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VOLUME 101 NO. 44

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

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Doctorow Prescribes Racking For Video Specialty Stores

BY EARL PAIGE

PHOENIX Recognizing the inroads rackjobbers are making in video specialty stores, Eric Doctorow, VP/GM for Paramount Home Video, publicly stated that the racking of video product in those outlets provides a further opportunity to expand the sell-through market for prerecorded video.

In an address to the annual rackjobbers' meeting of the National Assn. of Recording Merchandisers, which took place here Oct. 21-23, Doctorow also suggested that they begin racking CDs and computer software in video stores.

"I believe your [rackjobbing] organizations are very well positioned

to take advantage of two very real opportunities," he said. "The first is racking video stores with videocassettes. The second is racking them with computer software and CD. Neither of these ideas is new, of course, but the time may be right to implement them both."

(Continued on page 91)

Regional Tour Bookers May Join Forces National Deals Alarm Promoters

BY THOM DUFFY

NEW YORK In the wake of the Rolling Stones' big-money deal with a national promoter for their "Steel Wheels" tour, some of the nation's leading concert promoters are bracing for changes in the way major tours are booked—changes they say

could affect every level of the concert business.

They state that the lure of big tour guarantees—and the increasing availability of corporate sponsorships to back those bids—could lead other top acts to seek deals with a single national promoter, as the Rolling Stones did with Concert Productions

International of Toronto.

Opinions differ on how many acts might strike such deals in the near future. For the moment, even such top concert draws as Paul McCartney, who will tour the U.S. this winter, continue to follow the traditional path from booking agencies to local or regional promoters.

But top promoters increasingly say they are preparing to compete on a national basis, when necessary, to get top bookings.

"I believe in the system the way it is, in the agent system," says Louis Messina of Pace Concerts, "but I'm not going to let the parade pass me by."

Leading promoters have discussed forming partnerships to pursue na-

(Continued on page 90)

When College Outlets Play The Hits

BY SEAN ROSS

NEW YORK It is the *other* world of college radio.

The college radio that plays Madonna, Milli Vanilli, Aerosmith, and Cher, instead of Toad The Wet Sprocket, the Ocean Blue, the Meat

• Classical radio boosters praise format's health... see page 12.

Puppets, and The The. The college radio that is just getting around to playing the Smithereens. The college radio where students have their sights

set more on careers in mainstream radio than on exposing their market to alternative music.

Record promotion people don't much like them. Broadcasters at alternative college stations frequently ridicule them. Very little is written

(Continued on page 13)

Domino's Theory: Delivering Pizza With Vid Promo

BY JIM McCULLAUGH

LOS ANGELES Domino's—the pizza delivery giant with more than 5,000 U.S. outlets boasting average daily deliveries of some 800,000 pies—is serving up a test of a unique home video sell-through program.

Starting next February, consumers receiving pizzas from up to 1,000 test market stores nationally will also get a box-topping Domino's Home Video Catalog.

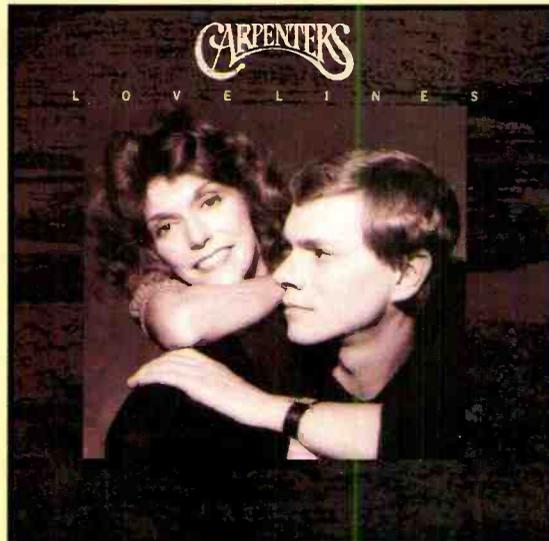
The catalog will contain a broad sampling of 30 sports, special-interest, and theatrical titles priced between \$10-\$30. Nintendo games will also be offered. Consumers can obtain titles by calling a toll-free num-

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"I listen to this record every morning. I'm jealous of Caetano's lyrics. This is the music and poetry of the future. Beautiful. Sed. Heart-wrenching. Contemporary. Angry. Pretty. Ugly. What popular music should/could/is be." David Byrne
 CAETANO VELOSO, "ESTRANGEIRO", on Elektra Musician (60698)



LOVELINES: CLASSIC CARPENTERS Celebrating the 20th anniversary of Carpenters' signing with A&M Records, Lovelines is an album of previously unreleased Carpenters songs, including captivating work from Karen Carpenter's Phil Ramone-produced solo album. Featuring "If I Had You." On A&M Records, Compact Discs and BASF Chrome Tape. [SP 3931]

NARM Indie Unit Agrees To Back Self-Stickering

BY BRUCE HARING

PHOENIX The Independent Action Committee of the National Assn. of Recording Merchandisers has agreed to support the voluntary stickering of albums containing explicit lyrics. The step marks the first time independent labels have jointly agreed to adhere to any industrywide move toward standardization of stickering.

Proclaiming that a voluntary solution to the stickering of albums with explicit lyrics and artwork was preferable to government-imposed rules, the labels—many of them already stickering product—will follow any standards set by the Recording Industry Assn. of America's committee

(Continued on page 93)

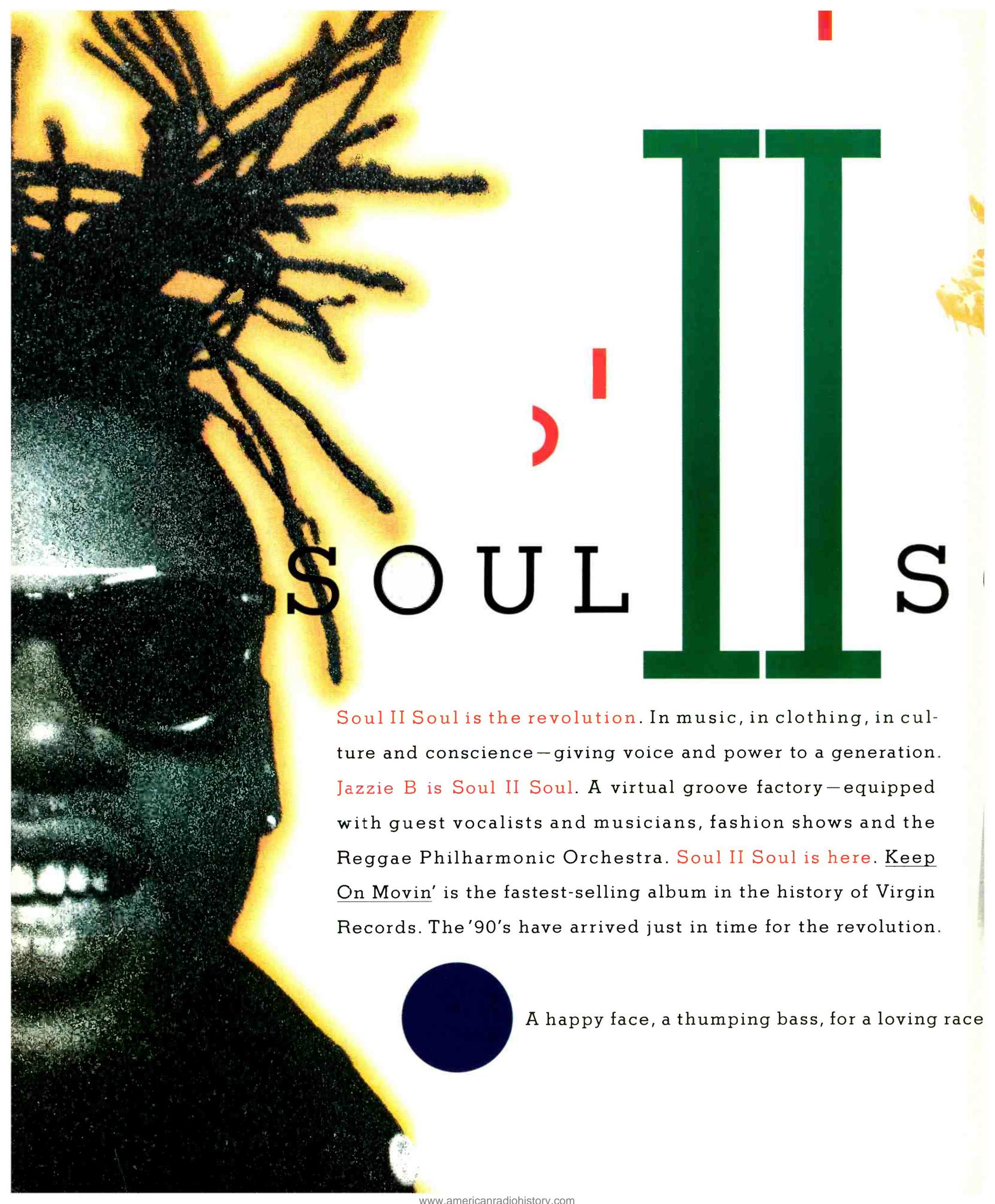


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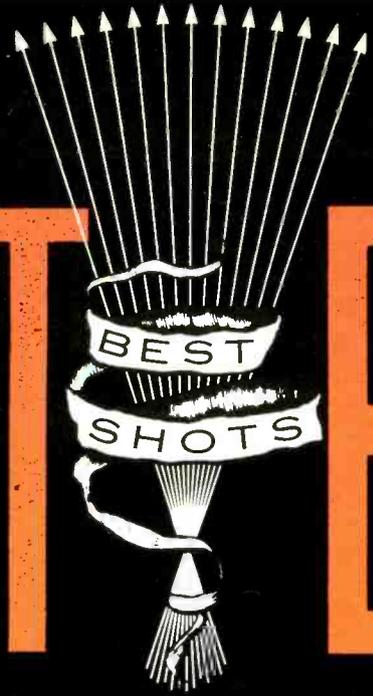
Produced by Jazzie B and Nellee Hooper for Silent Productions Ltd.

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Billboard CONTENTS

VOLUME 101 NO. 44

NOVEMBER 4, 1989

DEBATING THE CENSORSHIP ISSUE

To censor or not to censor? That is the question that has ignited debate in the music and video industries of late—and on Billboard's Commentary page this week. Do warning labels protect society? Or are they part of a growing threat to free speech in America? Two opinions. **Page 11**

'ONE TO ONE' WITH BILLY JOEL

The talent forecast calls for an approaching "Storm Front," likely to reign on radio and stereos. Billboard talent editor Thom Duffy recently sat down with rock veteran Billy Joel to discuss that album—Joel's first studio output in three years—his new band, and his thoughts on management, touring, and the future. **Page 35**

HOME VIDEO VIEWS AND NEWS

Coverage of the recent Paul Kagan seminar in New York continues this week with stories on the shifting demographics and rental habits of VCR households (page 56) and the build-or-buy retail expansion question (page 63). Home video editor Paul Sweeting reports.

DISCTRONICS PUMPS UP THE VOLUME

Already the self-proclaimed world's-largest independent manufacturer of CDs, Disctronics is embarking on a major expansion that will almost double its capacity. Nigel Hunter has the story from London. **Page 70**

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Milgrim Takes The Helm At Capitol New Prez Pegs Breaking Acts As Priority

BY DAVE DiMARTINO

LOS ANGELES Capitol-EMI Music Inc. confirmed the appointment of Hale Milgrim as the new president of Capitol Records Oct. 24, ending speculation about who would take over the slot vacated by David Berman in late September.

Milgrim, whose appointment had been heavily rumored for weeks (Billboard, Oct. 28), was previously senior

VP of marketing and creative services at Elektra Entertainment. His move to Capitol ends a lengthy stay at the WEA-related labels: Milgrim served as VP of creative services at Elektra from 1984-1987, was director of merchandising at Warner Bros. from 1977-1984, and was a marketing coordinator for WEA in San Francisco from 1973-1977.

Milgrim is thus once again joining forces with Joe Smith, president and

CEO of Capitol-EMI Music Inc., who in the past headed up both the Elektra and Warner Bros. labels.

Slated to officially begin work at Capitol on Wednesday (1), Milgrim says his first priority will be to "meet and greet all of the people here at the company. I want them to realize that I'm a people-oriented person, and that I want to create an environment here where they're going to feel motivated and creative."

Milgrim says he deeply wants communication lines opened up between all branches of the company—from artist managers, label employees, and artists themselves. "This is a new beginning for me," he says. "And this company has got to break some new acts. The first priority is going to be to get together with all the people here and discuss exactly how we're going to do that."

Several in the industry have noted that Capitol could very much use a supply of hot new artists; the label's most recent successes have largely come from established artists, such as the Doobie Brothers, Bonnie Raitt, Paul McCartney, Tina Turner, Donny Osmond, and Queen.

"I didn't see a lot of new acts broken time and time again here," Milgrim acknowledges, "and to me that's the lifeblood of any record company. Obviously, what they do with Tina Turner and McCartney and a number of other acts is phenomenal, time and time again. But what I think we need to do now is really break some of these new acts, like

(Continued on page 90)

Menon To Head IFPI, Succeeding N. Ertegun

BY NIGEL HUNTER

LONDON Bhaskar Menon, chairman of EMI Music Worldwide, was unanimously elected president of IFPI, the global trade group, at a meeting in Mexico City last week. He succeeds the late Nesuhi Ertegun.

Ertegun was president of IFPI from 1979-82 and from 1985 until his death July 15 in New York (Billboard, July 29). Shortly before, Ertegun had been elected for an unprecedented second consecutive term as president.

Menon assumes the mantle of the IFPI presidency at a critical time in the music industry's fortunes. The recent DAT agree-

ment, struck by the federation and the Recording Industry Assn. of America—representing the music business—with 12 Japanese and three European consumer electronics companies (Billboard, Aug. 5), has proven unpopular in some sectors of the music industry. And there are other international headaches in the pipeline posed by rapid technological developments and the approaching common market in Europe.

Menon, who has long served as a director on the boards of IFPI and the Recording Industry Assn. of America, joined EMI in London in 1956 as a management

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MTV's Freston To Address Concurrent Music Vid Confab Betsy Wood Knapp To Keynote AVC Meet

LOS ANGELES Betsy Wood Knapp, president and CEO of Wood Knapp Video, will be the keynote speaker at the American Video Conference at the Bel Age Hotel here. She will make her remarks at 10 a.m. on Nov. 16, the opening day of the two-day conference.

The AVC, a conclave of seminars and awards for professionals in the made-for-video field, is hosted annually by the American Film Institute, Billboard, and The Hollywood Reporter.

The conference runs concurrently with the 11th annual Billboard Video Music Conference and Awards. MTV chief executive Tom Freston is set to keynote the Music Video Conference.

The joint conference will feature seminars devoted to various aspects of the made-for-video field, as well as the music video area.

A joint awards ceremony honoring the best in both special-interest video and music video will be held at the new Directors Guild Of America building here on Friday night, Nov. 17.

Wood Knapp founded Wood Knapp & Co. in 1986 to focus on the sell-through home video business. The company has two divisions: Wood Knapp Video is the marketing and distribution label, while Wood Knapp Productions is the producer of original programming.

Among tapes the company has introduced to the made-for-video market are "Angela Lansbury's Positive Moves," "VH-1's Music Of The 60's,"

"VH-1's Music Of The 70's," and the "Too Busy To Cook?" series produced under license from Bon Appetit magazine.

The company has also marketed a series of tapes of the 1988 Summer Olympics and has licensed classic movie titles under license from United Artists.

Wood Knapp was previously senior VP of Knapp Communications Corp.,

publishers of Architectural Digest, Bon Appetit, Home, KCET Magazine, and books from The Knapp Press.

As creator of Knapp Communications' electronic media division, she managed the company's involvement in a 13-part series for public television, "New York's Master Chefs."

For further information about the conference and the awards gala, call 212-536-5088 or 800-950-1018.

Warner Clips Wings On 'Batman' Video Orders

NEW YORK Warner Home Video last week confirmed the possibility that distributors, as well as racked and direct accounts, will not receive their entire orders for "Batman" on street date.

Warner has informed distributors that orders will be cut by 10%-15%, according to distributor sources. However, those distributors say, since Warner offered 20% returns on the title, most distributors padded their orders by that amount, so a cut of 15% would not be a catastrophe.

"This is not another 'E.T.," one distributor says. "Warner has told us that anything that was pre-ordered by the [Oct. 12] cutoff date will be shipped. In fact, we may

even get product we ordered up through the 19th. So our accounts should not get caught short on any pre-orders they've taken from customers."

"There will be more than sufficient product out on street date," a Warner spokesman said. "If there are any deferred shipments, we are doing our very best to get distributors the product within two and a half weeks of street date."

Distributors say they have been told to expect deferred shipments by Dec. 13.

The Warner spokesman declined to confirm or deny reports that in the crush for duplication capacity, Warner moved some of the work on "Batman" offshore.

NARAS Forms Archive Committee

Says Preserving Masters Is Priority

BY SUSAN NUNZIATA

NEW YORK Less than 2% of the existing masters in recording archives have been restored and re-issued for CD, according to well-informed industry sources. The remain-

der are in various degrees of aging in vaults, libraries, and back rooms.

Historical recordings are rolling toward extinction, say observers, as the industry keeps the issue of archival preservation on the back burner.

A new generation of executives at some record labels are placing archives higher on their priority lists, but an industrywide preservation effort has been lacking. In light of this, NARAS, the recording academy, has formed a National Archival Committee.

Chaired by Bill Ivey of the Country Music Foundation and producer Orrin Keepnews, president of Landmark Records, NAC held its first meeting on Oct. 20 during the Audio

Engineering Society convention here.

NAC plans to create a directory of masters and master parts located at label facilities, studios, and independent producers, recommend a storage medium, and prepare archival preservation guidelines.

A recent NARAS president's advisory council meeting gained support for NAC from record label heads, all of whom pledged to appoint a liaison to work with NAC, says NARAS president Mike Greene.

PolyGram, Warner Bros., and Capitol are considered by remastering engineers to be among the best archivists, keeping sophisticated documentation and climate-controlled facilities

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A Label Is Born. Doug D'Arcy, second from left, enters into worldwide agreement with BMG for the formation of a new record label. D'Arcy, former president of Chrysalis International, will become the managing director of the new label, as yet unnamed. Pictured, from left, are Rudi Gassner, president and CEO, BMG Music International; D'Arcy; Michael Dornemann, co-chairman, president and CEO, Bertelsmann Music Group; Bob Buziak, president, RCA Records U.S.; and Alan Kress, VP, international legal and business affairs, BMG Music International.

Rap Chart To Become A Weekly Feature

NEW YORK Beginning this week, the Hot Rap Singles chart will run weekly in Billboard. The sales-only chart has run biweekly since its debut in the March 11 issue. The increased frequency of this chart signals Billboard's continued expansion of music coverage and acknowledgment of the explosive growth of rap music.

The chart, which appears in the black music section (see page 28), will continue to list the top 30 best-selling 12-inch rap singles. The chart also tracks the availability of cassette singles, CD singles, and videoclips for each title. Positions are determined by reports from a panel of approximately 70 retail outlets and one-stops.

"It has always been our desire to have the chart run weekly," says Terri Rossi, Billboard senior chart manager, black, jazz, and rap. She says the increased frequency will "provide a constant base" of information on rap sales.

Rossi adds that Lee Bailey Communications, a national radio syndicator, has been licensed to use the chart as the basis of its weekly 90-minute rap countdown show, "Hip-Hop Countdown And Report," currently heard on 60 stations across the country.

Wing's Ed Eckstine Named PolyGram's New A&R Chief

BY KEN TERRY

NEW YORK Diversification of the PolyGram roster is the main goal of Ed Eckstine, the label's newly appointed executive VP, talent and creative affairs. Eckstine will continue to run PolyGram's highly successful Wing label; previously senior VP/GM of Wing, he now carries the title of GM.

Eckstine takes the A&R reins from Dick Wingate, who recently left his PolyGram post of senior VP of A&R (Billboard, Oct. 21).

While admitting that his background has been more in black and pop music than in hard rock, Eckstine denies that he plans to shift PolyGram's A&R emphasis away from its heavy-metal core. "I don't see it shifting so much as broadening. In the early '80s, PolyGram had a significant presence in R&B as well as the rock area. For whatever reason, that changed, and PolyGram became known more as a rock label. I'm look-

ing to broaden our roster and our portfolio in terms of the R&B, alternative [rock], and pop areas.

"Diversification is the keynote, but by no means is it going to be at the expense of our hard rock base. We're proud to be the No. 1 hard rock record company."

Eckstine, who is currently based in Los Angeles, says he will split his time between the two coasts. Starting early next year, he will focus his attention on New York, where PolyGram's U.S. operation is headquartered. But once he gets the A&R operation in gear, he says, he will spend more time in L.A.

"I'm an L.A. kid, born and raised here, and I like it here," he notes.

He does not expect it will be necessary to bring in someone else to help supervise Wing's 13-person staff while he takes up his new tasks at PolyGram. "I don't see it being that big a problem," he says, "largely because I'd made all my roster decisions for

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EXECUTIVE TURNTABLE

RECORD COMPANIES. Capitol Records names Hale Milgrim president. He was senior VP of marketing at Elektra Entertainment (see story, page 5). Capitol also makes the following appointments: Simon Potts, senior VP of A&R; George Nunes, national director of sales; Les Silver, regional marketing director, West Coast; and Laura Giarratano, regional marketing director, East Coast. They were, respectively, senior VP of A&R worldwide; sales manager for the label in Chicago; West Coast marketing director at Arista Records; and manager of field sales at Arista Records.



MILGRIM



POTTS



BARETTA



ECKSTINE

Vic Baretta is appointed president of manufacturing at Capitol-EMI Music in Los Angeles. He was president of Sonopress-U.S.A.

Ed Eckstine is named executive VP of talent and creative affairs for PolyGram Records and GM of Wing Records in Los Angeles. He was senior VP and GM for Wing Records (see story, this page).

MCA Music Entertainment Group in Los Angeles has promoted Zach Horowitz to executive VP from senior VP, business and legal affairs. MCA Records has upped Maria Kleinman to director of publicity, West Coast, from manager of West Coast publicity.

Karen Sherlock is promoted to VP of international at Motown Records. She was director of international for the label.



HOROWITZ



BITHER



EDELSTEIN



ALMROTH

Elektra Entertainment in New York names David L. Bither VP of marketing, and Marcia Edelstein VP of creative services. They were, respectively, VP of international and director of creative services for the label.

CBS Records Operations (U.S.) names William M. Almroth senior VP of manufacturing. He was VP of manufacturing for the company.

Vivian Piazza is appointed to VP of media relations at Epic Records in New York. She was East Coast director of media and artist relations at Capitol Records.

Marggi Vangeli is appointed director, international, at Atco Records in New York. She was a manager for Bill Graham Enterprises.

Sheldon Goldberg is appointed director of A&R administration for SBK Music Group. He was administrative director of A&R and business affairs for SBK Entertainment World.

Chrysalis Records in Los Angeles promotes Elaine Summers to West Coast publicity manager. She was a marketing/publicity assistant for the label.

EMI in New York names Nancy Brizzi manager of production. She was senior coordinator of production for the label.

A&M Records in New York promotes Lauren Zelisko to East Coast publicity. She was East Coast publicity coordinator for the label.

Mesa/Blue Moon Records in Los Angeles makes the following appointments: Jim Snowden, president; George Naufal, VP/GM; Howard Alston, national promotions director; Paul Santos, national marketing director;

(Continued on page 90)

Will WCI Battle Sony In Record Club Biz?

BY DAVE DiMARTINO

TUCSON, Ariz. With the ongoing legal battle between Warner Communications Inc. and Sony Corp. over the Guber-Peters Entertainment Co. already the subject of much industry discussion, a top Warner executive has potentially added more fuel to the fire by suggesting yet another conflict between the corporate giants.

Noting that the current mail-order record club owned by Sony's CBS Records unit is the world's largest, and

that WCI's WEA record labels now dominate the U.S. marketplace, Geoffrey Holmes, senior VP of Time Warner Inc., told a gathering of entertainment executives that WCI might pull its product from CBS at contract-renewal time and start its own record club.

Holmes' comments came at the third annual Media & Entertainment Conference, sponsored by Bear, Stearns & Co. and held here Oct. 18-21. Major topics of discussion at the gathering included foreign investment in U.S.-based entertainment concerns and mounting interest in the acquisition of software and programming by broadcasters, syndicators, and hardware manufacturers.

Analysts at the high-level meet—which featured a series of panels and speakers of which an estimated 80% of the participants were either company CEOs or presidents—gave an overall thumbs-up to current investment opportunities in the entertainment industry and largely encouraged corporate growth via acquisition and merger.

One of the special benefits of such mergers was spelled out surprisingly directly by Holmes at that newly formed company's Oct. 20 presentation.

Specifically, Holmes said that when Warner renegotiates its record club contract with CBS later this year, if financial terms don't meet with Time Warner's approval, "maybe we'll start our own club" via Time-Life Books' mailing list—which, he added, now comprises more than 5 million names of potential customers.

"Maybe I can tell you," Holmes said, referring to that and other benefits of the Time Warner merger, "that the

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WCI Music Group Posts Record Profits

NEW YORK Third-quarter operating income for the music group of Warner Communications Inc. jumped 13% to a record \$87.8 million. For the nine months ended Sept. 30, operating profits soared 36% to a record \$302.1 million.

