot Sonnier, 49, of a heart attack, Nov. 17 in Eunice, La. Sonnier was the wife of country singer Jo-El Sonnier, whose hits include "No More One More Time" and "Tear Stained Letter."

Send information to Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036.

BIRTHS
Girl, Chelsea Alexandra Graham, to Alan and Gunilla Niven, Oct. 29 in Los Angeles. He is president of Stravinski Brothers Productions, which manages Great White and Guns N' Roses. She is formerly of Geffen Records.

Girl, Katrine Elizabeth, to Jimmie and Mary Rodgers, Oct. 31 in Thousand Oaks, Calif. He is a vocalist whose '50s and '60s hits included "Honeycomb" and "Kisses Sweeter Than Wine." She creates sound effects for Foley Artists in Los Angeles.

Boy, Joshua Michael, to Barry and Donna Merer, Nov. 19 in New York. He is manager of an RKO/Warner Video store there.

MARRIAGES

Thom Cadley to Kyle Davis, Oct. 21 in Cold Spring, N.Y. He is a recording engineer at the Hit Factory. She is A&R administrator at WEA International Inc.

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Open 11/20	Close 11/27	Change
NEW YORK STOCK EXCHANGE				
Blockbuster Entertainment	715.1	19 1/4	18 3/4	-1/4
CBS Inc.	98.6	200 1/4	200	-1/4
Capital Cities Communications	47.3	542 1/2	538	-4 1/2
Carolco Pictures	71.6	10 1/2	10 3/4	+1/4
Coca-Cola	1942.3	75 1/2	77 1/2	+2 1/2
Columbia Pictures		26 1/4	26 1/4	.....
Walt Disney	1059.8	129 1/2	130 3/4	+1 1/4
Eastman Kodak	2753	41 1/4	42	+1/4
Handieman	376.7	19 1/4	20 1/4	+1
MCA Inc.	528.8	66 1/2	67 1/4	+1 1/4
MGM/UA	238.4	20	20	.....
Orion Pictures Corp.	64.8	24 1/4	23 1/2	-1/4
Paramount Communications Inc.	895.4	55 1/4	55 1/4	.....
Pathe Communications	169.3	3	4	+1
Sony Corp.	55.6	56 1/2	58	+1 1/2
TDK	37.8	37 1/4	38	+1/4
Vestron Inc.	111.3	1 1/4	1 1/4	.....
Warner Communications Inc.	1604.8	63 1/4	63 1/4	.....
Westinghouse	1465.6	71 1/4	73 1/4	+2
AMERICAN STOCK EXCHANGE				
Commtron	21.5	9 1/4	8 3/4	-1/4
Electrosound Group Inc.	5.2	1 1/4	1 1/4	.....
Nelson Holdings Int'l	9.1			.....
New World Pictures				.....
Price Communications	11.8	4 1/4	4 1/4	.....
Prism Entertainment	9.5	3 1/4	3	-1/4
Unitel Video	.5	13 1/4	13 1/4	.....
OVER THE COUNTER				
Acclaim Entertainment		7 1/4	7	-1/4
Certron Corp.		1 1/4	1 1/4	.....
Dick Clark Productions		6 1/4	6 1/2	+1/4
LIN Broadcasting		119 1/4	119 3/4	+1/4
LIVE Entertainment		17 1/2	16 1/4	-1 1/4
Recoton Corp.		4 1/2	4 1/2	.....
Reeves Communications		5 1/4	4 1/4	-1/4
Rentrak		1 1/4	1 1/4	.....
Satellite Music Network, Inc.				.....
Scripps Howard Broadcasting		68	68	.....
Shorewood Packaging		27 1/4	27 1/4	.....
Sound Warehouse				.....
Specs Music		7 1/4	7 3/4	+1/4
Starstream Communications Group, Inc.		3 1/4	3 1/4	.....
Trans World Music		24	24	.....
Video Jukebox Network		5 1/2	5 1/2	.....
Wall To Wall Sound And Video		3	3 1/4	+1/4
Westwood One		9 1/4	9	-1/4
LONDON STOCK EXCHANGE (In Pence)				
Chrysalis		140	135	-5
Pickwick		211	211	.....
Really Useful Group		235	234	-1
Thorn EMI		749	735	-14

HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

"WE DIDN'T START THE FIRE" by Billy Joel (Columbia) hits No. 1, and is certified gold. "Fire" has a large margin in sales points and a small margin in airplay points. "Another Day In Paradise" by Phil Collins (Atlantic) is coming up fast, and is the most widely played single, with 241 out of the 252 stations on the panel reporting airplay vs. 223 for "Fire." This wider airplay base gives "Paradise" a good chance to unseat "Fire" next week; other challengers are still too far behind to jump to the top.

TWO ARTISTS MAKE THEIR first appearance on the Hot 100 this week. Jamaican singer **Marcia Griffiths** enters at No. 90 with a rerecorded version of her 1983 single, "Electric Boogie" (Mango). "Boogie" is breaking out of the Mid-Atlantic region, moving 16-14 at Q107 Washington, D.C., 18-14 at B104 Baltimore, and 14-11 at Q94 Richmond, Va. Also breaking is **Diving For Pearls**, a quintet whose founding members hail from Massachusetts, with "Gimme Your Good Lovin'" (Epic). The single is strong on top 40/rock hybrids, such as KRZR Sacramento, Calif. (6-8) and WLRS Louisville, Ky. (22-18). Two artists debuted last week: **Christopher Max**, originally from Seattle, whose single "Serious Kind Of Girl" (EMI) is now bulleted at No. 85; and **Chunky A**, the alter ego of TV and movie star **Arsenio Hall**, with "Owww!" (MCA).

"PEACE IN OUR TIME" by **Eddie Money** (Columbia) wins the Power Pick/Airplay. This means we can predict with confidence (91% chance) that "Peace" will be a top five single, although it is currently at No. 48. The outstanding gains include 64 radio adds and an early top 20 report from KEGD Dallas. The only record with more adds from the radio panel is "Tell Me Why" by **Exposé** (Arista), with 74 adds earning it the Hot Shot Debut at No. 67. The third-most-added single is "What Kind Of Man Would I Be?" by **Chicago** (Reprise), with 62 adds and an early jump of 21-16 at WNCI Columbus, Ohio, fueling the largest move on the chart, 40 places to No. 55.

QUICK CUTS: Two records stalled in the crowded 30s are gaining both sales and airplay points, although not enough to bullet, and are performing well in many markets. **Paul Carrack's** "I Live By The Groove" (Chrysalis) is top 10 on 11 reporting stations, including 5-3 at WWRB Wilkes-Barre, Pa., but lags at No. 32 nationally. "The Arms Of Orion" by **Prince & Sheena Easton** (Warner Bros.) has seven top five radio reports, including 6-2 at Q105 St. Louis and 3-2 at WLUM Milwaukee, but also stalls nationally, at No. 39. Some readers have written letters attesting that they have purchased a 7-inch vinyl single at a record store even though the chart indicates that the vinyl is unavailable. In the confusion currently surrounding single configurations, a label may press a limited number of vinyl singles—no more than 20,000—for jukebox use only, but some of these may leak into retail stores. As mentioned in this column in the Sept. 30 issue, our policy is to designate the 7-inch vinyl as available only if it is in general release.

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLAT/GC D AD'S 30 REPI. ITERS	SILVER ADDS 51 REPORTERS	BRONZE/SECONDARY ADDS 171 REPORTERS	TOTAL ADDS 252 REPORTERS	TOTAL ON
TELL ME WHY EXPOSE ARISTA	9	10	55	74	78
PEACE IN OUR TIME EDDIE MONEY COLUMBIA	5	11	48	64	152
WHAT KIND OF MAN WOULD... CHICAGO REPRISE	6	6	50	62	112
I REMEMBER YOU SKID ROW ATLANTIC	2	3	24	29	122
EVERYTHING JODY WATLEY MCA	2	5	17	24	170
JANIE'S GOT A GUN AEROSMITH GEFEN	2	5	16	23	117
SWING THE MOOD JIVE BUNNY MUSIC FACTORY	2	1	19	22	121
I WILL SURVIVE SA-FIRE MERCURY	2	3	17	22	27
THIS ONE'S FOR THE... NEW KIDS ON THE BLOCK COLUMBIA	1	3	17	21	178
TENDER LOVER BABYFACE SOLAR	2	3	16	21	123

Radio Most Added is a weekly national compilation of the ten records most added to the playlists of the radio stations reporting to Billboard. The full panel of radio reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

FOR WEEK ENDING DECEMBER 9, 1989

Billboard Hot 100 SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	WE DIDN'T START THE FIRE	BILLY JOEL	1
2	7	DON'T KNOW MUCH	LINDA RONSTADT/AARON NEVILLE	5
3	6	BACK TO LIFE	SOUL II SOUL	6
4	5	ANGELIA	RICHARD MARX	7
5	10	ANOTHER DAY IN PARADISE	PHIL COLLINS	2
6	2	BLAME IT ON THE RAIN	MILLI VANILLI	3
7	3	LOVE SHACK	THE B-52'S	9
8	4	(IT'S JUST) THE WAY THAT YOU LOVE ME	PAULA ABDUL	4
9	12	PUMP UP THE JAM	TECHNOTRONIC FEATURING FELLY	10
10	8	POISON	ALICE COOPER	16
11	13	WITH EVERY BEAT OF MY HEART	TAYLOR DAYNE	8
12	11	LEAVE A LIGHT ON	BELINDA CARLISLE	11
13	9	DON'T CLOSE YOUR EYES	KIX	12
14	19	RHYTHM NATION	JANET JACKSON	13
15	15	LIVING IN SIN	BON JOVI	14
16	18	SWING THE MOOD	JIVE BUNNY AND THE MASTERMIXERS	23
17	20	LOVE SONG	TESLA	20
18	24	JUST LIKE JESSE JAMES	CHER	17
19	16	DON'T SHUT ME OUT	KEVIN PAIGE	19
20	21	EVERYTHING	JODY WATLEY	18
21	14	WHEN I SEE YOU SMILE	BAD ENGLISH	15
22	26	THE LAST WORTHLESS EVENING	DON HENLEY	21
23	22	BUST A MOVE	YOUNG M.C.	27
24	30	THIS ONE'S FOR THE CHILDREN	NEW KIDS ON THE BLOCK	22
25	25	ME SO HORNY	THE 2 LIVE CREW	37
26	23	DON'T MAKE ME OVER	SYBIL	25
27	28	THE ANGEL SONG	GREAT WHITE	34
28	32	FREE FALLIN'	TOM PETTY	28
29	33	I LIVE BY THE GROOVE	PAUL CARRACK	32
30	27	LISTEN TO YOUR HEART	ROXETTE	35
31	38	HOW AM I SUPPOSED TO LIVE WITHOUT YOU	M. BOLTON	26
32	35	ROCK AND A HARD PLACE	ROLLING STONES	31
33	17	GET ON YOUR FEET	GLORIA ESTEFAN	29
34	—	OH FATHER	MADONNA	30
35	40	JUST BETWEEN YOU AND ME	LOU GRAMM	24
36	34	I THINK I CAN BEAT MIKE TYSON	D.J. JAZZY JEFF	58
37	31	DIDN'T I (BLOW YOUR MIND)	NEW KIDS ON THE BLOCK	46
38	—	THE ARMS OF ORION	PRINCE (WITH SHEENA EASTON)	39
39	—	I WANT YOU	SHANA	43
40	29	MISS YOU MUCH	JANET JACKSON	45

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	3	WE DIDN'T START THE FIRE	BILLY JOEL	1
2	1	BLAME IT ON THE RAIN	MILLI VANILLI	3
3	6	ANOTHER DAY IN PARADISE	PHIL COLLINS	2
4	2	(IT'S JUST) THE WAY THAT YOU LOVE ME	PAULA ABDUL	4
5	8	DON'T KNOW MUCH	LINDA RONSTADT/AARON NEVILLE	5
6	4	ANGELIA	RICHARD MARX	7
7	9	BACK TO LIFE	SOUL II SOUL	6
8	10	WITH EVERY BEAT OF MY HEART	TAYLOR DAYNE	8
9	5	WHEN I SEE YOU SMILE	BAD ENGLISH	15
10	16	RHYTHM NATION	JANET JACKSON	13
11	13	LIVING IN SIN	BON JOVI	14
12	7	LOVE SHACK	THE B-52'S	9
13	14	LEAVE A LIGHT ON	BELINDA CARLISLE	11
14	15	DON'T CLOSE YOUR EYES	KIX	12
15	19	JUST BETWEEN YOU AND ME	LOU GRAMM	24
16	18	PUMP UP THE JAM	TECHNOTRONIC FEATURING FELLY	10
17	21	JUST LIKE JESSE JAMES	CHER	17
18	23	HOW AM I SUPPOSED TO LIVE WITHOUT YOU	M. BOLTON	26
19	24	THIS ONE'S FOR THE CHILDREN	NEW KIDS ON THE BLOCK	22
20	27	EVERYTHING	JODY WATLEY	18
21	28	WHEN THE NIGHT COMES	JOE COCKER	33
22	22	THE LAST WORTHLESS EVENING	DON HENLEY	21
23	20	DON'T SHUT ME OUT	KEVIN PAIGE	19
24	25	DON'T MAKE ME OVER	SYBIL	25
25	32	DOWNTOWN TRAIN	ROD STEWART	36
26	12	POISON	ALICE COOPER	16
27	11	GET ON YOUR FEET	GLORIA ESTEFAN	29
28	29	OH FATHER	MADONNA	30
29	30	LOVE SONG	TESLA	20
30	31	ROCK AND A HARD PLACE	ROLLING STONES	31
31	34	FREE FALLIN'	TOM PETTY	28
32	33	I LIVE BY THE GROOVE	PAUL CARRACK	32
33	38	TWO TO MAKE IT RIGHT	SEDUCTION	38
34	17	LISTEN TO YOUR HEART	ROXETTE	35
35	39	I REMEMBER YOU	SKID ROW	40
36	36	THE ARMS OF ORION	PRINCE (WITH SHEENA EASTON)	39
37	26	BUST A MOVE	YOUNG M.C.	27
38	—	SWING THE MOOD	JIVE BUNNY AND THE MASTERMIXERS	23
39	—	I'LL BE GOOD TO YOU	QUINCY JONES	42
40	35	THE ANGEL SONG	GREAT WHITE	34

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HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.	ASCAP/Immaculate, ASCAP/Mike Chapman, ASCAP/Knighty-Knight, ASCAP/All Nations, ASCAP/HL/WBM	97 PERSONAL JESUS (Emile, ASCAP)
99 500 MILES (Atzal, BMI/Unichappell, BMI)		26 HOW AM I SUPPOSED TO LIVE WITHOUT YOU (EMI, ASCAP/Is Hot, ASCAP/EMI Blackwood, BMI) HL	16 POISON (Ezra, BMI/Kat & Mouse, BMI/Music Corp. Of America, BMI/EMI April, ASCAP/Desmobile, ASCAP) HL
34 THE ANGEL SONG (Psycho Bimbos From Hell, ASCAP) WBM		77 I DIDN'T MEAN TO STAY ALL NIGHT (Zomba, ASCAP)	56 PRETENDING (Hamstein, BMI/Urge, BMI/Careers, BMI) HL
7 ANGELIA (Chi-Boy, ASCAP) CLM		92 I DON'T KNOW (Boom Tat, ASCAP/Pri, ASCAP)	52 PRINCIPAL'S OFFICE (Varry White, ASCAP/Young Man Moving, ASCAP)
2 ANOTHER DAY IN PARADISE (Phil Collins, PRS/Hit And Run, ASCAP) WBM		32 I LIVE BY THE GROOVE (Plangent Visions, ASCAP/High Frontier, BMI/EMI Blackwood, BMI) HL	10 PUMP UP THE JAM (Colgems-EMI, ASCAP/BMC, UK/Bogam, ASCAP) WBM
39 THE ARMS OF ORION (Controversy, ASCAP/Skyye Heart, BMI/WB, ASCAP) WBM		40 I REMEMBER YOU (New Jersey Underground, ASCAP)	91 RADAR LOVE (Fever, ASCAP)
95 BABY COME TO ME (Gratitude Sky, ASCAP/Penzafire, ASCAP/Virgin, ASCAP) CPP		58 I WANT YOU (Lindseyanne, BMI/Big Fat, BMI/Steve Gordon, BMI)	13 RHYTHM NATION (Black Ice, BMI/Flyte Tyme, ASCAP) WBM
6 BACK TO LIFE (Virgin, ASCAP/Virgin Songs, BMI/WB, ASCAP/Law Music) CPP/WBM		87 IF I COULD TURN BACK TIME (Realsongs, ASCAP) WBM	31 ROCK AND A HARD PLACE (Promopub B.V., PRS) CPP
64 BACK TO THE BULLET (Dasnic, BMI/Linz, BMI) CLM		53 IF YOU LEAVE ME NOW (Saja, BMI/Mya-T, BMI) HL	50 ROCK WIT'CHA (Kear, BMI/Epic/Solar, BMI/Green Skirt, BMI) CPP
3 BLAME IT ON THE RAIN (Realsongs, ASCAP) WBM		42 I'LL BE GOOD TO YOU (Kidada, BMI/Warner-Tamerlane, BMI) WBM	85 SERIOUS KINDA GIRL (Mike Chapman, ASCAP/Tommy Jmi, BMI/Warner-Tamerlane, BMI)
27 BUST A MOVE (Varry White, ASCAP/Young Man Moving, ASCAP)		57 I'M NOT THE MAN I USED TO BE (Virgin, ASCAP) CPP	80 SOLD ME DOWN THE RIVER (Illegal, BMI)
84 CALL IT LOVE (Atlantic-Gibron, BMI/Storky, BMI/Jasperilla, ASCAP/Frankly Scarlett, BMI/Music Corp. Of America, BMI/Could Be Music, ASCAP) HL		4 (IT'S JUST) THE WAY THAT YOU LOVE ME (Virgin, ASCAP/Oliver Leiber, ASCAP) CPP	86 SOWING THE SEEDS OF LOVE (Virgin Songs, BMI) CPP
65 COVER GIRL (Maurice Starr, ASCAP/EMI April, ASCAP) HL		98 IT'S NO CRIME (Epic/Solar, BMI/Kear, BMI/Greenskirt, BMI) CPP	61 STEAMY WINDOWS (Tennessee Swamp Fox, ASCAP/EMI April, ASCAP) HL
46 DIDN'T I (BLOW YOUR MIND) (Mighty Three, BMI/Bellboy, BMI) HL		49 JANIE'S GOT A GUN (Swag Song, ASCAP)	100 SUGAR DADDY (Point, ASCAP) HL
12 DON'T CLOSE YOUR EYES (Cookies, BMI/Oppernockity Tunes, BMI/Ellymax, BMI/Willesden, BMI/Zomba, ASCAP) HL		24 JUST BETWEEN YOU AND ME (Colgems-EMI, ASCAP/Stray Notes, ASCAP/Knighty-Knight, ASCAP) WBM	83 SUNSHINE (Island, BMI/Onid, BMI) WBM
5 DON'T KNOW MUCH (EMI Blackwood, BMI/ATV, BMI/Mann & Weil, BMI/Snow, BMI/Braintree, BMI) HL		17 JUST LIKE JESSE JAMES (Realsongs, ASCAP/EMI April, ASCAP/Desmobile, ASCAP) HL/WBM	23 SWING THE MOOD (Various Publishers)
25 DON'T MAKE ME OVER (Blue Seas, ASCAP/Jac, ASCAP) CPP/WBM		54 KICKSTART MY HEART (Motley Crue, BMI/Sikki Nxxx, BMI) WBM	75 TALK TO MYSELF (Vertim, ASCAP/Wokie, ASCAP/Whole Nine Yards, ASCAP)
19 DON'T SHUT ME OUT (Paige By Paige, BMI/Chrysalis, BMI) CLM		21 THE LAST WORTHLESS EVENING (Cass County, ASCAP/Grey Hare, ASCAP) WBM	67 TELL ME WHY (EMI, BMI/Panchin, BMI)
81 DON'T TAKE IT PERSONAL (Colgems-EMI, ASCAP/CBS, ASCAP/Multi Culler, ASCAP) CPP/WBM		11 LEAVE A LIGHT ON (Future Furniture, ASCAP/Shipwreck, BMI/Virgin Songs, BMI) CPP/WBM	44 TENDER LOVER (Hip Trip, BMI/Kear, BMI/Jenn-A-Bug, ASCAP)
36 DOWNTOWN TRAIN (Jalma, ASCAP)		35 LISTEN TO YOUR HEART (Screen Gems-EMI, BMI/Jimmy Fun, BMI) CLM	22 THIS ONE'S FOR THE CHILDREN (Maurice Starr, ASCAP/EMI April, ASCAP) HL
72 DR. FEELGOOD (Motley Crue, BMI/Sikki Nxxx, BMI/Mick Mars, BMI) WBM		14 LIVING IN SIN (Bon Jovi, ASCAP/Pri, ASCAP) WBM	69 TOUCH ME TONIGHT (Mad Ted, BMI)
90 ELECTRIC BOOGIE (Solomonic, ASCAP)		63 LOVE IN AN ELEVATOR (Swag, ASCAP) HL	38 TWO TO MAKE IT RIGHT (Red Instructional, ASCAP)
18 EVERYTHING (Sizzling Blue, BMI/Newton House, BMI) WBM		9 LOVE SHACK (Man Woman Together Now!, BMI/Irving, BMI) CPP	66 WAIT FOR YOU (CBS, ASCAP/Bangs And Crashes, ASCAP)
62 EVERYTHING YOU DO (YOU'RE SEXING ME) (Blue 32, ASCAP/Lance, ASCAP)		20 LOVE SONG (City Kidd, ASCAP) CLM	47 WAS IT NOTHING AT ALL (St. Cecilia, BMI)
41 FOOL FOR YOUR LOVING (Seabreeze, ASCAP/C.C., ASCAP/Dump-eaton, ASCAP) WBM		76 LULLABY (Fiction, ASCAP)	73 WE CAN'T GO WRONG (Andy Panda, ASCAP/Zomba, ASCAP/Latin Rascals, BMI/Red Instructional, ASCAP/Disco Fever, ASCAP/Salski, BMI)
28 FREE FALLIN' (Gone Gator, ASCAP/EMI April, ASCAP) CPP/HL		37 ME SO HORNY (Pac-Jam, BMI)	1 WE DIDN'T START THE FIRE (Joel, BMI) HL
51 FRENCH KISS (Seven Days, ASCAP)		45 MISS YOU MUCH (Flyte Tyme, ASCAP) WBM	55 WHAT KIND OF MAN WOULD I BE? (Texascity, BMI/Jason Scheff, BMI/EMI Blackwood, BMI/Sin-Drome, BMI/Fallwater, ASCAP) HL
29 GET ON YOUR FEET (Foreign Imported, BMI) CPP		89 MY HEART SKIPS A BEAT (Red Instructional, ASCAP/Disco Fever, ASCAP/Tipper, ASCAP)	74 WHEN I LOOKED AT HIM (Screen Gems-EMI, BMI/Panchin, BMI) WBM
96 GIMME YOUR GOOD LOVIN' (Diving For Pearls, ASCAP/CBS, ASCAP)		60 NO MORE LIES (Ruthless Attack, ASCAP)	15 WHEN I SEE YOU SMILE (Realsongs, ASCAP) WBM
68 GIRL I AM SEARCHING FOR YOU (Saja, BMI/Mya-T, BMI) HL		71 NOTHIN' TO HIDE (Chi-Boy, ASCAP/Edge Of Fluke, BMI) CPP	33 WHEN THE NIGHT COMES (Irving, ASCAP/Adams Communications, BMI/Calypto Tunes, BMI/Realsongs, ASCAP) CPP/WBM
82 GIRL I'M GONNA MISS YOU (MCA, ASCAP) HL		30 OH FATHER (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Johnny Yuna, BMI) WBM	8 WITH EVERY BEAT OF MY HEART (MCA, ASCAP/Matak, ASCAP/Mygag, ASCAP/Shakin' Baker, BMI) HL
93 A GIRL LIKE YOU (Famous Monster, BMI/Screen Gems-EMI, BMI)		59 OVER AND OVER (Ensign, BMI/Mister Guy, BMI/Brooklyn Fox, ASCAP) CPP	78 WOMAN IN CHAINS (Virgin Songs, BMI) CPP
94 HEART (Virgin, ASCAP)		88 OWWW!! (Blacklion, ASCAP/Captain Z, ASCAP/Hollywood, BMI)	
79 HEAT OF THE MOMENT (Hip Trip, BMI/Kear, BMI)		48 PEACE IN OUR TIME (Pillarview B.V., BMI/Chrysalis, BMI/Virgin, ASCAP/Albert Hammond, ASCAP/WB, ASCAP) CPP	
70 HIDE YOUR HEART (EMI April, ASCAP/Desmobile,			

