

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

NOVEMBER 24, 1990

MCA Labels Shift To BMG For International Distribution

BY KEN TERRY

NEW YORK—The MCA Music Entertainment Group and Bertelsmann Music Group have signed a long-awaited agreement for the international licensing and distribution of the MCA, Geffen, and GRP labels. The deal will add \$100 million-\$150 million a year to BMG's distribution pie.

Whether this agreement will lead to a merger of MCA's and BMG's distribution systems down the road is uncertain, but neither party is ruling anything out in the future.

Under the terms of the three-year pact, BMG will license the repertoire of the three labels worldwide outside of North America, the U.K., Germany, and Japan. In the U.K., where MCA has its own company, the label's distribution will shift from PolyGram to BMG, and BMG will also pick up distribution of Geffen. In Germany, MCA plans to establish a new company that will be distributed by BMG. In Japan, MCA recently formed a new label with JVC and Vic-

tor Musical Industries.

The affected global affiliations of Geffen and MCA will shift to BMG on Jan. 1 and April 1, respectively, following the expiration of their current deals with Warner Music International (WMI). GRP's international licenses will be assigned to BMG as its current licenses in various territories expire.

(Continued on page 87)

MGM/UA Vid A Shell Of Former Self 110 Let Go In Wake Of Pathé Buyout

BY JIM McCULLAUGH

LOS ANGELES—MGM/UA Home Video has effectively been dismantled with the layoff of 110 people in the wake of Pathé Communications Corp.'s \$1.36 billion acquisition of MGM/UA Communications Co. (Billboard, Nov. 17).

To help finance the deal, Time Warner's Warner Home Video has

been given worldwide sales and distribution rights to all past MGM/UA and future MGM/Pathé films.

"We were anticipating some cutting back," says one MGM/UA Home Video staffer, "but not this much carnage so quickly."

Remaining to helm the MGM/Pathé Home Video skeleton label are Bud O'Shea, president and chief operating officer of MGM/UA Home Vid-

eo; David Bishop, sales VP; Ralph Tribbey, marketing VP; Ron Miele, VP of business affairs; and Mary Ellen Sullivan, international VP.

Herb Fischer, senior VP of sales and marketing, is the highest-ranking departing executive. Staffers, including personnel in the U.K. and field sales, were given notice on Nov. 9 that MGM/UA Home Video would "cease functions" effective Jan. 8, 1991.

One MGM/UA Home Video staffer indicates that Pathé offered "no outplacement counseling nor emotional counseling to anyone. That end of it has been handled very badly. I'm not

(Continued on page 86)

NARM, VSDA May Go Separate Ways

BY PAUL SWEETING and EARL PAIGE

NEW YORK—The board of directors of the National Assn. of Recording Merchandisers has set in motion a process that could lead to the group's eventual separation from its affiliate organization, the Video Software Dealers Assn., according to informed sources.

The formal discussions, which

many within NARM believe will lead to a separation, began during the recent NARM wholesalers meeting, Nov. 2-7 in Palm Springs, Calif.

At press time, the VSDA board was expected to take up the issue during its meeting Nov. 14-15 in Austin, Texas. In the past, some prominent VSDA members have expressed a desire to see the trade group separate from NARM, but the mood of the VSDA board could not be accu-

rately gauged at deadline.

The two groups have shared an executive VP and headquarters staff since VSDA was sponsored by NARM in 1982.

"The needs of these two associations and their programs put demands on a shared staff," says Pat Moreland, president of NARM and head of City One Stop in Los Angeles. "After careful study of various

(Continued on page 86)

EMI Reports 23% Rise In Worldwide Sales

PAGE 5

Janet Jackson Tops In Billboard Vid Awards

PAGE 6

No. 1 IN BILLBOARD

HOT 100 SINGLES	
★ LOVE TAKES TIME	MARIAH CAREY (COLUMBIA)
TOP POP ALBUMS	
★ TO THE EXTREME	VANILLA ICE (SBK)
HOT R&B SINGLES	
★ MISSUNDERSTANDING	AL B. SURE! (WARNER BROS.)
TOP R&B ALBUMS	
★ PLEASE HAMMER DON'T HURT 'EM	M.C. HAMMER (CAPITOL)
HOT COUNTRY SINGLES	
★ COME NEXT MONDAY	K.T. OSLIN (RCA)
TOP COUNTRY ALBUMS	
★ HEROES AND FRIENDS	RANDY TRAVIS (WARNER BROS.)
TOP VIDEO SALES	
★ PRETTY WOMAN	(TOUCHSTONE HOME VIDEO)
TOP VIDEO RENTALS	
★ PRETTY WOMAN	(TOUCHSTONE HOME VIDEO)

Retailers Shun Raffi Album Sans Longbox; Broader Effect Seen

BY PAUL VERNA

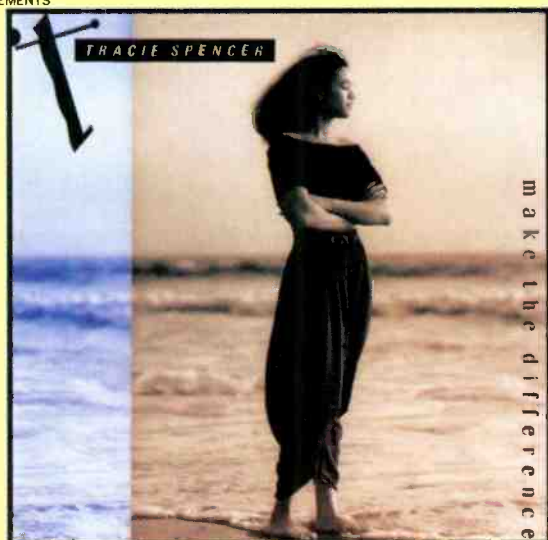
NEW YORK—A decision by children's music artist Raffi and his new label, MCA Records, to release the CD version of the singer's current album, "Evergreen Everblue," in a jewel box without an outer package has drawn fire from retailers nationwide.

While Raffi is believed to be the only artist whose recording contract stipulates jewel-box-only releases on current and catalog product, other acts—including such superstars as Peter Gabriel and U2—are expected to follow suit. And indications are

(Continued on page 79)



Wynton Marsalis follows his No. 1 album of standards, and TIME cover story, with his first original soundtrack. Featuring New Orleans-flavored jazz, and vocalists, "TUNE IN TOMORROW" is WYNTON MARSALIS TODAY. On Columbia.



TRACIE SPENCER. The youngest female artist ever to chart at Top 40 returns with a social message in the hit single and video "This House," her follow-up to the Top 10 Urban smash "Save Your Love." From the new Capitol album Make The Difference.



"A PLEASURE!"—L A TIMES

BOBBY McFERRIN

MEDICINE MUSIC (92048)

The highly anticipated new album featuring 12 spellbinding new songs.

FROM EMI



Major media support including: The Arsenio Hall Show, Good Morning America, Today, guest VJ on VH-1 and more.

On tour now with his acclaimed group Voicestra with a Broadway appearance scheduled in April.

Watch for the premier of the stunning first video, "THE GARDEN."

THE COMPLETE "LIVE" RECORDING OF THE HISTORY-MAKING PAUL McCARTNEY WORLD TOUR '89-'90

tripping the live fantastic

The ultimate live package featuring
almost 2 1/2 hours of Beatles, Wings and McCartney classics



Includes the never-
before-released
single and video
"BIRTHDAY"

On 2 Cassettes, 2 Compact Discs
and 3 Albums from Capitol Records

Produced by Paul McCartney,
Bob Clearmountain & Peter Henderson

The Paul McCartney World Tour opened on September 26, 1989 and continued for 10 months, to 13 countries, for 102 concerts to over 2.8 million people. Voted "International Tour of the Year," the Paul McCartney World Tour set attendance records around the globe. Now this historic tour comes to life again on Tripping The Live Fantastic.



Now Available
**TRIPPING THE
LIVE FANTASTIC** - *highlights!*
17 of the best recordings
from the album
Tripping The Live Fantastic

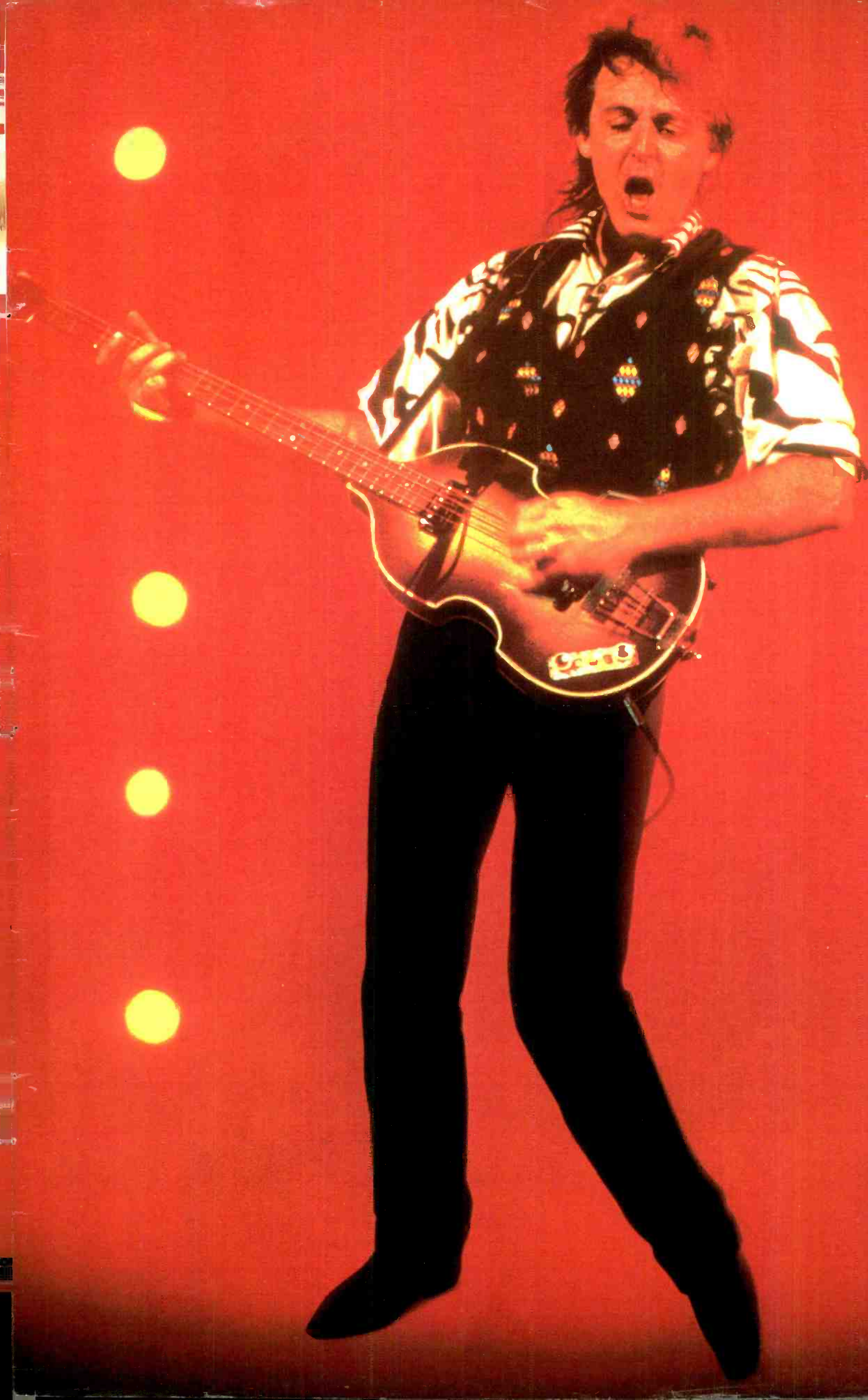
Capitol

©1990 MPL Communications Ltd. under exclusive license to Capitol Records, Inc.



"From Rio to Glasgow, Tokyo, through most everywhere and back again, this album captures some of the sounds of those nights on tour...we saw fans with messages replying to our own...we saw emotions and we saw hope for the future...children far too young to know...and we played for all of them."
-Paul McCartney

**Billboard's Boxscore
Top Grossing Concert of 1990**



Showtime...

FIGURE OF EIGHT

Rotterdam

JET *Wembley*

ROUGH RIDE *Paris*

GOT TO GET YOU

INTO MY LIFE *Dortmund*

BAND ON THE RUN

Wembley

BIRTHDAY *Knebworth*

EBONY AND IVORY

Rotterdam

WE GOT MARRIED

Wembley

INNER CITY MADNESS

Birmingham

MAYBE I'M AMAZED

Rotterdam

THE LONG AND

WINDING ROAD *Rio*

CRACKING UP

Los Angeles

FOOL ON THE HILL

Wembley

SGT. PEPPER'S LONELY

HEARTS CLUB BAND

Los Angeles

CAN'T BUY ME LOVE

Munich

MATCHBOX *Wembley*

PUT IT THERE

Gothenburg

TOGETHER *Chicago*

THINGS WE SAID TODAY

Madrid

ELEANOR RIGBY

Worcester

THIS ONE *Detroit*

MY BRAVE FACE

Wembley

BACK IN THE U.S.S.R.

Tokyo

I SAW HER STANDING

THERE *Montreal*

TWENTY FLIGHT ROCK

Wembley

COMING UP *Tokyo*

SALLY *Wembley*

LET IT BE *Miami*

AIN'T THAT A SHAME

Tokyo

LIVE AND LET DIE

Gothenburg

IF I WERE NOT UPON

THE STAGE *Cincinnati*

HEY JUDE *Cincinnati*

YESTERDAY *Worcester*

GET BACK *Tokyo*

GOLDEN SLUMBERS/

CARRY THAT WEIGHT/

THE END *Toronto*

DON'T LET THE SUN

CATCH YOU CRYING

Montreal

PARROTTHEADS UNITE!



JIMMY BUFFETT • FEEDING FRENZY

16 SONGS • 72 MINUTES • THE ULTIMATE LIVE ALBUM OF BUFFETT CLASSICS, FEATURING "MARGARITAVILLE," "CHEESEBURGER IN PARADISE," "FINS" AND INCLUDING THE NEW SINGLE "JAMAICA FAREWELL"

PRODUCED BY MICHAEL UTLEY AND ELLIOT SCHEIVER

Hein: Enigma, Capitol Talking 'Divorce' Top Exec Also Says Staff Layoffs On Way

BY CHRIS MORRIS

LOS ANGELES—Capitol-EMI Music and Enigma Entertainment are in negotiations to terminate their joint-venture pact before the end of the year, according to the company's top executive, and Culver City, Calif.-based Enigma is in discussions with other unnamed companies regarding a new distribution deal or partnership.

"We are still negotiating [with Capitol-EMI], and the intention of the negotiations is to wind up the joint venture," says Enigma president William Hein. "If the joint venture was a marriage, this is the

divorce."

Hein says he hopes that a termination of the agreement with Capitol-EMI, which bought 50% of Enigma in May 1989, will be resolved "before Christmas."

A Capitol-EMI corporate spokesperson offered this prepared statement: "Negotiations between Capitol-EMI Music Inc. and Enigma Entertainment, which have been going on for some time, have not come to a conclusion. At such time as a conclusion is reached, the parties will make a joint announcement."

Enigma will also radically pare down the size of its staff by the end

of the year. At press time, Hein said that a first round of layoffs would occur soon and that approximately 27 employees from "pretty much every department" would receive pink slips. Sources said they believed that the staffers would be dismissed Nov. 15.

Hein declined to confirm rumors that other staff cuts were imminent. But sources within the company say that, out of approximately 70 company staffers, a total of
(Continued on page 80)

EMI Eyes No. 3 World Slot After Seeing Half-Yr. Stats

BY JEFF CLARK-MEADS

LONDON—EMI says it is still on course to become one of the world's top three record companies on the back of unprecedented results for the first half of its current fiscal year.

The company's sales revenue increased by 23% in the period from April to September, and the aim now is a global market share of 14%

for the full 12 months.

Compared with the same period in 1989, profit before interest and tax rose by 64% to \$82.7 million. Sales increased from \$801.6 million to \$985.9 million.

Jim Fifield, president and CEO of EMI Music Worldwide, says success in North America was largely responsible for the improved trading results. He points particularly
(Continued on page 74)

Music Biz Looks 'East & West' For Results Meet Seen As Forum For E. European Copyright Issue

BY MIKE HENNESSEY

BUDAPEST, Hungary—The Looking East & West Conference due to run here Nov. 23-26 will be the launching pad for a German music industry initiative to accelerate upward harmonization of Eastern European copyright legislation.

Manfred Zumkeller, chairman of the German IFPI group, and Michael Karnstedt, chairman of the German music publishers' association, will join forces in seeking to persuade representatives of the Eastern European music industries to take action to upgrade and enforce copyright protection as a prerequisite to better trading and cultural relations between East and West.

Says Karnstedt, "One of the first messages we want to get across is one which we have very much taken to heart in Germany—and that is that the record industry and the music publishing industry have common interests and we must all work together to ensure adequate protection and royalty income from sound carriers."

While recognizing that the dramatic transition of the eastern re-

gion of Germany from a zone of inadequate copyright protection to assimilation into the sophisticated West German system cannot be emulated by the Eastern European countries, the German delegation will be emphasizing the benefits that can flow from enhanced intellectual property protection in terms of royalty income and creative incentive for artists and writers.

The Budapest conference will bring together industry professionals from Eastern and Western Europe for three days of panels, workshops and artist showcases at the city's Convention Centre. The seminars will be divided into seven industry sectors: artist management, live music, music publishing, music TV and video, radio, records, and rights. (For a focus on eight Eastern European markets, see pages 68-69.)

Panelists include IFPI president Sir John Morgan, Warner Bros. Inc. anti-piracy VP Molly Kellogg, BMG International senior VP Arnold Bahlmann, Europe 2 director general Martin Brisac, MTV Europe managing director Bill Roedy, and Westwood One International managing director Bill

Stolier.

The event is jointly sponsored by Billboard and Music & Media, and organized by Tribute Productions of London. French "minister of rock" Bruno Lion and Hungary's secretary of state for culture Gyorgyo Fereki will officially open the conference at a banquet Friday (23).

(Continued on page 70)

New Line Forms Home Vid Unit With Ex-Vestron Execs At Helm

BY PAUL SWEETING

NEW YORK—New Line Cinema officially announced the formation of New Line Home Video last week, naming former Vestron executives Stephen Einhorn and Michael Karaffa as president/CEO and senior VP of sales and marketing, respectively.

The division, which will be based in New York, will handle home video distribution for all New Line Cinema product (after the expiration of certain existing licensing deals) as well as theatrical and nontheatrical acquisitions from third-party producers.

New Line Cinema is one of the few recent success stories among independent production houses, clicking most recently with "Teenage Mutant Ninja Turtles: The Movie." The title grossed \$130 million at the box office.

Since the beginning of the year, New Line's theatrical releases have

generated \$180 million at the domestic box office, giving it a 5.8% share of U.S. box office revenue, and ranking it seventh among the 12 leading theatrical distributors.

Although video rights to "Turtles" went to LIVE Home Video, where it has shipped 9 million units so far (Billboard, Nov. 17), New Line retains the video rights to the sequel currently in production. The sequel is slated for theatrical release in March 1991.

New Line also produces the successful "Nightmare On Elm Street" series, although video rights to that series belong to Media Home Entertainment, which co-finances the movies.

New Line is also a joint-venture partner with Carolco, parent company of LIVE, in Seven Arts Films, a distributor primarily of low-budget theatrical films. Seven Arts' most recent release was "King Of New York," which ap-
(Continued on page 86)

Chart-Topping Acts Set For Billboard Show

NEW YORK—An array of recent chart-toppers have been confirmed to perform on "The 1990 Billboard Music Awards Show," according to producer Paul Flattery. The show is scheduled to air Dec. 10 on the Fox Broadcasting Co. (Billboard, Oct. 20).

Flattery says Nelson and Wilson Phillips will make their TV debut performances and that M.C. Hammer will perform his current hit, "Pray," with a hip-hop choir. Other artists expected to perform or appear on the show are Phil Collins, Bell Biv DeVoe, Young M.C., Janet Jackson, Lisa Stansfield, Sinead O'Connor, Randy Travis, Clint Black, and En Vogue—all No. 1 artists during the past year.

The program, which will be taped Nov. 26 at the Santa Monica Airport hangar, will also feature celebrity award presenters culled from the ranks of past No. 1 artists. They will be announced shortly, says Flattery.

Superstars Paul McCartney and Eric Clapton will supply never-before-screened videotaped performances from their respective tours to air on the awards show, according to Flattery. Gloria Estefan will also provide a taped contribution, he adds.

Based on the Billboard year-end charts, the awards show honors artists in a variety of genres, including AC, pop, rock, country, R&B, and rap. In addition, for the first time ever,
(Continued on page 80)

CONTENTS

VOLUME 102 NO. 47

NOVEMBER 24, 1990

MUSIC

Album & Single Reviews	72	Jazz/Blue Notes	64
Boxscore	30	Latin Notas	37
Canada	70	Lifelines	74
Chart Beat	8	Music Video	61
Classical/Keeping Score	65	Newsmakers	45
Clip List	62	Power Playlists	16
Commentary	11	Pro Audio	48
Country	33	R&B	21
Dance Trax	27	Radio	12
Executive Turntable	6	Retail	38
Grass Route	42	Retail Track	40
Hot 100 Singles Spotlight	78	Rossi's Rhythm Section	25
Inside Track	88	Studio Action	47
International	66	Talent	28
		Update	74

HOME VIDEO

Page 49

Box Office	56	Video Rentals	55
Music Videos	57	Video Sales	50
Store Monitor	50	Top Videodiscs	56

MUSIC CHARTS

Top Albums		Hot Singles	
Classical	65	Adult Contemporary	81
Country	36	Country	34
Hits Of The World	71	Crossover	81
Jazz	64	Dance	26
Modern Rock Tracks	18	Hits Of The World	71
Pop	82	Hot Latin	37
R&B	22	Hot 100	76
Rock Tracks	18	Hot 100 Singles Action	78
		R&B	20
		R&B Singles Action	25
		Rap	24

CLASSIFIED/REAL ESTATE

Page 59

©Copyright 1990 by BPI Communications Inc., a subsidiary of Affiliated Publications Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly (except for the last week in December) by BPI Communications Inc., One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$189.00, Continental Europe £175. Billboard, Quadrant Subscription Service Ltd., Perrymount Road, Haywards Heath, West Sussex, England. Registered as a newspaper at the British Post Office. Japan Y97,500. Music Labo Inc., Dempa Building, 2nd Floor, 11-2, 1-Chome, Nigashi-Gotanda, Shinagawa-ku, Tokyo 141, Japan. Second class postage paid at New York, N.Y. and at additional mailing offices. Postmaster: please send changes of address to Billboard, P.O. Box 3027, South Eastern, Pa. 19398. Current and back copies of Billboard are available on microfilm from Kraus Microform, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. Subscriber Services and Information: Billboard, P.O. Box 3027, South Eastern, Pa. 19398, 215-630-1679.

Sound Warehouse: No 'Nasty' Sales Dallas Drops Charges Against Chain

■ BY SUSAN NUNZIATA

NEW YORK—Sound Warehouse's decision to refrain from selling 2 Live Crew's "As Nasty As They Wanna Be" album in its Dallas County stores to avoid criminal obscenity charges is receiving industry support.

Nine misdemeanor charges brought against the corporate offices of Sound Warehouse in Dallas in July for selling obscene material were dropped on Nov. 8. Part of the agreement also reiterates Sound Warehouse's year-and-a-half-old 18-to-purchase policy on stickered product. The corporation faced fines of up to \$90,000 if found guilty.

"Under the circumstances, [Sound Warehouse] did what they had to do," says Vicki Carmichael, VP of Spec's Music, a Miami-based chain with more than 50 outlets. "They had a responsibility to their business, and they made a decision based on what's best for the business."

Patricia Moreland, president of the National Assn. of Recording Merchandisers, notes that the decision could have a "mental chilling effect," but that it is "obviously the decision of the retailer who knows the local community business, and really none of my business save in the stores that I have." Moreland heads Los Angeles' City One Stop, which belongs

to the same company, Shamrock Holdings, that owns Sound Warehouse.

"I'm appalled that the retailers have been placed in the position of fighting the manufacturers' fight," she adds.

A NARM committee was reviewing the possibility of aiding Sound

Warehouse in the case, but had not reached a decision when the charges were dropped. The Recording Industry Assn. of America offered legal and financial support to the corporation, but it was declined.

"We are very pleased that the
(Continued on page 75)

Use Of Its Advisory Sticker As Mktg. Ploy Worries RIAA

■ BY CRAIG ROSEN

LOS ANGELES—The Recording Industry Assn. of America is alarmed over the use of its "parental advisory" sticker as a marketing tool. In recent weeks, two albums have been released with an enlarged version of the parental advisory warning as primary cover art—George Carlin's "Parental Advisory: Explicit Lyrics" on the Eardrum/Atlantic imprint and "Explicit Rap," a compilation on the Priority label.

"We are concerned about mock usage of the label," says Trish Heimers, a VP for the RIAA. "When people use it in a nonserious manner it feeds right into the hands of legislators who want to limit our

freedom of speech." According to Heimers, the mock usage of the warning stickers may give legislators reason to doubt the industry's ability to self-sticker product with explicit lyrics.

"Ideally we want the 'parental advisory' to be as trusted and as easily recognizable as the MPAA [Motion Picture Assn. of America] rating system," Heimers adds.

At the recent National Assn. of Recording Merchandisers' Wholesalers Conference, Nov. 27 in Palm Springs, Calif., Fantasy Records president Phil Jones expressed similar concerns.

In a subsequent interview with Billboard, Jones said, "We don't want to see labels use it as a mar-
(Continued on page 87)



Cole To Elektra. Elektra Entertainment executives announce the signing of recording artist Natalie Cole. Shown, from left, are Tommy LiPuma, senior VP of A&R, Elektra Entertainment; Cole; Bob Krasnow, chairman, Elektra Entertainment; and Dan Clearly, Cole's manager.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Ron Fair is named senior VP of A&R and staff producer at EMI Records USA in New York. He was VP of A&R and staff producer for the company.

Robert Biniiaz is named senior VP of business development at MCA Music Entertainment Group and Jonathan Coffino is named VP of sales and marketing for MCA Records in Los Angeles. They were, respectively, executive VP for MCA Concerts and senior director of the video division for Trans World Music Corp.

Ruben Rodriguez is named senior VP of urban music for Elektra Entertainment in New York. He was senior VP of black music at CBS Records.



FAIR



BINIIZ



RODRIGUEZ



BOBB

Merlin Bobb is named senior VP of A&R for East West America, a division of Atlantic Records in New York. He was VP of A&R, black music division, for Atlantic.

Tim Devine is named VP of A&R at Capitol Records in Los Angeles. He was senior director of A&R for the company.

Chrysalis Records names Patrick Clifford VP of A&R in New York and Kevin Carroll national promotion director, West Coast, in Los Angeles. They were, respectively, director of A&R for A&M Records and national



DEVINE



CLIFFORD



TANNER



LABAR

promotion director, Midwest, for Chrysalis.

RCA Records names Geary Tanner VP of national promotion in New York, Bonnie Goldner VP of promotion/trade relations in New York, and Bennett Kaufman senior director of A&R, West Coast, in Los Angeles. They were, respectively, senior director of pop promotion, senior director of promotion/trade relations, and director of A&R, West Coast, for the label.

Derk Jan Jolink is named managing director of BMG Ariola Belgium in Brussels. He was marketing manager at WEA Records B.V. in the Netherlands.

David Linton is named co-national director of promotion at Reprise Records in Los Angeles. He was black music promotion manager, West Coast, for Warner Bros. Records.

Warner Bros. Records names Jeff Grant black music promotion manager for New York and the Northeast, Gary O'Neil black music promotion manager for Los Angeles and the West Coast, and Carol Marrujo de O'Hara national publicity manager in Los Angeles. They were, respectively, program director at WNHE, West Coast promotion representative for RCA Records, and publicity materials coordinator at Warner Bros.

PUBLISHING. Roanna Rosen Gillespie is named creative director, West Coast, for the Famous Music Publishing Companies in Los Angeles. She was assistant to the president of Almo/Irving Music, Rondor Music International.

RELATED FIELDS. Barbara Labar is named senior VP of store sales and operations for Warehouse Entertainment in Los Angeles. She was VP of store sales and operations for the company.

Janet Jackson Tops Music Video Awards Billboard/Tanqueray Show Also Features Live Acts

LOS ANGELES—Janet Jackson dominated the Billboard/Tanqueray Sterling Music Video Awards here Nov. 9. Jackson's videoclips won in four of the six categories they were nominated in. The artist also won a special longform video award.

Other multiple winners were the B-52's in the pop/rock category (best di-

rector, best duo or group); Deee-Lite in the dance category (best duo or group, best new artist); and Gipsy Kings in the Latin category (best director, best duo or group). In the country category, Clint Black, the best male artist, and the Kentucky Headhunters, the best duo or group, also shared the best new artist award.

Jackson was honored as best female artist in two categories: black/rap and dance. Similarly, director's awards went to her clips for "Rhythm Nation 1814" (Dominic Sena) and "Alright" (Julien Temple)

in the black/rap and dance categories, respectively. In addition, "Rhythm Nation 1814" won the first Billboard/Tanqueray Sterling Music Video Award for artistic achievement in longform video.

The awards ceremony, held at the Vertigo club here, was the closing event of the 12th Annual Billboard Music Video Conference. Separate awards in the special interest video field were presented at a Nov. 7 ceremony (Billboard, Nov. 17).

For the first time in the awards' 12-year history, five different musical
(Continued on page 80)

Song Contest Nears Deadline

LOS ANGELES—Deadline for entries in the Third Annual Billboard Song Contest presented by Kentucky Fried Chicken is Nov. 30. All entries must be received by that date to qualify.

The contest awards \$5,000 cash to the winner in each of seven categories—pop, rock, black/rap, country, jazz, gospel/contemporary Christian, and Latin—as well as a \$25,000 cash grand prize and a trip for two to the Montreux International Festival in Montreux, Switzerland, where the winning song will be performed. In addition, Capitol Records will submit four of the seven category winners to its artists for recording consideration.

For an entry form, write to: Third Annual Billboard Song Contest Presented by Kentucky Fried Chicken, P.O. Box 35346, Tulsa, Okla., 74153-0346.

Producer Disbands Milli Vanilli, Says Duo Never Sang On Hits

■ BY THOM DUFFY

NEW YORK—Milli Vanilli, the Arista Records act whose debut album sold more than 6 million copies in the U.S. and that won a Grammy award as best new artist of 1989, has been dissolved, according to Frank Farian, the German producer who masterminded the group's hits and owns its name.

In making the announcement, Farian confirmed for the first time that the dreadlocked duo of Rob Pilatus and Fabrice Morvan—who fronted Milli Vanilli on album covers, in videos, and in concert—did not sing on the group's smash debut album "Girl You Know It's True." Farian says a

dispute over the duo's role in his future productions led to his decision to shelve the Milli Vanilli name and concept.

"Rob and Fab asked to sing on the next record and that's something [I] cannot accept," says Farian, speaking through an interpreter. Asked if the pair sang on Milli Vanilli's debut album, Farian states flatly, "No."

Arista Records executive VP Roy Lott says the label was not aware that Pilatus and Morvan were not the actual lead singers on Milli Vanilli's album, which has sold an estimated 12 million copies worldwide.

But Farian has the label's "full support" in his decision to dissolve
(Continued on page 80)

R&B'S FAVORITE VOCALIST
RETURNS STRONGER THAN EVER

JEFFREY OSBORNE



ONLY HUMAN



HIS LONG-AWAITED ARISTA DEBUT ALBUM.
INCLUDES THE HIT TITLE TRACK NOW EXPLODING AT R&B,
PLUS TEN MORE SONGS THAT SHOWCASE HIS VOICE LIKE NEVER BEFORE.

ON ARISTA CHROME CASSETTES, COMPACT DISCS AND RECORDS.

CD Duplicators Fear A Blue Christmas

Demand Falls Short Of Increased Capacity

BY SUSAN NUNZIATA

NEW YORK—Although their plants are busy, CD replicators say demand is flat when compared with last year's preholiday manufacturing peak.

The manufacturers fear that a rapid post-Thanksgiving drop-off in demand will further cloud a business already facing heightened competition and shrinking profit margins.

The market conditions can be

traced largely to additional capacity that many plants—including those of DADC, CBS, WEA, and Philips Du Pont Optical—have brought on line this year. In some cases, they have increased their output capability by as much as 30%-40%. At the same time, catalog business has faded somewhat and new-release activity has failed to pick up the slack, according to several manufacturers.

"I believe that the market has not grown as much as people had antici-

pated," says Robert Wray, senior VP of marketing for PDO. "What they didn't anticipate were the Mideast crisis and the talk of recession. I don't think it's because there's not good releases out there. There was an expansion [of capacity], but it was in anticipation of more CDs than there actually were."

All of this is good news for the record companies, which are benefiting from lower prices. While raw disc prices continue to hover in the 90-cents-per-unit range, they have sometimes dipped as low as 75 cents per unit since the beginning of the third quarter.

Most plants view the situation as a
(Continued on page 81)



Yeah, That's The Ticket. Members of Fleetwood Mac receive the commemorative Gold Ticket award, representing Madison Square Garden ticket sales of more than 100,000. Fleetwood Mac performed at the Garden five times: June 29-30, 1977; Nov. 15-16, 1979; and Nov. 1, 1990. Shown, from left, are John McVie, Fleetwood Mac; Ned DeWitt, president, MSG Entertainment & Attractions Group; Stevie Nicks, Fleetwood Mac; Ron Delsener, Ron Delsener Enterprises; Mick Fleetwood, Billy Burnette, and Rick Vito, Fleetwood Mac; John Courage, tour manager; Christine McVie, Fleetwood Mac; Rob Light, agent; and Mitch Slater, Ron Delsener Enterprises.

More Top Artists Follow

Madonna's Move To QSound

BY CRAIG ROSEN
and SUSAN NUNZIATA

LOS ANGELES—A bevy of top acts including Sting, Janet Jackson, Paula Abdul, Bon Jovi, Freddie Jackson, and Wilson Phillips are set to release product in coming months using QSound—a new technology that gives recordings three-dimensional sound on standard stereo systems.

QSound made its commercial debut Nov. 13 with the release of Madonna's greatest-hits package, "The Immaculate Collection," on Sire/Warner Bros. Each track on the album, save for the two new cuts, "Justify My Love" and "Rescue Me," was re-

mixed using the QSound process. Additionally, there are plans to release QSound-remixed versions of "Justify My Love" and "Rescue Me" as maxi-singles. The video clips for the two new tracks will also use QSound technology.

Sting's "The Soul Cages," set for a late January release on A&M, will feature QSound remixes, as will the forthcoming Janet Jackson video clips "The Knowledge" and "Someday Tonight."

The QSound technology, which is applied to recordings during the mixing process, has been in development for close to a decade in Canada by Ar-

(Continued on page 75)

P'Gram Announces Intent To

Phase Out Its Latin Division

NEW YORK—PolyGram will be phasing out its Latin division in the next few months. According to a laconic announcement made by the company Nov. 14, "Sales and marketing functions for future Latin artists on PolyGram will be handled by the existing department instead of a separate division."

Industry sources say the division may be shut down before the end of the year. The division's head, Norberto De La Rosa, will stay behind for a few months to close accounts and try to license distribution of foreign subsidiaries in the U.S.

According to the announcement, "PolyGram International is also pur-

suage license opportunities for Latin releases." Among the companies already in contact with PolyGram for distribution of its Latin product are Capitol-EMI and CBS.

"We are currently discussing the possibilities of working closely with PolyGram," says Capitol-EMI Latin VP and GM Jose Behar. "I think this will be a wonderful opportunity for Capitol and PolyGram to maximize the potential of this strong artist roster as well as their well-balanced catalog."

The division opened three years ago with the signing of Latin superstar Jose Luis Rodriguez. The depar-

(Continued on page 74)

Mixed Signals For Sound-Alikes

Ryder Loss Leaves Issue In Limbo

BY MICHAEL MARTINEZ and
JEFFREY JOLSON-COLBURN

LOS ANGELES—A ruling by a federal judge in Michigan has thrown into legal limbo the issue of performers who imitate famous singers' voices in broadcast commercials, say some attorneys. The attorneys add that there may be no uniform legal standard until one of the appeals of recent decisions on this issue reaches the U.S. Supreme Court.

U.S. District Judge Horace Gilmore of Detroit last week ruled in favor of Molson Breweries, target of a suit by singer Mitch Ryder over use of the song "Devil With A Blue Dress

On," which Ryder had recorded.

Ryder claimed in his suit that a sound-alike singer was used to render a perfect imitation of his voice for the beer commercial.

The Michigan decision runs counter to a California federal court decision last year in which Bette Midler won a \$400,000 award against Young & Rubicam, after bringing suit in 1987. The ad agency had hired a Midler sound-alike for a Mercury Sable commercial (Billboard, Nov. 11, 1989).

In the Midler case it was alleged that the ad agency hired one of Midler's former backup singers to

(Continued on page 75)

Holiday Season Spurs Robust Chart Debuts;

Carey's 'Love' Strong; Wilburys' Disc Travels

WHO NEEDS A calendar? You can tell Christmas is around the corner just by looking at all the activity on the Top Pop Albums chart. Six albums enter the chart above No. 60—more than in any other week this year. And three of those releases are by superstars whose last albums reached No. 1 (Whitney Houston, Phil Collins, and Steve Winwood).

Houston's third album, "I'm Your Baby Tonight," is the top new entry at No. 22. Houston's second album, "Whitney," debuted at No. 1 in 1987, but changes in chart methodology since then make direct comparisons invalid. "I'm Your Baby Tonight" is one of the four highest-debuting albums of 1990. It trails **New Kids On The Block's** "Step By Step," which bowed at No. 14, and **Prince's** "Graffiti Bridge," which opened at No. 21, and ties

George Michael's "Listen Without Prejudice, Vol. 1," which also entered at No. 22. The title track to Houston's album jumps to No. 3 on the Hot 100.

Clint Black's sophomore album, "Put Yourself In My Shoes," bows at No. 48. Black's double-platinum debut release, "Killin' Time," entered the pop chart at No. 130 in June 1989 and peaked at No. 31.

Phil Collins' "Serious Hits . . . Live!" opens at No. 49. It's Collins' 10th album since 1980, counting both his solo work and his Genesis output but not counting the soundtrack to his film vehicle, "Buster." The man certainly adheres to the work ethic.

Paul McCartney's "Tripping The Live Fantastic" debuts at No. 52. McCartney's 1989 album, "Flowers In The Dirt," peaked at a disappointing No. 21, but the ex-Beatle's simultaneous tour was a box-office smash. This double live album, drawn from that tour, is McCartney's first live release since the three-record "Wings Over America" in 1976.

The Scorpions' "Crazy World" opens at No. 56. The band's last three studio albums reached the top 10. "Blackout" hit No. 10 in 1982, "Love At First Sting" reached No. 6 in 1984, and "Savage Amusement" hit No. 5 in 1988.

And **Steve Winwood's "Refugees Of The Heart"** debuts at No. 57. Winwood's two previous albums, "Back In The High Life" and "Roll With It," reached No. 3 and No. 1, respectively.

FAST FACTS: **Mariah Carey's** second single, "Love Takes Time," logs its third week at No. 1 on the Hot 100 a few months after her debut hit, "Vision Of Love," racked up four weeks on top. Carey is the first act in nearly three decades to spend three or more weeks at No. 1 with each of its first two chart hits. **The Four Seasons** did the trick in 1962 with "Big Girls Don't Cry" and "Sherry," each of

which logged five weeks on top.

Traveling Wilburys' "Vol. 3" vaults from No. 40 to No. 12 in its second week on the pop albums chart. The group's 1988 debut album was also an out-of-the-box hit, reaching No. 12 in three weeks.

The Cure's "Mixed Up" leaps from No. 33 to No. 14 in its second week. It's the second-fastest-breaking remix album to date, trailing **Paula Abdul's** "Shut Up And Dance," which was No. 13 after two weeks.

Big Daddy Kane's "Taste Of Chocolate" leaps from No. 82 to No. 37 in its second week. It's almost certain to top the No. 33 peak of the group's 1989 breakthrough album, "It's A Big Daddy Thing."

Elton John's four-CD boxed set, "To Be Continued . . ." debuts at No. 135. The retrospec-

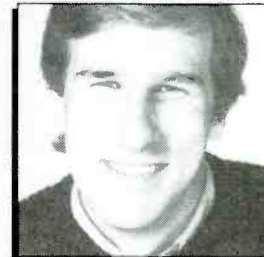
tive is probably the classiest and most lavish boxed set to date. It includes four new songs, one of which, "You Gotta Love Someone," enters the Hot 100 at No. 85. The only downside is that John has already released three greatest-hits sets and three live albums.

"The Best Of The Righteous Brothers" on Curb Records bows at No. 161. It's the duo's third greatest-hits album to make the chart in recent weeks, following compilations on Verve/Polydor and Rhino.

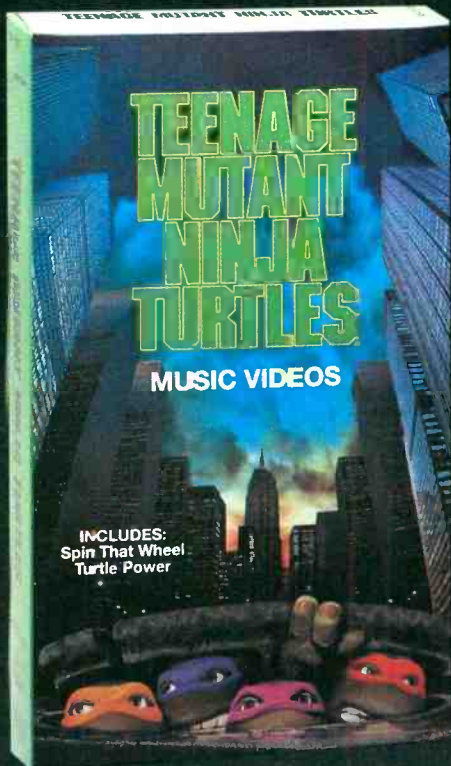
WE GET LETTERS: Noel R. of Milwaukee notes that, despite criticism that pop music is devoid of spiritual consciousness, four current or recent top 10 hits mention God or personal spirituality: **George Michael's** "Praying For Time," **M.C. Hammer's** "Pray," **Poison's** "Something To Believe In," and **Bette Midler's** "From A Distance."

David E. Neukuckatz of Bartlett, Ill., notes that—as of this week—**Billy Joel** has had six albums that have generated three or more top 40 hits. No other act in pop history matches this record. **The Beatles, Fleetwood Mac, and Daryl Hall & John Oates** each have five albums that spawned three or more top 40 hits . . . **Chris Granozio** of WSYR Syracuse, N.Y., adds that Joel's current top 40 hit, "And So It Goes," was the B side of his last two singles, both of which fell short of the top 40: "The Downeaster Alexa" and "That's Not Her Style."

William Simpson of Los Angeles notes that **Danny Kortchmar**, a key figure in the '70s L.A. rock scene, has four songs on this week's Hot 100. **Kootch** co-produced the old and new **Jon Bon Jovi** hits and both co-wrote and co-produced hits by **Daryl Hall & John Oates** and **Don Henley**.



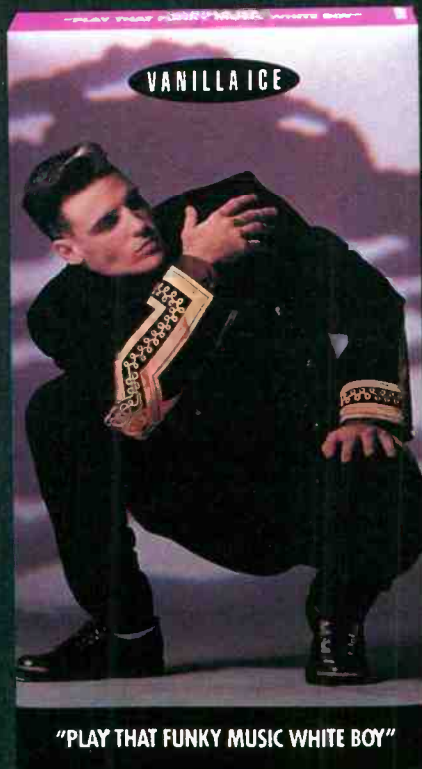
by Paul Grein



TEENAGE MUTANT NINJA TURTLES
(K5-07325)

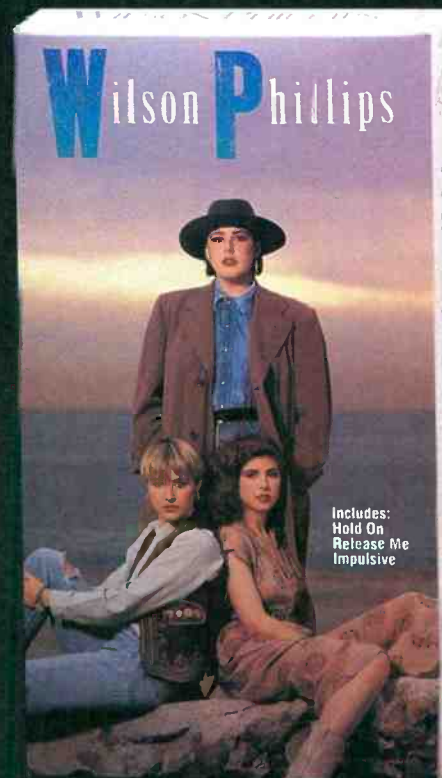
Turtlemania has swept the globe! The new home video compilation includes the hit singles "Turtle Power" and "Spin That Wheel" from the platinum soundtrack and features scenes from the film plus original footage of the Turtles themselves.

MUSIC TO YOUR EYES!



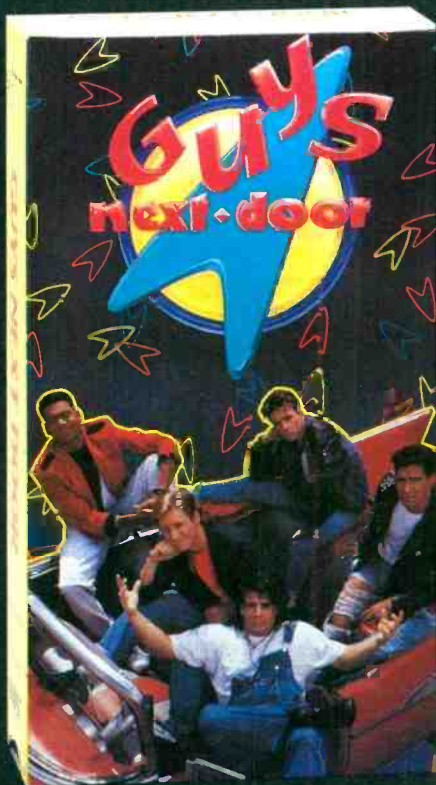
VANILLA ICE
(K5-07339)

The incredible VANILLA ICE phenomenon continues with the release of "Play That Funky Music White Boy", the video. Includes the #1 smash "Ice Ice Baby", "Play That Funky Music", "Stop That Train"



WILSON PHILLIPS
(K5-93745)

With two #1 singles and the third one on the way, WILSON PHILLIPS triple platinum album is unstoppable. Their breathtaking video compilation includes "Hold On", "Release Me", "Impulsive" plus exclusive behind the scenes footage.



GUYS NEXT DOOR
(K5-94758)

From their hit NBC-TV Series and their successful debut album comes an all new home video compilation from GUYS NEXT DOOR. Includes "I Was Made for You", "I've Been Waiting for You", "Magic Night" and "Telephonic Talking" plus behind the scenes footage with the GUYS.



TECHNOTRONIC
(K5-95028)

From the platinum debut album which brought house music to the mainstream comes an all new video compilation, "Trip On This - The Videos". Includes "Pump Up The Jam" (all new live version), "Get Up", "This Beat Is Technotronic", and "Get Up" (extended version).



Distributed by



SBK Music Videos

A New Vision In Music

© 1990 SBK Music Videos.

A Deee-Liteful Beginning

World Clique

Gold Debut Album

Groove Is In The Heart

Gold First Single

Billboard's Dance Record of the Year

Top 5 Single in 10 Countries

The second single, "Power of Love,"
is now climbing the dance charts.

From Clubland to England to Cleveland
everyone is joining Deee-lite's World Clique.



We Believe in the
Power of Deee-lite...
on Elektra Cassettes
Compact Discs
and Records.

GROUP PUBLISHER: HOWARD LANDER
Associate Publisher/Director of Marketing & Sales:
GENE SMITH
Managing Editor: KEN SCHLAGER
Director of Charts: MICHAEL ELLIS
Editorial Director of Special Issues (L.A.): ED OCHS
General Manager/Nashville: GERRY WOOD

■ EDITORIAL
Deputy Editor: IRV LICHTMAN
Senior News Editor: Ken Terry
Special Issues Editor: Robyn Wells (N.Y.)
Bureau Chiefs:
Dave DiMartino (L.A.), Bill Holland (Washington)
Art Director: Jeff Nisbet
Senior Copy Editor: Marilyn Gillen
Copy Editor: Catherine Applefeld
Radio: Sean Ross, Editor (N.Y.)
Craig Rosen, Reporter (L.A.)
Phyllis Stark, Reporter (N.Y.)
Talent: Thom Duffy, Editor (N.Y.)
Chris Morris, Associate Editor (L.A.)
R&B Music: Janine McAdams, Editor (N.Y.)
Country Music/Nashville: Edward Morris, Editor
Debbie Holley, Assistant Editor
Dance Music: Larry Flick, Editor (N.Y.)
Home Entertainment: Jim McCullough, Editor (L.A.)
Home Video: Paul Sweeting, Editor (N.Y.)
Marketing: Earl Paige, Editor (L.A.)
Retail: Ed Christman, Editor (N.Y.)
Paul Verna, Reporter (N.Y.)
Music Video: Melinda Newman, Editor (N.Y.)
Technology/Pro Audio: Susan Nunziata, Editor (N.Y.)
Music Research/Analysis: Paul Grein, Editor (L.A.)
Editorial Assistants: Deborah Russell (L.A.),
Trudi Miller (N.Y.), Karen O'Connor (N.Y.)
Contributors: Carlos Agudelo (Latin),
Jim Bessman (N.Y.), Lisa Collins (Gospel),
Bob Darden (Gospel), Is Horowitz (Classical),
Don Jeffrey (Financial), Kirk LaPointe (Canada),
Jeff Levenson (Jazz), Moira McCormick (Chicago)

■ INTERNATIONAL
International Editor-In-Chief: ADAM WHITE
European News Editor: Jeff Clark-Meads
Chief European Correspondent: Mike Hennessey
International News Editor: Peter Jones (London)

■ CHARTS & RESEARCH
Associate Director/Retail Research: Geoff Mayfield
Associate Director/Special Markets: Terri Rossi
Sr. Manager/Video, Archive Research: Bob Benjamin
Chart Managers: Anthony Colombo (Album Rock),
Constanza Garcia (Latin), Karen Fulgenzio (Dance/
Studio Action), Steven Graybow (Dance Crossover),
Doug Grober (Jazz/Gospel), Eric Lowenhar (Adult
Alternative/Classical), Mark Marone (Modern Rock),
Geoff Mayfield (Pop Albums), Maric Rattiff (Country),
Terri Rossi (R&B/Rap), David Runco (Rock
Crossover), Marc Zubatkin (Video)
Systems Manager: James Richiano
Asst. Systems Manager: Michael Cusson
Supervisors: Roger Fitton (Retail), Ron West (Radio)
Research: Ricardo Companioni, Silvio Pietrolungo
Administrative Assistant: Paul Page

■ MARKETING & SALES
Advertising Director, Music/Pro Sound: Jim Beloff
Advertising Director, Directories: Norm Berkowitz
Promotion Director: Sumya Djaki
Advertising Services Mgr.: Melissa Subatch
N.Y.: Ken Karp, Andy Myers, Jon Guynn,
Alex Kelly, Dana Oonato, Michele Jacangelo
Classified (N.Y.): Jeff Serrette, Chic Walker
L.A.: Christine Maluchek, Arty Simon,
Marv Fisher, Melinda Bell
Nashville: Carole Edwards
Europe: Patricia A. Rod
U.K.: Niki McCarthy
Tokyo: Bill Hersey, Aki Kaneko
Milan: Lidia Bonguardo, 011-0362-58-44-24
Sydney: Mike Lewis, 011-61-2-699-6995

■ PRODUCTION
Director: MARIE R. GOMBERT
Advertising Production Mgr.: John Wallace
Advtg. Production Coordinator: Lydia Mikulko
Systems Manager: James B. Dellert
Composition Technician: Barry M. Bishin
Edit. Production Manager: Terrence C. Sanders
Asst. Edit. Production Mgr.: Drew Wheeler
Directories Production Mgr.: Len Durham

■ ADMINISTRATION
V.P. & Executive Editorial Director: Lee Zhitto
Divisional Controller: Peter Philipps
Directories Publisher: Ron Willman
Director of Database Services: Raymond H. Heitzman
Distribution Director: Edward Skiba
Circulation Manager: Helaine Greenberg
European Circulation Mgr.: Sue Dowman (London)
Dealer Copy Sales: Brad Lee
Dir. of Licensing/Special Projects: Georgina Challis
Credit: Nick Caligiuri
Assistant to the Publisher: Mercy Cintron

■ BPI PUBLICATIONS GROUP
President: JOHN BABCOCK JR.
President, BPI Europe Ltd: THEO ROOS

■ BPI COMMUNICATIONS INC.
President & Chief Executive Officer: GERALD S. HOBBS
President, Corporate Development Group: Sam Holdsworth
Exec. Vice Presidents: John Babcock Jr., Martin R. Feely
Senior Vice Presidents: Ann Haite, Paul Curran,
Rosalee Lovett, Robert J. Dowling
Vice Presidents: Theo Roos, Lee Zhitto, Glenn Heffernan,
Howard Lander, Georgina Challis
Chairman Emeritus: W.D. Littleford

■ BILLBOARD OFFICES:
New York
1515 Broadway
N.Y., N.Y. 10036
212-764-7300
telex 710-581-6279
fax 212-536-5358
Nashville
49 Music Square W.
Nash., Tenn. 37203
615-321-4290
fax 615-327-1575
London
3rd Floor
23 Ridgmount St.
London WC1E 7AH
71-323-6686
Fax: 71-323-2314
71-323-2316
Los Angeles
9107 Wilshire Blvd.
Beverly Hills, Calif. 90210
213-273-7040
telex 66-4969
fax 213-859-5302
Washington, D.C.
806 15th St. N.W.
Wash., D.C. 20005
202-783-3282
fax 202-737-3833
Tokyo
Hersey-Shiga International
402 Utsunomiya Building
6-19-16 Jimgumae
Shibuya-ku, Tokyo 150
011-81-3-498-4641
fax 011-81-3-581-5822

Arrendell Out Of Touch With The Street

RAP IS TESTIMONIAL TO BLACK PRIDE

■ BY JAMES BERNARD

This open letter responds to a Commentary by Edward C. Arrendell II, manager of Wynton Marsalis, in the Nov. 3 issue of Billboard.

Dear Mr. Arrendell:

I read your attack on rap music—in which you argue that certain rappers make a “mockery” of the First Amendment and contribute to “dysfunctional” behavior, and that they should receive no support from the music industry—with amusement, disgust, and disappointment.

Never mind that your bitter characterizations of rappers as “bowel movements” and “unemployable” would embarrass even David Duke, who is at least canny enough to avoid stooping so low to attack young African-Americans. As a writer and music fan, I know and love many of these people—and neither they nor their music are garbage. These artists are very hard-working and sincere young people, trying to make a living in a society that seems hellbent on destroying them. You may not want to hear what they want to say, but I’ll tell you one thing: They have more dignity than to fuel this country’s basest stereotypes by calling another member of the black community a piece of shit in a public forum.

Your slur against rap as “nonmusical garbage” demonstrates bad taste. Rap music has captured the hearts and minds of an entire generation, across gender and racial lines. Unlike you, our cultural home is far from the sanitized European aesthetic of tuxedos and fancy concert halls—and rap speaks to us. Rap has awakened interest and pride in African-American heritage and demonstrates a love of language that is nothing short of

literary. Like the blues and bebop, hip-hop is in the tradition of the African-American musical genius, as you will learn if you talk to jazz drummer Max Roach or Nelson George, cultural historian and author of “The Death Of Rhythm And Blues.”

But none of your racial and anti-rap slurs offend me as much as your advocacy of backdoor censorship tactics against rappers (e.g., withdrawal

to any music, whether it’s Public Enemy, Bitches With Problems, Madonna, or Harry Connick Jr.

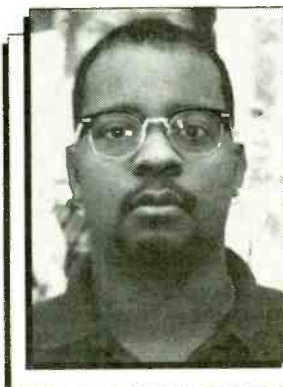
“Protecting” children is the parents’ responsibility; that’s why Luther Campbell voluntarily stickered his music, even before useless headline-chasers like Jack Thompson or Tipper Gore became hysterical. In fact, Luther Campbell doesn’t allow his own young children to hear the

ists like Paul Robeson and Richard Wright, were dragged through the mud. As McCarthy’s targets found out, irresponsibility is ultimately in the eye of the beholder. Censorship is like Pandora’s box: If you tell 2 Live Crew or Bitches With Problems to shut up because they are “obscene” or “irresponsible,” then anyone who might anger or upset someone else is also in danger of being gagged.

We need more free speech, not less. Well before you, Tipper, or Jack even heard of the 2 Live Crew or No Face, we in the rap community were discussing their work. A lot of us like it, some of us don’t, and most of us get the humor. But our critical discussions, unlike your rant, are carried out in good faith, based on the knowledge that hip-hop is positive and beautiful and strong, qualities that inspire us every day of our lives.

You claim that rap music threatens society’s “wholesomeness.” Maybe it is wholesome where you live, but where I live society is rotting all around me. And you can’t make it any better by forcing rap artists to use polite language. America needs leadership that will correct Washington’s obscene, irresponsible indifference to the AIDS epidemic, homelessness, and the S&L debacle. Like Jack Thompson, who loves women and children so much that he will defend them only by attacking black boogymen (first 2 Live Crew and then Oakland, Calif., rapper Too Short), you sound like a cheap rodeo clown, distracting us from the struggles of real-life Americans.

In Los Angeles County, home-care workers—mostly Latino and African-American women who struggle to support families on draining, minimum-wage work—are organizing to make their lives better. I doubt that silencing Luther Campbell is high on their priority list.



‘Your slur against rap demonstrates bad taste’

James Bernard is associate editor of *The Source*, a monthly magazine dedicated to hip-hop music, culture, and politics.

of major-label support, radio boycotts, etc.) under the guise of protecting our society. Ed, no one hears rap with strong sexual content unless he or she chooses to hear it. This is what makes your black radio boycott idea so laughable: so-called black radio has hardly ever played any rap at all. The 2 Live Crew was arrested for performing for *adults* who paid to see a risqué show. Who are you to say that they need to be protected from it?

Your rhetoric about protecting women and children is very noble but ultimately patronizing. You and Jack Thompson are not white knights saving damsels in distress from black knights. In 1990, both men and women are quite capable of deciding for themselves whether they want to lis-

ten “nasty” versions of his records. Parents cannot expect the music industry or self-appointed censors to raise their children for them.

As a law student, I found your First Amendment argument more self-serving than insightful. The First Amendment was designed to protect free speech and, by definition, *unpopular* speech, because popular speech does not really need protection. Trouble starts when arrogant people like you deem some speech “irresponsible” and therefore unworthy of protection.

The McCarthy era began as a seemingly innocent attack on a few “irresponsible” (read: unpopular) political activists, but soon snowballed into an uncontrollable nightmare in which thousands, including great art-



OVERDUE THRASHING

I want to commend Edward C. Arrendell II for his insightful and long-overdue thrashing of the music industry in his Commentary titled “Pornography Degrades Free Speech” (Billboard, Nov. 3). As a writer and label employee who is married to a rock musician, I am in full support of free speech, but not at the expense of morality, values, and responsibility toward future generations. I do not support groups like 2 Live Crew or the Geto Boys, who sing about the joys of busting women’s pussy walls. In fact, I abhor these pigs. Arrendell is right on when he talks about the dangerous sway toward Crap music that we in the music industry are experiencing now.

Let’s stop confusing free speech with vicious, anti-women, sexist, racist, irresponsible shit! More and more people in the entertainment field are gathering the courage to say, “wait a damn second,” and to take a close look at the truth behind this so-called anti-censorship campaign. It’s about

time. The truth? The music industry doesn’t give a damn about anything but money, and it will degrade *anyone* to get it. Especially women.

I’m getting really tired of it, folks. How about you? Don’t be afraid to jump off the “anti-censorship” bandwagon and tell the truth. Aren’t you getting tired of being told how cool and fun it is to rape, beat, abuse, and bust women? I will fight for free speech, but not for those pigs that downgrade me with it.

Marie Jones
Burbank, Calif.

MORE THAN FREE SPEECH

In reference to Edward C. Arrendell’s Commentary (Billboard, Nov. 3), I’m glad somebody finally had the guts as well as the understanding of the significance of the 2 Live Crew controversy. While the pop music business has been crying First Amendment violations for several months now, there is much more to it than just that.

The crux of the situation is as Arrendell pointed out: The pop music business, in its infinite greed, is trying to sell more junk music and hiding behind the First Amendment.

What is important to the music industry is quick profits, not First Amendment rights.

When the definitive history of black music is written, I doubt if the names of 2 Live Crew, No Face, and Bitches With Problems will be mentioned in line with the names of Duke Ellington, Count Basie, Lester Young, Charlie Parker, Ray Charles, Smokey Robinson, Marvin Gaye, Billie Holliday, Nat Cole, Ella Fitzgerald, Wynton Marsalis, and others of this ilk.

Peter Levinson
New York

GREED VS. MORALITY

I would like to comment on the editorial opinion of Edward C. Arrendell II that appeared in the Nov. 3 issue of your magazine.

In short, hurray! Finally, someone in the music industry has the courage to stand up for what is right. I am tired of reading about “freedom of speech,” “artistry,” and cultural differences. What it really boils down to is *greed*, or “hunger for profit,” to use Arrendell’s words. If there is money to be made, if there is publicity to be gotten, then someone will do

whatever has to be done to get the money, get the publicity, and beat their competitors.

Yes, there are people in our country who are deprived, undereducated, and poor, *some* of whom probably do use the same type of “language” that 2 Live Crew and other groups use so freely in their performances. There *are* cultural differences between black, white, Asian, and other races. So what? Porn is porn, filth is filth.

No one race has a monopoly on obscenity. Using obscenities degrades the speaker and his/her language. I think Arrendell’s comment, “The right of freedom of speech is inseparable from the responsibility for its proper usage” should become the standard for the music industry.

By the way, I work in the retail end of the music industry, and frankly, some of the product available for sale embarrasses me. Thanks again to Edward Arrendell II and his courage to speak out. He is a fine example for others in the industry to follow.

Sandra S. Levine
Eastlake, Ohio

Radio

IN THIS SECTION

- Vox Jox: SMN Embraces Classic Rock 13
- Networks: 1 Show Finds 500th Affiliate 14
- PD Of The Week: WFLC's Gruver 14
- Promotion: Can Jocks Grow Hair On TV? 15

Rap Gets Freer Rein On U.K. Radio But Stations Share Some Stateside Concerns

BY PAUL EASTON
and SEAN ROSS

LONDON—Programmers at British top 40 and urban stations have some of the same concerns about rap that American PDs have expressed over the last year. But because British formats are wider, and because markets are less fragmented, U.K. radio remains relatively lenient as far as dayparting that music.

In mid-October, 10 songs in the British top 30 were raps, or featured a significant amount of rap, compared with no more than four such songs in the top 30 of Billboard's Hot 100 Singles chart. Those ranged from Monie Love's M.C. Hammer-like reworking of "It's A Shame" to the Criminal Element Orchestra's rap version of "Everybody Everybody" to a Technotronic "Megamix" to Snap's "Cult Of Snap."

That week was one of the most severe examples in recent months. Since then, rap's hegemony has been reduced, and the U.K. top 20 has contained everything from Black Box to Belinda Carlisle to the Cure to Bobby Vinton's "Blue Velvet," reissued after its use in a TV spot.

But it is hard to tell if that change evinces a deliberate mood swing by British programmers back toward mainstream pop—or whether it reflects only the ability of the sales-driven British chart to change radically from week to week, as it frequently does. And since mid-October, songs that even urban radio resists in the U.S., i.e., N.W.A.'s "100 Miles And Running," have charted top 40 pop in the U.K.

Many British PDs' comments about rap will sound familiar to American programmers. "Adults think rap is difficult to listen to," says Mark Story, PD of Manchester's top 40 Key 103. "It's a turnoff for a lot of people and does manage to [polarize] the audience rather heavily. It also burns out very quickly. To cross over into daytime, a rap needs to be fairly special and listenable."

"We play chart records, which means that we do play some rap, but we don't go out of our way to do so," says Giles Squire, PD at top 40 Metro FM Newcastle. "Some rap is acceptable. We find the average listener doesn't mind rap if it's part of a record, but they will show irritation if a record is only rap."

"We choose the rap records on our playlist very carefully," says Greg Edwards, PD at Manchester's urban Sunset Radio. "I have to feel it's one of those positive raps, because so many of them are negative... There's a lack of style, a lack of quality. How many of these records are we going to be playing in five years' time?"

Like American PDs, most British PDs deal with rap by dayparting heavily, often saving hard rap for

"specialist" rap programs at night. Unlike Americans, however, many will let poppier raps come up all day, a privilege often reserved in the States for a rare "Ice Ice Baby" or "U Can't Touch This." And some still give their jocks some flexibility with music, thus letting them decide to rap or not to rap.

Edwards plays Betty Boo or the Wee Papa Girls during the day "because those are rap records with melody." At Birmingham's urban Buzz FM, OM Lindsay Reid lets Vanilla Ice or Twenty-4-Seven's bouncy "I Can't Stand It" play all day. The latter has rapped verses and sung choruses,

*'Vanilla Ice
can sit next to
Bobby Vinton'*

but Reid says he "would not consider a rap record as such."

Richard Park, PD of London's top 40 Capital FM, dayparts rap out of morning drive. But noon-2 p.m. jock Mick Brown plays "quite a bit of crossover rap" in a daypart when many U.S. PDs would avoid it. Park can do this because "British ears aren't tuned to the more extreme forms of radio you have in the States," he says. "The audience expects to hear the best of all musical fields. Vanilla Ice can sit next to Bobby Vinton."

The British Broadcasting Corp.'s national top 40 network, Radio 1, goes even further. Says senior producer Chris Lycett, "We are committed to playing a broad range of music on daytime Radio 1, and each individual record is judged on its own merits. Our playlist accounts for only 50% of the music during the day, so the producers are free to schedule rap or whatever else they fancy. We wouldn't rule it out."

And London's recently established dance outlet, Kiss 100, gives its DJs total control of their music—save for objectionable lyrics. "Rap is very important to us and there are certain hardcore raps that are so good we just have to play them," says MD Lindsay Wesker. "'Fry You Like Fish' by young British trio Caveman has been on our 'A' list for several weeks, and with repeated plays, [now fits] well into daytime programming."

At the opposite end is Red Rose Radio's Rock FM in Preston Lancashire. MD Kenni James, whose station leans Rock 40, tries to "avoid [rap] if at all possible. Although we do occasionally play some of the [pop] rap hits, such as Betty Boo, they are dayparted into evenings. I don't think even the most commercial rap records are radio friendly."

Similarly, Trent FM Nottingham APD Len Groat restricts rap to his

dance shows. He terms it "not attractive to radio listeners. It's an irritant, and is now past its prime anyway... The only reason it gets into the chart is through sales to disco jocks, which is why most rap and dance records chart, then disappear very quickly."

At top 40 Atlantic 252, which targets Britain from County Meath, Ireland, PD Paul Kavanagh says that several weeks ago "there was so much rap around that it left us in a situation where a lot of what might have crossed over otherwise didn't get played." Still, Atlantic will also play something like the Twenty-4-Seven record all day. "Ice Ice Baby" starts after morning drive. Snap starts at 3 p.m.

Atlantic is one of Britain's most deliberately Americanized top 40 in its approach, but Kavanagh does not do callout research on individual songs yet. Neither do most top 40 PDs, which may help explain their somewhat greater acceptance of rap than U.S. PDs. Key 103's Story has done callout on his previous job, but does not now. Capital's Park tests oldies, but not currents. "We'll get around to it eventually, but we don't need to do it right now," he says. "We had a 34-share in London. I can't see that callout would help take us any higher."

Park also has an advantage that most American PDs do not. London has nothing resembling a U.S.-style AC. As is the case for several U.K. top 40s, Capital's biggest competitor for adults is its own AM—Capital Gold, also a double-digit radio station.

British PDs are split on whether the sudden resurgence of mainstream pop on the U.K. charts reflects the same sort of rap backlash that some U.S. top 40 programmers are seeing. "I don't think the backlash has happened yet," says Sunset's Edwards. "I think it's bubbling." To the extent that there have been changes, he says, it is because "any good PD listening to his station doesn't want to hear heavy rap all day."

Several PDs think the chart changes reflect the speed at which Britain's chart can fluctuate. "If you depend on the chart, you could be rap one week and easy listening three weeks later. With 'Blue Velvet' and 'Unchained Melody,' we could be an oldies station this week," says Atlantic's Kavanagh. But he also says, "I think people did get a little tired of rap."

And Capital's Park says, "We've had a dance phase and now we're entering a middle-ground phase. With a song like 'Unchained Melody' that people are seeing in movies, 17-, 27-, and 37-year-olds are chasing the same things right now. That's why you're seeing Elton John come back, or the success of 'Blue Velvet.' Whitney Houston's 'I'm Your Baby Tonight' is in the right place at the right time. A year ago, it might not have done as well."



Real Danger Danger. Z-Rock affiliate WZRC New York had a near-riot on its hands when members of White Lion and Danger Danger joined a crowd of hundreds at a street rally where p.m. driver Mad Max Hammer broadcast live. OM Steve Aprea, with megaphone at left, tries to control the crowd, which was eventually dispersed by the police.

DAB Firm Claims 2 Syndies For Satellite-Delivered Net

BY BILL HOLLAND

WASHINGTON, D.C.—The president of a pioneering digital audio broadcasting company, who hopes to build a multibillion-dollar, satellite-delivered DAB network by the year 2000, says his firm has signed an "option deal" with two program suppliers, which he identifies only as "major" concerns.

If the option is exercised, and if Satellite CD's DAB network system is launched, the suppliers would pay Marcor Inc.'s Satellite CD Radio about \$40 million for two audio channels on the proposed system's multichannel network.

Raising eyebrows is the fact that the FCC has not yet accepted any applications nor has it allocated spectrum space for the new service, and could even give a thumbs-down to satellite entrepreneurs in favor of traditional AM and FM broadcasters. Insiders guesstimate that the FCC won't begin DAB allocations until after the 1992 international radio conference.

Satellite CD Radio president Peter Dolan told Billboard that if the FCC were to reject CD Radio's application, the option money, "quite a bit less than the other figure, would only be as good as Confederate money." The FCC's DAB inquiry comments deadline is Nov. 30.

NAB PROTESTS DAB ROYALTIES

In its major Nov. 13 filing with the FCC on digital audio broadcasting, the National Assn. of Broadcasters says it strongly opposes recent recording industry requests to allow only limited airplay of record tracks on the new service. The NAB also opposes the recording industry's request that the FCC recommend to Congress the creation of a performance royalty to make radio stations pay record companies to play their music.

The Recording Industry Assn. of America had asked for two items of copyright protection. One was "exclusivity" for its prerecorded product, especially new releases, fearing that DAB networks might play entire new albums on their CD-quality services, short-circuiting sales of the albums. It

also asked the FCC to seek a performance royalty whereby radio stations would have to pay record companies for the public use of their product, much as they now do to songwriters and music publishers.

The NAB filing opposes both requests, terming any possible action a regulatory burden on broadcasters. More plainly, the NAB has always opposed performance royalties and was successful in opposing legislation in Congress a decade ago.

WASHINGTON ROUNDUP

"We pretty much spent a few pages pointing out the speciousness of the recording industry's requests," says Barry Umansky, who is spearheading the NAB filing on DAB, "and reminding the commission that what they want as far as copyright protection goes way beyond the jurisdiction of the FCC."

Meanwhile, Group W Broadcasting has filed comments with the FCC asking for the creation of a government/industry committee similar to that created for HDTV to review U.S. testing of DAB and recommend policy. The Group W filing also calls for existing broadcasters to have first dibs on DAB technology.

FCC CRACKS DOWN ON TRANSLATORS

The FCC, in response to complaints from the industry, has put a leash on FM translators. It has also reversed itself on "new community of license" rules that allow stations to pick up and move wholesale to other, larger markets. In the past, FM translators served mainly as "fill-ins" to rebroadcast radio programming from larger markets. In recent years, however, many translator operators sought commission approval to expand their services to "near primary" status. The NAB complained to the FCC that such expansion discouraged the startup of full-service radio stations.

NABOB To Push PUSH's Nike Boycott; SMN/Abrams Launch Classic Rock Format

THE NATIONAL ASSN. of Black Owned Broadcasters (NABOB) has joined with the Rev. Jesse Jackson and his Operation PUSH in asking member stations to air spots encouraging listeners to take part in PUSH's longstanding boycott of Nike. The 30-second spots, narrated by PUSH executive director Rev. Tyrone Crider, were delivered to NABOB's more than 200 member stations the week of Oct. 5 and are set to run through the holidays.

At press time, NABOB member stations were just getting the spots and many were not sure whether they would run them. WTMP Tampa, Fla., GM Paul Major says he will. WDAS Philadelphia GM Kernie Anderson says he supports the PUSH campaign but is still deciding whether to run the spots or to handle the issue in public affairs programming.

PROGRAMMING: SMN C-ROCKS

Satellite Music Network has officially announced that Lee Abrams will be managing director of its new format, "Lee Abrams' Classic Rock." That format is the successor to SMN's The Wave format and has actually been on the air doing dry runs since Nov. 1 on KIPA-FM Hilo, Hawaii, and WDXR Paducah, Ky. Ex-KZEW Dallas OM Bruce Carey will handle operations duties. Abrams will remain director of SMN's Z-Rock but will no longer directly oversee its top 40 format, The Heat. (He will continue to consult it, however.)

After nearly two years, Elroy Smith is out as PD of urban KJMZ (100.3 Jamz) Dallas. Smith, who is looking for another urban or top 40 PD job, can be reached at 214-402-8551; he'll remain at the station until a replacement is named. Similarly, Steve Ellis has announced that he will leave the PD slot at classic KLSX Los Angeles to return east, but not immediately.

By the time you read this, soft AC WXEZ will be bright AC WPNT (The Point) and will have changed its entire air staff. Newcomers—all of them locals—are Ken Cocker, Tom Hanson, Michael Wilder, John Calhoun, and Kevin Jay. Lynne Murray will be MD... KMMX San Antonio, Texas, PD Jim Robinson is the new PD at adult alternative WHVE Tampa, Fla.

PD Wendy Leeds and morning man Bill Hergonson are out at jazz WQCD (CD101.9) New York. That means OM Shirley Maldonado is now handling programming solo. Russ Davis is again MD and comes off the night shift. Pat Prescott goes from middays to mornings. Part-timer Mary Thomas goes to afternoons.

At press time, there was a verbal agreement but no signed contract between top 40 KZZP Phoenix and WKCI (KC101) New Haven, Conn., PD Stef Ryback to replace Bob Case as KZZP's new PD. Also, KIIS Los Angeles was officially saying only that GM Lynn Anderson—who had reportedly been fired after 10 years with the station—had been suspended. But station sources also say she is not likely to return.

Sam Nelson is the new PD/p.m. driver at urban/AC WJMO Cleve-

land, replacing Steve Harris. Nelson was PD/morning man at WKWQ (Hot 95) Columbia, S.C., and also programmed WPDQ Jacksonville, Fla.

Rick MacKenzie is the new PD of AC WVOR Rochester, N.Y., replacing Jay Philippone. MacKenzie was APD/MD at top 40/rock WAAF Worcester, Mass., where OM Ron Valeri is accepting T&Rs from potential replacements. Across town, Kevin Kenney, OM/MD of top 40 WPXY-FM, leaves for the GM job at WXLK Roanoke, Va.

The last-minute contract details are still being worked out, but Lee Rogers, PD of KEEY (K102) Minneapolis, has accepted the PD job at country WQIK-FM Jacksonville, Fla. Before K102, Rogers spent 2 1/2-3



by Sean Ross with
Craig Rosen & Phyllis Stark

years at WQIK's arch rival, WCRJ. Also, WQIK-AM, which had been carrying SMN's Traditional C&W format, is now simulcasting the FM. And in Rogers' old stomping grounds of Seattle, Ray Randall from KRTY San Jose, Calif., is the new PD of country KRPM.

To almost nobody's surprise, top 40 KROY Sacramento, Calif., became Burkhart-Douglas-consulted classic rocker KSEG (Eagle 96.9) Nov. 12. Iceman is acting PD, replacing Jeff McCartney... APD Tom Sandman has been named PD at classic rock WBOS Boston. MD Stella Denis is upped to APD... P.M. driver Bill Bailey is now PD/MD at top 40 KZBS (Z99) Oklahoma City. OM/acting PD Brenda Bennett is gone.

Santiago Nieto, PD of Spanish KZVE San Antonio, Texas, assumes those duties at sister KXTN. He replaces Jesse Rios, who leaves to program similarly formatted KUNA Palm Springs, Calif. Also, Josh Mednick from KEYF Spokane, Wash., is the new GSM at KXTN/KZVE.

John Keough is out as PD of full-service CFRB Toronto; no replacement has been named... MD Michael Olstrom is officially upped to PD of adult top 40 CKXY (1040 Rock) Vancouver, British Columbia... After three years of doing a shared-time, hard-rock format on low-powered WHVY (97 Underground) Baltimore, look for GM Tom Pless and OM Derek Allen to surface at WBEE Annapolis, Md., now a country station, when that station's ownership changes... Gary Guthrie has picked up classic rock WWRX Providence, R.I., as a client. In other consultant news, Tony Gray is now working with Premiere Radio Networks on a new urban show for 1991.

Midday host Becky Palmer is the new PD of AC WHEN Syracuse, N.Y. She replaces Peter King, who

becomes morning man at oldies WKLY Rochester, N.Y., as PD Bill Tod moves to afternoons. Paul Szmals, who was a weekender at both WHEN and easy listening FM WRHP, assumes King's morning duties on WRHP... Tim Moore is out as PD of AC WKSQ Bangor, Maine.

Rod Hampton, formerly of WQUT Johnson City, Tenn., and WCKS Knoxville, Tenn., is the new PD/midday man at WJRX (RX107) Chattanooga, Tenn., a new Christian/top 40 outlet that bills itself as "Positive Hits." Alan Knowles is GM.

Belleville, Ontario—due north of Rochester—will get a new album rock outlet next year. Twigg Communications, owners of CJBK/CJBX London, Ontario, has been granted the license for 102.3 FM; potential staffers should contact Warren Cosford in London... Hilary Montbourquette is the new PD at oldies CJYQ (Q93) St. Johns, Newfoundland.

PEOPLE: MELVIN MOVES ON

Melvin Lindsay, who originated "The Quiet Storm" 15 years ago at WHUR Washington, D.C., has stepped down from his night shift, "Melvin's Melodies," at urban rival WKYS. No replacement has been named. WKYS will continue to start its ballad programming at 7 p.m.

New York Newsday reports that N/T WABC money talk host William Bresnan owes more than \$900,000 in debts and back taxes and that there is now a lien on his salary. He remains at WABC for now.

At KHMZ (Mix 96.5) Houston, research director Curt Gilchrist is upped to APD/operations as Kurt Kelly becomes APD/MD. Area veteran Paul Christy is now doing afternoons... P.M. driver Jon Anthony is out at WFLZ Tampa, Fla.

At WSM-FM Nashville, Ginny Harmon from KGSR Austin, Texas, joins Bruce Sherman in mornings. Midday team Gary Beaty & Katie Haas come off the air to concentrate on their cable show. Rick Braswell, PD of WPAP Panama City, Fla., is now doing afternoons as Rich Miller goes to nights. MD Larry Paregis comes off the air.

At the new WCDJ (CD96.9) Boston, Eric Gordon from crosstown WMJX and WZOU is now morning man. Nancy Serena goes from part-time to middays. PD Blake Lawrence is doing early afternoons and still plans to hire an MD/p.m. driver. Anne Williams stays on for nights. Jackie Brush goes from swing to overnights. Bill Heckbert, Gene Gary, Dick Gunton, Tom Blakely, and Bill Heizer are out.

Pat Riley & Kelly Thompson exit their respective morning shifts at KHTK (Hot 97) and KXOK St. Louis to reunite at WGTC (Country 102) South Bend, Ind. They replace Buddy King, who goes to middays. Eric Stone returns to the air for afternoons... Jim & Melissa Sharpe go from mornings at top 40 KXKT Omaha, Neb., to the same slot at KRSR (Star 105) Dallas—that shift had been handled by guest celebrities. On the other hand, R&B/oldies WIGO Atlanta's night show, "Quiet Vibrations," is now hosted by singer Jean

newsletter..

ERIC ANDERSON has been named to the newly created position of chief operating officer for the Dee Rivers Group. He was previously GM at its WEAS Savannah, Ga., and will relocate to DRG's Atlanta offices.

TAMIKO JONES is the new president of Ring Radio and GM of its WALR Atlanta. She is a veteran R&B artist and currently runs Tamiko Productions and Flash Promotions. Charles Smithgall, who had managed WALR, will now concentrate on AM sister station WCNN.

GORDON HOLT is the new GM of KJQN Salt Lake City, replacing Tom Greenlee. He was executive VP/CEO with Holt Communications.

SALES: Shamrock will sell KWSS San Jose, Calif.—just acquired in a station swap with Nationwide—to Marty Loughman, former GM of its KXKL Denver. Also, Narragansett Radio says it has decided to keep KSJX/KSJO San Jose and Allison Broadcasting says it no longer plans to acquire KGRX Phoenix.

TAK COMMUNICATIONS has come to an agreement with its lenders to restructure the company's financial debt. Those banks have withdrawn their request for a federal court to put Tak's nine properties, including WUSL Philadelphia and WJQY Miami, into receivership.

WESTWOOD ONE has canceled "The Jazz Show with David Sanborn," "Fresh Traxx," "High Voltage," and "Classic CDs"—and fired 20 employees.

Carne, whenever she's in town. And Joey Ramone is now doing a monthly show on Satellite Music Network Z-Rock outlet WZRC New York.

Erin Kelly, last with WMZQ Washington, D.C., joins country WGAR Cleveland for nights replacing Jim Schaffer... After 7 1/2 years and three formats, night jock Steve Maples is out at classic rock WZGC (Z93) Atlanta. Maples wants to do top 40 or album rock again; call 404-851-9393... Sean Roberts from WLRN Louisville, Ky., is now nights/production director at album WAZU Dayton, Ohio, replacing Shawn Higgons and Ronni Ianni. Also, Jan Nielson joins for part-time from rival WTUE... P.M. driver Kelly McKay adds MD duties at AC WXXM (Mix 98.9) Columbus, Ohio... Acting MD Jonathan Dunning gets the job officially at urban WJMH (102 Jamz) Greensboro, N.C.

Bob-Ray Sanders joins N/T KLIF Dallas from crosstown KERA-TV, replacing Lynn Weiss... Dallas radio veteran Andy McCollum joins top 40 KHYI (Y95) as ND... Teri Lake from KTRR Fort Collins, Colo., is the new night jock at KRTY San Jose, replacing Tara Stevenson, now with KKIS Concord, Calif.

Congratulations to WMMR Philadelphia engineer Walter Jost, who became mayor of Gloucester City, N.J., in this month's elections... AC WEZC Charlotte, N.C., PD Don Bell is home from the hospital now following open heart surgery. Morning man Jim Robinson is handling PD chores for about a month.

EVENTS: THE NAKED TRUTH

By the time you read this, album WEBN Cincinnati will have taken the wraps off its new billboard campaign. Those boards were partially covered by a sheet underneath which appeared to be two huge breasts. The uncovered portion sported such messages as "Sleazy," "Free Beer," "Frontal Nudity," "Naked People," etc., but no sponsor name. The peaks were actually just a shaped tarp; there will not be, as many suspected, a naked frog.

Meanwhile, in the war between

WEBN's AM WLW and AC rival WKRC, WKRC hosted a party for the 250 people whom WLW deliberately put on the air to say the WKRC call letters. Listeners attending the party were admitted only after signing a release that they would not wear or display the logo of another station. Jacor president/chief operating officer Randy Michaels, WLW GM Vance Dillard, and APD John Philips managed to come as the guests of some of those invited and were eventually asked to leave. WKRC PD Doug Silver claims that he caught the trio in the bathroom trying to put WKRC stickers on the urinals. (Jacor people say the stickers were already there.) Also, former WKRQ morning man Jim Fox is now doing afternoons on WKRC.

WSB Atlanta GM Bob Neil says the dispute between overnights David Paul and morning host Bobby Harper was resolved without a lawsuit, as Paul had threatened, or a cash settlement. Paul claimed he suffered "mental stress, physical, mental, and emotional damage" after a fistfight with Harper, triggered when Paul called Harper's partner Kathy Fischman a "Goodyear blimp" on the air.

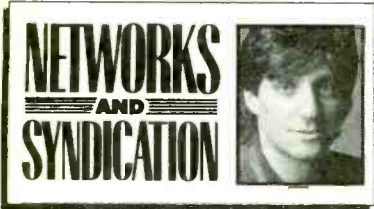
WSTT Thomasville, Ga., now belongs to 25-year-old Chris McCarron, who won it from MTV. McCarron, who is GM at Cerritos College station KCEB, in Norwalk, Calif., has not decided if she'll keep the station.

Finally, album KCQR Santa Barbara, Calif., named the U.S. Embassy in Kuwait its office of the day Oct. 26. Members of the embassy staff—one of whom is from Santa Barbara—had somehow managed to fax in a request block including "Satisfaction," "Love Lies Bleeding/Funeral For A Friend," "Light My Fire," "Lay Lady Lay," "Piece Of My Heart" or "Down On Me," and "Nights In White Satin." The Embassy's 28 inhabitants are entitled to a free lunch at a station sponsor when they return home.

Assistance in preparing this column was provided by Janine McAdams.

WW1 Strikes 'Gold' As It Signs 500th Affiliate To Syndicated Show

LOS ANGELES—Westwood One Radio Networks' "New Gold On CD," hosted by veteran personality Dick Bartley, recently signed on WIGM Medford, Wis., as its 500th affiliate. That is a landmark feat for any syndicated fare, or as Bartley himself puts it, "We crashed through the impossible barrier. To do that in less than a year sort of blows my mind."



by Craig Rosen

WW1 began offering "New Gold" on Jan. 1, 1990. The four-to-six-minute daily feature has oldies expert Bartley sharing inside stories and classic cuts on compact disc. "The basic reason [for the show's success] was the enormous consumer interest in the format," says the host. "It is also because of interest at the radio level in having product on that format for programming, my experience, and the fact that I have an overwhelming number of little stories to tell."

Adds WW1 VP/director of programming Gary Landis, "The reason it got to the 500 level so quickly was simply that it didn't require someone to call saying, 'Well it makes sense for these reasons.' They get it. They hear it, and they know why it makes sense."

"New Gold" is delivered on CD with a week's worth of programming on each disc. The odd number cuts on the CD contain a show for each weekday, with Bartley's introduction, short story, two 30-second spots followed

by the pay-off, and the featured cut. The even number bands on the CD include the featured cuts with no dialog, so stations can add the track to their libraries.

Each weekly disc also includes nine or 10 bonus tracks, which aren't listed on the run sheet. "Those tracks are from my collection and the collection of other oldies collectors who are interested in preserving the material," Bartley says. "They are very rare '60s and '70s oldies. Many are long out of print. Many are first-time stereo cuts, or very often the correct single edit in true stereo, which is not available in the commercial packages, but that was the way people heard it on the radio back then."

Bartley culls the bonus tracks off import CDs, master tapes, or the cleanest vinyl pressing available. "It's interesting to programmers and collectors because these songs are not available on compact disc [domestically]," he says. "I get calls every week from program directors who say they wait for the disc and they play 'Name That Tune' with the bonus oldies."

The bonus cuts, however, are just that. The real key to success of "New Gold" is the content of the show in a shortform format. "It is interesting because [shortform] is an old idea that has come back," Bartley says. "It does seem to fit the mood of the times. It serves a lot of needs and it helps radio stations get that little sparkle, that sizzle on the steak they are looking for. It is easier for networks to clear a short, low-inventory... thing on Monday through Friday, than two-, three-, or four-hour programming."

Another plus is that the show can work on both oldies and AC stations. The focus of the Saturday night "Dick Bartley's Original Rock & Roll Oldies Show" is primarily '60s, with a bit of late '50s and early '70s.

"This is '64 through '75," Bartley notes. "And we do hit AC very comfortably [with that mix]."

Bartley, who served as PD of WBBM-FM Chicago in the late '70s and WFYR Chicago in the early '80s, says his programming experience allows him to approach "New Gold" from a PD's perspective. "My first love is the programming," he says. "Coming from having been a program director, this is the kind of show I wanted to run."

Back in the days when he did program a station, Bartley ran some syndicated programming, notably Watermark's "Special Of The Week," hosted by Robert W. Morgan, and "Soundtrack Of The '60s," hosted by Gary Owens. However, Bartley notes, "As a PD, I have been pitched on some of the most ludicrous ideas in the history of radio. How they get into syndication, I will never know."

"Having been on the receiving end

of those pitches all those years, I was able to figure out what PDs really need and really need to hear," he adds. "My concept of syndicated radio is to give them so many reasons to say yes, they can't think of a reason to say no."

One of the reasons why more than 500 PDs have said "yes" to "New Gold" has to be the show's sound quality. According to Bartley, the featured tracks are "the cleanest ver-

(Continued on page 19)

Billboard's **PD of the week**
Fleetwood Gruver
 WFLC Miami



NOT GETTING RESULTS in album rock? Too many stations going for 18-44 males? Not enough male sampling in your market? How about something less crowd-ed—like AC?

It seems unlikely. But that was roughly the reasoning Cox Broadcasting used last May when it took album rock WGTR back to the format it had left three years earlier. Powered by heavy TV and outdoor buys, WFLC (Coast 97.3) was up 2.0-4.0 12-plus in the summer Arbitron, a strong debut in a format that rarely sees strong debuts. In 18-34, WFLC was third behind urbans WEDR and WHQT. In 25-54, it trailed only WEDR, WHQT, and Spanish WXDJ.

South Florida's AC market was crowded when WGTR's predecessor, WAIA, switched out of the format. And it was no less hectic when WFLC came back. Among the current players: soft AC WJQY (Joy 107); recent easy-to-soft AC transition WLYF; longtime gold-based outlet WAXY; and adult-alternative-leaning WLVE (Love 94). Then there was oldies WMXJ, which dominated the AC demos in recent years, and WHYI (Y100), which recently evolved to "adult top 40."

"None of the ACs were really pulling a good segment of 25-54," says PD Fleetwood Gruver. "Y100's adult CHR may or may not be a real format. You had a lot of other people being very soft. WLYF is very soft, having made the transition from beautiful music. Joy is not as soft, but it is certainly very mellow. WLVE was jazz. WAXY has an oldies heritage and [p.m. driver] Rick Shaw is a great oldies-type jock; I think they sound like an oldies station. WMXJ is a clearly defined oldies station, and they had great numbers. There wasn't a station that did basic mainstream AC radio."

That Gruver would question adult top 40's validity is significant considering his background. A 20-year radio veteran, Gruver spent 12 years at Jefferson-Pilot's WQXI Atlanta. WQXI-FM (94Q) was for much of its life the ultimate hybrid—an album rock/AC/top 40 mix by day and, eventually, a jazz station by night. But toward the end of its life, it became a study in what could go wrong with a hybrid station.

Even into the late '80s, Gruver says, people at 94Q "expected to have 9-10 shares with the same broad-based station they had in the early '80s. Shamrock came in with WFOX. Cox got serious with WSB-FM. WKLS got better, just as across the country everybody just got better."

Gruver was the original host of 94Q's "Jazz Flavors," a show that—once it expanded from weekends to weeknights—became the station's most controversial element. "It got tremendous adult numbers at night through the whole time it was on," Gruver says. "It really gave 94Q an image. Eventually, it probably engulfed the station's image. But even that would have been manageable if other things were done well and attention to detail had been paid in other areas."

After programming the oldies AM from 1980-88, Gruver was PD of the FM for 18 months in 1987-88. "I could see the whole change in WSB-FM and being at war with them taught me so much about radio. I got my respect for Cox at that point," he says.

"We did some research at 94Q toward the end and

really tightened it up. In monthly extrapolations, it was improving through 1988. 94Q looked like it could have held its own, but it wasn't going to be a 10-share radio station. That's a tough thing that all stations have to deal with."

After 94Q, Gruver managed WOIC/WNOK Columbia, S.C., for a year and a half, an experience that, he says, "made me realize I really loved working with programming." He returned to Jefferson-Pilot as PD of its WBT-FM Charlotte, N.C., staying through its top 40-to-AC transition, before becoming PD of WFLC in June—two weeks after the switch to AC.

WFLC's sound owes a lot to consultant E. Karl, known for his work in the establishment of soft AC, and more recently for "rock AC" client KRVK Kansas City, Mo. Although Gruver says Karl isn't currently involved with WFLC, a lot of his trademarks are on the station, specifically its extensive usage liners. (In one promo, listeners are told that the station will play 25 minutes of music "with no talk, except a brief mention of who we are so that you'll remember our name.")

And while WFLC is far less eclectic than KRVK musically, as with KRVK, much of its music comes from artists with rock credentials; it is possible to hear Foreigner, Phil Collins, and Peter Frampton in succession on the station. Although Gruver denies that WFLC was ever designed to be anything besides mainstream AC, others involved with the station at its sign-on say that was part of a plan to hold on to some of WGTR's rock cume.

This is WFLC in p.m. drive: Wilson Phillips, "Release Me"; Todd Rundgren, "I Saw The Light"; Billy Ocean, "Suddenly"; Roxette, "It Must Have Been Love"; Poco, "Crazy Love"; Billy Joel, "And So It Goes"; Pablo Cruise, "Love Will Find A Way"; Lionel Richie, "Stuck On You"; James Taylor, "Everyday"; Gloria Estefan, "Here We Are"; Chicago, "Call On Me"; Cyndi Lauper, "Time After Time"; and Phil Collins, "Something Happened On The Way To Heaven."

WFLC bills itself as "the best of the '70s, '80s, and today," also "the station that doesn't talk all over the music," and the one "where you get to hear the whole song every time." Not talking over music was also part of WFLC's TV spot, which has run off and on since its debut and is currently running for the fall book.

Like fellow Cox ACs KOST Los Angeles and WSB-FM, WFLC is heavily scripted. Morning man Lee Gillette and newsman Mark Hopkins do "a very low profile, more music morning show, and we plan to keep it that way," says Gruver. "The jocks have significantly more leeway than people think they might, but sometimes there are just so many ways to say 'more music, less talk.'" Does he know how every break is going to sound ahead of time? "I have a pretty good idea, but I can be surprised. And I doubt the average listener knows."

WFLC's shares its most cume with Y100, followed by top 40/dance WPOW and album WSHE. That bears out Gruver's belief that his 25-54 numbers don't come from WMXJ or from other ACs. "I think people who wanted mainstream AC were just dialing around... We have a great dial position. 97.3 is easy to scan across, so we're heavily sampled."

SEAN ROSS

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



LIFT Display Inc. 115 River Road, Edgewater NJ 07020, Tel.: 201/945 8700, 945 8863, 945 8412, Fax: 201/945 9548.

LIFT
 Systems with a future.

Radio Signs On For Literary Push, Drug Prevention

NEW YORK—The National Assn. of Broadcasters recently lent its support to two worthy radio promotional campaigns. One, National Red Ribbon Week, was an anti-drug campaign that ran Oct. 20-28. The other, Focus On Literacy, is an ongoing effort.

The goal of the Red Ribbon campaign was to combat drug abuse by creating parent and community prevention teams across the country, and by supporting drug-free lifestyles for young people. Among the

Promotions & Marketing



by Phyllis Stark

week's events was a day when participating stations and listeners were asked to decorate their offices and homes with red ribbons. On another day, participants were asked to wear red to show their support for the anti-drug cause. A third day was pledge day, when stations asked their listeners to sign anti-drug pledge cards.

1.8 million petition signatures were collected during the week and event organizers estimate that 1 million people wore ribbons. Other station activities included giveaways of red gifts, distribution of red ribbons to advertisers, and the airing of Red Ribbon public service announcements.

PSAs are also part of the Focus On Literacy campaign. Each station participating in this campaign can tailor it to meet its individual needs, but there are a number of suggested activities. For talk stations, one suggestion is to put people who have recently learned to read on the air to discuss their experiences. Other suggestions include "readathons" with local celebrities, news reports on literacy issues, promotions that spotlight local literacy programs, and encouragement of literate listeners to rediscover reading by having air personalities talk about good books they have read recently.

For more information on either campaign, contact the NAB at 202-429-5444.

IDEA MILL: BALD BROADCASTERS

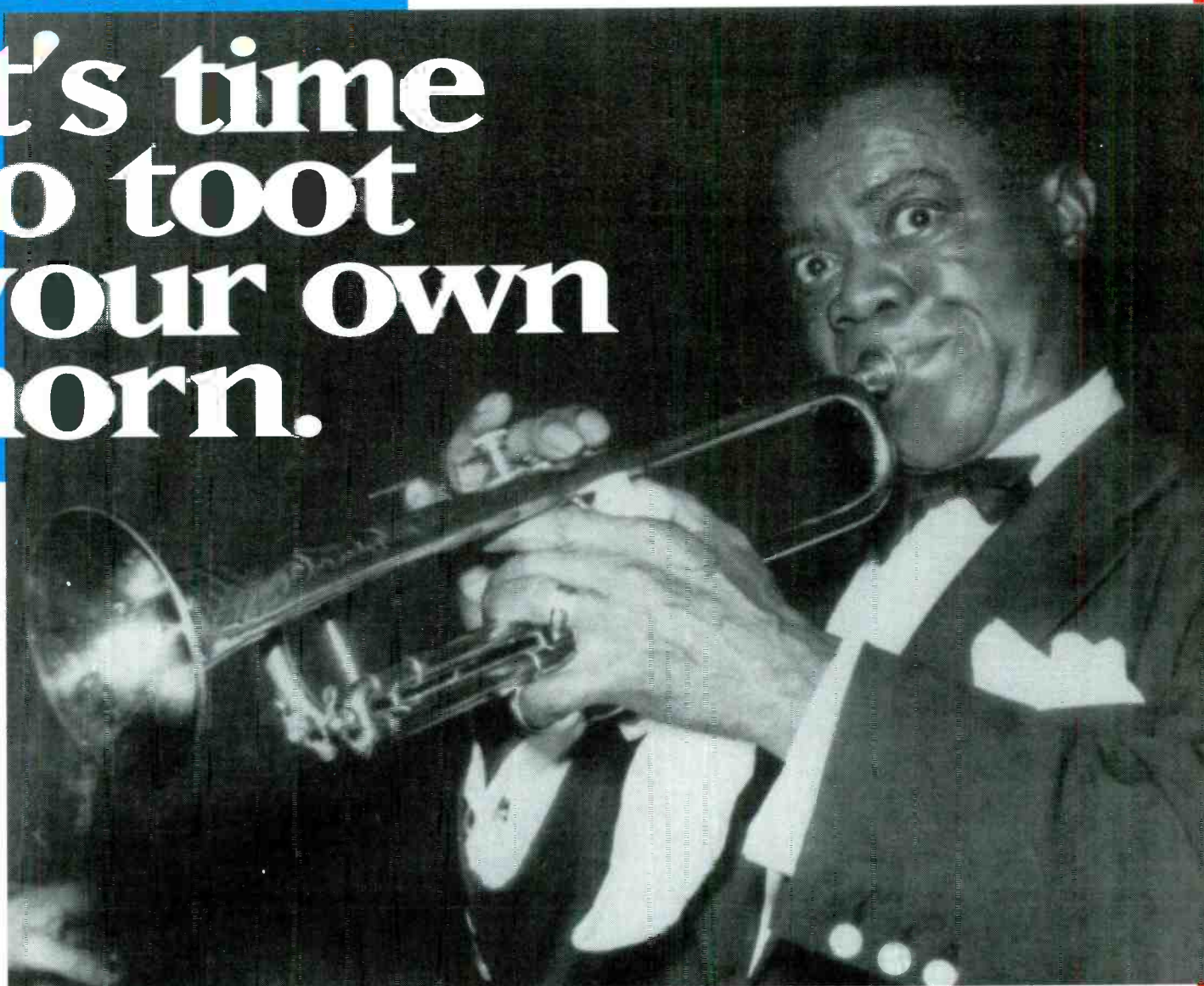
Three balding disc jockeys were chosen to participate in a hair growth experiment on the syndicated TV show "Live With Regis and Kathie Lee." On Nov. 5, AC KRSR (Star 105) Dallas news anchor Lou Warren, AC WNIC Detroit p.m. driver Lou Roberts, and modern rock KITS (Live 105) San Francisco morning man Alex Bennett appeared on the show where beauty expert Riquette applied her organic hair growth formulas. Used regularly, Riquette's formulas are supposed to grow hair in 12 weeks. The jocks will be making a follow-up visit.

(Continued on page 18)

Billboard's Year End Blow Out...

it's time to toot your own horn.

PHOTOGRAPHY FPG INTERNATIONAL



Billboard's 1990 Year In Music Issue is a festival of talent and services where the whole industry sings; and everyone's a headliner. Expanded editorial coverage in special features recaptures the trends of a year that saw some incredible changes.

This is the Collector's Issue, the one that's on the newsstand for two weeks with Year End Charts and #1 awards and a worldwide readership of 200,000 decision makers!

So, while the band is cookin', take this opportunity to thank your audience, introduce the players and toot your own horn...

Now, crank it up for '91! Hit it.

Issue Date: December 22, 1990
Deadline: November 27, 1990

Call your Billboard rep today.

