

Billboard

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WINTER CES'90
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THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

January 13, 1990/\$4.50 (U.S.), \$5.50 (CAN.), £3.50 (U.K.)

Fall Arb Favors WPAT, But Few Others In N.Y.

This story was prepared by Sean Ross and Phyllis Stark in New York and Craig Rosen in L.A.

NEW YORK—Easy listening WPAT-FM New York never advertises much. Its giveaways are limited to a handful of theater tickets. Its overall format has been the home of massive defections to other formats nationwide for the last year and a half. And the AM station that it usually counts on for more than a share is no longer counted as part of its 12-plus number.

So how did WPAT get to be No. 1 in the fall Arbitron? Basically, it was one of the few major New York FMs that went up (4.3-5.0). In the earliest of Arbitron's fall returns, many major players in several key markets were level or down, often without any direct explanation for where their numbers went.

In New York, for example, tradi-

(Continued on page 12)

Studios Mull Repricing Plans For Videos

BY KEN TERRY and JIM McCULLAUGH

NEW YORK—As video specialty dealers continue to howl about mass-merchant competition on sell-through titles, several studios are considering a new strategy to carve out a rental window for certain videos before repricing them to sell-through levels, according to industry sources.

The idea is to bring out theatrical titles at a price midway between traditional rental and sell-through levels—perhaps \$50-\$70 list—and

then, after a period ranging from 30-90 days, to reduce their retail price to a sell-through mark of \$20-\$25.

According to a studio source, this approach would not be aimed at improving the numbers on pure rental titles but would be an effort to level the playing field on sell-through titles for specialty retail stores, which now see much of that business going to mass merchants with their lowball prices. Since most of those accounts would not buy at the higher rental price, a window would be created for specialty dealers,

during which a video would be solely available in their stores prior to its second life as a repriced sell-through item.

One major studio executive says: "We have been playing with the idea for one of our upcoming titles. We might come out with it at \$69.95 or \$59.95 for a 60-day window and then come back with sell-through. We're surveying it through distribution, retail, and consumer. Not on all titles, but for some."

"The thinking is that some titles lend themselves to sell-through but

(Continued on page 81)

Taped-Music Use Blurs 'Live' Definition

BY BRUCE HARING

NEW YORK—"Live" music is rapidly becoming an anachronism, say industry observers, as the increasing use of prerecorded music and digitalized sampling in concert shows blurs the boundaries between mime and musicianship.

Rock, pop, and R&B music has a long tradition of acts using minor taped parts or off-stage musicians to simulate their records. However, growing numbers of bands are making prerecorded vocals and other instrument enhancements an integral part of their live shows, going beyond the obvious use of prerecorded bits

and synthesized samplings to the point where much of the "live" act is supported by tape.

At least two chart-topping pop groups that recently toured—New Kids On The Block and Milli Vanilli—have a portion of their live shows on tape, according to sources familiar with the tours.

In addition, many veteran bands are also using double-tracked vocals and sound-enhancing instrumentation, enhancements that, in some cases, make a music show more staged than performed.

Many industry observers attribute

(Continued on page 80)

Nat'l Control Of VSDA Confabs Irks Locals

BY PAUL SWEETING and EARL PAIGE

NEW YORK—Concerned about a potential loss of revenue and autonomy, the presidents of several regional chapters of the Video Software Dealers Assn. are protesting a newly implemented policy under which the national organization will assume all responsibility for staging regional trade shows. The policy is intended to lessen pressure on vendor exhibitors at a time when trade shows and distributor events are proliferating.

VSDA's national headquarters, while acknowledging "it is unavoidable at this point that some regions will be upset," is hoping to calm those fears at the group's Regional Leaders Conference in Las Vegas (Jan. 9-10).

(Continued on page 79)

ADVERTISEMENTS




BILL WARD, Original drummer/founding member of **BLACK SABBATH**. Singer, Songwriter. Star on "WARD ONE: Along the way" (74816) 1st track—"BOMBERS" with lead vocals from the land of OZ & an epic cast of Metal Heroes. On Charleleon Records.



HAPPY ANNIVERSARY CHARLIE BROWN!

FROM: Patti Austin David Benoit Dave Brubeck Chick Corea
 Kenny G Dave Grusin B.B. King Gerry Mulligan
 Amani A.W. Murray Lee Ritenour Joe Williams

The smash album saluting the Peanuts gang's 40th Anniversary continues its incredible sales pace. The celebration rolls into 1990 with a new B.B. King single and a CBS-TV special in February. Charlie Brown is headed for Gold on GRP.

New Acts, Singles Scored Big Sales Success In 1989

BY PAUL GREIN

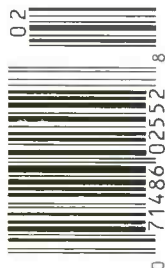
LOS ANGELES—New and developing acts dominated the action at the high end of the sales spectrum in 1989. All six of the albums to top the 3 million mark in U.S. sales last year were debut or sophomore releases.

New Kids On The Block's second

(Continued on page 80)

No. 1 IN BILLBOARD

HOT 100 SINGLES	★ ANOTHER DAY IN PARADISE	PHIL COLLINS (ATLANTIC)
TOP POP ALBUMS	★ GIRL YOU KNOW IT'S TRUE	MILLI VANILLI (ARISTA)
HOT BLACK SINGLES	★ RHYTHM NATION	JANET JACKSON (A&M)
TOP BLACK ALBUMS	★ TENDER LOVER	BABYFACE (SO-AR)
HOT COUNTRY SINGLES	★ IT AIN'T NOthin'	KEITH WHITLEY (RCA)
TOP COUNTRY ALBUMS	★ NO HOLDIN' BACK	RANDY TRAVIS (WARNER BROS.)
TOP VIDEO SALES	★ BATMAN	(WARNER HOME VIDEO)
TOP VIDEO RENTALS	★ BATMAN	(WARNER HOME VIDEO)



1990-YEAR OF THE WOLF
 COMPANY OF WOLVES



1st track CALL OF THE WILD (876 564-4)

From the forthcoming album
COMPANY OF WOLVES
 (842 184-2/4)

Produced by: Jeff Glixman and Company Of Wolves
 Management: Larry Mazer

JANET JACKSON. THE SOUND OF A NEW DECADE.

JANET JACKSON'S RHYTHM NATION ¹⁸¹⁴
REPRESENTS JANET'S COMING OF AGE.
SHE TACKLES WORLD PROBLEMS WITH A
POSITIVE OUTLOOK—EMPHASIZING
INDIVIDUAL CONCERN AND POSITIVE ACTION,
THE FULFILLING OF DREAMS, AND FREEDOM
THROUGH EDUCATION. JANET JACKSON
HAS BEEN EMBRACED BY A GENERATION AS A
POSITIVE ROLE MODEL.

...
"The blockbuster of the season. . . . She's left the Stones, Aerosmith, Billy Joel, [and] Tom Petty . . . in the dust. Why such Mount Olympus heights? The answer is that Janet has gone where no Jackson has gone before. . . . She's reached far beyond dance music's fluffy image to unite even serious rockers and rappers who usually look the other way."

THE BOSTON GLOBE

"Nothing less than the most ambitious pop album released so far this year."

SAN FRANCISCO EXAMINER

"With 1986's Control . . . she established herself as queen of the young dance music divas But she is now stepping beyond that bunch."

L.A. TIMES

...
Control was the first album to generate five #1 hits on Billboard's Black Chart, and it was the first album from a female artist to generate five Top 5 hits from one album.

With her new album Janet Jackson's Rhythm Nation ¹⁸¹⁴, she

becomes the first female artist in history to achieve back-to-back #1 Pop and Black albums.

Janet Jackson is the first artist in two years, and the first female artist in history, to chart a #1 single across all 6 of the industry's leading pop/black/dance charts in the same week with the platinum "Miss You Much":

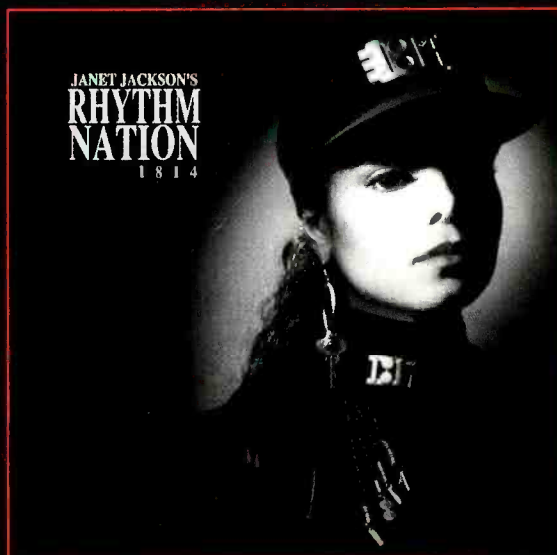
- #1 Billboard Pop single
- #1 Billboard Black single
- #1 Billboard Dance single (12" Sales chart)
- #1 Billboard Top 40/Dance Crossover single
- #1 Radio & Records CHR single
- #1 Radio & Records Urban single

The "Miss You Much" video remained at #1 for an unprecedented four issues of the CVC Report, bumped only by the debut at #1 of the "Rhythm Nation" video, giving Janet Jackson the longest continuous #1 position in the history of the CVC Report.

"Miss You Much" has been named Radio & Records' #1 CHR Record of 1989, and the gold single "Rhythm Nation" is on its way to becoming the second #1 single from Janet Jackson's Rhythm Nation ¹⁸¹⁴. With the album already past 3.5 million units, taking her career sales past 10 million, the next single "Escapade" sets up Janet Jackson to dominate the 90's.

...
JANET JACKSON'S
RHYTHM NATION
1990 WORLD TOUR

An exciting new facet to Janet Jackson's spectacular career is the 1990 debut of her live act. The tour begins on March 1 in Atlanta, with dates already scheduled in the United States, Canada and Japan. Markets in the first leg of the tour include New York, Montreal, Toronto, Washington DC, Boston, Philadelphia and many more.



Janet Jackson's Rhythm Nation ¹⁸¹⁴ SP/CD/CS 3920
Produced by Jimmy Jam and Terry Lewis for Flyte Time Productions, Inc.
Co-Producer: Janet Jackson
"Black Cat" Produced by Janet Jackson and Jellybean Johnson
Executive Producer: John McClain



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JANE FONDA'S



STRETCH & STRESS REDUCTION PROGRAM

(4/2-25806)

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REDUCTION PROGRAM IS THE
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OF AUDIO FITNESS PROGRAMS,
A COLLECTION THAT HAS SOLD
IN EXCESS OF FIVE MILLION
UNITS.

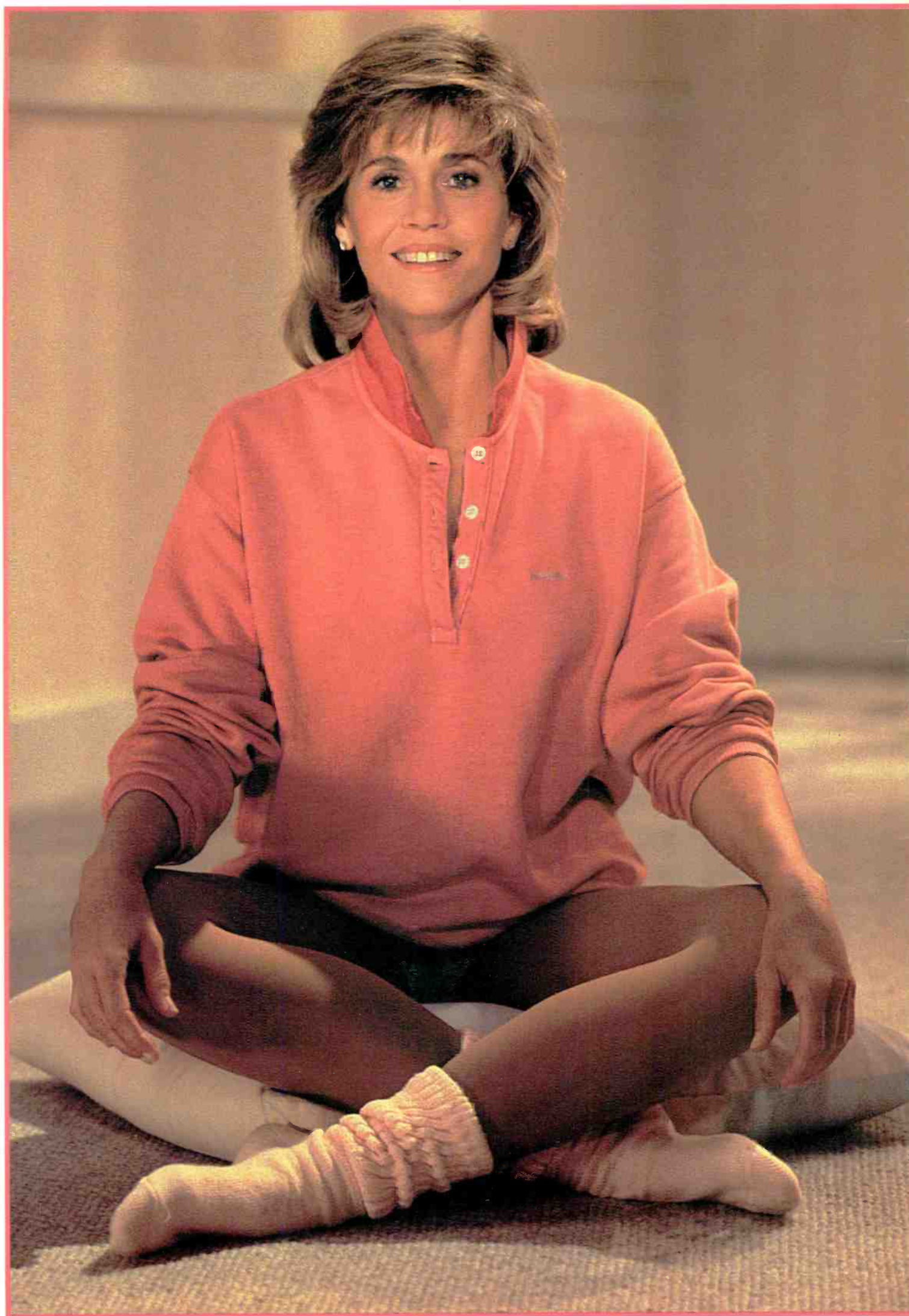
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AEROBICS AND STRESS
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MINUTE STRESS REDUCTION
SECTION.

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MUSIC COMPOSED AND
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Billboard CONTENTS

VOLUME 102 NO. 2

JANUARY 13, 1990

CD PLAYERS ENJOY HOT HOLIDAY

Retailers surveyed by Billboard report handsome increases in the volume of CD and laserdisk players sold this holiday season with respect to last year's numbers. A new generation of disk changers is credited with spearheading the upswing. Susan Nunziata reports. **Page 6**

SCANDINAVIA INVADES THE U.S.

"There is no meaning other than it's coincidental," says a label executive of the recent surge of Scandinavian music in the U.S. Whatever the reasons, this trend has already left an indelible imprint on the American market, with the likes of Roxette, Shotgun Messiah, and the Sugarcubes pervading our charts and airwaves. **Page 28**

'AUSTIN CITY LIMITS' TURNS 15

The longest-running popular music series on public television is set to kick off its 15th season Jan. 20 with a star-studded lineup featuring the cream of the country music crop. Gerry Wood reports from the Lone Star State. **Page 34**

DOLBY TAKES TO THE ROAD

The Dolby company, one of the pro audio field's leading innovators, has unveiled its S-Type noise-reduction system, a consumer version of its 3-year-old professional SR technology. **Page 58**

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CLASSIFIED/REAL ESTATE

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DAT Will Get Little Play At CES

Did Japanese Govt. Request No-Show?

■ BY SUSAN NUNZIATA

NEW YORK—This week's Winter Consumer Electronics Show, expected by industry observers to be the coming-out party for consumer digital audiotape, will have little to offer on that front.

Based on articles that appeared in Audio Week, a hardware trade publication, and comments from Electronics Industry Assn. officials and other sources, it appears that the Japanese Ministry of International Trade and Industry has requested that Japanese manufacturers not discuss marketing or pricing on any DAT equipment brought to CES until the U.S. Congress passes a decision on the Serial Copy Management System (SCMS). Other sources say the association sent out a reminder harking back to a 1987 edict that asked manufacturers to hold off on DAT export. A veil of confusion surrounds the issue, and most manufacturers are refusing to comment on it.

Some companies, including Yamaha and Kenwood, say they are not bringing any DAT equipment to the show, which opened Jan. 6 at the Las Vegas Convention Center. Others, like JVC, are bringing a demonstration model but have no pricing or marketing information available.

Panasonic/Technics, which initially said it was not presenting DAT equipment, reported at press time that it will bring a new prototype to CES. Details on the unit were not available. Sony chose not to comment, not-

ing that its CES plans would not be finalized until the day the show opens. One Sony source, however, notes that the company is awaiting a decision from the Japanese trade ministry regarding the format.

Kenwood's marketing services manager, Skip Whelan, says the company's decision not to exhibit DAT was made before the ministry directive was issued. "I haven't seen a copy of the memo, I only know what was translated to me," he says. "The memo may have had many points, but the one that was most notable to me was that they were asking manufacturers not to market DAT."

According to Onkyo's Len Schneider, national product advertising manager, the ministry's edict says that manufacturers can bring to CES all the DAT product they want but recommends that they not discuss marketing or pricing. "It's incredible," says Schneider, at Onkyo U.S.A. Corp.'s Ramsey, N.J., headquarters. "This is what happens when politicians get involved in a technology they neither understand nor enjoy." Onkyo plans to present a DAT prototype at the show.

In its CES suite, Nakamichi America, based in Torrance, Calif., will display the DAT recorder that it introduced last spring. "I'm not privy to any specific directive from [the ministry]," says Steven Suda, director of home audio with Nakamichi. "Someone in Japan may have received one, but I'm not aware of any directive."

Sources speculate that most manu-

facturers will present DAT players in private demonstrations, rather than as part of their booth displays. None of the players at the show are expected to include SCMS.

"SCMS is still being evaluated," says Suda. "As long as it doesn't compromise sound quality, it would be natural for us to incorporate it. But we'd like to withhold a formal position until we've evaluated it in our labs."

The recordable CD, like its digital tape counterpart, also seems a long way off from the consumer marketplace. "That's something to come in the future," says Yamaha's manager of advertising and PR, Doan Hoff, *(Continued on page 79)*

Billboard Debuts New Home Video Section . . .

In this issue, Billboard unveils a bold new Home Video section. The section unites all of Billboard's video features in a single, easy-to-find package, thus eliminating the need to search through several different sections for our video coverage.

The new section starts on page 39 with a cover page that each week will carry key articles plus an index of other video features. It continues with the usual mix of editorial columns and charts that previously had been spread through different sections.

Gone from Billboard is the old Video Retailing section; all the stories and charts that formerly ran in that section now will be part of the Home Video section. The new section also will embrace such technical issues as duplication and blank-tape developments, formerly covered in the Pro Audio/Video section.

Of course, the week's top video news stories, as well as any late-breaking news, will continue to be covered on our news pages.

. . . And Facelift For The '90s

With the New Year comes a new look for Billboard. Throughout this issue, you will notice changes in typefaces and other elements.

The changes begin on Page 1, where we have added a new feature, "No. 1 In Billboard," which lists the top title on eight key music and video charts. Page 1 also has a new layout—allowing more room for news stories—and an increased use of color.

Throughout the magazine you will notice new page headings (positioned at the edges of each page for easier reference), new byline and dateline styles, and easier-to-read "flushed left" headlines.

More changes are planned for the coming months; all are intended to make each week's edition of Billboard easier and more exciting to read.

Canadian Rights Societies Merge Into New Group

■ BY KIRK LAPOINTE

OTTAWA—Canada's two performing rights societies have finalized their merger into the Society of Composers, Authors and Music Publishers of Canada (SOCAN).

The new society was formed from the Composers, Authors and Publishers Assn. of Canada (CAPAC) and the Performing Rights Organization of Canada Ltd. (PROCAN), following more than 18 months of delicate negotiations. Offices, administration, and certain executives of the parent organizations will now be under one roof.

PROCAN president/GM Jan Matejcek will be SOCAN's new CEO. Michael Rock, GM of CAPAC, is SOCAN's new chief operating officer. A board will be elected from the membership in April and announced at SOCAN's first annual general meeting in May. Composers and authors can nominate and vote only for composers and authors, while publishers may nominate and vote only for publishers.

Existing international affiliations with such organizations as BMI and ASCAP will continue for the time being, but details of the arrangement with SOCAN are still to be determined. Meanwhile, a distribution committee has been established to iron out what had been a thorny issue leading up to the merger—how to divide royalties among members who work in various music idioms. The PROCAN and CAPAC Quebec

divisions will share offices starting in February, while their West Coast divisions move into the same office in Vancouver, British Columbia.

At December board meetings, SOCAN drew up a statement of principles. Among other things, the new society will ensure that its board is composed only of members, although the elected board may appoint additional directors. Addressing the concerns that some musical genres might be shortchanged as a result of the merger, SOCAN promises "fair and equitable distributions" of collected royalties and that its members shall be treated equally, "irrespective of the idiom, genre, or style of music."

CAPAC and PROCAN's magazines, The Canadian Composer and Music Scene, ceased publication with the December and January issues, respectively. SOCAN's quarterly magazine will adopt The Canadian Composer as its name and start up again this spring, while a separate French edition will be published. A new monthly newsletter will be called Probe in English and Le Milieu in French, names that had been used by PROCAN. Four times a year, for convenience, it will be included in the SOCAN magazine. Current staff members will carry on with the publications.

The merger was given federal go-ahead last year after artist affiliation contracts were reduced from a maximum of five years to two or three years.

Dealers Report Mixed Post-Yule Biz But Chains Buoyed By Strong CD Sales

This story was prepared by Ed Christman and Melinda Newman in New York and Edward Morris in Nashville.

NEW YORK—Music retailers, who posted numbers all over the board up to Christmas, continue to experience mixed results during the postholiday selling season, with some dealers saying they got their Christmas presents late, and others reporting they found coal in their stockings.

Meanwhile, their video counterparts say rental finally surged, joining video sell-through in turning in some strong performance numbers.

In the music survey, the only consistent thread seems to be across-the-board strength in CD sales.

For instance, Howard Appelbaum, VP at Kemp Mill Records Inc., the 35-unit chain based in Beltsville, Md., which saw same-store sales increase by almost 10% after Christmas, says, "CD sales were great. During the week following Christmas, it was 60% of total business and 70% of the music business. Previously, CD sales had been 57% of total business."

Even Record World, the 81-unit chain based in Roslyn, N.Y., which posted a double-digit negative

same-store figure for the week after Christmas, enjoyed strong CD sales for December. The chain will enlarge the CD component of its inventory this year, says Mike Collins, VP of retail operations.

As for the postholiday selling season, Steve Bennett's prediction that The Record Bar, the 174-store Durham, N.C.-based chain, would be up

between 30%-35% in the last week of December (Billboard, Jan. 6) was right on target.

According to VP of marketing Bennett, the chain garnered a total sales increase of 30%, with same-store sales—stores open for at least a year—showing a double-digit surge. That figure includes audio

(Continued on page 76)

CD, Laserdisk Hardware Shine In Yule Retail Sales

BY SUSAN NUNZIATA

NEW YORK—Many consumer electronic hardware outlets had a happy holiday season with hefty CD player sales. Laserdisk players also fared well at those outlets that carried them, while VCR and cassette sales flattened.

Most chains surveyed by Billboard reported increases of 30%-50% in CD player sales over those during last year's holiday season, with a new generation of CD changers contributing the majority of CD equipment revenues. Sales of laserdisk players increased 4%-10%, although a number of chains say they have not yet

begun carrying the product. VCR sales, which remained the same at most retail chains, declined as much as 5% at some. Audiocassette recorder sales were flat at many outlets, with only one interviewed chain reporting growth in that product category.

Reports by electronic retailers support the Electronics Industries Assn.'s prediction of a 30% increase in CD player sales in 1989; EIA estimated sales in the category would reach 6.5 million units last year. In 1988, approximately 5 million CD units were sold, an increase of 67% over 1987.

"Home CD decks were the larg-
(Continued on page 71)

Labels Seek Promoters' Marketing Advice New NACPA Committee Will Provide Expertise

BY BRUCE HARING

NEW YORK—In an effort to improve tour support and marketing, major record labels will, in a formal forum, seek the advice of national concert promoters on ways to better exploit their markets.

At a December meeting here between various label reps and members of the North American Concert Promoters Assn., it was agreed that NACPA will set up a three-member committee that will meet quarterly with label reps. The goal will be to offer advice to labels on ways to

better market their touring acts, with emphasis on artist development for new bands.

"The committee won't give a thumbs up, thumbs down in terms of quality, but will offer consultations on how things can be better promoted," says Ben Liss, NACPA executive director. Liss says the committee would "offer their judgment as to what type of radio would be receptive to the act in the market, what other artists out on tour might make sense in terms of packaging the act, how that particular promoter may be willing, able, or in-

terested in helping to present the act when they come through."

Local promotions people already conduct similar sit-downs for radio and retailers. "We bring a different dimension," Liss says.

Labels present at the December NACPA meeting included representatives from MCA, CBS, Atco, PolyGram, RCA, A&M, and SBK. However, Liss notes, the absence of a particular label does not indicate there is no interest on their part in the program.

No members have yet been named to the new NACPA committee, which will meet quarterly with label representatives, Liss says.

Jeff Jones, MCA VP of marketing, says the new label/promoter relationship is another step toward ensuring that tour dates are effective.

"We want the promoters to know we support what they do on a local basis, and that we can learn from what they do and be more effective in putting bands on the road. Say we have Lord Tracy [a new MCA band] and we'd like them to do a tour; it's to the record company's advantage to make sure all the local promoters are aware of what the band is, what its personality is, what the direction of the label is."

Jack Rovner, VP of marketing at Columbia Records, agrees with Jones' assessment of the new relationship. "Promoters are a very, very important part of breaking artists in their market, and they should be aware of the product that's coming out," Rovner says. "They have to be aware of our priorities."

Lambada Hopes To Dance Its Way Into U.S. Market

BY THOM DUFFY
and CHRIS MCGOWAN

NEW YORK—Enticing listeners in Brazil, then Europe, and now the U.S., the music and dance style known as lambada is being touted as the world beat breakthrough of the new decade.

With its Brazilian-Caribbean rhythms wedded to seductive dance-floor moves, the lambada craze has ignited a chart-topping single in more than a dozen countries, brought a wave of media coverage in the U.S., and even prompted a deal for a lambada movie, due in theaters this spring.

Epic Records has spearheaded the lambada invasion in the U.S. with its release of the single "Lambada" by the group Kaoma from the album "World Beat." A compilation of lambada music is also due from the label later this year. Originally released as "La Lambada" by CBS-France in June 1989, the "Lambada" single has gone to No. 1 in 15 nations and has topped Music & Media's Pan-European chart since mid-October.

"It's a cultural phenomenon at this point," says Dan Beck, VP of product development at Epic.

The phenomenon took root in
(Continued on page 76)



Have You Heard The News? Huey Lewis & the News celebrate their signing to EMI—and their reunion with EMI president/CEO Sal Licata, who was president of Chrysalis when the band was on that label. The group is currently working on its EMI debut, slated for release this year. In the back row, from left, are Bob Brown, manager, Huey Lewis & the News; Ron Urban, senior VP/GM, EMI; Huey Lewis; Licata; Chris Hayes, the News; Robert Smith, VP, marketing, EMI; and Johnny Colla, the News. In the front row, from left, are Bill Gibson, Mario Cipollina, and Sean Hopper, the News.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Kenneth L. Ross is appointed president and CEO of Picture Music America in Los Angeles. He was VP of video at CBS/Broadcast Group (see story, page 8).

Lance Grode is named senior VP of business and legal affairs for the MCA Music Entertainment Group in Los Angeles. He was VP of business and legal affairs for the company.

Ken Baumstein is appointed VP of marketing for SBK Records in New York. He was director of marketing for the label.

Capitol Records promotes Joy Bailey to manager of A&R, black music division, in Los Angeles, and Josh Deutsch to director of A&R, East Coast,



GRODE



BAUMSTEIN



BAILEY



DEUTSCH

in New York. They were, respectively, an executive secretary in the A&R department, and an A&R representative for the label.

Matt Pierson is named manager of production and A&R at Blue Note and Capitol Jazz Records in New York. He was promotion and A&R coordinator for Blue Note.

RCA Records in New York promotes Ron Stricker to regional sales director, Northeast. He was Eastern regional marketing manager for the label.



STRICKER



PLANER



MEYER



ESPOSITO

Alligator Records in Chicago makes the following appointments: Kerry Peace, national sales and advertising director; Chris Young, national marketing director; and Derek Ault, national promotion director. They were, respectively, national promotion director; national retail promotion director; and assistant promotion director.

PUBLISHING. ASCAP in New York names Marcy Drexler membership representative. She was creative director at CBS Music.

Kathy Anderson is appointed director of contract administration at Evan M. Greenspan Inc. in Los Angeles. She was a licensing administrator for Clearing House Ltd.

RECORDING STUDIOS. BMG Studios in New York appoints Susan Planer GM, and Hank Meyer studio manager. They were, respectively, an executive consultant at Sigma Sound Studios, and GM at Sigma Sound Studios.

RELATED FIELDS. Warner Publications in Los Angeles promotes Tony Esposito to VP of editorial, and Mark Pennachio VP of sales. They were, respectively, director of editorial, and sales manager for the company.

Marcia B. Flowers is named director of operations at Platinum International Music in Nashville. She was assistant to the VP of special projects at BMI.




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Kids, Milli Pick Up More Platinum

Joel, Technotronic Also Hot In Dec. Certs

■ BY PAUL GREIN

LOS ANGELES—The two best-selling albums of 1989 each climbed another rung up the multiplatinum ladder in December. New Kids On The Block's "Hangin' Tough" was certified for U.S. sales of 7 million copies; Milli Vanilli's "Girl You Know It's True" topped the 5 million sales mark.

The Recording Industry Assn. of America had additional holiday cheer for New Kids, whose "Merry Merry Christmas" album was certified double-platinum.

Billy Joel's "Storm Front" was December's hottest album, going

gold, platinum, and multiplatinum simultaneously. Technotronic's "Pump Up The Jam" was the hottest single, going gold and platinum the same day.

Phil Collins' current single, "Another Day In Paradise," was certified gold last month and his three previous solo albums each moved up the multiplatinum ranks. Collins' 1985 blockbuster, "No Jacket Required," now stands at 7 million in U.S. sales.

Soul II Soul landed its second platinum single of 1989, as "Back To Life" followed "Keep On Movin'." Tone Loc was the only other act with two platinum singles last year.

Alice Cooper and Linda Ronstadt landed their first gold singles in more than a decade. Cooper's "Poison" is his first gold single since "I Never Cry" in 1976; Ronstadt's "Don't Know Much" is her first goldie since "Blue Bayou" in 1977.

The B-52's landed their first platinum album in nearly a decade with "Cosmic Thing." The newly reactivated Disney label received a gold album with "The Little Mermaid" soundtrack.

Elmo & Patsy's novelty single, "Grandma Got Run Over By A Reindeer," was certified gold, as was the album of the same name. Both were first issued in 1984.

Here is the complete list of December certifications.

MULTIPLATINUM ALBUMS

New Kids On The Block, "Hangin' Tough," Columbia, 7 million.

(Continued on page 81)



One Cool Cat. M.C. Skat Cat, seated, is as pleased as the cat that swallowed the canary after signing an exclusive deal with Virgin Records. He will make his international video debut this month opposite Paula Abdul in her video for "Opposites Attract." Shown at the signing, from left, are Larry Frazin, Abdul's management; Jim Swindel, senior VP/GM, Virgin; Jeff Ayeroff, co-managing director, and Kevin Curry, R&B A&R rep, West Coast, Virgin; Abdul; Jordan Harris, co-managing director, Virgin; Larry Tollin, Abdul's management; and Gemma Corfield, director of A&R, and Michael Plen, VP, promotion, Virgin.

RIAA Plans Clearinghouse For Hiring Session Musicians

■ BY BILL HOLLAND

WASHINGTON, D.C.—The Recording Industry Assn. of America, in an effort to free session producers of the task of a detailed federal registration process every time a U.S. or foreign musician is hired for a session, has announced the creation of a computerized clearinghouse with photo ID cards to document a musician's right to work.

The concept of the clearinghouse and the noncounterfeitable photo IDs with individual registration numbers has been approved by the U.S. Immigration and Naturalization Service,

which is responsible for supervising and approving the current form-filling process.

Since 1986, when the Immigration Reform and Control Act went into effect, prospective session employees have had to furnish proof of identity and right to work each time they were to be hired, and producers have had to fill out an INS I-9 (Employment Eligibility Verification) form for each employee.

Proof of identity and right-to-work verification require a U.S. passport, certificate of U.S. citizenship, certificate of naturalization, or an unex-

(Continued on page 76)

Capitol-EMI's New Video Arm Aims To Broaden Horizons

LOS ANGELES—While focusing initially on music-based video product, Capitol-EMI Music Inc.'s Picture Music America will eventually expand its programming and marketing horizons.

That's the word from Kenneth L. Ross, newly named president and CEO of Picture Music America, the new company that will oversee all of the giant record entity's video-related interests.

Ross is a veteran of both music video and made-for-home video. He joins PMA from the CBS Broadcast Group, where, as VP of video, he was

responsible for overseeing CBS Inc.'s interest in the CBS/Fox Video joint venture. Prior to that, he was with CBS/Fox Video, where he held various posts involving the acquisition and marketing of videos, including director of nontheatrical programming and director of music and sports programming. Based in New York, Ross will report directly to Joe Smith, president and CEO of Capitol-EMI Music Inc.

Ross says that, at PMA, he will orchestrate development and marketing of all home video programs for

(Continued on page 71)

Trans World Sales Up 10% Chain Performs Well In Nov.-Dec.

■ BY ED CHRISTMAN

NEW YORK—Trans World Music Corp., the 442-unit entertainment software chain based in Albany, N.Y., announced sales of \$91 million for the nine-week period ended Dec. 30, an increase of 10% over the same period last year. Stores open for at least a year saw business increase by 7%.

Keith E. Benjamin, an analyst with Silberberg, Rosenthal & Co., a New York-based financial concern, says, "Trans World turned in a better-than-expected performance." Based on those figures, he estimates the com-

pany could show earnings for the year in the range of \$1.35-\$1.40 a share, excluding extraordinary items associated with losing a lawsuit to Peaches and the closing of the leased departments in the defunct Crazy Eddie chain. "It gives me confidence that [Trans World] can have a \$2 earnings per share next year," he says. "That means their stock is cheap and they are back on track."

For the 11-month period ended Dec. 30, sales were \$285 million, an increase of 15% over the same period in 1988. Same-store sales for that period

(Continued on page 79)

It's 'True!' Vanilli Album Returns To No. 1; Bunny Hops; Collins Stays In 'Paradise'

MILLI VANILLI's "Girl You Know It's True" returns to No. 1 on the Top Pop Albums chart, while the album's fifth single, "All Or Nothing," sprints to No. 39 in its second week on the Hot 100.

This is the album's seventh week at No. 1, which makes it one of the five longest-running No. 1 debut albums of the past 10 years. Men At Work's "Business As Usual" is first with 15 weeks on top, followed by "Whitney Houston" (14 weeks), "Asia" (nine weeks), and the Beastie Boys' "Licensed To Ill" (seven weeks).

Clearly, a fast start is no guarantee of long-term success in the music business. Houston has remained popular since her 1985 debut, but the three groups found it hard to follow their early success. Men At Work and Asia both broke up within a few years of their record-setting debuts. The Beasties are still together, but they can't be happy about the performance of their second album, "Paul's Boutique," which peaked at No. 14.

JIVE BUNNY & the Mastermixers' "Swing The Mood" makes the biggest jump on the pop albums chart, vaulting from No. 140 to No. 72. The album is playing catch-up with the single of the same title, which edges up to No. 11 on the Hot 100. The success of this nostalgia novelty recalls the similar fate of the Royal Philharmonic Orchestra's "Hooked On Classics," a top five album and top 10 single in early 1982. RCA was the beneficiary that time; this is Atco's turn to laugh all the way to the bank.

The Jive Bunny smash is bringing renewed attention to the songs featured on the record. Among them: "In The Mood," easily one of the most enduring songs of the 20th century. Rich Appel of CBS-TV in New York notes that "In The Mood" is the only song to appear in the top 40 in some form in each of the past six decades. Glenn Miller's landmark original recording logged 12 weeks at No. 1 in 1940. The Joe Garland/Andy Razaf composition was a top 20 hit twice in the '50s, for instrumentalists Johnny Maddox and Ernie Fields. Fields' version, a top five hit in 1959, remained in the top 40 through January 1960, giving the song at least some '60s presence. Ray Stevens' droll novelty version, under the billing Henhouse Five Plus Too, reached the top 40 in 1977. In the '80s, the song was featured in "Hooked On Classics" and now in the '90s it kicks off "Swing The Mood."

FAST FACTS: Three of the top five singles on the Hot 100 are ballads that had long runs at No. 1 on the Hot Adult Contemporary chart. Phil Collins' "Another Day In Paradise," now in its fourth week at No. 1 on the Hot 100, spent four weeks on top of the AC chart in December. Michael Bolton's "How Am I Supposed To Live Without You," which jumps to No. 4 on the Hot 100, is currently in its third week at No. 1 on the AC chart. And Linda Ronstadt/Aaron Neville's "Don't Know Much," which dips to No. 5 on the Hot 100, logged five weeks atop the AC chart in the fall.

Lou Gramm lands his second top 10 pop hit in less than two years as "Just Between You And Me" surges to No. 10 on the Hot 100—hopping over Jive Bunny, yet. The Foreigner lead singer first cracked the top 10 as a solo artist with "Mid-

night Blue" in 1987.

Aerosmith lands its fifth top 20 hit on the Hot 100 in a little more than two years as "Janie's Got A Gun" jumps to No. 20. Before this volley of hits, the group had amassed a grand total of two top 20 singles in its entire career—"Dream On" in 1976 and "Walk This Way" in 1977.

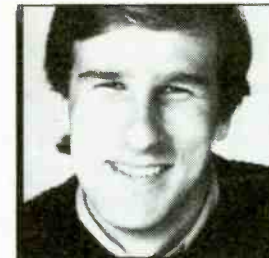
Janet Jackson lands her seventh No. 1 hit on the Hot Black Singles chart with "Rhythm Nation." The song topped the Hot Dance Club Play chart last month. On the Hot 100, "Rhythm Nation" holds at No. 2 for the second week.

WE GET LETTERS: Robert Stein of New York notes that Miami-based performers account for seven singles on this week's Hot 100. Exposé jumps to No. 30 with "Tell Me Why," Gloria Estefan's "Here We Are" leaps to No. 37, and Shana edges up to No. 40 with "I Want You." Also on the chart: the 2 Live Crew, Jaya, Stevie B, and a second single by Estefan.

Michael Marquardt of Littlestown, Pa., notes that Young M.C.'s "Bust A Move" logged 20 weeks in the top 40 on the Hot 100—the longest run for any single that wasn't a top five hit since the Eddie Rabbitt/Crystal Gayle duet "You And I" hung on for 21 weeks in 1983.

Andy Scharf of Camelot Records in Richmond Heights, Ohio, adds Ben E. King to the list of artists who have landed top 40 hits in the '50s, '60s, '70s, and '80s. King first scored in the late '50s as the Drifters' lead singer and returned with such solo hits as "Stand By Me" and "Supernatural Thing."

CHART BEAT



by Paul Grein

Cema

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- 1/27 TOLEDO, OH - JOHN F. SAVAGE HALL
- 1/30 ST. LOUIS, MO - ST. LOUIS ARENA
- 1/31 CHAMPAIGN, IL - UNIVERSITY OF ILLINOIS
- 2/02 CHICAGO, IL - U.I.C. PAVILLION
- 2/03 INDIANAPOLIS, IN - MARKET SQUARE ARENA
- 2/04 NOTRE DAME, IN - U. OF NOTRE DAME
- 2/06 AMES, IA - HILTON COLISEUM
- 2/07 CINCINNATI, OH - RIVERFRONT COLISEUM
- 2/09 NEW YORK, NY - RADIO CITY MUSIC HALL
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- 2/13 HARTFORD, CT - U. OF HARTFORD
- 2/14 WORSTER, MA - THE CENTRUM
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Editorial

A FOND ADIEU TO 'MR. BILLBOARD'

TOMMY NOONAN, one of Billboard's all-time great leaders, has ended a combined total of 29 years with Billboard to form his own independent marketing firm based in Los Angeles.

Among the entertainment industry's most knowledgeable and respected figures, Noonan has also worked as an executive at Motown, Columbia, Polydor, and other labels. His acumen is exceeded only by his warmth, humor, and love for his friends and family. Few people could comfortably wear the title of "Mr. Billboard," but Tommy Noonan is one of that select group.

There are too many wonderful Tom Noonan tales to start relating them here. But anyone who has had the pleasure of Tommy's company is sure

to remember his jokes, his stories, and the infectious laughter that always makes it easier to get through the day.

To show Noonan's class and character, here's just a part of his farewell memo to the Billboard staff:

"As Billboard approaches its 100th anniversary (in 1994), it just brings it all closer to home to realize that we're all just 'caretakers' of a great publication which will sustain and go on to bigger and better things in the future. So, I've cared for the ship for over 29 years and it's time to move on and let others take over the wheel and steer a straight and true course.

"There are so many memories and relation-

ships and incidents to recall that it overwhelms one... It's been a distinct pleasure being here and getting to know everybody. You all stay well and continue to ride the waves of success."

And so, a very special chapter in Billboard's history has come to a close. Noonan and two partners have formed BNW Entertainment, specializing in promotion and marketing. It is located at Suite 407, 8833 Sunset Blvd., Los Angeles, Calif. 90069.

Godspeed, Tommy. Good luck in your new venture. Keep those Irish eyes smiling, those jokes coming, and don't forget to visit your friends at Billboard. We love you.

RADIO MUST PRESERVE ITS FREEDOM

Stations Should Unite Against Censorship

■ BY GARRY WALL

The recent fines levied by the FCC on radio stations for "indecent" represent a successful—and dismaying—move toward censorship. It is even more disturbing that the stations and companies in question have set a precedent by quietly giving in and paying up.

FCC Commissioner Jim Quello says the commission is "simply reflecting public interests." It would be more accurate to say that the FCC reflects certain political interests and, in fact, subverts the public entirely.

The FCC was created in 1934, when Congress passed the Communications Act. The agency was given a mandate to regulate the broadcast industry in two basic areas: It was supposed to create and enforce technical standards and to make sure that program content was responsible and accurate. From the beginning, the airwaves were regarded as public property and as an essential American resource.

The FCC is a regulatory agency, not a judicial or legislative body, as its recent behavior may imply. The FCC is empowered by—and limited to—the letter of the law.

The question is not whether cer-

tain broadcasts are in good taste, but rather who shall determine the public's taste and, therefore, its interest. It is an issue of free speech, and the First Amendment is on trial.

Ironically, the FCC is attempting to insert itself as a middleman between broadcasters and the listen-

viewed in order to discover their perceptions and feelings in an effort to influence their listening habits. Rating services like Arbitron and Birch monitor actual listening patterns in increments as small as 15 minutes. In turn, broadcasters fiercely compete for every quarter

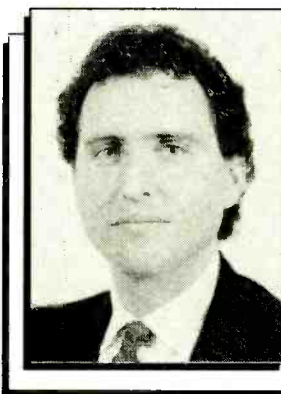
Without listener support, a station will not survive as a business. As broadcasters, the business we are in is pleasing listeners and building their loyalty.

In order for us to continue serving the public, we must be unobstructed by those who seek to limit our rights and make choices for others, based on their political agendas and personal tastes.

We, as broadcasters, must see the real issue—the preservation of the airwaves for the public as a fundamental necessity of a free society. In order to preserve our rights, I recommend the following:

- We must inform the public and enlist its support.
- We must identify the agenda of our congressional representatives.
- We must be willing to meet the FCC and others in court.
- Most importantly, we must unite as an industry—and resolve not to compromise in the face of coercion.

Earlier this year, the National Assn. of Broadcasters launched a massive campaign titled Radio—What Would Life Be Like Without It. Perhaps we should refocus and consider freedom of the airwaves, and what radio would be like without it.



'The question is... who shall decide the public's taste'

Garry Wall is PD of KKLQ San Diego.

ing public. But, without FCC interference, there already exists a direct, open relationship between the public and broadcasters who eagerly wish to serve their interests.

As a whole, the radio industry spends close to \$100 million a year on researching exactly what the public desires. Millions of listeners are probed, prodded, and inter-

hour and for each listener we can add to our audience. The formula is simple: Give the public what it wants!

People have every right to approve or disapprove of program content by turning the radio on or off, and that's what they do. Invariably, bad programs or stations, as determined by the listeners, go away.



NO PLASTIC, PLEASE

OK, we've heard the arguments for keeping the CD longbox, and they do make sense. But couldn't we at least stop making the jewel boxes out of plastic? That's the real environmental problem. The cardboard package, at least, is biodegradable.

Jamie K. Branson
Tower Records
Boston

Jean-Pierre Alvarez
Lancaster, Pa.

GRASS-ROOTS PROTEST

I encourage all your readers to request that their retailers remove the longbox as they purchase their favorite CDs. Imagine the pile of cardboard and shrink-wrap that will accumulate by the end of each day! This

point-of-purchase strategy will be the '90s version of the Boston Tea Party.

On another note, Frank Hennessey's remarks (Commentary, Dec. 9) regarding album stickering failed to mention my favorite advisory: "Warning: this CD longbox will pollute your environment." Hennessey has graciously proposed "to eliminate any items that may be offensive to the family-oriented shoppers in the stores we service..." How 'bout it, Frank?

Editor's Note: Frank Hennessey has left the Handleman Co., a major rackjobber, since writing the above-mentioned Commentary.

IN DEFENSE OF THE FBI

I am very much against censorship; but, in the controversy over this is-

sue, there's a considerable degree of censorship and editing not only being ignored, but even being encouraged. So many letter writers have cried out that the people have the right to express themselves, then say in the same breath that it's wrong for the FBI to state its disapproval of a certain song. They clamor for the right to freedom of speech, then damn a group of people for exercising that very same right.

The FBI is made up of Americans just like you and me. Neither faction has to agree with the other, but both are allowed by law to speak out. It's ironic that so many people defend the right to freedom of speech, but only so long as that speech supports their own beliefs. Wake up and grow up, America; it's a two-way street. Either everybody has the right to speak out—whether they work for the government or are private citizens—or

nobody has the right.

The law enforcement agencies coming under attack here are the very ones responsible for our having so many of the liberties we enjoy. None of us is perfect in our tastes or judgments, and I doubt very many of the mudslingers in this debate have a job that requires them to daily take the risk of being shot or stabbed while protecting the interests of a society that seems to enjoy scolding them for what they do.

I don't say I feel the song in question is wrong or right, but I do have the right to express such an opinion. And so do all of you—that's part of America. So don't object to conflicting opinions; a lot of countries would love to have that luxury.

Bill Allen
Richmond, Ind.

King Holiday: Small Gains On Nonurban Radio

■ BY SEAN ROSS

NEW YORK—Four years after Martin Luther King Jr.'s birthday became a national holiday, some radio broadcasters are making moderate progress toward according it greater recognition, but others still view it as a black holiday.

That's the upshot of a Billboard survey of nonblack stations regarding how and whether they will recognize the holiday this year. In Atlanta and Chicago—two markets where the MLK holiday is most likely to be a major event—about 60% of those stations contacted plan to observe the civil rights leader's holiday with some sort of special feature or programming beyond mentions in their morning news. In other areas, especially those without major black populations, observances are much spottier.

Even before its recognition as a national holiday, King's birthday has always been a major event for black and urban stations, many of which took part in the drive for official recognition of the holiday through the mid-'80s. Since that

We'll treat the holiday with the dignity it deserves, but we're not planning anything special

time, black stations have had access to a wealth of syndicated programs on the holiday, along with a number of civic and charitable events in which to participate (Billboard, Jan. 21, 1989).

In King's hometown of Atlanta, the recent spate of racially motivated mail bombings, along with two planned anti-holiday marches by race hate groups, has given King Day a certain irony. At urban WVEE (V103), where PD Mike Roberts began running one syndicated show on Jan. 1, staffers will be involved in the annual King Day parade, and Roberts will host one of the King Center's major holiday events. V103 will also run a three-hour syndicated special on the night of Jan. 15.

AM rival WIGO will turn two editions of its daily talk show over to King's birthday with Hosea Williams and Joe Lowery as guests. At press time, it was also making arrangements to broadcast Coretta Scott King's "State Of The Dream" address and an interfaith worship service from Ebenezer Baptist Church that are also part of the King Day festivities. GM Vern Caron says that when he joined WIGO from Tyler, Texas, last year, "I didn't realize the magnitude of the holiday here. This year we've tried to get ahead of ourselves."

At most general market stations—in Atlanta and elsewhere—mentions of King Day outside the morning news will generally be in the form of produced vignettes. "We certainly play some songs that

might be appropriate throughout the day," says Dennis Winslow, PD of oldies WFOX. "We'll also do a top-of-the-hour ID using the 'I Have A Dream' speech that will say something like 'Fox 97 salutes the memory of Dr. Martin Luther King on King Day 1990.'"

"We're trying to acknowledge the holiday this year more than we have in the past," says Steve Wyrstok, OM of WAPW (Power 99). "My ND has three ongoing public-affairs pieces which air throughout the day and I've asked her to incorporate the holiday into those."

In Phoenix, where former Gov. Evan Mecham's refusal to acknowledge King Day several years ago became a national controversy, KZZP usually plays a version of U2's King tribute, "Pride (In The Name Of Love)," with actualities from the "Dream" speech spliced in. KBCO Denver also uses King clips throughout the day along with Stevie Wonder's "Happy Birthday," the 1980 song that became an anthem in the holiday campaign.

By and large, the biggest King-oriented efforts outside urban radio will take place at news/talk stations, the stations that have both the largest core of black listeners outside urban radio and the most chances to use produced features throughout the day. At WMAQ Chicago, executive editor Scott Herman plans to use network coverage of the national observations, as well as spot coverage of his local celebrations, and a number of historical pieces. At crosstown CBS O&O WBBM, PD/ND Vic Bremer is trying to line up actualities from his network archives to use for special features.

Because there are at least four major syndicated programs centering on King Day and pitched primarily to urban radio, those stations have an advantage over counterparts in other formats, many of which are not fully aware of available syndication. "We've done very little for King Day in the past," says AC WHYN-FM Springfield, Mass., PD Bill Hess. "There doesn't seem to be a lot of available programming tied to that event."

But most of the PDs who don't acknowledge King Day outside morning news say they simply do not believe in making a big deal out of any holiday. So while WKQX Chicago PD Bill Gamble says, "I like to think the holiday is just as important to the nonblack audience," he also says, "We don't do anything differently on any holiday. We run the regular format on Christmas."

"We'll treat the holiday with the respect and dignity it deserves, and the news department will run clips from his speeches. But we're not planning any special programming," says WSTR Atlanta PD Bill Cahill. "We don't do special programs to honor George Washington or Abraham Lincoln. We might mention that it's Veterans Day, but it's not really any different from any other respectful celebration of a holiday."

But there are other reasons. One album rock PD, who will use some vignettes along with the U2 song,

says, "We try not to go hog-wild with King Day. It's like doing the anniversary of Lennon's death. There are good things about both that you want to remember, but there are things that are depressing." And several PDs stated point blank that their audiences were primarily white and that their listeners still considered King Day primarily a black holiday.

The "black holiday" issue also tended to show up in discussions of whether stations' off-air staffs stayed home on the holiday. While several PDs were quick to point out that it was not only their black employees who took King Day off, others compared it to Rosh Hashana for Jewish workers or Veterans Day for veterans.

Interestingly, the number of stations that gave employees the day off on King's birthday, as opposed to making it an option or giving

them the choice of King Day or Presidents Day, was also about half. And surprisingly, some stations that do little for the holiday on-air give most staffers the day off while others with larger observances offer it only as an optional holiday.

How PDs viewed their audience's awareness of King Day varied widely. WKHX Atlanta PD Neil McGinley felt that the holiday was too new to have taken hold among many of his listeners. "Right now, people are in the office and they realize it's the King holiday." WMAQ's Herman, on the other hand, thinks enough time has passed that listeners can "reflect on what King did and how important he was. Now that the hoopla is behind us, we can look more at the man himself."

"I don't know when King's birthday hasn't been a big deal in Chicago" (Continued on page 17)

EASY FALL FOR WPAT NEW YORK

(Continued from page 1)

tional market leader WHTZ (Z100) is down sharply 5.7-4.3, sending it from first to fifth place. So is competitor WPLJ (Power 95) which went 3.5-3.0. Only top 40/dance WQHT was up, but Hot 97 accomplished the feat of coming within three tenths of Z100 with only a 3.9-4.0 rise 12-plus.

AC WLTW, which tied Z100 in the summer, was down 5.7-4.7. (Its competitor, WNSR, was up, but not proportionately, going 3.2-3.5.) Also down were both album rockers: WNEW-FM went 4.2-3.7, while classic rock WXRK went 3.6-3.1. So, slightly, was oldies WCBS-FM (4.2-4.1). Country WYNY was off 3.1-2.5.

So who had a good book in New York? Some of the N/T outlets. All-news WINS (4.5-4.7) and WCBS (3.4-3.5) were up slightly. So were WOR (4.3-4.6) and WABC (2.6-2.8). And the two urban outlets were up slightly, as WRKS and WBSL went

3.9-4.1 and 3.7-3.8 respectively.

Then there was Los Angeles, where top 40/dance KPWR retook the market lead by going 6.1-6.2 as mainstream top 40 KIIS fell 6.4-5.4. AC KOST, the market champion last time, was off 6.8-5.7. (Rival KBIG was up 3.6-4.0, but it has been at that level before, and its rise was, again, smaller than KOST's loss.) Top 40/rock KQLZ (Pirate Radio) was down 5.5-3.8, where it was six months ago, before the bulk of its much-heralded growth.

Lest you think that having another contemporary station in the market, in the form of eclectic top 40 KKBT, divided the pie, that station was down 1.7-4 from its last book as classical KFAC-FM. The same goes for easy KJOI's move to an AC/jazz hybrid as "The Touch." KJOI's move, if it did anything, helped KBIG, but did not seem to take from anybody, as it fell 4.6-2.5.

(Continued on page 14)



Cleveland Comes To Harlem. Album WMMS Cleveland tied in with Eddie Murphy's film "Harlem Nights" by converting a local bar into Club Sugar Ray, the speak-easy in the movie. Seen here appropriately dressed are WMMS afternooon personality Lisa Dillon, front, and, from left, WMMS staffers Todd Seman, Maureen Mulroy, Claranne Miller, and Mike Yondo.

Was MLK Slur Lasting Insult, Or 'Radio Issue'?

NEW YORK—Although some PDs contend that Martin Luther King Jr.'s birthday is no different from Presidents Day or Veterans Day, the nature of the holiday has made it the target of some ugly on-air comments that could not really happen on other national holidays.

Two years ago, a Pittsfield, Mass., jock was fired for suggesting that King's birthday was occasion to "break out the fried chicken and watermelon." The most infamous comment, however, took place four years ago when album WWDC-FM (DC101) Washington, D.C., morning man the Greaseman, in discussing whether King Day should be a national holiday, remarked, "Hell, shoot four more and let's take the whole week off."

The Greaseman's comments, which he attempted to take back almost immediately, made DC101 the target of immediate national protests, at least one of which—by black tip-sheet publisher Jack "The Rapper" Gibson—continues. But it is hard to tell how much lasting fallout remains from the 1986 comments.

DC101's ratings, as well as those of the Greaseman, have declined sharply since 1986. But some of that may be due to the almost concurrent arrival of classic rock WCXR and, recently, to the arrival of similarly formatted WJFK and the return, via satellite, of another controversial morning man, Howard Stern, to D.C.

WWDC GM Goff Lebar will not discuss the Greaseman's comments except to say that he does not think there was permanent damage to the station as a result of them. (He also asserts that the scheduling of the Greaseman's vacation on the same week as King Day in subsequent years was coincidental, and that Greaseman will work on this King Day.)

Surprisingly, rival stations' PDs agree. "There are a number of reasons for DC101's decline, but this is not one of them," says WCXR PD Andy Beaubien. "It's a press issue, and it's pretty much over and done." Beaubien says the Greaseman comment has never come up in a station focus group, although Howard Stern's remarks about D.C.'s 1982 Air Florida crash—about which Stern always says he was misquoted—still do.

"The only fallout I've picked up since I've been here is a perception in various research projects that the Greaseman has toned down a bit. Some focus group participants think it was because of the King comment," says WJFK PD Ed Levine. "One person told us, 'He used to be really wild, then he said that thing and they toned him down after that.' It came up a couple of times, but I wouldn't call it a heavy awareness." SEAN ROSS

Led-Laden WKRL; 'UFO Lands In Portland; New Calif. PDs: KNAC, KIOI, KSJO, KCTC

IN THE EARLY '80s, pundits used to call Doubleday's WLLZ Detroit the "Whole Lotta Led Zeppelin" station, but WLLZ never went to the same extreme as WKRL (98 Rock) Tampa, Fla. On New Year's Eve, following its transfer from Sandusky to Great American, WKRL went into nonstop "Stairway To Heaven," roughly 180 plays worth, before launching an all-Zeppelin format the next day using the group's roughly 10 hours' worth of studio albums. GM Dan DiLoretto insists that WKRL won't have gotten the Led out by the time you read this, but, at press time, there were already gradual changes taking place in the mix, including the incorporation of material from various ex-Zep members and by Jason Bonham.

PROGRAMMING: VENUS NEEDS MEN 18-34

Compared to the changes at WKRL, the format change at adult alternative KKCX Portland, Ore., was relatively low-key. After a week of airshifts by local celebrities, including the governor, members of Nu Shooz, listeners, etc., the station became album KUFO, using the slogans "The Alien Station" and "Alien Rock From Venus." OM Matt Williams will stay with the station. Group PD Jeff Salgo will program for now. No other staffers have been hired. Salgo says the station will be more '80s/current-based than rival KGON.

KGB San Diego APD/MD Pam Edwards gets the highly sought-after PD job at hard-rocking KNAC Los Angeles this week. She replaces Tom Marshall. At AC KIOI San Francisco, acting PD John Evans is made official this week. Once K101's ND, Evans says his move to PD was "almost an evolutionary thing," since he had been expanding his role at the station for some time.

Across the Bay area, another acting PD, Larry Morgan, gets the nod at top 40 KWSS San Jose. He will continue to do afternoons. At album rival KSJO, MD Dana Jang is promoted to PD, replacing Bob Harlow. Jang programmed the station four years ago.

Michael Oakes, most recently the OM of WQHK/WMEW Fort Wayne, Ind., is the new PD of KCTC Sacramento, Calif. That station will switch formats in early February, sending its call letters and format to its AM, currently oldies KGNR. Current PD Gil Boucher can be reached at the station through the transition.

Cincinnati gets its first oldies FM as urban WBLZ becomes WGRR (Oldies 103.5) under consultant E. Alvin Davis. WJFK Washington, D.C., APD Steve Allen is the new PD, replacing Tony Fields.

Dell Spencer, PD of urban WFXC Raleigh, N.C., is leaving the station to rejoin Rod Burbridge, for whom Spencer worked at Inter-Urban Broadcasting, as PD of Burbridge's forthcoming urban outlet WJDW Louisville, Ky. Spencer is looking for staff members. Send T&R to 3405 Guess Road, Durham, N.C. 27705. Hozie Mack is acting PD at WFXC.

After only a few months as an AC station, KOLA San Bernadino, Calif.,

has switched to Satellite Music Network's Pure Gold format. Its AM, KMET, already runs SMN's Kool Gold. The move gives San Bernadino its second oldies FM, after KBON, but Jacksonville, Fla., gets its first this week as AC WAIV becomes oldies WKQL (Kool 96.9). Dave Michaels, formerly PD of KIQQ Los Angeles (now KQLZ), is the new PD. Existing staffers Dick Elliot & Scott Michaels are teamed in mornings.

AC WNSR New York, which was



by Sean Ross with Craig Rosen & Phyllis Stark

already using "best mix of the '60s, '70s, and today" imagery, has switched slogans from "Soft Rock 105" to "Mix 105." And after a month of all-'80s AC, WMGK Philadelphia has, as promised, returned to its previous AC format, although GM Dean Tyler says the station is now somewhat livelier than before. At AC WWLI Providence, R.I., p.m. driver Vinnie Lewis adds OM duties.

Mark Steven Reynolds, formerly APD/MD at album WSHE Miami, is the new PD at album KFMG Albuquerque, N.M. Following the station's takeover by Wiskis/Abaris, Stu Smoke is the new PD of top 40 KIKX Colorado Springs, Colo., replacing Jeff Davis. Smoke was PD at co-owned KQIZ Amarillo, Texas, where APD Jon Anderson fills his slot.

Classic rock WILN Panama City, Fla., went top 40 on Jan. 1 under PD Norm Tanner. New staffers include T.J. Cruise (mornings), WTHT Portland, Maine's Tony Perkins (APD/MD/evenings), and WTHZ (Z103) Tallahassee, Fla.'s Jenni Hendrix (overnights). Bobby Blue and Camara Brooks are out.

PEOPLE: WORKING W/ARNOLD & STEELE

After eons at full-service WTIC Hartford, Conn., Bob Steele has been replaced in mornings, sort of. Steele is scaling back to a daily 9-10 a.m. show and a full shift on Saturdays. The morning show itself will now be handled by Steele's partner, Tom McCarthy, and sports man Arnold Dean.

Modern XETRA-FM (91X) San Diego snags morning team Michael Berger & Jeff Prescott—best known for the famous "fish in a blender" TV spot—from crosstown album KGB. They start Jan. 15. At KGB, meanwhile, Jim Arnold—morning man at KZZU Spokane, Wash.—joins for swing.

Two weeks after leaving mornings at top 40 KZZP Phoenix, morning veteran Bruce Kelly heads across town to rival KOY-FM (Y95) as Tim Hattrick exits. No word on whether former KZZP sidekick Maggie Brock will join him yet. At top 40/dance KNRJ Houston, Boomer—previous-

ly at rival KKBB (93Q)—joins for afternoons. Jeff Scott joins Johnny O in mornings.

At talk WLUP-AM Chicago, former WSMB New Orleans PD Ed Tyll is joining the station for nights, replacing WLUP's broadcast of Larry King. Across town at top 40 WKQX (Q101), former WYZZ (Z95) midday jock Doug Blair crosses the street for a full-time swing position.

Ken Merson joins oldies WQSR Baltimore for middays. Merson, the former MD/p.m. driver at crosstown AC WWMX, sends Jack Scott to afternoons as Mike Cash leaves the station. Former XETRA-FM (91X) San Diego morning person Katie Manor is back at modern KROQ Los Angeles.

At classic KMJK Portland, Ore., Craig Johnson is joining Marty Cohen in mornings, leaving PD Bill Stairs with a midday opening. Send T&R. In other openings, WNCI Columbus, Ohio, PD Dave Robbins is still looking for a morning anchor. Call 614-224-9624. Across town, at top 40/rock WXGT (92X), MD Rick Carter is out. Late-nighter Christy Roberts is the new PD. Jon Zellner moves to middays; the station is now looking for an overnights.

Fast Bobby O, formerly of WHLY (Y106) Orlando, Fla., is now across town at top 40 WOMX (Mix 105.1) for nights where he will be known as Nick Sanders. He replaces B.J. Harris, now at WFLZ Tampa, Fla. T.J. Hammer (aka Todd Jenkins) joins top 40 WMJQ Buffalo, N.Y., for middays from KWTX Waco, Texas. He replaces Terry Lamar, who returns to WWSE Jamestown, N.Y.

Dallas-area radio veteran Larry Taylor returns to day-to-day airwork in middays at AC KMGC Dallas, replacing APD/middays Larry Taylor, who is leaving radio. Also, Shannon Campbell joins for part-time from crosstown KHYI (Y95). After announcing plans to jump to CKKS Vancouver, British Columbia, Fred Latrimouille is now apparently staying with rival AC CFUN.

KROY Sacramento, Calif., picks up Pat "Nighthawk" Garrett for nights from crosstown top 40 KWOD as Iceman moves to afternoons and PD Sean Lynch puts himself in mornings with J.R. & Miss Lara. At KWOD, Adam Smasher moves from late nights to nights. Urban WDKX Rochester, N.Y., MD Kevin Morrison leaves for afternoons at urban/AC WIGO Atlanta. Roger Moore will replace him as MD. Scott Spezzano joins from crosstown top 40 WPXY for p.m. drive.

Veteran oldies KRLA morning man Charlie Tuna is set to receive a star on the Hollywood Walk of Fame on Wednesday (10). At co-owned adult standards WPEN Philadelphia, local veteran Joe Niagra—who debuted on crosstown WDAS in 1947—was planning a Jan. 5 celebration at a local club to celebrate his sixth decade in area radio.

EVENTS: DIGITAL ZAPPER?

"I'm not doing it. It doesn't exist. It's just not happening." That's how WZLX Boston PD Mike Harrison responds to a story in the Boston

newsline...

WNRJ SALE BACK FROM DEAD: The 1988 sale of WNRJ Pittsburgh from Gateway Communications to Salem Communications has apparently been revived. On Dec. 28, Salem took control of the station and installed George Hart—who had left the station several weeks earlier—as GM. Hart says WNRJ will remain top 40, despite the fact that Salem's primary emphasis is on religious stations.

SAGE, LAKODUK PRONOUNCED J-O-A: Following Larry Lakoduk's sale of his majority interest in Lakoduk Broadcasting to partner Bridge Capital, the latter company has retained Winston-Salem, N.C.-based NewMarket Media as a management/consultant company for its properties KICT (T95) Wichita, Kan., and KSSS/KVUU Colorado Springs, Colo. In addition, former KRBE Houston GM Sandy Gamblin is now Lakoduk VP and GM of KSSS/KVUU. Meanwhile, as previewed last week in Vox Jox, Sage Broadcasting has entered into a joint deal with Sun-Group Inc., to operate its WGNE Daytona Beach/Orlando, Fla., and WACO-AM-FM Waco, Texas.

STATION SALES: As reported last fall, KRLD Dallas, the Texas State Networks and KODA Houston from Command Communications to Evergreen for \$86 million; KXXX-FM San Francisco to John Hayes' Alliance Broadcasting; WAIM/WCKN Greenville, S.C., from Carolina Broadcasting to John Sinton's ABS Broadcasting.

EDENS BROADCASTING has issued a statement that it has retained New York-based investment banker Lazard Freres & Co., to "explore strategic options" for the nine-station company which might include either a recapitalization or a merger partner.

ARBITRON has announced the expansion of continuous measurement to 100 markets effective with the winter 1991 survey. That gives 21 new markets four books a year, including Orange County, Calif., Akron, Ohio, Albuquerque, N.M., and Colorado Springs. Fifteen markets will receive new fall reports.

ED SALAMON, executive VP for the Unistar Radio Networks, has been upped to president of Unistar's programming division.

ED DIAZ, a former California station owner, has been named GM/GSM at XHRM San Diego.

BROADCAST PROGRAMMING INC., has acquired Kalamazoo, Mich.-based format syndicator KALAmusic. Principals Steve Trivers and Bill Wertz will still program KALA's easy-listening formats for BPI.

AFTER LESS THAN 60 DAYS, Jackson Dell Weaver is out as GM of KYAY San Jose, Calif. No replacement has been named.

MADLINE LAWRIE is named manager of ABC Radio's Contemporary Network; she was manager of station information/clearance. In addition, ABC's entertainment programming division names three new managers: Jessica Ettinger (station relations for rock programming); Paul Miradli (station relations for "American Top 40"); and Barbara Silber, who will market ABC's recent acquisition "Hot Mix."

AMERICOM RADIO has been reorganized following the launch of chairman Tom Gammon's Crown Broadcasting. Dan Gammon becomes president and Bill Steding becomes managing partner.

Herald claiming that his station was in control of a "digital frequency changer" that could change the station on listeners' radios from outside. Harrison says the Herald story has no basis in truth, but won't explain why the paper thinks there is.

WFBC Greenville, S.C., talk host Michael Gallagher is still doing his show as scheduled despite receiving two death threats after doing a show on racism. Gallagher, who only returned to radio a month ago after working in Dayton, Ohio, TV, received a telephone call and a note on his car urging him to "remember Alan Berg," the late KOA Denver talk show host who was murdered by racists and became the inspiration for the film "Talk Radio."

In a considerably lighter N/T story, at least one affiliate of Rush Limbaugh's syndicated midday talk program, WLS Chicago, pulled the plug on Limbaugh's show last week as the result of a double-entendre. Lim-

baugh was complaining about women "farding" in their cars, e.g., applying makeup. While the recent novelty record "Somebody Farted" by Bobby Jimmy & the Critters has broken the barrier on the other f-word for some music stations, WLS GM Tom Trudup pulled the plug because he "didn't know where [Limbaugh] was going with this."

His actions would have met with approval from Mary Whitehouse. The 79-year-old British woman, who for 25-plus years has battled the BBC over perceived smut, is now targeting the BBC-4 radio networks for serializing an unedited D.H. Lawrence's "Lady Chatterly's Lover" as its nightly "Book At Bedtime." Whitehouse, who according to British press reports has the support of Margaret Thatcher and Prince Charles in this particular campaign, is also upset at BBC-TV for broadcasting "The Verdict," "Hollywood Shuffle," and "Legal Eagles."

FALL '89 ARBITRONS

Following are 12-plus average quarter-hour shares, metro survey area, Monday-Sunday, 6 a.m.-midnight. (#) indicates Arbitron market rank. These symbols are used: AC=adult contemporary, adult alt=adult alternative, adult std=adult standards/big band, album=album rock, cls rock=classic rock, easy=easy listening, modern=modern rock, n/t=news/talk. Copyright 1989, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Call	Format	'89	'89	'89	'89	Call	Format	'89	'89	'89	'89
NEW YORK—(1)											
WPAT-FM	easy	5.0	4.2	4.3	5.0	WNSR	AC	3.3	2.6	2.8	2.1
WINS	N/T	4.3	4.7	4.5	4.7	WDRE	modern	1.9	1.7	1.5	1.5
WLTW	AC	4.3	5.3	5.7	4.7	WQXR-FM	classical	1.4	.9	1.3	1.5
WOR	N/T	4.5	3.7	4.3	4.6	WEZN	AC	1.7	1.1	1.3	1.4
WHTZ	top 40	5.3	6.0	5.7	4.3	WNCN	classical	.8	1.1	1.3	1.4
WCBS-FM	oldies	4.7	5.0	4.2	4.1	WQCD	adult alt	2.0	1.6	1.3	1.3
WRKS	urban	4.2	4.1	3.9	4.1	WRKS	urban	1.4	1.3	1.7	1.2
WQHT	top 40/dance	4.0	4.0	3.9	4.0	SAN DIEGO—(16)					
WBL	urban	3.8	2.9	3.7	3.8	KKLQ-AM-FM	top 40	8.9	8.8	9.6	9.0
WNEW-FM	album	3.5	4.2	4.2	3.7	KGB	album	6.5	8.8	5.0	7.0
WCBS	N/T	2.7	3.0	3.4	3.5	KJQY	easy	6.3	6.6	5.4	6.5
WNSR	AC	3.1	3.5	3.2	3.5	KSON-AM-FM	country	6.1	7.0	6.1	5.7
WXRK	cls rock	3.1	3.4	3.6	3.1	KSDO	N/T	5.6	6.0	6.2	4.9
WPLJ	top 40	3.5	3.1	3.5	3.0	XETRA-FM	modern	5.0	4.6	5.6	4.8
WABC	N/T	3.3	3.2	2.6	2.8	KPOP	adult std	3.7	2.5	3.0	4.4
WFAN	sports	1.8	2.5	3.1	2.7	KYXY	AC	5.2	3.6	3.6	4.3
WYNY	country	2.8	2.3	3.1	2.5	KFMB	AC	4.4	6.7	8.3	4.2
WNEW	adult std	2.3	1.9	2.5	2.3	KFMB-FM	AC	5.2	5.7	5.4	4.1
WQCD	adult alt	2.9	2.5	2.2	2.3	KFSD	classical	3.4	2.6	3.0	3.9
WADO	Spanish	1.6	1.2	1.7	1.7	KIFM	adult alt	3.2	3.1	3.5	3.7
WLIB	N/T	1.4	1.0	1.2	1.7	XHRM	urban	3.8	3.2	3.2	3.3
WSKQ-FM	Spanish	1.7	2.4	1.3	1.6	KKYY	AC	3.8	3.5	3.1	3.2
WNCN	classical	1.8	1.3	1.4	1.5	KCBQ-FM	oldies	3.0	2.5	3.2	2.1
WSKQ	Spanish	.7	.7	1.2	1.4	KGMG-FM	cls rock	2.0	1.8	2.3	2.1
WPAT	easy	1.2	1.4	1.2	1.3	KSDO-FM	cls rock	1.8	1.9	2.0	1.7
WQXR-FM	classical	1.8	1.2	1.2	1.3	KNX	N/T	1.6	1.6	1.1	1.6
WWRL	religious	.8	1.0	.7	1.1	XETRA	N/T	.9	.8	1.1	1.6
WALK-AM-FM	AC	1.0	1.2	1.1	1.0	XHTZ	top 40/rock	1.3	1.1	1.9	1.4
LOS ANGELES—(2)											
KPWR	top 40/dance	6.4	7.1	6.1	6.2	XLTN	Spanish	.3	1.3	.6	1.4
KOST	AC	5.6	6.1	6.8	5.7	KCBQ	oldies	.5	.5	.6	1.3
KIIS-FM	top 40	7.1	5.2	6.4	5.4	KGMG	adult std	.7	.8	.6	1.1
KABC	N/T	4.9	5.2	4.3	4.6	ORANGE COUNTY, CALIF.—(20)					
KLOS	album	4.6	3.8	4.1	4.2	KQLZ	top 40/rock	—	6.7	—	6.6
KBIG	AC	4.0	4.3	3.6	4.0	KIIS-AM-FM	top 40	—	5.8	—	6.2
KQLZ	top 40/rock	2.7	4.3	5.5	3.8	KOST	AC	—	5.1	—	5.5
KKWK	Spanish	2.3	2.2	2.7	3.5	KABC	N/T	—	4.9	—	5.1
KNX	N/T	3.6	3.3	2.8	3.4	KBIG	AC	—	6.5	—	5.1
KLVE	Spanish	2.3	1.8	3.2	3.2	KLOS	album	—	5.7	—	5.0
KTWV	adult alt	3.4	2.5	2.8	3.1	KPWR	top 40/dance	—	4.7	—	4.3
KRTH-FM	oldies	3.3	3.1	2.8	2.7	KTWV	adult alt	—	2.7	—	4.2
KTNQ	Spanish	1.6	2.5	1.9	2.7	KNX	N/T	—	3.4	—	3.8
KFWB	N/T	2.9	3.0	3.1	2.6	KLSX	cls rock	—	2.3	—	3.4
KJOI	AC	4.5	4.1	4.6	2.5	KRTH-FM	oldies	—	4.6	—	3.4
KROQ	modern	3.0	2.3	2.5	2.5	KJOI	AC	—	3.1	—	2.9
KJLH	urban	2.3	2.2	1.9	2.3	KROQ	modern	—	3.0	—	2.8
KLSX	cls rock	2.5	1.8	2.0	2.2	KODJ	oldies	—	2.9	—	2.7
KZLA	country	2.3	2.0	2.3	2.2	KFI	N/T	—	2.4	—	2.3
KMPC	adult std	2.3	2.5	2.7	2.1	KMPC	adult std	—	3.1	—	2.2
KACE	urban	.9	1.3	1.2	1.9	KFWB	N/T	—	2.2	—	1.8
KODJ	oldies	1.1	2.0	2.0	1.8	KZLA	country	—	2.2	—	1.8
KFI	N/T	1.3	1.8	1.6	1.7	KLVE	Spanish	—	1.2	—	1.7
KKGO-AM-FM	jazz	1.1	1.2	1.0	1.4	KWIZ	Spanish	—	1.3	—	1.6
KSKQ	Spanish	1.1	1.0	1.1	1.3	KLIT	AC	—	.6	—	1.5
KLAC	country	1.2	1.2	.8	1.2	KTNQ	Spanish	—	1.8	—	1.5
KLIT	AC	.9	.7	1.2	1.2	KKWK	Spanish	—	—	—	1.5
KGJF	urban	.6	.8	.7	1.1	KEZY	top 40	—	.9	—	1.3
KALI	Spanish	1.2	1.0	.8	1.0	KLAC	country	—	1.1	—	1.3
KRLA	oldies	.8	.9	.8	1.0	KIKF	country	—	1.8	—	1.2
NASSAU-SUFFOLK, N.Y.—(13)											
WALK-AM-FM	AC	5.7	8.2	6.4	6.1	KNAC	album	—	1.7	—	1.1
WBLI	top 40	4.8	5.4	5.4	5.8	KKGO-FM	jazz	—	.8	—	1.0
WBAB-FM	album	3.9	4.9	5.2	5.7	RIVERSIDE, CALIF.—(33)					
WHTZ	top 40	6.3	6.6	5.5	5.5	KGGI	top 40/dance	8.9	7.0	8.5	10.1
WCBS-FM	oldies	4.9	4.8	4.2	4.6	KDUO	easy	10.0	8.2	7.5	7.0
WCBS	N/T	2.8	3.6	3.2	4.0	KLOS	album	5.4	4.3	4.6	6.0
WNEW-FM	album	2.7	3.2	3.4	4.0	KQLZ	top 40/rock	1.1	6.7	6.1	4.6
WHLI	adult std	3.7	3.0	2.4	3.9	KOST	AC	4.4	4.6	4.5	4.2
WOR	N/T	3.2	3.1	3.4	3.7	KRTH-FM	oldies	5.8	4.8	3.9	3.7
WPAT-FM	easy	2.0	2.9	2.9	3.6	KKCC	country	2.4	2.8	3.7	3.4
WFAN	sports	2.4	2.7	3.4	3.5	KFI	N/T	4.3	3.9	3.4	3.4
WLTW	AC	3.0	3.9	2.9	3.5	KODJ	oldies	1.0	2.8	3.3	3.4
WQHT	top 40/dance	3.3	3.0	4.5	3.3	KIIS-FM	top 40	4.4	3.3	3.2	2.7
WXRK	cls rock	3.2	3.1	3.7	3.2	KNTF	country	1.7	1.6	1.5	2.6
WKJY	AC	3.7	3.1	3.5	2.9	KQLH	AC	1.6	2.3	2.0	2.6
WYNY	country	3.2	3.1	3.1	2.9	KNX	N/T	1.8	3.4	2.6	2.4
WINS	N/T	3.0	2.9	2.7	2.7	KCAL-FM	album	2.9	3.5	3.9	2.3
WCTO	easy	3.1	2.6	1.5	2.4	KBIG	AC	2.7	2.2	2.3	2.0
WGSM	adult std	1.9	1.4	1.1	2.2	KDIF	Spanish	1.3	1.6	1.1	1.9
WPLJ	top 40	3.0	2.5	3.0	2.2	KWDJ	country	2.9	1.4	2.5	1.9
WABC	N/T	3.2	3.0	2.7	2.1	KROQ	modern	1.6	1.4	1.7	1.8
						KTWW	adult alt	1.6	1.4	1.8	1.8
						KMPC	adult std	1.2	1.3	1.8	1.6
						KCAL	Spanish	.9	1.0	1.6	1.4

Call	Format	'89	'89	'89	'89	Call	Format	'89	'89	'89	'89
KLVE	Spanish	.7	1.6	.4	1.4	WUSL	urban	—	7.5	—	5.0
KLAC	country	1.1	1.0	1.6	1.2	WYSP	cls rock	—	3.4	—	4.9
KZLA	country	.6	.5	.9	1.2	WKSZ	AC	—	2.5	—	4.0
KBON	oldies	1.0	.5	1.3	1.0	WXTU	country	—	5.0	—	3.9
KFWB	N/T	.9	.6	.6	1.0	WILM	N/T	—	4.1	—	3.7
KHYE	easy	1.1	.5	.7	1.0	WIOQ	top 40/dance	—	3.2	—	3.6
KRSO	N/T	1.5	1.7	1.3	1.0	WEGX	top 40	—	4.0	—	3.0
SAN DIEGO NORTH—(61)											
KJQY	easy	9.0	6.8	7.0	5.8	WWDB	N/T	—	2.3	—	2.9
KGMG-FM	cls rock	4.8	4.5	5.0	5.2	WEAZ-FM	AC	—	3.3	—	2.6
KFMB-FM	AC	9.2	6.0	6.8	5.0	WDAS-FM	urban	—	1.8	—	2.4
KGB	album	6.1	6.1	3.2	4.9	WPEN	adult std	—	1.2	—	2.4
XETRA-FM	modern	4.2	3.7	4.6	4.9	WDSO	country	—	2.5	—	1.9
KKLQ-AM-FM	top 40	5.1	5.3	6.9	4.4	WQGL	oldies	—	3.6	—	1.9
KSON-AM-FM	country	2.1	5.0	4.9	4.4	WIYY	album	—	.8	—	1.7
KGMG	adult std	1.9	3.0	2.2	4.3	WFLN	classical	—	2.1	—	1.2
KFMB	AC	5.4	4.4	7.5	4.1	WPOC	country	—	1.9	—	1.2
KFSD	classical	2.9	3.0	2.2	4.1	WMGK	AC	—	.9	—	1.1
KKYY	AC	3.8	3.4	5.4	3.4	WXCX	country	—	—	—	1.1
KIFM	adult alt	2.3	1.8	2.5	2.9	WQSR	oldies	—	.7	—	1.0
KNX	N/T	3.1	2.1	2.1	2.9	BRIDGEPORT, CONN.—(93)					
KYXY	AC	4.2	4.5	2.9	2.4	WEZN	AC	—	16.6	—	15.7
XPRS	Spanish	—	—	—	2.2	WICC	AC	—	10.3	—	11.0
KFI	N/T	.9	1.6	1.3	2.1	WKCI	top 40	—	9.3	—	9.8
KLOS	album	.7	1.1	.9	2.0	WEBC	AC	—	8.6	—	9.1
KSDO	N/T	2.5	2.1	2.6	2.0	WPLR	album	—	7.0	—	7.6
KQLZ	top 40/rock	—	.8	1.2	1.9	WFAN	sports	—	2.9	—	3.3
KKOS	album	3.4	2.6	1.9	1.7	WFAN	Spanish	—	.6	—	2.4
KOWF	country	.7	1.7	1.6	1.7	WQHT	top 40/dance	—	2.4	—	2.4

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HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	1	2	12	HOW AM I SUPPOSED TO LIVE WITHOUT YOU COLUMBIA 38-73017	◆ M. BOLTON 3 weeks at No. 1
2	2	1	11	ANOTHER DAY IN PARADISE ATLANTIC 7-88774	◆ PHIL COLLINS
3	3	3	9	SACRIFICE MCA 53750	ELTON JOHN
4	4	8	7	DOWNTOWN TRAIN WARNER BROS. 7-22685	◆ ROD STEWART
5	5	7	10	THE LAST WORTHLESS EVENING Geffen 7-22771	◆ DON HENLEY
6	9	19	5	HERE WE ARE EPIC 34-73084/E.P.A.	◆ GLORIA ESTEFAN
7	6	10	11	WALK ON BY MIKA 873 012-7/POLYGRAM	◆ MELISSA MANCHESTER
8	7	4	16	DON'T KNOW MUCH ELEKTRA 7-69261	◆ LINDA RONSTADT/AARON NEVILLE
9	16	20	6	WHAT KIND OF MAN WOULD I BE? REPRISE 7-22741	CHICAGO
10	13	17	8	JUST LIKE JESSE JAMES Geffen 7-22844	CHER
11	12	14	14	EVERYTHING MCA 53714	◆ JODY WATLEY
12	10	6	14	ANGELIA EMI 50218	◆ RICHARD MARX
13	11	5	14	THE WAY TO YOUR HEART EMI 50217	◆ SOULSISTER
14	8	12	12	LEAVE A LIGHT ON MCA 53706	◆ BELINDA CARLISLE
15	18	21	7	JUST BETWEEN YOU AND ME ATLANTIC 7-88781	◆ LOU GRAMM
16	15	13	10	WHEN I SEE YOU SMILE EPIC 34-69082/E.P.A.	◆ BAD ENGLISH
17	14	9	12	BRING IT ALL BACK RCA 9093	◆ GRAYSON HUGH
18	17	11	14	WE DIDN'T START THE FIRE COLUMBIA 38-73021	◆ BILLY JOEL
19	19	15	13	THE SAME LOVE MCA 53734	THE JETS
20	20	16	16	LISTEN TO YOUR HEART EMI 50223	◆ ROXETTE
21	21	27	8	IF I HAD YOU A&M 1471	KAREN CARPENTER
★★★ POWER PICK ★★★					
22	25	31	5	WHEN THE NIGHT COMES CAPITOL 94137	◆ JOE COCKER
23	24	24	8	ANY OTHER FOOL ELEKTRA 7-69254	◆ SADAO WATANABE/PATTI AUSTIN
24	22	22	9	WITH EVERY BEAT OF MY HEART ARISTA 9895	◆ TAYLOR DAYNE
25	28	32	6	FREE FALLIN' MCA 53748	◆ TOM PETTY
26	29	35	5	HERE AND NOW EPIC 34-73029/E.P.A.	◆ LUTHER VANDROSS
27	23	18	15	GET ON YOUR FEET EPIC 34-69064/E.P.A.	◆ GLORIA ESTEFAN
28	31	30	6	NOTHIN' TO HIDE RCA 9131	◆ POCO
29	27	33	5	THIS ONE'S FOR THE CHILDREN COLUMBIA 38-73064	NEW KIDS ON THE BLOCK
30	37	46	4	GOING HOME ARISTA 9913	◆ KENNY G
31	32	37	5	SOMEONE THAT I USED TO LOVE COLUMBIA LP/CUT	BARBRA STREISAND
32	30	28	9	BLAME IT ON THE RAIN ARISTA 9904	◆ MILLI VANILLI
33	34	29	17	WHEN I LOOKED AT HIM ARISTA 9868	◆ EXPOSE
34	35	43	4	THE LAST THING VIRGIN 7-99133	CUTTING CREW
35	26	23	9	I LIVE BY THE GROOVE CHRYSALIS 23427	◆ PAUL CARRACK
36	39	41	5	NO MYTH RCA 9111	◆ MICHAEL PENN
37	33	26	13	DIDN'T I (BLOW YOUR MIND) COLUMBIA 38-68960	NEW KIDS ON THE BLOCK
38	38	38	7	SWING THE MOOD MUSIC FACTORY 7-99140/ATCO	◆ JIVE BUNNY AND THE MASTERMIXERS
39	42	50	4	WOMAN IN CHAINS FONTANA 876 248-7/POLYGRAM	◆ TEARS FOR FEARS
40	36	25	12	THE ARMS OF ORION WARNER BROS. 7-22757	PRINCE (WITH SHEENA EASTON)
41	40	36	17	YOU'VE GOT IT ELEKTRA 7-69269	◆ SIMPLY RED
42	50	—	2	I'LL BE GOOD TO YOU CAPITOL 44508	DONNY OSMOND
43	45	—	2	DON'T CRY ILENE REPRISE 7-22777	◆ VONDA SHEPARD
★★★ HOT SHOT DEBUT ★★★					
44	NEW	—	1	STARTING OVER AGAIN EMI 50235	◆ NATALIE COLE
45	43	44	23	EVERYTHING BUT MY PRIDE VIRGIN 7-99184	◆ CUTTING CREW
46	46	—	2	MR. HEARTBREAK ATLANTIC 4-88744	STEPHEN BISHOP
47	44	—	2	I'LL BE GOOD TO YOU QWEST 7-22697/WARNER BROS.	◆ QUINCY JONES
48	41	34	18	CALL IT LOVE RCA 9038	◆ POCO
49	47	48	4	FIGURE OF EIGHT CAPITOL 44489	◆ PAUL MCCARTNEY
50	48	—	2	REACH OUT FOR ME Geffen 7-22736	◆ OLIVIA NEWTON-JOHN

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

RADIO



Trading Places. Last month, album WBLM Portland, Maine, swapped dial positions with top 40 WTHT, thus effectively upgrading its signal to 100,000 watts and nearly doubling its primary coverage area. Pictured filming a TV spot as part of a \$200,000 marketing campaign to promote the move, from left, are WBLM morning team Mark Persky and Captain Ivy.

FCC Mulling WNCN Hearing After Misconduct Conviction

BY BILL HOLLAND

WASHINGTON—The FCC is now reviewing the facts of a criminal conviction and its own "character" misconduct rules to determine whether to conduct a hearing on the fitness of GAF Broadcasting Co. to remain licensee of classical

WASHINGTON ROUNDUP

the commission's EEO provisions. WLVK Charlotte, N.C., got a \$15,000 fine and a two-year renewal. New owner Trumper Communications must comply with reporting conditions; seller Capitol Broadcasting must pay the fine.

Southern Virginia Broadcasting and WSVS-AM-FM Crewe, Va., also got hit with a \$15,000 fine and a short term renewal. WOWW Pensacola, Fla., must pay \$18,000 but got a full term renewal. However, new licensee Sun Media must continue reporting conditions.

The same goes for Richmond Radio Limited Partnership and WQSF Richmond/Norfolk, Va., in that it must pay a \$2,000 fine and conditional new licensee Keymarket Broadcasting must continue to report EEO conditions. Keymarket got fined for \$10,000 and short term renewal for EEO problems at its WTCB Columbia, S.C. Reporting conditions will continue when that station's sale to South Carolina Radio, Inc. is completed.

Licensee Congaree Broadcasters of WSCQ Columbia also got a short term renewal, but must pay a \$10,000 fine.