'BATMAN' VID LEADS WAY IN RETAIL SALES BOOM

(Continued from page 5)

expectedly "nose-dived" in sell-through for West Coast chain Music Plus. However, it is still the top renter for nationwide chain West Coast/National Video.

After debuting last week at No. 9 on Billboard's Top Videocassettes Sales chart, the title moves to No. 4 this week. On the Top Videocassettes Rentals chart, "Batman" debuts this week at No. 5.

Regarding "Batman" sales, the title sold 8,700 units during its first week for 70-store Music Plus in Southern California but dropped to 2,500 the second week.

"What concerns me," says the chain's buyer, Julie Murakami, "is that no other title that big, such as 'E.T.', 'Bambi,' or 'Who Framed Roger Rabbit,' ever dropped off that much."

But at Tower Video's No. 1 store at New York's Lincoln Center, manager Scott Lasky says "Batman" at \$16.95 "far and away outpaced everything with sell-through up 35% over a year ago" while rental was "flat."

NEW KIDS FLY PAST 'BATMAN'

Mall activity in sell-through was also brisk. Surprisingly, both New Kids On The Block videos, priced "at virtually list," ran ahead of "Batman" for 242-store Camelot Music which operates in 30 states. "Our video catalog was very strong across the board with the several thousand titles we stock," says Joe Bressi, senior VP.

That rental and sales spread beyond traditional outlets is indicated by Flix, the 62-store wing of Race-track Petroleum, which has units in convenience stores in 13 states. A spokesperson there says total mature store volume was up 15% vs. a

year ago, up 32% over the same four days a week earlier, and up 38% over the previous month.

Typically, rental comparisons were up compared with recent weeks, with many sources begging off on comparisons for a year ago, or reporting more modest rises.

Echoing others surveyed by Billboard, Wally Knief, spokesman for the Blockbuster chain, says, "Revenue over Thanksgiving was up 30% from the previous weekend. I can't compare it to last year since we only had 415 stores then." The chain opened its 1,000th store recently.

"Batman," he adds, is still performing well. "In our Southeastern region, stores were averaging sales of between 115 and 315 copies per store over Thanksgiving. That's tremendous. And copies of 'Batman' have been renting three times a week, also very strong. Overall, sales and rental have been fantastic."

At the mass merchandiser level, "video sell-through did very well over Thanksgiving," says Doug Harvey of the 400-unit Target chain. "Our business overall that week was about equal to our music business, which is saying something about the maturity of the category."

He adds that "Batman" is "continuing to sell well. It did particularly well on Sunday and Monday, Nov. 26-27. "We thought that on Thanksgiving week, as such, it was a little weak relative to our forecast." The first week's sales on "Batman," he says, were greater than the second week, with the chain offering it on average at \$15.99.

CONSUMERS RESPOND TO \$14.95

"Video sell-through as a whole

was right on forecast," he says, adding that, "consumers are responding favorably to the relatively newer \$14.95 price point for major-movie catalog product. It's a viable price point. We're pleased with our sales and they have been right on forecast," he says.

Looking toward the end of the year, Harvey says, "We're bullish. Generally, we are trending at about 40% up over last year in mature stores and about 50% overall."

At Record Theatre Video, the combo wing of 18-store Record Theatre, Buffalo, N.Y., VP David Colson says, "In sell-through we're just turning over cash. K mart has 'Batman' at \$14.95. What can you do? Video is tough, there's so much competition, but we're keeping our head above water at least."

A similar view comes from Georgia, where William Patterson, president of five-store Columbus Tape & Video, says Thanksgiving weekend business was "up 30% to 40%" over recent weeks but vs. a year ago "not that far over." Again, Patterson reports an influx of Blockbuster stores plus the drug chain Phar-Mor offering "Batman" for \$12.88, saying, "I paid almost \$16."

Erol's, the giant 204-store Eastern specialty chain, reflects the recent plateauing in rental with Joyce Woodward, rental buying manager, putting a mature store-comparison increase for the weekend "in the high single digit area," or under 10%.

However, what thrills Woodward is the incredible rejuvenation on certain older rental titles. She cites both "Twins" and "Dirty Rotten Scoundrels" as turning around on the chain's chart with gains of 200%.

In sharp contrast, Erol's sell-

through "had phones ringing off the wall" in response to a newspaper gift insert, says Beth Beard, sales buying manager.

NEW LIFE FOR 'WONDERFUL LIFE'

Echoing sell-through's vitality, Erol's found the \$4.99-listed catalog nugget "It's A Wonderful Life" crowding the No. 1 "Batman." Chainwide, she says, sell-through shot up 75% around the 204-store web, and a robust 50% on a mature store basis.

Gary Delfiner, VP promotion at the 710-web West Coast Video/National Video, says total comparative store volume was up 15%-20% with "everything pointing to a very healthy first quarter" because of "Lethal Weapon II," "Indiana Jones And The Last Crusade," and "Honey, I Shrank The Kids" arriving in February and March.

Like others, Delfiner credits "Batman" for "bringing people in" and says some stores were reordering as many as 1,000 copies of "Batman" even though all stores on average brought in 200-300 for sale and 50-100 for rent.

The first few weeks for "Batman" have been "very good," says Bruce Shackman, president of the Midwest 64-store Applause chain. "The title is also renting exceptionally well. We took in an excessive amount of inventory for rental since our plan is to offer 'previously viewed' copies on Dec. 24 at a very low price," he says. He says he also expects the "well laid out" advertising efforts by Warner and promotional partner Coca-Cola to keep "Batman" hot through Christmas day.

IRKED BY STREET DATE VIOLATORS

Like many other dealers around the country, Shackman says he is still perturbed at street-date violations in markets where Applause has outlets. There have also been dealer reports around the country that street date violations occurred as early as Nov. 4, while a number

of mass merchandisers, supermarkets, and drug chains are reported to have broken street date on Nov. 13 and 14, two days before official street date.

A local Osco Drugs in Omaha, Neb., headquarters of the Applause chain, for example, was selling "Batman" Nov. 13, two days before street, says Shackman. "The curious thing was that they were selling it at full boat for \$24.98. That's the only thing they did right," he says.

Shackman, like other dealers, says he is sending receipts of purchases from stores that broke street date to Warner Home Video. A spokesperson for WHV in Burbank, Calif., says the studio "is still in the process of collecting and evaluating data" and is fully prepared to impose sanctions on violating accounts in the near future. What those sanctions might be, however, are unclear.

"I don't think the street-date violations [on "Batman"] were as flagrant as they were on 'Bambi' and 'Who Framed Roger Rabbit,'" says John Thrasher at the Tower Video chain headquarters in Sacramento, Calif. "Most of the reports I've heard had to do with Nov. 13 or Nov. 14."

Commenting on the sales activity of "Batman," Thrasher says: "There isn't exactly the same furor over 'Batman' as there was with 'E.T.' but there's a critical reason for that. 'E.T.' was the first monster title in the industry and it was hard to gauge. Dealers ordered short and there was a larger shortage, 25%, of product initially. A lot of dealers didn't get adequate product until December. That created hysteria. At the outset last year, a lot of our customers were other dealers, small mom-and-pop stores who needed merchandise. We were like one-stops for them. That was going on all over the place. 'Batman' went into the pipeline a lot better, so you have to subtract the hysteria factor."

INSIDERS SAY MCA WILL CLOSE 7 FIELD OFFICES

(Continued from page 5)

earlier this year.

According to one source within the company, the shutdowns earlier this year of MCA sales offices in Denver and, more recently, Detroit, were "the first step" of a company branch-pruning that will soon be followed by staggered closings in Baltimore, Philadelphia, Cleveland, St. Louis, and, by the end of next spring, San Francisco. The number of MCA employees affected by the closings, the source says, is "substantial. If you begin with Denver and you end with the end of [next] May, I would say you're talking about probably in the vicinity of 25."

Yet, according to John Burns, executive VP at MCA Distribution, "no final decision has been made on anything" regarding future branch closings, and, in fact, the company is examining "different kinds of positions out in the field."

Burns further denies that 25-30 positions within the branch system are being phased out, as sources claim. "There are no cutbacks, period," he affirms. "There'll be people doing a different job than they're currently doing, but there's no cutbacks. There's no [situation where] we've got 100 people and there's going to be 80—there's nothing like that."

According to field sources, however, in the coming months various middle management positions within the MCA branch system

will be eliminated, various sales departments will be consolidated, and, one source says, "a new reinforcement policy for everyone from the position of regional branch manager all the way down to sales people" will be established.

Another source says MCA Distribution's pay structure will be realigned. "From what I've been able to gather," he says, "the change, particularly from the top levels of sales income, will be negative—and at the middle and bottom levels, it will be pretty much a status quo. It's being sold as a positive, but when you boil it all down, it's really not a positive."

The planned branch closings were staggered by MCA for a reason, says the source: "It was expressed specifically to me and to others in the company—in fact just about every person in a middle management position—that the reason for closing the branches individually was to keep it away from the trades. We were told specifically that they didn't want the trades to get their hands on it."

A source within MCA says the plan to shut down the branches took shape "over a year ago." He alleges that a time study company called CRESAP was retained to fully examine the system, and it ultimately approved the plan.

Ironically, says the source, the time study group was the same

one employed by CBS Records in 1982, immediately prior to the company's infamous "Black Friday" mass firings. Current MCA Music Entertainment Group chairman Al Teller was president of CBS Records during that period.

The source also alleges that, although MCA's Teller brought in the CRESAP time study company, had it not been brought in, the "plan" would have been instituted sooner.

"[Teller] felt it was right to have CRESAP take a look at things as they stood, prior to making changes. CRESAP basically put their stamp of approval on the plan. So I really don't attribute this to Mr. Teller."

Most sources agree that the motivation of the move is twofold. In the words of yet another field source, "I think they just want to make better bottom line, number one. Number two, [when] they look at the overall picture, the billing is such now that you're doing more billing with fewer accounts. There's so many acquisitions going on within the industry, and I think the consolidation of accounts has created a need, they feel, for fewer people. But I just don't know their line of reasoning. I don't agree with it, but I can't voice too much opposition to it, or I'll be gone. I don't think anybody out in the field will agree. They'll shake their heads."

'Honey, I Shrank The Kids' Warning Don't Shrink The Price!

LOS ANGELES Buena Vista Home Video says it will not extend co-op funds to retailers who advertise its upcoming "Honey, I Shrank The Kids" for less than \$16.75. In addition, all ads running prior to the tape's release must include a bold notice of the official March 16 street date in order to receive co-op funds.

Buena Vista has set an official suggested retail price of \$22.99 for the cassette; a \$3 rebate program shrinks the tab to \$19.99.

And in yet another effort to "level the playing field" for retailers, Buena Vista says it will drop its old street date policy and change to a new warehouse release date for shipping. Distributors can ship product on March 12; will call is March 13.

Paramount Home Video first instituted a minimum-advertised-price policy earlier this year on its \$14.95 Sweet 15 catalog promotion, reasoning that while vendors

cannot control pricing, they don't have to "finance a price war."

There is heightened concern in the retail community—particularly after "Batman"—that the first quarter will see street-date abuses and severe price discounting as "Honey" is joined by Paramount's "Indiana Jones And The Last Crusade" and Warner Home Video's "Lethal Weapon 2," both also sell-through priced.

Buena Vista's promotional tie-in partner for the cassette, which will also feature the cartoon short "Tummy Trouble," will be the Nabisco Co. Consumers become eligible for the rebate by buying any two packages of Ritz Bits, Triscuit Bits, or Premium Bits. As per Disney's longstanding policy, there is no commercial on the tape.

The company is also promising a "multimillion-dollar" marketing campaign to support the summer megahit, which grossed \$130 million at the box office.

FOR TOP 40, ANOTHER NICHE: MASS APPEAL

(Continued from page 5)

top 40/rock hybrids, some industry observers were saying that the emergence of such niche formats would make the mainstream top 40 station untenable. But in three of the most fragmented top 40 markets, several niche top 40s have now made format modifications that take them back to the center to different degrees.

In Detroit, top 40/rock WDFX—one of the stations that gave Rock 40 its initial boost a year ago—has added material from Milli Vanilli, Paula Abdul, Janet Jackson, Quincy Jones, and Jody Watley, and has dropped current songs by Tom Petty, Megadeth, Whitesnake, and Shooting Star. The station's move is the inverse of one by rival WHYT, which, after leaning heavily urban for several years, added some rock hits last summer and is now virtually tied with WDFX in the ratings.

In Charlotte, N.C., following AC/top 40 hybrid WBCY's switch to outright AC, top 40/rock WROQ has added recurrences from Abdul, Milli Vanilli, Sheena Easton, and other nonrock artists. WROQ's move is relatively subtle, so far, but top 40/urban rival WCKZ—which had already begun evolving—celebrated WBCY's switch by adding Billy Joel, Alice Cooper, and Aerosmith.

In similarly fragmented Chicago, rock-leaning WYZZ has made a pronounced move to the center in recent weeks. And, although officials at dance-leaning WBBM deny any sort of overall direction change, the urban-leaning station has recently added former No. 1 records by Roxette and Bad English that it had avoided playing until now.

Those moves follow surprising summer successes for two mainstream top 40s that held off two of the Rock 40 format's bellwether stations: KIIS Los Angeles (which defeated both "Pirate Radio" KQLZ and top 40/dance KPWR, and comfortably leads Pirate in the first fall trend) and KBEQ Kansas City, which finished the summer ahead of the much-heralded KXXR. The format changes also come amid complaints from some programmers that the material available to Rock 40s, while prolific, is not as strong as what was out six months ago.

But the main impetus for the changes seems to be the realization of some PDs that some of top 40's fragmentation is unnecessary. "Somebody had stuck a hole in this market the size of a Mack truck," says WHYT PD Rick Gillette. "A year and a half ago, you had three top 40 stations that leaned one way or another. Then suddenly you didn't have any because one was rock, one was AC, and one was urban. Every station was off in its own little world, and we forgot about playing the records people like to hear."

"When we first started in the market, there were three CHRs going at it, and we had to find a niche," says WDFX PD Chuck Beck. "Now WKQI is taking a more adult approach [and] if there's a hole in your market, you need to be ready to fill the void."

"So many people in the last year have been saying mainstream top 40 is dead, and it's not," says WDFX's consultant, Alan Burns. "There's always going to be room for a well-done, middle-of-the-road top 40 in almost every market."

And Geffen director of national top 40 promotion Peter Napollello, whose label has had a substantial share of

Rock 40 hits, now thinks it best that a station "not lock into Rock 40 or top 40/dance, but rather just play the best of both. If it means playing a No. 1 Aerosmith record with Paula Abdul, Phil Collins, and Chicago, why the hell not?"