Revenues of the WCI Music Group for the third quarter climbed 25% to \$604.6 million from \$483.4 million for the prior-year period. Sales rose 30% to \$1.83 billion for the year's first nine months from \$1.41 billion the previous year.

Among the chief contributors to the upturn in

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GRACE

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HEART

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OF

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producers

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Chris Starley

David Cole +

Robert Clivilles

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management: Superstar Artist Management



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November Is 'Greatest-Hits' Month

12 Top Artists Issue Retrospectives

BY MELINDA NEWMAN

NEW YORK Santa Claus is coming to town in November with a sleigh full of greatest-hits packages and new music releases guaranteed to please the most finicky music lover.

Before the Thanksgiving turkey has even begun to thaw, the stores will be stocked with "best-of" packages from no fewer than a dozen artists and new studio albums from several platinum-plus acts, including

Phil Collins, Terence Trent D'Arby, and Whitesnake.

Collins' first solo album in four years, "... But Seriously," will be released Nov. 18 on Atlantic. Guest stars include David Crosby, who sings backup on the first single, "Another Day In Paradise," Steve Winwood, and Eric Clapton. Clapton's pushing a record of his own this month, with "Journeyman" due out Nov. 7 on Warner Bros.

Whitesnake follows up its epony-

mous breakthrough album with "Slip Of The Tongue" on Geffen. Produced by Mike Clink and Keith Olsen, the record hits stores Nov. 7. It comes one day after the release of D'Arby's sophomore album on Columbia. Not resorting to the obvious when looking for a title, D'Arby invents his own with the catchy "Neither Fish Nor Flesh: A Soundtrack Of Love, Faith, Hope & Destruction." Second-best album title of the month: Ministry's "The Mind Is A Terrible Thing To Taste," due out Nov. 14 on Sire.

The most comprehensive greatest-hits package comes from Rod Stewart. Titled "Storyteller—The Complete Anthology 1964-1990," the four-CD/cassette box set encompasses Rod the Mod's entire career. Similar to the David Bowie retrospective, the

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It Ain't Peanuts. Former president Jimmy Carter, left, accepts a \$5,000 check for his Global 2000 charity from Mark Renz, center, director of Entertainers Against Hunger, while co-director and Billboard associate editor Edward Morris looks on. Global 2000 helps countries develop self-sufficiency in food production and health care. Entertainers Against Hunger is an all-volunteer organization through which songwriters and musicians can funnel their contributions to combat world hunger.

NARM Retailers See Sales Strength In Music Video

This story was prepared by Ed Christman in New York with reporting contributed by Ken Terry in New York and Earl Paige in Phoenix.

NEW YORK Eyeing the accelerating demand for music video product, industry leaders are laying promotional plans to help it break through to a broader market in 1990.

During the National Assn. of Recording Merchandisers Retailers' Conference in Coral Gables, Fla., last month, the NARM retailers' advisory committee discussed a proposal to establish a coordinated marketing effort on behalf of music video next

year, says Jim Cawley, VP of sales and distribution for Arista Records. He says NARM plans to tie in a merchandising and promotion campaign with the MTV Music Video Awards next September.

A NARM spokesman will not comment on the organization's involvement in the proposed MTV merchandising campaign, but sources say NARM is involved in negotiations with the New York-based network.

Another source says that MTV received a favorable response when it initially approached NARM and the manufacturers to do a merchandising program to complement the video

(Continued on page 91)

Company's Radio Revenues Also Rise

MTV Networks Boosts Viacom

NEW YORK MTV Networks, which includes the cable music channels MTV and VH-1, reports a 35% gain in operating earnings in the third quarter to \$21.6 million and a 21% rise in revenue to \$73.3 million.

Viacom Inc., the New York-based parent company of MTV, attributes the gains to increased advertising sales and affiliate fees.

According to Nielsen ratings, VH-1's audience was 18% higher and MTV's was 12% higher in the third quarter than they were at the same time last year. VH-1 now claims it reaches 33.9 million homes; MTV claims 48.2 million homes.

Viacom's radio stations, mean-

while, report smaller year-to-year increases—a 7.6% rise in revenue to \$14.1 million and a 5.9% gain in earnings from operations to \$5.4 million.

Overall, Viacom says income from operations went up 42%, year-to-year, to \$47.4 million in the quarter that ended Sept. 30, while revenue rose 11% to \$345.5 million.

A huge interest expense of \$70.1 million, however, caused a net loss of \$21.7 million. Nevertheless, that was an improvement over last year's third-quarter net loss of \$56.9 million.

Viacom went into debt when it was acquired in a leveraged buyout in 1987 by National Amusements Inc. of

(Continued on page 82)

Pioneer Buys Discovision, Acquiring CD, Laser Patents

BY KEN TERRY

NEW YORK In a move with long-range ramifications for the audio, video, and data-storage industries, two U.S. subsidiaries of Pioneer Electronic Corp. of Japan have agreed to purchase Discovision Associates for \$200 million. The deal will be closed as soon as the U.S. government approves it.

DVA, a joint venture of MCA and IBM, holds more than 1,400 patents and patent applications around the world on much of the basic technology used in CD players, laser video-disk machines, and their associated software. It has licensed most manu-

facturers of both hardware and software, including Pioneer, for the rights to use these patents (Billboard, March 18).

At present, DVA charges CD manufacturers a fee of 3 cents per unit, except in Japan, where the rate is 1.75 cents. Asked whether these fees will rise under the new regime, a Pioneer spokesman in Tokyo would only say, "The new DVA decides on that."

Although the current fees seem modest, they actually represent a substantial portion of manufacturing profits with raw disk prices hovering between 95 cents and \$1 in the U.S. Any rise in the patent fees would in-

(Continued on page 85)

'Heart' Beats It To The Top, Sans Vinyl; Ice-T Is Hot; Joel 'Storms' Onto Chart

VINYL JUNKIES may want to skip ahead to the second item. This first item will only bring them down. **Roxette's** "Listen To Your Heart" jumps to No. 1 on the Hot 100, becoming the first top-charted single that is available only as a cassette.

There's more: **Shooting Star's** "Touch Me Tonight, Best Of Shooting Star" enters the Top Pop Albums chart at No. 197, becoming the first charted album available only as a cassette or CD.

Vinyl's days may be numbered, but rap's future seems limitless. Two rap albums distributed by Warner Bros. explode in their second week on the pop albums chart. **Ice-T's** "The Iceberg/Freedom Of Speech . . ." leaps from No. 89 to No. 40, and **Biz Markie's** "The Biz Never Sleeps" vaults from No. 155 to No. 66. Ice-T's album is certain to top the No. 35 peak of his 1988 release, "Power." Markie's album has already topped the No. 90 peak of his 1988 debut, "Goin' Off."

TWO OF the hottest male pop singers of the past decade, **Billy Joel** and **Phil Collins**, are off to splashy starts in their return to the chart wars. Joel's first studio album in three years, "Storm Front," is the top new entry on the pop albums chart at No. 47. And "Another Day In Paradise," the first single from Collins' first solo album in nearly five years, is the top new entry on the Hot 100 at No. 43.

Joel has reached the top 10 with his last six studio albums—dating back to "The Stranger" 12 years ago. The first single from his new album, "We Didn't Start The Fire," sprints to No. 21 on the Hot 100.

Collins landed two No. 1 hits from his last studio album, "No Jacket Required," and also pulled two No. 1 hits from the 1988 soundtrack to his ill-fated feature film, "Buster." Collins also landed five top five hits—including a No. 1—from Genesis' 1986 album, "Invisible Touch."

FAST FACTS: **Roxette** this week becomes the first Swedish group to score two No. 1 hits in the U.S. The group first topped the Hot 100 in April with "The Look" and, as noted above, returns to the top this week with the Heart-esque "Listen To Your Heart."

Aerosmith lands its first top-five album in more than 13 years as "Pump" jumps to No. 5 on the pop albums chart. "Rocks" reached No. 3 in 1976.

Tracy Chapman's second album, "Crossroads," cracks the top 10 at No. 10 in its third week on the pop

albums chart. Chapman's 1988 debut album took 11 weeks to reach the top 10.

The **B-52's** land the highest-charting album of their 10-year career as "Cosmic Thing" jumps to No. 16. The group also lands its first top 10 single as "Love Shack" jumps to No. 10 on the Hot 100. It's the second top 10 hit of the year for producer **Don Was**, following **Was (Not Was's)** "Walk The Dinosaur."

New Kids On The Block's "Merry Merry Christmas" jumps to No. 18 on the pop albums chart, becoming the highest-charting Christmas album since **John Denver's** "Rocky Mountain Christmas" hit No. 14 in 1975.

Linda Ronstadt's "Cry Like A Rainstorm, Howl Like The Wind" leaps to No. 28, becoming her highest-charting pop-oriented album since 1980. It already tops her 1982 "Get Closer" collection, which peaked at No. 31. Ronstadt subsequently made the top 30 with two albums of standards conducted by **Nelson Riddle** and a bluegrass album recorded with **Dolly Parton** and **Emmylou Harris**.

Kate Bush's debut album for Columbia, "The Sensual World," enters the pop albums chart at No. 84. It's the English singer's first studio album since her 1985 U.S. breakthrough release, "Hounds Of Love," which cracked the top 30 and yielded the top 30 single "Running Up That Hill."

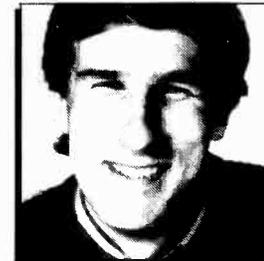
Sybil's "Don't Make Me Over" jumps to No. 39 on the Hot 100, nearly 27 years after **Dionne Warwick's** original recording of the **Burt Bacharach/Hal David** song cracked the top 40.

The two hottest male singers in country music each have something to crow about this week. **Randy Travis** lands his fourth-straight No. 1 country album with "No Holdin' Back" and **George Strait** lands his 18th No. 1 country single with "Ace In The Hole."

WE GET LETTERS: Rob Durkee of "American Top 40" notes that **Billy Joel's** "We Didn't Start The Fire" is the third top 40 hit in the '80s to mention '50s star **Johnnie Ray**, following **Dexys Midnight Runners' "Come On Eileen"** and **Billy Idol's "Don't Need A Gun."** That's not bad for a singer whose last top 40 hit was 32 years ago.

Rich Appel of CBS-TV in New York notes that one "Shack" hit has reached the top 10 in each of the last three decades. In the '60s, there was **Jimmy Gilmer & the Fireballs' "Sugar Shack,"** in the '70s, the **Temptations' "Psychedelic Shack,"** and now in the '80s, the **B-52's "Love Shack."**

CHART BEAT



by Paul Grein

You can't conceal

Passion Shirley Lewis

Shirley Lewis takes the spotlight with her debut album, **Passion**. You've heard her sing back-up for celebrated artists including George Michael, WHAM!, and The Pet Shop Boys. Now her hot vocal style and vital spirit take Shirley Lewis center stage. Don't miss a beat.

Coming your way now on her national PA tour!

PASSION (SP 5270), the debut album by Shirley Lewis.

Featuring the first single and video "Realistic!" (AM 1448)

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"Love Somebody" and "Heartbreaker"
produced by Steve Harvey
"Boy Meets Girl" and "Life After Love"
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TO CENSOR OR NOT TO CENSOR?

Stickers Protect Society

BY A.J. MILEY

We are all proud of our freedom. Living in a free country is a precious thing, indeed, but it is time we as a people take stock of the words and images to which we so blatantly subject our minds. Our minds are the most important thing about us, and as with computers, garbage in . . . garbage out.

Because it is a well-known fact that smoke inhalation is harmful to the physical health and well-being of the human species, smoking is legally forbidden in specified public places. Similarly, since it is generally acknowledged that the use of alcohol and drugs is harmful to our physical health and well-being, laws have been set to limit the sale, advertising, and use of these substances.

Although smoking and drinking are known to be bad, people may continue putting nicotine and alcohol garbage in their bodies where the law permits. And this should also be true with respect to the image and word garbage that people choose to put into their minds.

Negative, destructive words and images—which some parents are now attempting to keep out of their children's minds—are akin to these harmful physical substances. Although they are intangible, they pose an even greater threat to society than their tangible counterparts.

Thoughts are things. We create our lives with the thoughts we think. Our thoughts are created from the words and images we put into our minds. It is therefore of the utmost importance to supply our minds with input that will promote healthy thoughts and, therefore, healthy minds, which in turn will produce healthy lives.

Record companies, radio and TV stations, and other media need to be aware of the content of their product and programming. If it does not fit the image our children require in order to grow up as well-balanced, healthy adults, that product or programming should be labeled with a warning and kept away from direct contact with children.

It is the parents' responsibility to bring up their children in a manner that they feel fits their own moral and ethical beliefs. How can parents decide what their children will be subjected to when this garbage-for-the-mind is so prevalent and easily accessed in our society? We see it everywhere, from beer, candy, and toy commercials to hedonistic, violent, and destructive movies, videos, sit-coms, and song lyrics.

Just as smoke and drink are bad for the body, these negative images are bad for the mind. If people want to continue filling their minds with this garbage, let them do so in private, so that those of us who do not wish to come in contact with this detrimental input will not be subjected to it.

Is it censorship, or is it choice? In these wonderful United States of America, adults can choose to be, do, and have whatever they wish, as long as they do not violate the rights of others. Therefore, let those adults who choose violence, who choose profanity, who choose alcohol and drugs do so in a place where they will not come in contact with those of us who choose to exclude ourselves from these activities.

We must begin to think of our future as a people. Knowing the future is in the hands of our children, let us choose to fill their minds with constructive images. This will create clean thoughts, which will in time create clean-thinking children who will have a chance to grow up as abstemious adults, with an opportunity to save this planet from the greedy destruction for which it is now headed.

The choice is yours.

A.J. Miley is president of Mountain Music Records, based in Pacifica, Calif.



DIFFICULT CHOICES

I applaud your editorial response in the Oct. 7 issue of Billboard, in which you stated that ignoring the comments of the Parents' Music Resource Center in your magazine would be censorship.

At the same time, the letter you printed by Music In Action raises many concerns. I am a supporter of our First Amendment rights, but as a recent PD of a medium-market top 40 radio station, I frequently found myself in the unpleasant situation of having to choose whether or not to air songs that promoted irresponsible behavior to a teenaged audience. My dilemma was the concern that if I chose not to air a title that

glorified sexual promiscuity (in an era of a potential AIDS epidemic), my competitor might; thus I would be giving up a decided advantage in a critical ratings war.

Many would suggest that simply giving the listeners what they want would solve my problem. True. That would give me an excuse to play questionable material and wash my hands of any responsibility, but shouldn't some judgment in values play a role in what we as broadcasters air?

In a democracy, freedom is vital to survival. But, as we are seeing in the ongoing FCC investigation of "shock radio," abuse of any freedom can lead to unwanted governmental restrictions and control.

With so many young people buying records and tapes, the responsibility of the music industry is enormous! But when asked to take this

Free Speech Threatened

BY PETER CRAWFORD

A story by Dave Marsh and Phyllis Pollack in the Oct. 10 issue of the Village Voice revealed some disturbing information about the Parents' Music Resource Center that I believe should be brought to the attention of the music industry.

First, the PMRC is a private-sector pressure group; founders Tipper Gore and Susan Baker are the wives of Sen. Albert Gore and Secretary of State James Baker III, respectively. Second, the PMRC uses its relationship with the government to usurp our First Amendment rights. Finally, according to Marsh and Pollack, the group and its members are also tied to and known to endorse many groups in the Christian right. This includes extremists in the lunatic fringe who espouse tactics of album burnings as well as anti-Semitic ideologies.

Although the PMRC officially states that it is against bigotry and corresponds with the Anti-Defamation League and the NAACP, Tipper Gore, in her book, "Raising PG Kids In An X-Rated Society," has nevertheless endorsed people and organizations that preach anti-Semitic doctrines; among them are Dan and Steve Peters, pastors of Zion Church, St. Paul, Minn., and the Back In Control Center, whose anti-Semitic statements, as outlined in their "de-metaling" handbook, include the remark that the Star of David is said to be the symbol for Satan.

Indeed, we need only think back some 50 years to the time of Adolf Hitler, whose Nazi movement was fomented by acts of race and religious hatred that included the burning of nonapproved literature and the persecution of Jews.

In view of its silent alliance with and endorsement of groups on the extreme Christian right (where does their money come from, anyway?), the PMRC is using its ties with the government to forward the beliefs of one religious thought system. Even though it is not a governmental regulatory organization, it functions as if it were, and the music industry has responded to its demands by initiating a labeling procedure. Through this, the PMRC is in a position to wield tremendous power over the presentation of the thoughts and actions of the record industry: the artists, record companies, and retailers.

If the PMRC were a government organ, it could easily be accused of unconstitutional conflict of interest. We in America live by a system of laws, the foremost among them being the Constitution, which states unequivocally that the government "shall make no law respecting the establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press."

The PMRC is attempting to dictate what ideologies can be presented in our constitutionally guaranteed free market of ideas. Do we the people simply sidestep the law of the land by succumbing to the rule of an inherently nonsecular pressure group that is "in bed," so to speak, with the government? By bowing to the pressure of the PMRC and by our tacit acceptance of their program of record labeling, we, as an industry, are effectively accepting a form of governmental pressure. We are relinquishing our own artistic and, perhaps ultimately, religious and ideological freedoms.

The PMRC and the various groups with which it has aligned itself (officially or unofficially) are *not* conservative. They are radicals. Webster's Dictionary defines conservatism as "a disposition in politics to preserve what is established; a political philosophy based on tradition." There is nothing more traditional in the U.S. than our Constitution.

Why has the record industry been so easily cowed on this issue? Is it worth relinquishing our First Amendment rights to appease a "nonpolitical" pressure group with the hope that we can more easily manipulate governmental support for our anti-piracy legislative efforts? And doesn't this obvious trade-

(Continued on page 84)

motors of obscenity calling themselves artists.

As a person who makes his living in the entertainment field, I hope that persons responsible for music production will recognize the difference between art and trash. Shouldn't our own cream rise to the top?

Matthew L. Shuff
Afternoon personality
WVLC Lexington, Ky.

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

Can Classical Stations Compete? Recent Format Changes Spark Concern

BY CRAIG ROSEN

LOS ANGELES Is commercial classical radio really in trouble, as a spate of recent articles in the consumer press would lead one to believe? Or was Evergreen Media's \$55-million purchase and subsequent format change of KFAC Los Angeles just a classic rarity?

Classical radio's detractors point not only to the death of KFAC, but to the subsequent clas-

'Owners must be committed to keeping classical stations on the air'

sical-to-oldies change of WXCR Tampa, Fla., and an earlier change at KYTE-FM Portland, Ore., as well as to the fact that many of the recent conversions to classical have been AMs.

Critics of the format argue that, in an age of increased buying-and-selling of stations, it cannot generate enough revenue to meet its increasingly high mortgages, especially now that some of the corporate advertising that was once a staple of classical stations seems to be threatened. And representatives of classical record labels are worried about a paucity of commercial outlets.

The broadcasters who have stayed in classical, however, are almost universally optimistic about its prospects. KDFC San Francisco GM Ed Davis calls KFAC's death a unique situation. "Classical has stood the test of time. It's not a format that is susceptible to the changing tastes of popular music."

WFMT Chicago's Ray Nordstrand, who is involved with the Beethoven Satellite Network and with the station's Fine Arts Network, concurs. "Since we have a network, we are constantly talking to classical stations. We hear that business is good. We watch the ratings and total audience, and audience shares are up. The claim that the audience is declining and getting older is just sour grapes for those people that have left the format."

"The KFAC story is quite germane to the Los Angeles market," says WQXR New York president/GM Warren Bodow. "There are a number of other broadcasters that see that their best interest is providing classical music for profit, and there are more today than a few years ago."

THOSE WHO GOT IN

KDFC's Davis also operates automated classical stations in Bakersfield, Calif., and Anchorage, Alaska. Where contemporary formats have the lure of fast money, classical, he says, "is a long-term investment that will be around for a long time."

Davis would like to find a frequency for his brand of automated

classical programming in L.A. Jazz KKGO Los Angeles GM Saul Levine, however, was first into the void created by KFAC. Even before that station's change to top 40/AC hybrid KKBT, KKGO was already programming classical blocks. By Jan. 1, it will be all classical, sending its jazz format to KKGO-AM (soon to be KKJZ).

Levine remarks that "Los Angeles needs a classical radio station desperately. We are getting mail from former KFAC listeners who can't thank us enough. The void isn't being filled by anyone else... I feel classical is very strong," he says. "Unfortunately, classical radio has gotten some bad press."

Classical boosters received support this week from WSLT Atlantic City, N.J., which, faced with 11 stations doing some stripe of AC in its market, became the first classical outlet of any sort, commercial or otherwise. PD Jack Moore, who remained with the station, says, "We have gotten nothing but positive response from the public and advertisers. Apparently, they didn't read those articles."

BIG MONEY ISSUES

Like many other classical broadcasters, KFSD San Diego VP/GM Russ Haberle contends that people are "misinterpreting" the KFAC situation. He says, "it was doing very well before it was sold."

WCLV Cleveland VP/program manager Robert Conrad says "the reason KFAC changed its format has absolutely nothing to do with the fact that they were playing classical. It has to do with the financing of the radio industry."

Conrad is referring to the escalation of radio station prices in the last five years, and the increased revenue demands created for many. While classical stations generally take more than 1% of a market's revenue for every 1% of the audience they command—an enviable percentage—they rarely attract more than a three-share of the audience.

Former KFAC programmer Bob Goldfarb says classical radio "can be profitable," but "it is just not profitable enough to compete as a business with more broadly based formats. Even classical stations that are profitable don't make as much as they could if the owner sold the station and put the money in the bank."

"It takes a commitment from owners [to keep a commercial classical station on the air], and that kind of commitment is becoming increasingly rare," adds Goldfarb. "It has to be the type of owner that does not consider profit as the primary reason for keeping the station."

Haberle says his station's owner, Lotus, has that kind of commitment with KFSD. "I don't think Lotus would sell. They see that they have an obligation to keep it classical." He also believes Evergreen "would have changed the format whether it was talk, easy listening, or country. The industry is becoming accountant-driven

rather than program driven."

Similarly, Conrad says, "There has to be corporate will. The New York Times has it with WQXR, and there was that will at KFAC before it was sold. If you want to do classical music, you can make money at it, but if you have a debt load of \$55 million, you can't."

Goldfarb, however, says that "the emphasis on debt is misplaced. The real issue is whether a radio station can provide a reasonable return on its value as an asset."

THOSE WHO GOT OUT

Group owner Entertainment Communications apparently did not think WXCR was providing a
(Continued on next page)



Talk On The Wild Side. Lou Reed, left, and Sean Landeta of the New York Giants were among the guests who appeared last week with DJ Scott Muni on WNEW-FM New York's annual live broadcast from the Hard Rock Cafe. Among other visitors during the weeklong broadcast were Living Colour, Peter Frampton, Don Henley, and members of the New York Rangers.

N.Y.C. Election: BLS Stock & The S-Word; DeFrancesco Retakes KIIS, Group Stripes

RADIO HAS INTERSECTED WITH New York's hotly contested mayoral campaign in some odd ways. Democratic candidate David Dinkins, who would be New York's first black mayor, has seen his lead in the polls heavily eroded over the last week following, among other things, a controversy over his relationship with Inner City Broadcasting, whose stations include WLIB/WBLS here. At issue is the fact that Dinkins sold 588 shares of ICB stock to his son in 1986 at a reported value to the IRS of \$58,000, but had three years earlier placed the stock's value at \$1 million. Inner City is now declining all interviews about the company until after the election.

The Dinkins/Inner City controversy, one of about three that swirled around him last week, served largely to take the sting off an earlier controversy about Republican candidate Rudolph Giuliani's use of comedian Jackie Mason as an emissary to the Jewish community. Mason left the campaign after some racially charged comments to the Village Voice, and the disclosure by Newsweek that he had used the racial epithet "schvartze" to refer to Dinkins.

A few days later, Woody Allen came to Mason's defense, saying that his remarks had been blown out of proportion. So has WNEW-AM New York p.m. driver Mark Simone, a Giuliani supporter, who called Mason "the only man I've ever known who practices true equality" in a letter to The New York Times.

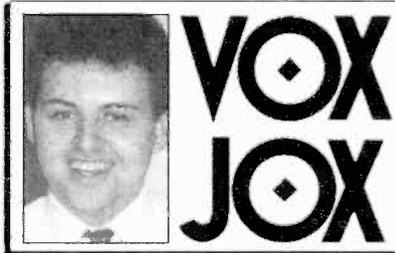
Apparently, other WNEW staffers are not very touchy about the s-word either. At a recent press/client luncheon to honor/roast former WNEW morning man Ted Brown, new morning driver Bob Fitzsimmons jokingly referred to WNEW PD Quincy McCoy as a schvartze about four times, later adding that he would not shake hands with McCoy unless he checked to see if his jewelry was still there afterward.

It must be noted that McCoy laughed frequently at this unfortunate display, as did most of the crowd. And in the week since the luncheon, no New York media have mentioned the morning man's comments. WLW Cincinnati sports host/promotions director Andy Furman did, however, receive a stinging write-up in the Cincinnati Enquirer for comments on a joint WLW/WIOD Miami broadcast in which he urged a Hispanic-accented caller to "speak English."