AM MEETING COMING
The FCC/National Assn. of Broadcasters Radio Advisory Committee will meet Jan. 31 to consider AM band improvement and expansion topics, following the recent reply comments by NAB to the commission's big en banc hearing last month. Cuban interference and adjacent-channel interference for AM's will also be considered at the meeting, to be held at NAB headquarters.

SIX SOUTHERN FINES
The FCC has slapped six stations in North Carolina, South Carolina, Virginia, and Florida with a total of \$70,000 in fines, as well as short term renewal of their licenses for what it says are "repeated failures to comply" with

the commission's EEO provisions. WLVK Charlotte, N.C., got a \$15,000 fine and a two-year renewal. New owner Trumper Communications must comply with reporting conditions; seller Capitol Broadcasting must pay the fine.

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BILLBOARD RADIO: Because every station counts

YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. Escape, Rupert Holmes, INFINITY
2. Rock With You, Michael Jackson, EPIC
3. Do That To Me One More Time, Captain & Tennille, CASABLANCA
4. Send One Your Love, Stevie Wonder, TAMLA
5. Please Don't Go, K.C. & the Sunshine Band, T.K.
6. Still, Commodores, MOTOWN
7. Coward Of The County, Kenny Rogers, UNITED ARTISTS
8. Ladies Night, Kool & the Gang, DE-LITE
9. We Don't Talk Anymore, Cliff Richard, EMI AMERICA
10. Babe, Styx, A&M

POP SINGLES—20 Years Ago

1. Raindrops Keep Falling On My Head, B.J. Thomas, SEPTER
2. Someday We'll Be Together, Diana Ross & the Supremes, MOTOWN
3. Leaving On A Jet Plane, Peter, Paul & Mary, WARNER BROS.
4. I Want You Back, Jackson 5, MOTOWN
5. Whole Lotta Love, Led Zeppelin, ATLANTIC
6. Venus, Shocking Blue, COLOSSUS
7. Down On The Corner/Fortunate Son, Creedence Clearwater Revival, FANTASY
8. Na Na Hey Hey Kiss Him Goodbye, Steam, FONTANA
9. La La La (If I Had You), Bobby Sherman, METROMEDIA
10. Jam Up Jelly Tight, Tommy Roe, ABC

TOP ALBUMS—10 Years Ago

1. Greatest, Bee Gees, RSO
2. On The Radio—Greatest Hits Volumes One & Two, Donna Summer, CASABLANCA
3. The Wall, Pink Floyd, COLUMBIA
4. The Long Run, Eagles, ASYLUM
5. Journey Through The Secret Life Of Plants, Stevie Wonder, TAMLA
6. Damn The Torpedoes, Tom Petty & the Heartbreakers, BACKSTREET
7. Cornerstone, Styx, A&M
8. Kenny, Kenny Rogers, UNITED ARTISTS
9. Off The Wall, Michael Jackson, EPIC
10. Tusk, Fleetwood Mac, WARNER BROS.

TOP ALBUMS—20 Years Ago

1. Abbey Road, Beatles, APPLE
2. Led Zeppelin II, Led Zeppelin, ATLANTIC
3. Willie And The Poor Boys, Creedence Clearwater Revival, FANTASY
4. Let It Bleed, Rolling Stones, LONDON
5. Live In Las Vegas, Tom Jones, PARROT
6. Was Captured Live At The Forum, Three Dog Night, DUNHILL
7. Blood, Sweat & Tears, COLUMBIA
8. Crosby, Stills & Nash, ATLANTIC
9. Santana, COLUMBIA
10. Puzzle People, Temptations, GORDY

COUNTRY SINGLES—10 Years Ago

1. Coward Of The County, Kenny Rogers, UNITED ARTISTS
2. Missin' You, Charley Pride, RCA
3. Happy Birthday Darlin', Conway Twitty, MCA
4. Help Me Make It Through The Night, Willie Nelson, COLUMBIA
5. Pour Me Another Tequila, Eddie Rabbitt, ELEKTRA
6. Oh, How I Miss You Tonight, Jim Reeves, RCA
7. Holding The Bag, Moe Bandy & Joe Stampley, COLUMBIA
8. Leaving Louisiana In The Broad Daylight, Oak Ridge Boys, MCA
9. You Know Just What I'd Do/The Sadness Of It All, Conway Twitty & Loretta Lynn, MCA
10. You'd Make An Angel Wanna Cheat, The Kendalls, OVATION

SOUL SINGLES—10 Years Ago

1. Rock With You, Michael Jackson, EPIC
2. Do You Love What You Feel, Rufus & Chaka, MCA
3. Move Your Boogie Body, Bar-Kays, MERCURY
4. I Wanna Be Your Lover, Prince, WARNER BROS.
5. Send One Your Love, Stevie Wonder, TAMLA
6. Peanut Butter, Twennynine Featuring Lenny White, ELEKTRA
7. Forever Mine, O'Jays, P.I.R.
8. Cruisin', Smokey Robinson, TAMLA
9. Gimme Sometime, Natalie Cole & Peabo Bryson, CAPITOL
10. Sparkle, Cameo, CHOCOLATE CITY

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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	2	4	8	DOWNTOWN TRAIN WARNER BROS. 7-22685	ROD STEWART 1 week at No. 1
2	4	6	7	PEACE IN OUR TIME COLUMBIA 38-73047	EDDIE MONEY
3	3	2	13	A GIRL LIKE YOU ENIGMA 44480/CAPITOL	THE SMITHEREENS
4	1	3	9	SHOW DON'T TELL ATLANTIC LP CUT	RUSH
5	5	1	10	PRETENDING DUCK 7-22732/REPRISE	ERIC CLAPTON
6	10	12	8	BAD LOVE DUCK LP CUT/REPRISE	ERIC CLAPTON
7	6	7	9	I CAN'T EXPLAIN MERCURY 876 190-4/POLYGRAM	SCORPIONS
8	8	11	12	TERRIFYING COLUMBIA LP CUT	ROLLING STONES
9	9	10	16	LOVE SONG Geffen 7-22856	TESLA
10	12	14	7	ANYTIME CAPITOL LP CUT	MCAULEY SCHENKER GROUP
11	11	8	12	JUST BETWEEN YOU AND ME ATLANTIC 7-88781	LOU GRAMM
12	7	5	11	FOOL FOR YOUR LOVING Geffen 4-22715	WHITESNAKE
13	16	16	8	IF DIRT WERE DOLLARS Geffen LP CUT	DON HENLEY
14	15	15	8	F.I.N.E. Geffen LP CUT	AEROSMITH
15	18	19	7	DEVOLUTION WORKIN' MAN BLUES I.R.S. LP CUT	THE ALARM
16	17	22	5	FIGURE OF EIGHT CAPITOL 44489	PAUL MCCARTNEY
17	14	13	9	LET ME GO ISLAND LP CUT	MELISSA ETHERIDGE
18	21	23	7	THAT'S NOT HER STYLE COLUMBIA LP CUT	BILLY JOEL
19	20	18	11	KICKSTART MY HEART ELEKTRA 7-69248	MOTLEY CRUE
20	22	26	6	BLACK VELVET ATLANTIC 4-88742	ALANNAH MYLES
★ ★ ★ POWER TRACK ★ ★ ★					
21	32	38	4	BEST OF WHAT I GOT EPIC LP CUT/E.P.A.	BAD ENGLISH
22	13	9	11	ANOTHER DAY IN PARADISE ATLANTIC 7-88774	PHIL COLLINS
23	24	32	5	INNOCENT DAYS A&M 1467	GIANT
24	19	17	19	WAIT FOR YOU WTG 31-73034	BONHAM
25	23	25	8	LET LOVE RULE VIRGIN 7-99166	LENNY KRAVITZ
26	29	36	6	GIMME YOUR GOOD LOVIN' EPIC 34-69036/E.P.A.	DIVING FOR PEARLS
27	28	40	4	NO MORE REPRISE LP CUT	NEIL YOUNG
28	35	42	5	THE HOUSE IS... EPIC LP CUT/E.P.A.	STEVIE RAY VAUGHAN & DOUBLE
29	26	30	7	HIGHER GROUND EMI 50226	RED HOT CHILI PEPPERS
30	30	31	15	I REMEMBER YOU ATLANTIC 7-88886	SKID ROW
31	27	28	7	TOO HOT COLUMBIA 38-73066	LOVERBOY
32	25	20	17	JANIE'S GOT A GUN Geffen 4-22727	AEROSMITH
33	39	—	2	I WISH IT WOULD RAIN DOWN ATLANTIC LP CUT	PHIL COLLINS
34	41	46	5	NO MYTH RCA 9111	MICHAEL PENN
35	31	27	17	LOVE IS A LONG ROAD MCA LP CUT	TOM PETTY
36	36	45	5	ALL OVER BUT THE CRYIN' ELEKTRA LP CUT	THE GEORGIA SATELLITES
37	33	33	9	JUDGMENT DAY Geffen LP CUT	WHITESNAKE
38	45	—	2	GUILTY WTG LP CUT	BONHAM
39	47	—	2	HOUSE OF BROKEN LOVE CAPITOL LP CUT	GREAT WHITE
40	48	—	2	PRESTO ATLANTIC LP CUT	RUSH
★ ★ ★ FLASHMAKER ★ ★ ★					
41	NEW ▶	1	1	WHAT IT TAKES Geffen LP CUT	AEROSMITH
42	40	41	6	OUT WITH THE BOYS MCA LP CUT	LORD TRACY
43	34	21	10	500 MILES COLUMBIA 38-73013	HOOTERS
44	42	35	33	FREE FALLIN' MCA 53748	TOM PETTY
45	38	24	12	BIG BAD MOON RELATIVITY 10 32-4	JOE SATRIANI
46	37	34	17	ROCKIN' IN THE FREE WORLD REPRISE LP CUT	NEIL YOUNG
47	46	39	19	ROCK AND A HARD PLACE COLUMBIA 38-73057	ROLLING STONES
48	NEW ▶	1	1	HOUSE OF FIRE EPIC LP CUT/E.P.A.	ALICE COOPER
49	NEW ▶	1	1	JUST A LITTLE LIGHT ARISTA LP CUT	GRATEFUL DEAD
50	43	29	11	HIDE YOUR HEART MERCURY 876 146-7/POLYGRAM	KISS

○ 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.

RADIO

N/T Stations Shun Wacky Stunt Contests Format's Directors Opt Instead For Sponsor Promos

BY PHYLLIS STARK

NEW YORK—Can you promote a radio station without outrageous stunt contests? Concert ticket giveaways? "Louie Louie" parades? They may be standards in music formats, but they're not considered effective marketing tools for news or talk stations and promotion directors in those formats constantly face an unusual marketing challenge.

Most of the reluctance to do on-air contests or outrageous stunts comes from a bona fide lack of interest on the audience's part. "We don't do a lot of on-air contesting because our listeners don't respond," says Jan Cromartie, marketing and promotion coordinator for KFVB Los Angeles. "People don't expect that from us."

Promotion directors at other N/T stations agree. "Our audience is made up of 25-plus white-collar executives," says KCBS San Francisco director of marketing Jim Colton. "Wacky rock'n'roll promotions don't appeal to them." Katie Torre, promotion coordinator of all-news WMAQ Chicago, says that "on-air contests... take away from the news product."

Instead, KFVB and sister WMAQ stress unusual sponsor promotions that also benefit listeners. KFVB and a paint company have listeners submit locations in their area that are badly damaged by graffiti. Once a month, a crew from the station paints one of the areas. WMAQ awarded a free master's degree program at a client university to the winner of an essay contest.

Although television, print, and outdoor advertising continue to be the best way to market N/T stations, some stations are trying a lighter, less traditional approach. New Year's Day, for example, saw KNX Los Angeles flying six planes in formation over the Rose Bowl Parade and game, each carrying different parts of the station's message.

And despite Colton's aversion to crazy promotions, KCBS recently sponsored a pie-eating contest as part of a tie-in with a college football game. KCBS has also been known to send a contest winner to the Caribbean for a week while the station pays to have his house painted. But, Colton says, he has discovered that "small nickel-and-dime promotions don't appeal to our listeners." He notes a direct relationship between the value of the prize and the number of responses the station receives.

In an extremely unusual move, KGO San Francisco carried last month's Rolling Stones concert live and spent the day of the concert giving away the group's boxed singles collection on the air through a trivia contest. "We've

been No. 1 here for 12 years," explains promotion/community services coordinator Laura Cox. "We don't want to get complacent about this so we have to try new

a listener a one-way trip to New York, no expenses paid except for lodging in a cheap hotel.

Finally, in a marketing campaign aimed at trying to liven up the talk format's image, KGW Portland, Ore., has launched a provocative newsprint and outdoor advertising campaign. A series of cartoons are appearing on billboards and in newspapers throughout the market asking questions like "Are bald men sexy?" or "Should drugs be legal?" Positioning liners for the station include "nitro meets glycine on the new 620 KGW" and "separate the facts from the friction on 620 KGW."

IDEA MILL: SHACKING UP

Sixteen Cleveland radio stations participated in a three-hour simulcast to benefit the city's war

(Continued on next page)

PROMOTIONS

things—but things that aren't going to scare our listeners." Cox admits to having received a number of negative calls about the Rolling Stones concert.

Because of what PD Gary Bruce calls a "freeform talk format" N/T WIOD Miami is more open to doing "nutty, crazy promotions that other N/T stations might avoid," according to Bruce. For example, when WIOD personality Steve Kane segued to WABC New York, the station expressed its dislike for the Big Apple by awarding

FOR WEEK ENDING JANUARY 13, 1990

MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ NO. 1 ★ ★					
1	1	2	10	BLUES FROM A GUN WARNER BROS. LP CUT	THE JESUS AND MARY CHAIN 3 weeks at No. 1
2	2	1	12	LOVE AND ANGER COLUMBIA 38-73092	KATE BUSH
3	3	3	12	PROUD TO FALL SIRE 7-22924/REPRISE	IAN MCCULLOCH
4	8	9	7	HOUSE COLUMBIA LP CUT	THE PSYCHEDELIC FURS
5	6	11	4	OUIJA BOARD, OUIJA BOARD SIRE 7-21424/REPRISE	MORRISSEY
6	5	5	8	STANDING THERE Geffen 7-21383	THE CREATURES
7	7	6	12	LET LOVE RULE VIRGIN 7-99166	LENNY KRAVITZ
8	9	14	7	ROAM REPRISE 7-22667	THE B-52'S
9	4	4	13	A GIRL LIKE YOU ENIGMA 44480/CAPITOL	THE SMITHEREENS
10	10	18	9	NO MYTH RCA 9111	MICHAEL PENN
11	11	10	7	DRIFTING, FALLING SIRE LP CUT/REPRISE	THE OCEAN BLUE
12	14	15	5	KISS IT BETTER SIRE LP CUT/REPRISE	DEBORAH HARRY
13	12	12	7	SECRETS RCA 9135	THE PRIMITIVES
14	13	8	6	DIRTY OLD TOWN SIRE LP CUT/WARNER BROS.	DAVID BYRNE
15	15	13	6	BABYDOLL WARNER BROS. LP CUT	LAURIE ANDERSON
16	17	—	2	WHERE DO WE GO FROM HEAVEN SIRE LP CUT/REPRISE	MIGHTY LEMON DROPS
17	26	—	2	DON'T LET ME DOWN, GENTLY POLYDOR LP CUT	THE WONDER STUFF
18	20	21	5	DOWN IN IT TVT 2611	NINE INCH NAILS
19	16	20	12	HIGHER GROUND EMI 50226	RED HOT CHILI PEPPERS
20	18	22	8	DEVOLUTION WORKIN' MAN BLUES I.R.S. LP CUT	THE ALARM
21	23	26	6	I WANNA BE ADORED SILVERTONE 1301/RCA	THE STONE ROSES
22	25	23	4	ON THE GREENER SIDE MERCURY LP CUT/POLYGRAM	MICHELLE SHOCKED
23	NEW ▶	1	1	DANGEROUS SIRE 7-21328/REPRISE	DEPECHE MODE
24	24	17	9	LAST CIGARETTE CHAMELEON LP CUT	DRAMARAMA
25	30	25	5	BURNING INSIDE SIRE 7-21384/WARNER BROS.	MINISTRY
26	27	—	2	RADIO ASS KISS POLYDOR LP CUT	THE WONDER STUFF
27	28	27	6	WOMAN IN CHAINS FONTANA 876 248-7/POLYGRAM	TEARS FOR FEARS
28	22	16	10	TIME AND SPACE BEGGAR'S BANQUET 44485/CAPITOL	FLESH FOR LULU
29	NEW ▶	1	1	CARROT HEAD FRONTIER LP CUT	YOUNG FRESH FELLOWS
30	19	7	12	CONTACT COLUMBIA 38-73043	BIG AUDIO DYNAMITE

Billboard, copyright 1990. ○ Tracks with the greatest airplay gains this week.

BILLBOARD RADIO:
More news,
more markets,
more thorough

PROMOTIONS

(Continued from preceding page)

against drugs earlier this month. Top 40s WRQC and WPHR, AC WMJI, and country WGAR were among those involved in Radio For A Drug-Free Cleveland. John Walsh, host of Fox-TV's "America's Most Wanted," hosted the event aimed at informing listeners about the drug abuse problem in Cleveland.

AC WLHN Anderson, Ind., hosted a drug- and alcohol-free New Year's Eve oldies party in conjunction with MADD, SADD, the Just Say No Organization and a number of local rehabilitation services. Each group set up fund-raising concession stands at the party. Al-

though admission to the event was free, those attending were asked to make a donation to the city's parks department.

AC CFX Victoria, British Columbia, treated listeners to both sight and sound during the holiday season. CFX Lights Fantastic, a display made up of hundreds of outdoor Christmas tree lights, was on display at the station and at a local mall throughout the holidays. CFX engineers programmed the lights to go on and off in response to the audio level of the station. Listeners were encouraged to view the light show while listening to the station in their cars.

Memtek Products tied in with modern rock KROQ Los Angeles and album KTXQ Dallas for the Memorex Concert Sweepstakes. The KROQ grand-prize winner saw U2 in Dublin, Ireland, and got a guided pub tour of the city and an excursion in the countryside. Two KTXQ winners saw Paul McCartney in London and toured the city, complete with dinner at Rolling Stone Bill Wyman's club, Sticky Fingers. They also visited Stonehenge. KTXQ morning men Bo Roberts & Jim White broadcast live from Big Ben on New Year's Eve.

AC WNL Tampa, Fla., and N/T KSDO San Diego each sponsored "White Christmas" essay contests and rewarded the winners with tons of snow. Essay writers explained why they wanted a white Christmas and KSDO obliged by dumping 15 tons of snow on the home of the contest winner. WNL dumped a more modest nine tons on its winner but also awarded thousands of dollars worth of prizes.

Top 40 WDFX Detroit collected Christmas greetings from listeners and sent them to the American servicemen and women stationed in Panama over the holidays. The station accepted letters and cards and also taped telephone messages from listeners that were sent to the on-base radio station in Panama.

Country/AC combo KCMJ-AM-FM Palm Springs, Calif., held its fourth annual Toys For Tots golf tournament last month, raising more than \$4,000 to buy toys for needy children. Willie Nelson and his band made a surprise appearance at the tournament and stayed

for a round of golf.

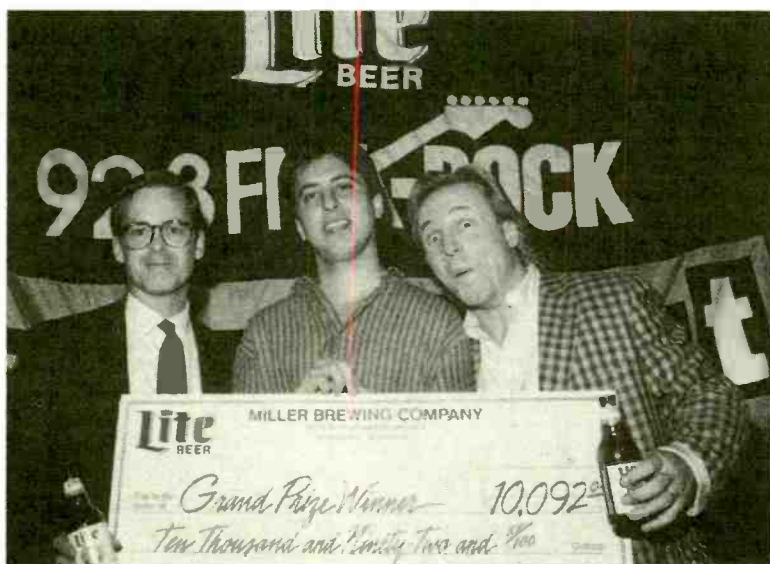
Top 40 WCKZ (Kiss 102) Charlotte, N.C., held a Love Shack Weekend last month. The station gave away copies of the B-52's album "Cosmic Thing" and a weekend at a log cabin in Tennessee's Smokey Mountains.

Broadcast Promotion And Marketing Executives is now accepting entries for the International Gold Medallion Awards, which recognize creative excellence in television and radio promotion and marketing. Winners will be announced during the annual BPME convention in Las Vegas on June 13. For more information, call Jay Curtis at 213-465-3777.

PRO-MOTIONS

Joe Pogge has been appointed to the newly created position of marketing director at top 40/dance KNRJ (Energy 96.5) Houston. He was formerly promotion director of crosstown top 40 KKBQ. Co-owned WKQX (Q101) Chicago has upped Martha Carrillo from promotion assistant to promotion development coordinator and hired Susan Ogden as promotion assistant.

Melanie Blomquist has been named promotion director of KJR/KLTX Seattle. She was formerly promotion director of crosstown rocker KXRX. Denise Miller has been appointed promotions director at classic rock WGRX Baltimore. She was formerly assistant director of marketing and promotion at crosstown album rocker WIYY. AC WAXY Fort Lauderdale, Fla., has appointed Tammy Stack promotion director. She was previously WAXY's personnel director.



Lite-Beer-Induced Riot. Classic rock WXRK (K-Rock) New York and Miller Lite held the third annual Comedy Riot competition in December. Area comedians submitted cassettes and 12 semifinalists were selected to perform at area comedy clubs. Pictured accepting his \$10,092 prize is winner Ray Romano, center, with WXRK GM Tom Chiusano, left, and the Howard Stern show's Jackie "The Joke Man" Martling.

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KING HOLIDAY GAINS ON RADIO

(Continued from page 12)

go," says WLUP-AM-FM station manager Greg Solk. "Because of PUSH being so heavily involved, because Chicago had black mayors throughout the '80s, and because King certainly deserved the holiday, Chicago has always recognized King Day."

But across town, at rival WXRT, PD Norm Winer says, "This is a market with segregated cultures. Black culture is still alien to middle-class whites here. I don't see a lot of stations doing a lot to bring the forces closer together. Playing a Lenny Kravitz record is not a bold step in social relations."

In smaller markets, without the civil-rights history of a Chicago or Atlanta, PDs tended to see media observation of King Day as minimal. "This is a pretty sophisticated and enlightened community, but I've never heard anybody else do anything with the holiday," says

Max Miller, PD of top 40/dance KMG Colorado Springs, Colo. "In this city, the schools are out. In [nearby] Pueblo, the schools are in session. It's funny that in a town that's 40% Hispanic, the holiday just kind of comes and goes."

At top 40 KKRD Wichita, Kan., MD Greg Williams also says that there is minimal coverage of the holiday in the local media. "It's mainly in the consciousness of the black community. Maybe some liberal whites remember, and women—black and white—tend to remember it more than men. But mostly people who were alive at the time and are aware of Dr. King's legacy are aware. I don't think the young kids know much beyond the fact that he made a famous speech and that he was killed."

Back in Atlanta, both Catron and Roberts cite the fact that the King Day parade will be nationally televised on TBS this year as proof that, in Roberts' words, "barriers are falling." But the recent race-hate incidents have shaken up the city and Roberts says, "Young people aren't as well versed [in civil rights history] as I'd like them to be, but I think [these events] are going to cause them to open their eyes and see that the struggle is not over."

TO OUR READERS

The Networks and Syndication column is on hiatus this week. It will return in next week's Billboard Radio section.

Hot Picks in Tokio

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

- Week of December 24, 1989
- 1 I'll Be Comin' To You Quincy Jones
 - 2 Featuring Ray Charles & Chaka Khan
 - 3 Rhythm Nation Janet Jackson
 - 4 Lemmata Kamea
 - 5 Back To Life Soul 11 Soul
 - 6 We Don't Start The Fire Billy Joel
 - 7 Don't She Me Out Keweenaw
 - 8 Last Christmas Bobbie Brown
 - 9 Rock With Me Bon Jovi
 - 10 The One For The Children New Kids On The Block
 - 11 Living In Sin Bon Jovi
 - 12 Blame It On The Rain Milli Vanilli
 - 13 Christmas Eve Latawo something
 - 14 Rock And A Hard Place The Rolling Stones
 - 15 All Around The World The Police
 - 16 With Every Beat Of My Heart Taylor Dayne
 - 17 Everything I Do I Do It For You Boyz II Men
 - 18 Pretending Eric Clapton
 - 19 Sweet The Mood Jive Bunny & The Mastersmusers
 - 20 Downtown Ron Rod Stewart
 - 21 Love Shack B-52's
 - 22 Wanderers Tomi Matsuura
 - 23 One Lower Boyz II Men
 - 24 When I See You Smile Bad English
 - 25 Love Is The Place To Be Michael Jett & Kenny White

FM JAPAN 81.3 FM

POWERPLAYISTS

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

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

PLATINUM Z100 New York P.D.: Steve Kingston

PLATINUM KIISFM 102.7 Los Angeles P.D.: Gerry DeFrancesco

PLATINUM B94 FM Pittsburgh P.D.: Clarke Ingram

PLATINUM WAAA 105.7 Washington P.D.: Matt Farber

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

PLATINUM 93Q Houston P.D.: Randy Brown

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

GOLD KISS 108 FM Boston P.D.: Sunny Joe White

GOLD B94 FM Pittsburgh P.D.: Clarke Ingram

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

GOLD KQWB 101.3 Minneapolis P.D.: Brian Philips

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

GOLD B96 WBBM Chicago P.D.: Steve Rivers

GOLD WZOU-94.5 Boston P.D.: Steve Rivers

GOLD EAGLE 106 PHILADELPHIA P.D.: Todd Fisher

GOLD Q105 TAMPA BAY Tampa P.D.: Randy Kabrich

GOLD R101 WLSR Chicago P.D.: Bill Gamble

GOLD X100 San Francisco P.D.: Nick Richards

SILVER Z95 CHICAGO'S HIT MUSIC STATION Chicago P.D.: Brian Kelly

SILVER 96TIC-FM Hartford P.D.: Dave Shakes

SILVER Q107 WASHINGTON P.D.: Lorrin Palagi

SILVER POWER 96 DETROIT P.D.: Rick Gillette

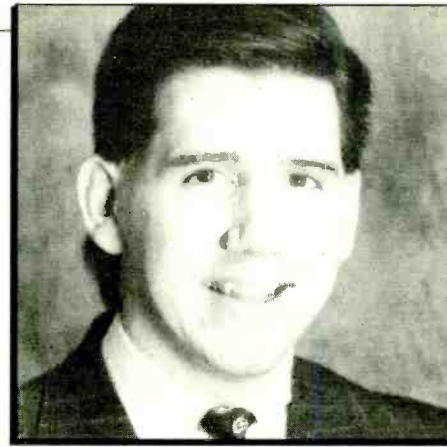
SILVER 195 DALLAS P.D.: Charlie Quinn

SILVER 100.7 FM MIAMI P.D.: Frank Amadeo

RADIO

Billboard's **PD** of the week

Todd Pettengill
WPTR/WFLY Albany, N.Y.



WHAT DO YOU do when a competitor gives away a \$150,000 house? "Nothing," says Todd Pettengill, the 23-year-old OM/morning man of top 40 WFLY Albany, N.Y., and N/T sister WPTR. "I'd rather give away 30 small prizes that make 30 people happy than one large prize that makes only one person happy."

Since taking over the PD reins in March 1987, Pettengill has fended off both big-buck contests from stations like album WPYX, which gave away the house, and programming challenges, such as the much-heralded retooling of top 40 WGY-FM under Mike Joseph. In the summer Arbitrons, WFLY was up 7.1-9.4 12-plus, third in the market behind AC WGY and easy WROW, while WPYX was off 10.2-8.3, and WGY-FM went 4.8-4.5. FLY92 also led in the spring and summer Birch.

Pettengill says there haven't been radical changes during his tenure. Only two full-time staffers have changed, for example. But when WFLY's longtime rival WGMF became the rock-leaning WGY-FM, WFLY began to move from dance-oriented to 40 toward the mainstream.

"There was no urban station pushing us on that side, so we could afford to be more mainstream. That's made FLY more palatable to older listeners. We're still No. 1 in teens, which a good CHR has to be. But at this point if we're attacked it has to come from a hybrid," says Pettengill, who now calls WGY-FM a "nonentity" in the market.

Monitored in a recent 5 p.m. hour were Jody Watley, "Everything"; Fine Young Cannibals, "She Drives Me Crazy"; Eddie Money, "Peace In Our Time"; Richard Marx, "Right Here Waiting"; Samantha Fox, "Naughty Girls"; Quincy Jones, "I'll Be Good To You"; Bon Jovi, "Lay Your Hands On Me"; Joe Cocker, "When The Night Comes"; Janet Jackson, "Miss You Much"; Dino, "Never 2 Much Of U"; Van Halen, "When It's Love"; Chicago, "What Kind Of Man Would I Be"; Madonna, "Like A Prayer"; and the B-52's, "Roam."

Despite the new emphasis on adults, that's pretty much what WFLY sounds like in middays also. "We try to have fun all day. In our liners we say just because your workday is boring, it doesn't mean your radio station has to be. People need to have fun in the afternoons as well as in the morning," Pettengill says.

WFLY also uses phones heavily all day long. P.M. drive includes such bits as the "Heartwrenching Request Of The Day" or "Matt's Wooden Leg," which listeners are invited to pull with a joke or silly story. In mornings, Pettengill does a lot of his own voices, ranging from President Bush to boxer Mike Tyson, who trains locally.

And never having worked at a station with a large promotional budget, Pettengill says he emphasizes originality and creativ-

ity over big bucks for promotional ideas. Those range from zany stunts like the landing of an imaginary Stealth bomber at the Albany County Airport (listeners who showed up got treated to breakfast) to an upcoming promotion whereby the tenth caller will get a FLY sweatshirt and a \$10 donation made in their name to a local agency helping the homeless. "People only think about the homeless during the holidays, so we thought it would be nice to think about them after the holidays," he says.

Other promotions include an office Olympics held in October and a weeklong vigil by p.m. driver Matt Allen atop a local supermarket to raise money for the Leukemia foundation. On New Year's Eve, WFLY hosted a party in the rotunda of the state capitol building as part of Albany's First Night celebration, in addition to a remote from a local nightspot.

Pettengill also makes a lot of WFLY's local emphasis. "I'd rather do five remotes from a local mall than fly to Munich," says Pettengill, referring to WPYX, which has also taken its morning show to Memphis and Paris in recent months. (While the two stations do not compete musically, they are rivals for market dominance, and WPYX's vitriolic morning man Bob Mason has attacked Pettengill on the air.)

"People hear a station in some other city and then come into this market and say, 'Hey, make my station sound like

that.'" While that statement is an apparent reference to WGY-FM, it might also be aimed at suburban outlets WSHQ/WSHZ, which became the hot AC SHO-FM combo, the first major-market FM simulcast, last summer. WFLY was one of the stations GM Bruce Lyons was gunning for, but despite a journeyman air staff, a \$500,000 promotional budget, state-of-the-art studios, and two traffic helicopters, SHO-FM appears to have actually lost ground in the ratings.

Pettengill grew up listening to WFLY in Hagaman, N.Y., 30 miles west of Albany. He began in radio in 1980 at 14 as a part-timer at WCSS/WMVQ in nearby Amsterdam, working his way to PD/OM. In March 1985, Pettengill was hired to oversee WPTR/WFLY's news department. He moved to FM air duties in March 1986 and became PD a year later.

So while it might seem odd for a 23-year-old to be in charge of a news/sports AM, it was Pettengill who was behind the move to take WPTR from country to N/T last year. "We felt we couldn't compete musically with an FM country station. But in the state capital, I saw a hole for news," says Pettengill, who would be happy to put WPTR in the 3-4 share range. It currently has a 1.4 to format leader WQBK's 4.3 share.

WILL HUGHES

KUBE 93.5 FM

Seattle P.D.: Tom Hutlyer

- | | | |
|----|----|--|
| 1 | 3 | Janet Jackson, Rhythm Nation |
| 2 | 5 | Michael Bolton, How Am I Supposed To |
| 3 | 7 | Lou Gramm, Just Between You And Me |
| 4 | 1 | Phil Collins, Another Day In Paradise |
| 5 | 12 | Jody Watley, Everything |
| 6 | 10 | Technotronic Featuring Felly, Pump Up |
| 7 | 9 | New Kids On The Block, This One's For |
| 8 | 17 | Rod Stewart, Downtown Train |
| 9 | 11 | Jive Bunny And The Mastermixers, Swin |
| 10 | 4 | Michael Damian, Was It Nothing At All |
| 11 | 14 | Joe Cocker, When The Night Comes |
| 12 | 16 | Quincy Jones Featuring Ray Charles & |
| 13 | 18 | Tom Petty, Free Fallin' |
| 14 | 22 | Seduction, Two To Make It Right |
| 15 | 19 | Poco, Nothin' To Hide |
| 16 | 20 | Babyface, Tender Lover |
| 17 | 21 | Tears For Fears, Woman In Chains |
| 18 | 23 | Chicago, What Kind Of Man Would I Be? |
| 19 | 24 | Eddie Money, Peace In Our Time |
| 20 | 26 | Gloria Estefan, Here We Are |
| 21 | 27 | Motley Crue, Kickstart My Heart |
| 22 | 28 | Aerosmith, Janie's Got A Gun |
| 23 | 30 | Skid Row, I Remember You |
| 24 | EX | Expose, Tell Me Why |
| 25 | 29 | Kenny G, Going Home |
| 26 | EX | Paula Abdul (Duet With The Wild Pair), |
| 27 | EX | The B-52's, Roam |
| 28 | EX | Milli Vanilli, All Or Nothing |
| 29 | EX | The Cover Girls, We Can't Go Wrong |
| 30 | EX | Roxette, Dangerous |
| 31 | EX | Quincy Jones Featuring Ray Charles & |
| 32 | EX | Michael Bolton, How Am I Supposed To |
| 33 | EX | Christy Turlington, Serious Kinda Girl |
| 34 | EX | Paul McCartney, Figure Of Eight |
| 35 | EX | Bad English, Price Of Love |

Q102

Cincinnati P.D.: Dave Allen

- | | | |
|----|----|---|
| 1 | 2 | Don Henley, The Last Worthless Evening |
| 2 | 1 | Linda Ronstadt (Featuring Aaron Neville), |
| 3 | 8 | Lou Gramm, Just Between You And Me |
| 4 | 6 | Taylor Dayne, With Every Beat Of My H |
| 5 | 4 | Milli Vanilli, Blame It On The Rain |
| 6 | 10 | Janet Jackson, Rhythm Nation |
| 7 | 5 | Billy Joel, We Didn't Start The Fire |
| 8 | 13 | Soul II Soul (Featuring Caron Wheeler), |
| 9 | 12 | Madonna, Oh Father |
| 10 | 14 | Aerosmith, Janie's Got A Gun |
| 11 | 15 | Rod Stewart, Downtown Train |
| 12 | 17 | Tom Petty, Free Fallin' |
| 13 | 16 | Beinda Carlisle, Leave A Light On |
| 14 | 11 | Young MC, Bust A Move |
| 15 | 18 | Cher, Just Like Jesse James |
| 16 | 19 | Michael Damian, Was It Nothing At All |
| 17 | 24 | Seduction, Two To Make It Right |
| 18 | 23 | Prince (With Sheena Easton), The Arms |
| 19 | 26 | Quincy Jones Featuring Ray Charles & |
| 20 | 27 | Michael Bolton, How Am I Supposed To |
| 21 | 28 | Technotronic Featuring Felly, Pump Up |
| 22 | 31 | Chicago, What Kind Of Man Would I Be? |
| 23 | 33 | Paula Abdul (Duet With The Wild Pair), |
| 24 | 32 | Skid Row, I Remember You |
| 25 | 34 | Expose, Tell Me Why |
| 26 | 35 | Quincy Jones Featuring Ray Charles & |
| 27 | EX | Eddie Money, Peace In Our Time |
| 28 | EX | Poco, Nothin' To Hide |
| 29 | EX | Milli Vanilli, All Or Nothing |
| 30 | EX | Exposure, Tell Me Why |
| 31 | EX | Don Henley, The Last Worthless Evenin |
| 32 | EX | Lou Gramm, Just Between You And Me |
| 33 | EX | Taylor Dayne, With Every Beat Of My H |
| 34 | EX | Michael Bolton, How Am I Supposed To |
| 35 | EX | Technotronic Featuring Felly, Pump Up |

77

Indianapolis P.D.: Scott Wheeler

- | | | |
|----|----|---|
| 1 | 3 | Lou Gramm, Just Between You And Me |
| 2 | 9 | Tesla, Love Song |
| 3 | 6 | Kevin Paige, Don't Shut Me Out |
| 4 | 8 | Great White, The Angel Song |
| 5 | 14 | Rod Stewart, Downtown Train |
| 6 | 19 | Michael Bolton, How Am I Supposed To |
| 7 | 1 | Phil Collins, Another Day In Paradise |
| 8 | 18 | Aerosmith, Janie's Got A Gun |
| 9 | 27 | Soul II Soul (Featuring Caron Wheeler), |
| 10 | 13 | Joe Cocker, When The Night Comes |
| 11 | 5 | Tom Petty, Free Fallin' |
| 12 | 12 | Don Henley, The Last Worthless Evenin |
| 13 | 17 | Taylor Dayne, With Every Beat Of My H |
| 14 | 4 | Kix, Don't Close Your Eyes |
| 15 | 20 | Eddie Money, Peace In Our Time |
| 16 | 7 | Bon Jovi, Living In Sin |
| 17 | 2 | Milli Vanilli, Blame It On The Rain |
| 18 | 25 | Skid Row, I Remember You |
| 19 | 22 | Janet Jackson, Rhythm Nation |
| 20 | 10 | Paula Abdul, (It's Just) The Way That |
| 21 | EX | Roxette, Dangerous |
| 22 | 16 | The B-52's, Love Shack |
| 23 | 24 | Poco, Nothin' To Hide |
| 24 | EX | Chicago, What Kind Of Man Would I Be? |
| 25 | EX | Paula Abdul (Duet With The Wild Pair), |
| 26 | EX | Bad English, When I See You Smile |
| 27 | EX | Billy Joel, We Didn't Start The Fire |
| 28 | EX | Billy Joel, I Go To Extremes |
| 29 | EX | Motley Crue, Kickstart My Heart |

- | | | |
|----|----|---|
| 16 | 3 | Soul II Soul (Featuring Caron Wheeler), |
| 17 | 10 | Taylor Dayne, With Every Beat Of My H |
| 18 | 18 | Cher, Just Like Jesse James |
| 19 | 23 | Technotronic Featuring Felly, Pump Up |
| 20 | 22 | Marcia Griffiths, Electric Boogie |
| 21 | 24 | Warrant, Sometimes She Cries |
| 22 | 26 | Jody Watley, Everything |
| 23 | 28 | Paula Abdul (Duet With The Wild Pair), |
| 24 | 30 | Seduction, Two To Make It Right |
| 25 | 12 | Phil Collins, Another Day In Paradise |
| 26 | EX | Bad English, Price Of Love |
| 27 | EX | Aerosmith, Janie's Got A Gun |
| 28 | EX | Bon Jovi, Living In Sin |
| 29 | EX | Tesla, Love Song |
| 30 | EX | Babyface, Tender Lover |
| 31 | EX | Quincy Jones Featuring Ray Charles & |
| A | EX | Milli Vanilli, All Or Nothing |
| A | EX | The Cover Girls, We Can't Go Wrong |
| A | EX | Motley Crue, Kickstart My Heart |
| EX | EX | Depeche Mode, Personal Jesus |

Q106.5

St. Louis P.D.: Lyndon Abell

- | | | |
|----|----|--|
| 1 | 1 | Rod Stewart, Downtown Train |
| 2 | 1 | Janet Jackson, Rhythm Nation |
| 3 | 1 | Motley Crue, Kickstart My Heart |
| 4 | 4 | Robin Beck, Save Up All Your |
| 5 | 5 | Tom Petty, Free Fallin' |
| 6 | 7 | Eddie Money, Peace In Our Time |
| 7 | 8 | Michael Morales, I Don't Know |
| 8 | 6 | Warrant, Sometimes She Cries |
| 9 | 6 | Cher, Just Like Jesse James |
| 10 | 10 | Michael Damian, Was It Nothing At All |
| 11 | 12 | Roxette, Dangerous |
| 12 | 11 | Phil Collins, Another Day In Paradise |
| 13 | 14 | Babyface, Tender Lover |
| 14 | 15 | Shooting Star, Touch Me Tonight |
| 15 | 17 | Billy Joel, I Go To Extremes |
| 16 | 22 | Technotronic Featuring Felly, Pump Up |
| 17 | 13 | Tesla, Love Song |
| 18 | 20 | Young M.C., Principal's Office |
| 19 | 18 | Madonna, Oh Father |
| 20 | 16 | Prince (With Sheena Easton), The Arms |
| 21 | 19 | Lou Gramm, Just Between You And Me |
| 22 | 26 | Paula Abdul (Duet With The Wild Pair), |
| 23 | 24 | Neneh Cherry, Heart |
| 24 | 21 | Joe Cocker, When The Night Comes |
| 25 | 23 | Rolling Stones, Rock And A Hard Place |
| 26 | 29 | Chicago, What Kind Of Man Would I Be? |
| 27 | 27 | Eric Clapton, Pretending |
| 28 | 30 | Jody Watley, Everything |
| 29 | 31 | Bon Jovi, The Boys Are Back |
| 30 | 32 | Michael Bolton, How Am I Supposed To |
| 31 | 32 | Don Henley, The Last Worthless Evenin |
| 32 | 33 | Aerosmith, Janie's Got A Gun |
| 33 | 34 | New Kids On The Block, This One's For |
| 34 | 35 | Bad English, Price Of Love |
| 35 | 38 | Jive Bunny And The Mastermixers, Swin |
| 36 | 37 | Poco, Nothin' To Hide |
| 37 | 40 | Quincy Jones Featuring Ray Charles & |
| 38 | EX | Milli Vanilli, All Or Nothing |
| 39 | EX | Saraya, Timeless Love |
| 40 | EX | Richard Marx, Too Late For Goodbye |
| EX | EX | The B-52's, Roam |
| EX | EX | Phil Collins, I Wish It Would Rain Do |
| EX | EX | Motley Crue, Without You |
| EX | EX | Expose, Tell Me Why |
| EX | EX | Seduction, Two To Make It Right |
| EX | EX | Max Q, Sometimes |
| EX | EX | Tina Turner, Steamy Windows |

Q106

San Diego P.D.: Garry Wall

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|-----|----|---|
| 1 | 4 | Phil Collins, Another Day In Paradise |
| 2 | 2 | Seduction, Two To Make It Right |
| 3 | 1 | Technotronic Featuring Felly, Pump Up |
| 4 | 5 | Jody Watley, Everything |
| 5 | 8 | Michelle, No More Lies |
| 6 | 9 | Janet Jackson, Rhythm Nation |
| 7 | 9 | Joyce "Fenderella" Irby, I'll Be Ther |
| 8 | 3 | Jaya, If You Leave Me Now |
| 9 | 13 | Janet Jackson, Escapade |
| 10 | 11 | Michael Bolton, How Am I Supposed To |
| 11 | 20 | Stevie B, Love Me For Life |
| 12 | 7 | Shana, I Want You |
| 13 | 14 | Tony LeMans, Forever More |
| 14 | 17 | Babyface, Tender Lover |
| 15 | 18 | The Cover Girls, We Can't Go Wrong |
| 16 | 19 | D-Mob Introducing Cathy Dennis, C'Mon |
| 17 | 21 | Linear, Sending All My Love |
| 18 | 10 | Soul II Soul (Featuring Caron Wheeler), |
| A19 | 6 | Biz Markie, Just A Friend |
| 20 | 12 | Linda Ronstadt (Featuring Aaron Nev |
| 21 | 23 | High Impact, Never Stop Loving You |
| 22 | 24 | Young M.C., Principal's Office |
| 23 | 24 | Sa-Fire, I Will Survive (From "She-De |
| 24 | EX | Expose, Tell Me Why |
| 25 | 28 | Paula Abdul (Duet With The Wild Pair), |
| 26 | 26 | Paris By Air, Voices In Your Head |
| 27 | 30 | Technotronic, Get Up! (Before The Nig |
| 28 | 10 | Billy Joel, We Didn't Start The Fire |
| 29 | 16 | A'ne Lurain, Who's Your World |
| 30 | 16 | The 2 Live Crew, We So Horny |
| A | EX | Depeche Mode, Personal Jesus |
| A | EX | Luther Vandross, Here And Now |
| EX | EX | Dino, Never 2 Much Of U |
| EX | EX | Michael Damian, Was It Nothing At All |
| EX | EX | Milli Vanilli, All Or Nothing |

KPZ

Seattle P.D.: Casey Keating

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|----|----|---|
| 1 | 1 | Janet Jackson, Rhythm Nation |
| 2 | 2 | Phil Collins, Another Day In Paradise |
| 3 | 3 | Lou Gramm, Just Between You And Me |
| 4 | 4 | Cher, Just Like Jesse James |
| 5 | 5 | Technotronic Featuring Felly, Pump Up |
| 6 | 6 | Soul II Soul (Featuring Caron Wheeler), |
| 7 | 8 | Michael Bolton, How Am I Supposed To |
| 8 | 8 | Linda Ronstadt (Featuring Aaron Nev |
| 9 | 9 | Madonna, Oh Father |
| 10 | 10 | Rod Stewart, Downtown Train |
| 11 | 11 | Rolling Stones, Rock And A Hard Place |
| 12 | 12 | New Kids On The Block, This One's For |
| 13 | 13 | Joe Cocker, When The Night Comes |
| 14 | 14 | Jody Watley, Everything |
| 15 | 15 | Tom Petty, Free Fallin' |
| 16 | 16 | Chicago, What Kind Of Man Would I Be? |
| 17 | 17 | Billy Joel, We Didn't Start The Fire |
| 18 | 18 | Motley Crue, Kickstart My Heart |
| 19 | 19 | Aerosmith, Janie's Got A Gun |
| 20 | 20 | Skid Row, I Remember You |
| 21 | 21 | Taylor Dayne, With Every Beat Of My H |
| 22 | 22 | Quincy Jones Featuring Ray Charles & |
| 23 | 23 | Eddie Money, Peace In Our Time |
| 24 | 24 | Expose, Tell Me Why |
| 25 | 25 | Tesla, Love Song |
| 26 | 26 | Roxette, Dangerous |
| 27 | 27 | Tears For Fears, Woman In Chains |
| 28 | 28 | Seduction, Two To Make It Right |
| 29 | 29 | Tina Turner, Steamy Windows |
| 30 | 30 | Babyface, Tender Lover |
| 31 | 31 | Michael Damian, Was It Nothing At All |
| 32 | 32 | Gloria Estefan, Here We Are |
| 33 | 33 | Kenny G, Going Home |
| EX | EX | Bad English, Price Of Love |
| EX | EX | Milli Vanilli, All Or Nothing |
| EX | EX | The B-52's, Roam |
| EX | EX | Paula Abdul (Duet With The Wild Pair), |
| EX | EX | Christopher Max, Serious Kinda Girl |
| EX | EX | The Smithereens, A Girl Like You |
| EX | EX | Bonham, Wait For You |

Y107

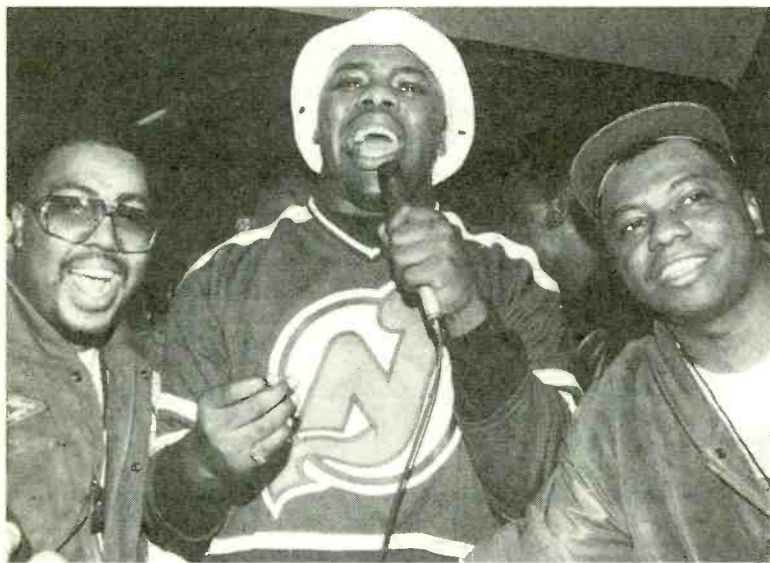
Nashville P.D.: Louis Kaplan

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|----|----|--|
| 1 | 1 | Phil Collins, Another Day In Paradise |
| 2 | 2 | Taylor Dayne, With Every Beat Of My H |
| 3 | 3 | Janet Jackson, Rhythm Nation |
| 4 | 4 | Jody Watley, Everything |
| 5 | 5 | Technotronic Featuring Felly, Pump Up |
| 6 | 6 | Babyface, Tender Lover |
| 7 | 7 | Michael Bolton, How Am I Supposed To |
| 8 | 8 | Tom Petty, Free Fallin' |
| 9 | 9 | Rod Stewart, Downtown Train |
| 10 | 10 | Young M.C., Principal's Office |
| 11 | 11 | Tesla, Love Song |
| 12 | 12 | New Kids On The Block, This One's For |
| 13 | 13 | Cher, Just Like Jesse James |
| 14 | 14 | Christopher Max, Serious Kinda Girl |
| 15 | 15 | Seduction, Two To Make It Right |
| 16 | 16 | Joe Cocker, When The Night Comes |
| 17 | 17 | Expose, Tell Me Why |
| 18 | 18 | Lou Gramm, Just Between You And Me |
| 19 | 19 | Poco, Nothin' To Hide |
| 20 | 20 | Roxette, Dangerous |
| 21 | 21 | Gloria Estefan, Here We Are |
| 22 | 22 | Quincy Jones Featuring Ray Charles & |
| 23 | 23 | Chicago, What Kind Of Man Would I Be? |
| 24 | 24 | Paula Abdul (Duet With The Wild Pair), |
| 25 | 25 | Bad English, Price Of Love |
| 26 | 26 | Michelle, No More Lies |
| 27 | 27 | Aerosmith, Janie's Got A Gun |
| 28 | 28 | Eddie Money, Peace In Our Time |
| 29 | 29 | D-Mob Introducing Cathy Dennis, C'Mon |
| 30 | 30 | Tears For Fears, Woman In Chains |
| EX | EX | Jive Bunny And The Mastermixers, Swin |
| EX | EX | Luther Vandross, Here And Now |
| EX | EX | Milli Vanilli, All Or Nothing |
| EX | EX | Skid Row, I Remember You |
| EX | EX | The Cover Girls, We Can't Go Wrong |

WNCI 97.9

Columbus P.D.: Dave Robbins

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|-----|----|--|
| 1 | 1 | Phil Collins, Another Day In Paradise |
| 2 | 2 | Linda Ronstadt (Featuring Aaron Nevil) |
| 3 | 8 | Michael Bolton, How Am I Supposed To |
| 4 | 5 | Lou Gramm, Just Between You And Me |
| 5 | 6 | David And The G-Strings, Here's My Heart |
| 6 | 3 | Taylor Dayne, With Every Beat Of My H |
| 7 | 4 | Milli Vanilli, Blame It On The Rain |
| 8 | 9 | Chicago, What Kind Of Man Would I Be? |
| 9 | 7 | Billy Joel, We Didn't Start The Fire |
| 10 | 10 | Janet Jackson, Rhythm Nation |
| 11 | 12 | Joe Cocker, When The Night Comes |
| 12 | 14 | Cher, Just Like Jesse James |
| 13 | 15 | The B-52's, Roam |
| 14 | 11 | Paula Abdul, (It's Just) The Way That |
| 15 | 16 | Rod Stewart, Downtown Train |
| 16 | 13 | Gloria Estefan, Get On Your Feet |
| A17 | EX | Billy Joel, I Go To Extremes |
| A18 | EX | Paula Abdul (Duet With The Wild Pair), |
| A19 | EX | Milli Vanilli, All Or Nothing |
| A20 | EX | Jody Watley, Everything |



A Very Biz-zy Birthday. Cold Chillin'/Warner Bros. rapper Biz Markie, (center) performs his "Just A Friend" in honor of Teddy Ted, (left) and Special K of rap act the Awesome Two at the pair's recent birthday bash at New York hot spot M.K.'s. (Photo: Chris Ross)

J.T. Tries To Master The Solo Game Kool & Gang's Taylor Seeks Own Identity

BY LARRY FLICK

NEW YORK—Although fans of platinum-selling act Kool & the Gang were surprised when front man James "J.T." Taylor flew the coop in 1987, the singer claims that his former band mates saw it coming.

"About a year before I left the group, I started mapping out a plan to go solo," he says. "Every step along the way has been part of a master plan."

Part of that plan included taking an extended pause before launching into the fray of sales and chart competition with a full-length solo album. The singer chose, instead, to make a gradual transition away from his public identification with Kool & the Gang by recording individual tracks for two motion picture soundtracks

("Tap" and "Ghostbusters II") over the course of six months.

"Because my sound is different than Kool & the Gang's, it made sense to move into things slowly," he says. "There wasn't any rushing around. This new music is a total expression of myself personally and how I see the world."

Taylor's view of the world has materialized in the form of "Master Of The Game," a collection of songs that casts the singer in a decidedly different musical light. Fans of vintage pop-powered tracks like "Joan-

na" and "Celebrate" may be jolted by the tough new-jack punch of the album's first single, "Sister Rosa."

Unfortunately, it may be that jolt that is keeping "Master Of The Game" from establishing a strong presence on the charts. Despite an energetic promotional push from MCA, "Sister Rosa" failed to create the desired buzz, and the album appears to have already peaked within the lower regions of the Top Black Albums chart. According to A.D. Washington, MCA's senior VP of (Continued on page 25)

Singer Brings Down The House In Powerful Broadway Show Stephanie Mills Is Right At 'Home' On Stage

FEELIN' GOOD ALL OVER: Stephanie Mills came home to Broadway Dec. 26 for a week of performances at the Brooks Atkinson Theater. And what a show! New York-born Mills was trained for the stage, thus her command of it and her apparent ease before an audience are the strengths of her performances. Other strengths Mills gained from early training: her incredible vocal range and a special ability to stand and not just sing a song, but to infuse the lyrics with real emotion and meaning. With a new short hair style and her well-honed muscles, Mills also has real physical confidence. Her performance included favorites "Putting A Rush On Me," "I Feel Good All Over," her No. 1 "Something In The Way You Make Me Feel," "If I Were Your Woman," "Never Knew Love Like This Before," and a titillating duet of "Feel The Fire" with opener Chris-

**The
Rhythm
and the
Blues**



by Janine McAdams

topher Williams (who fell to his knees to sing to the diminutive songstress). But the high point of the show was when Mills invited her background singers Kenny Parker, Rodney Barber, and Terry Phillips and her musical director Donald Lawrence to join her center-stage for a harmonic version of "Silent Night" and "Mary Don't You Weep" that turned the theater into a gospel service and found the men vocalizing à la Take 6. It was a comfortable, satisfying evening with a consummate performer, and Mills' show-opening invitation to imagine that we were "in my living room" was more than fulfilled, especially when Mills ended with "Home." Christopher Williams has a way to go to reach the professional polish of Mills, but he shows much promise. The Geffen vocalist, who is one of many young male artists competing for the Luther Vandross-Freddy Jackson love-man crown, professed to fighting the flu, and his usually deep, rich voice did seem frayed at the edges. The artist performed selections from his debut album, "Adventures In Paradise," including his cover of Heatwave's "Always And Forever," and ventured into the audience for a rousing version of his hit "Talk To Myself."

RAPPING IT UP: Ms. Melodie is back with her own solo album, "Diva," on Jive/RCA, produced by her husband, KRS-One, and their crew, Boogie Down Productions. Melodie, aka Ramona Parker, showcases her hard-hitting, uncompromising vocal style on an intro and 13 cuts. She really lets loose on "Remember When . . ." which uses MFSB's "TSOP" as a base, "B. . . B. . . Brooklyn," a toasting dub beat, and "Sneak-

ing Out," a humorous tale of deception . . . Fave Digital Underground, which scored a minor hit with "Dowutchyalike" last summer, is back with "Humpty Dance," previewing its upcoming Tommy Boy album, "Sex Packets" . . . "Welcome To The Terrordome" is the new single from Public Enemy, and already it is stirring up controversy among those who would see the embattled rap group silenced. The subject of the typically strident and heavily sampled cut involves the injustices of society and the media and contains the lines "Crucifixion ain't no fiction/so-called chosen, frozen/apology made to whoever pleases/still they got me like Jesus," which refer to the band's travails with the media last summer. This very reference to the band's struggle with accusations of racism is again stirring up Jewish and other religious groups. Terrordome, indeed. Public Enemy's new album, "Fear Of A Black Planet," is expected from Def Jam/Columbia in February . . . "Legalized Dope," the new album from Vicious Beat Posse on Vicious Beat Records, which last fall pacted for distribution by MCA, is running into trouble in Texas and apparently on MTV. Apparently, Texas radio and several clip outlets don't quite understand the streetwise word-play and the anti-drug message that the posse is attempting to disseminate, and are attempting to ban the group's music . . . "Expressions" is the new single from Salt-N-Pepa on Next Plateau. The single has a video directed by Millicent Shelton and produced by Philip Dolan. The go-go-ish track has a kickin' vocal chorus and an "express yourself" theme; the vidclip finds Salt, Pepa, and Spinderella sporting some super-fashionable clothes and spreading the message of self-esteem to young and old alike. The song and the clip prove that their claim to the queens-of-rap crown is wholly justified.

TIDBITS: Southeast M.U.S.I.C. (Musically United Supporting Industry Careers) Inc. will hold its fifth annual conference and Milton "Butterball" Smith Scholarship Awards banquet, Feb. 2-3 in Miami at the Hotel Inter-Continental. The theme is "Back To Black Radio," with seminars on black consultants and Christian women in the music industry. For more information about the Feb. 2 "Black Radio Meets Black Radio" dinner, including the cost of program ads and tables, call Joyce Straws at 305-624-6696; for the scholarship dinner, call Glynn Daniels at 305-573-0599 or Beverly Foster at (Continued on page 25)

Billboard POWER PLAYLISTS

FOR WEEK ENDING
JANUARY 13, 1990

Sample Playlists of the Nation's Largest Black Radio Stations

Chicago	P.D.: Jimmy Smith	Houston	P.D.: Mike Stradford
1 Janet Jackson, Rhythm Nation	1 By All Means, Let's Get It On	1 Michael Cooper, Should Have Been You	1 Chris McDaniel, Try Me
2 Quincy Jones Featuring Ray Charles & Chaka Khan	2 Regina Belle, Make It Like It Was	2 MC Lyte, Cha Cha Cha	2 Quincy Jones Featuring Ray Charles & Chaka Khan
3 Technronic Featuring Felly, Pump Up The Jam	3 Calloway, I Wanna Be Rich	3 Young M.C., Principal's Office	3 Rob Base, Turn It Out
4 The Gap Band, All Of My Love	4 Babyface, Tender Lover	4 Ruby Turner, It's Gonna Be Alright	4 Christopher Williams, Promises, Promises
5 Babyface, Tender Lover	5 Janet Jackson, Rhythm Nation	5 Prince, Scandalous!	5 Paula Abdul (Duet With The Wild Pair), Opposite
6 Regina Belle, Make It Like It Was	6 The Temptations, Special	6 Salt-N-Pepa, Expression	6 Miles Jaye, Heaven
7 Angela Winbush, It's The Real Thing	7 Full Force, Friends B-4 Lovers	7 Kim Waters (Featuring Juanita Dailey), Stay Cardell, Baby Don't Fool Around	7 Surface, Can We Spend Some Time
8 Skyy, Real Love	8 Maze Featuring Frankie Beverly, Silky Soul	8 Good Girls, Your Sweetness	8 Fat Boys, Just Loungin'
9 Sharon Bryant, Foolish Heart	9 Good Girls, Your Sweetness	9 O'Jays, Serious Hold On Me	9 After 7, Don't Cha' Think
10 Maze Featuring Frankie Beverly, Silky Soul	10 Michael Cooper, Should Have Been You	10 After 7, Don't Cha' Think	10 Steady B, Going Steady
11 Prince, Scandalous!	11 Chris McDaniel, Try Me	11 Sybil, Walk On By	11 Chucki Booker, Touch
12 Tyler Collins, Whatcha Gonna Do?	12 MC Lyte, Cha Cha Cha	12 Heavy D. & The Boyz, Gyriz, They Love Me	12 Deniece Williams, Every Moment
13 Entouch Featuring Keith Sweat, All Nite	13 Quincy Jones Featuring Ray Charles & Chaka Khan	13 Chucki Booker, Touch	13 Stacy Lattisaw With Johnny Gill, Where Do We Go
14 Club Nouveau, No Friend Of Mine	14 Young M.C., Principal's Office	14 Rhonda Clark, Stay Here, Stay Near	14 Terrence Trent D'Arby, To Know Someone Deeply Is
15 Paula Abdul (Duet With The Wild Pair), Opposite	15 Rob Base, Turn It Out	15 Bobby Ross Avila, Music Man	15 Ruby Turner, It's Gonna Be Alright
16 Milli Vanilli, Blame It On The Rain	16 Ruby Turner, It's Gonna Be Alright	16 DeRon, Love Like You Have Never Seen	16 Pieces Of A Dream, What Can I Do
17 Michelle, No More Lies	17 Christopher Williams, Promises, Promises	17 Salt-N-Pepa, Expression	17 The Temptations, Special
18 New Kids On The Block, This One's For The Child	18 Prince, Scandalous!	18 3rd Base, Gas Face	18 Miles Jaye, Heaven
19 Soul II Soul, Jazzie's Groove	19 Paula Abdul (Duet With The Wild Pair), Opposite	19 Terrence Trent D'Arby, To Know Someone Deeply Is	19 Entouch Featuring Keith Sweat, All Nite
20 Richard Rogers, (I'll Be Your) Dream Lover	20 Salt-N-Pepa, Expression	19 Rhonda Clark, Stay Here, Stay Near	19 Rob Base, Turn It Out
21 By All Means, Let's Get It On	21 Miles Jaye, Heaven	19 Mr. Lee, Get Busy	19 Cardell, Baby Don't Fool Around
22 Sybil, Walk On By	22 Kim Waters (Featuring Juanita Dailey), Stay Cardell, Baby Don't Fool Around		
23 Calloway, I Wanna Be Rich	23 Surface, Can We Spend Some Time		
24 Michael Cooper, Should Have Been You	24 Fat Boys, Just Loungin'		
25 Good Girls, Your Sweetness	25 Wrecks-N-Effect, Juicy		
26 O'Jays, Serious Hold On Me	26 O'Jays, Serious Hold On Me		
27 After 7, Don't Cha' Think	27 Steady B, Going Steady		
28 Abstrac', Right And Hype	28 Sybil, Walk On By		
29 Chunky A. (Jewwee)	29 Chucki Booker, Touch		
30 Grandmaster Slice & Izzy Chill, Shall We Dance	30 Soul II Soul, Jazzie's Groove		
31 Stacy Lattisaw With Johnny Gill, Where Do We Go	31 Heavy D. & The Boyz, Gyriz, They Love Me		
32 Heavy D. & The Boyz, Gyriz, They Love Me	32 After 7, Don't Cha' Think		
33 Chucki Booker, Touch	32 Deniece Williams, Every Moment		
34 Rhonda Clark, Stay Here, Stay Near	32 Stacy Lattisaw With Johnny Gill, Where Do We Go		
35 Chill, Body Reaction	32 The Chimes, 1-2-3		
36 Terrence Trent D'Arby, To Know Someone Deeply Is	32 Dno, Never Too Much Of You		
37 Bobby Ross Avila, Music Man	32 Cheryl Lynn, Whatever It Takes		
38 Ruby Turner, It's Gonna Be Alright	32 Foxy Brown, Sorry (Baby Can I Hold You)		
39 DeRon, Love Like You Have Never Seen	32 James Ingram, (You Make Me Feel Like) A Natural		
40 Pieces Of A Dream, What Can I Do	32 Michelle, No More Lies		
41 Salt-N-Pepa, Expression	32 3rd Base, Gas Face		
42 The Temptations, Special	32 Terrence Trent D'Arby, To Know Someone Deeply Is		
43 Miles Jaye, Heaven	32 Entouch Featuring Keith Sweat, All Nite		
43 Surface, Can We Spend Some Time	32 Rhonda Clark, Stay Here, Stay Near		
43 Rob Base, Turn It Out	32 Mr. Lee, Get Busy		
43 Cardell, Baby Don't Fool Around			

THE ALBUM DOG HOUSE JS2001 THE DEBUT SINGLE "DOG HOUSE" JS1025

MENACE

Dog House

The Title: Dog House
The Artist: Menace
The Producer: Bill Laswell
The Cast: Bootsy Collins, Bernie Worrell, Maceo Parker, Mud Bone Cooper

LEAVING SUCH A TRAIL OF FUNK

Member of NAIRD

Jump Street Records 300 West 72 Street New York, NY 10023 212 873 1248

FOR WEEK ENDING
JANUARY 13, 1990

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★★ NO. 1 ★★					
1	1	1	24	BABYFACE ▲ SOLAR FZ 45288/E.P.A. (CD)	TENDER LOVER
2	2	2	15	JANET JACKSON ▲ A&M 3920 (9.98) (CD)	JANET JACKSON'S RHYTHM NATION 1814
3	3	3	11	LUTHER VANDROSS ● EPIC E2T 45320/E.P.A. (CD)	THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE
4	4	5	17	MAZE FEATURING FRANKIE BEVERLY ● WARNER BROS. 25802 (9.98) (CD)	SILKY SOUL
5	5	4	18	REGINA BELLE COLUMBIA FC44367 (CD)	STAY WITH ME
6	9	20	5	QUINCY JONES QWEST 26020/WARNER BROS. (9.98) (CD)	BACK ON THE BLOCK
7	6	6	15	M C LYTE FIRST PRIORITY 91304/ATLANTIC (CD)	EYES ON THIS
8	7	8	28	HEAVY D. & THE BOYZ ▲ MCA 42302 (8.98) (CD)	BIG TYME
9	8	7	26	STEPHANIE MILLS ● MCA 6312 (9.98) (CD)	HOME
10	10	9	11	BIZ MARKIE COLD CHILLIN' 26003/WARNER BROS. (9.98) (CD)	THE BIZ NEVER SLEEPS
11	11	10	16	YOUNG M.C. ▲ DELICIOUS VINYL 91309/ISLAND (9.98) (CD)	STONE COLD RHYMIN'
12	15	15	6	3RD BASS COLUMBIA FC 45415 (CD)	THE CACTUS ALBUM
13	12	12	11	ANGELA WINBUSH MERCURY 838 866/POLYGRAM (CD)	THE REAL THING
14	14	13	15	SYBIL NEXT PLATEAU 1018 (8.98) (CD)	SYBIL
15	16	14	15	BIG DADDY KANE ● COLD CHILLIN' 25941/REPRISE (9.98) (CD)	IT'S A BIG DADDY THING
16	13	11	11	ICE-T SIRE 26028/WARNER BROS. (9.98) (CD)	THE ICEBERG/FREEDOM OF SPEECH...
17	23	26	6	BOBBY BROWN MCA 6342 (9.98) (CD)	DANCE!... YA KNOW IT!
18	21	27	8	QUEEN LATIFAH TOMMY BOY 1022 (8.98) (CD)	ALL HAIL THE QUEEN
19	19	21	9	MIKI HOWARD ATLANTIC 82024 (9.98) (CD)	MIKI HOWARD
20	18	19	10	JERMAINE JACKSON ARISTA 8493 (9.98) (CD)	DON'T TAKE IT PERSONAL
21	17	16	25	THE 2 LIVE CREW ▲ SKYYWALKER 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
22	20	22	9	RANDY CRAWFORD WARNER BROS. 26002 (9.98) (CD)	RICH AND POOR
23	22	17	28	SOUL II SOUL ▲ VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
24	26	29	16	WRECKS-N-EFFECT MOTOWN 6281 (8.98) (CD)	WRECKS-N-EFFECT
25	24	18	26	PATTI LABELLE MCA 6292 (9.98) (CD)	BE YOURSELF
26	28	32	6	ROB BASE PROFILE 1285 (8.98) (CD)	THE INCREDIBLE BASE
27	27	23	18	AFTER 7 VIRGIN 91061 (9.98) (CD)	AFTER 7
28	25	30	8	D.J. JAZZY JEFF & THE FRESH PRINCE JIVE 1188/RCA (9.98) (CD)	AND IN THIS CORNER
29	29	25	10	SIR MIX-A-LOT NASTY MIX 70150 (9.98) (CD)	SEMINAR
30	30	24	27	DAVID PEASTON GEFEN 24228 (9.98) (CD)	INTRODUCING... DAVID PEASTON
31	31	28	34	THE O'JAYS EMI 90921 (9.98) (CD)	SERIOUS
32	33	37	7	THE GAP BAND CAPITOL 90799 (8.98) (CD)	ROUND TRIP
33	32	35	43	MILLI VANILLI ▲ ARISTA 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
34	38	45	10	BARRY WHITE A&M 5256 (8.98) (CD)	THE MAN IS BACK
35	37	34	22	THE D.O.C. ● RUTHLESS 91275/ATLANTIC (8.98) (CD)	NO ONE CAN DO IT BETTER
36	34	33	22	EPMD ● FRESH 92012/SLEEPING BAG (9.98) (CD)	UNFINISHED BUSINESS
37	35	31	20	THE ISLEY BROTHERS FEATURING RONALD ISLEY WARNER BROS. 25940 (9.98) (CD)	SPEND THE NIGHT
38	44	43	9	TROOP ATLANTIC 82035 (9.98) (CD)	ATTITUDE
39	36	39	24	SHARON BRYANT WING 837 313/POLYGRAM (CD)	HERE I AM
40	43	41	18	THE TEMPTATIONS MOTOWN 6275 (8.98) (CD)	SPECIAL
41	42	46	7	BY ALL MEANS ISLAND 91319 (9.98) (CD)	BEYOND A DREAM
42	39	40	11	KASHIF ARISTA 8595 (8.98) (CD)	KASHIF
43	41	42	23	BOBBY "BLUE" BLAND MALACO 7450 (8.98) (CD)	MIDNIGHT RUN
44	40	36	23	ERIC GABLE ORPHEUS 75603/EMI (8.98) (CD)	CAUGHT IN THE ACT
45	49	49	25	ENTOUCH VINTERTAINMENT 60858/ELEKTRA (9.98) (CD)	ALL NITE
46	46	50	5	CHUNKY A MCA 6354 (9.98) (CD)	LARGE AND IN CHARGE
47	45	38	42	ALYSON WILLIAMS DEF JAM FC 40515/COLUMBIA (CD)	RAW
48	47	44	62	SURFACE ● COLUMBIA FC 44284 (CD)	2ND WAVE
49	48	48	6	JODY WATLEY MCA 6343 (9.98) (CD)	YOU WANNA DANCE WITH ME?

50	74	96	4	KENNY G ARISTA 8613 (13.98) (CD)	LIVE
51	59	59	6	THE GOOD GIRLS MOTOWN 6278 (8.98) (CD)	ALL FOR YOUR LOVE
52	52	53	7	ROXANNE SHANTE COLD CHILLIN' 25809/REPRISE (9.98) (CD)	BAD SISTER
53	56	56	7	CLUB NOUVEAU WARNER BROS. 25991 (9.98) (CD)	UNDER A NOUVEAU GROOVE
54	64	72	76	PAULA ABDUL ▲ VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
55	69	91	4	TECHNOTRONIC SBK 93422 (9.98) (CD)	PUMP UP THE JAM - THE ALBUM
56	62	71	5	JUNGLE BROTHERS WARNER BROS. 26072 (9.98) (CD)	DONE BY THE FORCES OF NATURE
57	54	52	21	REDHEAD KINGPIN & THE F.B.I. VIRGIN 91269 (9.98) (CD)	A SHADE OF RED
58	51	61	8	STEADY B JIVE 1284/RCA (8.98) (CD)	GOING STEADY
59	50	47	17	GUCCI CREW II GUCCI 3314/HOT PRODUCTIONS (8.98) (CD)	EVERYBODY WANTS SOME
60	63	58	9	STACY LATTISAW MOTOWN 6280 (8.98) (CD)	WHAT YOU NEED
61	53	54	25	SUCCESS-N-EFFECT ON TOP 9002 (8.98) (CD)	IN THA HOOD
62	58	75	4	NICE & SMOOTH SLEEPING BAG 82013 (8.98) (CD)	NICE & SMOOTH
63	57	51	13	CHERYL LYNN VIRGIN 91254 (9.98) (CD)	WHATEVER IT TAKES
64	55	60	7	ARABIAN PRINCE ORPHEUS 75614/EMI (8.98) (CD)	BROTHER ARAB
65	60	55	11	AWSOME DRE & THE HARDCORE COMMITTEE PRIORITY 57114 (8.98) (CD)	YOU CAN'T HOLD ME BACK
66	82	—	2	MICHEL'LE RUTHLESS 91282/ATLANTIC (9.98) (CD)	MICHEL'LE
67	76	70	18	FULL FORCE COLUMBIA FC 45216 (CD)	SMOOVE
68	72	78	5	GRANDMASTER SLICE & IZZY CHILL CREATIVE FUNK 7001/SELECT-O-HITS (8.98)	SHALL WE DANCE
69	61	67	6	MAZE FEATURING FRANKIE BEVERLY CAPITOL 92810 (8.98) (CD)	LIFELINES VOLUME I
70	71	62	6	THE MAIN INGREDIENT POLYDOR 841 249/POLYGRAM (CD)	I JUST WANNA LOVE YOU
71	73	76	8	SLY & ROBBIE ISLAND 91277 (8.98) (CD)	SILENT ASSASSIN
72	75	69	63	M.C. HAMMER ▲ CAPITOL 90924 (8.98) (CD)	LET'S GET IT STARTED
73	81	—	2	ACE JUICE CAPITOL 90925 (8.98) (CD)	ACE JUICE
74	80	—	2	DEF JEF DELICIOUS VINYL 30001 (8.98) (CD)	JUST A POET WITH SOUL
75	85	86	64	NEW KIDS ON THE BLOCK ▲ COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
76	67	74	10	NEW KIDS ON THE BLOCK ▲ COLUMBIA FC 45280 (CD)	MERRY MERRY CHRISTMAS
77	68	65	10	MARVIN SEASE LONDON 838 593/POLYGRAM (CD)	THE REAL DEAL
78	66	66	10	SHIRLEY BROWN MALACO 7451 (8.98) (CD)	FIRE & ICE
79	79	83	7	AFRO RICAN SKYYWALKER 109 (8.99) (CD)	AGAINST ALL ODDS
80	89	92	22	CHRISTOPHER WILLIAMS GEFEN 24220 (9.98) (CD)	ADVENTURES IN PARADISE
81	84	68	31	KOOL MOE DEE ● JIVE 1182/RCA (9.98) (CD)	KNOWLEDGE IS KING
82	78	81	9	M.C. A.D.E. 4-SIGHT 5526 (8.98) (CD)	HOW MUCH CAN YOU TAKE
83	65	64	12	VARIOUS ARTISTS ICHIBAN 1048 (8.98) (CD)	NASTY BLUES
84	93	90	4	D.J. MAGIC MIKE & THE ROYAL POSSE CHEETAH 9401 (8.98) (CD)	D.J. MAGIC MIKE & THE ROYAL POSSE
85	91	95	4	THE GHETTO BOYS RAP-A-LOT 103 (8.98) (CD)	GRIP IT ON THAT OTHER LEVEL
86	70	87	5	WILL DOWNING ISLAND 91286 (9.98) (CD)	COME TOGETHER AS ONE
87	83	94	9	KEITH ROBINSON ORPHEUS 75611 (8.98) (CD)	PERFECT LOVE
88	92	100	9	BILLY OCEAN JIVE 1271/RCA (9.98) (CD)	GREATEST HITS
89	90	—	2	TYLER COLLINS RCA 9642 (8.98) (CD)	GIRLS NITE OUT
90	77	57	29	STEZO FRESH 82011/SLEEPING BAG (8.98) (CD)	CRAZY NOISE
91	96	93	79	BOBBY BROWN ▲ MCA 42185 (9.98) (CD)	DON'T BE CRUEL
92	88	77	7	JAMES "J.T." TAYLOR MCA 6347 (9.98) (CD)	MASTER OF THE GAME
93	86	63	38	SPECIAL ED PROFILE 1280 (8.98) (CD)	YOUNGEST IN CHARGE
94	95	89	4	TONY M.F. ROCK EFFECT 3000/SKYYWALKER (8.98) (CD)	LET ME TAKE YOU TO THE ROCK HOUSE
95	100	98	46	N.W.A. ▲ RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
96	97	88	27	PRINCE ▲ WARNER BROS. 25936 (9.98) (CD)	SOUNDTRACK: BATMAN
97	87	85	10	JOEY GILMORE PANDISC 8807 (8.98)	SO GOOD TO BE BAD
98	98	—	2	CALLOWAY SOLAR FZ 75310/E.P.A. (CD)	ALL THE WAY
99	94	80	7	TERENCE TRENT D'ARBY COLUMBIA OC 45351 (CD)	NEITHER FISH NOR FLESH
100	99	79	15	ZAPP REPRISE 25807 (9.98) (CD)	V

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

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*OVER 70,000 SOLD IN 4 WEEKS
*ENTERED RAP SINGLES CHART #18 BULLET



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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	3	RHYTHM NATION	JANET JACKSON	1
2	2	TENDER LOVER	BABYFACE	3
3	5	I'LL BE GOOD TO YOU	QUINCY JONES	2
4	4	LET'S GET IT ON	BY ALL MEANS	4
5	6	PUMP UP THE JAM	TECHNOTRONIC FEATURING FELLY	10
6	7	SILKY SOUL	MAZE FEATURING FRANKIE BEVERLY	5
7	1	ALL OF MY LOVE	THE GAP BAND	8
8	8	WHATCHA GONNA DO?	TYLER COLLINS	13
9	11	MAKE IT LIKE IT WAS	REGINA BELLE	6
10	16	REAL LOVE	SKYY	9
11	14	TURN IT OUT	ROB BASE	20
12	15	ALL NITE	ENTOUCH FEATURING KEITH SWEAT	7
13	20	WALK ON BY	SYBIL	12
14	13	SERIOUS HOLD ON ME	O'JAYS	11
15	17	BLAME IT ON THE RAIN	MILLI VANILLI	15
16	10	IT'S THE REAL THING	ANGELA WINBUSH	31
17	19	HERE AND NOW	LUTHER VANDROSS	24
18	9	YO MISTER	PATTI LABELLE	27
19	12	AIN'T NUTHIN' IN THE WORLD	MIKI HOWARD	30
20	26	I WANNA BE RICH	CALLOWAY	14
21	25	NO FRIEND OF MINE	CLUB NOUVEAU	16
22	24	FRIENDS B-4 LOVERS	FULL FORCE	21
23	23	OWWWW!	CHUNKY A	26
24	18	FOOLISH HEART	SHARON BRYANT	18
25	28	DON'T CHA' THINK	AFTER 7	25
26	22	CHA CHA CHA	MC LYTE	39
27	31	SCANDALOUS!	PRINCE	19
28	33	YOUR SWEETNESS	GOOD GIRLS	17
29	39	NO MORE LIES	MICHEL'LE	32
30	29	RIGHT AND HYPE	ABSTRAC'	23
31	37	CAN WE SPEND SOME TIME	SURFACE	29
32	27	I JUST WANNA LOVE YOU	THE MAIN INGREDIENT	35
33	32	SPECIAL	THE TEMPTATIONS	22
34	21	LOVE HAS GOT TO WAIT	ERIC GABLE	43
35	30	KNOCKIN' ON HEAVEN'S DOOR	RANDY CRAWFORD	53
36	34	ME SO HORNY	THE 2 LIVE CREW	70
37	—	IT'S GONNA BE ALRIGHT	RUBY TURNER	33
38	38	BACK TO LIFE	SOUL II SOUL	69
39	35	DON'T TAKE IT PERSONAL	JERMAINE JACKSON	62
40	—	WHATEVER IT TAKES	CHERYL LYNN	40

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	RHYTHM NATION	JANET JACKSON	1
2	3	I'LL BE GOOD TO YOU	QUINCY JONES	2
3	2	TENDER LOVER	BABYFACE	3
4	4	LET'S GET IT ON	BY ALL MEANS	4
5	6	MAKE IT LIKE IT WAS	REGINA BELLE	6
6	5	SILKY SOUL	MAZE FEATURING FRANKIE BEVERLY	5
7	8	ALL NITE	ENTOUCH FEATURING KEITH SWEAT	7
8	9	I WANNA BE RICH	CALLOWAY	14
9	10	SERIOUS HOLD ON ME	O'JAYS	11
10	13	WALK ON BY	SYBIL	12
11	11	REAL LOVE	SKYY	9
12	7	ALL OF MY LOVE	THE GAP BAND	8
13	16	SPECIAL	THE TEMPTATIONS	22
14	15	BLAME IT ON THE RAIN	MILLI VANILLI	15
15	17	YOUR SWEETNESS	GOOD GIRLS	17
16	20	SHOULD HAVE BEEN YOU	MICHAEL COOPER	28
17	19	NO FRIEND OF MINE	CLUB NOUVEAU	16
18	21	SCANDALOUS!	PRINCE	19
19	18	RIGHT AND HYPE	ABSTRAC'	23
20	14	FOOLISH HEART	SHARON BRYANT	18
21	12	WHATCHA GONNA DO?	TYLER COLLINS	13
22	22	FRIENDS B-4 LOVERS	FULL FORCE	21
23	27	CAN WE SPEND SOME TIME	SURFACE	29
24	23	PUMP UP THE JAM	TECHNOTRONIC FEATURING FELLY	10
25	25	DON'T CHA' THINK	AFTER 7	25
26	29	IT'S GONNA BE ALRIGHT	RUBY TURNER	33
27	31	OPPOSITES ATTRACT	PAULA ABDUL	34
28	33	HEAVEN	MILES JAYE	38
29	34	NO MORE LIES	MICHEL'LE	32
30	28	HERE AND NOW	LUTHER VANDROSS	24
31	30	OWWWW!	CHUNKY A	26
32	36	JAZZIE'S GROOVE	SOUL II SOUL	36
33	35	HOT LITTLE LOVE AFFAIR	KEISHA JACKSON	44
34	38	PROMISES, PROMISES	CHRISTOPHER WILLIAMS	42
35	39	(I'LL BE YOUR) DREAM LOVER	RICHARD ROGERS	37
36	—	WHERE DO WE GO FROM HERE	STACY LATTISAW	45
37	40	WHAT CAN I DO	PIECES OF A DREAM	47
38	24	AIN'T NUTHIN' IN THE WORLD	MIKI HOWARD	30
39	32	I JUST WANNA LOVE YOU	THE MAIN INGREDIENT	35
40	26	YO MISTER	PATTI LABELLE	27

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
91 1-2-3 (CRGI, BMI)	ASCAP
92 AIN'T NOTHIN' LIKE THE LOVIN WE GOT (Criterion, ASCAP/Field Day, ASCAP)	ASCAP
93 AIN'T NUTHIN' IN THE WORLD (Chicago Bros., BMI)	BMI/American League, BMI)
94 ALL ABOUT LOVE (Beach House, ASCAP/Tawanee Lamont, ASCAP)	BMI/Screen Gems-EMI, BMI/Jig-A-Watt Jams, BMI)
95 ALL NIGHT LONG (Willesden, BMI)	WBW
96 ALL NITE (Deep Sound, ASCAP/Bliss 69, ASCAP/Vintertainment, ASCAP)	ASCAP/Minding, ASCAP)
97 ALL OF MY LOVE (Rajaca, BMI/Day Ta Day, ASCAP/Good Choice, BMI)	ASCAP)
98 BABY DON'T FOOL AROUND (Alva, BMI/Songcase, BMI)	ASCAP)
99 BACK TO LIFE (Virgin, ASCAP/Virgin Songs, BMI/WB, ASCAP/Law Music) CPP/WBM	ASCAP/Monsterous, ASCAP)
100 BEEPERS (Locked Up, ASCAP)	ASCAP)
101 BLAME IT ON THE RAIN (Realsongs, ASCAP) WBM	ASCAP)
102 BODY REACTION (Father Thunder, BMI/Bullwhip, ASCAP)	ASCAP)
103 BUDDY (Tee Girl, BMI/We Blows Up, BMI/EMI, BMI/Kama Sutra, BMI/Ducktur, BMI/Kenix, ASCAP)	ASCAP/WB, ASCAP)
104 BUST A MOVE (Varry White, ASCAP/Young Man Moving, ASCAP)	ASCAP)
105 CAN I? (Stone Gate, BMI/Finesse, BMI)	ASCAP)
106 CAN WE SPEND SOME TIME (Colgems-EMI, ASCAP) WBM	ASCAP)
107 CHA CHA CHA (First Priority, BMI/Top Billin', ASCAP/MCA, ASCAP/Music Corp. Of America, BMI)	ASCAP)
108 DAY TO DAY (Virgo One, ASCAP/Lawson, ASCAP/SBK Rude Tymze, ASCAP/Been Stung, BMI)	ASCAP)
109 DON'T CHA' THINK (Hip Trip, BMI/Kear, BMI/Green Skirt, BMI)	ASCAP)
110 DON'T MAKE ME OVER (Blue Seas, ASCAP/Jac, ASCAP) CPP/WBM	ASCAP)
111 OON'T TAKE IT PERSONAL (CBS, ASCAP/Multi Culler, ASCAP/Colgems-EMI, ASCAP) WBM	ASCAP)
112 DR. SOUL (Two Tuff-Enuff, BMI/Top Billin', ASCAP/MCA, ASCAP)	ASCAP)
113 ELECTRIC BOOGIE (Solomonic, ASCAP)	ASCAP)
114 EVERY MOMENT (Gateway Music House, ASCAP)	ASCAP)
115 EVERYTHING (Sizzling Blue, BMI/Newton-House, BMI) WBM	ASCAP)
116 EXPRESSION (Next Plateau, ASCAP/Sons Of K-oss, ASCAP)	ASCAP)
117 FOOLISH HEART (EMI April, ASCAP/Random Notes, ASCAP/Street Talk, ASCAP)	ASCAP)
118 FRIENDS B-4 LOVERS (Forceful, BMI/Willesden, BMI)	ASCAP)
119 THE GAS FACE (Rhyming Is Fundamental, ASCAP/Def Jam, ASCAP/Prinse Pawl, BMI)	ASCAP)
120 GYRLZ, THEY LOVE ME (EMI April, ASCAP/Across 110th Street, ASCAP/E-Z-Duz-It, ASCAP/E.M. Marl International, ASCAP)	ASCAP)
121 HEARTBEAT (Sugarbiscuit, ASCAP)	ASCAP)
122 HEAVEN (Abana, BMI/Virgin Songs, BMI) CPP	ASCAP)
123 HERE AND NOW (EMI April, ASCAP/Ollie Brown Sugar, ASCAP/DLE, ASCAP)	ASCAP)
124 HOME (Warner-Tamerlane, BMI) WBM	ASCAP)
125 HOT LITTLE LOVE AFFAIR (CBS, ASCAP)	ASCAP)
126 I CHOOSE YOU (TONIGHT) (Dujan, BMI/Aruba, BMI)	ASCAP)
127 I GET THE JOB DONE (Cal-Gene, BMI/Virgin Songs, BMI/AZ, ASCAP/Cold Chillin', ASCAP/WB, ASCAP) CPP	ASCAP)
128 I JUST WANNA LOVE YOU (Knight Crew, BMI/American League, BMI)	ASCAP)
129 I WANNA BE RICH (Hip Trip, BMI/Calloco, BMI/Screen Gems-EMI, BMI/Jig-A-Watt Jams, BMI) WBM	ASCAP)
130 I WANNA BE WHERE YOU ARE (Harrindur, BMI/Delite, BMI/Tortoise Feather, BMI/Thornsong, BMI)	ASCAP)
131 I'LL BE GOOD TO YOU (Kidada, BMI/Warner-Tamerlane, BMI) WBM	ASCAP)
132 (I'LL BE YOUR) DREAM LOVER (Misam, ASCAP/Monsterous, ASCAP)	ASCAP)
133 IT'S GONNA BE ALRIGHT (Zomba, ASCAP) WBM	ASCAP)
134 IT'S THE REAL THING (Angel Notes, ASCAP/WB, ASCAP) WBM	ASCAP)
135 JAZZIE'S GROOVE (Virgin, ASCAP) CPP	ASCAP)
136 JUICY (Cal-Gene, BMI/Virgin Songs, BMI) CPP	ASCAP)
137 JUST A FRIEND (Cold Chillin', ASCAP/Biz Markie, ASCAP/WB, ASCAP)	ASCAP)
138 JUST CALL MY NAME (Def Jam, ASCAP/Pure Love, ASCAP/Minding, ASCAP)	ASCAP)
139 JUST LOUNGIN' (Fat Brothers, BMI/Rooney Tunes, BMI/Tin Pan Apple, BMI/Pri, ASCAP)	ASCAP)
140 KNOCKIN' ON HEAVEN'S DOOR (Ram's Horn, ASCAP)	ASCAP)
141 LET'S GET IT ON (Jobete, ASCAP/Stoned Diamond, BMI) CPP	ASCAP)
142 LOVE HAS GOT TO WAIT (Music Corp. Of America, BMI/Gunhouse, BMI)	ASCAP)
143 LOVER'S PARADISE (WB, ASCAP/Peabo, ASCAP)	ASCAP)
144 MAKE IT LIKE IT WAS (For Our Children/Zomba, ASCAP)	ASCAP)
145 ME SO HORNY (Pac-Jam, BMI)	ASCAP)
146 MUSIC MAN (Eye B.C.R. & I, BMI/Brunswick, BMI)	ASCAP)
147 NEW JACK SWING (Virgin Songs, BMI/Cal-Gene, BMI) CPP	ASCAP)
148 NO FRIEND OF MINE (Jay King IV, BMI/Clarity, BMI)	ASCAP)
149 NO MORE LIES (Ruthless Attack, ASCAP)	ASCAP)
150 NOT THRU BEING WITH YOU (Flyte Tyme, ASCAP)	ASCAP)
151 OPPOSITES ATTRACT (Virgin, ASCAP/Ollie Leiber, ASCAP) CPP	ASCAP)
152 OWWW! (Black Lion, ASCAP/Captain Z, ASCAP/Hollywood, BMI) WBM	ASCAP)
153 PIPE DREAMS (Juiced Up, ASCAP/Def Jam, ASCAP/Sam I Am, ASCAP)	ASCAP)
154 PRINCIPAL'S OFFICE (Varry White, ASCAP/Young Man Moving, ASCAP)	ASCAP)
155 PROMISES, PROMISES (Julian Caine, ASCAP/Vertim, ASCAP/Wokie, ASCAP/Whole Nine Yards, ASCAP)	ASCAP)
156 PUMP UP THE JAM (BMC, ASCAP/Bogam, ASCAP/Colgems-EMI, ASCAP) WBM	ASCAP)
157 REAL LOVE (Skyyzoo, ASCAP)	ASCAP)
158 RHYTHM NATION (Black Ice, BMI/Flyte Tyme, ASCAP) WBM	ASCAP)
159 RIGHT AND HYPE (Cal-Gene, BMI/Virgin Songs, BMI) CPP	ASCAP)
160 SAVE THE CHILDREN (Ashtray, BMI/Harold T. Payne, BMI)	ASCAP)
161 SCANDALOUS! (Controversy, ASCAP/WB, ASCAP) WBM	ASCAP)
162 SECRET WISH (Urban Groove, BMI)	ASCAP)
163 SERIOUS HOLD ON ME (WE, BMI/Trycep, BMI/Willesden, BMI)	ASCAP)
164 SHALL WE DANCE (ELECTRIC SLIDE) (Creative Funk, ASCAP)	ASCAP)
165 SHOULD HAVE BEEN YOU (Bee Germaine, BMI)	ASCAP)
166 SILKY SOUL (Amazement, BMI)	ASCAP)
167 SOMEBODY FOR ME (EMI April, ASCAP/Across 110th Street, ASCAP/E-Z-Duz-It, ASCAP/E.F.Cutting, ASCAP/Velle International, ASCAP)	ASCAP)
168 SORRY (BABY CAN I HOLD YOU) (EMI April, ASCAP/Purple Rabbit, ASCAP)	ASCAP)
169 SPECIAL (Island, BMI/Stanton's Gold, BMI/April Joy, BMI) WBM	ASCAP)
170 STAY (Hit And Hold, ASCAP)	ASCAP)
171 STAY HERE, STAY NEAR (Flyte Tyme, ASCAP/Avant Garde, ASCAP)	ASCAP)
172 STEPPIN' TO THE A.M. (Rhyming Is Fundamental, ASCAP)	ASCAP)
173 SUPER LOVER (Seven, BMI/Ba-Dake, BMI/Peradine, BMI)	ASCAP)
174 TENDER LOVER (Hip Trip, BMI/Kear, BMI/Jenn-A-Bug, ASCAP)	ASCAP)
175 TO KNOW SOMEONE DEEPLY IS TO KNOW... (Young Terence, BMI/Virgin Songs, BMI)	ASCAP)
176 TOUCH (Selessongs, ASCAP)	ASCAP)
177 TRY ME (Babyann, BMI)	ASCAP)
178 TURN IT OUT (Prottons, ASCAP/Hikim, ASCAP)	ASCAP)
179 WALK ON BY (Blue Seas, ASCAP/Jac, ASCAP) CPP/WBM	ASCAP)
180 WHAT CAN I DO (EMI April, ASCAP/Per-Mission, ASCAP)	ASCAP)
181 WHATCHA GONNA DO? (TLC, BMI/Dinger & Ollie, BMI/Dagwood, BMI)	ASCAP)
182 WHATEVER IT TAKES (J.flat, ASCAP/Kim Sang, ASCAP/Jack The Mack, ASCAP)	ASCAP)
183 WHERE DO WE GO FROM HERE (Virgin Songs, BMI/Bufalo Music Factory, BMI) CPP	ASCAP)
184 YO MISTER (Controversy, ASCAP/WB, ASCAP)	ASCAP)
185 (YOU MAKE ME FEEL LIKE) A NATURAL MAN (Screen Gems-EMI, BMI)	ASCAP)
186 YOU MAKE ME WANT TO GIVE IT UP (Gratitude Sky, ASCAP)	ASCAP)
187 YOU'LL NEVER WALK ALONE (Angel Notes, ASCAP/WB, ASCAP) WBM	ASCAP)
188 YOUR SWEETNESS (Jobete, ASCAP) CPP	ASCAP)
189 YOUR SWEETNESS (John Barnes III, BMI/Careers, BMI/Kyberli Armstrong, BMI)	ASCAP)

Billboard UP-AND-COMING SPECIAL ISSUES

SPOTLIGHT ISSUE	IN THIS SECTION	AD DEADLINE
ART LABOE 30TH	Feb 17	• Art At 30 • History • Oldies • Newies
JOHNNY CASH 35TH	Feb 24	• The Man • The Legend • The Music • Discography
MIAMI SOUND MACHINE	Mar 3	• MSM Today • Gloria & Emilio • History • Management • U.S. Breakout
NARM '90	Mar 17	• Overview • Vinyl Final • Wall St. • Chain Game

WHY THEY ARE SPECIAL:

- **ART LABOE'S ORIGINAL SOUND ENTERTAINMENT**, at 30, is as golden an oldie as the timeless "Oldies But Goodies" series that first compiled the best of the '50s and '60s for America's rock'n'roll-starved youth. Long recognized as the premier oldies packager in the business, Art & Co. are not resting on their gold laurels. Not only are they bringing their matchless catalog and expertise to movie soundtracks licensing, they are also once again making a strong run at the charts with new groups.
- **JOHNNY CASH** has been a guiding force in the evolution of contemporary American music for four decades, and his contributions to rock'n'roll, country, pop, and folk are still being felt today. While his great hits still crackle with the freshness of rock'n'roll's early dawn, his reputation as a songwriter of vision has blossomed anew. From Nashville to London and all points in between, a new generation of performers are discovering the roots Johnny Cash helped plant deep in the soil of American music history—while new chapters and new music are being added to his remarkable ledger of achievements.
- **MIAMI SOUND MACHINE** and lead singer Gloria Estefan ended the decade in platinum form, as their latest album soared up the charts in the U.S., Europe, and Japan. There's talk that the group will tour South America and Puerto Rico later this year, and with the phenomenal upsurge in Latin dance/pop on the charts around the world, it's easy to see and hear why MSM is a sure-fire growth industry well on its way to becoming a global music power throughout the '90s.
- **NARM '90** returns to L.A., March 12-15, to set the stage for a new decade behind the counter of a rapidly changing industry. With consolidation sweeping the retail landscape and modernization upgrading the look and way stores do business, Billboard's NARM section previews a full slate of key trends and issues that will help shape what's in store for music retailers.
- **COMING ATTRACTIONS: INDEPENDENT LABELS, ITA 20TH.**

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J.T. GOES SOLO

(Continued from page 20)

black music promotion, the label is undaunted and has no intention of dropping the record.