Beck also contends that "a lot of people are doing niche formats in markets where they don't need to. In some of the medium and smaller markets, people think they have to do a niche format because there's already a top 40 station, and that's not true in every case."

William Johnson, president/GM of KHTY (Y97) Santa Barbara, Calif., concurs. "Broadcasters in markets below the top 25 would be well advised to think long and hard before taking their stations in a pure Rock 40 direction. The audience potential is just too narrow," he says.

Despite being the only mainstream top 40 in its market, Y97 went to a top 40/rock format earlier this year, influenced largely by the national publicity around Rock 40. Disappointed with the results, Y97 has since moved back toward the mainstream.

Most of the Rock 40 programmers contacted about their changes were careful to note that they were motivated by opportunities in their market and that their actions were not necessarily a vote of no-confidence in the Rock 40 format. "Pirate Radio" KQLZ, programmed by Scott Shannon, was responsible for a lot of cloning last spring, and, since losing a share point in the first fall trend, for much of the national concern about the format's durability. Shannon compares the nationwide phenomenon surrounding Pirate Radio to "the fiasco that took place after WKUT," referring to the New York disco station that spawned a series of imitators in the late '70s.

"It's remarkable how a change happens and suddenly there's supposed to be an industrywide trend. Nobody's talking about [hugely successful top 40/rock station] WXGT (92X) Columbus, are they? Nobody's talking about [AC] KOST, which took a more severe come drop than we did. Our mission is to make KQLZ as successful as possible in this market. Our success isn't judged by how many stations clone us around the country."

Shannon says QZLZ, which did sign on with some nonrock product, has no plans to expand in that direction again. He allows that "at this particular time, there seems to be a little less rock-leaning material available. But this has happened quite a bit since we signed on. You just have to adjust to it. You change the rotations. You don't change the format."

But Z95 PD Brian Kelly, who beams a surplus of "unproven bands," says that current product availability has influenced his decision to move more mainstream. Both Z95 and KXXR are replacing some of their harder material with more adult rock of the Lou Gramm/Paul Carrack variety. "This is a real time for discretion in the format. With all these tattoo bands coming out now, you have to be careful what you put on the air," says KXXR PD Gary Franklin.

But not everybody involved with Rock 40 thinks there's a music problem. KNIN Wichita Falls, Texas, PD Jay Michaels says "there's a world of product out there for a programmer

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FOR WEEK ENDING DECEMBER 9, 1989

Billboard. CROSSOVER RADIO AIRPLAY™

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	2	BACK TO LIFE VIRGIN 7-99171	SOUL II SOUL (FEATURING CARON WHEELER)
2	3	PUMP UP THE JAM SBK 07311	TECHNOTRONIC
3	1	BLAME IT ON THE RAIN ARISTA 1-9904	MILLI VANILLI
4	4	(IT'S JUST) THE WAY THAT YOU LOVE ME VIRGIN 7-99282	PAULA ABDUL
5	6	EVERYTHING MCA 53714	JODY WATLEY
6	7	WITH EVERY BEAT OF MY HEART ARISTA 1-9895	TAYLOR DAYNE
7	8	TWO TO MAKE IT RIGHT VENETA TS-1464/A&M	SEDUCTION
8	5	DON'T MAKE ME OVER NEXT PLATEAU 325	SYBIL
9	9	RHYTHM NATION A&M TS-1455	JANET JACKSON
10	10	THIS ONE'S FOR THE CHILDREN COLUMBIA 38-73064	NEW KIDS ON THE BLOCK
11	13	COVER AND OVER ATLANTIC 7-88799	PAJAMA PARTY
12	18	ANOTHER DAY IN PARADISE ATLANTIC 7-88774	PHIL COLLINS
13	12	I WANT YOU VISION 4511	SHANA
14	15	IF YOU LEAVE ME NOW LMR 77000	JAYA
15	20	TENDER LOVER SOLAR 74003/E.P.A.	BABYFACE
16	11	BUST A MOVE DELICIOUS VINYL 105/ISLAND	YOUNG M.C.
17	21	NO MORE LIES RUTHLESS 7-99149/ATCO	MICHELLE
18	17	FRENCH KISS EPIC 1842/E.P.A.	LIL LOUIS
19	14	GIRL I AM SEARCHING FOR YOU LMR 74005	STEVIE B
20	16	LOVE SHACK REPRISE 7-22817	THE B-52'S
21	19	ME SO HORNY SKYWALKER 130	THE 2 LIVE CREW
22	30	PRINCIPAL'S OFFICE DELICIOUS VINYL 7-99137/ISLAND	YOUNG M.C.
23	29	I'LL BE GOOD TO YOU QWEST 7-22697/WARNER BROS	QUINCY JONES
24	—	WE CAN'T GO WRONG CAPITOL 44498	THE COVER GIRLS
25	24	SUNSHINE 4TH & B WAY 7489	DINO
26	27	TALK TO MYSELF Geffen 7-22936	CHRISTOPHER WILLIAMS
27	23	GET ON YOUR FEET EPIC 34-69064/E.P.A.	GLORIA ESTEFAN
28	26	HEAT OF THE MOMENT VIRGIN 7-99704	AFTER 7
29	22	MISS YOU MUCH A&M 1445	JANET JACKSON
30	—	MEMORIES MICMAC 7525	JOHNNY O

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	WE DIDN'T START THE FIRE COLUMBIA 38-73021	BILLY JOEL
2	2	LOVE SONG Geffen 7-22856	TESLA
3	7	LIVING IN SIN MERCURY 876 070-7/POLYGRAM	BON JOVI
4	11	ANOTHER DAY IN PARADISE ATLANTIC 7-88774	PHIL COLLINS
5	9	JUST BETWEEN YOU & ME ATLANTIC 7-88781	LOU GRAMM
6	3	WHEN I SEE YOU SMILE EPIC 34-69082/E.P.A.	BAD ENGLISH
7	5	DON'T CLOSE YOUR EYES ATLANTIC 7-88902	KIX
8	8	ANGEL SONG CAPITOL 44449	GREAT WHITE
9	10	ROCK AND A HARD PLACE COLUMBIA 38-73057	ROLLING STONES
10	6	FREE FALLING MCA 53748	TOM PETTY
11	12	FOOL FOR YOUR LOVING Geffen 4-22715	WHITESNAKE
12	13	THE LAST WORTHLESS EVENING Geffen 7-22771	DON HENLEY
13	21	JANIE'S GOT A GUN Geffen 7-22727	AEROSMITH
14	17	WAIT FOR YOU WTF 311-73034	BONHAM
15	19	WHEN THE NIGHT COMES CAPITOL 44437	JOE COCKER
16	4	POISON EPIC 34-68958/E.P.A.	ALICE COOPER
17	15	LOVE SHACK REPRISE 7-22817	THE B-52'S
18	24	KICKSTART MY HEART ELEKTRA 7-69248	MOTLEY CRUE
19	14	ANGELIA EMI 50218	RICHARD MARX
20	22	DOWNTOWN TRAIN WARNER BROS 7-22685	ROD STEWART
21	25	EVERYTHING YOU DO ATLANTIC 7-88823	FIONA (WITH KIP WINGER)
22	23	I LIVE BY THE GROOVE CHRYSALIS 23427	PAUL CARRACK
23	26	BACK TO THE BULLET POLYDOR 889 976-4/POLYGRAM	SARAYA
24	27	HIDE YOUR HEART MERCURY 876 146-7/POLYGRAM	KISS
25	20	TOUCH ME TONIGHT ENIGMA 73549/CAPITOL	SHOOTING STAR
26	—	PEACE IN OUR TIME COLUMBIA 38-73047	EDDIE MONEY
27	18	LISTEN TO YOUR HEART EMI 50223	ROXETTE
28	—	A GIRL LIKE YOU ENIGMA 44480/CAPITOL	THE SMITHEREENS
29	—	I REMEMBER YOU ATLANTIC 7-88886	SKID ROW
30	30	PRETENDING DUCK 7-2732/REPRISE	ERIC CLAPTON

Products with the greatest airplay gains this week.
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TOP 40 DANCE PLAYLISTS	
NEW YORK	P.D.: Joel Salkowitz
1	Technotronic, Pump Up The Jam
2	Lil Louis, French Kiss
3	Milli Vanilli, Blame It On The Rain
4	Cynthia, Thee O! Hearts
5	Paula Abdul, (It's Just) The Way
6	Taylor Dayne, With Every Beat Of My
7	Young M.C., Bust A Move
8	Yvonne, There's A Party Going On
9	Shana, I Want You
10	The B-52's, Love Shack
11	Pajama Party, Over And Over
12	Stevie B, Girl I Am Searching For
13	Jody Watley, Everything
14	Janet Jackson, Rhythm Nation
15	Bobby Brown, Rock Wit' Cha
16	Jaya, If You Leave Me Now
17	George Lamond, Without You
18	Johnny O, Memories
19	New Kids On The Block, This One's
20	Michelle, No More Lies
21	The Cover Girls, My Heart Skips A
22	Gloria Estefan, Get On Your Feet
23	Judy Torres, Love U Will U Love Me
24	Seduction, Two To Make It Right
25	New Kids On The Block, Didn't I
26	Babyface, Tender Lover
27	Quincy Jones Featuring Ray Charles
28	Michael Rodgers, I Got Love
29	Doug Lazy, Let The Rhythm Pump
30	Janet Jackson, Miss You Much
31	Black Box, Ride On Time
32	Sybil, Don't Make Me Over
33	Young M.C., Principal's Office
34	The Cover Girls, We Can't Go Wrong
35	Soul II Soul (Featuring Caron Wheeler)
36	Expose, Tell Me Why
37	Sybil, Walk On By
38	Liza Minnelli, Losing My Mind
39	Dead Or Alive, Baby Don't Say Good
40	Christopher West, Serious Kind Of
41	Marcia Griffiths, Electric Boogie
42	Eileen Flores, Touch Me With Your
43	Neneh Cherry, Heart

TOP 40 ROCK PLAYLISTS	
LOS ANGELES	P.D.: Jeff Wyatt
1	Soul II Soul (Featuring Caron Wheeler)
2	Milli Vanilli, Blame It On The Rain
3	Technotronic, Pump Up The Jam
4	Jody Watley, Everything
5	Young M.C., Bust A Move
6	Christopher Williams, Talk To Myself
7	Janet Jackson, Miss You Much
8	Sybil, Don't Make Me Over
9	Shana, I Want You
10	Quincy Jones Featuring Guy, My Fan
11	The 2 Live Crew, Me So Horny
12	Joey Kid, Everything I Own
13	Pajama Party, Over And Over
14	Stevie B, Girl I Am Searching For
15	Johnny O, Memories
16	Paula Abdul, (It's Just) The Way
17	Seduction, Two To Make It Right
18	Lil Louis, French Kiss
19	Bobby Brown, Rock Wit' Cha
20	Pain Russo, Hold Tight
21	Taylor Dayne, With Every Beat Of My
22	New Kids On The Block, Didn't I
23	Janet Jackson, Rhythm Nation
24	Tyrants In Therapy, Big Pink House
25	Expose, When I Looked At Him
26	Dino, Sunshine
27	Jive Bunny & The Mixmasters, Swing
28	Phil Collins, Another Day In Paradise
29	Parts By Air, You In Your Head
30	After 7, Heat Of The Moment
31	Babyface, Tender Lover
32	The B-52's, Love Shack
33	The Cover Girls, My Heart Skips A
34	Michelle, No More Lies
35	O-Mob, C'on & Get My Love

TOP 40 ROCK PLAYLISTS	
LOS ANGELES	P.D.: Scott Shannon
1	The B-52's, Love Shack
2	Tesla, Love Song
3	Kix, Don't Close Your Eyes
4	Billy Joel, We Didn't Start The Fire
5	Tom Petty, Free Falling
6	Bad English, When I See You Smile
7	Bon Jovi, Living In Sin
8	Alice Cooper, Poison
9	Motley Crue, Dr. Feelgood
10	Phil Collins, Another Day In Paradise
11	Lou Gramm, Just Between You & Me
12	Gorky Park, Bang
13	Roxette, Listen To Your Heart
14	Aerosmith, Janie's Got A Gun
15	Aerosmith, Love In An Elevator
16	Motley Crue, Kickstart My Heart
17	Bonham, Wait For You
18	Great White, Angel Song
19	Fiona (With Kip Winger), Everything
20	Skid Row, I Remember You
21	Rod Stewart, Downtown Train
22	Rolling Stones, Rock And A Hard
23	Shooting Star, Touch Me Tonight
24	Eddie Money, Peace In Our Time
25	The Smithereens, A Girl Like You
26	Depeche Mode, Personal Jesus
27	Whitesnake, Fool For Your Loving
28	Loverboy, Too Hot

TOP 40 ROCK PLAYLISTS	
CLEVELAND	P.D.: Rich Plombino
1	Joe Cocker, When The Night Comes
2	Don Henley, The Last Worthless
3	Rolling Stones, Rock And A Hard
4	Billy Joel, We Didn't Start The Fire
5	Phil Collins, Another Day In Para
6	Kix, Don't Close Your Eyes
7	Bonham, Wait For You
8	Bon Jovi, Living In Sin
9	Lou Gramm, Just Between You &
10	Whitesnake, Fool For Your Loving
11	Eric Clapton, Pretending
12	Aerosmith, Janie's Got A Gun
13	Lenny Kravitz, Let Love Rule
14	The Alarm, Sold Me Down The River
15	Paul Carrack, I Live By The Groove
16	Tom Petty, Free Falling
17	Tesla, Love Song
18	Kiss, Hide Your Heart
19	Great White, Angel Song
20	Motley Crue, Kickstart My Heart
21	Rod Stewart, Downtown Train
22	Billy Squier, Don't Let Me Go
23	Saraya, Back To The Bullet
24	Alice Cooper, Poison
25	Robin Beck, Save Up All Your Tears
26	Starship, I Didn't Mean To Stay All
27	Eddie Money, Peace In Our Time
28	Neil Young, Rockin' In The Free
29	Poco, Nothing To Hide

TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ No. 1 ★ ★					
1	1	1	38	MILLI VANILLI ▲ ⁴ ARISTA AL 8592 (9.98) (CD) 5 weeks at No. 1	GIRL YOU KNOW IT'S TRUE
2	2	3	6	BILLY JOEL COLUMBIA OC 44366 (CD)	STORM FRONT
3	3	2	10	JANET JACKSON ▲ ² A&M SP 3920 (9.98) (CD) JANET JACKSON'S RHYTHM NATION 1814	
4	4	5	73	PAULA ABDUL ▲ ⁴ VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
5	5	7	68	NEW KIDS ON THE BLOCK ▲ ⁵ COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
6	7	9	21	THE B-52'S ● REPRISE 25854 (9.98) (CD)	COSMIC THING
7	6	4	13	ROLLING STONES ▲ COLUMBIA OC 45333 (CD)	STEEL WHEELS
8	8	6	11	AEROSMITH GEFLEN 24254 (9.98) (CD)	PUMP
9	10	11	12	YOUNG M.C. ● DELICIOUS VINYL 91309/ISLAND (9.98) (CD)	STONE COLD RHYMIN'
10	9	8	12	MOTLEY CRUE ELEKTRA 60829 (9.98) (CD)	DR. FEELGOOD
11	13	36	3	WHITESNAKE GEFLEN GHS 24249 (9.98) (CD)	SLIP OF THE TONGUE
12	12	12	31	TOM PETTY ▲ ² MCA 6253 (9.98) (CD)	FULL MOON FEVER
13	15	15	8	LINDA RONSTADT (FEA. A. NEVILLE) ● CRY LIKE A RAINSTORM, HOWL LIKE THE WIND ELEKTRA 60872 (9.98) (CD)	
14	14	14	9	NEW KIDS ON THE BLOCK ▲ COLUMBIA FC 45280 (CD)	MERRY MERRY CHRISTMAS
15	11	10	8	TRACY CHAPMAN ▲ ELEKTRA 60888 (9.98) (CD)	CROSSROADS
16	16	16	30	RICHARD MARX ▲ ³ EMI 90380 (9.98) (CD)	REPEAT OFFENDER
17	82	—	2	PHIL COLLINS ATLANTIC 82050 (9.98) (CD)	... BUT SERIOUSLY
18	17	19	23	SOUL II SOUL ▲ VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
19	20	18	21	CHER ▲ GEFLEN GHS 24239 (9.98) (CD)	HEART OF STONE
20	18	13	10	TEARS FOR FEARS FONTANA 838 730 1/POLYGRAM (CD)	THE SEEDS OF LOVE
21	19	17	44	SKID ROW ▲ ² ATLANTIC 81936 (9.98) (CD)	SKID ROW
22	83	—	2	RUSH ATLANTIC 82040 (9.98) (CD)	PRESTO
23	23	27	4	JOE SATRIANI RELATIVITY 1015 (9.98) (CD)	FLYING IN A BLUE DREAM
24	21	21	22	BAD ENGLISH ● EPIC OE 45083/E.P.A. (CD)	BAD ENGLISH
25	22	20	18	ALICE COOPER ● EPIC OE 45137/E.P.A. (CD)	TRASH
26	30	70	3	ERIC CLAPTON DUCK 26074/REPRISE (9.98) (CD)	JOURNEYMAN
27	24	23	22	DON HENLEY ▲ GEFLEN GHS 24217 (9.98) (CD)	THE END OF THE INNOCENCE
28	25	25	19	BABYFACE ● SOLAR FZ 45288/E.P.A. (CD)	TENDER LOVER
29	31	32	6	LUTHER VANDROSS EPIC E2-45320/E.P.A. (CD)	THE BEST OF LUTHER: THE BEST OF LOVE
30	26	26	8	BARBRA STREISAND COLUMBIA OC 45369 (CD)	A COLLECTION: GREATEST HITS... AND MORE
31	28	22	40	FINE YOUNG CANNIBALS ▲ ² I.R.S. 6273/MCA (9.98) (CD)	THE RAW & THE COOKED
32	34	30	20	THE 2 LIVE CREW ● SKYYWALKER XR 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
33	32	29	6	KISS MERCURY 838 913 1/POLYGRAM (CD)	HOT IN THE SHADE
34	27	28	4	GRATEFUL DEAD ARISTA 8575 (9.98) (CD)	BUILT TO LAST
35	29	24	10	MELISSA ETHERIDGE ● ISLAND 91285/ATLANTIC (9.98) (CD)	BRAVE AND CRAZY
36	36	37	20	GLORIA ESTEFAN ▲ EPIC OE 45217/E.P.A. (CD)	CUTS BOTH WAYS
37	33	33	19	NEW KIDS ON THE BLOCK ▲ COLUMBIA FC 40475 (CD)	NEW KIDS ON THE BLOCK
38	37	34	11	EURHYTHMICS ARISTA AL 8606 (9.98) (CD)	WE TOO ARE ONE
39	39	41	4	D.J. JAZZY JEFF & THE FRESH PRINCE JIVE 1188-1-J/RCA (9.98) (CD)	AND IN THIS CORNER
40	42	47	8	BELINDA CARLISLE MCA 6339 (9.98) (CD)	RUNAWAY HORSES
41	41	45	10	BONHAM WTG FP 45009/E.P.A. (CD)	THE DISREGARD OF TIMEKEEPING
42	72	—	2	BOBBY BROWN MCA 6342 (9.98) (CD)	DANCE!... YA KNOW IT!
43	35	35	8	NEIL YOUNG REPRISE 25899 (9.98) (CD)	FREEDOM
44	38	40	34	ROXETTE ● EMI 91098 (9.98) (CD)	LOOK SHARP!
45	44	39	9	RICKIE LEE JONES GEFLEN GHS 24246 (9.98) (CD)	FLYING COWBOYS
46	43	43	6	KATE BUSH COLUMBIA OC 44164 (CD)	THE SENSUAL WORLD
47	53	60	21	MICHAEL BOLTON ● COLUMBIA OC 45012 (CD)	SOUL PROVIDER
48	48	50	10	TINA TURNER ● CAPITOL 91873 (9.98) (CD)	FOREIGN AFFAIR
49	55	56	4	TAYLOR DAYNE ARISTA 8581 (9.98) (CD)	CAN'T FIGHT FATE
50	46	48	45	KIX ● ATLANTIC 81877 (9.98) (CD)	BLOW MY FUSE
51	45	38	41	WARRANT ▲ COLUMBIA FC 44383 (CD)	DIRTY ROTTEN FILTHY STINKING RICH
52	40	31	73	BOBBY BROWN ▲ ⁵ MCA 42185 (9.98) (CD)	DON'T BE CRUEL
53	47	44	12	POCO RCA 9694-1-R (9.98) (CD)	LEGACY
54	52	53	13	RED HOT CHILI PEPPERS EMI 92152 (9.98) (CD)	MOTHER'S MILK