TWO DAYS AFTER the San Francisco earthquake, following major league baseball's announcement that it might seek another place to hold the World Series, top 40 KKBQ Houston morning man John Lander announced that Game Three would be held at the Astro-

dome. Despite a long history of similar hoaxes, and increasingly silly game details (i.e., a 4 a.m. game time), 93Q drew 40-60 cars to the Astrodome. It also prompted at least one local PD to call his promotions director and see if his station could get tickets. Lander says 93Q received a lot of calls from people angry about being tricked, but none from callers who felt the earthquake tie-in, which he says was never mentioned, was in bad taste. Ironically, Lander has family in San Francisco.

And in San Francisco, former KKBQ PD Bill Richards has a controversy of his own. The S.F. Chronicle is accusing his KXXX-FM (X100) of faking parts of an on-air marathon by night jock Super Snake. Snake ostensibly stayed on the air for 108 hours waiting for both the Giants and the A's to clinch their division titles. But the Chronicle says that Snake actually slept at a local hotel during overnights when his on-air breaks were voice-tracked. GM Jim Smith admitted to the Chronicle that there was an on-air "exaggeration" but said that his night jock was only gone for several hours at a time.



by Sean Ross

PROGRAMMING: Gerry DeFrancesco, VP/GM of Gannett's WDAE/WUSA Tampa, Fla., since 1988, has returned to KIIS Los Angeles as VP/station manager, responsible for the station's programming. DeFrancesco also reassumes the group VP/programming title for Gannett that he previously held, although his energy will be concentrated on KIIS for now. KIIS observers say DeFrancesco, who was initially reluctant to leave Tampa, was chosen because of his friendship with morning man Rick Dees and his familiarity to Gannett officials, a theory supported by the fact that the two other chief candidates for the job were either in the company or had worked for it.

After almost exactly a month's audition period, Charlie Quinn is now the official replacement PD for Buzz Bennett at top 40 KHYI (Y95) Dallas. In addition, programming assistant Mike Easterlin is upped to music coordinator... Nine months after a second stint in oldies, WFYR Chicago will return to AC. Details are being announced at a client party Monday (30). Night jocks Joe Dawson and Gary Hamilton are already out.

Brian Taylor from WONE-FM Akron, Ohio, is transferred to the PD slot at Summit Broadcasting's album KAZY Denver. He was PD of WONE for the last two years. Ironically, one of the other names that had been frequently mentioned for the KAZY job, classic rock KKFM Colorado Springs, Colo., PD Bill Betts is the new PD at rival KBPI, replacing Chris Poole. Else-

(Continued on page 16)

CAN CLASSICAL STATIONS COMPETE?

(Continued from preceding page)

reasonable return. "There were too few listeners, resulting in too few advertisers, which made it impossible for the company to subsidize the format," says former WXCR GM Richard Roslow.

According to Roslow, WXCR had a hard time competing with noncommercial WUSF. "When you have to divide up a pie that is small to begin with, you are going to have some trouble." Now, as Oldies 92.5, the station has already noticed the difference. "Doors that were constantly closed [are suddenly] open, and people are welcoming us with open arms."

A traditional source of income for classical stations has been corporate advertising. Classical critics point to Exxon ceasing its sponsorship of New York Philharmonic broadcasts, but Davis says that "from time to time sponsors come and they go." He also says that large companies often shift from commercial broadcasts to public radio. WFMT's Nordstrand calls Exxon's move "just one odd case, not reflective of the industry."

As for the recent closing of Ovation magazine, a publication that stations ranging from WQXR to WQRS Detroit used to publish their daily music schedules, "I don't think that will have much effect," says Haberle. "Only a small percentage of the audience was subscribing to the magazine."

SOME ARE SPOOKED

At least one classical programmer does admit to being spooked by the KFAC incident. "We have spent the last 10 years of our lives trying to avoid that scenario," says WNCN New York PD/OM Mario Mazza. "We have been trying to attract enough listeners in the prime demo so we can be fruitful and multiply."

"My worry is that classical has been, and will remain, a very weak sister in the radio family. If it doesn't do the job, it's going to be slumped off to AMs or peanut-whistle FM's."

AM has, in fact, picked up a seemingly disproportionate number of classical outlets in the past year and a half. One of those stations, KZQQ Salt Lake City, lasted only a few months.

Can a traditionally audiophile-oriented format survive on AM? "It is too early to know for sure," says WCLV's Conrad. "There are obviously fidelity problems, but the salvation may be in improved car

radios." Nordstrand says, "If there is no alternative, people will listen to AM for classical."

There is also concern at the label level about the recent defections. Alison Ames, VP of A&R for PolyGram's Deutsche Grammophon, and a former manager of marketing for the label, calls KFAC and WXCR "a tremendous loss, not only because it was a place for us to advertise, but for the airplay."

Angel Records president Brown Meggs says "America is a third-world country when it comes to classical radio." He says that the loss of KFAC has had an "immediate impact" on classical labels. "With the critical Christmas season approaching, normally we would be running spots, and our artists would be interviewed."

SOME COLLEGE OUTLETS PLAY THE HITS

(Continued from page 1)

about them. But perhaps as much as 10% of the nation's college stations are doing mainstream formats, comparable to those found on commercial radio. Among them:

- WRDL Ashland, Ohio, the 3,000-watt voice of Ashland Univ., and one of a number of college FM's doing mainstream album rock virtually full-time. (Nearby Wooster College's WCWS goes even further, playing classic rock, but does so only as one of the segments of its otherwise traditional block-programmed format.)

- WJPZ Syracuse, N.Y. For three years, Z89 has been, by some accounts, the best noncommercial top 40 in the country. The Syracuse Univ. outlet currently does a top 40/dance format similar to that of WQHT (Hot 97) New York, where it has sent at least two alumni. Kingsborough Community College's WKRB (B91) Brooklyn, N.Y., also has a dance format; its alumni include current WHTZ (Z100) New York night jock Kidd Kelly and the late Spanky McFarland.

- KLUM Jefferson City, Mo. The Lincoln Univ. station, which has programmed urban for the last 10 years, is typical of the college stations doing the format where it doesn't exist commercially. (Columbia College's WCRX Chicago and Howard Univ.'s carrier-current WHUC Washington, D.C., do alternative-slanted urban formats.)

- WHPC Garden City, N.Y. Perhaps one of the most extreme examples of a nonalternative college sta-



Protecting Times Square. WQHT (Hot 97) New York, which has already raised over \$330,000 to fight AIDS, recently sponsored "Condom Sense Day" in New York, tying in with Trojans to pass out free product and "AIDS awareness packets" in Times Square.

tion, the Nassau Community College outlet affected one of last year's most controversial format changes when it switched from block-programmed rock, including a sizable dose of heavy metal, to a Format 41-

'Any time we try and switch, we just get a negative effect, so we decided to stick with top 40'

style soft AC approach.

CMJ New Music Report editor Scott Byron estimates that of his publication's 400-or-so reporting stations, about 40 are doing mainstream formats. That *doesn't* count the stations doing mainstream/progressive hybrids (comparable to a WXRT Chicago or KBCO Denver) or those playing less extreme stripes of modern rock.

WAY OF THE WORLD

The stations that attempt mainstream formats, and the college broadcasters drawn to them, usually cite the real-world skills that atypical college radio formats provide. "I've seen many articles over the years saying that students weren't being trained properly," says WHPC PD/faculty member Jim Green. "Colleges today let the DJ just get on and do whatever they want to do. When these students get out of college, they can't even pronounce words properly."

At WRDL, both PD Katie Larke and MD Diane Tindira say they chose Ashland College because of its hands-on broadcasting program. GM Jay Pappas adds, "Some people would love to see us be classical or National Public Radio. There's nothing wrong with that, but our primary goal here is to give students the most realistic experiences possible. I've had one student in 14 years that has worked at a classical station."

"We do top 40 because it's the most difficult format for a student to learn," says WJPZ GM Scott Meach.

"The reason we're not block-programmed is that by developing a consistent air product, it allows other departments—sales, promotions, etc.—to have a tool with which [to] learn their crafts also."

THE END OF THE INNOCENCE (MISSION)

The other explanation offered by a number of college broadcasters doing mainstream formats is that there was not an audience base for progressive rock. At top 40/rock WXMU Mansfield, Pa., Mansfield State student/PD Keith Geissler says, "We tried alternative music in the past. We got lots of letters and phone calls from people who didn't want it. Any time we try and switch, we just get a negative effect, so we decided to stick with top 40."

Siena College's WVCR Albany, N.Y., is a little more like the typical college station in that it offers block programming. But aside from devoting a third of its air-time to heavy metal, the remaining two-thirds go to relatively mainstream album rock and urban programming. Student GM Rich Redmond says his format stems from "research into what the campus wanted. There was some real dissatisfaction with the fact that we were doing alternative; the students complained because they couldn't listen to the station."

WVCR was also in an unusual situation where alternative radio wasn't alternative. "There are a lot of college stations in Albany, and a few years ago, we were all doing alternative," Redmond says. "We weren't doing very well, and there were four other stations who were doing a much better job."

CMJ's Byron contends that when the decision to do a mainstream format is the result of a student survey, "I usually ask them what questions were on the survey. Usually they ask students what records they buy. When they ask them if they want to hear something different instead of the same 15 records they can hear anywhere else, they usually get a different answer."

There's also the issue of pressure from conservative or state-run schools for stations to stay away from the often controversial music and, frequently, presentation that

(Continued on next page)

YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. Pop Muzik, M, SIRE
2. Heartache Tonight, Eagles, ASYLUM
3. Dim All The Lights, Donna Summer, CASABLANCA
4. Rise, Herb Alpert, A&M
5. Still, Commodores, MOTOWN
6. Don't Stop 'Til You Get Enough, Michael Jackson, EPIC
7. Babe, Styx, A&M
8. Tusk, Fleetwood Mac, WARNER BROS
9. You Decorated My Life, Kenny Rogers, UNITED ARTISTS
10. No More Tears, Barbra Streisand & Donna Summer, COLUMBIA/CASABLANCA

TOP SINGLES—20 Years Ago

1. Suspicious Minds, Elvis Presley, RCA
2. Wedding Bell Blues, 5th Dimension, SOUL CITY
3. Sugar Sugar, Archies, CALENDAR
4. I Can't Get Next To You, Temptations, GORDY
5. Baby It's You, Smith, DUNHILL
6. Hot Fun In The Summertime, Sly & the Family Stone, EPIC
7. Little Woman, Bobby Sherman, METROMEDIA
8. Jean, Oliver, CREWE
9. Tracy, Cuff Links, DECCA
10. Come Together, Beatles, APPLE

TOP ALBUMS—10 Years Ago

1. The Long Run, Eagles, ASYLUM
2. In Through The Out Door, Led Zeppelin, SWAN SONG
3. Midnight Magic, Commodores, MOTOWN
4. Cornerstone, Styx, A&M
5. Head Games, Foreigner, ATLANTIC
6. Dream Police, Cheap Trick, EPIC
7. Tusk, Fleetwood Mac, WARNER BROS
8. Rise, Herb Alpert, A&M
9. Off The Wall, Michael Jackson, EPIC
10. Get The Knack, The Knack, CAPITOL

TOP ALBUMS—20 Years Ago

1. Abbey Road, Beatles, APPLE
2. Green River, Creedence Clearwater Revival, FANTASY
3. Through The Past Darkly, Rolling Stones, LONDON
4. Blind Faith, ATLANTIC
5. At San Quentin, Johnny Cash, COLUMBIA
6. I've Got Dem Ol' Kozmic Blues Again Mama, Janis Joplin, COLUMBIA
7. Crosby/Still/Nash, ATLANTIC
8. Hot Buttered Soul, Isaac Hayes, ENTERPRISE
9. In-A-Gadda-Da-Vida, Iron Butterfly, ATCO
10. Santana, COLUMBIA

COUNTRY SINGLES—10 Years Ago

1. You Decorated My Life, Kenny Rogers, UNITED ARTISTS
2. Half The Way, Crystal Gayle, COLUMBIA
3. All The Gold In California, Larry Gatlin & the Gatlin Brothers Band, COLUMBIA
4. Come With Me, Waylon Jennings, RCA
5. Should I Come Home (Or Should I Go Crazy), Gene Watson, CAPITOL
6. My Own Kind Of Hat/Heaven Was A Drink Of Wine, Merle Haggard, MCA
7. Broken Hearted Me, Anne Murray, CAPITOL
8. Blue Kentucky Girl, Emmylou Harris, WARNER BROS
9. Blind In Love, Mel Tillis, ELEKTRA
10. Put Your Clothes Back On, Joe Stampley, EPIC

SOUL SINGLES—10 Years Ago

1. Ladies Night, Kool & the Gang, DE LITE
2. (Not Just) Knee Deep, Funkadelic, WARNER BROS
3. Still, Commodores, MOTOWN
4. Cruisin', Smokey Robinson, TAMLA
5. Don't Stop 'Til You Get Enough, Michael Jackson, EPIC
6. Rise, Herb Alpert, A&M
7. I Wanna Be Your Lover, Prince, WARNER BROS
8. I Just Can't Control Myself, Nature's Divine, INFINITY
9. I Do Love You, G.Q., ARISTA
10. Break My Heart, David Ruffin, WARNER BROS



March On Washington. AC KIOI (K101) San Francisco morning man Terry McGovern, bottom row, fourth from left, led a busload of listeners to Washington, D.C., to protest the endangering of children by poisonous compounds in household products.

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VOX JOX

(Continued from page 12)

where in Denver, religious **KJIM**, which recently moved from 760 to 1150 in a frequency swap with oldies **KRZN**, is now Spanish **KFRR**. **GSM Pearl O'Riley** is now OM ... Following a decade at **WQXI-FM** Atlanta, including this year's brief stint as PD, **Craig Ashwood** moves to AC

WJQY Miami as the new PD ... After several years out of radio, **Scotty Brink** returns to radio as PD of classic rock **KSDO-FM**. That leaves the station with only an MD opening.

Elsewhere in New York, night jock **Greg Thunder** is out at top 40/dance **WQHT** (Hot 97). And controversial

WIOD Miami host **Steve Kane** replaces **Dave Dawson** in mornings on N/T **WABC** ... At album **KJJO** Minneapolis, **APD Dean Dreisbach** and **MD Mike Stapleton** swap positions.

At urban **KRIZ** Seattle, PD **Frank Barrow** is promoted to OM; midday jock **Bailey Coleman** replaces him as PD/MD. Meanwhile, at co-owned **KBMS** Portland, Ore., which Barrow had also been programming from Seattle, **Ron Lee** gets the official nod as PD/MD ... **Carlos DeJesus** is the new PD/MD for urban **WNJR** Newark, N.J., replacing **B.J. Stone**, who can be reached at 201-325-7285. DeJesus has been with **WNJR** for almost five years. Before that, he was PD of **WKTU** New York.

Ron Ebben, ND of N/T **WSUN** Tampa, Fla., adds the PD duties that were previously handled by **Carey Curelop** at sister **WYNF** ... Former N/T **KTAR** Phoenix PD **Bob Christopher** is the new OM at similarly formatted **WWL** New Orleans; **Dave McNamara** remains PD. At co-owned AC **WQSF** Norfolk/Richmond, Va., **Brian Edwards** replaces **Dick Grant** as PD. Edwards was previously PD at **WJLT** Charlottesville, Va.

After several months of billing itself as K-Lite, AC **KEDG** Los Angeles has changed calls to **KLIT** ... **Joe Waldman** has resigned as PD of **Transtar's** adult standards **Music of Your Life** format; no replacement has been named ... OM **Jim Fonger** is out as part of modern **CFNY** To-

ronto's reorganization.

Oldies **WKLR** Indianapolis PD **Simon Jeffries** is upped to station manager and will now oversee the sales department as well as programming ... AC **KLTE** Oklahoma City becomes the second Entecom station to switch to oldies in the last three weeks. PD **Dennis Anderson** stays ... **WKLL** St. Louis will switch from Satellite Music Network's **Kool Gold** format to **Business Radio Network's** financial N/T programming around Wednesday (1). Ironically, **WKLL** is owned by **Kool Gold** format developer **Adams Communications**.

Although the new owners are not due in at top 40 **KMPZ** (Z98) Memphis until at least December, **GM Mike Baer** is gone. That means **Dittman** group PD **Randy Lane**, already doubling as PD, is now VP/GM. Recently promoted MD **Howie Castle** is upped to PD. **Charles Henry**, who only returned to the station recently for afternoons, is now doing mornings. **Kenny Bozak** is in for late nights.

Two months after the debut of all-folk **WADN**, Boston further cements its reputation as the home of unusual AM formats with country **WDLW's** long-promised change to "Show-Biz Radio" **WRCA**. The calls stand for "Radio, Comedy, Arts." The new station, scheduled for a launch on Nov. 6, will mix comedy with entertainment features on Hollywood, Broadway, and Las Vegas, and music tied to its features from the '30s to the

'80s. **Robert Van Riper** from the Radio Group syndication firm is PD.

Meanwhile, **Blowing Rock, N.C.**, gets one of the country's few all-tourist formats as **WXLX** returns to the air as **WVIO** (Visitor's Information Outlet). Former **WKSO** Orangeburg, S.C., PD **Ted Bell** is morning man/OM of the new station, which will play gold-based AC when it isn't doing brokered advertisements or special programs like a storytelling hour.

Top 40 **WQXA** York, Pa., after more than 10 years as Q106, is now calling itself **Hot 105.7**. Morning man **Uncle Bob** exits, leaving **Bobby Quinn** alone in mornings. At nearby country **WGTY** Gettysburg/Harrisburg, OD/PD **Dick Raymond** is out as PD; the 21-year radio veteran can be reached at 717-334-4117. Filling those duties on a trial basis is night jock **John Pelligrini**.

Jim Randall is the new PD of top 40 **WWGT** (G98) Portland, Maine. The area radio veteran was most recently at **WFAL** Falmouth, Mass. ... **WTLQ** (Q102) Scranton, Pa., modifies formats from top 40 to **Rock 40 WWRB** (Rebel Radio). Owner **Thom Greco** becomes GM and is looking for a p.m. driver and, perhaps, a PD. **Jennifer Starr** from crosstown **WKRZ** is MD. PD **Ron "Flashman" Dishner** and MD **Nancy Faye** are gone.

Reading, Pa., gets its second FM this week as religious **WBYO** Boyertown, Pa., moves to town and becomes AC **WYCL** under GM **Mitch**
(Continued on next page)

newsline...

EMMS BROADCASTING has named executive VP **Steve Crane** as its corporate president following chairman **Jeff Smulyan's** move to Seattle to oversee his newly purchased baseball **Mariners**. Also, **Doyle Rose** is promoted from executive VP/operations to president of **Emmis Radio**. And senior VP/operations **Randy Bongarten** succeeds **Rose**. Also, **WQHT** New York GM **Stuart Layne** is rumored to be following **Smulyan** to Seattle in some **Mariners-related** capacity, but no deal has been set.

JEFF HEDGES, VP of sales at **WWDC-AM-FM** Washington, D.C., for the past seven years, has been upped to station manager, but will retain his sales duties.

OTHER GM NEWS: **KLDE** Houston GSM **David Trusty** replaces **Richard Roslow** as VP/GM of **Entecom's** **WXCR** Tampa, Fla. OM **Lotar Bergerst** also exits. Also, **Art Camiolo** has resigned as GM of all-sports **WIP** Philadelphia but will stay with parent company **Spectacor Broadcasting**. And **WXKS** Boston LSM **Joe DiDonato** is GSM of **WHTT** Buffalo, N.Y.

STATION SALES: **KIST/KMGQ** Santa Barbara, Calif., and **KKAM/KBOS** Fresno, Calif., from **RSB Communications** to **Dwight Case's** **Jayveeco L.P.** for \$11.75 million; **WKIZ/WEOW** Key West, Fla.,



VOX JOX

(Continued from preceding page)

Carroll (ex-WYGL Troy, Pa.); **Al Burke** (ex-WMMY Melbourne, Fla.), is the new PD/morning man. **Robin Williams** does middays and **Johnny Dee** (ex-WIOV Lancaster, Pa.), joins for afternoons . . . **Jack Armstrong** has resigned as PD of top 40 **KFXD** (KF95) Boise, Idaho; GM **David Everingham** is accepting T&Rs for his replacement.

AT OLDIES WRMX Nashville, GM **Dick DeButts** is out following a promotion in which approximately 2,500 tickets were sold for a venue that seats 1,500-1,700. WRMX was sponsoring a live broadcast of **Mike Harvey's** "Solid Gold Saturday Night" from a local hotel and drew an overflow crowd of up to 5,000 people, depending on who you ask. The station came on the air the next day and offered double-refunds to those ticket holders turned away, which, according to owner **Dick Oppenheimer**, has stemmed the bulk of the negative publicity. GSM **Tom Williams** and **Oppenheimer** share the GM duties.

THE SNIPING BETWEEN Miami's **WEDR** and **WHQT** (Hot 105) has been heavy since last year when Hot returned to the urban format. The latest skirmish between the stations took place over a benefit held by Hot 105 at a local club to benefit **Jimmy Gee**, a veteran **WEDR** announcer fired during the station's personnel overhaul this summer. Gee had gone blind during the last few years of his

tenure with the station.

The trouble between the stations apparently started when **WHQT** had **Gee** guest on Hot 105's morning show. The next day, **WEDR** GM **Jerry Rushin** was on his station's morning show with a rebuttal. **Rushin** also reportedly announced that he was willing to put **Gee** back on the air, at least for weekends, and challenged **WHQT** to do the same thing.

WEDR PD **B.J. Barry** says "Hot 105 made it sound like we fired **Jimmy** because he was blind. Anybody who knows how long he and **Jerry** have been friends knows that wasn't the case." **WHQT** PD **Keith Isley**, for his part, says that the fund-raiser "was not intended to be a tactical promotion against **WEDR**."

Barry is claiming victory in the **WEDR/WHQT** skirmish, saying that not only did listeners stay away from **WHQT's** fund-raiser, but that there was also low attendance at a **WHQT**-sponsored concert featuring **Surface**. **Isley** says that the station managed to raise \$5,000 for **Gee**, but does say that negative publicity probably affected his ability to get artists for the benefit. "All the artists we contacted were suddenly playing a concert in China that night," he says.

MORE SLOGAN WARFARE: Although GMs of both stations are claiming to be pleased with a federal district court judge's decision, **KABC** Los Angeles is the apparent winner in round two of its battle with N/T ri-

val **KFI** Los Angeles. **KFI** will be allowed to continue use of the phrase "talkradio," but not in conjunction with its calls or dial position.

Meanwhile, a county judge has ruled in favor of Cincinnati's **WLW**, which was seeking an injunction against rival **WCKY** over the latter station's use of its liners, "If you miss a day, you miss a lot" and "When you need to know . . ." The judge did, however, find that a third disputed liner, "Your official weather station" was not protected. **WLW** is also in a snarling match with **WKRC**. The latter station has the rights to the Bengals games; the former is claiming to have the best Bengals coverage in its ads. That one probably won't go to court, however.

PEOPLE: After several months of auditions and weekend fill-in, **Ken "Spider" Webb** is back as the co-anchor of mornings at urban **WRKS** New York. **Webb** is now teamed with **Mike Love** as **Lauryn Nicole** exits. The morning show change is just one of several that have taken place at **WRKS** since acting PD **Vinny Brown** replaced **Tony Gray**. While **WRKS** always ran a fairly tight playlist, its music rotations seem to have changed so that recurrents are a lot more prominent. Rap is more restrictively dayparted. Frontsells and other music identification, rare on **WRKS** before, have been stepped up.

At urban **KJLH** Los Angeles, MD **Lynn Briggs** adds APD stripes; also,

George Moore is the new production director . . . **Janet Snyder** is the second on-air talent to jump from **WKSE** Buffalo to **WHTZ** (Z100) New York this year, following **Kid Kelly**. **Snyder**, who will do overnights at Z100 (and revive the old Z100 air-name, *Janet From Another Planet*), is replaced by **Beth Ann McBride**, who also holds the new APD position.

Mike Webb, currently PD of adult standards **KIXI** Seattle, has been tapped as the new PD of crosstown **KVI**, a station he previously programmed. The only problem is that **Webb** still has a no-compete clause at **KIXI**. Although **KIXI** is threatening to enforce the contract, oldies **KVI** GM **Shannon Swette** thinks details will be ironed out by the time you read this. Meanwhile, **KIXI's** sister AC, **KMGI**, taps **Angie Good** from top 40 **KUBE** for nights.

Art Good, a fixture at adult alternative **KIFM** San Diego who left the station last fall to concentrate on his syndicated show, "Jazz Trax," is back at **KIFM** for weekends and will also do some work with the station's morning show . . . Longtime **WSB** Atlanta personality **Jim Howell** joins easy **WPCH** Atlanta for mornings, replacing **Paul Casey** . . . Former **WZOU** Boston morning man **Mike Addams** crosses to oldies **WODS** for afternoons; he replaces **Rick Hunter**.

Joe Morgan is the new ND at N/T **WHDH** Boston, coming from crosstown **WRKO** where he spent the last 13 years . . . At all-news **WBBM** Chi-

cago, **Deidra White** has been upped from producer to managing editor as **Craig Dellimore** shifts to reporter duties . . . At N/T **WIOD** Miami, p.m. news anchor **Chuck Meyer** is upped to ND . . . Midday jock **Yvonne Sanders** is upped to MD at urban **WIKS** (Kiss 102) Coastal N.C. PD **B.K. Kirkland** had been handling those duties . . . At urban **WZHT** Montgomery, Ala., a.m. driver **Larry Steele** adds MD duties; midday jock **Briquette Cannon** becomes assistant MD.