"We had a setback, but *not* a cancellation," he says. "We're going to continue to aggressively work this record. We feel like we have a good artist here with J.T., and we have every intention of establishing him in the superstar arena."

The next single is tentatively slated to be "Lay Awake At Night," a ballad that Washington feels is more in the vein of what radio programmers have come to expect from Taylor. "I think radio was anticipating something similar to the song he recorded with Regina Belle ['All I Want Is Forever,' from the 'Tap' soundtrack]. We shipped them something altogether different."

Fighting spirit intact, Taylor and MCA are proceeding with plans for a possible spring tour, and an eye is being cast toward recording the follow-up to "Master Of The Game."

"Leaving Kool & the Gang was considered a risky move," Taylor says. "It's lots of work and commitment. I believe in what I'm doing now more than anything I've ever done. It's just a matter of time before everyone else does."

RHYTHM AND BLUES

(Continued from page 20)

305-620-9800 . . . Tyler Collins jumped onto the Top Black Albums chart last week with her debut RCA album, "Girls Nite Out." Her first single, "Whatcha Gonna Do," has garnered some attention and has risen into the Hot Black Singles top 10; her next single will be the title track. Meanwhile, the young woman's lithe body and breathy, Marilyn Monroe-like persona has several male industryites buzzing and rumor is that she is being considered for a movie deal . . . Jive presents "Jive Rhythm Trax Vols. 1 and 2," containing beats 'n' samples classified by beats per minute. A must for DJs . . . Mary Davis, former lead singer of the S.O.S. Band, has a new single out on Tabu "Don't Wear It Out," which was produced by L.A. & Babyface. The album, called "Separate Ways," will drop Feb. 12 . . . Belated congratulations to MCA's A.D. Washington, who got a boost to senior VP, promotion and marketing, black music, back in December . . . The Friars' Club of New York has named Diana Ross its entertainer of the year and will host a tribute dinner at the Waldorf-Astoria June 2. For info, call Jay Remer at Solters/Roskin/Friedman, 212-947-0515 . . . Ruthless vocalist Michel'Le has just signed with Famous Artists Agency . . . Saxophonist Najee has a new one on EMI, titled "Tokyo Blue." The album features guest turns by drummer Omar Hakim, bassist Marcus Miller, and vocalists Audrey Wheeler and Vesta.

ACTIONMART

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NASTYMIX THE FORTNITES

FOR WEEK ENDING JANUARY 13, 1990

Billboard. HOT RAP SINGLES

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	3	10	THE D.O.C. & THE DOCTOR RUTHLESS 0-96523/ATLANTIC (C)	◆ THE D.O.C. 3 weeks at No. 1
2	2	4	11	BEEPERS NASTYMIX 76980 (C)	◆ SIR MIX-A-LOT
3	12	16	5	EXPRESSION NEXT PLATEAU 50101 (M)	◆ SALT-N-PEPA
4	10	12	7	TURN IT OUT PROFILE 7275 (C)	ROB BASE
5	3	2	17	NEW JACK SWING SOUND OF NEW YORK 4654/MOTOWN (C)	WRECKS-N-EFFECT
6	4	7	19	ME SO HORNY SKYYWALKER 127 (C) (M)	◆ THE 2 LIVE CREW
7	7	9	10	FRANKLY SPEAKING PRIORITY 7274 (C) (M)	◆ AWESOME DRE/HARD CORE
8	18	—	2	BUDDY TOMMY BOY 943 (C) (M)	◆ DE LA SOUL
9	5	1	13	SOMEBODY FOR ME UPTOWN 23982/MCA (C)	◆ HEAVY D. & THE BOYZ
10	16	19	5	PUMP IT HOTTIE VIRGIN 96516 (C)	◆ REDHEAD KINGPIN & THE F.B.I.
11	11	5	15	CHA CHA CHA FIRST PRIORITY 0-96529/ATLANTIC (C)	◆ M C LYTE
12	9	10	9	SHE'S GOT A BIG POSSE ORPHEUS 72259 (C)	◆ ARABIAN PRINCE
13	6	6	12	STEPPIN' INTO THE A.M. DEF JAM 44-68802/COLUMBIA (C)	◆ 3RD BASS
14	14	11	13	JUST A FRIEND COLD CHILLIN' 0-21342/WARNER BROS. (C)	◆ BIZ MARKIE
15	13	13	6	PRINCIPAL'S OFFICE DELICIOUS VINYL 0-96511 (C)	◆ YOUNG M.C.
16	23	24	4	I GET THE JOB DONE COLD CHILLIN' 0-21389/WARNER BROS. (C)	◆ BIG DADDY KANE
17	17	18	6	POISON IVY PANDISC 036 (C)	THE YOUNG AND THE RESTLESS
18	8	8	9	F.B.I. RHYME SYNDICATE 49-73102/E.P.A. (C)	◆ DONALD-D
19	24	—	2	JUICY SOUND OF NEW YORK 4682/MOTOWN (C)	WRECKS-N-EFFECT
20	19	21	5	GOING STEADY JIVE 1286/RCA (C)	◆ STEADY B
21	20	17	5	SHALL WE DANCE CREATIVE FUNK 1701/SELECT-O-HITS	◆ GRANDMASTER SLICE & IZZY CHILL
22	15	14	13	FIVE DOLLAR HIGH GUCCI 12141/HOT PRODUCTIONS (C)	◆ GUCCI CREW II
23	26	30	4	NOTHING CAN STOP US ARISTA 9865	◆ SERIOUS-LEE-FINE
24	25	29	4	STOP THAT TRAIN SELECT 62352 (C)	◆ CHUBB ROCK
25	21	15	29	BUST A MOVE DELICIOUS VINYL 1005/ISLAND (C)	◆ YOUNG M.C.
26	NEW	1	1	LADIES FIRST TOMMY BOY 942 (M)	◆ QUEEN LATIFAH FEAT. MONIE LOVE
27	22	22	7	TRUE FEELINGS RCA 9044 (M)	BLACK ROCK 'N' RON
28	NEW	1	1	GET BUSY JIVE 1274/RCA (C)	◆ MR. LEE
29	28	25	13	RHYME FIGHTER CAPITOL 15497	◆ MELLOW MAN ACE
30	NEW	1	1	WELCOME TO THE TERRORDOME DEF JAM 44-73135/COLUMBIA (C)	◆ PUBLIC ENEMY

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

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- Jerry Lee Lewis
- Freddie Fender
- Dionne Warwick
- Connie Francis
- The Shirilles



- Fats Domino
- The Everly Brothers
- Little Richard
- The Shangri-Las
- Wilson Pickett
- Smokey Robinson

- The Skyliners
- The Kingsmen
- The Box Tops
- The Coasters

- Big Joe Turner
- Jan & Dean
- Leslie Gore
- The Supremes
- Richie Valens

- The Moonglows
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- Little Anthony & The Imperials
- Buddy Holly & The Crickets
- Gladys Knight & The Pips



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Issue Date:
February 17, 1990
Ad Deadline:
January 23, 1990

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	2	3	8	TWO TO MAKE IT RIGHT VENETTA VE-7031/A&M 1 week at No. 1	◆ SEDUCTION
2	4	5	8	LET THE RHYTHM PUMP ATLANTIC 0-86273	DOUG LAZY
3	1	1	10	RHYTHM NATION A&M SP-12335	◆ JANET JACKSON
4	5	6	9	C'MON AND GET MY LOVE FFRR 886 799-1/POLYGRAM	◆ D-MOB
5	3	2	11	LOVE ON TOP OF LOVE-KILLER KISS CAPITOL V-15508	◆ GRACE JONES
6	11	18	6	1-2-3 COLUMBIA 44 73136	THE CHIMES
7	7	9	9	IT'S GONNA BE ALRIGHT JIVE 1290-1-JD/RCA	◆ RUBY TURNER
8	9	11	8	JUST KEEP ROCKIN' DESIRE 889 971-1/POLYGRAM	DOUBLE THE TROUBLE & THE REBEL MC
9	6	7	8	BABY DON'T SAY GOODBYE EPIC 49 73101/E.P.A.	DEAD OR ALIVE
10	12	15	7	NO MORE LIES RUTHLESS 0-96521/ATCO	◆ MICHEL'LE
11	13	22	6	I'M NOT THE MAN I USED TO BE I.R.S. 23996/MCA	◆ FINE YOUNG CANNIBALS
12	18	29	5	I'LL BE GOOD TO YOU QWEST 0-21408/WARNER BROS.	◆ QUINCY JONES
13	15	21	5	FOR THOSE WHO LIKE TO GROOVE PROFILE PRO-7270	TWIN HYPE
14	14	20	7	STOMP (MOVE JUMP JACK YOUR BODY) WARNER BROS. 0-21339	◆ KYZE
15	17	26	4	WALK ON BY NEXT PLATEAU NP5011W	◆ SYBIL
16	16	19	7	ROCK TO THE BEAT/MOVE YOUR BODY WING 873 143-1/POLYGRAM	101
17	24	44	4	SUENO LATINO CAPITOL V-15538	SUENO LATINO FEATURING CAROLINA DAMAS
18	32	—	2	JAZZIE'S GROOVE VIRGIN 0-96517	◆ SOUL II SOUL
19	10	8	10	WITH EVERY BEAT OF MY HEART ARISTA ADI-9896	◆ TAYLOR DAYNE
20	23	36	4	RIGHT FROM THE START REPRIS 0-21280/WARNER BROS.	INDIA
★★★ POWER PICK ★★★					
21	27	40	4	CONTACT COLUMBIA PROMO	BIG AUDIO DYNAMITE
22	30	45	4	NOTHING CHANGES PROFILE PRO-7272	UROHAUZ
23	29	42	4	TURN IT OUT (GO BASE) PROFILE PRO-7275	◆ ROB BASE
24	21	27	7	MOVE YOUR BODY D.J. INTERNATIONAL DJ-991	◆ TYREE FEATURING J.M.D.
25	22	31	6	COLD WORLD ATLANTIC 0-86267	STEVE "SILK" HURLEY FEATURING JAMIE PRINCIPLE
26	8	4	12	GET BUSY JIVE 1274-1-JD/RCA	◆ MR. LEE
27	28	41	4	DON'T YOU WANT MY LOVE BIG BEAT BB-0010	◆ JOMANDA
28	39	46	5	TELL ME WHEN THE FEVER ENDED MERCURY 876 405-1/POLYGRAM	ELECTRIBE 101
29	38	43	4	TOUCH ME WITH YOUR HEART MICMAC 524	EILEEN FLORES
30	19	16	10	DOWN IN IT TVT 2611	◆ NINE INCH NAILS
31	41	—	2	WHATCHA GONNA DO WITH MY LOVIN' VIRGIN 0-96507	◆ INNER CITY
★★★ HOT SHOT DEBUT ★★★					
32	NEW ▶	1	1	TELL ME WHY ARISTA ADI-9918	EXPOSE
33	31	39	4	LULLABY ELEKTRA 0-66664	THE CURE
34	42	49	6	IS THAT WHAT YOU CALL LOVE MCA 23989	LATTANZI
35	48	48	—	FEEL IT FOR YOU RCA 9132-1-RD	ALTERNATIONS
36	34	33	7	ELEKTRIC DANCE ELEKTRON SOUND ES-007-C	JUNGLE CREW
37	49	—	2	OPPOSITES ATTRACT VIRGIN 0-96528	◆ PAULA ABDUL (DUET WITH THE WILD PAIR)
38	37	37	6	PUMP IT HOTTIE VIRGIN 0-96516	◆ REDHEAD KINGPIN & THE F.B.I.
39	46	—	2	STOP THIS CRAZY THING (REMIX) TOMMY BOY TB 940	COLDCUT
40	20	12	10	DRAMA/SWEET,SWEET BABY SIRE 0-21356/REPRIS	◆ ERASURE
41	44	—	2	CAN'T TAKE IT CAPITOL V-15517	KEITH THOMPSON
42	NEW ▶	1	1	SINGING IN THE SHOWER VIRGIN 0-96509	◆ LES RITA MITSOUKO
43	50	—	2	DON'T GIVE UP EPIC 49 73117/E.P.A.	MAJOR WEEKS
44	40	32	7	NASTY SLEEPING BAG SLX-40150	DAVE TECH NICE
45	NEW ▶	1	1	SEXY DANCER PARAGON MRD 8905	CHAZ & JOI
46	35	17	16	PUMP UP THE JAM SBK V-19701	◆ TECHNOTRONIC FEATURING FELLY
47	33	24	8	LET'S FALL IN LOVE/BLEEDING BABIES CURB CRB-10308	REAL LIFE
48	25	14	11	TURN IT OUT ATLANTIC 0-86284	HOME BOYS ONLY
49	43	28	10	WARRIOR/HAPPY VIRGIN 0-96519	◆ PUBLIC IMAGE LTD.
50	NEW ▶	1	1	A LITTLE BIT OF LOVIN' SLEEPING BAG SLX-40152	CHOCOLETTE

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	15	PUMP UP THE JAM SBK V-19701 8 weeks at No. 1	◆ TECHNOTRONIC FEATURING FELLY
2	2	2	8	RHYTHM NATION A&M SP-12335	◆ JANET JACKSON
3	3	3	7	TWO TO MAKE IT RIGHT VENETTA VE-7031/A&M	◆ SEDUCTION
4	4	4	12	OVER AND OVER ATLANTIC 0-86282	PAJAMA PARTY
5	17	38	4	JAZZIE'S GROOVE VIRGIN 0-96517	◆ SOUL II SOUL
6	5	6	10	LOVE ON TOP OF LOVE - KILLER KISS CAPITOL V-15508	◆ GRACE JONES
7	8	14	9	TENDER LOVER SOLAR 429-74502/E.P.A.	◆ BABYFACE
8	9	16	7	LET THE RHYTHM PUMP ATLANTIC 0-86273	DOUG LAZY
9	7	10	9	SWING THE MOOD ATCO 0-96512	◆ JIVE BUNNY AND THE MASTERMIXERS
10	12	18	6	WALK ON BY NEXT PLATEAU NP5011W	◆ SYBIL
11	11	17	10	GET BUSY JIVE 1274-1-JD/RCA	◆ MR. LEE
12	20	28	5	NO MORE LIES RUTHLESS 0-96521/ATCO	◆ MICHEL'LE
13	6	6	13	NEW JACK SWING SOUND OF NEW YORK MOT-4654/MOTOWN	◆ WRECKS-N-EFFECT
14	13	9	19	ME SO HORNY SKYYWALKER GR-127	◆ THE 2 LIVE CREW
15	15	11	12	LOVE SHACK REPRIS 0-21318/WARNER BROS.	◆ THE B-52'S
16	14	15	10	BABY DON'T SAY GOODBYE EPIC 49 73101/E.P.A.	DEAD OR ALIVE
17	28	49	4	WHATCHA GONNA DO WITH MY LOVIN' VIRGIN 0-96507	◆ INNER CITY
18	19	23	6	C'MON AND GET MY LOVE FFRR 886 799-1/POLYGRAM	◆ D-MOB
19	10	8	12	SOMEBODY FOR ME UPTOWN 23982/MCA	◆ HEAVY D. & THE BOYZ
20	24	33	4	OPPOSITES ATTRACT VIRGIN 0-96507	◆ PAULA ABDUL (DUET WITH THE WILD PAIR)
★★★ POWER PICK ★★★					
21	38	—	2	I'LL BE GOOD TO YOU QWEST 0-21408/WARNER BROS.	◆ QUINCY JONES
22	23	30	6	TURN IT OUT (GO BASE) PROFILE PRO-7275	◆ ROB BASE
23	25	31	8	DOWN IN IT TVT 2611	◆ NINE INCH NAILS
24	18	13	10	BLAME IT ON THE RAIN ARISTA ADI-9905	◆ MILLI VANILLI
25	32	42	4	PUMP IT HOTTIE VIRGIN 0-96516	REDHEAD KINGPIN & THE F.B.I.
26	16	7	22	FRENCH KISS EPIC 49 68875/E.P.A.	LIL LOUIS
27	46	—	2	SCANDALOUS WARNER BROS. 0-21422	◆ PRINCE
28	37	—	2	1-2-3 COLUMBIA 44 73136	THE CHIMES
29	35	40	4	WISHING ON A STAR VIRGIN 0-96510	FRESH 4 FEATURING LIZZE
30	22	19	10	OUR LOVE (IT'S OVER) ACTIVE ACT-3063/SELECT	DEE HOLLOWAY
31	27	27	14	IF YOU LEAVE ME NOW LMR 7000	JAYA
32	39	39	—	TOUCH ME WITH YOUR HEART MICMAC 524	EILEEN FLORES
33	29	22	10	WITH EVERY BEAT OF MY HEART ARISTA ADI-9896	◆ TAYLOR DAYNE
34	34	34	6	OWWWW! MCA 23987	◆ CHUNKY A
35	33	32	6	LET'S GET IT ON ISLAND 0-96522	◆ BY ALL MEANS
36	26	20	13	PERSONAL JESUS/DANGEROUS SIRE 0-21328/REPRIS	◆ DEPECHE MODE
37	30	26	9	GIT ON UP D.J. INTERNATIONAL DJ990	◆ FAST EDDIE
38	21	12	16	I LOVE THE BASS ENIGMA 75524-0	◆ BARDEUX
39	47	47	—	RIGHT FROM THE START REPRIS 0-21280/WARNER BROS.	INDIA
40	36	43	4	COLD WORLD ATLANTIC 0-86267	STEVE "SILK" HURLEY FEATURING JAMIE PRINCIPLE
41	31	42	22	BACK TO LIFE VIRGIN 0-96537	◆ SOUL II SOUL (FEATURING CARON WHEELER)
42	45	45	3	BREAKAWAY ATLANTIC 0-86255	DONNA SUMMER
43	44	46	5	STOMP (MOVE JUMP JACK YOUR BODY) WARNER BROS. 0-21339	◆ KYZE
44	42	36	6	ELECTRIC BOOGIE MANGO 7832/ISLAND	◆ MARCIA GRIFFITHS
45	40	39	5	FOR THOSE WHO LIKE TO GROOVE PROFILE PRO-7270	TWIN HYPE
46	50	—	2	I WANNA BE RICH SOLAR 429 74503/E.P.A.	CALLOWAY
★★★ HOT SHOT DEBUT ★★★					
47	NEW ▶	1	1	EXPRESSION NEXT PLATEAU NP50101W	◆ SALT-N-PEPA
48	48	47	14	I WANT YOU VISION VR-1225	SHANA
49	NEW ▶	1	1	YOUR SWEETNESS MOTOWN MOT-4651	◆ GOOD GIRLS
50	43	24	23	DON'T MAKE ME OVER NEXT PLATEAU NP50107	◆ SYBIL

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

RESERVED

High-Impact Dance Chart ad positions available for 1990. Promote your releases to clubs, radio, and retail stores in the most effective manner possible . . .

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Best-Of-The-Rest Rundown From '89

F.Y.I.: "The revolution will not be televised."

EAT TO THE BEAT: It's a new year and we're expecting a lot to happen with club music in the upcoming months. But before we can move ever onward, a bit of house cleaning (of course the pun is intended) is in order. The following is an extensive list of releases held over from last year that are of considerable interest and merit your attention or at the very least your awareness of their existence. In no particular order to speak of:

POP (and so much more): There's just no excuse why you shouldn't already be playing the fab "Whole Wide World" (RCA) by **A'me Lorain**, especially the **Wingate & Trevor Bernard** mixes—what are you waiting for: Christmas?; "Ya Ba Ye" (Sire) by **Ofra Haza**; the album "Pia Z" (CBS Associated) by **Pia Zadora**; "All Roads Lead To You" (Enigma, 213-390-9969) by **Red Flag**; "Blue Savannah" (Sire) by **Erasure**; "Decadance" (Capitol) by **Duran Duran**; "Steamy Windows" (Capitol) by **Tina Turner**; "Lambada" (Epic) by **Kaoma**; "Dance To The Rhythm" (Jack Pot, 305-666-0445) by **Charlotte McKinnon**; "Tell Me Why" (Arista) by **Exposé**; "Save Your Love For Me" (Vendetta) by **Nancy Martinez**; "Male Stripper" (ZYX, 516-568-3777) by **Paul Zone & Man To Man**; "Move To Move" (Atlantic) by **Kon Kan**; "Wouldn't Change A Thing" (Geffen) by **Kylie Minogue**; "I Can't Get No..." (Atlantic) by **Edelweiss**; "Materialistic Girl" (Mic Mac, 212-675-4038) by **Mic Mac**; "You Are The One" (Cutting) by **Samuel**; "What Time Is Love" (TVT) by **The KLF**; "Technoid" (F NeoSubCulture, 212-227-7364); "I Can't Get No Satisfaction" (Golden Head/RAS, 301-588-9641) by **Rocabessa**.

HOUSE (hip and otherwise): the album "From The Mind Of Lil Louis" (Epic) by **Lil Louis**, especially the cuts "I Called U," "6 A.M.," and "Nyce & Slo"—perhaps the **Prince** of the house movement?; "Don't Tell Me" (TVT, 212-929-0570) by **Freestyle Orchestra**; "A Little Bit Of Lovin'" (Sleeping Bag) by **Chocolete**; "Taint-

ed Love" (Epic) by **Impedance**; "Dress To Impress" (Atlantic) by **Lieutenant Stitchie**; "The Album" and the single, "Do What You Want" (Cutting, 212-569-4589) by **2 In A Room**; "Tell Me When The Fever Ended" (Mercury) by **Electric 101**; the album "Most Wanted" (D.J. In-



by **Bill Coleman**

ternational, 312-559-1845); the album "It's All Right" (D.J. International) by **Sterling Void**; "My Love Is Right" (MCA) by **Shana Douglas**; "You Don't Know Me" (4th & B'way, 212-995-7800) by **Larree Lee**; "Feel It For You" (RCA) by **Alternations**; "I Like It" (Big Shot, 201-568-0040) by **Landlord**; "Cold World" (Atlantic) by **Steve "Silk" Hurley Featuring Jamie Principle**; "Don't Blame Me" (Profile, 212-529-2600) by **Sublevel**; "Come Get My Lovin'" (Big Shot) by **Dionne**; a personal favorite called "Hyper!" (Music Village, 201-485-7912) by **Deuce & Satin**; "Give Yourself To Me" (Loud House, 212-979-0808); "I Don't Need Your Love" (Next Plateau, 212-541-7640); "The Real Thing" (Mercury) by **ABC**; "Chain Of Fools" (Atlantic) by **Risse**; "Planet Pacific" (Pacific/Important, 718-740-5700) by various artists; the **Sylvester** remix album "Immortal" (Megatone, 415-621-7475); the album "All About Love" (Sleeping Bag) by **Joyce Sims**; the compilation albums "Engineers Can Dance Too" (Smokin'/Tuff City, 212-262-0385) by the **Minutemen**; "Vox Urbana" (Paragon, 313-964-1230) by various artists, including **Chaz & Joi's** "Sexy Dancer"; "Intense" (Ace Beat, 201-482-7936) by **Garage Movement**; **Jive's** "Rhythm Trax Vol. 2"; "Hip-Hop Heritage Vol. 1" (Jive) by various; "Old School Classics" (Tuff City) by various; "Dance Hall Stylee—The Best Of Reggae Dancehall Music Vol. 1" (Profile, 212-529-2600) by various artists.

RAP (rhymes with...): The album "The Incredible Base" (Profile, 212-529-2600) by **Rob Base**; "Buddy"/"Ghetto Thang" (Tommy Boy, 212-722-2211) by **De La Soul**—not one of their best, but it works (preference to the originals); "Ladies First" (Tommy Boy) by **Queen Latifah Featuring Monie Love**—don't miss the **Fab 5 Freddy**-directed video as well; "Expression" (Next Plateau, 212-541-7640) by **Salt-N-Pepa**; "The Humpty Dance" (Tommy Boy) by **Digital Underground**; "The Gas Face"/"Wordz Of Wizdom" (Def Jam) by **3rd Bass**; "Juicy Gotcha Crazy" (Capitol) by **Oaktown's 3-5-7**; "Pay Ya Dues" (Priority, 213-467-0151) by **Low Profile**; the Arista album debut from **Serious Lee Fine**; "The Badman Is Robbin'" (Rhyme Syndicate/Epic) by **Hijack**; the **Sleeping Bag** (212-724-1440) album debut of **Nice & Smooth**; the album "Just A Poet With Soul" (Delicious Vinyl, 213-658-5048) by **Def Jef**; "Coming By Storm" (Raw, 201-871-6909) by **Molecular Beats Squadron**; "Let Me Make

Love To You" (G-Fine, 212-995-1608) by **Prince Lover Dalu**; "The Big Payback" (Fresh/Sleeping Bag) by **EPMD**.

BEATS & PIECES: **Cathy Jacobsen** (formerly of 4th & B'way) has been named president of new indie label **Cardiac Records**. **Cardiac** is a subsidiary of the **Caroline Trading Co.**, which is owned by **Virgin**. The independently distributed label should be in effect by mid-January. Stay tuned... **L.A.-based DJ/remixer Alex Antaeus** has recently formed **Antaeusound Productions** specializing in remix and production of club music. **Antaeus** has completed work for 12-inches by the **Rolling Stones**, the **Boys**, and more. **Antaeus** can be reached at 213-876-9807... **Frank Del Rio**, senior VP of the **Dance Music Academy of Arts & Sciences**, will serve as executive producer of this year's **Second Annual Dance Music Awards**, to be held Feb. 12 at Univer-

sal Amphitheatre in Los Angeles. This year's ceremony is being hosted by **New Kids On The Block** and teen actress **Alyssa Milano**. For more info call 213-850-5912... **Freddy Bastone** has begun production work with **Phonogram's Georgia Jones** on a cover of the **Shannon** classic "Let The Music Play"... **Reggie Thompson**, the brainchild behind **Indeep** ("Last Night A D.J. Saved My Life") is back on the scene with a new single, "2 People," and album, "Mysteries Of The Deep," by **New Deep** to be released on **Looseleaf Records**, distributed by **Miami's Hot Productions** (305-666-0445)... **Five Star** has been busy in its U.K. studio completing a new project for **Epic**. The first U.K. single will be "Treat Me Like A Lady" with an album due late March.

Our photo release of the week: **Punk** faves the **Cramps** sign with **Enigma** for a forthcoming album "Stay Sick!" at California's **Holy Cross Cemetery** on **Bela Lugosi's** grave.



Back On The Block Reprise recording artist **India** is shown performing her new **Mantronik**-produced single "Right From The Start" from the forthcoming album "Breaking Night." **India** was the special guest at **New York's Record Pool Business Center** recent Christmas party. (Photo: **Chris Ross**)

Stevie B Finds Grade-A Success Via Indie LMR Artist 'Eyes' New Triumphs With 2nd Album

BY DAVID NATHAN

LOS ANGELES—In a climate in which multinational corporations control most major record companies, the success of a new artist on an independent label is indeed refreshing. Released by **New York-based LMR Records** (a company owned jointly by industry veteran **Herb Moelis** and **Lefrak Entertainment**), two albums by newcomer **Stevie B** have helped establish the **Miami-based artist/writer/producer** as a stalwart dance-oriented chart fixture over the last few years.

With his current album, "In My Eyes" (released last February), surpassing his near-gold debut, "Party Your Body," and strong pop crossover action on the album's third single, "Girl, I Am Searching For You," the self-taught musician has racked up a reported combined million-plus in sales.

Active with various musical projects since his high school days, **Stevie** recalls that in 1986, he made the decision "to build my own studio. I just worked hard, saved the money, and did it. By having my own place, I have the freedom to cut as many demos as I want to."

Although much of his focus was originally on producing others ("I grabbed artists off the street; guys who could rap or sing"), **Stevie** began to concentrate on cutting tracks for himself in 1987. A previous bout as a recording act in 1980 ("Sending Out For Love," released on his own **Midtown** label) had failed to launch the enterprising **Florida-born** artist.

Engaged in other ventures, including opening his own nightclub in **Tallahassee, Fla.**, and promoting local shows and concerts, **Stevie** says he continued to "dabble back and forth in music—I was always involved in some way or another, plus I was always writing tunes. I guess around '86 or '87, I made a to-

tal commitment. I felt that I had a decent voice and wasn't the ugliest guy in the world," he says, laughing, "so if I was packaged right as an artist, I could do all right."

Encouraged by the abundance of successful dance/pop coming from **Miami**, such as **Exposé**, and noting that "it seemed as if more local groups were getting a chance," **Stevie** recorded the hit "Party Your Body" and put it out on his own label early in 1987. "Bill Tanner [program director] at **Miami's Power 96** gave me my first shot," recalls **Stevie**.

I aim to become a real core artist across the world

When **LMR's Herb Moelis** heard a tape of the track in May of that year, he made a deal with **Stevie B** as a recording artist. According to **Larry Moelis**, director of legal and business affairs at **LMR**, "the record had already begun to get significant club play in **New York, San Francisco, Los Angeles, and Miami**. It wasn't getting massive radio play initially, but after a while we started picking up key crossover stations in major markets and we charted on the pop charts."

With the release of his first album, **Stevie B's** recording career began to solidify. Subsequent singles from that project ("Dreamin' Of Love" and "Spring Love") enjoyed significant pop, dance, and crossover chart action. Says **Larry Moelis**, "With the second and third singles, we began to see **Stevie** emerge as an artist capable of a response beyond just club play."

Touring for the past two-and-a-half years throughout the **South, the West Coast, and the Eastern seaboard**, **Stevie** says that performing with such artists as **Lisa Lisa & Cult**

Jam, Sweet Sensation, and an L.L. Cool J./Pebbles/Keith Sweat mega-concert in front of 15,000-plus audiences helped expose his infectious, dance-oriented music. Says **Stevie**, "So far, we've been getting great responses. The only area that we haven't been able to break yet is the **Midwest**."

Even without key **Midwest** radio support, **Stevie's** second album has spawned three hit singles. Besides "Girl," "I Wanna Be The One," released last January, not only cracked **Billboard's Hot Crossover** and dance charts but garnered significant action on the **Hot 100** chart; the title track "In My Eyes" is following suit. Explains **Stevie**, "I do feel that if we can break through in those areas that haven't yet played my music, I have a shot at becoming more established."

With plans to further develop his own **Midtown** label (distributed through **LMR**), continue work as a producer (he is presently responsible for the regional hit "If You Leave Me Now," the debut release for label mate **Jaya**), and tour **Europe and Japan** next year, **Stevie** says, "I really strive to be great at all I do: writing, producing, and being an artist and performer. My aim is to become a real core artist across the world."

HOT DANCE BREAKOUTS

CLUB PLAY

1. SET ME FREE STERLING VOID D.J. INTERNATIONAL
2. HEARTBEAT OF LOVE PIA ZADORA CBS ASSOCIATED
3. GOT TO HAVE YOUR LOVE MANTRONIX FEATURING WONDRESS CAPITOL
4. BUDDY DE LA SOUL TOMMY BOY
5. WHOLE WIDE WORLD A'ME LORAIN RCA

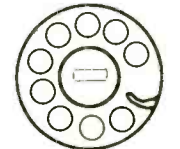
12" SINGLES SALES

1. IT'S GONNA BE ALRIGHT RUBY TURNER JIVE
2. OUIJA BOARD, OUIJA BOARD MORRISSEY SIRE
3. DON'T YOU WANT MY LOVE JOMANDA BIG BEAT
4. DON'T GIVE UP MAJOR WEEKS EPIC
5. JUICY WRECKS-N-EFFECT SOUND OF NEW YORK

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

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Scandinavian Artists Take U.S. Market By Storm

BY ELIANNE HALBERSBERG

NEW YORK—The presence of Scandinavian artists on U.S. record labels is rapidly increasing as the industry sets its sights on the '90s. Whether or not labels recognize this as a trend, the end of the decade has seen a surge of Nordic talent on the market.

Among the players are Sweden's Roxette, Candlemass Hexenhaus, Shotgun Messiah, Alien, Europe, Yngwie Malmsteen, John Norum, and 220 Volt; Denmark's King Diamond, D.A.D., Sandmen, and Pretty Maids; Iceland's Sugarcubes; Finland's Havana Black, Gringos Locos, and Mike Monroe; and Norway's One Too Many, Electric Boys, Artch, TNT, and Stage Dolls. Why this sudden wave?

"There is no meaning other than it's coincidental," says Barry Kobrin, president of Relativity Records. "There have been good Scandinavian

groups for ages. We didn't actively seek to find one. Shotgun Messiah's tape found its way to us and we pursued them. We're an indie company and they were in Sweden with an American lawyer in California trying to get them a major deal and putting us on hold. Cliff Cultreri [Relativity's West Coast representative] went to Sweden, started a relationship with the group, and we moved them to Hollywood. It's an expensive proposition. You have to get close, articulate, and map out a situation. We act as label and management. We signed them because we fell in love with the songs and felt they were special enough to go after. A year and a half later, we still feel that way."

Relativity's situation is not entirely unique. Most Scandinavian signings come about through word-of-mouth within labels. Roxette, perhaps the most successful of new groups, came to EMI via the promotion depart-

ment. "They tipped us to the group and specifically 'The Look,'" explains Michael Barackman, EMI's VP of A&R, East Coast. "Roxette was signed to EMI-Sweden. An import of that track made its way to America and some radio stations started picking up on

there was interest swelling in them. Thankfully, they decided to come with us."

Several signings were preceded by successful reputations, and came to the labels with prebuilt fan bases. King Diamond, for example, brought his shock-rock approach to Roadracer

ate. They were signed to PolyGram-Norway and I thought they had potential to be a world-class rock act, which they are proving with sales of 500,000 worldwide.

"Yngwie Malmsteen made an instrumental album for Polydor-Japan, and wanted to establish America as his base. We persevered to bring him to the world market and concentrate on America, which is 50% of the world rock market, for touring and sales. Both these acts were signed because of strong musicianship and songwriting.

"Michael Monroe was no stranger," says Lewis. "His lawyer brought me an indie record he made for Scandinavia and I thought he was wonderful—a star who never really happened. If the pieces were put together right, he was poised to be huge. He went through a number of changes over the years, grew tremendously as an artist and person. He's a stylist, great musician and front man. He cut an unbelievable album for us that shows off his talent. We have tremendous plans for Michael and we're off to a great start because he already has a worldwide audience."

Most of the artists had deals within the Scandinavian market, which allowed A&R representatives to sample finished product and make decisions accordingly.

Aaron Jacoves, director of A&R, West Coast, A&M Records, discovered the Sandmen "through an asso-

(Continued on page 32)

'It is fairly impossible to conquer a competitive country like this one without showing your face'

it. We got in touch with the Swedish company, heard the album, and everyone here felt the group had a very special talent in terms of musical approach: aggressive, melodic, pop/rock sensibility combined with very classy songwriting in that genre. We went after the group and, because they were getting exposed on radio,

Records on the heels of his tremendously successful label predecessor Mercyful Fate.

"They became a huge cult band," says Roadracer manager/A&R director Monte Connor. "They had an EP in Europe. We picked that up in 1983, did two records, and they disbanded. King started King Diamond with a whole different concept—the horror stories, Stephen King themes. We re-signed him to a new contract and have done four studio albums and two EPs. He is the biggest, most successful act on our label. His look, sound, what he sings about—it's very complex. He was the songwriter, founder, and there was no question about re-signing him. Our label policy is: Anything different and nonmainstream. He's perfect."

Jim Lewis, VP of A&R at PolyGram, observes, "TNT were brought to my attention by our foreign affil-

Jackson's Rhythm Nation Hits The Road; Marsalis Scores; Petty Heads Home

A SUPERSTAR OF the video age, she has sold millions of albums without setting foot on an arena stage. Now Janet Jackson will launch her Rhythm Nation World Tour 1990 on March 1 at the Miami Arena. After a two-month run of U.S. shows, including ones in L.A. and New York in late April, Jackson will head to Japan, then back to the U.S. for a summer swing.

"It's a very big show, very much a full production," says Roger Davies, who has been tapped by Jackson as coordinator of the tour. Among those working on the outing are Mark Fischer, who designed the Rolling Stones' "Steel Wheels" set; Roy Bennett, lighting designer for Prince and others; and Benny Collins, production manager on brother Michael's tours.

"She feels that her fans have seen her videos and there are high expectations," says Davies, who has managed Tina Turner through her globe-circling tours. Jackson is set to meet those expectations with an expansive on-stage lineup of 17 performers, including 11 musicians and backup singers and six dancers. She'll collaborate with choreographer Anthony Thomas, who also worked on the extended "Rhythm Nation" video. Chuckii Booker will serve as musical director and his own band will open the show.

Although Jackson's 1986 album, "Control," helped fuel the video and dance-pop fire of the late '80s, "this is not just a 'Club MTV' dance party," Davies says of the planned performances. "There will be a lot happening on stage." No U.S. tour sponsor has been announced.

Booked by Rob Light of Creative Artists Agency, the tour's initial stops will include Chapel Hill, N.C., March 3; Charlotte, N.C., March 4; Columbia, S.C., March 6; Knoxville, Tenn., March 7; Louisville, Ky., March 9; Cincinnati, March 10; Cleveland, March 12; and Pittsburgh, March 13.

ON THE BEAT: Wynton Marsalis is composing and arranging the score for a new NBC television series, "Shannon's Deal," which will bow in March and is based on a pilot written by John Sayles. Four-year-old Alexa Ray Joel enjoyed a serenade of "Happy Birthday" from a full house at the Nassau Veterans Memorial Coliseum in Uniondale, N.Y., during dad Billy Joel's performance Dec. 29. Joel (Billy, not Alexa) also dedicated "New York State Of Mind" to late Yankees coach Billy Martin. R&B pioneer Ruth Brown returns on record this month on the cast album of her Grammy-winning Broadway musical "Black And Blue." It almost

makes up for the Rock and Roll Hall of Fame passing Brown by for induction this month. Fresh from his triumph in the Who's "Tommy," Billy Idol will play a best friend of Jim Morrison in the upcoming Doors film from director Oliver Stone.

ON THE ROAD: Who says you can't go home again? With his "Full Moon Fever" album still riding high on the Top Pop Albums chart, Tom Petty and the Heartbreakers are back on the concert trail with a Jan. 27 date at the O'Connell Center in their hometown of Gainesville, Fla. The Beat's Nice Guy Of The Week award goes to Howie Mandel, who returned to the Mid Hudson Civic Center hours after a performance at the venue to thank the hall's overnight clean-up crew. "Then he yelled at us to get back to work," a crew member joked. The Poughkeepsie, N.Y., venue has named Lisa Pagano its new marketing director.

At the Centrum in Worcester, Mass., Sandy Dunn has been promoted to director of administration and events; Greg Tesone is newly named director of operations. The The will resume its U.S. tour Jan. 23 in Houston, supporting its Epic release, "Mind Bomb." Guitarist Johnny Marr has been recording with Bernard Sumner of New Order under the billing Electronic for an upcoming album.

BABY BEAT: Congratulations to EMI A&R VP Michael Barackman and his wife, Debbie Barackman, on the birth of a daughter, Nola, on Dec. 3.

ON THE LINE: Geffen Records has signed New York rockers Tyketto. Famous Artists Agency has reached booking deals with seven new acts: Jaya and Maestro Fresh Wes on LMR Records, George Lamond on CBS Records, Ruthless Atco Records artist Michel'Le, currently charting with the hit "No More Lies," X Clan on Island, Nu Sounds on MCA, and Doug Lazy on Atlantic Records. Curb Records artist Otis Stokes has signed with the Dick Clark Agency. Singer/songwriter Zette has signed a publishing contract with Warner/Chappell Music and is due to appear in a film of the "Last Exit To Brooklyn." L.A. club DJ/remixer Alexx Antaneus has formed Antaneus Productions, specializing in the remix and production of dance music. Antaneus recently mixed a 12-inch dance track of the Rolling Stones' "Mixed Emotions."



by Thom Duffy

Rawls Offers 'Ear Solution' 'At Last,' Singer's 58th Album

BY STEVEN LICHTMAN

NEW YORK—The way Lou Rawls sees it, it is time for recording artists to make the move "from ear pollution to ear solution."

"People are tired of ear bombardment," he says. "They don't like listening to a song for thirty minutes at home or in a car and not knowing when the DJ changed the record."

Listeners will not have trouble distinguishing the cuts on Rawls' latest album—the 58th disk he has released in his 30-year career. "At Last," Rawls' debut on Blue Note, is a textbook example of tight and tasty pop/jazz craftsmanship; it reached No. 1 on the Top Contemporary Jazz Albums chart.

The record boasts an all-star lineup backing Rawls' relaxed and resonant baritone on standards and specially written tunes. The idea for the album came about during a conversation last January between Rawls and Blue Note president Bruce Lundvall. At the time Rawls was without a deal.

"Lou said he was thinking of going back to his roots, like his early days at Capitol," says Lundvall, who ran Columbia Records when Rawls was working with Gamble & Huff at Philadelphia/International in the '70s, and later signed the singer to a deal with Epic. "He said he'd love to be on Blue Note and we made our deal." Lundvall signed Rawls to a six-record contract and hooked him up with pro-

ducers Michael Cuscuna and Billy Vera, who spent nine months gathering material for "At Last."

The album has reached sales of 100,000 in the U.S. and 50,000 abroad. "We'd hoped to sell 100,000," Lundvall says, "but Lou, to be honest, hadn't sold so well." Yuppies, along with older black and white record buyers, he says, are responsible for most of the sales.

Still, Lundvall does not think this record has reached its sales peak. With Rawls' bookings on the Arsenio Hall and Pat Sajak talk shows, as well as the broadcast of his annual "Lou Rawls Parade Of Stars Telethon" to benefit the United Negro College Fund, Lundvall sees TV appearances as "a tremendous opportunity to move, who knows, half as many again."

Rawls attributes the album's warm reception to the public's enthusiasm for a style of music that, while hardly new, is new to them. "To the new generation, and to the generation of the '70s," he says, "these are new songs they've never heard before."

"When you do something that really is quality," Lundvall says, "it always finally reaches the public." But he also chalks up much of the album's success to simple hard work and enthusiasm. The staff at Capitol, which distributes Blue Note, "fell in love with the record," Lundvall says, and made "a concerted effort" to

(Continued on page 32)

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— *Variety*, November 30, 1988

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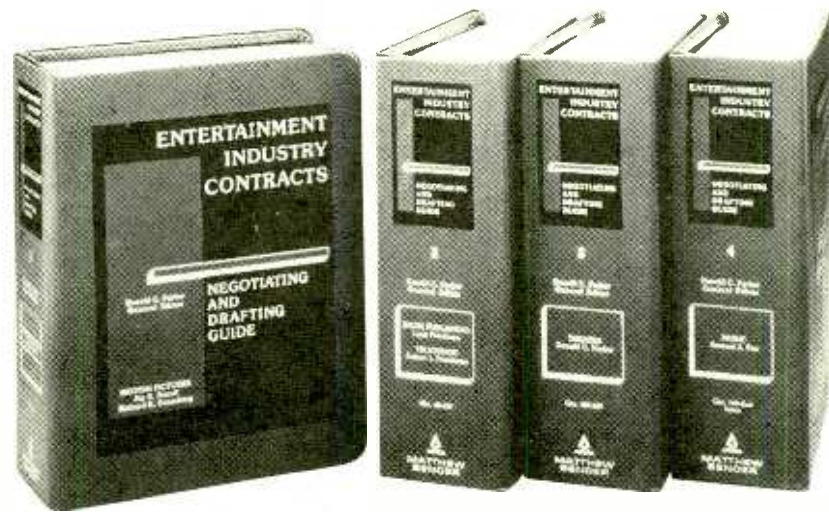
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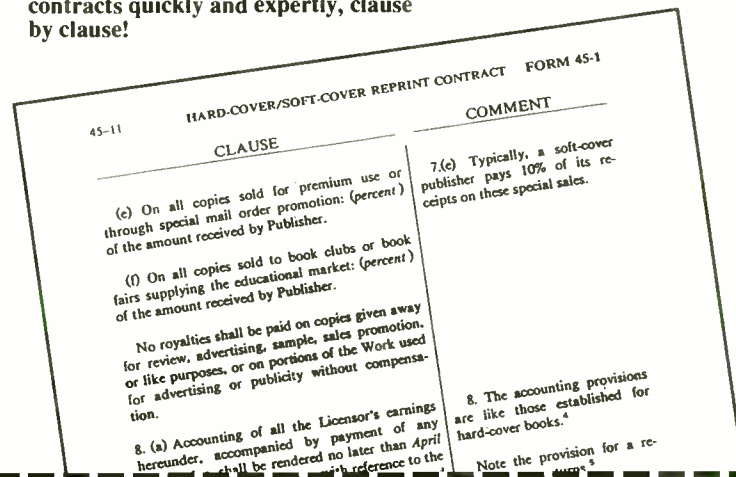
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TALENT IN ACTION

MOTLEY CRUE WARRANT

The Coliseum, Richfield, Ohio

MOTLEY CRUE PLAYED the same old sexist song and dance Dec. 3 to 18,000 at this venue between Cleveland and Akron. Highlights of the show were drummer Tommy Lee's solo suspended over the audience, backup singing by the Nasty Habits—Titana and Arny—and unusually shrill vocals by Vince Neil.

The members of Crue stressed tunes from their new Elektra album, "Dr. Feelgood," performing the title track with T&A in skimpy nurse's uniforms and garter belts, shaking throat and booty in the name of anti-drug purity. You might say the message was a tad mixed.

Lee's moment came when a spotlight revealed him in a cage between the ceiling and the floor. He promised he would really rock—so he played to tapes of Led Zeppelin, Joe Walsh, Sweet—and mooned the audience as he clambered back on stage.

Crowd manipulation was total, the derivativeness blatant, spectacle the only redemption. All Neil did was run about the stage, screech the songs, and exhort Cleveland to party down.

Warrant's rubber-limbed vocalist, Jani Lane (a homeboy from nearby Kent), and guitarist Joey Allen vamped on each other in goofy hard-rock style. "Heaven" hit hard, as expected. So did "Down Boys" and the new "Uncle Tom's Cabin."

CARLO WOLFF

PAQUITO D'RIVERA ELIANE ELIAS

The Bottom Line, New York

BRAZILIAN PIANIST Eliane Elias' half of this double bill was a rhythmic, four-tune set of melodic originals. On the first two tunes, accompanied only by drums and bass, she demonstrated just how full a trio can sound. Then, she expanded it to a quintet by adding percussion and keyboard, and performed two selections from her recent Blue Note album, "So Far So Close."

Saxophonist Paquito D'Rivera's jovial, audience-friendly presence was the opposite of Elias' reserved, serene one. Promoting his latest album, "Tico Tico," D'Rivera and his sextet, including guest trumpeter Claudio Roditi, presented four longish tunes that intricately blended Latin rhythms with jazz expressions. D'Rivera's good-natured banter with both audience and band established a party-like mood, and the mutual respect between band and leader was appar-

(Continued on page 33)



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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
THE ROLLING STONES LIVING COLOUR	Montreal Olympic Stadium Montreal	Dec. 13-14	\$3,490,126 (\$4,027,605 Canadian) \$32.50	123,962 sellout	BCL Group
BILLY JOEL	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	Dec. 21-22, 27, 29, 31	\$2,180,000 \$30/\$22.50	91,000 sellout	Ron Delsener Enterprises
GRATEFUL DEAD BONNIE RAITT (31ST)	Oakland-Alameda County Coliseum Oakland, Calif.	Dec. 27-28 & 30-31	\$1,334,730 \$30/\$20	59,383 sellout	Bill Graham Presents
NEW KIDS ON THE BLOCK DINO COVER GIRLS	Great Western Forum Inglewood, Calif.	Dec. 16-17	\$985,257 \$21	46,917 sellout	Avalon Attractions
NEW KIDS ON THE BLOCK DINO COVER GIRLS	Oakland-Alameda County Coliseum Oakland, Calif.	Dec. 19 & 21	\$805,233 \$19.50	41,294 sellout	Bill Graham Presents
Kenny & Christmas: Kenny Rogers Garth Brooks	Fox Theatre Detroit	Dec. 14-17	\$718,899 \$29.75/\$24.75/ \$15.75	27,435 28,480 sellout	Brass Ring Prods.
NEW KIDS ON THE BLOCK DINO COVER GIRLS	ARCO Sports Sacramento, Calif.	Dec. 20 & 22	\$630,208 \$21.50	29,312 sellout	John Deaton Presents
NEW KIDS ON THE BLOCK DINO COVER GIRLS PERFECT GENTLEMEN	Providence Civic Center Providence, R.I.	Dec. 29	\$541,458 \$18.50	29,268 sellout	Frank J. Russo
GEORGE STRAIT KATHY MATTEA BILLY JOE ROYAL	Reunion Arena Dallas	Dec. 31	\$432,580 \$32.50/\$27.50/ \$25	16,103 sellout	Varnell Enterprises
LYNYRD SKYNYRD THE FABULOUS THUNDERBIRDS THE GEORGIA SATELLITES BLUES TRAVELERS	Cow Palace San Francisco	Dec. 31	\$401,173 \$25	16,000 sellout	Bill Graham Presents
AEROSMITH SKID ROW	Capital Centre Landover, Md.	Dec. 17	\$391,477 \$22.50	17,399 sellout	Cellar Door Prods.
The WNEW Church Concert Benefit For The Homeless: Little Feat Bonnie Raitt The Neville Bros.	Madison Square Garden Center New York	Dec. 21	\$350,000 \$25	14,000 15,000	Ron Delsener Enterprises
B-52'S LOVE TRACTOR	Civic Auditorium San Francisco	Dec. 29-30	\$332,000 \$19.50	17,000 sellout	Bill Graham Presents
NEW KIDS ON THE BLOCK DINO COVER GIRLS PERFECT GENTLEMEN	Centrum in Worcester Worcester, Mass.	Dec. 31	\$305,415 \$22.50	14,337 sellout	Frank J. Russo
B-52'S RED HOT CHILI PEPPERS LOVE TRACTOR	San Diego Sports Arena San Diego	Dec. 31	\$286,703 \$21.50	13,890 sellout	Avalon Attractions
MOTLEY CRUE WARRANT	Civic Arena Pittsburgh	Dec. 20	\$274,110 \$18.75	14,988 sellout	DiCesare-Engler Prods.
OAK RIDGE BOYS PATTY LOVELESS	Star Plaza Theatre Merrillville, Ind.	Dec. 29-31	\$270,455 \$20	17,000 12,529	in-house
THE CULT BONHAM DANGEROUS TOYS	Long Beach Convention & Entertainment Center Long Beach, Calif.	Dec. 31	\$259,000 \$20	13,559 sellout	Avalon Attractions
LYNYRD SKYNYRD THE FABULOUS THUNDERBIRDS THE GEORGIA SATELLITES BLUES TRAVELERS	ARCO Arena Sacramento, Calif.	Dec. 30	\$244,978 \$20/\$18.50	12,966 17,500	Bill Graham Presents
THE CULT BONHAM	San Diego Sports Arena San Diego, Calif.	Dec. 29	\$214,900 \$17.50	13,709 sellout	Avalon Attractions
BARRY MANILOW	Syria Mosque Pittsburgh	Dec. 17-18	\$172,564 \$27.50/\$22.50	6,495 sellout	Electric Factory Concerts
THE CULT BONHAM	Cow Palace San Francisco	Dec. 27	\$167,784 \$20/\$18.50	8,912 15,000	Bill Graham Presents
AEROSMITH SKID ROW	Charleston Civic Center Charleston, W.Va.	Dec. 15	\$165,438 \$19.50	9,000 12,000	Future Entertainment Belkin Prods.
NEW KIDS ON THE BLOCK DINO COVER GIRLS PERFECT GENTLEMEN	Cumberland County Civic Center Portland, Maine	Dec. 28	\$162,578 \$18.50	8,788 sellout	Frank J. Russo
THE CULT BONHAM	ARCO Arena Sacramento, Calif.	Dec. 28	\$154,075 \$20/\$18.50	8,121 17,500	Bill Graham Presents

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Paul McCartney

Thank you America, it's been great getting back - I hope you've had as much fun as we've had playing here.

We'd like to leave you with a thought. On this tour we've given a platform to an environmental group, The Friends of The Earth. That's because, as a father of four children, I'm concerned about the way we're choking this Earth with our pollution. I don't want my kids - or any kids - to grow up in a world where there's a hole in the ozone layer, where the air isn't fit to breathe and the water isn't clean enough to swim in - let alone drink.

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FEB. 17 & 18	ATLANTA, THE OMNI



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SCANDINAVIAN ARTISTS TAKE THE U.S. MARKET BY STORM

(Continued from page 28)

ciation with a label in Sweden, Peter Yngen at Mistlur Records. We've had a long relationship and talk about different bands. The Sandmen, in Denmark, are on Garden Records. I liked the record they made on their own, went to see them, met, and decided to work with them. They recorded three or four additional tracks, which we put out on the existing album. They have the potential to become a great band. Their music is passionate ... it's just a matter of time."

A SWEDISH ALIEN

Alien was signed by Virgin-Scandinavia, and already had two No. 1 albums in Sweden. Mark Williams, director of A&R, notes, "We have relationships with all of Virgin's territories and license from them. We were under no obligation to put out this product, but we felt it was viable

for the American market. I thought the songwriting was exceptional, had a good rock sound, and at the same time, a lot of melodic, memorable hooks that could work with radio, top 40, and Rock 40. Alien is the epitome of that."

Stage Dolls, however, were "shopped to us by the producer," says Jeff Aldrich, senior VP of Chrysalis Records International. "He brought us a finished album. The band had no deal outside Scandinavia. We showed immediate interest and made an offer in a few days."

"We were blown away by it," says Joe Kiener, CEO, Chrysalis North America. "It sounded really strong, and what struck us most was the very strong songwriting, quality of songs, potential for a strong AOR base, and natural cross to CHR."

Management works hand-in-hand

with A&R departments to break foreign bands on U.S. shores. In some cases (Shotgun Messiah, Michael Monroe, King Diamond, Yngwie Malmsteen), the actual artists have taken up U.S. residence. Others retain U.S. liaisons to guide their careers.

Larry Mazur of Entertainment Services, whose roster includes Cinderella, Tangier, and Joanna Dean, was approached to oversee the breaking of D.A.D. "When I got involved, the deal was made through Warner Bros.," he explains. "I do the same things as with a U.S. band: touring, press, management. The plan with D.A.D. was a six-city showcase tour, and they thrust it at me to make it happen. It was very successful."

BIG PHONE BILLS

D.A.D. remains based in Denmark,

which Mazur says "is not a problem. You just have big phone bills. It's just a long, arduous process to deal with immigration problems and getting visas approved. The U.S. government is tough on European bands. You have to provide information, press kits, charts. Their attitude is that a musician is a musician, so why not let American bands make the money. It's also difficult getting road crews in. We made a good case with our attorneys that the equipment is very specialized. You need H-1 visas and you must be patient. That's a big problem with all European bands."

"The key to the whole thing is record company commitment," says Keith Baker, Stage Dolls' manager. "Without questions, Chrysalis has supported this project in a big way. They made up their minds when they signed the band to take initiative. We are very fortunate to be the right band at the right time. Chrysalis wanted a rock band and at all stages, we are working carefully. One of the initial things that helped was that, when the album was released, we had a launch party to make the band known to media in New York and Los Angeles, then traveled to 12 or 15 major markets to meet radio and distribution people. There was tremendous response. It set up the record particularly well."

T.J. Lammers, manager of Atlantic's Gringos Locos, firmly believes in the need for direct U.S. management. "I relocated my office to America and divide my time between here and Europe," he explains. "It is fairly impossible to conquer a competitive country like this one without showing your face. European bands make the mistake of not touring here long and often. Ideally, bands in the harder side of music should live here. Pop markets are equally big here and in Europe, but 80% of the world's hard rock market is in the U.S. Gringos

Locos are in Finland, will tour here, go back to Finland for Christmas, then I will have them physically here as quickly and for as long as possible."

THE KING OF COPENHAGEN

King Diamond and his manager "moved to Los Angeles a year ago for professional reasons," says Ole Bang. "In order to meet people in the business—designers, booking agents, studios—the main thing is to be where the music business is happening and alive, rather than in Copenhagen."

"This way, before we do anything, we can sit with the people in charge, talk about suggestions, what we want, what didn't work the previous year. Being signed to a smaller label, we talk a lot with the president of the company. It is very easy to get our input on what we want."

Nigel Thomas, Malmsteen's manager, believes U.S. relocation is "perfectly correct. Yngwie has lived in the U.S. for some time. He broke here before he meant anything in Europe, which was an odd circumstance. I'm here 50% of the time, as well as in Europe. Every artist can always go to another stage. The factor of Yngwie as a Swedish artist is long past. He is now established in the U.S. and the rest of the world. There is always a break factor if you look at the vast number of records he is able to sell."

Equally imperative, all sources agree, is support from primary media avenues: MTV, radio, and press.

"The key is to get some exposure on AOR," says Kiener. "Stage Dolls' first single, 'Love Cries,' went top 10—far beyond what we expected. It came relatively fast and crossed over to CHR. Radio is a primary element, and we want to tour them as long as possible. We did 150,000 albums two months into the project, and it really

(Continued on page 73)

'AT LAST,' LOU RAWLS OFFERS 'EAR SOLUTION'

(Continued from page 28)

move it.

Rawls, too, he says, has made a special effort to call attention to the album. "We talk two to three times a week and Lou is always asking what he can do to help sell the record," he says. "Rawls has also done a lot of touring on behalf of the record. Rawls, Lundvall says, "dropped Vegas and Atlantic City and scaled his price to play jazz clubs like the Blue Note in New York," further contributing to the record's success.

The album has also met with a warm reception overseas, and brought the singer to places he had not toured since the late '60s. "The album has given him an international sheen like he's not had for a while," says David Brokaw, Rawls' manager for the last two decades. Rawls played festivals in Europe, Asia, and Australia in addition to his U.S. dates

and came back impressed. "They're more into our music than we are," Rawls says of the Europeans and Japanese.

Next month, Rawls will return to the studio to cut his second album for Blue Note. Lundvall and Brokaw won't say yet who will produce the recording, but hint that Rawls will be teamed with a big-name producer for the session. "People of stature, power hitters in the production area, people in top 40 radio" is all Brokaw would say on the record.

Rawls says "it feels great" to be associated with Blue Note after all these years. "It's a label I've always been aware of," he says. "When I was growing up, that was the label for jazz."

It was not, however, a label that an aspiring singer growing up 35 years ago would have found welcoming at

the time. The label was a haven of hard bop, which, while frequently lyrical and almost always melodic, was not often home to the human voice. Lundvall acknowledges that he is breaking somewhat with the Blue Note legacy by recording Rawls and other vocalists. But "it's a different time now," he says. "We have to expand the label in a different direction, and while Rawls is not a jazz singer, he's perfectly appropriate for Blue Note. He's a legend even though he's not yet been declared a legend."

Rawls, for his part, says he hopes other musicians and singers will move toward the type of material he is doing, and that he himself intends to continue in a similar vein on his next release.

"If they keep listening to good music," he says, "I'll keep putting it out."

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TALENT IN ACTION

(Continued from page 30)

ent in the passionate solos by each musician.

D'Rivera has often supported and encouraged his fellow artists by verbal endorsements and/or by briefly performing with them if the opportunity presented itself. It sure would have been fun to see him perform with Elias during this show.

DIANE PATRICK

THE METERS

Lone Star Roadhouse, New York

IT WAS SAID they would never play together again. But the Meters—arguably the premier instrumental ensemble ever to come out of New Orleans—reunited at the Lone Star Roadhouse for a three-night stand Thanksgiving weekend.

Their fans, who packed the place, had plenty of reason to show their gratitude. The quartet—keyboardist Art Neville, bassist George Porter, guitarist Leo Nocentelli, and percussionist David Russell Batiste (who approximated the pithy, irresistible beats of original Meters drummer Zigaboo Modeliste quite well)—had its patented minimalist funk locked tight, as if they had played every night together for the past 10 years.

The set structure was virtually a jam, with one song spilling into the next. Like the best parties, where the action never falters, it set up its own dynamic pattern: swells, ebbs, crescendos. There were familiar signposts, too. "Africa," a motherland funk opus, and "Hey Pocky Way," an offshoot of a Crescent City parade tune, choogled by. So did pop songs like "Love The One You're With" and "You Can't Always Get What You Want," which the band bent to its own liking. Amending the original constructs of the tunes, the Meters used the choruses as nuggets of familiarity to draw people deeper into the sophisticated rhythmic web they were building. By the end, it was obvious that the Meters hadn't lost an iota of their collective personality. They are still able to churn out a steady stream of very serious fun(k).

JIM MACNIE

THE STONE ROSES

Alexandra Palace, London

INCREASINGLY touted as the next great British band, the Stone Roses chose the site of this London show shrewdly. Alexandra Palace is not a regular rock venue but has hosted some legendary events, notably the "14-Hour Technicolor Dream" in

1967, which featured Pink Floyd and was attended by John Lennon.

The Stone Roses were looking to make a similar impact with their new psychedelia, and the preshow publicity certainly succeeded: Demand for tickets exceeded the 7,000 capacity threefold.

The Manchester quartet, whose U.S. debut has been released on Silvertone/RCA, has become the link between the U.K. alternative dance movement and the rock market. As if to prove the point, they warmed up the audience with an acid house party and finally emerged to a substantial light and laser show.

It was the perfect backdrop to their stirring, guitar-drenched anthems and strong cascading melodies held down by a rigorous beat. The sound swirled around the cavernous Victorian hall, frequently drowning out the vocals but adding to the ragged intensity of the show.

After an hour of material from their debut album, they finished off with a lengthy version of "Fool's Gold," a vicious blast of wah-wahed hypno-funk that demonstrated just how much musical potential the band has. And that was it: no encores.

Whether such arrogance will serve them well in the U.S. market remains to be seen. Certainly, singer Ian Brown needs to assert more authority if he is to escape his drippy-hippy stage image. But the band clearly has the confidence to go all the way.

HUGH FIELDER

CECIL TAYLOR AND MAX ROACH

Town Hall, New York

ON DEC. 15, 1979, jazz virtuosos Cecil Taylor and Max Roach met for a duet concert which, in its ability to meld two seemingly disparate, highly personalized styles, memorably exceeded everyone's expectations. Attempting to update their previous success, the two united again last month as part of Town Hall's Not Just Jazz series. Though there were extended passages that boasted the same proficient integration of ideas as the earlier meeting, the pair was not able to sustain a gripping dialog for the whole evening.

Instrumentally, both were on their game. During the extended piece that took up most of the performance, Taylor's trademark keyboard flourishes provided an ecstatic energy level; his drastic shifting of registers—stunning in its ease—left room for the filigree work that has become a crucial part of his playing in the '80s. Roach, who does not strike his drum kit until he makes a series of fleet decisions, provided direction by using expressive rhythmic hybrids to weave between Taylor's dense motifs. Still, there were many times that the drummer could not coax Taylor out of his corner, and that's where the trouble cropped up: interaction.

Both have their own patterns, and as they jutted in and out of a variety of moods, there were points where the communication could have been stronger. Taylor can sometimes be a foregone conclusion, and as he threw out a constant barrage of exclamation points, the drummer was sometimes forced to respond with question marks. Let's hope it's not another decade before the queries are answered.

J.M.

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'Austin City Limits' Set To Kick Off 15th Season

BY GERRY WOOD

AUSTIN, Texas—The longest-running popular music series on public television, "Austin City Limits," is set to kick off its 15th season Jan. 20 with a power-packed lineup of 13 new shows. Consistently ranking in the top 10 of all PBS programs, the show now hits 282 markets with an estimated weekly audience of up to 10 million viewers. The Jan. 20 satellite-beamed show will star George Jones and Carl Perkins. Because of PBS station options, viewers are advised to check local listings for date and time.

"Fifteen years is a long time for any television show to run and maintain a high level of quality, energy, and diversity," says the show's producer, Terry Lickona. "But 'Austin City Limits' has done just that. It continues to live up to its reputation for artistic freedom, diversity, and top-notch video and audio quality."

Seldom do such artists as Jones, Perkins, Loretta Lynn, Johnny

Cash, Willie Nelson, and Waylon Jennings play for scale, but they do at "Austin City Limits." Rarely would one expect to see such acts as Neil Young, Los Lobos, Leonard Cohen, and B.B. King appear on a show that has sometimes been ste-

reotyped as country-only. But they have played the show—and garnered a good response.

Artists consider it a "musician's show," while record company leaders consider it a prime venue for exposing talent in a completely

new audience arena. The show's reputation for artistic freedom and state-of-the-art video and audio quality are two reasons for the industry affinity for the hourlong program. Other reasons include the upper demographic PBS audience, the live taping in front of an appreciative, music-wise studio audience with little interference from producers and zero interference from commercials.

"My artists get as much, if not more, fan and sales response from 'Austin City Limits' appearances as they do from major network shows," comments Chuck Morris, head of the Denver-based Chuck Morris Entertainment enterprise. He recently journeyed to Austin for the taping of a Nitty Gritty Dirt Band "Will The Circle Be Unbroken" show. Certain to be a highlight of the season, the show, hosted by the Dirt Band, features such artists as John Denver, Michael Martin Murphey, Paulette Carlson, Randy Scruggs, New Grass Revival, Mark O'Connor, Jimmy Martin, Vassar Clements, Jerry Douglas, and Roy Huskey Jr.

Bill Arhos, executive producer, is considered the father of "Austin City Limits." Back in 1974 when he was PD of KLRN-TV (now KLRU) he was searching for ideas on a national show that could originate from his Austin station—something strong enough to compete with the major-market fare from New York, Los Angeles, Chicago, and Boston. Austin was going through one of its perennial red-hot creative inferno periods with bubbling-under talent about to boil over the edge of the cauldron: Willie Nelson, Michael Martin Murphey, Jerry Jeff Walker, Steve Fromholz, Joe Ely, the Fabulous Thunderbirds, Johnny Gimble, Stevie Ray Vaughan, Doug Sahm, and Ray Wiley Hubbard. Arhos tapped the cauldron, observing, "Ignoring it would have been like ignoring a rhino in your bathtub."

KLRN chief producer Paul

Bosner was enlisted for the effort of creating a program showcasing the Austin music scene, and Bruce Scafe joined as director. And soon the infant show was off and running. "Redneck"-pegged music wasn't an easy sell in those days, but Arhos twisted enough arms and bent enough ears to prod the program through.

Lickona joined the show as producer in its fourth year. A former Poughkeepsie, N.Y., DJ, Lickona journeyed to Texas for one of Willie Nelson's infamous July Fourth "picnics"—and never returned to the same world. A couple of years later, Gary Menotti joined the crew as an intern in the lowest pay-your-dues slot—pulling cables on the floor. He has worked his way up to director. The show has spotlighted an incredible array of talent, including Jimmy Buffett, the Texas Playboys, Merle Haggard, Jerry Lee Lewis, Roy Orbison, Ray Charles, Fats Domino, Tammy Wynette, George Strait, Ernest Tubb, Lightnin' Hopkins, George Thorogood, Bonnie Raitt, Rodney Crowell, Randy Travis, Pete Fountain, Dwight Yoakam, Buck Owens, Rosanne Cash, Lacy J. Dalton, Emmylou Harris, Guy Clark, K.T. Oslin, Harlan Howard, John Prine, Townes Van Zandt, John Hiatt, Reba McEntire, Kathy Mattea, Tish Hinojosa, Mary Chapin Carpenter, Marcia Ball, Michelle Shocked, k.d. lang, Fats Domino, Marty Robbins, Chet Atkins, Timbuk 3, Asleep At The Wheel, Lyle Lovett, and the Crickets.

Jeff Peterson and Susan Caldwell serve as associate producers for this production of KLRU-TV/Capital of Texas Public Telecommunications Council. The series is made possible in part by a grant from Budweiser. The free beer at the free tapings is made possible totally by Budweiser. The tapings are basically half-day productions, with setup and rehearsal in the afternoon and the show in

(Continued on page 36)



Socializing backstage in the KLRU-TV studios before taping the Nitty Gritty Dirt Band's "Austin City Limits" show are, from left, Michael Martin Murphey, Pat Flynn of New Grass Revival, Jeff Hanna of the Dirt Band, and John Denver. (Photo: Scott Newton)

The Nashville Network Ups Its Video Ante New Morning Program Greeted With Enthusiasm

VIDEO-RAMA 1990: Video is the watchword as the country music industry enters the promising new decade. The Nashville Network has greatly expanded its use of videos with the launch of "VideoMorning," a live, three-hour weekday program. Added to the videos aired on the weekday "VideoCountry" program and the Saturday show "CountryClips," the new addition will double the network's video programming. VJs Katie Haas and Al Wyntor host the 9 a.m.-noon EST show. A TNN news release announcing the show quotes some country-music label leaders:

"Both TNN and music videos have had a major positive impact on the success of not only our superstars, but in the artist development area as well."—Mike Martinovich, VP of marketing, CBS Records. "Since it seems that videoclips are one of the best forms of artist development, especially for newer artists, we look forward to an even stronger outlet of exposure."—Ronna Rubin, national director of press and artist development, Warner Bros. Records. "Shane Barmby began receiving fan recognition and bookings before his records received radio airplay totally because of music videos and TNN, and the Kentucky Headhunters were being requested at radio stations prior to the release of their record due to exposure through their music video."—Sandy Neese, director of communications, PolyGram Records, Nashville.

In other TNN programming news, the ol' pea-picker will be saluted with a one-hour special, "Tennessee Ernie Ford: 50 Golden Years." Among those appearing on the show will be Dinah Shore, Cliffie Stone, George Lindsey, Minnie Pearl, George Gobel, Roy Clark, Andy Griffith, Della Reese, and the Everly Brothers, who first entertained on Ford's TV show when they were little-known teenagers from Central City, Ky. Taped at NBC's Studio 1 in Burbank, Calif., the show will be telecast Feb. 17, with a repeat on Feb. 20. "Funny Business With Charlie Chase II" finds the affable Charlie playing 60 minutes' worth of practical jokes on the Oak Ridge Boys, the Gatlin Brothers, and Lorie Morgan. The show runs Feb. 23 and 27. "Ronnie Milsap: Back Home Again" is the title of a one-hour

Milsap concert special, Feb. 5 and 13. Lorianne Crook, heartthrob to millions, takes us on a voyeuristic voyage into the private lives of Jimmy Dean, Larry Gatlin, and Holly Dunn in the 60-minute Feb. 1 special "Celebrities Offstage." "A Conversation With Dinah" finds Dinah Shore interviewing such February guests as former President Gerald Ford, Betty Ford, Jack Lemmon, Danny Thomas, Bob Hope, and Eddy Arnold. And Waylon Jennings presents a musical documentary saluting today's cowboy. The Feb. 3 and 8 one-hour telecast is titled "My Heroes Have Always Been Cowboys."

JUST THE FACTS: Karen Everly, editor and publisher of the "Nashville Hotline Creative Sourcebook," reports that the publication is back on the presses with its third edition printing after a one-year delay. "Hotline"



by Gerry Wood

focuses on the advertising, film/video, and music industries in Nashville. Everly had worked in the entertainment industry for many years before being diagnosed as having multiple sclerosis. But she has bravely battled back—and this book is her baby. For additional information, call Cathy Gurley at Gary/Gurley Public Relations (615-329-0022). Congratulations to Billy Walker, who is celebrating his 30th anniversary with the Grand Ole Opry. According to superagent Billy Deaton, some of the highlights of Walker's longstanding career include, "Seeing his name on the Billboard top 10 hit parade, being invited to join the Grand Ole Opry as a regular member, and receiving a standing ovation at the Wembley Arena in London, England, before 12,000 adoring fans." Jim Terr, now peddling a new comedy album titled "A Thousand Points Of Light," writes that his book "You Got To Be Stupid To Sing Country Music" is stirring some action in the deep South. "One little distributor, Anderson News Co. in Florence, Ala., has sold 600 copies," says Terr. "And that's virtually a best-seller for them. And I thought deep-Southerners would be most offended by the provocative title. I guess not." Actually, the entertaining paperback is not a putdown of country music. Terr can be reached at Blue Canyon Productions, Box 6460, Santa Fe, N.M. 87502 (phone: 505-989-9298).



Nashville Talent Directors' Assn. Names Award Winners

NASHVILLE—A year-end meeting of the Nashville Assn. of Talent Directors resulted in Top Billing head Tandy Rice being named agent of the year and Sonny Simmons of Century II Promotions being named president of the organization.

Rice is the first member to receive the honor twice—his first time being in 1978. The agent-of-the-year honor is presented annually by the 75-member trade association and is the highest award given to members.

The NATD cited Rice for his outstanding work during the past year as co-chairman of the International Marketplace of Festivals, for the 20th anniversary of his working relationship with MCA artist Jerry Clower, and for his

volunteer work for United Cerebral Palsy of Middle Tennessee, of which he is annual telethon host.

Simmons will be serving his fifth term as president of the NATD. In addition to Simmons, the new board of officers, serving from December 1989 through December 1990, are as follows: first VP, Tandy Rice, Top Billing International; second VP, Miles Bell, Limeriters Inc.; secretary, Paul Cowan, Jim Halsey Agency; treasurer, Billy Deaton, Billy Deaton Talent Agency; sergeant at arms, Ted Fuller, Music Park Talent. At-large board of officers are Tony Conway, Buddy Lee Attractions; Jim Halsey, Jim Halsey Agency; and Rick Runyeon, Runyeon & Runyeon. **DEBBIE HOLLEY**

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2	2	2	35	CLINT BLACK ● RCA 9668-1 (8.98) (CD)	KILLIN' TIME
3	3	5	10	THE CHARLIE DANIELS BAND EPIC 45316/CBS (CD)	SIMPLE MAN
4	4	3	30	DOLLY PARTON COLUMBIA 44384/CBS (CD)	WHITE LIMOZEEN
5	5	6	14	SAWYER BROWN CAPITOL/CURB 92358/CAPITOL (8.98) (CD)	THE BOYS ARE BACK
6	6	4	16	REBA MCENTIRE MCA 8034 (8.98) (CD)	REBA LIVE
7	7	8	65	RICKY VAN SHELTON ● COLUMBIA 44221/CBS (CD)	LOVING PROOF
8	8	7	13	DWIGHT YOAKAM REPRISE 25989/WARNER BROS. (8.98) (CD)	JUST LOOKIN' FOR A HIT
9	9	9	47	SHENANDOAH COLUMBIA 44468/CBS (CD)	THE ROAD NOT TAKEN
10	11	10	30	LORRIE MORGAN RCA 9594-1 (8.98) (CD)	LEAVE THE LIGHT ON
11	12	12	46	HANK WILLIAMS, JR. ● WARNER/CURB 25834/WARNER BROS. (8.98) (CD)	GREATEST HITS III
12	14	13	21	KEITH WHITLEY RCA 9809 (8.98) (CD)	I WONDER DO YOU THINK OF ME
13	10	11	35	GARTH BROOKS CAPITOL 90897 (8.98) (CD)	GARTH BROOKS
14	18	14	25	VERN GOSDIN COLUMBIA 45104/CBS (CD)	ALONE
15	15	15	46	GEORGE STRAIT ● MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
16	16	17	22	WILLIE NELSON COLUMBIA 45046 (CD)	A HORSE CALLED MUSIC
17	13	18	12	RANDY TRAVIS WARNER BROS. 25972 (8.98) (CD)	AN OLD TIME CHRISTMAS
18	21	28	9	THE KENTUCKY HEADHUNTERS MERCURY 838 744-1 (CD)	PICKIN' ON NASHVILLE
19	19	20	69	K.T. OSLIN ▲ RCA 8369 (8.98) (CD)	THIS WOMAN
20	20	19	34	KENNY ROGERS REPRISE 1-25792/WARNER BROS. (8.98) (CD)	SOMETHING INSIDE SO STRONG
21	17	16	9	RODNEY CROWELL COLUMBIA 45242/CBS (CD)	KEYS TO THE HIGHWAY
22	25	26	38	THE JUDDS ● CURB/RCA 9595/RCA (8.98) (CD)	RIVER OF TIME
23	22	24	138	RANDY TRAVIS ▲ ³ WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
24	26	23	45	BILLY JOE ROYAL ATLANTIC 91064 (8.98) (CD)	TELL IT LIKE IT IS
25	24	21	31	K.D. LANG & THE RECLINES SIRE 25877/WARNER BROS. (8.98) (CD)	ABSOLUTE TORCH AND TWANG
26	27	25	47	ALABAMA ● RCA 8587-1 (8.98) (CD)	SOUTHERN STAR
27	31	33	38	KATHY MATTEA MERCURY 836 950 1 (CD)	WILLOW IN THE WIND
28	23	22	66	PATTY LOVELESS MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
29	28	29	73	THE JUDDS ▲ RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
30	29	30	76	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
31	30	27	34	REBA MCENTIRE ● MCA 6294 (8.98) (CD)	SWEET SIXTEEN
32	34	36	8	RICKY VAN SHELTON COLUMBIA 45269/CBS (CD)	SINGS CHRISTMAS
33	33	31	82	KEITH WHITLEY ● RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
34	32	32	34	NITTY GRITTY DIRT BAND UNIVERSAL 12500/MCA (10.98) (CD)	WILL THE CIRCLE BE UNBROKEN, VOL. II
35	36	38	126	PATSY CLINE ▲ ² MCA 12 (8.98) (CD)	GREATEST HITS
36	35	35	13	HIGHWAY 101 WARNER BROS. 25992 (8.98) (CD)	PAINT THE TOWN
37	39	34	12	ANNE MURRAY CAPITOL 92072 (8.98) (CD)	GREATEST HITS, VOL. II
38	41	41	89	RODNEY CROWELL COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	37	37	22	MARY CHAPIN CARPENTER COLUMBIA 44228/CBS (CD)	STATE OF THE HEART
40	38	41	149	RICKY VAN SHELTON ▲ COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
41	43	43	16	THE OAK RIDGE BOYS MCA 42311 (8.98) (CD)	AMERICAN DREAMS
42	40	39	20	TANYA TUCKER CAPITOL 91814 (8.98) (CD)	GREATEST HITS
43	42	42	10	THE STATLER BROTHERS MERCURY 838 231-1 (CD)	STATLER BROTHERS LIVE - SOLD OUT
44	44	45	186	RANDY TRAVIS ▲ ² WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
45	46	44	203	ALABAMA ▲ ³ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
46	47	46	12	PAUL OVERSTREET RCA 9717-1 (8.98) (CD)	SOWIN' LOVE
47	45	47	7	KENNY ROGERS REPRISE 25973/WARNER BROS. (8.98) (CD)	CHRISTMAS IN AMERICA
48	48	48	120	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
49	49	49	128	K.T. OSLIN ▲ RCA 5924-1 (8.98) (CD)	80'S LADIES
50	54	50	27	RICKY SKAGGS EPIC 45027/CBS (CD)	KENTUCKY THUNDER
51	51	51	217	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
52	55	54	13	SKIP EWING MCA 42301 (8.98) (CD)	THE WILL TO LOVE
53	52	53	101	VERN GOSDIN COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
54	61	58	294	HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
55	57	57	29	SUZY BOGGUSS CAPITOL 90237 (8.98) (CD)	SOMEWHERE BETWEEN
56	50	52	11	MARTY STUART MCA 42312 (8.98) (CD)	HILLBILLY ROCK
57	59	55	82	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
58	58	75	38	STEVE WARINER MCA 42272 (8.98) (CD)	I GOT DREAMS
59	53	56	35	THE CHARLIE DANIELS BAND ▲ EPIC 38795/CBS (CD)	A DECADE OF HITS
60	56	66	43	ROSANNE CASH COLUMBIA 45054/CBS (CD)	HITS 1979 - 1989
61	68	—	87	BILLY JOE ROYAL ● ATLANTIC 90658-1 (8.98) (CD)	THE ROYAL TREATMENT
62	60	60	12	DANIELE ALEXANDER MERCURY 838 352 (CD)	FIRST MOVE
63	62	65	27	MERLE HAGGARD EPIC 44283/CBS (CD)	5:01 BLUES
64	NEW ▶	1		VINCE GILL MCA 42321 (8.98) (CD)	WHEN I CALL YOUR NAME
65	64	62	43	BAILLIE AND THE BOYS RCA 8454 (8.98) (CD)	TURN THE TIDE
66	RE-ENTRY	28		EDDY RAVEN UNIVERSAL 76003/MCA (8.98) (CD)	TEMPORARY SANITY
67	72	74	43	GEORGE JONES EPIC 44078/CBS (CD)	ONE WOMAN MAN
68	66	63	24	HOLLY DUNN WARNER BROS. 25939 (8.98) (CD)	THE BLUE ROSE OF TEXAS
69	75	71	26	LIONEL CARTWRIGHT MCA 42276 (8.98) (CD)	LIONEL CARTWRIGHT
70	65	68	10	SHELBY LYNNE EPIC 44260/CBS (CD)	SUNRISE
71	RE-ENTRY	30		GARY MORRIS UNIVERSAL 76005/MCA (8.98) (CD)	STONES
72	63	61	19	DON WILLIAMS RCA 9656-1 (8.98) (CD)	ONE GOOD WELL
73	69	64	343	WILLIE NELSON ▲ ² COLUMBIA KC 237542/CBS (CD)	GREATEST HITS
74	71	—	2	SOUNDTRACK COLUMBIA 45331/CBS (CD)	NEXT OF KIN
75	73	—	9	JANIE FRICKIE COLUMBIA 45087/CBS (CD)	LABOR OF LOVE

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

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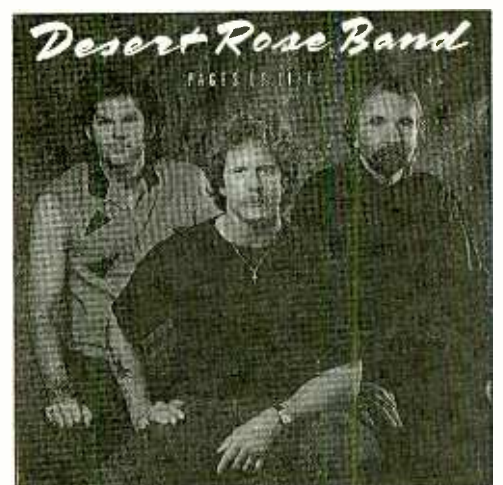
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Billboard. POWER PLAYLISTS

Sample Playlists of the Nation's Largest Country Radio Stations



Charitable Golfers. Bill Boyd, executive director of the Academy of Country Music, left, and Gene Weed, chairman of the board of the ACM, right, present Floyd Glinert, chairman of the board of the T.J. Martell Foundation, with a \$35,000 check—proceeds from the seventh annual ACM Celebrity Golf Tournament. The money will be split between the Martell Foundation and its West Coast division, the Neil Bogart Memorial Laboratory, both of which are involved in leukemia, cancer, and AIDS research.