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	51	54	32	GREAT WHITE ▲ ² CAPITOL C1-90640 (9.98) (CD)	TWICE SHY
56	54	58	24	HEAVY D. & THE BOYZ ▲ MCA 42302 (8.98) (CD)	BIG TYME
57	49	42	30	THE CURE ▲ ELEKTRA 60855 (9.98) (CD)	DISINTEGRATION
58	50	52	9	RANDY TRAVIS WARNER BROS. 25988 (9.98) (CD)	NO HOLDIN' BACK
59	59	55	36	MADONNA ▲ ² SIRE 25844/WARNER BROS. (9.98) (CD)	LIKE A PRAYER
60	56	49	13	ELTON JOHN ● MCA 6321 (9.98) (CD)	SLEEPING WITH THE PAST
61	61	106	3	TERENCE TRENT D'ARBY COLUMBIA OC 45351 (CD)	NEITHER FISH NOR FLESH
62	58	46	7	ICE-T SIRE 26028/WARNER BROS. (9.98) (CD)	THE ICEBERG/FREEDOM OF SPEECH...
63	63	66	38	TESLA ● GEFLEN GHS 24224 (9.98) (CD)	THE GREAT RADIO CONTROVERSY
64	120	—	2	SCORPIONS MERCURY 842 002 1/POLYGRAM (9.98) (CD)	GREATEST HITS - BEST OF ROCKERS N' BALLADS
65	64	64	23	PRINCE ▲ ² WARNER BROS. 25936 (9.98) (CD)	SOUNDTRACK: BATMAN
66	60	51	10	BOB DYLAN COLUMBIA OC 45281 (CD)	OH MERCY
67	62	59	8	JEFF BECK WITH TERRY BOZZIO & TONY HYMAS EPIC OE 44313/E.P.A. (CD)	JEFF BECK'S GUITAR SHOP
68	68	83	3	PAT BENATAR CHRYSALIS 21715 (9.98) (CD)	BEST SHOTS
69	78	87	5	VARIOUS ARTISTS GRP 9596 (9.98) (CD)	HAPPY ANNIVERSARY, CHARLIE BROWN
70	70	69	62	BON JOVI ▲ ⁵ MERCURY 836 345 1/POLYGRAM (CD)	NEW JERSEY
71	57	57	5	ERASURE SIRE 26026/REPRISE (9.98) (CD)	WILD!
72	66	63	13	REGINA BELLE COLUMBIA FC 44367 (CD)	STAY WITH ME
73	65	61	17	THE D.O.C. ● RUTHLESS 91275/ATLANTIC (8.98) (CD)	NO ONE CAN DO IT BETTER
74	76	73	27	CLINT BLACK ● RCA 9668-1-R (8.98) (CD)	KILLIN' TIME
75	75	80	8	SYBIL NEXT PLATEAU 1018 (8.98) (CD)	SYBIL
76	67	67	4	SIR MIX-A-LOT NASTY MIX 70150 (9.98) (CD)	SEMINAR
77	114	—	10	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE AG 1988 (9.98) (CD)	A FRESH AIRE CHRISTMAS
78	81	97	4	SOUNDTRACK GRP GR2-002 (10.98) (CD)	THE FABULOUS BAKER BOYS
79	79	149	3	BRITNY FOX COLUMBIA FC 45300 (CD)	BOYS IN HEAT
80	69	62	10	BIG DADDY KANE COLD CHILLIN' 25941/REPRISE (9.98) (CD)	IT'S A BIG DADDY THING
81	150	—	2	3RD BASS COLUMBIA FC 45415 (CD)	THE CACTUS ALBUM
82	71	65	67	LIVING COLOUR ▲ EPIC BFE 44099/E.P.A. (CD)	VIVID
83	85	74	11	ENUFF Z'NUFF ATCO 91262 (9.98) (CD)	ENUFF Z'NUFF
84	77	77	6	BILLY OCEAN JIVE 1271-1-J/RCA (9.98) (CD)	BILLY OCEAN'S GREATEST HITS
85	80	71	8	DAVID BYRNE SIRE 25990/WARNER BROS. (9.98) (CD)	REI MOMO
86	73	72	12	MAZE FEATURING FRANKIE BEVERLY WARNER BROS. 25802 (9.98) (CD)	SILKY SOUL
87	92	93	7	SEDUCTION VENETTA SP 5280/A&M (8.98) (CD)	NOTHING MATTERS WITHOUT LOVE
88	74	68	38	DINO ● 4TH & B'WAY BWAY 401 1/ISLAND (8.98) (CD)	24/7
89	91	92	13	JOE COCKER CAPITOL 92861 (9.98) (CD)	ONE NIGHT OF SIN
90	88	75	11	JETHRO TULL CHRYSALIS 21708 (9.98) (CD)	ROCK ISLAND
91	159	—	2	JODY WATLEY MCA 6343 (9.98) (CD)	YOU WANNA DANCE WITH ME?
92	104	172	3	ROBERT PALMER ISLAND 91318/ATLANTIC (9.98) (CD)	ADDICTIONS VOL. I
93	84	84	4	THE SMITHEREENS ENIGMA 91194/CAPITOL (9.98) (CD)	SMITHEREENS 11
94	112	118	35	BONNIE RAITT ● CAPITOL C1-91268 (8.98) (CD)	NICK OF TIME
95	96	91	47	SOUNDTRACK ▲ ATLANTIC 81933 (9.98) (CD)	BEACHES
96	89	89	21	STEPHANIE MILLS ● MCA 6312 (9.98) (CD)	HOME
97	97	107	4	SOUNDTRACK SBK 93233 (9.98) (CD)	SHOCKER - THE MUSIC
98	129	140	25	PAUL MCCARTNEY ● CAPITOL C1-91653 (9.98) (CD)	FLOWERS IN THE DIRT
99	90	82	7	BIZ MARKIE COLD CHILLIN' 26003/WARNER BROS. (9.98) (CD)	THE BIZ NEVER SLEEPS
100	144	—	15	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE AG 1984 (9.98) (CD)	MANNHEIM STEAMROLLER CHRISTMAS
101	87	81	26	DANGEROUS TOYS COLUMBIA FC 45031 (CD)	DANGEROUS TOYS
102	NEW ▶	1	1	QUINCY JONES QWEST 26020/WARNER BROS. (9.98) (CD)	BACK ON THE BLOCK
103	116	—	2	ROD STEWART WARNER BROS. 4-25987 (39.98) (CD)	STORYTELLER/COMPLETE ANTHOLOGY: 1964-1990
104	86	78	24	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC OE 45024/E.P.A. (CD)	IN STEP
105	NEW ▶	1	1	ROB BASE PROFILE 1285 (9.98) (CD)	THE INCREDIBLE BASE
106	106	98	9	GIANT A&M SP 5272 (8.98) (CD)	LAST OF THE RUNAWAYS
107	107	111	12	KEVIN PAIGE CHRYSALIS 21683 (9.98) (CD)	KEVIN PAIGE
108	140	—	2	RANDY TRAVIS WARNER BROS. 25972 (8.98) (CD)	AN OLD TIME CHRISTMAS
109	94	96	120	GUNS N' ROSES ▲ ⁸ GEFLEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION

Albums with the greatest sales gains this week. (CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. CBS Records and PolyGram Records do not issue a suggested list price for their product. Catalog no. is for vinyl album. *Asterisk indicates catalog no. is for cassette album; vinyl unavailable.

RECORD INDUSTRY SAYS GAYS STILL FEAR PUBLIC IMAGE

(Continued from page 10)

The results, according to Gallup, show tolerance is returning to levels that existed in 1982, before public concerns over AIDS caused a backlash that led to decreasing approval of the lifestyle in the mid-'80s.

Despite the poll's results, many record and radio people still consider the subject of sexuality best left in the closet.

One executive of a large label, asked whether the public would care if certain artists revealed their sexual orientation, says, "Unfortunately, I think it does matter. You got a teen-idol-type guy and all the girls are coo-

ing over him and then they find out he's gay—it's a turnoff, and then they don't buy the record.

"If someone wants to hide, that's their privilege," the executive continued. "But of course it can affect his career. That artist and that record company are selling to the American public... they have to be careful about demographics."

The executive adds, "Let's put it this way: Would a hardcore guy buy a heavy metal record if they knew the [artist] was gay? But a guy who is into alternative or dance music, would they care? It depends on the

music and the crowd and the people you're going after. But someone into brutal heavy metal may not think [the artist] is a man."

Rick Dobbis, RCA executive VP, thinks the public is accepting of an artist's sexual preference.

"Very often, the issue has more to do with the way it's presented than its own substance," Dobbis says. "I don't think people care as much [about an artist's preference] than other people think they should or might."

However, Dobbis adds, "One of the things people in the public eye have to consider is that any controversial stand, position, or expression of lifestyle unpopular with anyone in the public can be threatening to their career and livelihood. [Homosexuality] is not 100% in public acceptance, so by extension of that, the knowledge of [homosexuality] would have a negative impact. Whether that would be substantial enough to make a true difference would have to do with that particular artist."

"I've dealt with the issue quite a bit in conversations," says another major record company executive, asking that his identity be withheld. "I've known someone who's had to keep [their homosexuality] under wraps for years, and it was a very stressful thing. Put someone on a three-month tour with the pressure of keeping their sexual persuasion hidden and it creates tremendous pressure."

"Unfortunately, although a lot of people can be open-minded, a lot more are narrow."

Judy Dlugacz, president of Olivia records, a label that specializes in

women's music, says the music industry is "truly not progressive when it comes to homosexuality. Being 'out' is unacceptable in the industry."

"It's one of the last bastions of prejudice," Dlugacz says. "People feel they're allowed to be homophobic. They're not allowed to be racist

'Though a lot of people can be open-minded, a lot more are narrow'

or anti-semitic, but this is OK. A lot of the performers are very willing to stay in the closet, because [keeping hidden] means their livelihood. And so many record company employees in this industry are deeply in the closet for fear that they would lose their positions if the truth were known."

Dlugacz contends that the admitted bisexuality of stars like Elton John, Boy George, and David Bowie was "a fine line. It's acceptable up to a point, but any crossover beyond that is absolutely taboo." Dlugacz adds that women artists perceived to be gay feel a backlash more than male artists.

David Wertheimer, executive director of the New York City Gay and Lesbian Anti-Violence Project, points to controversial lyrics by Guns N' Roses and the Beastie Boys as examples of the industry's homophobia.

"Frequently, lyrics that are overtly anti-gay are tolerated more than lyrics that may be offensive to other

groups," Wertheimer says. "There is homophobia present in all of the entertainment industry, and the record industry is no exception. The Beastie Boys' 'Don't Be A Faggot' is an excellent example of how that kind of lyric is too frequently tolerated."

The prejudice is said to be present in radio. One label executive, speaking off the record, talked about his difficulties in obtaining airplay for a female artist at certain country radio stations because of the perception that she is a lesbian.

David Einstein, PD at album rocker WHFS Washington, D.C., admits, "People have biases whether they say it or not. They may say they would play a record by a gay artist, but subconsciously they might not."

Carl Weinstein, PD at top 40 WGOR Lansing, Mich., says that his playlist includes Erasure, "and they go over well. It's partially because people don't know about [one group member's professed homosexuality]. There may be more of a backlash against them and artists like them if people were more aware." Weinstein noted that "in certain areas of the country, [homosexuality] could be a turnoff and there would be a backlash against the artist."

Craig Davidson, executive director of the New York chapter of the Gay & Lesbian Alliance, says one reason homophobia occurs within the industry is because gay and lesbian people don't identify themselves.

"Labels need to have some sort of policy that would encourage gay and lesbian people to speak up," Davidson says. "They need to promise it won't hurt their career."

DISNEY TO LAUNCH MAINSTREAM RECORD LABEL

(Continued from page 8)

Bone said he was confirming his "much rumored departure," and that his last day with the label would be Dec. 15.

Irwin Okun, senior VP of corporate communications at Disney, said the company was indeed "in serious talks" with Bone regarding his potential involvement with the new label, but would comment no further.

Though a Disney press release said Paterno would officially join the company after the first of the year, "he's on the job right now" regarding label staffing, Okun said.

Despite its official January rollout, Hollywood Records' first actual release is tentatively slated for December 1990, said Okun. "It's sort of a target, giving us about a year, but that's all we can say at this point."

Ironically, offices for the label will not be in Hollywood, but in nearby Burbank, home of Disney's vast corporate headquarters.

Unaffected by the new label's formation will be Disney's successful children's music company, Walt Disney Records, which will remain a separate entity within Disney's consumer products division under the supervision of VP/GM Shelley Miles. Whether that line might eventually be distributed by whatever company Hollywood goes through is doubtful, Okun said.

"We have no plans to change [Walt Disney Records'] method of distribution right now," he said. "It's a very successful operation—the biggest children's company in that business—with 51 platinum albums and doing some 10 million units a year. So they're doing OK."

Though speculation has had the new label recording primarily new

talent, Okun said, "We're going to leave all our options open—we'd hate to limit it. But the focus will be definitely on new talent."

In a prepared statement, Eisner alluded to "several factors" leading to Disney's decision to enter the mainstream record industry.

"First, recent industry consolidation has driven the cost of record company acquisitions beyond feasibility, and this has made entrance through merger or acquisition difficult if not impossible. Coupled with that, we are convinced we can create greater shareholder values through a carefully engineered start-up."

"And, most important, it is our good fortune to be able to enlist the services of Mr. Paterno, a proven leader in the music industry and a man whose judgment we respect very highly. He will work closely with me, Disney president Frank Wells, and Jeffrey Katzenberg, chairman of the Walt Disney Studios, whose breadth of entertainment experience will add value and dimension to this new venture."

As for start-up costs, Eisner has been saying that funding would equal that of the average cost of making a feature film, which today runs between \$18 million and \$20 million. This would be far below the \$60 million seed money said to be part of Irving Azoff's arrangement with Warner Communications in the creation of a new label.

As an attorney, Paterno has represented many influential figures in the music industry, most notably producer Rick Rubin, Guns N' Roses, Metallica, Delicious Vinyl, Enigma Records, and, perhaps not coincidentally, Bone.

AFTER ASHER EXIT, LEVY NAMED ACTING POLYGRAM CEO

(Continued from page 8)

"I'd guess there have been discussions on the general structure, but not a specific structure," says one observer. "I have a feeling we're looking at a period of lull when the organization is being considered before the people will be considered."

Perhaps for this reason, no industry figures outside of PolyGram are being rumored as possible replacements for Asher. A&M co-chairman Jerry Moss, whom earlier reports had placed in the catbird seat, is now said to be uninterested in a hands-on role in the operation. As one source put it, "He just sold A&M for \$500 million. He doesn't have to come to New York and take Dick Asher's job."

Within PolyGram, the only name that has surfaced so far is that of Bob Jamieson, executive VP and formerly Asher's second-in-command. "The question is, is [Levy] going to give Jamieson a shot or not?" says a knowledgeable source.

Another executive says, "I'd be surprised if he isn't a candidate [for the head of PolyGram]. But if he isn't appointed in a month, I'd be surprised if it happens."

Jamieson, who could not be reached for comment, is one of several former CBS executives brought into PolyGram by Asher, who himself was once deputy president of the CBS Records Group. Others include Jim Urie, senior VP of marketing, Jim Caparro, senior VP of sales and distribution, and Dick Wingate, who until recently was senior VP of A&R. Ed Eckstine, GM of PolyGram's Wing label, has moved into Wingate's slot as executive VP, talent and creative affairs.

Various reasons are advanced for Asher's long-rumored exit from PolyGram. The most prevalent theory is that PolyGram has not done very well in the U.S. marketplace this year. Currently, it has only a handful of entries on the Billboard Top Pop Albums chart, and just one in the top 30; for the first six months of this year, the company had an 8.8% share of the pop albums chart.

Last year, PolyGram was riding high with hits by such artists as Bon Jovi, Def Leppard, and Cinderella. Yet its worldwide sales and profits were flat: According to the company's recent prospectus for its public offering, 1988 earnings were \$154 million on revenues of \$1.55 billion (at 2.2 Dutch guilders to the dollar); PolyGram previously announced that its 1987 profits were \$159.9 million on sales of \$1.54 billion.

Although the company did not attribute this lack of growth to its U.S. operation, the prospectus reveals that, last year, only 19% of its revenues came from North America. Industrywide, by comparison, the U.S. forms about 30%-33% of world sales.

Aside from PolyGram's U.S. performance, sources report that Asher had a bonus clause in his original employment contract with the company that gave him an override on platinum-plus sales of any title. PolyGram reportedly refused to keep that clause when Asher's contract was being renegotiated.

Asher could not be reached for comment.

Assistance in preparing this story was provided by Irv Lichtman in New York and Adam White and Nigel Hunter in London.

OGDEN ALLIED JOINS CARLYLE AS TICKETRON OWNER

(Continued from page 10)

\$1 billion annually in gross receipts and \$150 million in revenue. Observers estimate that Ticketron has 34% of the market to TicketMaster's 36% share. If TicketMaster affiliates such as Maison Blanche in Louisiana or Ticket Center in Maryland are included, its share rises to 43%. The balance of the market comprises smaller ticket servicing companies and independent box offices.

The Carlyle Group already has named Peter Jablow, former head of Ticket Center, as the new president of Ticketron.

"We have a strategy here of trying to purchase market leaders in service industries," says Gregory Ledford, VP of the Carlyle Group. The firm then brings in management experi-

enced in those service areas and offers them equity in the companies.

Industry observers say Ticketron's status as leader in the computerized ticketing field slipped as TicketMaster aggressively pursued venue accounts, paid more attention to client service, and expanded the role of a ticketing operation. On the current Rolling Stones tour, for example, TicketMaster has been involved in selling merchandise and the band's upcoming pay-per-view event as well as concert tickets.

It is likely Ticketron will take a similar service-oriented approach and pursue sales opportunities beyond ticketing under its new management, observers say.

MOODYS ON THRESHOLD AGAIN

(Continued from page 10)

working on this for about six months to get it all back together... It's like how we did it in the beginning: Let's get the label and the logo right and put the Moody Blues album out and see where we go."

The "Moody Blues Greatest Hits" package spans the band's entire career. It also includes new versions of "Question" and "Isn't Life Strange," both recorded with the London Symphony Orchestra.

"These are the first recordings the Moody Blues have made totally digitally," notes Lodge. "They were recorded on a 48-track board. If you

go back to when we originally did 'Question,' it was recorded on an 8-track analog machine, and 'Isn't Life Strange' on a 16-track. 'Days Of Future Passed' [which first paired the band with the famed orchestra] was recorded on a 4-track machine."

As part of an arrangement with PolyGram, the Moody Blues will pay for the recording and studio costs of any album on the Threshold label and deliver it to the parent label complete with cover art and album credits.