NEW YORK 212-536-5004

Andy Myers, Ken Karp, Jon Guynn, Alex Kelly

LCS ANGELES 213-859-5316

Christine Matuchek, Arty Simon

NASHVILLE/Carole Edwards 615-321-4294

EUROPE/Richard Chapman 71-323-6686

LONDON/Niki McCarthy 71-323-6686

ITALY/Lidia Bonguardo 0362-58-44-24

AUSTRALIA/Mike Lewis 61-2-699-6995

JAPAN /Aki Kaneko 03-498-4641

Billboard

POWERPLAYS™

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

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

PLATINUM

Z100

New York P.D.: Steve Kingston

1	1	James Ingram, I Don't Have The Heart
2	2	Poison, Something To Believe In
3	3	2 In A Room, Wiggle It
4	4	Maniah Carey, Love Takes Time
5	5	Vanilla Ice, Ice Ice Baby
6	6	Jon Bon Jovi, Miracle (From "Young Gu Dee-Lite, Groove Is In The Heart
7	7	Tony! Toni! Toné!, Feels Good
8	8	Stevie B, Because I Love You (The Pos
9	9	George Michael, Freedom
10	10	Soho, Hippychick
11	11	Alas, More Than Words Can Say
12	12	After 7, Can't Stop
13	13	Whitney Houston, I'm Your Baby Tonigh
14	14	Maxi Priest, Close To You
15	15	Daryl Hall John Oates, So Close
16	16	Billy Joel, And So It Goes
17	17	Pebbles, Giving You The Benefit
18	18	Bette Midler, From A Distance
19	19	DNA Featuring Suzanne Vega, Tom's Din
20	20	Janet Jackson, Love Will Never Do (Wi
21	21	Dee-Lite, Groove Is In The Heart
22	22	Madonna, Justify My Love
23	23	Donny Osmond, My Love Is A Fire
24	24	Cher, The Shoop Shoop Song (It's In H
25	25	Breathé, Say A Prayer
26	26	Phil Collins, Something Happened On T
27	27	Donny Osmond, My Love Is A Fire
28	28	Whitney Houston, I'm Your Baby Tonigh
29	29	Janet Jackson, Love Will Never Do (Wi
30	30	Dee-Lite, Groove Is In The Heart

95.5 WPLJ

New York P.D.: Tom Cuddy

1	2	2 In A Room, Wiggle It
2	3	Maniah Carey, Love Takes Time
3	4	Vanilla Ice, Ice Ice Baby
4	5	Poison, Something To Believe In
5	6	Dee-Lite, Groove Is In The Heart
6	7	Alas, More Than Words Can Say
7	8	Whitney Houston, I'm Your Baby Tonigh
8	9	Jon Bon Jovi, Miracle (From "Young Gu Dee-Lite, Groove Is In The Heart
9	10	James Ingram, I Don't Have The Heart
10	11	Phil Collins, Something Happened On T
11	12	Janet Jackson, Black Cat
12	13	Daryl Hall John Oates, So Close
13	14	Stevie B, Because I Love You (The Pos
14	15	George Michael, Freedom
15	16	Soho, Hippychick
16	17	Bette Midler, From A Distance
17	18	M.C. Hammer, Pray
18	19	Wilson Phillips, Impulsive
19	20	Billy Joel, And So It Goes
20	21	Heart, Stranded
21	22	DNA Featuring Suzanne Vega, Tom's Din
22	23	Madonna, Justify My Love
23	24	Donny Osmond, My Love Is A Fire
24	25	Debbie Gibson, Anything Is Possible
25	26	UB40, The Way You Do The Things You D
26	27	Phil Collins, Hang In Long Enough
27	28	Janet Jackson, Love Will Never Do (Wi
28	29	Cheap Trick, Wherever Would I Be
29	30	Stevie Winwood, One And Only Man
30	31	Will To Power, I'm Not In Love
31	32	Winger, Miles Away
32	33	George Michael, Freedom
33	34	EX The Outfield, For You
34	35	EX Nelson, After The Rain
35	36	EX C&C Music Factory Feat. Freedom Willi
36	37	EX Keith Sweat, I'll Give All My Love To
37	38	EX Cher, The Shoop Shoop Song (It's In H
38	39	EX Surface, The First Time
39	40	EX Glenn Medeiros (Featuring The Stylist
40	41	EX Johnny Gill, Fairweather Friend
41	42	EX Tommy Puett, Kiss You All Over

KISFM 102.7

Los Angeles P.D.: Bill Richards

1	2	Maniah Carey, Love Takes Time
2	3	Vanilla Ice, Ice Ice Baby
3	4	Candyman, Knockin' Boots
4	5	Tony! Toni! Toné!, Feels Good
5	6	DNA Featuring Suzanne Vega, Tom's Din
6	7	Pebbles, Giving You The Benefit
7	8	Dee-Lite, Groove Is In The Heart
8	9	UB40, The Way You Do The Things You D
9	10	Whitney Houston, I'm Your Baby Tonigh
10	11	Johnny Gill, Fairweather Friend
11	12	Bell Biv DeVoe, B.B.D. (I Thought It
12	13	M.C. Hammer, Pray
13	14	Bette Midler, From A Distance
14	15	Poison, Something To Believe In
15	16	James Ingram, I Don't Have The Heart
16	17	Wilson Phillips, Impulsive
17	18	After 7, Can't Stop
18	19	Stevie B, Because I Love You (The Pos
19	20	George Michael, Freedom
20	21	Surface, The First Time
21	22	Heart, Stranded
22	23	Ralph Tresvant, Sensitivity
23	24	2 In A Room, Wiggle It
24	25	Jon Bon Jovi, Miracle (From "Young Gu Dee-Lite, Groove Is In The Heart
25	26	After 7, Can't Stop
26	27	Madonna, Justify My Love
27	28	EX Depeche Mode, World In My Eyes
28	29	EX After 7, Can't Stop
29	30	EX Donny Osmond, My Love Is A Fire
30	31	EX Guy, I Wanna Get With U
31	32	EX Phil Collins, Hang In Long Enough
32	33	EX Will To Power, I'm Not In Love
33	34	EX Stevie Winwood, One And Only Man
34	35	EX Paul McCartney, Birthday

108 FM

Boston P.D.: Sunny Joe White

1	1	Maniah Carey, Love Takes Time
2	2	Bette Midler, From A Distance
3	3	Pat & Mick, Use It Up, Wear It Out
4	4	Whitney Houston, I'm Your Baby Tonigh
5	5	2 In A Room, Wiggle It
6	6	Tony! Toni! Toné!, Feels Good
7	7	Dee-Lite, Groove Is In The Heart
8	8	Stevie B, Because I Love You (The Pos
9	9	Bell Biv DeVoe, B.B.D. (I Thought It

MIX 107.3

Washington P.D.: Lorrin Palagi

1	1	Maxi Priest, Close To You
2	2	Nelson, (Can't Live Without Your) Lov
3	3	After 7, Can't Stop
4	4	Alas, More Than Words Can Say
5	5	Bette Midler, From A Distance
6	6	Maniah Carey, Love Takes Time
7	7	Daryl Hall John Oates, So Close
8	8	Wilson Phillips, Impulsive
9	9	Damn Yankees, High Enough
10	10	Heart, Stranded
11	11	Whitney Houston, I'm Your Baby Tonigh
12	12	James Ingram, I Don't Have The Heart
13	13	Concrete Blonde, Joy Connection
14	14	Phil Collins, Something Happened On T
15	15	Donny Osmond, My Love Is A Fire
16	16	UB40, The Way You Do The Things You D
17	17	Paul Young, Oh Girl
18	18	Janet Jackson, Love Will Never Do (Wi
19	19	Stevie Winwood, One And Only Man
20	20	Bruce Hornsby & The Range, Across The
21	21	Don Henley, New York Minute
22	22	Maxi Priest, Just A Little Bit Longer
23	23	George Michael, Freedom
24	24	Don Henley, Heart Of The Matter
25	25	Stevie B, Because I Love You (The Pos
26	26	Damn Yankees, High Enough
27	27	The Righteous Brothers, Unchained Mel
28	28	Cher, The Shoop Shoop Song (It's In H
29	29	Phil Collins, Something Happened On T
30	30	Billy Joel, And So It Goes
A28	A28	DNA Featuring Suzanne Vega, Tom's Din
A29	A29	EX Elton John, You Gotta Love Someone
A30	A30	EX Janey Kim, I'm Not In Love
A31	A31	EX Notorious, The Swank
A32	A32	EX Janet Jackson, Love Will Never Do (Wi
A33	A33	EX Damn Yankees, High Enough
A34	A34	EX Jon Bon Jovi, Miracle (From "Young Gu Dee-Lite, Groove Is In The Heart
A35	A35	EX Maxi Priest, Just A Little Bit Longer
A36	A36	EX Go For It, Hearts And Fire
A37	A37	EX Iggy Pop, Candy
A38	A38	EX Bell Biv DeVoe, B.B.D. (I Thought It
A39	A39	EX Tommy Puett, Kiss You All Over

WZLX 94.5 FM

Boston P.D.: Steve Rivers

1	1	Vanilla Ice, Ice Ice Baby
2	2	Stevie B, Because I Love You (The Pos
3	3	Candyman, Knockin' Boots
4	4	2 In A Room, Wiggle It
5	5	Tony! Toni! Toné!, Feels Good
6	6	After 7, Can't Stop
7	7	Maniah Carey, Love Takes Time
8	8	Dee-Lite, Groove Is In The Heart
9	9	Whitney Houston, I'm Your Baby Tonigh
10	10	Poison, Something To Believe In
11	11	M.C. Hammer, Pray
12	12	Alas, More Than Words Can Say
13	13	Stevie Winwood, One And Only Man
14	14	Johnny Gill, Fairweather Friend
15	15	George Michael, Freedom
16	16	Alas, More Than Words Can Say
17	17	James Ingram, I Don't Have The Heart
18	18	UB40, The Way You Do The Things You D
19	19	Heart, Stranded
20	20	Wilson Phillips, Impulsive
21	21	Daryl Hall John Oates, So Close
22	22	Soho, Hippychick
23	23	Damn Yankees, High Enough
24	24	Billy Joel, And So It Goes
25	25	Surface, The First Time
26	26	Madonna, Justify My Love
27	27	C&C Music Factory Feat. Freedom Willi
28	28	Will To Power, I'm Not In Love
29	29	DNA Featuring Suzanne Vega, Tom's Din
30	30	Keith Sweat, I'll Give All My Love To
A29	A29	EX Cheap Trick, Wherever Would I Be
A30	A30	EX David Cassidy, Lyin' To Myself
A31	A31	EX Nelson, After The Rain
A32	A32	EX Jaja, One Kiss Per Minute

B94 FM

Pittsburgh P.D.: Danny Clayton

1	2	Maniah Carey, Love Takes Time
2	3	Vanilla Ice, Ice Ice Baby
3	4	Heart, Stranded
4	5	Alas, More Than Words Can Say
5	6	Winger, Miles Away
6	7	James Ingram, I Don't Have The Heart
7	8	Dee-Lite, Groove Is In The Heart
8	9	Pebbles, Giving You The Benefit
9	10	Soho, Hippychick
10	11	Breathé, Say A Prayer
11	12	Daryl Hall John Oates, So Close
12	13	M.C. Hammer, Pray
13	14	Whitney Houston, I'm Your Baby Tonigh
14	15	Donny Osmond, My Love Is A Fire
15	16	Bette Midler, From A Distance
16	17	Wilson Phillips, Impulsive
17	18	Poison, Something To Believe In
18	19	After 7, Can't Stop
19	20	George Michael, Freedom
20	21	Damn Yankees, High Enough
21	22	Information Society, Think
22	23	Jon Bon Jovi, Miracle (From "Young Gu Dee-Lite, Groove Is In The Heart
23	24	Madonna, Justify My Love
24	25	Prince, New Power Generation
25	26	Nelson, After The Rain
26	27	The Outfield, For You
27	28	Phil Collins, Hang In Long Enough
28	29	DNA Featuring Suzanne Vega, Tom's Din
29	30	Stevie B, Because I Love You (The Pos
30	31	Madonna, Justify My Love
31	32	2 In A Room, Wiggle It
32	33	Janet Jackson, Love Will Never Do (Wi

EAGLE 106

Philadelphia P.D.: Todd Fisher

1	1	Vanilla Ice, Ice Ice Baby
2	2	Maxi Priest, Close To You
3	3	M.C. Hammer, Pray
4	4	James Ingram, I Don't Have The Heart
5	5	Poison, Something To Believe In
6	6	Dee-Lite, Groove Is In The Heart
7	7	Alas, More Than Words Can Say
8	8	Tony! Toni! Toné!, Feels Good
9	9	Stevie B, Because I Love You (The Pos
10	10	Jon Bon Jovi, Miracle (From "Young Gu Dee-Lite, Groove Is In The Heart
11	11	Nelson, (Can't Live Without Your) Lov
12	12	The Righteous Brothers, Unchained Mel
13	13	Whitney Houston, I'm Your Baby Tonigh
14	14	Soho, Hippychick
15	15	Dee-Lite, Groove Is In The Heart
16	16	Bette Midler, From A Distance
17	17	Wilson Phillips, Impulsive
18	18	Maniah Carey, Love Takes Time
19	19	2 In A Room, Wiggle It
20	20	DNA Featuring Suzanne Vega, Tom's Din
21	21	George Michael, Freedom
22	22	Maniah Carey, Love Takes Time
23	23	Damn Yankees, High Enough
24	24	Heart, Stranded
25	25	UB40, The Way You Do The Things You D
26	26	C&C Music Factory Feat. Freedom Willi
27	27	Madonna, Justify My Love
28	28	EX Nelson, After The Rain
29	29	EX Debbie Gibson, Anything Is Possible
30	30	EX Janet Jackson, Black Cat

WASH DC 107.3

Washington P.D.: Lorrin Palagi

1	1	Maxi Priest, Close To You
2	2	Nelson, (Can't Live Without Your) Lov
3	3	After 7, Can't Stop
4	4	Alas, More Than Words Can Say
5	5	Bette Midler, From A Distance
6	6	Maniah Carey, Love Takes Time
7	7	Daryl Hall John Oates, So Close
8	8	Wilson Phillips, Impulsive
9	9	Damn Yankees, High Enough
10	10	Heart, Stranded
11	11	Whitney Houston, I'm Your Baby Tonigh
12	12	James Ingram, I Don't Have The Heart
13	13	Concrete Blonde, Joy Connection
14	14	Phil Collins, Something Happened On T
15	15	Donny Osmond, My Love Is A Fire
16	16	UB40, The Way You Do The Things You D
17	17	Paul Young, Oh Girl
18	18	Janet Jackson, Love Will Never Do (Wi
19	19	Stevie Winwood, One And Only Man
20	20	Bruce Hornsby & The Range, Across The
21	21	Don Henley, New York Minute
22	22	Maxi Priest, Just A Little Bit Longer
23	23	George Michael, Freedom
24	24	Don Henley, Heart Of The Matter
25	25	Stevie B, Because I Love You (The Pos
26	26	Damn Yankees, High Enough
27	27	The Righteous Brothers, Unchained Mel
28	28	Cher, The Shoop Shoop Song (It's In H
29	29	Phil Collins, Something Happened On T
30	30	Billy Joel, And So It Goes
A28	A28	DNA Featuring Suzanne Vega, Tom's Din
A29	A29	EX Elton John, You Gotta Love Someone
A30	A30	EX Janey Kim, I'm Not In Love
A31	A31	EX Notorious, The Swank
A32	A32	EX Janet Jackson, Love Will Never Do (Wi
A33	A33	EX Damn Yankees, High Enough
A34	A34	EX Jon Bon Jovi, Miracle (From "Young Gu Dee-Lite, Groove Is In The Heart
A35	A35	EX Maxi Priest, Just A Little Bit Longer
A36	A36	EX Go For It, Hearts And Fire
A37	A37	EX Iggy Pop, Candy
A38	A38	EX Bell Biv DeVoe, B.B.D. (I Thought It
A39	A39	EX Tommy Puett, Kiss You All Over

WASH DC 107.3

Washington P.D.: Chuck Beck

1	1	Vanilla Ice, Ice Ice Baby
2	2	James Ingram, I Don't Have The Heart
3	3	Alas, More Than Words Can Say
4	4	M.C. Hammer, Pray
5	5	DNA Featuring Suzanne Vega, Tom's Din
6	6	Maxi Priest, Close To You
7	7	The Righteous Brothers, Unchained Mel
8	8	Maniah Carey, Love Takes Time
9	9	New Kids On The Block, Let's Try It A
10	10	Poison, Something To Believe In
11	11	After 7, Can't Stop
12	12	Daryl D., My Ding-A-Ling
13	13	Bette Midler, From A Distance
14	14	Janet Jackson, Black Cat
15	15	Tony! Toni! Toné!, Feels Good
16	16	Dino, Romeo
17	17	Candyman, Knockin' Boots
18	18	Whitney Houston, I'm Your Baby Tonigh
19	19	Dee-Lite, Groove Is In The Heart
20	20	Bell Biv DeVoe, Do Me!
21	21	Madonna, Justify My Love
22	22	Madonna, Justify My Love
23	23	Stevie B, Because I Love You (The Pos
24	24	Wilson Phillips, Impulsive
25	25	Janet Jackson, Love Will Never Do (Wi
26	26	C&C Music Factory Feat. Freedom Willi
27	27	Ralph Tresvant, Sensitivity
28	28	EX Johnny Gill, Fairweather Friend
29	29	EX Winger, Miles Away

POWER 99 FM

Atlanta P.D.: Rick Stacy

1	1	Maniah Carey, Love Takes Time
2	2	Vanilla Ice, Ice Ice Baby
3	3	Heart, Stranded
4	4	Alas, More Than Words Can Say
5	5	Winger, Miles Away
6	6	James Ingram, I Don't Have The Heart
7	7	Dee-Lite, Groove Is In The Heart
8	8	Pebbles, Giving You The Benefit
9	9	Soho, Hippychick
10	10	Breathé, Say A Prayer
11	11	Daryl Hall John Oates, So Close
12	12	M.C. Hammer, Pray
13	13	Whitney Houston, I'm Your Baby Tonigh
14	14	Donny Osmond, My Love Is A Fire
15	15	Bette Midler, From A Distance
16	16	Wilson Phillips, Impulsive
17	17	Poison, Something To Believe In
18	18	After 7, Can't Stop
19	19	George Michael, Freedom
20	20	Damn Yankees, High Enough
21	21	Information Society, Think
22	22	Jon Bon Jovi, Miracle (From "Young Gu Dee-Lite, Groove Is In The Heart
23	23	Madonna, Justify My Love
24	24	Prince, New Power Generation
25	25	Nelson, After The Rain
26	26	The Outfield, For You
27	27	Phil Collins, Hang In Long Enough
28	28	DNA Featuring Suzanne Vega, Tom's Din
29	29	Stevie B, Because I Love You (The Pos
30	30	Madonna, Justify My Love
31	31	2 In A Room, Wiggle It
32	32	Janet Jackson, Love Will Never Do (Wi

96.3 FM RADIO WHYY

Detroit P.D.: Rick Gillette

1	6	Stevie B, Because I Love You (The Pos
2	7	M.C. Hammer, Pray
3	8	Candyman, Knockin' Boots
4	9	2 In A Room, Wiggle It
5	10	Tony! Toni! Toné!, Feels Good
6	11	DNA Featuring Suzanne Vega, Tom's Din
7	12	Poison, Something To Believe In
8	13	Madonna, Justify My Love
9	14	Janet Jackson, Black Cat
10	15	Dee-Lite, Groove Is In The Heart
11	16	Jon Bon Jovi, Miracle (From "Young Gu Dee-Lite, Groove Is In The Heart
12	17	Vanilla Ice, Ice Ice Baby
13	18	Whitney Houston, I'm Your Baby Tonigh
14	19	Bell Biv DeVoe, B.B.D. (I Thought It
15	20</	

5 Whitney Houston, I'm Your Baby Tonight
6 Heart, Stranded
7 Concrete Blonde, Joey
8 Alias, More Than Words Can Say
9 Maxi Priest, Close To You
10 The Righteous Brothers, Unchained Mel
11 Poison, Something To Believe In
12 After 7, Can't Stop
13 Janet Jackson, Black Cat
14 DNA Featuring Suzanne Vega, Tom's Din
15 Mariah Carey, Love Takes Time
16 Billy Joel, And So It Goes
17 Steve Winwood, One And Only Man
18 Nelson, (Can't Live Without Your) Lov
19 Wilson Phillips, Impulsive
20 Go West, King Of Wishes Thinking (Fr
21 Steve B., Because I Love You (The Pos
22 George Michael, Freedom
23 Debbie Gibson, Anything Is Possible
24 Jon Bon Jovi, Miracle (From "Young Gu
25 EX Wilson Phillips, Impulsive
26 EX Donny Osmond, My Love Is A Fire

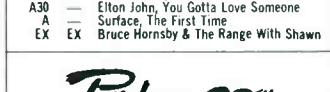


Miami P.D.: Frank Amadeo
1 Bette Midler, From A Distance
2 Maxi Priest, Close To You
3 Mariah Carey, Love Takes Time
4 Alias, More Than Words Can Say
5 Daryl Hall John Oates, So Close
6 Billy Joel, And So It Goes
7 Heart, Stranded
8 James Ingram, I Don't Have The Heart
9 Nelson, (Can't Live Without Your) Lov
10 The Righteous Brothers, Unchained Mel
11 Dino, Romeo
12 Wilson Phillips, Impulsive
13 UB40, The Way You Do The Things You D
14 Whitney Houston, I'm Your Baby Tonigh
15 Don Henley, New York Minute
16 INXS, Suicide Blonde
17 George Michael, Freedom
18 Steve Winwood, One And Only Man
19 After 7, Can't Stop
20 Donny Osmond, My Love Is A Fire
21 Phil Collins, Hang In Long Enough
22 Janet Jackson, Black Cat
23 Vaughan Brothers, Tick Tock
24 Madonna, Justify My Love
25 Cher, The Shop Shop Song (It's In H
26 George Michael, Praying For Time
27 Aisa Fiorillo, On The Way Up
28 Phil Collins, Something Happened On T
29 EX The Outfield, For You
A30 Elton John, You Gotta Love Someone
A Surface, The First Time
EX EX Bruce Hornsby & The Range With Shawn

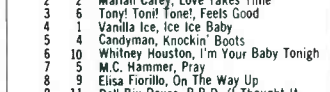
Cincinnati P.D.: Dave Allen
1 2 Alias, More Than Words Can Say
2 3 Vanilla Ice, Ice Ice Baby
3 4 Damn Yankees, High Enough
4 5 Heart, Stranded
5 1 After 7, Can't Stop
6 7 James Ingram, I Don't Have The Heart
8 10 M.C. Hammer, Pray
9 11 Daryl Hall John Oates, So Close
10 12 Bette Midler, From A Distance
11 8 The Righteous Brothers, Unchained Mel
12 14 Donny Osmond, My Love Is A Fire
13 15 David Cassidy, Lynn To Myself
14 16 Wilson Phillips, Impulsive
15 9 Bell Biv DeVoe, Do Me!
16 19 Poison, Something To Believe In
17 18 Pebbles, Giving You The Benefit
18 21 Whitney Houston, I'm Your Baby Tonigh
19 22 Deee-Lite, Groove Is In The Heart
20 22 UB40, The Way You Do The Things You D
21 26 Mariah Carey, Love Takes Time
22 23 Bruce Hornsby & The Range With Shawn
23 24 Nelson, After The Rain
24 25 Billy Joel, And So It Goes
25 27 Tony! Toni! Tonet!, Feels Good
26 29 2 In A Room, Wiggle It
27 30 Steve B., Because I Love You (The Pos
28 28 Concrete Blonde, Joey
29 31 Phil Collins, Hang In Long Enough
30 32 Candyman, Knockin' Boots
31 34 DNA Featuring Suzanne Vega, Tom's Din
32 33 Steve Winwood, One And Only Man
33 35 Madonna, Justify My Love
A34 — Depeche Mode, World In My Eyes
A35 — Winger, Miles Away

San Diego P.D.: Kevin Weatherly
1 5 Stevie B., Because I Love You (The Pos
2 2 UB40, The Way You Do The Things You D
3 1 Tony! Toni! Tonet!, Feels Good
4 6 Deee-Lite, Groove Is In The Heart
5 5 Vanilla Ice, Ice Ice Baby
6 7 Keith Sweat, I'll Give All My Love To
7 8 DNA Featuring Suzanne Vega, Tom's Din
8 4 Mariah Carey, Love Takes Time
9 10 Surface, The First Time
10 10 Ralph Tresvant, Sensitivity
11 14 Paul Young, Oh Girl
12 10 Soho, Hippychick
13 15 2 In A Room, Wiggle It
14 9 James Ingram, I Don't Have The Heart
15 17 Whitney Houston, I'm Your Baby Tonigh
16 19 C&C Music Factory Feat. Freedom Willi
17 11 Maxi Priest, Close To You
18 22 Will To Power, I'm Not In Love
19 20 Information Society, Think
20 23 Dno, Gentle
21 24 Madonna, Justify My Love
22 24 Bette Midler, From A Distance
23 26 Iggy Pop, Candy
24 25 Johnny Gill, Fairweather Friend
25 28 George LaMond & Brenda K. Starr, No M
26 29 Special Generation, Love Me Just For
27 30 Janet Jackson, Love Will Never Do (Wi
28 29 Guy, I Wanna Get With U
29 EX Wilson Phillips, Impulsive
30 EX Cathy Dennis, Just Another Dream
31 EX Debbie Gibson, World In My Eyes
32 EX Celine Dion, Where Does My Heart Beat
33 EX George Michael, Freedom
34 EX EX Alias, More Than Words Can Say
35 EX Phil Collins, Hang In Long Enough

Tampa P.D.: Marc Chase
1 3 Stevie B., Because I Love You (The Pos
2 2 Mariah Carey, Love Takes Time
3 6 Tony! Toni! Tonet!, Feels Good
4 1 Vanilla Ice, Ice Ice Baby
5 4 Candyman, Knockin' Boots
6 10 Whitney Houston, I'm Your Baby Tonigh
7 M.C. Hammer, Pray
8 9 Elisa Fiorillo, On The Way Up
9 11 Bell Biv DeVoe, B.B.D. (I Thought It
10 8 Alias, More Than Words Can Say
11 7 James Ingram, I Don't Have The Heart
12 14 Wilson Phillips, Impulsive
13 17 Johnny Gill, Fairweather Friend
14 16 Daryl Hall John Oates, So Close
15 15 Information Society, Think
16 18 2 In A Room, Wiggle It
17 21 Ralph Tresvant, Sensitivity
18 21 Donny Osmond, My Love Is A Fire
19 19 Soho, Hippychick
20 28 Madonna, Justify My Love
21 27 DNA Featuring Suzanne Vega, Tom's Din
22 25 UB40, The Way You Do The Things You D
23 26 George Michael, Freedom
24 29 Janet Jackson, Love Will Never Do (Wi
25 33 Surface, The First Time
26 38 Poison, Something To Believe In
27 38 After 7, Heat Of The Moment
28 36 Cathy Dennis, Just Another Dream
29 37 Will To Power, I'm Not In Love
30 30 Bette Midler, From A Distance
31 31 The Party, I Found Love
32 32 David Cassidy, Lynn To Myself
33 35 Phil Collins, Hang In Long Enough
34 13 Dno, Gentle
35 10 Jany, One Kiss Per Minute
A37 — Keith Sweat, I'll Give All My Love To
A38 — C&C Music Factory Feat. Freedom Willi
A39 — Debbie Gibson, Anything Is Possible
A40 — Joey B., Go For It



Detroit P.D.: John McFadden
1 1 Alias, More Than Words Can Say
2 3 Candyman, Knockin' Boots
3 4 Poison, Something To Believe In
4 2 Vanilla Ice, Ice Ice Baby
5 9 Winger, Miles Away
6 8 Daryl D., My Ding-A-Ling
7 10 Jon Bon Jovi, Miracle (From "Young
8 11 Warrant, I Saw Red
9 12 2 In A Room, Wiggle It
10 14 Heart, Stranded
11 EX Madonna, Justify My Love
12 6 M.C. Hammer, Pray
13 15 Nelson, After The Rain
14 19 Mariah Carey, Love Takes Time
15 20 Steve B., Because I Love You (The
16 18 Tony! Toni! Tonet!, Feels Good
17 7 Faith No More, Falling To Pieces
18 11 Slaughter, Fly To The Angels
19 22 Damn Yankees, High Enough
20 EX DNA Featuring Suzanne Vega,
21 22 Wilson Phillips, Impulsive
22 24 Deee-Lite, Groove Is In The Heart
A23 — Whitney Houston, I'm Your Baby
23 23 Elisa Fiorillo, On The Way Up
EX EX Concrete Blonde, Joey
A — Janet Jackson, Love Will Never Do
A — Warrant, I Saw Red
EX EX Donny Osmond, My Love Is A Fire
EX EX George Michael, Freedom
EX EX Depeche Mode, World In My Eyes



San Francisco P.D.: Dan O'Toole
1 2 Alias, More Than Words Can Say
2 3 Daryl Hall John Oates, So Close
3 5 Whitney Houston, I'm Your Baby Tonigh
4 The Human League, Heart Like A Wheel
5 9 Stevie B., Because I Love You (The Pos
6 1 Mariah Carey, Love Takes Time
7 10 Heart, Stranded
8 14 Wilson Phillips, Impulsive
9 13 Concrete Blonde, Joey
10 11 Pet Shop Boys, So Hard
11 16 George Michael, Freedom
12 4 James Ingram, I Don't Have The Heart
13 4 Breathe, Say A Prayer
14 23 UB40, The Way You Do The Things You D
15 19 Bette Midler, From A Distance
16 8 Pebbles, Giving You The Benefit
17 20 David Cassidy, Lynn To Myself
18 25 Steve Winwood, One And Only Man
19 17 Janet Jackson, Black Cat
20 29 Donny Osmond, My Love Is A Fire
21 26 Nelson, After The Rain
22 22 Deee-Lite, Groove Is In The Heart
23 27 DNA Featuring Suzanne Vega, Tom's Din
24 28 Phil Collins, Hang In Long Enough
25 18 M.C. Hammer, Pray
26 18 Vanilla Ice, Ice Ice Baby
27 30 Damn Yankees, High Enough
28 30 Madonna, Justify My Love
29 EX Don Henley, New York Minute
30 EX Billy Joel, And So It Goes
31 EX Robert Palmer, You're Amazing
A — Jon Bon Jovi, Miracle (From "Young Gu
A — Breathe, Does She Love That Man?
EX EX Soho, Hippychick
EX EX Cheap Trick, Wherever Would I Be
EX EX The Shop Shop Song (It's In H
EX EX Information Society, Think

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

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

Chicago P.D.: James Alexander
1 3 Ralph Tresvant, Sensitivity
2 1 Mariah Carey, Love Takes Time
3 2 Michele, Something In My Heart
4 25 Whitney Houston, I'm Your Baby Tonigh
5 6 Tevin Campbell, Round Around
6 7 Al B. Sure!, Missunderstanding
7 15 Tony! Toni! Tonet!, It Never Rains (In
8 9 Hi-Five, I Just Can't Handle It
9 4 Johnny Gill, Fairweather Friend
10 11 Gerald Alston, Slow Motion
11 31 DNA Featuring Suzanne Vega, Tom's Din
12 13 Guy, I Wanna Get With U
13 14 Whispers, My Heart Your Heart
14 17 M.C. Hammer, Pray
15 21 Pebbles, Love Makes Things Happen
16 16 E.U., I Confess
17 18 Candyman, Knockin' Boots
18 22 The Boys, Thing Called Love
19 20 Whitney Houston, I'm Your Baby Tonigh
20 24 Anita Baker, Soul Inspiration
21 25 Frankie Jackson, Love Me Down
22 26 Surface, The First Time
23 27 Take 6, I L-O-V-E U
24 28 Teena Marie, If I Were A Bell
25 29 LeVert, Rope A Dope Style
26 32 Jasmine Guy, Try Me
27 30 Jeffrey Osborn, Only Human
28 30 After 7, My Only Woman
29 36 Too Short, The Ghetto
30 37 Stevie Wonder, Keep Our Love Alive
31 38 Loose Ends, Don't Be A Fool
32 32 Jeffrey Osborn, Only Human
33 40 En Vogue, You Don't Have To Worry
34 41 The Winans, When You Cry
35 42 L.L. Cool J., Around The Way Girl
36 43 Janet Jackson, Love Will Never Do (With
A37 — Nayode, I'll Be Around
A38 — Deee-Lite, Groove Is In The Heart
A39 — Special Generation, Love Me Just For
A40 — Grady Harrell, Don't Turn Your Back On
41 19 Today, I Got The Feeling
42 23 Basic Black, Nothing But A Party



Milwaukee P.D.: Mike Berlak
1 1 After 7, Can't Stop
2 4 Alias, More Than Words Can Say
3 6 Heart, Stranded
4 2 Paul Young, Oh Girl
5 8 INXS, Suicide Blonde
6 7 David Cassidy, Lynn To Myself
7 7 Maxi Priest, Close To You
8 10 Mariah Carey, Love Takes Time
9 3 Nelson, (Can't Live Without Your) Lov
10 5 James Ingram, I Don't Have The Heart
11 12 Daryl Hall John Oates, So Close
12 13 Wilson Phillips, Impulsive
13 14 The Human League, Heart Like A Wheel
14 16 Bette Midler, From A Distance
15 19 Whitney Houston, I'm Your Baby Tonigh
16 17 Black Box, Everybody Everybody
17 18 Dno, Romeo
18 20 Donny Osmond, My Love Is A Fire
19 11 The Righteous Brothers, Unchained Mel
20 13 Janet Jackson, Black Cat
21 22 Bruce Hornsby & The Range With Shawn
22 23 Jon Bon Jovi, Miracle (From "Young Gu
23 24 Damn Yankees, High Enough
24 25 George Michael, Freedom
25 21 Phil Collins, Something Happened On T
26 21 Pebbles, Giving You The Benefit
27 26 Steve Winwood, One And Only Man
28 21 Steve B., Because I Love You (The Pos
29 21 Cheap Trick, Wherever Would I Be

Seattle P.D.: Tom Hutyler
1 2 Alias, More Than Words Can Say
2 4 Mariah Carey, Love Takes Time
3 1 James Ingram, I Don't Have The Heart
4 6 M.C. Hammer, Pray
5 19 Bette Midler, From A Distance
6 7 Damn Yankees, High Enough
7 8 Daryl Hall John Oates, So Close
8 9 Vanilla Ice, Ice Ice Baby
9 14 Stevie B., Because I Love You (The Pos
10 15 Heart, Stranded
11 12 Whitney Houston, I'm Your Baby Tonigh
12 13 UB40, The Way You Do The Things You D
13 3 Janet Jackson, Black Cat
14 11 Pebbles, Giving You The Benefit
15 5 After 7, Can't Stop
16 17 Wilson Phillips, Impulsive
17 25 Poison, Something To Believe In
18 18 The Righteous Brothers, Unchained Mel
19 21 Deee-Lite, Groove Is In The Heart
20 23 Jon Bon Jovi, Miracle (From "Young Gu
21 16 Soho, Hippychick
22 22 David Cassidy, Lynn To Myself
23 26 George Michael, Freedom
24 25 EX Donny Osmond, My Love Is A Fire
25 EX Janet Jackson, Love Will Never Do (Wi
EX EX Don Henley, New York Minute
EX EX Phil Collins, Hang In Long Enough
EX EX Robert Palmer, You're Amazing
EX EX Surface, The First Time
EX EX Steve Winwood, One And Only Man

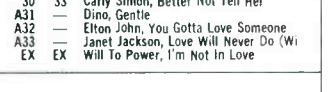
Seattle P.D.: Casey Keating
1 2 Alias, More Than Words Can Say
2 10 Stevie B., Because I Love You (The Pos
3 5 Whitney Houston, I'm Your Baby Tonigh
4 8 Daryl Hall John Oates, So Close
5 9 Wilson Phillips, Impulsive
6 7 Billy Joel, And So It Goes
7 12 Bette Midler, From A Distance

St. Louis P.D.: Lyndon Abell
1 1 Poison, Something To Believe In
2 2 Vanilla Ice, Ice Ice Baby
3 5 Wilson Phillips, Impulsive
4 6 Mariah Carey, Love Takes Time
5 9 Nelson, (Can't Live Without Your) Lov
6 8 DNA Featuring Suzanne Vega, Tom's Din
7 7 Winger, Miles Away
8 4 Soho, Hippychick
9 11 David Cassidy, Lynn To Myself
10 12 George Michael, Freedom
11 12 Heart, Stranded
12 14 M.C. Hammer, Pray
13 17 Daryl Hall John Oates, So Close
14 18 UB40, The Way You Do The Things You D
15 3 Alias, More Than Words Can Say
16 22 Bell Biv DeVoe, B.B.D. (I Thought It

Columbus P.D.: Dave Robbins
1 2 Mariah Carey, Love Takes Time
2 3 The Righteous Brothers, Unchained Mel
3 1 Alias, More Than Words Can Say
4 8 Daryl Hall John Oates, So Close
5 9 Wilson Phillips, Impulsive
6 7 Billy Joel, And So It Goes
7 12 Bette Midler, From A Distance



8 11 UB40, The Way You Do The Things You D
9 13 Donny Osmond, My Love Is A Fire
10 10 David Cassidy, Lynn To Myself
11 14 Whitney Houston, I'm Your Baby Tonigh
12 4 After 7, Can't Stop
13 5 Breathe, Say A Prayer
14 18 Steve Winwood, One And Only Man
15 19 Elisa Fiorillo, On The Way Up
16 26 Poison, Something To Believe In
17 22 Deee-Lite, Groove Is In The Heart
18 20 Vixen, Love Is A Killer
19 20 Damn Yankees, High Enough
20 23 Cheap Trick, Wherever Would I Be
21 24 George Michael, Freedom
22 25 Steve B., Because I Love You (The Pos
23 15 Janet Jackson, Black Cat
24 27 Heart, Stranded
25 28 Phil Collins, Hang In Long Enough
26 29 Don Henley, New York Minute
27 30 After 7, Heat Of The Moment
28 31 Maxi Priest, Just A Little Bit Longer
29 32 Jude Cole, House Of Reasons
30 33 Carly Simon, Better Not Tell Her
A31 — Dno, Gentle
A32 — Elton John, You Gotta Love Someone
A33 — Janet Jackson, Love Will Never Do (Wi
EX EX Will To Power, I'm Not In Love

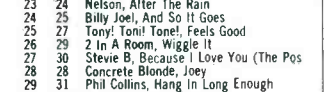


Cincinnati P.D.: Dave Allen
1 2 Alias, More Than Words Can Say
2 3 Vanilla Ice, Ice Ice Baby
3 4 Damn Yankees, High Enough
4 5 Heart, Stranded
5 1 After 7, Can't Stop
6 7 James Ingram, I Don't Have The Heart
8 10 M.C. Hammer, Pray
9 11 Daryl Hall John Oates, So Close
10 12 Bette Midler, From A Distance
11 8 The Righteous Brothers, Unchained Mel
12 14 Donny Osmond, My Love Is A Fire
13 15 David Cassidy, Lynn To Myself
14 16 Wilson Phillips, Impulsive
15 9 Bell Biv DeVoe, Do Me!
16 19 Poison, Something To Believe In
17 18 Pebbles, Giving You The Benefit
18 21 Whitney Houston, I'm Your Baby Tonigh
19 22 Deee-Lite, Groove Is In The Heart
20 22 UB40, The Way You Do The Things You D
21 26 Mariah Carey, Love Takes Time
22 23 Bruce Hornsby & The Range With Shawn
23 24 Nelson, After The Rain
24 25 Billy Joel, And So It Goes
25 27 Tony! Toni! Tonet!, Feels Good
26 29 2 In A Room, Wiggle It
27 30 Steve B., Because I Love You (The Pos
28 28 Concrete Blonde, Joey
29 31 Phil Collins, Hang In Long Enough
30 32 Candyman, Knockin' Boots
31 34 DNA Featuring Suzanne Vega, Tom's Din
32 33 Steve Winwood, One And Only Man
33 35 Madonna, Justify My Love
A34 — Depeche Mode, World In My Eyes
A35 — Winger, Miles Away

San Diego P.D.: Kevin Weatherly
1 5 Stevie B., Because I Love You (The Pos
2 2 UB40, The Way You Do The Things You D
3 1 Tony! Toni! Tonet!, Feels Good
4 6 Deee-Lite, Groove Is In The Heart
5 5 Vanilla Ice, Ice Ice Baby
6 7 Keith Sweat, I'll Give All My Love To
7 8 DNA Featuring Suzanne Vega, Tom's Din
8 4 Mariah Carey, Love Takes Time
9 10 Surface, The First Time
10 10 Ralph Tresvant, Sensitivity
11 14 Paul Young, Oh Girl
12 10 Soho, Hippychick
13 15 2 In A Room, Wiggle It
14 9 James Ingram, I Don't Have The Heart
15 17 Whitney Houston, I'm Your Baby Tonigh
16 19 C&C Music Factory Feat. Freedom Willi
17 11 Maxi Priest, Close To You
18 22 Will To Power, I'm Not In Love
19 20 Information Society, Think
20 23 Dno, Gentle
21 24 Madonna, Justify My Love
22 24 Bette Midler, From A Distance
23 26 Iggy Pop, Candy
24 25 Johnny Gill, Fairweather Friend
25 28 George LaMond & Brenda K. Starr, No M
26 29 Special Generation, Love Me Just For
27 30 Janet Jackson, Love Will Never Do (Wi
28 29 Guy, I Wanna Get With U
29 EX Wilson Phillips, Impulsive
30 EX Cathy Dennis, Just Another Dream
31 EX Debbie Gibson, World In My Eyes
32 EX Celine Dion, Where Does My Heart Beat
33 EX George Michael, Freedom
34 EX EX Alias, More Than Words Can Say
35 EX Phil Collins, Hang In Long Enough

Tampa P.D.: Marc Chase
1 3 Stevie B., Because I Love You (The Pos
2 2 Mariah Carey, Love Takes Time
3 6 Tony! Toni! Tonet!, Feels Good
4 1 Vanilla Ice, Ice Ice Baby
5 4 Candyman, Knockin' Boots
6 10 Whitney Houston, I'm Your Baby Tonigh
7 M.C. Hammer, Pray
8 9 Elisa Fiorillo, On The Way Up
9 11 Bell Biv DeVoe, B.B.D. (I Thought It
10 8 Alias, More Than Words Can Say
11 7 James Ingram, I Don't Have The Heart
12 14 Wilson Phillips, Impulsive
13 17 Johnny Gill, Fairweather Friend
14 16 Daryl Hall John Oates, So Close
15 15 Information Society, Think
16 18 2 In A Room, Wiggle It
17 21 Ralph Tresvant, Sensitivity
18 21 Donny Osmond, My Love Is A Fire
19 19 Soho, Hippychick
20 28 Madonna, Justify My Love
21 27 DNA Featuring Suzanne Vega, Tom's Din
22 25 UB40, The Way You Do The Things You D
23 26 George Michael, Freedom
24 29 Janet Jackson, Love Will Never Do (Wi
25 33 Surface, The First Time
26 38 Poison, Something To Believe In
27 38 After 7, Heat Of The Moment
28 36 Cathy Dennis, Just Another Dream
29 37 Will To Power, I'm Not In Love
30 30 Bette Midler, From A Distance
31 31 The Party, I Found Love
32 32 David Cassidy, Lynn To Myself
33 35 Phil Collins, Hang In Long Enough
34 13 Dno, Gentle
35 10 Jany, One Kiss Per Minute
A37 — Keith Sweat, I'll Give All My Love To
A38 — C&C Music Factory Feat. Freedom Willi
A39 — Debbie Gibson, Anything Is Possible
A40 — Joey B., Go For It

Detroit P.D.: John McFadden
1 1 Alias, More Than Words Can Say
2 3 Candyman, Knockin' Boots
3 4 Poison, Something To Believe In
4 2 Vanilla Ice, Ice Ice Baby
5 9 Winger, Miles Away
6 8 Daryl D., My Ding-A-Ling
7 10 Jon Bon Jovi, Miracle (From "Young
8 11 Warrant, I Saw Red
9 12 2 In A Room, Wiggle It
10 14 Heart, Stranded
11 EX Madonna, Justify My Love
12 6 M.C. Hammer, Pray
13 15 Nelson, After The Rain
14 19 Mariah Carey, Love Takes Time
15 20 Steve B., Because I Love You (The
16 18 Tony! Toni! Tonet!, Feels Good
17 7 Faith No More, Falling To Pieces
18 11 Slaughter, Fly To The Angels
19 22 Damn Yankees, High Enough
20 EX DNA Featuring Suzanne Vega,
21 22 Wilson Phillips, Impulsive
22 24 Deee-Lite, Groove Is In The Heart
A23 — Whitney Houston, I'm Your Baby
23 23 Elisa Fiorillo, On The Way Up
EX EX Concrete Blonde, Joey
A — Janet Jackson, Love Will Never Do
A — Warrant, I Saw Red
EX EX Donny Osmond, My Love Is A Fire
EX EX George Michael, Freedom
EX EX Depeche Mode, World In My Eyes



San Francisco P.D.: Dan O'Toole
1 2 Alias, More Than Words Can Say
2 3 Daryl Hall John Oates, So Close
3 5 Whitney Houston, I'm Your Baby Tonigh
4 The Human League, Heart Like A Wheel
5 9 Stevie B., Because I Love You (The Pos
6 1 Mariah Carey, Love Takes Time
7 10 Heart, Stranded
8 14 Wilson Phillips, Impulsive
9 13 Concrete Blonde, Joey
10 11 Pet Shop Boys, So Hard
11 16 George Michael, Freedom
12 4 James Ingram, I Don't Have The Heart
13 4 Breathe, Say A Prayer
14 23 UB40, The Way You Do The Things You D
15 19 Bette Midler, From A Distance
16 8 Pebbles, Giving You The Benefit
17 20 David Cassidy, Lynn To Myself
18 25 Steve Winwood, One And Only Man
19 17 Janet Jackson, Black Cat
20 29 Donny Osmond, My Love Is A Fire
21 26 Nelson, After The Rain
22 22 Deee-Lite, Groove Is In The Heart
23 27 DNA Featuring Suzanne Vega, Tom's Din
24 28 Phil Collins, Hang In Long Enough
25 18 M.C. Hammer, Pray
26 18 Vanilla Ice, Ice Ice Baby
27 30 Damn Yankees, High Enough
28 30 Madonna, Justify My Love
29 EX Don Henley, New York Minute
30 EX Billy Joel, And So It Goes
31 EX Robert Palmer, You're Amazing
A — Jon Bon Jovi, Miracle (From "Young Gu
A — Breathe, Does She Love That Man?
EX EX Soho, Hippychick
EX EX Cheap Trick, Wherever Would I Be
EX EX The Shop Shop Song (It's In H
EX EX Information Society, Think



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

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

Chicago P.D.: James Alexander
1 3 Ralph Tresvant, Sensitivity
2 1 Mariah Carey, Love Takes Time
3 2 Michele, Something In My Heart
4 25 Whitney Houston, I'm Your Baby Tonigh
5 6 Tevin Campbell, Round Around
6 7 Al B. Sure!, Missunderstanding
7 15 Tony! Toni! Tonet!, It Never Rains (In
8 9 Hi-Five, I Just Can't Handle It
9 4 Johnny Gill, Fairweather Friend
10 11 Gerald Alston, Slow Motion
11 31 DNA Featuring Suzanne Vega, Tom's Din
12 13 Guy, I Wanna Get With U
13 14 Whispers, My Heart Your Heart
14 17 M.C. Hammer, Pray
15 21 Pebbles, Love Makes Things Happen
16 16 E.U., I Confess
17 18 Candyman, Knockin' Boots
18 22 The Boys, Thing Called Love
19 20 Whitney Houston, I'm Your Baby Tonigh
20 24 Anita Baker, Soul Inspiration
21 25 Frankie Jackson, Love Me Down
22 26 Surface, The First Time
23 27 Take 6, I L-O-V-E U
24 28 Teena Marie, If I Were A Bell
25 29 LeVert, Rope A Dope Style
26 32 Jasmine Guy, Try Me
27 30 Jeffrey Osborn, Only Human
28 30 After 7, My Only Woman
29 36 Too Short, The Ghetto
30 37 Stevie Wonder, Keep Our Love Alive
31 38 Loose Ends, Don't Be A Fool
32 32 Jeffrey Osborn, Only Human
33 40 En Vogue, You Don't Have To Worry
34 41 The Winans, When You Cry
35 42 L.L. Cool J., Around The Way Girl
36 43 Janet Jackson, Love Will Never Do (With
A37 — Nayode, I'll Be Around
A38 — Deee-Lite, Groove Is In The Heart
A39 — Special Generation, Love Me Just For
A40 — Grady Harrell, Don't Turn Your Back On
41 19 Today, I Got The Feeling
42 23 Basic Black, Nothing But A Party

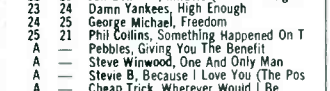
Milwaukee P.D.: Mike Berlak
1 1 After 7, Can't Stop
2 4 Alias, More Than Words Can Say
3 6 Heart, Stranded
4 2 Paul Young, Oh Girl
5 8 INXS, Suicide Blonde
6 7 David Cassidy, Lynn To Myself
7 7 Maxi Priest, Close To You
8 10 Mariah Carey, Love Takes Time
9 3 Nelson, (Can't Live Without Your) Lov
10 5 James Ingram, I Don't Have The Heart
11 12 Daryl Hall John Oates, So Close
12 13 Wilson Phillips, Impulsive
13 14 The Human League, Heart Like A Wheel
14 16 Bette Midler, From A Distance
15 19 Whitney Houston, I'm Your Baby Tonigh
16 17 Black Box, Everybody Everybody
17 18 Dno, Romeo
18 20 Donny Osmond, My Love Is A Fire
19 11 The Righteous Brothers, Unchained Mel
20 13 Janet Jackson, Black Cat
21 22 Bruce Hornsby & The Range With Shawn
22 23 Jon Bon Jovi, Miracle (From "Young Gu
23 24 Damn Yankees, High Enough
24 25 George Michael, Freedom
25 21 Phil Collins, Something Happened On T
26 21 Pebbles, Giving You The Benefit
27 26 Steve Winwood, One And Only Man
28 21 Steve B., Because I Love You (The Pos
29 21 Cheap Trick, Wherever Would I Be

Seattle P.D.: Tom Hutyler
1 2 Alias, More Than Words Can Say
2 4 Mariah Carey, Love Takes Time
3 1 James Ingram, I Don't Have The Heart
4 6 M.C. Hammer, Pray
5 19 Bette Midler, From A Distance
6 7 Damn Yankees, High Enough
7 8 Daryl Hall John Oates, So Close
8 9 Vanilla Ice, Ice Ice Baby
9 14 Stevie B., Because I Love You (The Pos
10 15 Heart, Stranded
11 12 Whitney Houston, I'm Your Baby Tonigh
12 13 UB40, The Way You Do The Things You D
13 3 Janet Jackson, Black Cat
14 11 Pebbles, Giving You The Benefit
15 5 After 7, Can't Stop
16 17 Wilson Phillips, Impulsive
17 25 Poison, Something To Believe In
18 18 The Righteous Brothers, Unchained Mel
19 21 Deee-Lite, Groove Is In The Heart
20 23 Jon Bon Jovi, Miracle (From "Young Gu
21 16 Soho, Hippychick
22 22 David Cassidy, Lynn To Myself
23 26 George Michael, Freedom
24 25 EX Donny Osmond, My Love Is A Fire
25 EX Janet Jackson, Love Will Never Do (Wi
EX EX Don Henley, New York Minute
EX EX Phil Collins, Hang In Long Enough
EX EX Robert Palmer, You're Amazing
EX EX Surface, The First Time
EX EX Steve Winwood, One And Only Man

Seattle P.D.: Casey Keating
1 2 Alias, More Than Words Can Say
2 10 Stevie B., Because I Love You (The Pos
3 5 Whitney Houston, I'm Your Baby Tonigh
4 8 Daryl Hall John Oates, So Close
5 9 Wilson Phillips, Impulsive
6 7 Billy Joel, And So It Goes
7 12 Bette Midler, From A Distance

St. Louis P.D.: Lyndon Abell
1 1 Poison, Something To Believe In
2 2 Vanilla Ice, Ice Ice Baby
3 5 Wilson Phillips, Impulsive
4 6 Mariah Carey, Love Takes Time
5 9 Nelson, (Can't Live Without Your) Lov
6 8 DNA Featuring Suzanne Vega, Tom's Din
7 7 Winger, Miles Away
8 4 Soho, Hippychick
9 11 David Cassidy, Lynn To Myself
10 12 George Michael, Freedom
11 12 Heart, Stranded
12 14 M.C. Hammer, Pray
13 17 Daryl Hall John Oates, So Close
14 18 UB40, The Way You Do The Things You D
15 3 Alias, More Than Words Can Say
16 22 Bell Biv DeVoe, B.B.D. (I Thought It

Columbus P.D.: Dave Robbins
1 2 Mariah Carey, Love Takes Time
2 3 The Righteous Brothers, Unchained Mel
3 1 Alias, More Than Words Can Say
4 8 Daryl Hall John Oates, So Close
5 9 Wilson Phillips, Impulsive
6 7 Billy Joel, And So It Goes
7 12 Bette Midler, From A Distance



17 19 Jon Bon Jovi, Miracle (From "Young Gu
18 20 Donny Osmond, My Love Is A Fire
19 23 David Cassidy, Lynn To Myself
20 24 Elisa Fiorillo, On The Way Up
21 27 Steve Winwood, One And Only Man
22 28 Madonna, Justify My Love
23 33 Damn Yankees, High Enough
24 36 Deee-Lite, Groove Is In The Heart
25 15 The Human League, Heart Like A Wheel
26 32 Joey Kid, I'm Not In Love
27 19 Cheap Trick, Wherever Would I Be
28 30 Cathy Dennis, Just Another Dream
29 31 The Outfield, For You
30 38 Breathe, Does She Love That Man?
31 35 The Soup Dragons, I'm Free
32 EX Steve B., Because I Love You (The Pos
33 EX The London Discoboyz, I Don't Love You
34 EX Bette Midler, From A Distance
35 37 Robert Palmer, You're Amazing
36 16 James Ingram, I Don't Have The Heart
37 40 Phil Collins, Hang In Long Enough
38 40 Whitney Houston, I'm Your Baby Tonigh
39 25 Depeche Mode, Policy Of Truth
40 EX Debbie Gibson, Anything Is Possible
41 EX Dno, Gentle
42 EX Elton John, You Gotta Love Someone
43 EX Janet Jackson, Love Will Never Do (Wi
44 EX Janet Jackson, Love Will Never Do (Wi
45 EX Surface, The First Time
46 EX Ralph

Album Rock Tracks™

Compiled from national album rock radio airplay reports.					TITLE	ARTIST
THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	LABEL & NUMBER/DISTRIBUTING LABEL		
★★ NO. 1 ★★						
1	3	3	4	ONE AND ONLY MAN VIRGIN 4-98892	STEVE WINWOOD 1 week at No. 1	
2	1	1	8	HARD TO HANDLE DEF AMERICAN 4-19668/GEFFEN	THE BLACK CROWES	
3	2	2	5	SHE'S MY BABY WILBURY 4-19523/WARNER BROS.	TRAVELING WILBURYS	
4	4	14	5	MY HEAD'S IN MISSISSIPPI WARNER BROS. LP CUT	ZZ TOP	
5	16	—	2	YOU'RE AMAZING EMI 50338	ROBERT PALMER	
6	5	8	8	SOMETHING TO BELIEVE IN ENIGMA 44617/CAPITOL	POISON	
7	7	6	7	KING OF DREAMS RCA 2703	DEEP PURPLE	
8	8	11	4	TEASE ME, PLEASE ME MERCURY 878 634-4	SCORPIONS	
9	11	16	5	IF YOU NEEDED SOMEBODY ATCO 4-98914	BAD COMPANY	
10	13	22	4	DISAPPEAR ATLANTIC 4-87784	INXS	
11	9	13	11	STILL GOT THE BLUES CHARISMA LP CUT	GARY MOORE	
12	21	28	5	TELEPHONE SONG EPIC LP CUT	VAUGHAN BROTHERS	
13	20	—	2	SHELTER ME MERCURY 878 700-4	CINDERELLA	
14	14	18	4	LOVE THAT NEVER DIES COLUMBIA LP CUT	THE BYRDS	
15	24	45	3	MONEYTALKS ATCO LP CUT	AC/DC	
16	15	15	8	MILES AWAY ATLANTIC 4-87824	WINGER	
17	6	5	12	HIGH ENOUGH WARNER BROS. 4-19595	DAMN YANKEES	
18	19	19	4	THE ROAD I.R.S. LP CUT	THE ALARM	
19	22	29	4	FOR YOU MCA 53935	THE OUTFIELD	
20	17	9	17	CLIFFS OF DOVER CAPITOL LP CUT	ERIC JOHNSON	
21	18	12	12	CAN'T FIND MY WAY HOME SIMMONS LP CUT/RCA	HOUSE OF LORDS	
22	23	26	6	KEEP ON LOVING ME BABY VIRGIN LP CUT	COLIN JAMES	
23	10	7	6	TRAVELLING RIVERSIDE BLUES ATLANTIC LP CUT	LED ZEPPELIN	
24	28	35	4	NEW YORK MINUTE GEFFEN 4-19660	DON HENLEY	
★★★ FLASHMAKER ★★★						
25	NEW ▶	1	1	SIGNS GEFFEN LP CUT	TESLA	
26	30	32	9	GIVE IT TO ME GOOD MECHANIC 53863/MCA	TRIXTER	
27	32	44	3	IT'S LOVE MEGAFORCE LP CUT/ATLANTIC	KING'S X	
28	26	25	6	STRANDED CAPITOL 44621	HEART	
29	37	41	3	JUST THE WAY IT IS, BABY ATCO LP CUT	THE REMBRANDTS	
★★★ POWER TRACK ★★★						
30	45	—	2	FULL CIRCLE ARISTA LP CUT	THE JEFF HEALEY BAND	
31	12	4	8	CONCRETE AND STEEL WARNER BROS. LP CUT	ZZ TOP	
32	41	46	3	A TOUCH OF EVIL COLUMBIA LP CUT	JUDAS PRIEST	
33	25	21	7	THE OBVIOUS CHILD WARNER BROS. 4-19549	PAUL SIMON	
34	38	—	2	WICKED SENSATION ELEKTRA LP CUT	LYNCH MOB	
35	36	—	2	MAMA HELP ME GEFFEN 4-19658	EDIE BRICKELL & NEW BOHEMIANS	
36	RE-ENTRY	2	2	LOVE CAN MAKE YOU... ARISTA LP CUT	EVERY MOTHER'S NIGHTMARE	
37	43	—	2	HEY YOU MERCURY LP CUT	PAUL CARRACK	
38	31	23	10	LAST PLANE OUT REPRISE LP CUT	TOY MATINEE	
39	39	49	6	BEEEN CAUGHT STEALING WARNER BROS. 4-19574	JANE'S ADDICTION	
40	29	10	9	THUNDERSTRUCK ATCO LP CUT	AC/DC	
41	27	20	8	MIRACLE (FROM "YOUNG GUNS II") MERCURY 878 392-4	JON BON JOVI	
42	35	38	5	BIRTHDAY CAPITOL 44645	PAUL MCCARTNEY	
43	33	27	10	EMPIRE EMI LP CUT	QUEENSRYCHE	
44	44	37	16	WHILE MY GUITAR GENTLY WEEPS ARISTA LP CUT	THE JEFF HEALEY BAND	
45	34	43	3	NIGHT AND DAY CHRYSALIS LP CUT	U2	
46	NEW ▶	1	1	RIGHTEOUS CAPITOL LP CUT	ERIC JOHNSON	
47	NEW ▶	1	1	PRIDE EPIC LP CUT	LIVING COLOUR	
48	NEW ▶	1	1	AFTER THE RAIN DGC 4-19667	NELSON	
49	NEW ▶	1	1	PRODIGAL BLUES CHRYSALIS 23603	BILLY IDOL	
50	50	39	13	I WOULD LOVE TO RELATIVITY LP CUT	STEVE VAI	

Tracks with the greatest airplay gains this week. The Flashmaker is the highest-debuting track of the week. The Power Track is the track on the chart that shows the largest increase in airplay over the week before. © 1990, Billboard/BPI Communications, Inc.

RADIO

PROMOTIONS

(Continued from page 15)

Album WBCN Boston, a station well known for dropping objects from cranes, used a 415-pound pumpkin to predict the outcome of the state gubernatorial race. A parking lot was divided into two sections, each covered with the campaign posters of one candidate. Four thousand people waited to see on which side the pumpkin would land, thus deciding the outcome of the race. The candidate chosen by the "pumpkin poll" lost the actual election.

Top 40 WRQX Washington, D.C., morning man Jack Diamond ran as a write-in candidate for the office of county leaf collector in the recent election. His campaign slogan was "you rake 'em, I'll take 'em." Among his campaign promises was outlawing those leaf bags that look like pumpkins.

Don Murphy and Liz Willis, the morning team at album WYMG Springfield, Ill., celebrated three years or 21 dog years on the air with a celebrity roast Nov. 3. To promote the event, the station sent Milk Bone dog biscuits to the press. The roast was catered by Hardees, a station press release says, "because of their strong ties to biscuits and gravy."

AC KMXX (Mix 101) Phoenix collected rolls of toilet paper for the troops in Saudi Arabia in what was dubbed "operation two-ply." Last month the station's morning team held a radiothon and collected 16,132 rolls. James River, the maker of Northern Tissue, provided 10,000 rolls and a truck in which to store them. The 161st Air Refueling Squadron will transport the paper.

AC CKFM Toronto is giving away an office party in Jamaica. To register, each office staff must compile a list of its three favorite songs that midday jock Terri Micheal will play on the air. Twenty winning offices win lunch at a local Jamaican restaurant and a Jamaican dance party at a local club. One office will win a grand-prize trip for 20 to Jamaica including a fleet of limousines to take the winners to the airport. The station will also supply 20 temps to replace the winners in the office.

All-sports WFAN New York and Miller Beer ran a series of football clinics for women at area sports bars. Station personalities ran the workshops, which concluded with a five-question exam. Women who passed the test were given a diploma and entered in a drawing for a trip to the New York Giants/L.A. Rams game in Los Angeles. One winner was selected at each clinic.

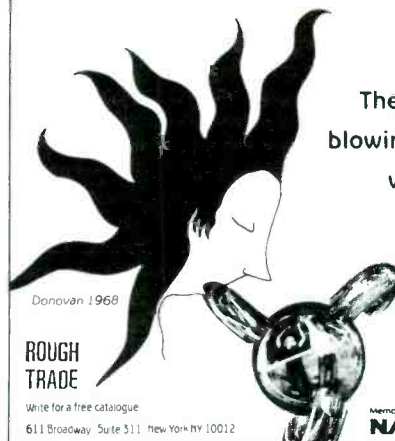
AC WEBE Bridgeport, Conn., gave away \$75,000 worth of hi-tech smoking-cessation programs during the Great American Smoke-Out that ended Nov. 16. WEBE traffic reporters Anne Rondepierre and Dane Taylor participated in the program along with listeners and talked about their progress on the air.

Top 40 WYHY (Y107) Nashville's party pigs put a new twist on the standard "home free" promotion. One listener got his rent or mortgage paid for a year after huffing, and puffing, and blowing down houses made of straw, sticks, and

(Continued on next page)

BUTTHOLE SURFERS THE HURDY GURDY MAN

New Single Out in November!



The Butthole Surfers put a mind-blowing edge on Donovan's dreamy world of pastoral psychedelia.

Features Jim Melly remix and "Barking Dogs," a track unavailable on LP. Limited edition of 5000 7" 45's on mellow yellow vinyl. Their new album PLOUGH will be released early next year.

ROUGH TRADE

Write for a free catalogue

611 Broadway Suite 311 New York NY 10012

Member of NAIRD

Modern Rock Tracks™

Compiled from commercial and college radio airplay reports.					TITLE	ARTIST
THIS WEEK	LAST WEEK	2 WEEKS AGO	WKS ON CHART	LABEL & NUMBER/DISTRIBUTING LABEL		
★★ NO. 1 ★★						
1	2	3	9	BEEEN CAUGHT STEALING WARNER BROS. 4-19574	JANE'S ADDICTION 2 weeks at No. 1	
2	4	8	6	DON'T ASK ME VIRGIN LP CUT	PUBLIC IMAGE LTD.	
3	1	1	9	MERRY GO ROUND SIRE 4-19548/REPRISE	THE REPLACEMENTS	
4	3	2	10	NEVER ENOUGH ELEKTRA 4-64928	THE CURE	
5	10	17	7	CELEBRATE ATLANTIC LP CUT	AN EMOTIONAL FISH	
6	20	—	2	MORE ELEKTRA 4-64923	SISTERS OF MERCY	
7	9	11	4	THE ROAD I.R.S. 67039	THE ALARM	
8	5	6	10	CANDY VIRGIN 4-98900	IGGY POP	
9	6	7	6	HELLO I LOVE YOU ELEKTRA LP CUT	THE CURE	
10	8	22	3	NIGHT AND DAY CHRYSALIS LP CUT	U2	
11	11	12	5	THEN BEGGAR'S BANQUET 2451/RCA	THE CHARLATANS UK	
12	25	15	4	DISAPPEAR ATLANTIC 4-87784	INXS	
13	7	5	9	CRYSTAL CLEAR COLUMBIA LP CUT	THE DARLING BUDS	
14	NEW ▶	1	1	PICCADILLY PALARE SIRE LP CUT/REPRISE	MORRISSEY	
15	15	18	4	A LIFE OF SUNDAYS ENIGN LP CUT/CHRYSALIS	THE WATERBOYS	
16	17	23	3	ANNIE'S GONE ATLANTIC LP CUT	REDD KROSS	
17	14	21	3	STONE COLD YESTERDAY TVT 2581	THE CONNELLS	
18	18	14	5	BEEEN THERE DONE THAT OPAL LP CUT/WARNER BROS.	ENO/CALE	
19	22	25	3	LOADED SIRE 4-26384/WARNER BROS.	PRIMAL SCREAM	
20	26	—	2	ONLY TONGUE CAN TELL GODISCS LP CUT/POLYDOR	THE TRASH CAN SINATRAS	
21	16	13	6	DIG FOR FIRE ELEKTRA 2-66596	PIXIES	
22	24	27	3	MAMA HELP ME GEFFEN 4-19658	EDIE BRICKELL & NEW BOHEMIANS	
23	21	19	6	GOLDEN BLUNDERS DGC LP CUT	THE POSIES	
24	NEW ▶	1	1	CAROLINE I.R.S. LP CUT	CONCRETE BLONDE	
25	13	4	14	I'M FREE BIG LIFE 877 568-4/MERCURY	THE SOUP DRAGONS	
26	28	28	5	RASPBERRY BERET GIANT LP CUT/REPRISE	HINDU LOVE GODS	
27	NEW ▶	1	1	HEAVEN OR LAS VEGAS CAPITOL LP CUT	COCTEAU TWINS	
28	12	9	11	ICEBLINK LUCK 4.A.D. 44618/CAPITOL	COCTEAU TWINS	
29	29	—	2	COMMERCIAL RAIN ELEKTRA LP CUT	INSPIRAL CARPETS	
30	27	—	4	SHE'S IN A TRANCE ELEKTRA LP CUT	THE HEART THROBS	

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

Guy's Riley Inks With MCA For Distrib And 'The Future' Looks Bright For His Band

■ BY JANINE McADAMS

NEW YORK—Singer/songwriter and Guy member Teddy Riley and MCA Records chairman Al Teller have announced a multiyear deal for Riley's newly formed label, The Future Enterprise, with distribution to be handled by MCA. While Riley had previously written and/or produced hits for a number of top R&B acts, including Boy George, the Winans, Wrecks-N-Effect, Today, Zan, Keith Sweat, James Ingram, Heavy D & the Boyz, and Hi-Five, he will now work exclusively on MCA product.

"I'm exclusive now to MCA and there will be no more Teddy Riley music floating around out there," says the 24-year-old Riley. "I'm only committed to two outside art-

ists, which are Kool Moe Dee [on Jive] and Heavy D [the Boyz, on Uptown/MCA]." The Future Enterprise includes a recording studio and is based in Virginia. "That's my future, to be an executive, where everybody respects me in the business and respects me as being a producer," Riley adds.

The platinum success of 1987's "Guy," the self-titled MCA debut for the three-man act out of New York, established the group and its wunderkind writer/producer as the voice of young urban America. As Billboard's No. 1 black album of 1989, with R&B hits like "Groove Me," "I Like," "Spend The Night," and "Teddy's Jam," Riley and crew coined the term "new jack swing" for its soulful, jammin' style, and spawned a legion of imitators.

Now Riley and brothers Damion and Aaron Hall return with their second effort, "The Future," led by the single "I Wanna Get With U."

The concept of molding the future figures heavily in Riley's plans for Guy and the new album. In fact, says Riley, the title track explains the group's direction. "I'm pretty pleased with the whole album. It will surprise people because it's different," says Riley. "Basically [I Wanna Get With U] was the single to get everybody recognized. We weren't looking for it to become a No. 1 hit, we just wanted everyone to know that Guy is back, this is how we used to sound. The next single ['The Future'] is going to be about the future, about what's going to happen 10 years from now.

"Nobody knows the next step of new jack swing," Riley continues. "Nobody's ever taken that next step of how music should sound today, everybody's just bitin'. Every record that's going No. 1 [R&B] sounds like what we have or what most of the innovators have. We want to be the trend-setters and make that change for all the other musicians out there. And this song doesn't sound like anything on the radio."

Meanwhile, "I Wanna Get With U" is climbing steadily into the R&B top 10 and bulleting up the Hot 100, positioning the album for a great reception. Ernie Singleton,

president, black music division, for MCA, says that promotion is in full swing for "The Future," with a BET special that aired Nov. 3 and a three-song performance on "Soul Train" set for Saturday (24), Thanksgiving weekend.

"We're geared up for a No. 1 position on this single. We want them all over TV," he says. "A media

'Every record that's going No. 1 R&B sounds like what most innovators have'

blitz. These guys in my opinion are going to be one of, if not *the*, hottest groups in the black market in relation to the clubs, the street, radio, and retail... We're sniping them and their image around the country, with a major ad campaign to encompass radio, TV, and print. All this will be happening through the holidays."

The album and the new recording enterprise mark a comeback of sorts after the group's protracted legal battles with former manager Gene Griffin. Now managed by Harvey Austin and Barry Hankerson, Guy members feel as though they have been through a maturing process.

"There's enough success here and enough money here for everybody to make," is all Riley will say. "The best thing that ever happened in my life was to get my friends and myself out of this disaster."

Damion Hall, the group's principal choreographer, adds that though Guy had to lay low for about six months while the dissolution of GR Productions took place, the group feels "blessed" that the legal wrangling didn't take longer. "We wrote a song called 'Total Control,' and we think that people will understand exactly what we're trying to say as far as management and what to look out for when you get into the business," says Hall.

Guy is expected to tour Japan and Europe later this year before heading back to the States for a concert tour in the spring.



Star Power. Who says rap, R&B, and gospel don't mix? Especially in Madison, Wis.? A cappella powerhouse Take 6, whose second album on Warner Bros. is "So Much 2 Say," was joined backstage at its sellout concert at the Madison Civic Center by Capitol's M.C. Hammer and Atlantic's En Vogue. Shown standing, from left, are Claude McKnight and Mark Kibble of Take 6; Cindy Herron of En Vogue; Hammer; Terry Ellis and Dawn Robinson of En Vogue; and Mervyn Warren and David Thomas of Take 6. Kneeling, from left, are Alvin "Vinnie" Chea and Cedric Dent of Take 6.

So Funny We Forgot To Laugh? Exec's Letter Saves Face For No Face

IT'S A THIN LINE (Or F-k 'Em If They Can't Take A Joke): There has always been a fine line between humor and offense. With so-called sex rap grabbing the headlines in the music media, we have become much more sensitized to the lyric content of the music now being made. A lot of the recent musical material of questionable taste has been excused as humor—perhaps too much, but that is the argument of many producers of the current crop of racy records. Have the censorship crusaders lost their sense of humor?

Some of the fire about indecent lyrics has been aimed at the No Face label of Rush Associated Labels, which sports acts No Face ("Half," "Wake Your Daughter Up") and Bitches With Problems ("2 Minute Brother/We Want Money"). The fire has apparently singed label chairman Russell Simmons, who sent out

an "open letter to the black music industry" on the subject last week. Simmons says that Mark Skeete (aka Mark Sexx), half of the No Face duo, approached Simmons a year ago "with an idea for a label specializing in comedy records with racy lyrics."

Citing the work of such blue recording artists as Rudy Ray Moore, Moms Mabley, and Millie Jackson, Simmons says he feels that both No Face and BWP are funny and positive because they speak what is on their audience's minds. Furthermore, he says that No Face makes records specifically for adults.

"While it's never been my intention to offend black women, or Jews, or bourgeois blacks, I have never silenced an artist to protect the ears or sensibilities of hostile audiences," says Simmons' statement. "And today's conservative, moralistic climate threatens to silence important voices from inner-city youth. While many like to believe that the '80s were a quiet, economically strong, ideals-motivated decade, in fact, for inner-city youth, it was a dangerous, life-threatening, morally vulgar era. And, while politicians and other leaders struggled to decide if the youth were the victims or the perpetrators, rap artists documented the pains, joys, outrage, moral weaknesses, and profound quests for direction experienced by this generation of adolescents."

True enough. And as Simmons also points out in his statement, these artists are just a small part of the pantheon of R&B/rap music, just one view of the whole multilayered African-American experience.

"Mostly, though, No Face Records is about humor," Simmons concludes. So who's laughing? BWP's first single was released the first week of October and has yet to see chart action; No Face's first effort, "Half," appeared in August and had a short life on the Hot R&B Singles and Hot Rap Singles charts. Official sales figures were not available from No Face/RAL.

VID NOTES: Congratulations to all the winners of the Billboard Tanqueray Sterling Music Video Awards. Janet Jackson reigned as the "Rhythm Nation 1814" album took five awards: black/rap female artist, black/rap best director (for Dominic Sena), dance best director (for Julien Temple), dance female artist, and the video award for artistic achievement for the longform "Janet Jackson's Rhythm Nation 1814." Other winners in the black/rap category were Public Enemy for best duo or group, Prince as best male artist, and En Vogue as best new artist. Mellow Man Ace performed; Johnny Gill, MC Lyte, and M.C. Trouble were among the presenters.



by Janine McAdams

TIDBITS: Another Brick In The Wall: The first Black Music & Entertainment Seminar is set for May 16-17 at the New York Sheraton Centre. The seminar will include artist showcases as well as workshops on A&R, songwriting, booking, publishing, and more featuring panelists from all phases of the music industry. Among the sponsors for the event: ASCAP, WBSL New York, Body Sculpt (an anti-drug program), the American Assn. of Musicians & Composers, and Bob Lee Enterprises. For further information, call Vincent Ferguson or Barry Yearwood at 212-841-0918... Former Motown producers Jerry Marcellino and Hal Davis have teamed with singer/songwriter Willie Hutch, Australian percussionist Duncan McQueen, and singers Lewis Brown, Tonya Johnson, and Terry Young to form the Jaam Bros., one of the first releases from Bellmark Records. The group's debut album is called "The Jelly Jaam Sound"; the first single is "Shake It Down"...

Actor/director and producer/star of "In Living Color" Keenan Ivory Wayans will host the 18th annual American Music Awards, set to air Jan. 28 at 8 p.m. Eastern and Pacific time.

**The
Rhythm
and the
Blues**



They Call Him D-Nice. Jive/RCA's D-Nice, left, spearheads New York's Crime Stoppers public service campaign with, from left, Mayor David N. Dinkins, HDM Advertising New York president Patrick Hillman, and Police Foundation executive director Pamela Delaney. D-Nice is being featured in a series of radio and TV spots urging residents to take an active role in fighting crime via a police hot line.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
★★ NO. 1 ★★					
1	1	1	37	M.C. HAMMER ▲ ⁷ CAPITOL 92857 (9.98) 26 weeks at No. 1	PLEASE HAMMER DON'T HURT 'EM
2	2	2	8	L.L. COOL J DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT
3	3	3	9	TOO SHORT ● JIVE 1353/RCA (9.98)	SHORT DOGS IN THE HOUSE
4	5	5	21	MARIAH CAREY ▲ ² COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY
5	4	4	22	KEITH SWEAT ▲ VINTERTAINMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU
6	6	7	14	VANILLA ICE SBK 95325 (9.98)	TO THE EXTREME
7	15	19	3	AL B. SURE! WARNER BROS. 26005 (9.98)	PRIVATE TIMES... AND THE WHOLE 9!
8	7	9	27	TONY! TONI! TONE! ● WING 841 902/POLYDOR (8.98 EQ)	THE REVIVAL
9	8	8	15	WHISPERS CAPITOL 92957 (9.98)	MORE OF THE NIGHT
10	11	6	18	ANITA BAKER ▲ ELEKTRA 60922 (9.98)	COMPOSITIONS
11	9	11	30	JOHNNY GILL ▲ MOTOWN 6283 (8.98)	JOHNNY GILL
12	12	13	8	PEBBLES MCA 10025 (9.98)	ALWAYS
13	10	10	34	BELL BIV DEVOE ▲ ² MCA 6387 (9.98)	POISON
14	14	14	11	PRINCE ● PAISLEY PARK 27493/WARNER BROS. (12.98)	GRAFFITI BRIDGE
15	13	12	12	N.W.A RUTHLESS 7224/PRIORITY (6.98)	100 MILES AND RUNNIN'
16	19	23	6	GERALD ALSTON MOTOWN 6302 (9.98)	OPEN INVITATION
17	16	16	10	MAXI PRIEST CHARISMA 91384 (9.98)	BONAFIDE
18	17	15	13	BOOGIE DOWN PRODUCTIONS ● JIVE 1358/RCA (9.98)	EDUTAINMENT
19	21	24	7	TODAY MOTOWN 6309 (9.98)	THE NEW FORMULA
20	18	17	15	BLACK BOX RCA 2221 (9.98)	DREAMLAND
21	26	39	4	CANDYMAN EPIC 46947 (9.98 EQ)	AIN'T NO SHAME IN MY GAME
22	20	18	13	LALAH HATHAWAY VIRGIN 91382 (9.98)	LALAH HATHAWAY
23	NEW ▶	1	1	BIG DADDY KANE COLD CHILLIN' 26303/REPRISE (9.98)	TASTE OF CHOCOLATE
24	24	26	13	BASIC BLACK SOUND OF NEW YORK 6307/MOTOWN (9.98)	BASIC BLACK
25	22	25	8	TAKE 6 REPRISE 25892 (9.98)	SO MUCH 2 SAY
26	37	35	5	THE BOYS MOTOWN 6302 (9.98)	THE BOYS
27	38	48	4	DANA DANE PROFILE 1298 (9.98)	DANA DANE 4 EVER
28	28	37	7	ROBIN HARRIS WING 841 960/POLYDOR (8.98 EQ)	BE-BE'S KIDS
29	23	20	31	EN VOGUE ▲ ATLANTIC 82084 (9.98)	BORN TO SING
30	35	36	5	CARON WHEELER EMI 93497 (9.98)	UK BLAK
31	27	31	18	DENISE LASALLE MALACO 7454 (9.98)	STILL TRAPPED
32	36	38	6	TEENA MARIE EPIC 45101 (9.98 EQ)	IVORY
33	29	21	17	THE TIME ● PAISLEY PARK 27490/REPRISE (9.98)	PANDEMONIUM
34	25	22	13	BRANFORD MARSALIS QUARTET/T. BLANCHARD COLUMBIA 46792* (9.98 EQ)	MUSIC FROM "MO' BETTER BLUES"
35	40	42	5	KING TEE CAPITOL 92359 (9.98)	AT YOUR OWN RISK
36	33	28	60	JANET JACKSON ▲ ⁴ A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814
37	39	41	9	SAMUELLE ATLANTIC 82130 (9.98)	LIVING IN BLACK PARADISE
38	31	29	16	D-NICE JIVE 1202/RCA (9.98)	CALL ME D-NICE
39	32	27	15	SPECIAL ED PROFILE 1297 (9.98)	LEGAL
40	34	32	14	OLETA ADAMS FONTANA 846 346/MERCURY (9.98 EQ)	CIRCLE OF ONE
41	30	30	24	SNAP ● ARISTA 8536 (9.98)	WORLD POWER
42	42	46	24	MILIRA APOLLO THEATRE 6297/MOTOWN (9.98)	MILIRA
43	53	90	3	JASMINE GUY WARNER BROS. 26021 (9.98)	JASMINE GUY
44	48	52	7	DEEE-LITE ELEKTRA 60957 (9.98)	WORLD CLIQUE
45	41	33	28	POOR RIGHTEOUS TEACHERS PROFILE 1289 (9.98)	HOLY INTELLECT
46	NEW ▶	1	1	MONIE LOVE WARNER BROS. 26358 (9.98)	DOWN TO EARTH
47	51	49	8	TRACIE SPENCER CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE
48	46	44	16	LUKE FEATURING THE 2 LIVE CREW ● LUKE 91424/ATLANTIC (9.98)	BANNED IN THE U.S.A.
49	43	40	25	ICE CUBE ● PRIORITY 57120 (9.98)	AMERIKKA'S MOST WANTED

50	NEW ▶	1	1	FATHER M.C. UPTOWN 1006/MCA (9.98)	FATHER'S DAY
51	57	61	4	CLARENCE CARTER ICHIBAN 1068 (8.98)	BETWEEN A ROCK AND A HARD PLACE
52	47	50	63	AFTER 7 ● VIRGIN 91061 (9.98)	AFTER 7
53	55	55	14	INTELLIGENT HOODLUM A&M 5311 (9.98)	INTELLIGENT HOODLUM
54	45	43	11	C.P.O. CAPITOL 94522 (9.98)	TO HELL AND BLACK
55	62	69	15	GEOFF MCBRIDE ARISTA 8543 (9.98)	DO YOU STILL REMEMBER LOVE
56	49	47	28	X-CLAN 4TH & B'WAY 444 019/ISLAND (9.98)	TO THE EAST, BLACKWARDS
57	52	54	11	M.C. CHOICE RAP-A-LOT 105 (8.98)	THE BIG PAYBACK
58	56	53	28	THE WINANS QWEST 26161/WARNER BROS. (9.98)	RETURN
59	44	34	11	KOOL G RAP & D.J. POLO COLD CHILLIN' 26165/WARNER BROS. (9.98)	WANTED: DEAD OR ALIVE
60	50	45	54	TROOP ● ATLANTIC 82035 (9.98)	ATTITUDE
61	54	51	31	PUBLIC ENEMY ▲ DEF JAM 45413/COLUMBIA (9.98 EQ)	FEAR OF A BLACK PLANET
62	63	60	11	JONATHAN BUTLER JIVE 1361/RCA (9.98)	HEAL OUR LAND
63	NEW ▶	1	1	HI-FIVE JIVE 1328/RCA (9.98)	HI-FIVE
64	85	—	2	H.W.A. DRIVE-BY 15131/QUALITY (8.98)	LIVIN' IN A HOE HOUSE
65	66	73	6	GEORGE MICHAEL ▲ COLUMBIA 46898 (10.98 EQ)	LISTEN WITHOUT PREJUDICE VOL. 1
66	65	70	6	D.J. KOOL CREATIVE FUNK 7000/50H (9.98)	THE MUSIC AIN'T LOUD ENUFF
67	59	59	20	D.J. MAGIC MIKE CHEETAH 9403 (9.98)	BASS IS THE NAME OF THE GAME
68	60	62	9	VARIOUS ARTISTS PANDISC 8811 (9.98)	RAP MIAMI STYLE
69	67	75	4	THE GETO BOYS DEF AMERICAN 24306 (8.98)	THE GETO BOYS
70	58	56	31	NAJEE EMI 92248 (9.98)	TOKYO BLUE
71	61	66	11	THE AFROS RAL 46802/COLUMBIA (9.98 EQ)	KICKIN' AFROLISTICS
72	78	96	3	SYDNEY YOUNGBLOOD ARISTA 8651 (9.98)	SYDNEY YOUNGBLOOD
73	64	58	10	KIARA ARISTA 8617 (9.98)	CIVILIZED ROGUE
74	76	63	68	BOBBY "BLUE" BLAND MALACO 7450 (8.98)	MIDNIGHT RUN
75	74	87	9	FORCE M.D.'S TOMMY BOY 25893/REPRISE (9.98)	STEP TO ME
76	89	88	3	TRUDY LYNN ICHIBAN 1063 (8.98)	COME TO MAMA
77	94	92	16	THREE TIMES DOPE ARISTA 8615 (9.98)	LIVE FROM ACKNICKULOUS LAND
78	68	68	10	TERRY STEELE SBK 94101 (9.98)	KING OF HEARTS
79	NEW ▶	1	1	SPECIAL GENERATION CAPITOL 94846 (9.98)	TAKE IT TO THE FLOOR
80	69	77	47	MICHEL'LE ● RUTHLESS 91282/ATLANTIC (9.98)	MICHEL'LE
81	70	64	31	A TRIBE CALLED QUEST JIVE 1331/RCA (8.98)	PEOPLE'S INSTINCTIVE TRAVELS & THE PATHS OF RHYTHM
82	88	81	15	M.C. SMOOTH CRUSH 254/K-TEL (8.98)	SMOOTH & LEGIT
83	72	65	20	COMPTON'S MOST WANTED ORPHEUS 75633/EMI (9.98)	IT'S A COMPTON THANG
84	95	94	55	SIR MIX-A-LOT ● NASTYMIX 70150 (9.98)	SEMINAR
85	91	98	20	K-SOLO ATLANTIC 82108 (9.98)	TELL THE WORLD MY NAME
86	75	79	70	THE 2 LIVE CREW ▲ LUKE 107 (9.98)	AS NASTY AS THEY WANNA BE
87	83	78	12	GUCCI CREW II GUCCI 3327/HOT (8.98)	G4
88	96	—	2	HARMONY VIRGIN 91394 (9.98)	LET THERE BE HARMONY
89	87	83	33	HOWARD HEWETT ELEKTRA 60904 (9.98)	HOWARD HEWETT
90	81	74	14	STANLEY CLARKE/GEORGE DUKE EPIC 46012 (9.98 EQ)	3
91	86	84	18	KID SENSATION NASTYMIX 7018 (8.98)	ROLLIN' WITH NUMBER ONE
92	RE-ENTRY	7	7	MICHAEL STERLING NEW 1060/ON TOP (9.98)	TROUBLE
93	71	57	37	LISA STANSFIELD ▲ ARISTA 8554 (9.98)	AFFECTION
94	84	91	4	UZIS BROS ORIGINAL SOUND 8890 (8.98)	KICK THAT THANG
95	NEW ▶	1	1	CHUBB ROCK SELECT 9063 (9.98)	TREAT EM' RIGHT
96	82	86	6	COOL C ATLANTIC 82149 (9.98)	LIFE IN THE GHETTO
97	NEW ▶	1	1	JOE SAMPLE WARNER BROS. 26318 (9.98)	ASHES TO ASHES
98	92	89	5	THE ROBERT CRAY BAND FEATURING THE MEMPHIS HORNS MERCURY 846 652 (9.98 EQ)	MIDNIGHT STROLL
99	73	76	6	NO FACE RAL 46837/COLUMBIA (9.98 EQ)	WAKE YOUR DAUGHTER
100	80	80	10	SMILEY BRYANT 20010 (8.98)	THE SMILE GETS WILD

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl LP unavailable. Suggested list price is for cassette and LP. Equivalent prices (indicated by EQ), for labels that do not issue list prices, are projected from wholesale prices. © 1990, Billboard/BPI Communications, Inc.

ARTIST DEVELOPMENTS

TRACIE ON THE CASE

"My first album showed people what I could do vocally, but 'Make The Difference' is definitely more me, more of the things I like to do musically," says Tracie Spencer. Her latest single, "This House," which is the follow-up to "Save Your Love," is a top priority at Capitol Records. Working with a bevy of producers, including brother Marty, aka Sir Spence, who co-wrote several of the tunes

on the teenager's new set, Spencer has come up with an album that displays her versatility.

"There are more up-tempo dance tunes on the new LP," says Spencer, whose 1988 debut spawned the pop and top 20 R&B hit "Symptoms Of Love" and a version of the John Lennon classic "Imagine."

According to Barbara Lewis, VP of promotion at Capitol's black music division, Spencer's new project is the subject of a major campaign. "We started out with 'Save Your Love,' which was a top 10 R&B record for radio. Now

we're kicking in with 'This House,' which is going to all urban stations and is being worked in the clubs by our street team."

Denise Skinner, director of artist development, adds that Spencer's initial pop success with "Symptoms" didn't give the young vocalist an urban base. "As soon as 'This House' takes off at urban radio, we have our [top 40] promo team ready to kick in and reintroduce Tracie to the pop market."

The singer from Waterloo, Iowa, did some limited touring after the release of her first album,

performing with the Boys (who worked on "Save Your Love"), New Kids On The Block, De La Soul, and Kid 'N Play.

"I didn't feel too much pressure when my first record came out and when I had to perform because I had my family around me all the time," says 15-year-old Spencer, who now travels with a personal tutor. The young singer, who co-wrote the tune "Tender Kisses" on her album, adds that she's looking forward to "performing with my own band rather than doing only track dates."

DAVID NATHAN

ACTIONMART

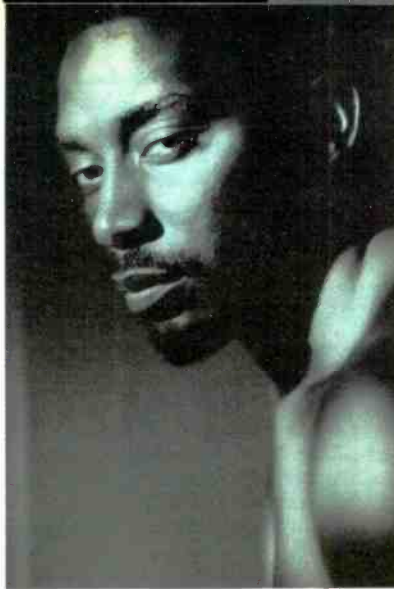
For fast action, use
ACTIONMART

the Billboard Classified.
Call Jeff Serrette toll free at (800) 223-7524 (NY residents dial 536-5174).

Taste Of Chocolate (4/2/1-26303)

Featuring
"Cause I Can Do It Right"
(4-19554)

Big Daddy Kane



They don't call him Big Daddy for nothing. Fresh off the smash hits "Smooth Operator," "I Get The Job Done" and the almost Platinum It's A Big Daddy Thing comes **Taste Of Chocolate**. Ain't nothin' vanilla about it.

Smooth Assassin (4/2/1-26341)

Smooth Assassin marks the coming of the great Grand Daddy—cold, bold and full of soul. His smooth grooves and clever raps swagger like Mike Tyson, serving notice that there's a new contender in town.

Featuring
"Something New"
(4-19522)



Grand Daddy I.U.

Available Now on Cold Chillin'/Reprise and Sire/Reprise Cassettes, Compact Discs and Records



Boomania (4/2/1-26360)

Betty Boo hit it big in the U.K. with the Top 5 hits "Where Are You Baby?" and "Doin' The Do." On these shores, she's topped both **Billboard's** 12' Retail and Club Play charts. Now this 20-year-old sensation has got everyone doin' the do. **Boomania** is here!

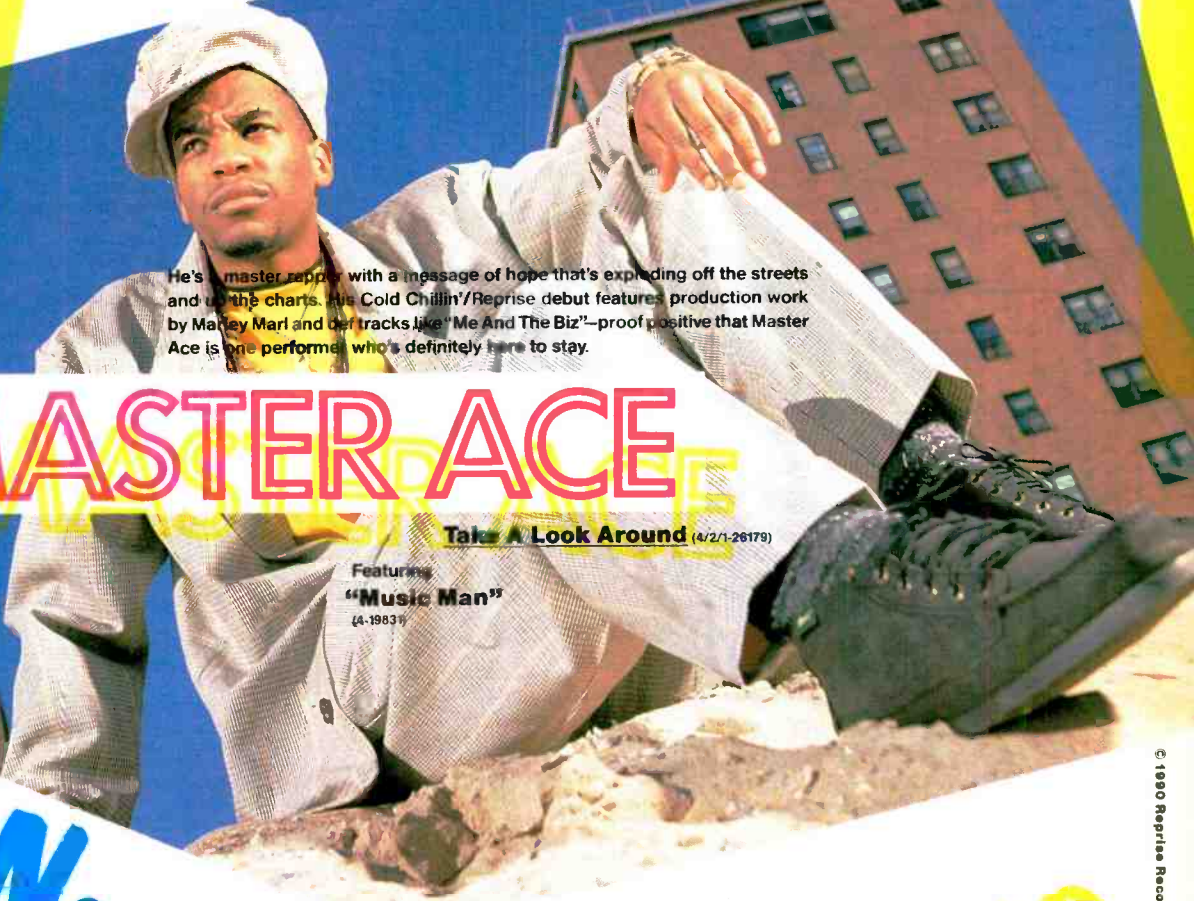
Featuring
"Doin' The Do"
(4-19570)

He's a master rapper with a message of hope that's exploding off the streets and up the charts. His Cold Chillin'/Reprise debut features production work by Marley Marl and Def tracks like "Me And The Biz"—proof positive that **Master Ace** is one performer who's definitely here to stay.

MASTER ACE

Take A Look Around (4/2/1-26179)

Featuring
"Music Man"
(4-19831)



2 Nasty

Featuring
Roxanne Shanté
"Brothers Ain't Shit"

Ice-T, Roxanne Shanté, Biz Markie, Big Daddy Kane and Everlast are just a few of the artists who tell it like it really is on these down and dirty cuts. Eleven hardcore raps more than live up to this compilation album's title.

4 Radio

© 1990 Reprise Records



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	3	5	6	H.O.U.S.E. ATLANTIC 0-86119	DOUG LAZY
2	4	7	6	JUST ANOTHER DREAM POLYDOR 877 963-1	CATHY DENNIS
3	10	26	3	GONNA MAKE YOU SWEAT COLUMBIA 44-73605	C&C MUSIC FACTORY FEAT. FREEDOM WILLIAMS
4	1	3	6	FOUND LOVE EPIC 49-73548	DOUBLE DEE FEATURING DANY
5	8	13	5	FUN TO BE HAD GEFEN PROMO	NITZER EBB
6	7	14	6	THINK TOMMY BOY TB 961	INFORMATION SOCIETY
7	6	11	6	NEVER ENOUGH/LET'S GO TO BED ELEKTRA 0-66604	THE CURE
8	12	17	6	SO HARD EMI V-56194	PET SHOP BOYS
9	2	2	10	HIPPYCHICK SAVAGE 0-96428/ATCO	SOHO
10	14	18	5	MONIE IN THE MIDDLE WARNER BROS. 0-21737	MONIE LOVE
11	18	28	4	LOVE SO SPECIAL ATLANTIC 0-86124	CEYBIL
12	21	36	3	PRAY CAPITOL V-15617	M.C. HAMMER
13	16	19	6	TOM'S DINER A&M 75021 2342-1	DNA FEATURING SUZANNE VEGA
14	5	4	8	BREAKDOWN/GROOVE ME VENDETTA 75021 7040-1/A&M	SEDUCTION
15	35	—	2	POWER OF LOVE/BUILD A BRIDGE ELEKTRA 0-66592	DEEE-LITE
16	19	22	5	B.B.D. (I THOUGHT IT WAS ME)? MCA 53899	BELL BIV DEVOE
17	23	32	4	LISTEN UP QWEST 0-19576/REPRISE	LISTEN UP
18	22	21	5	SWING ZYX ZYX 6314-12	THE DEFF BOYZ FEATURING TONY MAC
19	13	9	9	CUBIK TOMMY BOY TB 959	808 STATE
20	11	10	7	GIVING YOU THE BENEFIT MCA 24075	PEBBLES
21	20	20	8	I'M FREE BIG LIFE 877 843-1/MERCURY	THE SOUP DRAGONS FEAT. JUNIOR REID
22	24	35	4	SHE'S A SECRETARY/STRANGE ENIGMA 7-75556-0	CELEBRATE THE NUN
23	30	47	3	STOP, LISTEN, LOOK & THINK ARISTA 2047	EXPOSE
★★★ POWER PICK ★★★					
24	46	—	2	WORLD IN MY EYES SIRE 0-21735/REPRISE	DEPECHE MODE
25	9	1	9	LIVIN' IN THE LIGHT EMI V-56175	CARON WHEELER
26	43	—	2	COMMERCIAL RAIN MUTE 0-66606/ELEKTRA	INSPIRAL CARPETS
27	34	43	3	DON'T SCANDALIZE MY NAME CAPITOL V-15613	KYM MAZELLE
28	38	48	3	YEAH! WARLOCK WAR-088	U.K. ONE FEATURING TIA & CHANTEL
29	28	33	5	ICE ICE BABY SBK V-19724	VANILLA ICE
30	15	8	8	GAS STOP (WHO DO YOU THINK YOU ARE) ARISTA AD-2084	BOXCAR
31	44	—	2	SHARE/SEARCHIN' BIG BEAT BB-0019	JOMANDA
32	33	38	4	DAY AFTER DAY ALPHA INT'L V-73010	EXOTIC BIRDS
33	50	—	2	WHATEVER MAKES YOU HAPPY ATLANTIC 0-86123	TEN CITY
34	47	—	2	HEAR THE DRUMMER GET WICKED ATCO 0-96447	CHAD JACKSON
35	49	—	2	MAKE SOME NOISE D.J. INTERNATIONAL DJ-934	FAST EDDIE
36	40	49	3	SHOW ME LOVE CARDIAC 3-4006-0-DJ	ED TERRY
★★★ HOT SHOT DEBUT ★★★					
37	NEW	1	1	INSANITY MOTOWN 4750	THE POINTER SISTERS
38	NEW	1	1	THE ROOF IS ON FIRE/... AND PARTY TSR TSR-865	WESTBAM
39	27	30	4	MISS MY LOVE REPRISE 0-21586/WARNER BROS.	GWEN GUTHRIE
40	32	37	5	YOUR WILDLIFE CHARISMA 0-96412	PROPAGANDA
41	NEW	1	1	OVER YOU MCA 53911	KAOS
42	29	34	4	I LOVE GIRLS COLUMBIA 44-73514	KID CREOLE & THE COCONUTS
43	26	25	6	SLAVE CAPITOL V-15640	REVENGE
44	NEW	1	1	ANOTHER SLEEPLESS NIGHT ARISTA IMPORT	MIKE "HITMAN" WILSON
45	17	6	9	NAKED IN THE RAIN BIG LIFE 877 615-1/MERCURY	BLUE PEARL
46	31	24	5	CULT OF SNAP NEXT PLATEAU NP 50128	HI POWER
47	25	12	9	GENERATIONS OF LOVE VIRGIN 0-96446	JESUS LOVES YOU
48	45	42	4	BANG TO THE BEAT MARTRU MAR-804/MICMAC	PAIN
49	42	27	7	SUICIDE BLONDE ATLANTIC 0-87860	INXS
50	39	40	4	CAN'T STOP DANCING ZYX ZYX 6635-12	BASS BUMPERS

12-INCH SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	2	3	11	KNOCKIN' BOOTS EPIC 49-73437	CANDYMAN
2	3	4	9	LIVIN' IN THE LIGHT EMI V-56175	CARON WHEELER
3	5	5	13	WIGGLE IT CUTTING/CHARISMA CR 237/0-96407	2 IN A ROOM
4	1	2	9	DOIN' THE DO RHYTHM KING 0-21581/SIRE	BETTY BOO
5	7	10	6	SO HARD EMI V-56194	PET SHOP BOYS
6	8	13	6	THINK TOMMY BOY TB 961	INFORMATION SOCIETY
7	11	15	6	TOM'S DINER A&M 75021 2342-1	DNA FEATURING SUZANNE VEGA
8	6	7	10	ICE ICE BABY SBK V-19724	VANILLA ICE
9	4	1	10	HIPPYCHICK SAVAGE 0-96428/ATCO	SOHO
10	9	12	7	SUICIDE BLONDE ATLANTIC 0-87860	INXS
11	13	18	5	JUST ANOTHER DREAM POLYDOR 877 963-1	CATHY DENNIS
12	17	25	4	MONIE IN THE MIDDLE WARNER BROS. 0-21737	MONIE LOVE
13	19	28	3	SENSITIVITY MCA 53933	RALPH TRESVANT
14	16	17	5	FOUND LOVE EPIC 49-73548	DOUBLE DEE FEATURING DANY
15	21	30	4	H.O.U.S.E. ATLANTIC 0-86119	DOUG LAZY
16	18	19	5	WARM LOVE SIRE 0-21739/REPRISE	THE BEATMASTERS FEAT. CLAUDIA FONTAINE
17	23	37	3	LOVE SO SPECIAL ATLANTIC 0-86124	CEYBIL
18	36	—	2	GONNA MAKE YOU SWEAT COLUMBIA 44-73605	C&C MUSIC FACTORY FEAT. FREEDOM WILLIAMS
19	24	35	3	I'M YOUR BABY TONIGHT ARISTA 2123	WHITNEY HOUSTON
20	20	27	4	I WANNA GET WITH U MCA 53928	GUY
★★★ POWER PICK ★★★					
21	38	—	2	WORLD IN MY EYES SIRE 0-21735/REPRISE	DEPECHE MODE
22	22	26	5	FAIRWEATHER FRIEND MOTOWN 4727	JOHNNY GILL
23	12	9	17	GROOVE IS IN THE HEART/WHAT IS LOVE ELEKTRA 0-66622	DEEE-LITE
24	10	6	11	GIVING YOU THE BENEFIT MCA 24075	PEBBLES
25	28	34	4	NEVER ENOUGH/LET'S GO TO BED ELEKTRA 0-66604	THE CURE
26	14	8	17	FEELS GOOD WING 877 437-1/POLYDOR	TONY! TON! TONE!
27	15	11	8	BLACK CAT A&M 75021 2348-1	JANET JACKSON
28	31	33	5	MISSUNDERSTANDING WARNER BROS. 0-21744	AL B. SURE!
29	27	29	5	PRAY CAPITOL V-79285	M.C. HAMMER
30	34	41	3	(THAT MAN) HE'S ALL MINE VIRGIN 0-96413	INNER CITY
31	33	36	4	LISTEN UP QWEST 0-19576/WARNER BROS.	LISTEN UP
32	42	46	3	WHAT DO YOU SEE EXILE NMR-74001/NASTYMIX	CAUSE & EFFECT
33	43	—	2	THE GHETTO JIVE 1397/RCA	TOO SHORT
34	35	40	4	TRY ME WARNER BROS. 0-21597	JASMINE GUY
35	46	—	2	WHATEVER MAKES YOU HAPPY ATLANTIC 0-86123	TEN CITY
36	29	23	8	CUBIK TOMMY BOY TB 959	808 STATE
37	44	45	4	DAY AFTER DAY ALPHA INT'L V-73010	EXOTIC BIRDS
38	25	21	8	BREAKDOWN/GROOVE ME VENDETTA 75021 7040-1/A&M	SEDUCTION
39	40	32	21	EVERYBODY EVERYBODY RCA 2628-1-RD	BLACK BOX
40	41	39	5	I GOT THE FEELING MOTOWN 4739	TODAY
41	45	38	7	SO YOU LIKE WHAT YOU SEE ATLANTIC 0-86151	SAMUELLE
42	39	43	3	SLAVE CAPITOL V-15640	REVENGE
43	37	24	11	CLOSE TO YOU CHARISMA 0-96463	MAXI PRIEST
44	32	22	12	THE BOOMIN' SYSTEM DEF JAM 44-73458/COLUMBIA	L.L. COOL J
45	48	—	2	SUPERLOVER/ GET IT OFF ATLANTIC 0-86125	THREE GENERATIONS FEATURING CHEVELL
★★★ HOT SHOT DEBUT ★★★					
46	NEW	1	1	ROUND AND ROUND PAISLEY PARK 0-21740/WARNER BROS.	TEVIN CAMPBELL
47	26	16	9	PEOPLE VIRGIN 0-96445	SOUL II SOUL
48	NEW	1	1	MARY HAD A LITTLE BOY NEXT PLATEAU NP-50136	STAX
49	NEW	1	1	I'LL DO 4 U MCA 53912	FATHER MC
50	30	14	12	OOOPS UP/BELIEVE THE HYPE ARISTA AD-2071	SNAP

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

DANCE WITHOUT PREJUDICE.

GEORGE MICHAEL. **FREEDOM.**

AT LAST, A NEW 12" SINGLE WITH A SUPER-CHARGED DANCE MIX

FROM GEORGE MICHAEL.

ALSO INCLUDES THE BONUS TRACK, **FANTASY.**

ON COLUMBIA.



Arranged and Produced by
George Michael.
Management: Kahane
Entertainment
"Columbia" Reg. U.S. Pat.
& Tm. Off. by
CBS Records Inc.
© 1990 CBS Records Inc.

News On The Noteworthy: Blue Pearl, Michael, More!

CATCHIN' UP: During the short time we've been writing this column, the amount of music dropped on our desk has been astonishing. In an effort to expose as much new music as possible without neglecting the news and issues that affect all of us in the club community, we debut a monthly column devoted exclusively to noteworthy new releases...

SWIMMING MAINSTREAM: One of our current faves is the self-titled debut album by Big Life duo **Blue Pearl**. Its recent club hit, "Naked In The Rain," hardly hints at the talent **Durga McBroom** and former **Killing Joke** member **Youth** possess as beatmasters and tunesmiths.

The group's new single, "Chemical Thing," is a chunky R&B/hip-hopper, fueled with a well-phrased anti-drug message. More trend-conscious are the pop-spiced "Little Brother" and the surprisingly potent house remodeling of **Kate Bush's** "Running Up That Hill." Looking forward to promised live performances in the future.

George Michael has rerecorded most of his new pop single, "Freedom," adding lyrics from **Soul II Soul's** "Back To Life" and **Neneh Cherry's** "Buffalo Stance," as well as violin samples from "I Am Stretched On Your Grave" by **Sinead O'Connor**. As a result, the song's original message is driven home with even more force, while the beat base struts along a sturdy swing/hip-hop path. Most intriguing.

A&M Records, which has been a tad light on the club tip lately, issues "Jam Harder," a compilation of 12-inch dance cuts. The set includes the recent pop crossover hit "Tom's Diner" by **DNA Featuring Suzanne Vega**, and **Seduction's** "Groove Me," which was not previously available. More noteworthy, though, are the inclusion of the underground import hits "Got 2 B Free" by **New Life** and "Feel The Rhythm" by **Jazzie P**. Both tracks confidently work a **Black Box**-sounding diva-house vibe that will make you squeal and twirl with delight irregardless of how derivative they are.

Virgin Records is hoping that clubland will be the sector to finally break critically acclaimed R&B/rap duo **Aftershock** now that the 12-inch for its third single, "She Loves Me, She Loves Me Not," has begun to circulate. Benefiting greatly from post-production by **Shep Pettibone**, a hip-

hop album track is transformed into a straight-shooting hip-houser that is ripe for peak-hour spinning. Give it a shot.

After numerous delays, fave femme trio **Jomanda** has issued its debut album, "Someone To Love Me" (**Big Beat**, 212-691-9877). The set includes a fresh version of the group's first hit, "Make My Body Rock," as well as the current gem, "Share." Crossing over into the urban radio arena appears to be a major priority given the heavy R&B slant of much



by Larry Flick

of the material. Still, there's plenty for club jocks to jam on, starting with the fierce "You Knew, Boy," and including "What's The Deal?," both of which are slick techno-housers that are warmed by the group's lovely harmonies.

One of the strongest chart prospects from the indie sector this week is "Good Time," from **Strength In Numbers (SIN) Featuring Claudja B.** on **Radikal** (212-246-5520). The singer on this invigorating house rave is disco diva **Claudja Barry**, with a spicy rap provided by **K.C. Flight**. Flip the record and discover a more hip-hop version of the cut, widening the possibility for exposure at a variety of clubs. A smoker.

ON THE ALTERNATIVE TIP: **Happy Mondays**, one of the founders of the much-copied "Manchester sound," return with "Pills 'N' Thrills & Bellyaches" on **Elektra**. The band continues to easily blur the lines dividing traditional rock'n'roll, postpunk, and clubland. First single is the acoustic-yet-funky "Kinky Afro," though we're more fond of the psychedelic, guitar-scratched hip-hopper "God's Cop," and "Donovan," with its African-vibed percussion and accordion riffs. Knee-deep with 12-inch possibilities.

At long last, a remix album worthy

of club attention! **Renegade Soundwave** offers "In Dub" (**Mute**), a collection of dancefloor-savvy new versions of four tunes from the U.K. group's brilliant "Soundclash" album of last year, as well as six new cuts. Most of the album was produced and remixed by the band with **Flood**. First single, the instrumental "Thunder," has enough of a house vibe to entice even the most pop-conscious jock, while tribal and moody "Bacteria" will send early-morning punters tripping. Essential even to those who usually find R.S. a little too rough around the edges.

One of the most overlooked 12-inch singles has to be "She Has To Be Loved" by **Giant/Reprise** artist **Jenny Morris**. Her full-length debut includes several club-viable songs, including the percussive disco romp "Save Me" and the down-tempo, socially-conscious "Bag Lady." The album is produced by **INXS** member **Andrew Farriss**, and while some may make comparisons with that band, **Morris'** sense of melody and rhythm is far more potent and works well in numerous environments. An underdog who deserves to be discovered.

For the gothic-at-heart there's the latest from **Alien Sex Fiend**, "Now I'm Feeling Zombified" (**Sinclair Records**, 212-226-7272). Veteran punkers stir up a hypnotic guitar trip that leans heavily on mind-bending sound effects, shrill vocals, and a pogo beat. The tune is taken from the band's forthcoming album, "Curse."

RAPPING-UP: As usual, the rappers are among the busiest musicians in the industry (next to heavy metal bands, that is). But despite the quantity of product, the quality has been iffy at best. Far too many rhymers are equating street credibility with the number of times they can say "fuck" and "bitch" and get away with it. Here are a few artists who have a little more on their minds:

Although it doesn't quite live up to its prerelease hype, **Monie Love's** debut disc, "Down To Earth" (**Warner Bros.**), proves this British lass to be the leading rhymer recording at the moment. Besides the current chart hit "Monie In The Middle," **Love** cov-

ers topics ranging from wife abuse and promiscuity to dishing tired lovers with intelligence and from-the-hip ease. An added plus is the organic instrumentation of much of the set; live drums and bass almost always make samples and canned beats pale in comparison.

Next in the ever-lengthening line of rap divas is **4th & B'way** lyricist **Isis**. With her "Rebel Soul" set, she has kicked out one of the most varied and accessible albums to hit the streets in some time. Mainstream DJs will likely find the hip-house "Face The Bass" most appropriate, though the soulful "To The Crossroads," with vocals by **Will Downing**, and swing-hopper "The Wizard Of Optics" would work well with jocks who program sets at 110 beats per minute and slower.

British femme duo **Wee Papa Girls** slam out contagious hip-house jams on much of their second set, "Be Aware" (**Jive**). Snappy unison rapping and chirpy vocalizing propel the single-worthy "The Power & The Glory" and "We Got Roots." We're betting that the right remix for their cover of the **Emotions'** "Best Of My Love" would top both the club and pop charts. Lighter on lyrical substance, but too tasty to pass up.

Acclaimed rap group **Gangstarr** make the switch from indie to major-label affiliation with their new 12-inch, "Just To Get A Rep," on **Chrysalis**. Gratefully, they have managed to retain the raw tone of their excellent past singles, while adding a smoother production quality that should invite a broader audience. Cinematic lyrics take a harsh look at surviving on the streets. Not to be missed.

For something a little left of center, try **Papa San's** new album, "The Sitem" (**Pow Wow**, 212-245-3010). This collection is a stunning mix of dancehall reggae and R&B/hip-hop, blended with Papa's unique rap/toast delivery. His first single, "New Dance," was first seen earlier this year on "Yo MTV Raps!" and continues to garner deserved support from mainstream jocks like **David Morales** and **Justin Strauss**. Essential.

A PARTING SHOT: Hearty congrats to **Deee-Lite**, **M.C. Hammer**, and **Janet Jackson**, all of whom took home honors in the dance-music categories of the **Billboard Tanqueray Sterling Music Video Awards**.

Winners were announced at a bash Nov. 9 at L.A. nightspot **Vertigo**. This is the first time that dance-oriented artists were recognized in a

separate category. **Deee-Lite** picked up awards for best group and best new group, while **Hammer** was cited as best male artist. **Jackson** won best female artist, and shared best-director honors with **Julien Temple** for the clip "Alright." **Jackson** also won three awards in other categories.

NEW ON THE CHARTS

As the house movement continues to seep into mainstream musical consciousness, one of its initiators is finally making his chart bow: **Mike "Hitman" Wilson**.

Breaking out of the Chicago scene as a DJ and remixer, **Wilson** says he was first inspired to enter the club fray after witnessing **Frankie Knuckles** spinning at the **Powerhouse**.

"[Knuckles] played the right records and did everything right," he says, noting that he had finally found a place for his unique take on music. "As a child I used to tape music off the radio. As I grew older, I was the guy with the sounds when I was out with my friends."

Wilson began working regularly at several local clubs, and eventually co-hosted a mix show on **WBXM** with **Supermix 6**. His remix career kicked into gear when he pumped fresh beats into several singles by pal **Kevin Saunderson's** group, **Inner City**.

Now competing as an artist in his own right, **Wilson** has scored his first charted single in the U.S. with "Another Sleepless Night" on **Arista Records**. The track, which features vocals by **Shawn Christopher**, makes its debut on **Billboard's Club Play Chart** this week at No. 44. It previews an as-yet-untitled album that **Wilson** says covers every style of house music he has ever been involved with.

"There is even a **Soul II Soul**-style cut, which to me is just slowed-down house," he says. Other elements included are hip-house, deep bass, and a U.K.-flavored raver.

Wilson is represented by **Rosie Lopez** at **DMC Management**. Contact: 212-777-6676.

LARRY FLICK

Hot Dance Breakouts

CLUB PLAY

1. MARY HAD A LITTLE BOY SNAP ARISTA
2. ONE KISS PER MINUTE JAYA JIVE
3. I LIKE YOU CULTURE BEAT EPIC
4. TRAGEDY FOR YOU FRONT 242 EPIC
5. TRUE LOVE/STRONGER TOGETHER THE CHIMES COLUMBIA

12" SINGLES SALES

1. FREEDOM GEORGE MICHAEL COLUMBIA
2. CRASH (HAVE SOME FUN) TKA FEATURING MICHELLE VISAGE TOMMY BOY
3. DON'T BE A FOOL LOOSE ENDS MCA
4. LOVE ME DOWN FREDDIE JACKSON
5. HEAR THE DRUMMER GET WICKED CHAD JACKSON ATCO

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



Jive's House. Jive Records' hot in-house producers/artists **D.J. Pierre**, left, and **Mr. Lee** take a break from work on several upcoming remix projects, which include **MCA** trio **Body**, **Arista** rap act **K-9 Posse**, and **Capitol's** **Donny Osmond**.

PROMOTIONAL VIDEOS & CDs

Available to Night Clubs, DJ's, & retail outlets throughout America. We are currently forming the only national CD POOL in the U.S.



Call **LAWRENCE ENTERPRISES** today for more details: (201) 667-7575

'Good Golly, Miss Molly' In Copyright Suit

Cray's 'Midnight Stroll' In Manhattan

A&M's Extreme In Hollywood

Henry Rollins Enjoys Wartime

'Anything Is Possible' For Debbie Gibson New Disc Features Dance, Mood Music

BY THOM DUFFY

NEW YORK—Debbie Gibson, who single-handedly wrote the hits that made her a multiplatinum star while still in her teens, admits she had doubts about working with a song-writing partner.

"I had never co-written before and I really didn't understand how people went about it. I didn't know if they sat around a room and said, 'OK, you finish this sentence,'" Gibson says with a laugh.

But when the collaborator in question was Lamont Dozier—co-author with Brian and Eddie Holland of the classics of the Motown catalog—how could Gibson resist?

"Paul [Cooper at Atlantic Records] made the suggestion because I was performing a Motown medley in my shows," she recalls. "Lamont's son brought him to see me. Paul kind of got this brainstorm and asked Lamont if he was into working with me." Dozier was indeed.

"Lamont looks at everything he did at Motown as a great achievement but he really wants to carry everything over to this generation, which is great," says Gibson.

The matchup between the veteran '60s hitmaker and one of the brightest young pop talents of the '90s resulted in four Gibson-Dozier tracks on Gibson's third Atlantic album, the aptly titled "Anything Is Possible," released Nov. 13.

An expansive 16-track collection, equally divided between "NRG" dance grooves and softer "Mood Swings," with live horns arranged by Jerry Hey and orchestration by Paul Buckmaster, the disc is the most ambitious yet by Gibson, a seasoned veteran of the music business at age 20.

Signed by Atlantic at age 16, this native of suburban Long Island, N.Y., stands out from the pack of current young pop stars as a skilled writer, producer, and arranger as well as performer. Her 1987 debut, "Out Of The Blue," was a triple-platinum

smash. The follow-up, "Electric Youth," sold another 2 million copies and spent five weeks at No. 1 on the Top Pop Albums chart in 1989.

Gibson spent no time resting on those laurels. "The [new] songs were really written from the time 'Electric Youth' was being mixed up until a month before this new album was mastered," she says. "I just write constantly."

One of the Gibson-Dozier compositions, "One Step Ahead," was co-produced by Dozier and Gibson. (Continued on page 30)



The Lion Still Howls. Marking the release of his Island Records spoken-word album, "The Lion For Real," Allen Ginsberg gives a reading at Tramps in New York. The gathering also included performances by Island artists Mark Ribot & Rootless Cosmopolitans, Evan Lurie, and a viewing of Ginsberg's "Thanksgiving Prayer" video.

Burtnik Helps Styx Resurface At The 'Edge Of The Century'

BY CRAIG ROSEN

LOS ANGELES—"Is this a reunion? I guess it is a reunion of sorts," says Styx singer/keyboardist Dennis DeYoung, "but it's not really a reunion because there is a new member."

Call it what you will. The fact is that Styx, one of the most commercially successful bands of the '70s, is back. "Edge Of The Century" on A&M Records, the band's first studio effort in nearly a decade, is climbing the Top Pop Albums chart while the first single, "Love Is A Ritual," has hit the top 10 on the Album Rock Tracks chart and cracked the lower half of the Hot 100 Singles chart. Some might scoff at even the thought of Styx in the '90s. But DeYoung isn't worried.

"The music business is run by the 'cism' sisters, 'skeпти' and 'cynи.'"

"Skeпти' and 'cynи' have nothing to do with Styx any more than they do the newest band on the block," he says.

The regrouping of Styx didn't happen overnight, DeYoung says. "Every Jan. 15 we would call each other up and see how we felt about doing this thing, but it never seemed to work out too well," he says. That changed in 1989, when "all the guys sat down together for the first time in many years and realized they still liked each other quite a bit and would like to make another Styx album," he says.

While the timing was right for four-fifths of the band, guitarist/vocalist Tommy Shaw had a commitment to Damn Yankees, his band with fellow '70s veteran Ted Nugent.

To fill the void, Styx called in New Jersey native and former A&M Records solo artist Glen Burtnik. "He

(Continued on page 30)

Songs In A Land Of Milk & Sweet Honey; Woody's 'Self Portrait'; Chapin's Legacy

WITH THANKSGIVING NEAR, the Beat opted for an early musical feast, a nourishing respite from the holiday hype of the pop scene. And of all the talent gracing New York stages in recent days, none could offer fare quite as emotionally filling as *Sweet Honey In The Rock*. "We're marking our 17th anniversary and we're going to review a few things," group leader Bernice Johnson Reagon said matter-of-factly, touching off a welcoming roar from the full house Nov. 9 at Lincoln Center's Avery Fisher Hall.

There was nothing matter-of-fact about the performance that followed. This vocal ensemble of African-American women transformed that staid venue into a spiritual revival hall, connecting with its racially mixed audience while drawing some notable musical, political, and cultural connections as well.

The current *Sweet Honey* lineup allows the five vocalists (and sign-language interpreter Shirley Childress Johnson) to express a wider range of styles than ever. Yes, Reagon leads the assembly in gospel hymns and love songs, Aisha Kahlil offers smoldering blues on classics like "C.C. Rider," and Evelyn Harris brings topical power with songs such as the Grammy-winning "Emergency." But the contributions of Kahlil, Ysaya Maria Barnwell, and Nitanju Bolade Casel help the group tap more deeply and directly into African musical tradition, producing wonders of world beat melody, harmony, and percussion. And on a number from the group's latest disc, the children's album "All For Freedom," Kahlil even leads the group into a sparkling rap.

That last stylistic move is a logical one. In the testifying tone and feminist stance of *Sweet Honey In The Rock*, it is not hard to hear the link to young female rappers like Shazzy on Elektra or Tommy Boy's Queen Latifah.

And *Sweet Honey* made a more direct reference to a white artist of an older generation and like-minded politics—the late Woody Guthrie. The group shared a Grammy last year for its participation in the Guthrie tribute album, "Folkways: A Vision Shared," and Reagon—wryly noting "all the papers tell us we're about to be heading for a little testing of our war machine"—dedicated a war protest song to Guthrie then closed the show with his gentle children's song "Sylvie"...

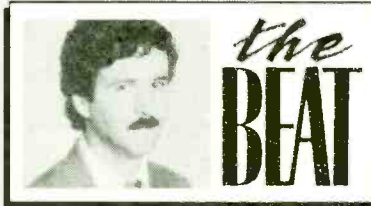
WHILE HIS SONGS were gems of simple beauty and straightforward concern, Guthrie was far more complex than his image often allowed: political activist and strug-

gling parent, socialist and salesman, crusader and loner. The man who had such a profound influence on the musical-activist tradition is illuminated anew in "Pastures Of Plenty: A Self Portrait," a moving new collection of Guthrie's writing and correspondence, primarily from the '30s and '40s, edited by Dave Marsh and longtime manager Harold Leventhal (HarperCollins, \$29.95). In the years covered by this 259-page volume, Guthrie (who was amazingly prolific) wrote of dire economic straits, the approach of war, labor strife, and class violence in passages that are all too appropriate to 1990. But Guthrie's humanity, humor, and hope—which flowed through his music—endures in these lines as well.