All-Stars Raise \$200,000 Statlers' Show Aids Hugo Relief

JACKSONVILLE, FLA.—As the money continues to roll in, more than \$200,000 has been raised for the Hugo Relief Fund of South Carolina by the ABC All-Stars Concert sponsored by the Statler Brothers.

The Dec. 13 concert in Jacksonville starred the Statlers, Ronnie Milsap, the Judds, Barbara Mandrell, Ricky Skaggs, George Jones, and MC Ralph Emery. All performers paid all of their own expenses.

South Carolina Gov. Carroll A. Campbell Jr. attended, and was presented a check by the Statler Brothers. Additional monies are being raised through the sale of souvenir ABC All-Stars T-shirts.

The Statlers anticipate that at least \$203,000 will be raised to help persons displaced by Hurricane Hugo, which damaged 24 South Carolina counties last September.

Platinum Is On The Move

NASHVILLE—Platinum International Music, formerly based in Seattle, is moving to Nashville. The company with branches in Austin, Texas, and Los Angeles is opening offices in the new Mel Tillis building at 48 Music Square East.

"I can get more accomplished in one week in Nashville than six months in Washington [state]," says Norman B. Ratner, CEO and chairman of Platinum, who is relocating to Nashville. The Nashville office will initially be supported by the Platinum staff in Seattle and

Austin, but plans call for additional employees to be hired in the upcoming months.

A director of operations has been hired "from within the country music community," according to Ratner, and will soon be announced.

Platinum artist Eddie Preston, known for "Rhythm Of The Rain," recorded when he was lead singer and guitarist for the Cascades, will soon release a new single. Preston is represented by the Nashville office of the William Morris Agency.

'AUSTIN CITY LIMITS' SET FOR 15TH SEASON

(Continued from page 34)

the evening. "Austin City Limits" became the first PBS music series to produce programs with the Dolby Surround audio process.

Lickona primed the audience before the taping of the Dirt Band extravaganza, noting, "This is going to be one of those historic nights, one of those shows that makes 'Austin City Limits' what it is—something special." He defines the show as a "chronicle of country music over these 15 years" that has given the first national TV exposure to scores of rising new acts as well as showcasing legendary performers. "It's simple, straightforward good music," Lickona tells Billboard. "We were a little concerned back in the early days when MTV and music videos became the rage and people were

advising us to change our format. I'm glad we didn't tinker with the format because it turns out that there is definitely an audience that likes their music straight, just watching an artist come on and do thirty or sixty minutes, showing the range of songs and material."

Lickona believes that even better days are ahead: "It's such an exciting time right now for music in general, and especially country music with all of the new people, the new styles, and the experimentation that's going on. I hope we can continue to capture that over the next 15 years or as long as we're allowed to continue on the air and introduce this new generation of artists to the public out there that's dying to hear it."

92WXTU PHILADELPHIA Country

P.D.: Bob Young

1	3	Rodney Crowell, Many A Long & Lonesome Highway
2	6	Keith Whitley, It Ain't Nothin'
3	4	Willie Nelson, There You Are
4	7	Highway 101, Who's Lonely Now
5	9	Nitty Gritty Dirt Band, When It's Gone
6	12	Skip Ewing, It's You Again
7	1	Lorrie Morgan, Out Of Your Shoes
8	14	Clint Black, Nobody's Home
9	2	Ronnie Milsap, A Woman In Love
10	16	Tanya Tucker, My Arms Stay Open All Night
11	15	Baillie And The Boys, I Can't Turn The Tide
12	17	The Bellamy Brothers, The Center Of My Universe
13	13	Glen Campbell, She's Gone, Gone, Gone
14	18	The Desert Rose Band, Start All Over Again
15	21	Lionel Cartwright, In My Eyes
16	19	The Judds, One Man Woman
17	20	The Charlie Daniels Band, Simple Man
18	23	Steve Wariner, When I Could Come Home To You
19	24	Alabama, Southern Star
20	25	Ricky Van Shelton, Statue Of A Fool
21	26	The Forester Sisters, Leave It Alone
22	27	Eddie Rabbit, On Second Thought
23	EX	The Oak Ridge Boys, No Matter How High
24	28	Canyon, Radio Romance
25	EX	Southern Pacific & Carlene Carter, Time's Up
26	EX	Charley Patton, Am's Home
27	EX	Reba McEntire, Little Girl
28	EX	Restless Heart, Fast Movin' Train
29	EX	Kathy Mattea, Where've You Been
A	—	Merle Haggard, If You Want To Be My Woman
A	—	Marty Stuart, Don't Leave Her Lonely Too Long

WESC FM 92

P.D.: Allen Power

1	2	Keith Whitley, It Ain't Nothin'
2	4	Rodney Crowell, Many A Long & Lonesome Highway
3	6	Vern Gosdin, That Just About Does It
4	7	Skip Ewing, It's You Again
5	9	Tanya Tucker, My Arms Stay Open All Night
6	10	Clint Black, Nobody's Home
7	8	Willie Nelson, There You Are
8	11	Nitty Gritty Dirt Band, When It's Gone
9	13	Ricky Van Shelton, Statue Of A Fool
10	14	The Desert Rose Band, Start All Over Again
11	16	The Judds, One Man Woman
12	12	Steve Wariner, When I Could Come Home To You
13	15	Lionel Cartwright, In My Eyes
14	17	Baillie And The Boys, I Can't Turn The Tide
15	18	Alabama, Southern Star
16	19	Kathy Mattea, Where've You Been
17	24	George Strait, Overnight Success
18	26	Eddie Rabbit, On Second Thought
19	1	Highway 101, Who's Lonely Now
20	3	Billy Joe Royal, Till I Can't Take It Anymore
21	22	Jo-Ei Sonnier, If Your Heart Should Ever Roll T
22	27	Jennifer McCarter & The McCarters, Quit While I
23	29	The Forester Sisters, Leave It Alone
24	EX	Charley Patton, Am's Home
25	32	The Oak Ridge Boys, No Matter How High
26	35	Restless Heart, Fast Movin' Train
27	31	Merle Haggard, If You Want To Be My Woman
28	36	Ricky Skaggs, Heartbreak Hurricane
29	34	Jann Browne, Tell Me Why
A30	—	Reba McEntire, Little Girl

31	33	Curtis Wright, She's Got A Man On Her Mind
32	37	Southern Pacific & Carlene Carter, Time's Up
33	38	Dolly Parton, He's Alive
34	38	Gene Watson, The Great Divide
A35	—	Exile, Keep It In The Middle Of The Road
36	40	Marty Stuart, Don't Leave Her Lonely Too Long
A37	—	Eddy Raven, Sooner Or Later
A38	—	Conway Twitty, Who's Gonna Know
A39	—	Ronnie McDowell, She's A Little Past Forty
A40	—	Canyon, Radio Romance

fm wgar

P.D.: Denny Nugent

1	1	Lorrie Morgan, Out Of Your Shoes
2	2	Ronnie Milsap, A Woman In Love
3	3	Holly Dunn, There Goes My Heart Again
4	4	Don Williams, I've Been Loved By The Best
5	5	Shenandoah, Two Dozen Roses
6	6	Keith Whitley, It Ain't Nothin'
7	7	Highway 101, Who's Lonely Now
8	8	Billy Joe Royal, Till I Can't Take It Anymore
9	9	Rodney Crowell, Many A Long & Lonesome Highway
10	10	Clint Black, Nobody's Home
11	11	Garth Brooks, If Tomorrow Never Comes
12	12	Glen Campbell, She's Gone, Gone, Gone
13	13	Tanya Tucker, My Arms Stay Open All Night
14	14	Randy Travis, It's Just A Matter Of Time
15	15	Willie Nelson, There You Are
16	16	The Judds, One Man Woman
17	17	Ricky Van Shelton, Statue Of A Fool
18	18	Steve Wariner, When I Could Come Home To You
19	19	Alabama, Southern Star
20	20	Nitty Gritty Dirt Band, When It's Gone
21	21	Kenny Rogers, The Love Go Unbroken (Always True
22	22	Dolly Parton, Yellow Roses
23	23	Skip Ewing, It's You Again
24	24	Patty Loveless, The Lonely Side Of Love
25	25	The Desert Rose Band, Start All Over Again
26	26	Baillie And The Boys, I Can't Turn The Tide
27	27	Lionel Cartwright, In My Eyes
28	28	Kathy Mattea, Where've You Been
29	29	Paul Overstreet, All The Fun
30	30	Sawyer Brown, The Race Is On
EX	EX	Merle Haggard, If You Want To Be My Woman
EX	EX	Ricky Skaggs, Heartbreak Hurricane
EX	EX	Reba McEntire, Little Girl
EX	EX	The Kentucky Headhunters, Walk Softly On This H
EX	EX	Eddie Rabbit, On Second Thought
EX	EX	Travis Tritt, Country Club
EX	EX	The Charlie Daniels Band, Simple Man
EX	EX	Vince Gill, Never Alone

FM 102.5

P.D.: R.J. Curtis

1	2	Lorrie Morgan, Out Of Your Shoes
2	3	Glen Campbell, She's Gone, Gone, Gone
3	7	Keith Whitley, It Ain't Nothin'
4	5	Vern Gosdin, That Just About Does It
5	6	Highway 101, Who's Lonely Now
6	4	Sawyer Brown, The Race Is On
7	14	Clint Black, Nobody's Home
8	1	Holly Dunn, There Goes My Heart Again
9	13	Travis Tritt, Country Club
10	11	Tanya Tucker, My Arms Stay Open All Night
11	8	Don Williams, I've Been Loved By The Best

12	15	Lionel Cartwright, In My Eyes
13	9	Skip Ewing, It's You Again
14	21	Willie Nelson, There You Are
15	18	Nitty Gritty Dirt Band, When It's Gone
16	19	Rodney Crowell, Many A Long & Lonesome Highway
17	22	The Judds, One Man Woman
18	10	Ronnie Milsap, A Woman In Love
19	24	George Strait, Overnight Success
20	23	Jo-Ei Sonnier, If Your Heart Should Ever Roll T
21	25	Steve Wariner, When I Could Come Home To You
22	12	Shenandoah, Two Dozen Roses
23	16	Patty Loveless, The Lonely Side Of Love
24	29	Eddie Rabbit, On Second Thought
25	30	Alabama, Southern Star
26	17	Garth Brooks, If Tomorrow Never Comes
27	33	Jennifer McCarter & The McCarters, Quit While I
28	34	Merle Haggard, If You Want To Be My Woman
29	35	The Oak Ridge Boys, No Matter How High
30	20	Randy Travis, It's Just A Matter Of Time
31	26	Reba McEntire, Tu Love Comes Again
32	28	Dolly Parton, Yellow Roses
33	38	Ricky Van Shelton, Statue Of A Fool
34	39	Ricky Skaggs, Heartbreak Hurricane
35	40	The Forester Sisters, Leave It Alone
36	27	Eddy Raven, Sooner Or Later
37	36	The Charlie Daniels Band, Simple Man
38	EX	Patty Loveless, Chains
39	EX	Paul Overstreet, Seein' My Father In Me
40	EX	Southern Pacific & Carlene Carter, Time's Up
A	—	Restless Heart, Fast Movin' Train
A	—	Alan Jackson, Here In The Real World
A	—	Reba McEntire, Little Girl

COUNTRY 105 FM

P.D.: Don Langford

1	1	Lorrie Morgan, Out Of Your Shoes
2	2	Highway 101, Who's Lonely Now
3	3	Keith Whitley, It Ain't Nothin'
4	4	Billy Joe Royal, Till I Can't Take It Anymore
5	5	Vern Gosdin, That Just About Does It
6	6	Glen Campbell, She's Gone, Gone, Gone
7	7	The Charlie Daniels Band, Simple Man
8	8	Skip Ewing, It's You Again
9	9	Nitty Gritty Dirt Band, When It's Gone
10	10	Rodney Crowell, Many A Long & Lonesome Highway
11	11	Willie Nelson, There You Are
12	12	Tanya Tucker, My Arms Stay Open All Night
13	13	Steve Wariner, When I Could Come Home To You
14	14	Ronnie Milsap, A Woman In Love
15	15	Lionel Cartwright, In My Eyes
16	16	Clint Black, Nobody's Home
17	17	The Judds, One Man Woman
18	18	The Desert Rose Band, Start All Over Again
19	19	Baillie And The Boys, I Can't Turn The Tide
20	20	Jennifer McCarter & The McCarters, Quit While I
21	21	Ricky Van Shelton, Statue Of A Fool
22	22	George Strait, Overnight Success
23	23	Alabama, Southern Star
24	24	Eddie Rabbit, On Second Thought
25	25	Jo-Ei Sonnier, If Your Heart Should Ever Roll T
26	26	Kathy Mattea, Where've You Been
27	27	Charley Patton, Am's Home
28	28	Merle Haggard, If You Want To Be My Woman
29	29	Dolly Parton, He's Alive
30	30	The Oak Ridge Boys, No Matter How High
31	31	Reba McEntire, Little Girl
32	32	Jann Browne, Tell Me Why
33	33	Restless Heart, Fast Movin' Train
A34	—	Exile, Keep It In The Middle Of The Road
A35	—	Conway Twitty, Who's Gonna Know
A36	—	Eddy Raven, Sooner Or Later
EX	EX	The Marcy Bros., You're Not Even Crying
EX	EX	Jill Hollier, Mama's Daily Bread

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.	59	IT'S JUST A MATTER OF TIME (Trio, BMI/Alley, BMI/Iza, BMI) HL	Ascap)
92 ACROSS THE ROOM FROM YOU (Darn Write, BMI/Airhead, BMI)	5	IT'S YOU AGAIN (Acuff-Rose, BMI/Milene, ASCAP) CPP	23 SIMPLE MAN (Cabin Fever, BMI/Miss Hazel, BMI) WBM
72 ALL THE FUN (Scarlet Moon, BMI) CLM	45	I'VE BEEN LOVED BY THE BEST (PolyGram International, ASCAP/Ranger Bob, ASCAP/Careers, BMI) CPP/HL	43 SOONER OR LATER (W.B.M., SESAC/Screen Gems-EMI, BMI)
28 AMY'S EYES (Loose Ends, ASCAP/Prater, ASCAP)	40	KEEP IT IN THE MIDDLE OF THE ROAD (Tree, BMI/Pacific Island, BMI) HL	19 SOUTHERN STAR (Tom Collins, BMI/Collins Court, ASCAP) CPP
94 BAYOU BOYS (Morganactive, ASCAP/You & I, ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM	64	LATELY ROSE (Trader-Price, BMI/Starstruck Angel, BMI)	13 START ALL OVER AGAIN (Bar None, BMI/Bug, BMI) HL
99 A BETTER LOVE NEXT TIME (Johnny Christopher, BMI/Chris Wood, BMI)	27	LEAVE IT ALONE (Careers, BMI/BMG Songs, ASCAP) HL/PPP	14 STATUE OF A FOOL (Sure Fire, BMI)
91 BLACK AND WHITE (Prestoons, ASCAP/Curb, ASCAP)	97	LET IT BE YOU (Cross Keys, ASCAP/Silverline, BMI) HL/WBM	34 TELL ME WHY (Sweet Bird, BMI/Silverline, BMI) WBM
63 A BOTTLE OF WINE AND PATSY CLINE (Willessen, BMI/PolyGram International, ASCAP)	31	LITTLE GIRL (W.B.M., SESAC)	4 THAT JUST ABOUT DOES IT (Hidden Lake, BMI/Hookem, ASCAP) CPP
46 THE CENTER OF MY UNIVERSE (Bellamy Bros., ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) CPP	55	THE LONELY SIDE OF LOVE (Songs Of PolyGram, BMI/Blue Fire, BMI) HL	36 THERE GOES MY HEART AGAIN (Zomba, ASCAP/Willessen, BMI/Forest Hills, BMI) CPP
49 CHAINS (Silverline, BMI/Andite Invasion, BMI/Cross Keys, ASCAP)	96	LOVE IS A HARD ROAD (Diamond Dog, ASCAP/Love This Town, ASCAP/Song Action, ASCAP)	8 THERE YOU ARE (Almo, ASCAP/Brio Blues, ASCAP/Irving, BMI/Eagleswood, BMI) CPP
57 COUNTRY CLUB (Triumvirate, BMI) HL	84	MAMA'S DAILY BREAD (Toni Dae, BMI/Recording Room, ASCAP)	83 THIS HEART (Cross Keys, ASCAP/Miss Dot, ASCAP/Millhouse, BMI/Songs Of PolyGram, BMI)
90 CRAZY DRIVER (Old Dreams, BMI)	3	MANY A LONG & LONESOME HIGHWAY (Coolwell, ASCAP/Wilkin' David, BMI/Blue Sky Rider, BMI)	88 TIL LOVE COMES AGAIN (AMR, ASCAP/New Haven, BMI) CPP
95 DARKNESS OF THE LIGHT (Second Base, BMI/Ponskoggin, BMI/Scotland, BMI)	79	MISSING YOU (Ron Haffkine, ASCAP/Toga Street, BMI/Hear No Evil, BMI)	75 TIL U LOVE ME AGAIN (Almo, ASCAP/Manazo, ASCAP) CPP
65 DIDN'T EXPECT IT TO GO DOWN THIS WAY (Wooden Wonder, SESAC) HL	6	MY ARMS STAY OPEN ALL NIGHT (Screen Gems-EMI, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) HL/WBM/CLM	2 TILL I CAN'T TAKE IT ANYMORE (Alley, BMI/Trio, BMI/Eden, BMI) HL
42 DON'T LEAVE HER LONELY TOO LONG (Songs Of PolyGram, BMI) HL	77	NEVER ALONE (Benefit, BMI/Chelcalt, BMI/Atlantic, BMI)	37 TIME'S UP (Screen Gems-EMI, BMI/Moon & Stars, BMI/Silverline, BMI/Cross Keys, ASCAP) HL/WBM
29 FAST MOVIN' TRAIN (MCA, ASCAP/Emerald River, ASCAP) HL	78	NEVER HAD IT SO GOOD (Getarealjob, ASCAP/Obie Diner, BMI/Bug, BMI) HL	73 TRASHY WOMEN (Groper, BMI/Rhythm Wrangler, BMI)
85 FEELINGS FOR EACH OTHER (Door Knob, BMI)	30	NO MATTER HOW HIGH (ESP, BMI) CPP	35 TWO DOZEN ROSES (Colgems-EMI, ASCAP/Beginner, ASCAP) WBM
80 FUNNY WAYS OF LOVING ME (Dorman Productions, BMI)	7	NOBODY'S HOME (Howlin'Hits, ASCAP) CPP	70 THE VOVS GO UNBROKEN (ALWAYS TRUE TO YOU) (Gary Burd, ASCAP/Zena, ASCAP) CPP/HL
58 GHOST TOWN (PolyGram International, ASCAP/Songs DeBurgo, ASCAP/Chappell & Co., ASCAP/Serenity Manor, ASCAP/Chris Wald, ASCAP/Hopi Sound, ASCAP) HL	98	OH PRETTY WOMAN (Acuff-Rose, BMI/Opryland, BMI) CPP	44 WALK SOFTLY ON THIS HEART OF MINE (Bill Monroe, BMI)
61 GO DOWN SWINGIN' (Wrensong, ASCAP/Miller's Daughter, ASCAP/Love This Town, ASCAP)	22	ON SECOND THOUGHT (Eddie Rabbit, BMI) HL	9 WHEN I COULD COME HOME TO YOU (Steve Wariner, BMI/Irving, BMI/Tom Collins, BMI/Murrah, BMI) CPP
60 GOOD AS GONE (Suzi Bob, ASCAP/Suzi Joe, ASCAP)	87	ONCE AND FOR ALWAYS (Don King, BMI)	10 WHEN IT'S GONE (Jim Boy, ASCAP/Bughouse, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) CPP/HL
41 THE GREAT DIVIDE (Tennessee Hills, BMI/Three Story, ASCAP) WBM	86	ONCE IN A LIFETIME THING (PolyGram International, ASCAP)	20 WHERE'VE YOU BEEN (Wrensong, ASCAP/Cross Keys, ASCAP/CBS, ASCAP) HL/WBM
69 HEART FROM A STONE (BMG, ASCAP/Black Rhapsody, ASCAP) HL	17	ONE MAN WOMAN (Irving, BMI) CPP	51 WHO'S GONNA KNOW (Maypop, BMI/James Griffin, BMI/Lucy's Boy, BMI)
33 HEARTBREAK HURRICANE (PolyGram International, ASCAP/Amanda-Lin, ASCAP) HL	16	OUT OF YOUR SHOES (Ha-Deb, ASCAP/Patti Ryan, ASCAP/Mickey James, ASCAP)	11 WHO'S LONELY NOW (Cross Keys, ASCAP) HL
71 HERE IN THE REAL WORLD (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Ten Ten, ASCAP)	21	OVERNIGHT SUCCESS (Acuff-Rose, BMI) CPP	25 A WOMAN IN LOVE (David 'N' Will, ASCAP/Front Burner, ASCAP)
39 HE'S ALIVE (New Pax Music Press, ASCAP)	26	QUIT WHILE I'M BEHIND (Farm Hand, ASCAP/Debarris, BMI/EMI April, ASCAP/Ide Of March, ASCAP) HL	100 WONDERFUL TONIGHT (Chappell & Co., ASCAP) HL
54 HE'S GOTTA HAVE ME (Tree, BMI/Zomba, ASCAP) HL	56	QUITTING TIME (Grog, ASCAP)	68 YELLOW ROSES (Velvet Apple, BMI) CPP
89 HONEY DO WEEKEND (Blue Ridge Mtn., ASCAP)	74	THE RACE IS ON (Tree, BMI/Glad, BMI) HL	66 YOU CAN'T FLY LIKE AN EAGLE (Karnicky Hall, BMI/21st Avenue, BMI/Mecan, BMI/Southern Gold, ASCAP)
62 I CAN'T HELP MYSELF (SUGAR PIE HONEY BUNCH) (Stone Agate, BMI) CPP	53	RADIO ROMANCE (Warner-Tamela, BMI/Englishtown, BMI/Milene, ASCAP) CPP/WBM	93 YOU MUST NOT BE DRINKING ENOUGH (Danny Kortchmar, ASCAP) WBM
18 I CAN'T TURN THE TIDE (Colgems-EMI, ASCAP) WBM	67	ROUTE 66 (Londontown, ASCAP)	82 YOU STILL LOVE ME IN MY DREAMS (Cross Keys, ASCAP/Miss Dot, ASCAP)
47 IF TOMORROW NEVER COMES (Evanlee, ASCAP/Major Bob, ASCAP)	48	SEEM' MY FATHER IN ME (Scarlet Moon, BMI)	
32 IF YOU WANT TO BE MY WOMAN (Owen Publications, BMI)	81	SELFISH MAN (Little Bill, BMI)	
24 IF YOUR HEART SHOULD EVER ROLL THIS WAY AGAIN (MCA, ASCAP/Ten Ten, ASCAP) HL	50	SHES A LITTLE PAST FORTY (Tree, BMI/Pacific Island, BMI) HL	
76 I'M SO AFRAID OF LOSING YOU AGAIN (Unichappell, BMI/Acuff-Rose, BMI)	15	SHE'S GONE, GONE, GONE (Tree, BMI) HL	
12 IN MY EYES (Silverline, BMI/Long Run, BMI) WBM	38	SHE'S GOT A MAN ON HER MIND (David 'N' Will, ASCAP/WB, ASCAP/Two Sons, ASCAP) WBM	
1	52	SHOULDA, COULDA, WOULDVA LOVED YOU (Les Taylor, BMI/Willessen, BMI/Zomba, ASCAP/Gehl,	

COUNTRY CORNER



by Marie Ratliff

WHO WILL BE THE NEW STARS OF 1990? Last year saw the emergence of stellar acts like **Clint Black**, **Garth Brooks**, **Lorrie Morgan**, and **Lionel Cartwright**. We asked some programmers to predict the next breakthrough act, and the name most mentioned was **Alan Jackson**, whose second single on Arista, "Here In The Real World," debuts this week at No. 71 on the Hot Country Singles chart.

"This record is a killer," says MD **Dandalion**, WRKZ Hershey, Pa. "We added it right out of the box."

"He really got my attention," says MD **Bill Corey**, WOW Omaha, Neb. "We got such good reception to his first single, so we added this one as soon as it came in. It's already lighting up the request line."

"Alan Jackson is destined to be a star," says MD **Jerry King**, KKYX San Antonio, Texas. "The first time I heard it was when I played the tape in my car and it just knocked me out. The song is incredible and he does it so well."

MARY CHAPIN CARPENTER'S name came up frequently, too, in the informal promising-artist poll. Having watched Carpenter's career develop from a local act in his market, MD **Greg Cole** of WPOC Baltimore is happy about her success and her new Columbia single, "Quittin' Time." "Chapin has a great base here; the Baltimore-Washington area has been her incubator. This song is the strongest cut on her album ["State Of The Heart"] and I expect it to do very well here." Carpenter's song moves to No. 56 in its second chart week.

AREA ACTION: PD **Ted White**, WTVY Dothan, Ala., reports exceptional response to newcomer **Donnie Marsico's** "Hold On To The Night" on the Las Vegas-based Barn Burner label. "It's very well produced," says White. "To give you an idea of what he sounds like, everybody is calling up to request that new **Tom Jones** song."

The **Marcy Bros.** are pulling phones at KALF Red Bluff, Calif., on "Missing You" (Warner Bros.) says MD **Randy Chapman**. "We debuted the album in its entirety and there's some real good material in it, but this title cut is one of the best. The boys have quite a following here—they live in Oroville, which is about 35 miles away, and the local folks are really proud of them."

VIDEO SELLS OAKS: MD **Randy Allen**, WGEE Green Bay, Wis., has a better appreciation of the **Oak Ridge Boys' "No Matter How High"** (MCA) after seeing the video. "I thought it was about a guy singing to his wife, but in the video the individual members sing to their moms—'No matter how high I get, you'll always be No. 1'—and it makes me like it a lot more. It's a case where the video makes the song even more powerful. I use that image when I introduce the song."

"It's taking off early here," adds MD **Tim Wilson**, WAXX Eau Claire, Wis. "This is more the kind of stuff they need to be doing for themselves and their audience." "No Matter How High" moves to No. 30 in its fourth week on the Hot Country Singles chart.

IMAGINE THIS: Timeless Country Harmonies. Brilliant Original Songs. & More.

IMAGINE THAT: The New Album By The O'Kanes. Including The Hit Single, "Why Should I"

Produced by Allen Reynolds and The O'Kanes.
ON COLUMBIA CASSETTES & COMPACT DISCS.

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HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

	GOLD ADDS 33 REPORTERS	SILVER ADDS 56 REPORTERS	BRONZE/ SECONDARY ADDS 57 REPORTERS	TOTAL ADDS 146 REPORTERS	TOTAL ON
CHAINS PATTY LOVELESS MCA	4	23	33	60	74
SEEIN' MY FATHER IN ME PAUL OVERSTREET RCA	6	12	21	39	78
GO DOWN SWINGIN' WILD ROSE UNIVERSAL	3	11	23	37	43
QUITTIN' TIME MARY C. CARPENTER COLUMBIA	4	12	13	29	51
SOONER OR LATER EDDY RAVEN UNIVERSAL	7	10	10	27	96
HERE IN THE REAL WORLD ALAN JACKSON ARISTA	2	8	15	25	31
LITTLE GIRL REBA MCENTIRE MCA	7	8	5	20	126
ROUTE 66 MICHAEL MURPHEY WARNER BROS.	1	5	13	19	37
A BOTTLE OF WINE AND... MARSHA THORNTON MCA	1	5	11	17	41
FAST MOVIN' TRAIN RESTLESS HEART RCA	7	4	4	15	130

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

HOT COUNTRY SINGLES™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	4	5	14	IT AIN'T NOTHIN' G.FUNDIS,K.WHITLEY (T.HASELDEN)	◆ KEITH WHITLEY RCA 9059-7
★ ★ NO. 1 ★ ★ 1 week at No. 1					
2	3	4	16	TILL I CAN'T TAKE IT ANYMORE N.LARKIN (C.OTIS, J.BURTON)	◆ BILLY JOE ROYAL ATLANTIC 7-88815
3	5	7	14	MANY A LONG & LONESOME HIGHWAY R.CROWELL,T.BROWN (R.CROWELL, W.JENNINGS)	◆ RODNEY CROWELL COLUMBIA 38-73042/CBS
4	7	9	16	THAT JUST ABOUT DOES IT B.MONTGOMERY (M.D.BARNES, V.GOSDIN)	◆ VERN GOSDIN COLUMBIA 38 69084/CBS
5	8	11	15	IT'S YOU AGAIN J.BOWEN,S.EWING (S.EWING, M.GEIGER, W.MULLIS)	SKIP EWING MCA 53732
6	9	14	12	MY ARMS STAY OPEN ALL NIGHT J.CRUTCHFIELD (P.OVERSTREET, D.SCHLITZ)	TANYA TUCKER CAPITOL 44469
7	11	16	9	NOBODY'S HOME J.STROUD,M.WRIGHT (C.BLACK)	CLINT BLACK RCA 9078-7
8	10	12	15	THERE YOU ARE F.FOSTER (M.REID, K.FLEMING)	◆ WILLIE NELSON COLUMBIA 38-73015/CBS
9	14	17	13	WHEN I COULD COME HOME TO YOU J.BOWEN (S.WARINER, R.MURRAH)	STEVE WARINER MCA 53738
10	13	15	15	WHEN IT'S GONE R.SCRUGGS,NITTY GRITTY DIRT BAND (J.FADDEN, D.SCHLITZ)	◆ NITTY GRITTY DIRT BAND UNIVERSAL 66023
11	1	3	15	WHO'S LONELY NOW P.WORLEY,E.SEAY (K.BROOKS, D.COOK)	HIGHWAY 101 WARNER BROS. 7-22779
12	16	18	14	IN MY EYES T.BROWN,S.SMITH (L.CARTWRIGHT)	LIONEL CARTWRIGHT MCA 53723
13	17	19	11	START ALL OVER AGAIN P.WORLEY,E.SEAY (C.HILLMAN, S.HILL)	THE DESERT ROSE BAND MCA/CURB 53746/MCA
14	18	21	8	STATUE OF A FOOL S.BUCKINGHAM (J.CRUTCHFIELD)	◆ RICKY VAN SHELTON COLUMBIA 38 73077/CBS
15	6	6	16	SHE'S GONE, GONE, GONE J.BOWEN,G.CAMPBELL (H.HOWARD)	GLEN CAMPBELL UNIVERSAL 66024
16	2	2	19	OUT OF YOUR SHOES B.BECKETT (J.WOOD, P.RYAN, S.SPIVEY)	◆ LORRIE MORGAN RCA 9016-7
17	19	22	8	ONE MAN WOMAN B.MAHER (P.KENNERLEY)	THE JUDDS CURB/RCA 907-7/RCA
18	20	23	11	I CAN'T TURN THE TIDE K.LEHNING (M.BONAGURA, K.BAILLIE, C.BICKHARDT)	◆ BAILLIE AND THE BOYS RCA 9076-7
19	22	27	6	SOUTHERN STAR B.BECKETT,ALABAMA (R.MURRAH, S.DEAN, R.ALVES)	ALABAMA RCA 9083-7
20	21	28	8	WHERE'VE YOU BEEN A.REYNOLDS (J.VEZNER, D.HENRY)	◆ KATHY MATTEA MERCURY 876 262-7
21	25	30	7	OVERNIGHT SUCCESS J.BOWEN,G.STRAIT (S.D.SHAFFER)	GEORGE STRAIT MCA 53755
22	26	31	6	ON SECOND THOUGHT R.LANDIS (E.RABBITT)	◆ EDDIE RABBITT UNIVERSAL 66025
23	12	13	14	SIMPLE MAN J.STROUD (C.DANIELS, J.GAVIN, C.HAYWARD, T.OIGREGARIO)	◆ THE CHARLIE DANIELS BAND EPIC 34-73030/CBS
24	27	29	12	IF YOUR HEART SHOULD EVER ROLL THIS WAY AGAIN B.HALVERSON,R.BENNETT (A.CUNNINGHAM, M.IRWIN)	◆ JO-EL SONNIER RCA 9014-7
25	15	1	17	A WOMAN IN LOVE R.MILSAP,R.GALBRAITH,T.COLLINS (D.MILLET, C.WRIGHT)	◆ RONNIE MILSAP RCA 9027-7
26	29	32	12	QUIT WHILE I'M BEHIND P.WORLEY,E.SEAY (B.CASWELL, V.THOMPSON)	JENNIFER MCCARTER & THE MCCARTERS WARNER BROS. 7-22763
27	30	36	8	LEAVE IT ALONE W.WALDMAN (B.LLOYD, R.FOSTER)	THE FORESTER SISTERS WARNER BROS. 7-22773
28	31	34	11	AMY'S EYES J.BRADLEY (T.BROWN, J.P.HUNT)	◆ CHARLEY PRIDE 16TH AVENUE 70435
29	34	44	5	FAST MOVIN' TRAIN S.HENDRICKS,T.DUBOIS,RESTLESS HEART (D.LOGGINS)	◆ RESTLESS HEART RCA 9115-7
30	33	42	5	NO MATTER HOW HIGH J.BOWEN (E.STEVENS, J.SCARBURY)	◆ THE OAK RIDGE BOYS MCA 53757
31	41	52	4	LITTLE GIRL J.BOWEN,R.MCENTIRE (K.FRANCESCHI, Q.POWERS)	REBA MCENTIRE MCA 53763
32	36	41	7	IF YOU WANT TO BE MY WOMAN M.HAGGARD,M.YEARY,K.SUESOV (M.HAGGARD)	MERLE HAGGARD EPIC 34 73076/CBS
33	40	45	6	HEARTBREAK HURRICANE R.SKAGGS,S.BUCKINGHAM (J.RUSHING, L.CORDLE)	RICKY SKAGGS EPIC 34 73078/CBS
34	39	39	8	TELL ME WHY S.FISHELL (G.DAVIES, H.STINSON)	◆ JANN BROWNE CURB 10568
35	23	10	18	TWO DOZEN ROSES R.HALL,R.BYRNE (R.BYRNE, M.MCANALLY)	SHENANDOAH COLUMBIA 38 69061/CBS
36	24	8	17	THERE GOES MY HEART AGAIN H.DUNN,C.WATERS (L.WILSON, W.PERRY, J.DIFFIE)	◆ HOLLY DUNN WARNER BROS. 7-22796
37	42	43	7	TIME'S UP SOUTHERN PACIFIC, J.E.NORMAN (W.WALDMAN, H.STINSON, K.WELCH)	SOUTHERN PACIFIC & CARLENE CARTER WARNER BROS. 7-22714
38	38	38	10	SHE'S GOT A MAN ON HER MIND C.WRIGHT,III,J.CHARLTON (C.WRIGHT, B.SPENCER)	CURTIS WRIGHT AIRBORNE 75746/MCA
39	43	49	6	HE'S ALIVE R.SKAGGS (NOT LISTED)	◆ DOLLY PARTON COLUMBIA 38-73200/CBS
40	46	51	5	KEEP IT IN THE MIDDLE OF THE ROAD T.DUBOIS,R.SHARP (S.LEMAIRE, J.PENNINGTON)	◆ EXILE ARISTA 9911
41	44	47	8	THE GREAT DIVIDE P.WORLEY,E.SEAY,G.BROWN (J.LINDLEY, R.TRAVIS)	GENE WATSON WARNER BROS. 7-22751
42	45	48	9	DON'T LEAVE HER LONELY TOO LONG R.BENNETT,T.BROWN (M.STUART, KOSTAS)	MARTY STUART MCA 53751
43	51	84	4	SOONER OR LATER B.BECKETT (S.LONGACRE, B.FOSTER, B.LAUNTY)	EDDY RAVEN UNIVERSAL 66029
44	28	25	16	WALK SOFTLY ON THIS HEART OF MINE THE KENTUCKY HEADHUNTERS (B.MONROE, J.LANDERS)	◆ THE KENTUCKY HEADHUNTERS MERCURY 874 744-7
45	32	20	18	I'VE BEEN LOVED BY THE BEST D.WILLIAMS,G.FUNDIS (B.MCDILL, P.HARRISON)	◆ DON WILLIAMS RCA 9017-7
46	37	37	10	THE CENTER OF MY UNIVERSE T.BROWN (D.BELLAMY, H.BELLAMY, D.SCHLITZ)	THE BELLAMY BROTHERS MCA/CURB 53719/MCA
47	35	24	19	IF TOMORROW NEVER COMES A.REYNOLDS (K.BLAZY, G.BROOKS)	◆ GARTH BROOKS CAPITOL 44430
48	61	—	2	SEEN' MY FATHER IN ME J.STROUD (P.OVERSTREET, T.DUNN)	◆ PAUL OVERSTREET RCA 9116-7
★ ★ ★ POWER PICK/AIRPLAY ★ ★ ★					
49	74	—	2	CHAINS T.BROWN (H.BYNUM, B.RENEAU)	◆ PATTY LOVELESS MCA 53764
50	52	58	7	SHE'S A LITTLE PAST FORTY B.KILLEN,R.MCDOWELL,J.MEADOR (R.MCDOWELL, B.KILLEN, J.PENNINGTON)	RONNIE MCDOWELL CURB 10558

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	53	59	6	WHO'S GONNA KNOW J.BOWEN,C.TWITTY,D.HENRY (R.MAINEGRA, J.GRIFFIN, R.YANCEY)	CONWAY TWITTY MCA 53759
52	48	46	8	SHOULDA, COULDA, WOULDA LOVED YOU P.MCMAKIN (L.TAYLOR, L.WILSON, R.MOORE)	◆ LES TAYLOR EPIC 34 73063/CBS
53	54	55	8	RADIO ROMANCE R.CHANCEY (M.POWELL, R.NIELSON, J.WHITE)	◆ CANYON 16TH AVENUE 70437
54	56	60	7	HE'S GOTTA HAVE ME N.LARKIN (D.PFRIMMER, C.HARTFORD)	THE GIRLS NEXT DOOR ATLANTIC 7-88791
55	49	35	19	THE LONELY SIDE OF LOVE T.BROWN (KOSTAS)	PATTY LOVELESS MCA 53702
56	72	—	2	QUITTIN' TIME J.JENNINGS,M.C.CARPENTER (R.ROYER, R.LINN)	MARY CHAPIN CARPENTER COLUMBIA 38 73202/CBS
57	55	40	20	COUNTRY CLUB G.BROWN (C.JONES, D.LORD)	◆ TRAVIS TRITT WARNER BROS. 7-22882
58	64	74	4	GHOST TOWN E.KILROY (R.M.BOURKE, C.BLACK, A.ROBERTS)	ZACA CREEK COLUMBIA 38 73096/CBS
59	50	33	17	IT'S JUST A MATTER OF TIME R.PERRY (B.BENTON, B.HENDRICKS, C.OTIS)	◆ RANDY TRAVIS WARNER BROS. 7-28841
60	57	62	7	GOOD AS GONE J.BOWEN,C.HARDY (J.B.BARNHILL, D.MILLER, J.H.HUNTER)	JOE BARNHILL UNIVERSAL 66032
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
61	NEW ▶	—	1	GO DOWN SWINGIN' J.STROUD (S.RAMOS, J.VANDIVER)	WILD ROSE UNIVERSAL 66033
62	58	64	6	I CAN'T HELP MYSELF (SUGAR PIE HONEY BUNCH) B.HILL (E.HOLLAND, L.DOZIER, B.DOZIER)	BILLY HILL REPRISE 3842/WARNER BROS.
63	73	—	2	A BOTTLE OF WINE AND PATSY CLINE O.BRADLEY (L.GRAVELLE, T.ROCCO)	◆ MARSHA THORNTON MCA 53762
64	67	75	4	LATELY ROSE J.BOWEN (C.PRICE, D.PRICE, E.PRICE)	◆ TRADER-PRICE UNIVERSAL 66031
65	47	26	13	DIDN'T EXPECT IT TO GO DOWN THIS WAY H.SHEDD (K.T.OSLIN)	◆ K.T.OSLIN RCA 9029-7
66	69	76	4	YOU CAN'T FLY LIKE AN EAGLE M.LLOYD,M.DANIEL (T.DENNIS, C.GANTRY, B.KING, T.VINCENT)	JOHNNY LEE CURB 10573
67	78	—	2	ROUTE 66 S.GIBSON,J.E.NORMAN (B.TROUP)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-22666
68	59	53	21	YELLOW ROSES R.SKAGGS (O.PARTON)	DOLLY PARTON COLUMBIA 38-69040/CBS
69	65	68	6	HEART FROM A STONE J.KENNEDY (B.N.CHAPMAN, M.GERMINO)	◆ SUSI BEATTY STARWAY 1206-7
70	62	57	21	THE VOWS GO UNBROKEN (ALWAYS TRUE TO YOU) J.E.NORMAN (G.BURR, E.KAZ)	◆ KENNY ROGERS REPRISE 7-22828/WARNER BROS.
71	NEW ▶	—	1	HERE IN THE REAL WORLD K.STEGALL,S.HENDRICKS (A.JACKSON, M.IRWIN)	◆ ALAN JACKSON ARISTA 9922
72	60	54	21	ALL THE FUN J.STROUD (P.OVERSTREET, T.DUNN)	◆ PAUL OVERSTREET RCA 9015-7
73	63	66	6	TRASHY WOMEN J.J.WALKER (C.WALL)	JERRY JEFF WALKER TRIED & TRUE 1698/RKO
74	66	61	20	THE RACE IS ON R.L.SCRUGGS,M.MILLER (D.ROLLINS)	◆ SAWYER BROWN CAPITOL/CURB 44431/CAPITOL
75	77	71	4	TIL U LOVE ME AGAIN S.BERLIN (T.HINOJOSA)	◆ TISH HINOJOSA A&M 1468
76	84	—	2	I'M SO AFRAID OF LOSING YOU AGAIN L.JACKSON (D.FRAZIER, A.L.OWENS)	ASHLEY EVANS DOOR KNOB 338
77	68	63	18	NEVER ALONE T.BROWN (V.GILL, R.CASH)	VINCE GILL MCA 53717
78	70	50	20	NEVER HAD IT SO GOOD J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER, J.JENNINGS)	◆ MARY CHAPIN CARPENTER COLUMBIA 38-69050/CBS
79	NEW ▶	—	1	MISSING YOU R.HAFFKINE (L.JOHNSON, B.RYAN)	THE MARCY BROS. WARNER BROS. 7-22659
80	NEW ▶	—	1	FUNNY WAYS OF LOVING ME D.J.FONTANA,J.D.LAWRENCE,R.FITZ (J.D.LAWRENCE)	STEVE DOUGLAS DORMAN PRODUCTIONS 98111
81	91	—	2	SELFISH MAN T.DEE (M.GARMAN)	DWAYNE CREWS KILLER 124
82	NEW ▶	—	1	YOU STILL LOVE ME IN MY DREAMS B.MONTGOMERY (T.MENSY)	TIM MENSY COLUMBIA 38-73204/CBS
83	NEW ▶	—	1	THIS HEART S.BUCKINGHAM (T.MENSY, T.HASELDEN)	SWEETHEARTS OF THE RODEO COLUMBIA 38-73213/CBS
84	81	86	4	MAMA'S DAILY BREAD E.PRESTIDGE (T.DAE, M.LANTRIP)	JILL HOLLIER WARNER BROS. 7-22700
85	85	—	2	FEELINGS FOR EACH OTHER G.KENNEDY (M.E.WALTON, JR., H.GRAY)	MARILYN MUNDY DOOR KNOB 336
86	NEW ▶	—	1	ONCE IN A LIFETIME THING J.MORRIS (J.FOSTER, B.RICE)	SAMMY SADLER EVERGREEN 1106
87	NEW ▶	—	1	ONCE AND FOR ALWAYS D.KING (D.KING)	GARY DALE PARKER 615 1022
88	79	71	20	TIL LOVE COMES AGAIN J.BOWEN,R.MCENTIRE (B.BEGAN, E.HILL)	REBA MCENTIRE MCA 53694
89	NEW ▶	—	1	HONEY DO WEEKEND A.ANDERSON (B.D.WADE)	RANDY RHODES BLUE RIDGE 001
90	87	—	2	CRAZY DRIVER B.LENGEMANN,S.KONDOR (G.POTTERTON)	DALICE COUNTRY PRIDE 0021
91	71	56	11	BLACK AND WHITE R.CROWELL,R.CASH (P.SMITH)	ROSANNE CASH COLUMBIA 38-73054/CBS
92	86	—	2	ACROSS THE ROOM FROM YOU M.DANIEL (D.WHITE)	PHIL COHRON AIR 182
93	92	69	15	YOU MUST NOT BE DRINKING ENOUGH E.GORDY, JR., R.L.SCRUGGS (D.KORTCHMAR)	EARL THOMAS CONLEY RCA 8973-7
94	93	80	22	BAYOU BOYS B.BECKETT (F.J.MEYERS, T.SEALS, E.RAVEN)	EDDY RAVEN UNIVERSAL 66016
95	75	79	5	DARKNESS OF THE LIGHT J.ELGIN (T.HARRELL, L.SCOTT)	HARRELL & SCOTT ASSOCIATED ARTISTS 505
96	83	67	7	LOVE IS A HARD ROAD M.MORGAN (N.MONTGOMERY, M.MORGAN)	IRENE KELLEY MCA 53756
97	80	73	24	LET IT BE YOU R.SKAGGS,S.BUCKINGHAM (K.WELCH, H.STINSON)	◆ RICKY SKAGGS EPIC 34 68995/CBS
98	89	89	4	OH PRETTY WOMAN T.BONE BURNETT (R.ORBISON, W.DEES)	ROY ORBISON VIRGIN 7-99159
99	99	82	26	A BETTER LOVE NEXT TIME M.HAGGARD,M.YEARY (J.CHRISTOPHER, B.WOOD)	MERLE HAGGARD EPIC 34 68979/CBS
100	98	87	9	WONDERFUL TONIGHT H.SHEDD (E.CLAPTON)	BUTCH BAKER MERCURY 876 226-7

○ Products with the greatest airplay this week. ◆ Videoclip availability. ■ Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

Billboard® Home Video

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Industry Ponders Saturation Point Can Major Chains Continue Expansion?

BY EARL PAIGE
and PAUL SWEETING

NEW YORK—The emergence of richly capitalized, national specialty chains such as Blockbuster and West Coast Video, and the arrival on U.S. shores of well-heeled European retailing interests has the video retailing industry seemingly poised for a new era of expansion. But with VCR sales slowing and rental demand apparently flat, some in the industry are wondering if the market can successfully absorb a substantial increase in the number of video retail locations.

Fort Lauderdale, Fla.-based Blockbuster Video recently passed the 1,000-store mark on its way to a projected 3,000 locations. Philadelphia-based West Coast Video, the other major national chain, currently has 710 stores and is growing.

Belgium-based Super Club last year acquired two regional video specialty chains, along with the record chains Turtle's and Record Bar, infusing capital those operations can

use to expand. Louisiana-based Alfalfa, for example, one of Super Club's early acquisitions, has already doubled its expansion plans for 1990 from 12 stores to 24, according to president George Solomon. Similarly, Dublin-based Xtra-Vision last month acquired Boston's Videosmith chain

'Future growth will be a process of displacement'

and the Video Library of New Hampshire and plans to expand both.

Other significant players in the expansion game include large combo chains, such as Warehouse, which maintains video rental operations in all but 40 of its more than 250 locations on the West Coast. The web is currently in the midst of adding 100 new locations. Other combo chains with significant rental operations and the wherewithal for substantial expansions include Tower Records/

Tower Video, with roughly 50 stores, and Music Plus with 60.

Large regional chains, such as Erol's with some 200 stores in the Washington, D.C., area, New Jersey-based Palmer Video with 160 locations in New York, are beginning to feel the heat from the national chains' efforts to encroach on their market areas and are adding locations in an attempt to shore up their dominance of their territories and discourage interlopers.

All this activity is sending industry analysts and research companies scurrying back to their computer models as they attempt to calculate the saturation point for the number of video rental outlets that can be profitably supported over the next few years. The question they seek to answer: whether the growth of these well-capitalized chains will add to the total number of locations, or whether their growth will be accomplished at the expense of existing operations.

The research companies put the number of video specialty stores as of the end of 1989 variously between 27,000 and 30,000, representing roughly two-thirds of the 40,000-45,000 total outlets renting videocassettes, including supermarkets, combo stores, convenience stores, and others. More than half of the video specialty outlets in the U.S. can still be generally classified as mom-and-pop operations, financing inventory expenses as well as any modest expansion plans out of revenue from ongoing operations.

Those outlets are currently supported by the 65%-70% of U.S. households that currently own at least one VCR. Projections for growth in that base, however, vary greatly, from almost none to an eventual base of 85%-90% of U.S. television households.

Clouding the picture of expansion potential is the uneven distribution of retail locations across the country. Looking at the problem from a national perspective, many analysts, with some pointed exceptions, conclude the market is already saturated and believe we have already seen the peak in the number of locations. But many retailers see niches in particular markets and believe there is still room for expansion.

"My guess is we will not see a significant number of stores added, so that growth, in the future, will be almost exclusively a process of displacement," says Tim Baskerville, president of the research firm Vidmar Communications. "You will prob-

(Continued on page 42)



No Playing Around. Jeff Jenest, senior VP/GM of Playboy Home Video, left, and Barry Leshtz, VP sales of Playboy Home Video, right, accept a congratulatory plaque citing sell-through success from Billboard home entertainment editor Jim McCullaugh. The company recently had five titles simultaneously on Billboard's Top Videocassettes Sales chart.

Media Sells Duplication Biz, Reorganizes Sales Division

BY JIM McCULLAUGH

LOS ANGELES—Media Home Entertainment—wishing to "focus on its primary business, product acquisition and distribution"—has sold its in-house duplicating facilities to West Coast Video Duplicating Inc. Terms of the agreement call for West Coast to manufacture all Media product during the next five years.

And in another development related to concentrating more on just being a distributor, Media has reorganized its sales division by merging its two outside sell-through and rental sales teams.

A reorganization of the marketing group is also forthcoming, according to Tom Burnett, senior VP, sales and marketing.

"It's not so much a streamlining as realigning our personnel resources," says Burnett. "We've had a marketing department that's been divided up by brands and it hasn't been the most effective use of our internal manpower. I feel more comfortable having more of a 'brain trust,' where you have ideas going around the table. We're just taking the barriers down between brands

and bringing the marketing department together as one brainstorming group. We're attempting to focus our resources a little more closely.

"The company had somewhat lost sight of what we really are... a distribution entity. We're not a manufacturer. We were the only player left with its own manufacturing facility. We started out distributing rental product. We're getting back to the acquisition and distribution of major theatrical product."

Last year, International Video Entertainment sold its duplicating facilities Video Technology Services to Rank Video Services America. Prior to that, Rank acquired Bell & Howell/Columbia/Paramount. CBS/Fox sold its plant in Livonia, Mich., to Technicolor in 1987.

Burnett also says that the recent announcement that Condor Video, Media's Spanish-language division, was the object of a leveraged buyout by management running that division is also related to getting back to the company's core business. In addition, several outside companies have been talking to Media about acquiring Condor.

Burnett says that Media expects

(Continued on page 67)



Video's Helping Hand. Senate Republican leader Robert J. Dole, left, gives a plaque honoring MGM/UA Home Video to Bud O'Shea, president and chief operating officer of the company, at a private luncheon recently in Washington, D.C. Sue Pratt, president of the Autism Society of America, and Dole were saluting a final donation of \$50,000 to the charity based on the videocassette sales of "Rain Man."

TOP VIDEOCASSETTES SALES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★ ★ NO. 1 ★ ★				
1	1	7	BATMAN	Warner Bros. Inc. Warner Home Video 12000	Jack Nicholson Michael Keaton	1989	PG-13	24.98
2	2	13	BAMBI	Walt Disney Home Video 942	Animated	1942	G	26.99
3	3	11	WHO FRAMED ROGER RABBIT	Amblin Entertainment Touchstone Home Video 940	Bob Hoskins Christopher Lloyd	1988	PG	22.99
4	4	15	THE LAND BEFORE TIME	Amblin Entertainment MCA Home Video 80864	Animated	1988	G	24.95
5	5	138	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	6	7	NEW KIDS ON THE BLOCK: HANGIN' TOUGH LIVE	CBS Music Video Enterprises 19V-49030	New Kids On The Block	1989	NR	19.98
7	10	112	GONE WITH THE WIND: THE FIFTIETH ANNIV. ED. ▲◆	Turner Entertainment Co. MGM/UA Home Video 901678	Clark Gable Vivien Leigh	1939	G	89.95
8	8	10	LAWRENCE OF ARABIA	RCA/Columbia Pictures Home Video 50133	Peter O'Toole	1962	PG	29.95
9	7	22	NEW KIDS ON THE BLOCK: HANGIN' TOUGH	CBS Music Video Enterprises 14V-49022	New Kids On The Block	1989	NR	14.95
10	15	11	IT'S A WONDERFUL LIFE	Hal Roach Studios Film Classics, Inc. V5003	James Stewart Donna Reed	1946	NR	9.95
11	9	7	RUDOLPH THE RED NOSED REINDEER	Family Home Entertainment 27309	Animated	1989	NR	14.95
12	13	18	THE BEST OF EDDIE MURPHY: SATURDAY NIGHT LIVE	Eddie Murphy Television Enterprises, Inc. Paramount Home Video 12741	Eddie Murphy	1989	NR	19.95
13	12	6	FROSTY THE SNOWMAN	Family Home Entertainment 27311	Animated	1989	NR	14.95
14	11	51	WHITE CHRISTMAS	Paramount Pictures Paramount Home Video 6104	Bing Crosby Danny Kaye	1954	NR	14.95
15	16	11	TEENAGE MUTANT NINJA TURTLES: CASE OF THE KILLER PIZZAS	Family Home Entertainment 27314	Animated	1989	NR	14.95
16	22	54	BACK TO THE FUTURE ▲◆	Amblin Entertainment MCA Home Video 80196	Michael J. Fox Christopher Lloyd	1985	PG	19.95
17	17	10	JANET JACKSON'S RHYTHM NATION 1814	A&M Records Inc. A&M Video 61900	Janet Jackson	1989	NR	24.98
18	26	28	PINK FLOYD: DELICATE SOUND OF THUNDER	CBS Music Video Enterprises 24V-49019	Pink Floyd	1989	NR	24.98
19	18	5	SANTA CLAUS IS COMING TO TOWN	Family Home Entertainment 27312	Animated	1989	NR	14.95
20	NEW ▶		STAR TREK V: THE FINAL FRONTIER	Paramount Pictures Paramount Home Video 32044	William Shatner Leonard Nimoy	1989	PG	89.95
21	14	8	PAULA ABDUL: STRAIGHT UP	Virgin Records America, Inc. Virgin Music Video 50141	Paula Abdul	1989	NR	19.98
22	29	2	BOBBY BROWN: HIS PREROGATIVE	MCA Music Video 88001	Bobby Brown	1989	NR	19.95
23	32	62	E.T. THE EXTRA-TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG	24.95
24	24	5	1990 PLAYMATE VIDEO CALENDAR	HBO Video 0312	Various Artists	1989	NR	29.99
25	25	23	BEETLEJUICE	Warner Bros. Inc. Warner Home Video 11785	Michael Keaton	1988	PG	19.95
26	31	10	HOW THE GRINCH STOLE CHRISTMAS!	MGM/UA Home Video M201011	Animated	1966	NR	14.95
27	21	65	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
28	23	77	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
29	19	6	BON JOVI: NEW JERSEY-THE VIDEOS	PolyGram Music Video 081-325-1	Bon Jovi	1989	NR	19.95
30	30	50	JANE FONDA'S COMPLETE WORKOUT	Jane Fonda Warner Home Video 650	Jane Fonda	1989	NR	29.98
31	28	11	MILLI VANILLI IN MOTION	Arista Records Inc. 6 West Home Video SW-5703	Milli Vanilli	1989	NR	14.98
32	20	14	DEF LEPPARD: IN THE ROUND IN YOUR FACE ▲	Bludgeon Riffola, LTD. PolyGram Music Video 080599-3	Def Leppard	1989	NR	24.95
33	38	12	BIG	CBS-Fox Video 4754	Tom Hanks	1988	PG	19.98
34	36	2	DEPECHE MODE 101	Warner Reprise Video 38155-3	Depeche Mode	1989	NR	19.98
35	34	103	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	24.98
36	37	2	THE LITTLE MERMAID	Starmaker Ent. Inc. 2001	Animated	1978	G	9.95
37	27	4	THE LITTLE DRUMMER BOY	Family Home Entertainment 27315	Animated	1989	NR	14.95
38	40	4	POISON: SIGHT FOR SORE EARS	Enigma Music Video PolyGram Music Video 75910	Poison	1989	NR	19.95
39	33	11	DISNEY'S SING ALONG SONGS: VERY MERRY CHRISTMAS	Walt Disney Home Video 412	Animated	1988	NR	14.95
40	35	2	MOULIN ROUGE	MGM/UA Home Video 201734	Jose Ferrer	1952	NR	19.95

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

HOME VIDEO

newsline..

ROCKEFELLER CENTER IT'S NOT, but Portland, Ore.-based Rentrak announced that a Japanese company has purchased 500,000 shares of its stock at \$2 a share. Rentrak, which is publicly traded, did not identify the buyer. Rentrak has about 3.5 million shares outstanding, meaning the Japanese company will own roughly 14% of the company. The deal will not involve any changes in the Rentrak board, according to a company spokesman.

RUMORS OF ITS DEATH ARE EXAGGERATED. The Beta format is fading fast, but Beta customers still want their tapes. In response to consumer demand, RCA/Columbia will release the restored, letterboxed version of "Lawrence Of Arabia" this month on Beta. The video came out on VHS in October. Both formats carry a suggested retail price of \$29.95.

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
NEW YORK STORIES (PG) Nick Nolte, Talia Shire, Woody Allen Touchstone/\$89.95	1/1690 (1/24/90)	\$10.6	(514) Poster
PHANTOM OF THE MALL (R) Morgan Fairchild Fries/\$89.95	1/24/90 (2/14/90)	NA (NA)	Poster
TURNER & HOOCHE (PG) Tom Hanks, Mare Winningham Touchstone/\$89.95	1/16/89 (1/24/90)	\$68.4 (1,877)	Poster
WIRED (R) Michael Chiklis, Patti D'Arbanville, Ray Sharkey IVE/\$89.95	1/16/89 (2/8/90)	\$1.1 (745)	Poster
WIZARD OF SPEED AND TIME (PG) Mike Jitlov, Phillip Michael Thomas SGE/\$89.95	1/16/89 (1/31/90)	\$NA (NA)	Poster, Stander

* INFORMATION FURNISHED BY VIDEO FORECASTER.

OTHER TITLES

THE BEST OF DARK SHADOWS Jonathan Frid, David Selby, Kate Jackson MPI/\$9.98 Prebook cutoff: 1/15/89; Street: 1/31/90	MARIA'S DAY Edit Handel, Sandor Szabo, Tamas Fodor Facets/\$59.95 Prebook cutoff: 1/10/90; Street: 1/15/90
BLOOD VOWS Melissa Gilbert, Joe Penny Fries/\$39.95 Prebook cutoff: 1/18/90; Street: 2/14/90	MAXIMUM SECURITY Geoffrey Lewis, Jean Smart New World/\$59.95 Prebook cutoff: 1/12/90; Street: 1/30/90
FUNLAND David Lander Vestron/\$79.98 Prebook cutoff: 1/12/90; Street: 2/7/90	PINK FLOYD: THE WALL Bob Geldof MGM/UA/\$19.95 Prebook cutoff: 1/11/90; Street: 1/30/90
GHOST CHASE Jason Lively, Jill Whitlow, Tim McDaniel M.C.E.G./Virgin/\$79.95 Prebook cutoff: 1/18/90; Street: 2/6/90	SACRILEGE Myriem Roussel, Alessandro Gassman Prism/\$79.95 Prebook cutoff: 1/18/90; Street: 2/8/90
HIGH HOPES Philip Davis, Ruth Sheen, Edna Dore Academy/\$89.95 Prebook cutoff: 1/11/90; Street: 1/31/90	YELLOW SUBMARINE Animated MGM/UA/\$19.95 Prebook cutoff: 1/11/90; Street: 1/30/90

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

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FOR WEEK ENDING DECEMBER 23, 1989

Billboard

TOP KID VIDEO SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WAS ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
1	1	10	BAMBI Walt Disney Home Video 942	*** NO. 1 ***	1942	26.99
			THE LAND BEFORE TIME Entertainment/MCA Home Video 80864		1988	24.95
					1950	26.99

4	13	3	RUDOLPH THE RED NOSED REINDEER Family Home Entertainment 27309	1989	14.95
5	4	9	TEEN MUTANT NINJA TURTLES: KILLER PIZZAS Family Home Entertainment 27314	1989	14.95
6	5	5	FROSTY THE SNOWMAN Family Home Entertainment 27311	1989	14.95
7	8	5	SANTA CLAUS IS COMING TO TOWN Family Home Entertainment 27312	1989	14.95
10	6	30	TEEN MUTANT NINJA TURTLES: THE SHREDDER ... Family Home Entertainment 23981	1987	14.95
12	9	45	TEEN MUTANT NINJA TURTLES: HOT RODDING ... Family Home Entertainment 23980	1989	14.95
15	NEW ▶		THE LITTLE DRUMMER BOY Family Home Entertainment 27315	1989	14.95
20	21	60	TEEN MUTANT NINJA TURTLES: HEROES ... Family Home Entertainment 23978	1988	14.95

Look who went home for the holidays.

Home is where we like to spend the holidays, with the kids, with the family. That is exactly where we were in December, according to *Billboard Magazine's* "Top Kid Video™" sales chart*. Five of our titles were in the top ten — eight were in the top twenty.

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f.h.e.
Family Home Entertainment

A LIVE Entertainment Company

LIVE Entertainment Inc.

*For week ending December 23, 1989.

HOME VIDEO

VID INDUSTRY PONDERES MARKET SATURATION POINT

(Continued from page 39)

ably see these chains . . . buying up existing operation or forcing them out."

On the other hand, there are such retailers as Steven Rosenberg, owner of three Premiere Video outlets in Atlanta. "Perhaps the metro Atlanta area has reach some sort of saturation point," he says, "but five to ten miles out in the country we now have big residential districts that are ripe for expansion." Rosenberg is planning to expand into those areas.

The conditions influencing expansion potential in a given market include factors other than the number of stores already there. "Location and real estate costs are critical components," says Herb Weiner of the 11-store Video Plus Music chain in Austin, Texas.

In Los Angeles, for example, where real estate costs are comparatively high, independent retailers tend to be cautious in their expansion

plans. Steve Gabor waited five years before opening his third Odyssey Video store in Marina del Rey, when he could find the right balance between location and real estate costs. "If rental costs can be kept down, it allows for even larger capital improvements," he says, "because you can work that off by not paying so much rent." He says it costs \$100,000 to get a site in shape, adding "you have to look long and hard at keeping your monthly rental costs down."

The differences between the national and local perspectives extends even to assumptions about the demand for prerecorded video. "Market demand is relatively flat or even declining a little bit for rentals," says Gary Gablehouse, president of Fairfield Research. "The second quarter of 1989 was the lowest period [for rentals] we've seen in 18 months. It bounced back somewhat in the third quarter, but not to its previous lev-

els."

Based on flat aggregate demand, Gablehouse thinks the days of retail expansion are largely over. "Because demand is flat, you have to ask if you need more stores to service it," he says. "You have to cut other people out of the pie if you want to expand today . . . Blockbuster is going to have to take a pound of flesh out of someone else." According to Gablehouse, that someone else is likely to be the independent mom-and-pop.

"Over half the stores out there are still mom-and-pops without deep pockets," he says. "It's pretty easy to steal share from them. If you're Blockbuster or Super Club, you can kick somebody's butt pretty easily."

But on a market-by-market basis, national trends in rental demand and the VCR base do not always translate neatly in decreased demand for stores. "Oversaturation is a myth," declares Joe Johnson, president of

(Continued on page 45)

Laserdisk: A Decade Of Growth Reviewed

BY CHRIS MCGOWAN

LASER DECADE: The video laserdisk made its debut in the consumer market in December 1978. The 1980s saw its potential explored and expanded, with a number of key releases leading the way into new areas of programming and untapped segments of the marketplace. Here is Laser Scans' list of landmark laserdisk software releases of the decade, cited for artistic and/or commercial importance.

1981: "The First National Kid Disc" (Optical Programming Associates). Released by OPA, a joint venture of MCA, Pioneer,

and Philips, the "First National Kid Disc" is considered by most experts the first interactive laserdisk for the consumer market. It featured some 20 different games and educational activities for children, and is being rereleased by the Voyager Company this month.

1981: "Paul Simon" (Pioneer Artists). The first U.S. release by Pioneer and the debut of the Pioneer Artists label. In the '80s, Pioneer LDCA was the most important distributor of video laserdiscs. It was without a peer until Image Entertainment greatly accelerated its licensing efforts in the late '80s. Pioneer Artists was the preeminent music video label of the decade.

1982: "Mystery Discs" (Vidmax). The first widely available interactive fiction laserdiscs for the consumer market. There are two titles: "Volume 1: Murder Anyone?" and "Volume 2: Many Roads To Murder."

1983: "The National Gallery Of Art" (VPI/Vidmax). Featuring images of 1,645 paintings, drawings, sculptures, and prints from the National Gallery of Art in Washington, D.C., this CAV disk was the first widely available "museum catalog" laserdisk for consumers.

1984: "Citizen Kane" and "King Kong" (Criterion Collection). These two titles together marked the birth of deluxe laserdisc editions of classic films, with their state-of-the-art film-to-video transfers, electronic enhancement of image, and CAV formatting (for maximum special effects). They also were the first classic-movie laserdiscs to include supplementary materials.

Criterion's "Kong" also marked the first time that the second audio track was used for a running commentary on the movie by a film historian (you can listen to the original soundtrack on one track, or to the commentary on the other).

1985: "KnowledgeDisc" (Grolier Electronic Publishers). The first encyclopedic "text" laserdisk for the consumer market, the

user-friendly "KnowledgeDisc" contains the equivalent of a 20-volume reference library, some 9 million words of Grolier's electronic encyclopedia.

1985: "Wings" (Paramount Home Video). The first consumer laserdisk release with digital audio, "Wings" dates from the silent-movie era but has been released on disk with a digitally recorded and encoded Wurlitzer soundtrack performed by Gary Carter.

1985: "Bride Of Frankenstein," "Animal Crackers," "Scarface" (MCA Home Video). These three

films introduced MCA's Encore Edition line, which now has more than 30 titles, most of which have

special features (such as second audio tracks with film commentary or CAV third sides) and/or supplementary materials.

1985: "Manhattan" (MGM/UA Home Video). The first letterboxed movie on laserdisk, due to the stipulations of director Woody Allen. The letterbox format (also called "matted-screen format" by some labels and "Videoscope" by Voyager) preserves the entire image of widescreen movies; black bands or other borders fill in the empty space below and above the image on the TV screen.

Previously, the filmic image of widescreen movies inevitably had its sides trimmed off in order to fit it into the square-ish TV-screen format.

Letterboxing gives the home viewer the film in its entirety, as it was seen in the movie theater, and as the director envisioned it.

1986: "Lola Montes" (Criterion Collection). "Lola Montes" was the first letterboxed laserdisk released by Criterion Collection. With "Lola Montes," Criterion inaugurated a policy of releasing widescreen movies only in the letterbox format (or "Videoscope," as they term it).

1986: "The Magnificent Ambersons" (Criterion Collection). One of the most popular laserdiscs of the '80s, the Criterion "Ambersons" includes a commentary on audio track two by a film historian; its supplementary section includes the film's complete storyboards, entire original shooting script, and the text of an earlier radio-play version.

1986: "Bladerunner" (Criterion Collection). The first contemporary A title released on laserdisk with all the bells and whistles. Criterion's edition of the Ridley Scott sci-fi classic was letterboxed, in the CAV format, equipped with digital stereo sound, and padded with supplementary material. It is still probably the best '80s LD title for showing off your laserdisk player on a big-screen TV.

1987: "Winchester '73" (MCA)

(Continued on page 45)

FOR WEEK ENDING JANUARY 13, 1990

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TOP VIDEODISKS™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★ ★ NO. 1 ★ ★					
1	1	27	GONE WITH THE WIND: THE FIFTIETH ANNIV. ED. ▲ ◇	Turner Entertainment Co. Pioneer LDCA, Inc. 901678	Clark Gable Vivien Leigh	1939	G	49.95
2	2	9	LAWRENCE OF ARABIA	RCA/Columbia Pictures Home Video Pioneer LDCA, Inc. 30133	Peter O'Toole	1962	PG	49.95
3	7	5	GHOSTBUSTERS II	RCA/Columbia Pictures Home Video Pioneer LDCA, Inc. 50166	Bill Murray Dan Aykroyd	1989	PG	24.95
4	6	7	SCROOGED	Paramount Pictures Pioneer LDCA, Inc. 23841	Bill Murray	1988	PG-13	24.95
5	4	17	RAIN MAN	MGM/UA Home Video Pioneer LDCA, Inc. 101648	Dustin Hoffman Tom Cruise	1988	R	29.95
6	3	19	THE WIZARD OF OZ: THE FIFTIETH ANNIVERSARY EDITION ▲ ◇	Turner Entertainment Co. Pioneer LDCA, Inc. ML101656	Judy Garland Ray Bolger	1939	G	24.95
7	11	63	TOP GUN	Paramount Pictures Pioneer LDCA, Inc. 1629	Tom Cruise Kelly McGillis	1986	PG	29.95
8	8	11	BEACHES	Touchstone Pictures Touchstone Home Video 797	Bette Midler Barbara Hershey	1989	PG-13	39.95
9	NEW ▶		MAJOR LEAGUE	Morgan Creek/Mirage Prod. Pioneer LDCA, Inc. 23840	Tom Berenger Charlie Sheen	1989	R	24.95
10	9	19	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford	1981	PG	34.95
11	NEW ▶		LEVIATHAN	MGM/UA Home Video Pioneer LDCA, Inc. ML101707	Peter Weller Richard Crenna	1989	R	24.95
12	5	13	THE LAND BEFORE TIME	Amblin Entertainment MCA Home Video 80864	Animated	1988	PG	24.98
13	NEW ▶		WHEN HARRY MET SALLY . . .	Nelson Home Entertainment Pioneer LDCA, Inc. 77326	Billy Crystal Meg Ryan	1989	R	24.95
14	NEW ▶		K-9	Universal City Studios Pioneer LDCA, Inc. 40550	James Belushi	1989	PG-13	34.98
15	NEW ▶		YOU ONLY LIVE TWICE	MGM/UA Home Video Image Entertainment 101565	Sean Connery	1967	NR	34.95
16	19	17	STAR WARS	CBS-Fox Video Pioneer/Image Ent. 5023	Mark Hamill Carrie Fisher	1977	PG	69.95
17	13	11	CYBORG	Cannon Video Warner Home Video 31030	Jean-Claude Van Damme	1989	R	24.98
18	14	5	DEAD CALM	Warner Bros. Inc. Warner Home Video 11870	Sam Neill Nicole Kidman	1989	R	24.98
19	10	17	THE NAKED GUN	Paramount Pictures Pioneer LDCA, Inc. 32100	Leslie Nielsen	1988	PG-13	34.95
20	12	19	TEQUILA SUNRISE	Warner Bros. Inc. Warner Home Video 11821	Mel Gibson Michelle Pfeiffer	1988	R	24.98

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TOP VIDEOCASSETTES RENTALS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			Compiled from a national sample of retail store rental reports.				
			★★ NO. 1 ★★				
1	1	6	BATMAN	Warner Bros. Inc. Warner Home Video 12000	Jack Nicholson Michael Keaton	1989	PG-13
2	2	5	GHOSTBUSTERS II	RCA/Columbia Pictures Home Video 50163-5	Bill Murray Dan Aykroyd	1989	PG
3	3	7	SCROOGED	Paramount Pictures Paramount Home Video 32054	Bill Murray	1988	PG-13
4	4	6	K-9	Universal City Studios MCA Home Video 80880	James Belushi	1989	PG-13
5	6	8	THREE FUGITIVES	Touchstone Pictures Touchstone Home Video 950	Nick Nolte Martin Short	1989	PG-13
6	20	2	SEE NO EVIL, HEAR NO EVIL	RCA/Columbia Pictures Home Video 70223-5	Gene Wilder Richard Pryor	1989	R
7	37	2	ROAD HOUSE	MGM/UA Home Video 901703	Patrick Swayze Ben Gazzara	1989	R
8	5	8	SAY ANYTHING	CBS-Fox Video 1701	John Cusack Ione Skye	1989	PG-13
9	NEW ▶		WHEN HARRY MET SALLY ...	Nelson Home Entertainment 7732	Billy Crystal Meg Ryan	1989	R
10	7	12	WORKING GIRL	CBS-Fox Video 1709	Melanie Griffith Harrison Ford	1988	R
11	8	11	WHO FRAMED ROGER RABBIT	Amblin Entertainment Touchstone Home Video 940	Bob Hoskins Christopher Lloyd	1988	PG
12	NEW ▶		STAR TREK V: THE FINAL FRONTIER	Paramount Pictures Paramount Home Video 32044	William Shatner Leonard Nimoy	1989	PG
13	9	17	RAIN MAN	MGM/UA Home Video 901648	Dustin Hoffman Tom Cruise	1988	R
14	10	12	MAJOR LEAGUE	Morgan Creek/Mirage Prod. Paramount Home Video 32270	Tom Berenger Charlie Sheen	1989	R
15	11	12	THE DREAM TEAM	Universal City Studios MCA Home Video 80882	Michael Keaton	1989	PG-13
16	NEW ▶		GREAT BALLS OF FIRE	Orion Pictures Orion Home Video 8743	Dennis Quaid Winona Ryder	1989	PG-13
17	17	9	SCANDAL	Miramax Films HBO Video 0332	John Hurt Joanne Whalley-Kilmer	1989	NR
18	12	11	PET SEMATARY	Paramount Pictures Paramount Home Video 1949	Fred Gwynne Dale Midkiff	1989	R
19	13	9	LEVIATHAN	MGM/UA Home Video 901624	Peter Weller Richard Crenna	1989	R
20	14	8	CHANCES ARE	RCA/Columbia Pictures Home Video 90207-9	Cybill Shepherd Robert Downey, Jr.	1989	PG
21	15	9	DEAD CALM	Warner Bros. Inc. Warner Home Video 11870	Sam Neill Nicole Kidman	1989	R
22	NEW ▶		A NIGHTMARE ON ELM STREET 5: THE DREAM CHILD	New Line Cinema Media Home Entertainment M012550	Robert Englund	1989	NR
23	18	5	THE MIGHTY QUINN	CBS-Fox Video 4761	Denzel Washington Robert Townsend	1989	R
24	NEW ▶		RENEGADES	Morgan Creek Productions MCA Home Video 80895	Kiefer Sutherland Lou Diamond Phillips	1989	R
25	16	18	BEACHES	Touchstone Pictures Touchstone Home Video 797	Bette Midler Barbara Hershey	1989	PG-13
26	NEW ▶		LOCK UP	IVE 68901	Sylvester Stallone	1989	R
27	23	8	TROOP BEVERLY HILLS	RCA/Columbia Pictures Home Video 90205-7	Shelley Long	1989	PG
28	26	7	ERNEST SAVES CHRISTMAS	Touchstone Pictures Touchstone Home Video 953	Jim Varney	1988	PG
29	19	19	THE NAKED GUN	Paramount Pictures Paramount Home Video 32100	Leslie Nielsen	1988	PG-13
30	21	9	DEAD-BANG	Warner Bros. Inc. Warner Home Video 658	Don Johnson	1989	R
31	NEW ▶		ADVENTURES OF BARON MUNCHHAUSEN	RCA/Columbia Pictures Home Video 50153-5	John Neville Eric Idle	1989	PG
32	22	17	BILL & TED'S EXCELLENT ADVENTURE	Orion Pictures Nelson Home Entertainment 8741	Alex Winter Keanu Reeves	1988	PG
33	28	12	CRIMINAL LAW	Hemdale Film Corp. HBO Video 0211	Gary Oldman Kevin Bacon	1989	R
34	24	21	TEQUILA SUNRISE	Warner Bros. Inc. Warner Home Video 11821	Mel Gibson Michelle Pfeiffer	1988	R
35	NEW ▶		SHAG: THE MOVIE	Hemdale Film Corp. HBO Video 0214	Phoebe Cates Annabeth Gish	1989	PG
36	27	15	THE LAND BEFORE TIME	Amblin Entertainment MCA Home Video 80864	Animated	1988	G
37	34	13	LEAN ON ME	Warner Bros. Inc. Warner Home Video 11835	Morgan Freeman	1989	PG-13
38	31	15	HER ALIBI	Warner Bros. Inc. Warner Home Video 11835	Tom Selleck Paulina Porizkova	1989	PG
39	25	6	SHE'S OUT OF CONTROL	RCA/Columbia Pictures Home Video 620912-4	Tony Danza Amy Dolenz	1989	PG
40	30	16	SKIN DEEP	Morgan Creek Productions Media Home Entertainment M012336	John Ritter	1989	R

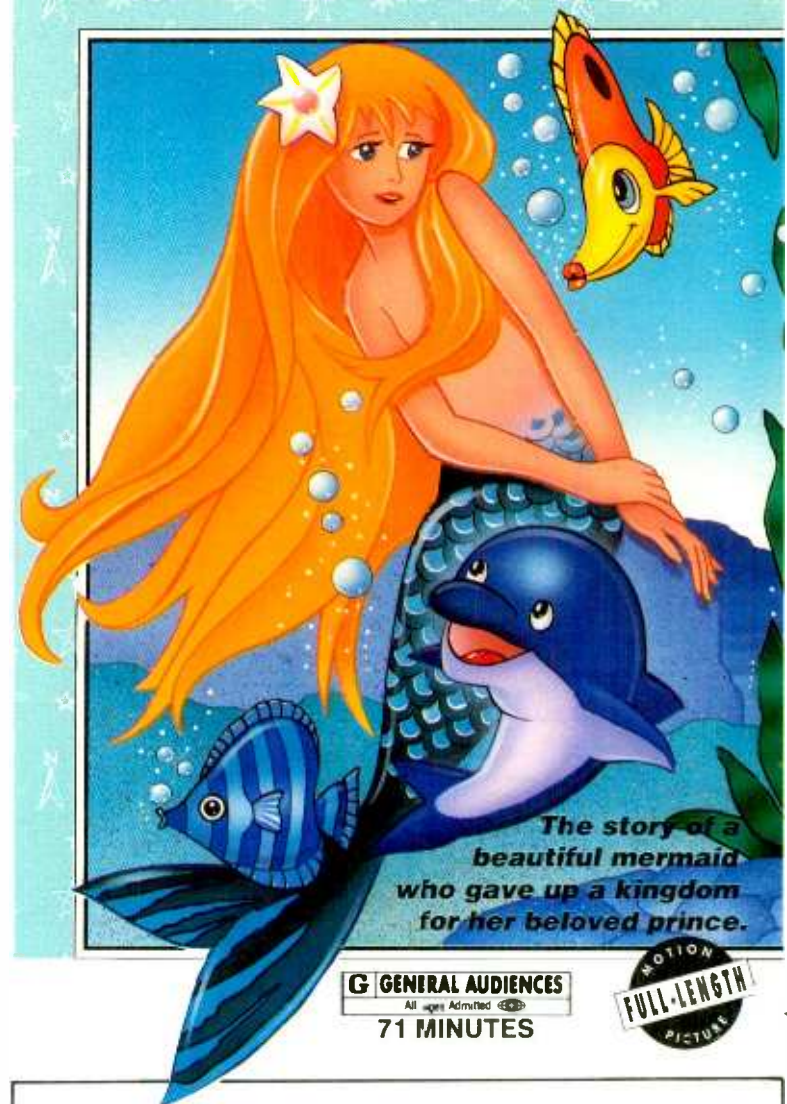
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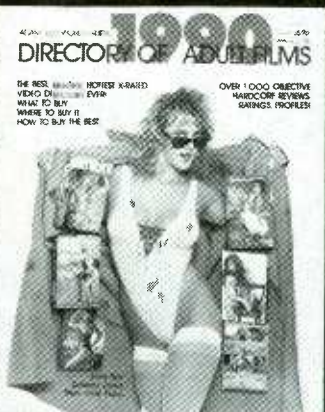
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TOP KID VIDEO SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
★ ★ NO. 1 ★ ★					
1	1	13	BAMBI Walt Disney Home Video 942	1942	26.99
2	2	15	THE LAND BEFORE TIME Amblin Entertainment/MCA Home Video 80864	1988	24.95
3	3	6	RUDOLPH THE RED NOSED REINDEER Family Home Entertainment 27309	1989	14.95
4	4	65	CINDERELLA Walt Disney Home Video 410	1950	26.99
5	5	8	FROSTY THE SNOWMAN Family Home Entertainment 27311	1989	14.95
6	6	12	TEEN MUTANT NINJA TURTLES: KILLER PIZZAS Family Home Entertainment 27314	1989	14.95
7	8	13	HOW THE GRINCH STOLE CHRISTMAS! MGM/UA Home Video M201011	1966	14.95
8	7	8	SANTA CLAUS IS COMING TO TOWN Family Home Entertainment 27312	1989	14.95
9	9	33	TEEN MUTANT NINJA TURTLES: THE SHREDDER ... Family Home Entertainment 23981	1987	14.95
10	11	71	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
11	12	4	THE LITTLE DRUMMER BOY Family Home Entertainment 27315	1989	14.95
12	10	48	TEEN MUTANT NINJA TURTLES: HOT RODDING ... Family Home Entertainment 23980	1989	14.95
13	16	224	DUMBO ♦♦ Walt Disney Home Video 24	1941	29.95
14	18	119	AN AMERICAN TAIL ◊ Amblin Entertainment/MCA Home Video 80536	1986	29.95
15	19	63	TEEN MUTANT NINJA TURTLES: HEROES ... Family Home Entertainment 23978	1988	14.95
16	14	117	LADY AND THE TRAMP Walt Disney Home Video 582	1955	29.95
17	17	11	WINNIE THE POOH: THE GREAT HONEY POT ROBBERY Walt Disney Home Video 903	1989	12.99
18	13	11	WINNIE THE POOH: NEW FOUND FRIENDS Walt Disney Home Video 902	1989	12.99
19	15	11	WINNIE THE POOH: THE WISHING BEAR Walt Disney Home Video 920	1989	12.99
20	22	2	DISNEY SONGS: VERY MERRY CHRISTMAS SONGS Walt Disney Home Video 412	1988	14.95
21	25	52	THE JETSONS MEET THE FLINTSTONES Hanna-Barbera Home Video 1119	1987	29.95
22	21	7	RESCUE RANGERS: CRIMEBUSTERS Walt Disney Home Video 923	1989	12.99
23	20	5	HOW THE FLINTSTONES SAVED CHRISTMAS Hanna-Barbera Home Video HB 1156	1989	9.95
24	23	33	NUTS ABOUT CHIP 'N' DALE Walt Disney Home Video 447	1989	14.95
25	RE-ENTRY		THE LITTLE MERMAID Starmaker Ent. Inc. 2001	1978	9.95

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HOME VIDEO

Playboy Vid Line Finds Haven In Camelot Music Chain Only Recently Began Stocking Series

BY JIM BESSMAN

NORTH CANTON, Ohio—The massive, family-oriented mall chain Camelot Music, which wasn't even stocking Playboy Home Video product two years ago, is solidifying its position as a leading Playboy sell-through account.

The home office here has sent out 96-piece Playboy Video spin display racks chainwide (a total of 250 stores by the end of 1989). This follows store manager demand expressed at last September's Camelot convention in St. Petersburg, Fla., when a tour of the nearby Tyrone Square Mall acquainted the rest of the chain with a major Playboy merchandising test.

The test shows Playboy's recognition that music chains can spearhead broader acceptance of a video line it feels is misunderstood by mass market and traditional video retail.

"Playboy's always had a problem with access to the consumer," says Jeff Jenest, the video label's senior VP and GM. "The mass merchants have been reluctant to take anything with the Playboy name, mainly because of its symbolism as opposed to the reality. So we're looking at record stores to become our mass merchants."

Playboy also sees music retailers as being more sales-oriented than traditional video stores, though some of the label's major video accounts were also included in its 13-chain test, the others being 20/20, Tower, Music Plus, Adventures In Video, Palmer Video, Turtle's, the Video Connection, Applause, the Video Store, Video World, Forbes, and Sound Warehouse.

Barry Leshtz, Playboy's VP of sales, says, "We've never really had a home of our own at retail. We get put in with the adult product when we're really not comparable, or next to the Jane Fondas in the special-interest catch-all. People don't know where else to put us, when we're a category unto ourselves."

Based on the premise that consumer demand was far greater than the "short shrift" typically given in-store, Playboy launched a campaign in May aimed at identifying and exploiting the perceived "upside" of its retail business.

In conjunction with its distributor, HBO Video, Playboy surveyed both retailers and consumers to determine attitudes and activities relating to its product; surmising that the line would move consistently as ever-green product, the spin racks were created and sent to most of the 44 stores participating in the test. (Some stores received smaller racks, end-caps, or counter merchandisers, and all participating stores were matched with control stores of like size and style.)

Jenest says that Playboy will use the test results as a "rationale" for selling the rack program elsewhere. But at Camelot, where the program was implemented in three stores in August and September, reaction was strong and fast even before the test results were delivered.

"It was a grass-roots effort," says Camelot video buyer Mike Dungan. "After the people at the convention toured the Tyrone Square store, they

all commented about the Playboy rack and how busy it was. We take advantage of as many vendor display aids as possible in video, and we also keep our ears to the street. So we quickly ordered the racks chainwide."

Camelot does not carry X-rated video, and Dungan notes that while all stores have received the Playboy racks, none is required to use them.

"We have markets in the Bible Belt which I know won't put them out, even though most carry the product in a low-key fashion with the regular merchandise mix," he says.

But in the Camelot test stores, at least, Playboy sales averaged a 70% increase, better than the 60% average increase in other test stores.

"We've clearly identified in-store Playboy space," says fellow Camelot

video buyer Pat Tidwell, adding that, whereas it used to be just "onesies and twosies" per store, new Playboy releases are now up to 10 deep throughout the chain.

"We've quantitatively proven our gut feeling that when we get our product on the shelf it will sell through at a greater rate," says Leshtz. "This enables us to tell our story to a wider base of retailers and encourage them to carry us at greater depth and spread. With 'E.T.' and 'Batman' and everything else, it's been hard for us to directly capture attention for any period of time."

Jenest adds that Playboy will now examine the data on the 12-packs that were tested in some of the participating stores, the goal being to introduce them mainly in heretofore Playboy-resisting video stores.

FOR WEEK ENDING JANUARY 13, 1990

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TOP SPECIAL INTEREST VIDEOCASSETTES SALES

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Program Supplier, Catalog Number	Suggested List Price
HEALTH AND FITNESS™					
★ ★ NO. 1 ★ ★					
1	2	49	JANE FONDA'S COMPLETE WORKOUT	Warner Home Video 650	29.98
2	1	157	CALLANETICS ◊	MCA Home Video 80429	24.95
3	5	157	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ♦	Warner Home Video 070	29.98
4	3	61	KATHY SMITH'S FAT-BURNING WORKOUT	Fox Hills Video FH1059	19.95
5	4	11	BEGINNING CALLANETICS	MCA Home Video 80892	24.95
6	10	95	START UP WITH JANE FONDA	Warner Home Video 077	19.95
7	6	63	SUPER CALLANETICS	MCA Home Video 80809	24.95
8	8	157	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video 8100	14.95
9	7	45	ANGELA LANSBURY: POSITIVE MOVES	Wood Knapp Video WK1016	29.95
10	9	157	JANE FONDA'S NEW WORKOUT ♦	Warner Home Video 069	29.98
11	14	157	JANE FONDA'S EASY GOING WORKOUT ♦	Warner Home Video 058	29.98
12	11	39	SHIRLEY MACLAINE'S INNER WORKOUT	Vestron Video 5270	29.98
13	16	23	KATHY SMITH'S PREGNANCY WORKOUT	Fox Hills Video MO32223	19.95
14	RE-ENTRY		KATHY SMITH'S WINNING WORKOUT ◊	Fox Hills Video FH1012	29.95
15	RE-ENTRY		20 MINUTE WORKOUT	Vestron Video 1033	29.95
16	13	157	KATHY SMITH'S BODY BASICS	JCI Video 8111	14.95
17	RE-ENTRY		THE JANE FONDA'S WORKOUT CHALLENGE	Warner Home Video 051	29.98
18	12	139	JANE FONDA'S P. B. & R. WORKOUT	Warner Home Video 046	29.98
19	15	25	DENISE AUSTIN'S LOW-IMPACT AEROBICS	Parade Video 26	19.95
20	17	99	KATHY SMITH'S STARTING OUT	Fox Hills Video FH1027	19.95

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VID INDUSTRY PONDERES SATURATION POINT IN FACE OF MAJOR CHAIN EXPANSION PLANS

(Continued from page 42)

Inc., which operates several Poppingo Video locations throughout South Dakota. "It's been a myth for five years," since the question was first raised, he says.

VCR penetration in South Dakota, Johnson points out, is 13% below the national average, a fact that has not put any crimp in Midcontinent's expansion. "Sure we count rooftops, but [expansion] involves much more analysis than that," he says, referring to what he believes is a unique understanding of his market—something lacking from the perspective of

national chains. "We have learned that Blockbuster looked at Sioux Falls when they were considering secondary markets," he says. "But they have since reassessed their thinking and are not coming in here."

Even from a national perspective, gauging future demand can be a complex equation. "I'm very encouraged by what's happened this year in VCR sales," says Tom Adams, video industry analyst for Paul Kagan Associates. "A larger percentage of those sales are creating new VCR households than I would have pro-

jected. What that says to me is we've broken through beyond the wealthier half of the population. I think you'll continue to see slow growth into the 90% penetration level."

But what that means for the number of stores is unclear. "The VCR base really creates demand for more tapes, which may or may not translate into demand for more stores," Adams says. "The market probably has enough locations. Whether it has enough tapes, I don't know. We could see room for the replacement of existing stores with larger stores carry-

ing more tapes. There is certainly room in the market for more tapes."