VID HITS, NEW KIDS BOOST MUSIC RETAILERS' TAKES DURING HOLIDAY WEEKEND

(Continued from page 5)

sales increases of 27% and total store sales gains of 45% over Thanksgiving weekend last year.

Most of the 27% increase was provided by video sell-through, which surged 150% over last year's results. "Obviously the 'Batman' and New Kids videos were a nice plus," Perliss says. Comparable-store music sales gains of 12% were healthy, too, he notes. But he sees no video sell-through cannibalization of music sales.

While the chain had a few strong titles, including records by Phil Collins, Billy Joel, and the B-52's, there was nothing new powering the audio sales increase, Perliss says.

"As for the rest of the year... I can't say we will be up 30%. That would be silly. But we are real optimistic... that business will continue to be strong. If December happens, it will be a hell of a year. If it doesn't happen, it's still a workable year."

Tower Records turned in its largest Thanksgiving weekend ever, "if you consider new units," says Bob Delaney, VP of retail operations for the West Sacramento, Calif.-based retailer. Total sales were up 15% over last year, while same-store sales gains were 12% for the 57-unit chain.

"We had a very good five-day shot," Delaney says. "It seems like a pretty good start."

The year to date has been OK, but a "great December would give the year an up note," Delaney says. "We certainly would like to bring it home in December."

A spokesman for Wherehouse Entertainment in Torrance, Calif., says the 253-unit chain had a solid Thanksgiving weekend, which left upper management "very satisfied." But he declines to release

sales information.

Holiday business was generally up at chains sampled in the South and Midwest. At press time, Owensboro, Ky.'s Disc Jockey had not yet compiled Thanksgiving figures for its 100-plus sites, but a spokesman said that the few stores he had been in contact with had reported sizable increases over last year.

At the 67-store Sound Shop network, headquartered in Nashville, Thanksgiving sales were up about 12% over the same period last year, according to Sound Shop coordinator Paul Hutchinson. For the entire year, he adds, sales have edged 8%-9% ahead of those for 1988.

The chain's best-selling album during the holiday weekend was New Kids On The Block's "Merry Merry Christmas," followed by "Janet Jackson's Rhythm Nation 1814," Milli Vanilli's "Girl You Know It's True," and Billy Joel's "Storm Front."

NEW KIDS MAKE DEALERS MERRY

Hutchinson reports that the New Kids Christmas album sold about 1,500 pieces for the chain just over the Thanksgiving period and that the group's video is "our hottest selling video ever."

New Kids albums now occupy three places on Sound Shop's top 20 list. Observes Hutchinson, "It kind of proves that something nice and wholesome can sell. It does give me a good feeling that something besides the 2 Live Crew can sell a lot."

It is a mixed sales picture for Michael Goldwasser at his 14-store Starship Records & Tapes assemblage, based in Norcross, Ga. He says mall sales were up "substantially," with the average being "over 20%" above those for Thanksgiving 1988. However, for his nine freestanding locations, sales were about the same as last year or a little below that level.

The 13-store Peppermint Records & Tapes chain, Atlanta, reports a sales increase of 8% over last year for its Wednesday-through-Sunday Thanksgiving period. "What's really surprising to us," says buyer Debbie Holden, "is the New Kids On The Block video ['Hangin' Tough']. It's kind of like Cabbage Patch Dolls. It's just gangbusters. We don't do that much video, and this is just blowing our minds. The moms and dads are coming in and getting it for their little kids."

Business at the nation's largest music retail chain, the Minneapolis-based Musicland Group, has been

changes that have taken place is how listeners will respond to suddenly hearing Milli Vanilli and Paula Abdul, especially since some of the prominent Rock 40s were virtually album rock stations, at least musically. But several PDs say that is not a problem for their stations, because most listeners thought they were already playing the records they have added. And Z95's Kelly says, "I don't think the average listener even notices that we've changed. I've only fielded one or two calls from active listeners who wanted to hear Alice Cooper at 10 a.m."

Assistance in preparing this story was provided by Craig Rosen.

and will continue to be "OK" for the Christmas selling season, according to Keith Benson, chief financial officer for the chain, which is nearing the 800-unit mark.

"Comp-store sales were up single digits for the Thanksgiving weekend," he says. There have been no new audio releases since September that have really excited the consumer, he adds.

Overall, "we will reflect a soft, even flattish year for audio, while video sales will be very good."

Holiday sales were up about 10% over last year at Harmony House Records & Tapes, a 30-store chain based in Troy, Mich. Bill Thom, retail director for Harmony House, says he doesn't have comparative sales figures for this year with last, but adds that "for the last quarter, we're doing much better than we did last year."

BUSINESS BEATS PROJECTIONS

In the Northeast, Mike Collins, VP of retail stores at Elroy Enterprises Inc. in Port Washington, N.Y., reports the company's two retail chains experienced an unexpect-

edly strong Thanksgiving week. "Since the year hasn't been that strong, we projected comparative store sales of 5% for the week, but actually rang up a 12% increase," he says.

Elroy, which operates 81 stores under the Record World and Square Circle names, thus far has experienced a flat to modest year, he says. One reason for that is that sales of the chain's top 10 album titles have been down 20% from last year. But during Thanksgiving week, the "customer came in looking for top 10 product," he says.

Despite the strong performance on the opening salvo for the rest of the Christmas season, he says the chain is projecting a flat to 3% same-store increase. The conservative estimate is based on the soft year and the fact that last year's Christmas season was strong.

Tower Records' Delaney reports that the Northeast was the low region for his chain, with a 9.8% comp-store figure.

PolyGram Holland, Philips Push CD Video Software/Hardware Campaigns Aim To Spark Sales

BY WILLEM HOOS

AMSTERDAM The high-powered compact disk video (CDV) campaign, tagged Now You Get The Picture and launched here in mid-September by PolyGram Holland, is running in tandem with a sales drive on hardware organized by PolyGram's parent, Philips.

Holland was one of the four European countries where CDV was premiered in September 1988. The others were France, West Germany, and the U.K. The Dutch debut of the format at the Firato electronics fair generated much enthusiasm from both software and hardware dealers and won widespread coverage in the media, but a year later actual business done remains marginal.

"Consequently, we thought it was high time to start the Now You Get The Picture campaign," says Anton Witkamp, Phonogram GM and coordinator of PolyGram Holland's CDV involvement.

It is based on a new CDV catalog of 200 titles, featuring such acts as INXS, Tears For Fears, and Dire Straits on 5-inch CDVs, Freddy Mercury and Yello (8-inch), and Pink Floyd, Cliff Richard, Olivia Newton-John, Bert Kaempfert, Prince, and Wim Sonneveld on 12-inch.

Witkamp admits there was an excess of optimism after the favorable Firato launch last year.

Hardware demonstrations during that occasion took place on the stand shared by Philips and its affiliated Japanese firm, Marantz, and also on the stands of Sony and Pioneer, which were promoting their CDV hardware.

"Our expectations were too high," says Witkamp, "and were partly based on the huge success of CD audio disks, which was not realistic."

Availability of CDV hardware is limited in the Netherlands so far. The Philips promotional campaign is centered on its two new players, the

CDV 786 and CDV 495. CDV hardware sales are inhibited by the prices, which range between \$762 and \$857 (at an exchange rate of 2.1 guilders to the dollar) and have remained unchanged for a year. These price levels coupled with a restricted range of software are blamed for CDV's lack of market impact so far.

"It will take at least two years before PolyGram has 500 titles in its catalog," says Witkamp. "The production process is rather complicated, but I hope that more record companies will commit themselves to CDV to improve the software supply. The format has a lot of possibilities for the movie industry, too. Warner Home Video in France and RCA-Columbia in West Germany are showing great interest, and I expect the first films to appear on CDV before the end of this year."

Witkamp says PolyGram Holland sold 40,000 5-inch CDVs between September 1988 and July 1 this year and 38,000 of the 8- and 12-inch configurations. CDV retail prices are \$9.50 (5-inch), \$20 (8-inch), \$36 (popular 12-inch), and \$60 (classical 12-inch).

Percentage sales by the end of August, when the PolyGram catalog was 180 strong, were 45% for 5-inchers, 15% for 8-inchers, and 20% each for 12-inch popular and classical releases.

Witkamp puts CDV hardware penetration in Holland at no more than 0.5%, and adds that at least 5% of Dutch households must own CDV players before software sales can be meaningful. His enthusiasm for the format is not widely shared by his contemporaries.

"I have my doubts about the viability of CDV," says Gerard Rutte, CBS Holland senior product manager. "I have more faith in music video, which is gaining ground in Holland now. Most Dutch record retailers don't seem convinced about CDV and matters are not helped by

HDTV Co. Leases Sullivan Theater

NEW YORK Captain Of America/1125 Productions, a major high-definition TV production company, has signed a long-term lease for the Ed Sullivan Theater here.

The venue, to be used for both live and taped shows, will feature a full HDTV production facility, according to David Niles, who founded the company in 1987.

Captain Of America began shooting in the theater on Dec. 1. A remodeling of the space will be completed in about six months.

"We're convinced that there is an HDTV market and that the future is enormous," says Niles.

Although Niles will not disclose details, he does say, with due respect to the theater's namesake, that the project will be "really big." Niles adds that "we're going to bring the element of the live audience back."

As the Hammerstein Theater at the turn of the century, the space ushered in the silent film era. In 1936 it became the first CBS radio theater, and in the '50s it was home to "The Ed Sullivan Show." SUSAN NUNZIATA

LIVE BUYS WAXIE MAXIE

(Continued from page 9)

suitors for Waxie Maxie included Shamrock Holdings, the Los Angeles-based company that has acquired Sound Warehouse and Show Industries, and W.H. Smith, the British merchant that recently bought Philadelphia's Wee Three chain and, later, seven stores from Richman Brothers (Billboard, Nov. 18).

Waxie Maxie, a publicly traded company, had sales of \$23.9 million in the fiscal year ended July 31, 1989. Its founder, Max Silverman, passed away earlier this year.

MASS APPEAL FOR TOP 40

(Continued from page 79)

who has guts or vision to play that product if nobody else will." And MCA senior VP of promotion Steve Meyer cites Eric Clapton, Whitesnake, Phil Collins, Tesla, Kix, Tom Petty, Eddie Money, Kiss, the Hooters, the Alarm, and Bad English as some of the acts with current product available to top 40.

Consultant Jon Sinton, whose Joint Communications has service-marked the term Rock 40, says, "There's not a product crunch. There's plenty of new music. If we were trying to play 150 new records a week, there would be a problem. But at KZEW Dallas, we have more trouble deciding what not to play."

One question raised by the

Billboard® TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	101	103	10	JOHN LEE HOOKER CHAMELEON D1-74808 (8 98) (CD)	THE HEALER
111	100	94	41	N.W.A. ▲ RUTHLESS 57102/PRIORITY (8 98) (CD)	STRAIGHT OUTTA COMPTON
112	98	90	54	M.C. HAMMER ▲ CAPITOL C1 90924 (8 98) (CD)	LET'S GET IT STARTED
113	113	126	5	ANGELA WINBUSH MERCURY 838 866 1 POLYGRAM (CD)	THE REAL THING
114	93	79	24	EXPOSE ● ARISTA AL 8532 (9 98) (CD)	WHAT YOU DON'T KNOW
115	105	104	24	VAN MORRISON MERCURY 839 262 1 POLYGRAM (CD)	AVALON SUNSET
116	109	99	9	THE ALARM I.R.S. 82018 MCA (9 98) (CD)	CHANGE
117	111	115	33	ANDREW DICE CLAY DEF. AMERICAN DEF 24214/GEFFEN (9 98) (CD)	DICE
118	103	76	62	THE JEFF HEALEY BAND ● ARISTA AL 8553 (8 98) (CD)	SEE THE LIGHT
119	117	120	14	ROLLING STONES ABKCO 1218-1 (CD)	SINGLES COLLECTION - THE LONDON YEARS
120	123	133	5	PAUL CARRACK CHRYSALIS 21709 (9 98) (CD)	GROOVE APPROVED
121	99	100	8	SHOTGUN MESSIAH RELATIVITY 1012 IMPORTANT (8 98) (CD)	SHOTGUN MESSIAH
122	122	125	3	THE KINKS MCA 6337 (9 98) (CD)	UK JIVE
123	115	88	24	BANG TANGO MCA/MECHANIC 6300/MCA (9 98) (CD)	PSYCHO CAFE
124	126	131	5	LOU GRAMM ATLANTIC 81915 (9 98) (CD)	LONG HARD LOOK
125	125	—	2	ROY ORBISON VIRGIN 91295 (9 98) (CD)	A BLACK AND WHITE NIGHT
126	145	158	3	THE CHARLIE DANIELS BAND EPIC FE 45316/E.P.A. (CD)	SIMPLE MAN
127	135	142	17	HARRY CONNICK, JR. COLUMBIA 45319 (CD)	WHEN HARRY MET SALLY
128	95	85	24	WHITE LION ● ATLANTIC 81969 (9 98) (CD)	BIG GAME
129	194	—	2	EDDIE MONEY COLUMBIA OC 45381 (CD)	GREATEST HITS... SOUND OF MONEY
130	118	101	13	L.A. GUNS VERTIGO 838 592 1/POLYGRAM (CD)	COCKED & LOADED
131	RE-ENTRY	18	VARIOUS ARTISTS SPECIAL OLYMPICS SP 3911/A&M (9 98) (CD)	A VERY SPECIAL CHRISTMAS	
132	132	135	9	AFTER 7 VIRGIN 91061 (9 98) (CD)	AFTER 7
133	NEW ▶	1	KENNY G ARISTA AL 13-8613 (13 98) (CD)	LIVE	
134	110	95	5	MICHELLE SHOCKED MERCURY 838 878 1/POLYGRAM (CD)	CAPTAIN SWING
135	139	114	9	DAVID BOWIE RYKODISC 90120 (59 99) (CD)	SOUND + VISION
136	143	136	44	DEBBIE GIBSON ▲ ² ATLANTIC 81932 (9 98) (CD)	ELECTRIC YOUTH
137	156	192	3	MICHAEL PENN RCA 9692-1-R (8 98) (CD)	MARCH
138	128	112	26	K.D. LANG & THE RECLINES SIRE 25877/WARNER BROS. (9 98) (CD)	ABSOLUTE TORCH AND TWANG
139	102	102	5	ACE FREHLEY MEGAFORCE/WORLDWIDE 82048/ATLANTIC (9 98) (CD)	TROUBLE WALKIN'
140	124	119	62	ROB BASE & D.J. E-Z ROCK ▲ PROFILE 1267 (8 98) (CD)	IT TAKES TWO
141	121	129	35	JODY WATLEY ● MCA 6276 (8 98) (CD)	LARGER THAN LIFE
142	134	121	42	TOO SHORT ● JIVE 1149-1-J/RCA (8 98) (CD)	LIFE IS... TOO SHORT
143	108	86	8	M.C. LYTE FIRST PRIORITY 91304/ATLANTIC (9 98) (CD)	EYES ON THIS
144	127	122	12	FASTER PUSSYCAT ELEKTRA 60883 (9 98) (CD)	WAKE ME WHEN IT'S OVER
145	119	105	13	THE BEACH BOYS ● CAPITOL 92639 (9 98) (CD)	STILL CRUISIN'
146	146	168	4	NUCLEAR ASSAULT IN-EFFECT 3010/RELATIVITY (8 98) (CD)	HANDLE WITH CARE
147	133	113	7	RAGING SLAB RCA 9680-1-R (8 98) (CD)	RAGING SLAB
148	154	—	2	JERMAINE JACKSON ARISTA AL 8493 (9 98) (CD)	DON'T TAKE IT PERSONAL
149	162	196	3	LENNY KRAVITZ VIRGIN 91290 (9 98) (CD)	LET LOVE RULE
150	147	128	5	LIZA MINNELLI EPIC OE 45098/E.P.A. (CD)	RESULTS
151	151	156	6	SHOOTING STAR ENIGMA 73549* (9 98) (CD)	TOUCH ME TONIGHT, BEST OF SHOOTING STAR
152	149	150	64	METALLICA ▲ ² ELEKTRA 60812 (9 98) (CD)	... AND JUSTICE FOR ALL
153	178	—	2	HOOTERS COLUMBIA OC 45058 (CD)	ZIG ZAG
154	136	117	53	EAZY-E ▲ RUTHLESS SL 57100/PRIORITY (8 98) (CD)	EAZY-DUZ-IT
155	130	130	5	THE GEORGIA SATELLITES ELEKTRA 60887 (9 98) (CD)	IN THE LAND OF SALVATION AND SIN

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	NEW ▶	1	DURAN DURAN CAPITOL 93178 (9 98) (CD)	DECADE	
157	131	110	12	BIG AUDIO DYNAMITE COLUMBIA FC 45212 (CD)	MEGATOP PHOENIX
158	158	173	7	IAN HUNTER/MICK RONSON MERCURY 838 973 1 POLYGRAM (CD)	Y U I ORTA
159	141	108	17	DANGER DANGER IMAGINE FZ 44342 E.P.A. (CD)	DANGER DANGER
160	152	109	9	DWIGHT YOAKAM REPRISE 25989 (9 98) (CD)	JUST LOOKIN' FOR A HIT
161	157	154	17	STARSHIP RCA 9693-1-R (9 98) (CD)	LOVE AMONG THE CANNIBALS
162	172	182	95	ORIGINAL LONDON CAST ▲ POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
163	160	132	22	TORA TORA A&M SP 5261 (8 98) (CD)	SURPRISE ATTACK
164	142	127	21	PATTI LABELLE MCA 6292 (9 98) (CD)	BE YOURSELF
165	164	162	19	VARIOUS ARTISTS GEFFEN GHS 24236 (10 98) (CD)	GREENPEACE: RAINBOW WARRIORS
166	166	185	3	FIONA ATLANTIC 81903 (9 98) (CD)	HEART LIKE A GUN
167	167	170	3	INDIGO GIRLS EPIC FE 45427 E.P.A. (CD)	STRANGE FIRE (NEW)
168	161	165	6	7 SECONDS RESTLESS 72344 (8 98) (CD)	SOULFORCE REVOLUTION
169	180	139	7	THE DEL FUEGOS RCA 9860-1-R (9 98) (CD)	SMOKING IN THE FIELDS
170	153	123	13	NANCI GRIFFITH MCA 6319 (9 98) (CD)	STORMS
171	174	174	4	LAURIE ANDERSON WARNER BRÖS. 25900 (9 98) (CD)	STRANGE ANGELS
172	175	175	3	JESUS AND MARY CHAIN WARNER BRÖS. 26015 (9 98) (CD)	AUTOMATIC
173	183	184	32	SARAYA POLYDOR 837-764-1/POLYGRAM (CD)	SARAYA
174	138	138	3	THE PSYCHEDELIC FURS COLUMBIA FC 45412 (CD)	BOOK OF DAYS
175	155	145	10	CAMPER VAN BEETHOVEN VIRGIN 91289 (9 98) (CD)	KEY LIME PIE
176	176	177	4	FETCHIN BONES CAPITOL 90661 (8 98) (CD)	MONSTER
177	165	157	5	YNGWIE MALMSTEEN POLYDOR 839 726 1/POLYGRAM (CD)	TRIAL BY FIRE: LIVE IN LENINGRAD
178	171	153	14	GORKY PARK MERCURY 838 628 1/POLYGRAM (CD)	GORKY PARK
179	173	164	121	DEF LEPPARD ▲ ⁹ MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
180	137	116	11	D.A.D. WARNER BRÖS. 25999 (9 98) (CD)	NO FUEL LEFT FOR THE PILGRIMS
181	181	—	2	OLIVIA NEWTON-JOHN GEFFEN GHS 24257 (9 98) (CD)	WARM AND TENDER
182	182	191	4	RANDY CRAWFORD WARNER BRÖS. 26002 (9 98) (CD)	RICH AND POOR
183	170	163	28	SPECIAL ED PROFILE 1280 (8 98) (CD)	YOUNGEST IN CHARGE
184	185	160	33	THE CULT ● SIRE 25871/REPRISE (9 98) (CD)	SONIC TEMPLE
185	195	—	2	BABYLON A.D. ARISTA AL 8580 (9 98) (CD)	BABYLON A.D.
186	148	134	9	JAMES MCMURTRY COLUMBIA FC 45229 (CD)	TOO LONG IN THE WASTELAND
187	NEW ▶	1	THE MOODY BLUES THRESHOLD 840 659 1 POLYGRAM (CD)	GREATEST HITS	
188	168	141	35	INDIGO GIRLS ● EPIC FE 45044 E.P.A. (CD)	INDIGO GIRLS
189	NEW ▶	1	MINISTRY SIRE 26004/WARNER BRÖS. (9 98) (CD)	THE MIND IS A TERRIBLE THING TO TASTE	
190	193	152	6	GEORGE HARRISON DARK HORSE 25726/WARNER BRÖS. (9 98) (CD)	THE BEST OF DARK HORSE
191	187	143	18	ZIGGY MARLEY & THE MELODY MAKERS VIRGIN 91256 (9 98) (CD)	ONE BRIGHT DAY
192	186	167	25	NENEH CHERRY VIRGIN 91252 (9 98) (CD)	RAW LIKE SUSHI
193	188	151	10	SQUEEZE A&M SP 5278 (8 98) (CD)	FRANK
194	NEW ▶	1	ANIMAL LOGIC I.R.S. 82020/MCA (9 98) (CD)	ANIMAL LOGIC	
195	NEW ▶	1	CHICAGO REPRISE 26080 (9 98) (CD)	GREATEST HITS 1982-1989	
196	NEW ▶	1	THE GAP BAND CAPITOL 90799 (8 98) (CD)	ROUND TRIP	
197	184	137	9	THE SUGARCUBES ELEKTRA 60860 (9 98) (CD)	HERE TODAY, TOMORROW NEXT WEEK
198	NEW ▶	1	MARY CHAPIN CARPENTER COLUMBIA 44228 (CD)	STATE OF THE HEART	
199	200	171	8	DAVE GRUSIN GRP 9592 (9 98) (CD)	MIGRATION
200	189	155	28	10,000 MANIACS ● ELEKTRA 60815 (9 98) (CD)	BLIND MAN'S ZOO