ETC: After encouragement from the stations of Duluth, Minn., **Arbitron** has decided to split the market into two books. The Duluth/Superior, Wis., market is 150 miles long, and the Duluth stations don't reach the north end of the county. Effective with the Spring '90 book, **Hibbing**, Minn.-area stations will not be part of the metro, but will remain in the TSA.

Just in time for Christmas gift-giving comes a boxed set of airchecks of **WLUP** Chicago p.m. drive team **Steve Dahl & Garry Meier**. "Steve & Gary: A Decade of Service" contains such highlights as the 1979 Disco Demolition rally and **Dahl's** recent on-air vasectomy. Send \$12 to the Steve & Gary Fan Club, #332, 445 E. Illinois St., Chicago, Ill. 60611.

Assistance in preparing this column was provided by **Craig Rosen**, **Phyllis Stark**, and **David Wykoff**.

Climie Fisher

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Elbow Room. Elvis Costello turned up backstage at classic rock WYSP Philadelphia's free concert to visit with former Byrds front man Roger McGuinn, who was performing at the concert. Pictured, from left, are WYSP's Bob Avicoli and Ed Sciaky, McGuinn, Costello, and WYSP's Scott Segelbaum.



But No Yellow Roses. On her recent visit to Los Angeles, Dolly Parton was welcomed by country KLAC/KZLA VP/GM Norman Epstein.



Ure Urged On. During a recent Midge Ure show in Long Island, N.Y.'s Sag Harbor, album WRCN morning co-host Morgan Thomas, left, escorted Ure and two contest winners to a postconcert party.



Healey Squeezes Portland. Top 40 KKRZ (Z100) Portland, Ore., sponsored a live concert featuring the Jeff Healey Band that raised more than \$43,000 for the Muscular Dystrophy Assn. Pictured with the band are Z100 MD Connie Breeze and PD Mark Capps, in white and Meredith Brooks of the Graces.



Where's Your Hat Jim? Forging a friendship that would follow them onto the Country Music Assn. awards, Buck Owens and Clint Black both performed at a KIKK-FM Houston free concert. Pictured backstage, from left, are KIKK PD Jim Robertson, Black, Owens, KIKK MD Joe Ladd, and GM Craig Magee.



Schmooze With Personality. Arista artist Kashif, right, spends some time with urban WXYV (V103) Baltimore PD Roy Sampson during a recent visit to the city.



Feel The Breeze In Your Hair. Simply Red's Mick Hucknall drops by adult alternative WXDJ (The Breeze) Miami's studios for an on-air interview. Pictured, from left, are WXDJ's Kevin Cerenzia, PD Shirley Maldonado, Hucknall, and Elektra's Eric Olsen.

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HOT ADULT CONTEMPORARY™

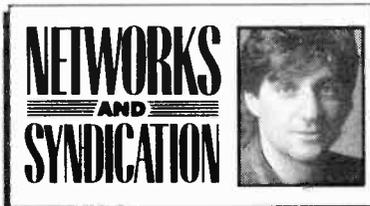
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ NO. 1 ★ ★					
1	1	3	6	DON'T KNOW MUCH ELEKTRA 7-69261	LINDA RONSTADT/AARON NEVILLE 2 weeks at No. 1
2	4	7	8	CALL IT LOVE RCA 9038	POCO
3	2	1	10	HEALING HANDS MCA 53692	ELTON JOHN
4	6	9	7	WHEN I LOOKED AT HIM ARISTA 1-9868	EXPOSE
5	8	16	5	GET ON YOUR FEET EPIC 34-69064/E.P.A.	GLORIA ESTEFAN
6	9	15	6	LISTEN TO YOUR HEART EMI 50223	ROXETTE
7	7	11	7	YOU'VE GOT IT ELEKTRA 7-69269	SIMPLY RED
8	15	21	4	ANGELIA EMI 50218	RICHARD MARX
9	3	2	11	CHERISH SIRE 7-22883/WARNER BROS.	MADONNA
10	11	17	6	WE'RE NOT MAKIN' LOVE ANYMORE COLUMBIA 38-73016	BARBRA STREISAND
11	5	4	13	EVERYTHING BUT MY PRIDE VIRGIN 7-99184	CUTTING CREW
12	10	5	15	IF I COULD TURN BACK TIME Geffen 7-22886	CHER
13	20	25	6	WALKING ON AIR ATLANTIC 7-88830	STEPHEN BISHOP
14	12	13	9	HAVE I TOLD YOU LATELY MERCURY LP CUT/POLYGRAM	VAN MORRISON
15	18	22	7	SUMMER OF LOVE EPIC LP CUT/E.P.A.	JEFFERSON AIRPLANE
16	22	30	4	WE DIDN'T START THE FIRE COLUMBIA 38-73021	BILLY JOEL
17	23	28	8	NICK OF TIME CAPITOL 44364	BONNIE RAITT
18	13	6	13	SHOWER ME WITH YOUR LOVE COLUMBIA 38-68746	SURFACE
19	14	8	14	ONE WARNER BROS. 7-22899	BEE GEES
20	17	12	18	DON'T WANNA LOSE YOU EPIC 34-68959/E.P.A.	GLORIA ESTEFAN
21	16	10	11	ANGEL EYES ARISTA 1-9808	THE JEFF HEALEY BAND
22	21	23	7	GIRL I'M GONNA MISS YOU ARISTA 1-9870	MILLI VANILLI
★★★ POWER PICK ★★★					
23	35	—	2	HOW AM I SUPPOSED TO LIVE WITHOUT YOU COLUMBIA 38-73017	M. BOLTON
24	24	24	7	WAS IT NOTHING AT ALL CYPRESS 1451/A&M	MICHAEL DAMIAN
25	19	14	18	RIGHT HERE WAITING EMI 50219	RICHARD MARX
26	28	36	4	THE WAY TO YOUR HEART EMI 50217	SOULSISTER
★★★ HOT SHOT DEBUT ★★★					
27	NEW	—	1	ANOTHER DAY IN PARADISE ATLANTIC 7-88774	PHIL COLLINS
28	32	37	4	ROCK WIT'CHA MCA 53652	BOBBY BROWN
29	29	34	5	SOWING THE SEEDS OF LOVE FONTANA 874 710-7/POLYGRAM	TEARS FOR FEARS
30	25	20	19	THE END OF THE INNOCENCE Geffen 7-22925	DON HENLEY
31	36	45	3	DIDN'T I (BLOW YOUR MIND) COLUMBIA 38-68960	NEW KIDS ON THE BLOCK
32	38	38	4	EVERYTHING MCA 53714	JODY WATLEY
33	39	47	3	THE SAME LOVE MCA 53734	THE JETS
34	40	—	2	BRING IT ALL BACK RCA 9093	GRAYSON HUGH
35	27	19	20	SOUL PROVIDER COLUMBIA 38-68909	MICHAEL BOLTON
36	33	26	18	SACRED EMOTION CAPITOL 44379	DONNY OSMOND
37	46	—	2	LEAVE A LIGHT ON MCA 53706	BELINDA CARLISLE
38	26	18	15	IF YOU ASKED ME TO MCA 53358	PATTI LABELLE
39	30	32	9	IT'S NOT ENOUGH RCA 9032	STARSHIP
40	48	—	2	THE ARMS OF ORION WARNER BROS. 7-22757	PRINCE (WITH SHEENA EASTON)
41	NEW	—	1	CROSSROADS ELEKTRA 7-69273	TRACY CHAPMAN
42	43	41	6	WHAT ABOUT ME Geffen 7-22859	MOVING PICTURES
43	NEW	—	1	WALK ON BY MIKA 873 012-7/POLYGRAM	MELISSA MANCHESTER
44	49	43	3	THE BEST CAPITOL 44442	TINA TURNER
45	NEW	—	1	MOVE ON POLYDOR 873 066-7/POLYGRAM	WATERFRONT
46	NEW	—	1	TAKE GOOD CARE OF YOU & ME ARISTA 1-9901	D. WARWICK/J. OSBORNE
47	45	40	29	TALK IT OVER RCA 8802	GRAYSON HUGH
48	42	39	6	DON'T LEAVE LOVE (OUT THERE ALL ALONE) REPRISE 7-22837	B.J. THOMAS
49	34	27	8	YOU ON MY MIND FONTANA 874 904-4/POLYGRAM	SWING OUT SISTER
50	31	31	8	THIS ONE CAPITOL 44438	PAUL MCCARTNEY

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

RADIO

Drake-Chenault, Braiker Join The Satellite Orbit

LOS ANGELES Unistar Radio Networks and Satellite Music Network are the undisputed leaders of the full-service, satellite-delivered programming that they pioneered in the early '70s. But in the past six months, longtime programming consultancy Drake-Chenault and newcomer Braiker Radio Services Co. have entered



by Craig Rosen

the arena. Unlike Unistar and SMN, Drake-Chenault and BRS do not have a commercial clearance requirement for affiliates. Unistar and SMN both require an affiliate to give the network a certain number of spots per hour in addition to a fee for carrying their programming.

Under the moniker of Drake-Chenault/Jones Satellite Services, the 25-plus-year-old program supplier made its debut as a satellite-delivered service on April 1 with Great American Country. Two other formats—Adult Contemporary and the soft AC Prime Demo, were added on June 1 and Sept. 1, respectively. With more than 80 affiliates for its current formats, the Denver-based company is now researching plans for three additional formats.

Headed by industry veteran Ivan Braiker, a onetime key player for both SMN and Transtar, BRS debuted on Aug. 31 with AC, country, oldies, and the soft AC MegaFormat. Other formats, including a top 40, are said to be in the works. At this point, BRS has less than 20 affiliates broadcasting its programming, but Braiker claims that close to 100 stations have signed up for programming, and that the service has been adding "four to five" new affiliates a week.

BRS' biggest affiliate to date is KMBR Salt Lake City, a former SMN Heart & Soul affiliate that is now running Braiker's Mega programming. D-C/Jones' most notable recent addition is new Prime Demo client, WQSF Norfolk/Richmond, Va.

How much impact, if any, BRS and Drake-Chenault will have on Unistar and SMN remains to be seen. Unistar president Gary Fries, who oversees the companies' satellite formats, says that Unistar has not been affected by the emergence of the new players. In fact, Fries says Unistar has posted its greatest gain in new affiliates to date in the last six months. "What it has done is create a greater awareness of satellite programming," he says.

SMN president John Tyler points out that Drake-Chenault and Braiker do not offer news or feature programming; he says the new players are more in line with

taped services than with full-service satellite networks like his.

Braiker and Drake-Chenault, for their part, use as a major selling point the fact that they offer their services with no commercial clearances. Yet representatives of both SMN and Unistar question the economic feasibility of such a posture. "I don't know how these companies survive on fees alone. We couldn't," says Tyler.

Unistar co-chairman/CEO C.T. Robinson concurs. "If you are charging \$500 or \$700 a radio station," he says, "that gives you about \$60,000 or \$70,000 in fees. We just couldn't run our formats with that amount of money."

Responds Braiker: "We don't view ourselves as being in the same business [as Unistar and SMN]. They are primarily in the network business of selling time for commercials, and clearing them on their programming. We're a very different animal. We are in the business of providing stations with programming. We believe that it is more than feasible."

Drake-Chenault VP of programming Phil Barry calls Unistar and SMN "respectable competitors" who "have been in satellite programming for a long time," but he adds that Braiker has "been in the programming business for longer than all of those networks put together. The reason we got into satellite programming is because we identified the need for a noncommercially driven network."

"Our main goal is not," he continues, "to run Unistar and SMN out of business. We feel that we can appeal to those radio stations that find giving up network time undesirable."

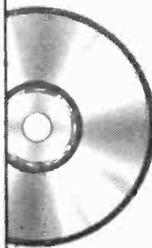
AROUND THE INDUSTRY

Spanish-language satellite network Cadena Radio Centro has appointed Barrett Alley president/chief operating officer. Alley was previously VP/advertising of



Vaughan Visits WW1. Guitarist Stevie Ray Vaughan recently appeared on Westwood One's "Timothy White's Rock Stars" to promote his "In Step" album. Pictured, from left, are White, Vaughan, and WW1 producer Andy Denmark.

PIONEER PRESENTS



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

Hot Picks in Tokyo

- Week of October 15, 1989
- 1 Miss You Much Janet Jackson
 - 2 Sowing The Seeds Of Love Tears For Fears
 - 3 Partymen Prince
 - 4 Sweet Talk D'Altra Hicks
 - 5 It's No Crime Babyface
 - 6 Cherish Madonna
 - 7 Mixed Emotions Bobby Brown
 - 8 Doh Baby Baby Ray Charles
 - 9 Rock Wit'cha Bobby Brown
 - 10 Evertime I Try To Say Goodbye Cheryl Lynn
 - 11 Don't Wanna Lose You Gloria Estefan
 - 12 Sunshine Ding
 - 13 Listen To Your Heart Roxette
 - 14 America No Mechi Toshiki Kadomatsu
 - 15 Ellie My Love Ray Charles
 - 16 Don't Ask Me Why Charley
 - 17 Satellites Richie Lee Jones
 - 18 The Best Tina Turner
 - 19 Love In An Elevator Aerosmith
 - 20 I Feel The Earth Move Cher
 - 21 Right Here Waiting Richard Marx
 - 22 One Night Stand Bee Gees
 - 23 Back To Life Marika
 - 24 Girl I'm Gonna Miss You Milli Vanilli
 - 25 Single Again Mariya Takeuchi
 - 26 Dr. Feelgood Motley Crue
 - 27 Shower Me With Your Love Surface
 - 28 When Looked At Him Exposé
 - 29 My First Night Without You Cyndi Lauper

FM JAPAN 81.3 FM

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ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** NO. 1 ***	
1	1	1	9	ROCK AND A HARD PLACE COLUMBIA 38-73057	ROLLING STONES 3 weeks at No. 1
2	3	3	7	JANIE'S GOT A GUN Geffen LP CUT	AEROSMITH
3	2	2	9	SOLD ME DOWN THE RIVER I.R.S. 73002	THE ALARM
4	4	6	7	ROCKIN' IN THE FREE WORLD REPRISE LP CUT	NEIL YOUNG
5	5	5	8	THE LAST WORTHLESS EVENING Geffen 7-22771	DON HENLEY
6	6	9	4	WE DIDN'T START THE FIRE COLUMBIA 38-73021	BILLY JOEL
7	7	8	7	LOVE IS A LONG ROAD MCA LP CUT	TOM PETTY
8	8	11	6	EVERYTHING IS BROKEN COLUMBIA 38-73062	BOB DYLAN
9	11	15	9	WAIT FOR YOU WTG LP CUT	BONHAM
10	10	13	7	WHEN I SEE YOU SMILE EPIC 34-69082/E.P.A.	BAD ENGLISH
11	16	28	3	A GIRL LIKE YOU ENIGMA 44480/CAPITOL	THE SMITHEREENS
12	17	—	2	FOOLISH HEART ARISTA LP CUT	GRATEFUL DEAD
13	13	18	9	I'M A BELIEVER A&M 1454	GIANT
14	9	10	9	NO SOUVENIRS ISLAND 7-99176	MELISSA ETHERIDGE
				*** FLASHMAKER ***	
15	NEW ▶	1	1	FOOL FOR YOUR LOVING Geffen 4-22715	WHITESNAKE
16	14	19	8	TIGHTROPE EPIC LP CUT/E.P.A.	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
17	24	—	2	JUST BETWEEN YOU AND ME ATLANTIC 7-88781	LOU GRAMM
18	NEW ▶	1	1	ANOTHER DAY IN PARADISE ATLANTIC 7-88774	PHIL COLLINS
19	18	22	9	THE ANGEL SONG CAPITOL 44449	GREAT WHITE
20	19	24	6	LOVE SONG Geffen 7-22856	TESLA
21	12	4	11	CALL IT LOVE RCA 9038	POCO
				*** POWER TRACK ***	
22	34	—	2	BIG BAD MOON RELATIVITY 10 32-4/IMPORTANT	JOE SATRIANI
23	28	32	4	DON'T CLOSE YOUR EYES ATLANTIC 7-88902	KIX
24	25	29	5	AMERICAN MUSIC MERCURY 874 934-4/POLYGRAM	IAN HUNTER/MICK RONSON
25	23	23	9	SLEEPING MY DAY AWAY WARNER BROS. 7-22775	D.A.D.
26	29	31	5	CROSSROADS ELEKTRA 7-69273	TRACY CHAPMAN
27	39	—	2	POOR LITTLE GIRL DARK HORSE LP CUT/WARNER BROS.	GEORGE HARRISON
28	33	33	4	BACK TO THE BULLET POLYDOR 889 976-4/POLYGRAM	SARAYA
29	15	7	10	LOVE IN AN ELEVATOR Geffen 7-22845	AEROSMITH
30	38	42	4	BIG TALK COLUMBIA 38-73035	WARRANT
31	20	12	10	SOWING THE SEEDS OF LOVE FONTANA 874 710-7/POLYGRAM	TEARS FOR FEARS
32	36	36	4	YOU RUN MCA LP CUT	THE CALL
33	41	—	2	EVERYTHING YOU DO ATLANTIC 7-88823	FIONA (DUET WITH KIP WINGER)
34	NEW ▶	1	1	HOW DO I GET CLOSE MCA LP CUT	THE KINKS
35	27	21	13	POISON EPIC 34-68958/E.P.A.	ALICE COOPER
36	22	14	9	KISSING WILLIE CHRYSALIS 23418	JETHRO TULL
37	37	30	13	WHEN THE NIGHT COMES CAPITOL 44437	JOE COCKER
38	42	46	3	MOVE WITH ME SISTER RCA LP CUT	THE DEL FUEGOS
39	46	—	2	STAND ON IT EPIC LP CUT/E.P.A.	JEFF BECK
40	32	25	9	SAD SAD SAD COLUMBIA LP CUT	ROLLING STONES
41	26	26	7	GLAMOUR BOYS EPIC 34-68548/E.P.A.	LIVING COLOUR
42	NEW ▶	1	1	DON'T LET ME GO CAPITOL 44456	BILLY SQUIER
43	45	45	3	LIVING IN SIN MERCURY 876 070-7/POLYGRAM	BON JOVI
44	21	16	10	DR. FEELGOOD ELEKTRA 7-69271	MOTLEY CRUE
45	NEW ▶	1	1	HIDE YOUR HEART MERCURY LP CUT/POLYGRAM	KISS
46	31	27	6	HOLDING ON TO YOU ATLANTIC 7-88820	PETER FRAMPTON
47	NEW ▶	1	1	KICKSTART MY HEART ELEKTRA LP CUT	MOTLEY CRUE
48	48	49	3	STILL IN LOVE CHRYSALIS 23421	STAGE DOLLS
49	47	48	3	RIP AND TEAR VERTIGO LP CUT/POLYGRAM	L.A. GUNS
50	44	41	5	I REMEMBER YOU ATLANTIC LP CUT	SKID ROW

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

NETWORKS

(Continued from preceding page)

Vista Magazine. He assumes duties held by vice chairman Carlos Aguirre. Additionally, CRC OM Sal Valdez has been upped to network manager, and Ilia Leon has joined CRC's Miami office as an affiliate relations manager.

At Seattle-based Broadcast Programming, director of affiliate relations Tom Casey has been promoted to VP/programming, replacing Jeff King. Ron Harris, after a year and a half as PD for BPI's contemporary formats, has been upped to programming manager. Harris is also doing a two-hour night shift at AC KMGI (1107.7) Seattle, replacing Scott Phillips. Nick Scott has jumped from an affiliate relations job at James Paul Brown Entertainment to a similar post at Premiere Radio Networks.

NBN Sports, a division of the National Black Network, will broadcast the Evander Holyfield vs. Alex Stewart bout Saturday (4), as well as the Mike Tyson vs. Donovan Ruddock fight Nov. 18. Lesley Halpern has been named manager, advertising, for ABC Radio Networks. Halpern was previously with ABC's operations staff.

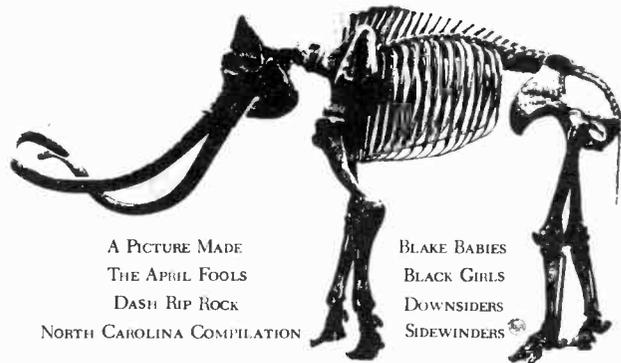
Florida Radio Network will distribute two Senior Professional Baseball Assn. games every Wednesday. Lou Palmer and former major-league pitcher Bill Denehy will host the afternoon games, with New York Mets broadcaster Bob Murphy and Montreal Expos announcer Dave Van Horne doing the night games.

CALENDAR

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

- Nov. 3-4, Gloria Estefan, On The Radio, On The Radio Broadcasting, one hour.
- Nov. 3-5, Hilton Valentine (Animals)/Duane Eddy/Jeff Healy/Casey Siemaszko, Cruisin' America With Cousin Brucie, CBS RadioRadio, three hours.
- Nov. 3-5, Britny Fox, Metalshop, MJI Broadcasting, one hour.
- Nov. 3-5, Maze Featuring Frankie Beverly, Star Beat, MJI Broadcasting, one hour.
- Nov. 3-5, Tracey Ullman/Kevin Paige/Michelle Pfeiffer, Party America, Cutler Productions, two hours.
- Nov. 5, Grateful Dead/Phil Collins/Rolling Stones, Powercuts, Global Satellite Network, two hours.
- Nov. 6, Alarm, Rockline, Global Satellite Network, 90 minutes.
- Nov. 6-12, Randy Travis, Listen In With Lon Helton, Westwood One Radio Networks, one hour.
- Nov. 6-12, Dave Gilmour, Rock Over London, Westwood One Radio Networks, one hour.
- Nov. 6-12, Tom Petty, Superstars Rock Concert Series, Westwood One Radio Networks, 90 minutes.
- Nov. 6-12, Fresh Blood: the Front, High Voltage, Westwood One Radio Networks, two hours.
- Nov. 6-12, Genesis/Doobie Brothers/Deep Purple, Classic Cuts, MJI Broadcasting, one hour.
- Nov. 6-12, Starship, Rock Today, MJI Broadcasting, one hour.
- Nov. 6-12, Bon Jovi, Off The Record With Mary Turner, Westwood One Radio Networks, one hour.
- Nov. 6-12, Montreal Bed-In Revisited—Part 2, The Lost Lennon Tapes, Westwood One Radio Networks Special Series, one hour.

MUSIC LIKE THERE'S NO TOMORROW



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FOR WEEK ENDING NOVEMBER 4, 1989

MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** NO. 1 ***	
1	1	1	8	PICTURES OF MATCHSTICK MEN VIRGIN LP CUT	CAMPER VAN BEETHOVEN 3 weeks at No. 1
2	4	4	6	I WANT THAT MAN SIRE 7-22816/REPRISE	DEBORAH HARRY
3	3	7	5	PERSONAL JESUS SIRE 7-21328/REPRISE	DEPECHE MODE
4	5	3	8	SOLD ME DOWN THE RIVER I.R.S. 73003	THE ALARM
5	2	2	7	REGINA ELEKTRA 7-69270	THE SUGARCUBES
6	13	—	2	LOVE AND ANGER COLUMBIA LP CUT	KATE BUSH
7	8	14	5	INTO THE HEART OF LOVE SIRE LP CUT/REPRISE	THE MIGHTY LEMON DROPS
8	10	—	2	PROUD TO FALL SIRE 7-22924/REPRISE	IAN MCCULLOCH
9	7	8	6	IF IT'S LOVE A&M 1457	SQUEEZE
10	14	15	4	CROSSROADS ELEKTRA 7-69273	TRACY CHAPMAN
11	12	24	3	A GIRL LIKE YOU CAPITOL 44480	THE SMITHEREENS
12	11	19	4	DRAMA! SIRE 7-22768/REPRISE	ERASURE
13	6	5	10	SOWING THE SEEDS OF LOVE FONTANA 874-810-7/POLYGRAM	TEARS FOR FEARS
14	9	12	7	SICK OF IT RCA 90884	THE PRIMITIVES
15	27	29	3	MAKE BELIEVE MAMBO SIRE LP CUT/WARNER BROS.	DAVID BYRNE
16	20	18	6	SELF! Geffen 7-22809	FUZZBOX
17	23	—	2	LET LOVE RULE VIRGIN 99166	LENNY KRAVITZ
18	22	—	2	CONTACT COLUMBIA LP CUT	BIG AUDIO DYNAMITE
19	21	13	12	BETWEEN SOMETHING AND NOTHING SIRE LP CUT/REPRISE	THE OCEAN BLUE
20	NEW ▶	1	1	SHOULD GOD FORGET COLUMBIA LP CUT	THE PSYCHEDELIC FURS
21	17	10	10	LOVE SHACK REPRISE 7-22817	THE B-52'S
22	29	—	2	HIGHER GROUND EMI 50226	RED HOT CHILI PEPPERS
23	25	28	3	SATELLITES Geffen LP CUT	RICKIE LEE JONES
24	15	11	10	WAY OF THE WORLD ATLANTIC 7-88844	MAX Q
25	18	17	5	KINGDOM OF RAIN EPIC LP CUT/E.P.A.	THE THE
26	NEW ▶	1	1	THE LINE BETWEEN THE DEVIL'S TEETH BEGGAR'S BANQUET 9108/RCA	PETER MURPHY
27	24	22	4	BLACK SHEEP WALL A&M 1462	THE INNOCENCE MISSION
28	16	20	6	SUGAR DADDY WARNER BROS. 7-22819	THOMPSON TWINS
29	26	6	10	JAMES BROWN COLUMBIA LP CUT	BIG AUDIO DYNAMITE
30	19	9	10	KNOCK ME DOWN EMI LP CUT	RED HOT CHILI PEPPERS

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

Stations Mount Relief Efforts In The Wake Of California Quake

BY PHYLLIS STARK

NEW YORK Stations across the U.S. quickly came to the aid of Northern California, the area ravaged by an Oct. 17 earthquake. Food, water, supplies, and money collected by radio are continuing to pour into the Bay area.