OF ALL WOODY'S children in the folk-activist tradition, Harry Chapin was perhaps the least critically acknowledged during his lifetime, despite his commercial success. A new biography, "Taxi: The Harry

Chapin Story" (Lyle Stuart, \$14.95), by fervent fan and touring assistant Peter M. Coan, aims to give Chapin his due—including the singer's role in confronting the pervasiveness of hunger long before "We Are The World." It's a role worth recalling as Thanksgiving brings forth the predictably seasonal concern with the issue. *World Hunger Year*, the group Chapin co-founded with Bill Ayers in 1975, is still at work. A year ago, WHY launched Reinvesting in America, a national clearinghouse for information on the most successful local programs to combat hunger. It was initially set up with \$95,000 donated by the Ortenberg and Bydale foundations, Lucie Arnaz, USA For Africa, and Bruce Springsteen (who recently contributed another \$50,000). On Nov. 17 and 18, WXRK New York DJ Pete Fornatale hosts WHY's Hungerthon '90, a Thanksgiving tradition that began in 1975. The 28-hour fund-raiser is due to include live performances by Roger McGuinn, Joe Walsh, the Turtles, Richie Havens, Felix Cavaliere of the Rascals, Dr. John, Southside Johnny, Gary U.S. Bonds, and Max Weinberg. The pledge line is 800-272-0923.

ON THE BEAT: Johnny Cash, Aretha Franklin, Billy Joel, and Quincy Jones have been named as "Grammy Legends" to be honored with a CBS television special to be broadcast later this year. Joel will break from the marathon "Storm Front" tour Dec. 5 to tape the Grammy special in New York and also to receive a humanitarian award at the annual benefit dinner of the Cathedral of St. John the Divine.



by Thom Duffy

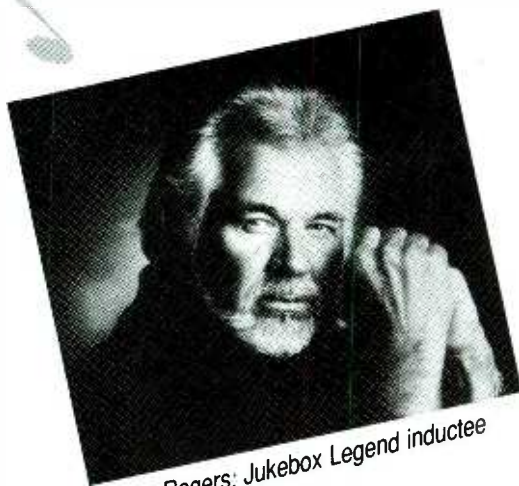


Astro of UB40

SHURE®

The microphones
the professionals
stand behind.

THE SOUND
OF THE PROFESSIONALS®
... WORLDWIDE



Kenny Rogers: Jukebox Legend inductee



Everly Brothers: Jukebox Legend inductee

Congratulations! 1990 Jukebox Award Winners

Jukebox Pop Record of the Year
"Black Velvet," Alannah Myles, Atlantic

Jukebox Country Record of the Year
"Just a Matter of Time," Randy Travis,
Warner Brothers

Jukebox R&B Record of the Year
"Blame It on the Rain," Milli Vanilli, Arista

Jukebox Pop CD of the Year
"Forever Your Girl," Paula Abdul, Virgin

Jukebox Country CD of the Year
"Greatest Hits III," Hank Williams Jr.,
Warner/Curb



Jukebox R&B CD of the Year
"Forever Your Girl," Paula Abdul, Virgin

Jukebox Rising Star Award — Male
Clint Black, RCA

Jukebox Rising Star Award — Female
Alannah Myles, Atlantic

Jukebox Rising Star Award — Group
Kentucky Headhunters, Mercury/Polygram

Jukebox Legends Hall of Fame
(new inductees)
Kenny Rogers • Patsy Cline • Peter Noone
Everly Brothers • The Commodores

Special thanks also go out to: Neal Spielberg, Warner Brothers Records • Tony Montgomery, RCA Records
Ken Kragen, Kragen & Company • Jay Warner, Private Eye Music Group • Show producer: Sam Atchley
Show production: Taylor Sound • Public Relations: Schwalb Entertainment Consultants

ARTIST DEVELOPMENTS

LIFE DURING WARTIME

Now, let's get this straight: Henry Rollins, former lead singer for the seminal hardcore punk band Black Flag and longtime independent-label standard-bearer, has made a *go-go record for a major label?*

And it includes a cover of a Grateful Dead song?

All true. Rollins and Andrew Weiss, the bassist for the Rollins Band (the post-Black Flag unit that has recorded several albums for the L.A. indie label Texas Hotel), have concocted the two-man show *Wartime*. The duo's first Chrysalis EP, "Fast Food For Thought," features music patterned after such Washington, D.C.-based R&B acts as Trouble Funk and contains a groove-oriented version of the Grateful Dead's "Franklin's Tower."

Rollins, who joined Black Flag after a stint as lead singer in the D.C. punk band Minor Threat, says he has been listening to go-go since 1978, and that he and Weiss concocted the *Wartime* concept in 1986 while "sitting in the same Black Flag van going on some endless tour."

According to Rollins, Weiss came up with the idea to cover the Dead

number back in '86: "He said, 'Yeah, you know what would be great with a go-go groove is 'Franklin's Tower.' And I was going, 'That's right. That would be killer.'"

At this point, there are no firm plans for a *Wartime* tour.

Says Weiss, who plays all the instruments on the *Wartime* record, "It would take a big band to do it—a minimum of eight people. A big PA, a huge fucking PA."

Rollins adds, "All that shit costs exorbitant amounts of dough."

However, Rollins and Weiss have made a video of the song "The Whole Truth." Directed by Jesse Dylan, it features Rollins vamping and splashing his way through a parody of Madonna's "Cherish" video.

The advent of *Wartime* does not spell the end of the Rollins Band, which recently issued a live album on Rollins' own 2.13.61 label. Rollins says the group has "an offer on the table" from a large independent label.

CHRIS MORRIS

Q'ED UP FOR SUCCESS

"Getting a record deal is like admission to a poker game—you've still gotta gamble, and you've still gotta deal," says Dave DeMerlier, VP of Chicago management/promotion firm Q Productions. "Too many Chicago bands expend all their resources getting a deal, and nothing on the follow-up."

DeMerlier and partner Jeff Kwatinetz, Q's founder and president, have avoided that misstep with their clients the Way Moves, who are currently promoting their second album, "Favor & Disgrace," on Chameleon Records, and Material Issue, whose debut on Mercury/PolyGram is due in February.

The Way Moves recently supported Concrete Blonde on a Midwestern tour and are currently opening on the road for label mates Dramarama.

Though the Way Moves are regarded as an alternative band, that hasn't stopped Q Productions from promoting their second single, "Revel In Your Time," to AC stations, and their video to VH-1.

"Whatever works," says DeMerlier. "We're taking numerous different

(Continued on page 32)

STYX RESURFACES AT THE 'EDGE OF THE CENTURY'

(Continued from page 28)

was the first guy to send us a tape," DeYoung explains. "And we loved the tape. We didn't really even talk to anybody else." Ironically, the only member of Styx that Burtnik knew prior to his joining the band was Shaw. Burtnik was urged to audition by Jan Hammer, also a friend of Styx guitarist James Young.

Styx originally disbanded in 1983, after racking up more than 22 million album sales worldwide and seven top 10 singles. DeYoung, Shaw, and Young embarked on solo careers, but DeYoung says he never aspired to go solo. "In 1983 Tommy quit the band and I was confronted with continuing and replacing him. . . . We decided it was time for some time off."

The grueling schedule of releasing an album nearly every year followed by tours had worn the band out. "It was an incredibly long period of time in which an incredible amount of work was done," DeYoung says. "The single most important change is all of us have gotten out of the grind and have had a chance to have some perspective on the success."

For DeYoung, producing "Edge Of The Century" posed a challenge. "My

job as producer was to somehow maintain some of the familiar traits of Styx, yet not just regurgitate and retrace everything we have done. There have been some reunion albums that really sound that way. You cannot go back and rerecord your hit records. People aren't going to listen to that."

With Burtnik injecting fresh blood, the 1990 version of Styx is more straightforward than the '70s and early-'80s version of the band. "The idea was to bring someone in to be my writing partner and be a creative force in the band," DeYoung explains. "Styx was always a collabora-

tive sort of thing."

Indeed Burtnik is a major contributor, writing or co-writing five of the album's 10 tracks.

As for Burtnik, he isn't too worried about making the transition from an up-and-coming solo act (as Glen Burtnik) playing clubs to an arena-rock giant on the comeback trail when the band tours early next year to support the new disc. "I think there are going to be some people out there who are acutely aware that I'm the new guy, that I'm taking someone's place, but I'm not really thinking about that," he says. "Ultimately, I don't think anything will be missing."

GIBSON MORE GROWN-UP ON 'ANYTHING IS POSSIBLE'

(Continued from page 28)

duced by Gibson and Jellybean Benitez, who also remixed "Anything Is Possible." That's not the only reason why the "NRG" material on the new album has a sharper club edge, Gibson suggests.

"When I was 16, I was performing in clubs but I wasn't allowed to stay and listen to the music because I was way underage." Gibson, who has since frequented such New York spots as the Red Zone and the Palace de Beaute, adds, "What Jellybean brought was an honest club feel because he's really out there; he really knows what's going on."

"Anything Is Possible" is being released simultaneously with Gibson's first longform home video, "Debbie Gibson: Live Around The World" on Atlantic's A*Vision label. A 12-by-12-inch "fan pak" will be available containing both video and album.

The video for "Anything Is Possible" and the album's cover photos display a more glamorous, grown-up image for Gibson. She sees the change as a natural transition. But as she describes the look on the back of the album—hair teased, short skirt,

sitting on a motorcycle—Gibson concedes the glamour bit is at least "a little tongue-in-cheek."

Yet while Gibson may toy with her image, she is serious about developing a career that will balance her own work as a performer with that as a writer/producer for other artists. She has worked with, among others, Epic dance-pop artist Ana and new Atlantic signee Chris Cuevas. Cuevas is also managed by Gibson's mom, Diane Gibson, whose client roster is expanding beyond her daughter.

Finally, Gibson seems to be outgrowing the skepticism toward her as a 16-year-old musical whiz kid. She aims to make a point with the long version of the "Electric Youth" video, which appears on her new longform. The clip opens with shots of Michael Jackson, Stevie Wonder, George Michael, and others. "A lot of people forget they started really, really young," she says. "So many people bring up the negative examples of 'quote, unquote' teen stars that don't cross over. I think as long as the music keeps growing that nothing can stop you."

AIB BOXSCORE TOP CONCERT GROSSES

AMUSEMENT BUSINESS®

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ZZ TOP JOHNNY VAN ZANT	St. Louis Arena St. Louis	Nov. 7-8	\$450,300 \$20	23,710 sellout	Beaver Prods.
NEW KIDS ON THE BLOCK PERFECT GENTLEMEN RICK WES	Bradley Center Milwaukee	Nov. 11	\$437,850 \$25	17,900 sellout	Joseph Entertainment Group Stardate Prods.
BILLY JOEL	Desert Sky Pavilion Phoenix	Nov. 9	\$428,297 \$26.50/\$21	19,532 sellout	Evening Star Prods.
AC/DC LOVE/HATE	Meadowlands Arena East Rutherford, N.J.	Nov. 11	\$370,996 \$20/\$18	18,821 sellout	Ron Delsener Enterprises
M.C. HAMMER EN VOGUE VANILLA ICE	Richfield Coliseum Richfield, Ohio	Oct. 19	\$343,286 \$20.50	17,472 19,746	A.H. Enterprises
JOHNNY MATHIS JENNINE BURNIER	Westbury Music Fair Westbury, N.Y.	Oct. 30- Nov. 4	\$338,915 \$25/\$20	17,220 sellout	Music Fair Prods.
FLEETWOOD MAC	The Spectrum Philadelphia	Nov. 2	\$336,182 \$22.50/\$18.50	15,920 sellout	Electric Factory Concerts
BILLY JOEL	San Diego Sports Arena San Diego	Nov. 7	\$301,341 \$23.50	13,112 sellout	Avalon Attractions
FLEETWOOD MAC	Capital Centre Landover, Md.	Nov. 7	\$285,975 \$22.50	12,710 16,000	Cellar Door Prods.
AC/DC LOVE/HATE	Civic Arena Pittsburgh	Nov. 7	\$280,682 \$19.75	14,878 sellout	DiCesare-Engler Prods.
AC/DC LOVE/HATE	The Spectrum Philadelphia	Nov. 6	\$278,012 \$19.50	14,558 sellout	Electric Factory Concerts
JUDAS PRIEST MEGADETH TESTAMENT	Los Angeles Memorial Sports Arena Los Angeles	Nov. 8	\$243,340 \$20	13,215 20,000	Avalon Attractions
SANTANA	Beacon Theatre New York	Nov. 5-7	\$203,325 \$25	8,133 sellout	Ron Delsener Enterprises
POISON WARRANT	Greensboro Coliseum Greensboro, N.C.	Oct. 27	\$202,585 \$19.50	11,138 12,002	C&C Entertainment
JUDAS PRIEST MEGADETH TESTAMENT	Irvine Meadows Amphitheatre Laguna Hills, Calif.	Nov. 9	\$183,014 \$22.50/\$19.50	10,130 10,418	Avalon Attractions
M.C. HAMMER EN VOGUE VANILLA ICE	Stephen C. O'Connell Center Univ. of Florida Gainesville, Fla.	Nov. 6	\$180,752 \$21/\$20/ \$19.50/\$18.50	9,542 11,000	A.H. Enterprises
M.C. HAMMER EN VOGUE	Charles M. Murphy Athletic Center Tennessee State Univ. Murfreesboro, Tenn.	Nov. 10	\$180,000 \$21/\$20	8,900 12,118	A.H. Enterprises
JUDAS PRIEST MEGADETH TESTAMENT	San Diego Sports Arena San Diego	Nov. 10	\$177,360 \$18.50	10,254 12,500	Avalon Attractions
THE WHISPERS AFTER 7	Valley Forge Music Fair Devon, Pa.	Nov. 3-4	\$170,406 \$27.50	7,423 sellout	Music Fair Prods.
ZZ TOP JOHNNY VAN ZANT	Joyce Athletic & Convocation Center Univ. of Notre Dame Notre Dame, Ind.	Nov. 6	\$168,363 \$19.50	9,094 sellout	Beaver Prods.
ALABAMA CLINT BLACK LORRIE MORGAN	Rushmore Plaza Civic Center Rapid City, S.D.	Nov. 3	\$166,611 \$19	9,267 sellout	Keith Fowler Prods.
POISON WARRANT	Mississippi State Fairgrounds Jackson, Miss.	Nov. 10	\$154,140 \$17.50	8,808 10,000	Mid-South Concerts
ROBERT PLANT	Arena, Neal S. Blaisdell Center Honolulu	Nov. 6	\$153,740 \$20	7,942 sellout	Avalon Attractions SRO Entertainment
POISON WARRANT	Arena, Von Braun Civic Center Huntsville, Ala.	Nov. 11	\$152,933 \$17.50	8,739 10,000	Mid-South Concerts
FLEETWOOD MAC	Cumberland County Civic Center Portland, Maine	Nov. 11	\$149,835 \$21	7,135 8,100	Frank J. Russo

Copyrighted and compiled by Amusement Business, a publication of BPI Communications, Inc. No part of this publication may be reproduced, stored in any retrieval system or transmitted in any form without prior written permission from the publisher. Boxscores should be submitted each Tuesday to: Desi Smith, Nashville. Phone: (615)-321-4276. Fax: (615)-320-5407. For research information and pricing, call Laura Stroh, (615)-321-4254.

PUBLICITY PRINTS

Lithographed On Heavy Gloss Stock
BLACK & WHITE 8x10's
500 - \$65.00 1000 - \$90.00
COLOR
1000 - \$396.00

Above Prices Include Typesetting & Freight
Send 8x10 Photo - Check or M.O.

Full Color & B/W Posters
Composites - Cards - Other Sizes
Send For Catalog & Samples

APC PICTURES
1867 E. Florida, Dept. BB
Springfield, MO 65803
(417) 869-9433 or 869-3456

" Use your mentality, wake up to reality." -Cole Porter

*Thank you
to everyone who
helped make
Red Hot & Blue
a reality.*

entertainment

Red Hot & Blue is a contemporary celebration of Cole Porter's music benefiting AIDS research and relief.

If you would like to contribute to the fight against AIDS, please send a donation to the American Foundation for AIDS Research,

5900 Wilshire Boulevard 2nd Floor Los Angeles, California 90036-5032

TALENT IN ACTION

ROBERT CRAY BAND
Beacon Theatre, New York

SINCE HIS BREAKTHROUGH success with his "Strong Persuader" album a few years ago, Robert Cray's vocal prowess has tended to overshadow his ability as a guitarist. But in the first of his two concerts at the Beacon, showcasing his new PolyGram disc, "Midnight Stroll," he left no doubt that he is still one mean axeman.

While he did not exhibit the screaming tension of an Eric Clapton (for whom he recently opened on tour) or the incredible virtuosity of the late Stevie Ray Vaughan, Cray delivered an eloquent guitar sermon on "These Things" and searing lead lines in his current single, "The Forecast (Calls For Pain)." Even when he confined himself to rhythm playing on "Holdin' Court," his interaction with guitarist Jim Keihatsu struck sparks.

As a singer, he surpasses both Clapton and Vaughan. Whether lamenting lost love on "My Problem," transmitting the upbeat message of "Bouncin' Back," or exploring feelings of guilt on "Right Next Door (Because Of Me)," his honey-and-grits voice, his ability to distinguish nuances of emotion, and his impeccable phrasing all contributed to the satisfying results.

Not that it was all Cray's show. Keihatsu on guitar, Richard Cousins on bass, Kevin Hayes on drums, and Jimmy Pugh on unusually well-amplified keyboards formed a tight, swinging unit, and the Memphis Horns (Wayne Jackson and Andrew Love) added extra punch, especially on the more R&B-oriented numbers.

While rooted in R&B and blues, Cray's music often ventures into rock'n'roll territory. Along with his affecting lyrics, that mainstream element accounts for much of his mass acceptance; the rest, as he showed at the Beacon, stems from the fact that he is a great performer. **KEN TERRY**

URBAN DANCE SQUAD
BEAT JUNGLE RAIN

The Marquee, New York

NO SOONER HAD Urban Dance Squad taken the stage at the Marquee than lead singer Rudeboy exhorted the crowd to join him on stage. What ensued was a slam-dance orgy that lasted until the final curtain.

A five-deep screen of fans commandeered the front of the stage, rendering the members of UDS virtually invisible for the duration of the performance. Remarkably, the musicians hardly missed a beat, despite an artillery of flying bodies encroaching on them from all sides. In fact, as rowdy as the slam dancers were, they heeded Rudeboy's warnings to try not to interfere with the music, particularly with DJ DNA's turntable setup.

The Netherlands-based band roared through a set of selections from its widely acclaimed Arista debut, "Mental Floss For The Globe." Aside from the title track, the Dutchmen treated their flying fans to such cuts as "Deeper Shade Of Soul" (a cassette single of which was given away at the concert), "Brainstorm On The UDS," "Fast Lane," and "Big Apple."

CHRIS MORRIS

The group's songs are a mosaic of musical idioms. Always street smart and clever, the band blends rap, funk, hardcore, pop, and blues influences into a global, groove-heavy sound that reflects the members' mixed ethnic heritage: Suriname-born Rudeboy and bassist Silly Sil are black, guitarist Tres Manos is Indonesian, and DNA and drummer Magic Stick are white. Though they all live in Amsterdam and speak Dutch as their mother tongue, they sing and rap in English with the conviction of L.L. Cool J, Captain Beefheart, Jimi Hendrix, the Beatles, or any of the other artists they list as their idols.

Yet this kaleidoscope of styles is more apparent on record than it is in a live situation. On stage, UDS unleashes its urban fury with little attention to musical finesse and with no apologies for its fans' bruises.

Considering that UDS was such a tough act to precede, opening band Beat Jungle Rain deserves credit for priming the crowd with a collection of solid rock songs tinged with fringes of psychedelia. **PAUL VERNA**

EXTREME
ALICE IN CHAINS

The Palace
Hollywood, Calif.

BOSTON'S EXTREME, a hard-rock foursome that takes more than a few pages from the Aerosmith fake book, funkied around with an upbeat Palace crowd Oct. 24 and left them yelling for more.

The group's second album, "Pornograffiti," on A&M, has clambered as high as the middle of Billboard's Top Pop Albums chart, but that meager commercial watermark isn't a full measure of this saucy band's potential. Extreme, fronted by peripatetic vocalist Gary Cherone, plays funkified demi-metal with energy and verve; its live set is a convincer.

Sparked by Cherone's manic, behind-wagging shenanigans, the lightning soloing of guitar-god-in-the-making Nuno Bettencourt, the soulful underpinning of bassist Pat Badger, and the powerful drummer Paul Geary, Extreme raved mightily through a tight, nothin'-fancy hour of riffing, danceable rockers.

Up-tempo numbers like "When I'm President" and "Get The Funk Out" shook the rafters, while an imaginative respite was provided at midset by the acoustic ballad "More Than Words." The group expressed its credo with a cheeky encore cover of Wild Cherry's "Play That Funky Music."

Extreme ultimately impresses as a spunkily amusing outfit that could still break out big.

Seattle's Alice In Chains, with a major-label debut on Columbia, showed off some recent and much-needed improvement in its opening set. The hard-rock quartet appeared far more relaxed and animated than it had been in recent local gigs, and its set is more briskly paced than before. But a bit more vigor and more songs in the vein of the slashing "We Die Young" will still be necessary to really put this promising, yet still dirge-oriented, unit across.

BOB MOULD
ULTRA VIVID SCENE
Mississippi Nights
St. Louis

WITH TWO STRONG solo projects at his disposal, Bob Mould wasted little time launching his new trip into sonic orbit. Loud, but not painfully so, Mould's guitar-playing and energetic presence created a wall of noise that allowed drummer Anton Fier and bassist Tony Malmone to move rhythmically and melodically in and out of the song structures.

The resulting intensity and momentum, established by the third song—"Black Sheets Of Rain," the title track from his latest Virgin Records disc—carried Mould's power trio through a varied and emotionally engaging set. "Sinners And Their Repentances," performed solo with an acoustic 12-string, found the artist open and approachable, while edgy pop rockers such as "It's Too Late" were the foil to the fully textured rants of "Poison Years" and "Hanging Tree."

Mould's engaging way with a song, the energy of his delivery, and the intensity of his convictions were the most poignant impressions made by this talented trio's performance.

Ultra Vivid Scene, touring behind its current 4AD/Columbia disc, "Joy 1967-1990," opened with a short seven-song set. Group mastermind Kurt Ralske presented his touring quartet and demonstrated an affection for feedback and psychedelic song structure. "Three Stars," mixing fun noise with a strong pop hook, fared the best, while others, including "Special One" and "Staring At The Sun," worked musically but lacked a personal connection for the audience. The band appeared so nonchalant as to be aloof, discouraging any excitement it might have garnered.

BRIAN Q. NEWCOMB

ARTIST DEVELOPMENTS

(Continued from page 30)

approaches to breaking the record," he continues. "We're fortunate to have a booking agency like Variety Artists who are willing to book a band at the club level. The publishing company, Warner/Chappell, is very committed, as is the record company [and] Chameleon's president, Stephen Powers."

DeMerlier and Kwatinetz are only too aware of the hex that seems to be on Chicago bands. "They don't prepare by building a fan base outside Chicago," DeMerlier theorizes. "They get big here and play the club circuit for years—which the size of the city makes it possible to do—and if they do leave town, they're disconcerted when they don't draw 800 screaming people. Managementwise, they're either stuck with unsophisticated city managers, or jump to L.A. or New York with a big company not prepared to develop an act."

Q Productions, on the other hand, wants to build the Way Moves "step by step. Ideally, it would be like Faith No More—a slow build, then video kicks it into high gear."

MOIRA McCORMICK

'Miss Molly' Hits Court Over Copyright-Renewal Question

BY IRV LICHMAN

"GOOD GOLLY, Miss Molly," who owns your copyright? A case in U.S. District Court in Los Angeles involving rights to the classic rock hit may be winding its way toward the U.S. Supreme Court.

At issue is the question of whether a songwriter's estate can renew a copyright with a publisher before the expiration of the standard 28-year copyright term if the writer dies during that term.

(The 28-year copyright renewal period applies to songs written before 1978, when the new copyright act—and a more lengthy renewal period—went into effect.)

The federal court in Los Angeles recently ruled that a songwriter must be alive through the end of the 28-year

term for the writer's assignee (i.e., the music publisher) to claim renewal rights to the copyright. If the

writer is not alive at that point, his heirs have the renewal option and the publisher is out in the cold.

This copyright issue, which has seen conflicting opinions in other federal jurisdictions, was raised in the case involving "Good Golly, Miss Molly," co-authored by plaintiff John Marascalo and the late Robert A. Blackwell.

Blackwell's daughters, representing his estate, made a deal with Marascalo for half the copyright after Blackwell's death in March 1985, which was the 28th year of the song's original copyright term.

Blackwell's publisher, Fantasy Records, named as defendants in the action, argued that it had copyright renewal rights because Marascalo had registered for renewal on Jan. 18, 1985, when Blackwell was still alive.

The court—after rejecting Fantasy's claim that it still owned "Miss Molly" because it was a song-for-hire—wrote that the history of the Copyright Act prompted it to conclude that renewal rights cannot be exercised before the end of the 28-year copyright term and the beginning of the renewal term.

"Prior to the commencement of the renewal term, an assignee merely takes an expectancy interest," the court ruled. "If the author does not survive to the renewal term, [as Blackwell did not], his assignment automatically extinguishes, and the second chance to control and benefit from his work belongs to his successors."

The ruling extensively incorporates the ruling in the similar, recent case of *Abend vs. MCA*, while a different view was expressed in a federal court ruling in New York last year in the case of *Frederick Music vs. Sickler*. With conflicting federal court decisions at hand, the issue could ultimately come before the U.S. Supreme Court. Fantasy

plans to appeal the decision to the 9th U.S. Circuit Court of Appeals.

FICTION SONGS U.S. has six years under its belt and can claim five current success stories with 12-inch club singles, notes Marcus Peterzell, Fiction U.S. president. There's the Cure's "Picture Of You" and "Never Enough"/"Let's Go To Bed," both on Elektra; the Associates' "Fire & Ice" on Charisma; Rebel MC's "Street Tuff" (Desire/Mercury); and Die Warzau's "Strike To The Body" (Fiction/PolyGram). The Fiction operation, including its label, is a U.K.-based operation owned by Chris Parry, a onetime Polydor A&R executive closely associated with the Cure.

RETIRING, SORT OF: Phil Kahl is formally ending a 40-year career

in the music industry, most of it spent in music publishing. On Dec. 31, Kahl will leave Windswept Pacific, which ac-

quired ABZ Music two years ago from the late Morris Levy, with whom Kahl was a principal owner and partner with Levy in Big Seven Music, part of the ABZ family. Kahl entered the music publishing business after managing a few swing-era bands, starting off as West Coast professional manager of Redd Evans Music, Santly Joy Music, and Walt Disney Music.

Back in New York, he started two firms with Levy, Planetary Music and Patricia Music, that became the building blocks of Big Seven Music. In the mid-'50s, Levy, Kahl, Joe Kolsky (Kahl's brother), and the late George Goldner started

Roulette Records. Kahl and Kolsky sold their interests in Big Seven Music to Levy in the mid-'60s, forming Diamond Records and a publishing entity, Picturetone Music, which was sold three years later to E.H. Morris, where both remained active for a number of years. Kahl returned to the Levy fold as a VP of Big Seven for a number of years prior to its sale to Windswept Pacific. While he considers himself in retirement, Kahl says he will consult on a limited basis in such areas as renewal rights and domestic and foreign representation. He can be reached at 407-241-9746.

CPP/Belwin has made a new deal with Dave Brubeck's Derry Music catalog to handle its music print for three more years. CPP/Belwin handles the catalog worldwide.

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

1. Metallica, Kill 'Em All
2. Twin Peaks, Soundtrack
3. Faith No More, The Real Thing
4. Bonnie Raitt, Nick Of Time
5. Jeff Healey, Hell To Pay



RCA Ties Vids To Black, Oslin Albums Companion Compilations Boast Clips, More

BY EDWARD MORRIS

NASHVILLE—RCA Records is shipping companion video compilations to the new albums from Clint Black and K.T. Oslin. The videos, which are pegged to retail at \$9.98 each, have the same titles and cover art as the albums, and RCA is urging retailers to display the audio and video product together.

Black's "Put Yourself In My Shoes" video has a playing time of 19:40 and contains the title-track music video, three videos from his former album ("Killin' Time," "A Better Man," "Walkin' Away"), and interview footage from a feature in the

new "Country Music Video Magazine."

Oslin's "Love In A Small Town" compilation runs for 23:45 and has videos on "Come Next Monday," the first single from the new album, "80s Ladies," "I'll Always Come Back," "Hold Me," and "Didn't Expect It To Go Down This Way."

Ron Howie, RCA's director of sales, says the original intent was to release and ship the albums and videos simultaneously. Video production, however, fell behind schedule; Black's video package will follow his album by four weeks and Oslin's will be two weeks behind the album.

"We've got extensive [promotional] programs [for the videos] set with our top 30 accounts," Howie says, "and in a lot of cases they're being positioned side by side in whatever the account campaign is... We don't make that a prerequisite, but in most of our conversations, as we negotiate for programs and giving advertising, if we do have a video counterpart we stress the importance of those things being put together."

Howie explains that the label is not

buying separate space for the videos in the print ads the retailers run. These ads are often split into small "mini" portions and sold piece by piece to the label. "As far as running a mini on the video, that's another issue. You buy a block of space in whatever these print things are, and you've got space for your CD [or cassette album] mini. But to put a video mini in there, you've got to buy another block. So it doubles your cost. What we ask people to do is just put a little note underneath, 'Video also available.'"

RCA has not produced point-of-purchase material to spotlight the videos, Howie says.

Subsequent companion videos to superstar albums, Howie says, will depend on how many music videos from the artist in question will be ready to draw from. The next such product pairing is targeted for Lorrie Morgan's new album, scheduled to bow in March.

The Black video, Howie reports, will ship gold (25,000 copies), and the Oslin compilation will ship an initial 18,000-20,000 units.



Beach Bums. Celebrating the success of MCA Records' Joe Ely/Mark Chesnutt showcases at Seaside, Fla. (Billboard, Nov. 3), are these surf worshippers washed up by a high tide. Pictured, from left, are Jimmy Gilmer, head of SBK Productions/Nashville; Bruce Hinton, president, MCA Records/Nashville; Kathy Wright; Gerry Wood, GM, Billboard/Nashville; producer Mark Wright; promoter Stan Byrd (kneeling); Chesnutt; Jane Young, then of MCA/Nashville; and Tony Brown, executive VP and head of A&R, MCA/Nashville.

Pearl Marks 50 Yrs. As Jewel In Opry's Crown Minnie Has Given Maximum Enjoyment To Fans

MINNIE HAPPY RETURNS: Congratulations to Minnie Pearl, country music's most beloved comedienne, this month celebrating her 50th anniversary with the Grand Ole Opry. Contrary to her hayseed Minnie Pearl character, Sarah Ophelia Cannon emerged from an aristocratic Nashville culture, preferred jazz over country music, wanted to pursue a dramatic career, and was scared witless when she auditioned for her Opry job back in 1940. Five Opry officials, including the Opry's originator, George D. Hay, sat in stone silence while watching her portray a country girl from Grinder's Switch, Tenn., with a series of cornball jokes. "Not one person cracked a smile the whole time I was there," she recalls. The Opry leaders feared the audience wouldn't accept her, thinking she was a phony, but they gave her a chance to appear on the show—and from her first "How-dee!" she was a raging success and was ensured of a half-century-stint on radio's longest-running show. Only her close friends Roy Acuff and Bill Monroe have been on the Opry longer than Minnie Pearl.

She performed on some of the first Opry road shows with Acuff and his band and traveled with the historic Grand Ole Opry Camel Caravan with such acts as Pee Wee King and Eddy Arnold. She married Air Force pilot Henry Cannon in 1947, the same year she performed at Carnegie Hall with other Opry standouts. An overseas tour in 1949 took Pearl, Acuff, Hank Williams, Little Jimmy Dickens, and Rod Brasfield to visit troops. She began appearing on "Hee Haw" in 1969 and was inducted into the Country Music Hall of Fame in 1975.

Minnie Pearl has almost as many awards as she does jokes about life in Grinder's Switch. The American Cancer Society's Courage Award was presented to her in President Ronald Reagan's office in 1987, two years after she underwent a double-mastectomy for breast cancer. The Academy of Country Music gave her its Pioneer Award and she took special honor in accepting the Country Music Foundation's Roy Acuff Award for community service.

Her fans and friends worry about the effects of her strenuous show-business and humanitarian-service schedules, but she hasn't slowed down, even after having a pacemaker implanted this year to correct some heart problems. Minnie Pearl is a rare talent, a delight, a loving and lovely woman with shining eyes and a quick smile. She has helped a who's who of struggling musicians on the way up and on the way down. She has seen more than her share of tragedy—from the meteoric burnout of Hank Williams to the

tragic deaths of such other friends as Patsy Cline, Jim Reeves, Cowboy Copas, and Hawkshaw Hawkins.

Long live Minnie Pearl, everybody's country cousin, and Sarah Cannon, country music's classiest lady. May you have Minnie, Minnie more years on the Opry and may you enjoy the health, humor, and good fortune that you so richly deserve.

CEE CEE GOES CHI CHI: Curb/Capitol Records artist Cee Cee Chapman has been requested by the White House to perform at Constitution Hall in Washington, D.C., Dec. 3. She'll entertain with her band at the Environmental Protection Agency's 20th anniversary celebration—an event that will include greetings from President George Bush... Curb



by Gerry Wood

Records has released a reissue package of Merle Haggard Christmas music, "Merle Haggard—A Christmas Present." It will be available on CD and cassette in time for the holiday season. The package includes one of Nashville Scene's all-time favorite Haggard classics, "If We Make It Through December."

BANDY IN BRANSON: Moe Bandy plans to open the Moe Bandy Americana Theatre in Branson, Mo., next May. The 900-seat facility will headline two shows daily during the season. Branson is a fast-growing tourist destination with several country music attractions... Polydor Records is releasing a valuable Hank Williams collection that includes every single the country giant ever recorded and some non-session recordings, some of which are now being released for the first time. "Hank Williams—The Original Singles Collection Plus..." uses the original undubbed masters and will be available as 84 cuts packaged as a three-box CD or cassette set... The Everly Brothers have been inducted into the Jukebox Legends Hall of Fame for their lifetime contributions to the success of the jukebox industry. The honor came during the Amusement and Music Operators Assn.'s 1990 awards show in New Orleans. The Everlys join such legends as Elvis Presley, Johnny Cash, Buck Owens, Roy Orbison, Tammy Wynette, Dionne Warwick, and Frankie Valli.

SIGNINGS: B.J. Thomas to Buddy Lee Attractions for fairs and special events... Mark Collie to Entertainment Artists Inc... Donna Ulisse to Atlantic Records/Nashville... Marilyn McCoo inks multirecord gospel deal with Chris Christian Productions... The Goldens to World Class Talent.

Jingle Bells Are Ringing For N'ville's Dan Williams Music

BY GERRY WOOD

NASHVILLE—From Music Row to Madison Avenue: T. Graham Brown singing for Taco Bell, Janie Fricke for Red Lobster, Dobie Gray for Clorox II, the Gatlins harmonizing for Amoco, and such artists as Jimmy Hall, Leon Russell, Earl Thomas Conley, and George Jones balladeering for Budweiser. One of the hottest sideline industries for the Nashville music business has become those painless and lucrative jingles. And one of the emerging leaders in the genre is the Dan Williams Music Group, recently cited

by Back Stage magazine for the No. 4 jingle of 1990—"Mama's Got The Magic In Clorox II." Other honors for the music group include two Clio's, four Mobius Awards, two International Broadcasting Awards, and three Diamond Addy Awards.

The group's leaders—Dan Williams, Tom Smith, and Mike Stewart—hail from the Nashville songwriting community, hitting with such charters as Ronnie Milsap's No. 1 Billboard country hit, "Don't You Know How Much I Love You," and the Pointer Sisters' dance hit, "Sexual Power." The trio moved

(Continued on page 36)



16th Avenue Records artist John Conlee prepares to record a Budweiser national radio jingle for the Dan Williams Music Group at Creative Recording Studio in Nashville. Pictured, from left, are Tom Smith, Dan Williams Music Group; Dan Williams (seated); Ray McAnallen, VP/creative director for D'Arcy ad agency; Mike Stewart, Dan Williams Music Group; and Conlee.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	4	11	9	COME NEXT MONDAY J.SCAIFE,J.COTTON (K.T.OSLIN,R.BOURKE,C.BLACK)	★ ★ NO. 1 ★ ★ 1 week at No. 1 ◆ K.T. OSLIN (V) RCA 2667-7
2	5	14	12	CRAZY IN LOVE J.BOWEN,C.TWITTY,D.HENRY (E.STEVENS,R.MCCORMICK)	◆ CONWAY TWITTY (V) MCA 79067
3	2	2	11	BACK IN MY YOUNGER DAYS D.WILLIAMS,G.FUNDIS (D.FLOWERS)	DON WILLIAMS (V) RCA 2677-7
4	8	15	8	CHASIN' THAT NEON RAINBOW K.STEGALL,S.HENDRICKS (A.JACKSON,J.MCBRIDE)	◆ ALAN JACKSON (V) ARISTA 2095
5	9	13	5	PUT YOURSELF IN MY SHOES J.STROUD (C.BLACK,H.NICHOLAS,S.RUSSELL)	◆ CLINT BLACK (V) RCA 2678-7
6	11	16	8	GHOST IN THIS HOUSE R.HALL,R.BYRNE (H.PRESTWOOD)	◆ SHENANDOAH (C) (V) COLUMBIA 38T-73520/CBS
7	1	4	13	YOU REALLY HAD ME GOING H.DUNN,C.WATERS (H.DUNN,T.SHAPIO,C.WATERS)	◆ HOLLY DUNN (C) (V) WARNER BROS. 4-19756
8	16	21	4	I'VE COME TO EXPECT IT FROM YOU J.BOWEN,G.STRAIT (D.DILLON,B.CANNON)	GEORGE STRAIT (V) MCA 53969
9	3	1	14	HOME B.MONTGOMERY,J.SLATE (A.SPOONER,F.LEHNER)	JOE DIFFIE (C) (V) EPIC 34T 73447/CBS
10	7	10	13	YET R.SHARP,T.DUBOIS (R.SHARP,S.LEMAIRE)	EXILE (C) (V) ARISTA 2075
11	6	3	14	YOU LIE T.BROWN,R.MCINTIRE (B.FISCHER,A.ROBERTS,C.BLACK)	◆ REBA MCINTIRE (V) MCA 79071
12	13	12	9	AMERICAN BOY R.LANDIS (E.RABBITT)	EDDIE RABBITT CAPITOL PRO-79398
13	18	19	9	NEVER KNEW LONELY T.BROWN (V.GILL)	◆ VINCE GILL (V) MCA 7-53092
14	20	28	4	UNANSWERED PRAYERS A.REYNOLDS (ALGER,BASTAIN,BROOKS)	GARTH BROOKS (V) CAPITOL 44650
15	14	6	15	FRIENDS IN LOW PLACES A.REYNOLDS (D.BLACKWELL,B.LEE)	GARTH BROOKS CAPITOL PRO-79239
16	12	8	12	A FEW OLE COUNTRY BOYS K.LEHNING (T.SEALS,M.WILLIAMS)	RANDY TRAVIS & GEORGE JONES (C) (V) WARNER BROS. 4-19586
17	15	9	17	TOO COLD AT HOME M.WRIGHT (B.HARDEN)	◆ MARK CHESNUTT (C) (V) MCA 53856
18	17	7	16	FOOL SUCH AS I K.LEHNING (B.TRADER)	BAILLIE AND THE BOYS (V) RCA 2641-7-R-A
19	10	5	14	FEED THIS FIRE J.CRUTCHFIELD (H.PRESTWOOD)	ANNE MURRAY CAPITOL PRO-79189
20	21	20	13	WESTERN GIRLS R.BENNETT,T.BROWN (M.STUART,P.KENNERLEY)	MARTY STUART (V) MCA 79068
21	22	22	10	SOMEONE ELSE'S TROUBLE NOW P.WORLEY,E.SEAY (P.TILLIS,G.NICHOLSON)	HIGHWAY 101 (C) (V) WARNER BROS. 4-19593
22	26	38	5	LIFE'S LITTLE UPS AND DOWNS S.BUCKINGHAM (M.A.RICH)	RICKY VAN SHELTON (C) (V) COLUMBIA 38T-73587/CBS
23	24	18	9	AIN'T NECESSARILY SO F.FOSTER (B.N.CHAPMAN)	WILLIE NELSON (C) (V) COLUMBIA 38T-73518/CBS
24	23	23	11	MOONSHADOW ROAD B.BECKETT,T.GRAHAM BROWN (BROWN,THOMPSON,NICHOLSON)	T. GRAHAM BROWN CAPITOL PRO-79269
25	25	26	13	HE WAS ON TO SOMETHING R.SKAGGS,S.BUCKINGHAM (S.CURTIS)	RICKY SKAGGS (C) (V) EPIC 34T 73496/CBS
26	31	—	2	FOREVER'S AS FAR AS I'LL GO J.LEO,L.M.LEE,ALABAMA (M.REID)	ALABAMA (V) RCA 2706-7
27	27	39	7	ROCK 'N' ROLL ANGEL THE KENTUCKY HEADHUNTERS (R.O.YOUNG)	THE KENTUCKY HEADHUNTERS (V) MERCURY 878 214-7
28	19	17	13	THIS AIN'T MY FIRST RODEO B.MONTGOMERY (V.GOSDIN,H.COCHRAN,M.D.BARNES)	VERN GOSDIN (C) (V) COLUMBIA 38T 73491/CBS
29	30	37	10	THE NIGHT'S TOO LONG T.BROWN (L.WILLIAMS)	◆ PATTY LOVELESS (V) MCA 53895
30	28	31	10	PUT SOME DRIVE IN YOUR COUNTRY G.BROWN (T.TRITT)	◆ TRAVIS TRITT (V) WARNER BROS. 4-26094
31	44	51	6	IT WON'T BE ME J.CRUTCHFIELD (T.SHAPIO,C.WATERS)	TANYA TUCKER CAPITOL PRO-79338
32	29	24	18	JUKEBOX IN MY MIND J.LEO,L.M.LEE,ALABAMA (D.GIBSON,R.ROGERS)	ALABAMA (V) RCA 2643-7
33	32	27	21	HOLDIN' A GOOD HAND J.CRUTCHFIELD (R.CROSBY,J.FEW)	LEE GREENWOOD (C) CAPITOL 4JM 44576
34	54	58	5	COME ON BACK H.EPSTEIN (C.CARTER)	CARLENE CARTER (C) (V) REPRISE 4-19564/WARNER BROS.
35	45	53	6	YOU WIN AGAIN J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)	◆ MARY-CHAPIN CARPENTER (C) (V) COLUMBIA 38T-73567/CBS
36	57	69	3	A FEW GOOD THINGS REMAIN A.REYNOLDS (J.VEZNER,P.ALGER)	KATHY MATTEA (V) MERCURY 878246-7
37	34	35	21	NOTHING'S NEWS J.STROUD,M.WRIGHT (C.BLACK)	CLINT BLACK (C) (V) RCA 2596-4-RS
38	52	54	6	NOW THAT WE'RE ALONE T.BROWN,R.CROWELL (R.CROWELL)	RODNEY CROWELL (C) (V) COLUMBIA 38T-73569/CBS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	36	33	20	I FELL IN LOVE H.EPSTEIN (C.CARTER,H.EPSTEIN,B.TENCH,PLAMEK)	◆ CARLENE CARTER (C) (V) REPRISE 4-19915/WARNER BROS.
40	46	49	8	WHEN LOVE COMES CALLIN' R.SCRUGGS,M.MILLER (M.MILLER,R.SCRUGGS)	◆ SAWYER BROWN CURB/CAPITOL PRO-79231/CAPITOL
41	53	55	6	TURN IT ON, TURN IT UP, TURN ME LOOSE P.ANDERSON (KOSTAS,W.PATTON)	◆ DWIGHT YOAKAM (C) (V) REPRISE 4-19543/WARNER BROS.
42	39	45	9	WHAT WE REALLY WANT R.CASH (R.CASH)	ROSANNE CASH (C) (V) COLUMBIA 38T-73517/CBS
43	38	40	19	PRECIOUS THING T.BROWN (S.WARINER,M.MCANALLY)	STEVE WARINER (C) (V) MCA 53854
44	41	43	20	FOURTEEN MINUTES OLD D.JOHNSON (D.KNUTSON,A.L.OWENS)	DOUG STONE (C) (V) EPIC 34T 73425/CBS
45	33	42	11	A RING WHERE A RING USED TO BE N.LARKIN (G.EATHERLY,B.MOULD,S.K.BERGSNES)	◆ BILLY JOE ROYAL (C) (CD) ATLANTIC 4-87867
46	56	56	5	WE'VE GOT IT MADE J.CRUTCHFIELD (S.RAMOS,B.REGAN)	LEE GREENWOOD (C) CAPITOL 4JM 44576
47	43	36	18	MY HEART IS SET ON YOU S.SMITH,T.BROWN (L.CARTWRIGHT)	LIONEL CARTWRIGHT (C) (V) MCA 53849
48	40	29	16	BORN TO BE BLUE B.MAHER (M.REID,B.MAHER,M.DAVID)	THE JUDDS (C) (V) CURB/RCA 2597-4-RS/RCA
49	50	52	7	BORDERTOWN K.LEHNING (D.SEALS,B.MCDILL)	DAN SEALS CAPITOL PRO-79280
50	49	32	19	THE BATTLE HYMN OF LOVE A.REYNOLDS (D.SCHLITZ,P.OVERSTREET)	◆ KATHY MATTEA & TIM O'BRIEN (C) (V) MERCURY 875 692-7
51	42	34	16	DRINKING CHAMPAGNE J.BOWEN,G.STRAIT (B.MACK)	GEORGE STRAIT (V) MCA 79070
52	58	73	3	THESE LIPS DON'T KNOW HOW TO SAY GOODBYE D.JOHNSON (H.HOWARD)	◆ DOUG STONE (C) (V) EPIC 34T 73570/CBS
53	48	47	18	'TIL A TEAR BECOMES A ROSE B.MEVIS,G.FUNDIS (B.RICE,M.S.RICE)	KEITH WHITLEY & LORRIE MORGAN (V) RCA 2619-7
54	37	44	12	THE THINGS YOU LEFT UNDONE W.WALDMAN,J.LEO (M.BERG,R.SAMOST)	◆ MATRACA BERG (V) RCA 2644-7
55	61	60	6	PRAYING FOR RAIN P.WORLEY,E.SEAY (C.WATERS,D.COOK)	KEVIN WELCH (C) (V) REPRISE 4-19585/WARNER BROS.
56	55	46	19	STORY OF LOVE P.WORLEY,E.SEAY (C.HILLMAN,S.HILL)	THE DESERT ROSE BAND (V) MCA/CURB 79052/MCA
57	60	64	4	YOU'VE GOT TO STAND FOR SOMETHING E.GORDY,JR. (A.TIPPIN,B.BROCK)	◆ AARON TIPPIN (C) (V) RCA 2711-4
58	59	63	5	THINGS ARE TOUGH ALL OVER B.MONTGOMERY (L.SILVER,T.BRUCE)	◆ SHELBY LYNNE (C) EPIC 34T 73521/CBS
59	64	70	3	LOVE WILL BRING HER AROUND S.HENDRICKS (R.CROSBY,W.ROBINSON)	ROB CROSBY (C) (CD) (V) ARISTA ADC-2081
60	51	25	13	WHEN SOMEBODY LOVES YOU S.HENDRICKS,T.DUBOIS,RESTLESS HEART (J.NEEL,R.GILES)	RESTLESS HEART (C) (V) RCA 2663-7R
61	65	74	3	THERE FOR AWHILE T.BROWN (C.WRIGHT,A.L.GRAHAM)	STEVE WARINER (V) MCA 7-53936
62	NEW	1	1	DADDY'S COME AROUND B.BANNISTER (P.OVERSTREET,D.SCHLITZ)	◆ PAUL OVERSTREET (V) RCA 2707-7
63	NEW	1	1	BROTHER JUKEBOX M.WRIGHT (P.CRAFT)	◆ MARK CHESNUTT (V) MCA 7-53965
64	NEW	1	1	WALK ON FAITH S.BUCKINGHAM (M.REID,A.SHAMBLIN)	◆ MIKE REID (C) (V) COLUMBIA 38T-73623
65	66	62	16	RECKLESS HEART SOUTHERN PACIFIC,J.E.NORMAN (J.MCFEE,A.PESSIS)	SOUTHERN PACIFIC (C) (V) WARNER BROS. 4-19871
66	62	57	7	LIKE A HURRICANE J.STROUD (M.CLARK)	◆ MARIE OSMOND (V) CURB 76840
67	NEW	1	1	CAN'T HAVE NOTHIN' J.LEO,R.FOSTER,B.LLOYD (R.FOSTER,B.LLOYD)	◆ FOSTER & LLOYD (C) (V) RCA 2635-4
68	63	59	15	LOVE IS STRANGE J.E.NORMAN,E.PRESTIDGE (E.MCDANIEL,M.BAKER,S.ROBINSON)	◆ KENNY ROGERS & DOLLY PARTON (C) (V) REPRISE 4-19760/WARNER BROS.
69	72	—	2	WHAT A WAY TO GO R.KENNEDY (J.RUSHING,B.DAVID,R.KENNEDY)	◆ RAY KENNEDY (C) (CD) ATLANTIC 3234-4
70	67	66	13	YOU MADE LIFE GOOD AGAIN R.SCRUGGS,NITTY GRITTY DIRT BAND (B.DIPIERO,S.SESKIN)	◆ THE NITTY GRITTY DIRT BAND (V) MCA 79075
71	69	65	18	HONKY TONK BLUES J.STROUD,R.ALVES (H.WILLIAMS,SR.)	◆ PIRATES OF THE MISSISSIPPI (C) CAPITOL 44579
72	68	67	3	LOVE LETTER N.LARKIN (B.HAYES)	◆ ROBIN LEE (C) ATLANTIC 4-87835
73	74	—	2	ROLLIN' HOME J.STROUD,R.ALVES (ALVES,MCCORVEY,HARRISON)	◆ PIRATES OF THE MISSISSIPPI CAPITOL PRO-79368
74	70	75	17	DANCE IN CIRCLES B.KILLEN (T.RYAN,A.HARVEY)	◆ TIM RYAN (C) (V) EPIC 34T 73372/CBS
75	73	71	4	DAM THESE TEARS R.CHANCEY (M.GEIGER,W.MULLIS)	◆ CANYON (C) (V) 16TH AVENUE/CURB 4JM 70445/16TH AVENUE

Records moving up the chart with airplay gains this week. ● Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (CD) Compact disc single availability. (M) Cassette maxi-single availability. (T) 12-inch vinyl single availability. (V) 7-inch vinyl single availability. © 1990, Billboard/BPI Communications, Inc.

HOT COUNTRY RECURRENTS

1	2	2	4	NEXT TO YOU, NEXT TO ME R.HALL,R.BYRNE (R.E.ORRALL,C.WRIGHT)	◆ SHENANDOAH COLUMBIA
2	1	1	6	WHEN I CALL YOUR NAME T.BROWN (V.GILL,T.DUBOIS)	◆ VINCE GILL MCA
3	—	—	1	I MEANT EVERY WORD HE SAID S.BUCKINGHAM (C.PUTMAN,B.JONES,C.CHAMBERS)	◆ RICKY VAN SHELTON COLUMBIA
4	3	—	2	WANTED S.HENDRICKS,K.STEGALL (A.JACKSON,C.CRAIG)	◆ ALAN JACKSON ARISTA
5	4	3	3	I'M GONNA BE SOMEBODY G.BROWN (S.HARRIS,J.COLUCCI)	TRAVIS TRITT WARNER BROS.
6	6	4	4	GOOD TIMES K.LEHNING (S.COOKE)	DAN SEALS CAPITOL
7	7	6	9	THE DANCE A.REYNOLDS (T.ARATA)	◆ GARTH BROOKS CAPITOL
8	5	5	10	LOVE WITHOUT END, AMEN J.BOWEN,G.STRAIT (A.BARKER)	GEORGE STRAIT MCA
9	10	8	8	HE WALKED ON WATER K.LEHNING (A.SHAMBLIN)	◆ RANDY TRAVIS WARNER BROS.
10	8	12	13	I'VE CRIED MY LAST TEAR FOR YOU S.BUCKINGHAM (C.WATERS,T.KING)	RICKY VAN SHELTON COLUMBIA
11	—	—	1	I COULD BE PERSUADED E.GORDY,JR. (D.BELLAMY,H.BELLAMY,D.SCHLITZ)	◆ THE BELLAMY BROTHERS MCA/CURB
12	13	11	13	FOREVER AND EVER, AMEN K.LEHNING (P.OVERSTREET,D.SCHLITZ)	◆ RANDY TRAVIS WARNER BROS.
13	11	9	5	OH LONESOME ME THE KENTUCKY HEADHUNTERS (D.GIBSON)	◆ THE KENTUCKY HEADHUNTERS MERCURY

14	12	7	6	WRONG R.ALBRIGHT,B.MONTGOMERY (S.SESKIN,A.PESSIS)	◆ WAYLON JENNINGS EPIC
15	23	17	13	HARD ROCK BOTTOM OF YOUR HEART K.LEHNING (H.PRESTWOOD)	RANDY TRAVIS WARNER BROS.
16	9	—	2	DON'T GO OUT J.CRUTCHFIELD (R.FOSTER,B.LLOYD)	◆ TANYA TUCKER WITH T. GRAHAM BROWN CAPITOL
17	20	18	12	WALK ON J.BOWEN,R.MCINTIRE (S.DEAN,L.WILLIAMS)	REBA MCINTIRE MCA
18	18	20	13	IF YOU COULD ONLY SEE ME NOW B.BECKETT,T.BROWN (S.LONGACRE,R.GILES)	T. GRAHAM BROWN CAPITOL
19	22	—	9	PASS IT ON DOWN J.LEO,L.M.LEE,ALABAMA (T.GENTRY,R.OWEN,W.ROBINSON,R.ROGERS)	◆ ALABAMA RCA
20	19	19	10	BETTER MAN M.WRIGHT,J.STROUD (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK RCA
21	—	10	12	WALKIN' AWAY J.STROUD,M.WRIGHT (C.BLACK,H.NICHOLAS,D.GAY)	◆ CLINT BLACK RCA
22	—	24	12	I'M OVER YOU G.FUNDIS,K.WHITLEY (T.NICHOLS,Z.TURNER)	KEITH WHITLEY RCA
23	16	13	13	KILLIN' TIME J.STROUD,M.WRIGHT (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK RCA
24	14	14	13	HELP ME HOLD ON G.BROWN (T.TRITT,P.TERRY)	◆ TRAVIS TRITT WARNER BROS.
25	15	—	12	FIVE MINUTES B.BECKETT (B.N.CHAPMAN)	LORRIE MORGAN RCA

◆ Videoclip availability. Recurrents are titles which have already appeared on the top 75 Singles & Tracks chart for 21 weeks. Commercial availability is not indicated on the recurrent chart.

COUNTRY CORNER



by Marie Ratliff

NEW MOVERS

Reba McEntire—"Rumor Has It" (MCA): KASE, WCMS, WSM, WUSY, KILT, KHEY, KIKK, WDOD, WSOC, KRAK, KXXY, WNOE, KVET, KEBC, WOWW.

Pam Tillis—"Don't Tell Me What To Do" (Arista): WDAF, WYAY, KXXY, WTQR, WSIX, KEEN, WIVK, WRKZ.

James House—"You Just Get Better All The Time" (MCA): WPOC, WWYZ, WCTK, WSM, WFLS, KFDI, KEEN, WKEZ.

IN ONLY TWO WEEKS ON THE CHART, Alabama already has all but three of the 92 monitored stations in the play column of "Forever's As Far As I'll Go" (RCA). The song was the Hot Shot Debut last week at No. 31. This week it grabs the Power Pick/Airplay and jumps to No. 26.

"It tested unbelievably," says PD **Greg Mozingo**, WUSY Chattanooga, Tenn., "and is doing extremely well already."

"We're really excited about it," adds MD **Steve Gary**, KASE Austin, Texas. "We played it off the album months ago—[I'm] glad it's now a single."

MIKE REID, who has long been a successful songwriter and who scored as a duet partner with **Ronnie Milsap** on the 1988 hit "Old Folks," takes to the grooves as a solo artist with "Walk On Faith" (Columbia).

"I think it's a hit record," says MD **Mickey Dearstone**, WIVK Knoxville, Tenn. "It's got tempo, but it's not your ordinary up-tempo record. I put it in earlier than I normally add new releases."

"He has the writing skills, now he proves he has singing skills, too," says MD **Tim Roberts**, WTDR Charlotte, N.C. "Programmers are gonna love it."

Others showing early action on the Reid record, which debuts at No. 64, include KASE Austin; both WSM and WSIX Nashville; WNOE New Orleans; KXXY Oklahoma City; WTQR Winston-Salem, N.C.; KPLX Dallas; WYAY Atlanta; and WCMS Norfolk, Va.

WELCOME BACK, DWIGHT YOAKAM: After nearly a year without a new release, Yoakam is moving strongly on both the Hot Country Singles & Tracks and Top Country Albums charts. "Turn It On, Turn It Up, Turn Me Loose" (Reprise) jumps 53-41. It's the first single from the album "If There Was A Way," which occupies the top debut position at No. 22.

Among the new adds this week: WKJN Baton Rouge, La.; WNOE New Orleans; KSAN San Francisco; WSIX Nashville; WQIK and WCRJ Jacksonville, Fla.; WGAR Cleveland; KCYY San Antonio, Texas; WUBE Cincinnati; and WXTU Philadelphia.

"I'm glad to see him back," says MD **Tony Stevens**, KFKF Kansas City, Mo. "We're getting a lot of calls on the single already, and the album is great. It's so diverse—country, blues, rock'n'roll—and he does a good job on all of it."

"There's a half-dozen great songs on Dwight's album," says MD **Bob Sterling**, WZZK Birmingham, Ala. "I particularly like 'Sad Sad Music.' Also 'I Don't Need It Done' is a great song. Different people might get different things out of it, and I don't know how many radio stations would play it, but I like it a bunch."

"The Distance Between You And Me" is the album cut picked by MD **J.D. Cannon**, WFMS Indianapolis. "I think it would be a good single," he says.

"SHE WRITES FOR WOMEN," says PD **Jim Patrick**, KZKX Lincoln, Neb., of **Mary-Chapin Carpenter's** "You Win Again" (Columbia), "but it's the type of stuff anybody can relate to. This song sounds great on the radio."

Carpenter takes a strong 45-35 move with the help of new adds at WZZK Birmingham; KFKF Kansas City; KPLX Dallas; KZLA Los Angeles; KSON San Diego; KFRG San Bernardino, Calif.; and WKHK Richmond, Va.

David Frizzell, Shelly West 'Duo' It Again

NASHVILLE—David Frizzell and Shelly West will reunite next year for a Diamond Anniversary Tour. It will be booked by the Bobby Roberts Agency here.

Frizzell, brother of the late Lefty Frizzell, and West, daughter of Grand Ole Opry star Dottie West, entered the country charts in 1981 as a duet with "You're The Reason God Made Oklahoma." It went to No. 1 and was followed by such other top 10 hits as "A Texas State Of Mind," "Another Honky-

Tonk Night On Broadway," and "I Just Came Here To Dance." The act was voted the Country Music Assn.'s vocal duo of the year in 1981 and 1982.

Concurrent with their duet career, the two also released records as soloists. Frizzell's biggest hit was "I'm Gonna Hire A Wino To Decorate Our Home," which went to No. 1 in 1982. West had a No. 1 hit, "Jose Cuervo," the following year. The two last charted as a duet in 1985.

MCA RECORDS

PROUDLY CONGRATULATES



◀ REBA ▶

ON HER FASTEST SELLING ALBUM EVER!
"RUMOR HAS IT"

CERTIFIED
GOLD

WATCH FOR THE NEW SINGLE AND VIDEO
"RUMOR HAS IT"
from REBA McENTIRE

PRODUCED BY TONY BROWN AND REBA McENTIRE
© 1990 MCA RECORDS

JINGLE BELLS ARE RINGING FOR NASHVILLE'S DAN WILLIAMS MUSIC GROUP

(Continued from page 33)

into the advertising sector with commercial jingle campaigns for Sprite, Frito Lay, Betty Crocker, Diet Coke, Doritos, Levi Jeans, Red Lobster, and Budweiser (including "This Bud's For You," "I'm A Bud Man," and "Nothing Beats A Bud").

Providing Nashville artists another outlet for their talent and inlet for money, the Dan Williams Music Group has also worked with Pam Tillis, Riders In The Sky, Larry Stewart of Restless Heart, Joe Diffie, John Conlee, Asleep At The Wheel, CeCe Chapman, and Clint Black while working on commercials for Pepsi, Miller Genuine

Draft, Harvey's Bristol Cream, and other clients. The company will soon travel to six major cities for spots with regional winners in the Coors Light "Battle Of The Bands" competition. The group also boosts Nashville's claim as an all-genre music city by providing music and talent ranging from reggae to rock.

Most of the music is recorded in the group's Creative Recording Studio in Nashville with its state-of-the-art facilities and 24-track Atari equipment. "As a jingle company, we offer a lot of heart and soul," Williams told Billboard. "That makes us unique." Rather than tak-

ing the defensive because Nashville doesn't have the national commercial and jingle reputation of New York, Los Angeles, San Francisco, and other key markets, Williams views the Nashville location as a positive point. "We're right in the center of the country with a lot of influences and a lot of talent. Nashville has the best talent in middle America—we've got the flavors of everybody—and that's what they usually want in a commercial."

The unit is self-contained since various members of the group write, sing, produce, engineer, and sell. "I like to write campaigns and

do original music," noted Williams, adding that he still also writes songs. Williams started dabbling in the jingle side of the business back in 1970 and got into it full time in 1978. Stewart also works as a producer and singer while Smith produces, sings, and works on the sales side. Jan Greenfield is office manager; Jim McKell, staff engineer; Miles Hession, sales; and Molly Whinnery, studio manager.

A representative in New York who makes Madison Avenue agency video and audio pitches for the group recently reported back, according to Williams, "They used to

stereotype us as country, but that our company had helped destroy that stereotype." The Nashville company has also been receiving work out of San Francisco, including Levi's 501.

"From George Jones to Leon Russell, we've had some 30 major acts come in, spend three to four hours, and find out that it's painless and makes good money," commented Williams on his venture, which is adding depth, dimension, and dollars to the Nashville music business scene.

Billboard® TOP COUNTRY ALBUMS

FOR WEEK ENDING NOV. 24, 1990

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND ONE-STOP SALES REPORTS.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	2	2	8	RANDY TRAVIS WARNER BROS. 26310* (9.98)	★ ★ NO. 1 ★ ★ HEROES AND FRIENDS
2	1	1	9	GARTH BROOKS ▲ CAPITOL 93866* (9.98)	NO FENCES
3	3	3	9	REBA MCENTIRE ● MCA 10016 (9.98)	RUMOR HAS IT
4	4	4	80	CLINT BLACK ▲ ² RCA 9668 (8.98)	KILLIN' TIME
5	6	6	46	VINCE GILL ● MCA 42321 (8.98)	WHEN I CALL YOUR NAME
6	5	5	54	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838 744 (8.98 EQ)	PICKIN' ON NASHVILLE
7	7	7	80	GARTH BROOKS ▲ CAPITOL 90897* (9.98)	GARTH BROOKS
8	8	9	25	GEORGE STRAIT ● MCA 6415 (9.98)	LIVIN' IT UP
9	9	11	36	ALAN JACKSON ● ARISTA 8623 (8.98)	HERE IN THE REAL WORLD
10	10	8	11	KATHY MATTEA MERCURY 842 330* (8.98 EQ)	A COLLECTION OF HITS
11	11	10	13	KEITH WHITLEY RCA 52277* (9.98)	GREATEST HITS
12	13	12	43	RICKY VAN SHELTON ● COLUMBIA 45250 /CBS (8.98 EQ)	RVS III
13	15	19	4	HANK WILLIAMS, JR. WARNER/CURB 26453*/WARNER BROS. (9.98)	AMERICA (THE WAY I SEE IT)
14	12	13	8	THE JUDDS CURB/RCA 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE
15	16	17	5	MARK CHESNUTT MCA 10032* (9.98)	TOO COLD AT HOME
16	14	14	35	TRAVIS TRITT ● WARNER BROS. 26094* (9.98)	COUNTRY CLUB
17	17	18	24	SHENANDOAH COLUMBIA 45490/CBS (8.98 EQ)	EXTRA MILE
18	19	15	24	ALABAMA ● RCA 52108* (9.98)	PASS IT ON DOWN
19	18	16	75	LORRIE MORGAN ● RCA 9594 (8.98)	LEAVE THE LIGHT ON
20	20	21	58	RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98)	NO HOLDIN' BACK
21	21	23	12	VERN GOSDIN COLUMBIA 45409/CBS (8.98 EQ)	10 YEARS OF GREATEST HITS
22	NEW	1	1	DWIGHT YOAKAM REPRISE 26344*/WARNER BROS. (9.98)	IF THERE WAS A WAY
23	31	59	3	ROSANNE CASH COLUMBIA 46079*/CBS (9.98 EQ)	INTERIORS
24	23	20	11	CARLENE CARTER REPRISE 26139*/WARNER BROS. (9.98)	I FELL IN LOVE
25	26	30	4	MARY-CHAPIN CARPENTER COLUMBIA 46077*/CBS (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK
26	30	27	8	SAWYER BROWN CURB/CAPITOL 94259*/CAPITOL (9.98)	GREATEST HITS
27	29	31	183	RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (8.98)	ALWAYS & FOREVER
28	22	22	19	WAYLON JENNINGS EPIC 46104*/CBS (8.98 EQ)	THE EAGLE
29	25	26	32	DOUG STONE EPIC 45303*/CBS (8.98 EQ)	DOUG STONE
30	27	25	14	TEXAS TORNADOS REPRISE 26251*/WARNER BROS. (9.98)	TEXAS TORNADOS
31	34	39	4	WILLIE NELSON COLUMBIA 45492*/CBS (8.98 EQ)	BORN FOR TROUBLE
32	24	24	8	KENNY ROGERS REPRISE 26289*/WARNER BROS. (9.98)	LOVE IS STRANGE
33	28	34	118	THE JUDDS ▲ RCA/CURB 8318 /RCA (8.98)	GREATEST HITS
34	32	32	25	PATTY LOVELESS MCA 6401 (9.98)	ON DOWN THE LINE
35	33	29	8	HIGHWAY 101 WARNER BROS. 26253* (9.98)	GREATEST HITS
36	35	42	22	BAILLIE AND THE BOYS RCA 2114* (8.98)	THE LIGHTS OF HOME
37	45	38	5	JOE DIFFIE EPIC 46047*/CBS (8.98 EQ)	A THOUSAND WINDING ROADS
38	37	28	83	KATHY MATTEA ● MERCURY 836 950* (8.98 EQ)	WILLOW IN THE WIND

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
39	36	35	171	PATSY CLINE ▲ ² MCA 12 (8.98)	GREATEST HITS
40	40	45	5	CONWAY TWITTY MCA 10027* (8.98)	CRAZY IN LOVE
41	39	33	56	MARTY STUART MCA 42312 (8.98)	HILLBILLY ROCK
42	38	37	11	MICHAEL MARTIN MURPHEY WARNER BROS. 26308* (9.98)	COWBOY SONGS
43	44	50	4	MATRACA BERG RCA 52066* (8.98)	LYING TO THE MOON
44	41	41	262	GEORGE STRAIT ▲ MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS
45	50	53	4	CHET ATKINS & MARK KNOPFLER COLUMBIA 45307*/CBS (8.98 EQ)	NECK AND NECK
46	42	49	18	BILLY JOE ROYAL ATLANTIC 82104* (9.98)	OUT OF THE SHADOWS
47	48	43	165	GEORGE STRAIT ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2
48	47	52	13	SHELBY LYNNE EPIC 46066*/CBS (8.98 EQ)	TOUGH ALL OVER
49	60	51	91	HANK WILLIAMS, JR. ▲ WARNER/CURB 25834/WARNER BROS. (9.98)	GREATEST HITS III
50	51	46	76	K.D. LANG & THE RECLINES ● SIRE 25877*/WARNER BROS. (9.98)	ABSOLUTE TORCH AND TWANG
51	55	48	55	THE CHARLIE DANIELS BAND ● EPIC 45316/CBS (8.98 EQ)	SIMPLE MAN
52	56	56	15	PIRATES OF THE MISSISSIPPI CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI
53	46	57	3	EMMYLOU HARRIS REPRISE 26309*/WARNER BROS. (9.98)	BRAND NEW DANCE
54	53	47	61	REBA MCENTIRE ● MCA 8034* (8.98)	REBA LIVE
55	54	55	10	ANNE MURRAY CAPITOL 94102* (9.98)	YOU WILL
56	64	—	2	DON WILLIAMS RCA 52407* (8.98)	TRUE LOVE
57	57	62	18	HOLLY DUNN WARNER BROS. 26173 (9.98)	HEART FULL OF LOVE
58	49	36	37	WILLIE, WAYLON, JOHNNY & KRIS COLUMBIA 45240/CBS (8.98 EQ)	HIGHWAYMAN 2
59	43	40	40	RESTLESS HEART RCA 9961 (8.98)	FAST MOVIN' TRAIN
60	70	67	231	RANDY TRAVIS ▲ ² WARNER BROS. 25435 (9.98)	STORMS OF LIFE
61	58	58	248	ALABAMA ▲ ³ RCA 7170 (8.98)	GREATEST HITS
62	52	44	8	GEORGE JONES EPIC 46028*/CBS (8.98 EQ)	YOU OUGHTA BE HERE WITH ME
63	66	60	10	MERLE HAGGARD CURB 77313* (9.98)	BLUE JUNGLE
64	68	70	3	TAMMY WYNETTE EPIC 46238*/CBS (8.98 EQ)	HEART OVER MIND
65	63	—	17	THE STATLER BROTHERS MERCURY 842 518* (8.98 EQ)	MUSIC, MEMORIES AND YOU
66	RE-ENTRY	77	77	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/CBS (6.98 EQ)	A DECADE OF HITS
67	59	54	40	HANK WILLIAMS, JR. ● WARNER/CURB 26090/WARNER BROS. (9.98)	LONE WOLF
68	72	—	100	K.T. OSLIN ▲ RCA 8369 (8.98)	THIS WOMAN
69	RE-ENTRY	72	72	DOLLY PARTON COLUMBIA 44384/CBS (8.98 EQ)	WHITE LIMOZEEN
70	65	—	338	HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (9.98)	GREATEST HITS, VOLUME 1
71	RE-ENTRY	109	109	RICKY VAN SHELTON ▲ COLUMBIA 44221/CBS (8.98 EQ)	LOVING PROOF
72	NEW	1	1	CLINT BLACK RCA 52372 (9.98)	PUT YOURSELF IN MY SHOES
73	RE-ENTRY	53	53	RODNEY CROWELL COLUMBIA 45242/CBS (8.98 EQ)	KEYS TO THE HIGHWAY
74	RE-ENTRY	118	118	K.D. LANG SIRE 25724*/WARNER BROS. (9.98)	SHADOWLAND
75	73	65	6	TIM RYAN EPIC 45270*/CBS (8.98)	TIM RYAN

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl LP unavailable. Suggested list price is for cassette and LP. Equivalent prices (indicated by EQ), for labels that do not issue list prices, are projected from wholesale prices. © 1990, Billboard/BPI Communications, Inc.

Latin Notas



by Carlos Agudelo

AFTER 21 YEARS OF PRODUCING ALBUMS, Oscar Lopez is in the forefront of the search for a sound that can give contemporary Latin music the American pop edge. To achieve this, Lopez is using the experience he acquired in his native Argentina, where he produced most of the nascent rock groups, such as **Almendra**, **Manal**, **Arco Iris**, and **Charlie Garcia**, during the '70s and early '80s. Lopez's most recent production is "En Las Buenas Y En Las Malas," the new album by Mexican singer **José José**. He is still working on an album by **Mijares**, another Mexican singer whose previous Lopez-produced album, "Un Hombre Discreto," went triple-platinum in Mexico.

"[Mijares] has a great voice and a lot of strength on stage. The idea was to show a different aspect from his pop-ballad and rock side," Lopez says. Following the world music trend of mixing different international rhythms, the album includes two merengue songs as well as other fast-paced tunes tailor-made for the singer's wide vocal range. "I think the strength of the Latin market is the ability of any of us to identify with anything that is Latin American," he says.

Other artists Lopez has worked with include **Valeria Lynch** and **Guadalupe Pineda**, as well as groups such as **Maldita Vecindad** and the rock band **Caifanes**. Currently the producer is working with **Carmen Treviño**, a Tijuana/San Diego-based singer, and **Miguel Capetillo**. Lopez estimates the albums he produced have sold a collective 5 million to 7 million copies. "I think the level of Latin music has improved a lot, but we are always looking for innovative people able to transcend the clichés," he says, referring to the trend in the Latin music field to follow the styles of those who have been successful.

CHRISTMAS LINEUP: CBS is releasing "Fiesta En Navidad," an album that is novel in its inclusion of some well-known Latin artists who usually record in English,

singing in Spanish. **Denise Lopez**, the **Cover Girls**, **Nayobe**, **George LaMond**, **Brenda K. Starr**, and **Louie Louie** sing along with **Willie Chirino** and **Luis Enrique**. **BMG** is coming out with "El Flamazo Navideño" by **Los Flamers**; "Feliz Navidad," a multi-artist rerelease; "Villancicos De Navidad," by **Compañía Infantil**; and "Navidad En Villafontana" by **Los Violines de Villafontana**. Another rerelease from last year is "Merry Christmas America," including tunes by **Jose A. Jimenez**, **Jose Jose**, **Rigo Tovar**, and **Isabel Pantoja**. **Fonovisa's** only Christmas release is "Esta Navidad Con Los Grupos," with tunes by **Timbiriche**, **Los Bukis**, **Rigo**

Lopez trying to give pop flavor to contemporary Latin music

Tovar, **La Revolución de Emiliano Zapata**, and **Los Yonics**, among others.

Also for Christmas, **Globo** is releasing the compilation "Baila, Baila, Vol. II," which includes cumbia, soca, lambada, merengue, and salsa performed by **Eddie Santiago**, **Frankie Ruiz**, **Omar Alfano**, **Alfredo Gutierrez**, **Lisandro Mesa**, and Brazilian artist **Fafa**. **Capitol/EMI Latin** is releasing "Alegre Y Bailable de Navidad, Vol. II," performed by the **Latin Spice Band**; the company is also rereleasing "Eterna Navidad" with **Jose Feliciano**, **Tatiana**, **Mijares**, **Pandora**, and **Daniela Romo**; "La Navidad Con Las Ardillitas" by **Lalo Guerrero**; and "Aguinaldo Musical," with groups such as **Los Freddie's**, **Los Socios Del Ritmo**, **Chico Che Y La Crisis**, and **Los Flamers**. **TH-Rodven's** release for the season is "Juntos En Navidad," a brand-new album with traditional Spanish-language Christmas tunes performed by **Ricardo Montaner**, **Karina**, **Jorge Rigo**, **Melissa**, **Amilcar Boscan**, **Grupo Lluvia**, and **Los Babys**.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
23 AIN'T NECESSARILY SO (Warner-Refuge, ASCAP/Macy Place, ASCAP) WBM	9 HOME (Texas Wedge, ASCAP)
12 AMERICAN BOY (Eddie Rabbitt, BMI) HL	71 HONKY TONK BLUES (Acuff-Rose, BMI/Hiriam, BMI) CPP
3 BACK IN MY YOUNGER DAYS (Danny Flowers, ASCAP/Bug, BMI) HL	39 I FELL IN LOVE (Carlooney Tunes, ASCAP/Chrysalis, ASCAP/EMI, ASCAP/He-Dog, ASCAP/Twyla Dent, ASCAP/Blue Gator, ASCAP/Lamek, BMI/Laughing Dogs, BMI) CLM
50 THE BATTLE HYMN OF LOVE (MCA, ASCAP/Don Schlitz, ASCAP/Screen Gems-EMI, BMI/Scarlet Moon, BMI) HL/CLM/WBM	31 IT WON'T BE ME (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP)
49 BORDERTOWN (Pink Pig, BMI/Polygram Int'l, ASCAP/Ranger Bob, ASCAP) HL	8 I'VE COME TO EXPECT IT FROM YOU (Jessie Jo, BMI/Music Corp. Of America, BMI/Buddy Cannon, ASCAP/Pri, ASCAP) HL
48 BORN TO BE BLUE (Almo, ASCAP/Brio Blues, ASCAP/EMI April, ASCAP/Vancou, Ascop) CPP/HL	32 JUKEBOX IN MY MIND (Maypop, BMI) WBM
63 BROTHER JUKEBOX (Screen Gems-EMI, BMI/Black Sheep, BMI)	22 LIFE'S LITTLE UPS AND DOWNS (Makamilion, BMI/Warner-Tamerlane, BMI) WBM
67 CAN'T HAVE NOTHING (BMG Songs, ASCAP/Muckleroy, ASCAP/Careers, BMI/Kung-Fu Grip, BMI)	66 LIKE A HURRICANE (Warner-Tamerlane, BMI/Flying Dutchman, BMI) WBM
4 CHASIN' THAT NEON RAINBOW (EMI April, ASCAP/Seventh Son, ASCAP/Mattie Ruth, ASCAP) WBM/HL	68 LOVE IS STRANGE (Ben-Ghazi, BMI)
1 COME NEXT MONDAY (Tri-Chappell, SESAC/Chappell & Co., ASCAP/Serenity Manor, ASCAP) HL	72 LOVE LETTER (Monster, ASCAP/Bob-A-Lew, ASCAP)
34 COME ON BACK (Carlooney Tunes, ASCAP/Chrysalis, ASCAP) CLM	59 LOVE WILL BRING HER AROUND (Grand Coalition, BMI/Maypop, BMI)
2 CRAZY IN LOVE (Screen Gems-EMI, BMI) WBM	24 MOONSHADOW ROAD (EMI April, ASCAP/Ideas Of March, ASCAP/CBS Cross Keys, ASCAP) HL
62 DADDY'S COME AROUND (Scarlet Moon, BMI/Don Schlitz, ASCAP/Almo, ASCAP)	47 MY HEART IS SET ON YOU (Silverline, BMI/Long Run, BMI) WBM
75 DAM THESE TEARS (Acuff-Rose, BMI/Milene, ASCAP) CPP	13 NEVER KNEW LONELY (Benefit, BMI)
74 DANCE IN CIRCLES (CBS Cross Keys, ASCAP/Ensign, BMI) HL/CLM	29 THE NIGHT'S TOO LONG (Lucy Jones, BMI/Bug, BMI) CLM
51 DRINKING CHAMPAGNE (Acuff-Rose, BMI) CPP	37 NOTHING'S NEWS (Howlin'Hits, ASCAP) CPP
19 FEED THIS FIRE (Careers, BMI) HL	38 NOW THAT WE'RE ALONE (Coolwell, ASCAP)
36 A FEW GOOD THINGS REMAIN (Sheddhouse, ASCAP/Bait And Beer, ASCAP/Forerunner, ASCAP)	55 PRAYING FOR RAIN (CBS Cross Keys, ASCAP) HL
16 A FEW OLE COUNTRY BOYS (WB, ASCAP/Two Sons, ASCAP/Bamatuck, ASCAP/Mentor Williams, ASCAP) WBM	43 PRECIOUS THING (Steve Warner, BMI/Irving, BMI/Beginner, ASCAP) CPP/CLM/WBM
18 FOOL SUCH AS I (MCA, ASCAP) HL	30 PUT SOME DRIVE IN YOUR COUNTRY (CBS Tree, BMI/Post Oak, BMI) HL
26 FOREVER'S AS FAR AS I'LL GO (Almo, ASCAP/Brio Blues, ASCAP)	5 PUT YOURSELF IN MY SHOES (Howlin'Hits, ASCAP/Red Brazos, BMI)
44 FOURTEEN MINUTES OLD (WB, ASCAP/Patrick Janus, ASCAP/Warner-Tamerlane, BMI/Patrick Joseph, BMI) WBM	65 RECKLESS HEART (Long Tooth, BMI/Endless Frogs, ASCAP) CLM
15 FRIENDS IN LOW PLACES (Careers, BMI/Music Ridge, ASCAP) HL	45 A RING WHERE A RING USED TO BE (Great Shakes, BMI/Hidden Harbor, BMI/Coxboro, BMI/Music Corp. Of America, BMI) WBM/HL
6 GHOST IN THIS HOUSE (Careers, BMI)	27 ROCK 'N' ROLL ANGEL (Head Cheese, ASCAP/Pri, ASCAP) WBM
25 HE WAS ON TO SOMETHING (CBS Tree, BMI) HL	73 ROLLIN' HOME (Flawfactor, BMI/Great Cumberland, BMI/Patrick Joseph, BMI/Warner-Tamerlane, BMI)
33 HOLDIN' A GOOD HAND (Songs Of Grand Coalition, BMI/Marledge, ASCAP)	21 SOMEONE ELSE'S TROUBLE NOW (CBS Tree, BMI/CBS Cross Keys, ASCAP) HL
	56 STORY OF LOVE (Bar None, BMI/Bug, BMI) HL
	61 THERE FOR AWHILE (David 'N' Will, ASCAP/Sheddhouse, ASCAP)
	52 THESE LIPS DON'T KNOW HOW TO SAY GOODBYE

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
58 THINGS ARE TOUGH ALL OVER (MCA, ASCAP) HL	(CBS Tree, BMI)
54 THE THINGS YOU LEFT UNDONE (Warner-Tamerlane, BMI/Samsonian, ASCAP) WBM	
28 THIS AIN'T MY FIRST RODEO (Hookem, ASCAP/Co-Heart, BMI/Hardscratch, BMI/Irving, BMI) CPP	
53 'TIL A TEAR BECOMES A ROSE (EMI April, ASCAP/Swallowfork, ASCAP) HL	
17 TOO COLD AT HOME (EMI April, ASCAP/K-Mark, ASCAP) WBM	
41 TURN IT ON, TURN IT UP, TURN ME LOOSE (Songs Of PolyGram, BMI/Polygram Int'l, ASCAP/Amanda-Lin, ASCAP) HL	
14 UNANSWERED PRAYERS (Bait And Beer, ASCAP/Forerunner, ASCAP/Mid-Summer, ASCAP/Major Bob, ASCAP) CLM/CLM/CLM	
64 WALK ON FAITH (Almo, ASCAP/Brio Blues, ASCAP/Hayes Street, ASCAP)	
20 WESTERN GIRLS (Songs Of PolyGram, BMI/Irving, BMI/Littlemarch, BMI) HL/CLM	
46 WE'VE GOT IT MADE (Wrensong, ASCAP/Miller's Daughter, ASCAP/AMR, ASCAP) WBM	
69 WHAT A WAY TO GO (Polygram Int'l, ASCAP)	
42 WHAT WE REALLY WANT (Chelcalt, BMI/Bug, BMI)	
40 WHEN LOVE COMES CALLIN' (Zoo II, ASCAP/Warner-Tamerlane, BMI/Randy Scruggs, BMI) WBM	
60 WHEN SOMEBODY LOVES YOU (Song Pantry, ASCAP/EEG, ASCAP) CPP	
10 YET (With Any Luck, BMI/Sun Mare, BMI)	
11 YOU LIE (Bobby Fischer, ASCAP/Five Bar-B, ASCAP/MCA, ASCAP/Krismik, ASCAP) HL	
70 YOU MADE LIFE GOOD AGAIN (Little Big Town, BMI/American Made, BMI/Love This Town, ASCAP)	
7 YOU REALLY HAD ME GOING (Careers, BMI/Edge O' Woods, ASCAP/Moline Valley, ASCAP/Kinetic Diamond, ASCAP)	
57 YOU'VE GOT TO STAND FOR SOMETHING (Acuff-Rose, BMI) CPP	
35 YOU WIN AGAIN (EMI April, ASCAP/Getarealjob, ASCAP) HL	

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

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

Hot Latin Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
★★ NO. 1 ★★					
1	2	2	10	LUIS MIGUEL WEA LATINA	ENTREGATE 1 weeks at No. One
2	1	1	12	CHAYANNE CBS	◆ COMPLETAMENTE ENAMORADOS
3	3	3	9	LOURDES ROBLES CBS	◆ ABRAZAME FUERTE
4	4	12	4	ANA GABRIEL CBS	ES DEMASIADO TARDE
5	12	14	4	BRAULIO CBS	EL TRIBUNAL DEL AMOR
6	5	8	9	BRONCO FONOVISA	CORAZON DURO
7	11	10	5	GLORIA ESTEFAN CBS	RENACER
8	6	6	21	JUAN LUIS GUERRA Y LA 440 KAREN	BURBUJAS DE AMOR
9	13	17	3	MARISELA ARIOLA	Y SE QUE VAS A LLORAR
10	10	16	3	JOSE JOSE ARIOLA	ATRAPADO
11	7	7	11	RUDY LA SCALA SONOTONE	PORQUE TU ERES LA REINA
12	9	5	15	DANIELA ROMO CAPITOL-EMI LATIN	DIMELO
13	8	4	16	MYRIAM HERNANDEZ CAPITOL-EMI LATIN	PELIGROSO AMOR
14	14	15	6	ANGELICA MARIA CBS	REINA Y CENCIENTA
15	15	13	10	PIMPINELA CBS	◆ CUANTO TE QUIERO
16	18	24	7	LA SONORA DINAMITA FUENTES-SONOTONE	EL VIEJO DEL SOMBRERON
★★★ POWER PICK ★★★					
17	36	36	3	RUDY LA SCALA SONOTONE	CUANDO YO AMO
18	17	11	19	JOSE FELICIANO CAPITOL-EMI LATIN	PORQUE TE TENGO QUE OLVIDAR
★★★ HOT SHOT DEBUT ★★★					
19	NEW ▶		1	ROBERTO CARLOS CBS	PAJARO HERIDO
20	16	9	19	ANA GABRIEL CBS	NI UN ROCE
21	19	18	20	ROCIO DURCAL ARIOLA	TE AMO
22	20	—	2	LOS TIGRES DEL NORTE FONOVISA	CORAZON USADO
23	25	25	12	LOS TEMERARIOS TH-RODVEN	SOLO TE QUIERO A TI
24	21	32	4	LA PATRULLA 15 RINGO	BLANCA
25	32	31	4	VICENTE Y ALEJANDRO FERNANDEZ CBS	AMOR DE LOS DOS
26	22	27	8	LOLITA CBS	TE VOY HACER LA VIDA IMPOSIBLE
27	31	38	3	JOAN SEBASTIAN MUSART	CARICATURA
28	23	34	6	NINO SEGARRA M.P.I.	COMO AMIGO SI, COMO AMANTE NO
29	24	26	6	RAUL DI BLASIO ARIOLA	PIANO
30	27	29	15	PALOMA SAN BASILIO CAPITOL-EMI LATIN	NADIE COMO TU
31	33	—	2	ROCIO DURCAL ARIOLA	LA BALANZA
32	NEW ▶		1	BRONCO FONOVISA	LOS CASTIGADOS
33	NEW ▶		1	DAVID PABON TH-RODVEN	Y NOS AMAMOS
34	34	20	21	JOSE JOSE ARIOLA	AMNESIA
35	26	21	14	AZUCAR MORENO CBS	◆ VEN DEVORAME OTRA VEZ
36	35	33	9	MARIA SORTE FONOVISA	◆ EL PEOR DE MIS FRACASOS
37	37	22	13	LOS CAMINANTES LUNA	MI NINA
38	38	—	2	WILLIE ROSARIO BRONCO-SONOTONE	YA NO LO HAGO MAS
39	28	28	11	LOS MIER ARIOLA	MUNECA OJOS DE MIEL
40	29	35	7	ORQUESTA LA LUZ RMM/CBS	◆ SALSA CALIENTE DEL JAPON

Records with the greatest airplay gains this week. ◆ Video clip availability. Chart is compiled weekly, but appears in the magazine bi-weekly. © 1990, Billboard/BPI Communications, Inc.

• Great Selection of Major Brands: CBS, RCA, Polygram, Capitol Latino, Wea, Fonovisa, Fania, Sonotone and many more

LATIN MUSIC DISTRIBUTOR

7626 MIRAMAR ROAD, SUITE 3600, SAN DIEGO, CA 92126

• Best Prices Guaranteed PHONE : (619) 695-8863
 • Personalized Service FAX : (619) 695-3768
 TOLL FREE: 1-800-87-LATIN

Retail

IN THIS SECTION

Record Exchange Pushes Its Music Mag	39
Déjà Vu Of PostDisco Crash?	40
Grass Route: Indies Cast Wide Nets	42
New Products Galore	43

Private Music Puts Yanni In Public Eye New Age Artist Gets Strong Marketing Push

BY GREG REIBMAN

BOSTON—While gossip circles are buzzing this year over the romance between new age instrumentalist Yanni and TV actress Linda Evans, Private Music executives are more excited by the relationship blossoming between their recording artist and retail.

After a sluggish May launch, the symphonic pop artist's sixth Private Music release, "Reflections Of Passion," has enjoyed the top spot on Billboard's New Age Albums chart for 17 weeks. It also has crossed over into the Top Pop Albums chart, reaching No. 144 on the Nov. 17 chart.

Private attributes this success—and sales of 150,000 units in four months—to a marketing campaign focused on long-term artist development while doggedly converting retailers into Yanni fans.

Jeff Klein, Private's VP of marketing and sales, says "Reflections Of Passion," a career retrospective of the Greek-born composer's "most romantic tracks," with three new selections, was designed to reach audiences that do not traditionally purchase instrumental product. But the label did not want to ignore Yanni's loyal new age base either, although, at first, this seemed like a probability.

"We encountered a resistance on the retail level, who dismissed this as a best-of collection," says Klein, who sought to position "Reflections Of Passion" as "a truly unique Yanni listening experience that Yanni fans would want to own. Through BMG [Private Music's distributor] and our own efforts we proceeded to deliver the message that if a Yanni fan walked out of your store without buying a copy then you had blown a sale. I think it worked, in part, because in six years we've made it a point to never overhype our products."

Private also hired Macey Lipman Marketing in Los Angeles to nurture in-store airplay while Terry Randolph, a Minneapolis-based publicist, came on board to handle long-term

development needs.

"Our first goal was to succeed at new age, which we've accomplished," says Klein. "The next objective was to use the romance theme and even the Linda Evans connection to project Yanni's image."

MLM reports particular success with a high-profile in-store airplay contest. Through MLM president Macey Lipman's "Lip Service" newsletter, 3,500 store managers were notified that they could earn \$25-\$50 if they were playing "Reflections" when called by MLM. Hoping to target adult female shoppers, contest rules specified that top-dollar prizes would be awarded for playing the product during morning and late-afternoon hours.

"We had 80 winners in two weeks," reports Lipman. "The residual was that retailers started saying 'this is a good record' and they began suggesting it to customers."

On Oct. 12, Lipman followed up the

contest by arranging to have Yanni call buyers at 40 major accounts. Autographed posters and product were mailed to several others.

Retail efforts were supported by a radio ad campaign focusing on late-night talk shows. "The people
(Continued on page 44)



Bad Boys. Recording group Badfinger returns to the Cleveland Agora to celebrate the Rykodisc CD release of "Day After Day," recorded live at the Agora in 1974. The album, which is the only legitimate CD featuring all four original band members, includes their classics "Baby Blue" and "Day After Day," among others. Shown, from left, are Tim Hellwig, manager of the North Olmsted Record Exchange outlet; Keith Turner, assistant manager of the Maple Heights Record Exchange store; Joey Molland of Badfinger; and Jeff Gangadine, an accountant with Cleveland One-Stop.

Record Exchange Builds On Its Image As A Knowledgeable Specialty Chain

BY BARBARA A. HOGAN

NEW YORK—Since opening its first store 11 years ago, The Record Exchange has done a slow but steady crawl across the states of Virginia and North Carolina.

Today the chain, which president Don Rosenberg started the day after his college graduation by opening a

used record store in Roanoke, Va., numbers nine outlets.

Although 20% of sales are still from used albums, the chain has expanded to embrace the traditional fare of the music chain—CDs, cassettes, LPs, and accessories.

Sales of new prerecorded music—current hits and catalog—break out to 69% CD, 22% cassette, and 9% LP.

The chain's stores, which average 1,200 to 1,600 square feet, are generally located in strip shopping centers. Rosenberg, who declines to reveal the company's annual revenues, says the chain's next challenge is to get a point-of-sales system.

Record Exchange is following two paths to continued growth. In addition to opening its first new outlet in quite some time, the chain is concentrating on relocating and updating five of the eight older stores.

Rosenberg says the company plans expansion more carefully these days. "When we first started, we would find the cheapest possible location that would make do," he says. "Now we wait and look for the best possible location we can afford."

In changing its real-estate strategy, Record Exchange has moved out of little strip centers and into power centers—shopping centers anchored by category killers such as Toys 'R' Us and Circuit City.

"That strategy has been very successful for us," Rosenberg says. "Even though the developers wish they could get larger record stores that occupy more space [than a typical Record Exchange outlet], they like us because we bring in a market that they are not already getting—the 18- to 34-year-old male. It helps their demographics tremendously."

Two other factors, Rosenberg says, also contribute to the chain's success: customer service and low
(Continued on page 39)

NARM Sets Tie-Ins For Awards Shows

NEW YORK—The National Assn. of Recording Merchandisers has announced the winners of its first MTV Video Music Awards Show Display Contest. The trade association has also announced that it is making display materials available for two other contests, each promoting different award shows—the 33rd annual grammy Awards Show and the 18th annual American Music Awards Show.

For the MTV Music Video Awards Show display contest, entries were received from 16 companies representing 759 stores in the retail category and 10 companies representing 1,560 outlets in the rackjobber category.


In the retail category, the first prize of \$500 went to Record Bar No. 177 in Gainesville, Fla.; the second prize of \$300 went to Disc

Jockey No. 18 in Shreveport, La.; the third prize of \$200 went to Camelot No. 211 in Chattanooga, Tenn.; and the plaque for best overall company performance went to Disc Jockey/Music Express in Owensboro, Ky.

In the rackjobber category, Lieberman Enterprises in Dallas won the \$500 first prize and Handleman Co. in Denver won the \$300 second prize. Eurpac West in Japan and Roundup Music Dist. (Fred Meyer/Music Market) in Marysville, Wash., tied for third place, with each receiving \$100. The plaque for best overall company performance went to Handleman Co. in Troy, Mich.

Winners were selected based on several criteria: use of NARM merchandising materials, inclusion of product in or near the display (for retailers), prominence of display, creativity and originality, effectiveness, and level of participation by both reps and accounts (for rackjobbers). To enter the contest, retailers submitted photos of window or in-store displays; rackjobbers submitted wrapups.

For the American Music Awards, the trade association is making available various display items, including a 12-by-12-inch flat, a shelf talker, a divider card, a 3D counter card, and a poster. Grammy items include a poster highlighting nominees for male and female vocalist, a poster promoting nominees for best new artist and best pop performance/group, a divider card, an album-of-the-year poster, a bin card, a shelf talker, a Grammy music banner, a 12-by-12-inch flat, a tent
(Continued on page 44)



CD'S, CASSINGLES, TAPES, RECORDS, CD'S, VHS MUSIC VIDEOS, LASER DISCS, VIDEO GAMES.
OVER 500,000 CD'S IN STOCK!
-WEEKLY SPECIALS-
SAME DAY SERVICE -PERSONALIZED REPS-
FOR FREE MAILER CALL US & DIAL EXT.423

ABBEY ROAD DISTRIBUTORS
2228 S. RITCHIEY, SANTA ANA, CA. 92705
PHONE 714-546-7177 TOLL FREE CA. 800-ABBEY RD
TOLL FREE OUT 800-843-0955 - FAX 714-546-0337

DEALERS ONLY

TENEMOS EL MEJOR SURTIDO EN CD'S, CASSETTES, DISCOS Y VIDEOS MUSICALES (VHS) A PRECIOS MUY REBAJADOS. LLAMENOS AL 714-546-7177 EXTENSION 227 Y ESMERALDA LES ATENDERA CORDIALMENTE.

Quality Printing
Quality Product
Quality Service
DIVIDER CARDS



FOR A FREE CATALOG CALL
800/648-0958
GOPHER PRODUCTS

Heavy Duty Polyethelene
Travel Cases




Album Case 1 Row Holds 120
CD Case 4 Row Holds 120
45 Case 2 Row Holds 275

Any Case \$19.00/ea.
(Lots of 2 - not mixed)

Island Cases
1-800-343-1433
In N.Y. 516-563-0633

★★EXPORT • IMPORT★★
SPECIALIST



ATTENTION
Record Labels, Publishers,
Distributors

ROAD TO ASIA

Expose your music catalog to ASIA, thru #1 importer in this country. All types and style of music considered.
Hottest & Latest Hits Imports from European Countries.
AVAILABLE NOW!!
246 N. Western Ave.
Los Angeles, CA 90004
(213) 464-1323/4681/4867
1-800-526-5578
FAX: (213) 464-4728/1916

RECORD EXCHANGE TRADES ON ITS IMAGE

(Continued from preceding page)

prices. Since about 70% of music is bought by about 30% of the customers, the chain's main goal is to "reach the music lover," Rosenberg says.

To accomplish that goal, Rosenberg recruits "music enthusiasts," often using the chain's regular customers as a source of knowledgeable, eager employees. This results in a well-informed staff that can provide good service.

"The Record Exchange is geared to take care of [the music lovers]," Rosenberg says. "We do this with expert staff. We offer more service than bigger chains. We also aim to get the infrequent shopper excited. I'm very pleased with that focus."

Record Exchange Pushes Its Own Music Magazine

NEW YORK—Banking on its year-and-a-half track record, the nine-unit, Roanoke, Va.-based The Record Exchange is trying to convince other chains to distribute a customized version of Music Monitor, its monthly in-store magazine.

Music Monitor, which contains 12 pages of interviews, columns, reviews, and previews of upcoming local and national events, currently reaches 35,000 readers, 17,000 of them via a mailing list and the rest via free distribution at more than 200 other retailers including bars, nightclubs, and bookstores.

Music Monitor benefits the artist, the customer, and the store, Record Exchange president Don Rosenberg says. "It offers the industry an alternative way of exposing the artist," he adds. "In a single issue, more than 150 titles can be mentioned."

"We want other chains to use the magazine as an advertising medium," Rosenberg says. "We lay out copy and leave space for the ads. Other chains already know how to solicit ads, get co-op dollars, and prepare ads for publication."

While in-store music magazines are common nowadays—New York-based Nobody Beats The Wiz publishes Beats and Minneapolis-based Musicland Stores Corp. offers Requests, both of which follow in the footsteps of Tower's massively successful Pulse—distributing such publications through other chains is a more difficult proposition.

For instance, Buzz, published by former Great American Music president Ira Heilicher, was distributed through Dallas-based Sound Warehouse, Port Washington, N.Y.-based Record World, and his chain—before it was sold to Albany, N.Y.-based Trans World Music Corp.

But that effort fizzled because, among other factors, the magazine reportedly had problems coordinating advertising for the various chains.

Rosenberg, however, says, he refuses to "be naysayed on this." Computer technology makes it easier to publish an in-store magazine today, he argues.

BARBARA A. HOGAN

In addition to servicing music lovers with knowledgeable sales help, the Record Exchange publishes its own in-store magazine, which features articles on artists with new releases (See story, this page).

Another benefit of hiring music enthusiasts is their input into buying, which enables the chain to tailor inventory to meet local demand.

Another factor that draws customers into stores is the chain's low prices. On albums, the Record Exchange advertises itself as the "home of the \$12.95 CD." The used albums

also generate customer traffic.

According to Rosenberg, what he doesn't make in profit on new material, he makes on used items once customers are drawn into the store. "People come into the store because they can save a few dollars on music," he says. "They buy some used album, or they sell us their used products for store credit or cash. Then they turn around and spend it on more music."

Used albums, which are bought from customers at prices determined by their condition, popularity, and re-

sale value, generally have a 300% markup.

While selling used albums at lower prices is favorable for The Record Exchange and its customers, it may not sit too well with major labels. But Rosenberg defends his chain's strategy, claiming that the labels benefit from it as well.

"People buy albums and if they're not happy with them, they get cautious about spending money on more albums," he says. "We can buy the unwanted music from those discouraged people for cash or store credit.

Perhaps they'll buy something they know they like at a lower price—used or new."

In the long run, according to Rosenberg, the chain's policies restore customers' faith in music, which results in the industry selling more albums. "The labels hated me for the first five years, he says. "But now they see that I am buying the used albums and giving the customers cash, which they spend more often than not on new albums."

"AS CLOSE TO BRANCH AS YOU CAN GET WITHOUT GOING OUT ON A LIMB!"



THE AMERICAN GRAMAPHONE TEAM

The 1990 American Gramophone Independent Distributors Meeting
Jackson Hole, Wyoming

AMERICAN GRAMAPHONE
AMERICAN GRAMAPHONE RECORDS

9130 MORMON BRIDGE ROAD
OMAHA, NEBRASKA 68152

Member of
NAIRD

RETAIL TRACK



by Geoff Mayfield

DEJA VU OR SOMETHING NEW? Many conditions and events that the music world has recently experienced offer chilly reminders of the early-'80s post-disco bust, which found the industry plunging into a period of declining sales and red ink. Regardless of whether this era is analogous with that one, the similarities are certainly eerie.

In 1990, as was the case a decade ago, dance-oriented music seems to be the glue that binds pop music, particularly in terms of radio airplay. Just as layoffs were a big part of the industry picture in the early '80s, layoffs at Enigma Entertainment, A&M, Island, RCA, and other supply-side companies have punctuated this year's headlines. A familiar echo has also been heard as music retailers have been privately moaning throughout most of the year that same-store numbers are low, in some cases alarmingly so. The word "recession," one of the scarier words found in early-'80s newspapers, is being bandied about again.

But, would these indicators prompt Yogi Berra to say that it's "déjà vu all over again?" It says here that it is too early to push the panic button, for while there are similarities, there are also big differences.

For one, the recent layoffs at the four above-mentioned companies appear to have more to do with restructuring strategies than simple bottom-line pressure, and certainly the number of exits that have been announced so far are much smaller than the ones that happened in the early '80s. Certainly we haven't seen any-

thing as unsettling as the postdisco layoffs that occurred at CBS Records or Warner Bros.

WEA president Henry Droz would also remind you that one of the factors that impacted the early '80s was a too-swift retreat from the eight-track configuration. The cassette market had not grown enough yet to compensate for the percentage of business that eight-tracks represented when they were eliminated practically overnight. While the decline of the vinyl configurations may have something to do with the slower momentum of industry growth in the last year and a half, that phase-out is certainly being handled in a less frantic and drastic manner than was accorded eight-tracks.

There also seems to be a more diverse selection of music on the market. While rock music seems to have declined as a sales and airplay force (Billboard, Nov. 10), that genre certainly seems more vital than it did a year ago. Country music is definitely more active than it was in the early '80s. The marketing strategies employed for classical and jazz product seem much more savvy than those employed during the postdisco nightmare, and we hadn't even heard of new age music yet.

There's also something to be said for experience. The early '80s offered the first proof that music products might not be recession-proof. Lessons learned by both record companies and merchandisers in the early '80s might well allow the industry to better endure today's economic climate.

CERTAIN IRONY: At the start of 1990, the spate of new labels that was anticipated led many industry watchers to believe that the year would see an active job market, with salaries hitting new ceilings. EMI president Sal Licata was among those who worried that bidding wars for executive talent would force labels' overhead costs through the roof.

While there were a few isolated cases in which the entrance of new labels allowed executives to catch higher

(Continued on next page)

ALBUM RELEASES

The following configuration abbreviations are used: CD—compact disc; CA—cassette; LP—vinyl album; EP—extended play. List price noted when available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.

POP/ROCK

ACCEPT
Staying A Life
CD Epic EK-46944
CA ET-46944

CINDERELLA
Heartbreak Station
CD PolyGram 848618-2
CA 848618-4
LP 848618-1

CONSOLIDATED
This Is A Collective
CD I.R.S. X25G-13810

DEATH ANGEL
Fall From Grace
CD Enigma 2-73585
CA 4-73585

FINE YOUNG CANNIBALS
The Raw And The Remixed
CD MCA MCAD-10125
CA MCAC-10125

GREGSON & COLLISTER
Love Is A Strange Hotel
CD Rhino 70961
CA 70961

MOLLY HATCHET
Greatest Hits
CD Epic EK-46949
CA ET-46949

NEW KIDS ON THE BLOCK
No More Games: The Remix Album
CD Columbia CK-46959
CA CT-46959

THE RINGLING SISTERS
60-Watt Reality
CD A&M 5337-2
CA 5337-4

FRANK SINATRA
The Reprise Collection
CD Reprise 2-26340(4)
CA 4-26340(4)

BIG MAMA THORNTON
American Folk Blues Festival '65
CD Optimism LR2025-2
CA LR2025-4

SONNY BOY WILLIAMSON
American Folk Blues Festival '64
CD Optimism LR2024-2
CA LR2024-4

SONNY BOY WILLIAMSON & THE YARDBIRDS
CD Optimism LR2020-2
CA LR2020-4

THE YARDBIRDS, FEATURING ERIC CLAPTON
The First Recordings
CD Optimism LR4400-2
CA LR4400-4

VARIOUS ARTISTS
Jam Harder: The A&M Underground Dance Compilation
CD A&M 5339-2
CA 5339-4

VARIOUS ARTISTS
Metal Variations
CD Enigma 2-73371
CA 4-73371

R&B

TONY TERRY
CD Epic EK-45015
CA ET-45015
LP E-45015

RALPH TRESVANT
CD MCA MCAD-10116
CA MCAC-10116

COUNTRY

GABBY
The Life And Times Of Gabby
CD Earthquake EQCD-154
CA EQCAS-154
LP EQLP-154

HANK WILLIAMS SR.
Hank Williams: The Original Singles
CD PolyGram 847194-2
CA 847194-4

CHRISTMAS MUSIC

VARIOUS ARTISTS
Creole Christmas
CD Epic ZK-47045
CA ZT-47045

To get your company's new releases listed, send release sheets or type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to New Releases, Billboard, Suite 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

AMERICA'S ONE STOP



COMPACT DISCS & CASSETTES

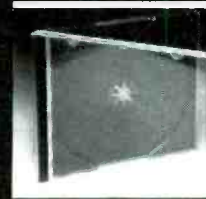
Distributing Over 500 Major And Independent Labels Worldwide

- ABSOLUTE LOWEST PRICES
- LARGEST IN-STOCK INVENTORY IN THE U.S.
- ORDERS SHIPPED OVERNIGHT AT NO EXTRA CHARGE NATIONWIDE-INCLUDING SATURDAY DELIVERY!
- COMPUTERIZED ORDER PROCESSING-INSTANT VERIFICATION OF WHAT'S IN STOCK AS YOU PLACE YOUR ORDER!
- NEW RELEASES AND TOP 100 ALWAYS AT A DISCOUNT
- THE MOST KNOWLEDGEABLE SALES REPRESENTATIVES IN THE BUSINESS

NEW YORK 212-517-3737 LOS ANGELES 213-388-9834
CONNECTICUT 203-798-6590 FAX 203-798-8852
TOLL FREE 800-388-8889

13 Francis J. Clarke Circle, Bethel, Ct. 06801

JEWEL BOXES



STATE OF THE ART PERFECTION
AUTOMATIC PACKAGING
INTERNATIONAL SPECIFICATIONS

ANWELL INDUSTRIAL LTD

USA & CANADA INT'L SALES
(800) 800-4769
(714) 472-0579 FAX (714) 859-5725
EUROPEAN (UK) SALES
(71) 935-7879 FAX (71) 935-4077
JAPAN
(0792) 346651 FAX (0792) 343365

400 CD Books in 2 sq. ft.-CD's kept in jewel boxes behind the counter.



Call for FREE sample CD See-Through Browser Pak Today!

Browser®

DISPLAY SYSTEMS
CHICAGO ONE STOP, INC.
401 West Superior • Chicago, IL 60610
Phone: 312-822/0822 • Tollfree: 800-822/4410

BEST PRICES!

WEEKLY SPECIALS!

AUDIO ONE
Your Best Distributor of C.D.'s and Cassettes

"If AUDIO ONE is not your 1st stop every order... you are simply missing the AUDIO ONE ADVANTAGE."

Call: 1-800-8-AUDIO-1
Call: 1-203-381-0202
FAX: 1-203-381-0255

NEXT DAY DELIVERY AVAILABLE Call Today
400 Long Beach Blvd., Stratford, CT 06497

■ Your 1st Stop!

■ Your BEST Stop!

■ Your AUDIO 1 Stop!

RETAIL TRACK

(Continued from preceding page)

salaries, either by moving to new jobs or being convinced to stay in their old folds, the recent wave of layoffs has created a glut of unemployed music professionals. Several of those veterans who are seeking employment these days boast impressive credentials... It is always heartening when a person can keep a sense of humor in times of adversity. Take **Dave Yeskel**, who was national sales director for **Island** until that label's recent bloodletting (Billboard, Nov. 10). The first message he left on his phone's answering machine said, "Dave Yeskel, you were just laid off. Now, what are you going to do? I'm going to Disney World." After he returned from his weekend trip to Orlando, Fla., the next message instructed callers to "leave your name, number, and when I can start"... Among those shopping for a gig is former Enigma regional marketing director **Gregg Miller**, who used to work at **PolyGram** and **Wherehouse**. Miller can be reached at 201-461-0440.

NEW ADDRESS: Alan Voss has left his national sales post at the **PolyGram** camp, where he worked for 14 years. On Nov. 12, he started as VP of sales at **Atco**, where he finds a lot of familiar faces. Among the many former PolyGrammers at **Atco**: president **Derek Shulman** and GM **Harry Palmer**.

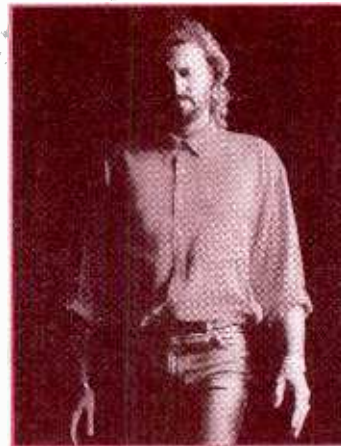
FAST TRACK: A few weeks ago, we told you that **Lieberman Enterprises** had relocated from Bloomington, Minn., to nearby Minnetonka. The new plant, at 60,000 square feet, is 25% larger than the old 48,000-square-foot site. Other details you won't find anywhere else: The new office has 268 parking spaces, three water coolers, and six ladies-room stalls... **Wherehouse Entertainment** had hosted **Pet Shop Boys** Nov. 6 at the web's superstore on the

corner of Sunset Boulevard and La Brea Avenue in Los Angeles. It marked the first major in-store for **Wherehouse** since the **Depeche Mode** event in March, which found something like 15,000 fans creating an unruly scene (Billboard, April 7). With that in the background, **Wherehouse** and label **EMI** hired 30 security cops for the **Pet Shop Boys**... **David Cassidy** has been busy on the retail trail. After drawing more than 1,000 fans to an October appearance at a **Sam Goody** in New York, the **Enigma** artist did a West Coast swing the week of Nov. 5 for **Tower Records**, making stops in San Francisco, San Diego, and Los Angeles.

ANOTHER FLAVOR: While the rest of the world raves about **Vanilla Ice**, the folks at iconoclastic **Record Connection** in Long Island, N.Y., are courting a comeback by someone who presents a different taste—erstwhile RCA artist **Cherry Vanilla**, of Andy Warhol fame. The **Vanilla Liberation Army**, led by **Record Connection** proprietor **Jimi LaLumia**, is seeking to convince RCA and parent **BMG** to rerelease "Venus D'Vinyl" and "Bad Girl," the two albums recorded by the star of Warhol's musical "Pork," in the U.S. According to **LaLumia**, both sets are available as catalog items in the U.K.

To enlist the troops, **LaLumia's** store is running a petition drive with a contest on the side. A drawing will be held of those who sign the petition, with the winner receiving a prize package including dinner with **Vanilla** herself.