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

10,000 Maniacs 200	David Bowie 135	Danger Danger 159	Gorky Park 178	Big Daddy Kane 80	The Moody Blues 187	Rush 22	Too Short 142
The 2 Live Crew 32	Briny Fox 79	Dangerous Toys 101	Lou Gramm 124	The Kinks 122	Van Morrison 115	Saraya 173	Tora Tora 163
3rd Bass 81	Bobby Brown 42, 52	The Charlie Daniels Band 126	Grateful Dead 34	Kiss 33	Motley Crue 10	Joe Satriani 23	Randy Travis 58, 108
7 Seconds 168	Kate Bush 46	Taylor Dayne 49	Great White 55	Kix 50	N.W.A. 111	Scorpions 64	Tina Turner 48
Paula Abdul 4	David Byrne 85	Def Leppard 179	Nanci Griffith 170	Lenny Kravitz 149	New Kids On The Block 5, 14, 37	Seduction 87	Luther Vandross 29
Aerosmith 8	Camper Van Beethoven 175	The Del Fuegos 169	Dave Grusin 199	L.A. Grams 130	Olivia Newton-John 181	Shooting Star 151	VARIOUS ARTISTS
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The Alarm 116	Mary Chapin Carpenter 198	Duran Duran 156	M.C. Hammer 112	K.D. Lang & The Reclines 138	Billy Ocean 84	Sir Mix-A-Lot 76	Happy Anniv., Charlie Brown 69
Laurie Anderson 171	Paul Carrack 120	Bob Dylan 66	George Harrison 190	Living Colour 82	Roy Orbison 125	Skid Row 21	A Very Special Christmas 131
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Babyface 28	Eric Clapton 26	Melissa Etheridge 35	Don Henley 27	Yngwie Malmsteen 177	Robert Palmer 92	SOUNDTRACKS	Jody Watley 141, 91
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Bad Tango 123	Phil Collins 17	Faster Pussycat 144	Ian Hunter/Mick Ronson 158	Ziggy Marley/Melody Makers 191	Shocker - The Music 97	Shocker - The Music 97	Angela Winbush 113
Rob Base 105	Harry Connick, Jr. 127	Fetchin Bones 176	Ice-T 62	Richard Marx 16	Special Ed 183	Squeeze 193	Dwight Yoakam 160
Rob Base & D.J. E-Z Rock 140	Alice Cooper 25	Fine Young Cannibals 31	Indigo Girls 188, 167	Maze 86	Squeeze 193	Starship 161	Neil Young 43
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Jeff Beck 67	The Cure 57	George Harrison 190	Jermaine Jackson 148	James McMurtry 186	Barbra Streisand 30	Barbra Streisand 30	
Regina Belle 72	Terence Trent D'Arby 61	The Jeff Healey Band 118	Jesus And Mary Chain 172	Metallica 152	The Sugarcubes 197	The Sugarcubes 197	
Pat Benatar 68	D.A.D. 180	John Lee Hooker 110	Jethro Tull 90	Milli Vanilli 1	Sybil 75-	Sybil 75-	
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Bon Jovi 70		The Gap Band 196		Eddie Money 129			
Bonham 41		The Georgia Satellites 155					

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TOP JAZZ ALBUMS™

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

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	2	7	DAVID BENOIT GRP 9595 (CD)	★ ★ NO. 1 ★ ★ 1 week at No. 1 WAITING FOR SPRING
2	1	15	HARRY CONNICK, JR. COLUMBIA SC45319 (CD)	MUSIC FROM "WHEN HARRY MET SALLY ..."
3	3	19	GEORGE BENSON WARNER BROS. 25907 (CD)	TENDERLY
4	4	7	EARL KLUGH WARNER BROS. 26018 (CD)	SOLO GUITAR
5	5	3	SOUNDTRACK GRP 2002 (CD)	THE FABULOUS BAKER BOYS
6	8	5	MICHEL CAMILO EPIC 45295/E.P.A. (CD)	ON FIRE
7	12	3	CHET BAKER ENJA 79600/MESA/BLUEMOON (CD)	MY FAVOURITE SONGS: THE LAST GREAT CONCERT
8	6	13	JOHN SCOFIELD GRAMMAVISION 79400/MESA/BLUEMOON (CD)	FLATOUT
9	9	29	DR. JOHN WARNER BROS. 25889 (CD)	IN A SENTIMENTAL MOOD
10	NEW ▶		FRANK MORGAN ANTILLES 91320/ISLAND (CD)	MOOD INDIGO
11	7	13	ROB MULLINS NOVA 8918 (CD)	JAZZ JAZZ
12	15	3	RICK MARGITZA BLUE NOTE 92279/CAPITOL	COLOR
13	11	11	DAVID FRIESEN GLOBAL PACIFIC 45245 (CD)	OTHER TIMES, OTHER PLACES
14	14	9	JON FADDIS EPIC OE 45266/E.P.A. (CD)	INTO THE FADDISPHERE
15	13	23	WYNTON MARSALIS COLUMBIA OC 45091 (CD)	THE MAJESTY OF THE BLUES

TOP CONTEMPORARY JAZZ ALBUMS™

1	1	9	DAVE GRUSIN	GRP 9592 (CD)	3 weeks at No. 1 MIGRATION
2	3	7	GROVER WASHINGTON, JR.	COLUMBIA OC 45253 (CD)	TIME OUT OF MIND
3	2	19	LOU RAWLS	BLUE NOTE 91937/CAPITOL (CD)	AT LAST
4	6	5	VARIOUS ARTISTS	GRP 9596 (CD)	HAPPY ANNIVERSARY, CHARLIE BROWN
5	7	13	JEAN LUC PONTY	COLUMBIA FC 45252 (CD)	STORYTELLING
6	4	9	LEE RITENOUR	GRP 9594 (CD)	COLOR RIT
7	5	21	PAT METHENY	GEFFEN 24245/WARNER BROS. (CD)	LETTER FROM HOME
8	8	25	TUCK & PATTI	WINDHAM HILL 0116/A&M (CD)	LOVE WARRIORS
9	17	3	RANDY CRAWFORD	WARNER BROS. 26002 (CD)	RICH AND POOR
10	11	13	STANLEY TURRENTINE	BLUE NOTE 90261/CAPITOL (CD)	LA PLACE
11	15	7	GREG MATHIESON	HEADFIRST 215/K-TEL (CD)	FOR MY FRIENDS
12	12	9	MIKE STERN	ATLANTIC JAZZ 82027/ATLANTIC (CD)	JIGSAW
13	10	15	YELLOWJACKETS	MCA 6304 (CD)	THE SPIN
14	9	19	RICHARD ELLIOT	INTIMA 73348/ENIGMA (CD)	TAKE TO THE SKIES
15	14	25	MILES DAVIS	WARNER BROS. 25873 (CD)	AMANDLA
16	13	35	JOE SAMPLE	WARNER BROS. 25781 (CD)	SPELLBOUND
17	18	5	ANDY NARELL	WINDHAM HILL JAZZ 0120/A&M (CD)	LITTLE SECRETS
18	20	7	MILES DAVIS	COLUMBIA C2X 45332 (CD)	AURA
19	21	3	TONINHO HORTA	VERVE FORECAST 839 734/POLYGRAM (CD)	MOONSTONE
20	NEW ▶		FATTBURGER	INTIMA 73503/ENIGMA (CD)	TIME WILL TELL
21	22	5	NESTOR TORRES	VERVE FORECAST 839 387-2/POLYGRAM (CD)	MORNING RIDE
22	NEW ▶		SADAO WATANABE	ELEKTRA 60906 (CD)	FRONT SEAT
23	NEW ▶		GARY HERBIG	HEADFIRST 31311/K-TEL (CD)	FRIENDS TO LOVERS
24	19	7	CURRENT EVENTS	VERVE FORECAST 839 388/POLYGRAM (CD)	CURRENT EVENTS
25	23	5	OCEANS	PROJAZZ 697/INTERSOUND (CD)	RIDIN' THE TIDE

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



by Jeff Levenson

"NEW BEGINNINGS," DON PULLEN'S latest issue for Blue Note, is an aptly titled recording. It is a trio date that finds the pianist reaffirming his authoritative voice following the dissolution of the George Adams-Don Pullen Quartet. That group, which had been together nearly 10 years, ending in 1988 with the death of drummer Dannie Richmond, was one of the finest acoustic bands of the past decade.

Pullen originally made his mark in the Charles Mingus Jazz Workshop (Adams and Richmond were also members of that band). While there, he refined his vanguard style of play that boldly emphasizes upper-register glisses and dissonant clusters. His is a wide-eyed approach that contrasts passion with songfulness, his solos colored by a blues-based wash. At times, his roiling right hand gets the best of him, undermining his own melodicism with cascading waves of notes that sound too stylized, too gimmicky. Those moments, however, occur far less frequently than they used to. Chalk it up to musical maturity.

On "New Beginnings" he plays off of two stellar sidekicks—bassist Gary Peacock and drummer Tony Williams. Together they enjoy a clarity of focus that often eludes even the most accomplished artists. "From the moment we stepped into the studio," the pianist explained one night recently, recalling the album sessions, "I knew everything was going to work out. Things just came together. There were very few second takes. We were in and then out and it all felt very good."

A personal confession: The album failed to get me on first review. But after hearing Pullen perform some of the tunes live (especially "Jana's Delight," which is playful and bouncy and perfect for radio airplay), I was per-

sueded to give the record another shot. The rest, as befits true revisionist thinking, is history.

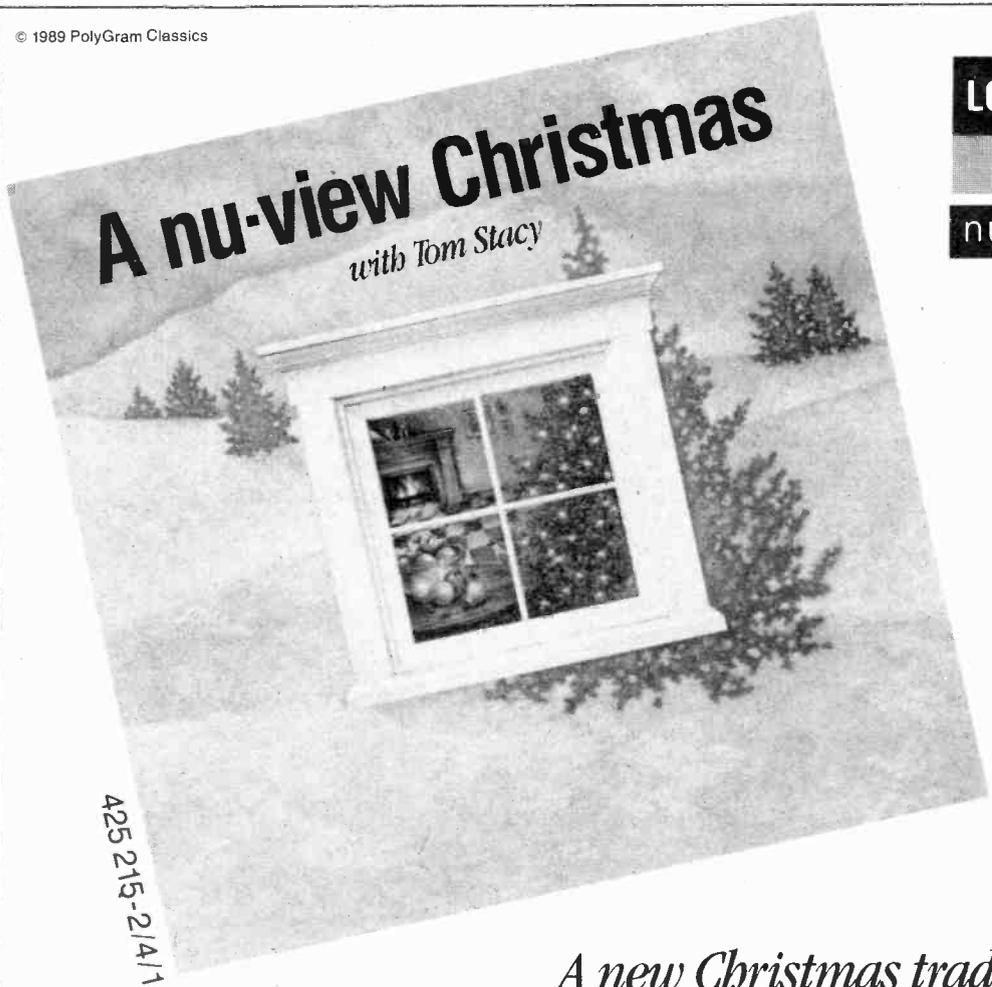
ANYONE CARE TO SIGN A BAND? Ed Wilkerson, a saxophonist and band leader from Chicago, and a member of the forward-thinking Assn. for the Advancement of Creative Musicians, brought his 25-piece big band to New York a few weeks back for the New Music America festival. Like other bands from the Windy City (Sun Ra and the Art Ensemble, among them), Wilkerson's aggregate favors a form of controlled anarchy that treats many of jazz's stylistic attitudes as a creative

Don Pullen's latest album marks 'New Beginnings'

launching point. The group motors through contemporary, homage-paying charts that not only modernize those chosen subgenres but underscore a sincere appreciation for the tradition that spawned them. Moreover, Wilkerson is not without a sense of humor. Unfortunately, he has not been recorded nearly enough. His last big-band record was "Birth Of A Notion" on Sessoms, a now-legendary issue from 1986 that too few people have heard, yours truly included (though I'm certain it exists because a fellow critic whose opinions I trust continues to sing its praises—hope I'm not being set up!). A smart A&R man would do well to give the band a play.

ELLINGTON'S JUNGLE CONCEPT Taken Too Far: World musicologist and soprano saxophonist Paul Winter will perform the global premiere of "The Tree" at New York's Cathedral of Saint John the Divine on Dec. 14-16. The press release tells us it will feature guest musicians and "endangered animal voices . . . including low-frequency rumbles of the African elephant, the spotted owl of the Pacific Northwest, the Australian lyrebird, the red-crane of Japan, the musical wren of the Amazon jungle, and, of course [italics mine], the humpback whale and the timber wolf." Of course. Just wouldn't be a party without those guys.

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TOP CLASSICAL ALBUMS™

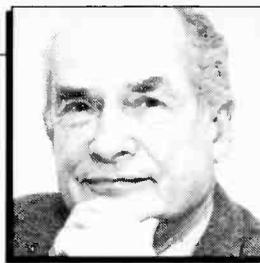
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
Compiled from a national sample of retail store sales reports.				
1	1	13	★★ NO. 1 ★★ HOROWITZ AT HOME DG 427-772	11 weeks at No. 1 VLADIMIR HOROWITZ
2	2	13	TUTTO PAVAROTTI LONDON 425-681	LUCIANO PAVAROTTI
3	14	145	HOROWITZ IN MOSCOW DG 419-499	VLADIMIR HOROWITZ
4	4	9	BEETHOVEN: SYMPHONIES 4 & 5 ANGEL CDC 49656 LONDON CLASSICAL PLAYERS (NORRINGTON)	
5	5	85	VERDI & PUCCINI: ARIAS CBS MK-37298	KIRI TE KANAWA
6	3	13	BIZET: CARMEN PHILIPS 422-366	JESSYE NORMAN (OZAWA)
7	9	7	BRAHMS/BRUCH: VIOLIN CONCERTOS ANGEL CDC-49429 NADJA SALERNO-SONNENBERG	
8	7	15	THE SUNDAY BRUNCH ALBUM CBS MFK-45547	VARIOUS ARTISTS
9	6	17	GERSHWIN: PORGY AND BESS ANGEL CDS-49568 WHITE, HAYMON, EVANS (RATTLE)	
10	8	7	THE UNKNOWN PUCCINI CBS MK-44981	PLACIDO DOMINGO
11	10	9	BEETHOVEN: SYMPHONY NO. 7 ANGEL CDC 49816 LONDON CLASSICAL PLAYERS (NORRINGTON)	
12	12	13	MAHLER: SYMPHONY NO. 3 DG 427-328 NEW YORK PHILHARMONIC (BERNSTEIN)	
13	11	19	HANSON: SYMPHONIES 1 & 2 DELOS CD-3073 SEATTLE SYMPHONY (SCHWARZ)	
14	13	9	GLASS: SOLO PIANO CBS MK-45576	PHILIP GLASS
15	17	5	BEETHOVEN: SYMPHONIES 1-9 ANGEL A26-49852 LONDON CLASSICAL PLAYERS (NORRINGTON)	
16	15	77	THE MOVIES GO TO THE OPERA ANGEL CDM-69596	VARIOUS ARTISTS
17	18	7	DVORAK: VIOLIN CONCERTO CBS MK-44923	MIDORI
18	23	3	BUSONI: PIANO CONCERTO TELARC CD-80207	GARRICK OHLSSON
19	16	9	HOVHANESS: MYSTERIOUS MOUNTAIN MUSIC MASTERS MMD-60204 AMERICAN COMPOSERS ORCHESTRA (DAVIES)	
20	21	5	BIZET: CARMEN HIGHLIGHTS PHILIPS 426-040	JESSYE NORMAN (OZAWA)
21	20	21	BARBER: KNOXVILLE SUMMER OF 1915 NONESUCH 79187	DAWN UPSHAW
22	19	7	BRUCKNER: SYMPHONY NO. 8 DG 427-611 VIENNA PHILHARMONIC (KARAJAN)	
23	NEW ▶		RILEY: SALOME DANCES FOR PEACE NONESUCH 79217	KRONOS QUARTET
24	22	23	LIVE IN TOKYO 1988 DG 427-686 KATHLEEN BATTLE, PLACIDO DOMINGO	
25	NEW ▶		BEETHOVEN: SYMPHONY NO. 9 L'OISEAU LYRE 425-517 ACADEMY OF ANCIENT MUSIC (HOGWOOD)	

TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	11	★★ NO. 1 ★★ CHILLER TELARC CD-80189	7 weeks at No. 1 CINCINNATI POPS (KUNZEL)
2	2	21	1712 OVERTURE TELARC CD-80210	P.D.Q. BACH
3	3	9	SALUTE TO HOLLYWOOD PHILIPS 422-385	BOSTON POPS (WILLIAMS)
4	5	7	ANYTHING GOES CBS MK-45574	YO-YO MA, STEPHANE GRAPPELLI
5	12	3	HAPPY TRAILS TELARC CD-80191	CINCINNATI POPS (KUNZEL)
6	NEW ▶		ANYTHING GOES ANGEL CDC-49848 CRISWELL, GROENENDAAL, VON STADE (MCGLINN)	
7	6	5	SHOW BOAT HIGHLIGHTS ANGEL CDC-49847 VON STADE, HADLEY, STRATAS (MCGLINN)	
8	4	35	VICTORY AT SEA TELARC CD-80175	CINCINNATI POPS (KUNZEL)
9	10	41	UTE LEMPER SINGS KURT WEILL LONDON 425-204	UTE LEMPER
10	9	17	THE SEA HAWK RCA 7890-RG	NATIONAL PHILHARMONIC (GERHARDT)
11	7	25	A DISNEY SPECTACULAR TELARC CD-80196	CINCINNATI POPS (KUNZEL)
12	8	19	BERNSTEIN: WEST SIDE STORY CBS MK-45531 KATIA & MARIELLE LABEQUE	
13	13	71	JAMES GALWAY'S GREATEST HITS RCA 7778-RC	JAMES GALWAY
14	11	21	RODGERS & HAMMERSTEIN ANGEL CDC-49581	SAMUEL RAMEY
15	NEW ▶		INNERVOICES RCA 7888-RC	RICHARD STOLTZMAN

● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

Classical
KEEPING
SCORE



by Is Horowitz

NO FETTUCINE AMADEO SERVED HERE: As Roger Norrington works his way closer to authentic performance of the Mozart piano concertos, he finds his role as conductor increasingly redundant. In Mozart's time the concertos were never performed with conductor, and he considers them really more allied to chamber music. In this repertoire a conductor at best serves as "a weak link" between piano and orchestra, he says.