Even the replacement of existing stores with larger operation is not necessarily as clear-cut as it may seem, according to Adams. "It's not necessarily strictly a swapping process," he says. "Stores grow up over time. They aren't always replaced through acquisition or displacement by competition. Sometimes they just get bigger themselves."

The process of growth within a stable base of locations is already under way, according to John Maioriello, president of fixture maker J.D. Store Equipment. "You look at the store counts for 1986 and 1990 and the numbers are similar," he says. "But if you look at the square footage, it's more than double, triple maybe in a lot of cases."

That phenomenon has particular implications for the national chains, which tend toward larger stores. "Blockbuster is the only national chain with any impact and I believe there's room in America for 5,000 of their size stores," Odyssey Video's Gabor says. "It will be years before [Blockbuster, average size: 8,000-10,000 square feet] stores will reach saturation."

The growth of the sell-through market is another wild card in the expansion game and its impact on the number of stores the market can bear is likely to be ambiguous. Among other things, it alters the nature of the demand equation, since it could potentially offset the reputed

decline in rental demand. It also greatly increases the number of outlets already engaged in the market, since many record chains and mass merchants are heavily involved in sell-through while eschewing rentals.

"Our focus group studies show that when consumers think of video they mention Applause, but also mention Shop-Co, Target, and K mart," says Allan Caplan, chairman of the 60-store Applause Video chain headquartered in Omaha, Neb. Shop-Co, Target, and K mart are all heavy players in sell-through with little or no presence in the rental market. "We're not just competing against other video stores," Caplan says.

Specialists "will have to do something to capitalize on the mass merchant trade, which is sell-through," says Fairfield's Gablehouse. "Sell-through is 30% to 35% of the business overall, but less than 10% of the business in specialty stores. Specialty stores continue to lose share in sell-through. It's becoming a less important part of their business when it should be a more important part of it."

By the time all these trends work themselves out, of course, the question may be moot. "If you start to look six or seven years out, the bloom may be off the VCR rose," Baskerville says. "It will be nearly a 20-year old technology by then. By the mid-'90s, that's a pretty creaky technology. It may not be a growth technology by then."



by Earl Paige

KID VID: It became a torrent finally, say a lot of sources about the way the sale of children's titles, particularly Christmas packages, set terminals buzzing. There was also plenty of traditional title action, so it's not just seasonal product. At **Music Plus**, the 60-store combo web out in Los Angeles, **Julie Murakami**, buyer, notes one **Family Home Entertainment** title and a video from **MGM/UA Home Video** moved into the top 10 the week of Dec. 18-24 (the chain was open Christmas day, too). "Rudolph The Red-Nosed Reindeer" from FHE hit No. 8 and was on sale at \$9.95 (list \$14.95), and "How The Grinch Stole Christmas," at a regular \$14.95, was No. 10 (three more FHE titles moved out heavily, "Santa Claus Is Coming To Town" at No. 12, "Frosty The Snowman," No. 13, and "Little Drummer Boy" at No. 15). As reported in a survey (Billboard, Jan. 6), the web's sell-through video action was up 86% overall, but on a mature store basis a whopping 64%. That the kiddie business swept a wide path is also seen at **Erol's**, where **Beth Beard** reports the 204-store web had several FHE titles at \$9.99 just below the top five of "Batman," "Land Before Time," "Wizard Of Oz," "Bambi," and "Gone With The Wind." Beard goes on, "We did exceptional business with 'Felix The Cat' at \$4.99, the API 'Murder Mystery' at \$9.99, and 'It's A Wonderful Life' at \$4.99." The last-mentioned title, Beard claims, totaled up sales of 4,000 copies in the last week. But there's no bigger champion of children's than **Frank Lucca**, president of **Flagship Entertainment Centers**, the Taunton, Mass. co-op of 410 stores strung out in 20 states and just expanding along the West Coast. Lucca says the volume is "unbelievable" on **Barney & the Backyard Gang's** three titles, "Three Wishes," "Backyard Show," and "Day At The Beach" at \$14.95 list. Describing a character as "a purple dinosaur," Lucca says such name stars as **Sandy Duncan** from TV's "Hogan's Family" add value. "We're going on tour with the character, doing food drives, and the acceptance has been incredible," says Lucca.

MUSIC, MUSIC: Music Plus, steadily expanding of late with plans to invade San Diego and put more stores around San Francisco, reflects the surge in music video as well. **New Kids On The Block's** "Hangin' Tough Live" was No. 5 for Christmas week with the studio package, "Hangin' Tough," at No. 9. But other music acts scoring well include "Janet Jackson's Rhythm Nation 1814" at No. 11; "Paula Abdul: Straight Up" at No. 15; and **Bobby Brown's** "His Prerogative" and **Def Leopard's** "In The Round In Your Face" hitting into the top 20.

CRITICAL MASS: There's a lot of post-Christmas ruminating over the magnitude of the mass merchandisers' impact with "Batman" and, to a lesser degree, the other heavy sell-through titles. By and large, the major specialty and combo chains were not disappointed as "Batman" maintained its position at the front, often with varied price points. One example: **Record Bar**, now

a subsidiary of **Super Club N.V.**, the Belgium-based firm. Says **Ron Phillips**, director of purchasing, "Obviously, we were not marking ["Batman"] down to the kinds of prices that mass merchandisers were dealing with. Consequently, we did not sell as many copies. But the ones we sold were sold at a profit." The loudest grumble comes from small-size chains and independents—but even here, "they at least learned there are ways to compete with the mass merchandisers," insists **Howard Bregstein**, who enjoys a unique vantage point. Bregstein is a sales rep for **Video Channels**, the huge rackjobber, so he travels extensively. Of the hue and cry he heard, he says, "across the country it was the worst Christmas in five years toward the end," re: complaints about the flat rental market, plus the way mass merchandisers cut into "Batman" and the other large sell-through action. But Bregstein does not buy into all the gloom and doom. He owns a store, **Video Cafe** in San Diego, where he also serves as president of the local **Video Software Dealers Assn.** chapter, so he believes he gets a "pretty good sense as to how a lot of different stores are operating." He adds: "At Video Cafe, we put ["Batman"] out there at \$15.95 with three rentals, or a \$9 value, so we still took in \$24.95. Maybe we only made 75 cents to \$1.50 on 'Batman,' but we still satisfied our customers, created traffic, and protected market share," says Bregstein, who refers all inquiries about **Video Channels** to **Paul Pasquarelli**, president of the **Rank Video Services America's** subsidiary.

MOVE TO MUSIC: He has often told intimates he wishes he had gone into CDs a long time ago and he has been hinting about music for the past several months. Now it can be told. **Applause**, via **Lieberman Enterprises**, is racking music in 14 of the Kansas City, Mo., stores and via **Handleman Co.**, seven of the Omaha, Neb., units are coming onstream. The rollout is described by the chain as a "significant" commitment, with 12,000 or so pieces of music in cassette and CD.

NEW KID ON BLOCK: To hear **Jack Messer** bragging up the new **Gemstone Entertainment** store in Lancaster, Ohio, it could be assumed he just entered the business. Opened Dec. 1 for a Christmas shakedown, Messer plans a "nine-day grand opening," describing events on three different radio stations, "a 35-foot-tall **Mickey Mouse**, a **Playboy** centerfold model, and all kinds of video in-store characters and personalities." Messer describes the quintessential combo store with 6,000-7,000 CDs and cassettes racked by Lieberman plus "clothing, stuffed animals, food—it's 6,200 square feet," he enthuses. The store name is **Gemstone Video**, with CDs and cassettes announced via neon signing in the window. The veteran retailer, who is the only original founding member still on VSDA's board, says the Lancaster market is about 50,000, "and there wasn't anybody around," in terms of serious competition. He brought **Jackie Monrath** up as VP from his old Cincinnati company, **Video Store**. Still retaining half-interest in a Florida video outlet, Messer watches the Video Store chain, sold off to **Vestron Video**. "They're closing four and opening or expanding about that many. It's around 74 stores," he says of the on-the-block web.

TOMORROW'S BUSINESS: It could happen—audio books for rent. For now, **Herb and Dawn Wiener** are watching an experiment in three of their 11 Austin, Texas, **Home Video Plus Music** stores. There are 300 titles. The fee: \$3.50 for a week.

LASER SCANS

(Continued from page 42)

Home Video. This was the first time that a laserdisk offered a running commentary by a major celebrity (James Stewart) about the movie on the second audio track.

1987: "Robocop" (**Image Entertainment**). A film whose visual and aural qualities made it perfect for the laserdisk medium, "Robocop" was Image's top-seller of the '80s.

1987: "The National Gallery of Art Laserguide" and "Voyager VideoStack" (**the Voyager Company**). These are two computer software titles—not laserdisks—but are important to mention because they were an important step in the linking of computers and laserdisk players, which will be a huge growth area in the '90s.

1988: "E.T." (**MCA Home Video**). The Spielberg hit was a sales landmark for laserdisks. To date, the letterboxed title has sold in excess of 60,000 units (and it was priced at \$39.98!).

1988: "Beetlejuice" (**Warner Home Video**). Priced at \$24.95, this title inaugurated Warner's sell-through pricing on new A titles. An important marketing decision that helped the medium make big inroads in 1989.

1988: "Ben Hur" and "Dr. Zhivago" (**MGM/UA Home Video**). These two letterboxed classics were big sellers and opened the doors for the major labels to letterbox widescreen titles on laserdisk. In 1989, **MGM/UA**, **Warner**, **RCA/Columbia**, **CBS/Fox**, and **MCA** were issuing let-

terboxed LDs with regularity.

1989: "Frame Up" (**IMEDIA**). The first widely available "interactive fiction" laserdisk that entails the use of a computer (linked to the player).

1989: "Regard For The Planet" (**The Voyager Company**). This CAV laserdisk features 50,000 still photographs shot by French photographer Marc Garanger, who spent 30 years shooting diverse cultures around the globe. A remarkable use of the medium to present a photographer's oeuvre.

1989: "Ghostbusters" (**Criterion Collection**). Another of Criterion's classic-movie CAV laserdisks packed with supplemental material, this disk was a first in its inclusion of split-screen special-effects demonstrations.

1989: "The Wizard Of Oz" and "Gone With The Wind" (**MGM/UA Home Video**). These two 50th-anniversary releases, both remastered and updated with digital sound, look beautiful and were enormously popular with consumers. "The Wizard Of Oz" especially, which had supplemental material and a low price point of \$24.95, was a powerful lure to new LD consumers.

TO OUR READERS

Due to holiday deadline constraints, the **Hollywood Reporter Box Office** chart will not appear this week. It will return next week.

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1990 ★ ENTERTAINMENT

ISSUE DATE	TRADE EVENT	SPOTLIGHT	DEAD-LINE	ISSUE DATE	TRADE EVENT
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JANUARY

6		VIDEO DECADE	12/12	5	MINNESOTA MUSIC AWARD
13	WINTER CES January 6-9 Las Vegas	WINTER CES	12/19	12	
20	Pre-MIDEM	AUSTRALIA	12/26	19	
27	MIDEM January 21-25 Cannes, France	MELODIA-USSR MUSIC PUBLISHING CANADA	1/2	26	NAIRD May 30-June 3 Nashville Latin Music Conf. May 23 Lo Nuestro Latin Awards May 24, Miami

FEBRUARY

3		VH-1 5th ANNIVERSARY	1/9	2	
10			1/16	9	SUMMER CES June 2-5 Chicago
17		ART LABOE	1/23	16	
24		"B" MOVIE VIDEO JOHNNY CASH 35th ANNIVERSARY	1/30	23	
				30	

MARCH

3		MIAMI SOUND MACHINE	2/6	7	
10	NARM March 10-13 Los Angeles		2/13	14	
17	ITA March 14-17 Palm Springs WINTER MUSIC CONFERENCE March 13-17 Ft. Lauderdale	INDEPENDENT LABELS AND DISTRIBUTORS PRO MANUFACTURING NARM '90	2/20	21	NEW MUSIC SEMINAR July 14-18 NYC
24		ARISTA 15th ANNIVERSARY	2/27	28	
31		INTERNATIONAL TOURING FRENCH VIDEO TOP CONCERT VENUES	3/6		

APRIL

7	GOSPEL April 2-6 Nashville	GOSPEL	3/13	4	
14		CURB RECORDS ANNIVERSARY	3/20	11	VSDA August 5-8 Las Vegas
21		SELL-THROUGH VIDEO/SPORTS SAM PHILLIPS	3/27	18	
28		U.K. ACADEMY OF COUNTRY MUSIC 25th	4/3	25	

INDUSTRY CALENDAR ★ 1990

SPOTLIGHT	DEAD-LINE
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MAY	
MINNESOTA MUSIC AWARDS WORLD MUSIC	4/10
VIEW FROM THE TOP/BILLBOARD 95th	4/17
HEAVY METAL/ HARD ROCK	4/24
LO NUESTRO LATIN AWARDS	5/1

JUNE

JAPAN	5/8
SUMMER CES	5/15
BLACK MUSIC	5/22
INXS 10th ANNIVERSARY	5/29
GERMANY, AUSTRIA, SWITZERLAND	6/5

JULY

JAZZ LOU RAWLS	6/12
CHILDREN'S ENTERTAINMENT	6/19
NEW MUSIC SEMINAR	6/26
FRANCE	7/3

AUGUST

	7/10
VSDA '90	7/17
	7/24
TOP RETAIL MUSIC MARKETS	7/31

ISSUE DATE	TRADE EVENT	SPOTLIGHT	DEAD-LINE
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SEPTEMBER

1			8/7
8			8/14
15	NAB September 12-15 Boston	RADIO PROGRAMMING SERVICES	8/21
22		HOLIDAY VIDEO SHOPPING GUIDE	8/28
29		COMPACT DISK	9/4

OCTOBER

6			9/11
13	COUNTRY MUSIC WEEK October 8-12 Nashville	COUNTRY MUSIC	9/18
20	AES October 12-15 Los Angeles	AES '90	9/25
27			10/02

NOVEMBER

3		NEW AGE	10/9
10		CLASSICAL MUSIC	10/16
17	AVC Los Angeles	SPECIAL INTEREST VIDEO	10/23
24		RAP MUSIC	10/30

DECEMBER

1		SCANDINAVIA	11/6
8		ITALY	11/13
15			11/20
22		THE YEAR IN MUSIC 1990	11/27
29		NO ISSUE THIS WEEK	

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PHILIPS AND DU PONT OPTICAL

Spotlight

WINTER CES

Consumer Electronics in the '90s—What Could Possibly Be Next? There's Always a Rush for More ...

By KEN JOY

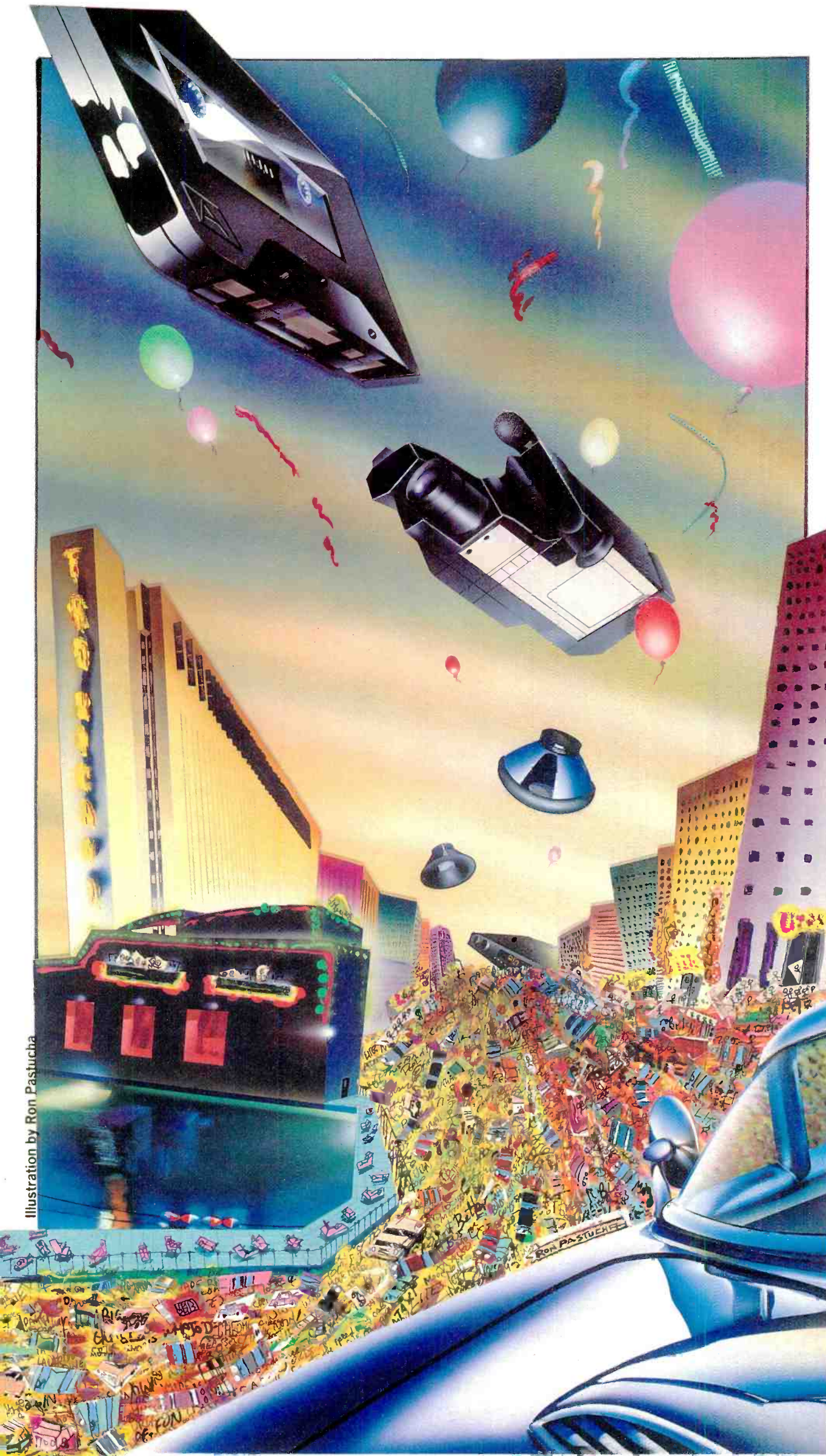
Where do you go from up? That's the challenge facing the brightest minds in the consumer electronics industry as they brace for a new decade of sophisticated consumers who have had nearly every whim satisfied in the '80s, but are still salivating for more.

What more can you offer people than compact disks not much bigger than the average Triscuit, big-screen projection televisions that rival the screen at the local Bijou, telephones that fit into shirt pockets, VCRs that you can program over the phone and fax machines for the car? Hopefully, a lot. At least that's the prayers of the home technology gurus whose sole bent in life is to come up with the next bell or whistle that will get Americans to part with some of that hard earned cash in order to enjoy some much deserved R&R. Better yet to come up with an entirely new product that, on its own, could add untold fortunes to the coffers and improve—albeit with implied perception—the quality of life and its leisure time.

Such is the sacred mission at this year's Winter Consumer Electronics Show where over 1,000 vendors from all over the world will be playing the most exclusive game in town. The high-rollers won't necessarily be standing at the roulette wheel, but they'll be tossing the dice into a market that is starting to creak with maturity, and is in great need of revival.

The VHS VCR has lost its glow. Unit sales are expected to drop by 1.5 million from last year. Coupled with a reduced average price of somewhere near \$285, profit margins are thinner than ever, and the retail channel is desperately seeking a good solid profit horse. Ironically, there was such a horse in the consumer electronics market in the late '80s, but it wasn't a part of the overblown video market. It found its niche in the business world: the fax machine. Fax machine sales are expected to nearly triple during the first quarter of the decade, with profit margins remaining relatively healthy. Of course, by the mid-'90s, the fax machine will be as ubiquitous as the VCR now is, but its star has plenty of light left before going Nova. It is, however, a star that won't shed much light on the profits of the average video specialty store. They're the ones who need another blockbuster like the VCR.

(Continued on page C-6)



AUDIO PACESETTERS PAUSE ON FAST TRACK TO FUTURE TO PROJECT GROWTH OF CD, DAT, CASSETTES, CAR STEREO

By SUSAN NUNZIATA

Poised on the brink of what can turn into one of the most exciting decades for audio technology, manufacturers and retailers reflect on developments at WCES and in the year to come.

HAROLD GUILFOIL, head buyer, Waxworks

On CD: There should be a more honest price decrease in the retail level; that would give the CD one last shot in developing as a huge market.

The price point is not as major a factor as it was a year ago, but it is still a factor. People who have not purchased a CD player yet, or are considering one, are often under the impression that all the disks cost \$18.95. While some of the price decreases we've had helped stop that misconception, probably one more price decrease is needed to really make the CD dominant.

On cassingle: The most interesting thing to keep an eye on in the next year is the cassingle and what it is or isn't doing to cassette sales. Arista is one of the labels that, as soon as a product goes into the top 10, stops making cassette singles because they're afraid it would start eating into cassette sales. That's something that everyone will be watching in the next year.

DAVID BIRCH JONES, marketing manager of audio separates, CD, CDV, Philips Consumer Electronics

On CD: We're seeing a shift in the technology. There's a lot of interest

RCA's CC311 VHS camcorder with ProEdit system and 8X power zoom



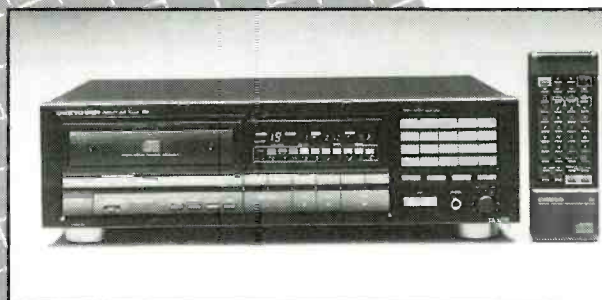
Pioneer's CLD-91 Elite 18-Bit Combination Disc Player



Canon 8mm Video Camera & Recorder H680



Hitachi's Studio Edit VTS730A S-VHS VCR



Sharp's MV-D100 5-in-1 multi-play laserdisk with built-in multi-disk changer.

Onkyo R1 Integra CD player



standards; we've joined the ATV test committee.

While some say that the anticipation of HDTV may make consumers wait before purchasing TVs, we're setting records. Last year was the first time in history that we hit 20 million TV sets sold. We predicted just over 20 million units sold in 1989 and at one point we were at a 22 million unit running rate.

On laserdisk: We're predicting a 50% increase. There were 120,000 units sold in 1988, about 180,000 units in 1989, and in 1990, we estimate 215,000 units will be sold, but I have a feeling that may rise.

We've lived with videotape for 10 to 12 years as an industry, and consumers have lived with it for six to seven years as a mass market. The consumer knows what's in the keeper file and would rather have that copy of "Gone With The Wind" that he or she watches a few times a year on disk. Tape is not as stable and it does not provide the resolution of disk.

The move toward combi-players is also driving the format. If you don't already own a CD player or a laserdisk player you can kill two birds with one stone by buying one of these.

On multimedia entertainment: CDV seems to be growing, there seems to be a great deal of interest. CD+Graphics and CD-ROM will take much longer to take off. We're mainly in the mass-oriented products business and with CD-ROM you're dealing with someone who has some computer literacy. All we hear about is people who can't program VCRs, and now we want them to program a computer.

(Continued on page C-14)

EMERGING TECHNOLOGIES, LASERDISK, CAMCORDERS HEAD INDUSTRY HOT LIST OF DECADE PICKS TO CLICK

HARRY ELIAS, senior VP of sales & marketing, JVC America

On camcorders: The camcorder market is very strong, and 1990 will be better than 1989. We saw a 10% to 15% increase in sales in 1989 versus 1988, and in 1990 we'll see another 10% increase.

There's more consumer awareness about the camcorder and simplicity of operation. Also, the price has come down enough to make it a mass-market item. Both 1990 and 1991 are going to be very exciting years.

The 8mm format made inroads in 1989. We've started to tell the story on the compatibility of VHS—and we have full and compact size VHS camcorders.

There could be a turnaround in 1990 as far as the sales of VHS or VHS-C go in relation to 8mm. Once people realize the simplicity of VHS, I think it will increase in sales. The consumer is going to be much more educated in 1990.

THOMAS LAUTERBACK, staff VP/communications, consumer electronics group, Electronics Industries Assn.

On camcorders: There will be more product in compact

formats like 8mm. That's where the action is, according to a lot of people.

I still think the action is in full-size VHS. The pro features, such as wipes and titling capabilities, have not been built into the compact formats.

We recently did a study with Gallup and one of the results was that even people making less than \$20,000 a year are buying camcorders. The reason is, obviously, that they're having babies and they are willing to forgo other luxuries to capture the baby's first steps.

On HDTV: People will certainly be bringing product to the show, but you're probably looking at the mid-'90s before you have the process available. We're advising the FCC on

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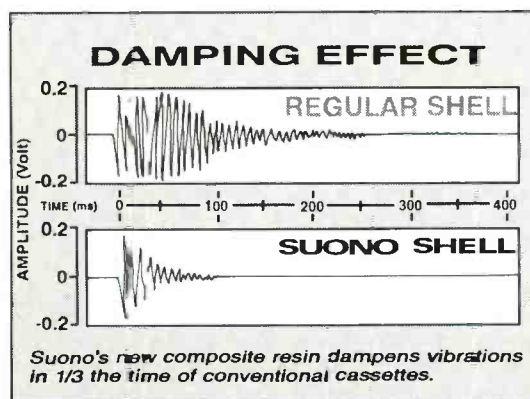
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BLANK AUDIOTAPE RIDES COATTAILS OF COMPACT DISK BOOM—AT CD LENGTH

By KEN JOY

If there were ever a time in recorded music history when consumers were home-taping music, it's now. The increasing installed base of compact disk players means consumers are copying their favorite CDs onto tape for use in car and portable stereos, and tape manufacturers are jumping on the bandwagon to make tape to faithfully reproduce that quality. This is good news in a mature industry.

More than 380 million units of audio blank tape of all lengths were sold during 1988, according to the Electronic Industries Assn. While 1990 sales are expected to grow by only 4%, the significant change will come in a shift in the types of configurations being sold. CD-length tapes—74 and 100 minute lengths—will find greater acceptance among consumers, while C-60 and C-90 sales will remain fairly static.

Despite the mature conditions of the market, **That's America**, a subsidiary of **Taiyo Yuden Co. Ltd.** of Japan, entered the U.S. market in June of 1988 with a tape line called, simply, **That's Tape**. The company's tape line had been an OEM item since 1979 under the Triad brand name, but the company decided to market the line under its own name, and chose the unlikely moniker of **That's Tape**. Says Dan Garcia, national sales & marketing manager for **That's Tape America**, "The challenge is making **That's Tape** a household word like **Memorex** and **Maxell**." Garcia, a former **Maxell** executive, says the key strategy in positioning **That's Tape** in the minds of American consumers is to become known as the company that makes compact disk recording tape. "We're going to maintain our tact as the company with the only tape formulation for today's CDs," he says. "We're appealing to dealers and customers that metal formulation

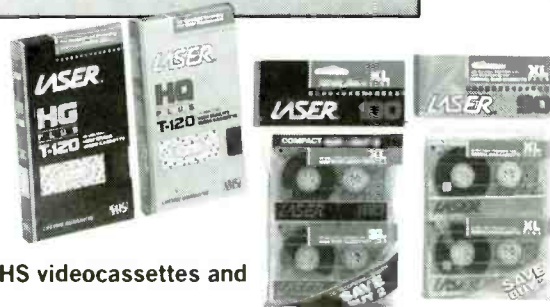
is the only choice for digital recording." Some of **That's America's** biggest U.S. customers are the growing number of CD-only stores. "People who own CD players are starting to realize that there has to be a tape out there that's more compatible with the CDs they record than the old analog-based tape formulation. Even though we're bringing a product to a mature industry, we're the only ones to bring a pure metal tape for the high-bias position," he claims.

Although official figures aren't available, Garcia claims

(Continued on page C-18)

That's America's "That's Tape" CD-MH Pre Metal High Bias Tape

Sony Metal-SR Audio Cassette



Swire Magnetics' Laser brand VHS videocassettes and CD-length audiocassettes

Memorex's HBS II 100 High Bias Audiocassette 4-Pack with \$3 refund on any CD



BLANK VIDEOTAPE SALES ZOOM, GIANT BRAND PROMOTIONS ABOUT TO BLOOM

It doesn't take a rocket scientist to see that the sales of blank video tape are going through the roof. Unlike their audio counterparts, videocassettes are enjoying a healthy sales climb in an otherwise mature market. More than 305 million blank video tapes were sold in the U.S. last year, according to Electronic Industries Assn. figures—that's more than \$1 billion dollars in sales. This year's figures are expected to reach 400 million units, or a nearly 25% annual increase. Compared to the audio cassette industry which is crawling along with 4% annual increases, the bloom is definitely not off the rose in the blank video market.

Sales, as broken into formats, is not surprising. VHS still continues to dominate by owning roughly 95% of the market, with the remaining 5% divided between 8mm, Beta and S-VHS. While Beta was expected to be a dead issue by now, there are still a band of die-hard fans out there (the installed base of Beta machines numbers in the millions) who keep the "little format that could" alive. There are even Beta-only stores cropping up around the country, renting prerecorded and selling blank Beta videotape.

8mm still suffers from a relatively small installed base of camcorders/players. That situation will most likely reverse itself in a big way in the next 18 to 24 months in the wake of giant promotions on the drawing board by Sony, Kodak and

Canon who intend to make 8mm machines the next home appliance. S-VHS and ED Beta could find themselves up the video creek without a paddle if hardware sales that support these formats don't fare better than they have to date. The two formats may only find homes in industrial niches because of their relatively high hardware price points. If that happens, S-VHS and ED Beta will probably drop from the general public's view altogether.

In the meantime, the makers of VHS blank tape are barking louder than a snake

that's insatiable.

To garner attention for its new line of **MGM Lion** blank videocassettes, **American Electronics & Entertainment** is giving away a free prerecorded movie with the purchase of a two-pack of VHS blanks. The first "triple pack" is bundled with the original "Pink Panther" film, starring David Niven and Peter Sellers as Inspector Clouseau. The suggested list is \$19.95.

"This is the first time prerecorded movies have been packaged with blank tapes on a promotional basis," said Ofer Kerzner, president of AE&E. "The Pink Panther" triple

oil salesman at the circus. The competition is fierce. The profit margins slim for the sake of volume, and the market is seemingly in possession of an appetite

(Continued on page C-16)

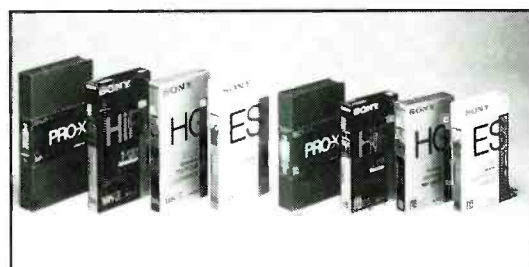
JVC's ST-C30 S-VHS-C 90-minute EP compact videocassette



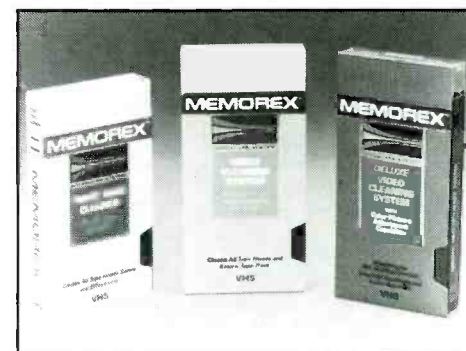
Fuji's full line of video tape

American Electronics & Entertainment's Triple Pack with original "Pink Panther" film and two MGM Lion blank videotapes

Memorex's Video Head Cleaners



Sony's updated family of video tape



OUR TAPES. YOUR SUPPORT.

A WINNING COMBINATION.



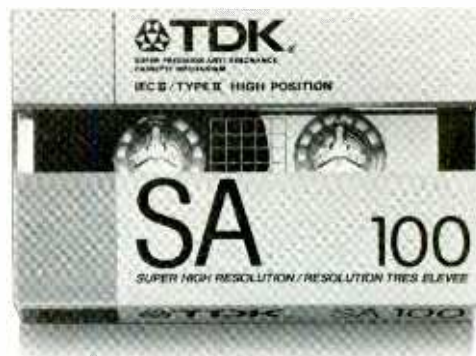
At TDK, we're proud to celebrate our 25th anniversary in America. And we're proud that Americans regard our tapes as the very best.



Today, our D is America's best selling normal bias tape. Our SA is the reference standard high bias tape chosen by the majority of today's major tape deck manufacturers. MA 110 is America's best selling CD length metal tape. And HS is the first standard grade video cassette with high grade performance.

As the first Japanese tape company to produce cassettes in the U.S., our commitment to this market has also included strong dealer support. In fact, our recent tie-ins with Pepsi and Reebok typify our concept of creative sales promotion.

Now that the 90's are here, we are welcoming a future where our product innovation and unique sales promotion will deliver more retail profitability than ever before.



COME SEE US IN ROOM D106 AT WCES '90.

RUSH FOR MORE

(Continued from page C-1)

Where is the next blockbuster coming from?

Probably not in the VCR arena, but the video market is far from dead, however. Canon has launched a major advertising campaign for its revolutionary still video camera that records pictures for instant playback on any television screen. The Canon Xap shot is being featured in television and print ads to introduce the camera to the mass market. Canon's major challenge will be convincing consumers of the benefits of Xap shot over conventional photography, which is already too complicated for most consumers. Trying to explain that photographs are captured on a computer-like floppy disk instead of film may be over the heads of most consumers who still don't own computers. But, Canon is banking on the growing fanaticism surrounding the up-and-coming laser video to break the resistance barrier between consumers and digital video images. With a lower price point and some intense consumer education, the Xap Shot could prove a winner. Now if Canon could record moving video images on a floppy disk . . .

In the variations on a theme department, Hitachi is set to bow a hi-fi VHS portable VCR featuring a 5-inch color LCD monitor, believed to be the first portable of its kind. With its 5-inch color LCD screen, the unit weighs about 7.5 pounds and will carry a suggested retail price tag of nearly \$1,700. The unit plays full-size VHS cassettes, and will play/record up to 8 hours using a T-160.

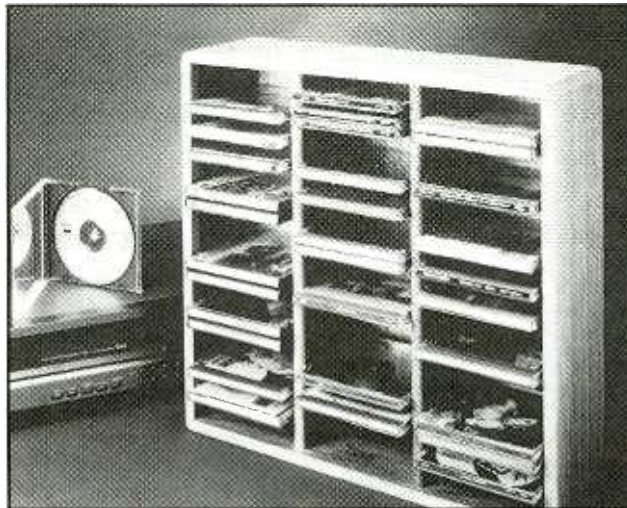
In the bigger is considered better department, Mitsubishi is hoping consumers will stay home to watch movies during the '90s in their home theaters equipped with the world's largest rear-projection television: a whopping 70 inches. With a suggested list of around \$6,400, the 70-inch unit boasts 700 lines of resolution and comes with a fully programmable remote control that also operates Mitsubishi VCRs.

While TVs are getting bigger, remotes are (thankfully) getting smaller—some as small as an ordinary fountain pen. Designed for easy operation by all members of the family,

the "pen" remote (PRM-1) operates the basic functions of all Mitsubishi televisions; power, volume and channel selection. It is compatible with all Mitsubishi TVs up to four generations old.

The pen remote is expected to be popular with households desiring a "second" remote control for operating basic functions, while the more fully-featured remote would be used when other functions—such as channel lock and timer programming—are needed. Its size offers added convenience and transportability while its simplicity makes it easier for "little fingers" to use. Suggested list: \$24.95.

While on the big TV front, rear-projection is not the only



Lebo's Oak CD Storage Unit for 90 CDs or game cartridges

buzzword for the '90s. Keep an eye on LCD technology for the small portables as well as the giant home projection systems.

Thanks to rapid progress in the quality of LCD technology over the last few years, JVC's Super LCD Projector with a single-lens system offers picture quality comparable to many CRT projectors. As additional advantages, much larger screen capability (over 100 inches as compared to maximum 60 inches with a CRT), compactness, light weight, easy installation with virtually no adjustment required, and immunity to the effects of terrestrial magnetism can be cited.

Upscale AV lifestyles are expected to become increasingly common in the next decade. In addition to providing a dynamic means of viewing pre-recorded software, JVC's Super LCD projector will be able to provide an authentic theatrical experience in any home even when viewing home movies shot using a VideoMovie. JVC's LCD projector uses three LCD panels, each with over 210,000 pixels, and a double density non-interlace system, providing a horizontal resolution of 350 TV lines and a vertical resolution of 440 TV lines.

For access to all high-quality video sources, this projector features separate Y/C inputs for Super VHS VCRs and VideoMovies, RGB inputs for personal computers, and composite video inputs for all other video sources. For flexible viewing, screen size can be adjusted from 35 to 120 inches. With the projector at a distance of about 10 feet from the screen, screen size of 80 inches is possible. Unlike rear-projection TVs, no special screen is required—even a blank white wall makes an ideal screen. Operation is easier thanks to a zoom facility able to compensate for problems of limited space. In addition to a projected picture with the usual 4:3 aspect ratio, by use of an anamorphic conversion lens the Super LCD Projector can offer a wide-screen picture with a 16:9 aspect ratio. To complement the big picture, a 3-channel amplifier with built-in Dolby Pro-Logic surround sound circuitry delivers powerful cinematic sound. Together with S-VHS, the Super LCD video projector will take home video a big step further into the new age of high-quality video. Suggested list: To be announced.

The sure-fire formula for SUCCESS:



1. Open a store.



2. Stock Fuji audiocassettes.

To become rich quick, just use Fuji's lab-tested promotional program: Free on-pack CD and pre-recorded cassette giveaways, free tape t

AUDIO PACESETTERS

(Continued from page C-2)

discussed. One of the agreements made during the DAT meetings (in Athens this summer—Billboard, Aug. 5) was that recordable CD would be discussed before introduction. But the technology's not even walking yet. That's something that's not in the near future. There may be prototypes, in the same way that Philips produced prototypes of the CD in 1975, but what's do-able in the lab isn't always do-able outside of it for a long time.

THOMAS LAUTERBACK, staff VP/communications, consumer electronics group, Electronics Industries Assn.

On recordable CD: There is incredible potential there. There are those who say that it will leapfrog DAT to become a mass market format. If it lives up to its potential and comes out at a price point that Tandy and others are saying it will, then it can go incredibly far. We haven't seen product yet, but Tandy has announced it and next year was supposed to be their year. If not winter, certainly by summer we'll see a large number, albeit prototypes, of erasable/rewritable optical disks.

But if we're faced with another controversy like that surrounding DAT—perhaps fueled by software people—then the format will drag on as DAT has.

On DAT: SCMS in DAT players will be brought to CES. Whether that's mandated on Capitol Hill has yet to be decided, but the ones we will see at CES will, at least in large measure, have SCMS built in.

LEN SCHNEIDER, national product manager, Onkyo

On DAT: We will not have players incorporating SCMS at the show. Onkyo was the first to show a consumer DAT in the U.S. in January 1986. Our commitment has not changed; we've kept up to date on what's happening in Japan, Europe, and the U.S., but we're rather do it better than do it first.

DAT is a format that has had so many technological restrictions placed on it that it really has buckled under the weight. The technology is capable of some incredible performance, but any time you get politicians involved in what

technology gets into the marketplace, you're in an indefensible situation.

On CD: The CD player market is really healthy. The growth rate in CD changers is much higher than the growth rate of single players. But now we've got a problem of bit war. Unless the industry makes a concerted effort to educate the consumer, consumers are going to take the bit war and ignore it because it's too complicated for consumers to understand. We, as an industry, have done a lousy job in preparing ourselves for introducing technological development to consumers.

On cassette hardware: Cassette hardware is doing really well, but there's a bug in the ointment. The bug is Dolby S noise reduction and how that's going to affect the design and sale of higher end cassette decks and whether it will affect sales of DAT in the U.S.

MIKE FIDLER, senior VP of home marketing, Pioneer Electronics

On DAT: We'll show a DAT unit for our Elite line which will include SCMS. We've not yet made firm plans to introduce that product in the states.

On cassette: We've got a Dolby S type prototype coming out. We're very excited about that enhancement and the compatibility it has with existing formats. The application will extend well into car and portable units. But it does re-

quire a very controlled transport mechanism and three-head design and we expect our introduction to be at the very high end of the product spectrum.

ROGER DRESSLER, technical director, Dolby Laboratories

On S-Type NR: We have one prototype machine that's "on tour" in Europe and Japan. That is the first public demonstration of S-Type, but we will not have it at CES. We're not planning to stress S-Type at the show. It's a little early—it's not something that will be available for some time. There will probably be more at the summer show.

TOMMY FREADMAN, director of engineering, Altec Lansing

On automotive: In automotive electronics, OEMs are making a strong input by incorporating the head units and electronics. It's not going to be so easy for the aftermarket.

What the aftermarket is going to have to do is start offering things like DSP (digital signal processing) and Dolby Pro Logic surround sound for the car environment. All this kind of esoteric signal processing is going to be available, and people are going to offer new features for cars so that they remain one step ahead of the OEMs. The aftermarket is going to have to be more aggressive to convince, sonically, that they can do a better job.

HARRY ELIAS, senior VP of sales & marketing, JVC America

On car stereo: The improvement in car stereo technology has been great and the prices have come down. The average ticket for car stereo product now is \$299 and up. We're really enjoying a good car stereo market. At one time, car stereo was not an upbeat market; now it's really an upbeat market. The CD in autosound is definitely going to increase in sales.

MIKE TOWNSEN, VP marketing for car electronics division, Pioneer Electronics

On car stereo: What the big buzz should be at CES is an affordable CD for the auto. Since the last CES, we introduced a CD player at a more affordable price. What we expect to see in the next year is manufacturers introducing another line of product that is more affordable, at an actual selling price of \$499.

By breaking that \$500 barrier, we get down in the range of the higher-end cassette deck sales, and next year "more affordable" will mean \$399.



Memorex's SL 40, SL60 and SL90 stereo headphones with free Memorex cassettes



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Napa Valley Box Co.'s Model A-30 Natural Pine cassette storage crate



Case Logic's Model CS-14 audio cassette carrying case

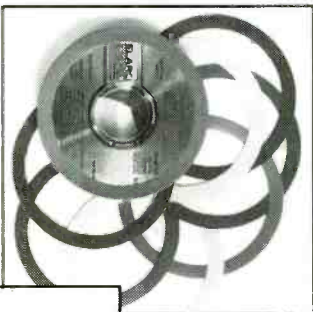


Photoco's Cam-Cases by Samsonite for camcorders and accessories



Ambico's New Video Luggage line for camcorders and accessories

Monster Cable's CD SoundRings—High Resolution CD Vibration Stabilizer



Recoton's line of CD maintenance and accessory products, including cleaning kits, adapters and storage boxes

MASS MERCHANTS MAKE POINT AS OUTLETS OF CHOICE FOR BLANK-TAPE BUYS

By KEN JOY

Like everything else, blank audio and video tape sales appear to be driven by low price points. Gone are the days, for the most part, where consumers will pay a full \$5.99 to \$7.99 for blank VHS T-120s, or \$4.99 for high bias audio cassettes.

These days, the average price point for name-brand blank video and audio tape is \$4.99 and \$2.99 respectively, and that's at the top end of the spectrum. A Billboard survey of the nation's mass retailers showed the average VHS T-120 sells for \$2.99, whereas the average audio C-90 sells for \$1.99. Not that mass merchandisers are complaining. They, along with other retailers, expect to sell more than \$1.25 billion worth of blank video tape alone in 1990. The audio cassette is not fairing as well, however. Next year's sales are expected to exceed 1989's 380 million units by only 15 million.

Sears, the nation's largest retailer, is readying its stores for increased blank media sales, and is pushing brand name video tape to coincide with its newly revamped "Brand Central" division geared to sell other than just Sears labeled products. "We're carrying various grades of Maxell, Scotch, TDK and Sony," says John Summers, a spokesman for the retailer, who says is not doing as much discounting as national averages might indicate. "In most stores, the high grade Sony Dynacron sells for \$5.44. That's not really a discount price, at least as much as other

chains might discount it."

Summers says Sears is in the enviable position of being the largest chain of stores in the country, and benefits from the enormous traffic that flows through its audio and video departments on a daily basis. "When people are in our stores, they've come in to find quality and a fair price. They usually buy tape as an afterthought, having come into the store for something else. Because of that, we don't have to discount as deeply because we're not trying to pull someone into the store through an ad to buy a low-priced tape."

To that end, Sears is not as involved in national promotions on audio and video blank media as other retailers might be, according to Summers. "Sure, we sell the specially packaged two-, three- and five-packs when they're available from the manufacturers, but we don't have blow-out sales like the large electronics chains."

Marketing efforts are fairly similar in the K mart camp, where spokesman Susan England says K mart pretty much follows industry trends in pricing, and will discount occasionally. "We carry Kodak, Maxell, Memorex, Sony and BASF," she says. "Blank tape is an enormous category for us. Consumers will find K mart's blank audio and video tape prices lower, but maybe not as deep as the electronics stores who use blank tape as a loss leader in order to sell the electronic components with bigger margins."

England says K mart has great success
(Continued on page C-15)



Lebo's Leather Tex Voyager soft carrying case for 30 CDs, portable CD player and accessories

AUDIO/VIDEO ACCESSORIES FLEX THEIR COLLECTIVE CONNECTIVE MUSCLE

Audio and video accessories, once the bane of retailers who couldn't be bothered with "nickel and dime" items, are now beginning to flex their collective muscles as they prove to be one of the most promising profit centers for the 1990s. Diversity is the key to profits in this category, say retailers, who are happy to offer an increasing variety of hardware and software add-ons to their customers at markups that routinely reach 100%. Dozens of new products will be rolled out at Winter CES, while many existing products will get new packaging and a new push into the channel. Here are the highlights:

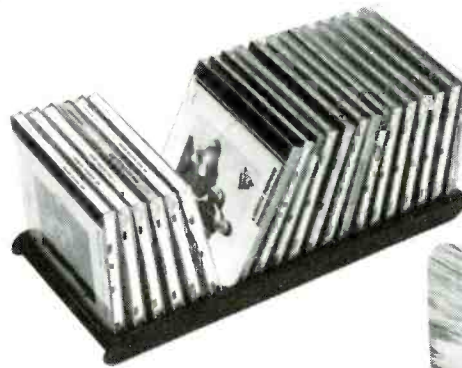
Recoton (800-223-6009) is introducing a new preventive maintenance tool designed to keep CD players operating at peak performance levels. The Lasermatic Compact Disc Laser Lens Cleaner (CD25) is a CD itself which the user puts into their player. The disk then removes dust, dirt smoke and chemicals from the player's lens via a laboratory-grade brush, and turns the machine off when the cleaning cycle is complete. Suggested list: \$29.95.

AudioQuest (714-498-2770) is aiming for the high-end audiophile with a batch of esoteric accessories. Big Feet and CD Feet are two products designed to improve all tube equipment, CD players sensitive to vibration, VCRs, videodisk players, TV monitors and other solid state electronics components placed near speakers. Made from a highly absorbant material called Sorbothane, the products are placed on the "feet" of the electronic component (much like a rubber furniture protector), and help reduce either internal vibrations generated from the spindle bearings or servo motors, or external vibrations caused by units placed too close to speakers. Suggested list: Big Feet \$39.95 set of four; CD Feet \$24.95 set of four.

Also in the stabilization business is a new product from

Monster Cable (415-871-6000) called the CD SoundRing. The CD SoundRing is a narrow vinyl strip which adheres to the "label" side of CDs to provide additional weight and reduce vibration. The added weight is intended to provide the maximum "read" quality by the laser, and is designed to improve the audio output of CDs on any kind of player. The rings come in a variety of colors, in packs of 12 or 50. Suggested list: \$14.95 (12 pack); \$49.95 (50 pack).

AudioQuest LiveWire Topaz and LiveWire Ruby are 7-strand conductors made of OFHC copper insulated with polypropylene, and are identical with the exception that Ruby uses FPC copper for both the positive and negative conductors to provide further shielding from unwanted interference between electronic components. Suggested list:
(Continued on page C-12)



Bib's A-641 CD Stor-n-View Rack holds 20 CDs



Teak-Tech's NES-20 Teakwood Roll-Top Nintendo Game-Pak Storage Cabinet



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THE COMPLETE SERVICE.

At Nimbus we've done more than anybody to master CD manufacturing, simply because we want the final result to sound like the real thing.

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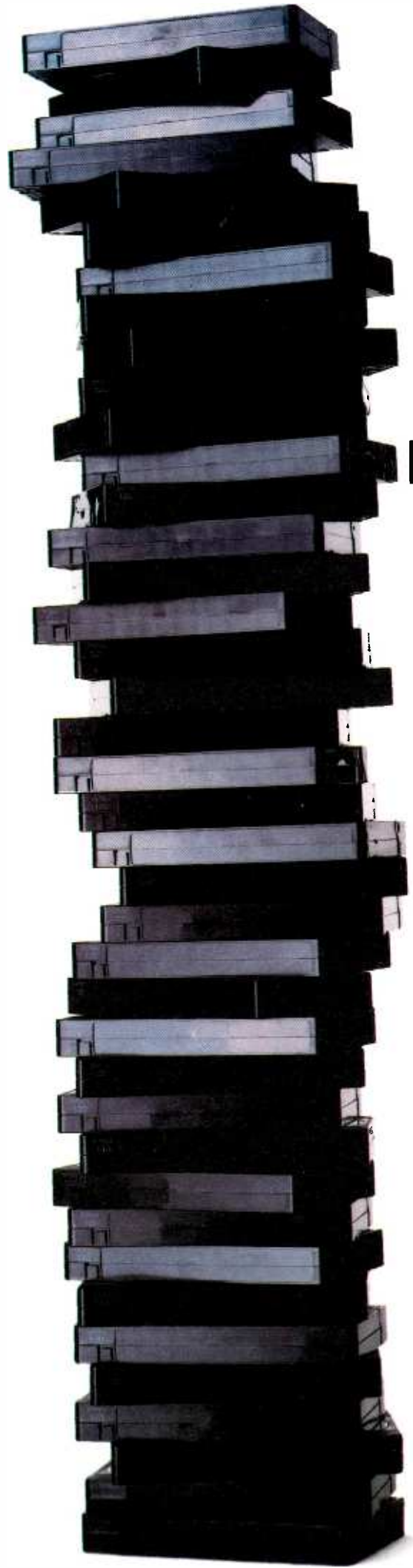
Manufacturing process and services include: Tape Mastering, Laser Mastering, CD Replication, and complete printing and packaging.



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Here's a rugged duplicator, designed to optimize your SP recording, time after time after time.

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As for efficiency, the AG-6820 consumes only 43 watts—a 25% reduction in power consumption over previous models.

To reduce changeover time and maximize productivity, the Panasonic® AG-CL68 Cassette Changer automatically loads and unloads up to 3 tapes without manual intervention—minimizing changeover time, maximizing factory operation.

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Seattle Region: (206) 285-8883 Los Angeles Region: (714) 373-7275



Panasonic
Professional/Industrial Video

number for a referral to a local service outlet, where the service is "paid" for via the GuardCard. The service center then bills ComponentGuard for the service charges. The only cost to the customer is the original price of the warranty purchased. Retail levels for the covered products are \$100 to \$3,000, with service contract prices from \$9.95 to \$300.

Teak-Tech Designs (214) 638-3017 is introducing the CDT-32 Teakwood CD Flip-File. The company is marketing the product to upscale users who want a "classy" way to display CDs without a hefty price tag. The Flip-File allows users to keep CDs close to their players, and to access them easily by flipping them forward or backward. The file is made of solid Teakwood. Suggested list: \$17.95.

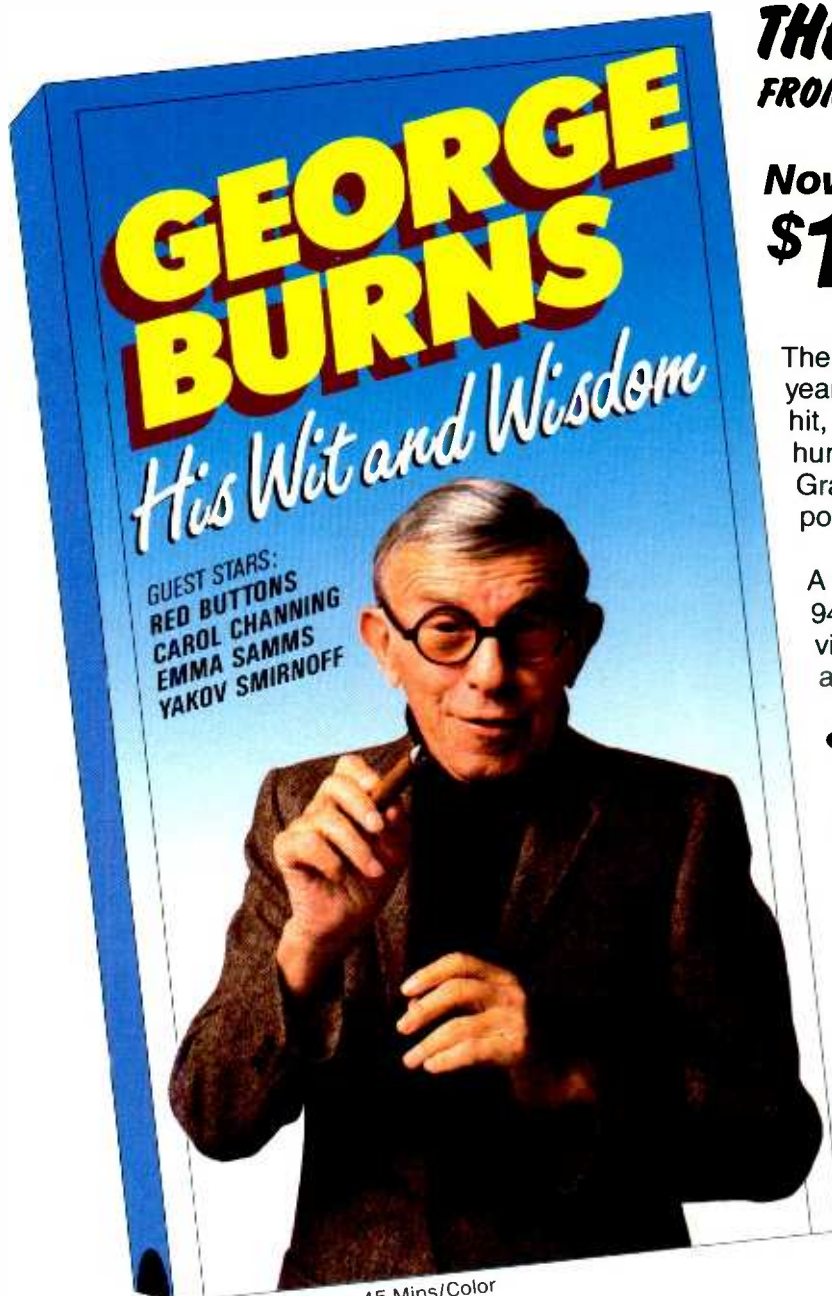
Bib America (303-972-0410) better known for its pushbutton video head cleaner and CD polish is introducing the A-641 Compact Disc Stor-n-View Rack with a special mail-in offer. Packaged with every rack is a mail-in card offering a free audiocassette head cleaner. The CD Stor-n-View Rack allows CD owners to find their favorite disk easily by flipping through the rack and viewing the front of each disk. The rack stores 20 CDs in their original jewel boxes and is available in a matte black finish. Non-skid protective rubber feet are included. Suggested list: \$7.95.

Datawave (818-908-WAVE) is previewing the WS-7, a totally wireless speaker system. The WS-7 uses FM radio technology that works through walls, letting users take speakers anywhere in their homes or offices, up to 150 feet from the transmitter. The WS-7 is battery powered and comes with an auto-shutoff circuit. Suggested list: \$139.95.

Napa Valley Box Co. (707-584-9010) is adding two new Natural Pine Compact Disc Racks (56 and 96 capacity) and two new Natural Pine Video Cassette Racks (24 and 42 capacity) at the 1990 WCES. NAPA is also bowing the CD-50, a 50-capacity CD storage crate as an addition to their "nostalgia crate" line. All of the new products will feature the Napa Valley Box Co. "wine country" packaging and logo. Suggested list: prices range from \$2.99 to \$49.99.

Ambico (201-767-4100) is introducing the A/V Maestro, a video enhancer and audio mixer. The unit has three stereo audio inputs, each with its own volume control, letting the user mix and fade between camcorder audio, music, and narration. A microphone is also included. The A/V Maestro can boost each audio input up to 14dB, and a master volume control adjusts the overall volume of the mix. The video portion of the camcorder tape can also be enhanced during a mix. The video signal can be boosted up to 6dB with one control. Suggested list: \$69.95.

Photoco (216-581-0880) has signed an exclusive agreement with Samsonite to distribute four new camcorder cases in the U.S. The new "CamCases" are available in two styles: hard-sided and soft-sided, and two sizes to accommodate
(Continued on page C-17)



Cat # 7160. Approx 45 Mins/Color

THE SMASH HIT VIDEO FROM AMERICA'S FAVORITE COMEDIAN

Now At A New Low Price
\$19.98

The wit and wisdom of America's favorite 94 year old sex symbol is all here on his smash hit, all original video. Rich with warmhearted humor... insights on sex, exercise, diet, Gracie and show biz... all from the unique point of view of America's favorite comedian.

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- \$5 REBATE coupon in every two-pack.
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Prebook: January 23
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counter display with
qualifying order
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floor standee with
qualifying order



TECHNOLOGIES

(Continued from page C-2)

DAVID RIORDAN, director, interactive entertainment group, Cinemaware Corp.

On multimedia/interactive: One of the most interesting things to be available is the CD-ROM drive that can be attached to NEC's Turbo Graphics system. This is the first consumer-priced CD-ROM system. For \$600 you can have a CD-ROM system that can provide you with full audio and interaction.

We've seen in the first titles that the addition of audio makes a big difference in the emotional percep-

tion of a product rather than just written text. To actually hear characters talking is important in terms of providing entertainment that is game-like as well as providing emotional impact.

This year may see a couple of surprises—most manufacturers are playing around with CD drive additions—but it's going to be 1991 before you start seeing most of the major players introduce drive hardware. This is a sign of the collision of the industry into one business of multimedia.

The challenge is going to be to produce titles that are going to attract a mass audience.

MIKE FIDLER, senior VP of home marketing, Pioneer Electronics

On recordable laserdisk: We introduced a recordable laserdisk at the Japan Audio Fair in October but it is meant for, and was introduced for, the industrial market. It's not a consumer unit and will not be at CES. It costs \$20,000 and provides 30 minutes of full-motion video with FM analog audio. It's a great editing tool for the video industry. The disks are not playable on regular laserdisk players.

For the consumer market, something like this involves a whole different set of design parameters. We have no firm plans at all yet with that product—it's a little premature.

On laserdisk: We've expanded our distribution base about four times what it was in spring of 1989. New combiplayers have attracted a broader audience. We projected 80,000 players to be sold from June to December 1989, and it looks as if we'll probably achieve that and sell in the order of 100,000.

The predominant activity is in combiplayers. It's probably going to break out to 70% combiplayers, 30% single players. A lot of that is due to the fact that the combiplayer is such an exceptional value.

The software business has also been expanding. There are many more software accounts coming on, and that's a very critical part of what makes the category successful. Every major manufacturer supports laserdisk in the Japanese market. It'll be short order before we see that support in the U.S.

JOE PARKER, VP video and distributed labels, PolyGram

On laserdisk: You'll see a major move from retailers to create sections in stores for laserdisk. This Christmas having been the year for multi-player machines, 1990 will be the year for software.

It's our hope that, as more and more software companies come on line and more companies produce software, prices will come down.

I see, down the road, laserdisk replacing the VHS format as CD has replaced vinyl.

HAROLD GUILFOIL, Waxworks

In general: One thing we're interested in is the potential for record companies to start delivering goods in multiple formats. Being

able to come out with a cassette, CD, and VHS of a product is a really marketing tool. Video should be included in the package if you've got it. They seem to be trying to get that potential available to us and to themselves.

On laserdisk: In the near future, VHS will come to the point where it's saturated the market and companies will move toward laserdisk as the "new" format. I think we're going to see an increased use of laser in all sorts of things, like multimedia.

DAVID BIRCH JONES, marketing manager of audio separates, Philips Consumer Electronics:

On laserdisk: People have grown to accept the fact that music on disk sounds better than vinyl or tape. They're realizing that video also is better on disk.

We're seeing an increase in picture performance TV sets, with a growing category of big screen and direct view sets. If you're watching laserdisks on your 19-inch TV, you might not notice, but the picture quality difference between disks and tapes is that much more apparent on a large screen. People buying premium TV sets, if they're not going to use a videodisk player, are not going to see the quality potential of the unit.

Now that we've got videodisks with full digital audio sound quality, the sound measures up to the picture quality for the first time, and that's another big growth segment of the business.

LEN SCHNEIDER, national product/advertising manager, Onkyo

On surround sound: We've just begun shipping the TX-SV90 Pro Logic surround sound receiver. It incorporates Dolby Pro Logic and features five audio amplifiers.

The difference between surround sound and Pro Logic is that Pro Logic uses a centered audible image. The steering circuitry is designed to feed dialog to a speaker located at the visual image source, and for that you need a fifth speaker. If you have a fifth speaker, you need a fifth amplifier for it. A lot of Pro Logic receivers contain the decoding circuitry but don't have the fifth center channel amp.

ROGER DRESSLER, technical director, Dolby Laboratories

On surround sound: (The company is exhibiting at CES for the

first time in a number of years). Some companies that have introduced Pro Logic in their top units of a line are finding now that they're selling more of these most expensive units than the mid- and lower-priced units. The potential for the format looks really good.

We have a reasonably good idea of how many Pro Logic units will be on the market. In the second quarter of 1989 40,000 were sold. That should triple by the end of 1989. Ten percent of the TV sets introduced now have Pro Logic. You're going to see a 50/50 split by mid '90. By the end of '90 or early '91 most products will be Pro Logic.

We're also releasing Dolby 3 Stereo, which takes away the surround sound speakers and uses left/center/right speakers. For the first time we're going to allow people who want stereo TV to have it with the ease of their mono sets.

YUKI NOZOE, VP personal video marketing, Sony Consumer Video Products Co.

On camcorders: We don't have any new products at our booth. We're finding that the half-inch home VCR/VHS is declining and growth area is in 8mm camcorders. In 1989, the market was 2.2 million units sold. In 1990 we'll see a 10% to 15% growth, to 2.5 or 2.6 million units.

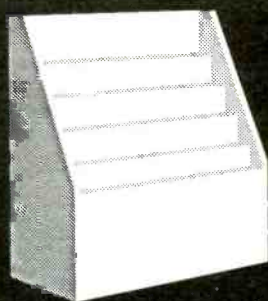
There is a clear idea in the consumer's mind as to what they expect from camcorders. The most important thing is that consumers want the precious memories they make for their families to be kept by high quality camcorders. The primary benefits of 8mm are its size and quality. The format can provide shutter speed up to 4,000, which is good particularly for achieving a clear picture under less than optimum lighting. It also provides full editing capabilities, such as fade to wipe and digital superimposing for titles.

Consumers want to have the total package, picture and sound quality as well as basic features.

HAROLD FEIN, VP of marketing, Sony Classical (formerly CBS Masterworks)

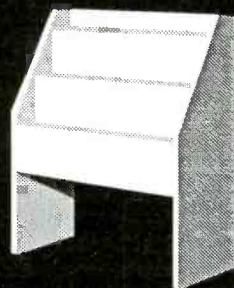
On laserdisk: We're making a major commitment to the 12-inch videodisk. Our initial releases will be the first in a series of performances conducted by the late Herbert von Karajan. It will feature concert footage never seen before that

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was stockpiled by von Karajan beginning in 1983. The first three concerts, part of a large series with a working title of "The von Karajan Legacy Series," will be released in the first half of 1990. They'll include the 1988 New Year's Eve concert with the Berliner Philharmoniker, the 1987 "Neujahrs" concert in Vienna, and the "Coronation" Mass by Mozart in St. Peter's Cathedral in Rome in 1985.

In addition, for the last year we've been doing extensive recording of classical performances in the U.S. and abroad. As a further part of our commitment to the future, we're producing all of these on HDTV, even though initially the consumer won't be seeing it on HDTV. We expect that the consumer interest in these releases will be enormous.

SUSAN NUNZIATA

MERCHANTS

(Continued from page C-8)

cess with selling multi-packs. "Our customers usually perceive multi-pack items as a real bargain, regardless of the item," she says. "Blank tape, audio or video, is the same thing. Tape packaged together in three's at a special price are big movers for us. We wish the manufacturers would do more of that kind of bundling."

For the most part, tape manufacturers appear to be increasing their tendency to package tapes—sometimes of various grades—together in two- or three-packs for the giant retailers. Says Fuji's marketing director, Brad Friedrich: "We're introducing a major pegboard display that holds 386 pieces, and a floor stand that holds 96 units that is ideally suited for the mass retailer who wants to take advantage of special bundled promotions."

Target Stores are becoming increasingly aggressive in blank media sales, according to sales director George Height. "We have what we call the Target Video Network, or TVN," he says, "which is an in-store MTV-styled program which runs continuously on monitors placed strategically in the audio/video department."

"It's one big commercial, interspersed with cuts from movies and music videos that are for sale, or on sale, along with commercials for various video and audio related products."

Height says Target carries most of the major brands of video and audio blank tape, but also carry a "house brand" at a deep discount. "There are times when customers just want an inexpensive tape for time-shifting TV shows, and we've got them covered with our own Target-brand of tape," he says.

Multi-packs are big with Target customers as well, says Height. "The multi-packs of audio and video tape are actually good deals for the consumer. We like it because it's a form of 'future selling' which makes two or three sales out of one when a customer buys two or three tapes packaged together at one time."

Does heavy discounting at electronics superstores affect depart-
(Continued on page C-19)

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VIDEOTAPE

(Continued from page C-4)

pack' marks the beginning of what will become a tradition for AE&E." The company plans to package many more classic films with MGM Lion blank tapes. Each triple pack includes two high-grade, T-120 blank MGM Lion tapes, and one classic, prerecorded movie.

Memorex is also in the give-away mode to entice consumers to sample their blank stock. While a giant in the audio tape field, Memorex blank sales have been somewhat lackluster. To reverse that trend, Memtek, the marketing arm of Memorex, is launching a promotion in the first quarter of 1990 where a consumer who buys the VHS Safeguard System Wet Video Head Cleaner receives an in-pack coupon good for a free Memorex High Grade T-120 by mail. Consumers who purchase the deluxe cleaning system receive a similar coupon good for a free pro Hi-Fi tape.

Fuji is positioning itself in the blank tape wars with one of the widest selections of blank stock going: VHS, VHS-C, Beta, 8mm, S-VHS and S-VHS-C in lengths ranging from T-30, T-60, T-90, T-120 and T-160, plus the increasingly popular VHS-C TC-20. According to Brad Friedrich, Fuji's marketing manager, Fuji is out to establish an image with consumers through the use of eye-catching, self-merchandising displays which are packaged in a vivid, multi-stripe design for increased shelf appeal and easy identification by consumers.

Fuji is expanding the multi-pack concept to include not only four-packs of its HQ and Super HG videotape, but also Super HG in three-packs and blister two-packs of 8mm and VHS-C videocassettes for the consumer market as well. Specially designed for S-VHS video systems, Fuji's Pro-S is targeted for the upscale consumer in 30-, 60- and 120-minute lengths. "We're marketing tape on a 'good,' 'better,' 'best' scale," says Friedrich, "with our HQ, Super HG/Super HG Hi-Fi and Super XG Pro videocassettes respectively." Friedrich says Fuji hasn't forgotten the Beta consumer, and continues to offer various grades of tape in the L-500 and L-750 lengths.

"8mm will also be good for us this year," says Friedrich. "We intend to capture consumer loyalty by offering 15-, 30-, 60-, 90- and 120-minute lengths because people use their 8mm camcorders for a variety of situations, and some people could take real advantage of a 15-minute tape that they could use over and over again after dubbing what they've recorded to VHS or another format for archival purposes."

Sony, who has seen its Beta fortunes wane in recent years, is still producing blank tape for their machines, and will continue to do so for quite some time, according to John Birmingham, president, Sony Magnetic Products Co. Sony will be in an aggressive roll-out mode during CES, says Birmingham. "Our lines of VHS and Beta tapes, which include the ES, ES-HG, ESX-HiFi and PRO-X lines, will debut with

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new packaging and an all new marketing push," he says, adding that Sony will be pitching different grades of tape to different types of consumers. The ES line, which encompasses the Sony Dynachron tape, is being promoted to the "average consumer for day-to-day recording of television programs." Owners of hi-fi VCRs are targeted for the roll-out of the ESX-HiFi tape, which Sony says utilizes high-precision magnetic particles designed for high frequency recording in addition to the carbon-black SP back-coating.

Shooting for the elite videophile, Sony is offering the PRO-X for VHS and standard Beta machines. "The PRO-X is formulated with super precision Vivax magnetic particles for ultra-high resolution." The tape also comes in a hard library case for safer storage.

For 8mm camcorders and VCRs, Sony claims its Hi8 Metal-E tape will produce the highest output of any compact consumer videotape on the market—over 400 lines of horizontal resolution.

TDK is introducing a new line of 8mm videocassettes during WCES that includes two new Hi8 cassettes. According to Tak Koyama, TDK director of product development, the introduction of the new 8mm blank tapes "represent the most sophisticated metal-particle cassette ever made." Pricing info was unavailable at press time.

Swire Magnetics Co. is working to reposition its low priced blank VHS line—the Laser brand—by re-fashioning its packaging, and offering consumers discounted prices on its HQ and HG versions. The two grades are being offered for the first time at CES. **KEN JOY**

ACCESSORIES

(Continued from page C-13)

full-size VHS units or small camcorders. Foam padded and surrounded by a magnesium frame, the CamCases can be carried over the shoulder or as an attache case. Suggested list: to be announced.

Azden (516-328-7500) enters the video editing arena with the Azden VE-100 Video Editor. The editor works with any format VCR, as long as one of the VCRs has infrared remote capability. The VE-100 learns the infrared code of the recording VCR, and the "pre-roll" of the playing VCR, and then allows users to create up to 100 scenes. Editing can be done "on the fly" or can be still/stepped with 3-frame accuracy when using a 4-head VCR. Suggested list: \$449.95.

Case Logic (303-530-3800) is introducing a Cassette Single Storage Case. The model CS-14 will hold 14 cassette singles, or can accommodate a combination of singles and regular cassette tapes. The unit features a detachable shoulder strap and belt loop. Suggested list: \$6.95.

The firm is also bowing the CD-30, a padded carrying case that holds 30 CDs. The unit comes with internal plastic shelves that hold each CD firmly in place, surrounded by foam padding and nylon case. Suggested list: \$19.95.



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U.S. Patents 4,662,579; 4,606,513; 4,569,492; 4,533,093; 4,475,700; 4,459,404; RE 32,447; D 280,815.

AUDIOTAPE

(Continued from page C-4)

that That's Tape is tied with BASF behind TDK and Maxell in Europe, and is the No. 1 brand in the Scandinavian countries. For U.S. marketing efforts, That's America is offering 76- and 102-minute lengths, and is bowing yet a new brand name **Souno** as a top-of-the-line entry. Cassette packaging, and even the cassette shells themselves, boast a designer-touch from G. Giugiaro, whose designs

are used by BMW and Maserati. "It's going to look like the tape of the '90s," says Garcia. Suggested retail prices range from \$7 to \$11 each and will include 46-, 74-, 76-, 90- and 100-minute lengths.

"Metal tape is about 7% of the audio tape business," says Garcia. "That equals about 21 million units a year. We'd be happy with a significant share of that." That's America is eschewing the mass marketing route in favor of specialty stores in order to bolster an "exclusive" type of image. "We're establishing the brand name and quality

with dealers first and then will sell the entire line to the mass market."

A relative newcomer in magnetic media, Fuji has found success in marketing audio cassettes to a wide variety of retail outlets on an outlet-by-outlet basis. "We're finding that we're building franchises in separate distribution with retailers," says Brad Friedrich, Fuji's marketing manager. "The need to do national promotions has lessened somewhat as we work more with the individual retailers."

Grocery stores, warehouse clubs and major superstores have been

profitable for Fuji, although each type of account has been handled differently. "Every point of distribution has its niche. Like toothpaste, you can buy tapes anywhere. The key is servicing the retailer in ways that make sense for him to do business." To that end, Fuji was the first to offer smaller pallets of five to 1,200 pieces to retailers. "The three-packs have been an extremely successful promotion for us," says Friedrich. "We're continuing that trend with this year's introduction of a major pegboard display that will hold 386 pieces, and a

floor stand that will hold 96 units, both of which we'll premiere at CES."

Friedrich admits that competition is much keener these days. "The years of 20% growth are gone," he says. "You have to show retailers you have a consistent marketing plan that's backed by consistent television advertising." Fuji has targeted the young-adult (16-24) market with saturation TV campaigns on all four networks, as well as ESPN, to announce a new product line this year that's backed by contemporary packaging and high-powered promotions.

Highlighting the new line are Fuji's new FR-IIx Pro, a Type II professional-quality high bias tape; the FR-IIx, also a Type II tape; and its repackaged FR Metal for professional-quality recordings with a metal bias tape. The new FR series is packaged in a sleek, black wrapper with gold lettering. The FR-IIx line is available in C-60, C-74 and C-90 lengths. Suggested retail prices: \$3.49, \$3.79 and \$3.99 respectively. The FR-IIx Pro line is available in the same lengths at \$4.49, \$4.79 and \$4.99.

Readying themselves for the eventuality of DAT machines, Fuji is marketing its brand of digital audio tape as Super Fine Metallix high-performance tape. The tape has an additional backcoating to ensure stable tape transport for helical scan aptitude that ensures accurate tape transport even during a 200x speed search. Available in R-60, R-90 and R-120 lengths, suggested list prices are \$10.95, \$11.95 and \$12.95 respectively.

Starting March 1990 and running through August 1990, Fuji is offering consumers a bonus DR-II 90 audio cassette with the purchase of Fuji's new DR-I 90 nine-pack. The program, which provides consumers with 10 tapes for the price of nine, allows normal bias blank tape customers to sample the new DR-II high bias (Type II) blank audio cassette. In a similar promotion, Fuji is offering its second in a series of special Enigma music sampler CD and prerecorded audio cassette on-packs with its new FR-IIx 90 and FR-IIx Pro 90 audio cassettes. Geared to appeal to young adults, the new rock-oriented, prerecorded CD and audio cassette continues to support the sell-through of Fuji's new line of blank audio cassettes. Along with the sampler, Fuji is also offering a free, limited edition Fuji/Enigma concert T-shirt with purchases of Fuji's new DR-I, DR-II or FR-IIx 90 blank audio cassettes.

Sony Magnetics Products Co. is introducing a complete line of metal tape audio cassettes designed to provide what they're calling the "missing link" in performance between conventional high bias tape and the digital recording tape of tomorrow. Highlighting this introduction is Metal Master cassettes, a new reference standard formulation and new Metal-SR, an affordably-priced metal cassette that offers an improved dynamic range.

"Sony has been aggressively pursuing advancements in metal tape technology over the past several years," says John Birmingham, president, Sony Magnetics Prod-



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ucts Co. "Our marketing efforts can now be complete by being able to offer a full line of metal cassettes with the addition of our Metal-SR and Metal Master lines, along with our currently available Metal-ES product." Birmingham says the Metal-SR tapes are available in 90- and 100-minute lengths at suggested retail prices of \$3.99 and \$4.49 respectively.

Sony is positioning the Metal Master line to upscale buyers who are "super critical" in their approach to re-recording music. The Metal Master line's unique ceramic shell (both the tape guide and the outer one-piece rigid shell are made from ceramic composite material specially designed to dampen external vibrations and reduce modulation noise) is being presented to audiophiles as the elite purchase of choice. The line carries a suggested list price of \$11.99.

Sony hasn't forsaken the "regular Joe" audiophile, however. Promotions slated for 1990 include the full line of the existing HF Series. The HF tape is a normal bias tape used for recording voice and music on low-to-high-end home cassette decks and is available in 46-, 60-, 90- and 120-minute lengths.

Memorex, through its marketing arm Memtek, is cross-promoting its new SL headphone line. Customers who purchase stereo headphones receive a free audio cassette as part of the packaging. The SL 40, SL 60 and SL 90 series headphones come with dBS C-60, dBS C-90 and HBS C-90 audio cassettes respectively. The CD-length HBS II C-100 audio cassette is being coupled with a \$3 rebate toward the next purchase of any CD. The packaging of the audio cassettes is exactly the size of a standard CD merchandising box. "The graphic design of the box is part of its selling power," says Michele DeMeo, a spokesman for Memtek. "The carton graphics feature Memorex's 'Pink Cadillac' print ad which will be viewed by millions of consumers." The ad shows a pink Cadillac with the rear window shattering and the traditional Memorex line "Was It Live." Enclosed in the promotional pack is a consumer offer to purchase a poster version of the "Pink Cadillac" print ad. Memtek is also offering free 3-inch CD adaptors when a consumer buys a 2-pack of the HBS C-100 audio cassette.

MERCHANTS

(Continued from page C-15)

ment store chain's blank media sales? "We haven't noticed," says Sears' Summers. "It could be that we're too insulated from the ups and downs of sales now with an overall lower price strategy to our marketing. But, tape sales are still a good category for us."

Target's Height agrees: "We have customers who come in once a week who may not have been in an 'electronics' store in six months to a year. That's good for us. We have a steady flow of traffic for a commodity that's as commonplace as toothpaste. We don't need to set up floor dumps and hang flashing signage to sell blank media."

Swire Magnetics is pursuing increased visibility with a completely redesigned product lineup. The Laser CL Plus audio cassette features a completely redesigned look, encompassing an improved transparent cassette housing and a new premium grade normal bias tape configuration. The Laser Audio line is being promoted in two packs that come in C-60 and C-90 twin bags, but is also available in 5- and 10-pack brick packages in C-90 lengths. Being rolled-out at WCES is the new C-76 and C-100 twin bag configurations featuring a new

high-bias formulation for compact disk recording applications.

TDK, the first tape manufacturer to offer CD-length cassettes in all three tape types (normal, high and metal bias), will broaden its CD-length offerings with the introduction of SA-X high-bias (Type II) tape in a 100-minute configuration at WCES. "SA-X in a 100-minute length makes perfect sense," says Steve Diamond, TDK product and public relations manager. "It combines the convenience of a longer recording time with performance that's ideal for CDs."

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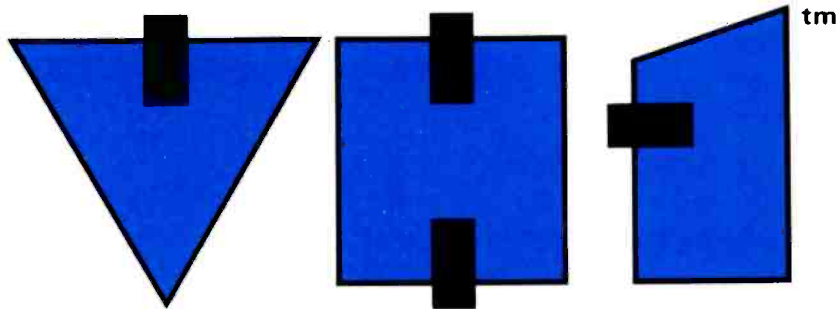
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Hit Video USA Casts An Eye Toward Int'l Market

■ BY MELINDA NEWMAN

NEW YORK—With its domestic broadcasting operation running smoothly, Hit Video USA has successfully cast an eye overseas. The Houston-based music video programmer has signed deals with 15 countries to show its programming and is negotiating with more than a dozen others.

"Expansion into the international marketplace has been our thrust for the past year," says Connie Wodlinger, CEO and president of Hit Video's parent company, Wodlinger Broadcasting Co. "Our priority in 1989 was negotiating the worldwide licensing rights so that we could distribute outside the U.S. It was a lengthy process to set up a system so that each record is properly credited."

Among the countries buying up to 70 hours of the company's original weekly programming are Japan, Malaysia, Indonesia, Turkey, the Ivory Coast, Seychelles, Burkina Faso, Morocco, Israel, Bophuthatswana, South Africa, Chile, United Arab Emirates, Bulgaria, and Malta.

Although the clearance took longer than originally expected, the company has already started shipping programming to some countries through its distributor, Dallas-based International Broadcast Systems, says Wodlinger.

On the domestic front, Hit Video has expanded to 57 stations, broadcasting to a potential audience of 37 million. And while Wodlinger plans to continue to expand that medium, she has not ruled out the possibility of a return to cable.

The 4-year-old outlet was originally a 24-hour cable channel. In early 1988, it abandoned that format for broadcast TV, as well as scaling down its daily programming to seven hours. In February 1989, it upped its daily feed to 10 hours.

"A lot of MTV contracts are expiring and we've had a lot of inquiries from the cable industry about our going back to 24-hour service," Wodlinger says. "It's obviously a long-range thing, but it's something that I'm looking at. We'd like to do it, but we'd have to have enough of a commitment from cable operators."

Wodlinger stresses that a re-en-

'Expanding into the international market has been our thrust'

try to cable would not eliminate Hit Video's broadcast activities, because "we wouldn't be on cable in all markets. And if we were to re-enter the cable arena, it would be a long process of starting very small and growing."

The broadcast programming is currently offered to stations on a barter system. Every hour has 10 minutes of commercials, with Hit Video and the local channel splitting the time equally. Stations can take as much as the full 10 hours or as little as one hour of the daily programming.

The programming is basically hits-driven, but director of programming Lou Robinson says the channel is different from MTV. "Our research shows that we have a different audience," he says. "[MTV] rocks real hard and heavy metal doesn't work for us. New Kids On The Block, Bobby Brown, New Edition is more our audience. We do a lot of urban/black programming."

Three years ago, Hit Video lodged a lawsuit against MTV over the latter's clip-exclusivity policy. That action was settled out of court last February (Billboard, Feb. 4). And Robinson, who was not at Hit Video when the lawsuit was filed, has learned to

live with the situation.

"It doesn't bother me if we don't get to world-premiere a video," he says. "The exclusive thing bothers me more."

"There have been many times a label has come to me and said, 'We need your help,' and then we can't play the second video after the first one's a hit."

"I'd hope the labels look at it in more than dollars-and-cents terms," he continues. "If an act broke across the board, once they're established, we should still get to play it. But if MTV's going to take the Aerosmiths and Whitesnakes, we'll concentrate on other things and work around it," Robinson says. "Christopher Williams was a No. 2 request for us and the Boys were heavily played. We just make the best of it."

On the occasions that Hit Video has world-premiered a clip, it has

usually been met with great success. One of Robinson's favorite success stories is Kix's ballad "Don't Close Your Eyes," which Hit Video debuted and kept in rotation for more than six months. "It was just a band we believed in," Robinson says. Kix returned the favor by hosting Hit Video's year-end countdown show.

Some other bands the channel has believed in, the station programmers have not been so sure about. "A lot of programmers are scared of videos, but we keep it pretty tame," Robinson says. "We've gotten complaints, though. We pulled Cher's 'If I Could Turn Back Time,' and one by N.W.A."

In addition to regular programming hosted by five VJs, Hit Video offers five featured shows:

- "Hit Video Countdown": A three-hour top 30 video show hosted by VJ Todd Stevens. Artists appear-

ing in the area often serve as special guest hosts.

- "Women In Rock": A weekly show spotlighting established female artists, as well as a vehicle to introduce new bands fronted by women, such as the Innocence Mission. Hosted by Suzanne Vafiadis.

- "Power Mix USA": The programmer's latest show debuted eight months ago. The dance show recently changed to a new host, Ken Murphy. "I was conscious of going after someone street. I told Ken that if people in this office couldn't understand what he was saying, it was working," Robinson jokes.

- "New Music Review": A segment hosted by Eric Easton that features new clips not scheduled in the regular rotation.

- "Hit Video Weekly": Hosted by Jacquie Black, this entertainment show also includes a hot-shot-debut feature.



by Melinda Newman

THEORY OF EVOLUTION: VH-1 is broadening its playlist to give new or added exposure to breaking and established artists.

"Our goal is to be a very hip contemporary network for adults," says VP Jeff Rowe. "Our audience has a wide variety of tastes and there's a lot of music that we weren't able to play. Now we can provide a piece of [music] that they can't get on contemporary radio."

Basically, according to Rowe, what has occurred with the new year is that videos by hit artists that are getting exposure on several different outlets and radio stations are being programmed into "Hitmakers." The 60-minute daily show runs three times a day, effectively decreasing the number of rotations for these videos from four to three. This opens up time, as much as 10% of the programming, for new clips by artists whose music is not a staple on radio.

"This is what we believe adults really want," says Norman Schoenfeld, director of talent relations. "They want to be able to turn on VH-1 and find something they've never found anywhere else. That's one of the things we can do. It's part of our evolution."

The music channel has renamed its rotation statuses to reflect these changes. The new categories are artist development, new music, and hit makers. They replace the previous heavy, medium, and light designations. The five-star rotation remains the same.

Artists such as Kate Bush and Peter Dinklage in the artist-development category will have their clips played three times a day. New music-videos will feature such artists as Loudon Wainwright or John Lee Hooker, whom the station normally would not play. These clips will air once or twice a day.

VH-1 hopes to cultivate further success in breaking artists, similar to the action it created by playing clips by such acts as Julia Fordham, Enya, and Tanita Tikaram.

As for the record companies, "We're hoping it will create incentive for the labels to create videos for adult artists whether the song will be a big radio record or not," Schoenfeld says.

"If a label comes to VH-1 with a game plan for an artist and they plan to create an exciting video, we want to be part of it from the beginning," Schoenfeld continues. "It behooves VH-1 to be associated with its own artists rather than to be part of the mainstream success of a lot of big starts."

WE'RE NOT DEAD YET: "We're on hiatus, which is French for off the air," quips producer Thom Downing. "Video Spin," the weekly 60-minute music video show produced by WQEX in Pittsburgh and carried on 34 other public television stations, broadcast its last show the week of Christmas.

"The station manager [here] feels that the production time spent can generate more money being used on other projects," says Downing.

However, Downing stresses that all hope is not lost. He says the show has been pursuing national sponsors for about four months through an independent marketing firm in Pittsburgh and "has gotten some nibbles." It will continue to look for underwriting with hopes of being back on the air as early as spring. "Obviously, we don't want to see it go and we've gotten good support from the stations and the promotion people at labels."

Downing is asking each of the three sponsors to chip in between \$70,000 and \$80,000 for a 26-week buy. In return they get a 15-second credit before and after each show, and their name is included in all press material and on all promos.

One of the obstacles that Downing has come up against in seeking underwriters is that "Video Spin" is considerably different from the usual nature of music show offered on public television. "The people who sponsor shows on public television do it for an image; it makes perfect sense for Exxon to buy into a nature series."

Downing is talking to nontraditional public TV sponsors, such as shoe chains and record companies. "The way we've been approaching the labels is that this is a way for them to keep an outlet on the air," Downing says. "They won't have a say in the programming. But a lot of these companies have a lot to gain by underwriting us and a lot to lose by having us go away." Downing can be reached at 412-622-1550.

ON A CHEERIER NOTE: California Music Channel starts the new year with an extra half hour on the air daily. According to program director Rick Kurkjian, CMC is now on from 3:30-4:30 every weekday afternoon and at 12:30 a.m., a half hour that had been dropped in October when the afternoon shows were expanded from 30 to 60 minutes. The evening segment is basically the second half hour of the afternoon program. The exception is Tuesdays, when the evening program will feature modern rock, instead of music from that afternoon's "Tuesday Beat" pop music program.

Though each day has a different twist, CMC's programming is top-40-hits-driven. Monday and Friday are both all-request shows. "Wednesday Mix" goes on the road once a month for a remote program, and "Power Thursday" is hosted by KMEL's Renel Lewis.

CMC has been on the air for almost eight years and is broadcast on San Francisco's KTSF. The full-power UHF station reaches 2.2 million homes. Kurkjian can be reached at 415-632-9262.



Video Chains. MCA artist Patty Loveless confers with director John Lloyd Miller on the set of her new video, "Chains." The site is an empty lot in an industrial section of Nashville. The clip was produced by Kitty Moon of Scene Three Productions.