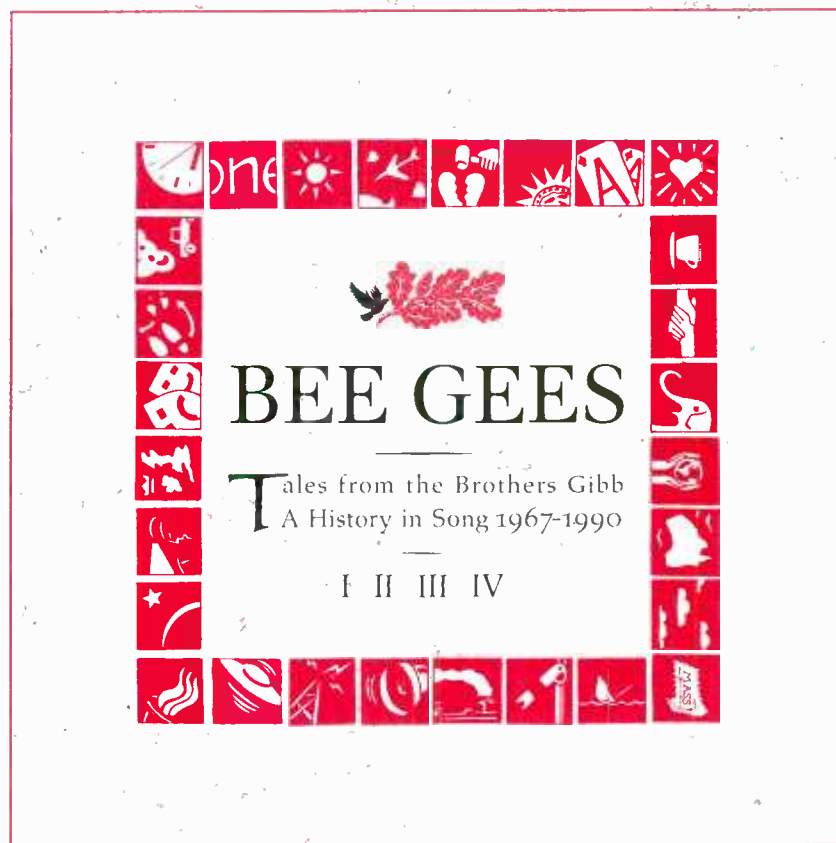
Can't tell yet whether he's serious, but **LaLumia** also claims that he plans to stage a demonstration outside **RCA's** New York headquarters to demand that the albums by the woman who apparently inspired **David Bowie's** **Ziggy Stardust** character be remarketed.



Open the book on one of the most important groups of our time, "TALES FROM THE BROTHERS GIBB."

77 Digitally Remastered Classics, including rare, unreleased material! All on a 4-CD, 4-Cassette Boxed Set.

THE BEE GEES COLLECTION.



843 911-4/2

CASSETTE SINGLE SPECIALISTS OVER 2,000 TITLES IN STOCK

UNIQUE MUSIC
WE ARE UNIQUE

CD's & CASSETTES

CD-5's/CASSETTE SINGLES

• SPECIAL PRICES & OFFERS ON NEW RELEASE/CURRENT CD'S/CASSETTES LOW, LOW PRICES

• MAJOR & INDEPENDENT LABELS IN STOCK

• INCREDIBLE WEEKLY SPECIALS - ALL CD, LP, 12", CASSETTES

• WE SPECIALIZE IN NEW STORE OPENINGS - CD, LP, 12", CASSETTE INVENTORY

• OUR SALES STAFF CATERS TO YOUR STORE NEEDS WITH PERSONAL COURTEOUS SERVICE

CALL OR FAX TODAY For FREE Catalog & Weekly Info

110 DENTON AVE. NEW HYDE PK., NY 11040
PH 800-992-9011 PH (NY STATE) 516-294-5900
FAX 516-741-3584 FAX 516-741-1988

UNIQUE MUSIC CORP.

MANAGEMENT: BORMAN ENTERTAINMENT

**ROCK
FILM STAR
CALENDARS**

Imported from England

From \$2.75

Phone April

Now at 1 (800) 535-8013

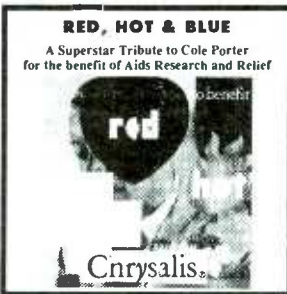
**CLEVELAND 1 STOP
RECORDS-TAPES-CDS-ACCESSORIES**

1- (800)-321-3660
(216)-881-4393

WE ALSO CARRY CURRENT 45s AND CASSETTE SINGLES, OLDIES 45s, CD FIVES, 12" SINGLES, AND MUSIC VIDEO

unbeatable prices

ask for Rick!



COS SPECIAL

RED, HOT & BLUE

\$6.50 CT

\$10.50 CD

WHILE SUPPLIES
LAST

CLEVELAND 1 STOP

3622 PROSPECT
CLEVE. OH. 44115

CALL TOLL FREE OR FAX

Formation Of Indie Distribution Nets Creates Buzz At NARM Indie Wholesalers Confab

BY DEBORAH RUSSELL

THE UNOFFICIAL THEME of the National Assn. of Recording Merchandisers' Independent Wholesalers Conference in Palm Springs, Calif., this month appeared to be *The Network*.

Labels and distributors that gathered in the desert city for the annual confab spent much of their down time trading rumors and fueling speculation that independent distribution is headed toward more changes in the coming year than the industry has seen in the past decade.

Most talk centers on the dueling distribution networks spearheaded by Mel Klein's **Independent National Distributors Inc.** and Steve Plotnicki's **Landmark Distributors Inc.**

Independent National Distributors is reportedly backed by a group of well-financed New York-based investors. So far INDI has acquired **George Hocutt's** California Record Distributors Inc. and, according to sources, **Malverne Distributors** of Long Island City, N.Y. The latter deal is set to close this week.

The Plotnicki network revolves around a joint venture with **Impact Distributors** of Chicago. The team opened an L.A.-based operation recently, casting a net that includes offices in New York, Atlanta, and Chicago.

Sources say each network is competing to sign up such geographically desirable prospects as Norcross, Ga.'s **Gemini Distributing** and Memphis-based **Select-O-Hits**. Other prime candidates include Dallas-based **Big State Distributors**, Lanham, Md.'s **Schwartz Brothers**, Haltom City, Texas-based **Music Distributors Inc.**, and Norcross-based **Rock Bottom Inc.**

A third player in the national network scramble could have been the Lieberman-owned **Navarre Corp.**, but with an apparent rupture between LIVE officials and **Eric Paulson**, Navarre's former owner and current executive VP and chief operating officer for the Minneapolis-based rackjobber, some say Navarre is out of the game.

Either way, the game is definitely cooking, and the key is cash. INDI, sources say, is in the best position to offer distributors the kind of money that past proponents of the network ideal couldn't entertain. Thus, many distributors who hadn't considered selling before are rethinking their options. And as dollar signs multiply, more players are likely to sign on.

Some label executives say they're skeptical that such a system could work for *them*, citing fears that a national network would become the type of unmanageable corporate monster they've struggled to avoid.

"Who would be the boss, and can I get him on the phone?" asks one label executive, who doubts the feasibility of the program. "And when I get him on the phone, will he know what's going on with my record?"

Phil Jones, executive VP at **Fantasy Records**, says he would like to maintain relationships with certain distributors who may link with a net-

work, but would prefer to maintain independence from the network itself. It is questionable whether such an arrangement would be possible, and no one knows what effect a hybrid deal would have on a label's priority in the network.



Tom Silverman, president of **Tommy Boy Records**, notes that he'd appreciate some concrete data from the networks. "No one is talking to the labels," he says. "I don't even know what [the network] is or what it means. I feel a little hurt and concerned because no one is talking to us."

It's that breakdown between labels and network distributors that some naysayers are counting on. "[The network idea] can't work because it won't work," says one distributor who predicts massive fallout on the label side. He says he's already positioning himself to pick up any labels that bail out of the network system once they become disenchanted.

But distributors who favor the system claim that labels in the network will enjoy ties to independent distribution while gaining access to coordinated national promotion and guaranteed financial security.

"It will still be the indie people and the indie attitude," says another distributor who sees potential for a network system. "That's what makes us different from the majors. That's not going to change."

NARM INDIE AWARD WINNERS: Tommy Boy's **Digital Underground** and Luke Records' **2 Live Crew** shared top honors during NARM's 1990 Independent Music Awards ceremony Nov. 6 in Palm Springs. Digital Underground, which took the best-selling-new-artist award for its album "Sex Packets," also walked away with best-selling single and best-selling 12-inch single/maxi-cassette for its megahit, "Humpty Dance." 2 Live Crew's "As Nasty As They Wanna Be" took the awards for best-selling album and best-selling catalog. In addition, **Priority Records** was named independent label of the year and **Big State** president **Billy Emerson** received the **Mickey** (Continued on page 44)



records and video, inc.

**SERVICE YOU CAN TRUST
PRICES YOU CAN'T BEAT**

- A Complete Inventory of CDs, Cassettes, LPs, 45s, 12"s, Laser Discs and Video
- Same Day Shipping
- The Most Extensive Selection of Oldies in the Business
- Personalized Service from a Professional and Reliable Staff
- Outrageous Weekly Specials
- The Lowest Prices Around
- Call or Write for a Free Catalog

76-05 51st Avenue Elmhurst, NY 11373

Telephone:
(718) 335-2112
(800) 221-1220
(800) 851-2525 (NY State Only)
Fax: (718) 335-2184



SERVING YOU FOR OVER 30 YEARS

SCHWARTZ BROTHERS, INC.
Compact Disc Distribution

Impressive fill!
Nearly 30,000 titles!
Computerized inventory!
Free domestic freight!
Tailor-made backorder service!
Special orders welcome!
Export service!

Call today for our exclusive compact disc sampler and free catalog!

1-800-638-0243
1-301-459-8000
FAX 1-301-731-0323

Let over 43 years of experience work for you.
Distributors of Distinction Since 1946.

4901 Forbes Blvd. Lanham, Md. 20706

bassin
DISTRIBUTORS

HUGE INVENTORY
DYNAMITE PRICES
WEEKLY SALES
PERSONALIZED SERVICE

**LARGEST DISTRIBUTOR OF
PRE-RECORDED MUSIC IN THE WORLD!**

"LET US BE YOUR ONESTOP"

Receive your order in 48 hrs. or less
at no extra cost including Saturday!

OVER 100,000 TITLES IN STOCK
Specializing in new store openings, Reggae, Metal & Miami Sound

**Local: (305) 621-0070 Ask For Bruce
Or Call Toll-Free: 1-800-359-7664**
15960 N.W. 15th Ave., Miami, FL 33169 Fax#: (305) 621-0465

COMPACT DISCS, TAPES, LP'S, ACCESSORIES, 12"S, CASSINGLES, VIDEOS

NEW PRODUCTS

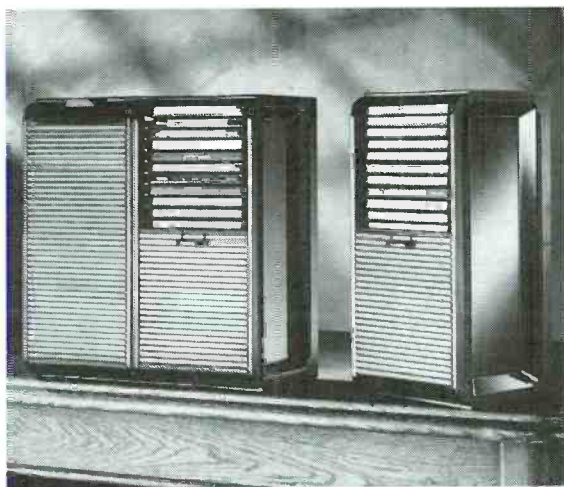
Compiled by Trudi Miller.



A Gripping Idea. TFC Ltd. introduces the CD Grip, which allows the user to handle a CD without touching it. This protects the CD from dust and natural oils on the user's hands, which can soil the CD and impair sound quality. Suggested retail price is \$8.49. Contact TFC Ltd. in Elkins Park, Pa., at 215-635-5091.



Do-it-Yourself CD Holder. Bib's A-660 Compact Disc Storage Strips convert any drawer, cabinet, or shelf into a CD storage space with front-view title selection and flip-through convenience. Two strips will hold 12 CDs. Suggested retail price is \$8.95 for two-pack. Contact Bib in Littleton, Colo., at 303-972-0410.



Roly Poly. Rolykit introduces the Rolydisc CD storage system, which features a patented, dustproof, roll-top closure for maximum protection of CDs. The unit is made of sturdy plastic and is available in two sizes, CDR-20 (which holds 20 CDs) and CDR-40 (which holds 40 CDs). The units can be interconnected horizontally or vertically, and can be mounted on the wall, stacked freestanding, or stored in standard bookshelves. Suggested retail price is \$17.99 for the CDR-20, and \$29.99 for the CDR-40. Contact Rolykit in Chicago at 312-938-5406.



Mini Car Wash For CD Players. Audio-Technica introduces the AT6078 Wet/Dry CD Laser Lens Cleaner. Eight cleaning brushes are mounted on a CD. A single drop of Audio-Technica's laser lens cleaning fluid is applied to the innermost brush; the disc is placed in the CD player, which is then activated to play. The brushes wash and dry the lens; after about 10 seconds the lens is clean and the player stops automatically. Suggested retail price is \$24.95. Contact Audio-Technica in Stow, Ohio, at 216-686-2600.

Don't Be The Turkey This Friday

Don't let your store look like it's been picked clean when Black Friday comes. It's not too late to order from Universal One Stop for the largest shopping day of the year!

Our orders go out the same day and can be sent nationwide overnight.

It's not even too late to get our complete 448-page November catalog, a virtual wholesaler's *Phonolog*, and get your order by **Black Friday**.

HAPPY THANKSGIVING! GIVE US A CALL!

(215) 426 3333

1 800 523 0834

FAX (215) 426 2667

Universal One Stop 2055 Richmond Street Phila., PA 19125

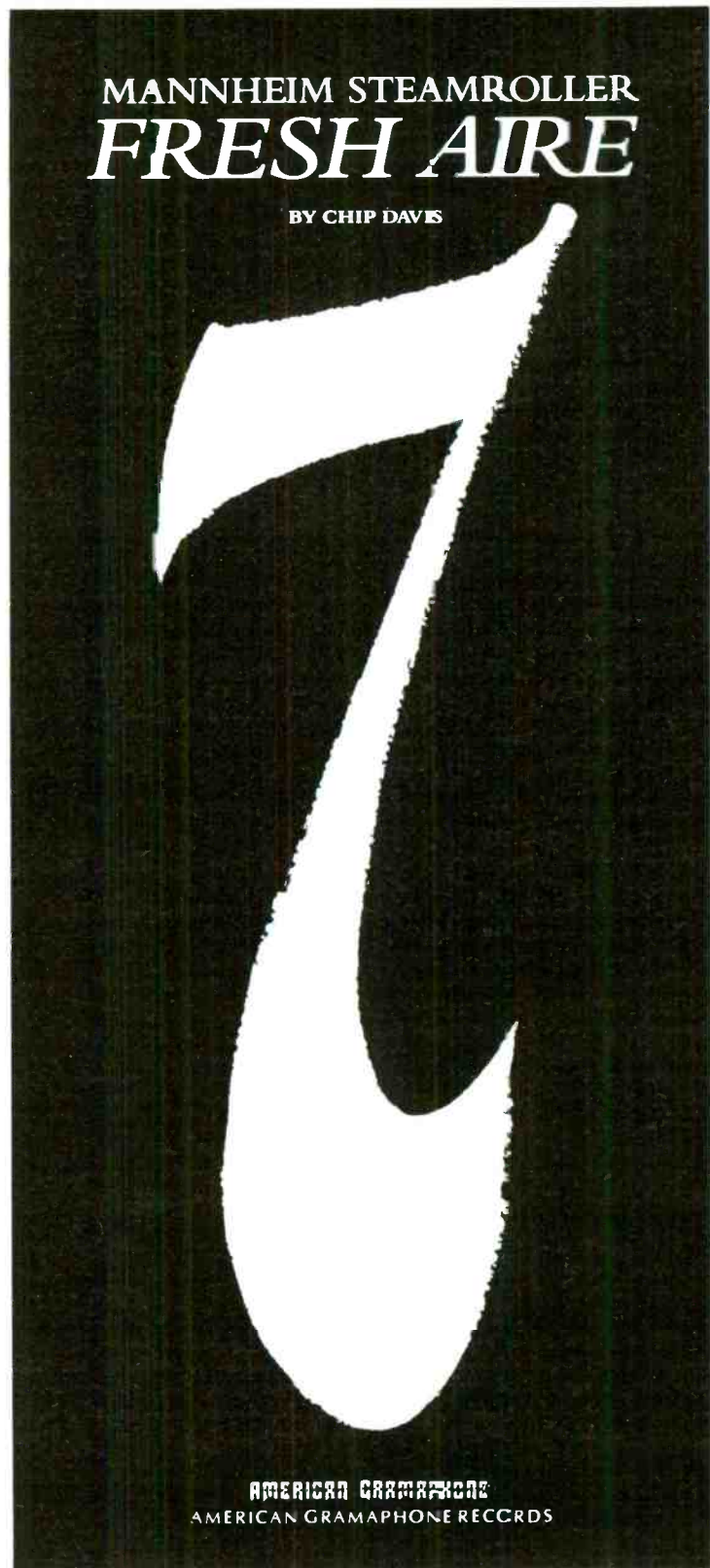
THE MUSIC INDUSTRY
STANDARD



MERRY CHRISTMAS!

MANNHEIM STEAMROLLER
FRESH AIRE

BY CHIP DAVIS



AMERICAN GRAMMOPHONE
AMERICAN GRAMMOPHONE RECORDS

Seventh in the highly acclaimed "Fresh Aire Series" by Composer Chip Davis, "Fresh Aire 7" becomes the natural sequel for fans who first discovered Mannheim Steamroller's music through "A Fresh Aire Christmas" (AG1988) and "Mannheim Steamroller Christmas" (AG1984). "Fresh Aire 7" is not Christmas music, but it's a great way for Fresh Aire fans to celebrate the Holidays! Distributed exclusively by American Gramophone Records.

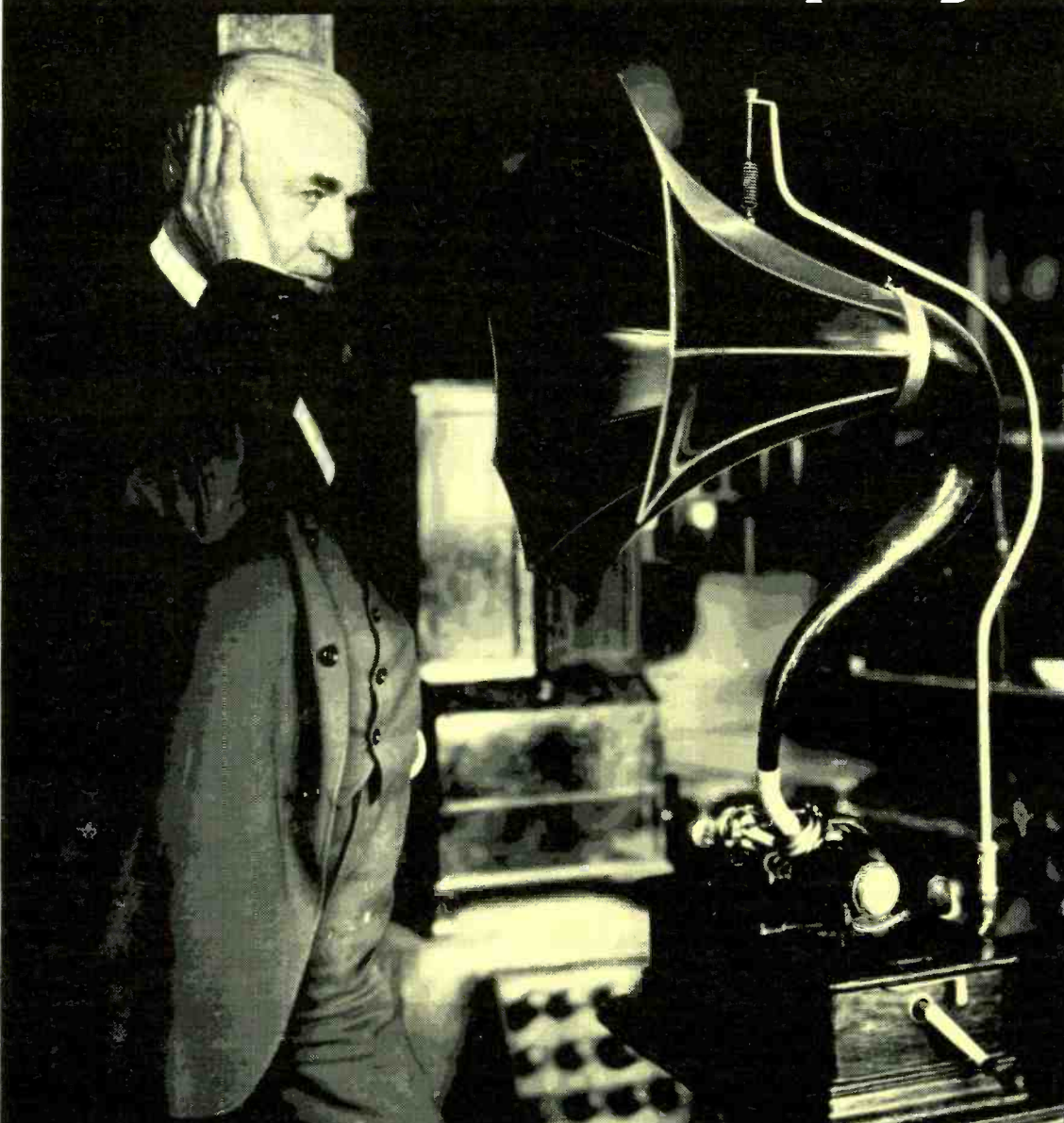
AMERICAN GRAMMOPHONE
AMERICAN GRAMMOPHONE RECORDS

9130 MORMON BRIDGE ROAD
OMAHA, NEBRASKA 68152

MEMBER OF
NAIRD

Winter CES

A Billboard Spotlight



All it took was one good idea.

And only Billboard has been there since the very beginning. That's why no one covers home and music video, CD, blank tape, accessories and new innovations in Consumer Electronics with the authority and timeliness of Billboard.

Team up with Billboard and hook up with home entertainment buyers, mass merchandisers, distributors, one-stops, and decision-makers at major chains and department stores.

Bonus distribution at the Winter CES Show Jan. 10-13 in Las Vegas.

ISSUE DATE: JANUARY 12
DEADLINE: DECEMBER 18

Call your Billboard rep, today!
NEW YORK

Ken Karp / 212-536-5017

Alex Kelly / 212-536-5223

LOS ANGELES

Arty Simon / 213-859-5369

NASHVILLE

Carole Edwards / 615-321-4294

U.K.

Niki McCarthy / 71-323-6686

JAPAN

Aki Kaneko / 03-498-4641

Billboard

RETAIL

YANNI BENEFITS FROM STRONG MARKETING PUSH

(Continued from page 38)

who listen to late-night radio are often lonely hearts," Klein explains. "So we came up with a romantic spot tied to retail. We also began advertising on VH-1."

Ted Singer, VP of the five-store, Minneapolis-based Title Wave chain, raves about Private Music's approach. "They really seem to be doing the things that seem right," he says. "We're seeing it not only in CDs, but we're moving a lot of cassettes, leading me to believe that a lot of women are buying it."

The artist also won surprisingly enthusiastic support at a Handleman Co. convention in July, reports BMG senior director of national sales Tom White. "We played the video for some of their top brass, hoping they'd carry it corporately. They were so turned on by it that they went back to all of their account bases, telling them that this was an artist they really needed. The next thing we knew, we were getting orders from all over."

White continues, "I've rarely seen this kind of excitement and growth at the account base. The street feel is that he's the next Kenny G. That's the stature of the growth we're seeing."

Singer adds, "I look at Yanni to become the same sort of hot annual Christmas item that George Winston has become. This record has gone through the roof and

hasn't stopped."

Hopes for a strong holiday season are buoyed by "I'll Take Romance," a network TV movie airing in November that stars Evans in her first role since leaving "Dynasty," with music by Yanni. The composer will accompany the actress on press interviews, and there has even been talk of a People magazine cover story on the couple.

"The liaison with Evans is being handled delicately," says Randolph. "She's opening doors, but we have to make sure that Yanni stands on his own."

Prospects for Yanni look strong for 1992 as well. The composer is expected to perform with about 20 symphony orchestras, duplicating a similar move that sparked sales in Dallas and Minneapolis last year, says Private Music's Klein.

NARM SETS SHOW TIE-INS

(Continued from page 38)

card, a roll of 500 "finalist" stickers to put directly on music product, and a stanchion insert.

Grammy nominees will be announced Jan. 10, with the awards broadcast Feb. 20. American Music Awards nominees will be announced in late December, with the awards broadcast Jan. 28.

GRASS ROUTE

(Continued from page 42)

Granberg award, which is named after the former NARM executive director and given to the individual who makes an outstanding contribution to independent distribution.

The awards ceremony featured some of the first live music heard during the confab, with a rocking performance by Voss Records' Jack Mack. Select act Whistle was MC of the event.

The annual awards honor best-selling independently distributed titles for the year, beginning July 1, 1989, and ending June 30, 1990. Nominations were made by NARM member independent distributors. Finalists were voted on by NARM regular member retailers, rackjobbers, independent distributors, and one-stops.

ALCAZAR RECORDS OF Waterbury, Vt., has joined forces with folk singer/songwriter Tom Paxton to become the exclusive distributor of the artist's Pax Records. Paxton, a fixture in the folk world for the last three decades, is set to release his newest album, "Peanut Butter Pie," in early 1991. One of the "first-generation folkies," Paxton has been covered by such artists as Arlo Guthrie, Doc Watson, and Peter, Paul & Mary. He has since expanded his audience to include children's music, recording such classics as "A Paxton Primer," "Balloon, Alloon, Alloon," and "A Car Full Of Songs." For information, call Alcazar Distribution at 802-244-7845.

NO FOLKIES, PLEASE: New York's 109 Records is collecting cassettes from anti-folk heroes for a compilation of "radical, quirky, offen-

sive, grungy, and insane" music to challenge the perceptions of acoustic music in the '90s. The 109 artists who have already gained acclaim as anti-folk heroes include Roger Manning, Cindy Lee Berryhill, and Paleface, as well as Joe Folk & the Soho Valley Boys, Billy Syndrome, and White Trash. Call Kristen Johnson at 212-353-1331, or send tapes to 109 Records, P.O. Box 2639, Peter Stuyvesant Station, New York, N.Y. 10009.

It's Our Service
That Makes The Difference!



VINYL VENDORS
Music Merchandisers

We sell it ALL!
AC/DC to Zappa... Bach to Zamfir
Compact Discs to Cassette Singles!

90% fill on 90% of your orders!
Box-lot prices!

Same day shipping!
Weekly new release mailer!

Professional Advice • Personal Service
Competitive Pricing!

Guaranteed initial orders for
all new customers!

7870 SPRINKLE ROAD, KALAMAZOO, MI. 49002
(616) 323-0131 FAX: (616) 323-9517
TOLL FREE: 1-800-446-0006

AMC Unmasks A Hero At Benefit

NEW YORK—On Oct. 19, MTV Networks chairman/CEO Tom Freston welcomed 1,200 members of the entertainment industry to the "Night Of A Thousand Heroes" masquerade gala and benefit, held at New York's Waldorf-Astoria hotel. The event raised more than \$1 million for the AMC Cancer Research Center. Freston, honored as AMC's Humanitarian of the Year at the 20th annual celebration, dedicated his cable networks to a year-long fund-raising effort, with projects to include a Club MTV dance compilation album, an MTV "Video World Series," a radio-station giveaway, a VH-1 merchandise offer, and a John Lennon calendar.



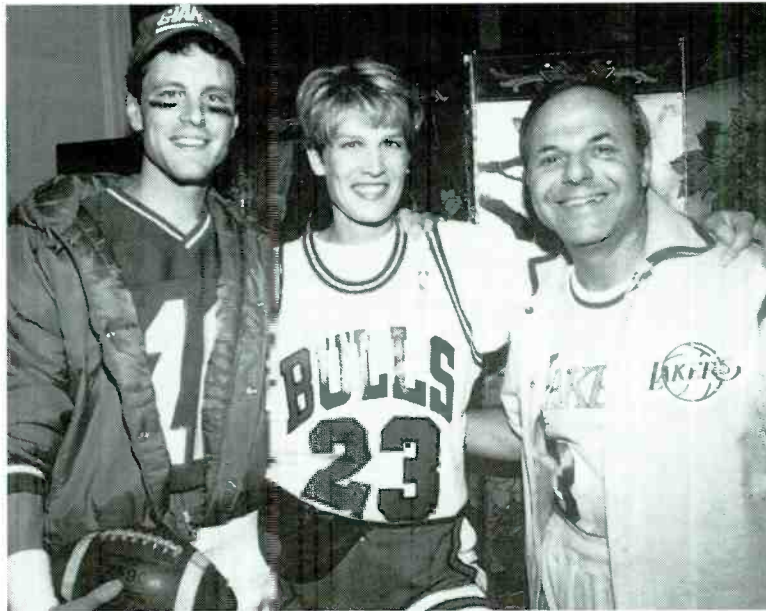
Record executives meet and mingle at the ball. Shown, from left, are Al Teller, chairman, MCA Music Entertainment Group; Joe Smith, Doug Morris, president/CEO Capitol-EMI Music; Atlantic; MTV Networks chairman/CEO Tom Freston; and Tommy Mottola, president, CBS Records Division.



Enjoying the celebration, from left are MTV Networks chairman/CEO Tom Freston; recording artists Bonnie Raitt and Paul Simon; and Marshall Cohen, executive VP of corporate affairs and communications, MTV Networks.



Recording artist Paul Simon, left, chats with MTV personality "Downtown" Julie Brown.



Socializing at the party, from left, are Chrysalis president John Sykes; Laurie Guthrie, talent booker, "Late Night With David Letterman"; and Joe Smith, president/CEO, Capitol-EMI Music.



Irving Azoff, head of Giant Records, displays a costume he can really sink his teeth into.



"Maestro" Ed Bennett, left, president of VH-1 and HA! The TV Comedy Network, chats with friend Nancy Pearson.



MTV president John Reardon gets a hearty greeting from wife Linda at the party.



MTV senior VP of music and talent Abbey Konowitch, right, asks guests to "imagine" a better world. Agreeing is MTV VP of music and talent John Cannelli, dressed as Slash from Guns N' Roses.

ascap rocks

raps

pumps

slams

jams

grooves

scores

picks

kicks

Put the
ASCAP advantage
to work in your
songwriting career.
It's the professional
edge you need. For
more information,
please call the
Membership Office
nearest you.

pays

A S C A P

AMERICAN SOCIETY OF COMPOSERS, AUTHORS & PUBLISHERS

NEW YORK
212-595-3050

NASHVILLE
615-320-1211

LOS ANGELES
213-466-7681

CHICAGO
312-527-9775

LONDON
011-44-71-973-0069

PUERTO RICO
809-725-1688

Embattled, Even Embittered, Rap Thrives on Adversity as it Hurdes Toward Dominance in the '90s.

By JANINE McADAMS

Listen up! Let those who would still harbor doubts cast their eyes on the pop charts, on top 40 radio playlists, on sales figures compiled by major retail chains, on the Recording Industry Assn. of America's certification records from 1989-90. The evidence is there.

M.C. Hammer lodged his third Capitol album, "Please Hammer Don't Hurt 'Em," in the top slot on the Billboard Top Pop Albums chart for 21 weeks (on the R&B albums chart for 26) and has sold more than 6 million copies. Newcomer Vanilla Ice, a white rapper from Miami, replaced Hammer on the chart with his debut SBK effort, "To The Extreme," in the top spot. Rap masters like multiplatinum artist L.L. Cool J, outspoken platinum act N.W.A, platinum-selling bawdy rappers 2 Live Crew, and gold-certified educators Boogie Down Productions are all names known to the general pop audience as well as to the diehard rap and R&B fans who brought them to prominence.

A wealth of new rap acts have exploded onto the scene this past year with great success: Candyman, Father MC, Sir Mix-A-Lot, DJ Magic Mike, Harmony, Poor Righteous Teachers, X-Clan, D-Nice, K-Solo, Master Ace, Kid Frost, Shazzy, and others. Video programming devoted to the rap genre has exploded, what with "Yo! MTV Raps" expanding from weekends to weekdays and 30 minutes to an hour, BET launching "Rap City" last year, and the new interactive Video Jukebox Network pumping out many rap clips one never sees on MTV or BET in response to listener demands. Often the video is the first and only exposure to a rap record that the young consumer has.

The aforementioned Hammer sells us British Knights footwear on television, while silver-tongued Young M.C. hypes Pepsi and Taco Bell. Kid 'N Play anchored the popular teen film "House Party." The youthful and gregarious Fresh Prince lights up the sitcom "Fresh Prince Of Bel Air," while gangster-style rapper Ice-T is starring in the upcoming film "New Jack City." Boogie Down Productions leader KRS-One completed an Ivy League college lecture tour earlier this year. A legion of West Coast rappers, many known for their extreme one-upsmanship and territoriality in the competitive world of rap, let down the invisible walls to lend their voices to the multi-artist anti-violence project "We're All In The Same Gang."

And still the insidious question comes—from the media, from corporate advertisers seeking to find new avenues through which to sell its products to a youth-oriented market by cashing in on popular culture—"Is rap here to stay?"

Like it or lump it, rap is here to stay. It has been the fastest-growing sector of the music industry for the past three years at least. Despite the efforts of those who would sully and assail its image, rap music is a major and now integral part of contemporary music, and will prove to be the dominant form as the '90s progress. Rap has more than proven its staying power, selling millions of records and providing sustenance to a horde of independent labels, many less than two years old, as well as whole new divisions at major labels.

THE BEAT FROM THE UNDERGROUND

Rap is no joke, though there have been efforts to make it seem either inconsequential or too threatening to be allowed to exist. The renewed questions about its survival seem to surface from the continued debate about censorship. A form of musical expression that would arouse emotions ranging from anger to dismay to embarrassment to revulsion on the part of conservatives and spark a fierce movement to control its distribution would seem to have a somewhat rocky future.

It is true that rap has become notorious for its "criminal fringe." Born in the macho "dozens" tradition, many of rap's male practitioners have evolved personas that live up to the rich folklore of the streets, of movies, and of male-oriented action films: gangsters, hustlers, supermen, and pimps. Many East Coast rappers concentrate on the smooth hustler image and

(Continued on page R-22)

NEW RAP

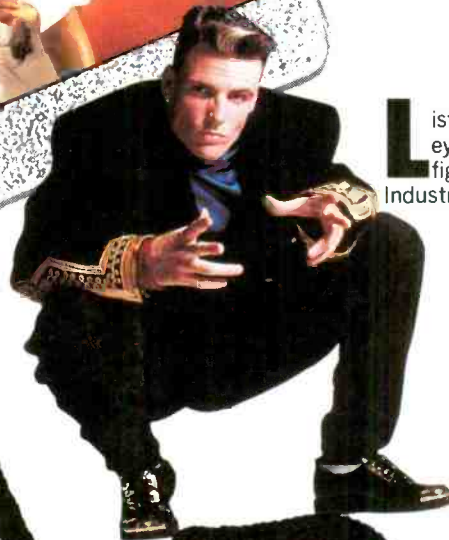
Digital Underground



Candyman



Vanilla Ice



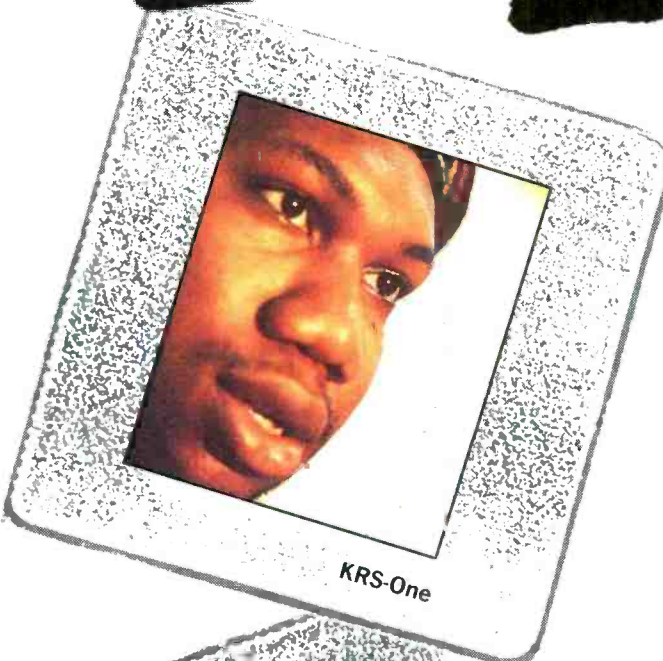
Kid 'N Play



M.C. Hammer



KRS-One



A Tribe Called Quest



Public Enemy





1984

(PRO-1202)



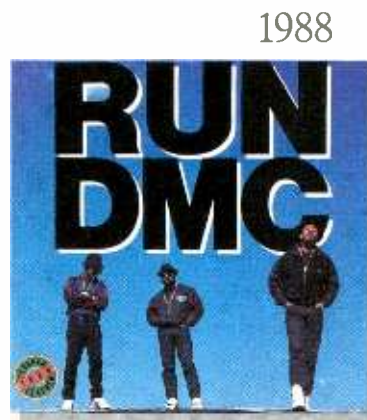
1985

(PRO-1205)



1986

(PRO-1217)



1988

(PRO-1265)



1990

(PRO-1401)

You always come back to the basics.

Kool G Rap & DJ Polo



Poor Righteous Teachers



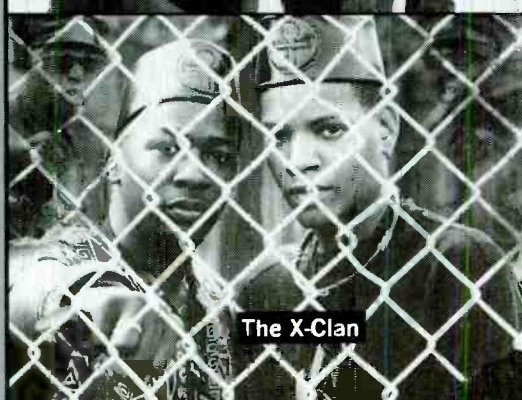
Mellow Man Ace



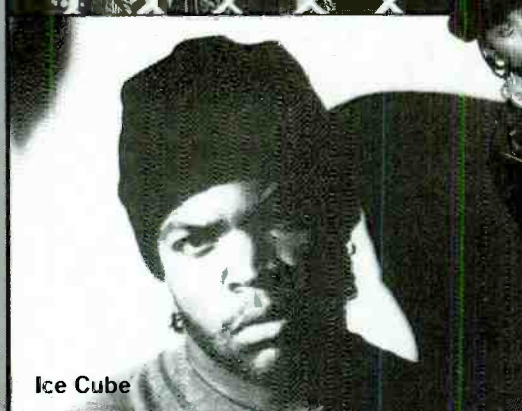
N.W.A.



The X-Clan



Ice Cube



TALKIN' TALENT: In Search of the Fountain of Hip-Hop and the Ultimate Lyrical Experience

By JON SHECTER

Rap has exploded in all directions and things are getting maybe a little too hectic. The division that once existed between "street rap" and "commercial rap" is blurring. The term "rap" is being applied to more and more types of records. Whereas once we had "the rap fan" and "the R&B fan," we now have "hip-hop smoothed out on the R&B tip." And many of the same fans who were diehard Public Enemy followers now think En Vogue had the best record of the year. Yo, maybe they did, but if this was 1988, you wouldn't catch any self-respecting hip-hopper preferring BBD to BDP.

The result of this musical cross-pollination has been simply more rap records in every direction. Commercial rap geared toward urban and top 40 radio formats is at an all-time high. Yet simultaneously, there's a dedicated community of underground rap fans all across the country who, by instinct, seek out and support rap with a raw street feel. Yes, some of these "street" artists are selling, but there's a new breed of rap talent that gets over BIG without even touching the street. For example: an album by Vanilla Ice is platinum plus; a single by Candyman is gold in five weeks. These are records that I have no desire to listen to.

And of course, let's not forget about M.C. Hammer, who single-handedly brought rap to more American homes than any artist ever. "Please Hammer Don't Hurt 'Em" (Capitol) is the largest-selling rap album in the history of the music, and I don't know one New York City rap fan who owns it. Hell, I don't own it either, but as I watch "Pray" in heavy rotation on MTV, I almost can't resist nodding my head to the Prince sample. After all, Hammer is rap history in the making. As L.L. once said, "You gotta respect the brother because, yo, you can get up there and run your mouth all day. He'd tell you 'U Can't Touch This,' and there it is."

So how does a serious rap fan who also cares about commercial survival of this music deal with the web of blurred distinctions? Confronted with the danger of losing touch with what's really valuable in rap, withdraw to gut instincts and listen to the rap music that just sounds right. To paraphrase a famous remark, I can't define good rap, but I know it when I hear it.

The three most dynamic rap albums in 1990 were "Amerikkka's Most Wanted" by Ice Cube, "People's Instinctive Travels And The Paths Of Rhythm" by A Tribe Called Quest, and "Edutainment" by Boogie Down Productions. Each of these records is a work of art, a completely self-sufficient world of sound, word, and meaning. In the cluttered metropolis of hip-hop music—a land rich with success, talent and wackiness—these are three golden, shining points of light.

Pretty much everyone knew the Ice Cube record would be the shot even before it came out.

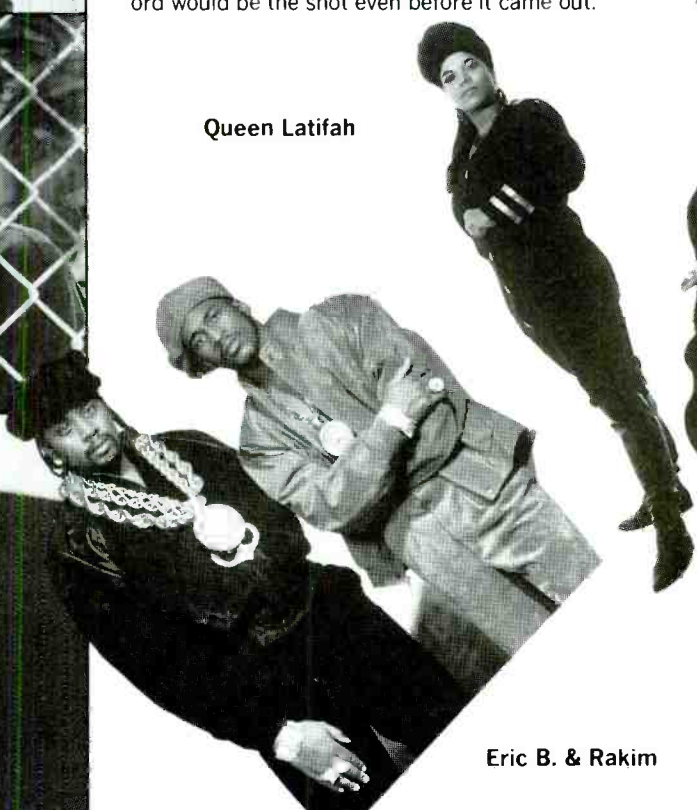
It was an unbeatable collaboration: from the west came Cube, already a street legend based on his explosive rhyming performance on N.W.A.'s "Straight Outta Compton"; from the east, the production of Public Enemy's Bomb Squad, the talent that redefined the sound of popular music of the late '80s. Rap fans basically expected a landmark album, and they got it.

What makes "Amerikkka's Most Wanted" so damn good is that it's constantly exciting. The tracks are a sonic collage of urban realism; the hardcore funk grooves are laden with samples that spring up out of nowhere; gunshots, TV news clips, and Ice Cube's raw vocals alternate in the mix to create pure street power with a reckless edge. Yet, through the mayhem, Ice Cube emerges as a real person. You wince with Cube as he ducks his ass into a trash can to evade the cops and gets "mad as f**k/thinkin' 'bout the payback." You sympathize with him as a visit to a female in the projects ends in a false arrest, but are shocked by the bold moral he offers at the song's end: "...don't f**k with a bitch from the projects!" You listen in awe to Cube's expressed sexual superiority over females, and laugh when one lady (Yo-Yo) call Cube's hand his "best friend."

While Cube may be making a lot of noise, he's only one representative of a sub-genre in hip-hop that enjoyed a great deal of success this past year: gangsta rap. The concept of rapper as criminal outlaw—rapper as "the violent hero" of the urban war zone—has raised serious concerns both within and outside the hip-hop community. But gangsta rap has also raised serious duckets for those artists who preach it, which goes a long way toward shutting up those with concern (in other words, you can't argue with success). Gangsta rappers talk about killing any suckas in their path, especially cops; they talk about the bitches and ho's that they "f**k and ignore." It's gritty stuff, and given the terrible reality of day-to-day violence in our inner cities, some people just can't see the need for rappers to promote reckless, murderous behavior. Either way, the gangsta rappers fire raw street "reality" down your goddamn throat so effectively that for some reason (history has shown it to be the nature of the American consumer), people across racial and economic barriers just eat this stuff up.

If we accept that violence is just a part of hip-hop, we can begin to look at the real issue here—are these groups talented? Groups like Above The Law, CPO, Compton's Most Wanted, Mob Style, Kool G Rap & DJ Polo, and the Geto Boys speak on violence like R&B artists speak on love—with such frequency that the words become cliches, the outlandish claims mere posturing. So, like all music, it's the tracks that make or break the

Queen Latifah



Turbo Harris of Snap!



L.L. Cool J

Eric B. & Rakim

vocals/message. The reason N.W.A. is so good—and the reason they inspired so many copycats—is because the music just sounds right. Take a listen to N.W.A.'s excellent follow-up, the EP "100 Miles And Runnin'" (Priority). Producers Dr. Dre and Yella balance the frequencies, amplify the bass, and come up with the right amount of catchy samples and creativity to make each track just explode out of your speakers. And while Ice Cube's absence seems to haunt the whole project, N.W.A.'s trio of rappers—Dre, Eazy E, and in particular MC Ren—can hold their own in the midst of the musical mayhem.

The same can be said for Kool G Rap, whose second album "Wanted Dead Or Alive" (Cold Chillin'/Warner Bros.) is

(Continued on page R-24)

MINTIN' MAJORS: Big Guns Train Sights on Explosive Street Market

By DARLENE C. DONLOE

When rap music first took root a little more than 10 years ago, no one expected it to last. It was considered by most, a loud, unruly and negative form of music. Critics gave rap, which appealed mainly to a young audience, a fatal diagnosis.

It was propelled by a group of small, independent record labels that were really no competition for the majors. It became a subculture unto itself with amazing results. With little, or no air-play, very little marketing and mostly word of mouth, rap began to sell by the millions. Even so, early predictions labeled rap a "fad" with a limited shelf life because of its underground following.

But vanguard artists like Kurtis Blow, the Sugar Hill Gang and Grandmaster Flash & the Furious 5 kept the genre interesting, alive and informative, and made rap a bona-fide artform that has now found social and political roots.

The result made rap stronger, controversial and more diverse than ever with today's innovative artists such as Public Enemy, 2 Live Crew, Ice Cube, Boogie Down Productions, Queen Latifah, Vanilla Ice, Big Daddy Kane, Heavy D & the Boyz, DOC, and Digital Underground.

A music metamorphosis occurred and after a decade, rap has graduated from the scratching technique to using samplers and synthesizers, with some rappers even forming bands. Even bigger changes are expected in the '90s.

"Stylistically, none of us can predict the next trend or changes in rap," says Benny Medina, Warner Bros.' A&R VP, black music. "We know that changes will occur just by the nature of the medium. Rap gets an organic street buzz, a buzz you can't really buy. It has constantly caught us by surprise."

No longer an exclusive product of the indies, rap has become such a phenomena that major record companies have adopted the "if you can't beat 'em, join 'em attitude." They've either bought indies outright or designed distribution and marketing deals with a number of them to secure themselves a place in rap profits.

"Both the indie and the major do very well when deals are struck," says Troy White, Epic's national director of rap/progressive music. "It's an advantage for the indie because they have power behind them and it's a plus for the majors because they have a label that has a street connection."

"The advantage of a major having a distribution and marketing deal with an indie is advantageous for both parties," says Skip Miller, RCA's senior VP, black music. "The majors get exposure, which is good for the company. It's better to see rap go up the charts at your own company than somewhere else. The majors handle the marketing costs, we have larger staffs and we have access to distribution people. The indies usually can't afford that kind of overhead. So we all win."

Warner Bros., which accounts for a large chunk of the industry's music sales, is currently involved in varying deals with Paisley Park, Cold Chillin', Grand Jury Records (which originated the All In The Same Gang project), Sire, Qwest, and Tom-

my Boy. CBS has Def Jam, Rhyme Syndicate and others. MCA has Geffen, Soul, Uptown, JDK, and Strong City. Capitol has Bust It, M.C. Hammer's new label. BMG/RCA has Jive Records, LMR, Bahia, which is just beginning its 12-inch attack, and the lists go on.

Because of the rapid success of rap on a sales level, several majors have positioned it as a top priority. Once third in line behind pop and R&B, rap now holds a respectable position at the majors.

"Rap is a very profitable situation," says Step Johnson, Capitol Records' senior VP/GM, black music. "Our role is to make rap profitable and worldwide. We're a music company, regardless of the kind of music. We've done it with Hammer, and Hammer has gone on and changed the whole concept, having sold more than six million albums domestically. Six million sales is not a mistake. Placement comes by profitability. Two years ago rap wasn't even placed; now it is."

Music industry consultant Michael Johnson says positioning rap is "a risky bet." "We're dealing with a volatile, fickle audience," he says. "We don't know what they'll respond to next, so positioning can get very tricky."

"Rap gets as much priority as pop," says Ernie Singleton, president, black music, MCA. "We don't separate musical qualifications in terms of prioritizing. All forms of music get equal intensity."

"Rap is extremely important to Warner Bros.," says Ray Harris, senior VP, marketing & promotion, black music. "You can measure importance of the genre to a company by its commitment to finding artists to represent that genre. We've been involved in an active campaign to find the artists of tomorrow."

On Cold Chillin', which has a

manufacturing, marketing and distribution deal with Warner Bros., are such artists as Big Daddy Kane, Kool G Rap, Biz Markie and Roxanne Shante. New artists include Two Deep, Granddaddy I.U., Master Ace, M.C. Shan, Jungle Brothers and Unity Two. Sire has Ice-T and recently signed Monie Love, who is already established in the U.K. Other U.K. signings include Betty Boo, BeatMasters and Merlin, who will debut next year. On Prince's Paisley Park label, newcomer T.C. Ellis will also debut in 1991.

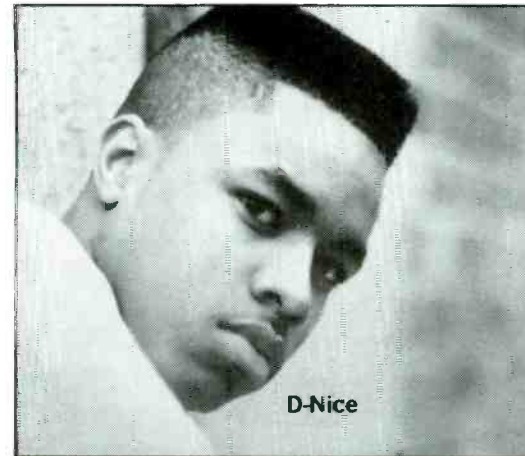
"We have a good history in the rap community," Harris continues. "This shows our commitment. We've been successful with some artists and we're still in the process of developing others."

The cost to develop some of their new artists could cost Warner Bros. anywhere from \$65,000 and upwards, according to a former Warner Bros. executive. That would include a snipe campaign, tip sheet to trades, posters and flats, a print campaign and a video.

White says developing a rap act in the '90s will cost as much as it does to develop an R&B act, which can sometimes cost upwards of \$300,000.

Epic Records has shown its commitment to rap in the form of a contest held in California over a two-month period. Street Rap '90, held in conjunction with Music Plus outlets, allowed the public to send in their own rap records to be judged by a panel

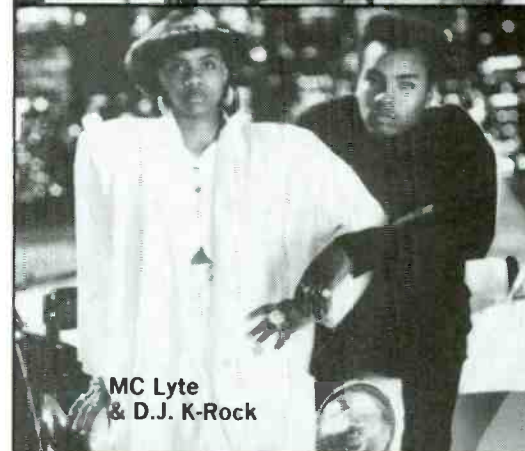
(Continued on page R-14)



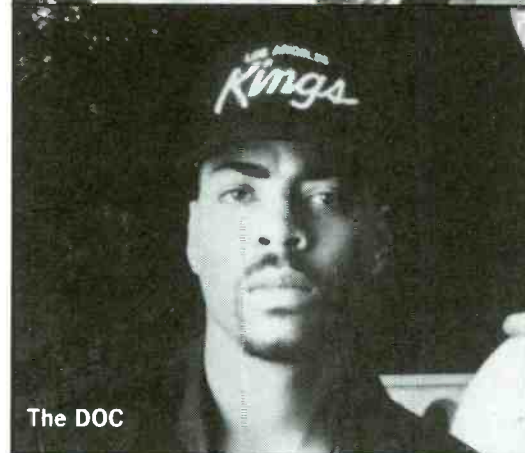
D-Nice



Three Times Dope



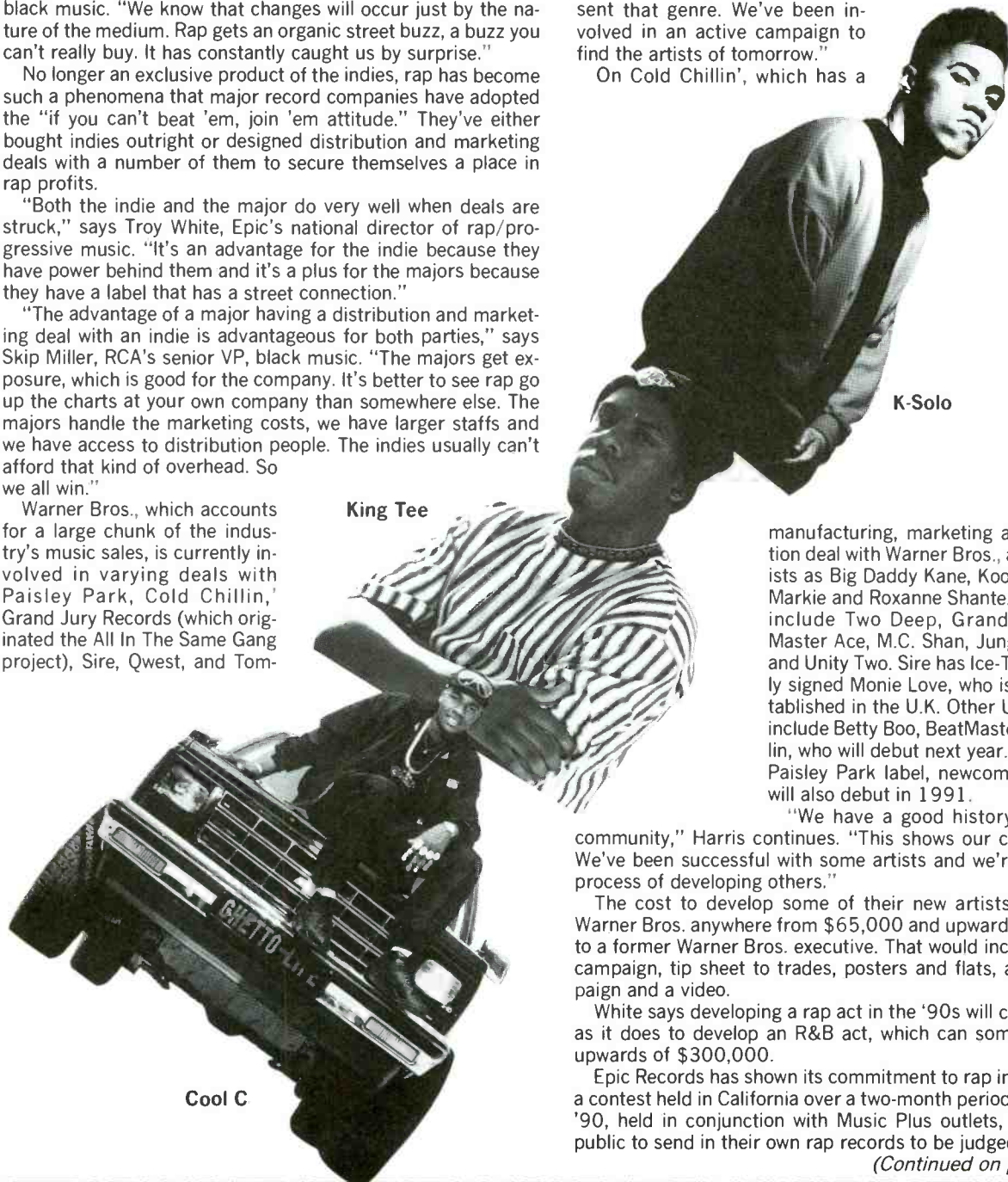
MC Lyte & D.J. K-Rock



The DOC



M.C. Trouble



King Tee

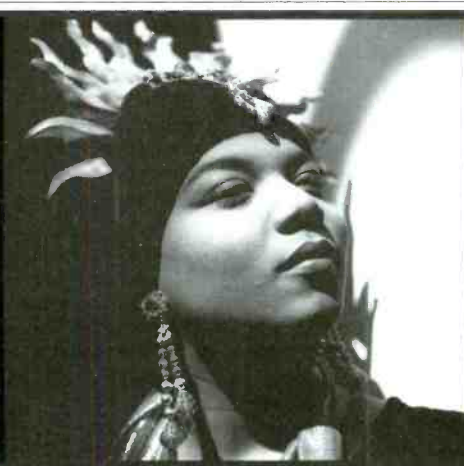
K-Solo

Cool C

ALL THAT



PARIS



QUEEN LATIFAH



STETSASONIC



INFORMATION SOCIETY



DIGITAL UNDERGROUND



DE LA SOUL



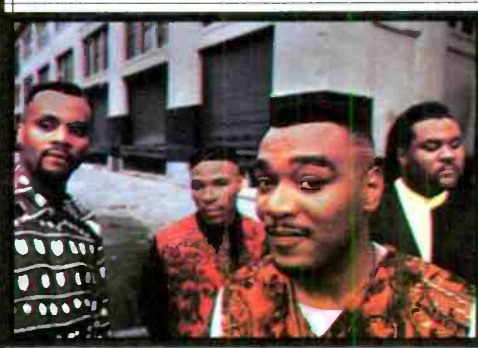
808 STATE



FRESCHO & MIZ



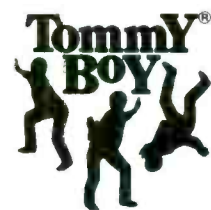
TKA



FORCE M.D.'s

AND THEN SOME.

Member of **NAIRD**



THE CARTEL

Not Here To Offend.

Announcing

RHYME CARTEL RECORDS

Sir Mix-A-Lot's New Label
Sir Mix-A-Lot Owns It!
Sir Mix-A-Lot's On It!

Artist Roster

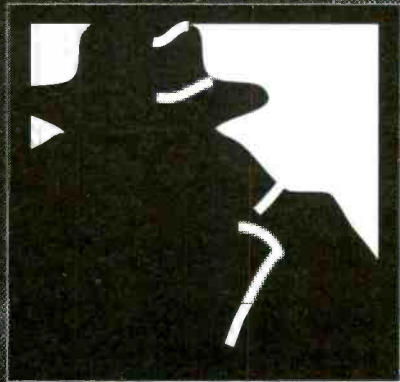
SIR MIX-A-LOT

MAHARAJI

ATTITUDE ADJUSTER

THE WICKED ONE

For the B.S. the Cartel is here!



RHYME CARTEL

RECORDS

COMETH

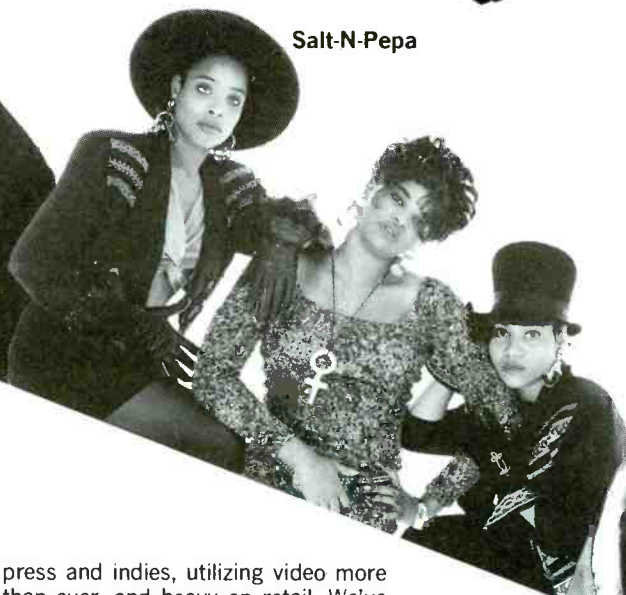
... Here To Defend



Artist Management:
Frazer & Associates 206-285-4730
Photography:
Jules Frazer Photography



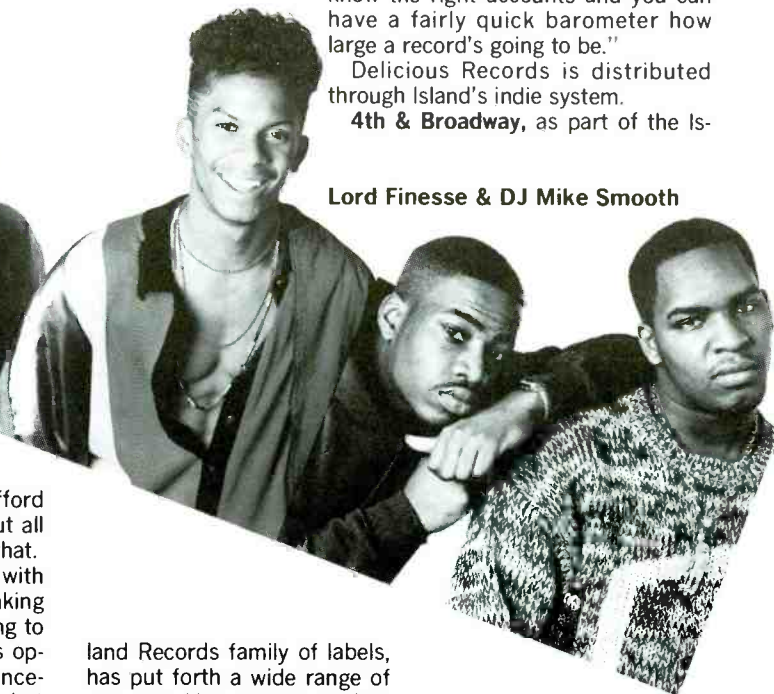
Kenyatta



Salt-N-Pepa

being indie, he notes, is speed of release and feedback. "In terms of getting the records out quickly," notes Moshay, "indies can put a record on the street sooner, and they speak the language. And if you're in the right indie system, they'll know the right accounts and you can have a fairly quick barometer how large a record's going to be."

Special Ed



Lord Finesse & DJ Mike Smooth

Delicious Records is distributed through Island's indie system. 4th & Broadway, as part of the Is-

INNOVATIN' INDIES: Creative Strategies Chase Word-of-Mouth Warriors onto National Stage

By WENDY BLATT

Independent labels have been leaders in rap from day one, discovering the music and inventing the marketing thereof as majors waited for them to prove profitable before putting their own marketing muscle into the game and their deep pockets on the line.

In the fastest-metamorphosing form of music happening, nimble indies could get a project moving faster than the lumbering giants many majors were at the time, and indies could make profits with the kind of niche marketing low-level sales that wouldn't be worth a major's time. Now that rap scores big on even the pop charts, sometimes notching massive sales with little or no radio play, majors have jumped on the bandwagon in a big way. Adding to the appeal is that even the most elaborately produced rap album can be recorded far cheaper than medium-budget rock acts, allowing profits at far lower sales figures than the majors would have believed possible. In addition to signing rap acts of their own, majors are getting into the act in a variety of ways. Many of the former indies now have distribution deals with major labels (Def Jam, Cold Chillin') while retaining most of their own A&R and promotion; others, new and old, are wholly owned by majors yet continue to utilize independent distribution (Tommy Boy, Cardiac) for a variety of reasons.

There are literally dozens of smaller indies remaining solvent, on both the national and local levels, with the following list limited to those who've made the Billboard charts with at least one act and seem likely to continue their growth. The main things they have in common, besides their utilization of independent distribution, is they aim to sign groups that to a certain extent will happen through word of mouth, and on the next level to utilize creative strategies rather than sheer muscle.

Cardiac Records, a wholly-owned Virgin subsidiary with independent distribution, is new this year. While the label's first rap product is too new to have charted yet, Cathy Jacobson, president, and Bobby Ghossen, A&R, are confident they'll be charting by the end of the year. Current and imminent rap projects include Queen Mother Rage and True Culture.

"It's a lot harder now because the majors are involved and spending tons of money," notes Ghossen. "We're going with

press and indies, utilizing video more than ever, and heavy on retail. We've put someone on retail who works below street level in the nooks and crannies, in the speciality stores and so forth. I don't think you can afford not to cover all the bases anymore. Majors are putting out all this rap and they have the funds and manpower to do all that.

"This year we're finding a need to be more involved with crossover-dance radio stations. They seem to be really breaking all kinds of dance music before R&B radio; they're listening to the clubs. That's becoming more and more important, as opposed to a pop promotion someone who deals with dance-crossover stations. Not more important than black stations, but doing more for dance music. R&B radio stations are not breaking new music; they're playing it safe."

Delicious Vinyl made their name as purveyors of West Coast crossover pop rap (their first two albums were from Tone Loc and Young MC), but they've also got street-conscious Def Jef and they're expanding into other areas, including rap that leans to reggae (Kenyatta), soundtracks "Marked For Death," and jazz/funk (Brand New Heavies). In an across-the-board multi-useful move, they're using the soundtrack, according to national marketing director Paul Moshay, "as a vehicle to launch four new artists [two of which are rap, Kenyatta and Attic Black], as well as including new cuts from our established artists." New albums are due by spring from Def Jef and a variety of non-rap product. While radio has proven useful for crossover material, Moshay finds the best way to move street records is "by getting to the people who count in the rap world in an efficient manner, to get the buzz rolling on the street. Hardcore fans are getting more sophisticated."

As for how they're doing that these days, "We're going to really work on the [live] shows with our rap acts, we really believe that's going to be crucial in taking it to the next level. Video is important, but in the overall scheme of things for the real rap aficionados, it's becoming the smaller market cable shows that are tremendously important. We make a strong effort to make certain they're aware of our records. That's where the kids are tuning in first, and the national outlets have to make decisions based on a lot of other things [than the song]. Radio's important when you want to cross over, but the street buzz in the large urban markets has momentum and a dynamic unto itself that radio doesn't determine fully." The biggest advantage to

land Records family of labels, has put forth a wide range of rap acts. Hot current product includes X-Clan and the Boo-Yaa T.R.I.B.E., with upcoming singles this fall and albums by the end of the year from Tony D with "Two Tone Movement," Isis with "Rebel Soul," and Dream Warriors (as yet untitled, due in January). They also distribute all Delicious Vinyl product.

According to A&R/promotion executive Cookie Gonzalez, "We try to be as innovative as possible. We go to the extreme of being very political [X-Clan] or comical [Dream Warriors] and try to have a broad base. We don't want to get too categorized as any one type of label, we'd rather be as versatile as possible. We aim towards the streets—the last thing I want to hear is that I have a radio record [although we do depend on mix shows to a point]. The streets are going to determine if I have a hit. We try to be as visual and creative as possible with the product and video has been a great asset to us."

"The streets give us our priority system. If we have four projects out there, we let [consumers] determine what's important. We start from the street up so we know we have something of substance, not just hype the kids won't be into. I think all indies work on that level. If you get into that corporate structure, they don't understand street music. You can put tens of thousands of dollars into advertising, but if all the kids aren't into it, it still won't sell."

Luke Records (formerly Luke Skywalker) still sells a lot of 2 Live Crew back catalog, with "Move Something," "2 Live Is What We Are" and "As Nasty As They Wanna Be" benefitting from publicity surrounding recent controversies and legal difficulties. Other hot current projects include Crew La-Poo, the Buffalo Soldiers' "Penny," (Luther's collaboration with Larry
(Continued on page R-30)



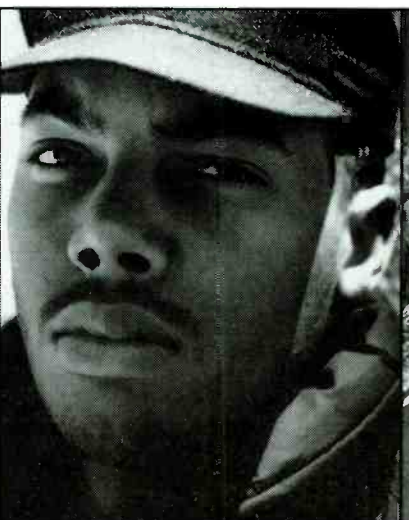
Chill Rob G



Criminal Nation



Queen Mother Rage



Paris



Gucci Crew II

**RAP
IS THE
VOICE.**

**THE
VOICES
IS
FREEDOM.**

Busy Bee

Eric B. & Rakim

Father M.C.

Finesse & Synquis

Heavy D. & The Boyz

Ice Cold Bettina

Mark Dee

Mic Profesah

Smooth Ice

Son Of Bazerk

Featuring

No Self Control

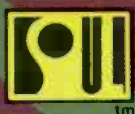
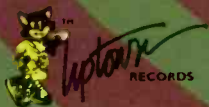
and the Band

Tairrie B.

The Royalties Of Rap

Young Black

Teenagers



**STRONGCITY
RECORDS**



VIEWIN' VIDEO: It's a Hot Home Ticket, and Timing's the Thing

By MELINDA NEWMAN

As music video comprises a larger and larger segment of the home-video market, rap music is beginning to grab a bigger and bigger piece of that pie.

One of the top-selling music videos, and considered the best-selling rap title is "Please Hammer Don't Hurt 'Em". The story longform by popular rapper M.C. Hammer, produced by Fragile Films, has sold more than 200,000 copies, far in excess of any other rap title.

From Hammer to 2 Live Crew to artists' compilations, several things are clear with rap longforms: good word of mouth, strong imagery, timeliness and strong promotions are all important to the project's success.

Perhaps the most important is timing. Because of the immediacy of the music, labels try to get the releases out as soon as possible and try to tie them into other projects. "Hammer's video is successful because the guy is a phenomenal video talent who dances like no one else and has something to show people," says Capitol Records VP of video Mick Kleber. "But another reason is because it was released in time to coincide with the dramatic rise of the record. To have a home video right at the beginning of the album's ascendency helped us marketing wise. MTV and virtually every other outlet embraced 'U Can't Touch This,' and even though that isn't on the home video that created a major interest in Hammer that was making people go to the home video."

Similarly, Jive/BMG released "Boogie Down Productions Live" in October just as the artist's latest record, "Edutainment," went gold. "He has a cult following and this video was brought out in part to meet customer demand. Rap acts aren't always able to translate live and BDP has long been known as a good rap act," says Julia Lipari, manager of marketing and international for Jive.

CBS Music Video Enterprises released Public Enemy's "Fight The Power Live" while the movie "Do The Right Thing," which featured music by the group, was hot. "The video has sold 70,000 copies, which is pretty amazing," says Debbie Newman, CMV VP of programming and marketing. "First of all, the success of the Public Enemy video was based on the success of the movie. 'Fight The Power' was on the Motown soundtrack and Chuck D. [Public Enemy leader] promoted his video like no other artist I've ever worked with. Also, Public Enemy kind of transcends rap. A lot of our accounts see it as a black thing, but it's not. Half of 'Yo! MTV' is a white audience and that's who is buying Public Enemy."

If immediacy is a plus in selling longforms by individual artists, it's vital when it comes to selling compilations featuring clips by several different rap artists.

"With 'Rap From Atlantic Street Vol. I' [a compilation that included several newer rap artists], we found the initial orders were excellent [in excess of 50,000]. But it shipped, it sold through and it passed away," says Curt Creager, director of marketing for A*Vision. "We think that's due to the nature of the consumer and the music. No one goes back to old rap. You only get one shot on something like that." Though no Vol. II is yet in the works, Creager says he has no doubt there will be several more volumes of "Atlantic Street."

As exhibited by "Atlantic Street," because of the similarity in many rappers' styles, compilations of clips by several different artists tend to do well. "Generally, assorted artists don't work well on a compilation," says CMV's Newman. "Even things like event programming, such as the Mandela

concert, do horribly. They usually don't get positioned well. But this doesn't hold true with rap. For example, we did very well with Def Jam Classics. Def Jam has an identity as a label. It's like Kleenex. Their artists are in each other's videos. It's much harder with other kinds of music."

"It's a genre of music that if you like one artist you might like several others," says Lipari. "You can select music from a period that's appealing to the listener. And whether you're talking about current or catalog hits, there are certain people who are just getting into rap, so it's a way for them to have a good collection." Following the success of "Jive's Greatest Rap Video Hits," which has sold close to 15,000 copies, the label is preparing to release "More Of Jive's Greatest Rap Video Hits."

Another factor in making compilations work is an exciting package. After Jive put out its greatest hits compilation, "We actually repackaged the first compilation with pictures of artists. That was the feedback we got from distributors and retailers," says Lipari. "They felt for it to succeed, we needed pictures of the artists with the videos. We're talking about people who want to see some pictures and it will hopefully give the item more shelf appeal."

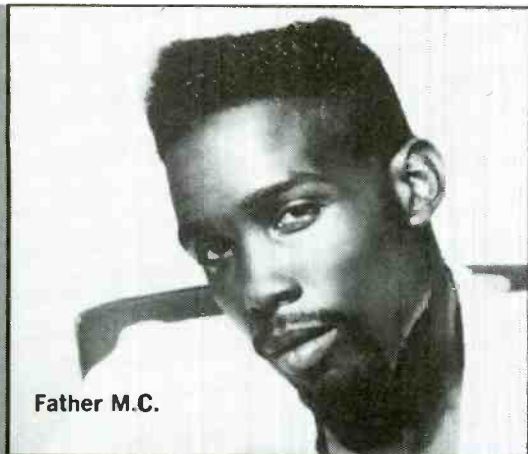
Another way that compilations have proven successful is to tie them to a cause. Tommy Boy Records released "Monster TV Rap Hits," a collection that included clips from De La Soul, Queen Latifah, Rob Base, M.C. Hammer, Sir Mix-A-Lot and others. Proceeds from the video went to benefit Justiceville, a Los Angeles-based community group that builds homes for the homeless. The compilation raised \$50,000 for the cause. Similar to how other compilations have been tied to "Yo! MTV Raps" or BET, this one was tied in with Los Angeles radio station KDAY.

The latest twist on compilations are video magazines that feature clips as well as segments on a number of rappers. Among the leading two are "Word Up Video Magazine" distributed by BMG, and "Slammin'," produced by Ralph McDaniels and Lionel Martin.

One concern that does arise with rap video longforms is that, given the language used, will record companies have trouble getting stores to take the product. So far, similar to audio product, the answer has been yes and no. Though Jive Records had no problems with an X-rated version of its greatest hits, Lipari says she's "sure" a live concert by controversial rapper Too Short will "create a controversy." The product will be stickered.

Even carrying a sticker didn't help "Banned In The U.S.A.," a quasi-documentary from 2 Live Crew, from raising a stir. Even though the video has gone gold (25,000 units), "It's been constrained by spotty distribu-

(Continued on page R-26)



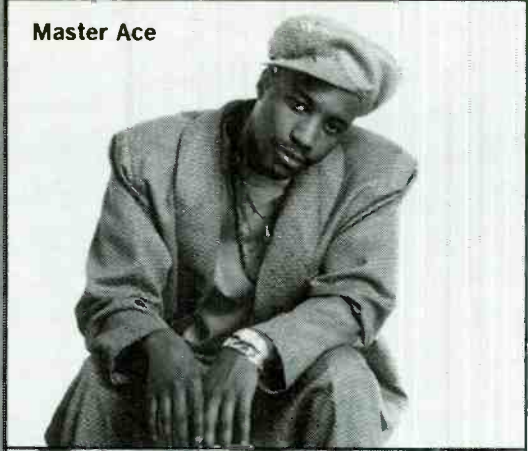
Father M.C.



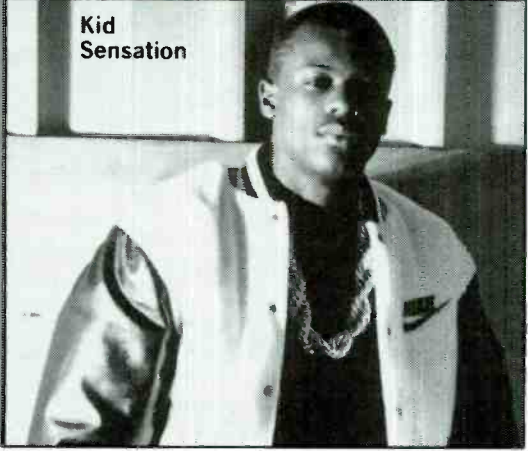
Kings Of Swing



Red Bandit



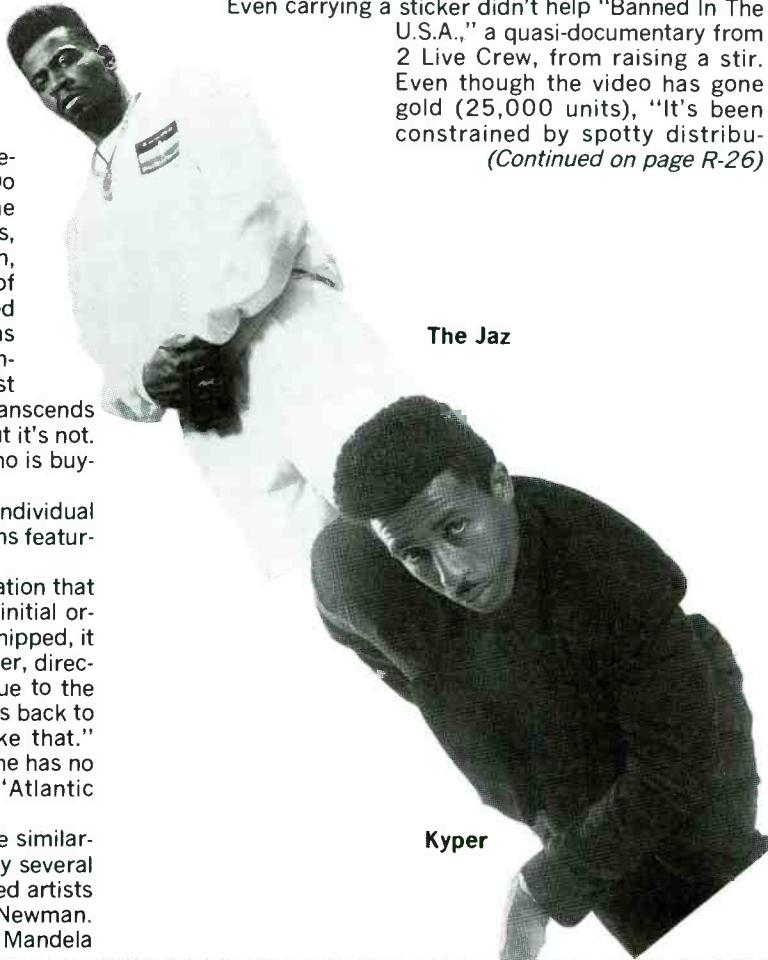
Master Ace



Kid Sensation



Kid Frost



The Jaz

Kyper

THE FUTURE OF RAP IS ON THE STREET

K-Solo

Kwame

The D.O.C.

Yo-Yo

Cool C

Craig G

ATLANTIC

Audio Two

MC Lyte

Rodney O./Joe Cooley

STREET



BUSTIN' THE BEAT: Rap Milestones Rewriting Pop Chart History Weekly

By PAUL GREIN

Madonna and George Michael couldn't do it. Neither could Poison, Wilson Phillips, or AC/DC. It took another rapper—Vanilla Ice—to unseat M.C. Hammer from the No. 1 spot he'd monopolized for five months on Billboard's Top Pop Albums chart.

That one-two punch—when Ice's "To The Extreme" dislodged Hammer's "Please Hammer Don't Hurt 'Em" from the No. 1 spot in early November—was the most dramatic sign that rap music is hotter than ever. But there have been several other indications of rap's commercial clout in recent months.

• Vanilla Ice's "Ice Ice Baby" became the first single by a rap act to hit No. 1 on the Hot 100. Also, Ice's "To The Extreme" album reached the top 10 in just five weeks, faster than any other debut album this year. Significantly, the last debut album to reach the top 10 this quickly was also a rap release—Tone Loc's "Loc-Ed After Dark."

• Hammer's "Please Hammer Don't Hurt 'Em" logged 21 weeks at No. 1 on the pop chart, longer than any other album since Prince & the New Power Generation's "Love Symbol Album" six years ago. And the Oakland native's breakthrough single, "U Can't Touch This," entered the Hot 100 at No. 27, higher than any other single since "We Are The World."

• Young M.C.'s "Bust A Move" was the first single to log 20 weeks in the top 40 on the pop chart since the Police's 1983 classic, "Every Breath You Take." The Young M.C. hit—which won a Grammy for best rap

Hurt 'Em" topped the 5 million sales plateau. The Hammer album topped the 6 million mark in October.

Significantly, though, the current rap explosion extends beyond Hammer's success.

Salt-N-Pepa landed its second top 30 pop hit in May with "Expression," which also logged a record eight weeks at No. 1 on the Hot Rap Singles chart.

Four of the top 10 pop hits in June incorporated elements of rap—an all-time record. Madonna's "Vogue" was No. 1, trailed by Bell Biv DeVoe's "Poison," Hammer's "U Can't Touch This," and Perfect Gentlemen's "Ooh La La (I Can't Get Over You)."

Also, four X-rated rap albums reached the top 30 on the pop chart in the space of three months this summer. Ice Cube's "AmeriKKKa's Most Wanted" hit No. 19 in July, Luke featuring the 2 Live Crew's "Banned In The U.S.A." reached No. 21 in August, N.W.A.'s "100 Miles And Runnin'" hit No. 27 in September, and Too Short's "Short Dog's In The House" reached No. 20 in October.

The case of 2 Live Crew provided the surest proof that a little



Oaktown's 3.5.7



Harmony



CPO

controversy never hurts an album's sales potential. The group's "As Nasty As They Wanna Be" logged six months in the top 40 on the pop chart in late 1989 and early 1990, but started running out of gas in the spring. By June, it had dropped as low as No. 83.

But the album got a second wind after it was declared legally obscene by a federal judge in Florida on June 6. The resultant media firestorm refocused attention on the album, enabling it to return to the top 40.

Controversy also boosted Public Enemy's album, "Fear Of A Black Planet," which cracked the top 10 on the pop chart in May—spurred by the rap hits "Welcome To The Terrordome" and "911 Is A Joke." The group's previous album, "It Takes A Nation Of Millions To Hold Us Back," had peaked at No. 42 in 1988.

RAP TIMELINE

A chronological listing of key dates in rap history.

November 1979—Sugarhill Gang's "Rapper's Delight" becomes the first single by a rap act to reach the top 5 on the R&B chart.

January 1980—"Rapper's Delight" becomes the first single by a rap act to reach the top 40 on the Hot 100.

August 1980—Kurtis Blow's "The Breaks" becomes the first single by a rap act to be certified gold.

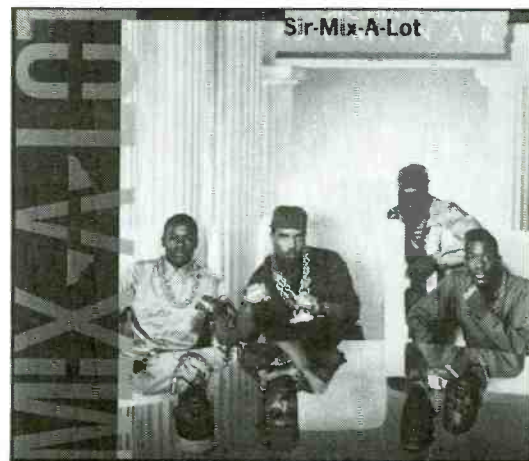
December 1984—Run-D.M.C.'s "Run-D.M.C." becomes the first rap album to be certified gold.

January 1985—Whodini's "Escape" becomes the first rap album to reach the top 40 on the pop chart.

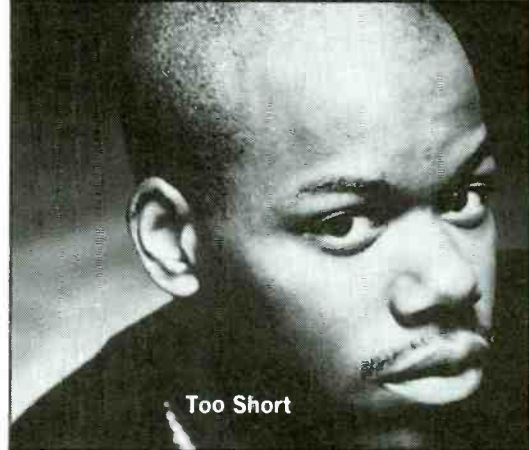
June 1985—Run-D.M.C. becomes the first rap act to collect two gold albums.

July 1986—Run-D.M.C. becomes the first rap act to land a platinum album as "Raising Hell" is certified gold and platinum simultaneously.

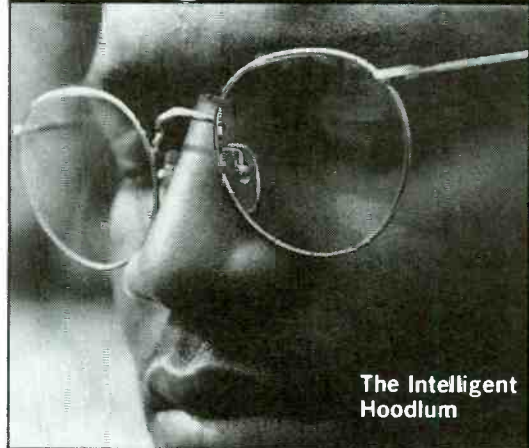
(Continued on page R-20)



Sir-Mix-A-Lot



Too Short



The Intelligent Hoodlum

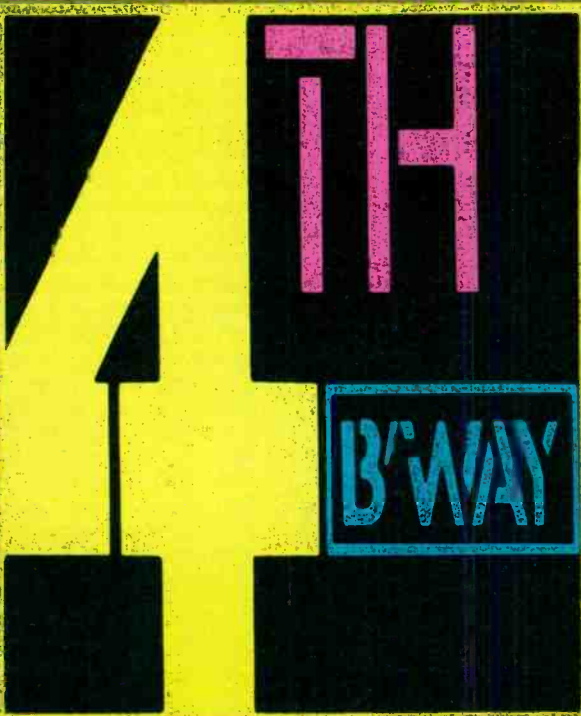


Antoinette



Kwamé & A New Beginning

WE'VE GOT THE STREET CORNERED AT 4TH & B'WAY



X CLAN

X CLAN

TO THE EAST, BLACKWARDS FEATURING "GRAND VERBALIZER", "FUNKIN' LESSON" AND "HEED THE WORD". FUNK UPON A TIME IN A VANGLORIOUS LAND CALLED BLACKWATCH, X CLAN SET OUT ON A MISSION TO EDUCATE THROUGH MUSIC. AS MESSENGERS OF A MOVEMENT AND THE NEXT GENERATION IN BLACK CONSCIOUSNESS RAP, THEY BRING THOUSANDS OF YEARS OF HISTORY AND TRADITION TO A NEW GENERATION, WITH SONGS LIKE "FUNKIN' LESSON" AND "VERBAL MILK", AND THEIR NEW HIT "GRAND VERBALIZER."

ISIS

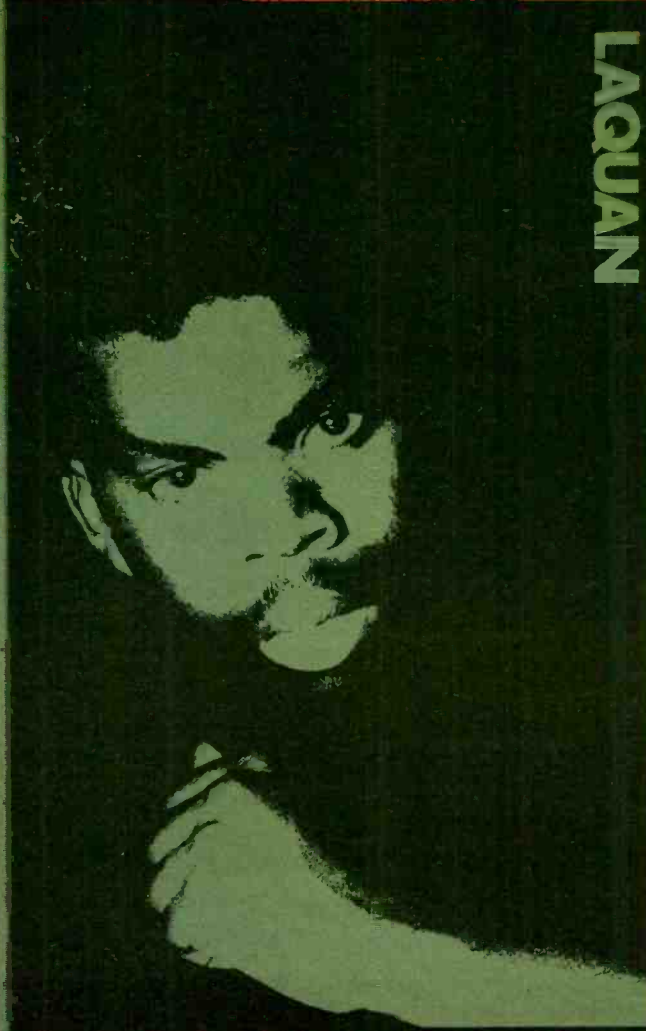
REBEL SOUL FEATURING "FACE THE BASS" AND "REBEL SOUL". ARMED WITH A SENSE OF PURPOSE, ISIS, THE EMERGING SUN GODDESS OF THE BLACKWATCH MOVEMENT, RELEASES ONE OF THE MOST POWERFUL HIP-HOP ALBUMS TO DATE. WITH HOUSE CUTS SUCH AS "FACE THE BASS", THE R&B INFLUENCED, "TO THE CROSSROADS" AND THE SERIOUS HIP HOP TRACK, "WIZARD OF OPTICS", ISIS PROVIDES VARIETY, DIVERSITY AND FLAVOR AS IT'S NEVER BEEN DONE BEFORE. HEAL THE WORDS OF ISIS!



ISIS

LAQUAN

FEATURING "NOW'S THE B TURN" AND "TEAR YOUR SOUL OUT". HERE WE GO. A SMOOTH BUT AGGRESSIVE STYLE IS THIS 16 YEAR OLD'S TRADEMARK. SOCIALLY AND POLITICALLY CONSCIOUS, HE ENCOURAGES CULTURAL PRIDE, BLACK UNITY AND SPIRITUAL AWARENESS. THE NEXT LOGICAL STEP IN THE CONSTANT EVOLUTION OF BLACK MUSIC, LAQUAN REFLECTS THE UP-TO-THE-MINUTE AGITATION OF THE MOST AVANT-GARDE HIP-HOP WITH SONGS LIKE "NOW'S THE B TURN", "TEAR YOUR SOUL OUT" AND "NOTES OF A NATIVE SON".



LAQUAN

STEREO MC'S

SUPER NATURAL FEATURING "ELEVATE MY MIND". STEREO MC'S BRING THEIR OWN UNIQUE BRAND OF RAP TO YOU DIRECT FROM THE DANCE FLOORS AND WAREHOUSE JAMS OF LONDON. THIS IS NEW SCHOOL U.K. HIP-HOP FEATURING LIVE INSTRUMENTS, LIVE VOCALS, LIVE DRUMS AND ROB B, THE MOST MANIC MC THIS SIDE OF FLAVOR FLAV. WITH SONGS LIKE THEIR NEW HIT "ELEVATE MY MIND" AND "WATCHA GONNA DO", YOU'LL HEAR SOMETHING FRESH—ALTERNATIVE HIP-HOP WITH A RAW ROCKY EDGE.



STEREO MC'S

TONY D

FEATURING "E.F.F.E.C.T." D.J., **DROPPIN' FUNKY** PRODUCER AND NOW SOLO RAPPER TONY D, IS A PRODUCT OF STREET CULTURE. AS ONE OF THE HOTTEST PRODUCERS IN HIP-HOP TODAY, TONY D STANDS OUT FOR NEW IDEAS AND NEW SOUNDS. HE HAS RECENTLY PRODUCED PROJECTS FOR POOR RIGHTEOUS TEACHERS AND KING SUN. ON HIS DEBUT ALBUM, HIS POP HOOKS, ALONG WITH HEAVYWEIGHT, PUT YOUR MONEY WHERE YOUR MOUTH IS RAP, ARE CLEARLY DEMONSTRATED WITH SONGS LIKE "E.F.F.E.C.T.", "TONY DON'T PLAY THAT" AND "HARVEY WAL BANGER". **COMING SOON!**

NEW 12" SINGLES ALSO AVAILABLE:

- DREAM WARRIORS "WASH YOUR FACE IN MY SINK"
- PROFESSOR X "YEARS OF THE 9"
- BOO YAA T.R.I.B.E. "WALK THE LINE" NEW REMIX

MAJORS

(Continued from page R-4)

of experts—with the top 10 songs getting major consideration from Epic.

Epic's current hot acts include Above The Law, which is one of their top-selling rap groups and Candyman, whose single "Knockin' Boots" sold 350,000 units in six weeks. KNN, a hard core rapper with a smooth flavor, is expected to debut soon.

Capitol Records, which is riding

high with the success of M.C. Hammer, is also expanding its rap roster. They expect CPO to go gold. Expectations are high for King Tee and Spanish rapper Mellow Man Ace. M.C. Hammer's Bust It label, a joint venture with Capitol, is already the home of One Cause One Effect, Oaktown's 3.5.7., Special Generation, B Angie B, Soft Touch and Ho Frat Ho. "We want to find new boundaries," says Step Johnson.

RCA, who continues to rack up tremendous sells from KRS-One (Boogie Down Productions), Kool Moe Dee and Too Short, is excited over the

prospects of Fresh West, MC Zeus, Misty Mist, Maestro and Stevie B, who are all on the dance-oriented LMR label, as well as D-Nice, which is part of BDP, and a new group out of Oakland called the Bigg Ocean Mob.

"I think our commitment speaks for itself," says Miller.

Under PolyGram's label are newcomers the Black Sheep, Lord Dumar & Class A Felony, Ultra Magnetic M.C.s, and Kool Keith's solo album. Other groups under PolyGram's newly signed PWL America label are Ed O.G. & the Bull Dogs and Fred E'steire.

"While everyone was signing everyone 18 months ago, we decided to take our time because we didn't want to sign clones," says Ed Eckstine, executive VP, talent & creative affairs, PolyGram Records, and GM, Wing Records. "We know we made the right choice."

MCA added to its rap pool with Father M.C., Young Black Teenagers and Tairrie B. Early 1991 will feature material from Whodini and Mic Professah & the Mix Masters. "Although we don't have a rap department, MCA's commitment to rap does not suffer," says Singleton.

"Rap gets the same amount of priority as any other form of music that is doing well."

Whether or not the majors' inclusion in the rap scene is advantageous for the industry is still up for debate, according to some industry executives. One thing is certain, the majors are getting terrific sales from a sound that until recently, they were afraid to touch. Since the influx of the majors into the rap game, the industry has been drenched with rap wannabees both on the executive and artist levels, who, some say, have "raped" the sound.

"Since the majors got in the game, the market has been oversaturated with a lot of bullshit product," says White. "Whether the music is good, or not, whether it's slammin' or jammin', some companies are pushing this stuff. When the indies had it, it was pure. Some majors have pure groups, but for the most part it's a bunch of guys in blue suits who haven't been in the streets or clubs in years. How are they going to know what's going on?"

"We're not experts," says Step Johnson. "There's not one major that's an expert. They don't know how to do it, which is why they end up buying the indies. We can't out-market a Russell Simmons. In order to do it right you have to live the music just like the people who got into this from the very beginning."

"Rap has been diluted with groups that are devoid of funk," says Lisa Cortes, VP A&R at PolyGram. "Some majors just have a benign neglect. This is not marketing plan 101. You can't market rap like you do an Angela Winbush. You've got to have someone in the company who lives and understands the music."

"There is an overabundance of poor quality rap in the market," says Medina. "We need to close the gap. It keeps widening as we get people in who don't understand the whole movement. Rap has gotten so incredibly big that it has its own clubs and trade magazines. It now has its own life."

"Whether there is an overabundance of poor quality rap since the majors got into the picture is questionable," says Sylvia Rhone, formerly senior VP/GM, black music, Atlantic Records (now president/CEO East West America). "We do know the quantity is overwhelming."

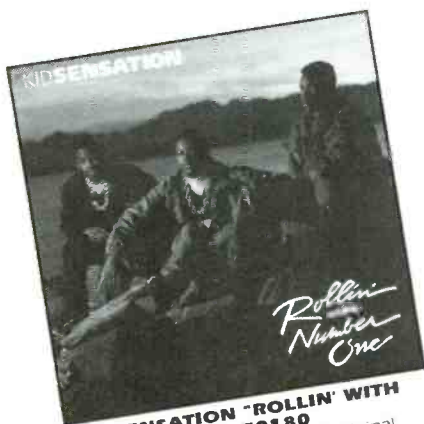
Russell Simmons, head of Def Jam Records, says it's "a shame" that majors were getting into rap music and buying up indies because they're doing it "solely for the market share and not for the music. Majors hurt us developmentally," says Simmons. "Indie music is quality music. In six months every major has put out more rap than I have in six years. That tells you something."

To bring back the "pure" sound of rap, some majors have created street labels, staffed with young personnel who venture into the clubs, college circuit and mom-and-pop stores to get a feel for what's happening in the street.

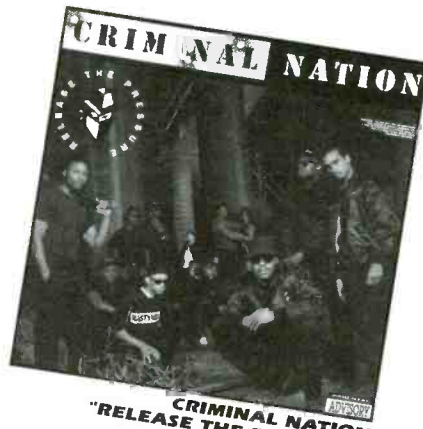
Atlantic Records has a rap division called Atlantic Street with artists such as Yo-Yo, K-Solo, Kwamé, MC Lyte, Cool C, the DOC, Audio Two, plus they distribute 2 Live Crew. The department was started three years ago in order to develop a marketing

(Continued on page R-18)

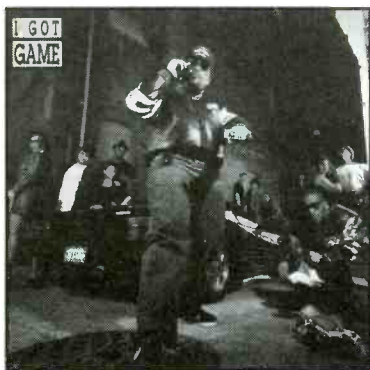
ON THE RAP TIP



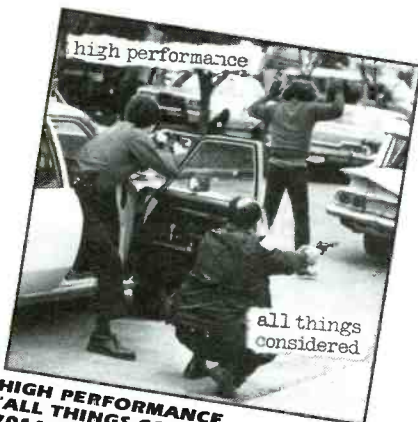
KID SENSATION "ROLLIN' WITH NUMBER ONE" 70180
The solo debut album from the original Seatown Baller.
Featuring: "Seatown Ballers", "Prisoner of Ignorance" & "Hype it Up"



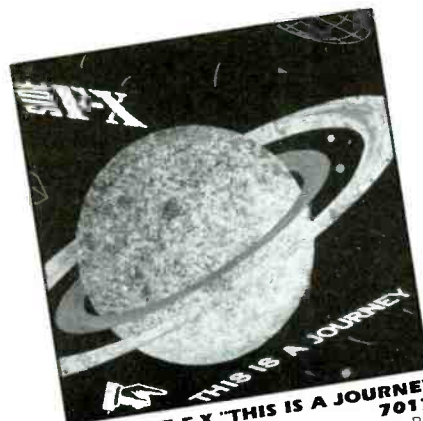
CRIMINAL NATION "RELEASE THE PRESSURE" 70240
Hardcore HipHop on the reality tip from the head niggas in the hood.
Featuring: "Insane", "Criminal Hit", "Black Power Nation"



SIR MIX-A-LOT "I GOT GAME" b/w "FLOW SHOW"
From the GOLD-PLUS album "Seminar" 70150



HIGH PERFORMANCE "ALL THINGS CONSIDERED" 70160
Knowledge + Dope Beats = High Performance HipHops new musical equation.
Featuring: "It's Just Funky", "Black On Black" "All Things Considered"



SIDE F-X "THIS IS A JOURNEY" 70170
Journey through Hip Hop, House, R&B, and Beyond, powered by the unique musical vision of SIDE F-X. Featuring "I Can't Sleep" and "Rock the House"

**ALL TITLES
AVAILABLE ON
COMPACT DISC
CASSETTE
AND RECORDS.**

NASTYMIX RECORDS

Distributed independently by: M.S. Distributing, Malverne, Schwartz Brothers, Big State Distributing, Select-O-Hits, Jerry Bassin, Motor City, Associated, California Record Distributors, Frankie's, Justin, and Nova.

**We Don't Die
We Multiply!**

Black Sheep

B.K. and Massive Sounds

Class A Felony, Cool Keith

Ed O.G And Da Bulldogs

Robin Harris, Ultra Magnetic MC's



much fun in '91



BUMP SID & BTONN



SID & BTONN

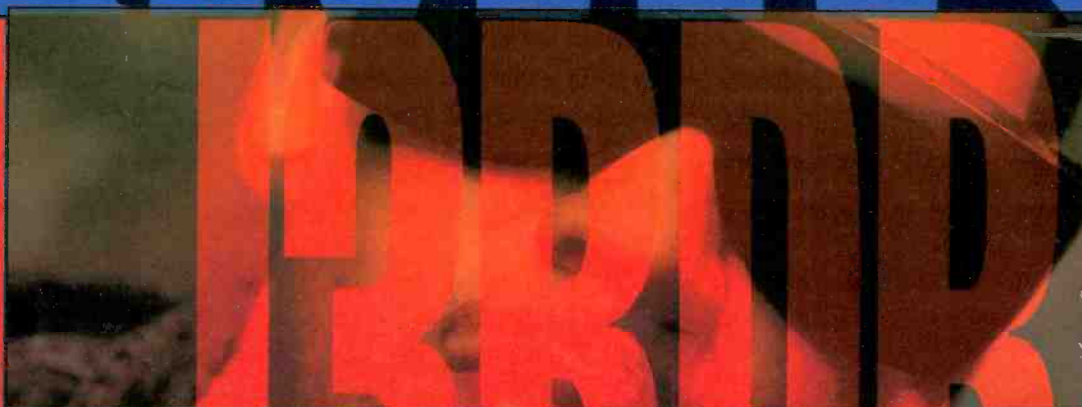


BWIP

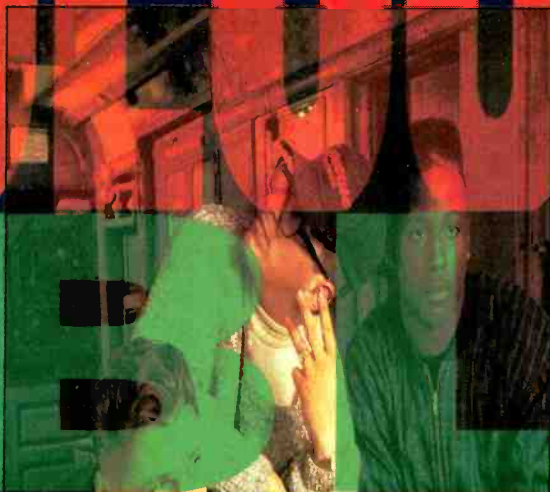
THE TERMINATOR X

TERMINATOR X

L.L. COOL J



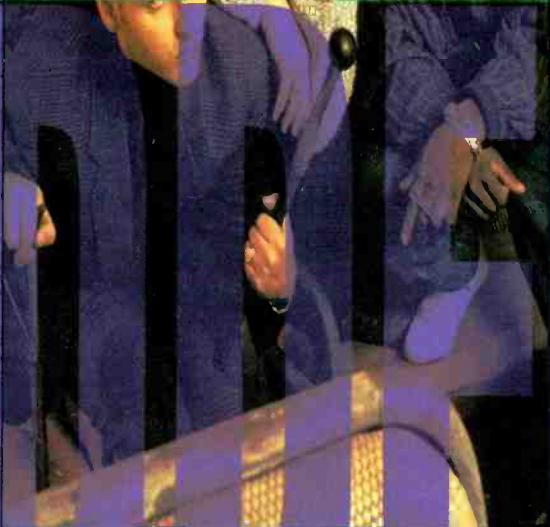
THE A



3RD BASS

PUFF D

NIKKI D



L.L. COOL J

THE

ATTO OF BROSS



EPMD

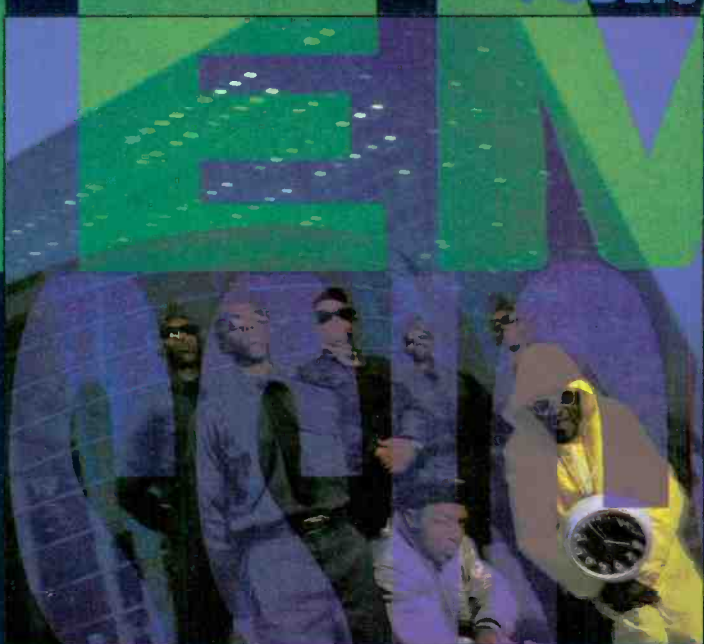
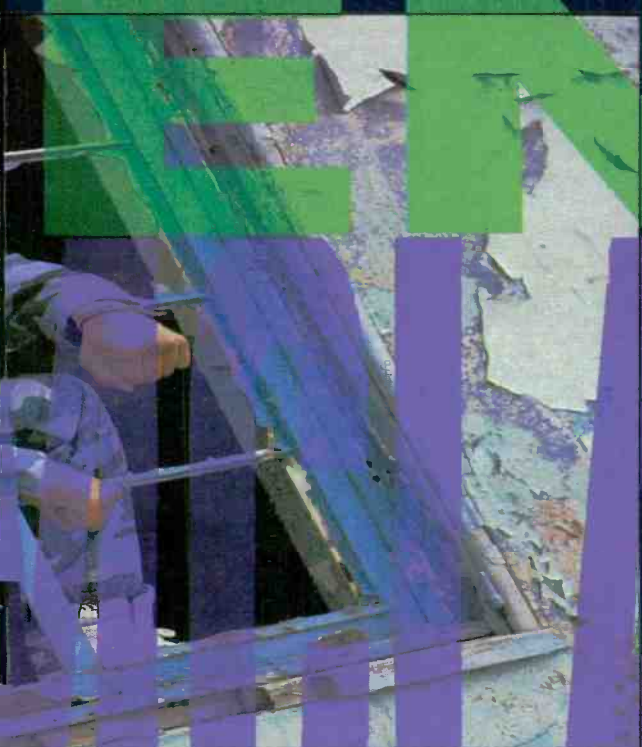


NO FACE

DEF JAM PUT RAP ON THE MAP IN THE 80'S
THE REVOLUTION CONTINUES — RAL



PUBLIC



MENTALITY



"Columbia" Reg. U.S. Pat. & Tm. Off. by CBS Records Inc. ©1990 CBS Records Inc.

Columbia

RUSH ASSOCIATED LABELS

MAJORS

(Continued from page R-14)

and promotion umbrella for the label's rap artists.

"We needed an identity out on the street," says Rhone. "I wanted an image and identification with the consumer who didn't identify rap with Atlantic. It's a necessity to have a street department, because you can't market rap and mainstream music the same way. You need a separate staff with their ear to the street to specialize on the two sounds."

"What we have achieved and plan to continue developing at Atlantic Street is a strong but small, well diversified roster of rap artists," says Merlin Bobb, senior VP A&R. "Each artist has his or her own distinct style, vocal approach, production and lyrics, which makes them each stand out within the roster, and most importantly the oversaturated market we're all competing in. Like any other area of music, I believe if we continue to develop and sign artists that are makers and not the followers of new sounds and styles we will stay competitive in the rap market."

Some companies rely on their veteran creative teams to keep them in the mix.

"We're in the process of forming a street department," says Warner Bros.' Harris. "We have a commitment to rap and we want to present the best. In order to do that you have to keep your ear to the streets. There's no other way."

"We won't develop a street department," says Eckstine. "What we've decided to do is bring in people like Lisa [Cortes] who know the music and can focus us in the right direction."

Miller says RCA, which last year was named rap distributing label of the year, will not develop a street department, but will rely on their black music marketing specialists, who keep them abreast of what's happen-

ing on the streets.

Capitol Records has what they call a "Street Awareness Program," which has been in place for eight months. The results have been the success of Mellow Man Ace, CPO, King Tee and the "Superfly III" soundtrack featuring Curtis Mayfield and numerous rap artists. "Our Street Awareness Program deals directly with street jocks, underground clubs, mom-and-pop stores, colleges and black clubs," says Johnson.

PolyGram was one of the first major labels to recognize hip-hop by signing the Fat Boys and Kurtis Blow to the Mercury label. Soon after those acts faded, the company's rap roster also dwindled.

"When I came on board at PolyGram their roster wasn't progressive or in touch with what kids are listening to," says Cortes, who worked with Rush Management before moving to PolyGram. "What we're doing now is re-establishing PolyGram's name in rap. You don't need to do that by creating a street department. It doesn't need a separate identity. The music gives it its identity."

"If a label wants to have an edge by knowing the lingo, clothes and everything associated with rap then some of them should develop a street department," says Epic's White. "If you don't have people out there with their ear to the ground, you'll be lost."

Unable to ignore the popularity and more importantly the profitability of rap, majors, if they wanted to grab that young record buying audience, were almost forced to throw their hats into the ring.

"Major record companies cannot ignore rap," says Warner Bros.' Harris. "It's a continuation of music trends. You can't sustain unless you're involved in many trends of music. We can create some, but we also have to follow some."

"You've got to set trends," says Cortes. "This is creative and cultural anarchy. We're leaders, not followers. I look for rap to make an even bigger

noise in the coming years."

In some ways, it already has. In recent months we've seen rap flex its muscle in varied ways, from the heated controversy in Florida over 2 Live Crew's "As Nasty As They Wanna Be" album, to M.C. Hammer's incredible 20-plus week stint in the No. 1 position of the pop chart, to rapper Will Smith (half of DJ Jazzy Jeff & the Fresh Prince) starring in NBC's primetime sitcom "Fresh Prince Of Bel Air," to Grammy recognition, to rap artists appearing on the cover of Newsweek. Who'd of thunk it?

"Now more than ever the rap market has reached a level of acceptance," says Singleton. "People know

TROI TORAIN, National R&B Alternative Promotion Director, Virgin Records: At a time where the market is being flooded with rap product, the college market is extremely relevant to breaking rap acts today. There are younger people in charge of playing music at college radio, and these stations are willing and often ready to give many new artists the support they don't often receive from commercial radio.

Rap music in the '90s is developing a more socially-aware conscience. For example: Public Enemy, Boogie Down Productions, X-Clan, and Harmony. These artists are committed to broadening the state of awareness, which is being acknowledged by more and more young people. The truth in this statement is certainly reflected in both the sales figures and concert appearances of these artists.

RICH WEINMAN, President/Owner, Best Performances Inc.: The inclusion of rap in pop songs (the bridge or as the lead-in) has done a lot to focus the consumer into rap (i.e. Stevie B. Dino featuring Dr. Ice, Paula Abdul featuring M.C. Skat). Let's not forget "The Fresh Prince Of Bel Air," the show that features well-known rapper Fresh Prince. All this is helping to market rap. We have many more tools to market with.