Much of the aid is coming from an unlikely source—Charleston, S.C., which was hit by a disaster of its own, Hurricane Hugo, just six weeks ago. Just one day after the earthquake, the city of Charleston sent a payload of water to San Francisco.

"We can really understand what they're going through because it happened to us," says **Janet Conklin**, a traffic reporter at AC WXTC Charleston. "We're sick of worrying about us, it's time to worry about someone else."

WXTC was completely destroyed by Hurricane Hugo and, in fact, is operating from trailers. But while the studio building is open and airing out, the lobby is being used as a collection center for food and supplies from

Charleston residents. WXTC had also collected \$3,800 in cash donations two days after the earthquake. All of the supplies and money are being sent to sister country outlet **KFRE** Fresno, Calif., which will oversee distribution.

Throughout the country, stations like AC WNSR New York are giving out the American Red Cross hot-line number (800-453-9000) on the air several times daily. Other stations, like album **KRXQ** Sacramento, Calif., also mention the Red Cross address and encourage listeners to send cash donations. Stations using **Satellite Music Network's** Kool Gold format are also broadcasting the request for aid once an hour.

Providing this information is the best thing radio stations can do for the relief effort, according to **Diane Powers**, media associate for the national chapter of the American Red Cross in Washington, D.C. "The media has been absolutely wonderful," she says, "but the biggest service they can do for us right now is to continue to provide information and talk about the need for continued dona-

tions to the Red Cross."

In a tie-in with the Red Cross, 22 Phoenix stations broadcast a live remote morning show from a local mall less than a week after the earthquake. The promotion was initiated by top 40 **KZZP** morning man **Bruce Kelly**. All of the participants, which included country **KNIX**, album

PROMOTIONS

KDKB, oldies **KOOL-AM-FM**, and **AC KAMJ**, brought station merchandise to sell or auction off. The Red Cross was on hand to accept blood and financial donations. Together, the stations raised more than \$46,000.

Just days after the disaster, **KOOL-FM** teamed with Southwest Airlines to aid the earthquake victims. The station broadcast live from 1-5 p.m. for two consecutive days from the Sky Harbor Airport, where they encouraged listeners to bring clothes, blankets, tents, food, and other items. All items collected were sent to the Bay area on Southwest's planes.

Top 40 **KRQQ** Tucson, Ariz., broadcast its morning show live from the local Red Cross offices, resulting in \$1,600 in donations during the shift alone. And **WGOR** Lansing, Mich., helped raise \$54,000 for the Red Cross in two days single day by trading coffee and donuts for donations.

KRQQ also organized an earthquake tribute picked up by stations across the country. On Oct. 23, participants, including all of **Nationwide Communications'** top 40 stations, played "Lights" by Journey in memory of the earthquake victims. The stations encouraged listeners who were in their cars to turn on their lights and leave them on for an hour. Listeners at home or work were encouraged to turn on their outside lights. After the song was played, the stations gave the addresses of local Red Cross chapters and encouraged listeners to make donations.

On the same day, clients of the **Pollack Media Group** ran 15 seconds of silence at 5:04 p.m. (the length and time of the earthquake). The silence was followed by either the Beatles song "A Little Help From My Friends" or **Dionne Warwick's** "That's What Friends Are For," depending on the participating station's format. That was also followed by a plug for the Red Cross. Other stations in the markets were also invited to join in and an estimated 100 stations nationwide took part, according to Pollack promotion director **Sharon Fratello**.

In some markets, station contests have been turned into Red Cross fund-raisers. At top 40 **KIIS** in Los Angeles, which is giving away 10 Mazda Miatas, the man who won the car the day after the earthquake offered to donate its cash equivalent (about \$15,000) to the Red Cross in lieu of taking the prize. He was inspired by morning man **Rick Dees**, who was talking about the Red Cross on his show that day. But **Dees** and **KIIS** president/GM **Lynn Anderson** decided to let the winner keep the car and, instead, donated the \$15,000 on behalf of the station.

The day after the earthquake, top 40 **WPOW** (Power 96) Miami donated

all of the prize money from its contest, **Beat The Bomb**, to the Red Cross. Although listeners were told in advance that the money would be donated, promotion director **Kenny Bernstein** says the station received just as many contest calls as usual. "Our listeners got a warm feeling by being able to donate some money without having to dip into their own pockets," says **Bernstein**. **WPOW** ended up donating several thousand dollars to the charity in the winners' names. **WPOW** also has a benefit concert in the works.

Many other stations have held or are planning to hold benefits. Top 40 **WNCI** Columbus has a concert in the works. Album **KPOI** Honolulu held an Aftershock Rock benefit concert. **KKBT** Los Angeles morning man **Paul Rodriguez** was planning a comedy benefit at the Improv for Halloween night. And album **KOME** San Jose, Calif., has a rock'n'roll auction scheduled for Friday (3).

N/T **WOR** New York is selling 2,300 half-price tickets to the opening performance of the Radio City Music Hall Christmas Show. Radio City donated the tickets. All proceeds from the sale will benefit the Red Cross Relief Fund.

Closer to the scene of the disaster, country **KATD** San Jose is concentrating more on disseminating needed information to residents of the affected area. Many Bay-area businesses are providing supplies or services at little or no cost, and **KATD** is making an effort to let everyone know about them. Among these businesses are a supermarket that gave out free bottled water, a cellular phone company that allowed people to use the phones at no cost, and a van line that is offering free packing and moving to those in Los Gatos—**KATD's** city of license and one of the most-battered towns—who are forced to evacuate their homes.

IDEA MILL

Top 40 **WKSS** Hartford, Conn., and the Hartford Courant are sponsoring the four-week contest, **Who's Kiss Is This?** Each week, the newspaper publishes a photo of a pair of celebrity lips. Clues about the lips' owners are broadcast on the morning show every day. On Friday morning, the 25th caller is given a chance to identify the lips and win a prize worth more than \$1,000.

WSTC Stamford, Conn., offered a free spaghetti *breakfast* to listeners

on their way to work; the meal was served from 7-9 a.m. in front of a downtown library. The following week, the free morning meal was corned beef and cabbage. "We just wanted to have some fun and do something outrageous," explains promotion director **Christine Sengelas**.

Sister station **WJAZ**, which is involved in a yearlong promotion for public transportation, began a series of commuter appreciation days last month. P.M. driver **Rick Petrone** broadcasts live from a local train station while free coffee is served and jazz music is played.

Nearby, album **WRKI** (I95) Bridgeport raised more than \$18,000 for the American Cancer Society at the station's annual bike-a-thon. I95 personalities **Ethan Carey** and "The Real" **Bob James** rode the 25-mile course while **Ray Graham** completed the 62-mile course; 185 listeners also participated. Three bicycles were awarded as prizes.

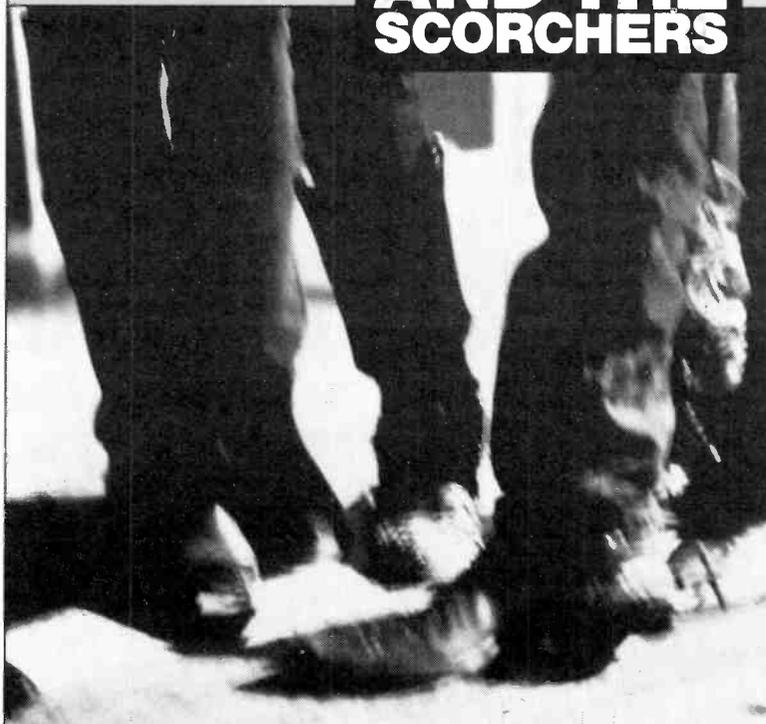
AC KBIG (Big Mix 104) Los Angeles promoted literacy with a celebrity storytelling day at four local libraries. Admission was free, but all participants signed up in advance to reserve their space. Among the celebrity readers were **Jodi Sweetin** of "Full House," **Danica McKellar** of "The Wonder Years," and **Jeremy Miller** of "Growing Pains."

Classic rock **WYSP** Philadelphia is giving away five classic cars as part of a "no repeat week" promotion. Each week for five weeks the station will repeat only one song between Monday and Friday. The 10th caller wins one of the cars. In addition to television, print ads, and truck posters, the promotion is being advertised on 14.5 million Coke and Diet Coke cans. A '68 Thunderbird, a '72 Porsche, and a '69 Camaro are among the prizes.

Top 40 **WRBQ** (Q105) Tampa, Fla., fed more than 500 homeless people last month at two city shelters. The Central Florida Frozen Food Assn. donated the food. As part of its Earthbound Project, Q105 has also been airing a series of daily public service messages on the environment. The project was developed by morning host **Cleveland Wheeler**, who is a committed environmentalist.

As a result of the sale of urban **WDKS** Fayetteville, N.C., and the subsequent firing of the station's entire staff (**Billboard**, Oct. 28), promotion director **Phyllis Suggs** is now available. Call her at 919-487-1941.

JASON AND THE SCORCHERS



THUNDER AND FIRE, the new album from the band **Rolling Stone** calls "one of rock's most explosive acts." Featuring "Find You" and "When The Angels Cry."

NOW ON TOUR WITH BOB DYLAN:

October	2	Cleveland	
23-25	Boston	4	Indiana, PA
26	Williamstown, MA	6	Blacksburg, VA
27	Albany	7	Norfolk
29	Ithaca	8	Durham, NC
31	Chicago	10	Atlanta
November	12/13	Sunrise, FLA	
1	Ann Arbor	14/15	Tampa

(SP 5264)

Produced by: Barry Beckett
Executive Producer: Steve Raibovsky
Management: Praxis International PRAXIS



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In a joint promotion with the Red Cross to benefit Bay-area earthquake victims, **KZZP** Phoenix broadcast its morning show live from a local mall, where participating Phoenix stations dropped by to donate merchandise to sell. Shown in the booth are **KOOL-FM** PD/morning man **B.J. Hunter** with **KZZP** morning man **Bruce Kelly**.

POWER PLAYLISTS™

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

- New York** P.D.: Steve Kingston
- 1 3 Soul II Soul (Featuring Caron Wheeler), 27
 - 2 5 New Kids On The Block, Cover Girl
 - 3 1 Janet Jackson, Miss You Much
 - 4 4 Motley Crue, Dr. Feelgood
 - 5 7 Sybil, Don't Make Me Over
 - 6 12 Young M.C., Bust A Move
 - 7 2 Madonna, Cherish
 - 8 11 The 2 Live Crew, Me So Horny
 - 9 10 Tears For Fears, Sowing The Seeds Of
 - 10 12 Bobby Brown, Rock With'Cha
 - 11 8 Seduction, (You're My One And Only) T
 - 12 19 Bon Jovi, Living In Sin
 - 13 17 Expose, When I Looked At Him
 - 14 14 Aerosmith, Love In An Elevator
 - 15 21 New Kids On The Block, Didn't I (Blow
 - 16 21 Milli Vanilli, Blame It On The Rain
 - 17 20 Paula Abdul, (It's Just) The Way That
 - 18 22 The Cover Girls, My Heart Skips A Beat
 - 19 23 Billy Joel, We Didn't Start The Fire
 - 20 25 Lil Louis, French Kiss
 - 21 29 Technronic Featuring Felly, Pump Up
 - 22 6 Babyface, It's No Crime
 - 23 9 Roxette, Listen To Your Heart
 - 24 6 Milli Vanilli, Girl I'm Gonna Miss You
 - 25 28 Bad English, When I See You Smile
 - 26 30 Taylor Dayne, With Every Beat Of My Heart
 - 27 EX Richard Marx, Angelia
 - 28 EX Alice Cooper, Poison
 - 29 EX A29 The B-52's, Love Shack
 - 30 16 Cher, If I Could Turn Back Time
 - 31 EX Madonna, Oh Father
 - 32 EX Phil Collins, Another Day In Paradise

POWER 95
W.P.L.U.

- New York** P.D.: Gary Bryan
- 1 2 Sybil, Don't Make Me Over
 - 2 4 New Kids On The Block, Didn't I (Blow
 - 3 3 New Kids On The Block, Cover Girl
 - 4 7 Soul II Soul (Featuring Caron Wheeler),
 - 5 1 Janet Jackson, Miss You Much
 - 6 8 Bobby Brown, Rock With'Cha
 - 7 12 Roxette, Listen To Your Heart
 - 8 9 Expose, When I Looked At Him
 - 9 10 Milli Vanilli, Blame It On The Rain
 - 10 11 Seduction, (You're My One And Only) T
 - 11 14 Motley Crue, Dr. Feelgood
 - 12 15 Debbie Gibson, We Could Be Together
 - 13 18 Young M.C., Bust A Move
 - 14 20 Bon Jovi, Living In Sin
 - 15 17 Aerosmith, Love In An Elevator
 - 16 17 Stevie B, Girl I Am Searching For You
 - 17 6 Milli Vanilli, Girl I'm Gonna Miss You
 - 18 5 Cher, If I Could Turn Back Time
 - 19 22 The Cover Girls, My Heart Skips A Beat
 - 20 23 Paula Abdul, (It's Just) The Way That
 - 21 24 Bad English, When I See You Smile
 - 22 27 Taylor Dayne, With Every Beat Of My Heart
 - 23 28 Richard Marx, Angelia
 - 24 29 Technronic Featuring Felly, Pump Up
 - 25 EX A27 Phil Collins, Another Day In Paradise
 - 26 31 Lil Louis, French Kiss
 - 27 32 Alice Cooper, Poison
 - 28 EX A30 The B-52's, Love Shack
 - 29 EX EX Big Noise, Name And Number
 - 30 EX EX Rolling Stones, Rock And A Hard Place
 - 31 EX EX Belinda Carlisle, Leave A Light On
 - 32 EX EX Kix, Don't Close Your Eyes

EAGLE 106
WEEK

- Philadelphia**
- 1 4 New Kids On The Block, Cover Girl
 - 2 10 Motley Crue, Dr. Feelgood
 - 3 2 Milli Vanilli, Girl I'm Gonna Miss You
 - 4 7 Janet Jackson, Miss You Much
 - 5 13 New Kids On The Block, Didn't I (Blow
 - 6 3 Warrant, Heaven
 - 7 12 Young M.C., Bust A Move
 - 8 12 Aerosmith, Love In An Elevator
 - 9 6 The Cure, Love Song
 - 10 8 Babyface, It's No Crime
 - 11 15 Paula Abdul, (It's Just) The Way That
 - 12 17 Expose, When I Looked At Him
 - 13 20 Bon Jovi, Living In Sin
 - 14 20 Soul II Soul (Featuring Caron Wheeler),
 - 15 22 Billy Joel, We Didn't Start The Fire
 - 16 23 Roxette, Listen To Your Heart
 - 17 29 The 2 Live Crew, Me So Horny
 - 18 18 Madonna, Cherish
 - 19 26 Bobby Brown, Rock With'Cha
 - 20 26 Sybil, Don't Make Me Over
 - 21 24 The B-52's, Love Shack
 - 22 11 Tears For Fears, Sowing The Seeds Of
 - 23 30 Milli Vanilli, Blame It On The Rain
 - 24 27 Linda Ronstadt (Featuring Aaron Nev
 - 25 EX Alice Cooper, Poison
 - 26 EX EX Bad English, When I See You Smile
 - 27 EX EX Richard Marx, Angelia
 - 28 9 Rolling Stones, Mixed Emotions
 - 29 Taylor Dayne, With Every Beat Of My Heart
 - 30 EX EX Phil Collins, Another Day In Paradise
 - 31 EX EX Madonna, Oh Father
 - 32 EX EX Belinda Carlisle, Leave A Light On

108 FM

- Boston** P.D.: Sunny Joe White
- 1 4 Bobby Brown, Rock With'Cha
 - 2 3 Tina Turner, The Best
 - 3 7 Roxette, Listen To Your Heart
 - 4 5 The B-52's, Love Shack
 - 5 6 Tears For Fears, Sowing The Seeds Of
 - 6 9 Patti LaBelle, If You Asked Me To (Fr
 - 7 11 Paula Abdul, (It's Just) The Way That
 - 8 11 Aerosmith, Love In An Elevator
 - 9 12 Soul II Soul (Featuring Caron Wheeler),
 - 10 14 New Kids On The Block, Didn't I (Blow
 - 11 13 New Kids On The Block, Cover Girl
 - 12 17 Jody Watley, Everything
 - 13 16 Regina Belle, Baby Come To Me
 - 14 15 Deborah Harry, I Want That Man
 - 15 18 Aerosmith, Love In An Elevator
 - 16 19 Tracy Chapman, Crossroads
 - 17 19 Billy Joel, We Didn't Start The Fire
 - 18 24 Technronic Featuring Felly, Pump Up
 - 19 20 Thompson Twins, Sugar Daddy
 - 20 21 Christopher Williams, Talk To Myself
 - 21 22 Bad English, When I See You Smile
 - 22 30 Joe Cocker, When The Night Comes
 - 23 26 Dino, Sunshine
 - 24 27 Richard Marx, Angelia
 - 25 EX EX Richard Eliot, In The Name Of Love
 - 26 EX EX Sybil, Don't Make Me Over
 - 27 29 Soulistier, The Way To Your Heart
 - 28 34 Linda Ronstadt (Featuring Aaron Nev
 - 29 32 Sunny Joe White, Jackie Lucky
 - 30 33 The Alarm, Sold Me Down The River
 - 31 15 Melissa Etheridge, No Souvenirs
 - 32 35 Gloria Estefan, Get On Your Feet
 - 33 EX EX Cher, Just Like Jesse James
 - 34 EX EX Donna Summer, Breakaway
 - 35 EX EX Donny Osmond, Hold On
 - 36 EX EX Paul Carrack, I Live By The Groove
 - 37 EX EX Lou Gramm, Just Between You And Me
 - 38 EX EX Lizzy Minelli, Losing My Mind
 - 39 EX EX Fine Young Cannibals, I'm Not The Man
 - 40 EX EX Saraya, Back To The Bullet
 - 41 EX EX Rolling Stones, Rock And A Hard Place
 - 42 EX EX Warwick & Osborne, Take Good Care Of
 - 43 EX EX Belinda Carlisle, Leave A Light On
 - 44 EX EX Extreme, Mutha
 - 45 EX EX Don Henley, The Last Worthless Evenin
 - 46 EX EX Taylor Dayne, With Every Beat Of My Heart
 - 47 EX EX Melissa Etheridge, No Souvenirs
 - 48 EX EX Shirley Lewis, Realistic
 - 49 EX EX Bon Jovi, Living In Sin
 - 50 EX EX Tina Turner, The Best
 - 51 EX EX Stevie B, Girl I Am Searching For You
 - 52 EX EX Dino, Sunshine
 - 53 EX EX Gloria Estefan, Don't Wanna Lose You
 - 54 EX EX Gloria Estefan, Get On Your Feet
 - 55 EX EX Lil Louis, French Kiss
 - 56 EX EX Milli Vanilli, Blame It On The Rain
 - 57 EX EX Sharon Bryant, Let Go
 - 58 EX EX Technronic Featuring Felly, Pump Up
 - 59 EX EX Surface, Shower Me With Your Love

GOLD

Z95
CHICAGO'S HIT MUSIC STATION

- Chicago** P.D.: Brian Kelly
- 1 4 Janet Jackson, Miss You Much
 - 2 4 The Cure, Love Song
 - 3 7 New Kids On The Block, Cover Girl
 - 4 3 Cher, If I Could Turn Back Time
 - 5 8 Jive Bunny And The Mastermisters, Swin
 - 6 6 The B-52's, Love Shack
 - 7 5 Milli Vanilli, Girl I'm Gonna Miss You
 - 8 14 Young M.C., Bust A Move
 - 9 10 New Kids On The Block, Didn't I (Blow
 - 10 2 Motley Crue, Dr. Feelgood
 - 11 13 POCO, Call It Love
 - 12 9 Warrant, Heaven
 - 13 19 Bad English, When I See You Smile
 - 14 15 Paula Abdul, (It's Just) The Way That
 - 15 21 Bobby Brown, Rock With'Cha
 - 16 17 Richard Marx, Angelia
 - 17 16 The Jeff Healey Band, Angel Eyes
 - 18 23 Belinda Carlisle, Leave A Light On
 - 19 11 Aerosmith, Love In An Elevator
 - 20 18 Paula Abdul, Cold Hearted
 - 21 21 Milli Vanilli, Blame It On The Rain
 - 22 EX EX Alice Cooper, Poison
 - 23 EX EX Roxette, Listen To Your Heart
 - 24 25 Kix, Don't Close Your Eyes
 - 25 EX EX Skid Row, I Remember You
 - 26 EX EX Gloria Estefan, Get On Your Feet
 - 27 EX EX Technronic Featuring Felly, Pump Up
 - 28 EX EX Bon Jovi, Living In Sin

KIISFM 102.7

- Los Angeles**
- 1 4 Janet Jackson, Miss You Much
 - 2 1 New Kids On The Block, Cover Girl
 - 3 7 Milli Vanilli, Blame It On The Rain
 - 4 9 Roxette, Listen To Your Heart
 - 5 13 New Kids On The Block, Didn't I (Blow
 - 6 2 Bobby Brown, Rock With'Cha
 - 7 11 Paula Abdul, (It's Just) The Way That
 - 8 10 Aerosmith, Love In An Elevator
 - 9 14 Tears For Fears, Sowing The Seeds Of
 - 10 12 Bad English, When I See You Smile
 - 11 3 Expose, When I Looked At Him
 - 12 16 The 2 Live Crew, Me So Horny
 - 13 15 The Cover Girls, My Heart Skips A Beat
 - 14 19 Richard Marx, Angelia
 - 15 18 Bon Jovi, Living In Sin
 - 16 5 Young M.C., Bust A Move
 - 17 12 The B-52's, Love Shack
 - 18 20 Jody Watley, Everything
 - 19 22 Technronic Featuring Felly, Pump Up
 - 20 23 Soul II Soul (Featuring Caron Wheeler),
 - 21 8 Babyface, It's No Crime
 - 22 25 Billy Joel, We Didn't Start The Fire
 - 23 26 Gloria Estefan, Get On Your Feet
 - 24 21 Sybil, Don't Make Me Over
 - 25 29 Taylor Dayne, With Every Beat Of My Heart
 - 26 30 Christopher Williams, Talk To Myself
 - 27 28 Motley Crue, Dr. Feelgood
 - 28 EX EX Technronic, Two To Make It Right
 - 29 EX EX Belinda Carlisle, Leave A Light On
 - 30 EX EX Linda Ronstadt (Featuring Aaron Nev
 - 31 EX EX Phil Collins, Another Day In Paradise