Billboard THE CLIP LIST™

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



MTV
MUSIC TELEVISION

Continuous programming
1775 Broadway, New York, NY 10019

ADDS

Paula Abdul, Opposites Attract
Joan Jett, Dirty Deeds
Warrant, Sometimes She Cries
Babyface, Tender Lover
Stevie Ray Vaughan, The House Is Rockin'
Faith No More, Epic
Psychedelic Furs, House

BUZZ BIN

Kate Bush, Love And Anger
Depeche Mode, Personal Jesus
The Smithereens, A Girl Like You

HEAVY

Aerosmith, Janie's Got A Gun
Eric Clapton, Pretending
Joe Cocker, When The Night Comes
Phil Collins, Another Day In Paradise
Bob Dylan, Political World
Lou Gramm, Just Between You And Me
Janet Jackson, Rhythm Nation
Madonna, Oh Father
Motley Crue, Kickstart My Heart
Michael Penn, No Myth
Tom Petty, Free Fallin'
Rolling Stones, Rock And A Hard Place
Roxette, Dangerous
Rod Stewart, Downtown Train
Tears For Fears, Woman In Chains
Tesla, Love Song

ACTIVE

10,000 Maniacs, You Happy Puppet
Neneh Cherry, Heart
The Front, Fire
Quincy Jones, I'll Be Good To You
Lenny Kravitz, Let Love Rule
Living Colour, Funny Vibe (Version 1)
Alannah Myles, Black Velvet
Nuclear Valdez, Summer
Rush, Show Don't Tell
Joe Satriani, Big Bad Moon
Whitesnake, Fool For Your Loving

MEDIUM

Animal Logic, Spy In The House Of Love
Alice Cooper, House Of Fire
Melissa Etheridge, Let Me Go
Great White, House Of Broken Love
Junkyard, Simple Man
King's X, Summerland
Richard Marx, Angelia
Iggy Pop, Living On The Edge Of The Night
Scorpions, I Can't Explain
Technotronic Featuring Felly, Pump Up The Jam
Jody Watley, Everything
Young M.C., Principal's Office

BREAKOUTS

Jane Child, Welcome To The Real World
Ace Frehley, Do Ya
Giant, Innocent Days
Peter Himmelman, 245 Days
The Hooters, 500 Miles
Jesus & Mary Chain, Blues From A Gun
Ziggy Marley & The Melody Makers, One Bright Day
McAuley Schenker Group, Anytime
Ian McCullough, Proud To Fall
NRBQ, It's A Wild Weekend
Michelle Shocked, On The Greener Side



TNN

The Nashville Network

13 Hours Weekly
2806 Opryland Dr., Nashville, TN 37214

CURRENT

Keith Whitley, It Ain't Nothin'
K.T. Oslin, Didn't Expect It To Go Down This Way
Ricky Van Shelton, Statue Of A Fool
Paul Overstreet, All The Fun
Jann Browne, Tell Me Why
Lorrie Morgan, Out Of Your Shoes
Restless Heart, Fast Movin' Train
Oak Ridge Boys, No Matter How High
Jo-Ei Sonnier, If Your Heart Should Ever Roll This Way
Vern Gosdin, That Just About Does It
Baillie And The Boys, I Can't Turn The Tide
Holly Dunn, There Goes My Heart Again
Willie Nelson, There You Are
Rodney Crowell, Many A Long & Lonesome Highway
Kathy Mattea, Where've You Been
Billy Joe Royal, Till I Can't Take It Anymore
Exile, Keep It In The Middle Of The Road
Randy Travis, It's Just A Matter Of Time
Eddie Rabbit, On Second Thought
Dolly Parton, He's Alive



VH1
VIDEO HITS ONE

Continuous programming
1775 Broadway, New York, NY 10019

ADDS

Terence Trent D'Arby, To Know Someone Deeply
Julee Cruise, Rockin' Back Inside My Heart
Black Velvet Band, When Justice Came
Innocence Mission, I Remember Me
Lenny Kravitz, Let Love Rule
Soul II Soul, Jazzie's Groove
Marcia Griffith, Electric Boogie
Loudon Wainwright III, This Song Don't Have A Video
Madonna, Oh Father

FIVE STAR VIDEO

Eric Clapton, Pretending
Bob Dylan, Political World
Quincy Jones, I'll Be Good To You
Daniel Lanois, Jolie Louise
Ziggy Marley & The Melody Makers, One Bright Day
Iggy Pop, Living On The Edge Of The Night
The Roches, Big Nuthin'
Michelle Shocked, On The Greener Side

ARTIST DEVELOPMENT

Animal Logic, Spy In The House Of Love
Kate Bush, Love And Anger
Joe Cocker, When The Night Comes
Ace Frehley, Do Ya
Melissa Etheridge, Let Me Go
Eurythmics, Angel
Peter Himmelman, 245 Days
Grayson Hugh, Bring It All Back
Michael Penn, No Myth
Poco, Nothin' To Hide
The Subudues, Any Cure
10,000 Maniacs, You Happy Puppet



RECORD THE ALL NEW GUIDE

Five 1/2-hour shows weekly
1000 Laurel Oak, Voorhees, NJ 08043

CURRENT

Fetchin Bones, Deep Blue
Kate Bush, Love And Anger
Michael Penn, No Myth
Bob Dylan, Political World
Warrant, Big Talk
Gorky Park, Peace In Our Time
Skid Row, I Remember You
Lord Tracy, Out With The Boys
Junkyard, Simple Man
McAuley Schenker Group, Anytime
Expose, Tell Me Why
Queen Latifah, Ladies First
Salt-N-Pepa, Expressions
Aerosmith, Love In An Elevator
The Beastie Boys, Shadrach
Dramarama, Last Cigarette
Morrison, Uninvited Guest
Stone Roses, I Wanna Be Adored
Enuff Z'nuff, Fly High Michelle
Nuclear Valdez, Summer
Souled American, All Good Things
Billy Squier, Don't Let Me Go



WZLX TRACKS


14 hours weekly
6311 Romaine St., Los Angeles, CA 90038

ADDS

Skid Row, I Remember You
Cover Girls, We Can't Go Wrong
Paul McCartney, Figure Of Eight
The Front, Fire
Kassav, Se Dam Boujou
Warrant, Sometimes She Cries
Gloria Estefan, Here We Are
Living Colour, Funny Vibe (Version 1)
Safire, I Will Survive
L.A. Guns, Never Enough
Neneh Cherry, Heart

HEAVY

Janet Jackson, Rhythm Nation
Taylor Dayne, With Every Beat Of My Heart
Jive Bunny & The Mixmasters, Swing The Mood
New Kids On The Block, This One's For The Children
Jody Watley, Everything
Technotronic Featuring Felly, Pump Up The Jam
Tom Petty, Free Fallin'
Lou Gramm, Just Between You And Me
Tesla, Love Song
Rod Stewart, Downtown Train
Joe Cocker, When The Night Comes



Black Entertainment Television

14 hours daily
1899 9th St. NE, Washington, DC 20018

ADDS


Mavis Staples, Time Waits For No One
Ziggy Marley & The Melody Makers, One Bright Day
Bobby Jimmy, Hair Or Weave

HEAVY

Babyface, Tender Lover
Quincy Jones, I'll Be Good To You
Janet Jackson, Rhythm Nation
Prince, Scandalous
Tyler Collins, Whatcha Gonna Do
Maze, Silky Soul
Grover Washington, Jr., Sacred Kind Of Love

MEDIUM

Michael Jeffries, Not Thru Being W/U
Pieces Of A Dream, What Can I Say
Donald Newkirk, I Desire
Patti LaBelle, Yo Mister
Randy & The Gypsies, Perpetrator
Barry White, Follow That & See
Michel'e, No More Lies
Arthur Baker Featuring Al Green, The Message...
The Good Girls, Your Sweetness
Inner City, Watcha Gonna Do With My Lovin'
Eric Gable And Tamika Patton, Precious Love
Regina Belle, Make It Like It Was
Soul II Soul, Jazzie's Groove



HIT VIDEO USA


10 hours daily
1000 Louisiana Ave., Houston, TX 77002

ADDS

Enuff Z'nuff, Fly High Michelle
Paul McCartney, Figure Of Eight
Jeff Healey Band, That's What They Say
Tina Turner, Steamy Windows
Neneh Cherry, Heart

POWER

Taylor Dayne, With Every Beat Of My Heart
Janet Jackson, Rhythm Nation
New Kids On The Block, This One's For The Children
Phil Collins, Another Day In Paradise
Lord Tracy, We Didn't Start The Fire
Madonna, Oh Father
Soul II Soul, Back To Life
Linda Ronstadt/Aaron Neville, Don't Know Much
Psychedelic Furs, House
Lou Gramm, Just Between You And Me
Rod Stewart, Downtown Train
Seduction, Two To Make It Right
Quincy Jones, I'll Be Good To You
Cover Girls, We Can't Go Wrong
Milli Vanilli, Blame It On The Rain



GMT
Country Music Television

Continuous programming
704 18th Ave. South, Nashville, TN 37203

HEAVY

Keith Whitley, It Ain't Nothin'
Charlie Daniels, Simple Man
Travis Tritt, Country Club
Ricky Van Shelton, Statue Of A Fool
Kentucky Headhunters, Walk Softly On This Heart...
Randy Travis, It's Just A Matter Of Time
Billy Joe Royal, Till I Can't Take It Anymore
Rodney Crowell, Many A Long & Lonesome Highway
Lorrie Morgan, Out Of Your Shoes
Vern Gosdin, That Just About Does It
Baillie And The Boys, I Can't Turn The Tide
Kathy Mattea, Where've You Been
Nitty Gritty Dirt Band, When It's Gone
Dolly Parton, He's Alive
James House, Hard Times For An Honest Man
Shane Barmby, A Rainbow Of Our Own
Willie Nelson, There You Are
Garth Brooks, If Tomorrow Never Comes
Eddie Rabbit, On Second Thought
Jo-Ei Sonnier, If Your Heart Should Ever Roll This Way

MUSIC VIDEO

VIDEO TRACK

LOS ANGELES

CAMPER VAN BEETHOVEN's "I Was Born In A Laundromat" is the second video from the band's "Key Lime Pie" album on **Virgin**. **Adam Bernstein** directed and co-produced the conceptual clip, which features fireworks effects, desaturated color, and some interesting camera work. **Jamie Thompson** directed photography and **Nancy Bennet** co-produced for **Zeitgeist**.

Silvey + Co.'s Kevin Kerslake directed "Deep Blue" for **Fetchin Bones'** latest album on **Capitol**. The stylized clip features sophisticated props and underwater photography shot by **DP Rolf Kestermann**. In addition, **Silvey + Co.** directors **Andrew Doucette** and **Jonas Livingston** recently shot **Stan Ridgway's** "Lonely Town," a bleak look at alienation in modern society. The clip comes from **Ridgway's I.R.S.** album. **Tina Silvey** and **Mitzie Rothzeit** co-produced both videos.

NEW YORK

LIONEL C. MARTIN of **Classic Concept Productions** directed the new **3rd Bass** video, "Gas Face," a rap clip from "The Cactus Album" on **Columbia**. **Ralph McDaniels** and **Sabrina Gray** produced. The same crew recently wrapped **Rob Base's** "Turn It Out" video, a high-

energy piece complete with a car chase through New York City. The tune comes from **Base's Profile** album "The Incredible Base."

Vendetta trio **Seduction** is by turns funny, glamorous, and zany in the new video "Two To Make It Right." Director **Stu Sleppin** shot on location around the city and in the Manhattan nightclub **Red Zone**. **Bob Teeman** produced for **Teeman/Sleppin Productions**.

OTHER CITIES

MIDNIGHT FILMS RECENTLY wrapped production on a series of international shoots, including **10,000 Maniacs'** "Happy Puppets" video, lensed in England, and **Revenge's** "7 Reasons" video, shot in Switzerland. **Martyn Atkins** directed both clips with producer **Iain Brown**. Back in the U.S., **Midnight** director **Russell Young** shot the **Alarm's** "Love Don't Come Easy" from the Welsh band's latest **I.R.S.** album with producer **Sancha Mandy**, and **Crescenzo Notarile** shot "Steady On," the first single from **Shawn Colvin's** Columbia debut. **Mark Leemkuil** produced.


O Pictures director **Tamra Davis** directed the new **Indigo Girls** longform, "Live At The Uptown." **Anita Wetterstedt** produced the live concert video, shot at the **Uptown Lounge** in Athens, Ga. It's available from **CMV Home Video**.

NEW VIDEOCLIPS

This weekly listing of new video-clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to Billboard, New Videoclips, Suite 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.


- PAULA ABDUL**
Opposites Attract
Forever Your Girl/Virgin
Sharon Oreck/O Pictures
Michael Patterson, Candace Reckinger
- BANG TANGO**
Breaking Up A Heart Of Stone
Psycho Cafe/MCA
Mechanic Eyeballs Inc.
Jeff Stein
- ENUFF Z'NUFF**
Fly High, Michelle
Enuff Z'Nuff/Atco
Benjamin Howell, David Ross
Ralph Zimon
- GORKY PARK**
Peace In Our Time
Gorky Park/Mercury
Jon Small, Steven Saporta/Picture Vision
Jon Small
- KWAME**
Sweet Thing
Boy Genius Featuring A New Beginning/Atlantic
Natalie Hill/Black & White Television
Paris Barclay
- CHERYL LYNN**
Whatever It Takes
Whatever It Takes/Virgin
Nina Dluhy, Lyn Healy/VIVID Productions
D.J. Webster
- OAK RIDGE BOYS**
No Matter How High
American Dreams/MCA
Kitty Moon/Scene Three
Larry Boothby

- PAUL OVERSTREET**
Seein' My Father In Me
Sowin' Love/RCA
Mary Matthews/Studio Productions
Jack Cole
- THE ROLLING STONES**
Almost Hear You Sigh
Steel Wheels/Columbia
Curt Marvis, Jeff Tannebrung/The Company
Wayne Isham
- SKID ROW**
I Remember You
Skid Row/Atlantic
Bob Jason/The Foundry
Marc Reshovsky
- SYBIL**
Walk On By
Sybil/Next Plateau
Gina Harrell
Diane Laverdi





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Detroit's Harmony House Opens First Superstore

BY MOIRA McCORMICK

CHICAGO—Harmony House, the Detroit area's largest chain, opened the first superstore in its 42-year history Nov. 20 in the northern suburb of Berkley.

According to retail director Bill Thom, most of the chain's stores average 4,000 square feet and are found in strip centers—with a few mall and freestanding units.

The superstore covers over 7,000 square feet. Unlike the rest of the 30-unit chain, which is supplied centrally from the company's warehouse in the Troy, Mich., headquarter facilities, the superstore buys directly from many suppliers.

Consequently, Thom says, "We've got much deeper catalog, much more independent product, and we can react faster to breaking hits."

Harmony House has always been renowned for its deep catalog selection, says Thom. But with the rise of the CD and the cassette, the chain's commitment to vinyl, and the addition of video sell-through in its stores, it became difficult to maintain that depth of selection in each configuration, he adds. Thus, the Harmony House superstore was born.

For instance, where Harmony House stores carry an average of 250 video sell-through titles—dominated by music longforms, the superstore stocks 750 titles. Also, since its debut, the new unit has also gone headfirst into laserdisk, stocking some 1,500 titles, including CD video. Previously, the chain had carried only the PolyGram CDVs. "[The superstore's] got all configurations—the 12-inch, 8-inch, and 5-inch—in both movies and music," he says. "We're doing extremely well in [laserdisk]; we sold over 50 titles in the superstore the first week, and we hadn't even told anyone we had them."

The superstore will continue to be used as a testing ground for numerous new product lines and ideas, according to Thom. It is the first Harmony House to be computerized, for

one; Thom says the rest of the web will follow suit within the next two years. The superstore also stocks hardware, such as portable CD and cassette players, and jamboxes, to see if it would be feasible for the rest of the chain as well.

More features to be added to the

'We've got much deeper catalog, more indie product, and we react faster to breaking hits'

chain that were tested first in the superstore include listening areas and a nine-monitor video wall. "We have eight areas equipped with headphones where customers can listen to new releases on CD with product rotated on a weekly basis," says Thom.

As for the video wall, "We took recent video clips from our sale artists and made a 90-minute compilation tape of them for in-store play," says Thom. "As it plays, our sale prices for the products scrolls across the screen."

"We'll be implementing these features in our existing locations—in our five mall stores for sure, maybe in several other locations. Both ideas have been extremely successful; you don't sell a lot of product with only [point-of-purchase] posters."

Harmony House was founded in 1947 by Carl Thom (Bill's father) and a friend, who had pooled \$500 between them and opened a store in suburban Hazel Park. The flagship store is still there, says Carl's son. In the early '70s, Thom Sr. decided to expand into a chain operation, and opened a second store. "After that, we grew at a rate of three to five stores a year," he says.

Now, 25 Harmony House stores circle the Detroit area, including one in downtown. Also, the chain fields

three stores in Lansing, Mich., and one each in Chicago and Toledo, Ohio.

Harmony House plans to add new stores at the clip of three to five a year. Most growth will come from markets the chain already is in, or in towns adjacent to them. Michigan will absorb the bulk of that growth, Thom says. "We will continue to expand but cautiously," he adds. "We need point-of-sale technology. At 30 units, the chain is too big to continue maintaining inventory manually. Also, we need it if we are going to add more stores."

One priority Harmony House will push next year is "cleaning up what we already have," he adds. "Six to eight stores will be remodeled next year."

In the first quarter of 1990, three stores will open, including one in Dearborn, Mich., and a second unit in Toledo. Thom declines to identify the location of the third store, since the lease has not been signed.

Harmony House also has plans for an all-classical store, which will be the chain's smallest store at 2,000 square feet. That outlet is expected to open sometime in the first half of 1990.

None of the new stores planned for early 1990 is a superstore. Still, Thom says that the stores will be 5,000 square feet, replacing the 4,000-square-foot prototype.

But Thom deems the superstore a success story, since its current sales volume places it among the chain's top five producing units. He adds that if the superstore can maintain its good performance, more will be rolled out.

Thom says Harmony House's main competition is national chains like Musicland, Record Town, and Sound Warehouse. The latter chain moved into the market with one store about 18 months ago, now has four, and has more planned, according to Thom.

Harmony House offers competitive pricing, says Thom. "There will always be independents who sell low,"

(Continued on page 53)



Harmony House, which mainly locates stores in strip centers, has a few mall stores, including this one in Oakland Mall in Troy, Mich. Store No. 11 generates the most sales in the 30-unit chain.

FOR WEEK ENDING JANUARY 13, 1990

Billboard

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NEW AGE ALBUMS™

Compiled from a national sample of retail store sales reports.				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	35	NO BLUE THING MUSIC WEST MW-103	RAY LYNCH ★ ★ NO. 1 ★ ★ 19 weeks at No. 1
2	3	39	DANCING WITH THE LION COLUMBIA OC 45154	ANDREAS VOLLENWEIDER
3	2	17	NIKI NANA PRIVATE MUSIC 2056	YANNI
4	7	61	DECEMBER ▲2 WINDHAM HILL 1025/A&M	GEORGE WINSTON
5	4	17	ELDORADO PRIVATE MUSIC 2054	PATRICK O'HEARN
6	5	65	CRISTOFORI'S DREAM NARADA 61021/MCA	DAVID LANZ
7	8	13	AND IT RAINED ALL THROUGH THE NIGHT NOUVEAU 228	BILL WOLFER
8	6	43	WINDHAM HILL SAMPLER '89 WINDHAM HILL 1082/A&M	VARIOUS ARTISTS
9	14	17	A FRESH AIRE CHRISTMAS ● AMERICAN GRAMAPHONE AG 1988	MANNHEIM STEAMROLLER
10	13	11	MANNHEIM STEAMROLLER CHRISTMAS ▲ MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE AG 1984	MANNHEIM STEAMROLLER
11	19	29	A WINTER'S SOLSTICE, VOL. II ● WINDHAM HILL 1077/A&M	WINDHAM HILL ARTISTS
12	20	7	A WINTER'S SOLSTICE ● WINDHAM HILL 1045	WINDHAM HILL ARTISTS
13	10	25	LIVING THE NORTHERN SUMMER MUSIC WEST MW-133	JIM CHAPPELL
14	16	7	GARDEN CITY CYPRESS YD 0133	JOHN TESH
15	15	49	WATERMARK ● Geffen 24233	ENYA
16	11	9	LILY ON THE BEACH PRIVATE MUSIC 2057	TANGERINE DREAM
17	12	33	THE NARADA COLLECTION TWO NARADA N-39117/MCA	NARADA ARTISTS
18	9	13	HISTORY OF MY HEART PRIVATE MUSIC 2058	SUZANNE CIANI
19	NEW▶		YELLOWSTONE: THE MUSIC OF NATURE AMERICAN GRAMAPHONE AG3089	MANNHEIM STEAMROLLER
20	17	29	THE NATURE OF THINGS SHINING STAR SSP 113	BRUCE BECVAR
21	22	11	NARADA CHRISTMAS COLLECTION NARADA 63902/MCA	NARADA ARTISTS
22	18	65	DEEP BREAKFAST ● MUSIC WEST MW-102	RAY LYNCH
23	25	5	BIG MAP IDEA ECM 839 253	STEVE TIBBETTS
24	21	13	RAIN MAIDEN SILVER WAVE 508	WIND MACHINE
25	RE-ENTRY		AUTUMN ▲ WINDHAM HILL 1012/A&M	GEORGE WINSTON

● 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.

Island Pulls Out A Sly Trick In New York Label Gives Away Sly & Robbie Tapes In Promo

BY ED CHRISTMAN

NEW YORK—Island Records promoted the new Sly & Robbie album, "Sly Assassin," by offering a sample tape advertised in posters placed in 100 subway stations here.

"We wanted to reach the kids who don't know Sly & Robbie," says Dave Yeskel, the label's director of product development. "We want [Sly & Robbie] to be attrac-

tive in areas where hip-hop sells." Sly & Robbie are not well known to that audience, he adds.

Island chose to give away not a cassette single, but rather, 30-second excerpts from four songs on the album. This strategy was intended to prevent loss of sales of the album. "If you give them the whole song," says Yeskel, "then they have no reason to buy the album."

Island supplied local one-stops with 15,000 cassettes and display material. The label placed 200 posters in 100 subway stops likely to be used by its target group. The campaign covered neighborhoods in every New York borough except Staten Island.

The 30-by-46-inch poster, which shows the album cover and an enlarged portion of its artwork, invited consumers to pick up the cassette at independent record stores

strong in urban product. The posters, which were up from Dec. 6 through the first week in January, tagged 27 stores, breaking them down by borough. Each store offered a deal on the album.

Sales results of the promotion were not known by the week before Christmas, but Yeskel says some stores gave away as many as 300 cassettes.

In addition to New York, Island serviced key urban accounts in Los Angeles with the sampler.

The label initially used that tactic to promote two heavy metal bands—Vain and Leatherwolf—in the first quarter of 1989, says Yeskel. In both instances, Island circulated about 40,000 cassettes, mainly to chains that do well in moving heavy metal. "It was given away to any customer that bought hard rock," Yeskel says.

Canadian audio firm Archer licenses its trademark 3D QSound technology to the Nintendo Co. ... see page 63

Anniv. Concert Still Set For Caffe Lena Vaughn Hits The Wall; NAIRD Gets CMF Jaunt

BY BRUCE HARING

THE LATE Lena Spencer, former proprietress of Saratoga Springs, N.Y., folk haven Caffe Lena—the oldest continuously running coffeehouse in the U.S.—was planning a 30th anniversary celebration for this May before her October death.

But the concert will still be held, thanks to Spencer's family and supporters. They are now attempting to contact all of the performers who played the coffeehouse through the years, with an eye toward a celebration of Spencer's life, times, and work.

Additionally, a trust fund has been set up to defray Spencer's hospital expenses and continue the Caffe's operation. The fund is intended to continue to preserve folk music and promote the development of aspiring artists.

Former performers and interested donors should contact the Lena

Spencer Trust Fund, P.O. Box 288, Voorheesville, N.Y. 12186.

BEN VAUGHN BLOWS DOWN the wall: Enigma recording artist Ben Vaughn didn't waste time when the Berlin Wall came down. He conducted a four-date tour of



East Germany last month, backed by the East German band Pankou. The band became familiar with Vaughn's work through that country's underground music scene.

Vaughn returns to the States to gear up for his next Enigma album, "Dressed In Black," which is expected to hit sometime in February. Marshall Crenshaw, John Hiatt, and Alex Chilton are among the contributors.

SEEDS AND SPROUTS: Worth noting is the number of independent companies built on the contributions of black musicians that will be open on Martin Luther King's birthday. What's the excuse? . . . Grass Route extends congratulations to Maria Malta of New York's Ren Grevatt Associates, who recently graduated from Hunter College with a communications degree. Enigma's Del Lords hope she studied hard; Malta will handle the band's publicity on its forthcoming release. Malta formerly handled press for Rock Hotel . . . The National Assn. of Independent Record Distributors and Manufacturers (NAIRD) has confirmed plans for its annual convention, to be held this year in Nashville. One highlight promises to be a junket sponsored by the Country Music Foundation, which will host members for an evening tour of its museum and archives . . . Rykodisc's unique Christmas gift to customers this year was a limited edition self-portrait poster of David Bowie; in return for use of his image, Rykodisc made a contribution in Bowie's name to Save The Children, a charity Bowie has supported through the years. Also worth noting on the promotional end: the Pez dispenser issued by Mammoth Records in support of Blake Babies' "Earwig"; and the bottle of hot sauce RAS Records sent for Roots Radics' "Hot We Hot!" . . . Neil Cooper, president of Reachout International Records (ROIR), has a gripe with Chase Manhattan Bank. Cooper allegedly lost cash, jewelry, and personal letters when the bank opened his safety deposit box at a closed branch, allegedly without notifying Cooper. A spokesman for the bank terms the suit without merit; Cooper begs to differ.

ADVANCE WORD: This week, Grass Route dug through the mountain of material that arrived over the last few months for some hidden nuggets that may have escaped your attention over the holiday rush.

Persechetti's nightmare come true is *Univers Zero*, a noted European experiment whose back catalog is being mined by Cuneiform Records.

(Continued on page 54)

FOR WEEK ENDING JANUARY 13, 1990

Billboard

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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	7	PHIL COLLINS ... BUT SERIOUSLY	ATLANTIC 82050-2
2	2	2	11	BILLY JOEL STORM FRONT	COLUMBIA CK44366
3	3	3	40	MILLI VANILLI GIRL YOU KNOW IT'S TRUE	ARISTA ARCD 8592
④	6	9	16	AEROSMITH PUMP	GEFFEN GHS2-24254
⑤	7	6	21	THE B-52'S COSMIC THING	REPRISE 2-25854/WARNER BROS.
6	5	4	18	ROLLING STONES STEEL WHEELS	COLUMBIA CK45333
⑦	10	10	48	PAULA ABDUL FOREVER YOUR GIRL	VIRGIN 2-90943
⑧	11	12	36	TOM PETTY FULL MOON FEVER	MCA MCAD 6253
9	8	5	8	ERIC CLAPTON JOURNEYMAN	DUCK 2-26074/REPRISE
10	4	7	10	MANNHEIM STEAMROLLER A FRESH AIRE CHRISTMAS	AMERICAN GRAMAPHONE AGCD-1988
⑪	13	8	15	JANET JACKSON JANET JACKSON'S RHYTHM NATION 1814	A&M CD 3920
⑫	15	15	12	LINDA RONSTADT (FEAT. A. NEVILLE) CRY LIKE A RAINSTORM, HOWL LIKE THE WIND	ELEKTRA 60872-2
13	14	13	5	QUINCY JONES BACK ON THE BLOCK	QWEST 2-26020/WARNER BROS.
14	9	14	16	MANNHEIM STEAMROLLER MANNHEIM STEAMROLLER CHRISTMAS	AMERICAN GRAMAPHONE AGCD-1984
⑬	17	17	6	KENNY G LIVE	ARISTA A2CD-8613
16	16	11	7	RUSH PRESTO	ATLANTIC 82040-2
17	12	16	13	VARIOUS ARTISTS A VERY SPECIAL CHRISTMAS	A&M CD3911
18	19	23	13	BARBRA STREISAND A COLLECTION: GREATEST HITS... AND MORE	COLUMBIA CK45369
⑭	20	18	17	MOTLEY CRUE DR. FEELGOOD	ELEKTRA 60829-2
20	18	19	25	NEW KIDS ON THE BLOCK HANGIN' TOUGH	COLUMBIA CK 40985
21	23	21	8	WHITESNAKE SLIP OF THE TONGUE	GEFFEN GHS2-24249
22	22	20	13	TRACY CHAPMAN CROSSROADS	ELEKTRA 60888-2
23	24	27	4	ROD STEWART STORYTELLER/COMPLETE ANTHOLOGY: 1964-1990	WARNER BROS. 2-25987
24	26	25	35	RICHARD MARX REPEAT OFFENDER	EMI E2-90380
25	21	22	6	BOBBY BROWN DANCE!... YA KNOW IT!	MCA MCAD-6342
26	25	—	2	VARIOUS ARTISTS A GRP CHRISTMAS COLLECTION	GRP GRD 9574
27	27	24	10	LUTHER VANDROSS THE BEST OF LUTHER: THE BEST OF LOVE	EPIC E2K45320/E.P.A.
28	28	30	14	RICKIE LEE JONES FLYING COWBOYS	GEFFEN GHS 2-24246
29	30	26	4	SCORPIONS GREATEST HITS-BEST OF ROCKERS 'N' BALLADS	MERCURY 842 002-2/POLYGRAM
30	29	28	9	JOE SATRIANI FLYING IN A BLUE DREAM	RELATIVITY 88561-1015-2

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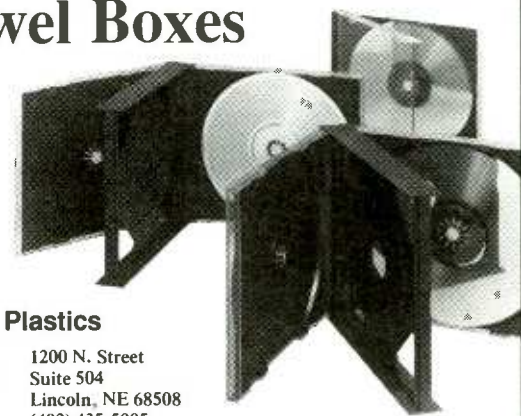


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ALBUM RELEASES

The following configuration abbreviations are used: LP—album; EP—extended play; CA—cassette; NA—price not available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number. ▲= Simultaneous release on CD.

POP/ROCK

THEY MIGHT BE GIANTS
Flood

▲ LP Elektra 60907/NA
CA 60907/NA

SHAKING FAMILY
Dreaming In Detail

▲ LP Elektra 60900/NA
CA 60900/NA

HAVANA BLACK
Indian Warrior

▲ LP Capitol 90567/NA
CA 90567/NA

THE DESERT ROSE BAND
Pages Of Life

▲ LP MCA/Curb 42332/NA
CA 42332/NA

MARSHA THORNTON
Marsha Thornton

▲ CD MCA 42319/NA
CA 42319/NA

To get your company's new releases listed, send release sheets or type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to New Releases, Billboard, Ste. 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

HARMONY HOUSE

(Continued from page 51)

but that's how they do business," he observes. Current new releases go on sale at \$3 off list price, Thom says.

Currently, CDs and cassettes each account for one-third of chain volume, with cassette singles contributing 5-8%, video 5%, LPs less than 10%, and the remainder accounted for by blank tape and accessories. "The LP is fading, but there is greater demand than supply," says Thom. "We won't get out of the vinyl business till one or the other is gone . . . We carry a couple thousand CD titles, and a full selection—2,000 titles—of 45s.

"I've been with this chain through mono, 8-track, quadrophonic . . . people will still buy music, no matter what the format is," Thom says.

Along with the opening of the superstore in November, Harmony House underwent a major personnel change that month with the departure of longtime GM Jerry Adams, who had been with the firm 19 years. "[Adams] handled advertising and finance, and his position wasn't replaced," says Thom. "Instead, two positions were created in the restructuring, with promotions made from within: Sandy Bean was promoted to advertising director, and Pat Welch was placed in charge of finances."

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RETAIL TRACK



by Geoff Mayfield

FOR MANY YEARS it has been known as the Queen City, and lately local officials have taken to calling it the Blue Chip City, but for me, Cincinnati will always simply be home. It's the city where, at least as early as the sixth grade, I determined that I had to be a record rat when I grew up (blame it on the Beatles!).

During the holidays, I revisited Cincinnati for a much-needed vacation. One relief I sought was a break from the music biz, so naturally I spent a good amount of time visiting record stores, including some of the outlets that cultivated my appetite for the music game.

What follows is a very informal market study of Cincinnati's music retail scene, which you might be tempted to title "How I Spent (Some Of) My Winter Vacation," but before I go any further, I'll make a deal with you. I promise not to lapse into Norman Rockwell-esque sketches of how I enjoyed being reunited with family and friends if, in turn, you'll spare me details of your ski trip or your jaunt to Club Med.

WHERE VINYL LIVES: During my college years, as I was nourishing my love affair with jazz, two retailers benefited from my learning curve. Every payday, I would stop by at either **Sight In Sound** or **Swallen's**—the former is an electronics specialist, the latter a discount department store chain—and take advantage of each chain's discount policy. In those days, both stores would give you a 10% discount if you bought at least \$10 worth of albums, and to show you how long ago that was, it then took *three* LPs to break the \$10 barrier; most frontline titles in both chains were priced below \$4.

Other dealers had better service, but Sight In Sound and Swallen's were both hard to beat when it came to selection and value.

Both chains now operate seven stores in the Cincinnati area, but they've gone in different directions as far as prerecorded music is concerned. The lower level of the Queen City Avenue Sight In Sound store once housed a huge music department, but that floor now showcases televisions, speakers, amps, and other entertainment components. An assistant manager at the store said prerecorded music was pulled out about a year and a half ago. All that can be found there now are some 18-20 top-of-the-charts CDs, priced at \$10.99, which no doubt serve as starters for folks who buy new CD

players.

Swallen's, however, is still very much into music. I visited its location near the Tri-County Mall, and felt like I'd just been transported back some 15 or 20 years. OK, the prices were higher than they were before, and they didn't have CDs during my college years, and yes, that 10% discount policy is long a thing of the past.

But aside from differences of economy or technology, Swallen's music departments—located adjacent to the electronics departments—feel very much like the ones I visited in the '70s: concrete floors, no frills, and a very deep selection. Prices at Swallen's are still on the lower end of the spectrum, although the contrast between its prices and those of a conventional record chain shows up more on midprice lines than on newer titles.

One link to the past that remains strong at Swallen's is its commitment to vinyl. You'll find far more LPs at its departments than are usually found in the current market, so much so that I asked a couple of the salespersons if that stock was paying dividends in sales. The answer was an emphatic yes, LPs are carrying their weight at Swallen's. "When you're one of the few places around that still carries them, you sell a lot of them," said one of the staffers.

CURTAIN CALL: For years, one of Cincinnati's most complete music stores has been the large Montgomery Road unit run by Buffalo, N.Y.-based **Record Theatre**, and that's still true today. Among its features are an ample classical department, a broad selection of jazz titles, and, as is the case with Swallen's, more LPs than one usually finds in a '90s music store.

On the other end of the configuration spectrum, this outlet also has one of Cincinnati's largest cassette singles departments. Other offerings that Retail Track noticed: schlock Christmas CDs at \$6.99 each, incense (?), and one of the most handsomely merchandised used-CD departments I've ever seen.

Rather than throw stickers on the jewel boxes, as most sellers of used CDs are prone to do, this store packages the jewel box in a plain 6-by-12-inch box, which prominently lists the price (most range from \$6.99 to \$9.49). I don't know if this is a chainwide merchandising concept, or if it's unique to this particular Record Theatre, but it looked much sharper than any alternative I've ever seen. The selection of used CDs was also fairly impressive; I'm told one reason for that is that the staff is fairly particular about which CDs it will buy back for resale.

This store does not have as many videos as it did when I last visited there some five or six years ago, but there was a decent selection of music video and other sale-priced fare. One thing that did puzzle me, though, was a fairly large chunk of unused space toward the middle of this 8,000-square-foot store.

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GRASS ROUTE

(Continued from page 52)

The reissue of the 1977 album "1313" marks the first time the work has been available in the U.S. Worth checking out for fans of gothic classical with a strange twist. More from Cuneiform, P.O. Box 6517, Wheaton, Md. 20906-0517 . . . **DB Records** offers the third-biggest reunion of the year by linking **Tim Lee** and **Bobby Sutfin**, aka the **Windbreakers**, for "At Home With Bobby And Tim." Fans of this great songwriting team will find that the magic is still intact, despite their on-again, off-again relationship (**Mick and Keith**, anyone?) "Cold, Cold Rain" and "Down To It" are key cuts. More from DB at 404-521-3008 . . . Heavy-duty contributors like **Bootsy Collins**, **Bernie Worrell**, and **Maceo Parker** team up on **Menace's** "Doghouse," a solo workout from the guitarist behind **Madonna**, **Whitney Houston**, and **Nona Hendryx**, among others. Full of retro funk in the **George Clinton** tradition; the timing may

be perfect in this anniversary year of the **Mothership** tour. More from **Jump Street Records**, 200 W. 72nd St., New York, N.Y. 10023 . . . Colored vinyl is one of the most interesting things on **Bazooka Joe's** "Two Thirds" and **Reptile House's** "Listen To The Powersoul," both on **Merkin Records**. Fizzy guitar and shouted-across-the-waiting-room vocals mark the first release; Reptile House has a fascination with U2's throbbing wall-of-sound approach to music. More from Merkin at 301-433-0510 . . . An urban folksiness permeates "Industrial Teepee," a vehicle for the songs of **Tom Shaner** on **PNYM Records**. Good use of 12-string on this intriguing exploration of the inner works of New York.

**Scandinavian music
is sweeping the U.S.
. . . see page 28**

Gospel LECTERN



by Bob Darden

BLACK GOSPEL's night of nights—the annual Stellar Awards—attracts virtually every major artist in the genre. It showcases a number of powerful musicians and singers rarely seen on network television. And it leaves executive producer/founder **Don Jackson** exhausted and invigorated at the same time.

The Stellers, which were taped in December, will be syndicated in more than 130 major American television markets over the next two weeks by the Tribune Entertainment Co.

In addition to the usual array of gospel stars, this year's broadcast featured special awards to **Coretta Scott King** and the **Dixie Hummingbirds** (celebrating their 60th anniversary in gospel music), and a host of network television stars as well.

Jackson says holding the show at the Aquarius Theater in Los Angeles enabled a number of Hollywood stars to participate.

"The American audience may not recognize **Larnelle Harris** or **Shirley Caesar**, but they will recognize **Marla Gibbs** or **Clifton Davis**, our two hosts—who did a terrific job," Jackson says. "We also had **Taurean Blaque**, **Esther Rolle**, and other well-known actors and actresses as presenters and in our skits."

This year's award show was purposefully set for release in the days around the celebration of **Dr. Martin Luther King's** birthday Jan. 15. Jackson plans to use the telecast annually to honor Dr. King.

The various skits noted Dr. King's connections with gospel music, as well as other dramatic moments in black history, including the work of **Harriet Tubman**, the march from **Selma to Montgomery**, and the life of **Nelson Mandela**—all supported by gospel music. All of

the artists joined in the musical tribute as well.

The Stellar Awards are chosen by 500 gospel artists, writers, and gospel music broadcasters on a September to September eligibility period.

"The show recognizes the whole category of black gospel music," Jackson says. "Now, the Dove Awards do have some categories for black gospel and they do a good job of trying to get some representation there. But the Stellers provide a TV platform for all categories of gospel music, contemporary and traditional."

Among the artists performing at the Stellers this year are **BeBe and CeCe Winans**, **Vickie Winans**, **Phil Driscoll**, **Deniece Williams**, **Al Green**, **Larnelle Harris**, **Take 6**—which tore down the house—**Beau Williams**,

The Stellar Awards Show will air in time for MLK Day

Myrna Summers, and **Timothy Wright**.

Other presenters include **Marilyn McCoo**, **Brenda and Phil Nicholas**, and **Deniece Williams**.

The idea of forming a black gospel-only awards show came to Jackson six years ago while watching a **James Cleveland** workshop in Chicago. "I assumed it was going to be a down-home stomping sort of thing, and I was stunned with the power and the choreography and the diversity of the music. I said, 'This kind of an art form needs exposure! This will work!' And that's when I started to put it together. That didn't entail just televising another special on gospel music; it meant setting up the whole process of establishing the awards criteria and categories, selecting the awards, contacting the artists, everything. It took a whole year prior to the telecasts!"

Jackson had produced the "Soul Train Music Awards" and so had experience with the format. Fortunately, most of the industry's biggest names were present for the first show.

"Every year the top gospel musicians have supported this show and have wrapped their schedules around it as their Emmys or Grammys or Doves," Jackson says.

Jazz BLUE NOTES



by Jeff Levenson

SINCE SOME OF US WRITERS ARE STILL recuperating from all that end-of-year summarizing, and since this is the first Blue Notes column to actually be penned in the '90s, here are a few predictions for the upcoming decade. (Should any of these forecasts come to pass, remember you didn't read it here.)

- Before embarking on a world tour, a well-known jazz singer will have his tonsils tattooed with the logo of a corporate sponsor.

- **Ornette Coleman** will join forces with **Pete Seeger** and record an album reliving the glorious '50s.

- **Doc Cheatham**, **Art Blakey**, **Benny Carter**, **Lionel Hampton**, and **Buddy Tate** will cut a record of aerobics music for seniors.

- **John Zorn** will devote an album to television's greatest game-show themes.

- Every jazz periodical on the planet will feature **Pat Metheny** on the cover at least twice yearly.

- **Dexter Gordon** will make a film comeback, portraying an aging saxophonist living in New York who once portrayed an aging saxophonist living in Paris who knew a haberdasher who once sold a beret to **Bud Powell**.

- Jazz writers who continue to describe jazz as America's "only native art form" will be asked to change professions.

- **Ed Bradley** will jump to the stage during a **Cecil Taylor** concert and attempt to embellish the proceedings by looking exceptionally well-groomed.

- **Hal Willner** will assemble an all-star cast of jazz players and ask them to interpret the music of **Paul Shaffer**.

- A total of 639 new **Chet Baker** issues will hit the racks.

- Citing a provision in the state charter for proprietary rights to all things indigenously hip, New Orleans will try to reclaim its music, then officially secede from the union.

- The **M-Base** collective of Brooklyn, N.Y., will no longer be the hot topic of ersatz jazz journalism; rather, **Steve Coleman**, **Geri Allen**, **Greg Osby**, and **Marvin "Smitty" Smith** will merely be great players without all the reportorial hype.

- More than a few record companies will amass a fortune reissuing reissues that have been repackaged with remastered sound and reprinted artwork. The shrink-wrap, however, will be new.

- A spoken-word boxed set of **Wynton Marsalis'** great-

Tattooed tonsils, aerobics—and more '90s jazz forecasts

est pronouncements will shoot to the top of the charts, thus triggering a heated debate regarding whether his declarations are traditional or contemporary.

- Musicologist **Paul Winter** will write a symphonic jazz work using the actual sounds of world calamities—earthquakes, hurricanes, Republican nominating conventions.

- A major label executive will be seen strolling down New York's Mulberry Street in pajamas.

EXTRA STUFF: The **Banff Jazz Workshop** in Alberta, Canada, has announced that **Steve Coleman** will replace bassist **Dave Holland** as artistic director. The workshop is a four-week program tailored to postgraduate and pro-level players. Coleman will be joined on the faculty by trombonist **Robin Eubanks**, guitarist **Kevin Eubanks**, trumpeter **Kenny Wheeler**, vocalist **Cassandra Wilson**, and pianist **Muhai Richard Abrams**. For information, call 403-762-6180. . . The **Divine One**, **Sarah Vaughan**, is planning to return to the concert stage in February, after taking a break from the footlights. She has been under treatment for a carcinoma in her right hand.

FOR WEEK ENDING JANUARY 13, 1990

Billboard

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TOP INSPIRATIONAL ALBUMS™

THIS WEEK	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★ ★ No. 1 ★ ★	
1	1	9	CARMAN BENSON 2588	5 weeks at No. 1 REVIVAL IN THE LAND
2	5	9	PETRA DAYSPRING 1578/A&M	PETRA PRAISE: THE ROCK CRIES OUT
3	9	5	SANDI PATTI WORD 8456/A&M	THE FINEST MOMENTS
4	8	69	MICHAEL W. SMITH WORD 8412/A&M	1 2 (EYE)
5	4	9	STEVE GREEN SPARROW 1196	THE MISSION
6	2	13	RUSS TAFF MYRRH 17900/A&M	THE WAY HOME
7	3	9	MICHAEL W. SMITH REUNION 2522/A&M	CHRISTMAS
8	7	41	SANDI PATTI WORD 9503/A&M	SANDI PATTI AND THE FRIENDSHIP COMPANY
9	6	13	VARIOUS ARTISTS WORD 7508/A&M	OUR HYMNS
10	12	9	FIRST CALL MYRRH 6889	GOD IS GOOD
11	17	177	AMY GRANT ▲ MYRRH 3900/A&M	THE COLLECTION
12	16	77	AMY GRANT MYRRH 5199/A&M	LEAD ME ON
13	10	9	PETRA STARSONG 8138/SPARROW	PETRA MEANS ROCK
14	11	93	CARMAN BENSON 2463	RADICALLY SAVED
15	26	29	WHITE HEART SPARROW 1194	FREEDOM
16	28	81	GLAD BENSON 2445	THE ACAPELLA PROJECT
17	33	41	AMY GRANT WORD 5057/A&M	A CHRISTMAS ALBUM
18	21	5	RAY BOLTZ DIADEM 30571	THE ALTAR
19	15	5	TWILA PARIS STARSONG 8128/SPARROW	IT'S THE THOUGHT
20	20	25	DENIECE WILLIAMS GATEWAY 1173	SPECIAL LOVE
21	32	5	STEVEN CURTIS CHAPMAN SPARROW 1369	MORE TO THIS LIFE
22	19	217	SANDI PATTI ▲ IMPACT 3910/BENSON	HYMNS JUST FOR YOU
23	14	53	BEBE & CECE WINANS SPARROW 1169	HEAVEN
24	18	25	LARNELLE HARRIS BENSON 2506	I CAN BEGIN AGAIN
25	23	13	MARGARET BECKER SPARROW 1202	IMMIGRANT'S DAUGHTER
26	24	17	MICHAEL CARD SPARROW 1179	SLEEP SOUND IN JESUS
27	13	65	RAY BOLTZ DIADEM 30296	THANK YOU
28	27	85	TAKE 6 ● REUNION 25670/A&M	TAKE 6
29	39	29	MYLON & BROKEN HEART STARSONG 8120/SPARROW	BIG WORLD
30	29	65	TWILA PARIS STARSONG 8102/SPARROW	FOR EVERY HEART
31	40	61	PETRA STARSONG 8106/SPARROW	ON FIRE
32	37	93	SANDI PATTI ● WORD 8412/A&M	MAKE HIS PRAISE GLORIOUS
33	31	9	INTEGRITY'S HOSANNA INTEGRITY'S HOSANNA MUSIC 002/SPARROW	JUBILEE
34	22	9	WHITE CROSS PURE METAL 601848/SPECTRA	TRIUMPHANT RETURN
35	25	25	DEGARMO & KEY POWER DISK 1096	PLEDGE
36	NEW ▶		THE BROOKLYN TABERNACLE CHOIR WORD 8509/A&M	LIVE AGAIN
37	34	9	P.I.D. FRONTLINE 9078/BENSON	BACK TO BACK
38	36	13	DEBBY BOONE LAMB & LION 3024/BENSON	BE THOU MY VISION
39	35	17	VICKIE WINANS LIGHT 73020	TOTAL VICTORY
40	RE-ENTRY		STEVE CAMP SPARROW 1172	JUSTICE

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TOP LATIN ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		
			ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
1	1	49	ANA GABRIEL	TIERRA DE NADIE	CBS 80054
2	3	7	ISABEL PANTOJA	SE ME ENAMORA EL ALMA	RCA 9952
3	2	33	JOSE LUIS RODRIGUEZ	TENGO DERECHO A SER FELIZ	POLYGRAM 838351-4
4	4	33	JULIO IGLESIAS	RAICES	CBS 80123
5	5	53	CHAYANNE	CHAYANNE	CBS 80051
6	6	13	ROBERTO CARLOS	SONRIE	CBS DCL-80179
7	7	13	DYANGO	SUSPIROS	CAPITOL-EMI LATIN 421266/CAPITOL-EMI LATIN
8	8	25	LOS BUKIS	Y PARA SIEMPRE	FONOVISA 8828
9	9	31	FRANCO DE VITA	AL NORTE DEL SUR	CBS 80093
10	—	1	RICARDO MONTANER	UN TOQUE DE MISTERIO	TH-RODVEN X
11	11	27	MARISELA	MARISELA	ARIOLA 9577
12	—	1	DANIELA ROMO	QUIERO AMANECER CON ALGUIEN	CAPITOL-EMI LATIN 42227/CAPITOL-EMI LATIN
13	15	23	EMMANUEL	QUISIERA	CBS 80124
14	10	37	LUIS MIGUEL	EN BUSCA DE UNA MUJER	WEA LATINA 56119/WEA
15	12	91	ISABEL PANTOJA	DESDE ANDALUCIA	RCA 6956
16	20	7	MIRIAN HERNANDEZ	MIRIAN HERNANDEZ	CAPITOL-EMI LATIN 42162/CAPITOL-EMI LATIN
17	—	1	VARIOS ARTISTAS	DE LO NUESTRO LO MEJOR	CBS 80156
18	—	1	RICARDO MONTANER	CADA DIA	WEST SIDE LATINO 4128
19	19	71	YOLANDITA MONGE	VIVENCIAS	CBS 10552
20	—	1	RAPHAEL	MARAVILLOSO CORAZON	CBS 80250
21	14	61	ROCIO DURCAL	COMO TU MUJER	ARIOLA 8574
22	—	1	MARISELA	15 EXITOS	FONOVISA 8836
23	17	15	JOSE JAVIER SOLIS	QUE HABLEN	FONOVISA 8821
24	22	7	PABLO RUIZ	OCEANO	CAPITOL-EMI LATIN 4209/CAPITOL-EMI LATIN
25	—	1	XUXA	XUXA	GLOBO 9113
1	1	19	LUIS ENRIQUE	MI MUNDO	CBS 80146
2	2	9	FRANKY RUIZ	MAS GRANDE QUE NUNCA	TH-RODVEN 2664
3	4	19	JUAN LUIS GUERRA Y LA 440	OJALA QUE LLUEVA CAFE	KAREN 126
4	3	11	GILBERTO SANTARROSA	SALSA EN MOVIMIENTO	COMBO 2062
5	5	21	CHANTELLE	CHANTELLE CON UN TOQUE DE CLASE	WEA LATINA 56559
6	—	1	LA PATRULLA 15	EL CANTINERO	TTH 00-1
7	8	53	EDDIE SANTIAGO	INVASION DE LA PRIVACIDAD	TH-RODVEN 2575
8	6	31	DAVID PABON	ES DE VERDAD	TH-RODVEN 2620
9	7	31	EL GRAN COMBO	AMAME	COMBO 2060
10	10	19	HANSEL SOLO	CBS 80148	
11	14	9	CONJUNTO CHANEY	EL CONJUNTO DEL AMOR	HIT MAKERS HM-76
12	17	5	WILLIE CHIRINO	ACUARELA DEL CARIBE	CBS 80228
13	—	1	TERESA GUERRA	LOS CREADORES DE LA LAMBADA	TH-RODVEN 2678
14	12	31	LA COCO BAND	COCO BAND	KUBANEY 20011
15	—	5	WILFRIDO VARGAS	ANIMACION	SONOTONE 1432
16	11	9	GRUPO NICHE	GRANDES EXITOS	GLOBO 9878
17	—	85	LALO RODRIGUEZ	UN NUEVO DESPERTAR	TH-RODVEN 2517
18	9	25	MAX TORRES	APRENDERE	CAPITOL-EMI LATIN 42134/EMI-CAPITOL LATIN
19	13	21	JOE ARROYO	FUEGO EN MI MENTE	FUENTES 5674
20	—	13	VARIOS ARTISTAS	NON STOP DANCING	CBS 80034
21	—	7	GRUPO NICHE	LO MEJOR DEL GRUPO NICHE	SONOTONE 5811
22	23	7	BONNY CEPEDA	CALOR Y DIFERENTE	COMBO 00898
23	19	13	JOSE ALBERTO	MIS AMORES	RMM 1684
24	22	23	TITO NIEVES	YO QUIERO CANTAR	RMM 1683
25	—	7	GRUPO NICHE	SUTIL Y CONTUNDENTE	CBS 80155
1	2	19	BRONCO	A TODO GALOPE	FONOVISA 8830
2	1	25	VICENTE FERNANDEZ	POR TU MALDITO AMOR	CBS 80127
3	—	1	GRUPO MAZZ	NO TE OLVIDARE	CAPITOL-EMI LATIN 42186/CAPITOL-EMI LATIN
4	11	11	LOS CAMINANTES	NO CANTAN MAL LAS RANCHERAS	LUNA 71184
5	7	11	LOS FLAMERS	LOS FLAMERS	RCA 9857
6	3	21	RAMON AYALA	TRISTES RECUERDOS	FREDDIE 1474
7	5	9	LOS YONICS	A TU RECUERDO	FONOVISA 8832
8	4	5	VARIOS ARTISTAS	DE LO NUESTRO LO MEJOR	CBS 80156
9	8	13	LOS TIGRES DEL NORTE	MI BUENA SUERTE	FONOVISA 8831
10	16	57	ANTONIO AGUILAR	CON BANDA	MUSART 2021
11	17	107	LINDA RONSTADT	CANCIONES DE MI PADRE	ELEKTRA 60765
12	19	9	GRUPO LA SOMBRA	CHI-TOWN BOY'S ARE BACK	FREDDIE 1490
13	6	61	BRONCO	UN GOLPE MAS	FONOVISA 8808
14	12	13	GRUPO AUDAZ	NI JUANA LA CUBANA	CAPITOL-EMI LATIN 42178/CAPITOL
15	—	3	SELINA Y LOS DINOS	SELINA	CAPITOL-EMI LATIN 421-44/CAPITOL-EMI LATIN
16	10	49	LA MAFIA	EXPLOSIVO	CBS 80072
17	9	29	FITO OLIVARES	LA NEGRA CATALINA	GIL 2031
18	15	5	JUAN VALENTIN	CANCIONES DE MI PUEBLO	CAPITOL-EMI LATIN 42138
19	—	43	LOS TIGRES DEL NORTE	LOS CORRIDOS PROHIBIDOS	FONOVISA 8815
20	13	7	GRUPO LA FIEBRE	ON THE RIGHT	CBS 80168
21	—	1	LOS HUMILDES	NI ME VIENE NI ME VA	FONOVISA 8827
22	—	1	JOHNNY HERNANDEZ	NO ME HAGAN MENOS	CAPITOL-EMI LATIN 42134
23	18	15	LOS TEMERARIOS	INCONTENIBLES	TH-MEX 2513
24	22	17	EMILIO NAVAIRA	EMILIO NAVAIRA AND THE RIO BAND	CBS CRL-80140
25	24	49	GRUPO MAZZ	STRAIGHT FROM THE HEART	CBS 80010

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Latin Notas



by Carlos Agudelo

"THE COMPANY OF THE FUTURE . . ." That's what **Ralph Mercado**, New York's best-known salsa promoter, calls his label, **RMM Records**. Slogan or not, Mercado's statement appears to be right on target given the company's performance in the last three years. Mercado has built a respectable roster of salsa and merengue artists—17 acts in all. Drawing from his experience in the salsa arena, which spans several decades, and using his instincts about what is salable, Mercado is doing for the genre what Puerto Ricans did four years ago when they started the salsa sensual trend.

Mercado's strategy is to sign young singers who have performed with well-known orchestras and turn them into stars. Two of them are shining especially bright these days: **José Alberto**, nicknamed "El Canario," a Dominican sonero who years ago sang with **Típica 73**, one of the best salsa bands that ever was; and **Tito Nieves**, previously lead singer for **Conjunto Clásico**.

Alberto's strength as a performer, other than his classic sonero voice, is in controlling, even overpowering, his audience, according to **George Nenadich**, RMM's newly appointed promotion manager. Those who have seen Alberto live tend to agree with Nenadich's assessment.

Alberto is also known for his showy stage attire, another device he uses to captivate concertgoers.

As for Nieves, many speculate that he might achieve from underneath what **David Byrne** undertook from above, i.e., introducing salsa to the Anglo market, at least to second- and third-generation Latinos. The formula: singing salsa in English. Though others have already attempted this crossover tactic, few have done it successfully. Nieves seems to be the torchbearer of the movement, having recently issued a 12-inch with three

salsa tunes in English that is doing surprisingly well at retail. One song, "I'll Always Love You," a number recorded previously by **Taylor Dayne**, is receiving airplay on several stations, including **WBSL** and **WSKQ**, both in New York.

"This development may have a big impact on the Latino youth. It puts us back on the map," says Nenadich. "It makes other people realize that salsa is still around."

Nenadich adds that RMM plans to continue in the crossover groove with other artists on its roster. One of them, Puerto Rican vedette **Iris Chacón**, has just released a 12-inch dance single geared toward the crossover market.

Another aspect of Mercado's boldness is the making

Mercado calls his RMM label 'the company of the future'

of videos for his artists. Clips for salsa singers have been shot before, but not in New York, and certainly not with the consistency mustered by Mercado. The most recent of the Mercado video projects was the clip of "Bailemos Otra Vez," a sleek production directed by film maker **Octavio Soler**. Set in a 1950 ambiance, the clip was shot in black and white at New York's **El Morocco** restaurant. **Eddie Torres** and his wife, Latin music's foremost dancing couple, make a cameo in the video. The salsa audience is not accustomed to such sophistication.

An additional attribute to Mercado's success is his experience in promoting salsa activities. Besides his work with **Celia Cruz**, **Tito Puente**, and **Sonora Ponceña**, Mercado manages most of RMM's acts from his office. He also handles the popular Thursday night shows at the **Palladium** and **Salsa Meets Jazz** at the **Village Gate**. He owns **Club Broadway**, puts on the annual **Salsa Festival**, and promotes a number of other successful events.

Looming over this landscape is the music, with the unmistakable New York sound of producers like **Sergio George** (salsa) and **Cheri Jiménez** (merengue).

Classical KEEPING SCORE



by Is Horowitz

BACK IN ACTION: Essex Entertainment has acquired the Moss Music catalog from Pickwick Entertainment and set up a new division under the direction of **Ira Moss** to handle the Moss labels and other classical imprints, including **Stradivari**, that Essex will operate.

While much of the Moss catalog has continued active, most notably the firm's budget **Allegretto** cassette line, Moss and his staff are planning new market life for their CD product, in three, and perhaps four, different price categories.

Most available titles, both on cassette and CD, will be repackaged to reflect their new status, says Moss. In all, the company has some 600 active titles, 54 of which are CDs. The Moss vaults, however, are said to hold at least 5,000 hours of recorded music.

The Moss superbudget CD line, including **Allegretto** titles, is slated to compete with such labels as **Laserlight**, selling to the trade at prices dipping as low as \$2.50 per. Higher price points will include budgets and midlines, says Moss, to be supplemented next spring by a new "prestige" line, **Vox Unique**, to sell at "a bit under" major label full-price.

Vox Turnabout CDs will return to market by the end of January, says Moss. The company's **VoxBox** packages, each containing two CDs at budget prices, will begin appearing by midyear.

The company has some 30 recently recorded titles never issued before. They are now being readied for release, says Moss A&R director **Carol Marunas**. Among them, she cites a performance of the **Sibelius Violin Concerto**, with **Sergiu Schwartz** as soloist and the **London Symphony Orchestra** conducted by **Paul Freeman**, a set of **Jascha Heifetz** transcriptions played by **Aaron Ro-**

sand, and a **Brahms-Liszt** program performed by pianist **Abbey Simon**.

HELPING OUT: The hefty fees paid by **Sony Classical** to the **Berlin Philharmonic** and **Daniel Barenboim** for record and video rights to their recent benefit concert in Berlin (**Keeping Score**, Dec. 23) have been turned over to a Protestant church foundation to aid handicapped children. The BPO will also donate record and tape royalties to the foundation, and Sony will help swell the fund with a "substantial" royalty on each unit sold. The program? **Beethoven's Piano Concerto No. 1**, with **Barenboim** as soloist, and the **Symphony No. 7**.

Essex has bought the Moss Music catalog from Pickwick

PASSING NOTES: The **New York Philharmonic**, with **Zubin Mehta** on the podium, will record **David Del Tredici's** "Steps" next March. **Del Tredici**, who is the orchestra's current composer-in-residence, had another piece, "Haddock's Eyes," recorded recently by a smaller group of **NYPO** players.

Violinist **Kyung-Wha Chung**, whose next release for **Angel** will be a set of **Strauss** and **Respighi** sonatas, with **Krystian Zimerman** as pianist, has a number of concertos on her recording schedule this year. Inked in are the **Beethoven Violin Concerto** with **Klaus Tennstedt** and the **Royal Concertgebouw** (this will also be filmed for video release), the **Sibelius** and **Bruch No. 1** with **Tennstedt** and the **London Philharmonic**, and the **Bartok Violin Concerto No. 2** with **Simon Rattle** and the **City of Birmingham Symphony**.

Kathryn King has left **ECM Records** to join newly formed **Elektra/WEA International Classics**, with the **Teldec** catalog her main marketing responsibility. Another defection from the **PolyGram Classics** family is sales exec **Wendy Kenney**, who takes over a similar slot at the **Elektra/WEA** facility headed by VP **Kevin Coppis**.

Cash in on this secret



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Billboard

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CASH
35th
ANNIVERSARY**

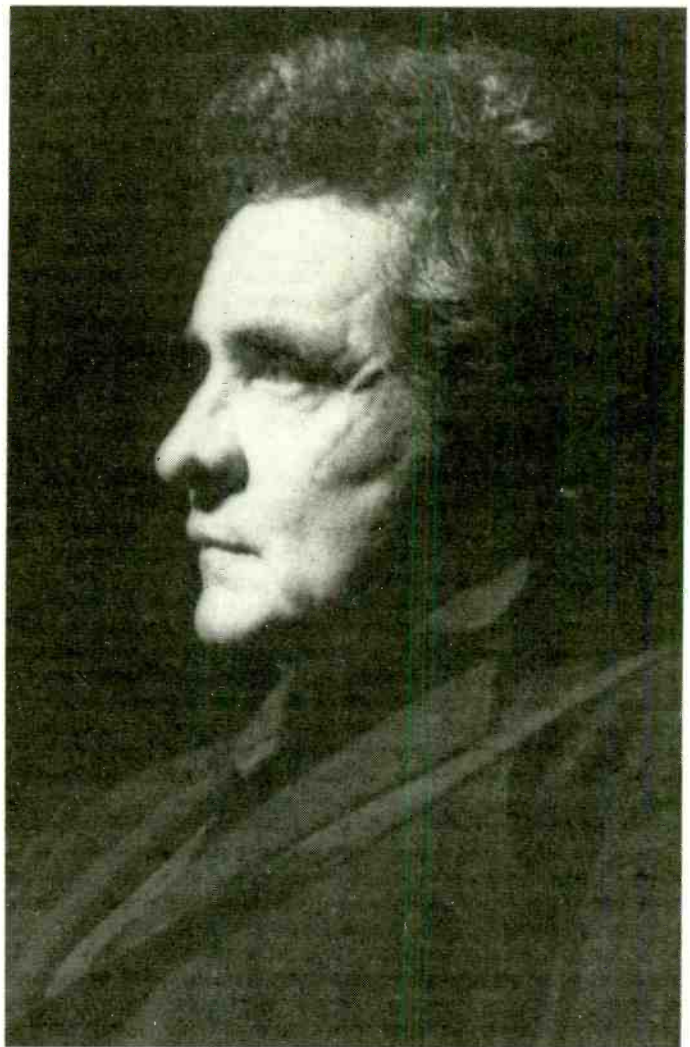


Photo: Alan Messer

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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Billboard

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Dolby Takes S-Type Noise-Reduction On The Road

BY SUSAN NUNZIATA

NEW YORK—As the professional recording market continues to embrace the 3-year-old Dolby SR (spectral recording) technology, the company is now taking its latest consumer noise-reduction system on the road. The new system, Dolby S, is a simplified version of the firm's pro technology.

Dolby is exhibiting at the Winter Consumer Electronics Show, Saturday-Wednesday (6-10), for the first time in several years. While the company is attending primarily to provide information about its Surround Sound, Dolby 3 Stereo, and Pro Logic products, it will also be discussing S-type. Several manufacturers, including Pioneer and Denon, have announced plans to exhibit S-inclusive product at the show.

Dolby S, like its B- and C-type noise-reduction predecessors, is a circuit that can be licensed by manufacturers and built into cassette recorders to encode tapes during recording and decode them in playback. According to Dolby VP Ed Schummer, the new format provides analog cassette

performance subjectively equivalent to digital media under home listening conditions. At higher frequencies, where most cassette noise lies, Dolby S offers 24 decibels of noise reduction; at low frequencies it offers 10 dB. It is also designed to reduce distortion, improve headroom, and resist decode errors.

Its professional counterpart, SR,

'Dolby S would do for analog what SR did for 24-track'

has more than 30,000 channels in use in recording, broadcast, and cinema. When employed in multitrack recording, many users agree that it provides quality and dynamic range on par with digital. SR has been cited as being one of the main reasons for the longevity of analog recording in the professional environment (Billboard, Dec. 2).

"Dolby S would do for the analog cassette what SR did for 24-track recording," says Mark Nevejans of

Electro Sound, Sunnyvale, Calif., which manufactures analog cassette duplication equipment.

Dolby S-encoded product is designed to play back on decks without noise reduction and on Dolby B-equipped decks without any loss in quality. "We're very excited about that enhancement (Dolby S) and the compatibility it has with existing formats," says Pioneer's Mike Fidler. "The application will extend well into car and portable units. But it does require a very controlled transport mechanism and three-head design, and we expect our introduction to be at the very high end of the product spectrum." Teac and Harman Kardon are also reportedly working on S-type product.

Along with S-Type, Dolby is introducing new, higher standards for those cassette recorders that incorporate the system. Among the new standards are wider frequency range, more headroom in electronics, and a specification for wow and flutter. The new specs also include a standard for head azimuth, which is the angle of a tape head's recording gap relative to the tape.

"At this juncture there is a greater opportunity for Dolby S because the cassette still is the dominant format in the States," says Fidler. "It's only going to be the innovative end of the consumer market that will be interested in DAT."

Availability of S-Type noise-reduction chips is one of the factors limiting the technology at this point, according to Roger Dressler, technical director with Dolby Laboratories. Sony, in cooperation with Dolby, has developed a three-IC (integrated circuit) set and will be introducing single-chip circuits with identical performance later this year. Other IC man-

ufacturers have also expressed interest in developing the chips.

"The question for manufacturers is, do you spend money developing DAT or analog recorders with S-Type, which will probably come very close to the sound quality of DAT and will be a format that the consumer is familiar with?" says Len Schneider, national product/advertising manager with Onkyo.

"Any company that wants to do S-type will get it," says Dressler. "S-type certainly brings people's attention to the market. It will refocus people's attentions on how good the cassette can be if it's properly made."

AUDIO TRACK

GIANT SOUND, NEW YORK, filled a variety of creative needs during recent months. Projects included tracks for major recording acts, commercial spots, television scores, and Broadway shows.

Lenny White tracked vocals on Nicky Richards, a new Atlantic act, in Studio A, Giant's live/vocal tracking room. Alec Head engineered; Chris Hook assisted. Freddie Jackson recreated a number of his album sounds in the studio for use on tour. Paul Laurence produced vocals on Smokey Robinson for a Motown project. Eric Gable tracked vocals for Orpheus with Darryl Shepherd producing.

Larry Coryell was in Studio A with Jimmy Webb doing a radio show for Japan. Robert Redford and Meryl Streep worked on TV narrations for a Humane Society project. House engineer Scott Gootman was at the board. Rupert Holmes worked on a Broadway project with Gootman, cutting vocals and piano overdubs. Josiah Gluck was in Studio A mixing Stanley Turrentine to picture, a project that was recorded live for TV at New York's Village Gate. Tracks were mixed at Giant using a Telecom noise-reduction system. Score Productions worked on music for the TV game show "Trump Card." Roger Rhodes engineered; Gary Anderson produced.

Giant's owners, Douglas Pell and Joe Salvatto, will upgrade Studio A this month with a 56-input Solid State Logic G Series with Total Recall.

Other recent purchases for Studio A included a second Otari MTR-90, a Lexicon 480, an AMS AMX 12 reverb, two LA3As, a Panasonic DAT, and RCA 77 and 44 mikes.

An MRC controller was added to Studio B, Giant's 24-track Synclavier/MIDI suite. The room also offers lock-to-picture capability and, in association with David Nichtern, is geared toward scoring, postproduction for film and TV, music programming, and recording.

NEW YORK

MARCUS MILLER and Lenny White were in Soundtrack writing and producing a film score for the movie "House Party." Bruce Miller and Alec Head engineered; Dave Liebowitz assisted. Jeffrey Osborne cut tracks with producer Barry Eastmond for Arista. Grover Washing-

ton Jr. made a cameo appearance. Liebowitz assisted engineer Earl Cohen. Freddie Jackson cut vocals and mixed his next single with producer Warren Macrea. Bobby Gordon engineered, assisted by Chris Trevett. Soundtrack now offers the Solid State Logic Screen Sound System, an audio-for-vision editing suite.

At Power Play, newly signed Tabu/CBS artist Kid Flash worked on his debut album in Studio C with producer Eric B. Engineers included Anton Pukshansky, Rob Sutton, and D'Anthony "Tone" Johnson, assisted by Joey Longo, Joey "Ghost" LaChiana, and Jon Steiner. Sydney Mills produced MCA artist Omar Chandler for Living Room Productions. Dwayne Sumal engineered with Dilip Harris and Longo assisting. Nice N' Smooth worked on a new release for Sleeping Bag Records. Ivan "Doc" Rodriguez was at the board; Everett Ramos assisted.

B. Stewart mastered tracks at Recordamatt for a self-produced cassette-only release on Plan B Records.

Cornell Dupree was in Sound On Sound working on seven self-produced tracks, including "Is It You," "Rubberneckin'," "High Pockets," and "The Flirt." Ted Sabety engineered the Antilles/Island project, assisted by Peter Beckerman. Richard Tee arranged.

Bill Ivie scored and mixed spots for the miniseries "Voice Of The Heart" at FourScore Productions. The trailer required library music along with additional scoring by Dee Carstensen. Barry Gliner edited the spots and trailer.

LOS ANGELES

DOKKEN WAS IN at Total Access working on a new album with Don Dokken producing. Wyn Davis engineered; Melissa Sewell assisted. The Missionarys completed four tracks with producer/engineer Eddie Ashworth. Tom McKinney assisted. Producer/engineer Ken Scott recorded overdubs with the band Christine In The Attic.

Sting's "Dream Of The Blue Turtles" was mastered by chief engineers Robert Vosgien at CMS Digital for Mobile Fidelity. Vosgien also recorded Chet McCracken's Jazz Rock Orchestra direct to CD utilizing the Yamaha audio reference disk system, which was recently installed at the facility. Vosgien also mastered recent releases by Lee Ritenour, (Continued on page 73)

Gail King Reaches The Sky As One Of N.Y.'s Few Female Remixer/Producers

NEW YORK—Gail "Sky" King literally skated her way into the remix world.

A remixer and editor who is now venturing into the realm of producing, King was formerly part of a roller-skating performance team. In addition to skating, she assembled music for the troupe, which toured the U.S., Canada, and South America during the late '70s. Her skill at coordinating tunes led to a job as DJ at the Roxy, a Manhattan skate club, where her interest in making records grew.

When the skating craze died down, King moved on to DJ-ing at dance clubs. Then, through a Roxy acquaintance, she met Arthur Baker, owner of Shakedown Sound, who was seeking a studio go-fer.

Giving up a day job as a restaurant manager, King put in a stint at Shakedown, an experience she calls invaluable. "All I was was 100% willing, but I didn't know squat," says King. "For somebody of [Baker's] caliber to give somebody like me a chance meant a lot to me and it still does."

King worked at the studio during the Sun City project. Also passing through at that time were projects for Bruce Springsteen, Diana Ross, and Hall & Oates. King's co-workers included Shep Pettibone and in-house editors the Latin Rascals.

After doing some work as an assistant engineer, King decided that wasn't the route for her. She left Shakedown, purchased a reel-to-reel recorder, and got editor Tony Moran

to show her how to edit.

Having kept her DJ gig, King began to make and play her own mixes, editing up classic records. "The crowd was really digging it hearing something new happening with these songs," she recalls. She offered her editing services to Shakedown and, after some initial skepticism, was put on her first project, Fleetwood Mac's "Big Love."

Baker continued to give King editing jobs, including Blondie's "Heart Of Glass," George Benson's "Twice The Love," and Prince's "Sign 'O' The Times." Her role as a DJ also grew. She was spinning to approximately 1,800 people a night and by now had a sampler, drum machine, keyboard, turntables, and reel-to-reel recorder in her booth. Baker would visit the club to see what

King was working on and brought with him tapes and test pressings.

A particular sound loop, from the single "Scratchin'" by the Magic Disco Machine, which King borrowed from a bootleg record and improvised live mixes over, caught Baker's attention. He began experimenting with the sample in the studio and, with King's input, it eventually became part of her first mix: "Put The Needle To The Record" by the Criminal Element Orchestra. King's remix credits include Will Downing's "Free" and "Come Together As One," Rob Base's "Turn It Up Go Base" and "Get Out On The Dancefloor," and Dino's "I Like It."

Now an expectant mother, King took time out from a project at Electric Lady Studios to talk about her (Continued on page 60)



Producer/remixer Gail "Sky" King, an expectant mother at the time of this interview, gave birth to a girl on New Year's Eve. King got her start DJ-ing at a roller-skate club in New York in the late '70s. Since then, she has edited, remixed, and produced a range of artists, from Fleetwood Mac to Dino.

Archer Signs With Nintendo On QSound Tech

BY KIRK LaPOINTE

OTTAWA—Archer Communications Inc. has signed its first major contract for its three-dimensional sound technology, QSound, with Nintendo Co. Ltd.

In addition, QSound is scheduled to be unveiled as a postproduction music technology in the first half of 1990. Engineer Shelly Yakus and producer Jimmy Iovine are overseeing a QSound studio launch of the system across North America, and Archer anticipates a recording made with QSound within a year.

The six-year, nonexclusive licensing agreement with Nintendo covers Japan and America. It calls

QSound recreates three-D sound through ordinary stereo equipment

for advance royalty payments of \$1 million by Jan. 15 and \$2 million when Archer delivers a custom-built silicon chip incorporating its technology. Royalties to Archer, a Calgary, Alberta-based firm, will exceed 10 cents per game cartridge and \$1 per hardware console.

The deal with Nintendo was first struck in August, but the tentative agreement was not finalized until late December.

A significant departure from the tentative deal is that Nintendo will no longer put up \$6 million to buy 294,000 Archer shares. Archer president Larry Ryckman said that the move would have diluted the company an additional 3%, and that it was called off by mutual agreement.

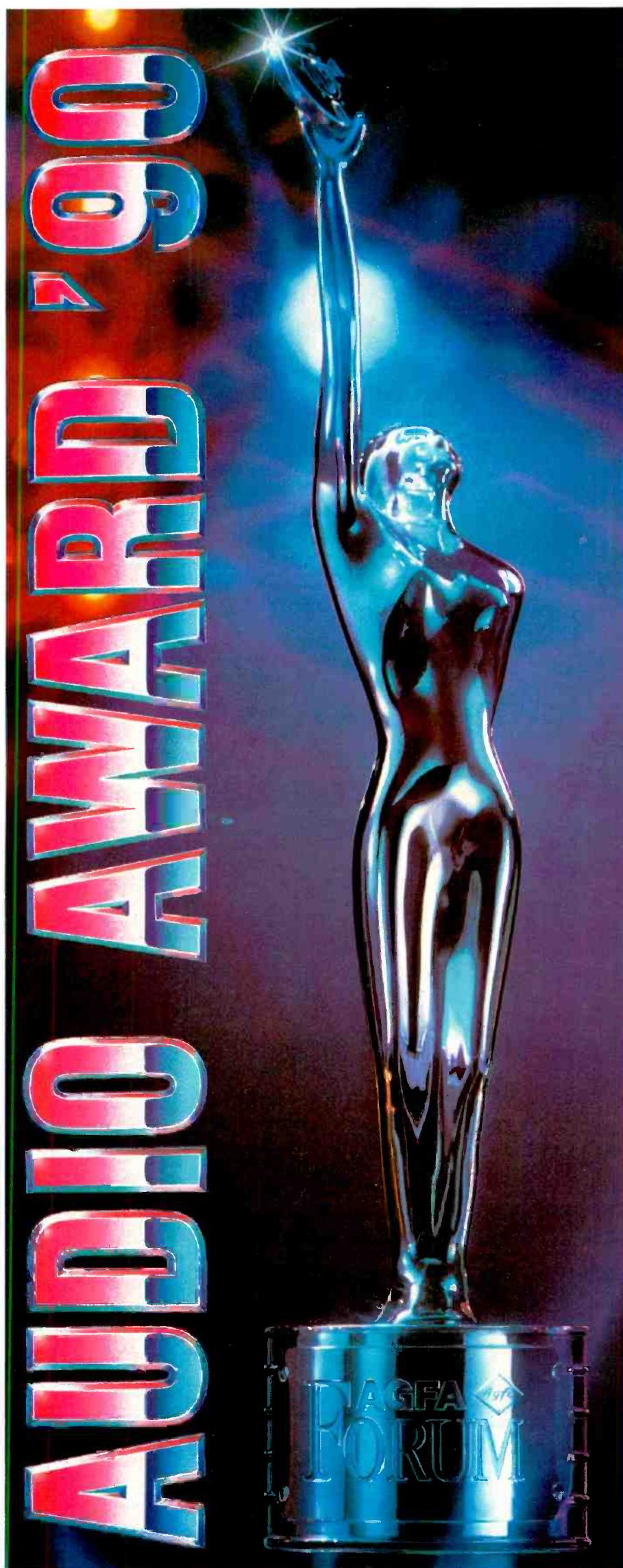
The new arrangement could yield enormous royalties for Archer, because Nintendo has sewn up approximately 90% of the video game market, even though it is facing anti-trust investigations in the U.S.

QSound is designed to create the effect of three-dimensional sound through ordinary stereo speakers and equipment.

The first application, says Nintendo, will be a new video game system in Japan, scheduled for release in the summer. Video games with the Archer technology will be marketed in the U.S. sometime after their Japanese launch.

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PRO FILE

(Continued from page 58)

experiences and her direction. In 1989 she co-produced two songs on Sybil's self-titled album. She also produced and mixed "Tighten Up" for Wally Jump Jr. and "Here We Go Again" for the Criminal Element Orchestra. One of her current projects is new artist Karen Diggs, whom she hopes will have material out shortly. She has also been working on hip-hop projects and tracks with Princessa.

An eight-track MIDI production studio in King's apartment is controlled by an IBM computer, and includes a GLI 9000 mixer, a Crown DC 300 amp, Akai 900 and 950 samplers, Yamaha DX71IXD keyboard controller, and DAT recorders.

"Without technology I wouldn't be able to do what I do," she says. "It's a matter of just using the tools to get what you want to hear. Rap would not be what it is if it weren't for the fact that these kinds of things were available."

And then there is the question people like King always get asked: How is life as a woman in a male-dominated field? "At first it's tough. I had a guy whose single goal in life, when I started trying to do this kind of work as a go-fer, was to really try to break my back. . . . He was so forward as to tell me he didn't think women had any place in the studio."

King credits this person, as well as those who supported her, for motivating her to persevere. "It has paid off and it's been very good to me. I love this business, I love the music, I live for the music, that's all I think about and that's all I do."

King encourages other women in business to keep trying. "If anything, they expect a bit more from me. I can't be just kind of mediocre, I'd better be better than that, I'd better be better than 100%. It doesn't mean it's impossible.

"Not only are there very few women, there are very few blacks. I meet people and they say, 'Oh, you must be a singer' right off the bat. . . . There are still a whole lot of stereotypes that exist, but we're breaking down the barriers."

Humor and hope seem to be King's trademarks. She is particularly entertained these days by reactions to her pregnancy. "I can still hear," she laughs. "There's no reason I can't do what I'm doing and be pregnant and/or be a mother and do everything else."

SELECTED DISCOGRAPHY

- Remixed: Icey Jaye, "She's Bad" (Arista); Force MD's, "Step To Me" (Tommy Boy); Temptations, "Look What You Started" (Motown); FFWD, "Baby Don't Go," house remix (Criminal); Jeffrey Osborne, "One Love, One Dream" (A&M).

- Edited: Roxette, "The Look" (EMI); Matt Bianco, "Don't Blame It On The Girl" (Atlantic); Jose Feliciano, "I'll Never Change" and George Benson, "Twice The Love" (Warner Bros.); Sigue Sigue Sputnik, "Success" (Capitol); Swing Out Sister, "Surrender" (PolyGram).

- Produced: Sybil, "Take Me Away," "Give It To Me" (Next Plateau); Criminal Element Orchestra, "Here We Go Again" (Criminal/Cool Tempo).

SUSAN NUNZIATA

BMG Ariola, Warner Rule Germany U.K., U.S. Music Still Dominates Chart

BY WOLFGANG SPAHR

HAMBURG, West Germany—BMG Ariola and Warner are topping the annual analysis of the West German charts.

During 1989, a total of 424 singles and 369 albums achieved chart ratings, but only 25% comprised repertoire of German origin, and the U.K. and U.S. still dominate the charts.

In the singles sector, BMG Ariola holds the top position with 25.54%; Warner is second with 23.19%. Then come PolyGram (18.42%), EMI Electrola (13.76%), CBS (11.24%), DA Music/Rush (3.29%), and Intercord (3.15%). Labels without their own sales departments and distribution systems are headed by Virgin (10.87%), followed by BCM (3.29%) and White (2.19%).

The 10 best-selling singles of the year were "Looking For Freedom" by David Hasselhoff (BMG Ariola); "Das Omen," Mysterious Art (CBS); "The First Time," Robin Beck (PolyGram); "The Look," Roxette (EMI); "Lambada," Kaoma (CBS); "Like A Prayer," Madonna (WEA); "Swing The Mood," Jive

Bunny & the Mastermixers (BCM); "She Drives Me Crazy," Fine Young Cannibals (PolyGram); "The Way To Your Heart," Soulsister (EMI); and "Don't Worry Baby," the Everly Brothers & the Beach Boys (EMI).

BMG Ariola also tops the album breakout for the year, with 26.52%. Warner is second at 22.56%, fol-

David Hasselhoff scored one of the 10 best-selling singles

lowed by PolyGram (17.78%), EMI Electrola (15.60%), CBS (12.88%), Intercord (1.83%), and Dino (1.05%). Labels without their own sales and distribution arrangements are topped by Virgin (8.80%).

On the albums front, the best performers of 1989 were "Ancient Heart" by Tanita Tikaram (WEA); "A New Flame," Simply Red (WEA); "Tracy Chapman" (WEA); "Street Fighting Years," Simple Minds (BMG Ariola); "Like A Prayer," Madonna (WEA); "Der Neue

Kuschelrock" compilation (CBS); "The Raw And The Cooked," Fine Young Cannibals (PolyGram); "Flying Colors," Chris de Burgh (PolyGram); "The Miracle," Queen (EMI); and "Patrona Bavariae," Original Naabtal Duo (BMG Ariola).

In terms of total chart placings, the analysis by Musikmarkt, the German trade publication, indicates that the most successful singles artists of 1989 were David Hasselhoff, Madonna, Robin Beck, Milli Vanilli (BMG Ariola), Holly Johnson (MCA), Phil Collins (WEA), Fine Young Cannibals, Roxette, Neneh Cherry (BMG Ariola), and Mysterious Art.

The most successful album artists were Chapman, Tikaram, Original Naabtal Duo, Simply Red, Simple Minds, Die Aertze (CBS), Madonna, Chris de Burgh, Roy Orbison (BMG Ariola), and Fine Young Cannibals.

Rack Systems Maker Lift Raises Its World Profile

VIENNA, Austria—Rack systems manufacturer Lift, which posted a gross income of \$16.3 million last year with sales in 26 countries, is this year planning to open up representation in Central and Latin America, according to marketing director Wolfgang Munczinski.

"We have recently entered the marketplace in Korea, Taiwan, and Singapore, and in the United Arab Emirates, and will also be looking for additional business opportunities in the Far and Middle East—but only in those countries with a legal record market," says Munczinski.

So far, in its 10 years of operation, all Lift's merchandise has been produced in Austria. "With wages rising fast in countries like Taiwan and Korea, we can still produce our racks competi-

tively. But we are now considering local manufacture for countries where importing may be difficult," Munczinski says.

A fast-growing area of Lift's activity is that of home storage units, which last year accounted for 20% of the company's turnover. Lift makes 25 different units for home storage and the full range was launched last year using as a promotional centerpiece a dedicated metal "butterfly" stand that exists in models to accommodate nine different software configurations.

Munczinski says the company is currently looking into diversification by adapting its storage units for other kinds of merchandise that have substantial width and depth of range.

MIKE HENNESSEY

PolyGram Italy Starts 2 Pop Divisions; More Attention To Artists Is Sought

BY DAVID STANSFIELD

ROME—PolyGram Italy has begun the New Year by creating two new pop divisions, Phonogram and Polydor.

Each unit has its own marketing and promotion arms, and Phonogram is handling the London label while Polydor has A&M. Other labels to be looked after by the new divisions will be announced later.

The newly appointed Phonogram managing director is Bruno Tibaldi, previously PolyGram's pop music director. His deputy is Danilo Ciotti, formerly head of the company's Rome PR/promotion department.

Adrian Berwick has been named GM of the Polydor division. He comes from the U.K., where he was marketing director for U.S.A./U.K. repertoire at PolyGram International. Berwick has also worked in Argentina and the Netherlands; his international expertise was a key factor in his appointment, according to PolyGram Italy MD Gianfranco Rebullia, who says that PolyGram Italy is now in line with other major European countries.

"The Italian market has witnessed a tremendous resurgence over the last few years," he comments. "In 1985, our own market share was about 13%. At the end of 1989 it stood in the region of 20%."

"The new moves have to be seen as a service to our artists. In the past, full exploitation was jeopardized by the sheer weight of our repertoire. The two new units can each give more care and attention to artists by concentrating on fewer."

Rebullia says the number of future releases gives him confidence that the company will increase its market share over the next couple of years. He also has high hopes of international success for some of PolyGram Italy's signings.

South African exile Miriam Ma-

keba is signed to an exclusive three-album contract, and Lisa Hunt, an American in Italy, has an imminent soul album release called "A Little Piece Of Magic." Italian domestic talent is spearheaded by Zuccherio.

"In the 1980s," explains Rebullia, "a new type of artist developed from the traditional cantatuore [singer/songwriter], and Zuccherio is one of the new breed."

Zuccherio, whose album "Oro Incenso & Birra" has already sold in excess of 1.4 million units in Italy, is set for some important international promotion. Zuccherio is to join Eric Clapton for the latter's U.K.

concerts at the Royal Albert Hall this month (Billboard, Dec. 2) and will also be the support act on Clapton's European tour.

Rebullia sees the fact that 14% of the sales of Zuccherio's "Oro" album is in CD as an important harbinger for the Italian market. "The CD will be of paramount importance in our national market," he declares. "We haven't yet seen its full potential blossom on the scale of other European countries. Zuccherio also provides a commentary on the importance of the single. He sold over a million units of 'Oro Incenso & Birra' without the aid of one."

Japan Rights Society Booms JASRAC Collections Up 18%

BY SHIG FUJITA

TOKYO—The Japanese Society for the Rights of Authors, Composers & Publishers (JASRAC), which started out half a century ago with just 68 members and a staff of three, has grown into one of the largest copyright associations in the world, with more than 8,000 members and a staff of about 400.

Its royalty collection in fiscal 1988 (April 1988-March 1989) totaled \$308.7 million. This compares with \$223.1 million in fiscal 1986 and \$263.2 million in fiscal 1987, increases of 18% and 17% respectively. The latest total is more than double the amount collected 10 years ago.

A breakdown for the past decade shows that performing rights royalty collections have increased 131% and mechanical rights 102%. In fiscal 1988, performance royalties were up 16.1% and mechanicals up 14% over the previous year.

As a result of what the society

calls "strenuous efforts" to speed up distribution of royalties, distribution for fiscal 1988 increased more than \$4.1 million from the previous year to a total of \$285.2 million. The growth rate of 16.3% for the year exceeded the 15.9% achieved in fiscal 1987.

One of the most noteworthy international activities of JASRAC is its efforts to disseminate the principle of copyright and improve copyright systems in other Asian nations, where they are not as well developed as in Japan.

Aided by the CISAC Asian Committee, new organizations have been established in the region, including COMPASS (Singapore), MACP (Malaysia), and PAPPR (Indonesia).

JASRAC has also been active as host to visiting staff from these Asian organizations and providing them with background information and training. So far, personnel from the Philippines, Thailand, South Ko-

(Continued on page 63)

Morrison 'Shines,' At Last; Rockers Raise Refugee Relief

STAYING POWER: It's more than 25 years now since Van Morrison achieved rock stardom via his then-band Them and a brace of classic records like "Here Comes The Night" and "Gloria," but, incredibly, he has had to wait until now for his first U.K. top 40 hit single under his own name.

"Whenever God Shines His Light" pairs the Irish rock performer with the perennial Cliff Richard; the single's top 20 success has brought Morrison's talents to a whole new generation. Now he has lined up a U.K. tour for February, at the same time as "The Best Of Van Morrison" is released, and there is also a video upcoming, which was filmed at New York's Beacon Theatre.

CHARITABLE HOPES: Former Genesis guitarist Steve Hackett is the leading light behind the latest fund-raising single here. Rock Against Repatriation aims to raise money for the Vietnamese boat people in Hong Kong refugee camps. To that end, Hackett and friends (who include Queen's Brian May, Tears For Fears' Curt Smith, former Marillion front man Fish, Bonnie Tyler, Gary Moore, and Jack Bruce) have revived the old Rod Stewart hit, "Sailing."

NEW FOR THE '90s: Sinead O'Connor has released her new single, a version of Prince's "Nothing Compares 2 U," and is currently completing a new self-produced album for spring release. O'Connor has also written, produced, and performed the music for the new film "Hush-A-Bye Baby," in which she makes her acting debut. The Mission is back with its first record in nearly two years, "Butterfly On A

Wheel," and is also set for a major nationwide tour at the same time as the release of its album, "Carved In Sand."

That Petrol Emotion has a new album set for March release on Virgin. The latest release from the More Protein label through Virgin, in which Boy George has a very close creative involvement, is "Love On Love" by the New E-Zee Possee, featuring Dr. Mouthquake, who has worked as a session singer for Boy George, Pet Shop Boys, Style Council, Yaz, and Bros, among others.