Norrington made these observations during a workshop discussion with music critics and audio specialists Nov. 17 at the Univ. of Michigan in Ann Arbor, part of a three-day "MozartFest" that featured the performance on period instruments of 10 Mozart piano concertos, as well as a series of related musicological symposia.

The workshop, "Capturing The 18th Century Sound," was sponsored by Ford Audio Systems, which the day before had introduced its latest car audio systems, designed in cooperation with JBL, in nearby Dearborn.

Norrington coached the MozartFest performers, and "sat in" with the musicians for most of the performances, shaping the interpretation and beating time when necessary. But in almost all cases the instrumental deployment had the fortepiano, with lid removed, surrounded by the other players so that each could hear and interact with the others.

Violinist Stanley Ritchie, brought in from New York to serve as concertmaster with the local period instrument ensemble, was seated on a higher stool than his colleagues so that he too could provide cues when necessary.

Fortepianist Malcom Bilson, who has recorded all the Mozart concertos with John Eliot Gardiner and the English Baroque Soloists for Deutsche Grammophon's Ar-

chiv line, was among the 11 keyboard soloists (one concerto was for two pianos). Another soloist was Steven Lubin, who has performed on fortepiano for Arabesque and L'Oiseau-Lyre.

At the workshop, Bilson warned that steps to approach period performance practice with smaller orchestras can backfire if modern instruments are used. A concert grand, designed to compete in volume with a modern orchestra, will dominate the ensemble and thwart any attempt at proper balance, he said.

Critic Larry Johnson noted that, thanks to recordings, period instrument performances of appropriate repertoire have entered "the mainstream. They are no longer curiosities." Better instruments are available,

Norrington conducts Mozart on period instruments

and musicians have learned to play them properly.

Protagonists of period instrument performance are anything but neutral about their convictions. And here too biases surfaced. In a comment hardly notable for gallantry, Ritchie characterized the texture of a recent performance of a Mozart piano concerto by Alicia De Larrocha and the Mostly Mozart Orchestra as "fettucine Amadeo."

Technical workshop participants were John Eargle, Delos recording engineer and JBL consultant, and Len Feldman, writer on audio equipment. Nancy Malitz, president of the Music Critics Assn., moderated.

PASSING NOTES: Pianist Bella Davidovich will record a Chopin program for Delos in January. It will include some waltzes and the "Polonaise-fantaisie." Davidovich will also be the soloist in a recording of the Schumann Piano Concerto, to be paired with the Second Symphony in the label's Schumann cycle being produced with Gerard Schwarz and the Seattle Symphony... The New World Symphony training orchestra makes its Carnegie Hall debut Dec. 14. Michael Tilson Thomas, music director and co-founder, will conduct.

RCA VICTOR GOLD SEAL
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“All the News That Fits His Prints”

VOL. 1, NO. 8

NEW RECORDING FROM CELLO "GREAT"



60155-2-RC

Gramophone Magazine has stated that Ofra Harnoy is "phenomenal... one of the cello's 'greats.'"

Ofra Harnoy has established herself internationally as one of this generation's leading cellists. Since making her professional debut in 1975 she has appeared as soloist with numerous major orchestras at sold-out concerts in the U.S., Canada, Europe and Japan.

This uniquely talented cellist's two recordings on RCA Victor Red Seal of **Vivaldi Concertos for Cello and Bassoon** (7774-2-RC) and **Prokofiev and Schubert Sonatas** (7845-2-RC) have been noted for their remarkable combination of breath-taking technique and fervent emotional expression.

Ofra Harnoy follows the success of these acclaimed recordings with her newest release, **Vivaldi Cello Concertos, Vol. 2** (60155-2-RC) with the Toronto Chamber Orchestra, conducted by Paul Robinson, and featuring world-premiere recordings of three works.

This much-anticipated recording will be available in record stores on December 5. From RCA Victor Red Seal—The First Name in Classical Music.



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Labels' Profit-Margin Boom Due To CDs, Says New Report

BY DON JEFFREY

NEW YORK Operating profit margins of record companies have increased dramatically in recent years with the rapid growth of the compact disk, according to a new report on communications industries by the investment banking firm Veronis, Suhler & Associates.

The report says pretax operating margins for the record industry, which used to lag far behind those of such media industries as publishing, broadcasting, and cable television, have been rapidly catching up to and are almost even with the margins for other media companies. (Pretax operating margins equal sales divided by operating profits.)

The Veronis, Suhler survey also notes that recorded music led all communications industries in revenue growth: 1988 revenues for the four music industry companies followed by Veronis, Suhler were 34.5% higher than the previous year's, at \$2.7 billion. Overall revenue growth for communications industries was only 12.3%.

The report says the principal sources of record-industry revenue growth last year were the release of many major hit records and acquisitions of smaller record companies, noting in particular Warner Communications Inc.'s purchase of Teldec and Magnet Records and MCA Inc.'s partial purchase of Motown Records.

The survey covers three major publicly owned record companies, WCI, MCA, and Thorn EMI, as well as the smaller K-Tel International Inc.

Not included in the annual report are such major companies as CBS Records, for which its Japanese owner Sony Corp. does not break out profits, and BMG Records, for which figures are not released by its German owner, Bertelsmann A.G.

But John S. Suhler, president of the New York investment banking firm, says the margin trends in his report "are reflective" of the entire record industry. "My people suggest that these margins and ratios are good directional indications of

what the missing companies [CBS and BMG] perform at."

PolyGram Records is also excluded from the study because its Netherlands-based parent, Philips N.V., did not break out financial data. But a recent preliminary prospectus for Philips' offering of 20% of PolyGram's shares to the public corroborates the trend cited in Veronis, Suhler's report: PolyGram's operating profit margin grew to 9.9% in 1988, from 9.3% the year before; and, for the first six months this year, the margin went up to 10.4%.

The record company showing the best growth in operating profit margins is, by far, WCI: Its recorded music division posted a 15.6% margin in 1988, from 14% the previous year. Next best, according to Veronis, Suhler, was MCA, at 9.1%, up from 8.6%. Thorn EMI, the London-based parent of EMI Records and Capitol Records, had a 7% profit margin, from 5.9%.

Operating incomes in 1988 for the companies covered in the Veronis, Suhler report were as follows: WCI, \$319 million; MCA, \$60.5 million; Thorn EMI, \$95.3 million, and K-Tel International, \$1.3 million.

Despite the growth in operating margins for record companies—to an average 13.9% in 1988—the industry ranks only fifth in that category among all communications industries, according to the report; but its growth is the fastest, at 6.0 percentage points since 1984. The

average operating margin for all communications industries is 14.3% for 1988, but that figure is a decline of 0.6 percentage points since 1984.

PolyGram's prospectus and the investment bankers' study both attribute the margin gains for record companies in large measure to the CD, which carries a higher price than other recorded music formats. With an average retail price of \$13.96 in 1988, the CD proved more profitable than the LP, which had an average price of \$7.35.

Veronis, Suhler says CDs accounted for 19.6% of all unit purchases of prerecorded music by consumers in 1988, compared with 0.1% five years earlier. The LP, by contrast, represented only 9.5% of all 1988 purchases, a sharp drop from 36.3% in 1983.

In addition, PolyGram notes that direct costs as a percentage of sales declined last year to 53%, from 55% the previous year, because of decreasing costs associated with the manufacture and marketing of CDs.

PolyGram also says in its report that "because of the size of the recorded music industry and the international diversity of music tastes, it has been difficult in recent years for recorded music companies to increase market share meaningfully through organic growth, rather than acquisitions."

Providing further evidence of the trend noted in the Veronis, Suhler

study, PolyGram has expanded its revenue base through acquisitions, having bought in the past year Island International Ltd., owner of Island Records, for \$272 million, and A&M Records Inc. for \$460 million. The latter deal is expected to close by Jan. 1.

PolyGram's report shows that A&M Records had operating income of \$5.45 million last year on \$198 million in sales. For the first six months this fiscal year, A&M had an operating loss of \$1.36 million on \$91.3 million in sales.

Island's net sales for 1988, according to the PolyGram prospectus, were \$113 million, with operating income of \$6.8 million. For the six months that ended June 30, Island had an operating profit of \$5 million on revenues of \$66.8 million.

PolyGram reports operating income of \$82.2 million for the first six months this year on net sales of \$795 million. For all of 1988, PolyGram's operating profit was \$154 million on \$1.55 billion in sales. (All figures for A&M, Island, and PolyGram were converted from Dutch guilders at the rate of 2.2 guilders to \$1 U.S.)

The geographical breakdown of sales for PolyGram is Europe, 66%; U.S. and Canada, 19%; Asia, 11%; other areas, 4%. Popular music accounted for 70% of all revenue; classical music for 21%; and music publishing, music videos, and film and television production, 9%.

TEXAS FIRM SEEKS TO EXPAND VID AD SCOPE

(Continued from page 8)

for the 710-store West Coast Video chain. "We would not want someone involved in splicing something into our product."

In pursuing the major chains, VAT's strategy is to offer national advertisers market-by-market coverage depending on their needs. "The problem for advertisers in working with the studios is you have to buy the whole bag of M&M's," Frasier says. "We can pick out just the reds and greens. If you're trying to sell Coke, your market share may be fine in Houston but not so fine in Detroit. So why pay for an ad that hits everybody if all you need is Detroit. We will be able to target whatever markets you need. We can even take it down to the neighborhood level if you want."

In addition to lining up retailers, VAT is also holding discussions with national advertising agencies, Frasier claims. "A lot of national ad agencies have contacted us about this," he says. "What we need to know from the agencies is what markets national advertisers are most attracted to. We know what the top 100 ad placement markets are, but we

also need to know what other areas they are interested in so we know what markets we should develop."

As for the logistical problems of physically loading ads into thousands of cassettes distributed nationwide, VAT thinks it has them licked. "Some of the chains we're dealing with are their own distributors, so we can install our equipment in their facility," Frasier says. "We will also have our own mobile units of machines that will travel from market to market. The ads will be placed over a period of a few days." VAT's custom-manufactured duplicating and loading equipment can load 20 tapes per minute, Frasier says.

Loading tape into cassette shells carrying the VHS logo, of course, theoretically requires a license from VHS patent holder JVC. JVC recently began a campaign to more strictly enforce the terms of its license in an effort to police the quality of prerecorded and blank cassettes. JVC had no comment on whether it would seek to block the widespread loading of advertisements into prerecorded cassettes.

XTRA-VISION LAUNCHES U.S. DIVISION

(Continued from page 10)

U.S."

Xtra-vision's purchases encompass Videomsmith's 11 units in and around Boston and Video Library's 31 stores spread over the Granite State. Xtra-vision will operate out of Videomsmith's Boston offices.

Boyle looks to expand Xtra-vision's holdings to "in the range of 75 to 100 units in New England in the next year. We're looking for Videomsmith and Video Library to grow significantly with the influx of new capital and also to acquire a number of smaller- to medium-size chains," he says.

Boyle says longer-range plans call for substantial growth from the current New England base across the country, akin to the 8-year-old firm's growth from 12 units in 1986 to 256 today.

No financial terms of the acquisitions were disclosed, though Boyle did note that combined revenues for the two operations totaled \$12 million over the preceding year. The publicly traded Xtra-vision's revenues for the current fiscal year are projected to be \$40 million. Boyle suggests that a listing on NASDAQ may be part of Xtra-vision's two-year game plan. The firm's stock is listed on both the London and Dublin exchanges.

It was also announced that former Videomsmith owner Marshall Smith will remain involved with the new operation as a consultant and member of the U.S. wing's board of directors. The former owners of Video Library, Bob Rowling and Rock Moon, were not available for comment at press time.



(Continued from page 88)

number of its departments, including PR, have made a temporary move to the Exxon Building on Sixth Avenue between 48th and 49th streets. The move will last for up to a year before there's a return to ASCAP's home for the past 19 years... Back at corporate headquarters, jazz player/authority Dr. Billy Taylor was honored Nov. 28 with the ASCAP Foundation's Samuel Sacks Award for distinguished and dedicated service to the music community. Dr. Taylor has been an ASCAP member since 1953.

PAYOLA INDICTMENTS: At press time, word came that a federal grand jury in L.A. has handed down a 57-count indictment against former CBS Records exec **Ray Anderson**, indie promoter **Joseph Isgro**, and **Jeffrey Monka**, of Agoura Hills, Calif., for various criminal violations. Among the charges in the indictment were a conspiracy to obstruct and impede the IRS, a conspiracy to defraud Columbia Records, RICO, obstructing justice, mail fraud, a conspiracy to distribute cocaine, filing false tax returns, and making undisclosed payola payments to radio stations that, at the time of the alleged offenses, included KIQQ Los Angeles, KYNO-FM Fresno, Calif., KMGX Fresno (now KRZR), KAMZ El Paso, Texas, and others. According to the indictment, indie promoter Isgro was engaged in a pattern of "racketeering activity" that included the payment of kickbacks to Anderson, then at CBS. Monka was charged along with Isgro for conspiracy to defraud the IRS by creating a "sham corporation," Star Promotions Inc., through which Isgro allegedly exchanged corporate checks for cash. Isgro is also charged with obstruction of justice for, according to the U.S. Attorney's office, "concealing and destroying documents subpoenaed by a federal grand jury and by assisting in the flight of a subpoenaed witness."

HOLY RETURNS! That's what video retailers are saying is the reason why Warner Home Video reps last week meticulously and repeatedly polled them. Dealers surveyed by Billboard saw a connection between the Warner calls and a reported complete stoppage of shipments on "Batman" Nov. 29. "It's not just that," adds one retailer close to the duplicator scene. "[Warner] held back shipments initially because the royalty doesn't come into effect until it goes out to the distributor. They wanted to avoid those [royalty]

costs if it wasn't going to sell through." A Warner spokesman says, "There have been no intentional holdbacks on shipments." He says company reps polled dealers to find out if sales were on target, and he claims they are.

CBS RECORDS IS CLOSE to buying 15% of Britain's Renaissance Theatre Co., makers of the new "Henry V" movie. Renaissance was formed by the picture's director and star, **Kenneth Branagh**, and CBS U.K. chief **Paul Russell** is playing a key negotiating role. "Henry V" will have its British home video release in April via CMV, marking that division's first theatrical product.

THE ONE & ONLY: What is termed "the first and last annual Casablanca Records reunion" takes place Dec. 14 at Carlos & Charlies on Sunset Boulevard starting at 6:30 p.m. The event features a no-host bar, meaning all pay their own way. The label formed in the '70s by the late **Neil Bogart** hit it big with disco acts, including **Donna Summer** and the **Village People**.

MOVING "DOPE": MCA has started up a rap imprint, **Vicious Beat Recordings**, to showcase four new black music signees. The artists—**Superslim & DJ Candyman**, **Marvee "V."**, **MC Deb "B."**, and **DBX**—were brought to MCA as a package by manager **Daryl Sutton**, who serves as president of VBR and heads up **Vicious Beat Productions**. The first single from the compilation album, "Legalized Dope," features all four acts; individual albums will follow next year.

ALBUM PLANT SOLD: Country Music Assn. lifetime board member **Joe Talbot** and his partners **John Dunn**, **Ozell Simpkins**, and **Ronald Yearwood** have sold their album manufacturing company, **Precision Record Pressing**, to **Moe Lytle's Nashville Quality Duplicating**. Lytle also owns **Gusto Records**. Talbot and partners will continue to own and operate **United Record Pressing**, which produces singles.

COVER ART is the topic of a panel discussion sponsored by NARAS, the record academy, to be held Dec. 12 at LaGuardia High School in New York from 6-8 p.m. To attend the free event, RSVP at 212-245-5440.

NEW 'DEBIT CARD' PROPOSED AS MEANS OF COLLECTING DAT ROYALTIES

(Continued from page 5)

dustry Assn. of America is still determined to pursue legislation based on the Athens accord, the determination of a publisher-songwriter-ASCAP coalition to fight the pact has been stiffened by a recent development in Europe that may lead to pan-European support for royalty remuneration for copyright holders.

Martin Bangemann, VP of the European Community, has formally endorsed a royalty system for both analog and DAT home taping in European countries, has given thumbs-up for the quick development of a

debit card system for digital home taping, and has rejected any technical copying solution (such as the Athens accord's Serial Copy Management System) that does not include a provision for remuneration.

These declarations came in the form of an Oct. 27 letter—uncirculated until now—to the parties involved in the Athens agreement and the heads of five major European music rights organizations. The signatories of the pact, which called for legislation to implement the SCMS, include the RIAA, the IFPI, the Electronics Industries Assn.,

and 15 Japanese and European hardware manufacturers.

Under the card system, DAT users would purchase an encoded card at a retail outlet in order to make digital copies of prerecorded product. Consumers would insert the card into their home DAT machines, allowing the record feature to engage. The card would enable a specific amount of usage, depending on the fee paid.

To be employed, such a system would first need to be developed, proven to work, and accepted by the hardware manufacturers. Congress

would probably have to at least monitor or sanction the system.