By blending a rap into a song—be it with Bell Biv DeVoe, Al B. Sure, Quincy Jones, Stevie B., Dino or Paula Abdul—the edge that many consumers are turned off by is softened. Is this a sell-out? Yes, to a certain extent. In my opinion, it's really just a compromise. Beyond that it's marketing to reach the end goal of maximum exposure to maximize sales.

The bottom line remains hitting retail before radio. Maximize the impact of the quick sell-through a rap record generates.

Touring will be a key in the future. There must be more of rap artists opening for "musical" artists. If D-Nice opened for Mariah Carey or Janet Jackson, there'd be a subtle change. Initially the audience might not relate, but when they get into it a little, they'd respond. The energy of the genre is such that they'd have no choice.

TERRY MOORER, Director Of National Publicity/Promotions, First Priority Music: Since rap has little support from radio, I think it can still make a strong impact through video. Kids more and more are watching more video shows and listening to less radio. Programs like "Yo! MTV Raps," BET's "Rap City," and "Pump It Up," are just some of the shows that provide kids with an outlet to see and hear video that they would not normally hear on radio. I think rap labels can break a record by taking the artists around the country to do in-stores, autograph sessions in schools, and continue to support publications.

it's here to stay in some form on the basis of clarity that rap portrays. Rap expresses a message better than other songs, it gets right to the point. That's what this audience wants to hear and we've got to give it to them."

The rap market is venturing into brave, new territory, and the majors are going along for the ride.

The rap market, some industry insiders say, is limitless.

"It's here to stay," says Rhone. "Its existence depends on its development as a music form. It's already changing. It's more melodic and continues to develop musically."

"It has become a whole market unto itself," says Harris. "And it's still growing. It's gotten so big that major advertising is now focusing on this market."

"The rap market is solid," says Michael Johnson. "It's the closest thing to a beatnik generation. It actually has a culture all its own. It will remain solid as long as you appeal to the young record-buying market. And that's what this whole thing is about because we know rap is not surviving because 40-year-old people are buying records."

"All music grows and diversifies," says an Epic executive. "Rap will change extremes as well, from N.W.A. to socio-political stuff, to pop and R&B."

The rap market has already started to change, says Capitol's Johnson.

"In the '90s I think we'll continue to see the hardcore rapper, then you'll get one that's not as hard, but delivers the message," says Johnson. "We're going to hear a lot more music and entertainment. The old days of 'yo,' and grabbing your crotch is out. Things are changing."

While Eckstine says he is "curious" to see where the rap market is going "because it started off as an exclusive set culture and has now become part of the pop culture," RCA's Miller says the rap market is going soft be-

cause people are "worried about a recession."

Cortes, who says she would hate to see rap "get caught up in the pop forefront," adds she can hear a lot more jazz fused in the music and can see it getting angrier.

Wherever the market goes, everyone agrees marketing strategies for the '90s will not change drastically.

"In the beginning when rap was first launched we didn't have to market rap because the competition wasn't out there," says White. "All we had to do was get it to the clubs and the rap DJs and it would sell through word of mouth. Now we have to market like you would an R&B group. In the '90s we'll still have to go underground by getting music to the corner guy who makes tapes for 100 other people, and to the skating rinks, high schools and parks."

"It's already generating new techniques," says Warner Bros.' Medina. "We're implementing new ways of marketing by going to the parks, barbecues, and even the direct mail approach. By hitting street locations you start a groundswell in the community, which is to your advantage."

Starting Oct. 11, RCA sent KRS-One on a college speaking tour for the first time, hitting St. Johns, the Univ. of Washington at Seattle, Central Michigan Univ., Univ. of Clemson, and the Univ. of Alabama.

"Marketing for the '90s will continue to include hardcore rap, message and pop rap," says Miller. "But the most effective is when we go to the drum, which is word of mouth."

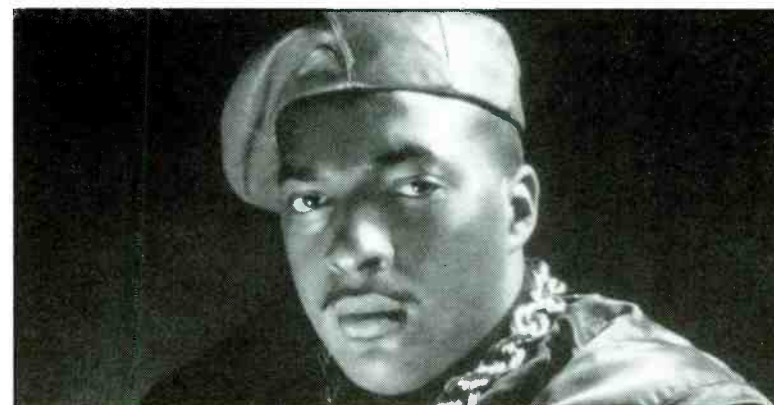
"I think marketing will be slightly different," says Harris. "The market is growing and becoming more sophisticated. We're going to see an increase in direct marketing to particular markets."



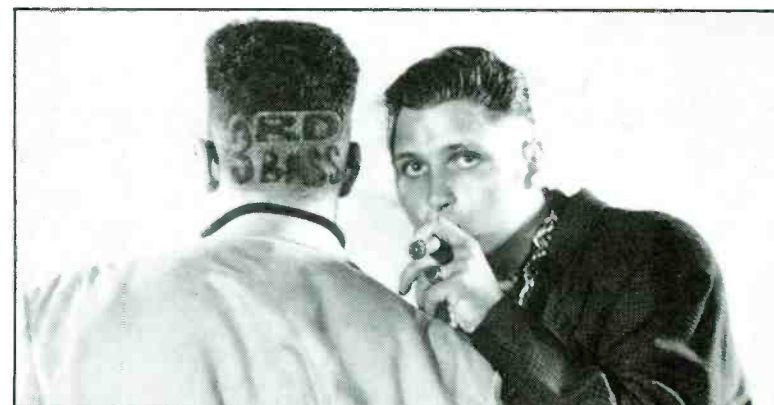
Compton's Most Wanted



Barsha



Smooth Ice



3rd Bass

GO

FOR WHAT YOU

KNOW



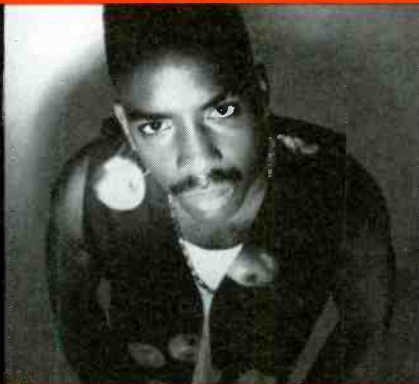
**HARMONY
POUNDCAKE**
FROM THE ALBUM
LET THERE BE HARMONY



KID FROST
THAT'S IT
FROM THE ALBUM
HISPANIC CAUSING PANIC



**KINGS
OF SWING**
**NOD YOUR HEAD
TO THIS**
FROM THE ALBUM STRATEGY



BARSHA
WHO'S THE MASTER
FROM THE ALBUM
BARSHA'S EXPLICIT LYRICS

M.C. PEACHES
DEBUT ALBUM
IN 1991



**REDHEAD
KINGPIN
& THE F.B.I.**
NEW ALBUM IN 1991

TIMELINE

(Continued from page R-12)

August 1986—"Raising Hell" be-

comes the first rap album to reach the top 10 on the pop chart. It also becomes the first rap album to hit No. 1 on the R&B chart.

September 1986—"Raising Hell"

becomes the first rap album to top the 2 million sales mark. Also, Run-D.M.C.'s "Walk This Way" becomes the first single by a rap act to reach the top 10 on the Hot 100.

February 1987—Run-D.M.C. becomes the first rap act to collect two platinum albums.

March 1987—The Beastie Boys' "Licensed to Ill" becomes the first rap album to hit No. 1 on the pop chart.

April 1987—"Licensed To Ill" becomes the first rap album to top the 3 million sales mark.

September 1987—L.L. Cool J's "I Need Love" becomes the first single by a rap act to hit No. 1 on the R&B chart. Also, L.L.'s "Bigger And Deffer" becomes the first rap album to log as many as 11 weeks at No. 1 on the R&B chart.

October 1987—"Licensed To Ill" becomes the first rap album to top the 4 million sales mark.

February 1989—Tone Loc's "Wild Thing" becomes the first single by a rap act to go platinum—and the first to go multiplatinum.

February 1989—D.J. Jazzy Jeff & the Fresh Prince's "Parents Just Don't Understand" becomes the first Grammy winner for best rap performance.

April 1989—Tone Loc becomes the first black rapper to land a No. 1 album with "Loc-Ed After Dark." Also, "Loc-Ed" becomes the first rap album to generate two top 10 singles on the Hot 100.

May 1989—Tone Loc's "Funky Cold

Medina" becomes the first single by a rap act to go gold and platinum simultaneously. Also, Loc becomes the first rap act to collect two platinum singles.

January 1990—Young M.C.'s "Bust A Move" becomes the first single by a rap act to log 20 weeks in the top 40 on the Hot 100.

April 1990—"Bust A Move" becomes the first single by a rap act to log 39 weeks on the Hot 100.

April 1990—M.C. Hammer's "U Can't Touch This" enters the Hot 100 at No. 27, the highest entry to date for a single by a rap act.

July 1990—Ice Cube's "AmeriKKKa's Most Wanted" becomes the first rap album to reach the top 20 on the pop chart without generating a pop or R&B chart single.

August 1990—M.C. Hammer's "Please Hammer Don't Hurt 'Em" becomes the first rap album to top the 5 million sales plateau.

October 1990—"Please Hammer Don't Hurt 'Em" becomes the first rap album to top the 6 million sales plateau.

November 1990—"Please Hammer Don't Hurt 'Em" becomes the first rap album to generate three top 10 hits as "Pray" follows "U Can't Touch This" and "Have You Seen Her" into the top 10 on the Hot 100. Also, it becomes the first rap album to log as many as 21 weeks at No. 1 on the pop chart and the first to log as many as 23 weeks at No. 1 on the R&B chart.

November 1990—Vanilla Ice's

GLEN FORD, President, Creative Broadcasters: In the past year, I have noted a near-panic among key black radio stations which, often at the urging of a new crop of programming consultants, are stampeding toward the so-called "upper demos"—meaning away from rap, even as hip-hop grows in popularity by leaps and bounds. Some very important markets are now starved for rap radio airplay and, in a few notable instances, dominant white stations play more rap—and more diverse rap product—than their prime white competitors.

Several factors have led to black radio largely surrendering its natural position as the cutting edge of America's new music. Most important is the misconception, which becomes more glaringly ridiculous with every passing year, that rap is the territory of 'twens and teens and, therefore, not the best environment for the broadest spectrum of radio sales. In the '90s, black radio will have to both understand the deep and growing penetration of hip-hop into the culture and lifestyle of 35-year-olds, and hire salespersons who are competent at pitching rap's true, older demographics. Running away from rap is like charging over a cliff.

"Ice Ice Baby" becomes the first single by a rap act to reach No. 1 on the Hot 100. Also, Ice's "To The Extreme" dislodges "Please Hammer Don't Hurt 'Em" from the No. 1 spot on the pop albums chart, marking the first time that rap albums have been No. 1 back-to-back. It's also the first time that rap albums have occupied the top two positions simultaneously.

PAUL GREIN

What's Bigg & Smooth?

Two New Rap Releases From Crush Music



2-Bigg MC

"He's King Of The Hype"

FEATURING THE SINGLE

"He's King Of The Hype"

SINGLE AVAILABLE ON 12" AND CASSETTE #642

ALBUM AVAILABLE ON CD AND CASSETTE #550

M.C. Smooth

"Smooth & Legit"

FEATURING THE SINGLE

"You Gotta Be Real"

SINGLE AVAILABLE ON 12" AND CASSETTE #899

ALBUM AVAILABLE ON CD AND CASSETTE #254



Video Now Playing on MTV • Video Juke Box • BET • Soul Beat

FOR MORE INFORMATION CALL: 1-800-328-6640

CRUSH MUSIC, 15535 MEDINA ROAD, PLYMOUTH, MN 55447

Member of NAIRD

BOOMIN'

THE 5 SONG EP WITH BONUS CUT

TREAT 'EM RIGHT

CHUBB ROCK

TREAT 'EM RIGHT
FEP 9063



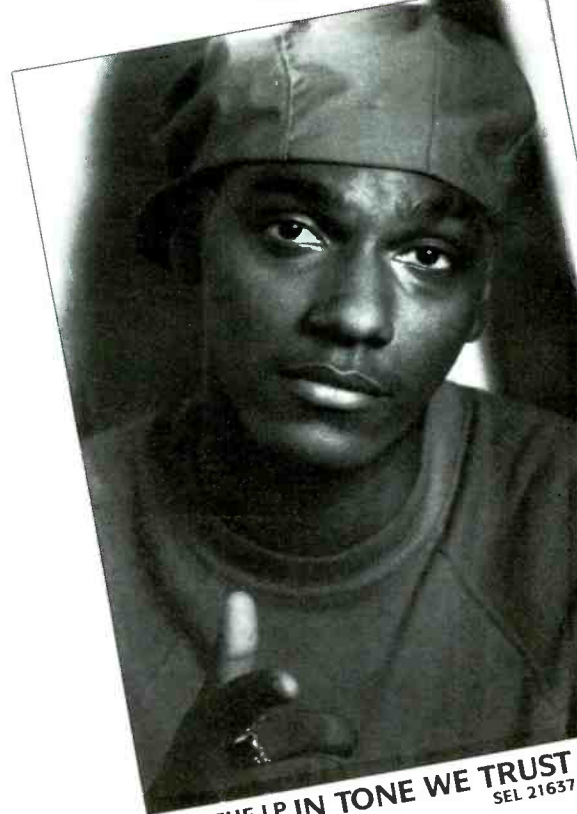
TOE TO TOE AND DECISIONS

FMS 62369

FROM THE LP FUNHOUSE

SEL 21658

THE ASSASSINATOR &
FMS 62363
WHO DO YOU LOVE
FMS 62374



FROM THE LP IN TONE WE TRUST
SEL 21637

Member of

A.A.C.T.
African American Cultural
Council of the Americas

SELECT RECORDS

16 WEST 22ND STREET, NY, NY 10010
(212) 691-1200 FAX (212) 691-3375

IN THE STREETS

THIS IS ONE FAD THAT'LL BE AROUND FOREVER.



NOT JUST A FAD

(91586)

J.J. FAD

Following up their gold debut album SUPERSONIC, the new album NOT JUST A FAD is a rap, hip-hop, pop phenomenon. Featuring the single and video "WE IN THE HOUSE."



© 1990 Atlantic Recording Corp. A Time Warner Company

Produced by Yella & Arabian Prince for Yella Productions
Executive Producer Eric (Eazy-E) Wright
Ruthless Representation: Jerry Heller



DOMINANCE

(Continued from page R-1)

style, like Kool G Rap & DJ Polo, L.L. Cool J, Slick Rick, and Big Daddy Kane. Meanwhile West Coast rap crews, faced with actual gang turf warfare, portray themselves as modern-day gangsters continuously battling with the forces of the streets. The West Coast mindset is apparent in albums by N.W.A, Ice Cube, Ice-T, Compton's Most Wanted, and Above The Law: men with dangerous reputations, who are as likely to exchange bullets as hurl rhyming epithets.

From this base the raps developed as tales of sexual conquest, personal triumph, and street battle victories. In an effort to top themselves in audacity, rappers developed even more libidinous and graphic overtones in their tales. Always a predominantly male and often sexist idiom, graphic sex rap has become the beast that won't die. Thanks—or no thanks—to 2 Live Crew, who introduced their unique brand of horny nursery rhymes in 1987 with the gold-certified "2 Live Crew Is What We Are," other acts have followed suit and taken the concept to further extremes.

The Geto Boys, whose violently misogynist commentary on their debut Def American album put them in hot water with their CD pressing plant, DADC, and their former distributing label, Geffen, both of which refused to do business on this project. Their female counterpart, Choice, is equally explicit and derogatory. Many other rappers, among them Big Daddy Kane, N.W.A, Above The Law, Bitches With Problems, have experimented with frankly sexual styles of rap. More recently, Texas act Hoe's Wit Attitude have surprised more than a few folks with their version of derivative, explicit sex rap from a female

standpoint. These acts have generated more publicity and public outcry than their considerably tamer and more numerous rap counterparts.

Underground rap—whether violent or sexist or both—has grown up and spread, appealing to both those with limited experience and those for whom the records serve as affirmation of what they deal with every day in the 'hood. Rap—like rock'n'roll before it—was born as a youthful expression of rebellion, and its exploration into sex and violence makes it cutting edge, anti-establishment. More is yet to come, new taboos are yet to be broken. As long as there is an underground network of those eager to buy, record labels will continue to put ethics and morality aside to release them.

With the rise of the underground component as a major force in rap, there is bound to be some protest. Concern for underage consumers (the majority of rap music buyers are between 16 and 25) and the desire to redefine what is acceptable as art have fueled rap's opposition. But many albums with adult language and subject matter had been voluntarily stickered, so banning crusades like that of the Parents' Music Resource Center, Sen. Jesse Helms, and Florida attorney Jack Thompson were perceived by many in the industry as racially motivated attacks on a distinctly African-American artform.

THE GLORY OF THE RHYME PLUS THE RHYTHM

But a stunning victory was scored Oct. 21, 1990, when jurors in Fort Lauderdale, Fla., acquitted the embattled Luther Campbell and his sex-rap act, 2 Live Crew, of charges of obscenity in connection with a live, adults-only performance April 10 in a Hollywood, Fla. nightclub. Their album, "As Nasty As They Wanna Be,"

had been declared obscene by a Broward County judge just six days prior to their arrest. Industryites had watched the Florida events with bated breath; the outcome of the Crew's trial will have implications not only for the group's career but for the entire censorship movement. Despite legislation passed in Florida and in Texas, elected officials cannot dictate the public's perceptions of the parameters of art.

Unfortunately, with underground rap seizing headlines, the real power and artistry of rap is often overlooked. Rap has elements not only of entertainment, but of poetry, wit, news, social commentary, history. With a beat that can assail the senses, rap tells a story or transmits a message in a way that many young people can identify with, and more often the messages are positive.

Boogie Down Productions takes a creative leap—both lyrically and musically—on their current album, "Edutainment" (Jive), on which leader KRS-One and crew give lessons in politics, African history, economics, nutrition, religion, and other aspects of modern life with rhythms culled from R&B, hip-hop, ska, and reggae. On Public Enemy's third album, "Fear Of A Black Planet," the outspoken rappers take a look at a white-dominated society and attempt to explain its causes and effects on generations of African Americans. New female rapper Harmony blends different styles of rap with vocals and a Christian sensibility.

What has been surprising of late is that more middle-of-the-road style artists have been accepted in the pop arena. With simple beats or already familiar songs and lyrics that address issues already found on the pop charts: romance, partying, friendship, novelty humor, and lighthearted attention to social ills. Biz Markie,

M.C. Hammer, Young M.C., and now Vanilla Ice are among those who accomplished this in 1990.

THE FUTURE OF THE FUNK

Diversity is key to the music's future. Even rap's longest-lived stars, like L.L. Cool J, have diversified, from the sound of the music they rhyme to the pitch and tone of their voices. Rap knows no bounds: De La Soul can base its tracks on a Turtles tune as easily as on a Parliament groove. But can rap meet the challenge of the future and continue to evolve?

According to Bill Stephney, president of SOUL Records in New York, rap is currently afflicted by recycled beats. "There's nothing on the horizon—it's hard to say," he says of rap's future. "The people who have made the greatest rap music have already made their greatest records. And they are primarily DJs, so unless they cull their samples from other places the music is getting stale."

Sean Carasov, director of product development for Jive Records, which counts such acts as BDP, Too Short, Kool Moe Dee, and A Tribe Called Quest among its rap acts, agrees that rap must continually reinvent itself. "I think that it's kind of gone backwards a little bit," he says. "After the Afrocentric thing, people are getting bored with being preached to, so now it seems to have gone a step back, with the underground rap, the gangsterism and the sex. I'm not sure how dangerous that is, the explicit sex thing. In the old days, every rapper did a dance/house track on his album, every West Coast rapper did a heavy metal track. Now every rapper has to have a sex rap."

"Rap's kind of at a crossroads right now," continues Carasov. "This censorship thing, how [2 Live Crew] got off is going to change things a lot. I don't think the shock value rap and

doing dirty songs on albums is gonna be a novelty much longer, it's not going to upset anybody."

Terry Moorer, director of publicity for First Priority and the Virgin-distributed Bum Rush Records, says, "Its future depends on the record companies, whether they're going to dictate to the artists. When that happens, we hear the same beats over and over again. Like when En Vogue [and their record Hold On] came out, then L.L. Cool J had 'Bocmin' System' [which has a similar groove]—though the rest of L.L.'s album is really creative." He adds that major labels' control of what artists may do on record smacks of censorship. And the censorship movement as a whole cannot stem the tide of underground rap.

"It will be like in the old days, it will just go way underground. People will listen to tapes. For instance, if you go to Detroit, the main station is WJLB, which doesn't play a lot of rap. All the kids there are listening to tapes that they make," he says.

Underground, political, danceable, or light pop, rap is an inseparable part of the popular music landscape. And though at a crossroads, its future is guaranteed to hold surprises.

D.N.A., President/CEO DNA International Records Inc.: I see regional barriers being broken down, specifically the merging of the New York, Florida and California sounds. An emerging trend is a move to increased live instrumentation in the studio and better live shows as exemplified via more versatile types of dancing and more elaborate staging.

We are utilizing telemarketing by means of a 900 number, where the consumer places their order on the phone and we ship the product next day air.

**SIMPLY
IS THE
BEST**

INTRODUCING INTENSIVE SECONDARY RETAIL MARKETING

- MAJOR MARKETS

INDEPENDENT BLACK MUSIC MARKETING

- BLACK SINGLES/LP
- RAP SINGLES
- POP SINGLES/LP
- 12" SALES
- NY RETAIL/RADIO



**BEST
PERFORMANCES INC.**
NATIONAL MARKETING AND PROMOTION

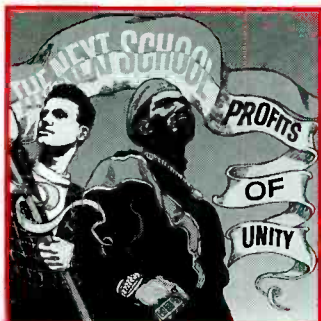
19 WEST 34 STREET, SUITE 1204, NEW YORK CITY 10001
TELEPHONE 212-465-1380 FAX 212-465-1386

"DON'T TAKE A CHANCE WHEN YOUR MARKETING IS THIS IMPORTANT"

Chrysalis

RAAPS

WE HAVE STEPPED INTO THE ARENA WITH "JUST TO GET A REP"
FROM THE NEW ALBUM "STEP IN THE ARENA" BY GANG STARR



AND IN THE 90s WE'LL BE SETTIN' AN EXAMPLE WITH NEXT SCHOOL'S
NEW SINGLE "PROFITS OF UNITY" OFF THE ALBUM "SETTIN' AN EXAMPLE"

ALSO CHECK OUT JULIAN JONAH'S "IT'S A JUNGLE OUT THERE",
G LOVES E'S "GIVE IT TO ME" AND JAZZ GOT SOUL'S "HOUSEWORK"

IT'S HAPPENIN' ON THE DANCE FLOORS, IN THE ALLEYS, IN THE STREETS!
IT'S THE BOLD NEW SOUND OF THE NEW BLACK MUSIC DIVISION ON CHRYSALIS/COOLTEMPO

TALENT

(Continued from page R-3)

straight-up New York style hip-hop with a gangsta flavor. G Rap is an amazing MC—he writes technically sophisticated rhymes and presents them with an energetic staccato delivery, a street attitude, and an inimitable trademark lisp. With (mostly) good production behind him, you can't resist nodding your head to the Kool G groove. And controversy aside, even the Geto Boys' self-titled LP (Def American) is musically interesting. The lyrics are insane, but cuts like "Gangster Of Love," "Scarface" and "Let A Ho Be A Ho" are solid pieces of production that lend validity to the outrageous message. Nobody would care about what the Geto Boys were saying if the tracks weren't hitting. Trust me, if the Geto Boys album didn't sound good, it would never be as popular as it is, hype or no hype.

Perhaps the most incisive criticism of gangsta rappers is for their treatment of females, who are always portrayed as "ho's" or "bitches" that are only useful to "serve needs to the ding-a-ling." Perhaps fed up with this treatment, female rappers emerged in 1990 preaching a new kind of "womanism" to establish their own voice in the hip-hop community. With Latifah's "All Hail The Queen" the archetypal female rap album, MC Lyte, Monie Love, Yo Yo and Shazzy emerged to lead the charge for a new female rap agenda in the '90s. Even Salt-N-Pepa abandoned their pop-oriented image to give us "Independent Woman," a righteous and funky single. Lyte and Latifah have long been recognized as strong MCs, but with Monie's long-awaited album "Down To Earth" (Warner Bros.) finally hitting the streets, rap fans will have another truly talented female to add to the list. Because of their skills, these ladies command respect from male and female audiences, and can serve as positive role models that can affect change where rap needs it most.

Which leads to those kings of misogyny, the 2 Live Crew. I know, I know, you don't want to hear about this all over again. But I think about this: how important is the 2 Live Crew? I think Luke Skywalker got more press this year than Dan Quayle, but that didn't help him expand his popularity among the rap crowd I hang out with. The 2 Live Crew has been around for years, and they have enjoyed an immense amount of success in a limited market. With the possible exception of "We Want Some Pussy," the New York rap scene has never liked a 2 Live Crew record. Why? Well for one, the "Miami bass" the 2 Live grows out of is a different style of music than up north. And two, the simple but explicit "XXX" lyrics only can entertain so much.

Of course, raunchy artists like Oakland-based Too Short shoot my theory down by hitting platinum in four weeks with "Short Dog's In The House" (Jive). But different types of hip-hop are popular in different regions, and in general the triple-X style just doesn't go over 'round these parts. B-boys up here want to hear microphone skills, not microphone antics. When 2 Live Crew came to New York recently in the wake of

front-page headlines for months, they played to a medium-sized venue only half-filled with bridge-and-tunnel mall rats. Have you ever wondered why so few rap artists—and so few rap industry personnel—came to Luke's aid when he was under such heavy attack? It might be because the 2 Live Crew just isn't hittin' in rap's capital city. Thank God Luke won his case and I hope he stays rich forever, but as much as I support free speech, I just can't get into "Banned In The USA."

So just what are us snobby New York hip-hoppers listening to? In almost direct contrast to the hyper-electric 2 Live Crew groove, we love an artist like A Tribe Called Quest who's satisfied to just push it along. "People's Instinctive Travels" (Jive) was only moderately successful (not even gold), but once it sucked me in I just couldn't stop listening to it. With a completely original sound that incorporates mellow jazz, smooth funk, and quirky humor (but does not deny the bass-thumping beat critical to good hip-hop), this record brings rap to new heights of soul-soothing entertainment. It's music you can dance to or chill to; you can bump it in your jeep or eat dinner with it in the background. Lead rapper Q-Tip's rhymes are tempered, Afrocentric, funny, and very real. This is the album I play first for people who either don't know anything about rap or think it lacks musical sophistication. One taste of "Luck Of Lucien," "Footprints" or "Bonita Applemum," and the most extreme doubter is inspired to join along upon the paths of Afrocentric rhythm.

In fact, Afrocentric imagery emerged in all its red, black and green glory this past year, and several groups stepped out of the New York area to set the trend rather than just imitate it. The Brooklyn-based Blackwatch gave us X-Clan, who got over on intense clothing and jewelry, sampled funk records, and the visionary rhymes of the Grand Verbalizer Funkin-Lesson Brother J. And straight out of Trenton, N.J. came the Poor Righteous Teachers offering the teachings of the Five Percent Nation, a sect of the Nation of Islam that views the black male as a God on earth. On PRT's excellent debut "Holy Intellect" (Profile), lead MC Wise Intellegent delivers enlightening rhymes in a quick-tongued "stumma commin' slippin' steppin'" style as Caucasian producer Tony "D" Depula constructs clean, danceable grooves with a kick and a snare that says "strictly ghetto" all the way.

And let's not forget about Public Enemy who can be credited with stirring most of this Afrocentrism in the first place. 1990 saw the release and success of PE's third LP "Fear Of A Black Planet" (Def Jam/Columbia). The record was good, but you have to hold PE up to a higher standard than almost anyone else, and in that light, it fell short of 1988's apocalyptic "It Takes A Nation Of Millions To Hold Us Back." (Let's face it, the power and significance of that album will probably never be equalled by any rap artist). In one sense, "Fear" was a conceptual masterpiece that represented a step forward for Chuck D's ideology, but musically, Ice Cube's album was just so much more galvanizing. "Fear" did have its share of classic cuts—"Burn Hollywood Burn,"

"Anti Nigger Machine" and "Brothers Gonna Work It Out"—but maybe the most promising thing from the PE camp this year (besides Cube) is the new single from Terminator X And The Valley Of The Jeep Beats (RAL/CBS), which captures the urgency of "Terminator X To The Edge Of Panic" in all its clamorous glory.

While we were sorting out America's cultural crimes over here, one crew out west just decided to have fun, and had us all doing the Humpty-Hump on the dance floor as a result. Berkeley, Calif.-based Digital Underground combined humor and a fat bass to create the hottest dance record of the year and one of the most popular albums, "Sex Packets" (Tommy Boy). That's not to say we didn't have our share of laughs too. White rappers 3rd Bass got real silly and gave Hammer the "Gas Face" over a catchy Prince Paul-produced track. Quietly (except for a well-publicized beef with Hammer), 3rd Bass broke down cultural barriers by demonstrating real versatility and rhyming skills on "The Cactus Al/bum" (Def Jam/Columbia).

After two years of silence, Eric B & Rakim dropped "Let The Rhythm Hit 'Em" (MCA), which a few found most enjoyable but was met with lukewarm reception by most everyone else. No one can dispute Rakim's skill or his influence on rap music; probably half of all the hip-hop fans in the world rank him as the best rapper of all time, and the other half would place him in their top three. "The R" is a

gifted poet who writes transcendental rhymes and recites them with chilling intensity. As with PE, I think most fans held "Let The Rhythm Hit 'Em" up next to Eric & Ra's debut "Paid In Full" and were disappointed by the tracks, which were all produced by Eric B. Perhaps they haven't listened close enough to this new album. The title track and "In The Ghetto" are only the tip of the iceberg on what is a deep, deep LP.

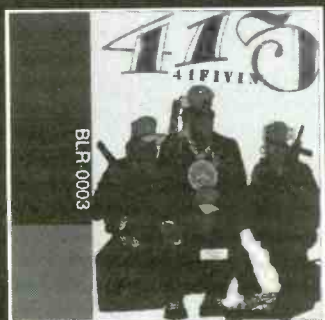
Another rap superstar who dropped new wax this year is L.L. Cool J, who suffered from severe image problems following his much-publicized dis battle with Old School great Kool Moe Dee. L.L.'s pop-infused last album "Walking With A Panther" (Def Jam/Columbia) seemed to alienate the hardcore element with its disposable subject matter in an era of Afrocentric lyrics. This discontent manifested itself most clearly last September, when L.L. was booed during the Harlem rally in support of slain teenager Yusuf Hawkins. So how did L.L. deal with this? He took a deep breath, aligned himself with one of the rap underground's most celebrated producers (Marley Marl), and unleashed "Mamma Said Knock You Out" (Def Jam/Columbia), a triumphant return that quickly became the hottest rap album on the street. The album is accessible to any L.L. fan, as it captures his microphone skills over classic hip-hop beats revamped in expert fashion. The album's immediate acceptance is

(Continued on page R-29)



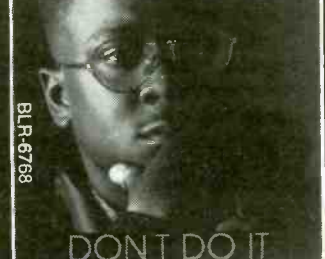
RECORDS
Big League Records

RUTHLESS
RAP...



FROM THE
STREETS...

RICHIE RICH



OF OAKLAND
CALIFORNIA



SPLIT PERSONALITY

BELIEVE
THAT!
'CAUSE IT'S
REAL!



Marketed & Distributed By
City Hall Records
PHONE (415) 457-9080
FAX (415) 457-0780

Regional Distributors
BIG STATE
GREAT BAY
MOTOR CITY
SELECT-O-HITS

NAIRD

Round the Globe Music, Ltd.
RETAIL PROMOTION & MARKETING SPECIALISTS



"Rappin' up the
Billboard Charts"

- Above The Law • A Tribe Called Quest
- Antoinette • Audio Two
- Boogie Down Productions • Candy Man
- Cheba • Criminal Nation • DJ Magic Mike
- The Dogs • D-Nice • Donald D • Eazy-E
- The Geto Boys • Gucci Crew II • Harmony
- Heavy D & The Boyz • High 5 • Ice Cube
- Intelligent Hoodlum • Jeff Redd • Kid Frost
- Kings of Swing • L.L. Cool J • Mellow Man Ace
- MC Lyte • MC Smooth • Mellow Man Ace
- N.W.A. • Salt N' Pepa • Silk Tymes Leather
- Special Ed • Sybil • 2 Big MC
- 2 Black 2 Strong • 2 Live Crew

6 No.1 Rap Singles in 1990...Need we say more!!!

Round the Globe Music, Ltd. 145 West 28th St. 10th Fl. New York, NY 10001
TEL# 212/947-5575 FAX# 212/947-7557

ICE CUBE

FEATURING FOUR BRAND NEW TRACKS AND

THREE NEW REMIXES GUARANTEED TO BLOW YOU

AWAY. INCLUDING THE FORTHCOMING SINGLE

AND VIDEO "DEAD HÔMIEZ" IN STORES

DECEMBER 7. ON CD, CASSETTE & WAX. PRODUCED BY JIB

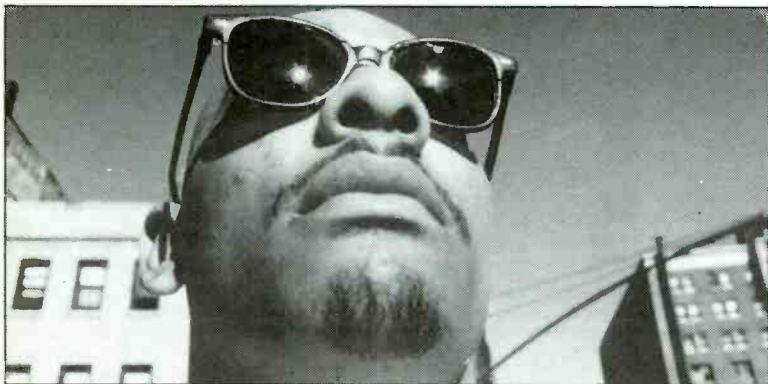
CUBE, SIR JINK & GUILLY CHILL. ©1994 PRIORITY RECORDS, INC.



DEVIATING FROM THE PROGRAM AGAIN WITH THE NEW EP:

KILL AT WILL

(7 2 3 0 1)



King Sun

FAMOUS

FAMOUS ARTISTS AGENCY, INC.

The Nation's Largest RAP ROSTER

- | | |
|-------------------------|-------------------------|
| ABOVE THE LAW | MR. LEE |
| AFROS | MS. MELODIE |
| BOOGIE DOWN PRODUCTIONS | NICE-&-SMOOTH |
| BOO YAA TRIBE | NO FACE |
| CANDY MAN | NWA |
| CHILL ROB G | PARTNERS-IN-KRYME |
| COOL C | POOR RIGHTEOUS TEACHERS |
| D-NICE | PROFESSOR GRIFF |
| DEF DUO | REAL ROXANNE |
| DE LA SOUL | REDHEAD KINGPIN |
| DJ RED ALERT | RICH NICE |
| DOC BOX & B FRESH | ROXANNE SHANTE |
| D.O.C. | RUN DMC |
| DOUG E. FRESH | SERIOUS-LEE-FINE |
| DOUG LAZY | SHAZZY |
| EAZY E | SHINEHEAD |
| GANG STARR | SIDE F-X |
| GROOVE B. CHILL | SIR MIX-A-LOT |
| ICEY JAYE | SLICK RICK |
| JAZ | SMOOTH ICE |
| JJ FAD | SNAP |
| JUNGLE BROTHERS | STEADY B |
| JUST ICE | 3rd BASS |
| KID FROST | TECHNOTRONIC |
| KID SENSATION | TONE LOC |
| KING SUN | TOO SHORT |
| KOOL G RAP & DJ POLO | TRIBE CALLED QUEST |
| K-9 POSSE | 2 LIVE CREW |
| K SOLO | UNITY 2 |
| KURTIS BLOW | U KREW |
| KYZE | UZI \$ BROTHERS |
| MAESTRO FRESH WES | WEE PAPA GIRLS |
| MARK DEE | WHODINI |
| MASTER ACE | WRECKS N EFFECT |
| MC HAMMER | X-CLAN |
| MC SHAN | YZ |
| MELLOW MAN ACE | |

• (INTERNATIONAL ONLY)

FAMOUS ARTISTS AGENCY, INC.

1700 BROADWAY • NEW YORK, N.Y. 10019
PH 212-245-3939 • FAX 212-459-9065

VIDEO

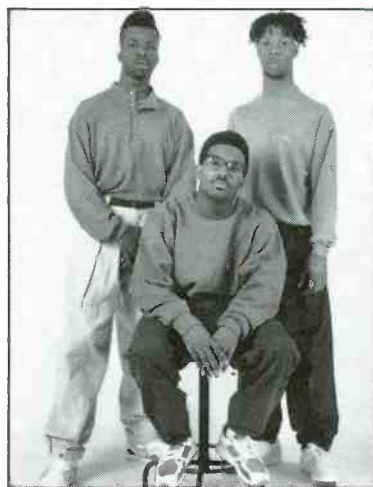
(Continued from page R-10)

tion," says Creager. "Not that WEA hasn't done an excellent job, but Musicland and Camelot didn't want to carry it, which is their right. Most of the sales have come through independent one-stops and independent stores. And the attendant publicity about the band's trial has been a major thrust in letting people know it was out there. Repeat orders have been consistent."

Even companies that don't have proven material are optimistic about the genre's success. PMV, distributor of all PolyGram and affiliated labels' products, is preparing its first two releases: Young MC's "Bust A Move," and Tony Toni Tone's "Vidyo, Vidio, Video." Other released or upcoming rap home videos include "Whodini's Greatest Hits," "The Making Of The Stop The Violence Movement," a new Public Enemy longform based on "Fear Of A Black Planet," a Big Daddy Kane performance longform, a Kid 'N Play compilation with wrap around footage, and a new M.C. Hammer home video that includes clips not featured in "Please Hammer Don't Hurt 'Em."



DOC Box & B. Fresh



Main Source



Stetsasonic



Lakim Shabazz

Street Promotions

THE WAY IT'S SUPPOSED TO BE HANDLED, FROM THE STREET

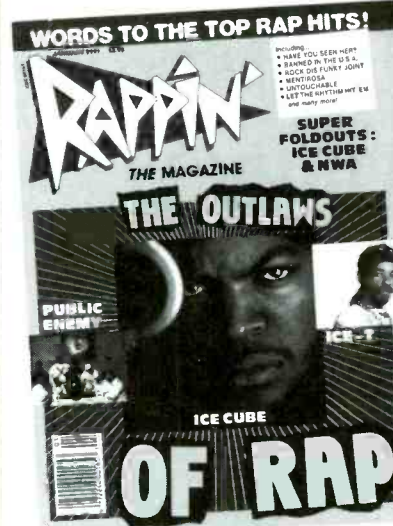
NEW YORK • NEW JERSEY • CONN.

* RETAIL * RADIO * CLUBS
* RAP * HOUSE * DANCE

WE HAND DELIVER
NO MAIL OUTS
QUICK FEED BACK



MAJESTIC
PRODUCTIONS
(718) 919-2013



We tell ya Homes we ain't gonna dis ya!
If you don't get on Rappin' we sure gonna miss ya!
The records are sellin' much more than a million
The concert promoters are makin' a killin'
It's time to get in on this hot music craze
Now don't you get caught off in a daze
These millions of kids all know what we mean
Their money is down on Rappin' — THE Magazine!

For Advertising Information contact:
Hadley D. Murrell
1680 Vine Street, Suite 714
Hollywood, CA 90028
Phone: 213-466-8156
Fax: 213-466-9232

RAPPIN' — "America's #1 Rap Magazine"

LOOKING FOR A RECORD DEAL?

Looking For A Production Company, Distributor, Promotion Person, Record Pool, A Way To Promote Your New Act(s)?

WELL, LOOK NO MORE!

THE LIST®

HAS WHAT YOU NEED!

RECORD COMPANIES • COLLEGE RADIO • RECORD POOLS
DISTRIBUTORS • RADIO and MORE

For Only \$27.95, **THE LIST** can be your key to the Rap world. **THE LIST** helped VINNY VINN find a record deal, and helped the **DISTMASTER** find a record company.

Please make check or money order payable to:

GENERAL TEE MANAGEMENT

P.O. Box 7249, F.D.R. Station
New York, NY 10150-1910
(718) 462-9004

PLEASE PRINT CLEARLY

Name _____

Address _____

City _____ State _____ Zip _____

Phone _____

J I V E

SOUND & VISION FOR THE NINETIES

THE SOUND



LP's Out Now

TOO SHORT "Short Dog's In The House" *Platinum*

BOOGIE DOWN PRODUCTIONS "Edutainment" *Gold, nearly Platinum*

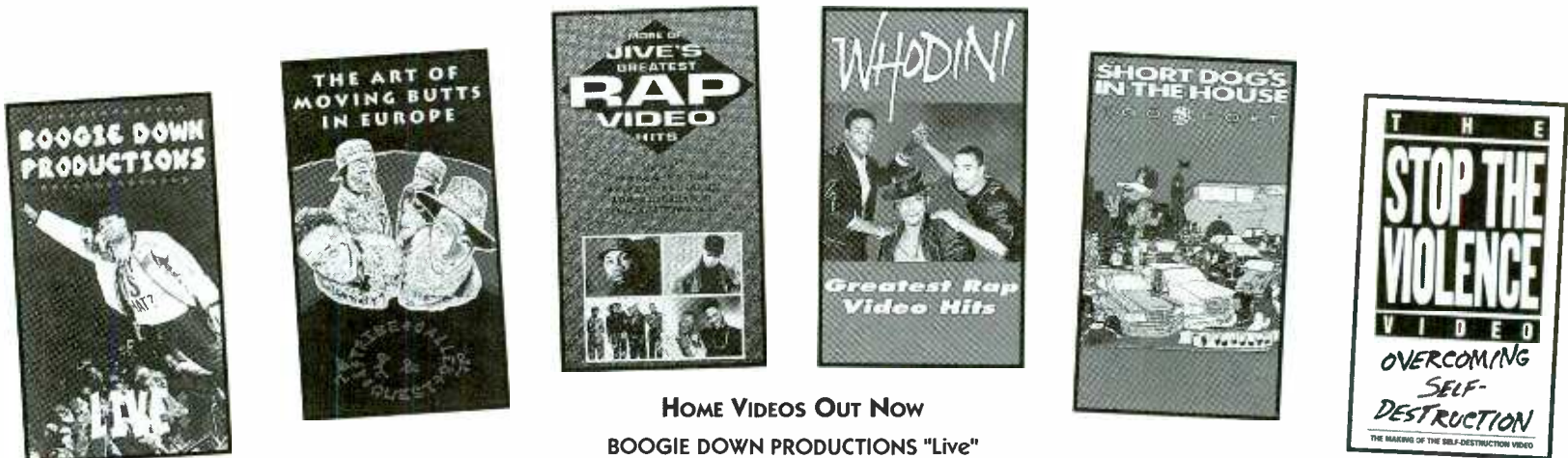
D-NICE "Call Me D-Nice" *Major Breakthrough*

A TRIBE CALLED QUEST "People's Instinctive Travels And The Paths Of Rhythm" *Major Breakthrough*

COMING IN 1991 - NEW ALBUMS BY

KOOL MOE DEE • DJ JAZZY JEFF & THE FRESH PRINCE
MR. LEE • STEADY B • UTFO • KID ROCK • YO! MTV RAPS II

THE VISION



HOME VIDEOS OUT NOW

BOOGIE DOWN PRODUCTIONS "Live"

A TRIBE CALLED QUEST "The Art Of Moving Butts In Europe"

"More of Jive's Greatest Rap Video Hits" • "Whodini's Greatest Rap Video Hits"

COMING SOON

TOO SHORT "Short Dog's In The House" *in stores 12/11*

"The Stop The Violence Video (The Making Of Self-Destruction)" *in stores 1/22*



137-139 W. 25th st., 8th Floor
New York, NY 10001
(212) 727-0016 • Fax (212) 645-3788

6777 Hollywood Blvd., 6th Floor
Hollywood, CA 90028
(213) 464-7409 • Fax (213) 464-7144

1932 South Halsted, Suite 502
Chicago, IL 60608
(312) 226-2522 • Fax (312) 226-7961

LEE BAILEY, President/Owner, Lee Bailey Communications: In my view, it's unlikely that there will be a movement by a plethora of stations to anything resembling a full-time rap format. Even L.A.'s KDAY, which was touted as a "Rap Station," played the basic core R&B artists as part of their mix. However, I see rap continuing to evolve... to mature... become more accessible, if you will, to the so-called (and coveted) adult demographics. To me, one of the strangest contradictions in today's radio is that stations say advertisers are anti-rap because it doesn't ap-

peal to "adults," but on the other hand, practically every other commercial produced by Madison Avenue is rap or rap oriented. Will somebody please tell me what the hell is going on here!?

NEIL LEVINE, President, Round The Globe Music, Ltd.: It is obvious that hard-core/gangster rap is exploding at retail with very little support from black radio, with acts such as N.W.A., Ice Cube, Above The Law, MC Choice, the Geto Boys, and the 2 Live Crew. This sales explosion reflects the disastrous situation in America's inner cities, and the amount of violence

that we are exposed to in modern day society. It is a classic example of art imitating life.

LESLIE DRYE, GM, Bum Rush Records: Bum Rush has made a great effort to create colorful and eye catching packaging. The style and image of the artist is taken into consideration so that the package and product are equally exciting. This year we have increased our contact with the college radio stations. Promotion in this area has helped us to break "The Kings Of Swing" and "Barsha." This is partly because of the fact there are many cities in which rap music can only be found on college radio.

THOMAS R. REICH, President, Cheetah Records: In the '80s, it was blasting bass, poorly reproduced samples, and nonsense lyrics promoting sex, drugs and violence. For '90s rappers to be successful, the package must include: excellent production and engineering (living up to accepted music industry standards); intelligent, well-constructed lyrics; and that ever-elusive spark that no one can put their finger on. The '90s rapper will still have to keep a finger on the public pulse and watch out not to be led down the wrong path.

MICHAEL WEISS, VP, SAM/Nervous Records: In the coming year, it's going to be crucial that a rap group has a strong, easily grasped image. Furthermore, new groups will need to create fresh, new hip-hop images to distinguish themselves. We've already been through militant rap, kiddie rap, gang rap, porno rap, jailhouse rap and women's rights rap. The music will need to reach into other possibly more political, possibly more personal areas. On SAM, for example, we are introducing a group called Brothers From Another Planet, which gives hip-hop perspectives on Planet Earth from two MCs who have landed from outer space.

ED STRICKLAND, VP, Black Music Division, Chrysalis Records: Where is rap going? Nowhere. Rap is here to stay. Rap has broken through the stigma of being only a black, inner-city musical fad. Rap has broken all racial, economic and *chart* boundaries—De La Soul, L.L. Cool J, Run-D.M.C., Tone Loc, Digital Underground, M.C. Hammer, Vanilla Ice—all spring to mind. Rap is also used often in educational presentations.

Due to sampling, rap artists are now forced to confront losing 50%-100% of royalties to artists they have sampled. So, I feel in the upcoming months we will hear a lot more fresh, new music—new rhythms, new hooks, new grooves—original music with less sampling.

OSCAR FIELDS, Sr. VP of Sales, Motown Records: This has been a year in which we have come up with a few new wrinkles for presenting rap. Our "Street Beat Readin', Writin' And Rappin'" program was a huge success. The program tied in schools, libraries, and education systems all over the country with Motown's rap artists such as M.C. Trouble, Rich Nice, Doc Box & B-Fresh, and the Red Bandit, and rap product. It encouraged kids to stay in school, get an education as well as write and perform their own rap songs.

We put together the Motortown Review which showcased two of our hottest rap acts along with several of our up-and-coming artists in a recreation of the original Motown showcase of the '60s.

The final project was to put out rap revues featuring our hottest rappers in a few selected markets.

PATTI DROSINS, Sr. VP of Marketing, Motown Records: We will continue with our "Street Beat Readin', Writin' And Rappin'" program as well as the Motortown

Review. Touring will be a large part of our efforts.

We are very committed to socially conscious rap. Rap with a message will be our real focus. M.C. Trouble's "Gotta Get A Grip," which addressed black-on-black crime, racism, gang violence and corruption in government, is a prime example.



Dana Dane

N2DEEP

Work That Body



HERE IT IS!

Rated Z Recording Artist, **N2DEEP**, drop their smash debut single **WORK THAT BODY** from their forthcoming album due out in February. Check out hip-hop at its hypes!

HCR 810011
HOUSE
BASS
RAP

Clockin' RECORDS

PUMP THAT THANG
BY
QUEEN "T"

DISTRIBUTED AND
MANUFACTURED BY:
FUNKY TOWN INTERNATIONAL
246 N. WESTERN
LOS ANGELES, CA 90004
TEL: (213) 464-4681 FAX: (213) 464-4728

!!!

Clockin for 1991,
SIR CHARLES RAPPER
SUPREME, on Groove
Street Records

(212) 926-2363



REPRESENTING

- | | |
|----------------------------|----------------------|
| LL COOL J | THE BEASTIE BOYS |
| PUBLIC ENEMY | JUNGLE BROTHERS |
| BELL BIV DEVOE | 3RD BASS |
| LIVING COLOUR | A TRIBE CALLED QUEST |
| MONIE LOVE | EARTH DAY '90 |
| TONE-LOC | DELICIOUS VINYL |
| YOUNG MC | SLICK RICK |
| YO-YO | SMOOTH ICE |
| HARMONY | RED BANDIT |
| BOOGIE DOWN PRODUCTIONS | 2 BLACK 2 STRONG |
| STOP THE VIOLENCE MOVEMENT | AND THE MMG |

"THE REVOLUTION WILL BE PUBLICIZED."

380 LEXINGTON AVENUE, SUITE 3106, N.Y.C. 10017 212-687-0522 FAX 212-286-0399

GET READY FOR THE REAL DEAL...

**THE RAP MAGAZINE
DOIN' THE KNOWLEDGE
IN STYLE**

PREMIERE ISSUE DATE: SPRING 1991

FOR ADVERTISING INFORMATION: MICHAEL MATHIESON (516) 493-0134
FOR EDITORIAL INFORMATION: DANA HUGLE (213) 858-7100 EXT. 524

IN STEP WITH THE RAP MOVEMENT!

TALENT

(Continued from page R-24)

due in large part to the first single "Boomin' System," which used the En Vogue bassline to capture the much-practiced art of "frontin'" in your ride. By the way, the crowd at this year's Harlem rally (the cause was "register to vote") screamed the loudest when L.L.'s name was mentioned and couldn't wait for him to hit the stage. L.L. didn't even show up.

But guess who did show up and wound up rocking the crowd harder than anyone else? The Blastmaster KRS-One and his crew Boogie Down Productions, of course. With "Edutainment" (Jive), his fourth album, KRS affirms his status as the "teacher" of hip-hop while re-establishing his ties to the raw underground sound that made him a legend. Of all of rap's thinkers, KRS is the most sophisticated and most sincere. He preaches a universal pro-humanity point of view, and brings the message to the world through real action like college lecture tours and instructive media campaigns. The first single "Love's Gonna Get 'Cha" was the rap anthem of the summer; its slow, overpowering bass could be heard in clubs, in cars, and on rap radio everywhere. But don't sleep on the album! "Edutainment" is an intellectual and musical masterpiece, a humanist's manifesto that uses reggae, ska and funk to seduce your earlobes and expand your mind.

Where do we go from here? As 1990 comes to a close, there's a whole posse of talented rappers set to do damage into the next year. At the top of the list is Brand Nubian, great rhymers with a great album called "All For One" (Elektra) that promises to define the sound of the street for the next season. Also, don't sleep on King Sun, back with a hardcore LP "Righteous But Ruthless" (Profile), or Barsha, a young MC who demonstrates lyrical finesse on his debut "Explicit Lyrics" (Bum Rush/Virgin). Another talented poet to watch for is Chubb Rock, who has made some noise in the past, but is dropping his best material to date with the forthcoming LP "Keep It Street" (Select). Plus, the righteous rapper with a booming baritone voice, Lakim Shabazz, is back with a new album "The Lost Tribe Of Shabazz" (Tuff City). And keep an ear to the ground for material from new artists Main Source (Wild Pitch), and the Bomb Squad-produced Son Of Bazerk (SOUL/MCA).

As we move into 1991, rap no longer has to prove its staying power or its profit potential to the music industry. The music buying public wants rap, and there are no indications that this demand is decreasing. What does appear to be getting worse is the ineptitude of urban radio in supporting positive hip-hop. R&B music with a rap flavor has all but edged out real hip-hop from ever getting regular radio support, and until we start seeing 24-hour rap stations, I don't expect this problem to get any better.

With the creative energy flowing out of the rap artist community, rap will never have to worry about radio anyway. It's a new decade, and a new sound—hip-hop—has captured a generation.



FACT!

Over 315,000 copies of "DJ Magic Mike and the Royal Posse" have sold already (in 1990)!

FACT!

Over 370,000 copies of "DJ Magic Mike Presents: Bass is the Name of the Game" have sold already (in 1990)!

FACT!

98% of all radio, to our knowledge, have never played a note of either album!

FACT!

93% of all clubs, to our knowledge, have never played a note of either album!

FACT!

Both albums have outsold most major label new artist releases *true sales* figures in 1990!

FACT!

All songs on both albums are 100% free of explicit lyrics!

FACT!

All songs on both albums are non-violent, non-racist and non-sexist!

QUESTION?

Does the American music industry care about facts?



T.C.R.C.

3208-C East Colonial Dr., #131 • Orlando, Florida 32803
(407) 236-9494



* NOTE: Watch for DJ Magic Mike's newest LP release due December 1, 1990: "Vicious Base Back To Haunt You" featuring the production wizardry of DJ Magic Mike.
* T.C.R.C. = The Cheetah Record Company and associated labels.

INDIES

(Continued from page R-8)

Blackmon) and Professor Griff's as yet untitled sophomore album (single "The Verdict" doing well). Poison Clan is about to release another single from their "2 Lowlife Mothas" LP; other imminent albums include a live 2 Live LP by Christmas and Angie Griffin early in 1991.

"Video is pretty important to us," notes PR director Debbie Bennett. "We've done quite a lot through MTV. MTV has been more supportive of us than BET, which is strange to us. Radio to a certain extent has been supportive, if we work hard we get it, but radio does not come to the independents at all. I would hope radio would be more supportive in the years to come, because we have a lot of good artists." Bennett believes indies have the edge over majors in some ways. "Indies have the best artists who are worth the extra effort," she notes, "they're not easy sells. In general it's gotten easier [lately], because people

know they'll only put out something you'll invest your time into. If you've proven yourself with one artist they'll give you more leeway. Everywhere I turn now I see new labels being formed, and it has to be something that's worthwhile to put your money into it. It's risky, so you have to have some trust in yourself and your artist." As for what they're doing differently this year, "We're doing things much the same—work, work, and work."

NastyMix has earned gold albums for homegrown Seattle rap projects with sometimes minimal Eastern sales. Recent successes include Kid Sensation, Sir Mix-A-Lot and High Performance, with upcoming releases including albums from Sir Mix-A-Lot ("Possessed"), former Tommy Boy artist Whiz Kid, and new acts Bob & the Mob and Criminal Nation, as well as new singles from Kid Sensation, High Performance and Side FX.

According to VP Ramon Wells, "We can't depend on radio and it's getting harder to depend on MTV. We're going to have to find other avenues. For

example, I have high expectations for Fox Network's 'Pump It Up' and lots of independent shows around the country. This year we're certainly trying to look at new angles for promoting rap. What was innovative even six or eight months ago doesn't work anymore, so we're looking at a bit heavier creative promotions for rap. Plus we're getting a bit harder-edged, which will make our music more accessible to the East Coast, where we've met with some resistance." As for NastyMix' approach to business, the biggest difference president Ed Locke notes between themselves and the other indies stem from their location. "I'm sure there are advantages to being in New York or L.A., although I wouldn't know what they are. Seattle is a great place, and we operate on a more human scale, more sane. We're not trying to compete furiously with people in our own backyard, and we don't come from a position of muscle and money, so we can go to human qualities and the intangibles of quality of life."

Next Plateau's hottest current product reflects their tradition of female rappers, with the best-selling Salt-N-Pepa and on-the-rise Antoinette. Salt-N-Pepa's new project ("A Blitz Of Hits"), consists of brand new remixes of their biggest singles and is accompanied by a longform video. Antoinette's newest single will be out in November ("She Operates Around The Clock") as will a debut single from Florida rapper Rock Ice ("Freedom Of Speech"). Also on the schedule is the "Cool DJ Red Alert" compilation album, containing this year's hits from artists signed to other labels. In early '91 they'll release Alpha Omega's debut album, the first project in Next Plateau's deal with Herbie Azor's new Soundcheck label.

"Video and touring are important," according to president Eddie O'Loughlin, "and we make sure we do our point-of-sale posters and good old fashioned retail and radio promotion, including mix shows." Having expanded into other areas of music (jazz, rock), O'Loughlin agrees rap must be marketed differently from other genres. "We can tour a rock group playing small clubs, but these outlets don't exist for rap and dance acts. There's not a lot of venues out there for rap anymore. There's a lot of violence out there, but it's the state of the country as opposed to being a

rap problem. Rap does seem to get the blame for what's gone wrong, unfairly." The biggest difference he notes this year is "the majors have learned from us what to do, and they're just overdoing it. First with disco, now rap, through oversaturation the majors will kill it as they tried to kill every other genre, except old-boy rock'n'roll." As for what separates Next Plateau from other labels, "We know what we're talking about musically, we know how to go in the studio and produce a record, and we know how to talk to an artist and a producer."

Priority Records brought Los Angeles hardcore to the rest of the rap world, clocking platinum with such projects as Ice Cube's "AmeriKKKa's Most Wanted" and N.W.A.'s "100 Miles And Runnin'" EP. November will see N.W.A.'s album and an Eazy-E EP, and in early '91 there will be sophomore LPs from Eazy-E, Low Profile and Bobby Jimmy and debuts from hardcore KMC and Dre's first female rapper, Miss Allen.

"It's changing so dramatically, so quickly," notes Priority president Bryan Turner. "Breaking new acts, the categories are becoming very well defined and the inundation of product is a double-edged sword. It makes it easier to break strong, hard-slaming rap, and it's more of a challenge, considering there's so much more of it, to the A&R staffers, to come up with stuff that's so much superior to the competition. That's still what gets over. Finding new street acts is even more difficult for me because I've got the very best, and unless I hear something that sounds better than what I have I'm not interested. Pop-rap is a direction that I'm looking to go, and I want to find the very best pop-rapper that I can, equal to the very best hardcore street rapper."

"Radio is becoming much more of a factor in rap than it ever was. Black radio seems to be less resistant and more supportive of rap as a form of music and a form of expression within the black community. It's become another option, in addition to the normal video, touring and press, advertising and street marketing. We really changed the whole scope of the marketing of rap records with this N.W.A. EP. Retail was resistant at the beginning to an EP, but now they love it. The consumer gets more product, because between the EP and upcoming LPs we don't duplicate songs; they're getting 14 new songs over the last year rather than 10. And now everybody says EPs are a great idea. We showed that it worked."

Profile is the largest rap indie, with enough staff and sufficient releases to afford them the option of operating much like a major, particularly as regards heavy promotion and press (lots of radio, full-time in-house specialists, etc.) when a record seems to warrant it. While they've always had a dance side, recently getting into reggae, Profile is still a rap leader. Top recent projects are Special Ed ("Legal"), the Poor Righteous Teachers ("Holy Intellect") and Frigthy & Mite ("Life," a rap/reggae hybrid).

New releases for the rest of 1990 are a debut LP from Euro-K and a host of heavy hitters back from long layoffs—"Dana Dane 4-Ever," the first new recordings in three years from the gold-record artist, King

Sun's "Righteous But Ruthless," and Run-D.M.C.'s much anticipated fifth album, "Back From Hell." Run-D.M.C. is one of the longest-lived rap groups out there, and their success will be taken by many as an indicator of rap acts' longevity potential. Early 1991 will see releases from debut artist DJ Quik (their first rap album signed from the West Coast office), Sweet T, a second from Twin Hype and a third from Rob Base, and new group BKA (if they don't change their name by then).

"We make more videos than we used to, and we rely on video as one of the main ways to break a new rap artist before we go to radio," says Cory Robbins, Profile president. "We try to build through video and sales, then to radio to close it. Video has become one of the better ways to establish a new rap artist. We're doing more maxi-cassettes, and we actually have videos out that don't even have singles—we're doing videos of album cuts. We're also doing more promotional items than we used to, T-shirts, tchochkes, and so forth."

Select's greatest success so far this year has been Kid 'N Play, who've found movie stardom and broken through to a more mainstream audience. Coming up for the last few months of 1990 are Style's debut album "In Tone We Trust," a Chubb Rock EP, "Treat Him Right" and LP "Keep It Street" (December or January). Rap product due from Select early in the new year includes new albums from Kid 'N Play and the Real Roxanne.

"I believe in good quality entertainment," says Fred Munao, label president, "and you have to make sure everyone is aware of what that artist does. I can't really tell you what we do for artist development, because then majors will read it and want to do the same thing. And sometimes you just do the standard—radio, retail and other things. There's a lot more competition now, majors are releasing too many records. It means there's a lot more out there to wade through." As for what Select does to separate themselves from the pack, "We listen. We listen to artists, to managers, to the marketplace."

Munao is also involved in an indies-generated anti-pirating effort, working with the RIAA to reduce losses to counterfeiters. To that end they've formed AACT (Artists Against Counterfeit Tapes). "I think it's important that we bring about change, and one of the most important parts of that effort is consumer awareness," he notes. "We're creating public service announcements by artists to make people aware that pirate tapes are not of the same quality."

Tommy Boy has been around from the beginning of rap, starting with such early classics as the half-a-million-selling "Planet Rock." Now owned and partially distributed by Warner Bros., Tommy Boy still runs all rap product through independent distribution, and after a mid-'80s slump is back in the forefront with such style leaders as De La Soul, Digital Underground and Queen Latifah.

About forthcoming rap projects label president Monica Lynch says, "We're very excited about Paris, the foremost hip-hop activist from the musically rich Bay Area. His debut single 'Break The Grip Of Shame' was an underground hit, creating aware-



Run-D.M.C.

The World's 1st Dictionary over 1200 words

RAP!

The RAPPER'S HANDBOOK

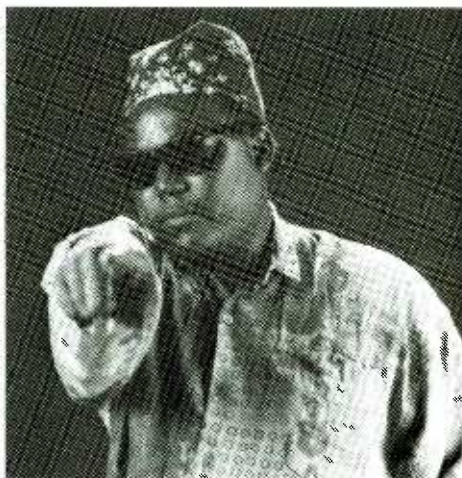
To Order, send \$3.50 plus \$1.00 postage and handling to:

MAC Inc. 404.742.9080
 PO Box 920610 404.288.7104
 Norcross, GA 30092 FAX 404.289.5556

SUPER SPURM

13644 S.W. 142 Ave., Suite D-2 • Miami, FL 33186

MC JEFFOX



ness in the frontline rap audience. His debut LP 'The Devil Made me Do It' shipped in mid-October. In an increasingly crowded socio-political rap market, we've spent a lot of time trying to position Paris in his own niche. His background as an entrepreneur, self-produced writer/artist and economics major make him unique."

Also due are Stetsasonic's third LP "Blood, Sweat & No Tears," and early next year will be a Daddy-O solo album, a new LP from Digital Underground (out now is their "This Is An E.P. Release"), sophomore efforts from De La Soul ("De La Soul Is Dead" LP and "Ring Ring Ring" lead single) and Queen Latifah, who performed on Motown's 30th Anniversary Special and in an upcoming Spike Lee's film "Jungle Fever." New Music Seminar DJ and MC Battle For World Supremacy Winner Fresco & Miz recently debuted with their "We Don't Play" video and single.

"The old ways of selling rap don't work as well as they used to," says chairman Tom Silverman. "Rap singles don't sell as much as they used to, so the chances of hitting are no longer as good. Independent labels have to be a lot more selective, they have to build demand for an act first. It could take a year to develop an act with singles and then drop an album. Majors are too album-oriented for that patience aspect. Rap is still a word-of-mouth-driven genre and you have to do things that drive word of mouth. Television does that well; radio doesn't play enough rap. There are new ways of dealing with creating a fashion scene and some other kind of awareness, the publicity aspect, but it has to be legit, it has to be real and really different." As for specifics of those new ways, "We ain't telling. Everyone will find out and by the end of next year, they'll all be doing it. We do non-conventional guerrilla marketing campaigns on an artist-by-artist basis. When you're indie you're outside the status quo—rap is from disenfranchised people, and independents are outside the status quo. Major labels can't do that, it doesn't work with steamroller machinery. You can't make people buy rap records by taking out full-page four-color ads in trades. Black radio is over and out, as far as rap is concerned, they missed the boat. We promote through visual media and other methods. Touring also doesn't help, and can have the reverse effect if the group isn't great live."

Tuff City has broken past their underground, culty threshold this year, with YZ's "Sons Of The Father" creeping into the top 50 on the R&B chart. Just out are long-awaited albums from hot producer the 45 King ("45 Kingdom") and Lakim Shabazz ("The Lost Tribe Of Shabazz"). November will see "45 King Presents The Flavor Unit," a compilation that includes Lakim Shabazz, Queen Latifah and a slew of lesser-known acts in that vein. Other LPs due between now and January are Grandmaster Kaz' "Grandest Of Them All," Louie Louie Vega's debut "Deadlier Than Ever" and a breakbeats album called "Funkmania" with Fred Wesley and Mayfield Parker of the James Brown Band.

Tuff City's strategy, according to president Aaron Fuchs, involves "a multi-pronged attack, a combination of new methods with the more tradi-

tional motions. We're undertaking massive promotional campaigns—five-figure sums on videos, incentive plans for distributors, substantial budgets for promotion, and a full complement of marketing including posters, trade ads and other merchandise. We shot Lakim's video in Egypt. But at the same time, rap has the ability to build a street base without Monday through Friday radio play. The 45 King's '900 Number' is a perfect example. It's a loop sample, not a song, certainly far more skeletal in its structure than commercial demands would dictate, and just one track among seven on a 12-inch single, which itself was unorthodox. It became part of the fabric of hip-hop and a piece of music you were sure to hear any time you went out, and we eventually followed it with a 30-second video. We took some old '40s jazz and tap footage and looped it, and it helped sustain it. That a video show puts an identifying tag on a clip, just those few seconds, was very important, since so many people knew the music without knowing what the record was.

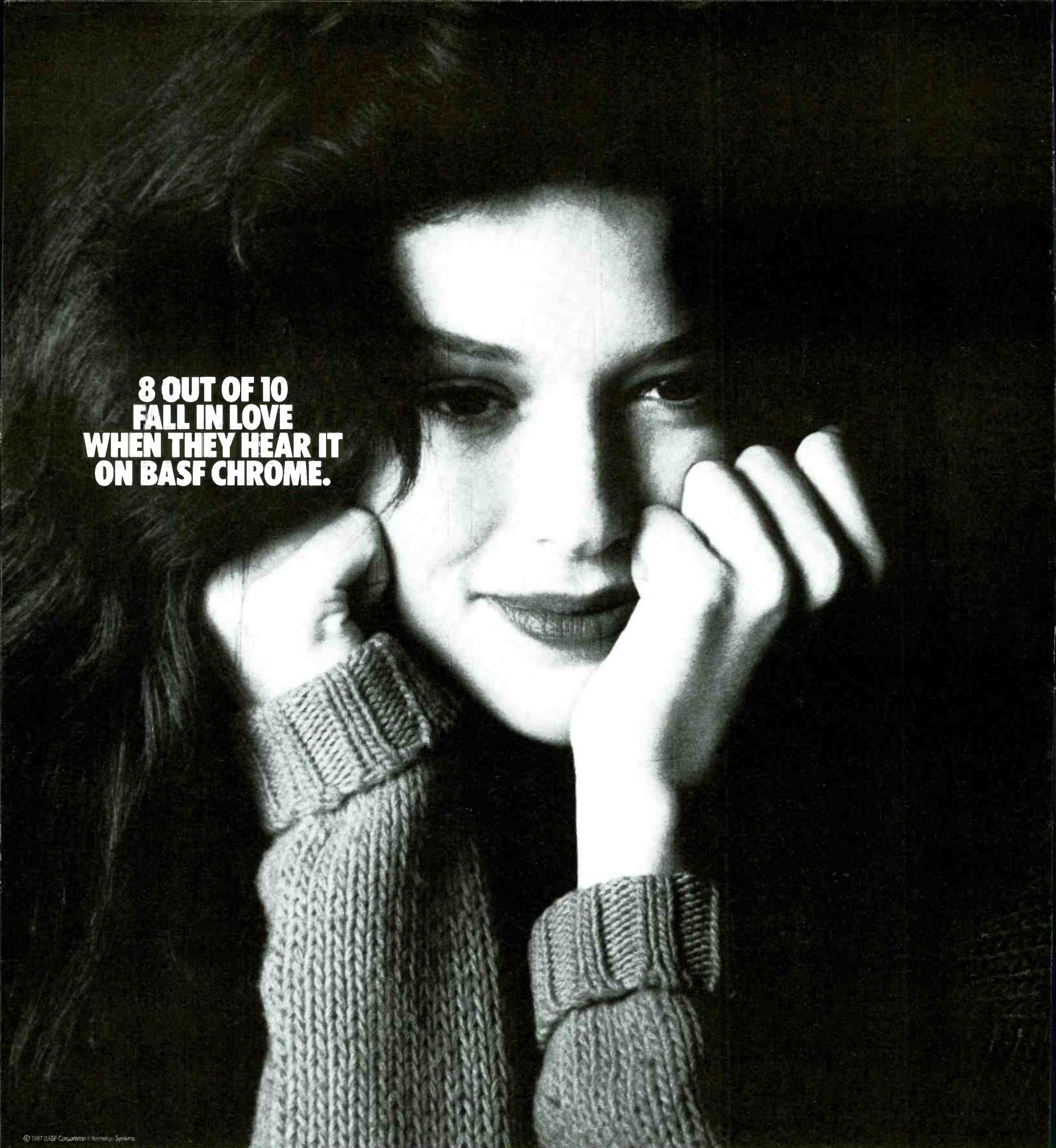
"The market is always tough for indies, and as rap grows it's becoming attractive to whole new sets of entrepreneurs and financiers. We've never been as secure and able to compete as we are now. I don't envy the guys just starting out now—rap labels have now been formed even by Walt Disney."

Wild Pitch has broken through in a big way this year, thanks in particular to the success of Chill Rob G's single "The Power" and album "Ride The Rhythm." Later this year they're releasing a new 12-inch from the Main Source (Queens act led by the Large Professor, a producer who has worked with Eric B, produced Kool G Rap's LP and three cuts on Intelligent Hoodlum) with album "The Main Source Breaking Atoms" to follow in January, and a Chill Rob G single, also to be followed in January with an LP (as yet untitled). Also due out in early 1991 is an MC Spice three-song maxi-single "Black To The Point"/"Take It To The Stage"/and one other cut).

Label president Stu Fine's success tip is easier said than done: "Just have hit records and work your ass off," but he's willing to share a few specifics. "One very obvious thing is we're dealing with videos as a given, which we hadn't really done a year ago," he notes. "In the past year our tiny label has done six videos, and we hadn't done any before that. While black radio is still unwilling to accept rap at the level the kids want it, video outlets are beating them to the punch. Video play sells records. With 'The Power' we sold over 100,000 before we had any genuine adds on black radio. That brought airplay; that in turn generated more sales. The key is we have to be looking at things differently than the old fashion ways. Video, word of mouth, street promotion and working retail."

CREDITS: Editorial by Billboard editors except: Jon Shecter, editor of *The Source*, a monthly magazine of hip-hop music, culture and politics, in N.Y.; Darlene C. Donloe, a freelance music writer in L.A.; Wendy Blatt, a freelance music writer in N.Y.; Editorial assistance, Leyla Turkkan; Cover & design, Steve Stewart.





**8 OUT OF 10
FALL IN LOVE
WHEN THEY HEAR IT
ON BASF CHROME.**

Emotional impact. That's what music is all about. And what BASF Chrome is all about. In a nationally representative sample of the U.S., 8 out of 10 listeners heard more, responded more, were moved more by music recorded on BASF Chrome than on ordinary cassette tape. 8 out of 10.

An impressive figure that can mean

impressive sales. Because when you release on BASF Chrome, there's less tape hiss, greater music clarity, greater overall sound quality—greater emotional impact! All of which adds up to a tape that gives greater consumer satisfaction.

If you want them to fall in love. If you want to make them cry. If you want them

to go wild. If you want to make them sign. Call us at 1-800-225-4350 (east or south), or 1-800-225-3326 (central or west). We'll show you what a difference BASF Chrome can make in the studio, in the store and on the deck.

Call us today.

After all, if 8 out of 10 people prefer it on BASF Chrome, shouldn't you be listening?

**The crystal clear sound
of BASF Chrome.**



BASF

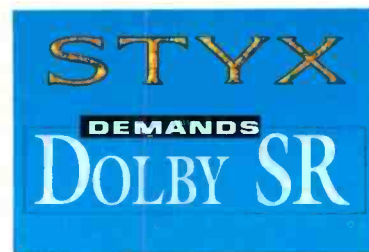
Billboard.

STUDIO ACTION

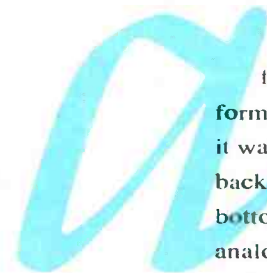
PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING NOVEMBER 17, 1990)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	ADULT CONTEMP.
TITLE Artist/ Producer (Label)	LOVE TAKES TIME Mariah Carey/ W.AfanasiEFF (Columbia)	B.B.D. (I THOUGHT IT WAS ME) Bell Biv DeVoe/ Shocklee; Sadler; Shocklee (MCA)	YOU REALLY HAD ME GOING Holly Dunn/ H. Dunn; C. Waters (Warner Bros.)	KNOCKIN' BOOTS Candyman/ Johnny J.; Candyman (Epic)	FROM A DISTANCE Bette Midler/ A. Mardin (Atlantic)
RECORDING STUDIO(S) Engineer(s)	THE PLANT/ HIT FACTORY Dana Jon Chappelle; Manny Lacarrubba; Paul Logus	GREENE STREET Kirk Yano; Jamey Staub	STUDIO W Bob Campbell- Smith	AUDIO ACHIEVEMENTS Donovan Sound	ELECTRIC LADY Jack Joseph Puig
RECORDING CONSOLE(S)	SSL 4000-G Series	Trident TSM	Trident Series 60	Trident Series 70	Focusrite
MULTITRACK RECORDER(S) (NOISE REDUCTION)	Sony APR-100/ Studer A-800	Studer A-800	Otari MTR-90	Sony MCI JH-24	Studer A-800
MASTER TAPE	3M/Ampex 456	Ampex 456	Ampex 456	Ampex 456	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	THE PLANT Dana Jon Chappelle; Manny Lacarrubba	GREENE STREET Rod Hui; Jamey Staub	MASTERMIX Mike Psanos	AUDIO ACHIEVEMENTS Donovan Sound	STUDIO 55 Jack Joseph Puig
CONSOLE(S)	SSL 4000-G Series	Amec APC 1000	Calrec UA-8000	Trident Series 70	Neve 8128
MULTITRACK/ 2-TRACK RECORDER(S) (NOISE REDUCTION)	Sony APR-100/ Otari MTR-12	Studer A-820/ Studer A-820	Otari DTR-900/ Sony 3402	Sony MCI JH-24/ Sony MCI JH-110	Studer A-800/ Ampex ATR 102 (Dolby SR)
MASTER TAPE	3M	Ampex 456	Ampex 456	Ampex 456	Ampex 456
MASTERING HOUSE (ALBUM) Engineer	MASTERDISK Bob Ludwig	MASTERDISK Steve Hall	MASTERMIX Hank Williams	BERNIE GRUNDMAN Brian Gardner (Single)	MASTERING LAB Doug Sax
PRIMARY CD REPLICATOR (ALBUM)	CBS Manufacturing	DADC	WEA Manufacturing	CBS Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	CBS Manufacturing	MCA Manufacturing	WEA Manufacturing	CBS Manufacturing	WEA Manufacturing

© 1990, Billboard/BPI Communications, Inc. Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.



Alan Silfen



After auditioning various digital formats vs. analog with Dolby SR, it was obvious that Dolby SR gave us back the silky top end and warm bottom end normally associated with analog recording, along with the quietness and impact found in digital."

Phil Bonanno: recording engineer

"Dolby SR maintains all the best qualities of analog with the benefit of no noise. We're ecstatic about the sound of our album." **Dennis de Young**: producer, vocals, keyboards

"Dolby SR captures the sound of my drums on tape as if you were hearing them played live."

John Panozzo: drums, percussion

"No matter what type of material we worked on, the bass had the edge, drive and bottom required."

Chuck Panozzo: bass guitar

"The sound of analog with Dolby SR was a revelation."

Glen Burtnik: vocals, guitars

"Analog with Dolby SR lets the personality and humanity of the music shine through."

James "J.Y." Young: guitars, vocals



Edge of the Century (A&M Records) recorded and mixed at the Chicago Recording Company.

Dolby SR: now more than 47,000 tracks in use worldwide.



Dolby Laboratories Inc. - 100 Potrero Avenue, San Francisco, CA 94103-4813 - Telephone 415-558-0200 - Telex 34409 - Facsimile 415-0863-1373
346 Clapham Road London SW9 9AP - Telephone 071-720-1111 - Telex 919109 - Facsimile 071-720-4118
Dolby and the double-D symbol are trademarks of Dolby Laboratories Licensing Corporation. ©1990 Dolby Laboratories S909018

MORE ENGINEERS
GO GOLD ON AMPEX
THAN ON ALL OTHER TAPES
PUT TOGETHER

AMPEX

A MASTER OF ENGINEERING

Ampex Recording Media Corporation · 401 Broadway, M.S. 22-02 B2 · Redwood City, California 94063 · (415) 367-3809

Multimedia Panel Pumps Up Audio Usage

BY SUSAN NUNZIATA

NEW YORK—Music can be the key to bringing interactive technology to the mass consumer market, according to several developers of the medium. In return, interactive programming could dramatically impact the way we hear, see, and manipulate prerecorded audio.

Panelists discussed music's multimedia potential during the "New Directions In Interactive Music Programming" session at InterTainment '90, a conference on interactive entertainment, Oct. 29-31 at the Marriott Marquis Hotel here.

Moderated by Mark Fine of American Interactive Media, the panel featured musician Jeff Baxter; John Ramo, president of Sonic Images Productions Inc.; and Dr. Diana Gagnon, VP of new business development with ACTV.

According to Ramo, a developer of software for the compact disc-interactive (CD-I) format, multimedia is an evolving language and its developers are trying to find new ways to approach it. He said the difference between multimedia and conventional audio/visual capabilities is like going from four-track to 24-track audio recording.

CD-I is a 5 1/4-inch system that can provide full-motion video and CD-quality audio and can be manipulated by the user through a simple remote control or mouselike device. The system is compatible with existing televisions and stereos.

"CD-I opens up a lot more possibilities to music," Ramo said. "The good news is that a lot of multimedia companies are starting to focus on music and, in the consumers' mind, the relationship between music and multimedia needs to be addressed."

He noted that a multidisciplinary team that includes audio engineers, musicians, artists, computer graphics experts, and computer engineers is necessary to pull together a successful multimedia program.

Ramo and Sonic Images have developed the "Children's Television Theater," an imaginative program using the CD-I format, which places a cartoon band in rehearsals, in a recording studio, and in live performance. Users can choose different lyrics, alter musical arrangements, and change the mix of instruments, for more than 19,000 variations of each original song.

Interactive music programming for cable television was discussed by Gagnon. ACTV offers a pay-cable TV service in which customers have a box similar to a cable TV box, along

with a four-button remote control that allows them to interact with the programming.

In a demonstration tape made from a Peter Gabriel concert, Gagnon showed how, with the push of a button, users can select different camera angles, choose from four different types of footage/text combinations, and change the mix of instruments and vocals to focus on what they want to see and hear. "This gives a rock video a very long shelf life," said Gagnon. "This is just the beginning of what I feel will be a whole new field of music video."

ACTV was test-marketed in 232 homes in Springfield, Mass., earlier this year and 72% of the consumers polled said it would enhance the value of cable TV to their households. In addition, 47% of cable subscribers said they were interested in subscribing to ACTV. Already available in 5,000 homes in Montreal, ACTV expects to launch in the mass market within the next 12 months.

Philips expects to introduce its CD-I system to the mass market next summer (Billboard, Sept. 22). Other companies, including Sony, Matsushita, Grundig, Pioneer, and Yamaha, will be introducing hardware in the CD-I format and Fine, who moderated the "Music Programming" panel, noted that within two to three years

of introduction, a sizable base of CD-I hardware will be installed.

However, Fine also noted that an interactive format war is imminent, since there are several systems either under development or already introduced, including Apple's Macintosh Hypercard and NEC's TurboGrafx-16.

"We need to come up with ubiquitous standards that will cross all systems, and software that will play on all systems no matter what the manufacturer," said Fine.

AIM, a Philips/PolyGram corporation in Los Angeles, develops software for the CD-I format and has introduced a series of CD-I-ready compact discs that can be played on conventional CD players but can also be used with a CD-I system to access text, liner notes, and taped interviews with the artists, as well as mix options.

AIM also created the Video Jukebox for CD-I, which uses existing catalog in various styles, enabling the user to access text and videos along with the songs.

"Hardware manufacturers are convinced that music is going to be one of the prime wedges to drive interactive into the marketplace," said Fine.

Baxter, recently returned from a tour of Tokyo with Keith Emer-

son, John Entwistle, and Joe Walsh, has played with Steely Dan and the Doobie Brothers. "As an artist, I can't wait to get my hands on this [CD-I]," he said. "This is going to open up incredible doors and allow us to find out incredible things about music. I wish everybody would hunker down and figure out ways to apply this."

Baxter envisions CD-I albums that can be remixed by the users that artists might put out as works in progress. Ramo added that MIDI could further expand CD-I's capabilities, allowing for the use of a sequencer, synthesizer, keyboard, and any other MIDI gear in conjunction with the CD-I system.

Fine noted that most of the developers involved with CD-I are from the computer industry, and that the interactive marketplace needs experienced personnel from the audio and video arenas to develop innovative music programming.

"I'd like to be a lightning rod for audio professionals to become more involved," Fine told Billboard after the conference. "In developing CD we had to develop the tool kit. I believe we now have the tools and we can have others involved in implementing wonderful creative ideas."

CD-Quality Audio Gives Interactive Software Added Appeal In Home-Entertainment Arena

BY RANDOLPH P. SAVICKY

NEW YORK—Although its impact has been hindered by delays in hardware introductions, interactive programming is now ready to make its presence strongly felt in the home entertainment and educational marketplaces.

Interactive software, combining computer technology and full- or half-motion video with special added ingredients—digital-audio-quality music, dialog, and sound effects—will fundamentally change our home environment in the decade ahead, according to panelists at InterTainment '90, the third annual conference on interactive entertainment, Oct. 29-31 at the Marriott Marquis Hotel here.

A crucial part of this medium's growth will be the ability to produce CD-quality digital audio for software to offer the full lifelike realism so crucial to effective interactive programming.

Film and television, high-quality audio, and games are three areas that have never been combined before, said David Riordan, VP of product development at Cinemaware, a member of the "Pioneering CD ROM Entertainment" panel.

"By joining these three areas, interactivity offers many unique possibilities for music and sound effects," said Riordan, "and the use of high-quality speech will be particularly important in assuring success in the marketplace."

For example, the latest version of Mediagenic's interactive fantasy exploration program, "Manhole," will include CD-quality digital audio. Bill Volk, Mediagenic's director of research and development, added that the previous versions of "Manhole," including "Manhole DOS," "Manhole CD ROM" for the Macintosh, and "Manhole VGA CD ROM," used studio-quality audio rather than selections from sound-effects libraries.

In the panel on "Breaking New Ground in Interactive Children's Programming," Sarina Simon, VP of product development at American Interactive Media, demonstrated a program that combined CD audio and high-quality video. AIM's cartoon program contained 10 songs, all of which could be sung in a variety of different languages, including French, Spanish, and English.

Seth Meyers, director of production for interactive technologies at the Children's Television Workshop, demonstrated an interactive "Sesame Street" program that used the real voices of characters like Big Bird to teach children to recognize letters

and spell words. Meyers noted that Children's Television Workshop has also produced the first talking Nintendo cartridge, incorporating the missing element in Nintendo—speech.

Working with the IBM-MS-DOS platform, which is not noted for its audio quality, Walt Disney Computer Software first developed a market peripheral that plugs into a computer's printer port to generate high-quality digital music, dialog, and sound effects. Once this was completed, the company then had the audio foundation to create interactive children's programming, explained Roger Hector of Walt Disney Computer Software.

Studio Action Chart Gets Fine-Tuned

NEW YORK—The Studio Action chart (see preceding page), introduced June 2, acknowledges the people, places, and technology behind the top recordings on eight of Billboard's key charts. A weekly feature in Billboard's Pro Audio section, the chart has received a positive reader response.

In order to provide a more complete summary of the technology involved in recording today's hits, changes are being introduced in the chart as of this week. These changes come after careful analysis of the chart categories, assessment of the information-gathering process, and reader feedback.

A Noise Reduction category will be noted in parentheses under the Multitrack Recording heading for those analog recordings that make use of such systems. These noise-reduction technologies have helped analog maintain its longevity as it competes with its digital counterpart.

The Primary Duplication Tape category was deleted because of difficulty in getting reliable information in this area.

Each week, the chart features five singles chosen from eight of the preceding week's Billboard charts: Hot 100, R&B, country, rap, dance/sales, Modern Rock Tracks, Adult Contemporary, and Album Rock Tracks.

Karen Fulgenzio, Studio Action chart manager, will continue to gather information for the chart by contacting record-label production departments, studios, plants, and manufacturers.

Billboard has back issues to donate to an archive or educational program. Call Trudi Miller at 212-536-5029



Ice Breaker. Vanilla Ice, right, took a break from his 70-city tour with M.C. Hammer to remix "Play That Funky Music," the second single from his album "To The Extreme." Ice returned to Luminous Sound Studios in Dallas to work with Paul Loomis, left, studio owner and co-writer of two "Extreme" songs. (Photo: Ray Slay III)

AUDIO, VIDEO & FILM
CAREER EDUCATION
 FULL SAIL CENTER FOR THE RECORDING ARTS
 HANDS-ON TRAINING • 7-STUDIO COMPLEX
800-221-2747
 IN FLORIDA CALL: 407-679-6333
 3300 UNIVERSITY BLVD. WINTER PARK, FLORIDA 32782

Billboard® Home Video

IN THIS SECTION

The Power Of Made-For-Vid Programs	50
'Grim Stories' & 'Tall Tales'	51
Children's Video: No Kids' Stuff	55
Disney's 'Peter Pan' Goes Laser	56

Special-Interest Video Gets Realistic Tighter Financing, Advances Cited

BY PAUL SWEETING

NEW YORK—After nearly a decade of often-hard experience, the world of special-interest video is becoming imbued with a sense of realism, according to panelists and attendees at this year's American Video Conference.

The AVC, sponsored by Billboard and the American Film Institute, attracts producers and marketers of special-interest video programs. And marketers in particular attending the Nov. 7-9 conference at the Westwood Marquis in Los Angeles spoke of taking a harder line when licensing or financing special-interest programs than in the past, having learned the hard way the price of unrealistic expectations.

At the same time, participants said, new programming categories continue to emerge, showing promise for the future.

Among the points brought out at the conference:

• The advances being paid to producers for special-interest programs are significantly lower today than a few years ago;

• Distributors are less likely to acquire programs without highly marketable elements already attached, such as well-known stars or commercial tie-ins;

• Distributors are increasingly interested in programs with the potential to become series because it is more efficient to spread marketing dollars over groups of titles than over single ones;

• Fears of an economic slump are leading retailers to buy special-interest product more cautiously, putting greater strain on marketers and distributors.

"The advances for producers today are much smaller than in the past," said Suzie Peterson, VP of production and development at MCA Home Video. Speaking on a panel titled "Non-Theatrical Deal Making," Peterson reflected the new perspective on the special-interest market emerging even among its strongest proponents.

"We're much more careful now, much more realistic about the numbers we can do and about how much we have to spend on marketing," she said. "That means less money is available for production and acquisition. It's not pie-in-the-sky anymore."

Aside from scaled-down expecta-

tions for special-interest tapes, distributors of such programs are paying more attention to the often-unrecoupable expenses they face in bringing a tape to market.

"There is a tremendous investment for the distributor in bringing a product to market—in terms of manufacturing costs, packaging, promotion, sales costs and so forth," said Andrew Greenberg, senior VP of GoodTimes Home Video. "Plus, if a program doesn't perform [in the marketplace] we pull it back, because we are, in essence, guaranteeing the retailer certain revenue per square inch. So a lot of the investment can be totally lost."

As a result, Greenberg said, distributors such as GoodTimes are being more careful in what they invest to acquire product.

A third major factor contributing to the smaller advances is the decline in price points for special-interest tapes. According to David Catlin, president and CEO of Brentwood Home Video, a producer and distributor of special-interest tapes, "the market [for special-interest tapes] is really moving under \$10."

Speaking on a panel titled "The Mechanics of Selling," Catlin noted that the \$19.95 price point is rapidly disappearing for special-interest tapes and that even the \$14.95 price point is under pressure.

Much of the price erosion can be attributed to special-interest producers' increasing dependence on rackjobbers to distribute their tapes. According to Catlin, 60%-65% of Brentwood's retail sales are

(Continued on page 54)



Never Too Young. Jane Fonda and J.D. Roth make working out entertaining for kids in two new Warner Home Video tapes called "Fun House Fitness." Due in stores Jan. 3, one program is designed for the 4-8-year-old set, while the other is geared to ages 7 and above. Each tape retails for \$19.98. Roth is the star of the "Fun House" TV show.

Rental Of Special-Interest Video Moves Fast-Forward

BY JIM McCULLAUGH

LOS ANGELES—Special-interest video fare is drawing an increasing number of consumer renters, while sales of made-for-video titles are flat, according to data presented here during a panel titled "Narrowcast Video:

Trends For The '90s," held here Nov. 8 during the American Video Conference.

Amy Innerfield, an analyst with Alexander & Associates, said her company's research indicates that approximately 35% of the 70 million or so U.S. VCR households rented nontheatrical programming last year—up about 5% over the previous year. Sales of made-for-video programming are maintaining an even 20% pace, she added.

Based on extensive telephone research, projected to a national level, Innerfield gave producers in attendance a glimpse of special-interest-marketplace dynamics by dissecting the area into 11 different categories.

Among the findings:

• **Documentary:** About 27% of VCR households were active in this area, which accounted for 6.2 million rental transactions and 1.7 million purchases. Consumers paid an average of \$21.22 for these titles. Consumers also indicated such title preferences as "National Geographic," "The Titanic," and documentaries on the Vietnam War, World War II, and the Civil War.

• **Exercise:** About 32% of VCR

households were active in this area, which accounted for 3.9 million rental transactions and sales of 4.5 million. Average price paid for these titles at sell-through was \$18.50. The standouts in this category were titles from Jane Fonda, Kathy Smith, and Richard Simmons.

• **Music Video:** About 25% of VCR households were active in this category, accounting for 5.5 million rental turns and sales of 1.2 million units. Average sell-through price was \$20.53. Leading titles focused on such artists as Led Zeppelin, New Kids On The Block, Pink Floyd, the Doors, and Madonna.

• **Comedy:** About 45% of VCR households were active in this area, which accounted for 11.9 million rental transactions and half a million purchases. Average sell-through price was \$15.20. Popular titles focused on such comedians as Bill Cosby, Andrew Dice Clay, Eddie Murphy, Richard Pryor, and Robin Williams.

• **Sports:** About 37% of VCR households were active in this area, which accounted for 7.1 million rentals and sales of 2.9 million units. Average sell-through price was \$19.61. Best sellers were in the wrestling, baseball, basketball, sports bloopers, and rodeo categories.

• **Information/Instructional:** About 20% of VCR owners were active in this area, which accounted for 3.6 million rental transactions and sales of 1.6 million units. Average sell-through price was \$20.15. Popular titles focused on such topics as auto mechanics, avalanche awareness, cabinet making, discipline for

children, and, yes, how to use an Uzi automatic weapon.

• **Outdoor Hobbies:** About 18% of VCR households were active in this area, accounting for 4.2 million rentals and 800,000 units sold. Average sell-through price was \$25.28. Hunting and fishing were the most popular categories.

• **Animated:** About 62% of VCR households were active in this category, which accounted for 8 million rental transactions and sales of 3.1 million copies. Average sell-through price was \$9.91. Best sellers revolved around such characters as the Teenage Mutant Ninja Turtles, Bugs Bun-

(Continued on page 54)

VCR Care Is Easy As 'ABC' Rank Video Teaches Precautions

NEW YORK—Rank Video Services America, the largest duplicator in the U.S., has produced a 12-minute informational videotape on VCR and videocassette care that it will make available at a nominal cost to retailers.

The tape, "The ABCs Of Your VCR," is designed to educate retailers and consumers on basic precautions in the use of VCRs that the Torrance, Calif.-based duplicator hopes will help reduce the number of tapes turning up with apparent defects. Rank, along with other duplicators, contends that most playability problems experienced by consumers are the result of damage inflicted on tapes through use, rather than true manufacturer defects.

The duplicator has also produced two 15-second and one 30-second public-service announcement on VCR and cassette care that it is encouraging the studios to insert at

the beginning or end of movies.

So far no studio has committed to using the spots, but Rank executive VP David Cuyler says their response so far "is very positive." Rank is also making the PSAs available to non-Rank customers.

Rank is offering the videos in a six-piece, prepacked counter display, along with point-of-purchase material. Retailers will be charged \$30 for the six-pack, although tapes can also be purchased individually. The tapes carry no suggested list price, although a retail price of \$9.95 can be imputed from the wholesale cost.

As part of its initial distribution effort, Rank will send a mailing to members of the Video Software Dealers Assn. Retailers can also order via a toll-free number (800-445-3800).

The black-and-white program

(Continued on page 55)

Mills Touts Made-For-Videos As Tools For Ecological Activism

Made-for-video programs can be powerful tools for educating people and influencing thought about the environment and related issues. That was the message of actress Donna Mills, who keynoted the fourth annual American Video Conference here Nov. 8 (see separate stories this issue). The popular Mills—subject of the special-interest tape "The Eyes Have It," a makeup program on MCA/Universal Home Video, and now a spokeswoman for Earth Communications Organization—encouraged independent producers to take the lead in getting positive programs made. "This is an important time in mankind's history. The very quality of life depends on the changes we make now," she said. She also indicated that one reason why ecology-oriented initiatives, particularly those in

California, lost in the recent elections was that opponents not only outspent but outmaneuvered proponents from a media perspective. "But we can do it bigger and better," she said, if the priority is there. "Our programs can reach out and touch people. We in the entertainment business have a responsibility," she said. Mills also praised recent projects such as Ted Danson's "Help Save Planet Earth" video from MCA/Universal Home Video, and TV fare such as "Captain Planet" and "E.A.R.T.H. Force."

Merrill Lynch Gives Blockbuster Top Grade

Merrill Lynch has issued a report recommending Blockbuster Entertainment stock as "a timely investment opportunity." The report cites the Fort Lauderdale, Fla.,-based company's recession-resistant business, solid internal financing, strong cash flow, market dominance, and international expansion as "reasons to buy" the stock. Blockbuster's "favorable growth prospects are not expected to be impeded by a weak economy or by the precarious position of the U.S. banking industry," states the report.

PDO Chief Has High Hopes For Laserdisc

The recently formed European Laserdisc Assn. (ELDA) will play an important role in establishing the configuration in Europe, says Dick Betlem, CEO of Philips and DuPont Opticals (PDO). With the founding members' commitment to the system, the European breakthrough will take place soon, he says. PDO, which has its laserdisc pressing plant in Blackburn, England, is the major European producer so far. Other facilities in operation or expected to launch soon are MPO in France, Bertelsmann/Telemedia in West Germany, DADC in Austria, and Nimbus in the U.K.



by Earl Paige

SELL-THROUGH SHOCKER: If Herb Fischer meant to set off a time bomb, he did it at the recent National Assn. of Recording Merchandisers annual wholesalers' conference (Billboard, Nov. 17). The popular former MGM/UA exec quoted figures on several titles that have sold enormous numbers "outside video specialty stores." These include "All Dogs Go To Heaven," from his former company, at 83%; "The Little Mermaid" at 88%; "Peter Pan" at 91%; and a whopping 92% for the Ninja Turtles movie. Speaking before assembled rack-jobbers, Fischer said he hoped the message got across that racks, already moving large quantities of the titles he quoted, should go after video specialty outlets, too. That's all well and good, but Jim Salzer, who operates a store in Ventura, Calif., says some racks have long serviced specialty stores, among them Video Channels. Salzer questions some of Fischer's figures, as-

serting that they must reflect "some rack activity in specialty stores." Salzer says Fischer's remarks stung the many video specialty store operators who have valiantly tried to play in the sell-through game. [Shortly after his appearance at NARM, Fischer, formerly senior VP of sales and marketing at MGM/UA, was one of several executives let go from the studio in the wake of Time Warner's assumption of distribution rights to MGM/UA's video product. (See separate story, page 1).

PLUS PRICE PLAY: Music Plus, the Los Angeles-based combo chain, is blowing out the market with an everyday three-tier rental price setup of 49 cents, \$1.99, and \$2.99. The midprice \$1.99 tier covers fairly recent releases, with titles such as "The Bear," "Blaze," "Hard To Kill," "She Devil," and

(Continued on page 53)

Top Video Sales™

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	4	PRETTY WOMAN	★★ NO. 1 ★★ Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.99
2	3	5	TEENAGE MUTANT NINJA TURTLES: THE MOVIE	New Line Cinema Family Home Entertainment 27345	Judith Hoag Elias Koteas	1990	PG	24.99
3	2	8	PETER PAN	Walt Disney Home Video 960	Animated	1953	G	24.99
4	9	2	JETSONS: THE MOVIE	Universal City Studios MCA/Universal Home Video 80977	Animated	1990	G	22.95
5	NEW ▶		TOTAL RECALL	Carolco Home Video 68901	A. Schwarzenegger	1990	R	24.99
6	4	10	ALL DOGS GO TO HEAVEN	MGM/UA Home Video M301868	Animated	1989	G	24.98
7	5	218	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	24.98
8	6	26	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
9	7	4	ROGER WATERS: THE WALL-LIVE IN BERLIN	PolyGram Music Video 082-649-3	Roger Waters	1990	NR	19.95
10	11	9	LOOK WHO'S TALKING	Tri-Star Pictures RCA/Columbia Home Video 70183	John Travolta Kirstie Alley	1989	PG-13	19.95
11	8	4	STAR WARS TRILOGY GIFT PACK	CBS-Fox Video 0609	Mark Hamill Harrison Ford	1990	PG	59.98
12	12	5	JANE FONDA'S LEAN ROUTINE	Jane Fonda Warner Home Video 654	Jane Fonda	1990	NR	29.98
13	10	8	THE KING AND I	CBS-Fox Video 1004	Yul Brynner Deborah Kerr	1956	G	19.98
14	14	7	FIELD OF DREAMS	Universal City Studios MCA/Universal Home Video 80884	Kevin Costner Amy Madigan	1989	PG	19.95
15	15	10	PETER PAN	GoodTimes Home Video RCA/Columbia Home Video 7001	Mary Martin	1960	NR	24.99
16	13	23	STEP BY STEP ▲20	CBS Music Video Enterprises 19V-49047	New Kids On The Block	1990	NR	19.98
17	16	15	M.C. HAMMER: PLEASE HAMMER DON'T HURT 'EM	Capitol Video C540001	M.C. Hammer	1990	NR	19.98
18	37	5	BACK TO THE FUTURE PART II	Amblin Entertainment MCA/Universal Home Video 80914	Michael J. Fox Christopher Lloyd	1989	PG	19.95
19	25	2	PLAYBOY 1991 VIDEO PLAYMATE CALENDAR	Playboy Video HBO Video 90520	Various Artists	1990	NR	19.99
20	18	100	STAR WARS	CBS-Fox Video 1130	Mark Hamill Harrison Ford	1977	PG	19.98
21	38	148	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	14.95
22	21	6	R.E.M.-TOURFILM	Warner Reprise Video 3-38184	R.E.M.	1990	NR	19.98
23	32	36	RETURN OF THE JEDI	CBS-Fox Video 1478	Mark Hamill Harrison Ford	1983	PG	19.98
24	27	11	BEACHES	Touchstone Pictures Touchstone Home Video 797	Bette Midler	1989	PG-13	19.99
25	17	8	WHEN HARRY MET SALLY...	Nelson Home Entertainment 7732	Billy Crystal Meg Ryan	1989	R	19.98
26	19	11	PLAYBOY WET & WILD II	Playboy Video HBO Video 390	Various Artists	1990	NR	19.99
27	39	7	RAIN MAN	MGM/UA Home Video 901648	Dustin Hoffman Tom Cruise	1988	R	19.98
28	26	6	THREE TENORS IN CONCERT	London 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95
29	RE-ENTRY		AEROSMITH: THE MAKING OF PUMP	CBS Music Video Enterprises 19V-49064	Aerosmith	1990	NR	19.98
30	24	46	THE EMPIRE STRIKES BACK ▲	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	19.98
31	28	11	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◆	Warner Home Video 616	Richard Simmons	1990	NR	19.98
32	20	8	CAROUSEL	CBS-Fox Video 1713	Gordon MacRae Shirley Jones	1956	NR	19.98
33	34	7	FAITH NO MORE: YOU FAT B**TARDS	Warner Reprise Video 3-38187	Faith No More	1990	NR	19.98
34	23	9	PLAYBOY VIDEO CENTERFOLD: KERRI KENDALL	Playboy Video HBO Video 392	Kerri Kendall	1990	NR	19.99
35	22	12	DISNEY'S SING ALONG SONGS: UNDER THE SEA	Walt Disney Home Video 908	Animated	1990	NR	12.99
36	40	105	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
37	NEW ▶		M.C. HAMMER: HAMMER TIME	Capitol Video 40012	M.C. Hammer	1990	NR	19.98
38	29	20	TEEN MUTANT NINJA TURTLES: SUPER ROCKSTEADY...	Family Home Entertainment 27336	Animated	1989	NR	14.95
39	RE-ENTRY		LAWRENCE OF ARABIA	RCA/Columbia Pictures Home Video 50133	Peter O'Toole	1962	PG	29.95
40	35	13	BANNED IN THE USA ●	A*Vision Entertainment 50162	The 2 Live Crew	1990	NR	14.98

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

Book Space For 'Grim' Stories & Other 'Tall' Tales

BY MICHAEL DARE

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

• "Grim Prairie Tales" (1990), Academy Entertainment, prebooks 12/18.

Two cowpokes, a bounty hunter played by James Earl Jones ("The Hunt For Red October"), and a city slicker played by Brad Dourif ("Ragtime") meet in the middle of the night on the prairie and end up sitting around a campfire in an all-night storytelling contest. Their stories, which star William Atherton and Lisa Eichhorn, among others, are an odd combination of Zen fable,



Zane Grey, and "Twilight Zone." They capture the imagination with a fascinating blend of Gothic horror, cowboys and Indians, and surprising subtlety and nuance. Though the stories themselves are all top-notch, Jones and Dourif are the main attraction. They're spectacular as they try to top each other with their progressively more complex narratives. This is more than an excellent collection of short tales, as we get to examine the different ways in which our two storytellers make their points. Rent it with "Creepshow."

• "The Tall Blond Man With One Black Shoe" (1972), Connoisseur Video Collection, prebooks Tuesday (20).

The original French version of this film, directed by Yves Robert and starring Pierre Richard, remains one of the most perfect comedies ever made. It's the hysterical tale of an innocent violin player who becomes the unwitting pawn in a game of political intrigue, and it's a genuine laugh riot. Until now, it was available only in a dubbed version or in an American remake starring Tom Hanks. This new release finally restores the subtitles, making it unquestionably the version to see. With his frizzy hair and equally frizzy personality, Richard is a brilliant physical comic. Rent this one with his other films, "Les Comperes" and "The Toy."

• "Frankenhooker" (1990), Shapiro Glickenhau Home Video, prebooks Tuesday (20).

When mad scientist Jeffrey Franken sees his girlfriend beheaded by a runaway lawnmower, he concocts a delightful scheme to bring her back to life. First he invites a dozen hookers to a hotel room and gives them all a drug that makes them explode. Then he

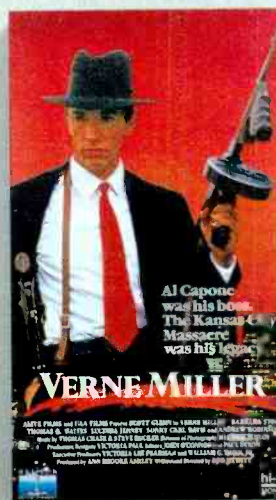
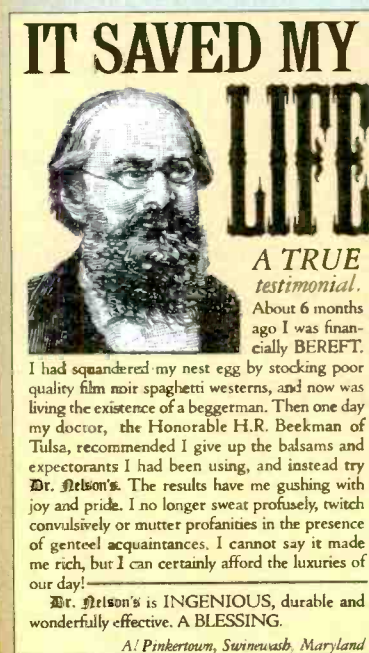
(Continued on next page)

TIRED OF FRITTERING AWAY MONEY?

NOW YOU CAN SAVE MILLIONS!

F O L L O W

Dr. Nelson's NEW MIRACLE PROGRAM



ORDER CUT-OFF: December 4, 1990 • STREET DATE: December 20, 1990

CONTACT YOUR AUTHORIZED ORION DISTRIBUTOR. ORION HOME VIDEO



Artwork and Design ©1990 Nelson Entertainment Inc. *Suggested retail price. Price may vary in Canada. Price subject to change without notice.

Why suffer needlessly when you can rake in money by the wheelbarrows-full? Such is indeed possible, likely and altogether quite certain by utilizing this splendid offering. Unlike the stuff of shamans, charlatans or fakirs, our inventions truly work. They will cure bursitis, softness of flesh, spontaneous combustion and dread of the future. Yes! Personages of notoriety such as Michael Caine, Jacqueline Bisset, John Gielgud, Wings Hauser, Scott Glenn, and Harvey Keitel can amuse your associates in their own parlors! They are far more entertaining even than balloon animals! Enjoy the benefits of Dr. Nelson's for the laughably low cost of

\$14.98

No assembly required.

AND LET US

NOT FORGET REGET IT!

These Or You'll Surely

Deadly Force
Vice Squad
Playing Away

I've Heard The Mermaids Singing

2ND FEATURES

(Continued from preceding page)

collects their separate body parts, chooses his favorite breasts, legs, buttocks, etc., sews them together, shoots the remaining construction through with lightning, and voilà, Frankenhooker. Her first words are "Wanna date?" With a wonderfully deranged sense of humor and some superb gross-outs, film maker Frank Henenlotter has created a preposterous extravaganza of sex and gore that outdoes his other films, "Brain Damage" and "Basket Case." He is the logical successor to the throne previously occupied by Herschel Gordon Lewis, and those with strong stomachs and a demented sense of humor will have a wonderful time. The box itself is a lot of fun too, since it actually talks. Just press it and it brightly chirps "Wanna Date?" Rent it with "Re-Animator."

• **"Dead Women In Lingerie."** Monarch Home Video, prebooks 12/6.

This film takes place in 1987, with the Immigration and Naturalization Service conducting a crackdown of employers of illegal workers. At the same time, fashion models begin showing up dead around Los Angeles, all wearing lingerie made in the same factory and designed by the same woman. The police and the designer both conduct their own investigations, which lead to an inevitable chase and a not-so-surprising resolution. Starring John Romo ("Tales From The Darkside"), Maura Tierney, and Jerry Orbach ("Crimes And Misdemeanors"), this film is a strange combination of multiple-murder mystery, sexploitation, and "Norma Rae," in which we're supposed to simultaneously be riled up by the senseless murders and the heartless exploitation of immigrant workers while getting turned on by their naked dead bodies. Though it doesn't all mesh, it's still fun to watch a movie in which Satan didn't make the killer do it, satin did. Rent it with "Stripped To Kill."

• **"Soulmaker" (1990).** A.I.P. Home Video, prebooks 1/11.

In this good-looking, low-budget fantasy thriller, four people who are injured in a car wreck mysteriously find themselves separated from their bodies. They end up in a mad race to re-enter them before they are claimed by "the soul-taker," an enigmatic figure in a black trenchcoat who sucks up the souls of dead people in a flash of blue lightning. The most recognizable element in the picture is the soul-taker himself, who is played by Joe Estevez, Emilio's uncle and Martin Sheen's brother. He does indeed look like a cross between the two, which should attract some curious viewers. Luckily, Estevez isn't called upon to do much other than look dour, which he does with aplomb. There's some astonishing overacting, and the film delves into several levels of advanced silliness when we meet the soul-taker's boss, the Angel of Death, but it's all in the good cause of cheap thrills. Rent it with "Hell-raiser."



"Navy Seals is a winner!"

— Shirley Eder, *Detroit Free Press*

"These aren't just heroes, they're superheroes."

— Barbara Shulgasser, *San Francisco Examiner*



An elite commando team, armed with America's most advanced weaponry, makes a death-defying raid on a terrorist stronghold.



Released on video following a national theatrical campaign of over \$17 million, *Navy Seals* will have tremendous visibility and consumer awareness.



A BRENDA FEIGEN PRODUCTION A FILM BY LEWIS TEAGUE

Starring CHARLIE SHEEN MICHAEL BIEHN JOANNE WHALLEY-KILMER "NAVY SEALS" RICK ROSSOVICH BILL PAXTON

Music by SYLVESTER LEVAY Edited by DON ZIMMERMAN, A.C.E. Director of Photography JOHN A. ALONZO, A.S.C.

Written by CHUCK PFARRER and GARY GOLDMAN Produced by BRENDA FEIGEN and BERNARD WILLIAMS

ORION HOME VIDEO



Directed by LEWIS TEAGUE



NAVY SEALS and logo is a trademark of Orion Pictures Corporation.

ORIGINAL SOUNDTRACK ALBUM AVAILABLE ON ATLANTIC RECORDS, CASSETTES AND COMPACT DISCS

Read the Bersley Book

Prints by Del. Use

Art ORION PICTURES Release

CLOSED CAPTIONED

SPECTRAL RECORDING DOLBY STEREO

Order Cut Off Date: JANUARY 14th

Street Date: JANUARY 31st

STORE MONITOR

(Continued from page 50)

"The Music Box." Among the "thousands" of titles at 49 cents are obvious timeless classics plus such recent movies as "Betrayed," "Big," "The Dead Pool," "Her Alibi," "Skin Deep," and "Wired." The chain is also hitting hard in used-tape sell-through, with prices as low as \$4.99 (including "1969," "Arthur 2," "Big Town," "Full Moon In Blue Water," "Jacknife," "Kansas," and "Nightmare On Elm St. 5").

DON'T KID AROUND: Too many home video retailers think a kids' section in the corner of the store or department takes care of that category, and forget older children, says Elaine Zizas, popular head of the Chicago Chapter of trade group Video Software Dealers Assn. Now involved with a new children's magazine publishing venture, she says, "I have preached for years that we are giving away children's video by not really addressing it. Kids 10-14 particularly are just lost in most stores. We're not merchandising to them," she asserts. It's no surprise that Cruisin', the new kiddie magazine to be offered free at video stores, targets that very 10-14 age demographic. Zizas will continue as head of the used section at **Orland Video** in the Chicago suburb.