ACOUSTIC SHOWCASE: MCA recently showcased Acoustic Alchemy at Ronnie Scott's club. Nick Webb and Greg Carmichael, whose second album, "Natural Elements," was top 10 on the Billboard jazz chart, have yet to hit in Britain, but indications are good for them in the '90s.



by Chris White

Italian Indie Nowo Spa Sets Up U.S. Arm

New Affiliate Will Promote And Distribute Owned Labels In America

BY MIKE HENNESSEY

MILAN, Italy—Nowo Spa, the independent record company based in Como, Italy, has set up a U.S. affiliate to promote and distribute owned and represented labels in the U.S.

Nowo USA will be located at 67 Henry Street, Englewood, N.J. 07631 and will be marketing Nuova Era and AS Disc (classical), Innovo (new music), Heron Music (pop, fu-

sion), and Hi Folks (new age).

The company will also handle distribution of the Black Saint and Soul Note catalogs of award-winning Italian jazz producer Giovanni Bonandrini. Completing the jazz repertoire will be the Jazz Up label, an anthology of classical jazz recordings digitally remastered.

Nowo Spa, founded in 1980 as a specialist distributor of high-quality recordings, is a joint stock company with capital of \$400,000. In its 10 years of operation, it has achieved a 14% share of the classical music market in Italy and estimated sales of \$12 million in 1989.

Its first major success followed the securing of distribution rights for the Denon label in Italy, and it is currently the No. 1 distributor for such specialty repertoire as traditional jazz, fusion, and new age.

Among the classical labels it handles in Italy are Telarc, Supraphon, Nimbus, Dorian, Capriccio, Chandos, AS Disc, and Nuova Era. Its jazz, blues, world music, and fusion catalog includes repertoire on the Biograph, Enja, SteepleChase, Sunnyside, Gramavision, ECM, American Gramophone, and Nova labels.

Barbara Borghi, who was head of sales for Nowo Spa for four years and also ran the import and export department, has been named executive VP of Nowo USA. The president is Marco Rho, who is the head of Nowo Spa and its associated company, Nuova Era.

Borghi says her aim is to quadruple sales in the U.S. in the first year. Last year, Nowo sold 120,000 units of classical repertoire in the U.S. and about the same number of jazz releases. Gross sales were in the region of \$2 million.

"We will be putting most of our promotional effort into the Nuova Era, Black Saint, and Soul Note cat-

alogs. We will be importing finished product from Italy and expect to ship an average per month of 40,000 CDs, 8,000 LPs, and 6,000 cassettes," Borghi says.

Nuova Era was formerly distributed in the U.S. by Qualiton. The Black Saint and Soul Note repertoire was handled by PolyGram up to the end of 1988 and since then Bonandrini, who is a shareholder in the new company, has been seeking alternative distribution in the U.S.

The Black Saint and Soul Note catalogs boast approximately 300 titles, including recordings by such major jazz artists as Max Roach, Art Farmer, Steve Lacy, the Mingus Dynasty, Art Blakey, Cecil Taylor, Freddie Hubbard, and the World Saxophone Quartet.

Jazz Up includes product by Duke Ellington, Louis Armstrong, Sonny Rollins, Miles Davis, Ornette Coleman, and Dizzy Gillespie.

The Nuova Era catalog has already created considerable interest in the U.S. by tapping a source of repertoire which had hitherto been neglected: the performances of works in Italy's many opera houses and concert halls. Nuovo has agreements with a large number of venues to tape live performances. The current catalog contains some 250 titles and 90 new releases are scheduled for 1990.

The catalog of AS Disco includes 50 albums conducted by Sergei Koussevitzky, rare recordings by Bruno Walter, and releases by Sviatoslav Richter.

Borghi says she will be seeking nonexclusive agreements with about 10 distributors in the U.S. and will also engage a sales representative to operate on the East Coast.

Nowo USA will be officially inaugurated at a reception in the Borghi Gallery, New York, on Feb. 5.



Julio Lends A Hand. Julio Iglesias, left, relaxes backstage after his benefit concert "Dale La Mano A Puerto Rico," which raised several hundred thousand dollars for Hurricane Hugo relief. With Iglesias are Lila Mayoral de Hernandez Colón, wife of the governor of Puerto Rico, and Frank Weitzer, VP and general manager of CBS Records International.

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Yugoslavia—MITJA VOLCIC, Dragomer, Rozna 6, 61351, Brezovica, Ljubljana 23-522.

Dutch Classical Vinyl-CD Trade-In Drive Succeeds

AMSTERDAM—A vinyl classical LP trade-in for CDs organized by Phonogram Holland (Billboard, Oct. 28) has proved so successful that it will be repeated in Italy and Switzerland. West Germany and Australia have also expressed interest.

The campaign in the Netherlands, under the tag "Change Your Black Disks Into Silver," lasted 11 weeks. Its main purpose was to stimulate sales of 50 selected Phonogram classical CDs released over the last two years on the Philips Classics, Decca, and L'Oiseau Lyre labels.

People who traded in an old classical vinyl album, regardless of its label, received a discount of \$5 (at an exchange rate of 1.95 Dutch guilders to the dollar). The 50 CDs were all in the top price category, retailing at approximately \$24.

The campaign achieved more than 61,000 CD sales of the classical repertoire involved. The best seller was "Misa Criolla" (Philips Classics), the folk mass by Argentinian composer Ariel Ramirez, featuring Jose Carreras. The album notched 4,328 sales.

Second best seller, also on Philips Classics, was Mahler's Fifth Symphony performed by the Berlin Philharmonic under Bernard Haitink, which sold 2,169 copies. Mozart's "Requiem" came third in a performance by the Academy of Ancient Music, conducted by Christopher Hogwood on the L'Oiseau Lyre label. The Mozart mass sold 2,095.

A total of 350 Dutch retailers took part in the trade-in campaign, 280 of them using special display boxes supplied by Phonogram. The idea was discussed at a recent Decca international product meeting held in Paris, after the campaign's results had been reported by Hein Hoefnagels, Decca product manager at Phonogram Holland.

Hoefnagels says the campaign will be repeated in Italy and Switzerland later this year. He believes it is suitable only in countries like the Netherlands, which has a high CD software and hardware penetration and low LP sales. Consequently, he reckons that the U.S. and U.K. would not be very good candidates.

London's Pirate Kiss FM Gets Gov't OK For Daily Dance Music Service

LONDON—Kiss FM, which broadcast illegally as a pirate operation in London between 1985 and 1988, building a large audience for its innovative dance music programs, has won an official license to provide the capital with its first legal 24-hour-a-day dance music service, starting late this summer. The station complied with government requirements to stop illegal transmissions and applied for an Independent Broadcasting Authority franchise to go legitimate.

PETER JONES

BMG Sponsors Dutch Soccer Club

AMSTERDAM—BMG Ariola Benelux has signed a three-year sponsorship deal with FC Hilversum, the leading amateur soccer club in the Dutch radio/TV city. Record company financing will be used to modernize the club's stadium and help the team achieve full professional status. The players will carry the BMG logo on their playing strip under the deal, which was set up by Jaap Stoutenbeek, BMG Ariola product manager who, at 41, still plays for one of the club's "veteran" teams.

WILLEM HOOS

MIDEM To Host Garage Dance Party

PARIS—Dance music is to be showcased at a late-night party in the truck terminus under the Palais des Festivals, Cannes, during MIDEM this year. The venue is to be turned into a New York-style warehouse Jan. 22, with New York DJs Frankie Bones and Tommy Mustro providing recorded music for 1,500 guests and with Black Box, Delegation, 808 State, and Technotronic among live acts booked. The event is to be filmed for worldwide television syndication.

PHILIPPE CROQC

Franchises Extend U.K. Cable Service

LONDON—The U.K. cable television industry is set for a boom year with the granting of 71 franchises, making cable eventually available to more than two-thirds of the population. According to the Cable Authority, by the end of this decade satellite dishes and TV aerials will be "things of the past," with most homes able to receive up to 50 TV channels and 20 radio stations via cable. Cable progress had been slow in the U.K. since the 1983 launch, but a surge of interest from U.S. investor companies, previously banned from ownership by government legislation, has boosted the industry.

P.J.

Blue Note Jazz On Laserdisk In Japan

TOKYO—Pioneer is to release the Blue Note jazz series on laserdisk. The first of four launch titles is "New Stars On Blue Note: OTB, Dianne Reeves, Rick Margitza," to be released here at the end of the month. Product from Stanley Jordan, Bobby McFerrin, and Michel Peitrucciani follows, selling at just less than \$40, including the 3% consumer tax. Pioneer plans laserdisk releases of jazz product from other labels later in the year.

SHIG FUJITA

Japanese 'Cats' Sees Record Shows

TOKYO—The Andrew Lloyd Webber musical "Cats" has ended its 366-performance run in Nagoya, bringing the total performances by the Shiki Troupe in Japan to 1,590, easily a Japanese record. The show was first performed in Tokyo on Nov. 11, 1983, in a specially constructed theater, playing to 94.2% of capacity through the following year. Including later seasons in Osaka, Tokyo, again, and Nagoya, a total 1.603 million saw the show, 92.6% of total capacity.

S.F.

Vid Biz Booms In France

Revamped Market, Sell-Thru Cited

■ BY PHILIPPE CROCCQ

PARIS—A sell-through boom has revitalized the French video industry. In 1988, 60% of the industry's gross revenue of 688 million francs (about \$120 million at an exchange rate of 4.75 francs to the dollar) was accounted for by sales, according to the Chambre Syndicale de l'Édition Audiovisuelle (CSEA).

In 1987, the video market was worth 444 million francs (\$93.5 million) and 95% of the income came from rental. But because the market was beginning to stagnate, the video industry restructured itself, augmented its promotion and marketing sector and mounted a sustained campaign to beef up sales.

One key factor in a transformation that saw the income of video rental clubs drop from the franc equivalent of \$84.2 million in 1987 to \$70.1 million in 1988 (a 17% drop) was a significant reduction in retail prices of videos.

A prerecorded videocassette that in 1986 sold for \$165-\$210 carried a \$52.65 price tag in 1988 and last year was selling at an average of \$42 (or 200 francs). And back-catalog items dropped to just \$21.

From being worth \$9.2 million in 1987, the sell-through market achieved a revenue of \$74.3 million in 1988, giving the total video market a boost of 55%. The sales boom continued in 1989. Figures for the first quarter show rental income down by 28%, compared with the first quarter of 1988.

Today, video companies like Touchstone/Film Office, which in 1986 earned 95% of its income from rental, derives only 35% from this source and 65% from sales. The transformation is all the more significant because Touchstone has a relatively small catalog—about 100 titles—yet its sales in 1988 helped it achieve a gross income of \$21 million and put it alongside Warner Home Video, CBS/Fox, and Fil a Film as being among the leading companies in the French video business. "Roger Rabbit," Touchstone's prime title, which benefited from a \$1.26 million marketing campaign, sold 200,000-plus units.

The French independent Fil a Film achieved sales in excess of \$21 million in its 1988-89 financial year. From a catalog of about 1,000 titles, Fil a

Film sold 1.5 million units in 1988. The company is currently phasing out its minor titles to concentrate on marketing more substantial repertoire using a collection concept.

The Claude Lelouch film "Itinéraire D'Un Enfant Gate," starring Jean-Paul Belmondo—one of the best cinema box-office successes of 1988—was a major video event of 1989. More than 100,000 cassettes were shipped by Warner Home Video at a pretax retail price of \$26.50 (some 125 francs). With more than 1 million units sold in 1988, Warner can currently claim 26% of the total French sell-through market.

Says Warner president Marc Bonduel: "Video companies which, a few years ago, began to concentrate increasingly on sales because of the fall-off in rental, found new outlets from video software, notably in hypermarkets, and also helped to revive the video clubs so that they could generate complementary revenue.

"Although the balance between sales and rental has changed dramatically, rental is still a viable sector in France and is not incompatible with sell-through."

This is also the opinion of Andre Tousatim, marketing director of Touchstone/Film Office, who says: "The move by hypermarkets into the sell-through business is one of the major reasons for the boost in sales in this sector. But it should not be forgotten that the video clubs are the stable element in the marketplace. Sell-through and rental must progress side by side."

When it established itself in France in 1978, CBS/Fox deliberately initiated a sell-through-only policy. Says Henri de Bodinat, president of CBS France: "Rental is inconsistent with our commercial policy. There is, in addition, a synergy between the videocassette and the disk, because they have the same distribution channels: hypermarkets, FNAC, megastores, and so on. Sony bought CBS in order to have access to audio software, and Columbia for video software.

"We are thus committed to video sell-through and have the intention—as in the record business—to become leaders in the field. Our sales in 1989 were \$18.9 million, of which \$3.15 million came from music video. We are therefore market leaders in video . . .

"We are also, with Warner, leaders in marketing films on CD video. We already have 10 titles in our catalog."

Says De Bodinat: "In Japan, penetration of CDV players is close to 100,000 units and there is a catalog of 3,000 film titles available. I believe that this year will see CDV take off impressively in France."

Even though the video situation in France has improved remarkably in the last two years, the country still lags behind Europe as a whole. The penetration of video recorders, from being 1.5 million in 1983, has augmented in six years to only 6 million, compared with 9 million in West Germany and 13 million in the U.K.

A restricting factor on the faster development of the video market is a value-added tax on videocassettes of 25%, compared with 18% for the disk. But the indications are that, after a slow start, France is making up for lost time.

ETS Has Showgoers' Ticket To Ride

Concert-Transportation Firm Eyes Europe

■ BY KIRK LaPOINTE

OTTAWA—Trivial Pursuit time: Who is the biggest legitimate concert ticket buyer in North America?

A hint: It's a Canadian firm, in business only three years.

A riddle: It buys for people from everywhere except where the concert is.

Event Transportation System (ETS) has very quietly become a major partner in the North American music business, operating in 500 markets and ushering more than 1 million people over three years to shows by bus, train, plane, and ship, among other things.

Now it is eyeing Europe for expansion. It got a taste of the continent last year when it worked 25 markets for the European leg of the "Steel Wheels" tour by the Rolling Stones; ETS was the official tour operator on both sides of the ocean.

For the Stones alone, ETS brought more than 70,000 people to the shows in 1989, including 9% of the house in Vancouver, British Columbia.

"The business has come a long way from the days when you packed a bunch of partygoers into a bus and took their money," says Don McVie, ETS president. "These days, we're a real part of the business."

Case in point: Time was when the promoter would sit down with a tour operator and give him a few good seats, a few terrible ones, and a bunch of mediocre ones. Not anymore, McVie says. His firm guarantees its patrons that they will be in the best half of the house; what that has meant is no more front-row seats, but no more last-row seats, either.

"We have about a 90% satisfaction rate," he says. "We're aiming for a zero failure rate, but one way we've improved is to make sure that people get a good view

of the show. We were suckers for a long time."

Today, McVie considers ETS as being as much of the framework of the business as the promoter, the agent, the record company, the press, or the backstage caterer.

A voucher system ensures that people get their tickets, or even replacements if they lose their vouchers. The buses are air-conditioned, with washrooms, and the to-and-from atmosphere rarely gets excessive anymore.

"The difference with us is that we're in business for the forgotten hometowns," he says. "And we can assure the artist certain things, like no counterfeiting of tickets. We promise a hassle-free concert experience. We spend three to four times more time with our patrons than the artist does."

In Europe, McVie estimates ETS can serve between a half-million to 1 million people annually.

New Kids Shine In Lackluster Nov. Certs

OTTAWA—In the run-up to Christmas, New Kids On The Block appeared to be the only big thing on the block for the Canadian recording industry.

Official certifications for November by the Canadian Recording Industry Assn. put "Hangin' Tough" at quintuple-platinum, representing shipments of a half-million in Canada. Only the elderly

album "Making Movies" by Dire Straits was certified multiplatinum in the month; it went double-platinum.

The rest of the pack, some 27 other certifications, involved platinum and gold only. That was hardly reassuring as the business headed into the last month of the '80s.

Three of those certifications were for both gold and platinum:

"A New Flame" by Simply Red, "Twice Shy" by Great White, and "Stone Cold Rhymin'" by Young M.C.

Others to go platinum included "Dirty Rotten Filthy Stinking Rich" by Warrant, "Journée d'Amérique" by Quebec's Richard Séguin, "Storm Front" by Billy Joel, and "Sleeping With The Past" by Elton John.

Going gold were "Tin Machine," "Greatest Hits Vol. II" by Anne Murray, "The Sensual World" by Kate Bush, "Les Violons d'Acadie" by Canada's Alain Morisod and Sweet People, "Johanne Blouin" by Quebec's Johanne Blouin, "A Collection . . . And More" by Barbra Streisand, "New Kids On The Block," "Presto" by Canada's Rush, "Runaway Horses" by Belinda Carlisle, "Kashtin" by Quebec's Kashtin, "Avalon Sunset" by Van Morrison, "Cry Like A Rainstorm—Howl Like The Wind" by Linda Ronstadt, "Hi-Ha Un Party" by Quebec's Roland Hi-Ha Tremblay, and two by Paul McCartney—"Flowers In The Dirt" and "All The Best."

Young M.C. capped a big month with a gold single for "Bust A Move."

MacNeil Wows Walesa & Co. With Performance Of 'Working Man'

OTTAWA—In November, Rita MacNeil brought to a standing ovation a packed Copps Coliseum crowd in Hamilton, Ontario, with one song, "Working Man." A fellow named Lech Walesa was one of the first on his feet.

Earlier this year, she electrified the Juno ceremonies with the same song, an anthem for coal miners that cuts deep into the blue-collar soul. This has also been a year in which sales of her first three releases topped the half-million mark.

Now with a new Virgin album, "Rita," MacNeil capped 1989 with her first national television special, "Flying On Her Own," Dec. 17 on the CTV Network.

Canadian audiences have warmed to her AC-based, pop-flavored music. Not since Anne Murray has eastern Canada put forward such a star.

All would seem well.

Still, like so many other Canadian successes, the U.S. market has been slow to take notice. No other Canadian artist has enjoyed so much consistent success in recent years and been so rebuffed below the border.

You might expect MacNeil to take either of two approaches: criticize the people who appear not to care, or resign herself to a lifetime of parochial acclaim. Instead, MacNeil is un-

ingly polite.

"I've put 20 years into getting myself to this point in Canada," she says. "I don't expect it to happen overnight elsewhere. It's like starting all over again. I think you have to be patient."

And patient she is. Her latest release, "Reason To Believe," is out in Australia, and she's eager to tour there. Europe is a possibility. And, yes, America is, she hopes, in the cards.

But she is also spending a considerable amount of time soaking up Canada. She still lives in the Cape Breton region of Nova Scotia, eschewing offers to live in a larger center, "realizing that there are a few sacrifices, but that it keeps my music more honest this way."

She has opened a tea room—not many multiplatinum artists do that anymore—and she is helping a lot of her fellow eastern Canadian musicians get on their feet.

MacNeil fights to stay true to her roots. The CTV special devotes a lot of time to Cape Breton, by her choice. And while she did a one-off dance single earlier this year and is not adverse to trying other styles, there's a MacNeil sound that most believe will succeed in due course.

KIRK LaPOINTE

JAPAN RIGHTS SOCIETY

(Continued from preceding page)

rea, and China have benefited from training in Japan.

For South Korea, JASRAC provided training not only for the staff of KOMCA but also for the South Korean ministry of culture and information, and for the copyright deliberation & conciliation committee.

Also, JASRAC has produced a publicity video package, titled "JASRAC Acts!" in English, Korean, and Chinese to expand awareness of the society and its wide-ranging activities. Shown regularly at various copyright seminars and similar get-togethers, the video helps foster the basic concept of copyright and intellectual property ownership throughout Asia.

HITS of the WORLD

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BRITAIN (Courtesy Music Week/Gallup) As of 1/6/90

This Week	Last Week	SINGLES
1	1	DO THEY KNOW IT'S CHRISTMAS? BAND AID II PWL/POLYDOR
2	3	WHEN YOU COME BACK TO ME JASON DONOVAN PWL
3	6	GET A LIFE SOUL II SOUL 10/VIRGIN
4	2	LET'S PARTY JIVE BUNNY & THE MASTERMIXERS MUSIC FACTORY DANCE
5	5	DEAR JESSIE MADONNA SIRE
6	4	DONALD WHERE'S YOUR TROUSERS ANDY STEWART STONE
7	7	LAMBADA KAOMA CBS
8	13	THE MAGIC NUMBER/BUDDY DE LA SOUL BIG LIFE/TOMMY BOY
9	NEW	HANGIN' TOUGH NEW KIDS ON THE BLOCK CBS
10	14	YOU GOT IT (THE RIGHT STUFF) NEW KIDS ON THE BLOCK CBS
11	11	GOT TO GET ROB 'N' RAZ FEATURING LEILA K ARISTA
12	17	DEEP HEAT '89 LATINO RAVE DEEP HEAT
13	12	GETTING AWAY WITH IT ELECTRONIC FACTORY
14	10	SISTER BROS CBS
15	22	CAN'T SHAKE THE FEELING BIG FUN JIVE
16	8	I DON'T WANNA LOSE YOU TINA TURNER CAPITOL
17	16	THE EVE OF THE WAR (BEN LIEBRAND REMIX) JEFF WAYNE CBS
18	25	20 SECONDS TO COMPLY SILVER BULLET TAM TAM
19	21	SIT AND WAIT SYDNEY YOUNGBLOOD CIRCA/VIRGIN
20	30	LISTEN TO YOUR HEART SONIA CHRYSALIS
21	23	YOU SURROUND ME ERASURE MUTE
22	9	DON'T KNOW MUCH LINDA RONSTADT FEATURING AARON NEVILLE ELEKTRA
23	27	TOUCH ME 49ERS 4th & B'WAY/ISLAND
24	NEW	HEY YOU QUIREBOYS PARLOPHONE
25	28	GOING BACK TO MY ROOTS/RICH IN PARADISE FPI PROJECT PRESENT RICH IN PARADISE RUMOUR
26	NEW	BIG WEDGE FISH EMI
27	24	HITMIX (THE OFFICIAL BOOTLEG MEGAMIX) ALEXANDER O'NEAL TABU
28	18	WORDS THE CHRISTIANS ISLAND
29	19	BROKE AWAY WET WET WET PRECIOUS/PHONOGRAM
30	NEW	QUEEN OF THE NEW YEAR DEACON BLUE CBS
31	15	IN PRIVATE DUSTY SPRINGFIELD PARLOPHONE
32	NEW	MADCHESTER RAVE ON EP HAPPY MONDAYS FACTORY
33	NEW	GOT TO HAVE YOUR LOVE MATRONIX FEATURING WONDRESS CAPITOL
34	32	ALL AROUND THE WORLD LISA STANSFIELD ARISTA
35	29	FOOLS GOLD/WHAT THE WORLD IS WAITING FOR THE STONE ROSES SILVERTONE
36	NEW	PUT YOUR HANDS TOGETHER D. MOB LONDON
37	34	INNA CITY MAMMA NENEH CHERRY CIRCA
38	31	I'LL SAIL THIS SHIP ALONE THE BEAUTIFUL SOUTH GO! DISCS
39	26	HOMELY GIRL UB40 DEP INTERNATIONAL/VIRGIN
40	20	WHENEVER GOD SHINES HIS LIGHT VAN MORRISON WITH CLIFF RICHARD POLYDOR
		ALBUMS
1	1	PHIL COLLINS ... BUT SERIOUSLY VIRGIN
2	2	JIVE BUNNY & THE MASTERMIXERS JIVE BUNNY—THE ALBUM TELSTAR
3	6	KYLIE MINOGUE ENJOY YOURSELF PWL
4	7	JASON DONOVAN TEN GOOD REASONS PWL
5	3	TINA TURNER FOREIGN AFFAIR CAPITOL
6	9	LISA STANSFIELD AFFECTION ARISTA
7	5	CHRIS REA THE ROAD TO HELL WEA
8	19	NEW KIDS ON THE BLOCK HANGIN' TOUGH CBS
9	4	WET WET WET HOLDING BACK THE RIVER PRECIOUS ORG/PHONOGRAM
10	26	MADONNA LIKE A PRAYER SIRE
11	11	GLORIA ESTEFAN CUTS BOTH WAYS EPIC
12	15	ERASURE WILD MUTE
13	10	ROD STEWART THE BEST OF ROD STEWART WARNER BROS.
14	13	LEVEL 42 LEVEL BEST POLYDOR
15	20	SOUL II SOUL CLUB CLASSICS VOL. ONE 10/VIRGIN
16	25	DURAN DURAN DECADE EMI
17	18	FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
18	12	CHRIS DE BURGH SPARK TO A FLAME—THE VERY BEST OF A&M
19	14	UB40 LABOUR OF LOVE PART II DEP INTERNATIONAL/VIRGIN
20	30	BEAUTIFUL SOUTH WELCOME TO THE BEAUTIFUL SOUTH GO! DISCS
21	21	ROBERT PALMER ADDICTIONS VOL. I ISLAND
22	NEW	DE LA SOUL 3 FEET HIGH AND RISING TOMMY BOY/BIG LIFE
23	34	SIMPLY RED A NEW FLAME ELEKTRA
24	33	LONDON BOYS THE TWELVE COMMANDMENTS OF DANCE WEA
25	31	MILLI VANILLI ALL OR NOTHING COOLTEMPO/CHRYSALIS
26	28	TEARS FOR FEARS THE SEEDS OF LOVE FONTANA
27	16	KATE BUSH THE SENSUAL WORLD EMI
28	17	THE SHADOWS AT THEIR VERY BEST POLYDOR
29	8	CLIFF RICHARD STRONGER EMI
30	NEW	BELINDA CARLISLE RUNAWAY HORSES VIRGIN
31	NEW	MARTIKA MARTIKA CBS
32	24	ERIC CLAPTON JOURNEYMAN REPRISE/DUCK
33	27	BILLY JOEL STORM FRONT CBS
34	23	ELECTRIC LIGHT ORCHESTRA THE GREATEST HITS TELSTAR
35	NEW	CHICAGO THE HEART OF CHICAGO REPRISE/WARNER BROS.
36	NEW	BROS THE TIME CBS
37	NEW	NENEH CHERRY RAW LIKE SUSHI CIRCA/VIRGINS
38	NEW	BOBBY BROWN DANCE! ... YA KNOW IT! MCA
39	40	BILLY OCEAN GREATEST HITS JIVE
40	36	GIPSY KINGS MOSAIQUE TELSTAR

CANADA (Courtesy The Record) As of 12/25/89

	SINGLES
1	2 SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS ATCO/WEA
2	1 BLAME IT ON THE RAIN MILLI VANILLI ARISTA/BMG
3	5 BACK TO LIFE SOUL II SOUL VIRGIN/A&M
4	12 ANOTHER DAY IN PARADISE PHIL COLLINS ATLANTIC/WEA
5	9 PUMP UP THE JAM TECHNOTRONIC FEATURING FELLY SBK/EMI
6	3 WE DIDN'T START THE FIRE BILLY JOEL COLUMBIA/CBS
7	4 WHEN I SEE YOU SMILE BAD ENGLISH EPIC/CBS
8	8 ANGELIA RICHARD MARX CAPITOL/CAPITOL
9	19 RHYTHM NATION JANET JACKSON A&M/A&M
10	20 WITH EVERY BEAT OF MY HEART TAYLOR DAYNE ARISTA/BMG
11	10 THE WAY THAT YOU LOVE ME PAULA ABDUL VIRGIN/A&M
12	15 POISON ALICE COOPER EPIC/CBS
13	6 BUST A MOVE YOUNG M.C. ISLAND/MCA
14	11 LEAVE A LIGHT ON BELINDA CARLISLE MCA/MCA
15	14 GIVING AWAY A MIRACLE LUBA CAPITOL/CAPITOL
16	NEW THIS ONE'S FOR THE CHILDREN NEW KIDS ON THE BLOCK COLUMBIA/CBS
17	17 HEAVEN WARRANT COLUMBIA/CBS
18	16 COVER GIRL NEW KIDS ON THE BLOCK COLUMBIA/CBS
19	13 DON'T ASK ME WHY EURYTHMICS ARISTA/BMG
20	7 MISS YOU MUCH JANET JACKSON A&M/A&M
	ALBUMS
1	1 MILLI VANILLI GIRL YOU KNOW IT'S TRUE ARISTA/BMG
2	2 PHIL COLLINS ... BUT SERIOUSLY ATLANTIC/WEA
3	3 NEW KIDS ON THE BLOCK HANGIN' TOUGH COLUMBIA/CBS
4	4 ALANNAH MYLES ALANNAH MYLES ATLANTIC/WEA
5	9 BILLY JOEL STORM FRONT COLUMBIA/CBS
6	5 AEROSMITH PUMP GEFEN/WEA
7	7 PAULA ABDUL FOREVER YOUR GIRL VIRGIN/A&M
8	6 ROLLING STONES STEEL WHEELS ROLLING STONES/CBS
9	11 MOTLEY CRUE DR. FEELGOOD ELEKTRA/WEA
10	10 YOUNG M.C. STONE COLD RHYMIN' ISLAND/WEA
11	8 TEARS FOR FEARS THE SEEDS OF LOVE FONTANA/POLYGRAM
12	19 RICHARD MARX REPEAT OFFENDER EMI/CAPITOL
13	13 JANET JACKSON RHYTHM NATION 1814 A&M/A&M
14	18 RUSH PRESTO ANTHEM/WEA
15	15 EURYTHMICS WE TOO ARE ONE ARISTA/BMG
16	16 RITA MACNEIL RITA VIRGIN/WEA
17	14 CHER HEART OF STONE GEFEN/WEA
18	17 CROSSROADS TRACY CHAPMAN ELEKTRA/WEA
19	12 MELISSA ETHERIDGE BRAVE & CRAZY ISLAND/MCA
20	20 FINE YOUNG CANNIBALS THE RAW AND THE COOKED I.R.S./MCA

WEST GERMANY (Courtesy Der Musikmarkt) As of 12/25/89

	SINGLES
1	1 ANOTHER DAY IN PARADISE PHIL COLLINS WEA
2	2 ALL AROUND THE WORLD LISA STANSFIELD ARISTA
3	3 GIRL I'M GONNA MISS YOU MILLI VANILLI HANSA
4	5 WE DIDN'T START THE FIRE BILLY JOEL CBS
5	4 LAMBADA KAOMA CBS
6	6 PUMP UP THE JAM TECHNOTRONIC FEATURING FELLY BCM
7	10 LISTEN TO YOUR HEART ROXETTE PARLOPHONE
8	8 EASY ICE MC ZYX
9	7 THAT'S WHAT I LIKE JIVE BUNNY & THE MASTERMIXERS BCM
10	9 RIDE ON TIME BLACK BOX ZYX
11	16 NO MORE BOLEROS GERARD JOLING MERCURY/PHONOGRAM
12	12 STREET TUFF THE REBEL MC & DOUBLE TROUBLE METRONOME
13	17 IF ONLY I COULD SYDNEY YOUNGBLOOD VIRGIN
14	13 DER ERDBEERMUND CULTURE BEAT & JO VAN NELSEN CBS
15	15 LEAVE A LIGHT ON BELINDA CARLISLE VIRGIN
16	18 PUMP UP THE JAM MC SAR & THE REAL MCCOY ZYX
17	NEW YES WE CAN ARTISTS UNITED FOR NATURE VIRGIN
18	14 CARMA—OMEN 2 MYSTERIOUS ART CBS
19	19 BAKERMAN LAID BACK ARIOLA
20	NEW DANCANDO LAMBADA KAOMA CBS
	ALBUMS
1	1 PHIL COLLINS ... BUT SERIOUSLY WEA
2	2 LISA STANSFIELD AFFECTION ARISTA
3	3 TRACY CHAPMAN CROSSROADS ELEKTRA
4	4 CHRIS DE BURGH FROM A SPARK TO A FLAME PMV
5	5 MILLI VANILLI ALL OR NOTHING HANSA
6	6 PETER MAFFAY KEINE WEG ZU WEIT TELDEC
7	7 CHRIS REA THE ROAD TO HELL MAGNET
8	10 DAVID HASSELHOFF LOOKING FOR FREEDOM WHITE
9	8 TINA TURNER FOREIGN AFFAIR CAPITOL
10	NEW RONDO VENEZIANO VISIONI DE VENEZIA BABY
11	9 NICKI MEIN HITALBUM VIRGIN
12	15 THE LONDON SYMPHONY ORCHESTRA ROCK SYMPHONIES 11 PORTRAIT
13	NEW EUROPEAN SOUND PROJECT MELODIEN FUER MILLIONEN ARIOLA
14	11 WESTERNHAGEN HALLELUJA WEA
15	12 BILLY JOEL STORM FRONT CBS
16	14 SCORPIONS BEST OF ROCKERS 'N' BALLADS HARVEST
17	13 JENNIFER RUSH WINGS OF DESIRE CBS
18	16 ROD STEWART THE BEST OF ... WARNER BROS.
19	NEW ROXETTE LOOK SHARP EMI
20	NEW RICHARD MARX REPEAT OFFENDER EMI

JAPAN (Courtesy Music Labo) As of 12/25/89

	SINGLES
1	3 CHRISTMAS EVE TATSURO YAMASHITA MOON SMILE ONGAKU SHUPPAN
2	1 SHOPPAI MIKAZUKI NO YURO TSUYOSHI NAGABUCHI TOSHIBA/EMI YAMABA
3	2 FRIENDS AND DREAM CHECKERS PONY CANYON THREE STARS
4	6 ELLIE MY LOVE RAY CHARLES VICTOR
5	4 SHIROI CHRISTMAS JUN SKY WALKER(S) VAP MUSIC/NIHON
6	NEW GAKUEN TENGOKU KYOUJOU KOJUMI VICTOR/BURNING PRO
7	7 KIMI NI MERRY XMAS KAZUMASA ODA FUNHOUSE CLUBHOUSE P
8	10 SINGLE AGAIN MARIA TAKEUCHI ALFA MOON/NTV.M/TENDERBERRY MUSIC
9	NEW YUUKI NO SHIRUSHI SABUROTA USHIWAKAMARU EPIC/SONY
10	NEW MUGIBATAKE OYONEIS VICTOR SAEGUSA ONGAKU
	ALBUMS
1	1 YUMI MATSUOYA LOVE WARS TOSHIBA/EMI
2	7 CHISATO MORITAKA MORITAKA LAND WARNER/PIONEER
3	NEW MARI HAMADA SINCERELY VICTOR
4	2 SHIZUKA KUDOU HERVEST PONY CANYON
5	4 MIKI IMAI IVORY FOR LIFE
6	3 PERSONZ DREAMERS ONLY TEICHIKU
7	8 PRINCESS PRINCESS LOVERS CBS/SONY
8	6 TETSUYA KOMURO DIGITALIAN IS EATING BREAKFAST EPIC/SONY
9	9 MIHO NAKAYAMA MERRY MERRY KING
10	5 SEIKO MATSUDA PRECIOUS HEART CBS/SONY

MUSIC & MEDIA

PAN-EUROPEAN CHARTS 12/16/89

	HOT 100 SINGLES
1	1 LAMBADA KAOMA CBS
2	2 ANOTHER DAY IN PARADISE PHIL COLLINS VIRGIN/WEA
3	3 GIRL I'M GONNA MISS YOU MILLI VANILLI HANSA/BMG ARIOLA
4	4 SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS MUSIC FACTORY DANCE
5	5 PUMP UP THE JAM TECHNOTRONIC FEATURING FELLY ARS/CNR
6	7 RIDE ON TIME BLACK BOX deCONSTRUCTION
7	6 THAT'S WHAT I LIKE JIVE BUNNY & THE MASTERMIXERS MUSIC FACTORY DANCE
8	8 ALL AROUND THE WORLD LISA STANSFIELD ARISTA/BMG
9	9 YOU GOT IT NEW KIDS ON THE BLOCK CBS
10	11 DON'T KNOW MUCH LINDA RONSTADT FEATURING AARON NEVILLE WARNER BROS.
11	18 DANCANDO LAMBADA KAOMA CBS
12	10 IF ONLY I COULD SYDNEY YOUNGBLOOD CIRCA
13	14 HELENE ROCH VOISINE GM/BMG ARIOLA
14	16 EVE OF THE WAR JEFF WAYNE & BEN LIEBRAND CBS
15	12 Y A PAS QUE LES GRANDS QUI REVIENT MELODY ORLANDO/CARRERE
16	NEW LISTEN TO YOUR HEART ROXETTE PARLOPHONE
17	13 FRENCH KISS LIL LOUIS LONDON
18	19 SOWING THE SEEDS OF LOVE TEARS FOR FEARS FONTANA/PHONOGRAM
19	NEW HOMELY GIRL UB40 VIRGIN
20	17 LEAVE A LIGHT ON BELINDA CARLISLE VIRGIN
	HOT 100 ALBUMS
1	1 PHIL COLLINS ... BUT SERIOUSLY VIRGIN/WEA
2	2 TRACY CHAPMAN CROSSROADS ELEKTRA
3	3 TINA TURNER FOREIGN AFFAIR CAPITOL
4	4 CHRIS REA THE ROAD TO HELL WEA
5	6 CHRIS DE BURGH SPARK TO A FLAME A&M
6	5 TEARS FOR FEARS THE SEEDS OF LOVE FONTANA
7	10 LISA STANSFIELD AFFECTION ARISTA/BMG
8	7 FRANCIS CABREL SARBACANE CBS
9	9 ERIC CLAPTON JOURNEYMAN WEA
10	8 KYLIE MINOGUE ENJOY YOURSELF PWL
11	11 SIMPLY RED A NEW FLAME WEA
12	NEW JIVE BUNNY & THE MASTERMIXERS JIVE BUNNY—THE ALBUM TELSTAR
13	15 ROD STEWART THE BEST OF ROD STEWART WARNER BROS.
14	12 EURYTHMICS WE TOO ARE ONE RCA/BMG
15	17 MILLI VANILLI U.S. REMIX ALBUM HANSA/BMG
16	14 PRINCE BATMAN (SOUNDTRACK) WARNER BROS.
17	NEW WHITESNAKE SLIP OF THE TONGUE EMI
18	19 PETER MAFFAY KEIN WEG ZU WEIT TELDEC
19	NEW MILLI VANILLI ALL OR NOTHING HANSA/BMG/CHRYSALIS
20	NEW PATRICIA KAAS MADEMOISELLE CHANTE POLYDOR

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 12/10/89

	SINGLES
1	1 IF I COULD TURN BACK TIME CHER WEA
2	2 WE DIDN'T START THE FIRE BILLY JOEL CBS
3	3 SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS BMG/RCA
4	4 THAT'S WHAT I LIKE JIVE BUNNY & THE MASTERMIXERS BMG/RCA
5	6 I FEEL THE EARTH MOVE MARTIKA CBS
6	5 POISON ALICE COOPER CBS
7	10 LOVE SHACK B-52'S WEA
8	8 EVERY LITTLE STEP BOBBY BROWN WEA
9	18 LEAVE A LIGHT ON BELINDA CARLISLE VIRGIN/EMI
10	7 SHE HAS TO BE LOVED JENNY MORRIS WEA
11	11 THE BEST TINA TURNER FESTIVAL
12	14 FIVE IN A ROW THE D. GENERATION MUSHROOM/FESTIVAL
13	13 RIDE ON TIME BLACK BOX BMG/RCA
14	12 LISTEN TO YOUR HEART ROXETTE EMI
15	9 HANGIN' TOUGH NEW KIDS ON THE BLOCK CBS
16	20 ANOTHER DAY IN PARADISE PHIL COLLINS WEA
17	16 TOY SOLDIERS MARTIKA CBS
18	NEW BRAVE/YOUNG BOYS ARE MY WEAKNESS KATE CEBERANO REGULAR/FESTIVAL
19	NEW I WANT THAT MAN DEBORAH HARRY EMI
20	15 TALK IT OVER GRAYSON HUGH BMG
	ALBUMS
1	1 PHIL COLLINS ... BUT SERIOUSLY WEA
2	3 CHER HEART OF STONE WEA
3	2 BILLY JOEL STORM FRONT CBS
4	4 ICEHOUSE GREAT SOUTHERN LAND REGULAR/FESTIVAL
5	6 BOBBY BROWN DON'T BE CRUEL WEA
6	5 KATE CEBERANO BRAVE REGULAR/FESTIVAL
7	9 JOHN WILLIAMSON WARRAGUL EMI/MUSIC/FESTIVAL
8	7 JENNY MORRIS SHIVER WEA
9	8 ALICE COOPER TRASH CBS
10	10 NEW KIDS ON THE BLOCK HANGIN' TOUGH CBS
11	NEW GHOST NATION HUNTERS AND COLLECTORS MUSHROOM/FESTIVAL
12	11 KYLIE MINOGUE ENJOY YOURSELF MUSHROOM/FESTIVAL
13	13 ROXETTE LOOK SHARP! EMI
14	16 ROBERT PALMER ADDICTIONS VOL. 1 FESTIVAL
15	12 ELTON JOHN SLEEPING WITH THE PAST POLYGRAM
16	14 MADONNA LIKE A PRAYER WEA
17	19 MARTIKA MARTIKA CBS
18	20 RICHARD MARX REPEAT OFFENDER EMI
19	15 IAN MOSS MATCHBOOK MUSHROOM/FESTIVAL
20	NEW THE EURYTHMICS WE TOO ARE ONE BMG/RCA

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 12/29/89

	SINGLES
1	2 ALL AROUND THE WORLD LISA STANSFIELD ARISTA
2	4 HOMELY GIRL UB40 VIRGIN
3	1 LILY WAS HERE DAVID E STEWARD & CANDY DULFER ANXIOUS
4	6 DANCANDO LAMBADA KAOMA CBS
5	3 ANOTHER DAY IN PARADISE PHIL COLLINS WEA
6	9 SIT AND WAIT SYDNEY YOUNGBLOOD VIRGIN
7	10 DON'T KNOW MUCH LINDA RONSTADT FEATURING AARON NEVILLE ELEKTRA
8	NEW ELENI CEES & THOMAS TOL INDISC
9	5 LISTEN TO YOUR HEART ROXETTE PARLOPHONE
10	NEW GOT TO GET ROB 'N' RAZ & LEILA K ARISTA
	ALBUMS
1	1 PHIL COLLINS ... BUT SERIOUSLY WEA
2	3 VARIOUS ARTISTS TOP 40 VAN 1989 EVA
3	5 SUPERTRAMP THE VERY BEST OF ... ARCADE
4	4 UB40 LABOUR OF LOVE II VIRGIN
5	2 THE NITS URK CBS
6	10 ROD STEWART THE BEST OF ... WARNER BROS.
7	6 MILLI VANILLI ALL OR NOTHING HANSA
8	NEW VARIOUS ARTISTS THE CHRISTMAS HIT COLLECTION ARCADE
9	NEW BZN BELLS OF CHRISTMAS MERCURY
10	8 VARIOUS ARTISTS THE HITS ALBUM '89 PHILIPS

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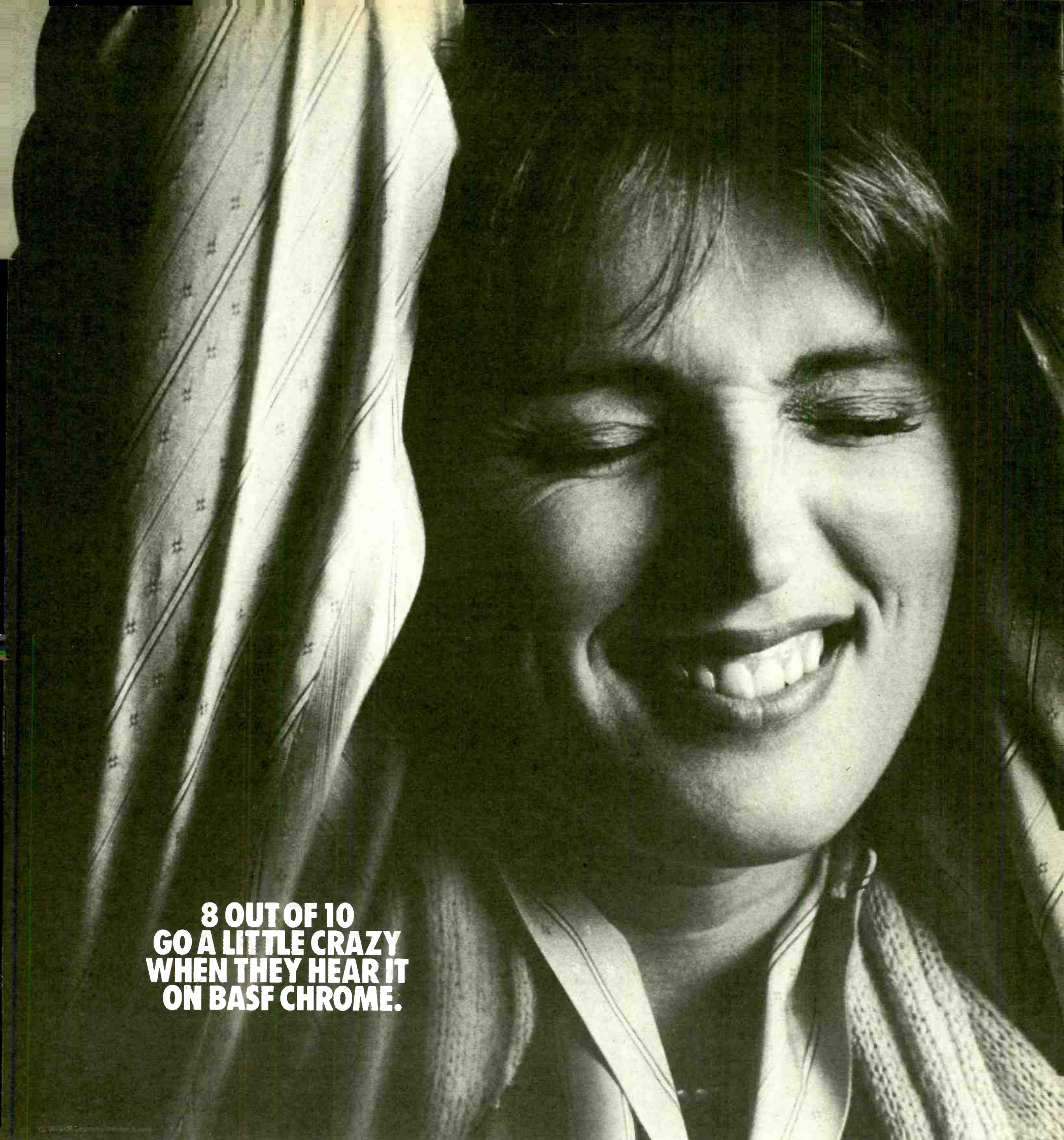
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HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

"ANOTHER DAY IN PARADISE" by Phil Collins (Atlantic) spends another week in chart paradise—at No. 1—because of its huge lead in airplay points. "Rhythm Nation" by Janet Jackson (A&M) runs out of steam at No. 2. (Her new single, "Escapade," is one of the 10 most added but will not be in stores until next week and so cannot enter the chart yet.) "Pump Up The Jam" by Technotronic (SBK) is a strong contender to replace "Paradise." "Jam" is already No. 1 on the sales side, by a solid margin, and if airplay gains continue it has a good chance to hit the top of the Hot 100 next week. Michael Bolton's "How Am I Supposed To Live Without You" (Columbia), bulleted at No. 4, is also within striking distance to reach the top next week.

IN LAST WEEK'S COLUMN I hinted at some of the changes to come in Billboard's charts in 1990. As a follow-up, let's take a closer look at what is coming. Billboard's music charts are based on two types of information—sales and radio airplay—and both are currently gathered by telephone or faxed reports. New technological developments offer improved methods of measuring both sales and airplay, and Billboard will take advantage of these new methods.

FIRST, ON THE RADIO SIDE, Broadcast Data Systems has invented a computer program that can recognize songs, and we will be using that technology to gather airplay information. BDS is already operating in more than 50 markets, monitoring radio stations continuously—24 hours a day, seven days a week—and tabulating which songs are played and when. For the first time, we will obtain precise airplay information from radio stations in all major markets and formats. In next week's issue we begin using the BDS monitored airplay information on the Hot Country Singles chart, replacing the old method of calling stations for a playlist. (See next week's issue for full details.) Later in the year, we will change over our other airplay charts to also use BDS-monitored airplay. This new system avoids the pitfalls of possible paper adds, possible unreported airplay, and the varied ways in which stations compile their playlists. There is no consistency in the playlists we currently obtain.

ON THE SALES SIDE, we currently obtain rankings of an account's top 30 or top 50 best-sellers (depending on the chart). Many accounts have installed or will soon install inventory computer systems that enable them—and Billboard—to obtain actual piece counts at the point of sale. This new technology provides a way to get actual unit sales information for our sales charts. A store report will not just list No. 1, No. 2, and so on, but the actual number of pieces sold. Although individual store reports would be kept confidential, the accumulated store reports would give us a much more accurate picture of what is selling around the country. This new system will be introduced later in 1990—as soon as we have enlisted the cooperation of a significant number of retailers. Taken together, these twin new technologies provide us with the opportunity to take chart methodology to a new level of detail, accuracy, and sophistication.

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 29 REPORTERS	SILVER ADDS 51 REPORTERS	BRONZE/ SECONDARY ADDS 169 REPORTERS	TOTAL ADDS 249 REPORTERS	TOTAL ON CHART
I GO TO EXTREMES BILLY JOEL COLUMBIA	6	13	49	68	73
ALL OR NOTHING MILLI VANILLI ARISTA	4	10	23	37	178
SOMETIMES SHE CRIES WARRANT COLUMBIA	1	3	28	32	68
ROAM THE B-52'S REPRISE	2	6	23	31	122
WE CAN'T GO WRONG THE COVER GIRLS CAPITOL	1	3	19	23	142
ESCAPADE JANET JACKSON A&M	6	2	11	19	29
PRICE OF LOVE BAD ENGLISH EPIC	3	5	10	18	163
TOO LATE FOR GOODBYE RICHARD MARX EMI	1	2	13	16	21
OPPOSITES ATTRACT PAULA ABDUL VIRGIN	2	6	7	15	208
C'MON AND GET MY LOVE D-MOB FFRR	0	4	11	15	83

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 JANUARY 13, 1990

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	PUMP UP THE JAM	TECHNOTRONIC FEATURING FELLY	3
2	3	RHYTHM NATION	JANET JACKSON	2
3	5	SWING THE MOOD	JIVE BUNNY AND THE MASTERMIXERS	11
4	4	ANOTHER DAY IN PARADISE	PHIL COLLINS	1
5	2	DON'T KNOW MUCH	LINDA RONSTADT	5
6	7	JUST LIKE JESSE JAMES	CHER	8
7	6	THIS ONE'S FOR THE CHILDREN	NEW KIDS ON THE BLOCK	7
8	10	HOW AM I SUPPOSED TO LIVE WITHOUT YOU	M.BOLTON	4
9	11	LOVE SONG	TESLA	14
10	9	EVERYTHING	JODY WATLEY	6
11	12	FREE FALLIN'	TOM PETTY	13
12	8	WITH EVERY BEAT OF MY HEART	TAYLOR DAYNE	9
13	17	JUST BETWEEN YOU AND ME	LOU GRAMM	10
14	14	BACK TO LIFE	SOUL II SOUL	18
15	18	TWO TO MAKE IT RIGHT	SEDUCTION	15
16	21	DOWNTOWN TRAIN	ROD STEWART	12
17	13	WE DIDN'T START THE FIRE	BILLY JOEL	16
18	22	I REMEMBER YOU	SKID ROW	19
19	20	WHEN THE NIGHT COMES	JOE COCKER	17
20	16	OH FATHER	MADONNA	24
21	25	JANIE'S GOT A GUN	AEROSMITH	20
22	19	ROCK AND A HARD PLACE	ROLLING STONES	27
23	26	I'LL BE GOOD TO YOU	QUINCY JONES	22
24	23	BLAME IT ON THE RAIN	MILLI VANILLI	21
25	15	LIVING IN SIN	BON JOVI	28
26	24	LOVE SHACK	THE B-52'S	31
27	30	PRINCIPAL'S OFFICE	YOUNG M.C.	34
28	28	BUST A MOVE	YOUNG M.C.	41
29	27	DON'T CLOSE YOUR EYES	KIX	36
30	29	TENDER LOVER	BAFFYFACE	25
31	33	PEACE IN OUR TIME	EDDIE MONEY	23
32	31	ME SO HORNY	THE 2 LIVE CREW	50
33	38	TELL ME WHY	EXPOSE	30
34	32	STEAMY WINDOWS	TINA TURNER	42
35	40	KICKSTART MY HEART	MOTLEY CRUE	33
36	34	NOTHIN' TO HIDE	POCO	43
37	35	WHEN I SEE YOU SMILE	BAD ENGLISH	47
38	37	I WANT YOU	SHANA	40
39	—	WHAT KIND OF MAN WOULD I BE?	CHICAGO	29
40	39	POISON	ALICE COOPER	62

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	ANOTHER DAY IN PARADISE	PHIL COLLINS	1
2	4	HOW AM I SUPPOSED TO LIVE WITHOUT YOU	M.BOLTON	4
3	2	RHYTHM NATION	JANET JACKSON	2
4	6	JUST BETWEEN YOU AND ME	LOU GRAMM	10
5	3	WITH EVERY BEAT OF MY HEART	TAYLOR DAYNE	9
6	8	PUMP UP THE JAM	TECHNOTRONIC FEATURING FELLY	3
7	10	EVERYTHING	JODY WATLEY	6
8	13	DOWNTOWN TRAIN	ROD STEWART	12
9	7	DON'T KNOW MUCH	LINDA RONSTADT	5
10	5	WE DIDN'T START THE FIRE	BILLY JOEL	16
11	15	TWO TO MAKE IT RIGHT	SEDUCTION	15
12	14	WHEN THE NIGHT COMES	JOE COCKER	17
13	12	THIS ONE'S FOR THE CHILDREN	NEW KIDS ON THE BLOCK	7
14	9	BACK TO LIFE	SOUL II SOUL	18
15	16	FREE FALLIN'	TOM PETTY	13
16	11	JUST LIKE JESSE JAMES	CHER	8
17	19	I REMEMBER YOU	SKID ROW	19
18	18	LOVE SONG	TESLA	14
19	21	JANIE'S GOT A GUN	AEROSMITH	20
20	20	PEACE IN OUR TIME	EDDIE MONEY	23
21	26	OPPOSITES ATTRACT	PAULA ABDUL	26
22	24	WHAT KIND OF MAN WOULD I BE?	CHICAGO	29
23	23	TENDER LOVER	BAFFYFACE	25
24	17	BLAME IT ON THE RAIN	MILLI VANILLI	21
25	30	WAS IT NOTHING AT ALL	MICHAEL DAMIAN	32
26	29	I'LL BE GOOD TO YOU	QUINCY JONES	22
27	27	SWING THE MOOD	JIVE BUNNY AND THE MASTERMIXERS	11
28	31	TELL ME WHY	EXPOSE	30
29	33	DANGEROUS	ROXETTE	35
30	40	ALL OR NOTHING	MILLI VANILLI	39
31	34	HERE WE ARE	GLORIA ESTEFAN	37
32	36	WE CAN'T GO WRONG	THE COVER GIRLS	38
33	22	OH FATHER	MADONNA	24
34	35	KICKSTART MY HEART	MOTLEY CRUE	33
35	25	LIVING IN SIN	BON JOVI	28
36	—	PRICE OF LOVE	BAD ENGLISH	45
37	28	ROCK AND A HARD PLACE	ROLLING STONES	27
38	—	NO MORE LIES	MICHEL'LE	44
39	32	(IT'S JUST) THE WAY THAT YOU LOVE ME	PAULA ABDUL	46
40	—	I WANT YOU	SHANA	40

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HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
88 ALL NITE (Deep Sound, ASCAP/Bliss 69, ASCAP/Winter Entertainment, ASCAP)	77 PRETENDING (Hamstein, BMI/Urge, BMI/Careers, BMI) HL
39 ALL OR NOTHING (MCA, ASCAP)	45 PRICE OF LOVE (Wild Crusade, ASCAP/Frisco Kid, ASCAP/Chappell & Co., ASCAP) HL
68 THE ANGEL SONG (Psycho Bimbo's From Hell, ASCAP) WBM	34 PRINCIPAL'S OFFICE (Varry White, ASCAP/Young Man Moving, ASCAP)
58 ANGELIA (Chi-Boy, ASCAP) CLM	3 PUMP UP THE JAM (Colgems-EMI, ASCAP/BMC, UK/Bogam, ASCAP) WBM
1 ANOTHER DAY IN PARADISE (Phil Collins, PRS/Hit And Run, ASCAP) WBM	2 RHYTHM NATION (Black Ice, BMI/Flyte Tyme, ASCAP) WBM
74 THE ARMS OF ORION (Controversy, ASCAP/Skye Heart, BMI/WB, ASCAP) WBM	89 RIGHT AND HYPE (Cal-Gene, BMI/Virgin Songs, BMI) CPP
18 BACK TO LIFE (Virgin, ASCAP/Virgin Songs, BMI/WB, ASCAP/Law Music) CPP/WBM	57 ROAM (Man Woman Together Now!, BMI/Irving, BMI) CPP
80 BLACK VELVET (Bluebear Waltzes, CAPAC/EMI Blackwood (Canada), BMI/David Tyson, P.R.O.)	27 ROCK AND A HARD PLACE (Promopub B.V., PRS) CPP
21 BLAME IT ON THE RAIN (Realsongs, ASCAP) WBM	90 ROCK WIT'CHA (Kear, BMI/Epic/Solar, BMI/Green Skirt, BMI) CPP
41 BUST A MOVE (Varry White, ASCAP/Young Man Moving, ASCAP)	87 SACRIFICE (Big Pig, ASCAP/Intersong, ASCAP)
56 C'MON AND GET MY LOVE (EMI Blackwood, BMI) HL	82 SERIOUS/KINDA GIRL (Mike Chapman, ASCAP/Tommy Jymy, BMI/Warner-Tamerlane, BMI) WBM
95 COVER GIRL (Maurice Starr, ASCAP/EMI April, ASCAP) HL	71 SOMETIMES SHE CRIES (Virgin Songs, BMI/Dick Dragon, BMI/Crab Salad, BMI/Likite Split, BMI/Rich Mcbitch, BMI/Great Lips, BMI)
35 DANGEROUS (Jimmy Fun, BMI) CLM	42 STEAMY WINDOWS (Tennessee Swamp Fox, ASCAP/EMI April, ASCAP) HL
83 DIDN'T I (BLOW YOUR MIND) (Mighty Three, BMI/Belboy, BMI) HL	11 SWING THE MOOD (Various Publishers)
36 DON'T CLOSE YOUR EYES (Cookies, BMI/Oppermockity Tunes, BMI/Elymax, BMI/Willesden, BMI/Zomba, ASCAP) HL	30 TELL ME WHY (EMI, BMI/Panchin, BMI) WBM
5 DON'T KNOW MUCH (EMI Blackwood, BMI/ATV, BMI/Mann & Weil, BMI/Snow, BMI/Braintree, BMI) HL	25 TENDER LOVER (Hip Trip, BMI/Kear, BMI/Jenn-A-Bug, ASCAP)
48 DON'T MAKE ME OVER (Blue Seas, ASCAP/Jac, ASCAP) CPP/WBM	7 THIS ONE'S FOR THE CHILDREN (Maurice Starr, ASCAP/EMI April, ASCAP) HL
76 DON'T SHUT ME OUT (Paige By Paige, BMI/Chrysalis, BMI) CLM	91 TIMELESS LOVE (FROM "SHOCKER") (EMI April, ASCAP/Desmobile, ASCAP)
66 DON'T TAKE IT PERSONAL (Colgems-EMI, ASCAP/CBS, ASCAP/Multi Culler, ASCAP) WBM	86 TOO HOT (Duke Reno, ASCAP/EMI April (Canada) /Sordid, CAPAC) HL
12 DOWNTOWN TRAIN (Jalma, ASCAP)	15 TWO TO MAKE IT RIGHT (Red Instructional, ASCAP)
59 ELECTRIC BOOGIE (Solomonic, ASCAP)	55 WAIT FOR YOU (CBS, ASCAP/Bangs And Crashes, ASCAP)
6 EVERYTHING (Sizzling Blue, BMI/Newton House, BMI) WBM	32 WAS IT NOTHING AT ALL (St. Cecilia, BMI)
52 EVERYTHING YOU DO (YOU'RE SEXING ME) (Blue 32, ASCAP/Cosgroove, ASCAP)	38 WE CAN'T GO WRONG (Andy Panda, ASCAP/Zomba, ASCAP/Latin Rascals, BMI/Red Instructional, ASCAP/Disco Fever, ASCAP/Salski, BMI)
92 FIGURE OF EIGHT (MPL, ASCAP)	16 WE DIDN'T START THE FIRE (Joel, BMI) HL
54 FOOL FOR YOUR LOVING (Seabreeze, ASCAP/C.C., ASCAP/Dump-eaton, ASCAP) WBM	29 WHAT KIND OF MAN WOULD I BE? (Texas City, BMI/Jason Schell, BMI/EMI Blackwood, BMI/Sin-Drome, BMI/Fallwater, ASCAP) HL
98 FOOLISH HEART (EMI April, ASCAP/Random Notes, ASCAP/Street Talk, ASCAP) HL	47 WHEN I SEE YOU SMILE (Realsongs, ASCAP) WBM
13 FREE FALLIN' (Gone Gator, ASCAP/EMI April, ASCAP) CPP/HL	17 WHEN THE NIGHT COMES (Irving, ASCAP/Adams Communications, BMI/Calypto Tunes, BMI/Realsongs, ASCAP) CPP/WBM
96 FRENCH KISS (Seven Days, ASCAP)	9 WITH EVERY BEAT OF MY HEART (MCA, ASCAP/Matak, ASCAP/Mygale, ASCAP/Shakin' Baker, BMI) HL
81 GET ON YOUR FEET (Foreign Imported, BMI) CPP	49 WOMAN IN CHAINS (Virgin Songs, BMI) CPP
94 GIMME YOUR GOOD LOVIN' (Diving For Pearls, ASCAP/CBS, ASCAP)	
93 GIRL I AM SEARCHING FOR YOU (Saja, BMI/Mya-T, BMI) HL	
75 A GIRL LIKE YOU (Famous Monsters, BMI/Screen Gems-EMI, BMI) WBM	
68 GOING HOME (Brenez, BMI/High Tech, BMI/Kuzu, BMI/EMI Blackwood, BMI/Wallyworld, ASCAP)	
73 GIRL I AM SEARCHING FOR YOU (Saja, BMI/Mya-T, BMI) HL	
63 HERE AND NOW (Ollie Brown Sugar, ASCAP/EMI April, ASCAP/DLE, ASCAP) HL	
37 HERE WE ARE (Foreign Imported, BMI) CPP	
84 HIDE YOUR HEART (EMI April, ASCAP/Desmobile, ASCAP/Immaculate, ASCAP/Mike Chapman, ASCAP/Knightly-Knight, ASCAP/All Nations, ASCAP) HL/WBM	
4 HOW AM I SUPPOSED TO LIVE WITHOUT YOU (EMI, ASCAP/Is Hot, ASCAP/EMI Blackwood, BMI) HL	
100 I DIDN'T MEAN TO STAY ALL NIGHT (Zomba, ASCAP)	
99 I DON'T KNOW (Boom Tat, ASCAP/Pri, ASCAP) WBM	
67 I GO TO EXTREMES (Joel, BMI)	
69 I LIVE BY THE GROOVE (Plangent Visions, ASCAP/High Frontier, BMI/EMI Blackwood, BMI) HL	
19 I REMEMBER YOU (New Jersey Underground, ASCAP)	
40 I WANT YOU (Lindseyanne, BMI/Big Fat, BMI/Steve Gordon, BMI)	
61 I WILL SURVIVE (FROM "SHE-DEVIL") (PolyGram International, ASCAP/Perren-Vibes, ASCAP) HL	
51 IF YOU LEAVE ME NOW (Saja, BMI/Mya-T, BMI) HL	
22 I'LL BE GOOD TO YOU (Kidada, BMI/Warner-Tamerlane, BMI) WBM	
46 (IT'S JUST) THE WAY THAT YOU LOVE ME (Virgin, ASCAP/Oliver Leiber, ASCAP) CPP	
20 JANIE'S GOT A GUN (Swag Song, ASCAP)	
10 JUST BETWEEN YOU AND ME (Colgems-EMI, ASCAP/Stray Notes, ASCAP/Knightly-Knight, ASCAP) WBM	
8 JUST LIKE JESSE JAMES (Realsongs, ASCAP/EMI April, ASCAP/Desmobile, ASCAP) HL/WBM	
33 KICKSTART MY HEART (Motley Crue, BMI/Sikki Nix, BMI) WBM	
53 THE LAST WORTHLESS EVENING (Cass County, ASCAP/Grey Hare, ASCAP) WBM	
64 LEAVE A LIGHT ON (Future Furniture, ASCAP/Shipwreck, BMI/Virgin Songs, BMI) CPP/WBM	
79 LISTEN TO YOUR HEART (Screen Gems-EMI, BMI/Jimmy Fun, BMI) CLM	
28 LIVING IN SIN (Bon Jovi, ASCAP/Pri, ASCAP) WBM	
31 LOVE SHACK (Man Woman Together Now!, BMI/Irving, BMI) CPP	
14 LOVE SONG (City Kidd, ASCAP) CLM	
85 LULLABY (Fiction, ASCAP)	
50 ME SO HORNY (Pac-Jam, BMI)	
97 MISS YOU MUCH (Flyte Tyme, ASCAP) WBM	
72 NEVER 2 MUCH OF U (Island, BMI/Onid, BMI) WBM	
44 NO MORE LIES (Ruthless Attack, ASCAP)	
78 NO MYTH (Liafai, BMI/Careers, BMI)	
43 NOTHIN' TO HIDE (Chi-Boy, ASCAP/Edge Of Fluke, BMI) CPP/CLM	
24 OH FATHER (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Johany Yuma, BMI) WBM	
26 OPPOSITES ATTRACT (Virgin, ASCAP/Oliver Leiber, ASCAP) CPP	
70 OVER AND OVER (Ensign, BMI/Mister Guy, BMI/Brooklyn Fox, ASCAP) CPP	
23 PEACE IN OUR TIME (Pillarview B.V., BMI/Chrysalis, BMI/Virgin, ASCAP) CPP/CLM	
60 PERSONAL JESUS (Emile, ASCAP)	
62 POISON (Ezra, BMI/Kat & Mouse, BMI/Music Corp. Of	

POP

RECOMMENDED

CLIMIE FISHER
Coming In For The Kill
 PRODUCERS: Climie Fisher, Neil Dorfman, Stewart Levine
 Capitol 93005

Although this second effort from U.K. songwriting/performing duo is not as immediately catchy as its debut, repeated spins reveal a pool of pop gems glistening with a longevity that is lacking in other more trend-conscious tunes currently crowding the charts. Whispered intensity of vocalist Simon Climie adds an evocative edge to potential singles "Fire On The Ocean" and "Buried Treasure."

THE SILENCERS
A Blues For Buddha
 PRODUCERS: Flood & the Silencers
 RCA 9960

Scottish quartet that rose from the ashes of Fingerprintz three years ago returns with sophomore stanza that evidences same virtues as its debut—melodic writing, subtly textured production, and restrained yet affecting playing. "Razor Blades Of Love" is an outstanding track that could cross this woefully overlooked band from the modern rock enclave into pop acceptance. Fine stuff overall.

PETER MURPHY
Deep
 PRODUCER: Simon Rogers
 RCA 9877

Former Bauhaus member's third solo set should find favor with the modern rock gloom-and-doom set, as usual. Murphy holds back some of his old excesses on latest go-round; as a result, tracks like the propulsive, dance-oriented "Shy" and the subdued "Marlene Dietrich's Favorite Poem" show broader appeal.

GRANT HART
Intolerance
 PRODUCER: Grant Hart
 SST 215

Former Hüsker Dü drummer's first full-length solo album is at times as stirring and personal as ex-band mate Bob Mould's '89 debut. Hart's songs, ranging from hard-edged rockers to the folkish "The Main" (which features the same melody as the Pogues' "Pair Of Brown Eyes"), show off both his time-tested melodic acumen and fresh introspection. Look for modern rock reaction.

RUTH BROWN
Miss Rhythm (Greatest Hits And More)
 REISSUE PRODUCER: Bob Porter
 Atlantic 82061

Brown, star of Broadway's "Black And Blue," was Atlantic's first R&B star (the label was known as "The House That Ruth Built"), so this two-CD retrospective is a timely and long-overdue package. The warm-voiced singer's biggest hits are here, as well as some lesser-known tunes (including nice work in tandem with Clyde McPhatter). Porter does his usual excellent job as compiler.

CRISPIN HELLION GLOVER
The Big Problem = The Solution. The Solution = LET IT BE
 PRODUCERS: Barnes & Barnes
 Restless 72316

If you thought Glover was loony on "Late Night With David Letterman," wait until you get a load of the actor's "musical" debut. Deranged record includes bizarre recitations, covers of "These Boots Are Made For Walking," "The Man On The Flying Trapeze," and a Charles Manson song, and other assorted oddities. This will play only at college and modern rock outlets with a heavily skewed sense of humor.

WE ARE GOING TO EAT YOU
Everywhen
 PRODUCER: Iain O'Higgins, John Loder, Ron Fair
 TWT 2710

Very interesting English foursome pulls together a unique style that seems derived from equal parts British folk-rock (particularly in Julie Sorrel's vocals) and late-'70s punk-pop originators like Penetration and the Buzzcocks. Energy and melody here should stir modern rock interest.

JEAN-PAUL SARTRE EXPERIENCE
The Size Of Food
 PRODUCER: Rob Pinder
 Communion 10

New Zealand quartet from the Flying Nun stable is in excellent form on second stateside release. Layered guitars, cryptic lyrics, and an overall hazy atmosphere rule here. While group's low-key style will never beat down any top 40 walls, this is ideal modern rock and collegiate airwave fodder. Distributed by Skylad, 6 Valley Brook Drive, Middlesex, N.J. 08846.

SILENT PARTNERS
If It's All Night, It's All Right
 PRODUCERS: Silent Partners
 Antone's 0010

Hot-shot blues/R&B trio is fronted by vet guitarist/keyboardist Mel Brown, Bobby "Blue" Bland's longtime band mate, who is now a linchpin of the formidable Antone's house unit in Austin, Texas. Group shows off its solid chops on a sturdy program of originals and covers, including a fine version of Robert Cray's "Phone Booth." Contact: 512-322-0617.

THE VERLAINES
Hallelujah All The Way Home
 PRODUCER: not listed
 Homestead 138

Any relationship to Tom Verlaine is strictly on a fan level. Collection of crisp, acoustic-etched rockers will likely find a welcome home on college and modern rock radio, with "It Was Raining" showing early signs of programmer acceptance. Look for "Don't Send Me Away" and "The Ballad Of Harry Noryb" to follow suit. Contact: 516-764-6200.

ICABOD STOWE
It's My Turn
 PRODUCER: Robert Power
 Gaffly Records 111859

Jaunty melodies pervade the artist's latest effort, with overtones ranging from Joe Jackson to the Boomtown Rats. Slight production values work well here, resulting in a lean, clean sound. College spinners could find some fun gems here, among them "The Train Is Running Out Of Track" and "I'd Like To Be The Doctor." Contact: 212-996-7875.

DEATH OF SAMANTHA
Come All Ye Faithless
 PRODUCERS: Death Of Samantha, Chriss Burgess, and Alan McGinty
 Homestead/Dutch East India Trading 10150

The sizzling guitar work is the most interesting thing from this Cleveland quartet. Rave-ups such as "Looking For A Face" hint at the band's potential and the high energy level. Alternative and college radio have a lot to choose from here, though John Petkovic's tortured vocals get to be a bit much sometimes. Contact: P.O. Box 800, Rockville Centre, N.Y. 11571.

TWINK WITH PLASTICLAND
You Need A Fairy Godmother
 PRODUCER: Jeff Shaffer
 Midnight 144

Live EP featuring former Pink Fairies/Pretty Things member (backed by stalwart indie trippers Plasticland) offers a generous dose of raw garage psychedelia that could find a home on noise-friendly college radio. Best tracks include "The Snake," "10,000 Words In A Cardboard Box," "Psychedelic Punkeroo," and "Alexander." Contact:

SPOTLIGHT



RICKY VAN SHELTON
RVS III
 PRODUCER: Steve Buckingham
 Columbia 45250

As a romantic crooner, Ricky Van Shelton follows the elegant footsteps of Ray Price and Conway Twitty. But he has steadily developed a robust, ever-so-slightly-pained sound of his own; and it comes through gloriously here. Shelton is by now something of a specialist in reviving old country hits, a pattern he repeats in this album with the leadoff single, "Statue Of A Fool," and with "Life's Little Ups And Downs," "Not That I Care," and "Oh Pretty Woman." Like all great love balladeers, Shelton exudes sincerity of the most ingratiating sort.

NEW AND NOTEWORTHY

LITTLE RICHARD
The Specialty Sessions
 REISSUE PRODUCER: Billy Vera
 Specialty 8508

Splendid 5-LP/3-CD box takes a deep look at the rampaging rocker's early career, from his first sessions for the label in 1955 through his last date with Specialty in 1964. Multiple takes of classic songs reveal the care that producers Art Rupe and Bumps Blackwell lavished on Richard's manic material. Superb annotation (a 32-page book and individual liners for each disk/album) adds to the luster of this opulently mounted tribute to the Rock and Roll Hall of Famer.

212-675-2768.

JOE "GUITAR" HUGHES
If You Want To See The Blues
 PRODUCER: Hammond Scott
 Black Top 1050

Latest worthy revival by the New Orleans label represents the first solo album by axeman Hughes, a Texas legend who toured and played with Little Richard's band the Upsetters and Bobby "Blue" Bland. Both Hughes' vocals and guitar work betray the heavy influence of T-Bone Walker. Simple yet smooth blues will find favor with specialists. Contact: 404-873-4796.

BLACK

PICKS

ORAN "JUICE" JONES
To Be Immortal
 PRODUCERS: Various
 OBR/Columbia 45321

Long-absent vocalist continues to straddle the fence between romantic crooning and street-hip jamming. Familiar razor-sharp lyrical attack remains intact, though Jones has broadened his songwriting scope with a dash of social/political relevance. Strongest efforts are the first single, "Pipe Dreams," which is making

inroads on the Hot Black Singles chart, as well as "Dollar And A Dream" and the title track.

VICIOUS BEAT POSSE
Legalized Dope
 PRODUCERS: D.J. Gill, D.J. Frankie Z., Marvee "V"
 MCA 6353

Clique of semi-established rhymer (including Superslim & D.J. Candyman, Marvee "V," MC Deb "B," and DBX) joins forces for an array of clever word jams that groove on a variety of stylistic vibes. Hook line of "Give The People What They Want" seems to best exemplify overall attitude of album: "It's fundamental to move the crowd, it's essential that I be black and proud." This posse achieves success on both counts.

RECOMMENDED

MENACE
Doghhouse
 PRODUCERS: Bill Laswell, Keith Le Blanc
 Jump Street 3001

Former guitarist for Madonna steps into the solo spotlight and proves himself to be one of the most potent new funkateers since George Clinton and Bootsy Collins (who makes a guest appearance). Producer Laswell gives the singer/musician plenty of room to cut—and he does so with a vengeance. May be too rough for chart-conscious programmers, though "K9-69" and "Give It Up" should score with alternative types. Contact: 212-873-1248.

JAZZ

PICKS

BETTY CARTER
Whatever Happened To Love
 PRODUCER: Liljay Productions
 Verve 835683

Diva Carter is at her apex on superlative live set cut at the Bottom Line, featuring an expert trio (pianist Khalid Moss, bassist Curtis Lundy, drummer Lewis Nash) and a 15-piece string orchestra conducted by David Amram. The results crackle as the singer breathes new life into such standards as "What A Little Moonlight Can Do," "Cocktails For Two," and "Goodbye." Ace stuff.

RECOMMENDED

IVO PERELMAN
Ivo
 PRODUCER: Marty Krystall
 K2B2 2769

Brazilian tenor saxophonist cuts an intriguing collection comprised principally of his homeland's traditional melodies, backed by a compatriot crew of Airto, Flora Purim, and Eliane Elias (as well as capable Yanks Peter Erskine, John Patitucci, Buell Neidlinger, and Don Preston). Developing probing improvisations upon simple themes, Ivo sails highest on folk tune "Terezinha De Jesus," as well as on the lovely, lyrical "El Dia En Que Me Quieras" and Milton Nascimento's "Ponta De Areia."

RALPH PETERSON TRIO
Triangular
 PRODUCER: Kazunori Sugiyama, Hitoshi Namekata
 Blue Note 92750

Innovative percussionist further establishes himself as one of the most exciting jazzmen of our day, accompanied by the formidable piano stylings of Geri Allen. Peterson's drumming—at times explosive, at others, gently evocative—provides the perfect framework for the terrific three-edged title track, the free-

swinging "Princess," and the delicate, down-tempo "Water Colors." Set also includes outstanding covers of "Bemsha Swing," "Just You, Just Me," and "Move."

JIMMY SMITH
Prime Time
 PRODUCER: Eric Miller
 Milestone 9176

Groovin' organ man returns to the studio after a four-year absence, with his swing unabated. Pretty standard program of funky originals and covers is enlivened by contributions from Smith's old L.A. colleagues. Little to distinguish this outing from countless old Blue Note sessions, but Smith's durable style still goes down easy.

SUN RA
Out There A Minute
 PRODUCER: none listed
 Restless/Blast First 71427

A hardcore rock label presents no incongruity for a jazz maverick who has never been less than hardcore himself. This "personal selection" of late-'60s tracks is a fine Sun Ra primer, showcasing his eclectic affection for avant-garde tonalities, ethnic forms, electronic experiments, anachronistic swing, and driving rhythms. Occasional gaps in sound quality couldn't diminish a solid set, including "Somewhere In Space," "Song Of Tree And Forest," "Starships And Solar Boats," and "Dark Clouds With Silver Linings."

CLAUDIO RODITI
Slow Fire
 PRODUCER: Helen Keane
 Milestone 9175

Ace producer Keane gets the best out of this Latin American trumpeter, whose material and craftsmanship appear to be blossoming. Muted echoes of Miles Davis resound through his slow, lovely title cut, and the brisk beat and bright tomes of "Feel Good" are hard to deny. (Roditi's vocal forays, although less than memorable on "Molambo," improve somewhat with "Carolina.") Straight-ahead fans will enjoy like-minded cuts "Brazil, Infinity" and "Annette's For Sure."

CLASSICAL

RECOMMENDED

PROKOFIEV: THE LOVE FOR 3 ORANGES
Soloists, Orchestre de l'Opera de Lyon, Nagano
 Virgin Classics 91084

Participants in this lark of an opera seem to have relished every performing moment, and their enjoyment of its often ridiculous parody is infectious. All of the soloists are excellent, and conductor Nagano directs with a sure hand. The thick accompanying booklet underscores the anti-verismo tone of the project, with clever cartoons adding to the merriment.

SPOTLIGHT: Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification.

NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS: Releases predicted to hit the top half of the chart in the format listed.

RECOMMENDED: Other releases predicted to chart in the respective format; also, other albums of superior quality.

All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

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POP

PICKS

BILLY JOEL *I Go To Extremes* (4:07)
 PRODUCERS: Mick Jones, Billy Joel
 WRITER: B. Joel
 PUBLISHER: BMJ
 Columbia 38-73091 (cassette version also available, Columbia 38T-73091)

Joel is sure to remain atop the pops with another fiery, well-produced pop plea.

WARRANT *Sometimes She Cries* (4:11)
 PRODUCER: Beau Hill
 WRITER: J. Lane
 PUBLISHERS: Virgin/Dick Dragon/Crab Salad/Likite Split/Rich McBitch/Great Lips, BMI
 Columbia 38T-73095

Passionate power-chord ballad from the "Dirty Rotten Filthy Stinking Rich" project has "play me" written all over it.

RECOMMENDED

ALANNAH MYLES *Black Velvet* (4:49)
 PRODUCER: David Tyson
 WRITERS: C. Ward, D. Tyson
 PUBLISHERS: Bluebear Waltzes, CAPAC/SBK
 Blackwood (CANADA)/David Tyson, PRO
 Atlantic 4-88742 (cassette single)

Having already scored in Canada with this engagingly sweet bluesy item, Myles could easily duplicate that success stateside simply because the track is so damn refreshing.

BELINDA CARLISLE *Summer Rain* (4:08)
 PRODUCER: Rick Nowels
 WRITERS: Robbie Seidman, Maria Vidal
 PUBLISHERS: Kimaalida/Valley Of Vidal, ASCAP/BMI
 MCA 53783

Lighthearted romantic romp with a sugarcoated base.

KYLIE MINOGUE *Wouldn't Change A Thing* (3:11)
 PRODUCERS: Stock, Aitken, Waterman
 WRITERS: Stock, Aitken, Waterman
 PUBLISHER: All Boys USA, BMI
 MIXER: Phil Harding
 Geffen 7-22794 (c/o Warner Bros.) (12-inch version also available, Geffen 0-21350)

The golden-tressed Aussie returns with a delicate dance/pop ditty that is program ready. Take note of the pumpin' 12-inch mixes.

BLACK

RECOMMENDED

S.O.S. BAND *Secret Wish* (4:30)
 PRODUCER: Curtis Williams
 WRITERS: J. Fluittsma, V. Tijn, R. Baars
 PUBLISHER: Fader, ASCAP
 MIXER: Blaze
 Tabu Z54-73089 (c/o CBS) (12-inch version also available, Tabu 429-73138)

Club-friendly new jack jam is contrasted nicely by smooth lead vocal performance by Fredi Grace. Programmers, take note.

MOTHER'S FINEST *Your Wish Is My Command* (5:06)
 PRODUCERS: Attala Zane Giles, Billy Osborne
 WRITERS: A.Z. Giles, J. Kennedy, B. Osborne
 PUBLISHERS: Black Lion/Captain Z/Almo/Singh Sang, BMI/ASCAP
 MIXER: Keith Cohen
 Capitol V-15518 (12-inch single)

Likable easy-paced R&B/dance number works but doesn't begin to hint at what this venerable outfit is capable of.

COUNTRY

PICKS

DOLLY PARTON *Time For Me To Fly* (2:51)
 PRODUCER: Ricky Skaggs
 WRITER: K. Cronin
 PUBLISHER: Fate, ASCAP
 Columbia 38-73226

A banjo and mandolin-flecked up-tempo essay on righteous indignation. Sharp and assertive.

NEW AND NOTEWORTHY

MICHAEL PENN *No Myth* (4:11)
 PRODUCER: Tony Berg
 WRITER: Michael Penn
 PUBLISHER: Liafail/Careers, BMI
 RCA 9111 (cassette single)

Spirited, well-textured, unassuming rock piece bodes well for guitarist/vocalist Penn (formerly of the now defunct Doll Congress), who is gaining deserved recognition for this offering via modern and album rock outlets. Lifted from the intricate "March" project, the promising 29-year-old's picturesque nugget packs a punch that should spark with pop programmers as well.

VERN GOSDIN *Right In The Wrong Direction* (2:13)
 PRODUCER: Bob Montgomery
 WRITERS: V. Gosdin, H. Cochran, M. Vickery
 PUBLISHERS: Hookem/Tree/CBS, ASCAP/BMI
 Columbia 38-73221

Gosdin issues a finger-shaking ultimatum, underlined by bright and buoyant picking.

O'KANES *Why Should I?* (2:43)
 PRODUCER: Allen Reynolds
 WRITERS: J. O'Hara, K. Kane
 PUBLISHERS: Jamie O'Hara/Kieran Kane, ASCAP
 Columbia 38-73216

Too long between songs, the O'Kanes return with a bouncy number that benefits from crisp, tight harmonies.

LORRIE MORGAN *Five Minutes* (3:34)
 PRODUCER: Barry Beckett
 WRITER: Beth Nielsen Chapman
 PUBLISHER: BMG, ASCAP
 RCA 9118-7-R

Morgan sounds smugly ominous in this put-up-or-shut-up domestic declaration.

JOHN CONLEE *Don't Get Me Started* (3:42)
 PRODUCER: Bud Logan
 WRITER: Hugh Prestwood
 PUBLISHER: Careers, BMI
 16th Avenue B-70436

Conlee's rich voice and sincere singing style fit perfectly with this ballad of love lost but not forgotten.

VINCE GILL *Oklahoma Swing* (3:05)
 PRODUCER: Tony Brown
 WRITERS: Vince Gill, Tim DuBois
 PUBLISHERS: Benefit/WB/Tim DuBois, BMI, ASCAP
 MCA 53780

A lively ditty pairs these two Okies (Gill and Reba McEntire) for this paean to the unofficial dance of the Sooner State.

RECOMMENDED

LARRY BOONE *Everybody Wants To Be Hank Williams* (3:02)
 PRODUCER: Ray Baker
 WRITERS: Larry Boone, Paul Nelson
 PUBLISHERS: BMG/Warner-Tamerlane, ASCAP, BMI
 Mercury CDP-169

The tale of a thousand would-be country writing-and-singing stars who want the glory but not the pain.

JONATHAN EDWARDS *Listen To The Radio* (3:10)
 PRODUCERS: Wendy Waldman, Jonathan Edwards
 WRITER: Nancy Griffith
 PUBLISHERS: Irving/Ponder, BMI
 Curb CRB-10571

Fine production and singing, but the song sounds more like a sop to DJs than a heartfelt cry of loneliness.

JEFF STEVENS & THE BULLETS *Boomtown* (3:40)
 PRODUCER: Nelson Larkin
 WRITERS: Tommy Rocco, Rory Michael Bourke, Charlie Black
 PUBLISHERS: PolyGram International Tunes, SESAC/PolyGram International/Songs De Burgo/Chappell/Serenity Manor, ASCAP
 Atlantic PR 3002-2

Shades of Hornsby and Springsteen in this rocking evocation of the mixed blessings of a boomtown.

BRITTANY *Have It Your Way* (2:50)
 PRODUCERS: Jack Gale, Jim Pierce
 WRITER: Jerry Fuller

PUBLISHERS: Wingtip/ATV, BMI
 Ridgewood R-3009

A soulful and intense lament about loss of love propelled by sharp, chilling vocal harmonies. Contact: 305-935-4880.

PENNY GILLEY *Feel Free* (2:28)
 PRODUCER: Eddie Kilroy
 WRITERS: C. Waters, R. Hellard, M. Garvin
 PUBLISHER: Tree, BMI
 N-Joy 1014

A sassy, in-your-face, knee-jerk reprimand aimed straight for the heart of a cheating lover. Contact: 615-794-4424.

DANCE

PICKS

ADAM ANT *Room At The Top* (7:10)
 PRODUCER: Andre Cymone
 WRITERS: Adam Ant, Marco Pirroni, Andre Cymone
 PUBLISHERS: Colgems-EMI/SBK April/Ultravave, ASCAP
 MIXERS: Justin Strauss, Daniel Abraham
 MCA 23964 (12-inch single)

Ant-house? Sir Adam rocks into the 21st century with an aggressive, guitar-etched preview from the forthcoming "Manners & Physique." Club mixes give the Ant even more street suave.

SASSA *Straight From The Heart* (6:15)
 PRODUCER: Alfred Padova Jr.
 WRITER: A. Padova
 PUBLISHERS: Protoons/Dance Masters, ASCAP
 MIXERS: Wendell Edmonds, Nico Vorkapich, Raymond Castoldi
 Profile PRO-7279 (12-inch single)

Boston-based vocalist who brought you the hot crossover hit "When The Time Is Right" returns in fine form with a similarly styled, well-tailored potential hit. Contact: 212-529-2600.

RECOMMENDED

TRIBAL HOUSE *Motherland* (7:38)
 PRODUCER: Winston Jones
 WRITERS: W. Jones, K. Bernod
 PUBLISHER: Jonesy, BMI
 Pow Wow PW-454 (12-inch single)

A huge East Coast buzz has preceded the release of this totally engrossing and fine-spirited house track. Subtle nuances enhance and excite. Contact: 212-245-3010.

MITSOU *Bye Bye Mon Cowboy* (6:22)
 PRODUCER: Shep Pettibone
 WRITER: J.P. Isaac
 PUBLISHERS: Gabbro, SDE/Toothson/BMG (France)
 MIXER: Shep Pettibone
 RCA 9164-1-RD (12-inch single)

Coquettish French popette keeps to her native tongue but that shouldn't keep programmers from adopting this charming dance/pop track stateside.

EDELWEISS *I Can't Get No... (Edelweiss)* (6:42)
 PRODUCER: Walter Werzowa
 WRITERS: W. Werzowa, N. Plare
 PUBLISHER: Spegal, ASCAP
 MIXER: Juergen Koppers
 Atlantic 0-86249 (12-inch single)

Offbeat, house-flavored track mirrors the quirky exuberance of group's prior club hit.

RISSE *Chain Of Fools* (6:38)
 PRODUCER: Steve "Silk" Hurley
 WRITER: D. Covay
 PUBLISHERS: Pronto/Fourteenth Hour, BMI
 MIXER: Steve "Silk" Hurley
 Atlantic 0-96245 (12-inch single)

Yet another chestnut from Aretha's vault of hits is spruced up with a house beat. Faithful vocalizing lends a classic feel.

ROOMMATES *Voices In The Dark* (8:43)
 PRODUCER: George Morel
 WRITER: G. Morel
 PUBLISHERS: Groove On/Strictly Rhythm, ASCAP
 MIXERS: George Morel, Wesley Davis
 Strictly Rhythm SR-1202 (12-inch single)

Label comes with one of its strongest offerings to date. Unashamedly underground club item from producer Morel (Dee Holloway) kicks a funky bass over a searing rhythm track. Contact: 212-246-0026.

RIOS SISTERS *Are You Looking For Love* (6:28)
 PRODUCERS: Mickey Garcia, Elvin Molina
 WRITERS: Andrea LaRusso, Arline Udiss
 PUBLISHER: Jobete, ASCAP
 MIXERS: Mickey Garcia, Elvin Molina
 Mic Mac 528 (12-inch single)

Latin pop divas give it a go with admirable results. Once again the radio mix wins out. Contact: 212-675-4038.

FULL EFFECT FEATURING SCOTT HOLT *One Love* (8:20)
 PRODUCERS: Eddie Satin, Scott Holt
 WRITERS: T.S. Holt, E. Maduro
 PUBLISHER: Sharde's, BMI
 MIXER: Eddie Satin
 Music Village MV-0044

Sensuous, well-produced R&B/club taster from the New Jersey-based indie. Contact: 201-485-7912.