Meanwhile, a draft bill based on the Athens accord will soon be introduced in Congress. Its ramifications are being studied by U.S. patent and trademark officials, who are also preparing a position paper on the issue of digital copying, says a spokesperson for the Bush administration.

WILL WHITE HOUSE REACT?

The news of the pro-royalty EC stance, insiders say, could possibly signal an increased White House awareness of the issue and possibly a change in position. The Reagan administration favored a technological solution and did not advocate royalties.

The Register of Copyrights, Ralph Oman, says he is "enthusiastic" about a debit card system "as part of a comprehensive plan that includes remuneration" to protect copyright owners. The Copyright Office will testify when the DAT bill is introduced and hearings are scheduled after Congress reconvenes in January.

The debate over the DAT accord stems from the RIAA's determination earlier this year that Congress, faced with fierce opposition by the hardware manufacturers, had neither the time nor the willingness to study and propose remedies for the long-range issue of home digital copying and its impact on copyright owners and consumers.

Part of that unwillingness is now also fueled by a recent government report that, while inconclusive, suggests that the music industry has not been able to prove it has been greatly harmed by home taping (Billboard, Nov. 11).

The hardware manufacturers, in light of the EC decision, must now weigh their longtime opposition to any royalty plan against the increasing political European resistance to DAT machines with free home copying facilities and against growing discontent with the Athens accord here.

While the debit card system is not part of the accord, it is mentioned in a provision of the bill, states RIAA president Jay Berman, "in a way that both parties can talk about it as a means to bring up the subject of royalties in the future." Berman says that "it is our intention to do

that. We would have to develop it, find out what information would be on the card, and whether the public would accept it."

PUBS PLEASED WITH EC ROYALTY PLANS

Officials of the Copyright Coalition—the aforementioned publisher/songwriter group—are pleased by the EC's announced intention to pursue a transnational royalty plan, and the possible use of a debit card plan.

"Sure, I'd be in favor of a debit card system approach, if it can be made available in a short time frame, and if it works," says Ed Murphy, a coalition member and president of the National Music Publishers Assn. "But the point is, [the music industry] is a global business, and we shouldn't be asking Congress to take a 'first step' [the solution embodied in the Athens accord] when now it's clear that the EC is about to hand out a directive in favor of a royalty system affecting 12 nations and 320 million people."

Several sources close to the nine-year debate over home-taping royalties had less enthusiastic comments about the ramifications of the new EC position on Capitol Hill. "There are some in Congress who might look at this as important, but most aren't even thinking about what Europe is deciding about home taping royalties," said one source. "The question is, how will it play here on the consumer angle? And the answer still is, they [the industry] still don't have the votes for any kind of royalty bill right now."

In another development, the RIAA's Berman extended an olive branch to NMPA and the Copyright Coalition in a Nov. 27 letter to Murphy that serves as an invitation to participate in January "dialog" meetings in Tokyo to discuss the debit card system and other future technologies. NMPA was stung when it was not invited as an active participant in the last series of meetings in Athens, which resulted in the accord.

In the letter, Berman also makes clear that EC officials, after the recent meeting in Brussels, Belgium, "encouraged us to proceed as quickly as possible on these talks," which will also include a joint working group discussion of erasable and recordable CDs.

RADIO SESSIONS, JAZZ PUMP UP MIDEM MEET

(Continued from page 9)

search; and the impact of new technology on radio DJs.

Seminars designed for all MIDEM attendees, who are expected to number up to 8,000 this year, will include the usual entertainment lawyers' sessions; a panel on new European trends and rulings with regard to mechanical royalties, home taping, and harmonization; an IFPI/Billboard conference that will probably focus on new technology and its impact on copyright holders; and sessions about film music and the jazz business.

In the wake of the startling events that have recently occurred in the Eastern Bloc, says MIDEM director general Xavier Roy, MIDEM may add a forum "to show Western countries what's happening in the music industry in Eastern Europe."

Jazz, R&B, film, and world music are all featured in the MIDEM concert lineup. Among the international jazz stars slated to perform are Phil Woods, Jon Hendricks, Red Rodney, Roy Haynes, Johnny Griffin, John

McLaughlin, Nigel Kennedy, and Jean-Luc Ponty.

A tribute to the late Charlie Parker by his friends and colleagues, including saxophonist Johnny Griffin and drummer Roy Haynes, will be filmed by Clive Woods of Interprom, a British TV production and distribution company. That and a reunion concert by Booker T & the MGs (including Steve Cropper and Duck Dunn) have already been sold to ITV in the U.K. They will be packaged for worldwide sale separately from TV specials that will be drawn from other MIDEM concerts.

Other acts on the Jan. 24 Booker T bill include guitarist Phil Upchurch, the Memphis Horns, Carla Thomas, and Sam Moore of Sam & Dave fame.

Jazz and orchestral music will be intertwined in a Jan. 23 salute to film composer Lalo Schifrin, who will conduct and play in a MIDEM Classique concert with the National Orchestra of Lyons, bassist Ray Brown, and drummer Grady Tate. Other celebrat-

ed guests will include trumpeter Dizzy Gillespie and opera singer Julia Migenes. Besides Schifrin's music, the concert also will feature screen composer Georges Delerue, who will conduct a performance of one of his own works.

As always, the focal point of the music fair will be its extensive exhibits at Cannes' Palais des Festivals. Among the first-time exhibitors at the 1990 MIDEM will be ASCAP and Tower Records, notes Roy.

He adds that the buyout of the MIDEM Organization last summer by Reed International "is a real plus." While the MIDEM Organization operates such entertainment business conferences as MIDEM, Mipcom, and MIP-TV, Reed, best-known for its publishing activities, organizes 75-80 trade shows a year and has offices all around the world.

"We can learn from their experience, and they will certainly learn from our experience," comments Roy.

PERSONICS TO BOW CUSTOM-TAPE UNITS IN U.K.

(Continued from page 9)

chairman Maurice Oberstein regards in-store taping for the public as detrimental to album sales.

So far PolyGram U.K. has withheld permission for its repertoire to be taped in the U.S. through the Personics system, although PolyGram in the States is backing the idea.

The U.K. retail chains are generally cautious in their reaction to Personics. HMV, the retail arm of EMI, is naturally enthusiastic in view of the company's investment

and is awaiting the results of a six-month trial of the system in its showcase Montreal store. HMV International managing director Stuart McAllister thinks the Personics service could be introduced to HMV stores in the U.K. within a year, depending on the Canadian findings.

David Clipsham, who heads the Our Price chain, is enthused about the prospects for Personics.

"We've had three meetings with them and we're certainly interested," he says. "I think it will promote

mainstream business, but we will conduct tests in some stores first, and if we find that isn't the case, then we won't go ahead."

Tower Records declined to comment, but Andy Barker of Virgin Retail is forthright in his opposition to Personics.

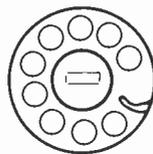
"We have no intention of supporting it," he declares, "and we believe it's a bad idea for the business."

A crucial factor in the prospects of Personics in the U.K. will be reaching an acceptable copyright and licensing agreement.

"A sensible licensing arrangement with fair remuneration must be set before the system can operate here," states Graham Churchill, Mechanical Copyright Protection Society commercial controller. "We're looking forward to being approached directly by Personics so meaningful discussions can begin."

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WEST GERMAN COURT OKS RECORD RENTAL

(Continued from page 9)

Although Medien Pool is still appealing the decision, Dr. Udo Kornmeier, director of business affairs for CBS Germany, says the company will encourage Vollenweider and other artists to take action against CD rental stores. CBS managing director Jochen Leuschner hopes other companies will adopt the same initiative to combat CD rental on a broad front.

Commenting on the Constitutional Court finding, Dr. Hans Henning Wittgen, managing director of the German Music Publishers Assn., says: "It is a wrong verdict. I have not yet read the full details, but it says the record industry has already been compensated by the levy on blank tapes and equipment. These are two different issues, and the record industry is compelled to obtain

another ruling."

Annual losses to the record industry caused by CD rental are estimated to be about \$20 million. Leuschner rates it as "a serious menace" and recalls the rental explosion in Japan that reduced the sales market there by 40%.

Peter Ende, managing director of EMI Music Publishing, agrees that the situation is grave.

"The claim of remuneration for authors and music publishers, laid down in copyright law, certainly exists," he remarks. "But it is already clear how difficult it is to enforce really adequate rates of remuneration and distribute the money equitably. This verdict is a bad blow for our partners in the record industry and will be felt by us all."

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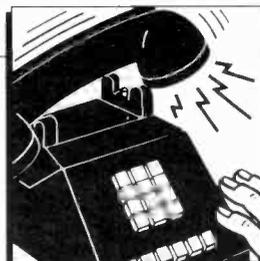
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INSIDE TRACK



Edited by Irv Lichtman

ADD THE ZILLIONAIRE PRITZKER FAMILY to the bidders for **Jobete Music**. The real-estate moguls, already a music trade factor with a publishing company (**All-Nations Music**, operated by **Billy Meshel**) and a label (**Chameleon**), are said to be interested in beating the competition, although not necessarily at **Jobete's** reported selling price of \$190 million, far more than the **Michael Jackson/EMI-SBK** teaming is prepared to pay to acquire all those evergreen **Motown** copyrights from **Berry Gordy**. The Pritzkers involved in such matters are big-boss **Dan** and his son, **Jay**.

IF TERRY ELLIS RETURNS to the label wars, as he himself suggests might happen, don't expect the fireworks to begin before the summer of 1991. Ellis, co-founder with **Chris Wright** of **Chrysalis Records**, will finish his two-year commitment as head of U.K.'s label trade group, **BPI**, before he goes ahead with proposals he has received to start a new label—some coming from the U.S. Ellis left the industry five years ago after selling his **Chrysalis** stake to **Wright** for a rumored \$30 million. He has since made a number of real-estate investments, including one in a world-class hotel that hasn't yet materialized. Ellis took the **BPI** post in July.

ON GOOD (BYE) TERMS: **PolyGram Records** staffers should long remember **Dick Asher's** parting gesture after making known his departure as president of the company Nov. 21 after three years. Track hears that **Asher**, despite undergoing painful oral surgery the day before, shook hands with staffers from the top echelons to the mailroom and thanked them for their efforts.

PHILADELPHIA STORY: Before entering a Philly retail store recently for an in-store promo, **Tommy Boy** act **Queen Latifah** was asked to sign one of her cassettes held by a man selling tapes on the street. Inspecting the tape, it was evident to her that he was selling illegal dupes, according to **Tommy Boy** retail promo manager **John Monroe**, who related the incident to **Billboard**. Infuriated, **Queen Latifah** snatched them from a table. **Monroe** says the man pulled a gun, but **Queen Latifah** was quickly removed from the scene by label promo director **Eric "E-Man" Clark**. No arrests were made after police were called to the scene because the weapon had disappeared. **Monroe** says illegal sales are taking place outside of many retail establishments in Philly and New York, and after repeated calls, the police and FBI have not acted.

HELPING HAND: **George Martin** has put together an album (CD and cassette) for release on **Chrysalis**, "After The Hurricane," to give assistance to victims of the **Monserrat** hurricane that hit the Caribbean island Sept. 17. **Martin**, owner of **Air Studios Monserrat**, got clearances on sessions featuring the **Rolling Stones**, **Elton John**, **Paul McCartney**, **Stevie Wonder**, and the **Police**, among others.

SILVER AMONG THE GOLD & PLATINUM: **A&M Records** president **Gil Friesen** joined the label a few years after it was established in 1962. That was 25 years ago. Some 500 guests were invited to celebrate a silver anniversary bash at **Le Dome** in Hollywood Nov. 30.

READY TO UNVEIL a music publishing/production entity is writer/producer **Wes Farrell**, whose **Wes Farrell Organization** was a big winner with associations with the likes of the **Partridge Family** and **Dawn**, among others. **Farrell**, working out of **Coconut Grove, Fla.**, says he has spent the last two years setting up the organization by signing acts (some with an international flavor) and buying a couple of modest publishing firms. **Farrell** also operated a label, **Chelsea Records**.

FROM CLASSICS TO CLASSICAL: **DCC Compact Classics**, which has made a career to date of releasing catalog material of a pop and rock nature on CD, is moving into the classical market in an association with London-based **AVM Records**. The budget series, averaging 70 minutes each, begins to flow in January with six releases drawn from the Bulgarian state-owned record company **Balkanton**. **Jerry Tolmich** will run **DCC's** classical operations out of the label's headquarters in **Northridge, Calif.**

TAKING STOCK: **Robert Silverstein** operates **Breakthru' Records** while also employed by investment firm **J.W. Charles Securities** in Florida. He has just released his ninth CD/cassette, "French Guitar Connection" by **Jean Pierre Llabador**. For further details, **Silverstein** can be contacted at 305-561-4501, or for distribution, contact **Oxymoron P&D Inc.** at 817-430-1003.

FROM BROADWAY TO HOLLYWOOD: There's lots of new music from all directions on its way from composer **Cy Coleman**. His new Broadway show, "City Of Angels" (with lyrics by **David Zippel** and book by **Larry Gelbart**), opens Thursday (7) with one of its songs, "With Every Breath I Take," picked by **Michael Crawford** for his next **CBS** album. **Coleman** is also the scorer of a new **Sidney Lumet**-directed film, "Family Business." This is **Coleman's** third film effort with **Lumet**, the others being "Power" and "Garbo Talks."

STAFF SHIFTS: While **ASCAP's** headquarters at One Lincoln Center Plaza in New York is being renovated, a (Continued on page 86)

McCartney, Visa Ink Deal For U.S. Dates

BY DEBORAH RUSSELL

LOS ANGELES Ex-Beatle **Paul McCartney** has jumped on the sponsorship bandwagon, signing a pact with **Visa U.S.A.** to back the North American portion of his 1990 concert tour.

The **Visa** sponsorship will include 11 new tour dates, beginning Feb. 1 in **Detroit** at the **Palace of Auburn Hills**, followed by the **Pittsburgh Civic Arena**, the **Worcester Centrum** in **Boston**, **Rupp Arena** in **Lexington, Ky.**, **Market Square Arena** in **Indianapolis**, and the **Omni** in **Atlanta**.

As part of the deal, **Visa** will be the only payment card accepted in the U.S. for authorized 1990 ticket sales and related merchandise. In addition, **Visa U.S.A.** will underwrite an \$8.5 million advertising campaign, featuring **McCartney**, that will promote the world tour, as well as reinforce awareness that **Visa** is the exclusive credit card of the **McCartney** tour.

"Most concerts going out have sponsors these days; it's just the way everyone does it," said **McCartney** during a press conference prior to his Nov. 27 show at the **Los Angeles Forum**. "And, rather than me promoting this card firm, it's really a question of them promoting the tour. I don't really see it as a sell-out; I think anyone who does ought to go and live in Russia. This is a capitalist country, you know; people work for money around here."

The North American appearances sponsored by **Visa** are part of **McCartney's** first world tour since 1976. The American leg of the tour began here Nov. 23.

At the press event, **McCartney** alluded to a possible reunion with former Beatle mates **George Harrison** and **Ringo Starr**, now that the legal path has been cleared. A comprehensive settlement was recently negotiated resolving all outstanding lawsuits between the Beatles, their **Apple** label, **Capitol Records**, and **EMI Records** (**Billboard**, Nov. 18).

In light of that settlement, **McCartney** said he hopes to complete a film titled "Long And Winding Road," which would feature unreleased Beatles footage and music.

"At least now we could get involved with each other and enjoy our involvement, rather than looking over our shoulder for the lawyer, which is how it has been for a while," **McCartney** said. "A good way to start would be to get involved in this film together. If a sequence needed some new music, the three of us might volunteer to do it, which would mean we get to play together after all this time. It would be interesting, right there, just to see if we would enjoy playing together. If we do, it might lead on to some other stuff."

It may not be that simple, however. In a statement released Nov. 28 by **Harrison's** current label, **Warner Bros.**, **Harrison** said, "As far as I am concerned, there won't be a Beatles reunion as long as **John Lennon** remains dead."



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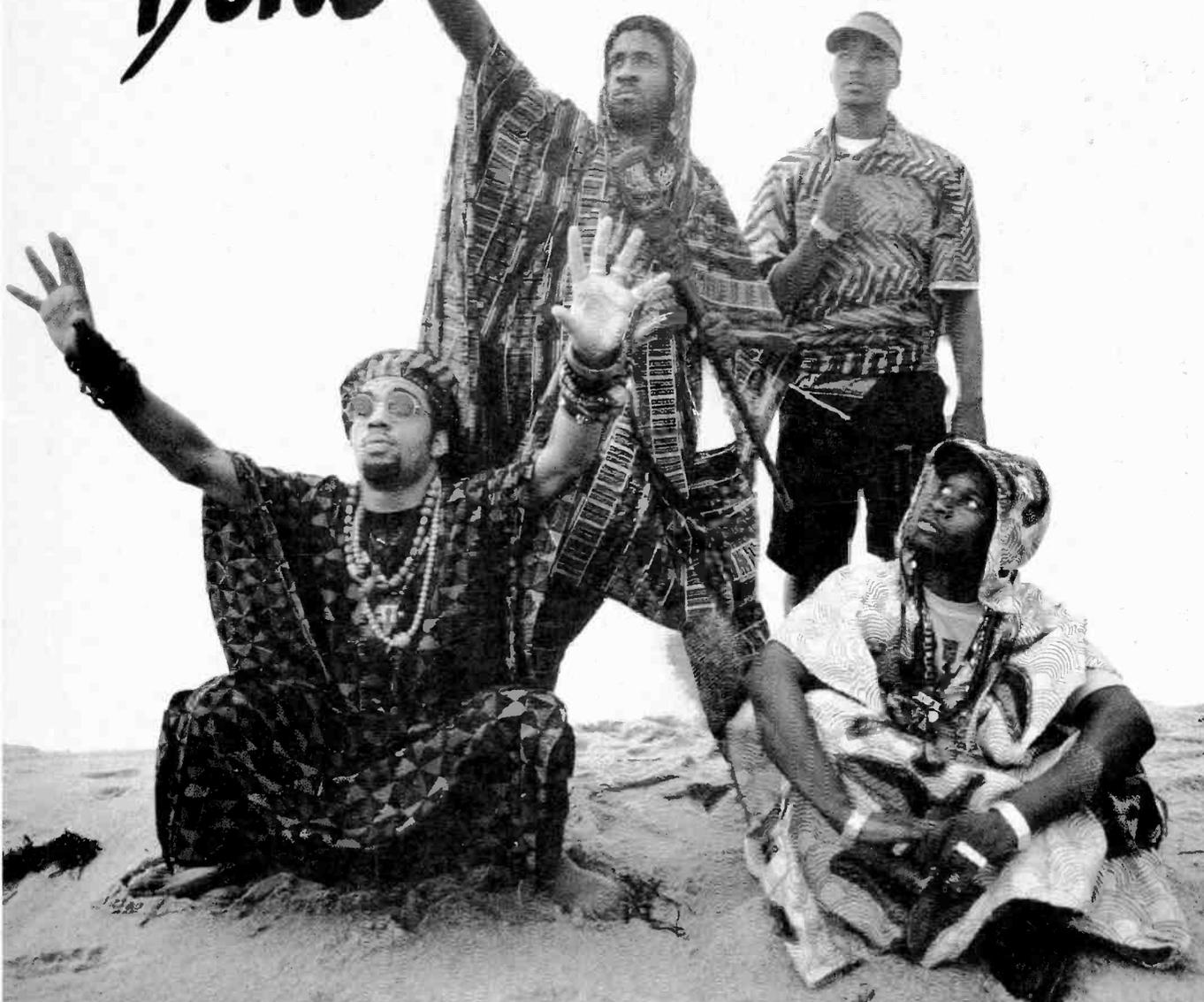
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