PRICE POINT: There's no end to the experimenting going on in rental policies. Extending the **Blockbuster Video** three-evening rental period even farther is six-store **Applause Video** in Harrisburg, Pa. The chain rents catalog for five days/four nights at \$9.99 for four tapes. Children's fare is three tapes for \$4.99, also for five days/four evenings. Yes, there's a lot of Blockbuster competition coming in, but there are plenty of other stores, too, says **Lou Weinberg**, VP and chief operating officer. In fact, because of the competition, Weinberg is reluctant to disclose a lot of information. "We are very low-key," he says—a somewhat ironic stance for a chain that is a spinoff from the franchise activity of loquacious **Allan Caplan** before he sold the Nebraska and Missouri stores to Blockbuster. Weinberg says the Pennsylvania chain has been going with the longer rental time for a month and a half and is pleased. On new releases, there is a new overnight price of \$2.69 advertised as two days/one night. As movies drop in popularity but are still in the new-release section, the time period extends to three days/two nights. And if all this isn't complicated enough, right now there's a 99-cent overnight fall special on everything but new releases.

Supported by a nationwide television ad campaign with spots appearing on:



They're
America's secret
weapon against
terrorism.

CHARLIE SHEEN ★ MICHAEL BIEHN



TOUCH That DIAL!

Get fast results with **ACTION-MART**, the Billboard Classified.



Call our Hotline at (800) 223-7524, and tell Jeff you want to see some Action!

SPECIAL-INTEREST VID RENTAL UP; SALES OF MADE-FOR-VID TITLES FLAT

(Continued from page 49)

ny, Donald Duck, Popeye, Winnie The Pooh, Mickey Mouse, and Minnie Mouse.

• **Kid Video:** About 40% of VCR households were active in this area, which accounted for 6.9 million rentals and 2.8 million in sales. Average sell-through price was \$16.04. Popular titles included "Sesame Street," "Anne Of The Green Gables," "Raffi," and "Story Book Classics."

• **Travel Video:** About 10% of VCR households were active in this area, which accounted for 1.7 million rent-

als and 400,000 sales. Average sell-through price was \$21.32. Best sellers focused on France, Germany, and Hawaii.

• **Adult:** About 26% of VCR households were active in this area, which accounted for 5.9 million rentals and sales of 400,000. Average sell-through price was \$19.46. Popular titles included "Debbie Does Dallas" and "Deep Throat."

From a distribution point of view, said Innerfield, the special-interest rental market is dominated by video

specialty stores, while sales are dominated by mail order.

Yet, no single video store stands out in the special-interest field, according to Innerfield, although such stores as Target, Warehouse, Blockbuster, and Major Video are mentioned frequently by consumers.

Interestingly, she said, her firm's research suggests that Warehouse, a West Coast regional chain, is more active in special-interest video than Blockbuster, a national chain.

SPECIAL-INTEREST VIDEO GETS REALISTIC

(Continued from page 49)

through racks and 35%-40% are through direct retail accounts. Only a small amount of Brentwood's product is sold through traditional distributors servicing video specialty stores.

"The special-interest video business is an anomaly. It grew up in a freakish way," added Steve Ades, president of Fast Forward Marketing, a sales and marketing consulting firm. "There is no logical retail outlet for special interest. Video stores don't do very well selling spe-

cial interest. The racks are not that good either—they're mostly doing it by price, which is why prices are coming down under \$10."

Even at such low price points, Catlin said he would consider sales of 7,000-10,000 units in the first year a solid performance for a special-interest tape. "Of course that doesn't count the possibility of a one-time promotion through Handleman or Lieberman, which could add 50,000 pieces all at once," he added.

One way distributors of special-interest titles are trying to increase the odds of success is by creating or packing programs into series which can be marketed together.

"The possibility of a series is very important to MCA," Peterson said. "If we feel we will have to invest heavily to establish a product in the marketplace we're much more likely to do so if we feel there is the possibility of a series."

A similar attitude was expressed by Stuart Hersch, president of A*Vision, a relative newcomer to the field of special-interest video. "We are definitely interested in acquisitions," Hersch said of A*Vision's product strategy. "But what we won't do is take one-shots that don't fit into some existing product stream. We're interested in selling series of tapes that can be packaged and marketed together."

The increasing emphasis on series is stimulating the creation of video periodicals—one of the fastest-growing segments of the special-interest video business.

Several companies are now marketing video periodicals, ranging from Majestic Video's mass market-oriented Persona Video Magazine to the narrowly targeted Wide World Of Golf from Video Magazines International, a joint venture between ABC Sports and Jack Nicklaus Productions (Billboard, March 3, March 10).

A*Vision's Hersch announced two new video periodicals during the conference, "NASCAR Video," a series of tapes focusing on the world of stock-car racing, and another, not yet named, covering the world of heavy metal music.

While marketers of special-interest programs have always faced an uphill battle in a world dominated by big-budget movies from major studios, panelists at AVC warned that the widely expected economic slump could add another hurdle.

"The economy has been a major question for us in the last few months," GoodTimes' Greenberg said. "We're in the business of cheap entertainment so we should be all right. But the problem is that retailers' business is off 35%-40% and they are being much more careful about their inventory positions. It's getting to where you have to short-ship as a manufacturer."

"There has been a real shortage of open-to-buy dollars [among retailers] lately," added Betsy Wood-Knapp, president of Wood-Knapp Home Video. "We're getting a sense from retailers of waiting to see what sells and then wanting us to turn around re-orders as fast as possible."



Give us the challenge; we'll hand you the key.

In its over-10 year experience, Millrock has designed, manufactured and installed hundreds of turnkey merchandising systems for retail chains, franchises and supermarkets.

Ask our customers - they'll give us top marks for responsiveness to their needs and professional handling of the project, right down to post-installation follow-up.

For more info, call

800-645-7625



Sanford Industrial Estates, Sanford, Maine 04073
Tel. 207 324-0041 / FAX 207 324-0134

More than just a display company.

Top Video Rentals

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
1	1	4	★ ★ NO. 1 ★ ★ PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R
2	5	2	THE HUNT FOR RED OCTOBER	Paramount Pictures Paramount Home Video 32020	Sean Connery Alec Baldwin	1990	PG
3	NEW ▶		TOTAL RECALL	Carolco Home Video 68901	A. Schwarzenegger	1990	R
4	4	3	Q&A	HBO Video 444	Nick Nolte Timothy Hutton	1990	R
5	2	7	GLORY	Tri-Star Pictures RCA/Columbia Home Video 70283-5	Matthew Broderick Denzel Washington	1989	R
6	3	5	TEENAGE MUTANT NINJA TURTLES: THE MOVIE	New Line Cinema Family Home Entertainment 27345	Judith Hoag Elias Koteas	1990	PG
7	11	3	I LOVE YOU TO DEATH	Tri-Star Pictures RCA/Columbia Home Video 70303-5	Tracey Ullman Kevin Kline	1989	R
8	29	2	MIAMI BLUES	Orion Pictures Orion Home Video 8746	Alec Baldwin Jennifer Jason Leigh	1990	R
9	6	15	DRIVING MISS DAISY	Warner Bros. Inc. Warner Home Video 11931	Jessica Tandy Morgan Freeman	1989	PG
10	7	4	THE FIRST POWER	Orion Pictures Nelson Home Entertainment 7779	Lou Diamond Phillips Tracy Griffith	1990	R
11	8	10	BAD INFLUENCE	Epic Home Video RCA/Columbia Home Video 59233-5	Rob Lowe James Spader	1990	R
12	18	3	THE COOK, THE THIEF, HIS WIFE & HER LOVER	Vidmark Entertainment 5330	Helen Mirren Michael Gambon	1990	NR
13	9	6	FIRE BIRDS	Touchstone Pictures Touchstone Home Video 1063	Nicolas Cage Tommy Lee Jones	1990	PG-13
14	NEW ▶		WILD ORCHID	Vision p.d.g. RCA/Columbia Home Video 59573-5	Mickey Rourke Jacqueline Bisset	1990	NR
15	27	2	JETSONS: THE MOVIE	Universal City Studios MCA/Universal Home Video 80977	Animated	1990	G
16	10	13	BORN ON THE FOURTH OF JULY ◊	Universal City Studios MCA/Universal Home Video 80901	Tom Cruise	1989	R
17	12	17	INTERNAL AFFAIRS	Paramount Pictures Paramount Home Video 32245	Richard Gere Andy Garcia	1990	R
18	16	5	THE GUARDIAN	Universal City Studios MCA/Universal Home Video 80975	Jenny Seagrove Dwier Brown	1990	R
19	14	3	STANLEY & IRIS	MGM/UA Home Video 901694	Robert De Niro Jane Fonda	1990	PG-13
20	15	4	LOOSE CANNONS	Tri-Star Pictures RCA/Columbia Home Video 70193-5	Gene Hackman Dan Aykroyd	1990	R
21	28	2	TALES FROM THE DARKSIDE: THE MOVIE	Paramount Pictures Paramount Home Video 32360	Christian Slater Rae Dawn Chong	1990	R
22	23	10	MADHOUSE	Orion Pictures Orion Home Video 8758	John Larroquette Kirstie Alley	1990	PG-13
23	NEW ▶		THE ADVENTURES OF MILO AND OTIS	RCA/Columbia Pictures Home Video 50143	Dudley Moore	1989	G
24	13	12	JOE VERSUS THE VOLCANO	Warner Bros. Inc. Warner Home Video 11912	Tom Hanks Meg Ryan	1990	PG
25	19	15	HARD TO KILL	Warner Bros. Inc. Warner Home Video 11914	Steven Seagal Kelly LeBrock	1990	R
26	25	7	A SHOCK TO THE SYSTEM	HBO Video 378	Michael Caine Elizabeth McGovern	1990	R
27	24	7	OPPORTUNITY KNOCKS	Universal City Studios MCA/Universal Home Video 80964	Dana Carvey	1990	PG-13
28	20	8	CRAZY PEOPLE	Paramount Pictures Paramount Home Video	Dudley Moore Daryl Hannah	1990	R
29	26	13	BLUE STEEL	MGM/UA Home Video M901885	Jamie Lee Curtis Ron Silver	1990	R
30	22	7	PETER PAN	Walt Disney Home Video 960	Animated	1953	G
31	35	21	STEEL MAGNOLIAS	Tri-Star Pictures RCA/Columbia Home Video 70243-5	Sally Field Shirley MacLaine	1989	PG
32	21	9	HOUSE PARTY	New Line Cinema RCA/Columbia Home Video 75033	Kid 'N Play Full Force	1990	R
33	36	13	REVENGE	RCA/Columbia Pictures Home Video 50213-5	Kevin Costner Anthony Quinn	1990	R
34	34	6	LAST OF THE FINEST	Orion Pictures Orion Home Video 8761	Brian Dennehy	1990	R
35	17	10	STELLA	Touchstone Pictures Touchstone Home Video 995	Bette Midler John Goodman	1990	PG-13
36	38	4	THE GODS MUST BE CRAZY II	RCA/Columbia Pictures Home Video 10313-5	N! Xau Lena Farugia	1990	PG
37	31	6	HENRY: PORTRAIT OF A SERIAL KILLER	MPI Home Entertainment 3108	Michael Rooker	1989	NR
38	32	10	ALL DOGS GO TO HEAVEN	MGM/UA Home Video M301868	Animated	1989	G
39	37	9	THE HANDMAID'S TALE	HBO Video 431	Robert Duvall Faye Dunaway	1990	R
40	NEW ▶		DEF BY TEMPTATION	Troma Inc. SGE Home Video 2015	James Bond III Kadeem Hardison	1990	R

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

Kid Vid Lively With 22% Of Biz Classic Characters Easiest To Market

■ BY JIM McCULLAUGH

LOS ANGELES—Children's video will continue to capture about 20%-22% of the home video business with programming likely to remain linked to licensed characters, book classics, music, and some educationally oriented themes.

AVC REPORT

There is room for original programming but as the market matures, it is becoming continually harder—and more expensive—for untested programs to find shelf space. Such was the consensus at a wide-ranging panel devoted to "Kid Vid" at the American Video Conference here.

Wendy Moss, VP/GM of Hanna-Barbera Home Video, typified the studio perspective by indicating that, while her company is open to new ideas and is attempting to grow in other areas, much of H-B's programming stems from its stable of recognizable characters, "timeless" programming from books, and music-oriented programs of both the sing-along and rap-along variety.

GoodTimes Home Video's senior VP, Andy Greenberg, noted that his company is primarily geared to the mass sell-through market with product ranging between \$3.95 and \$24.95.

Typifying the mass-market distributor perspective, he noted, "What we look to is mass-marketable products. Products that sell themselves off the shelf." GoodTimes offers product with such characters as Nintendo's Mario and Dennis The Menace. "Sometimes we experiment with esoteric product but it needs a push," he

said.

Still, completely original product can break through, according to Amy Weintraub, producer of the highly successful and original "Baby Songs" series distributed by Media Home Entertainment's Hi-Tops label. The original title, she says, was refused by Toys R Us because of the lack of a licensed character or merchandising tie-in. Yet, she noted, it was able to break through and build via word of mouth.

As a producer, she says she looks for "content specialists" who are writers, storytellers, or singers who can have their material translated into the video medium. She also noted that she still favors a live-action production with real children in their natural environment—not the super-slick, high concept look favored by other producers in the kid-vid field.

More esoteric, educational children's programs can be viable at retail, particularly through such outlets as Children's Book And Music Centers. Laurie Sale, president of the largest children's-only bookstore in the country, says her type of retail environment staff is continually looking for "high-quality, high-value content. We're not interested in Nintendo or mass market kind of things."

Unlike that of the mass-merchant or video specialty store, Sale said her staff is specifically trained to choose for children's needs. But, like other panelists, she noted that producers can't expect to sell major quantities of titles in a retail environment like hers, as opposed to mass marketers.

"Producers need K mart to make money," she said. "We can't sell the quantities that those outlets can."

Parents still make the bulk of the
(Continued on page 58)

RANK VIDEO MAKES VCR CARE EASY AS 'ABC'

(Continued from page 49)

uses humor to get across its message, spoofing the style of industrial or instructional films of the '50s.

"It's a gentle message for consumers, not a punitive one," Cuyler said at a press conference here to unveil the tape. "Video retailing is a very competitive business and many retailers have been unsure how to begin a dialog with their customers about the damage that can be inflicted on a cassette. Our objective is to provide educational information so retailers can start a dialog with their customers."

Cuyler said Rank was unsure what the actual demand for the tape would be, but added the company is in a position to duplicate copies quickly if needed. "We're trying to keep our expectations in line," he said. "If we do 50,000-60,000 units, that would be a very aggressive number for us. But if we hit that, we would be encouraged to do more... We're not looking to make any money of this. Any profits we make will be reinvested, possibly into additional programs."

Cuyler said no decision had been made on what a second tape would cover, although "we've had some suggestions. One possibility is a tape on programming your VCR."

Cuyler said Rank's investment so far was "well into six figures."

The "ABCs" tape has been in de-

velopment for over a year and grew out of the controversy that erupted around defectives in 1989.

At the VSDA convention in 1989, the trade association appointed a committee to study the problem on which Cuyler served. Rank worked with VSDA to develop the monthly VCR maintenance tip calendar VSDA distributed to its members.

"Defectives have been a hot issue," Cuyler admitted. "Many retailers believe the rate of defectives is much higher than any of the studios believe. But the truth is, a lot of tapes get damaged in the rental market and that can't be held against the manufacturer."

"As retailers have come to realize this, they were faced with another question, which was how do they begin to educate their own customers without alienating them and possibly driving them to another store. That's the main reason we decided to produce this tape."

The Rank tape is the second such educational program produced by a major duplicator. Earlier this year, VTR, the largest duplicator in Canada, produced a 10-minute program highlighting the 10 most frequent problems encountered by consumers and their probable causes (Billboard, Oct. 6).
PAUL SWEETING

THE *Hollywood* REPORTER BOX OFFICE

THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Child's Play 2 (Universal)	10,718,520	1,996 5,370	—	10,718,520
2	Jacob's Ladder (Tri-Star)	5,085,860	1,262 4,030	1	14,911,540
3	Ghost (Paramount)	4,304,422	1,713 2,513	17	186,059,075
4	Sibling Rivalry (Columbia)	3,021,468	1,455 2,077	2	12,449,520
5	Reversal of Fortune (Warner Bros.)	2,522,590	661 3,816	4	4,583,920
6	White Palace (Universal)	2,203,650	885 2,490	3	12,192,056
7	Quigley Down Under (MGM/UA)	2,143,424	1,080 1,981	3	13,791,371
8	Memphis Belle (Warner Bros.)	2,125,194	1,220 1,742	4	21,920,365
9	Marked for Death (Fox)	1,877,172	1,321 1,421	5	40,228,288
10	Fantasia (Buena Vista)	1,779,676	481 3,700	5	22,410,735
11	Avalon (Tri-Star)	1,469,860	615 2,390	5	10,795,699
12	Mr. Destiny (Buena Vista)	1,382,110	875 1,580	4	13,103,879
13	GoodFellas (Warner Bros.)	1,155,621	596 1,939	7	37,113,287
14	Graveyard Shift (Paramount)	1,103,589	1,272 868	2	10,799,601
15	The Krays (Miramax)	948,002	392 2,418	—	948,002
16	Graffiti Bridge (Warner Bros.)	822,996	670 1,228	1	3,738,448
17	Henry & June (Universal)	767,745	297 2,585	5	8,690,713
18	Pacific Heights (Fox)	761,235	744 1,023	6	27,377,342
19	Dances With Wolves (Orion)	598,257	14 42,733	—	598,257
20	Postcards from the Edge (Columbia)	534,161	606 881	8	36,344,700
21	China Cry (Penland)	470,720	128 3,678	1	1,326,777
22	Flatliners (Columbia)	403,837	490 824	13	59,908,200
23	Return of Superfly (Triton)	359,367	260 1,382	—	359,367
24	Tune in Tomorrow (Cinecom)	305,062	145 2,104	2	1,188,547
25	My Blue Heaven (Warner Bros.)	283,110	454 624	—	23,230,926
26	Miller's Crossing (Fox)	239,351	164 1,459	5	4,480,174
27	Arachnophobia (Buena Vista)	213,522	242 882	16	52,306,129
28	King of New York (New Line Cinema)	209,945	188 1,117	6	1,967,979
29	Waiting for the Light (Triumph)	183,140	145 1,263	1	618,631
30	The Jungle Book (Buena Vista)	149,235	249 599	17	44,575,321
31	Ducktales: the Movie (Buena Vista)	144,852	307 472	14	18,075,331
32	Die Hard 2 (Fox)	142,034	185 768	18	114,826,400
33	Presumed Innocent (Warner Bros.)	117,413	177 663	15	84,497,159
34	Roxy Carmichael (Paramount)	114,870	176 653	4	3,912,325
35	Night of the Living Dead (Columbia)	103,169	218 473	3	5,659,571
36	Days of Thunder (Paramount)	101,784	131 777	19	82,524,221
37	Pretty Woman (Buena Vista)	100,304	144 697	33	178,265,030
38	Blood Fist II (Concorde)	98,452	58 1,699	3	1,021,306
39	Rain Killer (Califilm)	95,640	60 1,594	4	1,501,007
40	Men At Work (Triumph)	90,175	135 668	11	16,072,802

HOME VIDEO

New Laserdiscs Offer A Walt Disney Must, Some Parisian Lust, And Boxing Nose Bust

BY CHRIS MCGOWAN

LASER SCANS

WALT DISNEY HOME VIDEO will be taking laser retailers to sell-through land when it launches "Peter Pan" on disc in early December. The 1953 animated tale, in which Peter battles the dreaded Captain Hook and takes Wendy and her brothers to Never Never Land, will be available in a CLV edition for \$29.99 and in CAV for \$39.99. Both versions will have digital surround sound. Expect it to fly straight to the top of the laserdisc charts, a spot most recently

occupied by Disney's "The Little Mermaid."

JAKE AND MARLON: Voyager Company has two other laser blockbusters for the holiday season: "Raging Bull" and "Last Tango In Paris," both out on its Criterion Collection line.

Voyager's just-released "Raging Bull" (widescreen, CLV \$69.95,

CAV \$124.95) is regarded by many critics as the best film of the '80s. Directed by Martin Scorsese, it stars Robert De Niro as the battling and embattled boxer Jake LaMotta.

The CAV "Raging Bull" includes interviews with LaMotta and Scorsese, footage of LaMotta in the boxing ring, the film's original theatrical trailer, the shooting script, publicity photos, clips from other boxing films, and even statistics from LaMotta's pugilistic career. Study it carefully before you get into your next barroom brawl.

(Continued on page 58)

Billboard.

FOR WEEK ENDING NOVEMBER 24, 1990

Top Videodisc Sales

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	NEW		THE HUNT FOR RED OCTOBER	Paramount Pictures Pioneer LDCA, Inc. LV32030-2	Sean Connery Alec Baldwin	1990	PG	29.95
2	NEW		TOTAL RECALL	Carolco Home Video Image Entertainment ID77791V	A. Schwarzenegger	1990	R	39.95
3	2	7	GLORY	Tri-Star Pictures Pioneer/Image Ent. 70286	Matthew Broderick Denzel Washington	1989	R	39.95
4	3	5	TEENAGE MUTANT NINJA TURTLES: THE MOVIE	New Line Cinema Image Entertainment 27345	Judith Hoag Elias Koteas	1990	PG	29.95
5	1	7	THE LITTLE MERMAID	Walt Disney Home Video Pioneer/Image Ent. 913	Animated	1989	G	29.99
6	4	13	DRIVING MISS DAISY	Warner Bros. Inc. Warner Home Video 11931	Jessica Tandy Morgan Freeman	1989	PG	24.98
7	23	3	JOE VERSUS THE VOLCANO	Warner Bros. Inc. Warner Home Video 11912	Tom Hanks Meg Ryan	1990	PG	24.98
8	5	5	RETURN OF THE JEDI	CBS-Fox Video Pioneer/Image Ent. 1425-85	Mark Hamill Harrison Ford	1983	PG	69.98
9	6	11	HARD TO KILL	Warner Bros. Inc. Warner Home Video 11914	Steven Seagal Kelly LeBrock	1990	R	24.98
10	8	11	BORN ON THE FOURTH OF JULY	Universal City Studios MCA/Universal Home Video 80901	Tom Cruise	1989	R	39.98
11	NEW		ROGER WATERS: THE WALL-LIVE IN BERLIN	PolyGram Music Video 082-649-3	Roger Waters	1990	NR	29.95
12	9	7	SUPERMAN: THE MOVIE	Warner Bros. Inc. Warner Home Video 12030	Marlon Brando Gene Hackman	1978	PG	29.98
13	22	17	INTERNAL AFFAIRS	Paramount Pictures Pioneer LDCA, Inc. LV32245	Richard Gere Andy Garcia	1990	R	34.95
14	12	18	BLUE VELVET	Warner Bros. Inc. Warner Home Video 692	Kyle MacLachlan Isabella Rossellini	1986	R	29.98
15	11	7	THE BLUES BROTHERS	Universal City Studios MCA/Universal Home Video 16020	Dan Aykroyd John Belushi	1980	R	39.98
16	18	3	THE THING	Universal City Studios MCA/Universal Home Video 40946	Kurt Russell	1982	R	34.98
17	17	7	PETER PAN	GoodTimes Home Video Image Entertainment 7001	Mary Martin	1960	NR	24.95
18	16	23	THE ABYSS	CBS-Fox Video Pioneer/Image Ent. 1561-80	Ed Harris Mary Mastrantonio	1989	PG-13	49.98
19	10	5	TAXI DRIVER	The Criterion Collection The Voyager Company CC1218-9L	Robert De Niro	1976	R	99.95
20	7	9	ALL DOGS GO TO HEAVEN	MGM/UA Home Video Pioneer/Image Ent. 101868	Animated	1989	G	24.98
21	NEW		STANLEY & IRIS	MGM/UA Home Video Pioneer/Image Ent. ID2044	Robert De Niro Jane Fonda	1990	PG-13	34.98
22	NEW		WILD ORCHID	RCA/Columbia Pictures Home Video Pioneer LDCA, Inc. 59576	Mickey Rourke Jacqueline Bisset	1990	NR	24.95
23	14	97	TOP GUN	Paramount Pictures Pioneer LDCA, Inc. 1629	Tom Cruise Kelly McGillis	1986	PG	29.95
24	13	7	THE BEAR	Tri-Star Pictures Pioneer/Image Ent. 70216	Jack Wallace Tcheky Karyo	1989	PG	34.95
25	NEW		FIRE BIRDS	Touchstone Pictures Pioneer/Image Ent. 106 3 AS	Nicolas Cage Tommy Lee Jones	1990	PG-13	39.99

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

HOME VIDEO

Billboard.

FOR WEEK ENDING NOVEMBER 24, 1990

Top Music Videos™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.		Type	Suggested List Price
★★ NO. 1 ★★						
TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers					
1	1	3	THE WALL-LIVE IN BERLIN PolyGram Music Video 082-649-3	Roger Waters	C	19.95
2	3	23	STEP BY STEP ▲ ²⁰ CBS Music Video Enterprises 19V-49047	New Kids On The Block	LF	19.98
3	2	15	PLEASE HAMMER DON'T HURT 'EM Capitol Video C540001	M.C. Hammer	LF	19.98
4	8	3	THE MAKING OF PUMP CBS Music Video Enterprises 19V-49064	Aerosmith	D	19.98
5	4	7	YOU FAT B**TARDS Warner Reprise Video 3-38187	Faith No More	C	19.98
6	7	5	TOURFILM Warner Reprise Video 3-38184	R.E.M.	C	19.98
7	NEW		HAMMER TIME Capitol Video 40012	M.C. Hammer	LF	19.98
8	15	7	THE THREE TENORS IN CONCERT London 071 223-3	Carreras - Domingo - Pavarotti	C	24.95
9	6	7	MAIDEN ENGLAND CBS Music Video Enterprises 19V-49058	Iron Maiden	C	19.98
10	5	17	VIDEO EXPOSURE Arista Records Inc. 6 West Home Video SW-5702	Expose	SF	16.98
11	11	9	DAVID LYNCH-INDUSTRIAL SYMPHONY NO. 1 Elbow Music, Inc. Warner Reprise Video 3-38179	Julee Cruise	LF	19.98
12	NEW		GEORGE MICHAEL CBS Music Video Enterprises 19V-49063	George Michael	D	19.98
13	9	13	BANNED IN THE USA ● A*Vision Entertainment 50162	The 2 Live Crew	D	14.98
14	14	51	HANGIN' TOUGH LIVE ▲ ²⁴ CBS Music Video Enterprises 19V-49030	New Kids On The Block	C	19.98
15	12	13	CARLY IN CONCERT: MY ROMANCE Arista Records Inc. 6 West Home Video SW-5711	Carly Simon	C	19.98
16	10	11	ELVIS: VOL. 1-CENTER STAGE Buena Vista Home Video 1032	Elvis Presley	D	19.99
17	16	67	HANGIN' TOUGH ▲ ²¹ CBS Music Video Enterprises 14V-49028	New Kids On The Block	SF	14.95
18	13	11	ELVIS: VOL. 2-THE MAN AND THE MUSIC Buena Vista Home Video 1033	Elvis Presley	D	19.99
19	NEW		TIME CAPSULE, 1982-1990 Elektra Entertainment 40115-3-U	10,000 Maniacs	D	19.98
20	17	21	THINGS THAT GO PUMP ● Geffen Home Video 38172	Aerosmith	LF	16.98
21	20	55	JANET JACKSON'S RHYTHM NATION 1814 ▲ ⁴ A&M Records Inc. A&M Video 61900	Janet Jackson	SF	24.98
22	NEW		HOME FOR CHRISTMAS CBS Music Video Enterprises 17V-49059	Johnny Mathis	LF	17.98
23	NEW		LOVE, PEACE, AND GEESE PolyGram Music Video 082-705-3	L.A. Guns	SF	19.95
24	NEW		ANTICS IN THE FORBIDDEN ZONE CBS Music Video Enterprises 17V-49068	Adam Ant	LF	17.98
25	RE-ENTRY		STRAIGHT UP ▲ ⁴ Virgin Records America, Inc. Virgin Music Video 50141	Paula Abdul	SF	19.98
26	29	11	BORN TO SING A*Vision Entertainment 50157	En Vogue	SF	14.98
27	NEW		MOSCOW PEACE FESTIVAL: VOL. 1 Elektra Entertainment 40111-3-U	Various Artists	C	19.98
28	23	19	THE BOB MARLEY STORY Island Visual Arts Island Video 440 082 373-3	Bob Marley And The Wailers	D	19.95
29	19	15	HULMERIST Sire Records Warner Reprise Video 38175	Morrissey	LF	19.98
30	NEW		MOSCOW PEACE FESTIVAL: VOL. 2 Elektra Entertainment 4011-3-U	Various Artists	C	19.98

● RIAA gold certification for sales of 25,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum certification for sales of 50,000 units or \$2 million in sales at suggested retail. SF short-form. LF long-form. C concert. D documentary. © 1990, Billboard/BPI Communications, Inc.

You can rely on us to reach the buyers who want to purchase your products and services

Billboard classified year round the place to be.

Billboard classified can help in selling your service, locating an employee, advertising promotional products or selling your home if you're relocating

Rely on us today!

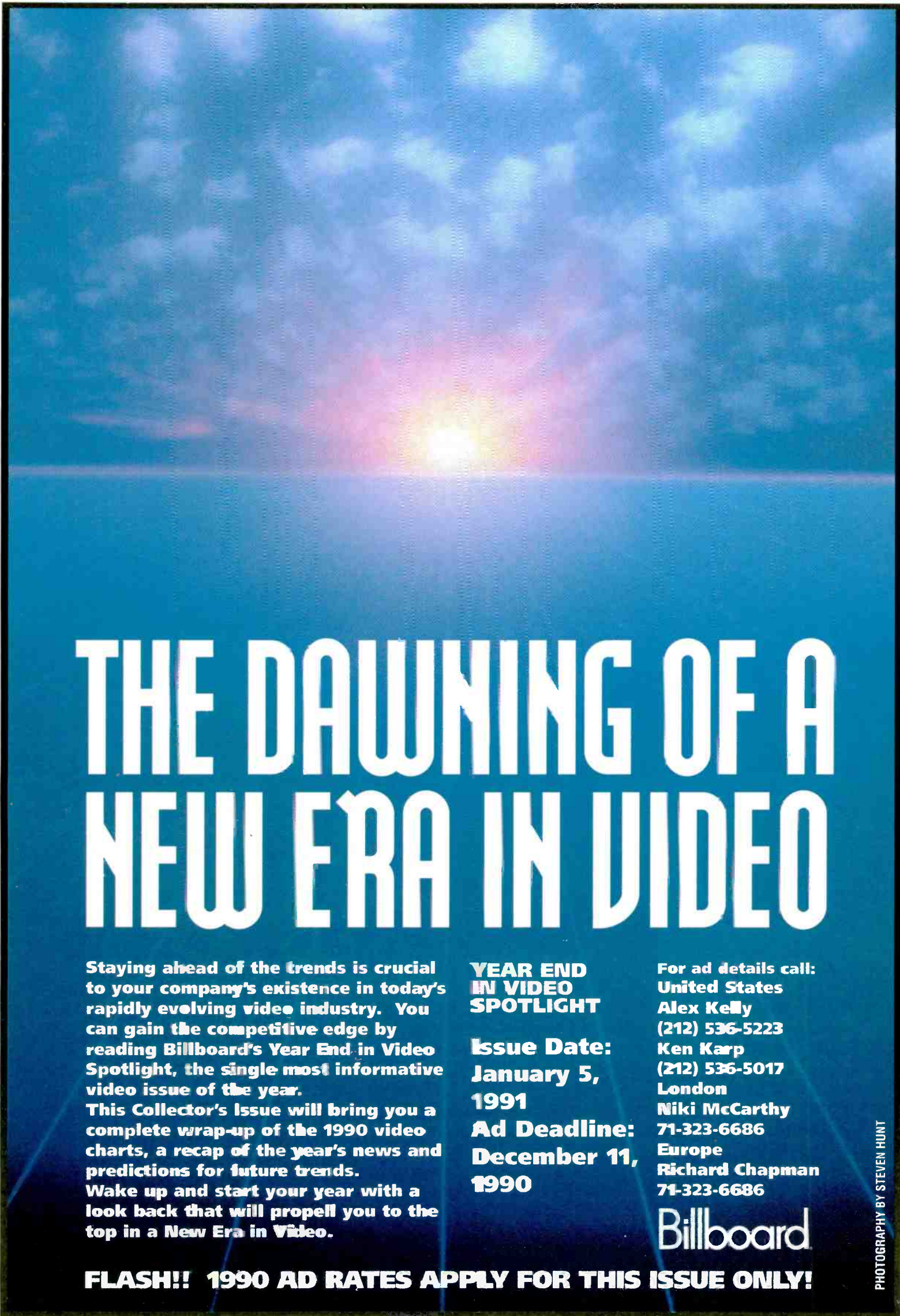
Jeff Serrette
1-800-223-7524,
212-536-5174
Chic Walker
(Real Estate to the Stars)
212-536-5284

Billboard
1515 Broadway
New York, NY 10036



The M.V.D. Difference
Specializing in Music Videos Only!
Over 3000 Titles!
Competitive Prices!
Most Shipments within 24 Hours!
Generous Return Policy.

MUSIC VIDEO DISTRIBUTORS
 Equivest Ind. Center Ford & Washington Streets Norristown, PA 19401
 Fax (215) 272-6074 1 (800) 888-0486 (215) 272-7771



THE DAWNING OF A NEW ERA IN VIDEO

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

YEAR END IN VIDEO SPOTLIGHT

Issue Date:
January 5,
1991
Ad Deadline:
December 11,
1990

For ad details call:
United States
Alex Kelly
(212) 536-5223
Ken Karp
(212) 536-5017
London
Niki McCarthy
71-323-6686
Europe
Richard Chapman
71-323-6686

Billboard

FLASH!! 1990 AD RATES APPLY FOR THIS ISSUE ONLY!

LASER SCANS

(Continued from page 56)

In December, Voyager will launch a letterboxed \$69.95 edition of "Last Tango In Paris," the still-controversial 1973 Bernardo Bertolucci film that stars Marlon Brando and Maria Schneider. In "Last Tango," Brando plays an aging and alienated American expatriate in Paris struggling with his wife's recent suicide. He commences a lusty but impersonal affair with a young French woman (Schneider) as he grapples with his inner demons. It all comes to a tragic end. The movie is still disturbing and resonant, the cinematography magnificent, and Brando's performance is one of the best of his career.

WARNER will launch a letterboxed, \$24.95 laserdisc edition of "Gremlins" in December, in conjunction with the home video premiere of its sequel, "Gremlins 2: The New Batch." Both films were directed by Joe Dante.

Warner now has some 220 titles available on laserdisc, with a large percentage priced at \$24.98 or \$29.98.

KID VIDEO

(Continued from page 55)

buying decisions for kid video product, said panelists, with some participation by children.

Sale said, "If adults are not pleased nor enthusiastic, they won't buy." Children become more influential in the purchasing decision when they reach 8 or 9, she added.

Weintraub noted that there are more homes with two parents working. As a result, parents are even more concerned about the quality of the material kids are watching and will scrutinize programming more carefully.

Moss suggested that producers engage in "focus groups" and "feasibility studies" to test how a certain programming idea may work before committing to a full-scale production.

To help producers with their programming ideas, Moss suggested they keep abreast of new trends in toys and children's entertainment by attending such functions as Toy Fair and the American Bookseller's Assn. convention. Consumer magazines devoted to children can also be helpful, she added.

Emphasizing how costly it is today to produce children's video, panelists said the average budget for 30 minutes of live action ranges from \$50,000 to \$200,000, while the budget for 30-minutes of high-quality animation ranges from \$400,000 to \$600,000.

Moss also suggested to producers that a program doesn't necessarily need to be "finished" when submitted to a studio or other program distributor.

"We want to be involved in the production," she said. "We're a studio. We're aware of techniques that can save money."

She also advised producers not to submit projects with cover art or other marketing materials because those areas fall into the domain of the distributor. "That's our expertise," she noted, "and we want to have input on that level."

PHOTOGRAPHY BY STEVEN HUNT

Billboard Classified Action Mart

To order an ad...check the type of ad you want...

- Regular Classified: \$3.25 per word. Minimum order \$64.00.
- Display Classified: 1 in./1x \$102.00 - 1 in./4x \$95 per in./12x \$88.00 per - 1 in./26x \$85 per = 1 in./52x \$69.00 per.
- Reverse Ad \$10.00 additional charge
- Box number/address \$6.50 for handling. Only regular mail forwarded - tapes not acceptable.
- Position Wanted - \$50.00 per inch
- NEW! Broadcast/Media Rates!**
- 1 in./1x \$70.00 - 1 in./4x \$65.00 per
- 1 in./12x \$60.00 per - 1 in./26x \$56.00 per
- 1 in./52x \$52.00 per

Payment must be enclosed with your ad copy. Send to Billboard Classified, 1515 Broadway, NY, NY 10036.

Cancellations must be in writing and mailed to the Classified Department.

15% agency commission applicable only on ads of 2" or more running 2 consecutive weeks.

Call Jeff Serrette NY State - 212/536-5174
Outside NY State - toll free-800/223-7524

REAL ESTATE TO THE STARS

For advertising information call Larry Rosania
1 (800) 950-1018 - In NY (212) 536-5084

FAX YOUR AD TODAY! (212)/536-5351

Get satisfied through classified!

FOR SALE

Campus Records
Wholesale Distributor of
Delicious Overstocks
878 Albany Shaker Road
Latham, N.Y. 12110
(518) 783-6698
(518) 783-6753 FAX
For a Unique Blend of Independent and
Major Label Cleveous and Overstocks

IMPORT
EXPORT

Pop • Oldies • Folk • 60's
Thrash • Noise • New Age
Dance • Electronic • Reggae • C.W. • Industrial

Buy direct and save! While other people are raising their prices, we are slashing ours. Major label CD's, cassettes and LP's as low as 50¢. Your choice from the most extensive listings available. For free catalog call (609) 890 6000.

FAX: (609) 890 0247 or write
SCORPIO MUSIC, INC.
P.O. Box A
Trenton, NJ 08691 0020

CD'S AVAILABLE

Along with 1,000's of cassette and LP titles. Dealers only. Write or call for free catalog.

Record-Wide Distributors, Inc.
P.O. # 8100
Fenton, MO 63026
(314) 343-7100

CARIBBEAN ARTS

Largest selection of Reggae merchandise Irie t-shirt - leather African pendant rasta caps - knitted rasta belts - red, gold, green shoelaces - kente hats - much more!! Call or write for color catalog.

(212) 598-9100
Nicholas Novotny Sales, Inc.
864 Broadway, New York, NY 10003
DEALERS ONLY

USED MOVIES & NINTENDOS BOUGHT AND SOLD

All quantities, Ratings
Specializing in Store
Openings & Buyouts

VIDEO DISTRIBUTORS, INC.
U.S. 800-220-2200 FAX 215 638 0770

OUTSTANDING SELECTION AT BARGAIN PRICES

Budget/Midline/Cutouts, Gospel,
Blues, Jazz, MORE, etc.
LP's/CASSETTES/CD's
Serving independent outlets, rack jobbers, fleamarkets
Free Catalog - Dealers only!

A.B.A. Record Dist.
175 Main St., Lodi, NJ 07644
(201) 471-6543 Fax # (201) 471-7065

DON'T BUY CUTOUTS!

Until You See Our Catalog
Of Great Cassettes and CD's
TARGET MUSIC DISTRIBUTORS
7925 N.W. 68th St., Miami, FL 33188
(305) 591-2188 DEALERS ONLY

OVERSTOCKS, SUPPLIES, INDEPENDENT LABELS

Thousands of low-priced CD's, LP's & cassettes. Indie labels (complete back catalog). Shrinkwrapping supplies, CD blisters & jewel boxes. Divider cards, paper and plastic sleeves, novelties. Dealers only.

Performance
P.O. Box 158
New Brunswick NJ 08903
(201) 545-3004 Telex: 5106008310

WATCH REPLICAS

LOWEST NATIONWIDE

!!! Exact weight & color !!!

!!! Warranty !!! 18 KT goldplated!!!
(404) 963-3USA

FOR SALE

CHRISTMAS LP'S

500 Prepaks of 50's, ticketed \$2.99. Assorted labels (Mistletoe, Holiday, etc.) Pop, Country, Top artists. Immediate shipment. 48¢ each F.O.B. NY.

(516) 482 7849

WANTED TO BUY

WANTED - AMERICAN TOP 40 radio programs and promotional materials. Collector pays top prices. Pete Battistini, 611 Dover, Brownsburg, IN 46112.

HELP WANTED

CD One Stop, Ct. based music software distributor (just 90 minutes from NYC) now interviewing for the following key positions:

Sales Management-Domestic & Export Marketing Manger

Applicants must have product knowledge and previous experience in similar capacity. Send resume to:

CD One Stop
13 F.J. Clarke Circle
Bethel, CT 06801
Attn: Human Resources

WANTED SALES REPRESENTATIVE

Young expanding Los Angeles Music Video and Commercial company seeks sales representative. Experience necessary. Reply to:

Box #7879 • Billboard Magazine
1515 Broadway • New York, NY 10036

MusicWriter, Inc. offers a unique opportunity to help shape "The Future In Print!"

We're on the cutting-edge of electronic distribution for print music and MIDI products. We're seeking a dynamic and experienced

VICE PRESIDENT OF MARKETING

to lead our sales/marketing team on the retail and consumer fronts. Your experience with MI and music dealers and distributors-along with a solid background in electronic instruments, music sales and distribution or print music publishing-are the qualifying assets you'll need to lead the charge. If you're qualified, ready to start immediately, and willing to relocate to a creative Northern California environment, we want to hear from you today! We're offering a top salary, benefits and equity package-along with unlimited growth potential and responsibility.

Send resume and salary history to:

President
MusicWriter, Inc.
170 Knowles Drive, Suite 203
Los Gatos, CA 95030

HELP WANTED

OPERATIONS

Music/Video distributor in NY area seeks manager to oversee warehouse operation. Successful candidate should possess 3+ years experience in home entertainment industry. Excellent salary and comprehensive benefits package. Send resume with salary history to:

Box #7878
Billboard Magazine
1515 Broadway, New York, NY 10036

SALES REPS WANTED - New England/NY/Mid Atlantic territories available for aggressive, experienced record salespeople. Good earnings potential plus benefits. Send resume to: Box #7877, Billboard Magazine, 1515 Broadway, New York, NY 10036.

COMPUTERS

Musicware
The #1 Software Hit in Record Stores Across the Nation

Complete Family of Software Systems for Record Stores from Single Stores to Chains
Your One Stop Record Store Software and Computer Hardware Company

MUSICWARE USA 8934 Royal Ln. Suite 1114 Dallas, TX 75230 (214) 692-6552 (214) 369-3940 FAX	MUSICWARE EUROPE Saxony House Easthampton, Chichester Sussex, England PO18 0JY UK (0243) 775419 UK (0243) 776327 FAX
---	---

RecordTrak
The proven computerized inventory control system for record stores.

Trak Systems call for more information
101 North Plains Road
Wallingford, CT 06492
203-265-3440 **800-942-3008**

YSL MAKES IT EASY!

THE LEADER IN COMPUTER SYSTEMS FOR THE RECORD AND VIDEO INDUSTRY

- Single and multi store retail systems
- One stop/wholesale/distribution packages
- Over 10 years of industry experience
- Database included
- State-of-the-art barcode applications
- Custom systems and consulting services
- Portable Scanning

THE #1 CHOICE OF THE #1 RETAILERS

- Inventory Control
- Point Of Sale
- Video Rental
- Accounting
- Returns

For more information on how we can help your wholesale or retail operation call or write
YOUNG SYSTEMS LIMITED
6573 Jones Mill Court Suite B Norcross GA 30092
404/449-0338

TAPES

DAT-120's. BASF \$8.99; Fuji, Denon \$9.49; TDK, Maxell \$9.99; Sony \$10.99, s/h \$4.95. Over 400 different blanks. Free catalog. Tape World 1 (800) 245 6000.

TAPES

PROFESSIONAL RECORDING SUPPLIES CUSTOM AUDIO/VIDEO CASSETTES

- * TDK AUDIO/VIDEO CASSETTES
- * AMPEX MASTERING TAPE
- * EMPTY REELS & BOXES
- * NORELCO & SOFT POLY BOXES
- * AUDIO/VIDEO ALBUMS
- * ENDLESS CASSETTES
- * AGFA, BASF & MAGNETIC MEDIA AUDIO CASSETTE TAPE (PANCAKES)
- * DATS
- * SPLICING TAPE
- * INSERT CARDS
- * CASSETTE LABELS
- * C-O's

* CELEBRATING OUR 25TH YEAR.
DON'T DELAY CALL TODAY FOR OUR FREE CATALOG AND PRICE LIST!!!

ANDOL AUDIO PROD., INC.
4212 14th Avenue • Brooklyn, NY 11219
1-800-221-6578 FAX (718) 853-2589
516-212 CALL 718-435-7322
VISA/MASTERCARD ACCEPTED

INCREASE PROFITS BY REDUCING THEFT!

RETAIL LOSSES ARE INCREASING ALL OVER THE NATION

PROTECT YOUR RETAIL OUTLETS WITH LOW COST EASY TO USE CASSETTE TAPE SECURITY PRODUCTS -EITHER REUSEABLE OR DISPOSABLE

FAST SHIPMENT FROM INVENTORY WITH 7 SELECTIVE MODELS FROM WHICH TO CHOOSE!

CALL OR WRITE TODAY FOR SAMPLES & SPECIAL PRICES!

C & D SPECIAL PRODUCTS
309 SEQUOYA DRIVE
HOPKINSVILLE, KY 42240
1-800-922-6287
502/885-8088

TDK'S NEW SM CASSETTES: "IT'S ABOUT TIME"

• Now available in 10,20,30 and 60 minute lengths.

• Superior high bias cassette for studio and demo recordings.

• Uses top-quality SA tape pancake for low noise and wide dynamic range.

Ask for our new A/V catalog.

SONOCRAFT
360 West 31st Street
New York, NY 10001
TEL. (212) 760-9300
FAX (212) 564-9488

SERVICES

ATTENTION ARTISTRY ACTS

Viking International Records and its mass merchandising subsidiary, The Easy Music Sales Network, is expanding its artistry roster in the following divisions: Rock-n-roll, Country, Black, Gospel and Bluegrass. Singer/songwriters welcome! Bands, groups and single artistry submit demo tape, promo packs, etc. to:

THE EASY MUSIC SALES NETWORK
P.O. BOX 634, DICKSON, TN 37055
ATTN: A&R DEPARTMENT
615-441-2929

"OUR CLIENTS LOVE US. YOU SHOULD KNOW US"

The Professional Edge in Cassette Duplication

Each order custom personalized to fit your budget and your total needs

High speed - Realtime & DAT Replication

LORAN
1-800-633-0455

Member of **NAIRD** Call For Free Sample

SERVICES

FROM THE USA-AIR FREIGHT

Transport daily. Special to the Music Industry since 1953, Worldwide. Confidential Attention. Low Rates. Contact:

Dennis Kleinberg, Dir.
BERKLEY AIR SERVICES CORP.
POB 665, JFK Airport, NY 11430, U.S.A.
Fax: 718-917-6434
Ph: 718-656-6066, Tlx 425628

Cassettes AS EASY AS . . .

- 1 REAL TIME DUPLICATION
- 2 HIGH SPEED DUPLICATION
- 3 CUSTOM BLANKS

INTRODUCING:

Full Service Digital Editing and CD Compilation

ESP Means Quality Full Service Printing and Packaging, Friendly Professional Service, Competitive Prices, Fast Turn-Around and Highest Quality Raw Materials.

ESP EASTERN STANDARD PRODUCTIONS, INC.
26 BAXTER STREET
BUFFALO, NY 14207
1-716-876-1454

1-800-527-9225

FOR THE WIDEST SELECTION OF RECORDING TAPE AND ACCESSORIES...

Call Toll Free
1-800-523-2472

Ask for free catalog and monthly specials.

America's Leading Distributor of Recording Tape and Accessories

A. ROSENTHAL
202 WELSH ROAD
MOHSEMAN, PA 19044

ALPHA • ALLSCOP
ALPHA • AMARAY
ATAT • ATHANA
AUDIO TECHNICA
BASF • CASE LOGIC
COMPONENT GUARD
DISC WASHER
DUAL VOLTAGE
DURACELL
EVEREADY • FUJI
GENEVA • GENEVA
JVC • KAYO
KODAK • LABTEC
LEBO • MAXELL
MEMORHEX
MINSTER CABLE
NAPA VALLEY
RECOTON • SAVOY
SCOTCH (SM)
SERVO • SIBA
SONY • TDK
WORLD TRADE MKTG

AUDIOPHILE QUALITY

EUROPADISK, LTD.

CASSETTE DUPLICATION

Finest European Equipment
Studer and Lyrec HX-Pro

- DMM LP MASTERING
- LP & 7" PRESSING
- COMPACT DISCS
- GRAPHICS PACKAGES
- DIGITAL STUDIO

CD Master Tapes
Neve DTC/Sony Digital Editing

Europadisk, Ltd.

75 Varick Street, New York, NY 10013
(212) 226-4401 • FAX (212) 966-0456

MASTERING

REPLICATION PRINTING

COMPLETE CD AND CASSETTE PRODUCTION

DIGITAL HOUSE

FOR THOSE WHO HEAR THE DIFFERENCE

GRAPHIC DESIGN ART STUDIO

TOTAL PACKAGING

PERSONALIZED EXPERT SERVICE

212-333-5950

101 WEST 57th STREET, NEW YORK, N.Y. 10019

NOVELTIES

POSTERSERVICE, INC

Tired of the same old selection? Our 1000-title poster catalog is the largest in the industry including Winterland, Funky, One Stop, Imports and Psychedelics. Better yet, our unique servicing program keeps you on top. Find out what you have been missing. Call Lisa Bowen at:

(800)666-7654
255 Northland Blvd
Cincinnati, OH 45246

ROCK T-SHIRTS

- OVER 100 STYLES
- TOP ROCK ARTISTS
- LICENSED DESIGNS
- FREE CATALOG

NICEMAN MERCHANDISING
1-800-279-2545
DEALERS ONLY

DON'T LOOK ANY FURTHER

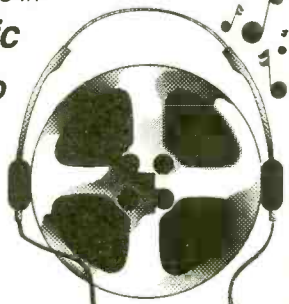
ZMACHARS POSTER, INC. IS YOUR COMPLETE ONE STOP FOR MUSIC RELATED MERCHANDISE. GREAT SERVICE AND SELECTION. POSTERS, T-SHIRTS, PATCHES, ETC. WE HAVE WHAT YOU NEED!

CALL US NOW!

8181 N.W. 91 TERRACE, BAY #6
MEDLEY, FLA. 33166
PH (305) 888-2238 FAX (305) 888-1924

SCHOOLS & INSTRUCTIONS

Careers in
Music and Video BUSINESS



Enter the exciting and lucrative world of the entertainment industry! Learn the business and the technical aspects of music and video production from top professionals! A two year degree program. Check the choice of school location below.

CALL OR WRITE: 1-800-424-2800

- Atlanta Seattle Colorado Philadelphia
 Dallas Houston Pittsburgh Ft. Lauderdale

YES, I would like information about your Programs!

NAME _____ YR HS GRAD _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____
PHONE _____

THE ART INSTITUTES International SC46BB
526 Penn Avenue, Pittsburgh, Pennsylvania 15222, U.S.A.

**THE HOTTEST ISSUE OF THE YEAR
BILLBOARD'S YEAR-END ISSUE**

EXPANDED EDITORIAL COVERAGE
SPECIAL FEATURES: TRENDS OF THE YEAR
REVIEWS OF 1990 • PREVIEWS OF 1991
LISTINGS/PHOTOS

90 YEAR END CHARTS AND # 1 AWARDS

Most complete chart wrap-up in the world ... ranking top artists in music.

INCREASED NEWSSTAND CIRCULATION: 94%

...over regular weekly circulation. This issue enjoys a two-week newsstand life.

WORLDWIDE READERSHIP 200,000

decision-makers in over 100 countries around the globe...from Antigua to the U.S.S.R.

**ISSUE DATE: DECEMBER 22ND
AD DEADLINE: DECEMBER 10TH**

CALL TODAY!! DON'T DELAY!!!

CLASSIFIED ACTION MART REAL ESTATE TO THE STARS

Jeff Serrette Larry Rosania
(800) 223-7524 (800) 950-1018
(212) 536-5174 (NYS) (212) 536-5084 (NYS)

FAX #: (212) 536-5351

BE A PART OF THIS DON'T MISS ISSUE WITH A BILLBOARD CLASSIFIED/REAL ESTATE ADVERTISEMENT!! THIS IS AN ISSUE THAT WILL BE CIRCULATED AND REFERRED TO FOR MANY MANY WEEKS TO COME...

TALENT

ETHIOPIAN TRADITIONAL SINGER

to perform traditional Ethiopian songs at a club. Must have 3 years performing experience and thorough knowledge of Ethiopian music. Thursday through Sunday 10pm-2am for 6 months starting on Nov. 30, 1990. Salary \$500/week. Apply at

Ritz Club
919 East Street, N.W. • Washington, DC 20004

LOOKING FOR A RECORD DEAL OR RECORD PROMOTION

SEND TAPES OR CALL:

ALEX GREENE & ASSOC.
27380 GRATIOT AVE.
ROSEVILLE, MI 48066
or Call (313) 779-0207
or Fax (313) 779-2565

MERCHANDISE

ROCK FILM STAR CALENDARS
Imported From England
From \$2.75
Phone April
Now at 1 (800) 535 8013

INVESTORS WANTED

INDEPENDENT DISTRIBUTOR SEEKS INVESTOR

East Coast based record, tape & compact distributor is looking for investor/capitalist within industry. Company has strong 7 figure annual turnover and loyal C.O.D. clientele. Please send all inquiries to:

Box # 7876 • Billboard Magazine
1515 Broadway • New York, NY 10036

MISCELLANEOUS

Our Readers Are Always On The Move



Properties in North America, Europe and the Caribbean are selling in Billboard's

REAL ESTATE TO THE STARS

classified section

Call Larry Rosania
1-800-950-1018
212-536-5284
fax 212-536-5351

ADVERTISE NOW!

REAL ESTATE TO THE STARS

SADDLE RIVER

\$2,850,000



4-ACRE "SHANGRI-LA SHOWPLACE"

Minutes from New York on approximately 4-acres of seclusion is this 14-room residence. Pond, stream, woods, privacy, this location is home to princes and presidents. Included is a guest apartment... staff quarters... garages for 6 cars. Special features include 7 bedrooms, 8-1/2 baths, dynamic design, high ceilings, large "Hollywood" rooms, very special custom appointments, 3 fireplaces and more. Principal rooms open onto terraced and tiled patio with free form pool.

For a brochure on this luxury estate, contact our entertainment specialist.



Friedman Associates
Estates Club Realtors

Tel: 201-327-9090 • Fax: 201-327-9068

Billboard

POP SINGLES & ALBUMS

CHART RESEARCH PACKAGES

The definitive lists of the top singles and albums, year by year, covering the entire history of Billboard's record charts. Based on the authoritative statistical research of the music industry's foremost trade publication.

The NUMBER ONE series:
Chronological listings of every record that reached the top position on a particular chart. Lists Billboard issue date, title, artist and label.

The TOP TEN series:
Annual listings of every record that reached number 10 or higher on a particular chart. Lists title, artist and label. Titles are listed alphabetically within each year. #1 records are indicated.

The TOP RECORDS OF THE YEAR series:
The annual charts of the top records of the year in rank order, as published in Billboard's year-end special issues. Lists title, artist and label. Individual yearly lists may also be purchased separately.

PLEASE SEND ME THE FOLLOWING

- POP SINGLES**
 A-1 Number One Pop Singles, 1941-1988 \$60.00
 A-2 Top Ten Pop Singles, 1947-1988 \$60.00
 A-3 Top Pop Singles of the Year, 1946-1988 \$60.00
- POP ALBUMS**
 B-1 Number One Pop Albums, 1947-1988 \$60.00
 B-2 Top Ten Pop Albums, 1949-1988 \$60.00
 B-3 Top Pop Albums of the Year, 1956-1988 \$60.00

Also available:
BLACK, COUNTRY, ADULT CONTEMPORARY, CLASSICAL & JAZZ
chart research packages

For more info contact:
Mark Marone
Billboard Chart Research,
1515 Broadway,
New York, NY 10036
(212) 536-5051

Check or money order is enclosed in the amount of: \$ _____
(sorry, no COD or billing)

Name: _____
Company: _____
Address: _____
City: _____
State: _____ Zip: _____

Overseas air mail rates available upon request. ALL SALES ARE FINAL. Minimum order: \$15.00

SERVICES

DISC MAKERS

MONEY SAVING PACKAGES

COMPLETE MANUFACTURING

CASSETTES, CD'S, LP'S & VIDEOS



PROFESSIONAL DESIGN DEPT.

CALL FOR CATALOG

1-800-468-9353

FIXTURES

FACTORY DIRECT

- COMPACT DISC DISPLAYERS
- AUDIO CASSETTE DISPLAYERS
- ALBUM DISPLAYERS
- LASER DISC DISPLAYERS
- VIDEO CASSETTE DISPLAYERS

Complete Modular Merchandising System for entertainment software. Architectural Merchandising Floor Plans at no cost or obligation.

1-800-433-3543

Ask for Ken Cohen

Music Vidclips Seen As Optional

Conferees Face The New Bottom Line

BY CHRIS MORRIS

LOS ANGELES—With a possible economic recession looming, a video for a new single may not automatically be part of the marketing scheme, record company executives told a panel audience at the Billboard Music Video Conference here Nov. 8.

But the label execs also told listeners at the "View From The Top" panel that video will continue to be an important part of the promotional mix. The session was moderated by Ken Schlager, Billboard's managing editor.

"You have to think when you make a video," said Skip Miller, senior VP of black music for RCA. "For the marginal record, there's a bit more

'We're being more conservative now; it's a money thing, you have to be'

work . . . and a little bit less return."

However, Miller added that he wouldn't hesitate to make a video for a "visual artist" such as Tyler Collins.

"We are being a little more conservative right now" in the video arena, said Ritch Bloom, senior director of national radio promotion for Capitol. "It is a monetary thing, and you have to be careful."

But Bloom also said, "We probably will take a shot with a developing artist."

Mike Martinovich, VP of marketing for CBS Nashville, said that the expanding outlets for country-oriented videos, and the video-generated success of such country-to-pop crossovers as the Kentucky Headhunters, has bolstered his company's commitment to the form.

"We're going to be robbing Peter to pay Paul, Paul being music video," Martinovich said. "We'll blow our 1991 video budget in the first two months, just like this year."

Abbey Konowitch, senior VP of music and talent for MTV, pointed out that a video that translates into a chart hit need not be a big-ticket item. Konowitch noted that the video for Vanilla Ice's No. 1 single "Ice Ice Baby" cost only \$7,000; that Sinead O'Connor's award-winning clip for

the No. 1 hit "Nothing Compares 2 U" cost \$30,000; and that Tone Loc's "Wild Thing" clip came in at between \$400 and \$1,200.

"It doesn't take a lot of money to make a good video—just a creative idea that cuts through the clutter," Konowitch said.

However, Ralph McDaniels, producer and host of the local New York video show "Video Music Box," bemoaned the fact that not enough was being spent on clips in some cases.

"There are a lot of mediocre clips and not a lot of great clips," McDaniels said. "Everybody wants to get in the game, but nobody wants to spend the money . . . From a record company point of view, whoever spends the most money makes the best clip."

Konowitch concurred that a lot of mediocre videos are being made, adding that some of the bad pieces are "a rub to the manager, the artist, the band."

The panelists also reflected on the importance of such point-of-sale video promotions as Sell-A-Vision, CE-MAvision, and the various services offered by Concrete Marketing.

"In a retail store, the display space where we used to advertise our product has virtually disappeared," Capitol's Bloom said.

While acknowledging the promotional value of tools like CEMAvision, Bloom added, "Do we feel direct sales off of it so far? Who knows?"

Martinovich of CBS said of Sell-A-Vision, "We really don't know to what extent it's propelling album sales," but he also pointed out that video promotion is "one of the last merchandising devices available to us with the virtual demise of point-of-sale displays."

Independents are also getting into the point-of-sale video promotion act. Ken Weinstein, director of press and video for Beggars Banquet, said that his company has banded together with fellow indie labels Mute and Rough Trade for a bimonthly retail clip compilation, "The Reel," that promotes acts on all three labels.

Programming risks became a focus of another part of the panel. Martinovich said that it was a "major challenge" to cross the videos of such progressive Nashville artists as Rosanne Cash, Mary-Chapin Carpenter, and Rodney Crowell to pop-oriented outlets. A challenge from Martinovich prompted an assurance from VH-1's Norman Schoenfeld that the

cable network would indeed add Cash's clip.

McDaniels, whose show focuses on black music, said that he decided to take a chance on a Harry Connick Jr. clip, based on the "gangster" imagery that he felt would appeal to his viewing audience.

"Spike Lee probably won't like it," McDaniels added with a laugh.



Playing Games. Boston's most famous boys, the New Kids On The Block, complete the video for "Games," the first single from "No More Games: The Remix Album." The clip was directed by Black & White Television's Paris Barclay, third from right, and noted photographer Lynn Goldsmith, fourth from left. Flanking the directing team, from left, are New Kids Joe McIntyre, Donnie Wahlberg, Jordan Knight, Jonathan Knight, and Danny Wood.

THE EYE



by Melinda Newman

BILLBOARD MUSIC VIDEO Conference post mortem: You'll be reading a lot about the conference in these pages over the next few weeks, but before we go any further, we'd like to thank everyone who participated. We really endeavored to make the conference something special this year by trying some different things, some of which worked better than others. Many of you have already offered suggestions on how we can make the conference a better event next year. I'd love to hear from anyone on this subject. Give me a call at 212-536-5037 or fax me at 212-536-5358.

In addition to thanking everyone who attended, I'd be remiss if I didn't thank Billboard's Deborah Russell, who saved the focus group; the New Music Seminar's Peggy Doid, who worked round the clock on the conference and resurrected the awards show after the Palace closed down, and most of all Billboard's managing editor, Ken Schlager, who oversaw the entire event with a calm and guiding hand.

Congratulations to all the awards-show winners. Duplicate trophies are available to the winners for \$110. For more information, call Lou Kramer at The American Film Institute, 213-856-7743.

MVA MEETING: Another semiannual meeting of the Music Video Assn. was held at the beginning of the conference, as the fledgling organization struggles to establish its place in the music video community. Jeff Walker, Aristo Video Promotions, was elected MVA president; Linda Ferrando, Atlantic Records, first VP; and Kadima Levadi, Rowe Video Jukebox, secretary-treasurer.

The group continues to be plagued by a lack of focus and has failed to provide any real benefits for its members. There's no debating that the organization should exist; it's a matter of what direction it should take. For now, too many members and potential members are spending too much time asking "what's in it for me" when they could be helping the officers and board members create a meaningful organization.

The MVA announced several steps that could boost the organization. Annual membership dues will be half price (\$50 for full; \$25 for associate) through Jan. 1. The organization is also opening up its membership to all music-industry professionals. A lofty, but much overdue, goal of the organization is to do a major study on how music video impacts record sales. More immediately, the MVA will try to put out a directory of its members, and possibly other music video professionals, by March 1991.

CH—CH—CHANGES: There's been an amazing amount of activity in the industry over the last few weeks, much of which came to light at the conference. Among the personnel moves, Tom Hunter, former MTV VP of programming, has been named

the channel's VP of international programming. He'll be responsible for coordinating the activities of MTV's international affiliates and developing syndicated programming and co-production relationships, among other things.

The channel has been interviewing top radio programmers to succeed Hunter, but no replacement has been announced. As VP of music programming, Hunter was responsible for scheduling all MTV programming. He has been with the channel since May 1987.

Arista's national director of video promotion, Lee Fehr, has left the label. Diane Gentile, former associate director of rock promotion, has assumed his national duties and now carries the title of national director of rock and video promotion. Fehr's former assistant, Kenny Rosenberg, will handle regional shows and the video pools.

Hollywood Records has put its video team in place. Heading up video promotion is Geffen veteran Christina Anthony. Her direct line is 818-560-5395. Stuart Cohn, a former managing editor with MTV News, is head of video production. His direct line is 818-560-6014. They're both busy with new projects from The Party. They're also working on a home video for The Lifers' Group, featuring inmates in East Jersey State Prison in Rahway, N.J. Penelope Spheeris directed the project. Also in the works is a Queen press project directed Mark Pellington.

The production-company side of things is hopping as well. Anne-Marie MacKay, head of Propaganda Film's music video division, is leaving the production company in January. She has announced no plans other than to travel for a while.

Antony Payne, who is leaving The A&R Group, reports that he will start his own production company in January. "The R has bought out the A," says Payne, referring to the fact that his co-founder, Roberto Cecchini, has purchased Payne's share of the company, effective Dec. 31.

According to Payne, the as-yet-unnamed venture will be "a production company that's more commercial-orientated with music video on the side rather than the A&R Group, which was more video-orientated with commercials on the side." More details and staffers will be announced later.

Back at the A&R Group, former free-lance producer Dave Ramser has been brought in as the new executive producer, and associate producer Laure Scott has been promoted to head of sales.

Directors have been playing the usual round of musical chairs. Among those switching mailing addresses lately are Markus Blunder, who has joined Vivid Productions from Propaganda. Scott Kalvert has joined Nitrate Films, and David Florinbi has left Fragile Films for the A&R Group. Steven Goldmann goes to Spellbound Pictures from Flash-frame Films.

FRIDAY NIGHT FUNNIES: Beginning with the Nov. 16 edition, Friday Night Videos added weekly segments by several comedians to its mix. Judy Tenuta, Richard Belzer, Kim Coles, James Stephens III, and Tom Kenny each have their weekly few minutes of fame. The number of videos played remains about nine-10 per episode with the comedians' time taken from the celebrity hosts' sections.



Story Of My Video. Social Distortion shoots the video for "Story Of My Life" with Vivid producer John Bick, third from left, and director Tony Vanden Ende, third from right. Band members surrounding the two, from left, are Mike Ness, Christopher Reece, John Maurer, and Dennis Danell. (Photo: Shannon Gauding)

MUSIC VIDEO

VIDEO TRACK

LOS ANGELES

DWIGHT YOAKAM RIPS IT up in "Turn It On, Turn It Up, Turn Me Loose," his new video from director Steve Vaughan. The Reprise clip comes from the album "If There Was A Way," and features the country rocker performing in a truly bizarre setting. Liz Roewe and Doug Major produced the clip for Lucasfilm Commercial Productions.

NEW YORK

DIRECTOR KEN ROSS reeled the haunting new Surface video, "The First Time," from the Columbia album "3 Deep." Ross shot a lustrous black-and-white clip, intercutting sensual performance footage with dance segments and romantic conceptual vignettes. Siri Aarons executive-produced, John Owen produced, Ed Love choreographed, and Kathy Abbott and James Livingston edited for Cyclone Pictures Inc.

VIVID's Len Del'Amico directed Blues Traveler in "But Anyway" for A&M Records. David Wunsch and Steven Brandman produced the shoot, set on location in various parts of the city.

Crews from Scene Three Productions and the Film Syndicate combined to lens "There You Are" for

Metal Blade's Goo Goo Dolls. John Lloyd Miller directed the fast-paced clip, which features fast-motion and hand-held-camera effects. The camera is never still as the viewer sees footage of the band performing in Buffalo's Bison Stadium, as well as carousing on location. Bryan Johnson and Marc Ball co-produced.

A Tribe Called Quest asks "Can I Kick It?" in their new Jive video from the album "People's Instinctive Travels And The Paths Of Rhythm." New Generation Pictures' Jim Swaffield directed the upbeat hip-hop clip, focusing on the group's quirky personalities.

OTHER CITIES

PICTURE VISION'S JON SMALL directed and produced Van Morrison's latest video, "Real, Real Gone," from the Mercury album "Enlightenment." The energetic live performance clip is set in the Stone Pony in Asbury Park, N.J.

Jive rapper **Too Short** puts a rap spin on Donny Hathaway's classic hit, "The Ghetto," in his new Antipodes video. Director Dan Rodriguez reeled the clip to emphasize the dramatic and somber aspects of life in the inner city. The tune comes from the artist's third album, "Short Dog's In The House." Rodriguez shot footage in Too Short's hometown of Oakland, Calif.

NEW VIDEOCLIPS

This weekly listing of new video-clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to Billboard, New Video-clips, Suite 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

ALLMAN BROTHERS BAND

Seven Turns
Seven Turns/Epic
Richard Rosser/Flashframe Films
Marius Penczner

CHET ATKINS & MARK KNOPFLER

Poor Boy Blues
Neck And Neck/Columbia
Scott S. Flor/Propaganda Films
David Hogan

CATHY DENNIS

Just Another Dream
Move To This/PolyGram
Spellbound Pictures
Greg Masuka

DEBBIE GIBSON

Anything Is Possible
Anything Is Possible/Atlantic
John Hoppood/Nitrate Films
Jay Brown

LALAH HATHAWAY

Baby Don't Cry
Lalah Hathaway/Virgin
Anne Mullin/Epoch Films
Paula Greif

JAMES HOUSE

You Just Get Better All The Time
Hard Times For An Honest Man/MCA
Evelyn Shriver, Clay Smith/Maverick Entertainment
Rex Hosea, Dick Heard

LEVERT

Rope A Dope Style
Rope A Dope Style/Atlantic
Mitchell Rothzeld, Tina Silvey/Silvey + Co.
Jane Simpson

NEAL MCCOY

If I Built You A Fire
At This Moment/Atlantic
Joe Pollaro/Pollaro Media Advertising And Productions
Mary Newman Sald

NEW KIDS ON THE BLOCK

Games
No More Games: The Remix Album/Columbia
John Owen, Siri Aarons/Black & White Television
Paris Barclay, Lynn Goldsmith

SCATTERBRAIN

Don't Call Me Dude
Don't Call Me Dude/In-Effekt/Import
Allen B. Goldman/GTV-Winmill Entertainment
George Semnara

SHENANDOAH

Ghost In The House
Extra Mile/Columbia
Len Epan, Nancy Penczner/Fashframe Films
Marius Penczner

SWEETHEARTS OF THE RODEO

You Look At Love That Way
Buffalo Zone/Columbia
Deaton Flanigen/Deaton Flanigen Productions
Deaton Flanigen

TAKE 6

I L.O.V.E. YOU
So Much 2 Say/Reprise
Phillip Rose/Propaganda Films
Greg Gold

TONY! TON! TON!

It Never Rains In Southern California
The Revival/Wing
Peter Lawrence/Oil Factory
Lisa Bonet

RANDY TRAVIS

Heroes And Friends
Heroes And Friends/Warner Bros.
Mike Appel/Coppo Film
Mark Coppo

VIXEN

Love Is A Killer
Rev It Up/EMI
Warren Hewlett, Lyn Healy/VIVID
Andy Morahan

STEVE WINWOOD

I Will Be Here
Refugees Of The Heart/Virgin
Tony Shiff/Limelight
Alex Proyas

AS OF NOVEMBER 24, 1990

Billboard THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS.

Lists do not include videos in recurrent or oldies rotation.



Continuous programming
1515 Broadway, New York, NY 10036

BREAKTHROUGH
E. Brickell/New Bohemians, Mama ...

EXCLUSIVE
Cinderella, Shelter Me
INXS, Disappear
Led Zeppelin, Traveling Riverside Blues
George Michael, Freedom '90
Traveling Wilburys, She's My Baby
Warrant, I Saw Red

BUZZ BIN
Neneh Cherry, I've Got You Under ...
DNA/S. Vega, Tom's Diner
*Jane's Addiction, Been Caught Stealing
*The Cure, Close To Me (Ver II)

HEAVY
Jon Bon Jovi, Miracle
Phil Collins, Hang In Long Enough
Janet Jackson, Love Will Never ...
Poison, Something To Believe In
Paul Simon, The Obvious ...
Vanilla Ice, Ice Ice Baby
Winger, Miles Away
Steve Winwood, One And Only Man

ACTIVE
Alias, More Than Words Can Say
Black Crowes, Hard To Handle
Candyman, Knockin' Boots
Damn Yankees, High Enough
Billy Idol, Prodigal Blues
*Living Colour, Elvis Is Dead
Nelson, After The Rain
Iggy Pop, Candy
Scorpions, Tease Me, Please Me
Tesla, Signs
Tony Toni Tone, Feels Good
Trixter, Give It To Me Good
UB40, The Way You Do The Things ...
Wilson Phillips, Impulsive
AC/DC, Money Talks

MEDIUM
Charlatans UK, The Only One ...
*Cher, The Shoop Shoop Song
Colin James, Keep On Lovin' Me Baby
Daryl Hall & John Oates, So Close
Debbie Gibson, Anything Is Possible
Whitney Houston, I'm Your ...
Judas Priest, Touch Of Evil
King's X, It's Love
Maggie's Dream, Love And Tears
Paul McCartney, Birthday
Notorious, The Swalk
*Donny Osmond, My Love Is A Fire
*Queensryche, Best I Can
Rembrandts, That's Just The Way ...
Soup Dragons, I'm Free
Urban Dance Squad, Deeper ...
The Outfield, For You

MEDIUM
Charlatans UK, The Only One ...
*Cher, The Shoop Shoop Song
Colin James, Keep On Lovin' Me Baby
Daryl Hall & John Oates, So Close
Debbie Gibson, Anything Is Possible
Whitney Houston, I'm Your ...
Judas Priest, Touch Of Evil
King's X, It's Love
Maggie's Dream, Love And Tears
Paul McCartney, Birthday
Notorious, The Swalk
*Donny Osmond, My Love Is A Fire
*Queensryche, Best I Can
Rembrandts, That's Just The Way ...
Soup Dragons, I'm Free
Urban Dance Squad, Deeper ...
The Outfield, For You

BREAKOUTS
An Emotional Fish, Celebrate
Indigo Girls, Hammer And A Nail
Information Society, Think
Lynch Mob, Wicked Sensation
*Posies, Golden Blunders
*Red Kross, Annie's Gone
Soho, Hippychick
Social Distortion, Story Of My Life
Soul Asylum, Easy Street

IMPACT CLIPS
Cher, The Shoop Shoop Song
Cure, Close To Me
Jane's Addiction, Been Caught Stealing
Led Zeppelin, Traveling Riverside Blues
Neneh Cherry, I've Got You ...
*DENOTES ADDS

AMERICA'S NO. 1 VIDEO
Vanilla Ice, Ice Ice Baby

PEOPLE-POWERED HEAVIES
Another Bad Creation, Isha
Bell Biv DeVoe, B.B.D. (I Thought ...
Candyman, Knockin' Boots
Keith Sweat, Merry Go Round
LL Cool J, The Boomin' System
2 Live Crew, Mama Juanita
Mariah Carey, Love Takes Time
NWA, 100 Miles And Runnin'
Salt 'N Pepa, Independent

CURRENT
Pebbles, Giving You The Benefit
Elisa Fiorillo, On The Way Up
Paul McCartney, Birthday
Black Crowes, Hard To Handle
Colin James, Keep On Lovin' Me Baby
The Replacements, Merry Go Round
Indigo Girls, Hammer And A Nail
Wilson Phillips, Impulsive
Railway Children, Music Stop
TKA, Crash
Jody Grind, One Man's Trash
Daryl Hall & John Oates, So Close
Whitney Houston, I'm Your ...
Debbie Gibson, Anything Is Possible
M.C. Trouble, Got To Get A Grip
The Boys, Thung Called Love
The Pixies, Dig For Fire
The Go-Go's, Cool Jerk
Styx, Show Me The Way
Bruce Hornsby, Lost Soul
Billy Joel, And So It Goes
Billy Idol, Prodigal Blues



Continuous programming
1515 Broadway, New York, NY 10036

ADDS
Donny Osmond, My Love Is A Fire
Traveling Wilburys, She's My Baby
Steve Winwood, One And Only Man

DEVELOPMENT
Allman Bros., Seven Turns
David Cassidy, Lyin' To Myself
Phil Collins, Hang In Long Enough
Harry Connick Jr., We're In Love
Julee Cruise, Falling
Bruce Hornsby, Lost Soul
Billy Joel, And So It Goes
Elton John, You Gotta Love ...
Paul McCartney, Birthday
Carly Simon, Better Not Tell Her
Paul Simon, The Obvious ...
UB40, The Way You Do The Things ...
The Vaughan Bros., Tick Tock

HEAVY
Chris Isaak, Wicked Game
Mariah Carey, Love Takes Time
Daryl Hall & John Oates, So Close
Whitney Houston, I'm Your ...
James Ingram, I Don't Have The Heart
Bette Midler, From A Distance
Wilson Phillips, Impulsive

THE JUKE BOX
Continuous programming
12000 Biscayne Blvd, Miami, FL
33181

ADDS
2 Bigg MC, He's The King Of The Hype
Alannah Myles, Still Got This Thing
Allman Bros., Seven Turns
Aztec Camera, Good Morning Britain
Buñaflo Soldiers, Penny
Daryl Hall & John Oates, So Close
Dino, Gentle
Faster Pussycat, You're So Va In
Freddie Jackson, Love Me Down
Intelligent Hoodlum, Back To Reality
Jon Bon Jovi, Miracle
L.L. Cool J, Around The Way Girl
Lakim Shabazz, The Lost ...
Loose Ends, Don't Be A Fool
M.C. Trouble, Got To Get A Grip
The Outfield, For You
Paris, The Devil Made Me Do It
Party, I Found Love
Posies, Golden Blunders
Prince, New Power Generation
Public Image Limited, Don't Ask Me
Rebel MC, Rebel Music
See No Evil, Scream Bloody Murder
Sisters Of Mercy, More
Smooth Ice, Smooth But Def
Suicidal Tendencies, Send Me ...
Too Short, The Ghetto
Wartime, The Whole Truth
Yo-Yo, Stompin' To ...
Young Black Teens, Nobody ...

ADDS
2 Bigg MC, He's The King Of The Hype
Alannah Myles, Still Got This Thing
Allman Bros., Seven Turns
Aztec Camera, Good Morning Britain
Buñaflo Soldiers, Penny
Daryl Hall & John Oates, So Close
Dino, Gentle
Faster Pussycat, You're So Va In
Freddie Jackson, Love Me Down
Intelligent Hoodlum, Back To Reality
Jon Bon Jovi, Miracle
L.L. Cool J, Around The Way Girl
Lakim Shabazz, The Lost ...
Loose Ends, Don't Be A Fool
M.C. Trouble, Got To Get A Grip
The Outfield, For You
Paris, The Devil Made Me Do It
Party, I Found Love
Posies, Golden Blunders
Prince, New Power Generation
Public Image Limited, Don't Ask Me
Rebel MC, Rebel Music
See No Evil, Scream Bloody Murder
Sisters Of Mercy, More
Smooth Ice, Smooth But Def
Suicidal Tendencies, Send Me ...
Too Short, The Ghetto
Wartime, The Whole Truth
Yo-Yo, Stompin' To ...
Young Black Teens, Nobody ...

AMERICA'S NO. 1 VIDEO
Vanilla Ice, Ice Ice Baby

PEOPLE-POWERED HEAVIES
Another Bad Creation, Isha
Bell Biv DeVoe, B.B.D. (I Thought ...
Candyman, Knockin' Boots
Keith Sweat, Merry Go Round
LL Cool J, The Boomin' System
2 Live Crew, Mama Juanita
Mariah Carey, Love Takes Time
NWA, 100 Miles And Runnin'
Salt 'N Pepa, Independent

CURRENT
Whitney Houston, I'm Your ...
Mariah Carey, Love Takes Time
Phil Collins, Hang In Long Enough
Alias, More Than Words Can Say
Poison, Something To Believe In
Jon Bon Jovi, Miracle
Wilson Phillips, Impulsive
Dee-Lite, Groove Is In The Heart
Janet Jackson, Love Will Never ...



Black Entertainment Television

14 hours daily
1899 9th St NE, Washington, DC
20018

ADDS
L.L. Cool J, Around The Way Girl
Tracie Spencer, This House
Guy, I Wanna Get With U
Quincy Jones, Places You Find Love
Bobby McFerrin, The Garden
C&C Music Factory, Gonna Make ...
Kid Frost, That's It
Joey B. Ellis, Go For It

HEAVY
Bell Biv DeVoe, B.B.D. (I Thought ...
Al B. Sure!, Missunderstanding
Mariah Carey, Love Takes Time
Gerald Alston, Slow Motion
Caron Wheeler, Livin' In The Light
Whitney Houston, I'm Your ...
M.C. Hammer, Pray
Tevin Campbell, Round And Round
Cynda Williams, Harlem Blues
Today, I Got The Feeling
Hi Five, Just Can't Handle It
The Whispers, My Heart, Your Heart
Anita Baker, Soul Inspiration
Levert, Rope A Dope Style
Tone! Tone! Tone!, It Never Rains ...
Freddie Jackson, Love Me Down
Take 6, I L.O.V.E. U
Keith Sweat, Merry Go Round
Samuelle, So You Like What You See
Johnny Gill, Fairweather Friend
Jasmine Guy, Try Me
E.U., I Confess
Tony, Toni, Tone, Oakland Stroke
Force MDs, Somebody's Crying
Surface, The First Time
Dee-Lite, Groove Is In The Heart

MEDIUM
The Time, Chocolate
Loose Ends, Don't Be A Fool
Prince, New Power Generation
En Vogue, You Don't Have ...
Whistle, Do You Care
Geoff McBride, No Sweeter Love



Continuous programming
704 18th Ave South, Nashville, TN
37203

ADDS
Verlon Thompson, She's The One
Oak Ridge Boys, Soul And Inspiration
Bruce Hornsby, Lost Soul
Margo Smith, I Want To Be A ...

WORLD PREMIERE
Marty Stuart, Little Things

HEAVY
Canyon, Dam These Tears
Billy Joe Royal, A Ring Where A ...
Billy/T.Smith, Blues Stay Away ...
Travis Tritt, Put Some Drive In ...
K.T. Oslin, Come Next Monday
Mark Collie, Hardin County Line
Ray Stevens, Sittin' Up With The Dead
William Lee Golden, Louisiana Red ...
James House, You Just Get Better ...
Reba McEntire, You Lie
Alan Jackson, Chasin' That ...
Mark Chesnutt, Too Cold At Home
Robin Lee, Love Letter
Lorrie Morgan, He Talks To Me
Holly Dunn, You Really Had Me Going
Clint Black, Put Yourself In My Shoes
Vince Gill, Never Knew Lonely
Patty Loveless, The Night's Too Long
Michael Murphey, Cowboy Logic
The Golden, Take Me Back To ...

MEDIUM
Sweethearts/Rodeo, You Look ...
Randy Travis, Heroes & Friends
K. Matthea/T.O'Brien, Battle Hymn ...
Kevin Welch, 'Till I See You Again
Waylon Jennings, Wrong
Cleve Francis, Love Light
S.Lynne, Things Are Tough All Over
Chris Ledoux, Riding For A Fall
Matraca Berg, Things You Left Undone
Mary Chapin Carpenter, You Win Again
Hoyt Axton, Mountain Right
Pirates/Mississippi, Rollin' Home
C. Atkins/M.Knopfler, Poor Boy Blues
Molly/Heymakers, Chasin' ...
Doug Stone, These Lips Don't ...
Lionel Cartwright, Say It's Not True
A.Tippin, You've Got To Stand For ...
Nitty Gritty Dirt Band, The Rest ...
Ray Stevens, Help Me Make It ...
Neil McCoy, If I Built You ...

WORLD PREMIERE
Marty Stuart, Little Things

HEAVY
Canyon, Dam These Tears
Billy Joe Royal, A Ring Where A ...
Billy/T.Smith, Blues Stay Away ...
Travis Tritt, Put Some Drive In ...
K.T. Oslin, Come Next Monday
Mark Collie, Hardin County Line
Ray Stevens, Sittin' Up With The Dead
William Lee Golden, Louisiana Red ...
James House, You Just Get Better ...
Reba McEntire, You Lie
Alan Jackson, Chasin' That ...
Mark Chesnutt, Too Cold At Home
Robin Lee, Love Letter
Lorrie Morgan, He Talks To Me
Holly Dunn, You Really Had Me Going
Clint Black, Put Yourself In My Shoes
Vince Gill, Never Knew Lonely
Patty Loveless, The Night's Too Long
Michael Murphey, Cowboy Logic
The Golden, Take Me Back To ...

MEDIUM
Sweethearts/Rodeo, You Look ...
Randy Travis, Heroes & Friends
K. Matthea/T.O'Brien, Battle Hymn ...
Kevin Welch, 'Till I See You Again
Waylon Jennings, Wrong
Cleve Francis, Love Light
S.Lynne, Things Are Tough All Over
Chris Ledoux, Riding For A Fall
Matraca Berg, Things You Left Undone
Mary Chapin Carpenter, You Win Again
Hoyt Axton, Mountain Right
Pirates/Mississippi, Rollin' Home
C. Atkins/M.Knopfler, Poor Boy Blues
Molly/Heymakers, Chasin' ...
Doug Stone, These Lips Don't ...
Lionel Cartwright, Say It's Not True
A.Tippin, You've Got To Stand For ...
Nitty Gritty Dirt Band, The Rest ...
Ray Stevens, Help Me Make It ...
Neil McCoy, If I Built You ...

CURRENT
Whitney Houston, I'm Your ...
Mariah Carey, Love Takes Time
Phil Collins, Hang In Long Enough
Alias, More Than Words Can Say
Poison, Something To Believe In
Jon Bon Jovi, Miracle
Wilson Phillips, Impulsive
Dee-Lite, Groove Is In The Heart
Janet Jackson, Love Will Never ...

Charley Pride, A Whole Lotta ...
Mike Reid, Walk On Faith
Joe Diffie, If You Want Me To
Shenandoah, Ghost In This House
Paul David Wells, Sounds Good To Me
R.V. Shelton, I Meant Every ...
Heien Cornelius, Ask Any Woman



The Nashville Network

30 Hours Weekly
2806 Opryland Dr, Nashville, TN
37214

ADDS
The Oak Ridge Boys, You're My ...
Mike Reid, Walk On Faith
Linda Davis, In A Different Light
Cheryl Wheeler, Estate Sale
Allman Bros., Seven Turns

HEAVY
Holly Dunn, You Really Had Me Going
Conway Twitty, Crazy In Love
Billy Joe Royal, A Ring Where A ...
K.T. Oslin, Come Next Monday
Shenandoah, Ghost In This House
Levert, Rope A Dope Style
Vince Gill, Never Knew Lonely
Alan Jackson, Chasin' That ...
Patty Loveless, The Night's Too Long
Clint Black, Put Yourself In My Shoes
Sawyer Brown, When Love ...
Mary Chapin Carpenter, You Win Again

LIGHT
Jeff Chance, Talkin' To Your Picture
C. Gregory, Couldn't Love Have ...
Ray Kennedy, What A Way To Go
Charley Pride, A Whole Lotta ...
Dawn Sears, San Antonio
John Conlee, Doghouse
The Hollanders, I Know A Little
D. Alexander/B. Baker, It Wasn't ...
C. Atkins/M.Knopfler, Poor Boy Blues
Sweethearts/Rodeo, You Look ...
Neil McCoy, If I Built You ...
Phil Driscoll, Soldier
Crazy Hearts, Playin' For Keeps
Billy Dean, Only Here For A While
John Andrew Parks, Veronica
Ray Stevens, Help Me Make It ...
Alison Krauss, I've Got That Old Feeling
Molly/Heymakers, Chasin' ...
Foster & Lloyd, Can't Have Nothin'
Irene Kelley, A Rock And A ...
Dwight Yoakam, Turn It On ...
Charlie Daniels Band, It's My Life
Statler Brothers, Nobody Else

MEDIUM
Canyon, Dam These Tears
A.Tippin, You've Got To Stand For ...
Nitty Gritty Dirt Band, The Rest ...
S.Lynne, Things Are Tough All Over
James House, You Just Get Better ...
Doug Stone, These Lips Don't ...
Rob Crosby, Love Will Bring ...
Randy Travis, Heroes & Friends
Pirates/Mississippi, Rollin' Home
Lionel Cartwright, Say It's Not True
Tim Ryan, Breakin' All ...
Mark Chesnutt, Brother Jukebox
Reba McEntire, Rumor Has It

WORLD PREMIERE
Marty Stuart, Little Things

HEAVY
Canyon, Dam These Tears
Billy Joe Royal, A Ring Where A ...
Billy/T.Smith, Blues Stay Away ...
Travis Tritt, Put Some Drive In ...
K.T. Oslin, Come Next Monday
Mark Collie, Hardin County Line
Ray Stevens, Sittin' Up With The Dead
William Lee Golden, Louisiana Red ...
James House, You Just Get Better ...
Reba McEntire, You Lie
Alan Jackson, Chasin' That ...
Mark Chesnutt, Too Cold At Home
Robin Lee, Love Letter
Lorrie Morgan, He Talks To Me
Holly Dunn, You Really Had Me Going
Clint Black, Put Yourself In My Shoes
Vince Gill, Never Knew Lonely
Patty Loveless, The Night's Too Long
Michael Murphey, Cowboy Logic
The Golden, Take Me Back To ...

MEDIUM
Sweethearts/Rodeo, You Look ...
Randy Travis, Heroes & Friends
K. Matthea/T.O'Brien, Battle Hymn ...
Kevin Welch, 'Till I See You Again
Waylon Jennings, Wrong
Cleve Francis, Love Light
S.Lynne, Things Are Tough All Over
Chris Ledoux, Riding For A Fall
Matraca Berg, Things You Left Undone
Mary Chapin Carpenter, You Win Again
Hoyt Axton, Mountain Right
Pirates/Mississippi, Rollin' Home
C. Atkins/M.Knopfler, Poor Boy Blues
Molly/Heymakers, Chasin' ...
Doug Stone, These Lips Don't ...
Lionel Cartwright, Say It's Not True
A.Tippin, You've Got To Stand For ...
Nitty Gritty Dirt Band, The Rest ...
Ray Stevens, Help Me Make It ...
Neil McCoy, If I Built You ...

ADDS
Debbie Gibson, Anything Is Possible
King's X, It's Love
Billy Joel, And So It Goes
L.L. Cool J, Around The Way Girl
Cher, The Shoop Shoop Song
The Party, I Found Love
Jon Bon Jovi, Miracle
Harmony, Poundcake
Al B. Sure!, Missunderstanding

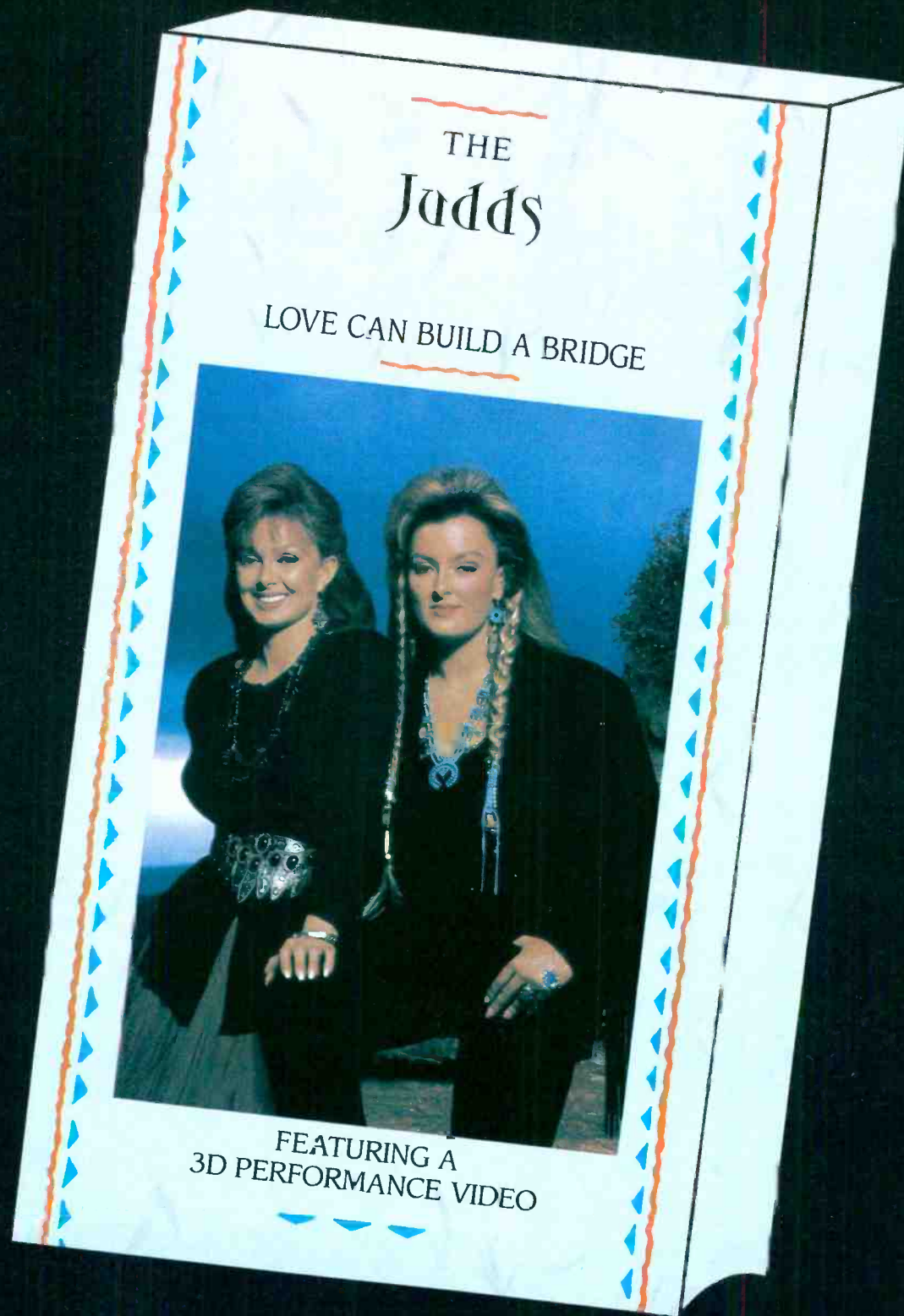
HEAVY
Poison, Something To Believe In
Dee-Lite, Groove Is In The Heart
Alias, More Than Words Can Say
UB40, The Way You Do The Things ...
Damn Yankees, High Enough

MEDIUM
The Go-Go's, Cool Jerk
Bette Midler, From A Distance
J.J. Fad, We In The House
Donny Osmond, My Love Is A Fire
Social Distortion, Story Of My Life
Soup Dragons, I'm Free
Wilson Phillips, Impulsive
Neneh Cherry, I've Got You Under ...
Black Crowes, Hard To Handle
Johnny Gill, Fairweather Friend
Dino, Gentle

Billboard has back issues to donate to an archive or educational program. Call Trudi Miller at 212-536-5029

WORLD'S
FIRST
3D

MUSIC
VIDEO



▶ Two pair 3D glasses enclosed

▶ Contains scenes from Naomi's recent wedding

▶ Making of the 3D video ▶ Look at current tour

Songs featured:

"Love Can Build A Bridge,"

"This Country's Rockin',"

"Born To Be Blue,"

"Rompin' Stompin' Blues,"

And More ...

Sugg. List
\$19⁹⁸

MP 6C96

UPC 30306-6095-3

Street Date: November 28, 1990

MPI
HOME VIDEO

Uuoptix[®]
3D

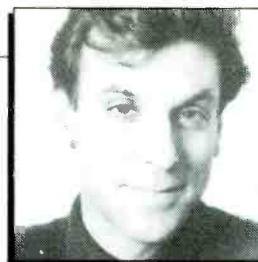
Top Jazz Albums

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
Compiled from a national sample of retail store and one-stop sales reports.				
★★ NO. 1 ★★				
1	1	13	BRANFORD MARSALIS/T. BLANCHARD COLUMBIA 467925	MUSIC FROM "MO' BETTER BLUES"
2	2	17	HARRY CONNICK, JR. ● COLUMBIA 46146	WE ARE IN LOVE
3	3	7	GEORGE BENSON WARNER BROS. 26295	BIG BOSS BAND FEATURING THE COUNT BASIE ORCHESTRA
4	6	5	MACEO PARKER VERVE 843 751*/POLYGRAM	ROOTS REVISITED
5	5	21	WYNTON MARSALIS COLUMBIA 46143	STANDARD TIME VOL. 3 - THE RESOLUTION OF ROMANCE
6	4	13	BRANFORD MARSALIS QUARTET COLUMBIA 46072*	CRAZY PEOPLE MUSIC
7	8	9	MICHEL CAMILO EPIC 46236	ON THE OTHER HAND
8	10	3	JON HENDERICKS AND FRIENDS DENON 6302*/A&M	FREDDIE FREELOADER
9	9	5	OSCAR PETERSON TRIO TELARC JAZZ 83304*/TELARC	LIVE AT THE BLUE NOTE
10	12	3	BETTY CARTER VERVE 843 991*/POLYGRAM	DROPPIN' THINGS
11	7	11	JIMMY MCGRUFF HEADFIRST 379*/K-TEL	YOU OUGHT TO THINK ABOUT ME
12	NEW		KENNY GARRETT ATLANTIC 82156	AFRICAN EXCHANGE STUDENT
13	NEW		RALPH MOORE LANDMARK 1526	FURTHERMORE
14	NEW		KEITH JARRETT ECM 839 173*/POLYGRAM	PARIS CONCERT
15	11	9	GERRY MULLIGAN A&M 5326*	LONESOME BOULEVARD

TOP CONTEMPORARY JAZZ ALBUMS

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★ NO. 1 ★★				
1	2	11	BOBBY LYLE ATLANTIC 82138*	1 week at No. 1 THE JOURNEY
2	1	11	RIPPINGTONS FEATURING RUSS FREEMAN GRP 9618	WELCOME TO THE ST. JAMES' CLUB
3	3	7	TAKE 6 REPRISE 25892	SO MUCH 2 SAY
4	10	3	JOE SAMPLE WARNER BROS. 26138	ASHES TO ASHES
5	4	9	DAVID BENOIT GRP 9621*	INNER MOTION
6	5	21	MICHAEL FRANKS REPRISE 26183	BLUE PACIFIC
7	9	7	MICHAEL BRECKER GRP 9622*	NOW YOU SEE IT... NOW YOU DON'T
8	6	11	JOHN PATITUCCI GRP 9617*	SKETCHBOOK
9	17	3	LOU RAWLS BLUE NOTE 93841/CAPITOL	IT'S SUPPOSED TO BE FUN
10	12	9	DAVE WECKL GRP 9619*	MASTER PLAN
11	15	11	ACOUSTIC ALCHEMY GRP 9614*	REFERENCE POINT
12	8	17	ANITA BAKER ▲ ELEKTRA 60922	COMPOSITIONS
13	13	13	RONNIE LAWS PAR 2003*	TRUE SPIRIT
14	16	7	NINO TEMPO ATLANTIC 82142*	TENOR SAXOPHONE
15	7	11	RICARDO SILVEIRA VERVE FORECAST 843 602*/POLYGRAM	AMAZON SECRETS
16	14	17	BOB JAMES WARNER BROS. 26256	GRAND PIANO CANYON
17	18	9	THE MEETING GRP 9620*	THE MEETING
18	11	13	RICHARD ELLIOT ENIGMA 73565*	WHAT'S INSIDE
19	NEW		SOUNDTRACK ANTILLES 422 846*/ISLAND	THE HOT SPOT
20	25	3	EMILY REMLER JUSTICE 0501*	THIS IS ME
21	23	5	THOM ROTELLA DMP 476*/TELARC	WITHOUT WORDS
22	RE-ENTRY		TOM COSTER HEADFIRST 384*/K-TEL	FROM ME TO YOU
23	NEW		FATTBURGER ENIGMA 73581*	COME & GET IT
24	22	39	BASIA ● EPIC 45472	LONDON WARSAW NEW YORK
25	19	23	SPYRO GYRA FEATURING JAY BECKENSTEIN GRP 9608	FAST FORWARD

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl unavailable. © 1990, Billboard/BPI Communications, Inc.



by Jeff Levenson

ENOUGH WITH THE PANELS, Where's The Muffaltas? There are just a handful of regular publications devoted solely to jazz. Those that are, for the most part, feel fiercely dedicated to advancing the cause of the music. *JazzTimes*, the stalwart monthly magazine, is one of them.

Each year (though there have been a few skips in continuity, I believe), JT holds a convention that attempts to address a wide range of issues affecting the jazz community. These gatherings, attracting personnel from all walks of jazz life—label reps, players, producers, concert promoters, club owners, radio programmers, fundraisers, writers, historians—are the closest thing the music has to an organized industry body. It's also a schmoozer's paradise.

This year's event—the eighth annual—will take place Nov. 28 through Dec. 1 at the Fairmont Hotel in New Orleans. The theme? "The Family Of Jazz—Unification In The '90s."

Ellis Marsalis, who knows a little about the family of jazz (having fathered more than his share of talented progeny), will be the convention's guest of honor. Other scheduled spokesmen include pianist and all-around media personality Dr. Billy Taylor, and Bruce Lundvall, president of Blue Note Records.

For registration information, call 800-666-1300 or 301-588-4114.

YOU CAN'T BE A BEACON IF YOUR LIGHT Don't Shine: WRVR, the radio station in New York that throughout the '70s almost routinely broke new artists who went on to dominate Billboard's Top Contemporary Jazz albums chart—Manhattan Transfer, Weather Re-

port, Spyro Gyra, Grover Washington, Michael Franks, to name a few—is having a reunion party Nov. 29 at the Green Street cafe in lower Manhattan.

Exactly 10 years ago, the station's faithful were rewarded with a slippery format change: WRVR went country (in a move that augured the spur-and-lasso jingoism of incoming President Ronald Reagan). Jazz locals still mourn its passing.

Heading the list of invitees will be morning man Les Davis (now with WNEW-AM New York), whose service to New York jazz radio spans more decades (remember Ike?) than most of us care to think about.

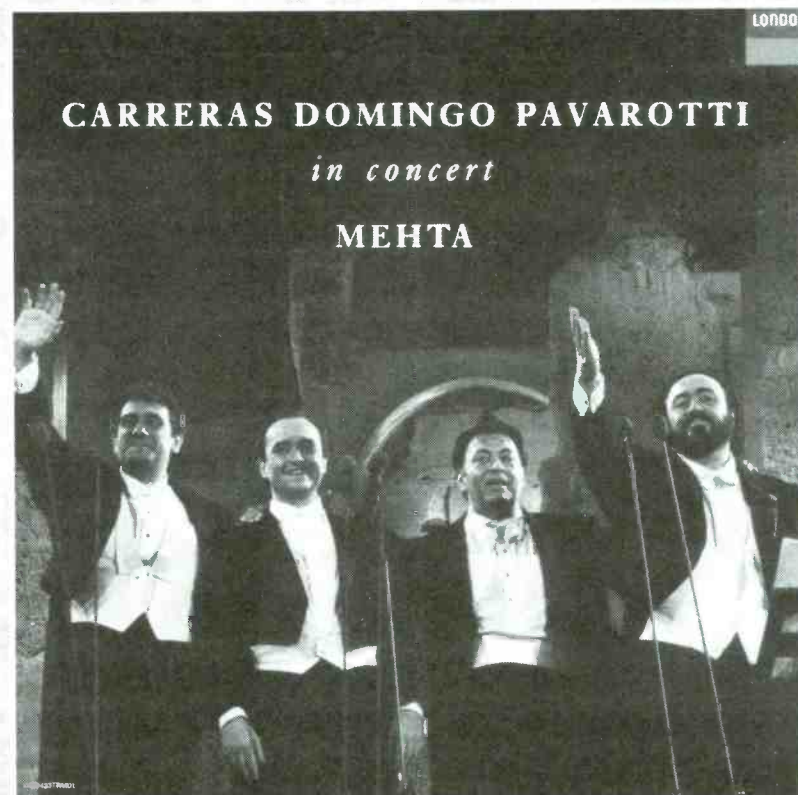
BROTHER, CAN YOU SPARE A DIME, A SONG, A Light? Much to the good fortune of New York's jazz-radio junkies, WRVR'S heir-apparent proved to be WBGO, a public station operating out of Newark, N.J., but serving the entire metropolitan area. Needless to

Annual New Orleans meet lets the JazzTimes roll...

say, noncommercial broadcasters have a tough time paying the rent; in WBGO's case, it takes a cool \$2 million a year to ensure financial stability. Last week we attended one of the station's more creative fund-raising efforts—a benefit concert at the Apollo Theater starring Brother Ray Charles, B.B. King, and the Philip Morris Superband led by Gene Harris. It was a sellout.

However, it's ironic that Harlem's Apollo Theater played host to the event. There's a movement in the uptown community, led by the religious leader the Rev. Calvin O. Butts, to pressure cigarette manufacturers into abandoning advertising strategies that target blacks. Butts feels that billboard campaigns (and their insidious message, "Alive with pleasure...") ultimately imperil the health and safety of Harlem's residents, a consumer demographic that tobacco folk are desperately trying to court. Butts holds an activist view that Percy Sutton, owner of the Apollo Theater, apparently does not share.

THE THREE TENOR CONCERT LIVE from ROME



Available on London Compact Discs, Cassettes, VHS and LaserDisc.

© 1990 London/PolyGram Records, Inc.

Top Classical 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
★★ NO. 1 ★★				
1	1	9	IN CONCERT ● LONDON 430 433-2* CARRERAS, DOMINGO, PAVAROTTI (MEHTA)	7 weeks at No. 1
2	3	35	BEETHOVEN: SYMPHONY NO. 9 DG 429-861*	LEONARD BERNSTEIN
3	2	29	HOROWITZ: THE LAST RECORDING SONY CLASSICAL SK-45818* VLADIMIR HOROWITZ	
4	5	7	HANSON CONDUCTS HANSON MERCURY 432-008-2*/PHILIPS EASTMAN-ROCHESTER ORCHESTRA (HANSON)	
5	4	19	BLACK ANGELS NONESUCH 79242-2*	KRONOS QUARTET
6	6	11	IVES: SYMPHONY NO. 2 DG 429-220* NEW YORK PHILHARMONIC (BERNSTEIN)	
7	7	21	TCHAIKOVSKY & VERDI ARIAS PHILIPS 426-740*	DMITRI HVOROSTOVSKY
8	8	21	CLASSICS OF THE SILVER SCREEN TELARC CD-80221* CINCINNATI POPS (KUNZEL)	
9	10	5	BRAHMS: THE 3 VIOLIN SONATAS SONY CLASSICAL SK 45819* ITZHAK PERLMAN/DANIEL BARENBOIM	
10	11	9	VIVALDI: THE FOUR SEASONS ANGEL CDC-49557* NIGEL KENNEDY/ENGLISH CHAMBER ORCHESTRA	
11	19	3	A MUSICAL PORTRAIT RCA 60567-2-RC*	EVGENY KISSIN
12	9	9	COPLAND: THE TENDER LAND VIRGIN VCD-91113-2* PLYMOUTH MUSIC SERIES (BRUNELLE)	
13	18	3	VIRTUOSO DUETS ANGEL CDC-49406* CHRISTOPHER PARKENING/DAVID BRANDON	
14	12	23	RACHMANINOFF: VESPERS TELARC CD-80172* ROBERT SHAW FESTIVAL SINGERS	
15	20	3	DINNER FOR TWO SONY CLASSICAL MFK 46355*	VARIOUS ARTISTS
16	13	29	HANDEL: ARIAS ANGEL CDC-49179*	KATHLEEN BATTLE
17	17	5	MEYERBEER: SYMPHONIES 3 & 4 ANGEL CDC-54000* LONDON CLASSICAL PLAYERS (NORRINGTON)	
18	NEW ▶		BRUCKNER: SYMPHONY NO. 7 DG 429 226-2* VIENNA PHILHARMONIC (KARAJAN)	
19	22	3	TCHAIKOVSKY: PIANO CONCERTO NO. 1 DG 427 485-2* KISSIN/BERLIN PHILHARMONIC (KARAJAN)	
20	NEW ▶		GRANADOS GOYESCAS RCA 60408-2-RC*	ALICIA DE LARROCHA
21	16	17	DIAMOND: SYMPHONIES 2 & 4 DELOS DE 3093* SEATTLE SYMPHONY (SCHWARZ)	
22	15	29	CHOPIN: PIANO CONCERTOS 1 & 2 SONY CLASSICAL SK-44922* MURRAY PERAHIA	
23	NEW ▶		RUTTER: TE DEUM COLLEGIUM 112* CAMBRIDGE SINGERS/LONDON SINFONIA (RUTTER)	
24	NEW ▶		ITALIAN OPERA ARIAS ANGEL CDC-54062*	KIRI TE KANAWA
25	NEW ▶		COPLAND: SYMPHONY NO. 3 RCA 60149-2-RC* SAINT LOUIS SYMPHONY (SLATKIN)	

TOP CROSSOVER ALBUMS™

★★ NO. 1 ★★				
1	1	7	OEPIDUS TEX/CHORAL CALAMITIES TELARC CD-80239* P.D.Q. BACH	3 weeks at No. 1
2	3	5	KISS ME KATE ANGEL CDC-54033* HAMPSON, BARSTOW, CRISWELL (MCGLINN)	
3	2	27	MUSIC OF THE NIGHT SONY CLASSICAL SK-45567* BOSTON POPS (WILLIAMS)	
4	4	15	RIDE ON, KING JESUS! ANGEL CDC-49885*	FLORENCE QUIVAR
5	11	3	MY FUNNY VALENTINE ANGEL CDC-54071*	FREDERICA VON STADE
6	5	21	SINGS ANDREW LLOYD WEBBER TELDEC 56924-2*	JOSE CARRERAS
7	NEW ▶		FIESTA! TELARC CD-80235* CINCINNATI POPS (KUNZEL)	
8	6	41	HENRY V SOUNDTRACK ANGEL CDC-49919* CITY OF BIRMINGHAM SYMPHONY (RATTLE)	
9	7	34	CHILLER TELARC CD-80189 CINCINNATI POPS (KUNZEL)	
10	NEW ▶		AN OLD SONG RESUNG ANGEL CDC-54051* THOMAS HAMPSON	
11	NEW ▶		MANCINI IN SURROUND: MOSTLY MONSTERS... RCA 60471-2-RC* HENRY MANCINI/MANCINI POPS ORCHESTRA	
12	8	13	NEW BRITAIN: THE ROOTS OF AMERICAN FOLKSONG ERATO 45474-2-2K* BOSTON CAMERATA (COHEN)	
13	9	26	BERNSTEIN: ARIAS AND BARCAROLLES KOCH 7000* KAYE, SHARP, BARRET, BLIER	
14	NEW ▶		PUBLIC TELEVISION'S GREATEST HITS RCA 60470-2-RC	U.K. SYMPHONY
15	14	33	THE ENCHANTED FOREST RCA 7893-RC*	JAMES GALWAY

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl unavailable. © 1990, Billboard/BPI Communications, Inc.

Classical KEEPING SCORE



by Is Horowitz

THE CLASSICAL BAND will make its first recording for Sony Classical next February, initiating a program that may carry well into the mid-'90s. At the same time, says **Liviu Blumenthal**, founder of the period-instrument orchestra, discussions with Deutsche Grammophon have been resumed about activating a disputed recording contract with that label.

Early recording plans between the New York-based Classical Band and DG were aborted last summer when **Trevor Pinnock**, the orchestra's co-founder and music director, abruptly terminated his association with the group (Keeping Score, Aug. 4).

The orchestra's initial concert appearances had not been well received, casting doubt on the Band's ability at the time to mount a real challenge to the dominance of large European period-instrument ensembles, a tacit goal of its backers.

The February sessions for Sony will lay down the Schubert Symphonies Nos. 4 & 5, with **Bruno Weill** as conductor. **Wolf Erichson**, Sony's early-music chief, will produce. A recording of the Schubert Symphony No. 9 is planned for next summer.

Blumenthal says all the Schubert symphonies are to be recorded by the Band, as well as the Schubert masses, both projects to be completed in time for bicentenary celebrations, in 1997, of the composer's birth. Complete cycles of the Beethoven symphonies and piano concertos are also planned, with a soloist for the latter still to be named.

DG executives confirm that discussions with the orchestra are being held, but that no decisions for recording have yet been reached. DG's main interest in negotiating the original deal was the expected partici-

pation by Pinnock, a longtime DG artist.

Meanwhile the Classical Band, a self-governing body, has named an advisory board of historical-performance authorities. They include **Albert Fuller**, **Laurence Libin**, **David Montgomery**, **Elaine Sisman**, and **Neal Zaslaw**.

Weill will conduct the orchestra in its first concert of the season Feb. 4, just before its scheduled initial Sony sessions. That New York appearance will be followed by a pair of all-Mozart concerts in April conducted by **Andrew Parrott**, says **Blumenthal**.

PASSING NOTES: The Seattle Symphony has received its fourth recording grant from the National Endowment for the Arts, this an award of \$50,000 to support upcoming recordings of Hanson, Piston, and Diamond works on Delos. **Gerard Schwarz** conducts, of course. NEA grants for the Seattle/Delos "Great

Classical Band sets Sony slate, resumes discussions with DG

American Composers Series" to date total \$178,200.

The first disc in a comprehensive edition of Bach's organ works, performed by **Jean Guillou** for Dorian, has just been released, several more are in the can, and the massive project continues. Producer **Randall Fostvedt** says the set should be completed in the next 18 months. It will comprise 14 CDs.

Leonard Slatkin, music director of the Saint Louis Symphony, takes on the post of festival director of the Cleveland Orchestra's Blossom Music Festival... Soprano **Barbara Hendricks**, who has served the U.N. High Commission for Refugees as goodwill ambassador, has been named an honorary member of the International Institute of Humanitarian Law.