108 FM

- Boston** P.D.: Sunny Joe White
- 1 4 Bobby Brown, Rock With'Cha
 - 2 3 Tina Turner, The Best
 - 3 7 Roxette, Listen To Your Heart
 - 4 5 The B-52's, Love Shack
 - 5 6 Tears For Fears, Sowing The Seeds Of
 - 6 9 Patti LaBelle, If You Asked Me To (Fr
 - 7 11 Paula Abdul, (It's Just) The Way That
 - 8 11 Aerosmith, Love In An Elevator
 - 9 12 Soul II Soul (Featuring Caron Wheeler),
 - 10 14 New Kids On The Block, Didn't I (Blow
 - 11 13 New Kids On The Block, Cover Girl
 - 12 17 Jody Watley, Everything
 - 13 16 Regina Belle, Baby Come To Me
 - 14 15 Deborah Harry, I Want That Man
 - 15 18 Aerosmith, Love In An Elevator
 - 16 19 Tracy Chapman, Crossroads
 - 17 19 Billy Joel, We Didn't Start The Fire
 - 18 24 Technronic Featuring Felly, Pump Up
 - 19 20 Thompson Twins, Sugar Daddy
 - 20 21 Christopher Williams, Talk To Myself
 - 21 22 Bad English, When I See You Smile
 - 22 30 Joe Cocker, When The Night Comes
 - 23 26 Dino, Sunshine
 - 24 27 Richard Marx, Angelia
 - 25 EX EX Richard Eliot, In The Name Of Love
 - 26 EX EX Sybil, Don't Make Me Over
 - 27 29 Soulistier, The Way To Your Heart
 - 28 34 Linda Ronstadt (Featuring Aaron Nev
 - 29 32 Sunny Joe White, Jackie Lucky
 - 30 33 The Alarm, Sold Me Down The River
 - 31 15 Melissa Etheridge, No Souvenirs
 - 32 35 Gloria Estefan, Get On Your Feet
 - 33 EX EX Cher, Just Like Jesse James
 - 34 EX EX Donna Summer, Breakaway
 - 35 EX EX Donny Osmond, Hold On
 - 36 EX EX Paul Carrack, I Live By The Groove
 - 37 EX EX Lou Gramm, Just Between You And Me
 - 38 EX EX Lizzy Minelli, Losing My Mind
 - 39 EX EX Fine Young Cannibals, I'm Not The Man
 - 40 EX EX Saraya, Back To The Bullet
 - 41 EX EX Rolling Stones, Rock And A Hard Place
 - 42 EX EX Warwick & Osborne, Take Good Care Of
 - 43 EX EX Belinda Carlisle, Leave A Light On
 - 44 EX EX Extreme, Mutha
 - 45 EX EX Don Henley, The Last Worthless Evenin
 - 46 EX EX Taylor Dayne, With Every Beat Of My Heart
 - 47 EX EX Melissa Etheridge, No Souvenirs
 - 48 EX EX Shirley Lewis, Realistic
 - 49 EX EX Bon Jovi, Living In Sin
 - 50 EX EX Tina Turner, The Best
 - 51 EX EX Stevie B, Girl I Am Searching For You
 - 52 EX EX Dino, Sunshine
 - 53 EX EX Gloria Estefan, Don't Wanna Lose You
 - 54 EX EX Gloria Estefan, Get On Your Feet
 - 55 EX EX Lil Louis, French Kiss
 - 56 EX EX Milli Vanilli, Blame It On The Rain
 - 57 EX EX Sharon Bryant, Let Go
 - 58 EX EX Technronic Featuring Felly, Pump Up
 - 59 EX EX Surface, Shower Me With Your Love

108 FM

- Chicago** P.D.: Buddy Scott
- 1 4 Janet Jackson, Miss You Much
 - 2 4 New Kids On The Block, Didn't I (Blow
 - 3 3 Cher, If I Could Turn Back Time
 - 4 5 Expose, When I Looked At Him
 - 5 6 The Cover Girls, My Heart Skips A Beat
 - 6 7 Bobby Brown, Rock With'Cha
 - 7 9 New Kids On The Block, Cover Girl
 - 8 12 Milli Vanilli, Girl I'm Gonna Miss You
 - 9 11 Sybil, Don't Make Me Over
 - 10 14 Paula Abdul, (It's Just) The Way That
 - 11 13 Tina Turner, The Best
 - 12 16 Stevie B, Girl I Am Searching For You
 - 13 15 Dino, Sunshine
 - 14 10 Gloria Estefan, Don't Wanna Lose You
 - 15 18 Gloria Estefan, Get On Your Feet
 - 16 24 Lil Louis, French Kiss
 - 17 22 Milli Vanilli, Blame It On The Rain
 - 18 21 Sharon Bryant, Let Go
 - 19 23 Technronic Featuring Felly, Pump Up
 - 20 17 Surface, Shower Me With Your Love

BOSTON

WZOU-94.3

- Boston** P.D.: Steve Rivers
- 1 1 Aerosmith, Love In An Elevator
 - 2 4 Roxette, Listen To Your Heart
 - 3 2 Janet Jackson, Miss You Much
 - 4 6 Tears For Fears, Sowing The Seeds Of
 - 5 10 Bobby Brown, Rock With'Cha
 - 6 7 Tina Turner, The Best
 - 7 11 Bad English, When I See You Smile
 - 8 12 Paula Abdul, (It's Just) The Way That
 - 9 9 Elton John, Healing Hands
 - 10 21 New Kids On The Block, Cover Girl
 - 11 17 The B-52's, Love Shack
 - 12 14 POCO, Call It Love
 - 13 15 Thompson Twins, Sugar Daddy
 - 14 16 Dino, Sunshine
 - 15 18 Soulistier, The Way To Your Heart
 - 16 19 Richard Marx, Angelia
 - 17 20 Kevin Paige, Don't Shut Me Out
 - 18 23 Cher, If I Could Turn Back Time
 - 19 24 Eurythmics, Don't Ask Me Why
 - 20 23 Alice Cooper, Poison
 - 21 25 Enuff 'Nuff, New Thing
 - 22 27 Don Henley, The Last Worthless Evenin
 - 23 28 Cher, Just Like Jesse James
 - 24 30 Billy Ocean, Licence To Chill
 - 25 24 The Alarm, Sold Me Down The River
 - 26 34 New Kids On The Block, Didn't I (Blow
 - 27 31 Jody Watley, Everything
 - 28 EX EX Prince (With Sheena Easton), The Arms
 - 29 35 Deborah Harry, I Want That Man
 - 30 32 The Jels, The Same Love
 - 31 33 Melissa Etheridge, No Souvenirs
 - 32 EX EX Fine Young Cannibals, I'm Not The Man
 - 33 EX EX Kix, Don't Close Your Eyes
 - 34 EX EX Regina Belle, Baby Come To Me
 - 35 EX EX Bon Jovi, Living In Sin
 - A Lou Gramm, Just Between You And Me
 - A Giant, I'm A Believer
 - A Saraya, Back To The Bullet
 - A Soul II Soul (Featuring Caron Wheeler),
 - A Danger Danger, Naughty
 - A Warwick & Osborne, Take Good Care Of
 - EX EX Extreme, Mutha
 - EX EX Grayson Hugh, Bring It All Back
 - EX EX Paul Carrack, I Live By The Groove
 - EX EX Tesla, Love Song
 - EX EX Deborah Harry, I Want That Man
 - EX EX Big Noise, Name And Number

B94 FM

- Pittsburgh** P.D.: Clarke Ingram
- 1 2 Bobby Brown, Rock With'Cha
 - 2 4 New Kids On The Block, Cover Girl
 - 3 5 Aerosmith, Love In An Elevator
 - 4 1 Babyface, It's No Crime
 - 5 6 Bad English, When I See You Smile
 - 6 8 Roxette, Listen To Your Heart
 - 7 9 New Kids On The Block, Didn't I (Blow
 - 8 11 Paula Abdul, (It's Just) The Way That
 - 9 14 Young M.C., Bust A Move
 - 10 11 Motley Crue, Dr. Feelgood
 - 11 12 The B-52's, Love Shack
 - 12 17 Richard Marx, Angelia
 - 13 3 Janet Jackson, Miss You Much
 - 14 3 Linda Ronstadt (Featuring Aaron Nev
 - 15 19 Belinda Carlisle, Leave A Light On
 - 16 20 Don Henley, The Last Worthless Evenin
 - 17 21 Milli Vanilli, Blame It On The Rain
 - 18 21 Bon Jovi, Living In Sin
 - 19 24 Billy Joel, We Didn't Start The Fire
 - 20 24 Tears For Fears, Sowing The Seeds Of
 - 21 6 Kix, Don't Close Your Eyes
 - 22 23 Billy Ocean, Licence To Chill
 - 23 24 Milli Vanilli, Girl I'm Gonna Miss You
 - 24 29 Gloria Estefan, Get On Your Feet
 - 25 30 Taylor Dayne, With Every Beat Of My Heart
 - 26 12 Rolling Stones, Mixed Emotions
 - 27 EX EX Skid Row, I Remember You
 - 28 EX EX Cher, Just Like Jesse James
 - 29 EX EX D.J. Jazzy Jeff & The Fresh Prince, I
 - 30 EX EX Phil Collins, Another Day In Paradise
 - 31 EX EX Lou Gramm, Just Between You And Me
 - 32 EX EX Tom Petty, Free Fallin'

Q103
TAMPA BAY

- Washington** P.D.: Lorrin Palagi
- 1 1 Roxette, Listen To Your Heart
 - 2 2 Janet Jackson, Miss You Much
 - 3 3 Starship, It's Not Enough
 - 4 6 Babyface, It's No Crime
 - 5 8 Elton John, Healing Hands
 - 6 11 Milli Vanilli, Girl I'm Gonna Miss You
 - 7 10 The Cure, Love Song
 - 8 12 New Kids On The Block, Cover Girl
 - 9 9 Tears For Fears, Sowing The Seeds Of
 - 10 5 Madonna, Cherish
 - 11 13 Bobby Brown, Rock With'Cha
 - 12 18 Aerosmith, Love In An Elevator
 - 13 15 Soulistier, The Way To Your Heart
 - 14 14 Motley Crue, Dr. Feelgood
 - 15 17 Gloria Estefan, Get On Your Feet
 - 16 20 POCO, Call It Love
 - 17 21 Maritka, I Feel The Earth Move
 - 18 23 New Kids On The Block, Didn't I (Blow
 - 19 22 Tina Turner, The Best
 - 20 24 The B-52's, Love Shack
 - 21 26 Billy Joel, We Didn't Start The Fire
 - 22 EX EX Phil Collins, Another Day In Paradise
 - 23 25 Thompson Twins, Sugar Daddy
 - 24 24 Paula Abdul, (It's Just) The Way That
 - 25 EX EX Milli Vanilli, Blame It On The Rain
 - 26 EX EX Linda Ronstadt (Featuring Aaron Nev
 - 27 EX EX Taylor Dayne, With Every Beat Of My Heart
 - 28 EX EX Phil Collins, Another Day In Paradise
 - 29 EX EX Richard Marx, Angelia
 - 30 EX EX Young M.C., Bust A Move

WJLA 103.5

- Washington** P.D.: Matt Farber
- 1 3 New Kids On The Block, Cover Girl
 - 2 4 Roxette, Listen To Your Heart
 - 3 2 Janet Jackson, Miss You Much
 - 4 9 New Kids On The Block, Didn't I (Blow
 - 5 7 Tears For Fears, Sowing The Seeds Of
 - 6 10 Bad English, When I See You Smile
 - 7 1 Madonna, Cherish
 - 8 8 The Cure, Love Song
 - 9 13 Elton John, Healing Hands
 - 10 5 Milli Vanilli, Girl I'm Gonna Miss You
 - 11 6 Warrant, Heaven
 - 12 18 The B-52's, Love Shack
 - 13 11 Babyface, It's No Crime
 - 14 7 Starship, It's Not Enough
 - 15 20 Richard Marx, Angelia

ATLANTA

POWER 99 FM

- Atlanta** P.D.: Rick Stacy
- 1 2 Milli Vanilli, Blame It On The Rain
 - 2 5 Bad English, When I See You Smile
 - 3 1 Janet Jackson, Miss You Much
 - 4 4 New Kids On The Block, Cover Girl
 - 5 6 Young M.C., Bust A Move
 - 6 8 The B-52's, Love Shack
 - 7 7 Tears For Fears, Sowing The Seeds Of
 - 8 10 Babyface, It's No Crime
 - 9 10 Surface, Shower Me With Your Love
 - 10 11 Bobby Brown, Rock With'Cha
 - 11 13 Paula Abdul, (It's Just) The Way That
 - 12 20 Roxette, Listen To Your Heart
 - 13 16 Dino, Sunshine
 - 14 17 Belinda Carlisle, Leave A Light On
 - 15 25 Billy Joel, We Didn't Start The Fire
 - 16 18 Thompson Twins, Sugar Daddy
 - 17 14 Elton John, Healing Hands
 - 18 21 Expose, When I Looked At Him
 - 19 21 Kevin Paige, Don't Shut Me Out
 - 20 23 Soul II Soul (Featuring Caron Wheeler),
 - 21 24 Tina Turner, The Best
 - 22 26 Gloria Estefan, Get On Your Feet
 - 23 9 Warrant, Heaven
 - 24 27 Richard Marx, Angelia
 - 25 5 Bon Jovi, Living In Sin
 - 26 29 Technronic Featuring Felly, Pump Up
 - 27 30 Taylor Dayne, With Every Beat Of My Heart
 - 28 15 Aerosmith, Love In An Elevator
 - 29 19 New Kids On The Block, Didn't I (Blow
 - 30 4 Alice Cooper, Poison
 - 31 EX EX Soul II Soul (Featuring Caron Wheeler),
 - 32 EX EX D.J. Jazzy Jeff & The Fresh Prince, I
 - 33 EX EX Great White, The Angel Song
 - 34 EX EX Enuff 'Nuff, New Thing
 - A Phil Collins, Another Day In Paradise
 - A Lou Gramm, Just Between You And Me

Q103
TAMPA BAY

- Tampa** P.D.: Randy Kabrich
- 1 1 Roxette, Listen To Your Heart
 - 2 8 Bobby Brown, Rock With'Cha
 - 3 2 Janet Jackson, Miss You Much
 - 4 9 New Kids On The Block, Cover Girl
 - 5 3 Expose, When I Looked At Him
 - 6 7 Elton John, Healing Hands
 - 7 8 Alice Cooper, Poison
 - 8 11 Alice Cooper, Poison
 - 9 14 Babyface, It's No Crime
 - 10 15 Bad English, When I See You Smile
 - 11 13 Young M.C., Bust A Move
 - 12 13 New Kids On The Block, Didn't I (Blow
 - 13 16 Aerosmith, Love In An Elevator
 - 14 5 Madonna, Cherish
 - 15 21 Milli Vanilli, Blame It On The Rain
 - 16 18 Tina Turner, The Best
 - 17 22 The Cure, Love Song
 - 18 20 Linda Ronstadt (Featuring Aaron Nev
 - 19 23 Jody Watley, Everything
 - 20 21 Gloria Estefan, Get On Your Feet
 - 21 24 Richard Marx, Angelia
 - 22 6 Cher, If I Could Turn Back Time
 - 23 6 Milli Vanilli, Girl I'm Gonna Miss You
 - 24 10 Motley Crue, Dr. Feelgood
 - 25 EX EX Billy Joel, We Didn't Start The Fire
 - A Phil Collins, Another Day In Paradise
 - A Madonna, Oh Father
 - A Whitesnake, Fool For Your Loving
 - A Paula Abdul, (It's Just) The Way That
 - A Joe Cocker, When The Night Comes
 - EX EX Billy Ocean, Licence To Chill
 - EX EX Kix, Don't Close Your Eyes

POWER 96
WYTT FM

- Detroit** P.D.: Rick Gillette
- 1 1 Janet Jackson, Miss You Much
 - 2 2 The B-52's, Love Shack
 - 3 3 Young M.C., Bust A Move
 - 4 6 Paula Abdul, (It's Just) The Way That
 - 5 5 The 2 Live Crew, Me So Horny
 - 6 4 The Cure, Love Song
 - 7 7 Aerosmith, Love In An Elevator
 - 8 8 New Kids On The Block, Cover Girl
 - 9 9 New Kids On The Block, Didn't I (Blow
 - 10 14 Roxette, Listen To Your Heart
 - 11 11 Kix, Don't Close Your Eyes
 - 12 17 Motley Crue, Dr. Feelgood
 - 13 18 Soul II Soul (Featuring Caron Wheeler),
 - 14 15 Richard Marx, Angelia
 - 15 16 Tears For Fears, Sowing The Seeds Of
 - 16 17 Milli Vanilli, Blame It On The Rain
 - 17 20 Thompson Twins, Sugar Daddy
 - 18 19 Technronic Featuring Felly, Pump Up
 - 19 20 Cher, If I Could Turn Back Time
 - 20 22 Living Colour, Glamour Boys
 - 21 23 Sybil, Don't Make Me Over
 - 22 24 Bad English, When I See You Smile
 - 23 12 Babyface, It's No Crime
 - 24 12 Elton John, Healing Hands
 - EX EX Alice Cooper, Poison
 - EX EX Dino, Sunshine
 - EX EX Jody Watley, Everything
 - EX EX Taylor Dayne, With Every Beat Of My Heart
 - A Belinda Carlisle, Leave A Light On
 - A Tesla, Love Song
 - A Depeche Mode, Personal Jesus
 - A Prince (With Sheena Easton), The Arms
 - A Michael Damian, Was It Nothing At All

THE NEW! Q95 FM

- Detroit** P.D.: Gary Berkowitz
- 1 3 Elton John, Healing Hands
 - 2 1 Roxette, Listen To Your Heart
 - 3 1 The Cure, Love Song
 - 4 5 Tears For Fears, Sowing The Seeds Of
 - 5 6 Bad English, When I See You Smile
 - 6 8 Tina Turner, The Best

MINNEAPOLIS

WLOT 99.7

- Minneapolis** P.D.: Gregg Swedberg
- 1 2 Janet Jackson, Miss You Much
 - 2 4 Bad English, When I See You Smile
 - 3 7 Young M.C., Bust A Move
 - 4 5 New Kids On The Block, Cover Girl
 - 5 6 Aerosmith, Love In An Elevator
 - 6 13 Roxette, Listen To Your Heart
 - 7 8 Tears For Fears, Sowing The Seeds Of
 - 8 14 Paula Abdul, (It's Just) The Way That
 - 9 9 Roxette, Listen To Your Heart
 - 10 11 Thompson Twins, Sugar Daddy
 - 11 12 New Kids On The Block, Didn't I (Blow
 - 12 15 Belinda Carlisle, Leave A Light On
 - 13 3 Expose, When I Looked At Him
 - 14 18 POCO, Call It Love
 - 15 1 Bobby Brown, Rock With'Cha
 - 16 20 Gloria Estefan, Get On Your Feet
 - 17 21 The Jets, The Same Love
 - 18 22 Bon Jovi, Living In Sin
 - 19 10 Tina Turner, The Best
 - 20 24 Dino, Sunshine
 - 21 25 Milli Vanilli, Blame It On The Rain
 - 22 26 Kevin Paige, Don't Shut Me Out
 - 23 27 Michael Damian, Was It Nothing At All
 - 24 16 Michael Vanoni, Blame It On The Rain
 - 25 17 Babyface, It's No Crime
 - 26 29 Enuff 'Nuff, New Thing
 - 27 EX EX Don Henley, The Last Worthless Evenin
 - 28 28 Living Colour, Glamour Boys
 - 29 EX EX Billy Joel, We Didn't Start The Fire
 - 30 EX EX Lou Gramm, Just Between You And Me
 - 31 EX EX Taylor Dayne, With Every Beat Of My Heart
 - 32 EX EX Phil Collins, Another Day In Paradise
 - 33 EX EX The Cure, Lullaby

Q103
TAMPA BAY

- Chicago** P.D.: Bill Gamble
- 1 1 Roxette, Listen To Your Heart
 - 2 4 Great White, The Angel Song
 - 3 5 Expose, When I Looked At Him
 - 4 5 Expose, When I Looked At Him
 - 5 2 Milli Vanilli, Girl I'm Gonna Miss You
 - 6 3 Janet Jackson, Miss You Much
 - 7 9 Bobby Brown, Rock With'Cha
 - 8 13 Paula Abdul, (It's Just) The Way That
 - 9 8 Cher, If I Could Turn Back Time
 - 10 11 POCO, Call It Love
 - 11 12 Tina Turner, The Best
 - 12 14 Belinda Carlisle, Leave A Light On
 - 13 15 Bad English, When I See You Smile
 - 14 16 The Cure, Love Song
 - 15 19 Gloria Estefan, Get On Your Feet
 - 16 10 Starship, It's Not Enough
 - 17 21 Linda Ronstadt (Featuring Aaron Nev
 - 18 16 Bee Gees, One
 - 19 17 Maritka, I Feel The Earth Move
 - 20 22 Madonna, Cherish
 - 21 25 Don Henley, The Last Worthless Evenin
 - 22 20 Tears For Fears, Sowing The Seeds Of
 - 23 27 Taylor Dayne, With Every Beat Of My Heart
 - 24 22 Gloria Estefan, Don't Wanna Lose You
 - 25 23 Paula Abdul, Cold Hearted
 - 26 4 Cher, Just Like Jesse James
 - 27 24 Richard Marx, Right Here Waiting
 - 28 30 Paul Carrack, I Live By The Groove
 - 29 EX EX Billy Joel, We Didn't Start The Fire
 - 30 EX EX Phil Collins, Another Day In Paradise

93Q

Billboard's PD of the week Mark Todd WXGT (92X) Columbus, Ohio



MARK TODD ADMITS that during his first six months as PD of WXGT (92X) Columbus, Ohio, a lot of people must have wondered what he was doing. Despite major staff changes at the outset, 92X appeared to be on its way off the map, falling 6.5-5.4 12-plus in the spring Arbitron, compared to rival WNCI's massive 16.0 share. Last July 14, 92X went Rock 40. In the recently released summer Arbitron, it was up 5.4 to 7.6 for third place overall. Mainstream album outlet WLVQ was off 9.6-7.3. And while WNCI still led the market by three shares, it seemed almost mortal again, going 16.0-13.7.

Now, Todd insists that the seemingly troubled 92X was really under control. "When people were wondering what I was doing, I was just trying to get the new personalities used to the city, and toying around with some ideas on the air until I got some research back, which took longer than it should have.

"We had a good idea as far back as March that [top 40/rock] would work. We were starting to throw some rock records in to see what would happen. I also threw a few progressive cuts on. With all the other guys in town knowing I came from [modern-rock-leaning top 40] KKBQ (93Q) Houston, I was going to give them what they expected until I could find out what the true story was."

Todd admits that at first, "I thought we could go head to head with WNCI. But a few months down the road, when the research started coming back, I knew we had to find a niche. WNCI is a monster. It's a good-sounding station. And two flights up [at owner Nationwide's corporate offices] is the vault where they keep the premiums, and they can grab as many as they want. [92X owner] Great Trails is not that kind of company and has never professed to be."

When Todd worked at KVOX Fargo, N.D., in the late '70s, WJIB Boston GM Mark Ranier was PD. Chicago jock Joe Dawson and WSRZ Sarasota, Fla., PD Tom Evans were co-workers. KEGF Dallas PD Joel Folger worked across the street at KQWB. So did the programmer who became Todd's best friend and chief mentor, Bill Richards.

Todd worked for Richards twice—first at KREO Santa Rosa, Calif. (now KHTT), then as APD of KKBQ. He also worked with WNCI PD Dave Robbins, first during an earlier stint at 92X in 1982, before Robbins and most of the staff left town for WBBM Chicago, then as MD of KHTR St. Louis (now KLOU).

"When I did afternoons at 92X, it was a flame-throwing rock'n'roll station. We were playing 'Double Vision' at 6:55 a.m. When the research came back, one of the first things I saw was that 92X, while it was almost a churban at the time, had retained its rock image. Then we started getting our auditorium test results and we

saw all this rock'n'roll rising to the top. "On June 1, I began working behind the scenes with MD Rick Carter to put together an entirely different radio station, with the exception of the personalities. We set up an entirely different Selector program for music and we started building." In mid-June, Vallie Consulting's Jim Richards began working with 92X, Todd says, "and the fact that he was enthusiastic about it really helped with the decision.

"We didn't tell the staff about the format change until three hours before. I walked into the conference room with army fatigues and told them to put them on. When they came back, I took black spray paint and painted '92X, Today's Best Rock' on the wall and told them the war had begun." What kind of looks did Todd get? "Crazed. Like I had finally gone over the edge. But I'd gotten stranger looks when I walked in with the army helmets."

When 92X went from mainstream to modal, Todd says, both WLVQ and WNCI began using liners about variety. Also, WNCI, "which is almost a hot AC during the day, is now playing selected rock records at night. Knowing how Dave programs, I can say with 95% certainty that they wouldn't play 'Mista Bone' by Great White if they weren't feeling any impact."

The promotional stealing that went on between WNCI and 92X (Billboard, July 1), has, however, "completely dissipated," now that there aren't many contests both stations can run, Todd says.

92X signed on the air with the same sort of liners that attracted a lot of attention for Rock 40 pioneers KXXR Kansas City, Mo., and KQLZ (Pirate Radio) Los Angeles. It still uses such lines as, "A little brain damage never hurt anybody," or "If you know anybody who still listens to WNCI, ridicule them," but musically, Todd says, his station is different. It won't play the modern rock crossovers heard on KQLZ or the album rock artists that KXXR plays.

A recently monitored night stretch of 92X featured Tom Petty, "Running Down A Dream"; Outfield, "My Paradise"; Enough Z'Nuff, "New Thing"; Richard Marx, "Satisfied"; Bad English, "When I See You Smile"; Living Colour, "Cult Of Personality"; Michael Morales, "What I Like About You"; Whitesnake, "Fool For Your Lovin'"; Alice Cooper, "Poison"; and Def Leppard, "Rock Of Ages."

"People need to realize that in the summer book, we were still carrying a bad July," says Todd. "When we lose that July, if we can put another September on top of that, we could have a nine share. Even if we're never No. 1, and we do hope to be, at least we've brought parity back to this market. Instead of one or two stations in double digits, we'll all be in the high single-digits."