APRIL WAYNE *The Bigger They Come, The Harder They Fall* (8:30)
 PRODUCERS: Michael Eckart, Jon St. James
 WRITERS: Eckart, Smith
 PUBLISHER: Bug
 MIXER: Hippie Zombie Guys
 Enigma 75531-0 (12-inch single)

Fashion model-turned-singer offers a palatable house-treated club item but it's the original more pop-oriented mix that sports the song's verve and personality. Contact: 213-390-9969.

NELSHOUSE FEATURING FFWD *House Jam (On My Block)* (6:33)
 PRODUCERS: Nelson "FFWD" Cruz, Allen Speers
 WRITERS: Nelson Cruz, Allen Speers, Oscar Pabon
 PUBLISHERS: Cruzin Nelson/Heavenly Father/MicMac, ASCAP/Speertown Prod., BMI
 MIXERS: Nelson Cruz, Allen Speers, Oscar Pabon
 Cruzin' Nelson CN-100 (12-inch single)

Workable hip-house track backed with the notable "Acid House." Contact: 212-675-4038.

OMAR SANTANA WITH THE BROOKLYN BANDITS *Do What You Want* (5:30)
 PRODUCERS: Dennis Pino, "Oh Oh" Omar Santana
 WRITERS: Eric Santana, Ralph Ernest Jr.
 PUBLISHERS: Street Tuff, ASCAP/Gettin' Serious, BMI
 MIXERS: Dennis Pino, "Oh Oh" Omar Santana
 Smokin' TAI-126629 (12-inch single)

When you need a little self-conscious hip house. Contact: 212-262-0385.

LOU CASS *Rated X* (5:24)
 PRODUCER: James Ray
 WRITERS: N. Gilder, J. McCulloch
 PUBLISHER: Beachwood
 MIXERS: James Bridges, Lou Cass
 Solid Beat SB-101 (12-inch single)

Early hit for Pat Benatar gets a brisk hi-NRG makeover. Contact: 408-259-2866.

RAP

RECOMMENDED

KID SENSATION *Back To Boom* (4:15)
 PRODUCER: Sir Mix-A-Lot
 WRITER: Kid Sensation
 PUBLISHER: Locked Up, BMI
 Nastymix IGU-76981-1 (12-inch single)

From Sir Mix-A-Lot's lot, Sensation pumps up the vibe for some quick rhyming but lookout—the beats drop way down towards the end. Note the flip "I S.P.I.T." Contact: 206-441-8802.

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.

sticks."

"We don't use Scandinavian rock as a marketing tool," Lewis says, "but treat each one uniquely as the artists they are and the type of consumer we're going for. We market according to talent and music. There are some common threads, but all have different influences and perspectives, and each situation is unique."

Lammers notes, "We made a video for 'Punch Drunk,' advertised in tip sheets, and are being played on radio, but competition is a little fierce with the Stones, Aerosmith, and Motley Crue, and we're not the only band suffering from that. It is slowly coming together, and Atlantic is working very hard to get the press going."

"It's more than picking up a band and distributing them," says Barackman. "There is a whole aggressive marketing and promotion plan. Roxette are into their third single, approaching platinum here. It's a matter of it being a great hit record that the public responded to in a big way. It went to the top; it exploded as one of the year's big records. It wasn't orchestrated. It's just the way it happened."

"When you consider the promotional efforts put into King Diamond's last album, it was huge," says Bang. "Again, this time the promotion is upscale. The next step will be to support an arena act, play for people who have never seen or listened to him because of misconceptions of what the band is about. It has been gradual. This isn't Europe, who made three albums no one heard and then 'The Final Countdown' was a radio hit. This band isn't doing pop songs or radio hits. Metallica was underground for several albums and suddenly it happened. That's how it works with metal bands."

Relativity has gone 15 rounds with Shotgun Messiah, advancing the release with fliers, stickers, postcards, massive advertising, and a prestigious publicity firm. Says Kobrin, "Without releasing record one in America, we had a quarter of a million presale order. There's a tremendous hype on them. We believe in them. Why shouldn't indie labels be able to put out platinum albums? We've done big radio and retail campaigns, one video, and have at least one or two more. The retailers believe in this record or they wouldn't put in orders. They share our vision."

AUDIO TRACK

(Continued from page 58)

Chick Corea, Don Grusin, 13 Cats, and the Nuns.

David Bowie was in Lion Share Recording remixing his classic "Fame" for an upcoming Disney film. **Humberto Gatica** produced and engineered, assisted by **Guy DeFazio**. The **Pointer Sisters** tracked vocals on a new Motown song titled "Come To Me." **Hawk Wolinski** produced with **Roy Blair** at the board.

Don and David Was were in microPLANT producing the new **Was (Not Was)** album for **Chrysalis**. Guest artists included **Leonard Cohen, Iggy Pop, and "Downtown" Julie Brown**. **Steve Deutsch** manned the board. While in the studio, **Don Was** also produced tracks on **Natalie Arkangel** for **MCA**.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	2	1	43	MILLI VANILLI ▲ ⁵ ARISTA AL 8592 (9.98) (CD) 7 weeks at No. 1	GIRL YOU KNOW IT'S TRUE
2	1	4	7	PHIL COLLINS ATLANTIC 82050 (9.98) (CD)	... BUT SERIOUSLY
3	3	2	11	BILLY JOEL ▲ ² COLUMBIA OC 44366 (CD)	STORM FRONT
4	4	3	15	JANET JACKSON ▲ ² A&M SP 3920 (9.98) (CD) JANET JACKSON'S RHYTHM NATION 18 14	
5	5	5	78	PAULA ABDUL ▲ ⁴ VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
6	6	6	73	NEW KIDS ON THE BLOCK ▲ ⁷ COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
7	7	7	16	AEROSMITH ▲ GEFEN 24254 (9.98) (CD)	PUMP
8	8	8	26	THE B-52'S ▲ REPRISE 25854 (9.98) (CD)	COSMIC THING
9	12	10	36	TOM PETTY ▲ ² MCA 6253 (9.98) (CD)	FULL MOON FEVER
10	11	11	18	ROLLING STONES ▲ COLUMBIA OC 45333 (CD)	STEEL WHEELS
11	9	12	13	LINDA RONSTADT (FEA. A.NEVILLE) ▲ CRY LIKE A RAINSTORM, HOWL LIKE THE WIND ELEKTRA 60872 (9.98) (CD)	
12	15	15	17	YOUNG M.C. ▲ DELICIOUS VINYL 91309/ISLAND (9.98) (CD)	STONE COLD RHYMIN'
13	13	13	17	MOTLEY CRUE ELEKTRA 60829 (9.98) (CD)	DR. FEELGOOD
14	14	14	8	WHITESNAKE GEFEN GHS 24249 (9.98) (CD)	SLIP OF THE TONGUE
15	16	17	35	RICHARD MARX ▲ ³ EMI 90380 (9.98) (CD)	REPEAT OFFENDER
16	18	21	7	BOBBY BROWN MCA 6342 (9.98) (CD)	DANCE! ... YA KNOW IT!
17	17	18	8	ERIC CLAPTON DUCK 26074/REPRISE (9.98) (CD)	JOURNEYMAN
18	10	9	14	NEW KIDS ON THE BLOCK ▲ ² COLUMBIA FC 45280 (CD)	MERRY MERRY CHRISTMAS
19	19	19	26	CHER ▲ GEFEN GHS 24239 (9.98) (CD)	HEART OF STONE
20	23	23	49	SKID ROW ▲ ² ATLANTIC 81936 (9.98) (CD)	SKID ROW
21	22	27	6	QUINCY JONES QWEST 26020/WARNER BROS. (9.98) (CD)	BACK ON THE BLOCK
22	21	20	28	SOUL II SOUL ▲ VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
23	24	22	13	TRACY CHAPMAN ▲ ELEKTRA 60888 (9.98) (CD)	CROSSROADS
24	20	16	7	RUSH ATLANTIC 82040 (9.98) (CD)	PRESTO
25	25	28	24	NEW KIDS ON THE BLOCK ▲ COLUMBIA FC 40475 (CD)	NEW KIDS ON THE BLOCK
26	29	37	6	KENNY G ARISTA AL 13-8613 (13.98) (CD)	LIVE
27	31	32	27	DON HENLEY ▲ GEFEN GHS 24217 (9.98) (CD)	THE END OF THE INNOCENCE
28	28	29	23	ALICE COOPER ● EPIC OE 45137/E.P.A. (CD)	TRASH
29	30	26	24	BABYFACE ▲ SOLAR FZ 45288/E.P.A. (CD)	TENDER LOVER
30	27	25	15	TEARS FOR FEARS ▲ FONTANA 838 730 1/POLYGRAM (CD)	THE SEEDS OF LOVE
31	26	24	9	JOE SATRIANI RELATIVITY 1015 (9.98) (CD)	FLYING IN A BLUE DREAM
32	34	35	26	MICHAEL BOLTON ● COLUMBIA OC 45012 (CD)	SOUL PROVIDER
33	32	30	11	LUTHER VANDROSS ● EPIC E2-45320/E.P.A. (CD)	THE BEST OF LUTHER: THE BEST OF LOVE
34	33	31	27	BAD ENGLISH ● EPIC OE 45083/E.P.A. (CD)	BAD ENGLISH
35	36	34	13	BARBRA STREISAND ● COLUMBIA OC 45369 (CD)	A COLLECTION: GREATEST HITS ... AND MORE
36	35	33	25	THE 2 LIVE CREW ▲ SKYWALKER XR 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
37	38	38	25	GLORIA ESTEFAN ▲ EPIC OE 45217/E.P.A. (CD)	CUTS BOTH WAYS
38	39	42	9	TAYLOR DAYNE ARISTA 8581 (9.98) (CD)	CAN'T FIGHT FATE
39	37	36	16	EURHYTHMICS ARISTA AL 8606 (9.98) (CD)	WE TOO ARE ONE
40	40	39	9	D.J. JAZZY JEFF & THE FRESH PRINCE JIVE 1188-1-1/RCA (9.98) (CD)	AND IN THIS CORNER
41	41	40	15	BONHAM WTG FP 45C09/E.P.A. (CD)	THE DISREGARD OF TIMEKEEPING
42	48	57	41	MADONNA ▲ ² SIRE 25844/WARNER BROS. (9.98) (CD)	LIKE A PRAYER
43	44	41	15	MELISSA ETHERIDGE ● ISLAND 91285/ATLANTIC (9.98) (CD)	BRAVE AND CRAZY
44	45	50	11	KATE BUSH COLUMBIA OC 44164 (CD)	THE SENSUAL WORLD
45	42	43	13	BELINDA CARLISLE ● MCA 6339 (9.98) (CD)	RUNAWAY HORSES
46	49	48	39	ROXETTE ● EMI 91098 (9.98) (CD)	LOOK SHARP!
47	52	47	13	NEIL YOUNG REPRISE 25899 (9.98) (CD)	FREEDOM
48	47	44	45	FINE YOUNG CANNIBALS ▲ ² I.R.S. 6273/MCA (9.98) (CD)	THE RAW & THE COOKED
49	57	62	43	TESLA ▲ GEFEN GHS 24224 (9.98) (CD)	THE GREAT RADIO CONTROVERSY
50	46	49	17	POCO RCA 9694-1-R (9.98) (CD)	LEGACY
51	67	71	6	CHICAGO REPRISE 26080 (9.98) (CD)	GREATEST HITS 1982-1989
52	51	54	7	SCORPIONS MERCURY 842 002 1/POLYGRAM (9.98) (CD)	GREATEST HITS - BEST OF ROCKERS N' BALLADS
53	62	64	14	RANDY TRAVIS ● WARNER BROS. 25988 (9.98) (CD)	NO HOLDIN' BACK
54	63	81	7	ROD STEWART WARNER BROS. 4-25987 (39.98) (CD)	STORYTELLER/COMPLETE ANTHOLOGY: 1964-1990

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	50	52	50	KIX ● ATLANTIC 81877 (9.98) (CD)	BLOW MY FUSE
56	53	53	14	RICKIE LEE JONES GEFEN GHS 24246 (9.98) (CD)	FLYING COWBOYS
57	56	56	6	ROB BASE PROFILE 1285 (9.98) (CD)	THE INCREDIBLE BASE
58	60	63	46	WARRANT ▲ COLUMBIA FC 44383 (CD)	DIRTY ROTTEN FILTHY STINKING RICH
59	70	83	4	TECHNOTRONIC SBK 93422 (9.98) (CD)	PUMP UP THE JAM
60	64	58	18	RED HOT CHILI PEPPERS EMI 92152 (9.98) (CD)	MOTHER'S MILK
61	61	75	5	SOUNDTRACK ● WALT DISNEY 6403B* (8.98) (CD)	THE LITTLE MERMAID
62	59	45	11	KISS ● MERCURY 838 913 1/POLYGRAM (CD)	HOT IN THE SHADE
63	58	51	9	GRATEFUL DEAD ARISTA 8575 (9.98) (CD)	BUILT TO LAST
64	66	61	29	HEAVY D. & THE BOYZ ▲ MCA 42302 (8.98) (CD)	BIG TYME
65	68	68	67	BON JOVI ▲ ⁵ MERCURY 836 345 1/POLYGRAM (CD)	NEW JERSEY
66	65	65	10	VARIOUS ARTISTS GRP 9596 (9.98) (CD)	HAPPY ANNIVERSARY, CHARLIE BROWN
67	69	69	78	BOBBY BROWN ▲ ⁵ MCA 42185 (9.98) (CD)	DON'T BE CRUEL
68	43	46	15	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE AG 1988 (9.98) (CD)	A FRESH AIRE CHRISTMAS
69	72	77	18	JOE COCKER CAPITOL 92861 (9.98) (CD)	ONE NIGHT OF SIN
70	73	67	35	THE CURE ▲ ELEKTRA 60855 (9.98) (CD)	DISINTEGRATION
71	71	60	15	TINA TURNER ● CAPITOL 91873 (9.98) (CD)	FOREIGN AFFAIR
72	140	—	2	JIVE BUNNY AND THE MASTERMIXERS MUSIC FACTORY 91322/ATCO (9.98) (CD)	JIVE BUNNY - THE ALBUM
73	77	79	5	CHUNKY A MCA 6354 (9.98) (CD)	LARGE AND IN CHARGE
74	78	80	12	SEDUCTION VENDELTA SP 5280/A&M (8.98) (CD)	NOTHING MATTERS WITHOUT LOVE
75	81	82	6	DURAN DURAN CAPITOL 93178 (9.98) (CD)	DECADE
76	75	66	37	GREAT WHITE ▲ ² CAPITOL C1-90640 (9.98) (CD)	TWICE SHY
77	84	88	7	EDDIE MONEY COLUMBIA OC 45381 (CD)	GREATEST HITS ... SOUND OF MONEY
78	74	72	28	PRINCE ▲ ² WARNER BROS. 25936 (9.98) (CD)	SOUNDTRACK: BATMAN
79	80	73	8	PAT BENATAR CHRYSALIS 21715 (9.98) (CD)	BEST SHOTS
80	87	87	18	ELTON JOHN ● MCA 6321 (9.98) (CD)	SLEEPING WITH THE PAST
81	54	55	20	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE AG 1984 (9.98) (CD)	MANNHEIM STEAMROLLER CHRISTMAS
82	79	85	8	ROBERT PALMER ISLAND 91318/ATLANTIC (9.98) (CD)	ADDICTIONS VOL. I
83	90	91	32	CLINT BLACK ● RCA 9668-1-R (8.98) (CD)	KILLIN' TIME
84	89	102	8	THE CHARLIE DANIELS BAND EPIC FE 45316/E.P.A. (CD)	SIMPLE MAN
85	55	59	23	VARIOUS ARTISTS A&M SP 3911 (9.98) (CD)	A VERY SPECIAL CHRISTMAS
86	82	78	8	TERENCE TRENT D'ARBY COLUMBIA OC 45351 (CD)	NEITHER FISH NOR FLESH
87	94	97	52	SOUNDTRACK ▲ ATLANTIC 81933 (9.98) (CD)	BEACHES
88	109	137	22	HARRY CONNICK, JR. COLUMBIA 45319 (CD)	MUSIC FROM "WHEN HARRY MET SALLY ..."
89	83	84	30	PAUL MCCARTNEY ● CAPITOL C1-91653 (9.98) (CD)	FLOWERS IN THE DIRT
90	96	105	8	LENNY KRAVITZ VIRGIN 91290 (9.98) (CD)	LET LOVE RULE
91	91	93	8	BRITNY FOX COLUMBIA FC 45300 (CD)	BOYS IN HEAT
92	76	76	7	3RD BASS COLUMBIA FC 45415 (CD)	THE CACTUS ALBUM
93	86	86	7	JODY WATLEY MCA 6343 (9.98) (CD)	YOU WANNA DANCE WITH ME?
94	110	107	125	GUNS N' ROSES ▲ ⁸ GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
95	107	113	9	THE SMITHEREENS ENIGMA 91194/CAPITOL (9.98) (CD)	SMITHEREENS 1 1
96	97	90	12	ICE-T SIRE 26028/WARNER BROS. (9.98) (CD)	THE ICEBERG/FREEDOM OF SPEECH ...
97	105	99	15	BOB DYLAN COLUMBIA OC 45281 (CD)	OH MERCY
98	98	108	8	MICHAEL PENN RCA 9692-1-R (8.98) (CD)	MARCH
99	114	139	100	ORIGINAL LONDON CAST ▲ POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
100	85	74	9	SOUNDTRACK GRP GR2-002 (10.98) (CD)	THE FABULOUS BAKER BOYS
101	92	89	9	SIR MIX-A-LOT NASTY MIX 70150 (9.98) (CD)	SEMINAR
102	104	126	5	THE KENTUCKY HEADHUNTERS MERCURY 838 744 1/POLYGRAM (CD)	PICKIN' ON NASHVILLE
103	95	109	5	GIPSY KINGS ELEKTRA 60892 (9.98) (CD)	MOSAIQUE
104	99	103	31	K.D. LANG & THE RECLINES SIRE 25877/WARNER BROS. (9.98) (CD)	ABSOLUTE TORCH AND TWANG
105	108	119	40	BONNIE RAITT ● CAPITOL C1-91268 (8.98) (CD)	NICK OF TIME
106	100	100	5	VARIOUS ARTISTS MERCURY 842 093 1/POLYGRAM (CD)	MAKE A DIFFERENCE FOUNDATION
107	102	104	16	ENUFF Z'NUFF ATCO 91262 (9.98) (CD)	ENUFF Z'NUFF
108	103	98	43	DINO ● 4TH & B'WAY BWAY 4011/ISLAND (8.98) (CD)	24/7
109	121	94	10	ERASURE SIRE 26026/REPRISE (9.98) (CD)	WILD!

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.

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	132	130	15	BIG DADDY KANE ● COLD CHILLIN' 25941/REPRISE (9.98) (CD)	IT'S A BIG DADDY THING
111	101	110	168	GEORGE WINSTON WINDHAM HILL WH 1025/A&M (9.98) (CD)	DECEMBER
112	93	92	18	REGINA BELLE COLUMBIA FC 44367 (CD)	STAY WITH ME
113	111	112	15	JOHN LEE HOOKER CHAMELEON D1-74808 (8.98) (CD)	THE HEALER
114	122	122	10	LOU GRAMM ATLANTIC 81915 (9.98) (CD)	LONG HARD LOOK
115	88	70	7	RANDY TRAVIS WARNER BROS. 25972 (8.98) (CD)	AN OLD TIME CHRISTMAS
116	127	128	6	THE MOODY BLUES THRESHOLD 840 659 1/POLYGRAM (CD)	GREATEST HITS
117	128	132	29	VAN MORRISON MERCURY 839 262 1/POLYGRAM (CD)	AVALON SUNSET
118	118	101	22	THE D.O.C. ● RUTHLESS 91275/ATLANTIC (8.98) (CD)	NO ONE CAN DO IT BETTER
119	112	111	11	BILLY OCEAN JIVE 1271-1-J/RCA (9.98) (CD)	BILLY OCEAN'S GREATEST HITS
120	116	127	29	EXPOSE ● ARISTA AL 8532 (9.98) (CD)	WHAT YOU DON'T KNOW
121	130	125	19	ROLLING STONES ABKCO 1218-1 (CD)	SINGLES COLLECTION - THE LONDON YEARS
122	129	135	38	ANDREW DICE CLAY DEF AMERICAN DEF 24214/GEFFEN (9.98) (CD)	DICE
123	142	141	59	M.C. HAMMER ▲ CAPITOL C1-90924 (8.98) (CD)	LET'S GET IT STARTED
124	125	117	72	LIVING COLOUR ▲ EPIC BFE 44099/E.P.A. (CD)	VIVID
125	126	129	10	MICHELLE SHOCKED MERCURY 838 878 1/POLYGRAM (CD)	CAPTAIN SWING
126	143	143	46	N.W.A. ▲ RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
127	113	96	13	SYBIL NEXT PLATEAU 1018 (8.98) (CD)	SYBIL
128	131	115	29	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC OE 45024/E.P.A. (CD)	IN STEP
129	106	106	13	SHOTGUN MESSIAH RELATIVITY 1012/IMPORTANT (8.98) (CD)	SHOTGUN MESSIAH
130	120	120	7	HOOTERS COLUMBIA OC 45058 (CD)	ZIG ZAG
131	115	118	7	JERMAINE JACKSON ARISTA AL 8493 (9.98) (CD)	DON'T TAKE IT PERSONAL
132	117	95	13	JEFF BECK WITH TERRY BOZZIO & TONY HYMAS EPIC OE 44313/E.P.A. (CD)	JEFF BECK'S GUITAR SHOP
133	139	138	49	DEBBIE GIBSON ▲² ATLANTIC 81932 (9.98) (CD)	ELECTRIC YOUTH
134	134	131	13	DAVID BYRNE SIRE 25990/WARNER BROS. (9.98) (CD)	REI MOMO
135	141	150	7	BABYLON A.D. ARISTA AL 8580 (9.98) (CD)	BABYLON A.D.
136	119	124	5	KENNY ROGERS REPRISE 25973 (9.98) (CD)	CHRISTMAS IN AMERICA
137	154	162	69	METALLICA ▲² ELEKTRA 60812 (9.98) (CD)	... AND JUSTICE FOR ALL
138	NEW ►	1	1	UB40 VIRGIN 91324 (9.98) (CD)	LABOUR OF LOVE II
139	133	140	18	THE BEACH BOYS ● CAPITOL 92639 (9.98) (CD)	STILL CRUISIN'
140	144	152	5	XYZ ENIGMA 73525 (9.98) (CD)	XYZ
141	137	134	9	NUCLEAR ASSAULT IN-EFFECT 3010/RELATIVITY (8.98) (CD)	HANDLE WITH CARE
142	123	123	7	ROY ORBISON VIRGIN 91295 (9.98) (CD)	A BLACK AND WHITE NIGHT
143	136	114	26	STEPHANIE MILLS ● MCA 6312 (9.98) (CD)	HOME
144	148	146	12	BIZ MARKIE COLD CHILLIN' 26003/WARNER BROS. (9.98) (CD)	THE BIZ NEVER SLEEPS
145	124	153	7	OLIVIA NEWTON-JOHN GEFFEN GHS 24257 (9.98) (CD)	WARM AND TENDER
146	158	158	126	DEF LEPPARD ▲⁹ MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
147	135	133	14	GIANT A&M SP 5272 (8.98) (CD)	LAST OF THE RUNAWAYS
148	146	147	12	THE DEL FUEGOS RCA 9860-1-R (9.98) (CD)	SMOKING IN THE FIELDS
149	138	142	16	JETHRO TULL CHRYSALIS 21708 (9.98) (CD)	ROCK ISLAND
150	160	164	47	TOO SHORT ▲ JIVE 1149-1-J/RCA (8.98) (CD)	LIFE IS... TOO SHORT
151	145	116	17	MAZE FEATURING FRANKIE BEVERLY ● WARNER BROS. 25802 (9.98) (CD)	SILKY SOUL
152	147	165	6	ANIMAL LOGIC I.R.S. 82020/MCA (9.98) (CD)	ANIMAL LOGIC
153	149	149	14	THE ALARM I.R.S. 82018/MCA (9.98) (CD)	CHANGE
154	170	170	4	THE PRIMITIVES RCA 9934-1-R (9.98) (CD)	PURE
155	151	121	17	KEVIN PAIGE CHRYSALIS 21683 (9.98) (CD)	KEVIN PAIGE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	168	168	5	VOIVOD MCA 6326 (9.98) (CD)	NOTHING FACE
157	161	161	58	EAZY-E ▲ RUTHLESS SL 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
158	174	181	5	QUEEN LATIFAH TOMMY BOY 1022 (9.98) (CD)	ALL HAIL THE QUEEN
159	173	194	8	INDIGO GIRLS EPIC FE 45427/E.P.A. (CD)	STRANGE FIRE
160	152	157	8	FIONA ATLANTIC 81903 (9.98) (CD)	HEART LIKE A GUN
161	164	166	67	ROB BASE & D.J. E-Z ROCK ▲ PROFILE 1267 (8.98) (CD)	IT TAKES TWO
162	159	159	9	RANDY CRAWFORD WARNER BROS. 26002 (9.98) (CD)	RICH AND POOR
163	153	155	11	7 SECONDS RESTLESS 72344 (8.98) (CD)	SOULFORCE REVOLUTION
164	167	145	10	ANGELA WINBUSH MERCURY 838 866 1/POLYGRAM (CD)	THE REAL THING
165	166	148	31	DANGEROUS TOYS COLUMBIA FC 45031 (CD)	DANGEROUS TOYS
166	157	160	12	IAN HUNTER/MICK RONSON MERCURY 838 973 1/POLYGRAM (CD)	Y U I ORTA
167	165	174	5	SHAWN COLVIN COLUMBIA FC 45209 (CD)	STEADY ON
168	169	154	13	M C LYTE FIRST PRIORITY 91304/ATLANTIC (9.98) (CD)	EYES ON THIS
169	180	183	4	D.R.I. METAL BLADE 73407/ENIGMA (9.98) (CD)	THRASH ZONE
170	RE-ENTRY	51	51	JOURNEY ▲² COLUMBIA OC 44493 (CD)	JOURNEY'S GREATEST HITS
171	RE-ENTRY	51	51	GUNS N' ROSES ▲³ GEFFEN GHS 24198 (8.98) (CD)	G N' R LIES
172	155	144	10	PAUL CARRACK CHRYSALIS 21709 (9.98) (CD)	GROOVE APPROVED
173	178	191	29	BANG TANGO MCA/MECHANIC 6300/MCA (9.98) (CD)	PSYCHO CAFE
174	171	175	30	NENEH CHERRY VIRGIN 91252 (9.98) (CD)	RAW LIKE SUSHI
175	175	173	12	RAGING SLAB RCA 9680-1-R (8.98) (CD)	RAGING SLAB
176	156	156	24	VARIOUS ARTISTS GEFFEN GHS 24236 (10.98) (CD)	GREENPEACE: RAINBOW WARRIORS
177	150	136	9	SOUNDTRACK SBK 93233 (9.98) (CD)	SHOCKER - THE MUSIC
178	172	151	18	L.A. GUNS VERTIGO 838 592 1/POLYGRAM (CD)	COCKED & LOADED
179	177	172	27	TORA TORA A&M SP 5261 (8.98) (CD)	SURPRISE ATTACK
180	197	—	20	MICHAEL DAMIAN CYPRESS YL 90130/A&M (9.98) (CD)	WHERE DO WE GO FROM HERE
181	163	163	6	MINISTRY SIRE 26004/WARNER BROS. (9.98) (CD)	THE MIND IS A TERRIBLE THING TO TASTE
182	185	192	14	DAVID BOWIE RYKODISC 90120 (59.99) (CD)	SOUND + VISION
183	196	196	4	DIONNE WARWICK ARISTA 8540 (9.98) (CD)	GREATEST HITS 1979-1990
184	183	187	22	DANGER DANGER IMAGINE FZ 44342/E.P.A. (CD)	DANGER DANGER
185	NEW ►	1	1	WRECKS-N-EFFECT MOTOWN 6281 (8.98) (CD)	WRECKS-N-EFFECT
186	181	179	8	THE KINKS MCA 6337 (9.98) (CD)	UK JIVE
187	200	199	8	JESUS AND MARY CHAIN WARNER BROS. 26015 (9.98) (CD)	AUTOMATIC
188	194	184	67	THE JEFF HEALEY BAND ● ARISTA AL 8553 (8.98) (CD)	SEE THE LIGHT
189	186	186	6	MARY CHAPIN CARPENTER COLUMBIA 44228 (CD)	STATE OF THE HEART
190	182	188	10	LIZA MINNELLI EPIC OE 45098/E.P.A. (CD)	RESULTS
191	188	182	19	GORKY PARK MERCURY 838 628 1/POLYGRAM (CD)	GORKY PARK
192	RE-ENTRY	242	242	ROLLING STONES ▲⁵ ABKCO 6667-1 (CD)	HOT ROCKS 1964-1971
193	190	171	37	SARAYA POLYDOR 837-764-1/POLYGRAM (CD)	SARAYA
194	NEW ►	1	1	ALANNAH MYLES ATLANTIC 81956 (9.98) (CD)	ALANNAH MYLES
195	191	190	10	THE GEORGIA SATELLITES ELEKTRA 60887 (9.98) (CD)	IN THE LAND OF SALVATION AND SIN
196	NEW ►	1	1	TROOP ATLANTIC 82035 (9.98) (CD)	ATTITUDE
197	NEW ►	1	1	MICHEL'LE RUTHLESS 91282/ATCO (9.98) (CD)	MICHEL'LE
198	198	—	2	NRBQ VIRGIN 91291 (9.98) (CD)	WILD WEEKEND
199	187	177	40	JODY WATLEY ● MCA 6276 (8.98) (CD)	LARGER THAN LIFE
200	192	176	26	PATTI LABELLE MCA 6292 (9.98) (CD)	BE YOURSELF

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

The 2 Live Crew 36	David Byrne 134	Def Leppard 146	The Jeff Healey Band 188	L.A. Guns 178	NRBQ 198	Scorpions 52	Luther Vandross 33
3rd Bass 92	Belinda Carlisle 45	The Del Fuegos 148	Heavy D. & The Boyz 64	Patti LaBelle 200	Nuclear Assault 141	Seduction 74	VARIOUS ARTISTS
7 Seconds 163	Mary Chapin Carpenter 189	Dino 108	Don Henley 27	K.D. Lang & The Reclines 104	Billy Ocean 119	Greenpeace: Rainbow 176	Happy Anniv., Charlie Brown 66
Paula Abdul 5	Paul Carrack 172	D.R.I. 169	John Lee Hooker 113	Living Colour 124	Roy Orbison 142	Make A Difference 106	Skid Row 20
Aerosmith 7	Tracy Chapman 23	Duran Duran 75	Hooters 130	Original London Cast/Phantom 99	Robert Palmer 82	A Very Special Christmas 85	Stevie Ray Vaughan & Double 128
The Alarm 153	Cher 19	John Lee Hooker 113	Ian Hunter/Mick Ronson 166	Kevin Paige 155	Michael Penn 98	Voivod 156	Warrant 58
Animal Logic 152	Neneh Cherry 174	Hooters 130	Ice-T 96	Poco 50	Tom Petty 9	The Fabulous Baker Boys 100	Dionne Warwick 183
The B-52's 8	Chicago 51	Janet Jackson 4	Indigo Girls 159	The Primitives 154	Rob Base & D.J. E-Z Rock 161	The Little Mermaid 61	Jody Watley 195.93
Babyface 29	Chunkey A 73	Jermaine Jackson 131	Janet Jackson 4	Prince 78	The Beach Boys 139	Shocker - The Music 177	Whitesnake 14
Babylon A.D. 135	Eric Clapton 17	Jesus And Mary Chain 187	Jermaine Jackson 131	Queen Latifah 158	Bang Tango 173	Rod Stewart 54	Angela Winbush 164
Bad English 34	Andrew Dice Clay 122	Jethro Tull 149	Joe Cocker 69	Raging Slab 175	Rob Base & D.J. E-Z Rock 161	Barbra Streisand 35	George Winston 111
Bon Jovi 65	Joe Cocker 69	Jive Bunny/Mastermixers 72	Phil Collins 2	Bonnie Raitt 105	The Beach Boys 139	Sybil 127	Wrecks-N-Effect 185
Bonham 41	Phil Collins 2	Billy Joel 3	Shawn Colvin 167	Red Hot Chili Peppers 60	Rob Base & D.J. E-Z Rock 161	Tears For Fears 30	XYZ 140
David Bowie 182	Harry Connick, Jr. 88	Elton John 80	Alice Cooper 28	Kenny Rogers 136	The Beach Boys 139	Technontronic 59	Neil Young 47
Britny Fox 91	Alice Cooper 28	Quincy Jones 21	Randy Crawford 162	Rolling Stones 192, 121, 10	Jeff Beck 132	Tesla 49	Young M.C. 12
Bobby Brown 16, 67	The Cure 70	Rickie Lee Jones 56	The Cure 70	Linda Ronstadt 11	Regina Belle 112	Too Short 150	
Kate Bush 44	Terence Trent D'Arby 86	Journey 170	Terence Trent D'Arby 86	Roxette 46	Pat Benatar 79	Tora Tora 179	
	D.J. Jazzy Jeff/Fresh Prince 40	Big Daddy Kane 110	D.J. Jazzy Jeff/Fresh Prince 40	Rush 24	Clint Black 83	Randy Travis 53, 115	
	Michael Damian 180	The Kentucky Headhunters 102	Michael Damian 180	Saraya 193	Clint Black 83	Troop 196	
	Danger Danger 184	The Kinks 186	Danger Danger 184	Joe Satriani 31	Michael Bolton 32	Tina Turner 71	
	Dangerous Toys 165	Kiss 62	Dangerous Toys 165		Bon Jovi 65		
	The Charlie Daniels Band 84	Kix 55	The Charlie Daniels Band 84		Bonham 41		
	Taylor Dayne 38	Lenny Kravitz 90	Taylor Dayne 38		David Bowie 182		
					Britny Fox 91		
					Bobby Brown 16, 67		
					Kate Bush 44		

MUSIC RETAILERS REPORT MIXED POST-HOLIDAY BUSINESS

(Continued from page 6)

and video sales.

"The only day that wasn't as strong as last year was the day after Christmas," he says, adding, "That's because the day after was a Monday last year and most people didn't work. We think this year, most people went back to work on Dec. 26."

The same titles that sold well before Christmas prevailed through the New Year. "There were a few records that performed more strongly... Tom Petty and Paula Abdul, but for the most part, the titles that have done well since September, like New Kids On The Block and Milli Vanilli, continued to be strong."

Trans World Music Corp., at 442 stores the nation's second-largest music chain, enjoyed a strong holiday season, says VP of finance Jim Williamson. The web chalked up a 7% increase in same-store sales for the nine-week period ending Dec. 30 (see story, page 8). "We saw some softness in early December, with it picking up at the end of the month," notes Williamson. "Sales continued to be strong in the week after Christmas. For that week, comp-store sales were well into double digits."

Camelot Enterprises also saw a sales surge at the end of the month, says Larry Mundorf, senior VP of operations at the North Canton, Ohio-based chain, which runs 250 stores and 110 leased departments in the Big Wheel discount chain. "Going into the holiday weekend, things were flat for us," he says. "But in the last four or five days be-

fore Christmas, it accelerated and continued in the week following Christmas. For the month, we will be up double digit, thanks to the strong finish."

Kemp Mill experienced its "best week ever after Christmas," says Appelbaum. Same-store sales increased 10% for the week after Christmas, which gave the chain a 5% overall ratio for the month, says Appelbaum. "That is tremendous, considering how flat sales were," he adds.

At the other end of the spectrum, business "was terrible" at Record World, says Collins. "Comp-store sales were down about 18%."

He contends that the downturn occurred because last year Christmas fell on a Sunday, with Monday serving as the holiday when everybody was off from work. This year, Christmas fell on Monday, and the next day people returned to work. "So for the day after Christmas, comp-store sales were down 60%," he says. Then, to make matters worse, at the end of the week, the East Coast was hit by an ice storm, hurting Saturday's sales, he adds.

But Peter Blei, VP of finance at Spec's Music & Video, the 52-unit chain based in Miami, points out, "This past Saturday (Dec. 30) was much better than last year, when it was New Year's Eve, and acted, in effect, like half a day. So, even if you lost sales because you didn't have Monday as a holiday, you made up for it on Saturday."

At Spec's, total sales showed a double-digit increase, while comparable-store sales increased in the

low single digits, reports Blei.

Like many retailers across the land, management at Central South Music Sales, which runs 68 Sound Shop and Music 4 Less outlets, saw bad weather erode holiday sales.

"The week before Christmas, we were actually down about 2%," says Randy Davidson, the chain's president. "The weather destroyed us."

The week after Christmas, Central South garnered a 7% same-store sales increase, which was what management had projected. Davidson says he was hoping for better numbers because Christmas was so soft.

While many retailers lamented the bad weather, Troy Cooper, VP

of sales and operations for Erol's, the 205-unit, Springfield, Va.-based chain, says, "The weather cooperated [with] us, meaning it was real nasty." That cooperation translated into a 40% increase over the previous week in the chain's video rental business. Comp-store sales are not available for the chain.

While rentals were up, sell-through sales were down at most video retailers. Cooper will not say how much it was off at his chain, but observes that sales were affected "mainly because most people give tapes as Christmas gifts, so there aren't many after-Christmas sales."

Ken Dorrance, president of three-

unit Video Station in Alameda, Calif., says his sell-through "died" after Christmas, dropping by 70% of what it was before the holiday. But he reports rentals "way up."

In New York, Steven Berns, president of the 35-unit RKO Warner Video web, says his chain did "very well" in both rental and sell-through. The latter chalked up a 15% increase in same-store sales. "Traditionally, from a rental standpoint, the week after Christmas is a gangbuster period for us," Berns says. "So we were fairly bullish, but we even went above our expectations. On a same-store basis, we were up 35%."

SEXY LAMBADA HAS EYES ON U.S. MARKET

(Continued from page 6)

Europe through the efforts of French producers Jean Karakos and Olivier Lorsac, who encountered the lambada song and dance style in the northern Brazilian resort town of Porto Seguro in 1988. Back in France, they assembled Kaoma from former members of the Senegalese band Kunda and Brazilian singers and dancers. They claim exclusive worldwide rights to the name lambada, but their authorship of the Kaoma track is under legal dispute in France (see story, this page).

Radio in the U.S. has not yet responded strongly to "Lambada," although the single was serviced to stations in November. But programmers in key markets say they are following developments with the dance fad closely.

"We haven't done anything with it yet," says VP programming Joel Salkowitz at WHQT (Hot 97) New York. "But we're watching what's been going on."

"We're watching that record closely," echoes music director John Rogers at WPOW (Power 96) Miami. "The problem is when you put records on like that, when you're a station like this [serving a Latin dance audience], then your Anglo listeners think you've really crossed the line."

Beck says Epic has not yet promoted "Lambada" heavily at radio but expects it will gain momentum through exposure of Kaoma and the sultry lambada dance moves on both music video channels and network television. That strategy fueled the single's success in Europe. An "Entertainment Tonight" feature late last year led the CBS network to feature Kaoma on its New Year's Eve program from the Waldorf Astoria. The group has also been booked for Arsenio Hall's TV show. In addition, a five-week marketing campaign will be directed at Univision, the Spanish-language network, to tap the Latin market.

Kaoma will appear in showcases this month in New York, San Francisco, Los Angeles, and Miami. "The thing that's making the biggest smash right now is the dance," says Jonathan Rudnick, a promoter of world beat music at S.O.B.'s, a New York nightclub. Rudnick will present Kaoma at the Palladium here Friday (12) and will promote a series of lambada dance nights at that venue in coming weeks.

"'Dirty Dancing' was an MTV phenomenon," notes Rudnick. "I think this is going to have more lon-

gevity."

As a style of dance, lambada or elements of it may have been present in Brazil as far back as the '30s. But as a song form, lambada originated in the northern Brazilian state of Pará in the late '60s or early '70s, according to most Brazilian music experts.

Pará is close to the Caribbean, and musically lambada began as a mixture of merengue with elements of such Brazilian genres as carimbó (a folk form from Pará).

In the '80s it became popular in the northeastern Brazilian state of Bahia, a hotbed of musical creativity and fusion. In Bahia, lambada evolved further, as some artists there added new Afro-Brazilian elements and even additional Caribbean influences, creating complex rhythmic blends.

Curiously, Kaoma's smash hit

"Lambada" is a further hybrid: it mixes a Bolivian folk theme with lambada styles.

The lambada craze caught the attention of film producer Menachem Golan, whose 21st Century Film Corp. struck a deal with Richard Albert and Greydon Clark of Sawmill Entertainment for "Lambada: The Forbidden Dance!," which begins filming this month. It is due for release in the spring with a soundtrack certain to follow on a label to be announced.

Now that the sound of lambada has dominated charts and dance floors outside the U.S., the film makers believe it can make "a social statement," says Alpert. "It's not specifically a dance picture," he says. "It involves a young girl who comes to the United States from Brazil to find a platform to save the rain forest."

RIAA TO REGISTER U.S. MUSICIANS

(Continued from page 8)

pired foreign passport with attached employment authorization or an alien registration card with photograph.

There is also an INS "alternative verification" list, including a state driver's license, an original Social Security card or birth certificate, or an unexpired INS Employment Authorization.

The purpose of this documentation is to make sure American employers hire only those who are legally entitled to work in the U.S. But it has become a source of irritation to producers, labels, and artists.

"We've been meeting with INS officials about the concept of an efficient, computerized system and an IRCA card since the middle of 1988," says Clemon Williams, RIAA associate general counsel. "This implementation will make it easier for both employers and employees, especially when it deals with someone who's just hired for a day or so."

Williams adds that "musicians will no longer have to travel with all the documents necessary to complete the I-9. Now all they'll need is their IRCA card."

The record business is the first industry to work out a streamlined procedure with the INS to facilitate compliance with the 1986 law. The Motion Picture Assn. of America is also in the process of establishing some system in conjunction with the INS.

The new IRCA card system will take hold this spring, say RIAA officials, after a series of formal registration sessions in Washington, D.C., New York, Nashville, and Los Angeles between Jan. 25 and April 22 (Billboard, Jan. 6). As part of the plan's

implementation, the RIAA will consult with the American Federation of Musicians and the American Federation of Television and Radio Artists.

Session players will be asked to bring in all necessary documentation to those registrations. After that is inspected, RIAA personnel will sign the I-9's and create a photo ID card for each employee.

For U.S. citizens, the IRCA cards will be effective for three years; for all others, until the expiration date on their INS card or work papers. The card is free, but replacement entails a \$20 charge.

Once all the identification information is entered into the RIAA computer system, an individual registration number will be assigned to each musician. Producers and others employing background singers and session musicians may then use touch-tone phones to punch in the assigned IRCA number, access the computer data base, and receive verification.

Michael Creppy, the deputy general counsel at INS, says that "in our meetings [with RIAA], we looked at the pros and cons of the system and whether it would be in compliance with the law. If they're doing it as we discussed, it is a workable vehicle."

Creppy made it clear that "no matter of the advantages, the responsibility and liability still remain with the individual employer."

The first registration date will be Jan. 25 in Washington, D.C., at the Bayou, 3135 K St. N.W. No other locations are firm, but dates are March 1-3, New York; March 13-18, Los Angeles; April 3-8, Nashville; and April 20-22, New York.

'Lambada' Booms In France But Royalties Frozen In Dispute

LONDON—"La Lambada," the trailblazing hit for the dance craze that swept Europe in the closing weeks of 1989, has proved the biggest French single in years, with sales nearing the 2 million mark. Total European single sales are approaching 4 million, and the compilation album, including the hit title track, has sold more than 2 million copies.

But the single has found itself at the heart of a courtroom controversy, too, and two-thirds of its royalties in France have been frozen, pending court action.

Recorded by Kaoma, a group comprising former members of the African band Toure Kunda and several Brazilian singers and dancers, "La Lambada" has also charted and sold heavily in other European territories, reaching No. 4 in the U.K.

Lambada's origins are traced to Brazil, although explanations vary as to the genesis of the sound (see story, page 6). The craze was introduced to Europe by French producers Jean Karakos and Olivier Lorsac. They claim to have registered the name Lambada for the world, and the Kaoma group, whom they assembled and produced, has reaped considerable sales benefit from a highly provocative and sensual videoclip featuring a dancing

couple in torrid union.

The royalty controversy has arisen from the claims of two Bolivian brothers, Gonzalo and Hulises Hermosa, who say "La Lambada" actually is their composition titled "Llorando Se Fue (He Went Away Weeping)."

EMI Music Publishing France claims to be the publisher of the song through a subpublishing deal with a Mexican company, PEI. It obtained a court order Dec. 11 in Paris freezing two-thirds of "La Lambada" royalties in France, where the song is registered, until a full court action, expected within the next three months, rules on the authorship and ownership of the song.

Pierre Henri, business and legal director of EMI Music Publishing France, says his company's branch offices will seek to freeze royalties in other territories pending the court hearing.

"'La Lambada' was registered with SACEM, the French performing rights society, with Chico de Oliveira listed as its composer. A French newspaper revealed last September that Chico de Oliveira is Olivier Lorsac, who has admitted registering the song again with SACEM, this time linking his name with the Hermosa brothers."

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Atlantic Records would like to thank Henry Droz and WEA—the #1 distribution company in America—and Ramon Lopez and his entire team at WEA International for helping us reach #1 for the second year in a row.

The Atlantic Staff

BILLBOARD

#1 POP ALBUM LABEL OF THE YEAR (*Second Consecutive Year*)

#1 DANCE LABEL OF THE YEAR

THE GAVIN REPORT

#1 A/C LABEL OF THE YEAR

MONDAY MORNING REPLAY

#1 MOST PLAYED LABEL—ALL FORMATS

#1 MOST PLAYED LABEL—AOR

#1 MOST PLAYED LABEL—A/C

RADIO & RECORDS

#1 AOR LABEL (*Second Consecutive Year*)

#1 LABEL PERFORMANCE (*Albums & Tracks*)

#1 CHART SHARE / RECORDS (*Albums & Tracks*)

#1 MOST HITS (*Albums*)

MOST TOTAL WEEKS AT #1—A/C

MOST #1 HITS—A/C

THE HARD REPORT

HOTTEST LABEL OF THE YEAR

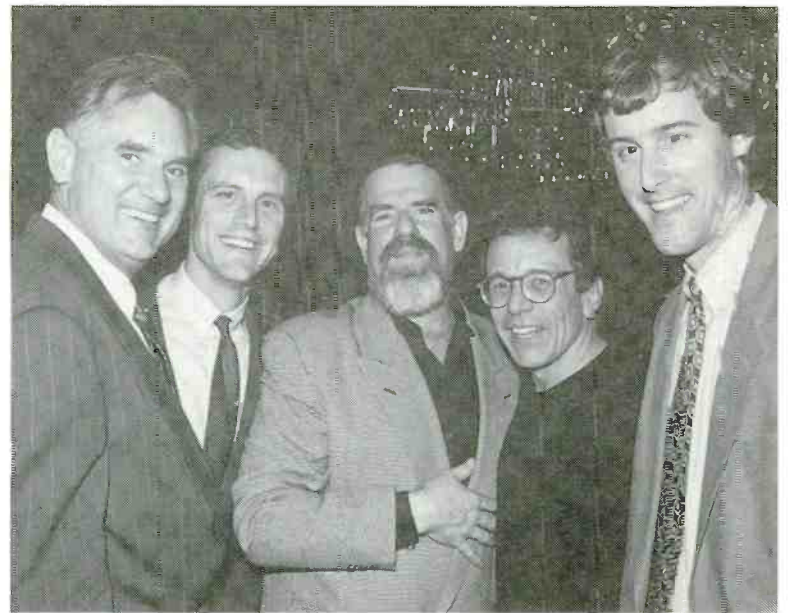


Friesen's A&M Hallmark

A&M Records/Films president Gil Friesen recently celebrated his 25th anniversary at the 27-year-old company with a gala party at Le Dome Restaurant in Los Angeles. The six-and-a-half hour bash was attended by present and former A&M artists, staff members, friends, and members of Hollywood's entertainment industry.



The gang's all present to celebrate Friesen's hallmark. Shown, from left, are Mike Gormley, manager and former publicity head at A&M; Martin Kirkup, manager and former artist development VP at A&M; Mrs. and Mr. Jeff Ayeroff, managing director of Virgin Records U.S. and former Friesen assistant; Friesen; and Michael Leon, senior VP, A&M.



Enjoying the party are, from left, Friesen; John Sykes, Champion Management; Jeff Ayeroff, managing director of Virgin Records U.S. and former Friesen assistant; Bud Scoppa, music critic and former A&M staff writer; and Jay Boberg, president of I.R.S. Records and former A&M intern.



Friesen mingles with, from left, A&M recording artist Rita Coolidge; David Anderle, VP of Film Music A&R at A&M; and A&M recording artist Brenda Russell.



A&M superstar Janet Jackson, right, thanks Friesen for what he's done for her lately.



David Baerwald, left, and David Ricketts, right, of A&M group David & David, talk with A&M recording artist Toni Childs.



A&M founders Jerry Moss, left, and Herb Alpert, right, reminisce with Friesen about his 25 years with A&M.



A&M recording artist Suzanne Vega, right, chats with Friesen at the party in his honor.



Former A&M recording artist Quincy Jones, left, congratulates Friesen on his anniversary.

NATIONAL CONTROL OF VSDA CONFABS IRKS LOCALS

(Continued from page 1)

11), where debate over the policy is expected to be keen.

Last week, the national headquarters in Marlton, N.J., confirmed that five cities had been designated for regional shows this year: Reno, Nev., Toronto, Chicago, Atlanta, and Austin, Texas. But plans for as many as 10 such shows were in the works for 1990, according to chapter sources; at least half of those events will have to be scaled down or eliminated under the new policy.

As a result of a policy decision reached by the national board of directors Nov. 9, the regional shows will be staged by the national organization (Billboard, Dec. 2). In the past, the regional chapters staged the shows themselves and kept the revenue that the shows generated.

A letter dated Nov. 14 and sent to all chapter heads said the VSDA board of directors had voted "to discontinue trade shows that are independently sponsored by VSDA regional chapters." The letter, signed by VSDA president Lou Berg, asked chapters not to "sign any . . . contracts, or otherwise enter into any agreements relating to regional trade shows."

While the new policy initially met with approval from many retailers

around the country, it also touched off protests from some chapter heads, particularly in smaller markets, who feared their regions would be deprived of potentially lucrative trade shows. In a letter to fellow regional leaders, a copy of which was obtained by Billboard, Spokane, Wash., chapter head Tom Daugherty said, "There was great dismay from all Spokane Board members at the lack of input displayed and the apparent irreverence administered to the retailers in our market niche . . . If we lose our trade show function, a grave disservice has been done to several hundred impacted retailers."

Of particular concern to the chapters, says Dawn Weiner, head of the Central Texas local, is the potential loss of revenue generated by the regional shows. "I rely on the revenue more than any other chapter," Weiner says. "I had to raise \$25,000 to pay a lobbyist during the legislative session."

Texas has been the scene of a long-running legislative battle over the regulation of video stores. The Central Texas chapter has been on the frontlines of that battle and has relied on its trade show to raise the necessary funds.

Weiner is gratified that Austin has been chosen for one of the five scheduled shows for 1990 and says she has been promised that her chapter's funding needs will be met under the new plan. "All the revenue raised is supposed to stay in the state," she says.

She is fearful, however, that Texas may not have a show after 1990 and that the chapter will be left without the means to raise neces-

sary funds. "If it stays in Texas, that's fine, even if it's in another city," she says. "But if they take it out of Texas altogether, then you will see an uproar . . . I guarantee if they did that you would see a lot of people splitting away from national [VSDA]."

But, according to Ken Dorrance, head of the Northern California chapter and a member of the Regional Trade Show Committee charged with organizing the confabs, Weiner's fears are unfounded. "All the money raised will be used for the regional chapters," he says. "No chapter will be refused anything they need to run their chapters, whether it's money or anything else."

The money raised by the regional shows will be pooled, Dorrance says, contrary to Weiner's expectation that the revenue from each show will remain in the region in which it was staged. "It will be a national board decision on what will be paid for on a local level," he says. "But I have never seen anything not paid for by national that a chapter has really needed. We have a national watchdog operation that keeps track of everything going on legislatively, state by state."

The reason for pooling the revenues, according to Dorrance, is to correct disparities in the resources of the various chapters. "The Northern California chapter, of which I'm on the board, has a sizable bank account," he says. "But the Idaho chapter may have nothing. What if a legislative issue comes up in Idaho? Who's going to pay for it? Why is Northern California sitting on this big bank account

when the money is needed in Idaho?"

Dorrance says the five cities were selected to provide geographic diversity and also to offer an accessible, centralized location in each region. Thus, the Reno event, originally organized by three California chapters and now taken over by national VSDA, will pre-empt the successful, 4-year-old Portland, Ore., show, as well as the Spokane show.

The new policy was also reached in response to complaints from program suppliers and other vendors concerned over the proliferation of trade shows and distributor events at which they are asked to exhibit.

Jim Ulsamer, VP of marketing for Baker & Taylor, acknowledges such a proliferation, including B&T's own "dealer days," but says he is concerned that distributors were not consulted on the new policy and that there are no distributors on the Regional Trade Show Committee. In addition to Dorrance, the committee comprises Jan DeMasse (Video Place, Exeter, N.H.), Tom Keenan (Everybody's Video, Portland, Ore.), Bill Acheson (Bill's Video, Winnipeg, Manitoba), Allan Caplan (Applause Video, Omaha, Neb.),

and Gary Messenger (North American Video, Durham, N.C.).

Dorrance says that the five cities selected so far "are not set in stone. They could change next year." He also notes that chapters not currently served by shows are still free to stage meetings for which they can charge exhibitors up to \$100 per table.

"All we're doing is trying to set up some definitions so the suppliers know what they're getting into," Dorrance says. "Basically, we have three configurations: a convention, which we do once a year in Las Vegas; trade shows, which will be regional; and meetings, which can charge up to \$100 a table. Nothing is being taken away from anyone. Tom Daugherty can do the exact same thing this year as they did last year in Spokane. They just can't call it a 'trade show' and can't charge more than \$100 per exhibitor."

Daugherty, however, bristles at such limitations. "How can they make such determinations?" he asks. "If it's \$150 a table that makes it a trade show—yet all we do is furnish a curtain, run electricity in, and maybe a phone."

MIDEM To Offer Aussie Showcase

CANNES—Australian pop, a major global success through the '80s, is to be showcased via "Australian Rock Night" at MIDEM, which will take place here Jan. 21-25.

Three leading acts, Noiseworks, the Black Sorrows, and Kate Ceberano, will perform live Jan. 21 in a 2½-hour show. The five-piece Noiseworks is managed by Michael Browning, former manager of AC/DC and director of INXS' publishing arm. Ceberano has twice won the Australian Music Industry Award as best female singer.

The concert is co-organized by the Export Music Australia industry-backed service. PETER JONES

DAT MAY BE NO-SHOW AT WINTER CES

(Continued from page 5)

adding that Yamaha is working on the technology. "DAT and recordable CD are going to be a niche market when they're first introduced. When it becomes a viable market we're going to be involved in it, but we're not looking to get involved in creating that market. The recordable CD technology is there, but it's still got a long way to go. DAT is definitely there, but it's just not an active market."

The focus of many manufacturers at this year's CES is on the home theater environment. A new generation of home and car CD players, a renewed emphasis on laserdisk, and further high-definition TV development will also be in evidence. In addition, cassette recorders with Dolby S-type noise reduction are expected to be on display from at least four manufacturers (see story, page 58).

Total exhibit space requested for the 1990 Winter CES has set a new record at more than 800,000 square feet (the equivalent of 18 football fields). There are 1,400 exhibitors reaching tens of thousands of attendees from across the U.S. and 80 foreign countries.

An additional 25,000 square feet of space has been designated at the Riviera Hotel for 85 companies that are exhibiting at CES for the first time.

"It's an all-time record in terms of square footage," says Tom Lauterback, VP of communications for EIA's Consumer Electronics Group. "We had 750,000 square feet in 1989."

As progress in home theater systems continues, large-screen TVs and laserdisk players are becoming an im-

portant part of that environment, notes Lauterback. "Laserdisk, percentage-wise, is the fastest-growing category we have. I anticipate a 50% growth between 1989 and 1990."

CES will consolidate its home theater, surround sound, and custom-installed audio and video products into one exhibit area, increasing space for these products by more than 65% over the previous winter show.

Home theater technology has been maturing so rapidly "that we can demonstrate a system that would have been inconceivable 10 years ago," says David Birch Jones of Philips. "The amount of evolution that has occurred in home theater in the last five or six years is really incredible; when the consumer sees this he is flabbergasted."

Bernard F. Brennan, president and CEO of Montgomery Ward & Co. Inc., and Frank Myers, EIA/CEG industry VP and president/chief operating officer of Wells-Gardner Electronics Corp., were to present the keynote address on Jan. 6 at 8:45 am. Len Feldman, president of Feldman Electronic Laboratories, was slated to present an audio overview later that day. Joel Chaseman, chairman/CEO Post-Newsweek Stations Inc., will present a video overview on Sunday (7).

Nine members of Congress will discuss pending consumer electronics legislation at CES. Three workshops will be presented, including two on HDTV on Sunday, and one on Congress and the consumer electronics industry on Monday (8).

TRANS WORLD HOLIDAY SALES UP

(Continued from page 8)

averaged 3%.

"We saw significant strength in November and then some softness in early December," says Jim Williamson, Trans World's VP of finances. "It picked up at the end of the month and continued in the week after Christmas. It was a nice trend upward."

Williamson reports the chain did not resort to discounting to stimulate

sales, a tactic wielded by many other retailers during the holidays.

The chain will maintain its plans of opening 60-80 stores a year. For the 11-month reporting period, Trans World showed a net increase of only five stores. While the chain opened 67 stores in that period, it closed 62, including 52 leased locations. The latter resulted mainly from the bankruptcy of the Crazy Eddie chain.

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PRERECORDED MUSIC ON THE RISE IN LIVE SHOWS

(Continued from page 1)

the increase in prerecorded sounds to the need to fulfill raised audience expectations nurtured by the influence of video and dance-oriented music.

"Everything has to be larger than life at these shows, because MTV makes it so," says Marty Scott, president of Paradox Records, an MCA affiliate label. "It's physically impossible for acts to play all the things they have on the record. To the kids, the show is what they saw on the video. That's what people want to see."

How widespread is the use of prerecorded sounds? "I just know that every act at this point in time prerecords something if they use any type of technology," Scott says.

SPONTANEITY IS LOST

Steve Gett, head of artist development/A&R for Atco Records, agrees with Scott's assessment. "If anyone saw George Michael and Michael Jackson over the last two years, they had to realize what they were seeing is video-quality concerts," he says. "I think when people see things on video, what they expect is nothing less than the video and nothing less than the audio quality. Some of the spontaneity can be lost."

Gett adds, "Concertgoers' expectations have changed. In the '70s, the average concertgoer wanted to see an extension of the record. To a degree, that still happens with hard-rock bands. For pop, it's down to reproducing what's on the record. But if you don't have to worry quite so much about re-creating the sound, then what you do is spend more time concentrating on the visual aspects."

George Michael is one artist who has admitted to extensive use of prerecorded music in his act. In several English press articles, Michael has said the use of the synthesizer allows him to put on a stronger visual show.

Similar desires may have influenced at least two major pop groups whose recent tours relied on extensive stage movement.

Sources familiar with the New Kids On The Block and Milli Vanilli tours say the shows are as much as 50% taped, allowing greater freedom of movement for the stars. Much of the enhancement apparently comes in supporting the vocal harmonies with tape.

Arista president Clive Davis terms as "absurd" the reports of Milli Vanilli's use of such enhancements, but then hedges.

"I had heard a rumor, so I spoke to Frank Farian about it," Davis says, referring to the group's producer. "He said it was absurd, so I'm quoting him."

A spokesman for New Kids On The Block management also responds ambiguously to reports about the prerecorded portion of the show. "You hear a lot of rumors about

the Kids," says Win Wilford, a spokesman for the New Kids' management. "Chasing rumors is not something that we want to do."

However, Wilford notes, "With technology today, emulators and synthesizers allow you to reinforce certain things. I don't know what is and what isn't recorded. It's a great show. And I would recommend [prerecording] to a lot of people."

THOSE TELL-TALE SOLOS

A source close to the concert scene has seen prerecorded music taking over several live shows. "For some bands, you walk backstage and see a synthesizer giving a back fill, more bass sound, adding kick drum. It's always hard to tell. But you can watch the guys, and when one is doing a solo and then they're still whittling away when the music has gone back to rhythm chords, then you know."

The source adds, "It may signal an underlying shift that the business has changed in the way things are marketed. It has to be. For some acts, people are there for the whole show and the makeup and the running around and the noise: The music is really secondary, and the fact that it's secondary—a form of theater—they can't get that upset about it."

"The more melodic the band, the more sampling you're going to get," says Kim Kaiman of Concrete Management. "A lot of chart-topping metal bands use samples."

"The audience wants to hear the best band they want to hear," Kaiman adds. "The average concertgoer isn't thinking about whether they're hearing sampled lyrics or drums."

Audio professionals with tour experience decry the use of taped performances during a live show. "Some of those people out there can't play live, so the best thing they can do is play prerecorded music," says Roy Clair, owner of Clair Brothers Audio Systems, of Lititz, Pa.

But Clair adds: "If [the sound] deviates too far from the record, you can't identify with it. Some of the kids know every note of every song. The guy at the mixing console has to know every note of every song, or else the kids will come and tell him what he's missed."

Jim Ferrante, owner of Stirling Audio Services in Stirling, N.J., says, "We worked with Menudo and there was a band up on stage, but we were instructed to take the four-track tape deck and hide it behind a wall of road cases; there was a lot of background vocals on it, and the band actually played, but they were mixed out of the tape. So it was weird; we're talking about a band playing to a tape."

Assistance in preparing this story was provided by Susan Nunziata and Larry Flick.



Time-Warner Inc. co-chairman/CEO Steven Ross) and Ellen Weisbrod.

RAPPING SOLO: Miami-based Skywalker Records, home of the X-rated rap act 2 Live Crew, will court more controversy when it issues the first solo album by Public Enemy's "minister of information," Professor Griff. The album, "Pawns In The Game," set for release Feb. 21, will include a recording of Griff's May 1989 interview with Washington Times reporter David Mills, which resulted in a storm of protest over anti-Semitic comments made by Griff. Skywalker will release the title track as a single Jan. 15. The street date for Griff's album coincides with that of Public Enemy's third Def Jam album, "Fear Of A Black Planet." A track from the latter, "Welcome To The Terrordome," has stirred controversy with portions of the lyrics deemed to be anti-Semitic (Billboard, Jan. 6).

A RECORD LABELING BILL was filed in the state legislature of Florida Jan. 3 requiring retailers to affix a large warning label on sound recordings that could only be sold to those 18 and older. Warnings would be on albums judged to include lyrics centering on suicide, sodomy, incest, bestiality, violent racism, religious violence, sado-masochism, adultery, sexual activity, murder, morbid violence, or illegal use of drugs or alcohol. The prefiled bill, H.B. 367, to be sponsored by Joseph Arnall, R-Jacksonville, cannot be formally introduced until the second week of April, when the Florida Legislature reconvenes.

IS AN "ORDINARY OBSERVER" test sufficient to rule in a copyright infringement case? A judge sitting without a jury ruled "yes" earlier this year, bringing the issue to a Virginia federal appeals court hearing held Dec. 5. Composer William L. Dawson sued Hinshaw Music, claiming that Hinshaw's choral rendition of "Ezekiel Saw De Wheel," published in 1982, infringed on his own well-known choral version of the work, written in 1942. The judge ruled that an "ordinary observer" test, despite expert testimony to the contrary, was sufficient to rule in favor of the defendant and that the two works were not similar. The plaintiff's lawyer, M. William Krasilovsky, told the appeals court that expert testimony is valid assistance in making a judgment on very technical musical matters and that "purchasing audience" determination was a more reliable test of similarity. A decision is expected in several months.

LEE MASTERS, former executive VP/GM of MTV, has been named president and CEO of the Movietime basic cable network, a subsidiary of Home Box Office. He will

RAP, METAL ACTS TOOK THEIR SHARE OF PLATINUM IN 1989

(Continued from page 1)

album, "Hangin' Tough," was the year's best-seller, with U.S. sales of 7 million copies. Debut albums by Milli Vanilli (5 million) and Paula Abdul (4 million) were next in line, followed by sophomore releases by Bobby Brown, Guns N' Roses, and Richard Marx (3 million each, though Brown's album, "Don't Be Cruel," also sold 2 million copies in 1988).

Partly as a result of this infusion of new blood, the number of million-selling albums jumped for the second straight year. A total of 74 albums were certified platinum last year by the Recording Industry Assn. of America, up from 67 in 1988 and 53 in 1987.

The biggest gains, however, were made by singles. Excluding oldies and kiddie disks, 17 singles topped the million sales plateau last year, the highest tally in five years. There were just two million-selling singles in 1988 and three in 1987. (Significantly, the report of the gains ignores the RIAA's decision to halve the sales requirement for gold and platinum singles certifications.)

Twelve rap albums topped the million sales mark last year, up from just four in both 1988 and

1987. But only one rap album—Tone Loc's "Loc-Ed After Dark"—went double-platinum. The 11 other rappers to strike platinum in 1989: Eazy-E, Rob Base & D.J. E-Z Rock, M.C. Hammer, N.W.A., L.L. Cool J, Slick Rick, Heavy D & the Boyz, Too Short, Public Enemy, Young M.C., and 2 Live Crew.

There were also 12 platinum albums by metal-oriented acts last year, but a far greater percentage went on to multiplatinum success. Six metal or metal-leaning albums went multiplatinum last year, led by Guns N' Roses' "GN'R Lies," which was certified for sales of 3 million copies. Albums by Motley Crue, Skid Row, and Great White topped the 2 million sales plateau last year, as did a pair of 1988 blockbusters that carried into 1989: Guns N' Roses' "Appetite For Destruction" and Bon Jovi's "New Jersey."

Other metal-oriented acts to land platinum albums in 1989 were Kiss, Europe, Ozzy Osbourne, Winger, Warrant, Aerosmith, Ratt, and Tesla.

Four acts landed two platinum albums each in 1989. One was the year's hottest pop attraction, New Kids On The Block; the others are

country stars the Judds, K.T. Oslin, and Ricky Van Shelton. There were seven platinum country albums last year (Hank Williams Jr. also scored one), up from just three in 1988.

(These figures and all others in this story include only albums that were certified within two years of their release. This is done to better reflect current sales activity and to minimize the effect of belated certification of back catalog.)

Columbia was the top combined label with 13 platinum and four multiplatinum albums. Warner Bros. was next with nine platinum and three multiplatinum albums.

Four labels were tied for third place with six platinum albums: Atlantic, Epic, Geffen, and RCA. Next in line was MCA with five, followed by Elektra (four) and Virgin (three).

In multiplatinum activity, MCA was tied with Warner Bros. with three albums. Atlantic and Geffen each registered two.

Newcomers Tone Loc and Soul II Soul each landed two million-selling singles. Loc scored with "Wild Thing" and "Funky Cold Medina"; Soul II Soul hit with "Keep On Movin'" and "Back To Life."

(Continued from page 82)

report to HBO VP of programming operations Seth Abraham.

ICM INVESTS IN NOSTALGIA: International Creative Management has launched an adult contemporary department with the acquisition of Fred Lawrence & Associates for a reported seven-digit sum. Lawrence, who will head the division, brings on board such nostalgia acts as Anne Murray, Frankie Valli & the Four Seasons, Paul Revere & the Raiders, Toni Tennille, and Bill Medley.

LIFETIME KUDOS: Paul McCartney, Miles Davis, and the late Nat "King" Cole and Vladimir Horowitz will receive the National Academy of Recording Arts and Sciences' 1990 Lifetime Achievement Awards for distinguished creative contributions in the recording field. Dick Clark will receive this year's NARAS Trustees Award, which celebrates the contributions of nonperforming members of the music industry. The honorees will be saluted at the 32nd annual Grammy Awards show in Los Angeles Feb. 21.

CLARIFICATION: Rockbill/EMCI president/founder Jay Coleman clarifies some developments raised in last week's Track column. In folding its publishing division, seven employees were dismissed, while five others were reassigned to other positions. The overall marketing and sponsorship operations remain intact. The reference to bankruptcy involved a filing a year-and-a-half ago made by a previous unit, Rave Communications, not the current operation. . . . In another development, Coleman is attending the Consumer Electronics Show in Las Vegas to announce his firm will produce a new show, The Nintendo World Champions, with a 30-city schedule at convention centers starting in March and culminating in a TV special in the fall.

20 BANDS 20: The Nashville Entertainment Assn.'s Extravaganza Committee has reported the talent lineup for the 1990 Nashville Music Extravaganza, Thursday-Saturday (11-13). The Extravaganza will host 20 bands, including Say So, Anthony Crawford, Mark Germino & the Sluggers, F.U.C.T. (Forever Ungrateful Corinaric Teknikilation), and 15 Strings, along with a special "Extravaganza Flashback" show featuring five bands from the 1989 Extravaganza. Ten of the 40 Nashville bands that have performed on the Extravaganza since its inception in 1986 have been signed to major-label recording contracts. For more information, contact the NEA at 615-256-4435.

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HBO Gets A 1-Month Reprieve From BMI In Licensing Dispute

■ BY KEN TERRY

NEW YORK—Home Box Office has been granted a one-month extension of its BMI license at a "substantially higher fee" than it was paying before, according to the performing rights society. BMI extended the license the day after it filed suit against HBO in federal court here to obtain a preliminary injunction preventing use of BMI repertoire on the pay-cable channel (Billboard, Jan. 6).

The suit named 19 BMI songs

contained in movies that HBO has on its January schedule, including "U2 Rattle And Hum," "Fright Night," "Six Pack," and "Arthur II—On The Rocks." If the injunction had been granted following the scheduled expiration Dec. 31 of HBO's license, none of these films could have been shown.

BMI says that the issues raised in the suit are still unresolved and that, unless the parties reach agreement this month, the litigation will continue.

"We accommodated HBO's re-

quest for more time," says Frances W. Preston, BMI president and CEO, "and we hope that we can reach agreement on a new, long-term license in January. But we are prepared to take whatever action is necessary to protect the interest of our songwriters, composers, and music publishers."

Al Levy, director of corporate PR for HBO, frankly admits that HBO is in a ticklish position. Noting that the discussions with BMI have been going on "for many moons," he says, "It's fair to assume we intend

to make maximum use of the 31 days [in January] to come up with an amicable solution."

The question of how high to set HBO's license fee is one of the two main issues on the table, Levy points out. The other—and more perplexing—issue is "the question of whether the next agreement would cover HBO as well as cable operators, as it has historically. By breaking apart those issues, we can hopefully make some progress," he says.

BMI, like rival society ASCAP,

has been contending for some time that cable system operators can no longer be covered under licenses of cable program suppliers, because retransmission of programs to subscribers entails a separate performance right. "We firmly believe that the copyright law established two licensable performances," says Preston, "and that license fees must be paid by both the programmer and the local system operator."

For the past year, BMI has been negotiating over fees for cable operators with the National Cable Television Assn., without making any noticeable progress. (ASCAP is holding separate talks with NCTA, but those are on hold pending the outcome of a rate court proceeding against ASCAP by Turner Broadcasting and 17 other cable suppliers, including HBO.) The rights society's decision to seek an injunction against HBO appears to be an attempt to corner the suppliers on this issue.

Would HBO conceivably enter an agreement with BMI that excluded coverage of cable operators? Levy will only say, "That's one of the questions we're looking at now." Clearly, however, HBO could expect to suffer retaliation from operators if it unilaterally cut them loose and left them exposed to BMI's demand for license fees.

Earlier in 1989, BMI filed suits against The Christian Broadcast Network, the Lifetime Cable Health Network, and Hearst/ABC Viacom Entertainment, and litigation is also pending with the Arts & Entertainment Cable Network. BMI recently reached an out-of-court settlement in a suit filed against Cablevision/Rainbow Programming Services (Bravo, American Movie Classics, and Prism cable services).

These suppliers were all charged with copyright infringement after the fact, whereas an injunction to prevent use of BMI music is sought in the HBO case. This new tactic could eventually be applied to other cable suppliers, too, according to Robbin Ahrold, VP of corporate relations for BMI.

Admitting that some of BMI's cable licenses, in addition to HBO's, expired Dec. 31, Ahrold comments, "It is possible that there may be other injunctions. It is BMI's policy to negotiate first and litigate later if the talks do not produce results."

STUDIOS MULL REPRICING STRATEGY ON VIDEOS

(Continued from page 1)

didn't do that well at the box office. Why not try a rental window first and then bring it to sell-through?

"One of the problems is that the mass merchants get the window at the same time the specialty stores do on sell-through. It takes the consumer away from going into the specialty store and getting those 2.2 rentals. In addition, a new title drives consumers into specialty stores, where they make transactions on other product. If you have tapes coming out initially on a rental window for 60 days, you drive consumers into the video specialty stores initially and then back into the mass merchants for sell-through."

Other suppliers have mentioned variations on this scheme to retailers, including a 30-day window and an initial list of \$50.

The plan for a shorter rental period raises the hackles of some retailers. "A 30-day window is totally inadequate," declares Dave Ballstadt, owner of the 12-unit, Minnesota-

based Adventures In Video. "It would backfire on them. Dealers would just wait 30 days to bring in that title . . . Why pay \$50 for something you can buy for \$20 a month down the road? That title's not going to generate that much income for me [as a rental]."

Steve Berns, president of the 35-store, New York-based RKO Warner Video chain, agrees the 30-day window is too short. He also fears that the rapid repricing of product "might actually confuse my customer," because RKO's stores are already very sell-through oriented and even sell a portion of their rental-priced inventory.

NO WINDOW WIDE ENOUGH

At the other end of the market spectrum, Mark Turner, who runs Popcorn Video in Decatur, Ind., a town of 12,000, doubts that even a 90-day window would be sufficient, since his hot rentals often remain in demand longer than that.

Turner adds that, no matter what

the studios do to help him compete on sell-through product, he cannot really match a mass merchant like Phar Mor, which has been selling "Batman" for \$5 with the \$5 rebate.

Interestingly, it is the larger chains that seem most sympathetic to the repricing strategy.

At the 210-unit, Springfield, Va.-based Erol's chain, for example, VP of marketing Bob Morick notes that, while a 30-day window would be too short, the program "might work if it's on a 60-day basis or for a quarter. The studios would be able to work both ends of it because the market is big enough."

He warns, however, that the suppliers cannot expect to start such a title as a rental item and move 400,000 pieces out of the box. Retailers would tend to buy less to begin with and the rest later, after the price goes down, he predicts.

Gary Delfiner, VP of promotion for the 710-unit West Coast/National chain, based in Philadelphia, likes the element of the plan that calls for reduced initial rental pricing. "Given the right titles—and depending on what the pricing is, this could enhance the sale to my chain of product that was either borderline or that we didn't buy in any particular depth," he states. "Titles are always price sensitive in terms of our budgetary constraints."

Asked why West Coast would not wait to buy such a title until it is repriced to a sell-through level, Delfiner replies, "If the title is something we want in our inventory, we'd buy it because we pride ourselves on having a wide selection and plenty of it. We need breadth of inventory, and customer satisfaction is our No. 1 priority."

Delfiner adds that his company is not worried about how the scheme might affect the used-tape market, since it commonly moves spent rental inventory to new stores. But if he were a retailer who depended partly on selling previously viewed tapes, he points out, the plan would adversely affect him.

Steve Rosenberg, president of three-store, Marietta, Ga.-based Premiere Video, is one of the dealers who regards used tapes as integral to his operation. So, while he likes the idea of being able to buy rental titles at a lower price, he has a negative reaction to the plan because "it destroys the used sale market."

CAN RENTAL SURVIVE THE CHANGE?

Jim Schwartz, head of Schwartz Bros., the Lanham, Md.-based video/audio distributor, takes a dim view of the entire repricing scheme,

which was broached to him by a rep for a major supplier. "If these studios don't get off their rear ends in their thinking, this whole business is going to be sell-through," he declares. "If they eliminate rental [through their policies], they're going to be shooting themselves in the foot all over again. Rental is the goose that laid the golden egg."

Schwartz observes that many B titles have been released at a high rental price and have been repriced downward after four or five months. Since B videos, in contrast to A titles, have no time frame, they can be purchased at any time. "If retailers know the product is going to cost less in a few months and it has no time frame, they're going to wait to buy that product," he says.

The veteran wholesaler sees disaster in this approach. "I like change," he says. "But [the studios] want to make the video business into the record business, and they're going too fast . . . Soon they'll be selling everything on a guaranteed sale [basis], and they'll run into problems. A noncollectible video will not sell at any price."

"If a two-tier [pricing] system comes in with a 30-day window, that will just about eliminate B movies, unless the manufacturers promise those films will be protected for a year," Schwartz concludes. "What dealer would buy a rental title when they know in 30 days, it's going to be in every supermarket in the country?"

Assistance in preparing this story was provided by Earl Paige in Los Angeles.

COOPER, RONSTADT STRIKE GOLD IN CERTS

(Continued from page 8)

Phil Collins, "No Jacket Required," Atlantic, 6 million.
Milli Vanilli, "Girl You Know It's True," Arista, 5 million.
Phil Collins, "Face Value," Atlantic, 3 million.
Phil Collins, "Hello, I Must Be Going," Atlantic, 2 million.
Billy Joel, "Storm Front," Columbia, 2 million.
New Kids On The Block, "Merry Merry Christmas," Columbia, 2 million.

PLATINUM ALBUMS

Billy Joel, "Storm Front," Columbia, his 11th.
Linda Ronstadt, "Cry Like A Rainstorm, Howl Like The Wind," Elektra, her 11th.
Ratt, "Reach For The Sky," Atlantic, its fourth.
Jimmy Buffett, "Songs You Know By Heart," MCA, his third.

B-52's, "Cosmic Thing," Reprise, their second.
Mannheim Steamroller, "A Fresh Aire Christmas," American Gramophone, its second.
Tesla, "The Great Radio Controversy," Geffen, its second.

Ricky Van Shelton, "Loving Proof," Columbia, his second.
Babyface, "Tender Lover," Solar/Epic, his first.
Too Short, "Life Is . . . Too Short," RCA, his first.

2 Live Crew, "As Nasty As They Wanna Be," Luke Skywalker, its first.
Young M.C., "Stone Cold Rhymin'," Island, his first.

GOLD ALBUMS

Kiss, "Hot In The Shade," Mercury, its 17th.
Billy Joel, "Storm Front," Columbia, his 13th.
Jeff Beck, "Jeff Beck Group," Epic, his seventh.

Luther Vandross, "The Best Of Luther Vandross: The Best Of Love," Epic, his seventh.
Jimmy Buffett, "Songs You Know By Heart,"

MCA, his fifth.
Belinda Carlisle, "Runaway Horses," MCA, her third.
Mannheim Steamroller, "Fresh Aire III," American Gramophone, its third.
New Order, "Technique," Qwest, its second.
Elmo & Patsy, "Grandma Got Run Over By A Reindeer," Epic, their first.
Tony! Toni! Tone!, "Who?," Wing/PolyGram, their first.
"Little Mermaid" soundtrack, Walt Disney.

PLATINUM SINGLES

Michael Jackson, "Thriller," Epic, his fifth.
Soul II Soul, "Back To Life," Virgin, its second.
Rob Base & D.J. E-Z Rock, "It Takes Two," Profile, their first.
Charlie Daniels Band, "The Devil Went Down To Georgia," Epic, its first.
Eddy Grant, "Electric Avenue," Epic, his first.
Technotronic, "Pump Up The Jam," SBK, its first.

GOLD SINGLES

Michael Jackson, "Thriller," Epic, his eighth.
Phil Collins, "Another Day In Paradise," Atlantic, his third.
Alice Cooper, "Poison," Epic, his second.
Linda Ronstadt/Aaron Neville, "Don't Know Much," Elektra, her second; his first.
Bad English, "When I See You Smile," Epic, its first.
Elmo & Patsy, "Grandma Got Run Over By A Reindeer," Epic, their first.

Jive Bunny & the Mastermixers, "Swing The Mood," Atco, their first.
2 Live Crew, "Me So Horny," Luke Skywalker, its first.

Technotronic, "Pump Up The Jam," SBK, its first.

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TOP TALK

INSIDE TRACK



Edited by Irv Lichtman

JOHN SYKES TAKES OVER as president of **Chrysalis Records** Monday (8), moving into a slot recently vacated by **Mike Bone**. Sykes, most recently head of **Champion Management** and previously at **MTV**, will report to CEO **Joe Kiener**. **Chris White**, the label's overall chief in the U.K., arrives in New York with the start of Sykes' career at Chrysalis to fine-tune a few things.

THE PHONER: Former Chrysalis president **Mike Bone** had all but signed a deal in mid-December to become executive VP/GM of **Hollywood Records**, the new Walt Disney pop label, **Track** has learned. However, the morning after Bone's return to New York from meetings in Los Angeles with Hollywood's **Peter Paterno** and others, he received a call from **Island** owner **Chris Blackwell** in the U.K. Blackwell said he wanted Bone to run Island and, with Bone telling Blackwell that "the clock was ticking," Blackwell said he was willing to take a flight on the Concorde to meet with him the next day. After a four-hour meeting with Blackwell, Bone, who had already scouted a new home on the West Coast, accepted Blackwell's offer. Bone, it's understood, took the job at Island for three main reasons: he felt more comfortable working at an established label; he likens Blackwell's skills as a music man to those of **Elektra's Bob Krasnow** and **Sire's Seymour Stein**; and he prefers living on the East Coast.

POINT OF NO RETURNS: Reacting rapidly to **WEA's** new no-returns policy on vinyl 7-inch singles (**Billboard**, Jan. 6), Nashville-based **Central South Record Sales** has notified its 68 **Sound Shop** stores and other customers that it will not take returns on any WEA single vinyl product, effective Jan. 31. The one exception is WEA's current oldies series, which remains 100% returnable. **John Bennett Jr.**, assistant warehouse manager, advises that Central South will continue carrying pre-Jan. 2 WEA vinyl singles (with the older series numbers) only on charted product and only until Jan. 31. **Sound Shop** stores are located primarily in the Southeast and Southwest.

GOING HOLLYWOOD: Independent record promoter **Joe Isgro**, indicted by a federal grand jury last November for alleged payola offenses, is collaborating with 20th Century Fox on a film treatment about the life of former Teamsters boss **Jimmy Hoffa**. Isgro owns the rights to a **Robin Moore** screenplay about Hoffa, who disappeared in 1975 and was presumably murdered. The current film will be scripted by noted playwright/screenwriter **David Mamet**.

NEW KIDS ON THE BLOCK have signed a deal with **DIR Broadcasting** to debut on pay-per-view in a March 15 show from New York's Nassau Coliseum. The show will be carried by Viewer's Choice. Parents should start saving \$19.95 for the show.

SUMMA COME ALL-NATIONS: All-Nations Music, the **Billy Meskel**-operated music publishing firm out of Hollywood, Calif., has acquired **Rick Steven's Summa Music Group**. The catalog, whose purchase price is unknown, features songs by **Gene McFadden**, **John Whitehead**, and **Paul Fox**. Hit copyrights include "A Little Bit More" via **Melba Moore** and **Freddie Jackson**, "Falling In Love" (also performed by Moore), "Talk To Me" recorded by **Chico DeBarge**, and "Jet" by the **Commodores**.

MCA MUSIC HAS CREATED a new post, that of VP and GM, and the person tapped for the job is **David Renzer**, formerly director of music publishing at **Zomba**. Renzer, who spent four years at Zomba, will work out of New York until the spring, when he's expected to move to MCA Music headquarters in Los Angeles under company president **Leeds Levy**. Renzer can now be reached at 212-841-8014.

PUBLICITY STUNTS: The New Year has ushered in a number of changes. **PolyGram** has named **Dawn Bridges** VP of publicity. **Bridges**, formerly with **Tin Pan Apple Management**, fills the vacancy left by **Pam Haslam** a year ago. **Domenique Leomporra** is promoted to East Coast director of media and artist relations for **Capitol Records**, following the departure of **Milhan Gorky**, who leaves the company Jan. 15 to work with **Audrey Strahl** in the publicity department at the newly formed **Charisma Records**.

'INCENSED' IS THE WAY The **British Phonographic Industry Assn.** expresses its view of an article in the January edition of **Which**, a publication of **The Consumer Assn.**, that charges that U.K. labels are keeping CD prices "artificially high" and should "take advantage of falling costs and the expanding market to make 1990 the year of a price reduction." BPI director general **John Deacon** terms the article "inaccurate, deliberately misleading," and possibly "libelous."

Q HITS THE SCREEN: **Warner Bros. Pictures** has set the fall of 1990 for the release of "Places You Find Love," a feature documentary on the life and career of **Quincy Jones**. The movie portrait of the veteran producer/musician/composer will utilize interview footage featuring such noted Jones collaborators as **Ella Fitzgerald**, **Lionel Hampton**, **Dizzy Gillespie**, **Barbra Streisand**, **Ray Charles**, and **Frank Sinatra**. The film, which takes its title from a track on Jones' current Warner Bros. hit album, "Back On The Block," is being produced and directed by **Courtney Sales Ross** (wife of *Continued on page 80*)

Stones Tour Fulfills 'Gross' Promise

■ BY BRUCE HARING

NEW YORK—The monies generated by the Rolling Stones' "Steel Wheels" tour have apparently led to a big payoff on the \$70 million gamble of Toronto promoter **Michael Cohl**.

The concert community was shocked last spring when Cohl's BCL Group (which includes **Bill Ballard**, **Cohl**, and the **Labatt's** brewery in partnership) guaranteed the Stones an estimated \$55 million-\$70 million for the band's North American tour against a percentage of the gross.

Now it appears the Stones fared even better than that estimate. One published report puts the group's share of the gross at \$85 million, with the Stones pocketing \$50 million. BCL will reportedly gain a profit of \$12 million-\$15 million.

According to figures provided by

Billboard sister publication **Amusement Business**, the tour grossed at least \$79,666,464 from ticket sales alone, the total based on reports generated from 51 of the tour's total of 60 shows. The tour, which began Aug. 31 in Philadelphia and ended Dec. 20 in Atlantic City, N.J., covered 32 cities in the U.S. and Canada. Of the 51 dates reporting to **Amusement Business**, 50 sold out.

But ticket sales represent just the tip of the Stones revenue iceberg. Based on midtour merchandising reports that saw Stones fans purchasing at an average rate of \$10 per head at the concert stops, the 2,913,677 fans at the 51 shows spent an estimated \$29 million on Stones merchandise, with 20% of that gross going to the various venues. The figure does not represent sales of merchandise in retail stores, which started two weeks into the tour.

Additionally, the Stones pay-per-

view rights were estimated at \$4 million-\$6 million, and the **Anheuser-Busch** tour sponsorship brought in a reported \$6 million, for a gross of well more than \$100 million.

Joe Rascoff, business manager for the Stones and the tour producer, declined to reveal specific figures, but says the tour "went splendidly, beyond our expectations. Clearly, it's the largest tour in history."

Rascoff says that there are no plans for a tour-based movie, home video, or live album. Although he declined to reveal specifics, he says record sales in stores "went well, even though the retail business in general is having a hard time. We're not immune or exempt on that, but we're very pleased with the results."

An announcement about a rumored Stones tour of Europe and the Far East will be made before the end of the month, **Rascoff** says.



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YOU SHOULD KNOW!
Laurie Anderson
 Hits High Note(s) With STRANGE ANGELS

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Photo © 1989 The Estate of Robert Heppelthorpe

After a five-year break from recording, Laurie Anderson -- America's premier performance artist -- is back to amaze, enthrall and challenge our senses.

On her newest album, **STRANGE ANGELS**, Anderson presents an up-close-and-personal view of herself not previously seen or heard. One that, songwise, positively brims with angels, beautiful dresses, baby dolls, monkey's paws and the devil himself. Doubly impressive, and perhaps even more commanding, is Anderson's vocal presence on the new record: on **STRANGE ANGELS** she displays, for the first time, the full range of her generous vocal talents.

With lilting harmonies and unabashed high notes, Anderson pushes her sound to new heights on such stunning cuts as the title track, "Strange Angels," the bouncy first single, "Babydoll," and the provocative key cut, "Beautiful Red Dress."

Beginning in February, Laurie Anderson will bring her full-length "Strange Angels" stage performance--which premiered last fall at the Brooklyn Academy of Music's Next Wave Festival--to cities across the U.S. and Europe. Hailed as her funniest work ever, the one-woman, multi-media tour-de-force prompted **The New York Times** to comment, "...Anderson commands the stage with an easy grace... Her cool, deadpan delivery of punchlines shows her to be a natural comic talent..."

*I don't know about your brain
 But mine is really bossy
 I come home from a day on the golf course
 And I find all these messages
 Scribbled on wrinkled up scraps of paper
 And they say things like
 Why don't you get a real job?
 --from "Babydoll"*

It's clear from **STRANGE ANGELS** that Laurie Anderson's unique and very real job has remained intact. As the artist says, "Who knows if there's an avant-garde anymore? I try to work both within a tradition and outside of it. At the same time, I still want to rattle people's expectations. There are plenty of rules left, just waiting to be broken."
STRANGE ANGELS. A pop record from Laurie Anderson. But don't let that shock you. Stranger things have happened.

STRANGE ANGELS (4/2/1-25900)
 The New Album
 Produced by Laurie Anderson and Roma Baran with Mike Thorne,
 Ian Ritchie, Peter Scherer, Arto Lindsay and Leon Pendarvis
 Featuring the single
 "Babydoll" (4-19951)

Look for the 50-city U. S. tour of "STRANGE ANGELS" coming this February!
 Available now on Warner Bros. Cassettes, Compact Discs and Records
 Management: Linda Goldstein, Original Artists
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"Anderson has always been a bridge for pop culture into the avant-garde... but Strange Angels is as much a rock album as, say, Talking Heads would make: slightly off-center, definitely idiosyncratic and distinctively Laurie Anderson, but pop nevertheless..."

--John Diliberto, Musician

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