Trade talk has the New York edition of Classical magazine extending its reach into the area's arts community early next year when it begins publishing the program listings of PBS power TV station Channel 13. It now carries WQXR and WNCN listings.

Nipper News

“All the News That Fits His Prints”

Vol. 2, No. 10

A STAR IS BORN

Although virtually every musician who covets an international career must face the daunting prospect of a New York debut, few such concerts are remembered. Exceptions to that rule catapulted Heifetz, Horowitz and Toscanini into the rarified atmosphere of the classical music superstar.

On September 30, 1990, a 19-year-old pianist challenged the Olympian heights and conquered the music world. From Newsweek: "A young Soviet virtuoso takes New York by storm!" The New York Times calls Kissin "... a master of his instrument."

The critic for the New York Daily News was perhaps reminded of Carnegie Hall's ability to create musical heroes when he predicted "... the concert Kissin gave was the sort of event that will be talked about with awe for as long as piano playing exists..."

Evgeny Kissin's concert at Carnegie Hall comes to you complete November 23rd on RCA Victor Red Seal, Where Artists Become Legends.

60443-2-RC

A Division of Bertelsmann Music Group
 Tmk(s) ® Registered - Marca(s) Registrada(s) General Electric Company.
 USA, except BMG logo and Red Seal and Gold Seal ® BMG Music. Eurodisc logo ® BMG Ariola Munich GmbH. deutsche harmonia mundi logo ® Deutsche Harmonia Mundi. © 1991, BMG Music

France's Vogue Scores Soviet Coup Indie Label Will Release Melodia Titles

■ BY PHILIPPE CROCCQ

PARIS—Soviet music is to circulate throughout the 12 countries of the European Community through a joint venture between French independent label Vogue and Soviet state record company Melodia.

The Melodia European Corp. is a 50-50 project that will be headed by Vogue president Jean-Louis Detry. Product exported from Moscow will be stored in France prior to distribution around the EC and Austria, Switzerland, and Scandinavia.

"The Melodia catalog is extremely rich in excellent classical repertoire whose potential in terms of compact disc sales in Western Europe is enormous," Detry says. "We will be concentrating initially on the classical repertoire but in due course will also initiate a release program of folk and ethnic music from the various Soviet republics."

The existing licensing contracts negotiated on behalf of Melodia by the Soviet trading agency Mezhdunarodnaya Kniga with Le Chant Du Monde in France, Disctronics in the U.K., and BMG Ariola in Germany will run their full terms before being assimilated into the new operation.

Detry says he plans to release 120 Melodia titles a year on CD, concentrating initially on Russian symphonic music. The product will be shipped from the new Melodia CD factory on the outskirts of Moscow.

The Melodia deal is a substantial coup for Vogue. A number of major labels were also interested in a partnership with Melodia, which was given the freedom to negotiate its own license deals a year ago. It is known that Warner Music had talks with Melodia with the aim of securing worldwide representation of its catalog.

The link with Melodia is the latest step in Vogue's expansion program. The company has recently opened a U.K. affiliate and an office in Czechoslovakia and has signed a five-year distribution deal for Supraphon's product in France.

U.K. Vid Assn. Sets 'Awareness' Ad Campaign

■ BY JEFF CLARK-MEADS

LONDON—The British video industry is this week finalizing the details of its plan to fight back against satellite broadcasters.

Research conducted by the British Videogram Assn. showed that a majority of the U.K. public thought movies were available on satellite systems before video. The BVA is now intent on correcting that impression with a package of advertising and joint marketing ventures.

A number of advertising agencies recently presented their proposals for the campaign. Now the BVA is deciding which of the approaches to take.

BVA marketing manager Judy Kneale describes the philosophy behind the campaign with, "We want to create a much greater awareness in the general public of the number of titles available for rental. But, perhaps more importantly, we want people to understand that films are available on video a long time before they are broadcast by the satellite stations."

The campaign will include advertising, Kneale confirms, but no decision has yet been made on whether this will be confined to print or whether television time will be bought. The BVA is also enthusiastic to embark on joint-promotion ventures with nonvideo retailers and manufacturers.

Kneale says, though, that the BVA's initiative has not been prompted by the downturn in the U.K. video market. "Compared with other industries this year, we're holding up very well," she says. "We're simply very aware that we have got to create the interest among consumers and we feel our campaign is the right way of doing that."

The BVA promotion is expected to break in the new year.

Australian Music Biz Mourns Ted Albert, Dead At 54

■ BY GLENN A. BAKER

SYDNEY, Australia—Ted Albert, whose death here Nov. 11 at the age of 54 has shocked the Australian music industry, was widely regarded as being directly responsible for more international success by Oz pop/rock talent than any other individual.

Acts propelled by his efforts as music publisher, record company head, and radio network owner include AC/DC, the Easybeats, Flash & the Pan, Angel City, John Paul Young, Rose Tattoo, and the writing/production duo Vanda & Young.

His death of a heart attack comes at a time when Albert Productions, the recording arm of his 106-year-old independent publishing firm J. Albert & Son, has opened an office in London and has a platinum-single success in Australia with Mark Williams, a Vanda

& Young project.

An elder statesman of the Australian music business, Albert was for three years chairman of the Australasian Performing Rights Assn. During a period of dispute and disruption between the publishing and recording industries, he became, says Paul Turner, chairman of the Australian Record Industry Assn., "a vital bridge between the two camps. He was a wonderful man who did much work for Australian music."

Albert began his career with the family company started in 1884 by his grandfather, Jacques Albert, and was a constant innovator in a very traditional enterprise. He founded Albert Productions in 1964 and signed two bands that would dominate the scene here for the next three years—Billy Thorpe & the Aztecs and the Easybeats—personally producing a string of eight consecutive top 10 hits for

Record-Biz Caution Flags Fly Over Minos, EMI Greece Link

■ BY JOHN CARR

ATHENS, Greece—The unexpected merger of independent domestic repertoire giant Minos with EMI Greece (Billboard, Nov. 10) is causing concern in the music industry here. Record companies fear that EMI, through its distribution deals with other labels, could end up controlling half the market.

Observers here say EMI has bought out Minos as part of a Europe-wide purchase of assets. EMI, though, describes its link with the company as a "joint marketing venture."

The reaction from other labels in Greece has been one of caution. "This could be either very good or very bad," says Viko Antypas, managing director of PolyGram Greece. He adds that Mi-

nos had previously approached PolyGram and other companies to sound them out on a possible buyout.

One executive calls the move "the demise of the last big independent record company in the country," an indication that the days of the powerful independents here are over after two difficult years.

Greece's business community believes Minos' liaison with a strong multinational is wise in view of the impending single European market. Many believe the dropping of trade barriers in 1992 will place Greek companies at a competitive disadvantage.

Minos is a dominant force within Greece, though, and last year had about 20% of the local market compared with EMI's 13%.

the latter act.

Easybeat member George Young says, "He was one of the best producers Australia ever had." The relationship he had with Young and partner Harry Vanda, "built on honor," says Young, lasted more than 25 years, when the duo wrote songs for David Bowie, Rod Stewart, Grace Jones, the Bay City Rollers, and Peter Frampton.

And AC/DC, led by Young's two younger brothers, has been an Albert act for more than 15 years.

Colin Cornish, managing director of PolyGram Music Publishing, expresses the publishing community's view: "Ted Albert never lost his enthusiasm or his integrity. He cared for Australian talent, and his contribution was so great it won't be fully appreciated for a long time."

Albert, a low-key personality who cherished the privacy of a devoted family life with his wife and

two young daughters, said some years back, "What I do is my hobby, my business, my leisure all rolled into one. I consider myself very lucky."

U.K.'s EMI Splits For Mtkg., Promo, Keeps 1 A&R Unit

LONDON—The details of the splitting into two companies of EMI here (Billboard, Nov. 10) have recently become more clear.

The company says that despite setting up separate marketing, press, and promotion departments, there will continue to be a sole A&R operation.

This operation will be headed by current A&R director Nick Gatfield, who will feed product to the managing directors of the two new companies, Andrew Pryor and Clive Swan.

EMI's personnel director, Eddie White, explains: "The A&R department will operate much as it does at the moment. Nick Gatfield will determine how best the company's new signings should be dealt with in conjunction with Andrew Pryor and Clive Swan."

"It's always been a collaborative process; now it's a three-way collaboration. It gives us more flexibility in deciding how best to develop artists."

London's MCEG/Virgin To Cut Staff By 25%

LONDON—MCEG/Virgin Vision, the multinational video and theatrical distributor based here, is planning to cut a quarter of its staff.

Twenty-five jobs are set to go as the company consolidates its international operations under U.K. managing director Angus Margerison. MCEG/Virgin says the move is intended to reduce overhead and increase productivity.

The changes are part of the company's plans to move forward independently from MCEG Inc., its U.S.

parent that recently filed for Chapter 11 protection against bankruptcy. Virgin Vision recently received substantial financial support from General Electric Capital Corp., in addition to its existing credit line with Barclays Bank, which will enable it to pull itself clear from the MCEG wreckage.

Virgin is understood to be negotiating with the U.K. video distribution divisions of several Hollywood majors about a possible sales and distribution deal for its rental arm.

An agreement is believed to be close, with RCA/Columbia Pictures suggested as the leading candidate for the deal.

Virgin Vision distributes videos and theatrical features in the U.K., Australia, France, Germany, Hong Kong, and Scandinavia. The company says it "turned substantial profits" in the last financial year and is adamant that it continues to trade profitably despite MCEG's problems.

LD MUSIC HEAVY METAL RAP Rhythm &
 ERS ROCK BLUE BEAT Two Tone PSYCHE
 Opera POP Choral Cajun Zydeco COUNTRY
 WAVE Swing Calypso Golden Oldies WORL
 U-JU CHAMBER MUSIC RARE GROOVE LOVE
 Gospel PROGRESSIVE DUB SKIFFLE Opera F
 SICAL ROCK Jazz Ska BLUES NEW WAVE SW
 BIG BAND Acid Jazz Jit JIVE JU-JU CH
 otown ROCK & ROLL FUNK LATIN Gospel
 AE SOUL HIP HOP Soca CLASSICAL ROCK
 SAMBA Rai Light Orchestra BIG BAND A
 EX MEX GARAGE Tamla-Motown ROCK &
 ra NEW AGE House Salsa REGGAE SOUL HI
 TAL RAP Rhythm & Blues FOLK SAMBA Ra
 Two Tone PSYCHEDELIC Indies TEX MEX
 Zydeco COUNTRY & WESTERN Bangra NEW
 n Oldies WORLD MUSIC HEAVY METAL R
 NTRY & WESTERN Bangra NEW AGE House S
 ORLD MUSIC HEAVY METAL RAP Rhythm &
 ERS ROCK BLUE BEAT Two Tone PSYCHEL
 Opera POP Choral Cajun Zydeco COUNTRY
 W WAVE Swing Calypso Golden Oldies WOR
 JU-JU CHAMBER MUSIC RARE GROOVE LO
 N Gospel PROGRESSIVE DUB SKIFFLE Opera
 SSICAL ROCK Jazz Ska BLUES NEW WAVE S
 a BIG BAND Acid Jazz Jit JIVE JU-JU CH
 Motown ROCK & ROLL FUNK LATIN Gospel
 JAE SOUL HIP HOP Soca CLASSICAL ROCK
 K SAMBA Rai Light Orchestra BIG BAND A
 TEX MEX GARAGE Tamla-Motown ROCK &
 zia NEW AGE House Salsa REGGAE SOUL HI
 TAL RAP Rhythm & Blues FOLK SAMBA Ra
 Two Tone PSYCHEDELIC Indies TEX MEX
 Zydeco COUNTRY & WESTERN Bangra NEW
 en
 E G
 SK
 a B
 Ja
 LL
 HOP
 gh
 BX
 GE
 P R
 e P
 NTR
 ORL
 NTR
 ORLD
 VER



MIDEM THE MUSIC SHOW

PALAIS DES FESTIVALS, CANNES, FRANCE.
 20-24 JANUARY 1991

Midem. The world's premier music market.

More business, more events, more participants, more concerts,
 more breaking acts, more deals. And more music.

Pop, Rock, Rap, Jazz, Classical, Contemporary. From sound waves to new wave,
 Midem is tuned to your success.

Make the most of your participation.

A stand delivers high profile to your company and is the most efficient
 way to do business.

**You may even qualify to participate in
 one of our Group Stands.**

Advertise your product & promote your activities in the Midem Guide,
 the industry's who's who.

The Midem Preview & Daily News keeps you up to the minute
 on international music news. Book a page & make your mark
 to a captive audience.

Contact Barney Bernhard or Laura Ketay today.
 Make the most of the promotional opportunities.

And let Midem make it happen for you.

Midem, 25 years of getting it right!

INTERNATIONAL EXHIBITION ORGANIZATION,
 475 PARK AVENUE SOUTH, 30TH FLOOR, NEW YORK, NY 10016
 TEL: (212) 689 4220 FAX: (212) 689 4348 TLX: 4979122 IEO

Please rush me details of Midem '91.

I am interested in
 exhibiting with a stand participating

Name _____

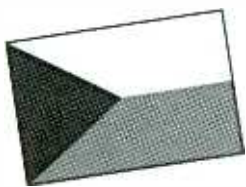
Company _____

Title _____

Address _____

Telephone _____

BARNEY BERNHARD OR LAURA KETAY INTERNATIONAL EXHIBITION
 ORGANIZATION, 475 PARK AVENUE SOUTH, 30TH FLOOR, NEW YORK,
 NY 10016. TEL: (212) 689 4220 FAX: (212) 689 4348 TLX: 4979122 IEO



CZECHOSLOVAKIA

Music Business Flourishing In Freer Political Climate

Since the beginning of the year, the Czechoslovak music scene has changed as much as the political/economic situation, and the changes have been dramatic. Singers and groups previously banned are now free to perform—live and on record. A number of artists have returned from exile. Formerly taboo genres, such as punk and new wave, are now a strong part of the music scene.

The changes have seen the breaking of state monopolies in record and music publishing and concert promotion, with the private sector now mushrooming.

Imported/licensed product is still rare, with Czechoslovak currency not yet convertible. Imports account for about 10% of total sales but should increase quickly over the next two years. Major companies from the West, including CBS and EMI, are expected to launch Czechoslovak-based operations.

The first independent local radio stations have come on air and the first national indie, Radio Vox, should start by year's end.

PETER BELOHLAVEK

Population: 15.6 million.

Currency: Kopecs/Czechoslovak crown.

Exchange rate: \$1 equals 15.4 Kcs.

Average annual income: \$2,500.

Annual unit sales (1989): Singles: 2.2 million; LP: 10.1 mil; cassette: 2.8 mil.

Total retail sales value: \$68.6 million.

Record companies: Supraphon (Prague), state-owned with 70% of market, own studios, major exporter; Opus (Bratislava), state-owned, most important record company in Slovakia; a growing number of privately owned/independent labels covering all musical styles, some with own studios.

Recording studios outside record companies: OR Studio (Prague); Studio C Music; Studio H Ritka; Electrovox.

Leading music publishers: Supraphon, Panton, Bonton, Editions Prague, Uher Publishing, Orion, and Opus.

Major retailers: State-owned Supraphon

(160 specialist record stores); state-owned Opus (30 specialist outlets in Slovakia); Panton and independent Bonton (in Prague).

Booking agencies/promoters: Pragokonzert (Prague), Slovkoncert (Bratislava), Multisonic, Orion, and Art Production K (all Prague).

Copyright societies: CSA: authors' rights protection/performing and mechanical rights; Integram: protection and collection for interpreters and phonogram producers.

Copyright protection: Authors/composers/publishers, 50 years; phonogram producers, 50 years (since July 1, 1990).

No. of TV sets: 4.5 mil, SECAM.

Radio: Radio Czechoslovakia and Radio Prague, both state-owned, broadcasting on AM, FM, and SW; French-owned Europe 2, in Prague only, FM; Radio Free Europe, AM, SW.

Pressing/duplication: Gramofonove Zavody, near Beroun, the only pressing plant.

Blank-tape levy: Due Jan. 1991.



SOVIET UNION

First Locally Pressed CDs Mark Production Growth

The key event of 1990 has been the release of the first home-pressed CDs by Melodia, with financial and technical support from West Germany's Ancla Marketing. But there is a shortage of domestic CD hardware, though Melodia plans machine assembly in Leningrad soon.

Melodia still has a virtual monopoly in the production of CDs, LPs, and cassettes, but some independent labels are emerging, notably Stanbet (Moscow) and Antrop (Leningrad). Indie record industries seem set to be established in the Baltic republics of Estonia, Latvia, and Lithuania as political independence is gained.

Another landmark has been the arrival of commercial radio. As well as the French-owned Europe 2 and Radio Nostalgie, Radio M1 in Vilnius is pioneering a build-up of local independent stations.

VADIM YURCHENKOV

Population: 285 million.

Currency: Rouble.

Exchange rate: one rouble equals \$1.79 (roughly one pound sterling).

Average annual income: \$3,000.

Annual unit sales (1989):

Singles: 10.4 mil; LPs: 89.1 mil; cassettes: 11.1 mil; CDs: unavailable.

Average retail price: singles, \$1.79; LPs, \$3.60; cassettes, \$10.75.

Record company: Melodia is the state music company, with studio facilities in Moscow, Leningrad, Tallin, Riga, Vilnius, Tashkent, and Alma-Ata. Arts & Electronics is a joint venture with Mobile Fidelities, California, U.S. Indie labels: Antrop, Stanbet.

Leading music publishers: Muzyka (Moscow); Sovetski Kompozitor (based in Moscow, branch office in Leningrad); Muzychna Ukraina (Kiev).

Major retailers: Melodia (28 wholesale operations and 44 specialist shops); Soviet ministry of trade has 30,000 general retail outlets nationwide.

Booking agencies/promoters: State company Goskonzert; Moskva Agency.

Copyright society: VAAP, the all-Union copyright organization.

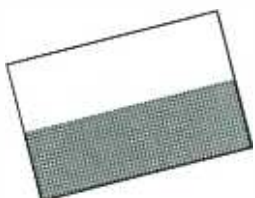
Length of copyright protection: authors/composers, lifetime; no protection for phonogram producers.

Number of TV sets: 85 mil, SECAM.

Radio/television broadcaster: Gosteleradio (the USSR State Committee for Television & Broadcasting).

Pressing/dupl.: Aprelevsky Record Plant; Gramzapis Experimental Plant (Moscow); Leningrad Record Plant; Melodia (Moscow); Riga Record Factory; Tashkent Plant.

No blank-tape levy.



POLAND

Private Companies Seek Support Of Joint Ventures

The Polish music industry, like the rest of the economy, is on the threshold of significant change. Record company Polskie Nagrania is to be privatized, as is Tonpress.

Though private companies have existed here for years, they are now having to cope with severe difficulties, including shortages. Studios are short even paper for sleeve production. Record production and distribution has to be completely re-organized.

Joint ventures seem to offer a way forward. Plans are being rushed ahead between Polish firms and foreign companies, including some in Japan. Most companies are trying to make do with foreign material produced in Poland under license, which has led to a shortage of Polish recordings.

ROMAN WASCHKO

Population: 38 million.

Currency: Zloty.

Exchange rate: 9,500 zl equal \$1; 18,100 zl equal one pound sterling. (Note: in January 1989 the official rates were 502 zl equal \$1; 904 zl equal one pound sterling).

Average annual income: 2.7 million zl.

Annual unit sales (1989): Singles: 9 mil; cassettes: 8.5 mil; CDs: 35,000.

Record companies: Polskie Nagrania Records & Tapes, Warsaw, with studio and mobile recording facilities (16-track); Wifon Records & Tapes, Warsaw; Tonpress, Warsaw (24-track Neve studio); Veriton; Pronit; Polton, Arston; Poljazz.

Music publishing: Agencja Autorska.

Major retailers: Polskie Nagrania, 10 stores plus 50 franchises, and distribution to about 2,000 other stores; a few independent stores have recently opened.

Booking agencies/promoters: Pagart; Polish Jazz Society; United Entertainment Enterprises; Baltic Artists; Estrada Poznanska; Stoleczna Estrada; Estrada Krakowska; Biruo Usług Promocyjnych.

Copyright society: ZAIKS.

Copyright protection: Authors/composers/publishers: 25 years after death; no protection for phonogram producers.

Number of TV sets: 13 mil, SECAM.

Radio/television broadcasters: Polish Radio, Warsaw-based, state-owned, four channels; Radio Solidarnosc; Radio France Internationale and several small stations now starting; Polish TV, two channels.

Pressing/duplication: Nagrania (5.5 mil LPs, 6 mil cassettes annually) is major operator. No CD manufacturing.

No blank-tape levy.



BULGARIA

Wealth Of Talent Hampered By Poor Conditions

The Bulgarian music scene is rich in talent and poor in terms of organization and international publicity. Key positions in all areas of the entertainment business are monopolized by the state. All stores carry the same Balkanton-produced product and, occasionally, imported titles from neighboring countries.

Balkanton has its own problems, too—not least the shortage of vinyl and paper. The company is increasingly looking to forge links with operations in the West.

The new political situation has meant many private/independent retailers setting up in business, but they find the going tough. And home taping is a serious problem—it is estimated that 80% of blank tapes sold in Bulgaria are used to duplicate LPs and CDs from the West, which are later sold in private shops or on the streets. Tackling record and tape piracy is, understandably, not being given priority in a country with a devastated economy.

There will be changes, but privatization will be a long process. Greater links with the West will mean greater opportunities for all.

CHAVDAR CHENOV

Population: 8.9 million.

Currency: Lev.

Exchange rate: \$1 equals 0.76 lv; pound sterling equals 1.49 lv.

Average annual income: \$2,450.

Annual unit sales (1988):

Singles: 413,000; EPs: 48,000; LPs: 3.63 mil; cassettes: 1.04 mil; CDs: 15,200.

Average retail price: singles, 75 cents; EP: \$2.25; LP: \$3; cassettes: \$4.50; CD: \$30.

Total retail value: \$16.4 million.

Record company: state-owned Balkanton Records (Sofia).

Music publishing: state-owned Muzika, also Balkanton and Rhythm.

Major retailers: Knigorazprostranenie (also a major bookstore chain); TSUM (central universal store); Merkurij; Perlovets. Few specialist retail outlets (four in the capital; maybe 15 outside).

Leading booking agencies/concert promoters: Sdruzhenie Muzika; Impressarska Direktsia; plus an increasing number of small privately owned operations.

Copyright society: Jusator (authors' society).

Copyright protection: authors/composers: lifetime plus 50 years; publishers: 25 years; phonogram producers, none.

No. of TV sets: 2.1 mil, SECAM.

Radio: Bulgarsko Radio (four national and six local programs).

Television: Bulgarska Televizia (two programs); Centralnoe Televidenie (one program, transmitted from Soviet Union).

Pressing/duplication: SF Balkanton: annual capacity, 5 mil LPs, 2 mil cassettes; DZU: 300,000 CDs; SF Informatsionni Nositeli Dragor: 3 mil cassettes.

No blank-tape levy.



YUGOSLAVIA

Small Labels Emerging In Major-Dominated Market

Although Yugoslavia has been independent of the U.S.S.R., belonging neither to the Warsaw Pact nor the CNEA, for 40 years, the revolutionary upheaval taking place in the rest of Eastern Europe is leading to major changes in that country, which has also been suffering from rampant inflation and political instability.

The music market is dominated by RTB Records, Jugoton, and RKP RTV, with an increasing number of small labels now emerging.

There are no domestic CD manufacturing facilities, but RTB is pressing its own CDs in Germany and Austria under its own label. Both RTB and Jugoton import and sell a wide range of midprice and budget CD titles from Western Europe.

Top local folk acts sell between 200,000 and 500,000 units of a new album, with "average" acts in this genre selling about 50,000.

Western titles are generally available, licensed through Jugoton and RTB. Artists such as U2, Sting, Bruce Springsteen, and Dire Straits sell about 50,000 units per title, and releases are often simultaneous with the rest of the world.

Population: 22.6 million.

Currency: Yugoslav Dinar.

Exchange rate: 10 dinars equal \$1; 21 dinars equal one pound sterling.

Average annual income: Hard to compute; inflation ran at 1,000% in early 1990.

Annual unit sales (1989):

Singles: 4 mil; LPs: 2.4 mil; cassettes: 10.8 mil; CDs: 300,000.

Total retail sales value: Not available.

Record companies: RTB Records (Belgrade); Jugoton (Zagreb); RKP (Ljubljana).

Leading music publishers: Favorite Music; JEM (Jugoton Editio Musicales); RTB Music; RTV (Ljubljana); Zabavne Melodije-DSH.

Major retailers: Approximately 1,200 retail outlets, ranging from department stores to small specialist shops, but no dominant traders. Cassettes also sold through Jugopetrol gas stations.

Leading booking agencies/concert

promoters: Cankarjev Dom Cultural Agency; Kompas Concerts; Ropot Promotion; Yogokonzert; Zagrebkonzert.

Copyright society: Composers' Assn. of Croatia, Zagreb.

Length of copyright protection:

authors/composers/publishers, 50 years; phonogram producers, 50 years.

Number of TV sets: 4 mil, SECAM.

Radio: Jugoslovenska Radiotelevizija (JRT); Radiotelevizija Belgrade; Radio Belgrade; Radiotelevizija Ljubljana; Radiotelevizija Novi Sad; Radiotelevizija Zagreb; Radio Zagreb; Radio Yugoslavia.

TV: Jugoslovenska Radiotelevizija (JRT); plus stations in other major cities, including Belgrade, Pristina, Skopje, and Zagreb.

Pressing/duplication: Jugoton Records (Zagreb); Helidon Tovarna Gramofonski (Ljubljana).

No blank-tape levy.



HUNGARY

Classical Product Is A Plus, But Piracy Hurts

Until September 1986, Hungaroton had the exclusive rights to manufacture and publish audio material in Hungary. Following changes in the law, some 30 smaller labels were launched with varying degrees of success, a number of them still in business. Hungaroton remains the biggest distributor and manufacturer.

Hungarian classical recordings continue to be strong sellers in the West, both on CD and vinyl. Of the 6-million-unit annual capacity of the Gloria CD plant, co-owned by Dutch and Hungarian partners, the vast majority are exported. CD sales in Hungary in 1989 totaled fewer than 200,000 units.

Hungaroton has been in joint-venture talks with multinational record companies, although discussions with Thorn-EMI broke down earlier this year. A number of Western majors now have representation in Budapest.

Piracy and counterfeit cassettes—reckoned to be taking about 30% of the audio cassette market—pose serious problems. Record producers' association MAHASZ is pressing for protective legislation.

The Hungarian concert scene is dominated by Multimedia, which has brought in such acts as Tina Turner, Santana, Genesis, and the Rolling Stones. FRANK SCHNEIDER

Population: 10.5 million.

Currency: Hungarian forint.

Exchange rate: \$1 equals 63 HUF; one pound sterling equals 117 HUF.

Average annual income: \$2,600.

Annual unit sales (1989): singles: 36,000; LPs: 3.35 million; cassettes: 4.8 mil; CDs: 185,000.

Average retail price: singles: 79 cents; LPs: \$4.29; cassettes: \$4.45; CDs: \$12.70.

Total retail sales value: \$28.6 million.

Record companies: Hungaroton, Zstudios, Hungaropop, E&E Prod, Proton, Ring, Nivo, Rakoczi, MMC, Quint.

Recording studios: Tom-Tom, Fonix, LGM Origo, Omega, Nafilm.

Leading music publisher: Editio Musica.

Major retailers: Hungaroton, Rozsavolgyi,

Keravill, Elektron. Chains: Skala, Centrum.

Leading booking agencies/concert promoters: Multimedia, ORI, Vigado.

Copyright society: Artisjus.

Length of copyright protection:

authors/composers/publishers, 50 years; phonogram producers, 20 years.

No. of TV sets: 3 mil, SECAM.

Radio: All state-owned. Five channels in Budapest, four around the country.

Television: Two standard and one part-time channel, all state-owned.

Pressing/duplication: Gloria Works (CD), annual capacity, 6 mil; Hungaroton (vinyl LP), annual capacity, 8 mil.

Blank-tape levy in place on audio- and videocassettes.

EAST GERMANY

Reunification Offers Enormous Market Potential

The reunification of Germany, Oct. 3, has already dramatically changed the East German music industry as it existed last year. A new potential money-spinner of a market has been created, with a joint population of 77.8 million.

A law harmonizing East German copyright provisions with those in West Germany is in place. A key achievement was in the duration of copyright protection, previously an all-round 10 years but now 50 years for authors and artists and 25 for producers.

The full ramifications of the reunified market have yet to be seen. Helmut Fest, EMI Electrola chief in Cologne, says, "We do know, however, that the East German market has no room for second-rate repertoire. And the tastes of East German fans are much the same as in the West."

There was immediate action, after reunification, in the East's video sector, with hundreds of outlets opening—400 in Leipzig alone, and 300 in Rostock.

The potential is enormous. But the basic economic statistics are grim. About 80% of the country's industry must be either reconstructed or closed down. And unemployment within a work force of 8.5 million could hit the 2-million mark—not far from one in four.

Assistance provided by Lothar Dungs.

Population: 16.6 million.

Currency: Deutschmark; formerly Ostmark.

Exchange rate: \$1 equals 1.48 DM.

Average annual income: Not available.

Annual unit sales (1989), unofficial figures:

Singles: 3 million; LPs: 15 mil; cassettes: 6 mil; CDs: no releases last year.

Average retail price: on 1989 Ostmark levels, sound-carrier software ranged from \$7-\$9.

Total retail sales value: Unofficial estimate: Between \$150 million-\$300 million in recent years.

Record company: Deutsche Schallplatten (Berlin).

Leading booking agency/promoter: Artist Agency of GDR (Berlin).

Copyright society: AWA, now absorbed by West German society GEMA as one entity (starting Jan. 1, 1991).

No. of television sets: 6 mil, SECAM. **Note:** Unofficial figures for 1989 suggest 3.5 mil radio/recorders, 600,000 cassette players, 200,000 CD players, and 11 mil record players in East Germany.

Radio/television: GDR Radio, GDR TV.



ROMANIA

Radio On Rise, Live Music Thrives In Changed Times

Of all the Eastern Bloc countries to have undergone radical changes over the past 18 months, Romania is probably uppermost in the minds of most people worldwide. The aftermath of the Ceausescu regime has filled many news pages and given much cause for thought.

While the economy and the people of Romania attempt to get back on a reasonable footing, changes in the music, entertainment, and associated industries are happening both gradually and radically.

Electrecord, the national label/record company, continues to manufacture with outdated equipment and is often lacking replacement parts for its aging machinery. The company has plans and—financing forthcoming—will be setting up a new multipurpose recording, administration, and manufacturing complex, including a CD plant.

The most spectacular changes have been in radio, with many new music programs on the various state channels, plus three new independent stations with foreign funding and almost exclusively targeted at the youth market.

OCTAVIAN URSULESCU

Population: 23 million.

Currency: Lei.

Exchange rate: \$1 equals 21 lei; one pound sterling equals 38 lei.

Average annual income: unknown.

Annual unit sales: The state Electrecord label produces some 8 million LPs and 1 million music cassettes per annum. Singles are no longer produced. Electrecord plans to start CD production soon.

Total retail sales value: not known.

Record company: Electrecord (Bucharest).

Recording studio: Electrecord's studio uses Orwo tape for pop and folk music and Ampex for classical.

Music publishing: Editura Muzicala.

Major retailers: No specialty music stores; main outlets are music departments within general stores, including Muzica, Romanta, and Sinfonia in Bucharest.

Leading booking agency/promoter:

Official department of culture agency is Romstar, previously known as Aria.

Copyright society: A national committee recently founded by writers and musicians. Copyright protection is a confused issue.

Electrecord does not have exclusive rights contracts with artists, who are paid on estimated sales.

Radio: Radio Bucharest has three channels, including one aimed at the youth sector.

No blank-tape levy.

LOOKING EAST & WEST CONFERENCE

(Continued from page 5)

One copyright area that requires upgraded harmonization is that of duration of protection for record producers and performers, which ranges from 10 years in Poland to 20 years in Hungary, 25 years in Bulgaria and Czechoslovakia, and 50 years in Romania. In the Soviet Union and Yugoslavia, there is no protection at all.

Another area where delegates see a need for improvement is in blank-tape-royalty legislation. Among the Eastern European countries, only Hungary is considering such a law.

In the short term, most observ-

dramatically improved before the music markets can really grow significantly.

And, although the price of CD players is descending, the adverse economic situation in most Eastern European countries militates against any real growth in the short term. Says Wolf Gramatke, president of PolyGram Germany, "There is a discernible improvement. We have been selling a lot of budget-price Karusell repertoire in Eastern Germany, but now we see full-price classical repertoire and repertoire by new pop acts picking up."

LIVING STANDARDS

However, compared with the prosperous West, the living and earning standards in the Eastern European countries are depressed. At the recent Warsaw Jazz Jamboree—an event that in previous years has been a complete sellout—inflation made the price of the cheapest four-day ticket \$30. That is just about one-third of the average monthly income and, consequently, the Congress Hall was less than half full.

As for the prospects of the Eastern European music industries selling their artists and repertoire to the West, no one sees this as developing on any substantial scale. Says Karnstedt, "The major artists in the Eastern countries we are already familiar with." And he adds wryly, "I suppose we in Germany listen to repertoire from Eastern Europe in much the same way as British companies listen to repertoire from continental Europe."

Nevertheless, there is widespread accord that the next decade will see the establishment of Western music industry affiliate companies in some Eastern European states. "Czechoslovakia, Hungary, and Poland offer the best prospects," says Karnstedt. "Whereas it will take a lot longer for Romania and Bulgaria to overcome all their problems, and the situation in the Soviet Union is highly unpredictable. But I could well see Peer Southern opening an office in, say, Budapest to serve Hungary and a couple of other territories."

Marriott also says that, given the right opportunities, EMI will be setting up Eastern European companies or joint ventures. He observes that the collapse of EMI's projected deal with Hungaroton (Billboard, Aug. 24) is symptomatic of the current climate of uncertainty that characterizes the Eastern European business scene.

"There is every reason to suppose that the demand for Anglo-American pop music will increase"

ers are agreed, the prospects of generating substantial income from Eastern Europe are negligible. The current transitional period from ironclad state monopoly to the first tentative moves toward a market economy is one of uncertainty and instability, creating an environment in which the most successful entrepreneurs currently are those with criminal propensities.

There is a massive piracy problem in Poland, for example, and, in what used to be East Germany, there is a vast trade in illegally copied videos.

Nevertheless, says Guy Marriott, EMI director of business affairs, "the long-term prospects must be good because there is a huge population of people in our target age group of 18-30. And there is every reason to suppose that the demand for Anglo-American pop music will increase. I would guess that this repertoire would ultimately achieve a market share of at least 50%."

Many industry people believe that Anglo-American pop music will be seen as symbolic of the political and social changes that the Eastern European nations are now experiencing. After all, as one commentator says, "people are queuing for hours in Moscow not for borscht, blinis, and vodka, but at McDonald's for hamburgers, ketchup, and Coke."

There is also a widespread consensus that the distribution and retailing infrastructure has to be

SACEM: France Still Net Exporter Of Music

PARIS—France's position as a net exporter of music is being confirmed by the latest set of figures from composers' society SACEM.

The organization reports that, for the third year running, payments received from overseas for use of French copyrights exceeded that paid by SACEM for foreign works. Receipts from abroad totaled \$61.5 million and payments to foreign societies amounted to \$50.7 million.

SACEM points out, though, that

the favorable balance of payments is due to the extensive use of music by serious French composers. Despite the international success of such acts as the Gipsy Kings, La Mano Negra, and Patricia Kaas, France has an adverse balance of payments in the pop/rock field. To offset this, French popular music is now being promoted through the French Music Office recently opened in New York.

Tragically Hip Grips 4 CASBY Awards
Cowboy Junkies, Lanois Also Win Big

BY KIRK LaPOINTE

OTTAWA—The Tragically Hip hopped off with four trophies Nov. 8 in a sweep of the big categories at the annual Canadian Artists Selected By You (CASBY) awards.

The MCA-signed band, whose second album is being readied for imminent release, was chosen in the people's-choice-style awards as group of the year; "New Orleans Is Sinking" was single of the year; "Up To Here" was album of the year; and singer Gord Downie was male vocalist of the year.

The annual awards show, sponsored by Toronto-area radio station CFNY-FM, was initially started as a counterweight to the establishment Juno awards (its original title: the U-Knows). As time has passed,

though, the awards have moved slightly toward the mainstream, even if they are still better barometers of the street than the industry-selected Junos.

This year's list of winners includes several accomplished performers. Cowboy Junkies won in two categories in which they were nominated—Margo Timmins for female vocalist of the year, and designers David Houghton and Graham Henderson for best album art for "The Caution Horses."

And producer Daniel Lanois was also a double winner—for best producer/engineer, and for best French song, "Jolie Louise," from his "Acadie" album.

Platinum-plus rapper Maestro Fresh-Wes had his "Let Your Backbone Slide" chosen as best dance/

rap song.

Meanwhile, Sinéad O'Connor's "I Do Not Want What I Haven't Got" was selected best international album. It has sold more than 500,000 copies in Canada.

Other winners included Shadowy Men From A Shadowy Planet (best known for their theme music on the Toronto-made "Kids In The Hall" TV show on American pay TV) as best unsigned band, the Skydiggers as most promising artist, Shuffle Demons as best jazz recording for "What Do You Want?," and the Satalites as best reggae act.

Promoter/publicist/writer Richard Flohil was given the annual special achievement award for his long-time support of Canadian music.

MAPLE BRIEFS

COLIN JAMES, fresh off the ZZ Top tour in Canada, has landed the opener role for the U.K. dates for Robert Plant. James' "Sudden Stop" is now past platinum here.

THE FAMILY BROWN, clearly tired of the road, has disbanded after 23 years in country music. The band has been Canada's most-awarded country outfit, but clearly had been in a tug of war between those members who wished to maintain its traditional sound and those members who wanted a more contemporary band. No plans for the band members were announced, but many are expected to continue, particularly writer/producer Randall Prescott.

BMG MUSIC has become the latest label to tap heavily into the Quebec market. It has established BMG Musique Quebec, an affiliated company that will promote and develop French-language music by Quebec artists at home and abroad. Ian Tremblay, who has had a distinguished career in

French music and has helped in the careers of such others as Patricia Kaas, Ginette Reno, and Gerry Boulet, will run the office. It will open by Jan. 1; the first act should be announced within weeks.

RAP MUSIC has been added to the Junos' list of awards for 1991. The music previously had been dealt with as a subset of the dance category, but Peter Steinmetz, president of the Canadian Academy of Recording Arts and Sciences, notes the dramatic surge in Canadian output of rap and the need for a distinct category.

SURPRISE, SURPRISE: "Black Velvet," written by David Tyson and Christopher Ward, and pushed to No. 1 in Canada and the U.S. by Alannah Myles, was one of three winners of the Canadian Music Publishers Assn. annual awards for song of the year. Other winners were "I'll Accept The Rose," written by Rita MacNeil, and "Love Makes No Promises," written by David Shaw.

As Telemedia's Take Falls,
Selloff & Layoff Rumors Rise

OTTAWA—Telemedia Inc., the Quebec-based broadcast chain, posted a \$3.6 million loss in the year ended in August, and is talking about layoffs or selling some of its radio holdings.

But the rumors of what Telemedia will sell and the statements by the company of what it will part with are miles apart. The recession and a sales slump have even swept up Moffat Communications of Winnipeg into the rumor mill. Moffat, which recently posted profit declines in its fiscal year ended Aug. 31, has had to issue statements denying rumors of imminent sales of its nine radio outlets.

Telemedia, though, has stated that it does want to sell CFOR-AM

Orillia and CKMP-AM Midland, two small Ontario stations, but preferably as part of a package that includes six community weekly newspapers.

Telemedia president James McCoubrey has had to deny a report that the company wants to deal away 10 of its 13 Ontario stations, keeping only CJCL-AM Toronto and CKSL-AM and CIQM-FM London.

Telemedia VP Malcolm King said some layoffs were imminent, but would not say how many. He said Quebec stations have been battered by a sustained advertising-rate war brought on by the introduction of the Quatre Saisons television network nearly four years ago.

Hammer, Bolton
Put Pedal To The
Metal In Certs

OTTAWA—M.C. Hammer's "Please Hammer Don't Hurt 'Em" isn't hurting by any means at retail in Canada. The Canadian Recording Industry Assn. puts it at the top of the list for October, with quadruple-platinum status.

Michael Bolton's "Soul Provider," meanwhile, is indeed providing retail with a sustained hit. It has gone triple-platinum, CRIA says in its certification of 30 releases in the month.

Going double-platinum were Madonna's "I'm Breathless," Rod Stewart's "Downtown Train," and two Canadian releases, Blue Rodeo's debut, "Outskirts," and Rita MacNeil's breakthrough, "Flying On Your Own."

Platinum in the month were the Madonna and Stewart albums, plus "Mariah Carey"; "Poison" by Bell Biv DeVoe; the self-titled debut from promising new Quebec band "Les B.B."; George Michael's "Listen Without Prejudice, Vol. 1"; and the Northern Pikes' "Snow In June."

CRIA's gold-certification list, signifying 50,000 shipments, includes the Madonna, Stewart, Michael, and Bell Biv DeVoe releases, plus "Banned In The U.S.A." by Luke Featuring 2 Live Crew; "Couleur Passion" by Mario Pelchat; "Laurence Jalbert"; "All My Might" by George Fox; Stevie Ray and Jimmy Vaughan's "Family Style"; "Time's Up" by Living Colour; Warrant's "Cherry Pie"; "If You Ain't Lovin' You Ain't Livin'" by George Strait; "Winger"; "Grafitti Bridge" by Prince; and Rush's "Chronicles."

And Clarence Carter's "Strokin'" went gold and platinum as a single in October, according to CRIA.

HITS of the WORLD

© 1990, Billboard/BPI Communications Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

BRITAIN (Courtesy Music Week/Gallup) As of 11/17/90

This Week	Last Week	SINGLES
1	1	UNCHAINED MELODY THE RIGHTEOUS BROTHERS VERVE/POLYDOR
2	11	FOG ON THE TYNE (REVISITED) GAZZA AND LINDISFARNE BMG
3	5	DON'T WORRY KYM APPLEBY PARLOPHONE
4	2	A LITTLE TIME THE BEAUTIFUL SOUTH GODISCS
5	9	FANTASY BLACK BOX deCONSTRUCTION/RCA
6	10	I'LL BE YOUR BABY TONIGHT ROBERT PALMER & UB40 EMI
7	3	TAKE MY BREATH AWAY BERLIN CBS
8	4	STEP BACK IN TIME KYLIE MINOGUE PWL
9	6	(WE WANT) THE SAME THING BELINDA CARLISLE VIRGIN
10	7	I'M YOUR BABY TONIGHT WHITNEY HOUSTON ARISTA
11	29	CUBIK/OLYMPIC 808 STATE (808 STATE) PERFECT SONGS ZIT ZANG
12	28	TO LOVE SOMEBODY JIMMY SOMERVILLE BMG
13	20	THERE SHE GOES THE LA'S GODISCS
14	8	SHOW ME HEAVEN MARIA MCKEE EPIC
15	25	UNBELIEVABLE E.M.F. WARNER/CHAPPELL MUSIC
16	15	THE OBVIOUS CHILD PAUL SIMON WARNER BROS.
17	13	CLOSE TO ME THE CURE FICTION/POLYDOR
18	12	WORKING MAN RITA MACNEIL POLYDOR
19	18	DRESSED FOR SUCCESS ROXETTE EMI
20	17	BLUE VELVET BOBBY VINTON EPIC
21	30	SPIT IN THE RAIN DEL AMITRI POLYGRAM
22	36	TIME TO MAKE THE FLOOR BURN MEGABASS VARIOUS MEGABASS
23	NEW	ISLAND HEAD EP INSPIRAL CARPETS COW/MUTE
24	14	KINKY AFRO HAPPY MONDAYS LONDON/FACTORY
25	NEW	LET'S SWING AGAIN JIVE BUNNY & THE MASTERMIXERS MUSIC FACTORY DANCE
26	33	NEW POWER GENERATION PRINCE PAISLEY PARK/WARNER BROS.
27	16	THE ANNIVERSARY WALTZ—PART ONE STATUS QUO VERTIGO/PHONOGRAM
28	NEW	HANDS ACROSS THE OCEAN THE MISSION MERCURY/PHONOGRAM
29	22	I'M DOING FINE JASON DONOVAN PWL
30	NEW	MIRACLE JON BON JOVI VERTIGO/PHONOGRAM
31	19	CRYING IN THE RAIN A-HA WARNER BROS.
32	31	LITTLE BROTHER BLUE PEARL BIG LIFE
33	24	I'VE BEEN THINKING ABOUT YOU LONDON BEAT ANXIOUS
34	23	WAIT FOR THAT DAY GEORGE MICHAEL EPIC
35	NEW	FALLING JULIE CRUISE WARNER BROS.
36	26	GOOD MORNING BRITAIN AZTEC CAMERA AND MICK JONES WEA
37	21	MEGAMIX TECHNOTRONIC SWAN YARD
38	39	100 MILES AND RUNNIN' N.W.A. MCA MUSIC
39	27	I CAN'T STAND IT TWENTY 4 SEVEN BCM
40	NEW	UK BLAK CARON WHEELER RCA
ALBUMS		
1	1	ELTON JOHN THE VERY BEST OF ROCKET/PHONOGRAM
2	NEW	PHIL COLLINS SERIOUS HITS... LIVE VIRGIN
3	3	PAUL SIMON THE RHYTHM OF THE SAINTS WARNER BROS.
4	NEW	HAPPY MONDAYS PILLS'N'THRILLS AND BELL YACHES FACTORY
5	2	THE BEAUTIFUL SOUTH CHOKE GODISCS
6	NEW	WHITNEY HOUSTON I'M YOUR BABY TONIGHT ARISTA
7	4	STATUS QUO ROCKING ALL OVER THE YEARS VERTIGO/PHONOGRAM
8	NEW	THE CURE MIXED UP FICTION/POLYDOR
9	5	PAVAROTTI, DOMINGO, CARRERAS IN CONCERT DECCA
10	NEW	CLIFF RICHARD FROM A DISTANCE... THE EVENT EMI
11	7	TECHNOTRONIC/HI-TEK 3 TRIP ON THIS—REMIXES TELSTAR
12	NEW	THE BEE GEES THE VERY BEST OF POLYDOR
13	11	MICHAEL BOLTON SOUL PROVIDER CBS
14	9	GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL. 1 EPIC
15	10	THE SHADOWS REFLECTION ROLL OVER/POLYDOR
16	12	LED ZEPPELIN REMASTERS ATLANTIC
17	NEW	PAUL McCARTNEY TRIPPING THE LIVE FANTASTIC PARLOPHONE
18	8	JIMI HENDRIX CORNERSTONES 1967-1970 POLYDOR
19	14	TRAVELING WILBURYS TRAVELING WILBURYS, VOL. 3 WILBURY/WARNER
20	6	PET SHOP BOYS BEHAVIOR PARLOPHONE
21	16	ROXETTE LOOK SHARP EMI
22	15	THE DRIFTERS THE BEST OF BEN E. KING & THE DRIFTERS TELSTAR
23	13	NEW KIDS ON THE BLOCK NEW KIDS ON THE BLOCK CBS
24	17	JULIAN LLOYD WEBBER/R.P.O. LLOYD WEBBER PLAYS LLOYD WEBBER PHILIPS
25	NEW	ROBERT PALMER DON'T EXPLAIN EMI
26	NEW	STEVE WINWOOD REFUGEES OF THE HEART VIRGIN
27	22	M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL
28	32	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT ENSIGN/CHRYSALIS
29	24	INNOCENCE BELIEF COOLTEMPO/CHRYSALIS
30	19	THE CHARLATANS SOME FRIENDLY SITUATION TWO
31	NEW	FOSTER & ALLEN SOUVENIRS TELSTAR
32	26	TINA TURNER FOREIGN AFFAIR CAPITOL
33	NEW	FREDDIE STAR THE WANDERER DOVER/CHRYSALIS
34	27	STAR INC SYNTHESIZER GREATEST ARCADE
35	21	ZZ TOP RECYCLER WARNER BROS.
36	23	INXS X MERCURY/PHONOGRAM
37	20	PUBLIC IMAGE LTD GREATEST HITS SO FAR VIRGIN
38	39	ROY ORBISON BALLADS TELSTAR
39	NEW	MARVIN GAYE LOVE SONGS TELSTAR
40	NEW	JON BON JOVI BLAZE OF GLORY VERTIGO

CANADA (Courtesy The Record) As of 11/12/90

SINGLES		
1	2	PRAYING FOR TIME GEORGE MICHAEL COLUMBIA/CBS
2	1	SUICIDE BLONDE INXS ATLANTIC/WEA
3	4	SOMETHING TO BELIEVE IN POISON ENIGMA/CAPITOL
4	6	CHERRY PIE WARRANT COLUMBIA/CBS
5	7	ICE ICE BABY VANILLA ICE SBK/EMI
6	10	MORE THAN WORDS CAN SAY ALIAS CAPITOL/CAPITOL
7	5	LOVE TAKES TIME MARIAH CAREY COLUMBIA/CBS
8	12	IMPULSIVE WILSON PHILLIPS CAPITOL/CAPITOL
9	9	STRANEOO HEART CAPITOL/CAPITOL
10	3	RELEASE ME WILSON PHILLIPS SBK/EMI
11	13	BLACK CAT JANET JACKSON A&M/A&M
12	14	ROMEO DINO ISLAND/MCA
13	11	CLOSE TO YOU MAXI PRIEST VIRGIN/A&M
14	8	OOOPS UP SNAP ARISTA/BMG
15	16	LOVE AND AFFECTION NELSON DGC/WEA
16	NEW	TOM'S DINER DNA FEATURING SUZANNE VEGA VIRGIN/A&M
17	15	HAVE YOU SEEN HER M.C. HAMMER CAPITOL/CAPITOL
18	NEW	SO HARD PET SHOP BOYS EMI/CAPITOL
19	NEW	GIVING YOU THE BENEFIT PEBBLES MCA/MCA
20	19	SAY A PRAYER BREATHE VIRGIN/A&M
ALBUMS		
1	1	AC/DC THE RAZORS EDGE ATCO/WEA
2	2	INXS X ATLANTIC/WEA
3	6	PAUL SIMON RHYTHM OF THE SAINTS WARNER BROS./WEA
4	3	M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL/CAPITOL
5	4	WILSON PHILLIPS WILSON PHILLIPS SBK/EMI
6	5	MARIAH CAREY VISION OF LOVE COLUMBIA/CBS
7	8	GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL. 1 COLUMBIA/CBS
8	7	ZZ TOP RECYCLER WARNER BROS./WEA
9	12	VANILLA ICE TO THE EXTREME SBK/EMI
10	10	BLACK BOX DREAMLAND deCONSTRUCTION/RCA
11	NEW	TRAVELING WILBURYS TRAVELING WILBURYS, VOL. 3 WARNER BROS./WEA
12	11	RIGHTEOUS BROTHERS GREATEST HITS VERVE/POLYGRAM
13	9	CONCRETE BLONDE BLOODLETTING I.R.S./MCA
14	16	POISON FLESH AND BLOOD CAPITOL/CAPITOL
15	13	NEW KIDS ON THE BLOCK STEP BY STEP COLUMBIA/CBS
16	18	DEE-LITE WORLD CLIQUE ELEKTRA/WEA
17	20	JON BON JOVI BLAZE OF GLORY MERCURY/POLYGRAM
18	14	VAUGHAN BROTHERS FAMILY STYLE EPIC/CBS
19	17	SOUNDTRACK TWIN PEAKS WEA/WEA
20	NEW	PET SHOP BOYS BEHAVIOR CAPITOL/CAPITOL

WESTERN GERMANY (Courtesy Der Musikmarkt) As of 11/6/90

SINGLES		
1	8	SADENESS PART ONE ENIGMA VIRGIN
2	1	I'VE BEEN THINKING ABOUT YOU LONDONBEAT ANXIOUS
3	2	TOM'S DINER DNA FEATURING SUZANNE VEGA A&M
4	3	SO HARD PET SHOP BOYS PARLOPHONE
5	4	CULT OF SNAP SNAP ARISTA
6	6	CRYING IN THE RAIN A-HA WARNER BROS.
7	5	ICH HAB' GETRAUMT VON DIR MATTHIAS REIM POLYGRAM
8	7	WHAT TIME IS LOVE? KLF KLF COMMUNICATIONS
9	9	WORLD IN MY EYES DEPECHE MODE MUTE
10	10	HAVE YOU SEEN HER M.C. HAMMER CAPITOL
11	NEW	I'M YOUR BABY TONIGHT WHITNEY HOUSTON ARISTA
12	NEW	ICE ICE BABY VANILLA ICE SBK
13	13	TOM'S DINER RAP AFTER ONE MIKULSKI
14	12	CLOSE TO YOU MAXI PRIEST 10 RECORDS
15	11	WE LOVE TO LOVE P.M. SAMPSON CBS
16	14	MORE SISTERS OF MERCY MERCIFUL RELEASE
17	NEW	GROOVE IS IN THE HEART DEE-LITE ELEKTRA
18	19	ARE YOU DREAMING? TWENTY 4 SEVEN FREAKY RECORDS/BCM
19	15	SOCCA DANCE CHARLES D. LEWIS BAXTER/POLYDOR
20	NEW	SHOW ME HEAVEN MARIA MCKEE EPIC
ALBUMS		
1	1	HERBERT GRONEMEYER LUXUS EMI/ELECTROLA
2	2	WESTERNHAGEN LIVE WER
3	3	MATTHIAS REIM MATTHIAS REIM POLYGRAM
4	9	ZZ TOP RECYCLER WARNER BROS.
5	5	POLICE THEIR GREATEST HITS A&M
6	NEW	A-HA EAST OF THE SUN, WEST OF THE... WARNER BROS.
7	NEW	BAP X FUER'E U ELECTROLA
8	4	AC/DC THE RAZORS EDGE ATCO/EAST WEST
9	6	CARRERAS, DOMINGO, PAVAROTTI IN CONCERT DECCA
10	7	SOUNDTRACK PRETTY WOMAN EMI
11	NEW	PAUL SIMON THE RHYTHM OF THE SAINTS WARNER BROS.
12	16	DAVID HASSELHOFF CRAZY FOR YOU BMG
13	NEW	PET SHOP BOYS BEHAVIOR PARLOPHONE
14	NEW	BLUE SYSTEM OBSESSION HANSA/ARIOLA
15	8	IRON MAIDEN NO PRAYER FOR THE DYING EMI
16	10	JON BON JOVI BLAZE OF GLORY VERTIGO
17	12	GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL. 1 EPIC
18	13	PHIL COLLINS... BUT SERIOUSLY WEA
19	15	VAYA CON DIOS NIGHT OWLS ARIOLA
20	11	INXS X MERCURY/PHONOGRAM

FRANCE (Courtesy of Europe 1) As of 11/1/90

SINGLES		
1	2	UNE FEMME AVEC UNE FEMME MECANO BMG
2	1	KINGSTON TOWN UB40 VIRGIN
3	7	PETIT FRANCK FRANCOISE FELDMAN POLYGRAM
4	4	ALORS REGARDER PATRICK BRUEL BMG
5	3	A TOUTES LES FILLES FELIX GRAY ET DIDIER BARBELIVIEN BMG
6	6	HEY LITTLE GIRL MARK BOYCE CBS
7	8	WHAT'S A WOMAN VAYA CON DIOS BMG
8	9	THE PARTY LATINO PARTY POLYGRAM
9	5	LE JERK THIERRY HAZARD CBS
10	13	MARIE JEAN MICHEL SARDOU EMI
11	18	RUE FONTAINE MARC LAVOINE POLYGRAM
12	11	VOUS ETES FOUS BENNY B CBS
13	10	AVANT DE PARTIR ROCH VOISINE BMG
14	14	SOCA DANCE CHARLES D. LEWIS POLYGRAM
15	NEW	MEGAMIX TECHNOTRONIC CBS
16	NEW	FRENTE A FRENTE CHICO & ROBERTA CARRERE
17	19	U CAN'T TOUCH THIS M.C. HAMMER EMI
18	17	RIEN QUE POUR CA ELSA BMG
19	12	MALDON ZOUK MACHINE BMG
20	15	IT'S ON YOU M.C. SAR & THE REAL MCCOY CARRERE

MUSIC & MEDIA

EUROCHARTS HOT 100 11/17/90

HOT 100 SINGLES		
1	1	I'VE BEEN THINKING ABOUT YOU LONDON BEAT ANXIOUS/RCA
2	2	I'M YOUR BABY TONIGHT WHITNEY HOUSTON ARISTA
3	3	SO HARD PET SHOP BOYS PARLOPHONE
4	6	UNCHAINED MELODY RIGHTEOUS BROTHERS VERVE/POLYDOR
5	4	TOM'S DINER DNA FEATURING SUZANNE VEGA A&M
6	5	SHOW ME HEAVEN MARIA MCKEE EPIC
7	7	CULT OF SNAP SNAP LOGIC/ARIOLA
8	8	KINGSTON TOWN UB40 VIRGIN
9	9	A LITTLE TIME THE BEAUTIFUL SOUTH GODISCS
10	10	CRYING IN THE RAIN A-HA WARNER BROS.
11	11	TAKE MY BREATH AWAY BERLIN WARNER/CHAPPELL
12	NEW	STEP BACK IN TIME KYLIE MINOGUE PWL
13	18	UNE FEMME AVEC UNE FEMME MECANO ARIOLA
14	12	A TOUTES LES FILLES FELIX GRAY & DIDIER BARBEVILIEN TALAR
15	15	WORLD IN MY EYES DEPECHE MODE MUTE
16	16	HAVE YOU SEEN HER M.C. HAMMER CAPITOL
17	NEW	SAOENESS PART 1 ENIGMA VIRGIN
18	NEW	THE JOKER STEVE MILLER BAND CAPITOL
19	NEW	DON'T WORRY KYM APPLEBY PARLOPHONE
20	13	MEGAMIX TECHNOTRONIC ARS
HOT 100 ALBUMS		
1	1	CARRERAS, DOMINGO, PAVAROTTI IN CONCERT DECCA
2	3	PAUL SIMON THE RHYTHM OF THE SAINTS WARNER BROS.
3	2	GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL. 1 EPIC
4	8	ZZ TOP RECYCLER WARNER BROS.
5	NEW	ELTON JOHN THE VERY BEST OF ROCKET
6	11	THE POLICE THEIR GREATEST HITS A&M
7	9	PET SHOP BOYS BEHAVIOR PARLOPHONE
8	10	HERBERT GRONEMEYER LUXUS ELECTROLA
9	7	SOUNDTRACK PRETTY WOMAN EMI
10	6	INXS X MERCURY
11	4	IRON MAIDEN NO PRAYER FOR THE DYING EMI
12	5	AC/DC THE RAZORS EDGE ATCO
13	16	A-HA EAST OF THE SUN, WEST OF THE MOON WARNER BROS.
14	13	MATTHIAS REIM MATTHIAS REIM POLYDOR
15	NEW	BEAUTIFUL SOUTH CHOKE GO DISCS
16	14	WESTERNHAGEN LIVE WARNER BROS.
17	12	JON BON JOVI BLAZE OF GLORY VERTIGO
18	15	PHIL COLLINS... BUT SERIOUSLY VIRGIN WEA
19	17	STATUS QUO ROCKING ALL OVER THE YEARS VERTIGO
20	19	NEW KIDS ON THE BLOCK STEP BY STEP CBS

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 11/18/90

SINGLES		
1	2	GROOVE IS IN THE HEART DEE-LITE WARNER
2	1	JUKEBOX IN SIBERIA SKYHOOKS MUSHROOM/FESTIVAL
3	9	DOIN' THE DO BETTY BOO COLOSSAL RECORDS
4	3	BUST A MOVE YOUNG M.C. POLYGRAM
5	NEW	UNCHAINED MELODY THE RIGHTEOUS BROTHERS POLYGRAM
6	4	OOOPS UP SNAP BMG
7	5	HEART IN DANGER SOUTHERN SONS BMG
8	6	BLACK CAT JANET JACKSON POLYGRAM
9	11	I'LL BE YOUR SHELTER TAYLOR DAYNE BMG
10	8	THUNDERSTRUCK AC/DC CBS/ALB
11	12	BOUND FOR GLORY ANGRY MUSHROOM/FESTIVAL
12	15	LET'S MAKE IT LAST ALL NIGHT JIMMY BARNES MUSHROOM/FESTIVAL
13	16	CHAIN REACTION JOHN FARNHAM BMG
14	7	THAT'S FREEDOM JOHN FARNHAM BMG
15	13	LILY WAS HERE DAVID A STEWART FEAT. CANDY DULFER BMG
16	NEW	I'M YOUR BABY TONIGHT WHITNEY HOUSTON BMG
17	14	KING OF WISFUL THINKING GO WEST EMI
18	18	TOKEN ANGELS WENDY MATTHEWS ROO/POLYGRAM
19	NEW	TOM'S DINER DNA FEAT. SUZANNE VEGA PDR/POLYGRAM
20	10	BLAZE OF GLORY JON BON JOVI POLYGRAM
ALBUMS		
1	1	JOHN FARNHAM CHAIN REACTION BMG
2	2	CARRERAS, DOMINGO, PAVAROTTI IN CONCERT POLYGRAM
3	4	PAUL SIMON THE RHYTHM OF THE SAINTS WARNER BROS.
4	15	SKYHOOKS THE LATEST AND GREATEST MUSHROOM/FESTIVAL
5	NEW	ELTON JOHN THE VERY BEST OF... PHONOGRAM/POLYGRAM
6	3	CREEDENCE CLEARWATER REVIVAL 21ST ANNIV. THE ULTIMATE COLLEC. FESTIVAL
7	5	INXS X WARNER
8	8	MARGARET URlich SAFETY IN NUMBERS CBS
9	10	TAYLOR DAYNE CAN'T FIGHT FATE BMG
10	9	JIMMY BARNES TWO FIRES MUSHROOM/FESTIVAL
11	7	ICEHOUSE CODE BLUE REGISTERED/FESTIVAL
12	6	CAT STEVENS THE VERY BEST OF CAT STEVENS POLYGRAM
13	11	DAVID BOWIE CHANGES BOWIE EMI
14	12	MIDNIGHT OIL BLUE SKY MINING CBS
15	13	AC/DC THE RAZORS EDGE CBS/ALB
16	NEW	LED ZEPPELIN REMASTERS EMI
17	NEW	TINA ARENA STRONG AS STEEL EMI
18	NEW	THE CURE MIXED UP WARNER
19	16	WENDY MATTHEWS EMIGRE POLYGRAM
20	20	SOUNDTRACK PRETTY WOMAN EMI

ITALY (Courtesy Musica e Dischi) As of 11/5/90

ALBUMS		
1	1	LUCIO DALLA CAMBIO PRESSING
2	2	FABRIZIO DE ANDRE LE NUVOLE FONIT CETRA
3	4	LUCIO BATTISTI LA SPOSA OCCIDENTALE CBS
4	3	MINA TI CONOSCO MASCHERINA PDU
5	8	POLICE THEIR GREATEST HITS POLYGRAM
6	5	MARCO MASINI MARCO MASINI RICORDI
7	7	CARRERAS, DOMINGO, PAVAROTTI IN CONCERT DECCA
8	13	SOUNDTRACK PRETTY WOMAN EMI
9	6	FRANCESCO GUCCINI QUELLO CHE NON... EMI
10	NEW	VARIOUS MEGAHITS COMPILATION VOL. 2 DISCOMAGIC
11	10	FRANCESCO BACCINI IL PIANOFORTE NON E' IL MIO FORTE CGD
12	9	MANGO SIRTAKI FONIT CETRA
13	19	PAUL SIMON THE RHYTHM OF THE SAINTS WARNER BROS.
14	12	VARIOUS FILM PARADE POLYDOR
15	15	LED ZEPPELIN REMASTERS ATLANTIC
16	11	VARIOUS MEGAHITS COMPILATION DISCOMAGIC
17	18	LUCIO BATTISTI LUCIO BATTISTI RCA
18	14	FRESCO DE GREGORI NIENTEDACAPIRE SERRAGLIO
19	NEW	ELTON JOHN THE VERY BEST OF... ROCKET
20	NEW	GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL. 1 CBS

ALBUM REVIEWS

POP

► **NEW KIDS ON THE BLOCK**
No More Games/The Remix Album
 PRODUCERS: Various
 Columbia 46959

Old material gets a new life here in the hands of various producers ranging from Robert Clivilles & David Cole to Arthur Baker. Some tracks benefit from the treatment ("Call It What You Want" and "Step By Step"), while others should have been left alone ("Hangin' Tough"). Don't be fooled by the remix title—there are ballads aplenty here; most of them sound similar to their original versions. Diehard fans (do the New Kids have any other kind?) will undoubtedly gobble this up, but those who just want a truer collection of Kids classics should wait for the inevitable greatest-hits album.

► **VAN MORRISON**
Enlightenment
 PRODUCER: Van Morrison
 Mercury 847100

Not since his early days with Warner Bros. has Van The Man shown off his funky side quite so headily. While sturdy new album still reflects the ethereality of the latter-day Morrison, as on "Avalon Of The Heart," tracks such as "Real Real Gone" and "Youth Of 1,000 Summers," stoked by boisterous band that includes keyboardist Georgie Fame, emphasize singer's upbeat side. This will beckon old and new fans alike.

► **TESLA**
Five Man Acoustic Jam
 PRODUCER: Dan McClendon
 Geffen 24311

Hard-rock quintet unplugs for an acoustic set recorded at The Trocadero in Philadelphia. It's exciting to hear the band in this context, especially when it's done as well as it is here. In addition to throwing in Tesla hits, the band also does covers of "Truckin'," "We Can Work It Out," "Mother's Little Helper," "Lodi," and first single, "Signs." A bonus for fans until the next studio album.

★ **ROBIN HOLCOMB**
 PRODUCER: Wayne Horvitz
 Elektra Musician 60983

Singer/songwriter Holcomb and her husband Horvitz, who also plays keyboards here, craft an entrancing record that's among the finest by recent distaff artists. Songs are shimmering art-pop works, performed quaveringly by Holcomb and nicely ornamented by such sidemen as guitarist Bill Frisell and violinist/mandolinist John Caulfield. Modern rockers, and maybe even forward-looking AC outlets, should take note.

► **INSPIRAL CARPETS**
Life
 PRODUCER: Gareth Jones
 Mute/Elektra 60987

Manchester quintet, part of city's "Big Three" with the Stone Roses and Happy Mondays, flexes on stateside debut album. Group's sound is distinctively lysergic, riding on an organ sound that should be readily familiar to students of garage-punk and old Doors fans. "Real Thing" and "Commercial Rain" will be among top

picks for modern rockers, who have been lying in wait for U.S. bow.

BUFFALO TOM
Birdbrain
 PRODUCERS: Buffalo Tom & J Mascis with Sean Slade
 Beggars Banquet/RCA 52434

Boston trio offers some bigtime jolts on first album to get major-label distribution. Dinosaur Jr.'s Mascis focuses things on Bill Janovitz's forceful guitar, but enterprise is built on hooky songs that will inevitably remind listeners of Hüsker Dü's best. Title cut, with its damaging riff, will be best intro for loud'n'proud modern rockers.

ECHO & THE BUNNYMEN
Reverberation
 PRODUCER: Geoff Emerick
 Sire/Warner Bros. 26388

Atmospheric English postpunk outfit returns as a revamped quintet following departure of singer-gone-solo Ian McCulloch and death of drummer Peter De Freitas. Moody sound is still apparent, but singer Noel Burke lacks the unique quality of his predecessor. Still, "Devilment" is among cuts that could make a dent with diehard modern rock fans.

HOT TUNA
Pair A Dice Found
 PRODUCER: Jorma Kaukonen
 Epic 46831

Longtime partners in Jefferson Airplane and this reactivated spinoff band, guitarist Kaukonen and bassist Jack Casady kick it up on new set. Band, with Kaukonen on lead vocals, waxes bluesy on "Parchman Farm," Lou Reed-like on "Urban Moon," and folk-rockish on cover of P.F. Sloan/Barry McGuire oldie "Eve Of Destruction." There's also a nice nod to folk-blues roots on version of Jesse Fuller's "San Francisco Bay Blues." Nice stuff.

NEW AND NOTEWORTHY

2 IN A ROOM
Wiggle It
 PRODUCERS: Various
 Cutting/Charisma 91594

New York duo's debut, and first album resulting from indie dance label's new alliance with Charisma comes hot on the heels of title track's No. 1 club chart success and pop radio crossover. There's no dearth of follow-up candidates since 11 other cuts stick close to potent formula of deep house beats, pop hooks, and racy, rapid-fire rhymes, though "She's Got Me Going Crazy" is likely to be next in line. One of the most consistent dance/pop releases in some time.

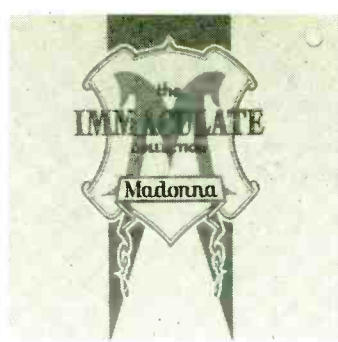
SIDNEY BECHET
The Victor Sessions—Master Takes 1932-43
 REISSUE PRODUCER: John Snyder
 RCA Bluebird 2402

JELLY ROLL MORTON
The Jelly Roll Morton Centennial/His Complete Victor Recordings
 REISSUE PRODUCER: Orrin Keepnews
 RCA Bluebird 2361

Hot jazz lovers will have a field day with these two lavish collections. While Bluebird has sampled the works of pianist/composer Morton and clarinetist/sopranoist Bechet on single-record sets in the past, these are comprehensive compilations, with in-depth annotation and (considering the antiquity of the recordings) superlative sound restoration. Three-CD Bechet set includes 60 masters; five-CD Morton production comprises a staggering 111 cuts recorded from 1926-39. These are watershed recordings in the classic repertoire, and New Orleans jazz aficionados will embrace them with glee.

BILLBOARD

SPOTLIGHT



MADONNA
The Immaculate Collection
 PRODUCERS: Various
 Sire/Warner Bros. 26440

Compilation of Madonna's hit singles (13 top five items are included here) is irresistible holiday buying fare; package ups the ante with use of the revolutionary Q-Sound process, which adds hitherto unheard detail and depth to the recordings. Set also includes two new tracks, single "Justify My Love" and "Rescue Me." A sure-thing Christmas sizzler for retail.

LUSH
Gala
 PRODUCERS: Various
 4AD/Reprise 26463

Song title "Ethereal" is perfectly apropos for this coed English foursome, which crafts a harder-edged, guitar-based take on Cocteau Twins' gauzy style. Singer Miki Berenyi may remind some of the Twins' Elizabeth Fraser, and that may not be accidental, since latter band's mastermind, Robin Guthrie, produced many of the cuts here. "De-Luxe" and "Downer" are among fine modern rock items here.

BOBBY KING & TERRY EVANS
Rhythm, Blues, Soul & Grooves
 PRODUCERS: Bobby King & Terry Evans
 Rounder 2101

Ry Cooder's former backup vocalists are in rich form on second duo outing. King and Evans are one of the most soulful pairs around, and they get a good push from players like Cooder, Chuck Rainey, Spooner Oldham, and Buzzy Feiten. Stax-Volt tribute "One Way Ticket To Memphis" and Otis Redding-styled big ballad "You're The One" are standout tracks.

R&B

► **J.J. FAD**
Not Just A Fad
 PRODUCERS: Yella & Arabian Prince
 Ruthless Records/Atco

Just a fad? No way. Distaff trio which struck gold with debut returns with a much stronger second effort that's highlighted by clean, fresh production. The lyrics get a little trite at times, but the delivery and production carry the day here, especially on "Gold," "Be Good Ta Me," and title track.

DANCE

► **THE BEATMASTERS**
Anywaywanna
 PRODUCERS: The Beatmaster
 Rhythm King/Sire/Reprise 26261

British groove clique compiles its best underground import hits to offer stateside club jocks a sizzling set of cutting-edge tunes. "Warm Love," featuring Claudia Fontaine, has already scored big here, while the Merlin M.C.-fronted "Who's In The House" is making early inroads as the next single. Not as artistically innovative as compatriots Soul II Soul or Beats International, but contagious

hooks are most abundant, as are striking vocal performances by guests Cookie Crew and P.P. Arnold.

JAZZ

MICHAEL KAMEN
Concerto For Saxophone Featuring David Sanborn
 PRODUCERS: Michael Kamen, Stephen P. McLaughlin
 Warner Bros. 26157

Well-traveled film music composer and ex-rocker Kamen ("Lethal Weapon," etc.) tries his hand at an ambitious three-movement concerto that sounds more like the soundtrack for a nonexistent movie than a modern classical piece. But presence of altoist Sanborn on all tracks will have immediate heat for jazz listeners, while solo work by Eric Clapton and David Gilmour might hook rockers as well.

COUNTRY

JAMES HOUSE
Hard Times For An Honest Man
 PRODUCER: Tony Brown
 MCA 10026

Brown continues to blaze the trail of production excellence with a rhythmic, musical, and melodic presentation of this 10-cut, second collection by House. Songs include "Southern Belles," "You Didn't See Her," "Right On Time," "Because You're Mine," and from his first album, "Hard Times For An Honest Man." House's many musical influences often peek through his vocal style and are easily recognized.

BILLY DEAN
Young Man
 PRODUCERS: Chuck Howard, Tom Shapiro
 Capitol 94302

Dean shows considerable promise, both as a singer and songwriter. And while the promise is not fully realized here, it glimmers in such numbers as "Somewhere In My Broken Heart" and "She's Taken."

HOYT AXTON
Spin Of The Wheel
 PRODUCERS: Donna Roberts Axton, Al Johnson
 DPI 1000

Axton's gloriously rich voice carries the day in this collection of mainly Axton songs. Standouts among the 14 cuts here are "If You're A Cowboy," "I Collect Hearts," "We Were Buccaneers," "Thank You, Lord."

CLASSICAL

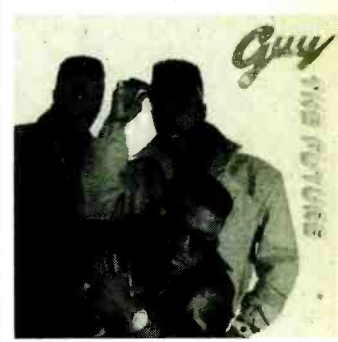
JANACEK: SINFONIETTA/MARTINU: SYMPHONY NO. 6/SUK: FANTASTICKE SCHERZO
 Czech Philharmonic, Belohlavek
 Chandos CHAN 8897

Czech all the way—orchestra, conductor, and composers; it's no wonder that the package exudes authenticity. From the burnished sound of the massed trumpets at the opening of the "Sinfonietta," delivered far less aggressively than usual, one is quickly made aware of musical values that fail to emerge as convincingly elsewhere. Excellent sound.

BRAHMS: VIOLIN CONCERTO; ACADEMIC FESTIVAL OVERTURE
 Thomas Zehetmair, Cleveland Orchestra,
 Dohnanyi
 Teldec 44944

A passionate performance of the concerto, full of energy and individual touches that freshen interest in such a standard work. Zehetmair produces a beguiling sound, and his technique is strong, if not infallible. Placement of the solo violin in a realistic acoustic frame, well integrated with the orchestra, is another plus in this attractive release.

SPOTLIGHT



GUY
The Future
 PRODUCERS: Teddy Riley with Aquil Davis, Aaron Hall, Markell Riley and Brandon Mitchell
 MCA 10115

New jack trio returns for second stanza that combines savory ballads with the hip-hop stance that made the first album platinum-plus. First single, "Wanna Get With U," is already slicing its way up the R&B singles chart. Combo of Riley and others' rapping and Aaron Hall's smooth singing works consistently well, and the package is chockful of singles possibilities, including midtempo nugget "The Future" and "Her." The effort also includes a cover of "Yearning For Your Love," originally done by the Gap Band—the trio's major inspiration.

CLASSICAL CROSSOVER

► **BRUCE HUBBARD**
For You, For Me
 PRODUCER: Patti Laursen
 Angel/EMI CDC 49928

The celebrated baritone, already an important crossover factor at the label with performances in "Showboat" and "Anything Goes," is likely to continue such sales momentum with this eclectic collection of showtunes, Aaron Copland's 10-selection "Old American Songs," along with the traditional "Shenandoah." Does this all come together? You bet it does, with fine support from The Orchestra Of St. Lukes conducted by Dennis Russell Davies.

SPOTLIGHT: Predicted to hit top 10 on its appropriate genre's chart or to earn platinum certification.

NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS (►): New releases predicted to hit the top half of the chart in the format listed.

CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

SINGLE REVIEWS

POP

► **INXS Disappear** (4:09)
 PRODUCER: Chris Thomas
 WRITERS: J. Farriss, M. Hutchence
 PUBLISHERS: Tol Muziek/MCA, ASCAP
 Atlantic 4-87784 (cassette single)

Second offering from band's current "X" project is a textbook equation of a classic INXS hit: moody lyrics, plus a Stones-style rock arrangement with danceable rhythms, multiplied by the ever-charismatic presence of Michael Hutchence.

► **WARRANT I Saw Red** (3:46)
 PRODUCER: Beau Hill
 WRITER: J. Lane
 PUBLISHERS: Virgin/Dick Dragon, BMI
 Columbia 38T-73597 (c/o CBS) (cassette single)

After the racy "Cherry Pie," pop headbangers show off their sensitive side with this formulaic power ballad. Tailor-made for multiformat airplay.

► **GEORGE LAMOND WITH BRENDA K. STARR No Matter What** (4:35)
 PRODUCER: Mark Liggett, Chris Barbosa
 WRITERS: A. Godwin, L. Lange
 PUBLISHERS: Tasha/Barbosa/Hit & Run/Jobete/Hit & Hold, ASCAP
 Columbia 38T-73603 (c/o CBS) (cassette single)

Club star LaMond is poised to achieve long-sought-after top 10 chart success with this charming ballad. Chemistry with Starr is undeniably powerful.

► **WILL TO POWER I'm Not In Love** (4:09)
 PRODUCER: Bob Rosenberg
 WRITERS: G. Gouldman, E. Stewart
 PUBLISHER: Man Ken, BMI
 Epic 34T-73636 (c/o CBS) (cassette single)

The war of competing cover tunes heats up as long-absent Miami dance act re-emerges with this silky, R&B-flavored ballad version of the 10cc classic rock song. Strong Hot 100 debut last week renders this the favorite to win.

JOEY KID I'm Not In Love (4:43)
 PRODUCER: Craig Bevan
 WRITERS: G. Gouldman, E. Stewart
 PUBLISHER: Man Ken, BMI
 Basement/Atlantic 4-87807 (cassette single)

While it's hard to go wrong with such a stellar song, Kid injects an endearing vulnerability here that takes the track onto a new level. Ultimately just as satisfying as Will To Power's version.

GUYS NEXT DOOR I've Been Waiting For You (3:58)
 PRODUCER: Scott Cutler
 WRITERS: S. Cutler, A. Armato
 PUBLISHERS: Colgems-EMI/Barter/Scott Cutler/Tom Sturges/Chrysalis, ASCAP
 SBK 4JM-07340 (c/o CEMA) (cassette single)

So far, hype (and a Saturday morning TV show) hasn't transformed this group into realistic contenders for the New Kids On The Block's chart throne. However, current high-profile national mall tour and this familiar yet appealing pop ballad could turn things around.

R&B

► **TRACIE SPENCER This House** (4:39)
 PRODUCERS: Matt Sherrad, Paul Sherrad
 WRITERS: M. Sherrad, P. Sherrad, Sir Spence
 PUBLISHER: not listed
 MIXERS: Matt Sherrad, Paul Sherrad, Justin Strauss
 Capitol 4JM-44652 (c/o CEMA) (cassette single; 12-inch version also available. Capitol V-15649)

Teen singer strides toward a more mature sound on this percussive and funky R&B shuffler, fueled with an inspirational message of unity.

Twelve-inch version sports sturdy, downtempo house mixes by Strauss that have strong club potential, especially on the spacious "Ambient Dub."

► **JOEY B. ELLIS & TYNETTA HARE (HEART & FIRE) Go For It!** (4:14)
 PRODUCERS: M.C. Hammer, James Earley, Michael Kelly
 WRITERS: Kelly, Earley, Ellis, Hare
 PUBLISHER: not listed
 Bust It/Capitol 4JM-44667 (c/o CEMA) (cassette single)

Guided by the super-hot Hammer, pop-glazed hip-hop anthem is taken from the soundtrack to "Rocky V" and has rousing rhymes by Ellis and soulful singing by Hare. Crossover into pop arena is imminent.

► **TONY TERRY Head Over Heels** (4:42)
 PRODUCER: Ted Currier
 WRITERS: T. Terry, A. Smith, B. Williams
 PUBLISHERS: Shaman Drum/Sun Face, ASCAP, BMI
 Epic 34T-73619 (c/o CBS) (cassette single)

Convincing midtempo ballad, reminiscent of Babyface showcases Terry's gentle yet powerful vocal range. Promising chart debut bodes well for the future.

GERALD ALBRIGHT My, My, My (4:00)
 PRODUCER: Gerald Albright
 WRITERS: Babyface, D. Simmons
 PUBLISHERS: Kears/Green Skirt/Epic/Solar, BMI
 Atlantic 4-87792 (cassette single)

Lush and quiescent instrumental reading of Johnny Gill's chart-topping hit features a jazzy sax line that's a tantalizing treat for the mature ear.

COUNTRY

► **THE JUDDS Love Can Build A Bridge** (3:55)
 PRODUCER: Brent Maher
 WRITERS: N. Judd, J. Jarvis, P. Overstreet
 PUBLISHER: Kentucky Sweetheart/Scarlet Moon, BMI/Inspector Barlow, ASCAP
 Curb/RCA 2708-7 (c/o BMG) (7-inch single)

The purest of vocals gently descend upon a very delicately crafted work that highlights love.

► **VERN GOSDIN Is It Raining At Your House** (2:59)
 PRODUCER: Bob Montgomery
 WRITERS: V. Gosdin, H. Cochran, D. Dillon
 PUBLISHERS: Hookem/Tree/Jesse Joe/MCA, ASCAP/CBS Music Group, BMI
 Columbia 38-73632 (c/o CBS) (7-inch single)

Penned by three of the songwriting world's best, this number is sung with heartbent emotion, leaving listeners in a blue state of mind.

► **MARK CHESNUTT Brother Jukebox** (3:04)
 PRODUCER: Mark Wright
 WRITER: P. Craft
 PUBLISHERS: Screen Gems-EMI/Black Sheep, BMI
 MCA 7-53965 (7-inch single; CD version also available. MCA CD45-53965)

Holding nothing back, Chesnutt belts out his second sure-fire hit single with attention-grabbing delivery.

NEW AND NOTEWORTHY

JULIAN JONAH It's A Jungle Out There (7:19)
 PRODUCER: Julian Jonah
 WRITER: J. Jonah
 PUBLISHER: not listed
 MIXER: Frankie Knuckles
 Cooltempo/Chrysalis V-23532 (c/o CEMA) (12-inch single)

Deep house instrumental proves a properly dark setting for Jonah's effective, low-key rap delivery of lyrics illustrating the problems of the world. Remix by Knuckles beefs up the bass and widens the potential for exposure to include urban radio as well as the clubs.

MOLLY & THE HEYMAKERS Chasin' Something Called Love (2:35)
 PRODUCERS: Paul Worley, Ed Seay
 WRITERS: M. Scheer, G. Burr
 PUBLISHERS: Tree, BMI/MCA/Gary Burr, ASCAP
 Reprise 7-19517 (c/o Warner Bros.) (7-inch single; cassette version also available. Reprise 4-19517)

A lively performance of an upbeat ditty jump-starts the career of the newest country act on the block.

Production is brightly powerful.

CRYSTAL GAYLE Just An Old Love (3:35)
 PRODUCER: Allen Reynolds
 WRITERS: C.J. Quarto, P. Wasner
 PUBLISHERS: Foreshadow Songs/Uncle Pete, BMI
 Capitol 7-79421 (c/o CEMA) (7-inch promo only)

The metronomic production touch of Reynolds effectively paces a stellar vocal effort in this tale of a love lost.

BILLY HILL Blue Angel (3:34)
 PRODUCER: Billy Hill
 WRITER: B. DiPiero
 PUBLISHERS: Little Big Town/American Made, BMI
 Reprise 7-19482 (c/o Warner Bros.) (7-inch single)

A soft and sensitive ballad gets some soulful harmonizing from the group.

DANCE

► **ADVENTURES OF STEVIE V Jealousy** (9:22)
 PRODUCERS: Stevie V, David Morales
 WRITERS: S. Vincent, M. Walsh
 PUBLISHER: MCA, ASCAP
 MIXER: David Morales
 Mercury 878663-1 (c/o PolyGram) (12-inch single)

Follow-up to the smash "Dirty Cash" sticks close to a winning formula of techno-house beats, blended with gritty rhyming, diva-styled vocals, and a hook that you won't soon shake. Collaboration with Morales keeps the bass prominent and is topped with synth-generated bleeps.

► **THE BEATMASTERS WITH MERLIN Who's In The House** (6:17)
 PRODUCERS: The Beatmasters
 WRITERS: P. Carter, M. Gianfield, R. Walmsley, Merlin
 PUBLISHERS: Zomba/Rhythm King, ASCAP
 MIXER: The Rhythm Doc, Martin Rex
 Rhythm King/Sire/Reprise 0-21784 (c/o Warner Bros.) (12-inch single; CD version also available. Rhythm King/Sire/Reprise 2-21784)

U.K. groove clique slams serious house beats 'n samples under racy rhymes by compatriot Merlin. Adventurous types must check out "Ska Train," on the flip, which is replete with reggae rhythms, techno-bleeps, and Caribbean horns.

SNAP Mary Had A Little Boy (5:59)
 PRODUCERS: Snap
 WRITERS: B. Benites, J. Garrett III, D. Butler, P. Ford
 PUBLISHERS: Hanseatic/Fellow/Songs Of Logic/Intersong, ASCAP/Willesden, BMI
 Arista 2144 (12-inch single)

Ongoing club boycott of group's product may limit club reach of this fairly appealing hip-houser, though continued radio acceptance is a possibility.

STAX Mary Had A Little Boy (6:13)
 PRODUCER: Majesty
 WRITERS: B. Benites, J. Garrett III, D. Butler, P. Ford
 PUBLISHERS: Hanseatic/Fellow/Songs Of Logic/Intersong, ASCAP/Willesden, BMI
 Next Plateau 60136 (12-inch single)

Cover of current Snap single is issued as a remedy to jocks who are boycotting that group but hanker for its tunes. Smoother R&B/house arrangement actually improves upon the original. Contact: 212-541-7640.

WAS (NOT WAS) How The Heart Behaves (7:29)
 PRODUCERS: Don Was, David Was
 WRITERS: D. Was, D. Was
 PUBLISHERS: MCA/Semper Fi/Monkeys, Dogs, Cattle, ASCAP
 MIXER: Keith Cohen
 Chrysalis V-23641 (c/o CEMA) (12-inch single)

Chugging Soul II Soul-inspired second offering from quirky act's "Are You Okay?" project deserves to capture club attention with its contagious hook and spacious production.

BARBARA TUCKER Open Your Heart (To Love) (6:19)
 PRODUCERS: Tommy Musto, Peter Daou
 WRITER: P. Daou
 PUBLISHERS: Tancott/Vandal, ASCAP
 Fourth Floor 1118 (12-inch single)

A-side Euro-house version, fueled by Tucker's acrobatic vocalizing and jazzy piano lines could entice jocks who have an insatiable appetite for Black Box-styled tunes. B side hangs on a hearty hip-hop tip and is ripe for urban picking. Contact: 212-472-7975.

THE UNDERGROUND SOLUTION Luv Dancin' (8:26)
 PRODUCER: Roger S.
 WRITER: R. Sanchez
 PUBLISHERS: Strictly Rhythm/Indeep, ASCAP

MIXER: Roger S.
 Strictly Rhythm 1220 (12-inch single)

Atmospheric house instrumental is fine candidate for early a.m. play, though trippy bleeder "Deep In Thought" on the flip captivates and never lets go. Contact: 212-246-0026.

STEREO MC'S Elevate My Mind (5:08)
 PRODUCER: Stereo MC's
 WRITERS: R. Birch, N. Hallam, P. Hall
 PUBLISHER: Fiction, ASCAP
 4th & B'way 440519 (c/o Island) (12-inches single)

Groovy, psychedelic treasure holds a positive message and would be a lovely after-midnight elixir. Dig the charming British accent of rapper.

BERNIE WORRELL B.W. Jam (6:12)
 PRODUCERS: Joe Blaney, Bernie Worrell
 WRITER: not listed
 PUBLISHERS: One-Foot/Basi-Worl Music
 MIXER: Goh Hotoda
 Invasion 1001 (12-inch single)

Scratchin' groove bomb by founding member of Parliament-Funkadelic beats its way over an infectious R&B vocal arrangement and previews his upcoming "Funk Of Ages" set. Contact: 212-532-1414.

AC

► **BASIA Brave New Hope** (4:06)
 PRODUCERS: Basia Trzetrzelewska, Danny White
 WRITERS: B. Trzetrzelewska, D. White
 PUBLISHER: Virgin Songs, BMI
 MIXER: Phil Harding
 Epic 49K-73593 (c/o CBS) (CD single)

Majestic ballad is a perfect fit for songstress' unique vocal style. Could revive pop radio interest in her fine "London Warsaw New York" album. CD version also includes a slammin' swing remix of previous single, "Until You Come Back To Me," that should be pressed onto 12-inch vinyl for club consumption.

► **JULIO IGLESIAS Can't Help Falling In Love** (3:21)
 PRODUCER: Albert Hammond
 WRITERS: L. Creator, G. Weiss, H. Peretti
 PUBLISHERS: Gladys/Chappell, ASCAP
 Columbia CSK-2222 (c/o CBS) (CD promo only)

Iglesias reaches into his new "Starry Night" set of English-sung covers and pulls out this stately reading of Elvis Presley's classic love song.

ROCK TRACKS

► **HAPPY MONDAYS Kinky Afro** (5:07)
 PRODUCERS: Paul Oakenfold, Steve Osborne
 WRITERS: Happy Mondays
 PUBLISHER: London
 Elektra 0-66594 (12-inch single)

Founders of the "Manchester Sound" preview their new "Pills 'n Thrills & Bellyaches" album with a '60s-vibed rocker, fueled with a funk-driven bassline and ambient synth lines. Cosmic, man.

► **ROBERT CRAY Consequences** (4:24)
 PRODUCER: Dennis Walker
 WRITERS: K. Hayes, B. Hayes, D. Nagler
 PUBLISHER: not listed
 Mercury CDP-343 (c/o PolyGram) (cassette single)

Cray keeps his guitar licks clean and smooth and vocals rough and soulful on this smokin' Stax/blues jam from the acclaimed "Midnight Stroll" set.

► **VAN MORRISON Real Gone** (3:43)
 PRODUCER: Van Morrison
 WRITER: V. Morrison
 PUBLISHER: PolyGram, ASCAP
 Mercury 879202-4 (c/o PolyGram) (cassette single)

Morrison can always be counted on to deliver the perfect blend of modern pop and retro-soul. Cut from his "Enlightenment" set is a catchy gem that recalls earlier hits like "Domino."

► **INSPIRAL CARPETS Commercial Rain** (4:55)
 PRODUCERS: Inspiral Carpets, Nick Garside
 WRITERS: Inspiral Carpets
 PUBLISHER: Chrysalis Music
 MIXERS: Bruce Smith, Phil Legg
 Mute/Elektra 0-66606 (12-inch single)

Mind-bending funhouse is an alternative/dance grab bag full of little goodies like wicked merry-go-round organ vibes and vapid chatter.

► **THE JUDY BATS When Southern Bells Ring** (3:15)

PRODUCER: Richard Gottehrer
 WRITERS: The Judy Bats, J. Heiskell
 PUBLISHERS: Heifer/Warner-Tamerlane, BMI
 Sire 21772-2 (c/o Warner Bros.) (CD single)

Once in a while, a band comes along that stops you in your tracks with just one listen. With haunting vocals, poetic storytelling, and poignant instrumentation that includes lush violin accompaniment, this act proves to be such a case. Modern rock outlets should feast on this.

RAP

► **PUBLIC ENEMY Can't Do Nuttin' For Ya Man** (4:07)
 PRODUCERS: The Bomb Squad
 WRITERS: K. Shocklee, E. Sadler, C. Ridenhour
 PUBLISHERS: Def American Songs/Your Mother's Music, BMI
 MIXERS: S.P. Jervier, The Bomb Squad
 Def Jam 44-73612 (c/o CBS) (12-inch single)

P.E. raves on like few others, as evident on yet one more jam plucked off its controversial "Fear Of A Black Planet" set. Tough "U.K. Powermix" version by Jervier pumps jangling guitar riffs and a James Brown-influenced rhythm section. Break a sweat.

► **KOOL G RAP & D.J. POLO FEATURING BIG DADDY KANE & BIZ MARKIE Erase Racism** (4:30)
 PRODUCERS: Biz Markie, Cutmaster Cool V
 WRITERS: Kool G Rap, M. Hall, A. Hardy
 PUBLISHERS: Kool G Rap/Biz Markie/A.Z./Cold Chillin'/WB, ASCAP
 Cold Chillin' 4-19506 (c/o Warner Bros.) (cassette single; 12-inch version also available. Cold Chillin' 0-21811, CD version also available. Cold Chillin' 2-21811)

On-target take on racial unity is aided by a sincere, if off-key, rendition of Three Dog Night's "Black & White" at the chorus. Participation of Kane and Markie ensures out-of-the-box attention.

► **GANGSTARR Just To Get A Rep** (3:10)
 PRODUCERS: DJ Premier, The Guru
 WRITERS: The Guru, Keith E.E.
 PUBLISHERS: Gifted Pearl/Almo, ASCAP
 Chrysalis V-23620 (c/o CEMA) (12-inch single)

Realistic, straightforward tirade holds a mirror to the streets in an attempt to portray the violence some commit in order to gain a reputation.

► **THE NEXT SCHOOL Profits Of Unity** (5:39)
 PRODUCER: Floyd F. Fisher
 WRITERS: M. Reiss, A. Theodore, F. Fisher
 PUBLISHERS: Next School/Washwear, BMI
 MIXER: Daddy-O
 Chrysalis V-23569 (c/o CEMA) (12-inch single)

Interracial duo offers the most inspired call for world peace issued yet. Rumbling hip-hop rave stomps with dope phrasing and funk-induced remixes by Stetsasonic's Daddy-O. Take heed.

STYLE The Assassinator (5:18)
 PRODUCERS: Hollywood Impact
 WRITERS: A. Keaton, R. Pagan
 PUBLISHER: Golden Mike, BMI
 Select 62368 (12-inch single)

Yet another rapid-fire hardcore commentary glorifying violence. While the beat makes sense, the lyrical images hold a disturbing message.

PICKS (►): New releases with the greatest chart potential.

CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

LIFELINES

BIRTHS

Boy, Joseph Patrick, to **Joseph and Dawn Carmody**, Aug. 24 in Honesdale, Pa. They are co-owners of Major Music retail store.

Boy, Harrison Michael, to **Robert and Taryn Thorne**, Oct. 29 in New York. He is a partner in the entertainment law firm Loeb and Loeb.

Girl, Katherine Jane, to **Charles ("Pip") and Sharon Smith**, Oct. 31 in Wheaton, Md. He is GM for the record division of Schwartz Brothers in Lanham, Md.

Girl, Zoe Claire, to **Rick Dutka and Irene Brody**, Nov. 2 in New York. He is senior VP of business affairs for Island Records.

Girl, Hannah Marie, to **Jeffrey Nead and Tina Krause**, Nov. 7 in San Francisco. He is VP/senior account executive of Gladow & Coats Publicity Services there.

MARRIAGES

Nathan Dunaway to **Brenda Boyd**, Nov. 10 in Millard, Miss. He is district manager for Sound Shop in Kenner, Calif.

DEATHS

Phil Baugh, 53, after a short illness, Nov. 4 in Nashville. An inventive guitar player, Baugh can be heard on such George Jones hits as "Her Name Is" and "He Stopped Loving Her Today." He also did session work for such other acts as Tammy Wynette, Ray Charles, Johnny Cash, John Anderson, Dean Martin, and Michael Martin Murphey. His band's Flying Fish album, "The Nashville Superpickers Live On Austin City Limits," was nominated for a Grammy in 1979. Baugh was also a studio owner, producer, and label executive. Sound Factory Records, his label, was active in the early '80s with such artists on its roster as Sammi Smith, Allen Frizzell, and the Superpickers. Baugh produced and played on Annette Funicello's 1984 "Country Album." Before moving to Nashville from his native California, Baugh was an influential figure in the "Bakersfield Sound" school of country music. He is survived by a son and two daughters.

Ronnie Dyson, 40, of heart failure

complicated by chronic lung disease, Nov. 10 in Philadelphia. A longtime smoker, Dyson died in the Park Pleasant nursing home.

Born in Washington, D.C., and raised in Brooklyn, N.Y., Dyson was a singer/actor who performed in the original Broadway production of "Hair" and later appeared in the film "Putney Swope."

His biggest fame came as a singer, however; his soulful, clear tenor enlivened his tunes and made him popular with both R&B and pop audiences. In 1970 he had his first and biggest hit with "(If You Let Me Make Love To You Then) Why Can't I Touch You?" on Columbia, which rose to No. 8 on the pop singles chart and to No. 9 on the R&B singles chart. Between 1970 and 1979, he recorded six albums on Columbia, and racked up a top 10 R&B single in 1976 with "The More You Do It (The More I Like It Done To Me)." His last charted singles were on the Cotillion label from 1982-83. His voice was also heard on the theme song to Spike Lee's breakthrough 1986 film "She's Gotta Have It."

Dyson had been close to his late mother, who had once served as his manager; friends believe that Dyson, who had been in ill health for several years, was weakened by her death in October. He is sur-

vived by an uncle, Clyde Hough, of Washington, D.C.

Ted Albert, 54, of a heart attack, Nov. 11 in Sydney, Australia. Albert was a publisher, radio network owner, and record company chief whose roster of major chart acts included AC/DC, the Easybeats, John Paul Young, Rose Tattoo, Flash & the Pan, Angel City, and the veteran songwriting/production team of Vanda & Young. In 1959, he started working in the family company, J. Albert & Son, which was founded 106 years ago. In 1964 he founded his own company, Albert Productions. He is survived by his wife and two young daughters. (See story, page 66.)

Lisa Kirk, 64, of lung cancer, Nov. 11 in New York. She was a leading musical theater performer starting with Rodgers & Hammerstein's "Allegro" in 1947. She also appeared in a featured role in Cole Porter's "Kiss Me, Kate" (1948) and Jerry Herman's "Mack And Mabel" (1974). All these performances are on original cast albums.

Send information to *Lifelines*, *Billboard*, 1515 Broadway, New York, N.Y. 10036 within eight weeks of the event.



Primat And Ready. Executives from music publishing company Primat celebrate the signing of composer/producer Dennis Lambert to an exclusive writer/co-publishing deal via Primat's BMI affiliate, Soundbeam. Shown, from left, are Brooks Arthur, VP/creative director; Tami Lester, director of talent; Lambert; and Sam Trust, president.

EMI POSTS ROBUST FISCAL RESULTS

(Continued from page 5)

to chart successes by M.C. Hammer, Wilson Phillips, Heart, Poison, Sinead O'Connor, Queensryche, and Billy Idol. Fifield declines, though, to reveal figures, except for citing platinum albums

by each of those artists.

Asked why the company has been so successful, he says, "The only explanation is that it has just come together for us this year. We've got a very strong set of developing artists and the managements at various labels feel very strongly about them.

"We've also sorted out a lot of things with management. We've got new management at Capitol and Chrysalis and we've got a new attitude throughout the company. That attitude is all about being prepared to take risks, not being afraid of making a mistake, and being aggressive and generally going for it."

Fifield adds that EMI is now reaping some of the benefits of investment in "signings, marketing, and people." He says the next priority is to maximize profits. At present, the company clears 8.4% on each piece of product; he intends that next year that should rise to 10%.

In global record company terms, Fifield places EMI fourth. But, bolstered by the latest figures, he feels he is on course for a position in the top three. He believes the company's worldwide market share will rise to about 14% in 1990-91 from its current figure of 12%.

As for future strategies, he says "nothing is being ruled out." In the first half of the financial year, EMI bought into I.R.S. Records and leading Greek independent Minos Matsas and established a new subsidiary in Taiwan. Fifield says, though, that he is open to any new joint ventures, acquisitions, and partnerships as they suit EMI's needs.

FOR THE RECORD

The title of Bobby McFerrin's new EMI album is "Medicine Music." The album title was given incorrectly in the Nov. 17 talent section.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to *Calendar*, *Billboard*, 1515 Broadway, New York, N.Y. 10036.

NOVEMBER

Nov. 15-17, 21st Annual Loyola Radio Conference, Holiday Inn Mart Plaza, Chicago. Roy A. Pura, 312-915-6558.

Nov. 17, Seventh Annual Music Industry Tennis Party, sponsored by the T.J. Martell Foundation, National Tennis Center, Flushing Meadow, N.Y. Herb Linsky, 212-247-4422.

Nov. 17, Big Sisters of Los Angeles Annual Fundraiser, honoring Dionne Warwick, co-chaired by Arista president Clive Davis, Bonaventure Hotel, Los Angeles. 213-933-5749.

Nov. 20, International Radio & Television Society Newsmaker Luncheon, Waldorf-Astoria, New York. 212-867-6650.

Nov. 26, 1990 *Billboard* Music Awards Taping, Santa Monica Airport Hangar, Santa Monica, Calif. Colleen Higgins, 212-536-5336.

Nov. 27, American Women in Radio and Television Celebrity Auction, the Laugh Factory, Los Angeles. Christi Collier, 818-888-3378.

Nov. 28, Fifth Annual Salute to the American Songwriter Benefit Concert, presented by the National Academy of Songwriters, Wilshire Ebell Theater, Los Angeles. 213-463-7178.

Nov. 28-Dec. 1, Eighth Annual JazzTimes Convention, Fairmont Hotel, New Orleans. 301-588-4114.

DECEMBER

Dec. 2, Mid Atlantic Music Conference, North Bergen Holiday Inn, North Bergen, N.J. 201-222-6842.

Dec. 4, Fourth Annual Philadelphia Music Foundation Hall of Fame Awards, Wyndham Franklin Plaza Hotel, Philadelphia. Sharla Feldscher, 215-627-0801, or Wendy Isaacs, 215-561-4338.

Dec. 4-7, CINARS '90 (International Exchange for Performers), location to be announced, Mon-

treal. 514-842-5866.

Dec. 10, 1990 *Billboard* Music Awards Broadcast, Fox Network. Colleen Higgins, 212-536-5336.

Dec. 13, International Radio and Television Society Christmas Benefit, co-sponsored by MTV Networks, Waldorf-Astoria, New York. 212-867-6650.

JANUARY

Jan. 8, 1991 RadioBest Awards, sponsored by the Twin Cities Radio Broadcasters Assn., Minneapolis Convention Center, Minneapolis. 612-544-8575.

Jan. 10, International Radio and Television Society Newsmaker Luncheon, Waldorf-Astoria, New York. 212-867-6650.

Jan. 18-21, National Assn. of Music Merchants Winter Show, Anaheim Convention Center, Anaheim, Calif. 800-767-6266.

Jan. 25-29, 48th Annual National Religious Broadcasters Convention, Sheraton Washington Hotel, Washington, D.C. 201-428-5400.

Tape Pirates Hit With Stiff Sentences

NEW YORK—Two convicted audiotape counterfeiters in California have each been sentenced to 71 months imprisonment—the second heaviest sentence ever for cassette piracy, according to Clemon Williams, deputy counsel for the Recording Industry Assn. of America. The sentences also represent the first for piracy under the federal sentencing guidelines put into effect in 1987-88, Williams said.

Jose and Pedro Hernandez were sentenced Sept. 14 by Judge Judith Keep of the U.S. District Court, Southern District of California. They were convicted of one count each of unauthorized duplication of

sound recordings, cassette labels, and trademarks. They were also charged with conspiracy to run a counterfeit tape operation. The charges stemmed from a March 21 raid by U.S. customs special agents of a counterfeit-tape factory in Chula Vista, Calif. Seized in the raid were more than 50,000 counterfeit cassettes, 75,000 cassette boxes, 2.65 million counterfeit J-cards, and duplicating equipment and supplies.

The stiffest sentence ever handed down for audiocassette piracy was given to George Cooper III, who received a 12-year sentence in 1984, said Williams. That sentence, however, was for Cooper's third conviction

for tape piracy; he was, in fact, out on bail pending appeal of his first two convictions when he committed the third offense, said Williams.

In other audiotape-piracy crackdowns, Philadelphia FBI agents executed a search warrant Oct. 17 at two units in a public storage warehouse at 6301 Tacony St. in Philadelphia, seizing approximately 28,500 allegedly counterfeit cassettes. On Oct. 24, Wilmington, Del., FBI agents searched a public storage facility at 201 Bellvue Road in Newark, Del., seizing approximately 31,300 allegedly counterfeit cassettes.

TRUDI MILLER

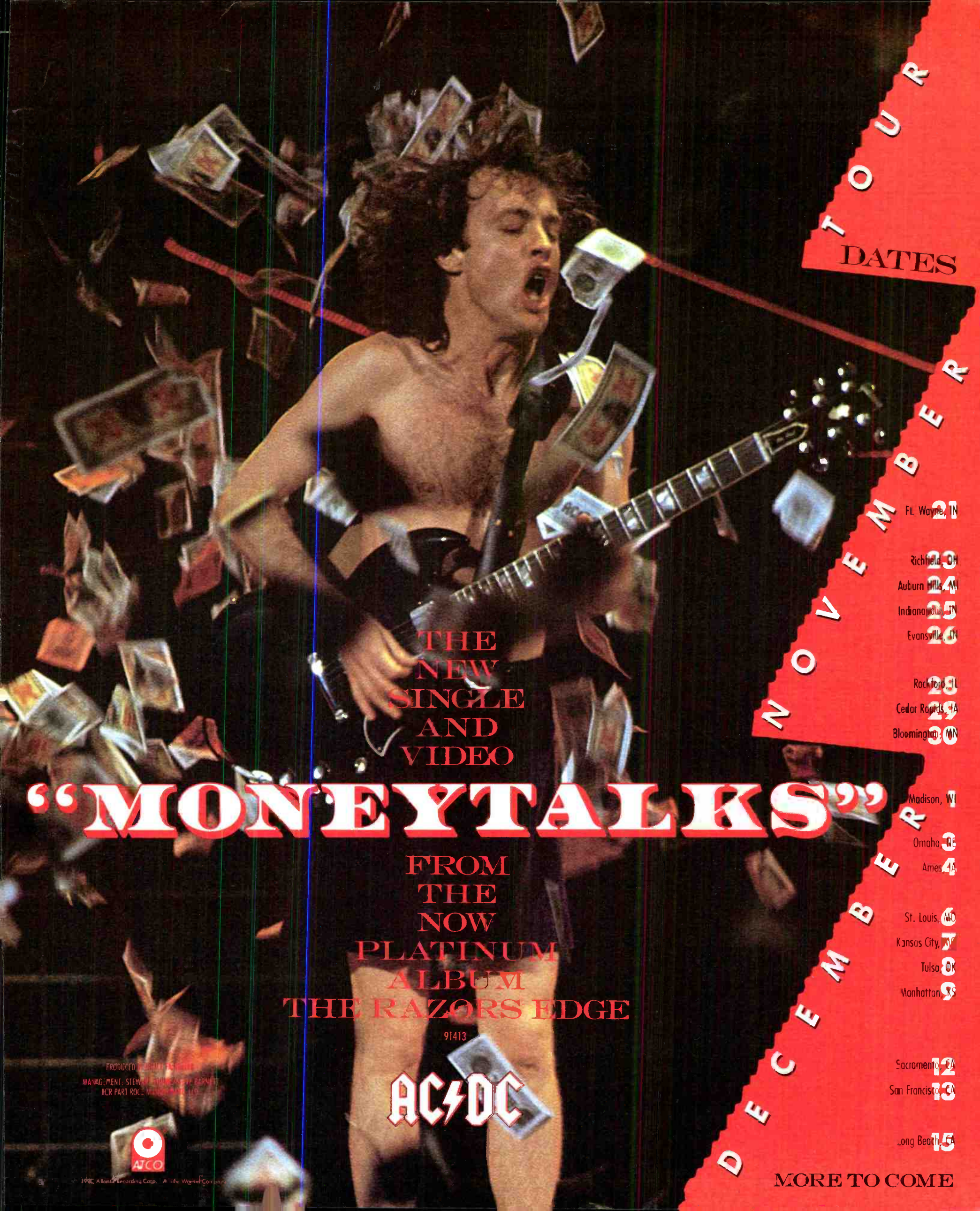
P'GRAM LATIN DIVISION

(Continued from page 8)

ture of Rodriguez for CBS after two albums left PolyGram without its biggest act. Other than Rodriguez, PolyGram concentrated on distributing foreign subsidiaries' products and catalog, especially from Mexico. The last release to be worked by the Latin division was that of singer Maria Conchita Alonso, whose first album for PolyGram Mexico is in the process of being released in the U.S.

PolyGram's jazz division and the PolyGram-owned Island/Mango label handle such Latin artists as Nestor Torres, Yomo Toro, Ketama, and Daniel Ponce.

CARLOS AGUDELO



**T O U R
D A T E S**

N O V E M B E R

- 21 Ft. Wayne, IN
- 23 Richfield, OH
- 24 Auburn Hills, MI
- 25 Indianapolis, IN
- 26 Evansville, IN
- 28 Rockford, IL
- 29 Cedar Rapids, IA
- 30 Bloomington, MN

D E C E M B E R

- 1 Madison, WI
- 3 Omaha, NE
- 4 Ames, IA
- 6 St. Louis, MO
- 7 Kansas City, MO
- 8 Tulsa, OK
- 9 Manhattan, KS

D E C E M B E R

- 12 Sacramento, CA
- 13 San Francisco, CA
- 15 Long Beach, CA

**THE
NEW
SINGLE
AND
VIDEO**

“MONEY TALKS”

**FROM
THE
NOW
PLATINUM
ALBUM
THE RAZORS EDGE**

91413

AC/DC

PRODUCED BY MARTIN BURNETT
MANAGEMENT: STEVE WILSON AND GUY BARNET
PCR PART OF: MCA RECORDS LTD.



MORE TO COME

Go Vanilla!!

NOBODY'S GONNA "STOP THIS TRAIN"*



Photo By Ray Slay III

PAUL LOOMIS VANILLA ICE
AT LUMINOUS SOUND

#1 Vanilla Ice "To The Extreme" — SBK Records
Billboard Hot 100 Albums 11/10/90

#1 Vanilla Ice "Ice, Ice Baby" — SBK Records
Billboard Hot 100 Singles 11/3/90

Recorded and mixed at Luminous Sound Studios
PAUL LOOMIS — Engineer

* Co-Production and Co-Writing on "Stop That Train"
and "Ice is Workin' It" — PAUL LOOMIS

DALLAS
PAUL LOOMIS
(214) 242-7774



LOOMIS
PRODUCTIONS

LOS ANGELES
LARRY BECSEY
(213) 550-0535

HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

"LOVE TAKES TIME" BY Mariah Carey (Columbia) is taking its time giving up the No. 1 spot. It moves up to No. 1 in airplay points this week, but loses sales points; overall, it holds at No. 1 by a large margin. "More Than Words Can Say" by new band Alias (EMI) moves up to No. 2 but loses its bullet. "I'm Your Baby Tonight" by Whitney Houston (Arista) and "Groove Is In The Heart" by Deee-Lite (Elektra) are both within striking distance of the top next week if "Time" runs out for Carey. Odds favor Houston, since her single just edges out "Groove" this week for No. 3, but "Groove" is No. 1 in sales—certified gold last week. The bottom of the top 10 loosens up, allowing "Feels Good" by Tony! Toni! Toné! (Wing) to hit No. 9 without gaining enough points to bullet after it stalled at No. 12 last week with a bullet. Also, "Knockin' Boots" by Candyman (Epic), No. 2 in sales, moves back up to No. 10 although losing points, after dropping to No. 11 last week while gaining points.

TWO RECORDS ARE THE outstanding airplay gainers this week. The Power Pick/Airplay goes to Janet Jackson's "Love Will Never Do" (A&M), by a small margin over Madonna's "Justify My Love" (Sire). The former picks up 145 new radio adds and an early move of 22-17 at B96 Chicago, for a spectacular 41-place jump to No. 48. "Justify" picks up fewer adds (46) but is already on 201 stations and makes tremendous point gains from upward moves at radio, including top 10 reports from Power 99 Atlanta (21-10) and Power 93 Detroit (10-8). Also among the 10 most-added at radio, but not yet a commercial single, is "I'll Give All My Love To You" by Keith Sweat (Vintertainment). The label is rushing the single out, so it should debut soon.

THE SIX NEW ENTRIES include the first Hot 100 single for Iggy Pop after a 20-year career in rock music. "Candy," a duet with Kate Pierson (Virgin), is top 20 at three stations so far, including KQLZ Los Angeles (20-18), and debuts at No. 90. "Heat Of The Moment" by After 7 (Virgin) re-enters the chart at No. 92. In its initial release last year it peaked at No. 74, but with two top 10 hits under After 7's belt, the group has a better chance of getting widespread airplay for "Heat." It's already No. 13 at KS104 Denver.