SEAN ROSS

- 16 22 Milli Vanilli, Blame It On The Rain
17 18 Expose, When I Looked At Him
18 19 Elton John, Healing Hands
19 20 Dino, Sunshine
20 26 Warrant, Heaven
21 9 Tears For Fears, Sowing The Seeds Of
22 24 Stevie B, Girl I Am Searching For You
23 27 Richard Marx, Angelia
24 26 Christopher Williams, Talk To Myself
25 28 Billy Ocean, Licence To Chill
26 29 Billy Joel, We Didn't Start The Fire
27 31 Linda Ronstadt (Featuring Aaron Nev
28 30 Donny Osmond, Hold On
29 32 Belinda Carlisle, Leave A Light On
30 33 Thompson Twins, Sugar Daddy
31 34 Jody Watley, Everything
32 35 Kevin Paige, Don't Shut Me Out
33 36 Taylor Dayne, With Every Beat Of My H
34 38 Cher, Just Like Jesse James
35 37 Michael Damian, Was It Nothing At All
36 39 Technronic Featuring Felly, Pump Up
37 40 Michael Bolton, How Am I Supposed To
A38 Janet Jackson, Rhythm Nation
A39 Madonna, Oh Father
A40 Rolling Stones, Rock And A Hard Place
A Phil Collins, Another Day In Paradise
A Shana, I Want You
EX EX Bee Gees, You Win Again



- Miami P.D.: Frank Amadeo
1 2 Expose, When I Looked At Him
2 3 Tears For Fears, Sowing The Seeds Of
3 4 Babyface, It's No Crime
4 5 New Kids On The Block, Didn't I (Blow
5 6 Paula Abdul, (It's Just) The Way That
6 7 Bobby Brown, Rock Wit'cha
7 8 Janet Jackson, Miss You Much
8 9 The Cure, Love Song
9 12 Aerosmith, Love In An Elevator
10 6 Warrant, Heaven
11 13 Gloria Estefan, Get On Your Feet
12 15 Bad English, When I See You Smile
13 19 Milli Vanilli, Blame It On The Rain
14 17 Seduction, You're My One And Only) T
15 11 Karyn White, Secret Rendezvous
16 22 Roxette, Listen To Your Heart
17 8 New Kids On The Block, Cover Girl
18 26 Billy Joel, We Didn't Start The Fire
19 21 Richard Marx, Angelia
20 23 Soul II Soul (Featuring Caron Wheeler),
21 24 Young M.C., Bust A Move
22 28 Technronic Featuring Felly, Pump Up
23 14 Milli Vanilli, Girl I'm Gonna Miss Yo
24 27 Billy Ocean, Licence To Chill
25 18 Tears For Fears, Sowing The Seeds Of
26 29 Regina Belle, Baby Come To Me
27 16 Madonna, Cherish
28 30 Taylor Dayne, With Every Beat Of My H
A29 Sybil, Don't Make Me Over
EX Linda Ronstadt (Featuring Aaron Nev
EX Phil Collins, Another Day In Paradise
A Madonna, Oh Father
EX Bon Jovi, Living In Sin
EX EX Michael Damian, Was It Nothing At All



- Columbus P.D.: Dave Robbins
1 4 Roxette, Listen To Your Heart
2 2 Bobby Brown, Rock Wit'cha
3 1 Tears For Fears, Sowing The Seeds Of
4 3 Janet Jackson, Miss You Much
5 5 Aerosmith, Love In An Elevator
6 7 New Kids On The Block, Cover Girl
7 9 Paula Abdul, (It's Just) The Way That
8 6 Madonna, Cherish
9 12 Soul II Soul (Featuring Caron Wheeler),
10 11 Donny Osmond, Hold On
11 8 Elton John, Healing Hands
12 16 Billy Joel, We Didn't Start The Fire
13 15 Richard Marx, Angelia
14 17 Seduction, You're My One And Only) T
15 21 Bad English, When I See You Smile
16 19 Billy Ocean, Licence To Chill
17 23 Bon Jovi, Living In Sin
18 18 Linda Ronstadt (Featuring Aaron Nev
19 28 Milli Vanilli, Blame It On The Rain
20 22 Eurythmics, Don't Ask Me Why
21 25 Don Henley, The Last Worthless Evenin
22 24 Soulsister, The Way To Your Heart
23 29 Taylor Dayne, With Every Beat Of My H
24 26 Thompson Twins, Sugar Daddy
25 27 Prince (With Sheena Easton), The Arms
26 30 Michael Damian, Was It Nothing At All
A27 Phil Collins, Another Day In Paradise
A28 Paul Carrack, I Live By The Groove



- Cincinnati P.D.: Dave Allen
1 1 Janet Jackson, Miss You Much
2 2 Roxette, Listen To Your Heart
3 4 Kevin Paige, Don't Shut Me Out
4 3 New Kids On The Block, Cover Girl
5 3 Milli Vanilli, Girl I'm Gonna Miss Yo
6 10 Joe Cocker, When The Night Comes
7 7 Aerosmith, Love In An Elevator
8 17 Richard Marx, Angelia
9 18 Bad English, When I See You Smile
10 6 Paula Abdul, Cold Hearted
11 14 Bobby Brown, Rock Wit'cha
12 5 Rolling Stones, Mixed Emotions
13 15 Elton John, Healing Hands
14 19 Donny Osmond, Hold On
15 21 New Kids On The Block, Didn't I (Blow
16 16 Henry Lee Summer, Don't Leave
17 27 Motley Crue, Dr. Feelgood
18 23 Tears For Fears, Sowing The Seeds Of
19 11 Fine Young Cannibals, I'm Not The Man
20 22 Gloria Estefan, Get On Your Feet
21 26 Linda Ronstadt (Featuring Aaron Nev-
22 25 Billy Joel, We Didn't Start The Fire
23 28 Poco, Call It Love
24 29 The B-52's, Love Shack
25 30 Billy Ocean, Licence To Chill
26 10 Thompson Twins, Sugar Daddy
27 34 Paul Carrack, I Live By The Groove
28 3 Alice Cooper, Poison
29 32 Paula Abdul, (It's Just) The Way That
30 24 Seduction, You're My One And Only) T
31 35 Michael Bolton, How Am I Supposed To
A32 Milli Vanilli, Blame It On The Rain
A33 Taylor Dayne, With Every Beat Of My H
A34 Phil Collins, Another Day In Paradise
A35 Rolling Stones, Rock And A Hard Place



- Minneapolis P.D.: Brian Philips
1 2 Roxette, Listen To Your Heart
2 1 Janet Jackson, Miss You Much
3 3 The Jeff Healey Band, Angel Eyes
4 5 New Kids On The Block, Didn't I (Blow
5 4 Milli Vanilli, Girl I'm Gonna Miss Yo
6 7 Aerosmith, Love In An Elevator
7 8 New Kids On The Block, Cover Girl
8 10 Bad English, When I See You Smile
9 11 Paula Abdul, (It's Just) The Way That
10 6 Bobby Brown, Rock Wit'cha
11 12 Warrant, Heaven
12 12 Babyface, It's No Crime
13 16 Young M.C., Bust A Move

- 14 15 Moving Pictures, What About Me
15 19 Richard Marx, Angelia
16 20 Milli Vanilli, Blame It On The Rain
17 13 Expose, When I Looked At Him
18 18 Soulsister, The Way To Your Heart
19 21 Belinda Carlisle, Leave A Light On
20 22 Billy Joel, We Didn't Start The Fire
21 23 Gloria Estefan, Get On Your Feet
22 25 Bon Jovi, Living In Sin
23 29 Don Henley, The Last Worthless Evenin
24 27 The B-52's, Love Shack
25 28 Taylor Dayne, With Every Beat Of My H
26 30 The Jets, The Same Love
27 28 Poco, Call It Love
A28 Phil Collins, Another Day In Paradise
A Alice Cooper, Poison
A Michael Bolton, How Am I Supposed To
A Prince (With Sheena Easton), The Arms
EX Judas Priest, Hell Bent For Leather
EX EX Kevin Paige, Don't Shut Me Out
EX EX Fine Young Cannibals, I'm Not The Man



- St. Louis P.D.: Lyndon Abell
1 1 Bad English, When I See You Smile
2 2 Skid Row, I Remember You
3 3 Poco, Call It Love
4 3 Paula Abdul, (It's Just) The Way That
5 5 Aerosmith, Love In An Elevator
6 8 Milli Vanilli, Blame It On The Rain
7 7 Richard Marx, Angelia
8 10 Belinda Carlisle, Leave A Light On
9 9 Bon Jovi, Living In Sin
10 12 Dino, Sunshine
11 19 Billy Joel, We Didn't Start The Fire
12 14 Gloria Estefan, Get On Your Feet
13 15 Kix, Don't Close Your Eyes
14 6 Janet Jackson, Miss You Much
15 21 Lou Gramm, Just Between You And Me
16 20 Young M.C., Bust A Move
17 11 Tears For Fears, Sowing The Seeds Of
18 23 The B-52's, Love Shack
19 17 Motley Crue, Dr. Feelgood
20 26 New Kids On The Block, Didn't I (Blow
21 27 Alice Cooper, Poison
22 18 Martika, I Feel The Earth Move
23 25 Thompson Twins, Sugar Daddy
24 37 Kevin Paige, Don't Shut Me Out
A25 Phil Collins, Another Day In Paradise
26 22 Madonna, Cherish
27 29 Paul Carrack, I Live By The Groove
28 30 Prince (With Sheena Easton), The Arms
A29 Rolling Stones, Rock And A Hard Place
30 34 Linda Ronstadt (Featuring Aaron Nev
31 13 Elton John, Healing Hands
32 36 Taylor Dayne, With Every Beat Of My H
33 39 Enuff Z'Nuff, New Thing
34 28 Bobby Brown, Rock Wit'cha
A35 Tesla, Love Song
36 24 Babyface, It's No Crime
37 29 Joe Cocker, When The Night Comes
EX 35 Roxette, Listen To Your Heart
EX 38 Great White, The Angel Song
A39 New Kids On The Block, Cover Girl
EX 46 Saraya, Back To The Bullet
EX EX Billy Ocean, Licence To Chill



- Dallas P.D.: Charlie Quinn
1 1 Janet Jackson, Miss You Much
2 7 Roxette, Listen To Your Heart
3 3 The B-52's, Love Shack
4 4 Motley Crue, Dr. Feelgood
5 5 New Kids On The Block, Didn't I (Blow
6 6 Kevin Paige, Don't Shut Me Out
7 8 Paula Abdul, (It's Just) The Way That
8 2 Tears For Fears, Sowing The Seeds Of
9 9 Kix, Don't Close Your Eyes
10 10 New Kids On The Block, Cover Girl
11 11 Bad English, When I See You Smile
12 12 Aerosmith, Love In An Elevator
13 14 Richard Marx, Angelia
14 14 Rolling Stones, Mixed Emotions
15 13 Milli Vanilli, Girl I'm Gonna Miss Yo
16 18 The 2 Live Crew, Me So Horny
17 20 Linda Ronstadt (Featuring Aaron Nev
18 19 Bobby Brown, Rock Wit'cha
19 22 Gloria Estefan, Get On Your Feet
20 28 Milli Vanilli, Blame It On The Rain
21 15 Sharon Bryant, Let Go
22 19 Babyface, It's No Crime
23 25 Madonna, Cherish
24 36 Cher, I Couldn't Turn Back Time
25 24 The Cure, Love Song
A26 Phil Collins, Another Day In Paradise
27 16 The Jeff Healey Band, Angel Eyes
28 29 Soul II Soul (Featuring Caron Wheeler),
29 EX Taylor Dayne, With Every Beat Of My H
30 EX Richard Marx, Angelia
A Bon Jovi, Living In Sin
EX EX Lil Louis, French Kiss



- Phoenix P.D.: Bob Case
1 1 Janet Jackson, Miss You Much
2 3 Milli Vanilli, Blame It On The Rain
3 2 Moving Pictures, What About Me
4 6 Babyface, It's No Crime
5 5 Christopher Williams, Talk To Myself
6 7 Honeymoon Suite, What Does It Taste?
7 8 Bad English, When I See You Smile
8 8 New Kids On The Block, Cover Girl
9 11 Expose, When I Looked At Him
10 13 Bobby Brown, Rock Wit'cha
11 14 Paula Abdul, (It's Just) The Way That
12 10 Milli Vanilli, Girl I'm Gonna Miss Yo
13 20 Roxette, Listen To Your Heart
14 16 The 2 Live Crew, Me So Horny
15 18 The B-52's, Love Shack
16 19 Richard Marx, Angelia
17 21 New Kids On The Block, This One's For
18 12 Madonna, Cherish
19 22 Gloria Estefan, Get On Your Feet
20 28 Cher, Just Like Jesse James
21 23 Tears For Fears, Sowing The Seeds Of
22 27 Billy Joel, We Didn't Start The Fire
23 24 Linda Ronstadt (Featuring Aaron Nev
24 EX Belinda Carlisle, Leave A Light On
25 25 Dino, Sunshine
26 4 New Kids On The Block, Didn't I (Blow
27 30 Soul II Soul (Featuring Caron Wheeler),
28 17 Warrant, Heaven
29 29 Young M.C., Bust A Move
A Jody Watley, Everything
EX Phil Collins, Another Day In Paradise
EX Bon Jovi, Living In Sin
EX EX Billy Ocean, Licence To Chill
EX EX Kevin Paige, Don't Shut Me Out
EX EX Elton John, Healing Hands
EX EX Donny Osmond, Hold On
EX EX Chunky A. Owww
EX EX Shirley Lewis, Realistic



- San Diego P.D.: Garry Wall
1 1 Janet Jackson, Miss You Much
2 3 The 2 Live Crew, Me So Horny
3 5 The Cure, Love Song
4 7 The B-52's, Love Shack

- 5 2 New Kids On The Block, Didn't I (Blow
6 Bobby Brown, Rock Wit'cha
6 6 New Kids On The Block, Cover Girl
7 9 Milli Vanilli, Blame It On The Rain
8 11 Babyface, It's No Crime
9 4 Soul II Soul (Featuring Caron Wheeler),
10 13 Dino, Sunshine
12 14 Patti LaBelle, If You Asked Me To (Fr
13 16 New Kids On The Block, This One's For
14 10 Expose, When I Looked At Him
15 18 Shana, I Want You
16 26 Technronic Featuring Felly, Pump Up
17 20 Christopher Williams, Talk To Myself
18 8 Young M.C., Bust A Move
19 23 Jody Watley, Everything
20 22 The Jets, The Same Love
21 15 Milli Vanilli, Girl I'm Gonna Miss Yo
22 24 Linda Ronstadt (Featuring Aaron Nev
23 25 After 7, Heat Of The Moment
24 29 Tears For Fears, Sowing The Seeds Of
A25 Jaya, If You Leave Me Now
26 28 Gloria Estefan, Get On Your Feet
27 27 Regina Belle, Baby Come To Me
28 30 Taylor Dayne, With Every Beat Of My H
A29 Seduction, Two To Make It Right
30 EX Shirley Lewis, Realistic
A Michael Bolton, How Am I Supposed To
A Big Noise, Name And Number
A Madonna, Oh Father
A Rob Base & D.J. EZ Rock, It Takes Tw
A Pajama Party, Over And Over
EX EX Kevin Paige, Don't Shut Me Out
EX EX D.J. Jazzy Jeff & The Fresh Prince, I
EX EX Thompson Twins, Sugar Daddy
EX EX Billy Ocean, Licence To Chill



- Seattle P.D.: Casey Keating
1 1 Tears For Fears, Sowing The Seeds Of
2 8 Tina Turner, The Best
3 8 Roxette, Listen To Your Heart
4 4 Janet Jackson, Miss You Much
5 2 Aerosmith, Love In An Elevator
6 16 New Kids On The Block, Didn't I (Blow
7 12 Elton John, Healing Hands
9 12 The B-52's, Love Shack
10 14 Bad English, When I See You Smile
11 17 Paula Abdul, (It's Just) The Way That
12 13 Motley Crue, Dr. Feelgood
13 6 Rolling Stones, Mixed Emotions
14 15 Elton John, Healing Hands
15 5 Babyface, It's No Crime
16 20 Alice Cooper, Poison
17 28 Milli Vanilli, Blame It On The Rain
18 23 Gloria Estefan, Get On Your Feet
19 22 Thompson Twins, Sugar Daddy
20 26 Linda Ronstadt (Featuring Aaron Nev
21 24 Richard Marx, Angelia
22 7 Expose, When I Looked At Him
23 29 Young M.C., Bust A Move
24 30 Kix, Don't Close Your Eyes
25 31 Billy Joel, We Didn't Start The Fire
26 27 Eurythmics, Don't Ask Me Why
27 32 Belinda Carlisle, Leave A Light On
28 18 Living Colour, Glamour Boy
29 34 Taylor Dayne, With Every Beat Of My H
30 35 Kevin Paige, Don't Shut Me Out
31 EX Elton John, Healing Hands
32 19 Madonna, Cherish
33 33 Poco, Call It Love
34 EX Jive Bunny And The Mastermixers, Swin
35 EX Prince (With Sheena Easton), The Arms
36 EX Soulsister, The Way To Your Heart
A Robin Beck, Save It All Your
A Rolling Stones, Rock And A Hard Place
A Phil Collins, Another Day In Paradise
A Lou Gramm, Just Between You And Me
A Madonna, Oh Father
A Dan Brown, Tiger In The Dress
EX EX Donny Osmond, Hold On
EX EX Paul Carrack, I Live By The Groove
EX EX Bon Jovi, Living In Sin
EX EX Joe Cocker, When The Night Comes
EX EX Fine Young Cannibals, I'm Not The Man
EX EX Cher, Just Like Jesse James
EX EX Deborah Harry, I Want That Man



- Seattle P.D.: Tom Hutlyer
1 3 Roxette, Listen To Your Heart
2 4 New Kids On The Block, Cover Girl
3 6 Bad English, When I See You Smile
4 8 Paula Abdul, (It's Just) The Way That
5 7 Thompson Twins, Sugar Daddy
6 1 Tears For Fears, Sowing The Seeds Of
7 2 Janet Jackson, Miss You Much
8 10 The B-52's, Love Shack
9 11 Bobby Brown, Rock Wit'cha
10 11 Tina Turner, The Best
11 12 Poco, Call It Love
12 14 Aerosmith, Love In An Elevator
13 13 Elton John, Healing Hands
14 15 Richard Marx, Angelia
15 16 Soulsister, The Way To Your Heart
16 17 Belinda Carlisle, Leave A Light On
17 20 Gloria Estefan, Get On Your Feet
18 18 Motley Crue, Dr. Feelgood
19 19 Eurythmics, Don't Ask Me Why
20 21 Alice Cooper, Poison
21 22 Billy Joel, We Didn't Start The Fire
22 23 Milli Vanilli, Blame It On The Rain
23 24 Taylor Dayne, With Every Beat Of My H
24 25 Kevin Paige, Don't Shut Me Out
25 26 Christopher Williams, Talk To Myself
26 28 New Kids On The Block, Didn't I (Blow
28 29 Linda Ronstadt (Featuring Aaron Nev
29 30 Don Henley, The Last Worthless Evenin
30 EX Michael Damian, Was It Nothing At All
EX EX Enuff Z'Nuff, New Thing
EX EX Tesla, Love Song
EX EX Donny Osmond, Hold On
EX EX Joe Cocker, When The Night Comes
EX EX Tracy Chapman, Crossroads
EX EX Prince (With Sheena Easton), The Arms
EX EX Giant, I'm A Believer
EX EX Bros., Too Much
EX EX Anderson, Bruford, Wakeman, Howe, Qua
EX EX The Alarm, Sold Me Down The River
EX EX Soulsister, The Way To Your Heart
EX EX Soul II Soul (Featuring Caron Wheeler),
EX EX Nene Cherry, Manchild
EX EX Regina Belle, Baby Come To Me
EX EX Bee Gees, You Win Again
EX EX Joe Cocker, When The Night Comes
EX EX Waterfront, Love On My Mind
EX EX Bon Jovi, Living In Sin
EX EX Fine Young Cannibals, I'm Not The Man

'I was just waiting for the research'

IT'S TYME TO BUST A RHYME!

CAP

CHAP

CLAP

ENTRAP

ENWRAP

FLAP

FOOLSCAP

GAP

HAP

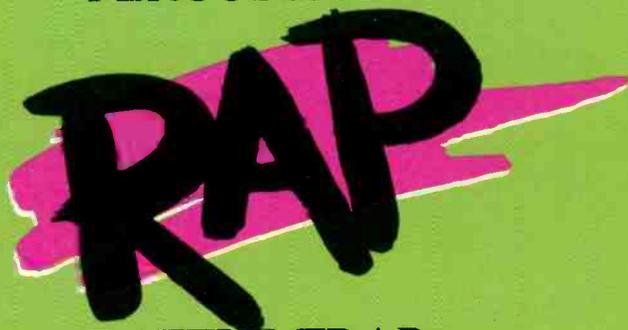
MAP

NAP

NIGHT CAP

OVERLAP

PERCUSSION CAP



RAP

RATTLE TRAP

SCRAP

SHOULDER STRAP

SLAP

SNAP

STOP GAP

STRAP

TAP

THUNDERCLAP

TRAP

UNWRAP

WATER TAP

WRAP

BILLBOARD'S 2nd ANNUAL RAP SPOTLIGHT

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PUT YOUR RAP IN BILLBOARD!

Angela Winbush Shows 'Real' Talent

BY DAVID NATHAN

LOS ANGELES "I structured the songs on this album so that they would be more of a challenge for me," says multitasking artist/producer/songwriter Angela Winbush of "The Real Thing," her second solo set for Mercury/PolyGram. In the past two years, Winbush has emerged as not only one of the most renowned young producers but also as one of the more successful women in a strongly male-dominated field.

With two top-five records—Stephanie Mills' No. 1 "Something In The Way You Make Me Feel" and the Isley Brothers' "Spend The Night"—charted within the past few months and her first single, "It's The Real Thing," climbing toward the top slot, Winbush is capitalizing on her di-

verse musical capabilities.

Winbush says that with the release of 1987's "Sharp" album (which contained several big singles, including chart-topper "Angel," "C'est Toi," and "Hello Beloved," her duet with Ronald Isley, who also manages Winbush), "I was under the pressure of proving what I could do myself," a reference to her previous association as part of the hit-making duo Rene & Angela. "There were a lot of questions about exactly what I could do musically, so with that first album, I had a point to prove."

According to Greg Peck, VP of urban A&R at PolyGram, Winbush's second album is "a major, major priority for the company. We see this record as taking Angela to her rightful position in the marketplace as a superstar. The instant response to

the first single lets us know that the market has been waiting for Angela's second LP and we feel that it's loaded with potential singles." Peck adds that Mercury's stance on this

'With this project, I wanted to show I could do it all'

project "is to treat it as general-market good music, a record that can do well with all audiences, both pop and urban."

With a gold album on the Isleys for 1987's "Smooth Sailin,'" work on Mills and MCA's Sheena Easton, and the success of her solo debut, Winbush began to earn a much-deserved reputation as a class producer. "The past year has been definitely about establishing myself as a credible producer," says the St. Louis native, who studied music at Howard Univ. in Washington, D.C. For her current project, Winbush says she "wanted to show that I could do it all—still be successful as an artist as well as producing other acts."

Winbush's second album, which she says "consciously has a basic theme of independence, of a woman of the '90s dealing with love and relationships," reinforced her capacity as one of the most distinctive female singers around. Tracks like "Menage A Trois" (Winbush's no-nonsense ode to fidelity), the ultrasoulful "Please Bring Back Your Love," the sensuous, jazz-flavored "Precious," and "Lay Your Troubles Down," a perky duet with Isley, reflect Winbush's vocal dexterity.

A version of "I Have Learned To

Respect The Power Of Love" (a song she wrote in 1978 that was originally recorded by Alton McClain & Destiny and gave Stephanie Mills her first No. 1 black music hit in 1986) is one of the highlights of her new album. Winbush explains that "Ronald [Isley] really kept on me to record the song over and to be honest—this really is the closest to how I envisioned the song when I wrote it originally."

Winbush's TV appearances during the past couple of years—including cameos on 1987's "Soul Train" Music Awards and the 1988 Lou Rawls' Parade Of Stars—have given national audiences an opportunity to hear the singer's four-octave range, since she has yet to undertake a full tour as a solo performer. Current plans include both European and domestic road stints.

With product due out on the group Body for MCA and Laylah Hathaway (daughter of Donny) for Virgin in addition to production deals with both MCA and Atlantic, Winbush says that one of her thrusts is developing new talent, with two acts (Derek Brinkley and Raymond Reeder) already signed to her production company. Winbush and manager Isley have also been busy with their recently acquired studio/office complex in Hollywood, Calif. They anticipate that the studio facilities will be functional early in 1990.

Meanwhile, Winbush—who says that at some future point she would like to venture into writing and directing for films "while keeping my career in music solid"—notes that her primary focus "is definitely as an artist. I'd like to see the album go multiplatinum, to receive total exposure, mass acceptance with no restrictions."



Caught In The Act. Orpheus Records singer Eric Gable and the Rev. Jesse Jackson give a thumbs-up to the activities at the National Congress of Negro Women's Black Family Reunion in Washington, D.C., recently. Former presidential candidate Jackson gave a rousing speech on the survival of the black family, while Gable gave attendees a taste of his romantic vocal style.

Hall Of Fame Established; Hal Jackson Honored A Triumphant Week For Black Radio

IMMORTALIZING THE 'SEPIA SPIELERS': The awards have a marble base, with a trophy-style crown featuring gold-plated laurel leaves encircling a medalion with the familiar Jack The Rapper microphone logo. It is a handsome award, given by peers to recognize the talent, the hard work, the barriers broken, the dues paid, and the stars made by African Americans who reigned on the mike in the Golden Age of Radio (pre-1959). The establishment of the **Black Radio Hall of Fame Induction Awards**, by the **Jack The Rapper Back To The Community Foundation**, serves not only to give credit where credit is due, but is culturally significant as historical documentation of our contribution to American media. Judging from the acceptance speeches that poured forth on the evening of Oct. 21 in the grand ballroom of the Atlanta Airport Marriott, the efforts of **Jack Gibson** are heartily applauded.