COMING ATTRACTION: Beginning with the Dec. 8 issue, we will unveil the first weekly top 40 airplay charts based on actual monitored airplay 24 hours a day, seven days a week. The new 75-position currents chart and 25-position recurrenents chart, based on information from Broadcast Data Systems, will track airplay on 110 pop radio stations initially. (BDS already provides the monitored airplay data used in the Hot Country Singles & Tracks chart.) The airplay side of the Hot 100 chart will not change at all in the immediate future. It will continue to be based on playlists provided by about 250 pop stations each week. The monitor charts will be entirely separate. However, after an interim period during which we evaluate industry response to the new charts, and the panel size increases from 110, monitored airplay may replace playlists as the basis for the airplay component of the Hot 100 chart.

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 25 REPORTERS	SILVER ADDS 57 REPORTERS	BRONZE/ SECONDARY ADDS 163 REPORTERS	TOTAL ADDS 245 REPORTERS	TOTAL ON 100
LOVE WILL NEVER DO... JANET JACKSON A&M	8	31	106	145	167
DISAPPEAR INXS ATLANTIC	1	4	55	60	61
JUSTIFY MY LOVE MADONNA SIRE	1	9	36	46	201
ANYTHING IS POSSIBLE DEBBIE GIBSON ATLANTIC	5	7	30	42	120
TOM'S DINER DNA/SUZANNE VEGA A&M	3	9	26	38	148
I'LL GIVE ALL MY LOVE TO YOU KEITH SWEAT VINTERMENT	3	7	23	33	51
I'M NOT IN LOVE WILL TO POWER EPIC	3	6	22	31	122
I SAW RED WARRANT COLUMBIA	1	4	25	30	31
GONNA MAKE YOU SWEAT C&C MUSIC FACTORY COLUMBIA	4	6	19	29	75
THE FIRST TIME SURFACE COLUMBIA	1	8	19	28	145

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

Hot 100. Sales & Airplay

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

SALES				AIRPLAY			
THIS WEEK	LAST WEEK	TITLE	ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST
1	3	GROOVE IS IN THE HEART	DEE-LITE	1	2	LOVE TAKES TIME	MARIAH CAREY
2	2	KNOCKIN' BOOTS	CANDYMAN	2	1	ICE ICE BABY	VANILLA ICE
3	1	LOVE TAKES TIME	MARIAH CAREY	3	3	MORE THAN WORDS CAN SAY	ALIAS
4	7	MORE THAN WORDS CAN SAY	ALIAS	4	6	I'M YOUR BABY TONIGHT	WHITNEY HOUSTON
5	6	I'M YOUR BABY TONIGHT	WHITNEY HOUSTON	5	9	BECAUSE I LOVE YOU (THE POSTMAN SONG)	STEVIE B
6	5	FEELS GOOD	TONY! TONI! TONE!	6	7	SOMETHING TO BELIEVE IN	POISON
7	10	BECAUSE I LOVE YOU (THE POSTMAN SONG)	STEVIE B	7	10	FROM A DISTANCE	BETTE MIDLER
8	8	SOMETHING TO BELIEVE IN	POISON	8	5	PRAY	M.C. HAMMER
9	9	FROM A DISTANCE	BETTE MIDLER	9	15	IMPULSIVE	WILSON PHILLIPS
10	13	HIPPYCHICK	SOHO	10	12	GROOVE IS IN THE HEART	DEE-LITE
11	4	PRAY	M.C. HAMMER	11	11	SO CLOSE	DARYL HALL JOHN OATES
12	16	TOM'S DINER	DNA FEATURING SUZANNE VEGA	12	14	STRANDED	HEART
13	12	UNCHAINED MELODY	THE RIGHTEOUS BROTHERS	13	4	I DON'T HAVE THE HEART	JAMES INGRAM
14	18	THE WAY YOU DO THE THINGS YOU DO	UB40	14	17	THE WAY YOU DO THE THINGS YOU DO	UB40
15	20	SENSITIVITY	RALPH TRESVANT	15	18	FREEDOM	GEORGE MICHAEL
16	17	SO CLOSE	DARYL HALL JOHN OATES	16	20	HIGH ENOUGH	DAMN YANKEES
17	23	WIGGLE IT	2 IN A ROOM	17	19	FEELS GOOD	TONY! TONI! TONE!
18	27	HIGH ENOUGH	DAMN YANKEES	18	21	MIRACLE (FROM 'YOUNG GUNS II')	JON BON JOVI
19	25	B.B.D. (I THOUGHT IT WAS ME)?	BELL BIV DEVOE	19	22	MY LOVE IS A FIRE	DONNY OSMOND
20	15	I DON'T HAVE THE HEART	JAMES INGRAM	20	8	GIVING YOU THE BENEFIT	PEBBLES
21	29	IMPULSIVE	WILSON PHILLIPS	21	36	JUSTIFY MY LOVE	MADONNA
22	26	STRANDED	HEART	22	24	HIPPYCHICK	SOHO
23	11	GIVING YOU THE BENEFIT	PEBBLES	23	27	ONE AND ONLY MAN	STEVE WINWOOD
24	14	CHERRY PIE	WARRANT	24	16	CAN'T STOP	AFTER 7
25	30	THINK	INFORMATION SOCIETY	25	13	BLACK CAT	JANET JACKSON
26	28	LYIN' TO MYSELF	DAVID CASSIDY	26	30	MILES AWAY	WINGER
27	22	CLOSE TO YOU	MAXI PRIEST	27	29	WIGGLE IT	2 IN A ROOM
28	38	MIRACLE (FROM 'YOUNG GUNS II')	JON BON JOVI	28	32	TOM'S DINER	DNA FEATURING SUZANNE VEGA
29	19	BLACK CAT	JANET JACKSON	29	26	LYIN' TO MYSELF	DAVID CASSIDY
30	37	FREEDOM	GEORGE MICHAEL	30	34	THINK	INFORMATION SOCIETY
31	21	JOEY	CONCRETE BLONDE	31	28	KNOCKIN' BOOTS	CANDYMAN
32	31	MISSUNDERSTANDING	AL B. SURE!	32	37	AND SO IT GOES	BILLY JOEL
33	33	FLY TO THE ANGELS	SLAUGHTER	33	23	UNCHAINED MELODY	THE RIGHTEOUS BROTHERS
34	—	FAIRWEATHER FRIEND	JOHNNY GILL	34	—	THE FIRST TIME	SURFACE
35	40	I WANNA GET WITH U	GUY	35	40	AFTER THE RAIN	NELSON
36	—	MILES AWAY	WINGER	36	—	HANG IN LONG ENOUGH	PHIL COLLINS
37	39	TIC-TAC-TOE	KYPER	37	25	CLOSE TO YOU	MAXI PRIEST
38	32	CAN'T STOP	AFTER 7	38	—	FOR YOU	THE OUTFIELD
39	24	ICE ICE BABY	VANILLA ICE	39	39	B.B.D. (I THOUGHT IT WAS ME)?	BELL BIV DEVOE
40	—	ON THE WAY UP	ELISA FIORILLO	40	—	LOVE WILL NEVER DO (WITHOUT YOU)	JANET JACKSON

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
41 AFTER THE RAIN (Matt-Black, ASCAP/Gunster, ASCAP/EMI April, ASCAP/Otherwise, ASCAP/BMG, ASCAP/Second Hand, BMI) HL/WBM	Epic/Solar, BMI) HL
39 AND SO IT GOES (Joel, BMI) HL	58 GONNA MAKE YOU SWEAT (Virgin, ASCAP/Cole-Civillies, ASCAP) CPP
55 ANYTHING IS POSSIBLE (Deborah Ann's, ASCAP/Beau Di O' Do, BMI/Warner-Tamerlane, BMI) WBM	4 GROOVE IS IN THE HEART (Delovely, ASCAP/Hancock, BMI/Virgin, ASCAP/Zomba, ASCAP)
26 B.B.D. (I THOUGHT IT WAS ME)? (Ronestone, BMI/Your Mothers, BMI/Nia, BMI/Alshamightly, BMI/Strong Island, ASCAP)	46 HANG IN LONG ENOUGH (Philip Collins, ASCAP/Hit & Run, ASCAP) WBM
5 BECAUSE I LOVE YOU (THE POSTMAN SONG) (Saja, BMI/Mya-T, BMI) HL	60 HARD TO HANDLE (Irving, BMI) CPP
25 BLACK CAT (Black Ice, BMI) HL	50 HEART LIKE A WHEEL (Copyright Control)
75 BLAZE OF GLORY (FROM YOUNG GUNS II) (Bon Jovi, ASCAP/Pri, ASCAP) WBM	92 HEAT OF THE MOMENT (Hip Trip, BMI/Kear, BMI) HL
73 THE BOOMIN' SYSTEM (L.L. Cool J, ASCAP/Marley Mari, ASCAP/Def Jam, ASCAP)	18 HIGH ENOUGH (Ranch Rock, ASCAP/Warner-Tamerlane, BMI/Tranquility Base, ASCAP/WB, ASCAP/Broadhead, BMI) WBM
90 CANDY (James Osterberg, BMI/Bug, BMI)	14 HIPPYCHICK (Polygram, ASCAP)
51 CAN'T LIVE WITHOUT YOUR LOVE AND AFFECTION (Matt-Black, ASCAP/Gunster, ASCAP/Otherwise, ASCAP/BMG, ASCAP/EMI April, ASCAP) WBM/HL	11 ICE ICE BABY (Ice Baby, ASCAP/QPM, ASCAP/Jones, ASCAP/Screen Gems-EMI, BMI/Beechwood, BMI) WBM
32 CAN'T STOP (CBS Epic/Solar, BMI/Kear, BMI) HL	16 I DON'T HAVE THE HEART (Music Corp. Of America, BMI/Nelana, BMI/Music By Candlelight, ASCAP/PSO Ltd., ASCAP) CPP/HL
34 CHERRY PIE (Virgin Songs, BMI/Dick Dragon, BMI) CPP	81 I FOUND LOVE (House Of Fun, BMI)
30 CLOSE TO YOU (E.G., BMI/W.S., BMI/Chappell & Co., ASCAP/Level Vibes, ASCAP/Colegms-EMI, ASCAP/Forever, PRS) WBM	76 IF YOU NEEDED SOMEBODY (Warner Chappell/TJT, ASCAP/Phantom, ASCAP) WBM
87 CRAZY (Buff Man, BMI)	88 I'M FREE (Westminster, BMI)
94 DIRTY CASH (MONEY TALKS) (MCA, ASCAP/Warner Chappell) HL/WBM	52 I'M NOT IN LOVE (Man-Ken, BMI)
89 DISAPPEAR (Tol Muziek, ASCAP/MCA, ASCAP) HL	15 IMPULSIVE (EMI April, ASCAP/Stephen A. Kipner, ASCAP/WB, ASCAP/Magnified, ASCAP) WBM/HL
72 DOES SHE LOVE THAT MAN? (Virgin, ASCAP) CPP	3 I'M YOUR BABY TONIGHT (Kear, BMI/CBS Epic/Solar, BMI) HL
96 DOIN' THE DO (Rhythm Kings, PRS/Enquiry, PRS/Carlin, PRS)	57 I WANNA GET WITH U (Donril, ASCAP/Jamron, ASCAP/Abdur Rahman, ASCAP)
83 DO ME! (Willesden, BMI/Low Key, BMI/Baledat, BMI/Slik Star, ASCAP/Unicity, ASCAP)	37 JOEY (International Velvet, BMI/Bug, BMI/I.R.S., BMI) CLM
80 DREAM BOY/DREAM GIRL (Micmaster, BMI/Charlie "Rock", BMI)	47 JUST ANOTHER DREAM (Colgms-EMI, ASCAP/EMI Blackwood, BMI) HL/WBM
82 EACH AND EVERY TIME (Jobete, ASCAP/Romanesque, ASCAP/Yu Gotta, BMI) CPP	36 JUSTIFY MY LOVE (Miss Bessie, ASCAP) WBM/CLM
54 EVERYBODY EVERYBODY (Lambardoni Edizioni, ASCAP/Intersong U.S.A., ASCAP) HL	10 KNOCKIN' BOOTS (Diabetic, ASCAP/Mille Miglia, ASCAP/Windswept Pacific, ASCAP/D/B/A Longitude, BMI/Stone Agate, BMI) CPP/WBM
38 FAIRWEATHER FRIEND (Kear, BMI/CBS Epic/Solar, BMI/Greenskirt, BMI) HL	98 LET'S TRY IT AGAIN (Maurice Starr, ASCAP/EMI April, ASCAP) HL
100 FALLING TO PIECES (Big Thrilling, ASCAP/Vomit God, ASCAP) CLM	69 LIVIN' IN THE LIGHT (EMI Blackwood, BMI/Motherman, BMI)
9 FEELS GOOD (Tony Toni Tone, ASCAP/Pri, ASCAP) WBM	77 LOVE IS A KILLER (Stix 'N' Lix, BMI/EMI April, ASCAP/Harry Perzigian, ASCAP) HL
40 THE FIRST TIME (Colgms-EMI, ASCAP/Stansbury, BMI) WBM	99 LOVE IS THE RITUAL (War Bride, BMI/Hampstead, ASCAP/Pink, ASCAP/WB, ASCAP)
49 FLY TO THE ANGELS (Topless, BMI/Chrysalis, BMI) CLM	1 LOVE TAKES TIME (Vision Of Love, BMI/Been Jammin', BMI)
45 FOR YOU (John Spinks, ASCAP/Tony Lewis, ASCAP) HL	48 LOVE WILL NEVER DO (WITHOUT YOU) (Flyte Tyme, ASCAP) WBM
20 FREEDOM (Morrison Leahy, ASCAP/Chappell & Co., ASCAP) HL	27 LYIN' TO MYSELF (WB, ASCAP/Palancar, ASCAP/Intersong U.S.A., ASCAP) HL/WBM
7 FROM A DISTANCE (Julie Gold, BMI/Wing And Wheel, BMI/Irving, BMI) CPP	78 ME-U=BLUE (Virgin, ASCAP/Cheasca, ASCAP/Nonpareil, ASCAP/Bee Wee, BMI) CPP/WBM
59 GENTLE (New Trend, BMI)	33 MILES AWAY (Virgin Songs, BMI/Small Hope, BMI/Paul Taylor, BMI) CPP
86 THE GHETTO (Willesden, BMI/Zomba, ASCAP/Atco, ASCAP/Don-Pow, ASCAP)	22 MIRACLE (FROM YOUNG GUNS II) (Bon Jovi, ASCAP/Pri, ASCAP) WBM
23 GIVING YOU THE BENEFIT (Kear, BMI/CBS	42 MISSUNDERSTANDING (EMI April, ASCAP/Across 110th Street, ASCAP/Frank Nitty, ASCAP/Velle Int'l, ASCAP/Ness, Nitty & Capone, ASCAP/Al B. Sure!, ASCAP) HL
	2 MORE THAN WORDS CAN SAY (Pasta, ASCAP/De Mar, ASCAP/Warner-Tamerlane, BMI/Could Be Music, ASCAP/Rico, BMI) WBM
	28 MY LOVE IS A FIRE (Music Corp. Of America, BMI/Bayjun Beat, BMI) HL
	91 NEVER ENOUGH (Fiction, ASCAP)
	67 NEW POWER GENERATION (Controversy, ASCAP/WB, ASCAP) WBM
	63 NEW YORK MINUTE (Cass County, ASCAP/Kortchmar, ASCAP/Dobbs, ASCAP) WBM
	74 OH GIRL (Unichappell, BMI) HL
	35 ONE AND ONLY MAN (F.S., BMI/Warner-Tamerlane, BMI/Freedom, BMI/Warner Chappell) WBM
	43 ON THE WAY UP (Gribbles, ASCAP/Controversy, ASCAP/WB, ASCAP/Chrysalis, ASCAP/Michael Anthony, ASCAP/David Z., ASCAP) WBM/CLM
	93 POLICY OF TRUTH (Emile, ASCAP) MSC
	70 PRAYING FOR TIME (Morrison Leahy, ASCAP/Chappell & Co., ASCAP) HL
	8 PRAY (Controversy, ASCAP/WB, ASCAP/Bust-It, BMI) CLM/WBM
	97 RELEASE ME (EMI Blackwood, BMI/Wilphill, BMI/Braintree, BMI) HL
	95 ROCKIN' OVER THE BEAT (BMC, ASCAP/Bogam, ASCAP/Colegms-EMI, ASCAP)
	61 ROMEO (Island, BMI/Onid, BMI) WBM
	79 SAY A PRAYER (Virgin, ASCAP) CPP
	24 SENSITIVITY (Flyte Tyme, ASCAP) WBM
	84 THE SHOOP SHOOP SONG (IT'S IN HIS KISS) (Alley, BMI/Trio, BMI/Hudson Bay, BMI) HL
	12 SO CLOSE (Hot-Cha, BMI/Careers, BMI/Full Keel, BMI/EEG, ASCAP/Kortchmar, ASCAP/New Jersey Underground, ASCAP/Polygram, ASCAP) HL
	62 SO HARD (Virgin Songs, BMI) CPP
	64 SOMETHING HAPPENED ON THE WAY TO HEAVEN (Philip Collins, PRS/Hit & Run, ASCAP) WBM
	6 SOMETHING TO BELIEVE IN (Cyanide, BMI/Willesden, BMI) HL
	17 STRANDED (Wrensong, ASCAP) WBM
	56 SUICIDE BLONDE (Tol Muziek, ASCAP) HL
	29 THINK (T-Boy, ASCAP/INSCO, ASCAP)
	65 TICK TOCK (R Mode, BMI/Tommy Jymy, BMI/Warner-Tamerlane, BMI/Hamstein, BMI/Urge, BMI) WBM
	68 TIC-TAC-TOE (RSK, BMI/XTC, BMI)
	19 TOM'S DINER (Wailersongs, ASCAP/AGF, ASCAP) CLM
	44 UNCHAINED MELODY (Frank, ASCAP) HL
	13 UNCHAINED MELODY (Frank, ASCAP) HL
	31 THE WAY YOU DO THE THINGS YOU DO (Jobete, ASCAP) CPP
	53 WHEREVER WOULD I BE (Realsongs, ASCAP) WBM
	21 WIGGLE IT (Cutting, ASCAP/Groove On, ASCAP/Dose Rocks, ASCAP)
	71 WORLD IN MY EYES (Emile, ASCAP)
	85 YOU GOTTA LOVE SOMEONE (Big Pig, ASCAP/Famous, ASCAP/Intersong, ASCAP) HL
	66 YOU'RE AMAZING (Heavy Nova, ASCAP/Zomba, ASCAP/WB, ASCAP/Sitting Pretty, ASCAP/EMI Blackwood, BMI) WBM

RETAILERS SHUN RAFFI'S NEW CD

(Continued from page 1)

that, if they do, many retailers will boycott or reduce orders on their new albums.

The two largest chains in the country—Minneapolis-based Musicland Stores Corp., which operates approximately 800 music stores, and Albany, N.Y.-based Trans World Corp., which runs 448 outlets—have refused to carry the Raffi CD, according to Geoff Bywater, VP of marketing at MCA Records.

A third retailer, 142-store Sound Warehouse, has also taken a hard line against Raffi and MCA. Terry Worrell, president of the Dallas-based chain, says, "We're not stocking it, and currently we have no plans to stock it. We don't have any place to put it. We don't have any way to merchandise it. What are we going to do, put it behind the counter?"

Los Angeles-based Show Industries, which operates the 82-unit Music Plus chain and is owned by the same company that owns Sound Warehouse, has also nixed the Raffi CD. President Lou Fogelman says, "We didn't buy it because we have no way of merchandising it."

Explaining Musicland's decision not to order the compact disc, executive VP of operations Arnie Bernstein says, "It's too difficult for us to merchandise it. It doesn't fit in any of the browsers."

Some retailers are carrying the "Evergreen Everblue" CD, but with deep reservations. At Port Washington, N.Y.-based Record World, a 91-store chain, VP of purchasing and distribution Mitchell Imber says, "We're carrying it very lightly. We're frustrated because it doesn't fit in with the way we merchandise our stores."

Howard Appelbaum, VP at 33-unit, Beltsville, Md.-based Kemp Mill Music, says, "Raffi is as insensitive to retailers as he is sensitive about the environment. We have a problem as an industry and it requires all sides to get together and solve it."

Despite being effectively shut out at retail, Raffi vigorously defends his decision. "We don't have a divine mandate to sell records," he says, adding that "these are times that call for sacrifices on all our parts. Our very survival is at stake. Business as usual is a thing of the past—I say that to retailers, I say that to everybody."

MCA executives stand by the artist's environmental message, which is also expressed in his album's lyrics. "We decided to go for it," says Bywater. "It's an important statement made by an artist, and we were the ones who were willing to roll the dice with him."

Noting that Gabriel and U2 have indicated that they will insist on jewel-box-only releases of their own, Bywater says, "There's a whole series of dominos that are ready to fall. What surprised a lot of people was that Raffi was the first one."

At Geffen Records, head of marketing Robert Smith confirms that the upcoming Gabriel disc, "Shaking The Tree: 16 Golden Greats," will hit stores Dec. 4 in a jewel box only. "It is not a clause in his contract," he says. "It is Peter Gabriel's personal wishes, and we are respecting those wishes."

Sources at Island Records say the U2 CD is expected in the fall of 1991; they add that the group has insisted on a jewel-box-only release but that the label has not yet reached a decision on the package.

Denying widespread speculation that Sting might be one more of the star acts to insist on a jewel-box release for his upcoming "The Soul Cages," Richard Frankel, VP of creative services at A&M Records, says the label has devised "an alternative [CD] package that satisfies consumers' concerns about the environment, Sting's concerns about the environment, and retailers' concerns." He describes the Jan. 22 release as "a test."

News of the alternative package on the Sting title—the details of which are forthcoming, according to Frankel—should allay retailers' concerns about the "packaging crisis" alluded to by Dale Crowhorn, major-label purchasing agent at Owensboro, Ky.-based WaxWorks/VideoWorks, a 139-store chain.

Nevertheless, because of the sales potential of these stellar acts, the prospect of a nonlongbox release irritates retailers even more than the Raffi decision does. And while some of the dealers who are not stocking Raffi's disc admit they would buy product by bigger-selling artists, others say they would either refuse nonlongbox titles or buy them lightly.

Asked whether he will order the upcoming Gabriel disc, for instance, Show Industries' Fogelman says, "No, I won't. I'll go on record right now saying I won't carry it." Similarly, Kemp Mill's Appelbaum says he will shun the Gabriel disc.

And at Record World, Imber says, "With something like Sting, we'd probably buy less right off the bat because we couldn't put it out in front of the customer's face. We'd probably have to merchandise it behind the counter somewhere."

Other chains such as Musicland have deferred a decision on future nonlongbox releases. Bernstein says, "If this were any kind of trend, I'm not sure exactly what we would do. I think we're avoiding that decision."

Still others regard the possibility of not stocking top-selling artists as preposterous. At Camelot Enterprises, a 278-store chain headquartered in North Canton, Ohio, VP of purchasing Lew Garrett says, "You gotta carry U2; you gotta carry Sting and Gabriel. I think it's rather shortsighted and silly, frankly, to give up a sale on an artist like that simply because it's not merchandised in the customary manner."

Garrett, who notes that Camelot uses a plastic keeper for jewel-box-only CDs, says he hopes to receive "price concessions at some point from the manufacturers" to accommodate "a wave of these releases from many of our most important artists who are justly concerned about the environment."

Every retailer contacted by Billboard acknowledges that, sooner or later, hard choices will have to be made at the retail and/or manufacturing level. "I pretty much see the whole industry going that way," says WaxWorks' Crowhorn of the trend away from the longbox.

Fogelman, who chairs the packaging committee of the National Assn. of Recording Merchandisers, says, "We're leaning toward a 5-by-10-inch or 5-by-11 $\frac{1}{2}$ -inch package, but we still have four different versions that we're submitting to the record companies to get their feedback. At this point, we're favoring a size closer to 11 inches." He adds that the NARM committee is scheduled to meet in January to determine a standard alternative package.

ENIGMA CHIEF SAYS TALKS ON TO SEVER CAPITOL-EMI JOINT VENTURE

(Continued from page 5)

30-40 Enigma personnel will be let go in increments between now and the end of the year.

Concerning the reasons behind the end of Enigma's partnership with Capitol-EMI, Hein says, "I can only speculate on behalf of Capitol, but the joint venture didn't live up to either party's expectations. We were not what Capitol expected; Capitol was not what we expected."

Capitol's financial returns on its 50% buy-in have not been overwhelming. Enigma's biggest sales success in the last year has been Poison's double-platinum album "Flesh And Blood," which is currently No. 15 on Billboard's Top Pop Albums chart after 17 weeks.

The label is currently enjoying a top 30 single hit with "Lyn' To Myself" by David Cassidy. The singer's self-titled album has been a top priority at the company, but it dropped two slots to No. 138 on the Top Pop Albums chart this week.

Another current Enigma project, Stryper's album "Against The Law," slipped to No. 200 this week after only 12 weeks on the chart; the Christian rock group had previously achieved platinum and gold sales with its Enigma releases.

Hein says that Enigma itself is working the current records by Cassidy and Stryper, and that the company is mounting a package tour by label artists Mojo Nixon,

the Dead Milkmen, and the Cave-dogs.

The records of Poison and the Smithereens, the label's top-selling artists, have been released under a joint Capitol/Enigma logo. Concerning his label's future relationship with those acts, Hein says, "Nothing's certain, but it's likely those two acts will stay at Capitol."

Hein declines to comment on whether Enigma will try to buy back Capitol-EMI's interest in the label. One knowledgeable source says that Capitol-EMI's initial investment in the company totaled \$15 million—\$7 million for a half-interest, a \$3 million advance on a purchase of the entire company, and the establishment of a \$5 million bank credit line.

As for the future of Enigma product, Hein says, "We do have offers on the table, but I want to state that it's not necessarily for

another joint-venture partner."

Hein confirms reports that future label operations may entail a corporate relocation but will not elaborate.

Hein says that the planned staff cuts were in part a bottom-line decision, adding, "a desire to have

The joint venture didn't live up to either party's expectations'

Enigma be a smaller record company working with a smaller number of artists plays into it."

He adds that he is "very happy" with the company's relatively new executive team and that he intends to keep those staffers in place.

However, last week three Enigma executives—VP of business af-

fairs Adam Nimoy, VP of finance Steve Holmberg, and VP of La Rana Publishing Jim McCarthy—were fired by the company.

Sources say those terminations were the result of an attempted "palace revolution" by the trio, who allegedly presented Capitol-EMI with their own business plan for Enigma during the course of talks concerning a possible restructuring of the joint-venture deal.

Enigma has been in a state of persistent staff flux since late last year: The company has seen the departure of such key executives as president Wes Hein; his successor, Jim Martone; senior VP/GM Ralph King; senior VP of promotion Sam Kaiser; and VP of sales Jayne Simon. William Hein subsequently assumed the role of president, and Joe Regis was brought in as GM in September.

JANET JACKSON TOPS BILLBOARD/TANQUERAY VIDEO AWARD FEST

(Continued from page 6)

genres were represented. Another new feature was live performance. This year's show featured three hit acts: Tiffany, Mellow Man Ace, and Breathe.

The event was sponsored by Tanqueray Sterling and hosted by Magic Matt and Ellen K of KIIS-FM Los Angeles, which co-promoted the show. Celebrity presenters included Johnny Gill, Steve Vai, M.C. Lyte, Boo-Yaa T.R.I.B.E., M.C. Trouble, Maldita Vecindad, and Los Fabulosos Cadillacs.

Nominees for the awards were selected in a multistage process. First, more than 100 major and independent labels were invited to submit a list of clips for consideration. Individual videos were eligible in only one genre, although artists could be nominated in any category.

In the next stage, the names of the potential nominees in the five genres were submitted to separate nominating panels of music video industry professionals from programming outlets, production companies, and media who specialize in those specific areas.

The top five vote-getters in each category (six in the event of a tie) were placed on a final ballot, which was mailed to more than 250 music video programmers, label representatives, journalists, and producers.

Here is a complete list of the winners:

POP/ROCK

Best director: Adam Bernstein, "Love Shack" (B-52's).

Best duo or group: B-52's, "Love Shack."

Best female artist: Madonna, "Vogue."

Best male artist: Billy Joel, "We Didn't Start the Fire."

Best new artist: Wilson Phillips, "Hold On."

BLACK/RAP

Best director: Dominic Sena, "Rhythm Nation 1814" (Janet Jackson).

Best duo or group: Public Enemy, "911 (Is A Joke)."

Best female artist: Janet Jackson, "Rhythm Nation 1814."

Best male artist: Prince, "Thieves In The Temple."

Best new artist: En Vogue, "Hold On."

COUNTRY

Best director: Mark Coppos, "He Walked On Water" (Randy Travis).

Best duo or group: Kentucky Headhunters, "Oh Lonesome Me."

Best female artist: Reba McEntire, "You Lie."

Best male artist: Clint Black, "Walkin' Away."

Best new artist (tie): Clint Black, "Walkin' Away"; Kentucky Headhunters, "Oh Lonesome Me."

DANCE

Best director: Julien Temple, "Alright" (Janet Jackson).

Best duo or group: Deee-Lite, "Groove Is In The Heart."

Best female artist: Janet Jackson, "Alright."

Best male artist: M.C. Hammer, "U Can't Touch This."

Best new artist: Deee-Lite, "Groove Is In The Heart."

LATIN

Best director: Markus Blunder, "Volare" (Gipsy Kings).

Best duo or group: Gipsy Kings, "Volare."

Best female artist (tie): Margareth Menezes, "Elegibo"; Yuri, "Me Tienes Que Querer."

Best male artist (tie): Jose Jose, "Amensia"; Luis Enrique, "Mi Mundo."

Best new artist: Kid Frost, "La Raza."

[Coverage of the Billboard Music Video Conference on page 61.]

PRODUCER FARIAN DISBANDS MILLI VANILLI

(Continued from page 6)

Milli Vanilli, according to Lott. "We were obviously aware of what he was going to tell the press," says Lott. "Based upon his track record, we are eager to distribute his new group."

Farian's track record has established him as one of the most savvy and successful pop producers in Europe. His projects include the German dance group Boney M, which scored 38 Top 10 hits in its native country and sold tens of millions of records between 1975 and 1988.

Noting his two-decade-plus relationship with BMG Ariola, the German arm of Arista's parent company, Farian says label executives have confidence in him.

However, the news of Milli Vanilli's demise came as a jolt to the Famous Artists Agency, which recently announced an international booking agreement with the group and had planned foreign dates for it through early next year, including the Rock in Rio II festival in Brazil next month.

Famous Artists president Jerry Ade says he met with Farian recently and was unaware of any action affecting the status of the act.

Asked about the Famous Artists booking deal, Farian says, "There are certain legal issues involved that are up to [my] lawyer to take care of."

Farian has been recording a new album for January release with some of the musicians featured on the Milli Vanilli disc and some new collabora-

tors. He declines to name those musicians and says he wants to keep the name of the new project "a little secret" for now.

But he says the performers on this album also will be featured in any concert performances.

Comparing his split with Pilatus and Morvan to a divorce, Farian says he chose to retire the Milli Vanilli name rather than cause future public confusion. "Otherwise . . . people would still come and say, well, why aren't Rob and Fab there anymore. [I want] to be honest and straightforward and say this is the concept now. Rob and Fab . . . wanted to be successful just by themselves," says Farian, adding that he wishes them "the best of luck and success."

BILLBOARD TV SHOW

(Continued from page 5)

world-artist and world-single awards winners will be determined from a roundup of Billboard's international charts.

A key element of the program, according to Flattery, is a series of segments highlighting chart-topping artists from the '50s through the '80s. Each of these snippets, called, "Where Were You When You Were No. 1?," will feature a portion of the song in question and a brief interview with the artist.

'Rap To Rock' Series Primed For Success

■ BY IRV LIGHTMAN

NEW YORK—A veteran music man is covering all his product bases upfront in hopes that he will meet success with a group of 39 new acts that are to be showcased in a syndicated television series of 13 half-hour shows.

With three non-music industry associates putting up the bulk of a \$2 million investment, Eric Colodne formed Rap To Rock Inc. in New York earlier this year.

He has produced the first 13 shows; each showcases three new acts from New York, with styles including metal, reggae, new age, and salsa. The director/writer of "Rap To Rock" is William Meyers, who has been involved in such movie and TV projects as "Berlin Alexanderplatz" and "Contemporary American Painters," as well as the MGM/UA home video "The Compleat Beatles."

Although he is still negotiating syndication rights to the shows—he expects to launch the series early next year—Colodne has already made a deal for soundtrack rights showcasing 12 acts through Hugh Fordin's New York-based DRG label. DRG, which has just released the album and is likely to be the outlet for a second soundtrack album around Christmas, will not be involved in singles exploitation. That element will be the responsibility of other labels that Colodne hopes will sign "Rap To Rock" to individual deals.

In addition, Colodne, who says he has 100% of the music publishing rights to songs performed in the series through either of his two firms, EDP Music (ASCAP) and Bara Joy (BMI), has made a deal for a matching folio to the album, which has just been issued by CPP/Belwin.

A third phase of the Rap To Rock project calls for six 44-minute home videos. A fourth element is the creation of Rap To Rock dolls, prototypes of which have already been made.

While Colodne realizes that selling advertising on the syndicated series is crucial to "Rap To Rock's" success, he isn't overly concerned about open time. "When we can't fill airtime, we'll be selling the Rap To Rock concept, dolls and all."

In what may be the largest in-store autograph session ever, all 39 acts appeared Nov. 8 at New York's Colony Records.

In addition, according to Colodne, the individual acts are set to perform at the new HMV retail store in New York at 86th and Lexington Ave. each Wednesday evening starting Wednesday (21) and continuing through 1991.

In another interesting retail development, Colodne says "Rap To Rock" acts will make individual appearances weekly on the stage of the new HMV super retail store on 86th Street and Lexington Avenue in New York, starting Wednesday (21) and continuing through 1991.

STRATFORD SEARCH GROUP

Executive Recruitment to the Music Industry

An executive search firm specializing in meeting the total human resource needs of the music industry.

Send resumes in full confidence to:

STRATFORD SEARCH GROUP

Woolworth Building
233 Broadway, Suite 3110
New York, NY 10279-0001
(212) 962-1000 • FAX (212) 962-1098
A DIVISION OF THAU/LEVEY, INC.

DISC MAKERS

CD Replication

- Fast Delivery
- Small Quantities

1000 CDs for \$2990 COMPLETE PACKAGE PRICE!

Call today for complete details and our FULL COLOR CATALOG



1-800-468-9353
In PA (215) 232-4140

DISC MAKERS

1650 Broadway, Suite 1010
New York, NY 10019
(212) 265-6662

Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ NO. 1 ★ ★					
1	1	1	8	FROM A DISTANCE ATLANTIC 4-87820	◆ BETTE MIDLER 4 weeks at No. 1
2	2	2	11	LOVE TAKES TIME COLUMBIA 38-73455	◆ MARIAH CAREY
3	6	10	7	IMPULSIVE SBK 07337	◆ WILSON PHILLIPS
4	5	6	8	BETTER NOT TELL HER ARISTA 2083	◆ CARLY SIMON
5	7	9	8	MORE THAN WORDS CAN SAY EMI 50324	◆ ALIAS
6	3	4	12	RHYTHM OF THE RAIN FULL MOON 34-73513/EPIC	◆ DAN FOGELBERG
7	8	13	7	SO CLOSE ARISTA 2085	◆ DARYL HALL JOHN OATES
8	12	20	4	YOU GOTTA LOVE SOMEONE MCA 53953	◆ ELTON JOHN
9	4	3	13	I DON'T WANT TO TALK ABOUT IT WARNER BROS. 4-19999	ROD STEWART
10	11	14	9	STRANDED CAPITOL 44621	◆ HEART
11	19	22	6	I'M YOUR BABY TONIGHT ARISTA 2108	◆ WHITNEY HOUSTON
12	9	7	17	SOMETHING HAPPENED ON THE WAY... ATLANTIC 4-87885	◆ PHIL COLLINS
13	10	5	13	SAY A PRAYER A&M 1519	◆ BREATHE
14	13	11	10	SOUL INSPIRATION ELEKTRA 4-64935	◆ ANITA BAKER
15	14	8	14	UNCHAINED MELODY VERVE 871 882-4/POLYDOR	THE RIGHTEOUS BROTHERS
16	22	36	3	NEW YORK MINUTE Geffen 4-19660	DON HENLEY
17	15	16	12	CLOSE TO YOU CHARISMA 4-98951	◆ MAXI PRIEST
18	18	18	26	I DON'T HAVE THE HEART WARNER BROS. 4-19911	◆ JAMES INGRAM
19	23	30	4	ONE AND ONLY MAN VIRGIN 4-98892	◆ STEVE WINWOOD
20	16	12	21	OH GIRL COLUMBIA 38-73377	◆ PAUL YOUNG
★★★ POWER PICK ★★★					
21	28	29	6	LOST SOUL RCA 2704	◆ BRUCE HORNSBY & THE RANGE
22	25	26	10	NEVER IN A MILLION YEARS ATLANTIC 4-87865	LAURA BRANIGAN
23	17	15	17	STOP RUNNING AWAY A&M 1514	◆ BRENDA RUSSELL
24	30	33	5	WHERE DOES MY HEART BEAT NOW EPIC 34-73536	◆ CELINE DION
25	33	35	6	LYIN' TO MYSELF ENIGMA 4-75084	◆ DAVID CASSIDY
26	21	21	16	HEART OF STONE ARISTA 2057	◆ TAYLOR DAYNE
27	27	27	8	TEAR IT UP REPRISE 4-19710	MICHAEL McDONALD
28	32	28	8	SHOW ME HEAVEN Geffen 4-19674	◆ MARIA MCKEE
29	38	41	4	BECAUSE I LOVE YOU (THE POSTMAN SONG) LMR 2724/RCA	◆ STEVIE B
30	20	17	10	TOO COOL TO FALL IN LOVE MCA 53938	◆ JILL SOBULE
31	35	40	4	I COULDN'T HELP MYSELF ELEKTRA 4-64930	◆ SARA HICKMAN
32	26	23	10	CAN'T STOP VIRGIN 4-98961	◆ AFTER 7
33	29	24	22	RELEASE ME SBK 05342	◆ WILSON PHILLIPS
34	31	25	19	AND SO IT GOES COLUMBIA 38-73442	◆ BILLY JOEL
35	34	34	6	FIRES OF EDEN COLUMBIA LP CUT	◆ JUDY COLLINS
36	24	19	13	PRAYING FOR TIME COLUMBIA 38-73512	GEORGE MICHAEL
37	45	—	2	THE SHOOP SHOOP SONG (IT'S IN HIS KISS) Geffen 4-19659	◆ CHER
38	43	47	3	THE FIRST TIME COLUMBIA 38-73502	◆ SURFACE
39	39	48	3	FREEDOM COLUMBIA 38-73559	◆ GEORGE MICHAEL
40	47	—	2	CRAZY IN LOVE REPRISE LP CUT	KENNY ROGERS
41	36	31	22	KING OF WISFUL THINKING EMI 50307	◆ GO WEST
42	44	—	2	GET HERE FONTANA 878 476-4/MERCURY	◆ OLETA ADAMS
43	37	32	21	COME BACK TO ME A&M 1475	◆ JANET JACKSON
44	40	39	26	VISION OF LOVE COLUMBIA 38-73348	◆ MARIAH CAREY
45	41	37	17	TIME FOR LETTING GO REPRISE 4-19743	◆ JUDE COLE
★★★ HOT SHOT DEBUT ★★★					
46	NEW	1	1	ME-U = BLUE MCA 53945	GLENN MEDEIROS (FEAT. THE STYLISTICS)
47	42	43	3	JOEY I.R.S. 73014	◆ CONCRETE BLONDE
48	NEW	1	1	DOES SHE LOVE THAT MAN? A&M 1535	◆ BREATHE
49	48	44	3	KEEP OUR LOVE ALIVE MOTOWN 1990	◆ STEVIE WONDER
50	NEW	1	1	HANG IN LONG ENOUGH ATLANTIC 4-87800	◆ PHIL COLLINS

Records with the greatest airplay gains this week. ◆ Videoclip availability. © 1990, Billboard/BPI Communications, Inc.

CD DUPLICATORS FEAR A BLUE CHRISTMAS

(Continued from page 8)

temporary setback in a healthy, albeit volatile, industry. They are keeping their fingers crossed about the latest fourth-quarter releases and continue to be upbeat about future CD demand.

"The current economic state is having an effect, but I don't think it's the majority of the reason for what's believed to be a softness in the industry right now," says Gary Helfrecht, executive VP with Nimbus Records. He traces the softness in part to a slowdown in catalog work for the plants. "With much of the back catalog now on CD, the bulk of the business revolves around new releases."

But the sales potential of new releases most of this year has not been as strong as in years past, notes Paul West, director of national sales and marketing with JVC Disc America.

"There are some high-caliber artists now releasing, and it remains to be seen what happens with them," says West. "With all the juggling that's been going on, all the consolidation, all the changes in the record business, there has not been the emphasis on talent and development. Now that there are some structural reapportionment changes and the dust has settled, these people have to go out and do what they have to do: get the new artists, get the right sound, get them signed, and get it sold."

With key fourth-quarter releases

just hitting the marketplace, the plants and their clients are keeping a close watch on what happens at retail. "People are using a higher degree of intelligence on what they're ordering, and how much they're ordering in terms of both reorders and new releases," says West.

Usually, the peak production season for CD manufacturers begins in mid-August and tapers off after Thanksgiving. However, this year's season started in mid-September, and some plants—fearing a lack of reorder business—are expecting a sharp drop-off immediately after Thanksgiving.

However, "the industry is healthy," says Helfrecht. "The shakedown that occurred a couple of years ago probably will not be repeated. There may be some consolidation, some of the smaller replicators may feel the effects, but it's a volatile business." Like others in the business, he predicts a growing demand for CDs.

"This season's not nearly as strong because there's more capacity in the marketplace," say PDO's Wray, whose company increased capacity by 25% this year. That company, a joint venture between Philips N.V. and the Du Pont Co., will be dissolved by year's end and PolyGram has expressed an interest in purchasing some of PDO's audio CD plants (Billboard, Nov. 3).

In response to the current overcapacity, manufacturers with ties to major labels are actively seeking third-party clients to keep their plants running. This has forced smaller, independent plants to cut prices or try to achieve a level of customer service that the bigger plants can't offer.

Adding to the picture is the fact that "a number of primary vendors, the polycarbonate and jewel-box people, are coming to us and making increase noises," says Helfrecht. "Not many have gone through at this point, but we're sure that they will."

An increase in raw-material prices will probably not be passed on to clients, but instead will have to be absorbed by the plants, putting an added strain on already-tight profit margins.

"It's the nature of the animal that manufacturing always gets squeezed," says Cal Roberts, executive VP with Disctronics. "You just have to run your plants lean and mean."

Most plants say they are concentrating on service and turning to internal improvements in order to better compete in the marketplace. "Everybody's got to look at the micro aspects of their company and clients and not look at this macro view of the industry," says West. "That's the key to this coming year."

Crossover Radio Airplay™

THIS WEEK	LAST WEEK	TITLE	ARTIST
TOP 40/DANCE Based on airplay reports from stations combining top 40, dance and urban music.			
1	1	ICE ICE BABY SBK 07335	VANILLA ICE
2	2	LOVE TAKES TIME COLUMBIA 38-73455	MARIAH CAREY
3	4	BECAUSE I LOVE YOU (THE POSTMAN SONG) LMR 2724/RCA	STEVIE B
4	6	GROOVE IS IN THE HEART ELEKTRA 4-64934	DEE-LITE
5	3	FEELS GOOD WING 877 436-4/POLYDOR	TONY! TONI! TONE!
6	9	I'M YOUR BABY TONIGHT ARISTA 2108	WHITNEY HOUSTON
7	5	PRAY CAPITOL 44609	M.C. HAMMER
8	7	I DON'T HAVE THE HEART WARNER BROS. 4-19911	JAMES INGRAM
9	11	WIGGLE IT CUTTING 4-98887/CHARISMA	2 IN A ROOM
10	8	KNOCKIN' BOOTS EPIC 34-73450	CANDYMAN
11	12	THE WAY YOU DO THE THINGS YOU DO VIRGIN 4-98978	UB40
12	13	FAIRWEATHER FRIEND MOTOWN 2049	JOHNNY GILL
13	14	B.B.D. (I THOUGHT IT WAS ME?) MCA 53897	BELL BIV DEVOE
14	16	TOM'S DINER A&M 1529	DNA FEATURING SUZANNE VEGA
15	22	JUSTIFY MY LOVE SIRE 19485/WARNER BROS.	MADONNA
16	17	SENSITIVITY MCA 53932	RALPH TRESVANT
17	15	THINK TOMMY BOY 4-19591/REPRISE	INFORMATION SOCIETY
18	18	JUST ANOTHER DREAM POLYDOR 877 962 4	CATHY DENNIS
19	19	THE FIRST TIME COLUMBIA 38-73502	SURFACE
20	20	FREEDOM COLUMBIA 38-73559	GEORGE MICHAEL
21	10	GIVING YOU THE BENEFIT MCA 53891	PEBBLES
22	21	HIPPYCHICK ATCO 4-98908	SOHO
23	—	GONNA MAKE YOU SWEAT COLUMBIA 38-73604	C & C MUSIC FACTORY
24	30	I'LL GIVE ALL MY LOVE TO YOU VINTERTAINMENT 64915-4/ELEKTRA	KEITH SWEAT
25	27	GENTLE ISLAND 878 472-4	DINO
26	—	LOVE WILL NEVER DO (WITHOUT YOU) A&M 1538	JANET JACKSON
27	23	MISSUNDERSTANDING WARNER BROS. 4-19590	AL B. SURE!
28	26	ON THE WAY UP CHRYSALIS 23599	ELISA FIORILLO
29	—	IMPULSIVE SBK 07337	WILSON PHILLIPS
30	—	I'M NOT IN LOVE EPIC 34-73636	WILL TO POWER

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

THIS WEEK	LAST WEEK	TITLE	ARTIST
TOP 40/ROCK Based on airplay reports from stations combining top 40 and rock music.			
1	1	HIGH ENOUGH WARNER BROS. 4-19595	DAMN YANKEES
2	2	SOMETHING TO BELIEVE IN ENIGMA 44617/CAPITOL	POISON
3	3	MILES AWAY ATLANTIC 4-87824	WINGER
4	6	MIRACLE MERCURY 878 392-4	JON BON JOVI
5	5	MORE THAN WORDS CAN SAY EMI 50324	ALIAS
6	9	HARD TO HANDLE DEF AMERICAN 4-19668/GEFFEN	THE BLACK CROWES
7	4	CHERRY PIE COLUMBIA 38-73510	WARRANT
8	7	STRANDED CAPITOL 44621	HEART
9	16	GIVE IT TO ME GOOD MECHANIC 53863/MCA	TRIXTER
10	11	THUNDERSTRUCK ATCO LP CUT	AC/DC
11	10	I DON'T LOVE YOU ANYMORE CAPITOL 44588	THE LONDON QUIREBOYS
12	13	SAME OL' SITUATION (S.O.S.) ELEKTRA 4-64942	MOTLEY CRUE
13	14	AFTER THE RAIN DGC 4-19667	NELSON
14	8	FLY TO THE ANGELS CHRYSALIS 23527	SLAUGHTER
15	22	IF YOU NEEDED SOMEBODY ATCO 4-98914	BAD COMPANY
16	15	SO CLOSE ARISTA 2085	DARYL HALL JOHN OATES
17	19	IMPULSIVE SBK 07337	WILSON PHILLIPS
18	27	FOR YOU MCA 53935	THE OUTFIELD
19	26	ONE AND ONLY MAN VIRGIN 4-98892	STEVE WINWOOD
20	28	CANDY VIRGIN 4-98900	IGGY POP
21	21	FALLING TO PIECES SLASH 4-19563/REPRISE	FAITH NO MORE
22	—	YOU'RE AMAZING EMI 50338	ROBERT PALMER
23	17	LOVE IS THE RITUAL A&M 1525	STYX
24	—	LYIN' TO MYSELF ENIGMA 75084/CAPITOL	DAVID CASSIDY
25	23	LOVE IS A KILLER EMI 50332	VIXEN
26	25	CAN'T GET ENUFF ATLANTIC 4-87886	WINGER
27	—	THE WAY YOU DO THE THINGS YOU DO VIRGIN 4-98978	UB40
28	24	TICK TOCK EPIC 35-73576	VAUGHAN BROTHERS
29	29	WHEREVER WOULD I BE EPIC 34-73580	CHEAP TRICK
30	12	SUICIDE BLONDE ATLANTIC 4-87860	INXS

Billboard® TOP POP ALBUMS™

FOR WEEK ENDING NOV. 24, 1990

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, ONE-STOP, AND RACK SALES REPORTS.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
				★ ★ No. 1 ★ ★	
1	1	1	10	VANILLA ICE SBK 95325* (9.98) 3 weeks at No. 1	TO THE EXTREME
2	2	2	38	M.C. HAMMER ▲ ⁷ CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM
3	3	4	22	MARIAH CAREY ▲ ² COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY
4	5	11	4	PAUL SIMON WARNER BROS. 26098 (9.98)	RHYTHM OF THE SAINTS
5	4	3	8	AC/DC ▲ ATCO 91413 (9.98)	THE RAZORS EDGE
6	6	9	4	ZZ TOP WARNER BROS. 26265 (9.98)	RECYCLER
7	7	5	33	WILSON PHILLIPS ▲ ³ SBK 93745 (9.98)	WILSON PHILLIPS
8	12	18	7	BETTE MIDLER ATLANTIC 82129 (9.98)	SOME PEOPLE'S LIVES
9	10	8	9	GEORGE MICHAEL ▲ COLUMBIA 46898 (10.98 EQ)	LISTEN WITHOUT PREJUDICE VOL. 1
10	8	6	8	INXS ▲ ATLANTIC 82140 (9.98)	X
11	9	7	7	VAUGHAN BROTHERS ASSOCIATED 46225/EPIC (9.98 EQ)	FAMILY STYLE
12	40	—	2	TRAVELING WILBURYS WILBURY 26324/WARNER BROS. (10.98)	VOL. 3
13	11	10	34	BELL BIV DEVOE ▲ ² MCA 6387 (10.98)	POISON
14	33	—	2	THE CURE ELEKTRA 60978 (9.98)	MIXED UP
15	14	14	18	POISON ▲ ² ENIGMA 91813/CAPITOL (9.98)	FLESH AND BLOOD
16	15	13	10	GARTH BROOKS ▲ CAPITOL 93866* (9.98)	NO FENCES
17	13	12	9	WARRANT ▲ COLUMBIA 45487 (9.98 EQ)	CHERRY PIE
18	16	19	34	SOUNDTRACK ▲ ² EMI 93492 (10.98)	PRETTY WOMAN
19	17	15	10	QUEENSRYCHE EMI 92806 (9.98)	EMPIRE
20	21	28	11	DEE-LITE ELEKTRA 60957 (9.98)	WORLD CLIQUE
21	19	17	14	JON BON JOVI ▲ MERCURY 8464734 (10.98 EQ)	BLAZE OF GLORY/YOUNG GUNS II
22	NEW ▶	—	1	WHITNEY HOUSTON ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT
23	18	40	3	LED ZEPPELIN ATLANTIC 82144 (54.98)	LED ZEPPELIN
24	20	23	4	AL B. SURE! WARNER BROS. 26005 (9.98)	PRIVATE TIMES... AND THE WHOLE 9!
25	25	35	36	THE BLACK CROWES ● DEF AMERICAN 24278 /Geffen (9.98)	SHAKE YOUR MONEY MAKER
26	24	25	9	TOO SHORT ▲ JIVE 1348/RCA (9.98)	SHORT DOG'S IN THE HOUSE
27	22	26	71	MICHAEL BOLTON ▲ ³ COLUMBIA 45012 (9.98 EQ)	SOUL PROVIDER
28	23	16	13	SOUNDTRACK ● VARESE SARABANDE 5276*/MCA (9.98)	GHOST
29	28	20	8	LL COOL J DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT
30	26	22	41	SLAUGHTER ▲ CHRYSALIS 21702* (9.98)	STICK IT TO YA
31	38	36	19	NELSON ● DGC 24290/Geffen (9.98)	AFTER THE RAIN
32	69	—	2	EDIE BRICKELL & NEW BOHEMIANS GEFEN 24304 (9.98)	GHOST OF A DOG
33	29	27	9	SOUNDTRACK WARNER BROS. 26316* (9.98)	TWIN PEAKS
34	39	42	60	JANET JACKSON ▲ ⁴ A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814
35	30	21	6	IRON MAIDEN EPIC 46905 (9.98 EQ)	NO PRAYER FOR THE DYING
36	27	24	40	FAITH NO MORE ▲ SLASH 25878/REPRISE (9.98)	THE REAL THING
37	82	—	2	BIG DADDY KANE COLD CHILLIN' 26303/REPRISE (9.98)	TASTE OF CHOCOLATE
38	32	30	8	JUDAS PRIEST COLUMBIA 46891 (9.98 EQ)	PAINKILLER
39	34	33	6	MEGADETH CAPITOL 91935 (9.98)	RUST IN PEACE
40	37	38	9	PEBBLES MCA 10025 (9.98)	ALWAYS
41	35	32	19	ANITA BAKER ▲ ELEKTRA 60922 (9.98)	COMPOSITIONS
42	41	43	16	WINGER ATLANTIC 82103 (9.98)	IN THE HEART OF THE YOUNG
43	44	41	23	NEW KIDS ON THE BLOCK ▲ ³ COLUMBIA 45129 (10.98 EQ)	STEP BY STEP
44	47	51	35	DAMN YANKEES ● WARNER BROS. 26159 (9.98)	DAMN YANKEES
45	71	—	2	PET SHOP BOYS EMI 94310* (9.98)	BEHAVIOR
46	43	39	22	KEITH SWEAT ▲ VINTERTAINMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU
47	31	31	9	RANDY TRAVIS WARNER BROS. 26310* (9.98)	HEROES & FRIENDS
48	NEW ▶	—	1	CLINT BLACK RCA 2372* (9.98)	PUT YOURSELF IN MY SHOES
49	NEW ▶	—	1	PHIL COLLINS ATLANTIC 82157 (14.98)	SERIOUS HITS... LIVE!
50	42	37	34	DEPECHE MODE ▲ SIRE 26081/REPRISE (9.98)	VIOLATOR
51	46	71	3	LYNCH MOB ELEKTRA 60954* (9.98)	WICKED SENSATION
52	NEW ▶	—	1	PAUL MCCARTNEY CAPITOL 94778 (24.98)	TRIPPING THE LIVE FANTASTIC
53	36	29	52	PHIL COLLINS ▲ ³ ATLANTIC 82050 (9.98)	... BUT SERIOUSLY
54	66	74	5	CANDYMAN EPIC 46947 (9.98 EQ)	AIN'T NO SHAME IN MY GAME

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
55	56	66	27	TONY! TONI! TONE! ● WING 841 902/POLYDOR (8.98 EQ)	THE REVIVAL
56	NEW ▶	—	1	SCORPIONS MERCURY 846 908 (9.98 EQ)	CRAZY WORLD
57	NEW ▶	—	1	STEVE WINWOOD VIRGIN 91405 (9.98)	REFUGEES OF THE HEART
58	51	55	8	THE ROBERT CRAY BAND FEATURING THE MEMPHIS HORNS MERCURY 846 652 (9.98 EQ)	MIDNIGHT STROLL
59	49	48	17	MAXI PRIEST CHARISMA 91384 (9.98)	BONAFIDE
60	48	47	30	JOHNNY GILL ▲ MOTOWN 6283 (8.98)	JOHNNY GILL
61	45	34	64	THE RIGHTEOUS BROTHERS ● VERVE 823 662*/POLYDOR (6.98 EQ)	THE RIGHTEOUS BROTHERS GREATEST HITS
62	54	52	12	PRINCE ● PAISLEY PARK 27493/WARNER BROS. (12.98)	GRAFFITI BRIDGE
63	61	70	5	DARYL HALL JOHN OATES ARISTA 8614 (9.98)	CHANGE OF SEASON
64	60	60	7	CARLY SIMON ARISTA 8650 (9.98)	HAVE YOU SEEN ME LATELY?
65	50	45	7	INDIGO GIRLS EPIC 46820 (9.98 EQ)	NOMADS INDIANS SAINTS
66	57	53	29	GARTH BROOKS ▲ CAPITOL 90897 (8.98)	GARTH BROOKS
67	53	49	13	N.W.A RUTHLESS 7224/PRIORITY (6.98)	100 MILES AND RUNNIN'
68	58	59	32	HEART ▲ CAPITOL 91820 (9.98)	BRIGADE
69	59	50	12	JANE'S ADDICTION WARNER BROS. 25993 (9.98)	RITUAL DE LO HABITUAL
70	79	90	13	TRIXTER MECHANIC 6389/MCA (9.98)	TRIXTER
71	76	79	46	UB40 ● VIRGIN 91324 (9.98)	LABOUR OF LOVE II
72	113	—	2	JIMMY BUFFETT MCA 10022* (9.98)	FEEDING FRENZY
73	52	44	11	LIVING COLOUR ● EPIC 46202 (9.98 EQ)	TIME'S UP
74	55	46	5	SLAYER DEF AMERICAN 24307/GEFFEN (9.98)	SEASONS IN THE ABYSS
75	74	75	8	CARRERAS - DOMINGO - PAVAROTTI ● LONDON 430433*/POLYDOR (9.98 EQ)	IN CONCERT
76	67	65	62	MOTLEY CRUE ▲ ³ ELEKTRA 60829 (9.98)	DR. FEELGOOD
77	65	61	25	CONCRETE BLONDE I.R.S. 82037*/MCA (9.98)	BLOODLETTING
78	68	64	5	STYX A&M 5327 (8.98)	EDGE OF THE CENTURY
79	62	54	9	NEIL YOUNG & CRAZY HORSE REPRISE 26315 (9.98)	RAGGED GLORY
80	63	57	10	REBA MCENTIRE ● MCA 10016 (9.98)	RUMOR HAS IT
81	70	67	77	CLINT BLACK ▲ ² RCA 9668 (8.98)	KILLIN' TIME
82	64	56	16	BLACK BOX RCA 2221 (9.98)	DREAMLAND
83	75	73	19	HARRY CONNICK, JR. ● COLUMBIA 46146 (9.98 EQ)	WE ARE IN LOVE
84	72	58	12	ANTHRAX MEGAFORCE 846480/ISLAND (9.98)	PERSISTENCE OF TIME
85	107	—	2	VARIOUS ARTISTS CHRYSALIS 21799* (10.98)	RED HOT & BLUE
86	89	94	19	STEVIE B LMR 2307/RCA (9.98)	LOVE & EMOTION
87	NEW ▶	—	1	MORRISSEY SIRE 26221*/REPRISE (9.98)	BONA DRAG
88	98	105	6	THE SOUP DRAGONS BIG LIFE 842 985/MERCURY (8.98 EQ)	LOVEGOD
89	73	63	50	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838 744 (9.98 EQ)	PICKIN' ON NASHVILLE
90	77	89	4	INFORMATION SOCIETY TOMMY BOY 26258/REPRISE (9.98)	HACK
91	78	77	18	VINCE GILL ● MCA 42321 (8.98)	WHEN I CALL YOUR NAME
92	NEW ▶	—	1	FREDDIE JACKSON CAPITOL 92217 (9.98)	DO ME AGAIN
93	100	103	14	URBAN DANCE SQUAD ARISTA 8640 (9.98)	MENTAL FLOSS FOR THE GLOBE
94	84	76	5	TESTAMENT MEGAFORCE 82143*/ATLANTIC (9.98)	SOULS OF BLACK
95	104	108	22	BAD COMPANY ATCO 91371 (9.98)	HOLY WATER
96	85	84	58	AFTER 7 ● VIRGIN 91061 (9.98)	AFTER 7
97	80	62	24	SNAP ● ARISTA 8536 (9.98)	WORLD POWER
98	81	78	16	LUKE FEATURING THE 2 LIVE CREW ● LUKE 91424/ATLANTIC (9.98)	BANNED IN THE U.S.A.
99	94	92	18	ERIC JOHNSON CAPITOL 90517 (9.98)	AH VIA MUSICOM
100	92	86	35	ALAN JACKSON ● ARISTA 8623 (8.98)	HERE IN THE REAL WORLD
101	95	81	61	AEROSMITH ▲ ⁴ GEFEN 24254 (9.98)	PUMP
102	88	88	72	DON HENLEY ▲ ² GEFEN 24217 (9.98)	THE END OF THE INNOCENCE
103	NEW ▶	—	1	VAN MORRISON MERCURY 847 100 (9.98 EQ)	ENLIGHTENMENT
104	99	93	26	GEORGE STRAIT ● MCA 6415 (9.98)	LIVIN' IT UP
105	103	104	7	ROBERT JOHNSON COLUMBIA 46222 (11.98 EQ)	THE COMPLETE RECORDINGS
106	83	72	9	TAKE 6 REPRISE 25892 (9.98)	SO MUCH 2 SAY
107	87	132	3	DEEP PURPLE RCA 2421 (9.98)	SLAVES AND MASTERS
108	102	102	4	10,000 MANIACS ELEKTRA 60962* (9.98)	HOPE CHEST
109	163	—	2	DWIGHT YOAKAM REPRISE 26344* (9.98)	IF THERE WAS A WAY

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl LP unavailable. Suggested list price is for cassette and LP. Equivalent prices (indicated by EQ), for labels that do not issue list prices, are projected from wholesale prices. © 1990, Billboard/BPI Communications, Inc.

1986 *Night Songs* Triple Platinum
1988 *Long Cold Winter* Triple Platinum

ALL ABOARD

DESTINATION 1990...

Billboard® Top Pop Albums™ continued

FOR WEEK ENDING NOVEMBER 24, 1990

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
110	141	—	20	NEW KIDS ON THE BLOCK ▲ ² COLUMBIA 45280* (8.98 EQ)	MERRY MERRY CHRISTMAS
111	111	106	118	NEW KIDS ON THE BLOCK ▲ ⁸ COLUMBIA 40985 (9.98 EQ)	HANGIN' TOUGH
112	86	80	28	BILLY IDOL ▲ CHRYSALIS 21735 (9.98)	CHARMED LIFE
113	93	69	12	RATT ATLANTIC 82127 (9.98)	DETONATOR
114	91	85	10	KATHY MATTEA MERCURY 842 330* (8.98 EQ)	A COLLECTION OF HITS
115	97	87	31	EN VOGUE ▲ ATLANTIC 82084 (9.98)	BORN TO SING
116	90	83	13	KEITH WHITLEY ● RCA 52277* (9.98)	GREATEST HITS
117	118	116	4	HANK WILLIAMS, JR. WARNER BROS. 26453* (9.98)	AMERICA (THE WAY I SEE IT)
118	106	96	7	THE REPLACEMENTS SIRE 26298*/WARNER BROS. (9.98)	ALL SHOOK DOWN
119	108	114	56	BILLY JOEL ▲ ³ COLUMBIA 44366 (9.98 EQ)	STORM FRONT
120	101	82	34	SINEAD O'CONNOR ▲ ² ENSIGN 21759/CHRYSALIS (9.98)	I DO NOT WANT WHAT I HAVEN'T GOT
121	96	68	7	GRATEFUL DEAD ARISTA 8634 (1.9.98)	WITHOUT A NET
122	122	127	8	ALIAS EMI 93908* (9.98)	ALIAS
123	114	120	20	GARY MOORE CHARISMA 91369* (9.98)	STILL GOT THE BLUES
124	109	97	14	BOOGIE DOWN PRODUCTIONS ● JIVE 1358/RCA (9.98)	EDUTAINMENT
125	121	119	8	COCTEAU TWINS 4.A.D 93669/CAPITOL (9.98)	HEAVEN OR LAS VEGAS
126	110	107	77	BOB MARLEY AND THE WAILERS ▲ ² TUFF GONG 422-846-210/ISLAND (9.98 EQ)	LEGEND
127	128	—	2	GO-GO'S I.R.S. 447 970 059*/A&M (9.98)	GO-GO'S GREATEST
128	105	91	27	VAN MORRISON ● MERCURY 841 970 1 (9.98 EQ)	THE BEST OF VAN MORRISON
129	130	124	69	NEW KIDS ON THE BLOCK ▲ ³ COLUMBIA 40475 (6.98 EQ)	NEW KIDS ON THE BLOCK
130	112	101	85	BONNIE RAITT ▲ ² CAPITOL 91268 (8.98)	NICK OF TIME
131	127	165	3	THE CHARLATANS U.K. BEGGAR'S BANQUET 2411/RCA (9.98)	SOME FRIENDLY
132	137	171	4	CHET ATKINS & MARK KNOPFLER COLUMBIA 45307* (8.98 EQ)	NECK & NECK
133	115	98	12	DINO ISLAND 846481 (9.98)	SWINGIN'
134	NEW ►	—	1	THE OUTFIELD MCA 10111 (9.98)	DIAMOND DAYS
135	NEW ►	—	1	ELTON JOHN MCA 10110* (39.99)	TO BE CONTINUED...
136	120	123	15	WHISPERS CAPITOL 92957 (9.98)	MORE OF THE NIGHT
137	142	125	8	THE PARTY HOLLYWOOD 60980*/ELEKTRA (9.98)	THE PARTY
138	136	138	4	DAVID CASSIDY ENIGMA 7-73554* (9.98)	DAVID CASSIDY
139	116	113	70	THE 2 LIVE CREW ▲ LUKE 107 (9.98)	AS NASTY AS THEY WANNA BE
140	NEW ►	—	1	K.T. OSLIN RCA 2365* (9.98)	LOVE IN A SMALLTOWN
141	131	117	8	JAMES INGRAM WARNER BROS. 25924 (9.98)	IT'S REAL
142	123	109	10	RUSH MERCURY 838 936* (19.98 EQ)	CHRONICLES
143	NEW ►	—	1	SLAUGHTER CHRYSALIS 21816* (6.98)	STICK IT LIVE
144	140	135	6	HOUSE OF LORDS SIMMONS 2170/RCA (9.98)	SAHARA
145	138	143	51	KENNY G ▲ ARISTA 13-8613 (13.98)	LIVE
146	129	115	14	THE NEVILLE BROTHERS A&M 5312 (8.98)	BROTHER'S KEEPER
147	146	137	97	SOUNDTRACK ▲ ² ATLANTIC 81933 (9.98)	BEACHES
148	133	118	27	PAULA ABDUL ▲ VIRGIN 91362 (9.98)	SHUT UP AND DANCE
149	161	152	123	PAULA ABDUL ▲ ⁷ VIRGIN 90943 (9.98)	FOREVER YOUR GIRL
150	125	129	7	VARIOUS ARTISTS NARADA 63095*/MCA (9.98)	THE NARADA WILDERNESS COLLECTION
151	119	100	9	BOB DYLAN COLUMBIA 46794 (9.98 EQ)	UNDER THE RED SKY
152	154	155	10	STEELHEART MCA 6368 (9.98)	STEELHEART
153	150	161	3	DANA DANE PROFILE 1298 (9.98)	DANA DANE 4-EVER
154	143	158	4	JASMINE GUY WARNER BROS. 26021 (9.98)	JASMINE GUY
155	132	151	5	MARK CHESNUTT MCA 10032* (9.98)	TOO COLD AT HOME

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)*	TITLE
156	164	141	10	BREATHE A&M 5320 (8.98)	PEACE OF MIND
157	166	164	4	MARY-CHAPIN CARPENTER COLUMBIA 46102* (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK
158	117	95	38	LISA STANSFIELD ▲ ARISTA 8554 (9.98)	AFFECTION
159	173	150	18	IGGY POP VIRGIN 91381 (9.98)	BRICK BY BRICK
160	165	167	3	KING'S X MEGAFORCE 82145*/ATLANTIC (9.98)	FAITH HOPE LOVE BY KING'S X
161	NEW ►	—	1	THE RIGHTEOUS BROTHERS CURB 77381* (6.98)	THE BEST OF THE RIGHTEOUS BROTHERS
162	134	99	54	TAYLOR DAYNE ▲ ARISTA 8581 (9.98)	CAN'T FIGHT FATE
163	126	121	24	THE JEFF HEALEY BAND ● ARISTA 8632 (9.98)	HELL TO PAY
164	NEW ►	—	1	SOHO ATCO 91585 (13.98)	GODDESS
165	152	130	14	EXTREME A&M 5313 (8.98)	EXTREME II PORNOGRAFFITTI
166	139	142	5	CARON WHEELER EMI 93497 (9.98)	UK BLAK
167	156	140	35	TRAVIS TRITT ● WARNER BROS. 126094 (9.98)	COUNTRY CLUB
168	160	134	7	TEENA MARIE EPIC 45101 (9.98 EQ)	IVORY
169	153	145	5	VARIOUS ARTISTS ELEKTRA 60940* (19.98)	RUBAIYAT
170	167	159	38	ORIGINAL LONDON CAST POLYDOR 8315631 (10.98 EQ)	PHANTOM OF THE OPERA HIGHLIGHTS
171	NEW ►	—	1	BOBBY MCFERRIN EMI 92048* (10.98)	MEDICINE MUSIC
172	144	166	14	YANNI PRIVATE MUSIC 2067* (9.98)	REFLECTIONS OF PASSION
173	174	168	145	ORIGINAL LONDON CAST ▲ POLYDOR 831 273 (17.98 EQ)	PHANTOM OF THE OPERA
174	157	148	25	STEVE VAI ● RELATIVITY 1037 (9.98)	PASSION AND WARFARE
175	NEW ►	—	1	SURFACE COLUMBIA 46772 (9.98 EQ)	3 DEEP
176	180	—	2	EVERY MOTHER'S NIGHTMARE ARISTA 8633 (9.98)	EVERY MOTHER'S NIGHTMARE
177	179	194	3	HINDU LOVE GODS GIANT 24406/REPRISE (9.98)	HINDU LOVE GODS
178	196	178	117	AC/DC ▲ ¹⁰ ATLANTIC 16018 (6.98)	BACK IN BLACK
179	NEW ►	—	1	MONIE LOVE WARNER BROS. 26358 (9.98)	DOWN TO EARTH
180	159	126	10	DAN FOGELBERG FULL MOON 45059*/EPIC (9.98 EQ)	THE WILD PLACES
181	187	183	3	THE CONNELLS TVT 2580 (8.98)	ONE SIMPLE WORD
182	170	136	26	ICE CUBE ● PRIORITY 57120 (9.98)	AMERIKKA'S MOST WANTED
183	148	111	11	DON DOKKEN GEFEN 24301 (9.98)	UP FROM THE ASHES
184	194	191	6	THE GETO BOYS DEF AMERICAN 24306 (8.98)	THE GETO BOYS
185	189	197	3	JOHN DENVER WINDSTAR 53334*/AMERICAN GRAMAPHONE (10.98)	FLOWER THAT SHATTERED THE STONE
186	158	144	15	VIXEN EMI 92923* (9.98)	REV IT UP
187	151	185	3	THE BYRDS COLUMBIA 46773* (29.98 EQ)	THE BYRDS
188	184	162	41	RICKY VAN SHELTON ● COLUMBIA 45250 (8.98 EQ)	RVS III
189	149	128	14	BRANFORD MARSALIS QUARTET/T. BLANCHARD MUSIC FROM "MO' BETTER BLUES" COLUMBIA 46792* (9.98 EQ)	MUSIC FROM "MO' BETTER BLUES"
190	145	149	9	THE JUDDS CURB 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE
191	135	112	10	ROGER WATERS MERCURY 846 611 (19.98 EQ)	THE WALL - LIVE IN BERLIN
192	124	110	25	MADONNA ▲ ² SIRE 26209/WARNER BROS. (10.98)	I'M BREATHLESS
193	188	175	17	CHEAP TRICK EPIC 46013 (9.98 EQ)	BUSTED
194	168	156	58	LINDA RONSTADT (FEA.A.NEVILLE) ▲ CRY LIKE A RAINSTORM, HOWL LIKE THE WIND ELEKTRA 60872 (9.98)	CRY LIKE A RAINSTORM, HOWL LIKE THE WIND
195	175	—	2	ROSANNE CASH COLUMBIA 46079* (9.98 EQ)	INTERIORS
196	177	—	2	DONNY OSMOND CAPITOL 94051 (9.98)	EYES DON'T LIE
197	192	—	2	JELLYFISH CHARISMA 91400* (9.98)	BELLY BUTTON
198	147	139	21	BRUCE HORNSBY & THE RANGE ● RCA 2041 (9.98)	A NIGHT ON THE TOWN
199	190	—	2	SOUNDTRACK WALT DISNEY 60007* (13.98)	FANTASIA
200	181	196	12	STRYPHER ENIGMA 73527* (9.98)	AGAINST THE LAW

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

10,000 Maniacs 108
The 2 Live Crew 139
Paula Abdul 148, 149
AC/DC 5, 178
Aerosmith 101
After 7 96
Alias 122
Anthrax 84
Chet Atkins & Mark Knopfler 132
Bad Company 95
Anita Baker 41
Bell Biv DeVoe 13
Black Box 82
The Black Crowes 25
Clint Black 48, 81
Michael Bolton 27
Jon Bon Jovi 21
Boogie Down Productions 124
Branford Marsalis Quartet 189
Breathe 156
Edie Brickell & New Bohemians 32
Garth Brooks 16, 66
Jimmy Buffett 72
The Byrds 187
Candyman 54

Mariah Carey 3
Mary-Chapin Carpenter 157
Carreras - Domingo - Pavarotti 75
Rosanne Cash 195
David Cassidy 138
The Charlatans U.K. 131
Cheap Trick 193
Mark Chesnutt 155
Cocteau Twins 125
Phil Collins 49, 53
Concrete Blonde 77
The Connells 181
Harry Connick, Jr. 83
The Cure 14
Damn Yankees 44
Dana Dane 153
Taylor Dayne 162
Dee-Lite 20
Deep Purple 107
John Denver 185
Depeche Mode 50
Dino 133
Don Dokken 183
Bob Dylan 151
En Vogue 115

Every Mother's Nightmare 176
Extreme 165
Faith No More 36
Dan Fogelberg 180
Kenny G 145
The Geto Boys 184
Johnny Gill 60
Vince Gill 91
Go-Go's 127
Grateful Dead 121
Jasmine Guy 154
Daryl Hall John Oates 63
M.C. Hammer 2
The Jeff Healey Band 163
Heart 68
Don Henley 102
Hindu Love Gods 177
Bruce Hornsby & The Range 198
House Of Lords 144
Whitney Houston 22
Ice Cube 182
Billy Idol 112
Indigo Girls 65
Information Society 90

James Ingram 141
INXS 10
Iron Maiden 35
Freddie Jackson 92
Janet Jackson 34
Alan Jackson 100
Jane's Addiction 69
Jellyfish 197
Billy Joel 119
Elton John 135
Eric Johnson 99
Robert Johnson 105
Judas Priest 38
The Judds 190
Big Daddy Kane 37
The Kentucky Headhunters 89
King's X 160
L.L. Cool J 29
Led Zeppelin 23
Living Colour 73
Luke feat. 2 Live Crew 98
Lynch Mob 51
Madonna 192
Teena Marie 168
Bob Marley And The Wailers 126

Kathy Mattea 114
Paul McCartney 52
Reba McEntire 80
Bobby McFerrin 171
Megadeth 39
George Michael 9
Bette Midler 8
Monie Love 179
Gary Moore 123
Morrissey 87
Van Morrison 103, 128
Mottley Crue 76
N.W.A 67
Nelson 31
The Neville Brothers 146
New Kids On The Block 43, 110, 111, 129
Sinead O'Connor 120
ORIGINAL LONDON CAST
Phantom Of The Opera 173
Phantom/Highlights 170
K.T. Oslin 140
Donny Osmond 196
The Outfield 134
The Party 137

Pebbles 40
Pet Shop Boys 45
Poison 15
Iggy Pop 159
Maxi Priest 59
Prince 62
Queensryche 19
Bonnie Raitt 130
Ratt 113
The Replacements 118
The Righteous Brothers 61, 161
The Robert Cray Band 58
Linda Ronstadt 194
Rush 142
Scorpions 56
Ricky Van Shelton 188
Carly Simon 64
Paul Simon 4
Slaughter 30, 143
Slayer 74
Snap 97
Soho 164
SOUNDTRACK
Beaches 147
Fantasia 199

Ghost 28
Pretty Woman 18
Twin Peaks 33
The Soup Dragons 88
Lisa Stansfield 158
Steel Heart 152
Stevie B 86
George Strait 104
Stryper 200
Styx 78
Al B. Sure! 24
Surface 175
Keith Sweat 46
Take 6 106
Testament 94
Tony! Toni! Tone! 55
Too Short 26
Traveling Wilburys 12
Randy Travis 47
Travis Tritt 167
Trixter 70
UB40 71
Urban Dance Squad 93
Steve Vai 174

Vanilla Ice 1
VARIOUS ARTISTS
The Wilderness Collection 150
Red Hot & Blue 85
Rubaiyat 169
Vaughan Brothers 11
Vixen 186
Warrant 17
Roger Waters 191
Caron Wheeler 166
Whispers 136
Keith Whitley 116
Hank Williams, Jr. 117
Wilson Phillips 7
Winger 42
Steve Winwood 57
Yanni 172
Dwight Yoakam 109
Neil Young & Crazy Horse 79
ZZ Top 6

Cinderella



HEARTBREAK STATION

Produced by John Jansen, Tom Keifer
Mixed by Steve Thompson and Michael Barberio

MANAGEMENT: Larry Mazer



TRACKS PHOTO BY MARK "WEISSGUY" WEISS

PolyGram

© 1990 PolyGram Records, Inc.

NARM, VSDA MAY GO SEPARATE WAYS

(Continued from page 1)

alternatives, it probably would be decided by both organizations that a dedicated [executive] vice president for each association might be necessary to meet those needs."

Even without a concurring vote by both boards, one party could effect a split through a provision in the current contract between the groups, which allows either side to terminate the affiliation unilaterally.

Under that three-year contract, which began in 1989, either side can end the marriage by giving the other side a one-year notice. Notice can only be given at the end of a fiscal year, which, for both groups, is Feb. 28. Thus, it is possible that a formal split would not occur until Feb. 28, 1992.

Pam Horovitz, executive VP of NARM/VSDA, would not confirm at press time that an explicit vote to terminate had been taken by the NARM board. She also declined to discuss the agenda for the VSDA board meeting in Austin.

OPTIONS UNDER REVIEW

But she notes, "At the request of both boards, I did prepare over the last couple months an analysis of the current joint structure," including a review of "whether the current joint operating structure is still appropriate or whether it's time to make some changes."

Also under review, according to sources, is Horovitz's contract, which

makes her the highest-ranking staff person for both organizations.

The most likely scenario in the event of a split between NARM and VSDA, according to several sources, is that Horovitz would become executive VP of NARM and a new senior staff person would be appointed for VSDA. "The decision was made that [Horovitz] should be 100% ours," one NARM board member says. "That's basically what the board decided."

Horovitz declines to comment on her contract with the two organizations.

FATE OF STAFFERS

Left unclear in this scenario is the disposition of the approximately 30 other staffers at the groups' Marlton, N.J., headquarters. Staffers' salaries are apportioned according to a complex formula involving time spent on each group's activities and other factors—an arrangement that has occasionally caused friction, according to some sources.

"There are some who are strictly VSDA, and some who are strictly NARM, and then some who bill their time on a percentage basis," one insider says. "It's not the organizations themselves, it's the executive staff. It's run out of the same office, dual titles, that's where it gets hairy... I'm sure all this is of concern to the VSDA board and I'm sure it's of some concern to NARM."

"The VSDA is an organization of

5,000 member companies and a convention which this year drew close to 15,000 people," Horovitz notes. "NARM has 500 members and a convention that draws slightly over 2,000 people. The difference in the scope of what's required to run one organization vis-a-vis the other is obviously substantial.

"Having said that," Horovitz continues, "there are things that the staff of any trade association does that require the same number of people regardless of how large the organization is, such as putting on a convention."

EVOLUTIONARY PROCESS

According to some sources, the de-

cision to formally split the two groups represents the culmination of an evolutionary process that dates back almost to the day NARM decided to seed VSDA.

While NARM provided initial funding for VSDA, the latter group eventually grew to dwarf NARM, generating significant revenues from its annual trade show. The growth of VSDA also led to an expansion in the headquarters staff that served both organizations.

Through 1987, NARM appointed three members of VSDA's 15-member board of directors—an acknowledgment of VSDA's heritage as an outgrowth of NARM. Beginning in 1988, the VSDA board assumed con-

trol over those three appointed seats.

Recently, the VSDA board voted to increase the number of appointed seats to five, all under the control of VSDA (Billboard, Sept. 22).

Since assuming control over the appointed seats on its board, VSDA has frequently used its authority to appoint representatives from major music/video combo chains, some of whom have also been members of the NARM board. The only current dual-board member is Lou Fogelman of Show Industries.

Even if the two organizations do split, there will continue to be a substantial overlap between their memberships.

MGM/UA HOME VIDEO DISMANTLED

(Continued from page 1)

sure the ones who are remaining are the lucky ones."

"Officially," says another source, "people won't be out until Jan. 8. Some people will be asked to work through the transition or until they find another job. But even if MGM/UA Home Video were fully staffed, it's difficult to see how the transition could be made in the time frame they're looking to."

"After the paring down is completed," the source also says, "it may become evident that more people are needed to manage the label. They may want to hire some people back, but there are no immediate plans to do that."

Sales staffers at WEA and Warner Home Video are absorbing ordering, billing, and shipping functions, effective Monday (19).

Warner is said to be adding five to six people to its existing field sales staff of approximately 30; the 15 MGM/UA Home Video field sales reps who were let go are being interviewed for those jobs. Warner hired five members of HBO Video's sales staff of seven when it took over that company's sales and distribution (Billboard, Aug. 25).

WEA is also said to be beefing up its direct video sales efforts. Evidence for this conclusion is provided by the appointment of Gary Routenberg as supervisor of video distribution for the wholesaling apparatus. Routenberg is the Warner Home Video sales manager at WEA's Los An-

geles branch (Billboard, Nov. 17).

But, the source continues, "There's still a lot to be desired about the new relationship and maximizing the sale of the [MGM/UA] line."

"It could work if you did it like a WEA label where you have Warner regional reps going in and working with the WEA people to keep them apprised of what's happening in marketing and sales strategy and then by getting into the key accounts to work out programs on the product. But you don't have that now. I don't know how you can dismantle a company over a weekend and expect it to function at any kind of efficient marketing or sales level. What about back orders? What about catalog? There could be a lot of money left on the table this Christmas. If I were a producer with a stake in some of those titles, like a Don Bluth who made 'All Dogs Go To Heaven,' I'd be making some strong inquiries."

Warner Home Video is also said to be working on absorbing such functions as merchandising, advertising, and publicity, but "that hasn't been finalized yet," says the source. "It remains to be seen how much control the Warner people will have over such areas as co-op, packaging, and pricing." Another major meeting between Warner and the remaining MGM/UA Home Video staff took place Nov. 14.

Another source claims that the remaining MGM/Pathé Home Video staffers will probably move from

Filmland headquarters in Culver City, Calif., to a Pathé building in Beverly Hills.

MGM/UA has one of the richest home video libraries in the industry, with such classic titles as "The Wizard Of Oz," "Singing In The Rain," and "2001" among its 2,000-title vault. MGM/UA Home Video has released 950 titles. In recent years, the studio has produced such major films as "Rain Man" and "Moonstruck."

Recently, the company celebrated sales of 4 million units on the sell-through-priced "All Dogs Go To Heaven"—a title that enjoyed the No. 1 spot on Billboard's Top Video Sales chart for several weeks. Current and upcoming MGM/Pathé theatrical features include "Quigley Down Under," "The Desperate Hours," "Rocky V," and "The Russia House."

The addition of MGM/UA Home Video to the Time Warner family—which already includes Warner Home Video, HBO Video, Lorimar Home Video, and Cannon Home Video—would give Warner a market share in excess of 20%, say industry analysts. MGM/UA had a 7% share of market in 1989 based on revenues of \$225 million, according to Paul Kagan & Associates (Billboard, Nov. 3).

A representative for MGM/UA Home Video says the company is going ahead with plans to sponsor an "All Dogs Go To Heaven" float Nov. 25 in the Hollywood Christmas Parade in Los Angeles.

LIVE's 'Turtles' Generate Strong Operating Profit

BY DON JEFFREY

NEW YORK—Once again, the Ninja Turtles saved the quarter for LIVE Entertainment Inc.

The big bright spot for LIVE, whose weakened rackjobbing division continues to disappoint investors, is the home-video subsidiary that distributes the popular "Teenage Mutant Ninja Turtles" releases.

LIVE reports that third-quarter operating profits skyrocketed 146% to \$23.9 million as revenues climbed 84% to \$182 million.

Despite those numbers, Wall Street registered its dissatisfaction with the company when the results were released by driving the stock down to the biggest percentage decline of the day on the New York Stock Exchange. Shares fell 25.2%, or \$3.50 each, to close at \$10.375.

What investors were reacting to was a 35% drop in quarterly net profit to \$7.9 million. One reason for the decline was a higher tax rate. Another was that in last year's third quarter, LIVE realized an \$8 million gain from an insurance policy on its late chief executive, Jose Menendez.

But analysts are troubled by softness in the company's rackjobbing subsidiary, Lieberman Enterprises. The company did not break out results for any of its divisions, but said that Lieberman "continued the weak profit performance experienced" in the first six months of the year.

Revenues for Lieberman were up in the quarter, but that was only be-

cause sales from Navarre Corp., a distributor that LIVE bought early this year, were included. The subsidiary had an operating loss.

Keith Benjamin, analyst with Silberberg, Rosenthal, says one reason for weakness at Lieberman is that "specialty retailers are gaining market share from the mass merchants on the music side." Rackjobbers distribute recordings and videos to mass merchants.

That same reasoning may account for some of the reported gains for LIVE's Specialty Retail operations, which include the music and video chains Strawberries and Waxie Maxie. The company says the division's revenues and profits were both up.

An even bigger success story was LIVE Home Video, whose profits and revenues for the first nine months of 1990 were higher than those for all of last year, the company says.

That is primarily due to the runaway success of the "Teenage Mutant Ninja Turtles" videos. The turtles also helped LIVE post strong gains in the first and second quarters this year.

For the first nine months this year, LIVE reports that net profit declined 21% to \$11.8 million on an 85% increase in revenues to \$475 million.

Benjamin says the outlook for LIVE Home Video is good for next year because it "will receive an impressive array of movies from Carolco and other movie companies."

Carolco Pictures Inc. owns 48% of the voting shares of LIVE.

Canadian Obscenity Verdict Cheers Record Industry

BY KIRK LaPOINTE

NEPEAN, Ontario—Canada's landmark music obscenity trial has ended with the acquittal of a record company and its distributor, unease in the civil rights community, and general relief in the record industry.

Fringe Products Inc. and its distribution arm, Record Peddler, were acquitted Nov. 8 after a provincial court jury first said it was deadlocked, then spent more time at the judge's behest and delivered a verdict on the defendants' behalf.

In all, the three-man, nine-woman jury spent nine hours before ruling that two albums by the Victoria-based punk/thrash band DayGlo Abortions were not obscene. The band was not charged, but Fringe president Ben Hoffman had to pay a heavy price for producing and carrying the albums. All told, he has spent more than \$90,000 on legal fees; the

Crown may appeal the case, so his bills may not be over.

At least, he says, "I think I have now some sense of what I can do and what I can't do." What he will do, once he recovers financially, is step up his production of alternative music. The band plans no changes.

The verdict has elated the Canadian recording industry, which viewed this trial as a litmus test of the country's obscenity laws. The battle is far from over, though. On Monday (19), a London, Ontario, record and book store owner is to appear in court on obscenity charges after he dared authorities to arrest him last month for carrying 2 Live Crew's "As Nasty As They Wanna Be."

"We are very pleased," says Brian Robertson, president of the Canadian Recording Industry Assn. "There is a much wider path the industry can walk now."

But defense lawyer Marlyss Ed-

wardh, noting how long it took the jury to reach its verdict, says it is clear the obscenity provisions in the Criminal Code are in need of overhaul to prevent similar cases. Even though the ruling demonstrates Canadians' "commitment to tolerance," there is bound to be more pressure on artists and their industry, she believes.

Under the law, an obscene work is one whose dominant characteristic is the undue exploitation of sex. It leaves room for defendants to argue their work has artistic merit and does not violate community standards.

But the Canadian Civil Liberties Assn. says artists will remain confused because no defined line exists on what constitutes a criminal offense. Community standards in a big city are bound to be different than those in a smaller center, notes association general counsel Alan Borovoy.

The four-day trial was expected to

be a major debate on artistic expression and freedom. Instead, it was scant on testimony and strong on urging the jury members to use their own consciences as guides. The prosecution did not call any experts; it simply played the 11 songs in question from the albums, "Feed Us A Fetus" and "Here Today, Guano Tomorrow."

The songs are sprinkled with four-letter words and references to incest, rape, and suicide. The band has said these references are parodies.

Provincial Court Justice Louise Charron played an important role in ensuring the trial ran its course. In charging the jury, she said that the 12 members had to assess the question of tolerance, not taste. "What matters is not what Canadians think is right for themselves. What matters is what Canadians will not tolerate other Canadians hearing because it would be beyond community standards."

High Court Firm On RICO Ruling

BY BILL HOLLAND

WASHINGTON, D.C.—For the second time this year, the U.S. Supreme Court has let stand a federal court ruling that state prosecutors have the right to seize non-obscene assets in obscenity conviction cases.

In the Nov. 5 item, the Court refused to review a ruling (Sequoia Books Inc. vs. Ingemunson) by an appeals court in Illinois that upheld a state law permitting state prosecutors to seize all contents of bookstores convicted more than once of selling obscene materials.

By not reviewing the Illinois ruling, the Court let stand the constitutionality of the state's use of its Racketeer Influenced and Corrupt Organizations Act statutes, which some constitutional critics say were fashioned only to smash organized crime syndicates.

"This is the second time this session that the Supreme Court has not granted a review," says Charles Ruttenberg, Washington, D.C., counsel for the Video Software Dealers Assn. "There's certainly a pattern emerging here—they're giving the distinct impression they don't want to look at this issue. This bodes ill for all of us. Talk about your chilling effect."

On Oct. 16, the Supreme Court let stand a Virginia case in which prosecutors, employing state RICO statutes, seized more than \$1 million in assets of a Northern Virginia bookstore after finding four videotapes and six magazines obscene under state law.

MCA LABELS SHIFT TO BMG FOR INT'L DISTRIBUTION

(Continued from page 1)

Motown, partly owned by MCA Inc., is not included in the deal, but is already licensed to BMG worldwide outside North America and Africa.

According to sources, the agreement calls for BMG to pay MCA an annual advance of \$37 million. However, Rudi Gassner, president and CEO of BMG International, denies that the figure is that high.

Michael Dornemann, chairman, president, and CEO of BMG, estimates that the distribution and licensing of the three labels will add 2%-3% to BMG's world market share. While their combined market share is larger than that in the U.S., Gassner notes that, in other territories, MCA/Geffen's American repertoire has to compete with domestic material.

WMI sources estimate that MCA's and Geffen's combined international revenues will total about \$120 million this year, about 11% of WMI's projected sales for 1990. But an MCA source says the combined total will probably be closer to \$150 million, representing about 15% of WMI's revenues this year.

Of the MCA estimate, Gassner says, "That's a fair assumption. We're saying this [deal] will give us an additional revenue base of a minimum of \$100 million. So if they're forecasting something like \$150 million, it may be in the ballpark."

The WMI sources also claim revenues from Warner's MCA licenses will be about \$50 million this year, down from \$68 million in 1989. The comparable Geffen numbers are about \$70 million for 1990, vs. \$63 million for last year, they say.

Al Teller, chairman of the MCA Music Entertainment Group, confirms that the Geffen figures are "order-of-magnitude" correct. But he says, "MCA [international sales] for 1990 [will be] far greater than \$50 million. We had a strong year in 1989. I'm not sure 1990 will be down, actually, when the dust settles. The results aren't out, but we're not going to be down, or if we are, it's just going to be a little bit."

Also, he points out that the WMI figure does not include MCA's U.K. sales through PolyGram. A company

source estimates the U.K. revenues alone could top \$40 million.

For some time, MCA has been saying that it wants to gradually develop its own companies in major international territories, but it has never made clear whether that would in-

There's no question that these companies fit together very well

clude the establishment of a worldwide distribution system. The new pact has again aroused speculation that MCA and BMG might eventually enter either a joint worldwide distribution deal or a reciprocal arrangement under which MCA would distribute BMG in North America and BMG would handle MCA elsewhere.

While saying that such an agreement was not contemplated or discussed in the talks leading to the current deal, both sides acknowledge that some form of joint distribution is a possibility in the future.

"There's no question that these companies fit very well," says Dornemann. "There's nothing I'd rule out."

However, Dornemann says a reciprocal pact would make no sense. "I believe music is a global business. So, in the birth of a joint venture, it would be a mistake to have different ownerships in different parts of the world. Partnerships in music have to be worldwide, because the business is worldwide."

For his part, Teller says, "The BMG people know what our long-term objectives are, and as our future unfolds, there are a variety of mechanisms that can be used to accomplish what we want that wouldn't necessarily not include BMG. Whether or not they be joint ventures, there are all kinds of ways of doing it..."

"Both parties are hopeful that the relationship is a dynamic one and very much has the possibility of evolution. And in a practical sense, we're looking at this as a real working partnership overseas."

Gassner also views the deal as a partnership. Although BMG will be helping to develop MCA and Geffen in territories where they may start companies in competition with BMG, he says, "Nobody is going to stop

ADVISORY LABELS BEING USED AS MARKETING TOOLS

(Continued from page 6)

keting tool. You don't see companies that put out poison make fun of a skull and crossbones."

David Leibowitz, senior VP/general counsel for the RIAA, says that he contacted attorneys at Atlantic and discussed the association's stand on the use of the parental advisory art. "We didn't tell them not to do it," he says. "We expressed our concerns about what those implications may be in the long term."

A representative for Atlantic, however, claimed the label had not been contacted by the RIAA about the matter. He stressed that the Carlin album is on the Eardrum label and is only distributed by Atlantic.

The Carlin album cover features the comedian peering over the parental advisory logo and uses the text of the warning label as its title. Priority's "Explicit Rap" compilation uses a blown-up version of the sticker as the cover art, with the word "lyrics" replaced by "rap."

Priority Records president Bryan Turner readily admits that the use of the parental advisory sticker as cover

art is a marketing ploy and dismisses complaints lodged by other labels as "sour grapes."

According to Turner, Priority act N.W.A. complained about the possible inclusion of the parental advisory label on the compilation, noting that sales of its previous releases were hurt when some chains refused to carry stickered product.

"It's obvious the responsibility is ours to make sure that parents and buyers are forewarned," Turner says. Using the sticker as cover art was "the creative way of doing that and of appeasing the artists," he adds. "We arrived at that solution and it worked."

"Other record companies that call me are upset because they had not thought of it first," Turner says.

He concludes, "This sticker actually came about because of this music. It wasn't because of George Carlin or Richard Pryor, it is because of rap music and how threatening it is to the white establishment. I couldn't imagine a more perfect way of marketing that type of music."

MCA/Geffen from becoming a global player. As far as partnership is concerned, we can truly both benefit from what we are doing."

While Teller has no timetable for starting new international companies, he says the labels in Japan and Germany will be "anchors" for MCA's operations in the Far East and Europe, respectively. "Our strategy in a general sense is to increase our presence in all the key markets of the world," he says. "So I don't think this is the final step in our evolution."

Assistance in preparing this story was provided by Adam White in London.

EUROPADISK, LTD.

MASTERING/MANUFACTURING

- COMPACT DISC • CASSETTE
- VINYL RECORDS • PRINTED GRAPHICS

The U.S.' only one-stop manufacturer with Neve DTC digital CD mastering, DMM for LP's, Lyrec high-speed duplicating AND a 20-year reputation for quality! Ask one of our friendly, helpful staff for a copy of our information-packed brochure.

EUROPADISK, LTD. 75 Varick Steet, New York, NY 10013
(212) 226-4401 • FAX (212) 966-0456

DISC MAKERS

Complete manufacturing for the audio industry.

SAVE MONEY Deal Directly With The Manufacturer

In-house art department for design, type-setting, film work, and printing. In-house mastering department for a great sounding product.

COMPLETE PACKAGES FOR:

- Cassette Duplication
- Record Pressing
- Compact Disc Replication

CALL FOR OUR FREE FULL COLOR CATALOG 1-800-468-9353
(In PA: 215-232-4140)

DISC **MAKERS
1650 Broadway, Suite 1010
New York, NY 10019
(212) 265-6662

FINE YOUNG CANNIBALS

FYCG

THE RAW & THE REMIX

(MCA/C/D-10125)

THE NEW ALBUM

FEATURES

REMIXES OF

CANNIBAL

CLASSICS

INCLUDING

THE HITS

"JOHNNY

COME

HOME"

(MCA 12/M-53950)

"SHE DRIVES ME

CRAZY"

"GOOD THING"

ALBUM RELEASE DATE: DECEMBER 11, 1990.

AGM MANAGEMENT CO.: TONY MEILANDT

© 1990 MCA RECORDS, INC.

MCA
RECORDS



INSIDE TRACK

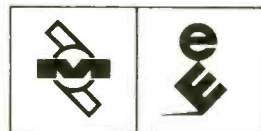


Edited by Irv Lichtman

THE BUYOUT of MCA Inc. by Matsushita Electric Industrial Co. may be concluded by Thanksgiving, according to observers. The companies are scheduled to begin talks again Monday (19) on the possible acquisition. Price is still the major issue. MCA wants as much as \$90 a share, insiders say, while Matsushita reportedly expects to pay about \$80. The stock closed at \$65.50 a share recently.

U.K. PROBLEM SOLVING: U.K. retailers are looking into the problem of censorship before, they hope, it becomes a problem in this country. Fired by the situation in the U.S., both sides of the industry are due to meet Thursday (22) to forge a united front on the issue. Representatives of the British Assn. of Record Dealers and the British Phonographic Industry will try to show the government here that the industry is capable of keeping its own house in order. The BPI/BARD meeting was instigated by BARD chairman **Brian McLaughlin**, who says his members became concerned after prosecutions of retailers in the U.S.

BIG SOUNDS FROM MUTE? Official word is out that U.K.-based indie **Mute Records** has made a U.S. licensing, pressing, and distribution deal with **Elektra Entertainment**. Artists from the 12-year-old label, founded by **Daniel Miller**, covered by the deal are **Nick Cave & the Bad Seeds**, **Renegade Soundwave**, **Inspiral Carpets**, **Porrtan 5**, and **Easy**.



MUTE/ELEKTRA

STAFF CUTS continued at **Island Records** Nov. 14 with the elimination of eight field promotion positions; those duties will be absorbed by existing **PolyGram** staffers. Sources speculated that layoffs in the Island promotion department would continue through the end of the week, possibly affecting some national positions.

TALK ALSO CONTINUES that further staff slashes will be made at **RCA**, which has quietly dismissed some 16 employees—many on the secretarial and support levels—within the last month. **BMG** chairman, president, and CEO **Michael Dornemann** denies that there have been any discussions of further layoffs, but some sources believe that as many as 15 more people may be axed soon.

SHORT-LIVED ALLIANCE: The new umbrella label at **PolyGram** headed by **Rick Dobbis** and including product on **Polydor**, **London**, **Smash**, and **Island Records** will not be christened **Alliance Records**, as previously expected. Track hears the latest name in the works is the **PolyGram Label Group**. That would follow the melodic lineup of recently named **PolyGram** entities including **PolyGram Group Distribution (PGD)** and the **PolyGram Diversification Division (PDD)**. Company observers hope for confirmation PDQ.

CLAIMING THAT RAP "provides a window to our urban culture," **Time Warner Inc.** executive VP **Robert J. Morgado** defended the controversial way this music sometimes communicates to the listener in a letter printed in the Nov. 4 Sunday edition of **The New York Times**. Morgado, who is responsible for **Time Warner's** music holdings, concedes "the music can be frightening." But, he writes, "it is angry and subverts aspects of order. It is violent and hard to understand absolutely. Much of modern life is like that. Music and its lyrics reflect a reality that can't be censored. One can work to keep from being reminded of it, but it is there. Our eyes must be open; our ears must be open. We confront that reality, however it may offend or disturb." Morgado's longish letter makes a single reference to **2 Live Crew**, which has been fending off charges of obscenity and whose label is now distributed through **Time Warner's Atlantic Records**.

TAKEOVER: Ireland's leading video rental chain, **Xtra-vision**, has been taken over by leasing operation **Cambridge**. Xtra-vision, which has 325 outlets in Ireland, the U.S., and the U.K., had seen its share tumble from \$1.75 to 11 cents in a year's time. **Cambridge** won out in the takeover despite a late bid from **Belgium's Super Club**.

EXITS: **Cynthia Badie-Rivers** has left **Columbia Records** as director of national publicity and artist development for black music and jazz, effective Oct. 31. She can be reached at 212-222-1232. . . **Ed Dougherty** has left as VP of sales at **Coast Manufacturing**, makers of cassette and CD carrying cases. Call him at 212-461-2578.

SHOT AT REDEMPTION: **Broward County (Fla.) Judge Paul Backman** was set to conduct a hearing Nov. 16 to determine whether a new trial will be granted to Florida retailer **Charles Freeman**, who was found guilty Oct. 3 in **Fort Lauderdale** of violating state obscenity statutes by selling **2 Live Crew** albums.

MORE THAN MEETS THE EYE: Newly ensconced at **Elektra Entertainment** as senior VP of urban music after leaving his post as senior VP of black music at **CBS**, **Ruben Rodriguez** will also launch a joint-venture label with his new employer any day now. No further details on the label's staff or roster are forthcoming from **Rodriguez** or **Elektra** staffers as yet.

BARB-A-CUE TIME: **Fredric Dannen** didn't put all his barbs in his best seller, "Hit Men." He saved a few for his talk on "The Making Of 'Hit Men': Confessions Of A Journalist," at the monthly meeting of the **B'nai B'rith Music and Performing Arts Unit** Nov. 12 in **New York**. After taking individual swipes at **Dick Asher**, **Walter Yetnikoff**, **David Geffen**, and **Clive Davis**, he took out his shotgun and leveled a blast at the entire industry. "In the record industry, more than any other one I have seen, the line between legitimate and illegitimate is so fine that it is almost indistinguishable," he said. "There are ethical problems at every level of the music industry, not just in promotion."

THE WINNERS of the **Amusement and Music Operators Assn. 1990 Jukebox Awards**, presented Oct. 26 in **New Orleans**, are **Alannah Myles**, female rising star; **Clint Black**, male rising star; and the **Kentucky Headhunters**, group rising star. Myles' single "Black Velvet" was named jukebox pop record of the year; **Milli Vanilli's** "Blame It On The Rain," R&B record of the year; and **Randy Travis'** "Just A Matter Of Time," country record of the year. **Paula Abdul's** album "Forever Your Girl" won in the pop and R&B CD categories, and **Hank Williams Jr.'s** "Greatest Hits III" won as country CD of the year. In addition, **Kenny Rogers**, the **Everly Brothers**, **Peter Noone** of **Herman's Hermits**, and the late **Patsy Cline** were inducted into the **Jukebox Legends Hall of Fame**.

NOT JUST A FANTASY: **Berkeley, Calif.'s Fantasy Records** has bought **Santa Monica-based Specialty Records** for an undisclosed amount, according to **Fantasy** executive VP **Phil Jones**. He says **Fantasy** will mine **Specialty's** catalog—which contains vintage **Little Richard**, **Sam Cooke**, and other gems—with plans to repack-age and re-merchandise about 25 **Specialty** releases in 1991. **Fantasy** has carved a marketing niche re-merchandising catalog on such labels as **Milestone**, **Prestige**, **Stax**, **Contemporary**, and **Galaxy**, among others.

PRESERVING GREATNESS: **Columbia Records**, with a surprise album hit on its hands with "Robert Johnson—The Complete Recordings," has pledged \$10,000 to the **Mt. Zion Robert Johnson Memorial Fund**, which hopes to erect a monument, among other endeavors, at the grave site of **Johnson** in the cemetery of the **Mt. Zion Missionary Baptist Church** near **Morgan City, Miss.** Tax-deductible contributions in any amount can be sent to the **Mt. Zion Robert Johnson Memorial Fund Inc.**, P.O. Box 1059, **Clarksdale, Miss.** 38614.

THE ALLEVIATION OF HUNGER is the goal of **Relativity Records'** "Harry Chapin Tribute" album of performances culled from a 1987 **Carnegie Hall** tribute concert. The release, timed for release on the eve of the Thanksgiving holiday, features performances of the late singer/writer's songs by **Bruce Springsteen**, **Pat Benatar**, **Graham Nash**, and **Judy Collins**, among others. All royalties help fund various hunger groups founded by **Chapin** and the **Chapin** family.

Because It's Christmas

THE CHRISTMAS ALBUM OF THE YEAR!

Barry Manilow

Because *It's Christmas*, the new album from Barry Manilow, is shaping up to be the holiday album of the year, with sales over 400,000 copies prior to Thanksgiving. But the story doesn't end there.

On November 22nd, Barry will perform the title track and first single, live on NBC-TV at the annual Macy's Thanksgiving Day Parade, to an estimated audience of 55 million people. Barry will also perform the song December 5th on The Arsenio Hall Show and December 18th on The Tonight Show.

With this much exposure, coupled with a wonderful album that includes great duets with Exposé ("Jingle Bells"), K.T.Oslin ("Baby, It's Cold Outside") and more, expect this to be one Christmas album that's paved in Platinum.



Produced and Arranged by Eddie Arkin and Barry Manilow

K.T. Oslin appears courtesy of RCA/BMG Records Personal Management: Corry C. Kief STILETTO Management, Inc.

On Arista chrome cassettes, compact discs and records.

ARISTA © 1990 Arista Records Inc., a Bertelsmann Music Group Company



M A R I A H

CAREY

Sweet Destiny

NOTHING'S SWEETER THAN WATCHING A YOUNG TALENT BE EMBRACED BY A HUGE AUDIENCE. AND IN THE EIGHT MONTHS SINCE MARIAH CAREY WAS INTRODUCED AT NARM, SHE'S MADE HER PRESENCE FELT AROUND THE WORLD—PLATINUM IN CANADA, GOLD IN THE U.K., JAPAN, AND AUSTRALIA, ONE HALF-MILLION IN EUROPE... AND DOUBLE PLATINUM HERE IN THE U.S.

HER FIRST TWO SELF-PENNER SINGLES, VISION OF LOVE AND LOVE TAKES TIME, HAVE BOTH REACHED GOLD AND NO. 1 ON THE POP, A/C, AND R & B CHARTS—AN ASTONISHING ACHIEVEMENT.

HER RECENT APPEARANCES ON NATIONAL TELEVISION—SATURDAY NIGHT LIVE, THE ARSENIO HALL SHOW, AND SHOWTIME AT THE APOLLO—HAVE EXPOSED HER TO MILLIONS MORE, WITH THE TONIGHT SHOW STILL TO COME.

MUSIC REVIEWERS FOR NEWSPAPERS AND MAGAZINES ACROSS THE COUNTRY HAVE ALSO DISCOVERED MARIAH, AND SUNG HER PRAISES EVERYWHERE. FROM THE NEW YORK TIMES TO THE L.A. TIMES: FROM PEOPLE TO MUSICIAN.

THIS MONTH, THE NEW SINGLE, SOMEDAY, HITS THE CLUBS. AND IN JANUARY, MARIAH MAKES HER HOME VIDEO DEBUT.

A SWEET BEGINNING FOR AN ARTIST DESTINED TO HAVE A MAJOR IMPACT ON MUSIC IN THE '90'S. MARIAH CAREY. A VOICE FOR ALL TIME. AND HER TIME IS NOW.

ON COLUMBIA.

PRODUCED BY WALTER AFANADOR, RUELLE LAWRENCE, BEN MARGULIES,

RIC WAKE, NAHADA MICHAEL WADDEN, MARIAH CAREY

EXECUTIVE PRODUCER: JIMMY MOTTOLA

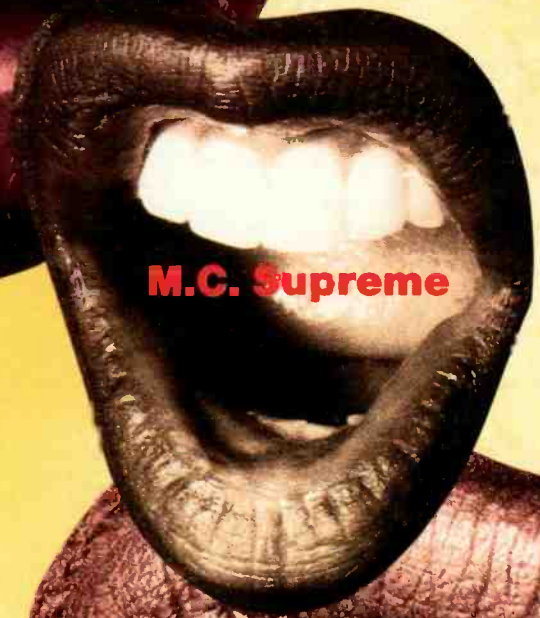


MANAGEMENT: CHAMPION ENTERTAINMENT ORGANIZATION, INC.

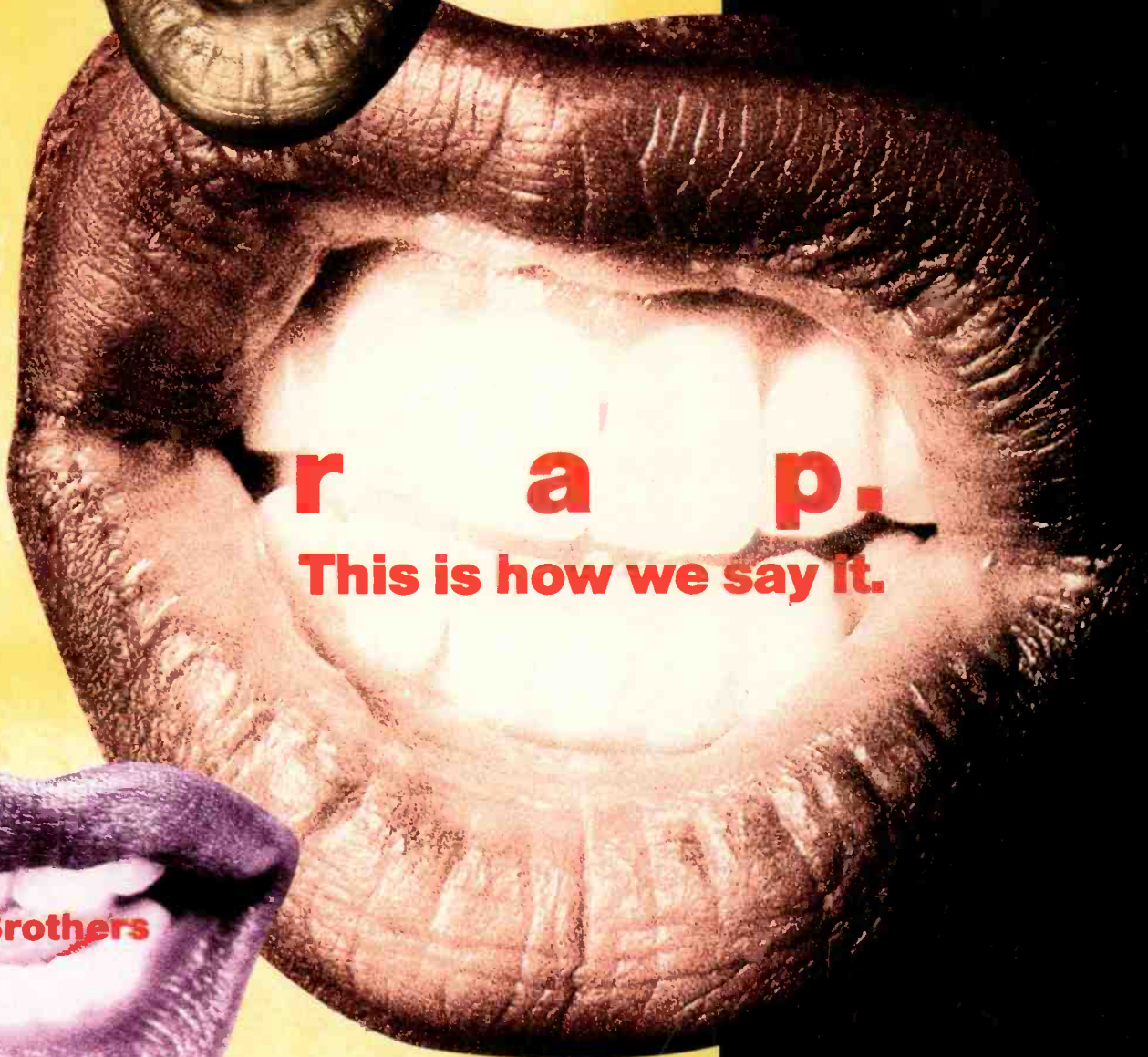
COLUMBIA: 815, 141, 4, 14, 011, BY CBS RECORDS INC. © 1990 CBS RECORDS INC.



Kool G Rap & D.J. Polo



M.C. Supreme



r a p.

This is how we say it.



Jungle Brothers



Monie Love

© 1990 Warner Bros. Records Inc.



cold chillin'