The awards presentation, attended by the inductees and/or their families (10 of the 20 hall of famers are deceased), was a tight, professional affair. The wonderful bonus to the event came when **Jill Bell**, executive director of the JTR Back To The Community Foundation, read a letter from Atlanta's African American Panoramic Experience (AAPEX) Museum, formally accepting the hall of fame materials as part of the museum's permanent archives. **Dan Moore**, president of AAPEX, also confirmed that the materials—photos and bios for now—will be used for a traveling exhibit that should begin to tour during Black History Month (February) 1990. He added that a short videotape, with film footage and audio excerpts, will eventually be added to the program, as will materials on subsequent inductees.

Congratulations to members (and their families) of the first Black Radio Hall Of Fame: **Oscar "Daddy Oh" Alexander**, **Al Benson**, **William "Boy" Brown**, **Ed "Nassau Daddy" Cook**, **Mary Dee**, **Dave Dixon**, **"Jockey Jack" Gibson**, **Douglas "Jocko" Henderson**, **"Joltin' Joe" Howard**, **Al Jefferson**, **Paul "Fat Daddy" Johnson**, **"Chattie Hattie" Leeper**, **George "Hound Dog" Lorenz**, **Larry McKinley**, **Eddie O'Jay**, **"John R" Richbourg**, **Rudy "The Deuce" Rutherford**, **Milton "Butterball" Smith**, **Jack Walker**, and **Bill Williams**.

CONGRATULATIONS are also due radio great **Hal Jackson**, who celebrates 50 years in radio this year. To commemorate that prestigious benchmark, New York's Apollo Theatre hosts a tribute to Jackson Thursday (2), featuring a number of luminaries from the black radio and music industries. Proceeds from the event will bene-

fit the Hal Jackson Talented Teen contest and the United Negro College Fund. The distinguished Jackson, who was born in Charleston, S.C., and grew up in Washington, D.C., started out as a sports writer for The Afro American in the '30s and soon was the first black announcer on radio, for baseball's Negro Leagues. He later was the first black to break into segregated network radio. Jackson can still be heard on WBLS New York, where he spins a diverse array of black music on his much-beloved "Sunday Classics" program.



by Janine McAdams

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TIDBITS: The **Communications Excellence To Black Audiences Awards** will once again celebrate the achievements of advertisers, advertising agencies, and media people in acknowledging the needs of the Afro-American consumer market for 1989. The event is Nov. 9 at the New York Hilton hotel. For information, call **Joan Logue-Kinder** or **Christopher S. Browne** at 212-586-0610. In recognition of his wealth of accomplishments, producer/arranger/composer **Quincy Jones** will be named man of the year at the 1990 MIDEEM international music trade show in Cannes, Jan. 21-25. The **Sony Innovators Awards**, the program that has previously brought us the talents of vocalist **Al B. Sure!**, is now accepting entries for 1990. The performing arts recognition program is for African American students and amateurs in music and film; for applications write: The Sony Innovators Awards Program, c/o The Mingo Group Inc., 228 E. 45th St., New York, N.Y. 10017. In a unique promotional play, Mercury/PolyGram and Palm Tree Comics have teamed to present a comic book featuring rappers **DJ Chuck Chillout & Kool Chip**, whose new album is "The Rhythm Is The Master." "Kidnapped" has a storyline that involves the abduction of Harlem-clothier-to-royalty **Dapper Dan** by an evil conglomerate known as the Agents Of I.L.L. The comic book is available free in the current issue of rap mag **Word Up**. The **Terrie Williams Agency** has begun circulating a newsletter to keep industryites abreast of music clients **Eddie Murphy**, **Miles Davis**, **Take 6**, **Earth, Wind & Fire**, **D'Atra Hicks**, and **Cheryl Lynn**.

JUST A REMINDER: **Nelson George**, my predecessor as black music editor, is no longer a Billboard employee and is working on several writing projects. He can be reached through the offices of the Village Voice (212-460-1470), where he is a columnist, or you can send personal correspondence to Suite 256, 328 Flatbush Ave., Brooklyn, N.Y. 11238.

**The
Rhythm
and the
Blues**

Billboard POWER PLAYLISTS FOR WEEK ENDING NOVEMBER 4, 1989

Sample Playlists of the Nation's Largest Black Radio Stations

Houston KMQJ MAJIC 102 FM P.D.: Mike Stradford		Chicago WGCI 107.5 FM AM 1390 P.D.: Jimmy Smith	
1	9	1	1
2	4	2	2
3	3	3	6
4	8	4	7
5	7	5	3
6	6	6	11
7	10	7	12
8	28	8	5
9	11	9	14
10	25	10	15
11	12	11	13
12	14	12	16
13	13	13	23
14	14	14	18
15	15	15	19
16	17	16	20
17	18	17	17
18	19	18	22
19	21	19	24
20	22	20	25
21	23	21	21
22	26	22	25
23	27	23	29
24	32	24	32
25	29	25	33
26	30	26	35
27	31	27	36
28	33	28	46
29	34	29	37
30	35	30	40
31	36	31	31
32	37	32	41
33	38	33	34
34	39	34	34
35	40	35	43
36	41	36	44
37	EX	37	45
38	EX	38	39
39	EX	39	48
40	EX	40	50
41	EX	41	49
42	EX	42	51
43	EX	43	47
A44	—	A44	—
A45	—	A45	—
A46	—	A46	—
A47	—	A47	—
A48	—	A48	—
A49	—	A49	—
EX	52	EX	52

BLACK MUSIC IS MORE THAN RHYTHM & BLUES

TRACY CHAPMAN



CROSSROADS

THERE'S A WHOLE GENERATION STANDING AT THE CROSSROADS.
DELIVER THE MESSAGE.

"Crossroads"/"Born To Fight"
Two powerful new songs and videos by Tracy Chapman from the *Crossroads* album

Worldwide sales of her debut album, *Tracy Chapman*, over 10 million
Worldwide sales of *Crossroads* are already more than 3 million

"Crossroads" video directed by Matt Mahurin
"Born To Fight" video directed by Spike Lee

Produced by David Kershenbaum and Tracy Chapman for SBK Record Productions, Inc.
Management: Elliot Roberts



Elektra

On Elektra cassettes, compact discs and records.

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WOW! Two records already on the Hot Black Singles chart make incredible gains this week. "All Of My Love" by the **Gap Band** (Capitol) has reports from 95 of the 99 reporting stations. There are 25 new radio reports, and retail reports are starting. In its second week on the charts, "My Love" has gotten top 30 reports from six stations. Hopefully, this accelerated chart movement will not outpace actual sales. "Tender Lover" by **Babyface** (Solar) almost tied the Gap Band for the Power Pick/Airplay record, gaining 23 stations. "Lover" had a head start from album play and has established strong playlist positions, such as 11-6 at WFXC Durham, N.C., and 22-13 at WQMG Greensboro, N.C.

NEW ON THE CHARTS: "Pump Up The Jam" by **Technotronic** featuring **Felly** is the debut single for the group and for SBK Records on the singles chart. Nine stations added the record for a total of 27 reporters. Congratulations to **Maye James**, GM, R&B/urban promotion. It enters the chart at No. 75, second only to "Silky Soul" by **Maze featuring Frankie Beverly** (Warner Bros.) at No. 69 as the highest debut this week.

SPEAKING OF WARNER BROS. RECORDS: Both labels, Reprise and Warner Bros., are doing well on the charts. But, according to Warner's VP of promotion, **Ray Harris**, there's more excitement up ahead—the long-awaited single by **Quincy Jones**, "I'll Be Good To You," is due this week!

WHO DO VOODOO: **Kashif** scores a high debut on the Top Black Albums chart at No. 45, but it actually should have entered the chart last week. A computer error assigned all of its points to another title, which did not have enough points to debut. "Kashif" is off to a great start despite the error, with the single, "Personality," bulleted at No. 17. WHQT Miami adds the single. It is top 10 at 26 of its 92 radio reporters, with moves such as 20-8 at WJLB Detroit, 13-5 at WDZZ Flint, Mich., and 8-4 at WYLD New Orleans.

"KISS YOUR TEARS AWAY" by **Lisa Lisa & Cult Jam** (Columbia) continues up the chart without a bullet. This is a highly competitive week, and in spite of new activity at WHUR Washington, D.C., and WVKO Columbus, Ohio, as well as receiving strong number moves—such as 19-13 at WDAS Philadelphia, 28-15 at WJLB Detroit, and 28-8 at KMJQ Houston—the single fell short of the criteria. It is on 72 stations and 47 show strong upward movement.

AND THEY DON'T STOP: The biweekly Hot Rap Singles chart is now weekly. So, next week we will find out if "Cha Cha Cha" by **M.C. Lyte** (First Priority) will continue its dramatic climb to No. 1, or whether "Me So Horny" by the **2 Live Crew** (Skywalker) will hold its position at No. 1. We only have to wait one week to find out! (See story, page 6) . . . Speaking of Lyte, she is the featured rapper on "Dr. Soul" by **Foster & McElroy** (Atlantic). The single jumps 38-28 from seven radio adds and strong retail points. It is on 72 stations. By the way, this is Lyte's birthday week. Congratulations!

HOT BLACK SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 20 REPORTERS	SILVER ADDS 32 REPORTERS	BRONZE/ SECONDARY ADDS 47 REPORTERS	TOTAL ADDS 99 REPORTERS	TOTAL ON
SILKY SOUL MAZE/F.BEVERLY WARNER BROS.	5	16	19	40	58
I WANNA BE RICH CALLOWAY SOLAR	5	11	21	37	37
ALL OF MY LOVE THE GAP BAND CAPITOL	3	8	14	25	95
TENDER LOVER BABYFACE SOLAR	2	9	12	23	83
LIVIN' LARGE E.U. VIRGIN	6	4	11	21	29
NO FRIEND OF MINE CLUB NOUVEAU WARNER BROS.	2	7	11	20	32
YOUR SWEETNESS GOOD GIRLS MOTOWN	2	5	11	18	41
FRIENDS B-4 LOVERS FULL FORCE COLUMBIA	5	5	8	18	34
LET'S GET IT ON BY ALL MEANS ISLAND	1	2	14	17	75
I THINK I CAN BEAT MIKE... JAZZY JEFF/FRESH PRINCE JIVE	1	4	11	16	57

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.

"PUMP IT HOTTIE"

REDHEAD KINGPIN AND THE F.B.I.

THE NEW SINGLE FROM THE LP A SHADE OF RED.



PRODUCED BY THE REDHEAD KINGPIN AND MARKELL RILEY FOR G.R. PRODUCTIONS. MIXED BY TEDDY RILEY AND GEME GRIFFIN.

REDHEAD KINGPIN AND THE F.B.I.

MANAGEMENT: G.R. PRODUCTIONS © 1989 VIRGIN RECORDS AMERICA INC.

"PUMP IT HOTTIE"

FOR WEEK ENDING
NOVEMBER 4, 1989

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				★ ★ NO. 1 ★ ★	
1	1	1	14	BABYFACE ● SOLAR FZ 45288/E.P.A. (CD)	TENDER LOVER
(2)	2	6	7	MAZE FEATURING FRANKIE BEVERLY WARNER BROS. 25802 (9.98) (CD)	SILKY SOUL
(3)	7	9	5	JANET JACKSON A&M 3920 (9.98) (CD)	JANET JACKSON'S RHYTHM NATION
4	4	4	10	THE ISLEY BROTHERS FEATURING RONALD ISLEY WARNER BROS. 25940 (9.98) (CD)	SPEND THE NIGHT
5	3	2	18	SOUL II SOUL ▲ VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
(6)	9	11	5	BIG DADDY KANE COLD CHILLIN' 25641/REPRISE (9.98) (CD)	IT'S A BIG DADDY THANG
7	5	5	18	HEAVY D. & THE BOYZ ● MCA 42302 (8.98) (CD)	BIG TYME
8	8	7	16	STEPHANIE MILLS MCA 6312 (9.98) (CD)	HOME
(9)	10	12	8	REGINA BELLE COLUMBIA FC44367 (CD)	STAY WITH ME
10	6	3	12	THE D.O.C. ● RUTHLESS 91275/ATLANTIC (8.98) (CD)	NO ONE CAN DO IT BETTER
11	12	10	17	DAVID PEASTON GEFEN 24228 (9.98) (CD)	INTRODUCING ... DAVID PEASTON
(12)	14	19	6	YOUNG M.C. OELICIOUS VINYL 91309/ISLAND (9.98) (CD)	STONE COLD RHYMIN'
13	11	8	12	EPMD ● FRESH 92012/SLEEPING BAG (9.98) (CD)	UNFINISHED BUSINESS
(14)	17	16	16	PATTI LABELLE MCA 6292 (9.98) (CD)	BE YOURSELF
15	13	13	15	THE 2 LIVE CREW ● SKYYWALKER 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
16	16	15	21	KOOL MOE DEE ● JIVE 1182/RCA (9.98) (CD)	KNOWLEDGE IS KING
(17)	23	35	5	MC LYTE FIRST PRIORITY 91304/ATLANTIC (CD)	EYES ON THIS
(18)	22	32	5	SYBIL NEXT PLATEAU 1018 (8.98) (CD)	SYBIL
19	18	17	24	THE O'JAYS EMI 90921 (9.98) (CD)	SERIOUS
20	19	21	33	MILLI VANILLI ▲ ³ ARISTA 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
21	15	14	18	SOUNDTRACK MOTOWN 6272 (9.98) (CD)	DO THE RIGHT THING
22	20	20	15	BOOGIE DOWN PRODUCTIONS ● JIVE 1187/RCA (8.98) (CD)	GHETTO MUSIC: THE BLUEPRINT OF HIP HOP
(23)	26	24	52	SURFACE ● COLUMBIA FC 44284 (CD)	2ND WAVE
(24)	32	34	8	AFTER 7 VIRGIN 91061 (9.98) (CD)	AFTER 7
25	28	30	12	CHRISTOPHER WILLIAMS GEFEN 24220 (9.98) (CD)	ADVENTURES IN PARADISE
26	27	27	13	BOBBY "BLUE" BLAND MALACO 7450 (8.98) (CD)	MIDNIGHT RUN
27	21	18	17	PRINCE ▲ ² WARNER BROS. 25936 (9.98) (CD)	SOUNDTRACK: BATMAN
28	25	31	8	THE TEMPTATIONS MOTOWN 6275 (8.98) (CD)	SPECIAL
29	29	26	53	M.C. HAMMER ▲ CAPITOL 90924 (8.98) (CD)	LET'S GET IT STARTED
30	24	22	19	L.L. COOL J ▲ DEF JAM OC 45172/COLUMBIA (CD)	WALKING WITH A PANTHER
31	30	28	14	SHARON BRYANT WING 837 313/POLYGRAM (CD)	HERE I AM
32	31	29	69	BOBBY BROWN ▲ ⁵ MCA 42185 (9.98) (CD)	DON'T BE CRUEL
(33)	34	36	6	WRECKS-N-EFFECT MOTOWN 6281 (8.98) (CD)	WRECKS-N-EFFECT
(34)	36	33	13	ERIC GABLE ORPHEUS 75603/EMI (8.98) (CD)	CAUGHT IN THE ACT
35	33	23	22	CHUCKII BOOKER ATLANTIC 81947 (8.98) (CD)	CHUCKII
(36)	NEW ►	1		BIZ MARKIE COLD CHILLIN' 26003/WARNER BROS. (9.98) (CD)	THE BIZ NEVER SLEEPS
(37)	39	51	5	ZAPP REPRISE 25807 (9.98) (CD)	V
38	38	37	15	CHUBB ROCK WITH HOWIE TEE SELECT 21631 (9.98) (CD)	AND THE WINNER IS ...
39	35	25	11	EDDIE MURPHY COLUMBIA OC 40970 (CD)	SO HAPPY
40	37	40	21	PEABO BRYSON CAPITOL 90641 (9.98) (CD)	ALL MY LOVE
41	40	43	24	NATALIE COLE EMI 48902 (9.98) (CD)	GOOD TO BE BACK
42	46	47	7	GUCCI CREW II GUCCI 3314/HOT PRODUCTIONS (8.98) (CD)	EVERYBODY WANTS SOME
(43)	NEW ►	1		ICE-T SIRE 26028/WARNER BROS. (9.98) (CD)	THE ICEBERG/FREEDOM OF SPEECH ...
44	47	46	29	JODY WATLEY ● MCA 6276 (8.98) (CD)	LARGER THAN LIFE
(45)	NEW ►	1		KASHIF ARISTA 8595 (8.98) (CD)	KASHIF
46	42	50	15	SUCCESS-N-EFFECT ON TOP 9002 (8.98) (CD)	IN THA HOOD
47	41	38	69	GUY ▲ UPTOWN 42176/MCA (8.98) (CD)	GUY
(48)	52	62	32	ALYSON WILLIAMS DEF JAM FC 40515/COLUMBIA (CD)	RAW
49	45	48	24	MILES JAYE ISLAND 91235 (8.98) (CD)	IRRESISTIBLE

50	48	41	52	VESTA A&M 5223 (8.98) (CD)	VESTA 4 U
51	43	49	11	ZIGGY MARLEY & THE MELODY MAKERS VIRGIN 91256 (9.98) (CD)	ONE BRIGHT DAY
(52)	53	64	28	SPECIAL ED PROFILE 1280 (8.98) (CD)	YOUNGEST IN CHARGE
53	51	56	7	COOL C ATLANTIC 82020 (8.98) (CD)	I GOTTA HABIT
(54)	61	92	3	FAT BOYS TIN PAN APPLE 838 867/POLYGRAM (CD)	ON AND ON
55	44	42	44	SLICK RICK ▲ DEF JAM FC 40513/COLUMBIA (CD)	THE GREAT ADVENTURES OF SLICK RICK
(56)	60	59	28	OAKTOWN'S 3-5-7 CAPITOL 90926 (8.98) (CD)	WILD & LOOSE
57	56	55	15	ENTOUCH VINTERTAINMENT 60858/ELEKTRA (9.98) (CD)	ALL NITE
58	54	61	43	BEBE & CECE WINANS ● CAPITOL 90959 (8.98) (CD)	HEAVEN
(59)	88	87	3	CHERYL LYNN VIRGIN 91254 (9.98) (CD)	WHATEVER IT TAKES
60	50	39	31	E.U. VIRGIN 91021 (9.98) (CD)	LIVIN' LARGE
(61)	72	—	2	S.O.S. BAND TABU FZ 44147/E.P.A. (CD)	DIAMOND IN THE RAW
62	57	52	37	TOO SHORT ● JIVE 1149/RCA (8.98) (CD)	LIFE IS ... TOO SHORT
63	59	57	66	PAULA ABDUL ▲ ³ VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
64	63	70	21	JAMES INGRAM WARNER BROS. 25924 (9.98) (CD)	IT'S REAL
65	64	65	8	FULL FORCE COLUMBIA FC 45216 (CD)	SMOOVE
66	65	71	6	MELLOW MAN ACE CAPITOL 91295 (9.98) (CD)	ESCAPE FROM HAVANA
(67)	68	53	21	MICA PARIS ISLAND 90970/ATLANTIC (8.98) (CD)	SO GOOD
68	58	54	20	THIRD WORLD MERCURY 836 952/POLYGRAM (CD)	SERIOUS BUSINESS
69	49	44	21	THE JACKSONS EPIC OE 40911/E.P.A. (CD)	2300 JACKSON STREET
(70)	76	93	3	RHONDA CLARK TABU FZ 40882/E.P.A. (CD)	BETWEEN FRIENDS
71	67	63	36	N.W.A. ▲ RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
(72)	NEW ►	1		ANGELA WINBUSH MERCURY 838 366/POLYGRAM (CD)	THE REAL THING
(73)	79	72	19	STEZO FRESH 82011/SLEEPING BAG (8.98) (CD)	CRAZY NOISE
74	55	45	12	BEASTIE BOYS ● CAPITOL 91743 (9.98) (CD)	PAUL'S BOUTIQUE
75	74	67	15	TWIN HYPE PROFILE 1281 (8.98) (CD)	TWIN HYPE
76	77	80	11	REDHEAD KINGPIN & THE F.B.I. VIRGIN 91269 (9.98) (CD)	A SHADE OF RED
(77)	82	—	2	VARIOUS ARTISTS ICHIBAN 1048 (8.98) (CD)	NASTY BLUES
78	66	60	24	ARETHA FRANKLIN ARISTA 8572 (9.98) (CD)	THROUGH THE STORM
79	70	73	5	PIECES OF A DREAM EMI 92050 (8.98) (CD)	'BOUT DAT TIME
80	73	68	9	D'ATRA HICKS CAPITOL 46990 (9.98) (CD)	D'ATRA HICKS
(81)	87	—	2	DOCTOR ICE JIVE 1249/RCA (8.98) (CD)	THE MIC STALKER
82	75	78	54	NEW KIDS ON THE BLOCK ▲ ⁵ COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
83	83	88	3	TINA TURNER CAPITOL 91873 (9.98) (CD)	FOREIGN AFFAIRS
(84)	NEW ►	1		MOTHER'S FINEST CAPITOL 48988 (9.98) (CD)	LOOKS COULD KILL
85	78	69	8	MICHAEL COOPER REPRISE 25923/WARNER BROS. (9.98) (CD)	JUST WHAT I LIKE
86	69	66	30	KWAME ATLANTIC 81941 (8.98) (CD)	THE BOY GENIUS (FEAT. A NEW BEGINNING)
87	80	76	5	TRUDY LYNN ICHIBAN 1043 (8.98) (CD)	TRUDY SINGS THE BLUES
88	85	81	35	DE LA SOUL ● TOMMY BOY 1019 (9.98) (CD)	3 FEET HIGH AND RISING
(89)	NEW ►	1		AWESOME DRE & THE HARDCORE COMMITTEE PRIORITY 57114 (8.98) (CD)	YOU CAN'T HOLD ME BACK
90	71	58	31	THREE TIMES DOPE ARISTA 8571 (8.98) (CD)	ORIGINAL STYLIN'
91	91	86	50	KID 'N PLAY ● SELECT 21628 (8.98) (CD)	2 HYPE
92	86	75	50	LEVERT ● ATLANTIC 81926 (9.98) (CD)	JUST COOLIN'
(93)	NEW ►	1		LUTHER VANDROSS EPIC E2T 45422/E.P.A. (CD)	THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE
94	84	79	7	FINEST HOUR POLYDOR 839 517/POLYGRAM (CD)	MAKE THAT MOVE
(95)	NEW ►	1		TRACY CHAPMAN ELEKTRA 60888 (CD)	CROSSROADS
(96)	99	96	57	ROB BASE & D.J. E-Z ROCK ▲ PROFILE 1267 (8.98) (CD)	IT TAKES TWO
97	81	83	50	EAZY-E ▲ RUTHLESS 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
98	89	85	54	BOYS ▲ MOTOWN 6260 (8.98) (CD)	MESSAGES FROM THE BOYS
99	93	—	2	L'TRIMM ATLANTIC 82026 (9.98) (CD)	DROP THAT BOTTOM
100	97	100	4	LOU RAWLS BLUE NOTE 91937/CAPITOL (9.98) (CD)	AT LAST

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

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2nd Annual Dance Awards Program Set

A BIG BEAT: The Dance Music Academy Of Arts & Sciences, a non-profit corporation founded last year, has announced that the second annual Dance Music Awards Show will be held in Hollywood, Calif., at the Universal Amphitheatre on Feb. 12, 1990. The show will benefit AIDS-related organizations and is scheduled to include presenters and performers from the whole spectrum of dance, rap, and contemporary music.

Proposed categories for nomination include best dance artist, best dance group, best dance artist on an independent label, best dance labels (major & indie), best male/female dance artist; best dance music producer; best dance music remixer; best rap male/female/group; best modern

**DANCE
TRAX**



by Bill Coleman

rock artist, and more.

A network television deal has apparently been arranged for the broadcast of the program. Please contact **Terrence Brown** at 213-850-5912 (fax: 818-287-8456) for more information, to see how *you*, your company, or your artists can help and support the worthy endeavor.

MOVE—JUMP—JACK: Hip-house is slowly but steadily creeping onto the charts and into clubs that ignored it before. With the recent No. 1 status of "Let It Roll" by **Doug Lazy** and **Fast Eddie's** "Git On Up" likely to duplicate that success, those who are oh-so-tired of the weathered (and often not very good) "house mix" treatment that *every* record seems to still be receiving but remain enthusiastic about the genre may find solace in hip-house.

D.J. International (312-559-1864) has unleashed a compilation of hits titled "Hip House" featuring selections by **Tyree**, **Kool Rock Steady**, and **Julian "Jumpin" Perez**, as well as "Git On Up" featuring **Sundance**. If you need a quick history lesson of sorts, investigate... Atlantic is kicking with two noteworthy releases. "Let The Rhythm Pump" is the new one from **Doug Lazy**, while "Turn It Out" serves as a tasty introduction to **Homeboys Only**. Both come straight from the funky **Vaughan Mason** camp and will easily satisfy those who pumped "Let It Roll." Percussive and heavy on the bass, these two kick... Making big strides as well is "Get Busy" (Jive) from **Mr. Lee**, who takes the old hip-house idea and makes it fresh for the dance floor with a wealth of samples and studio wizardry. It includes a mix from **Mike "Hitman" Wilson**.

A highlight from the "Black Havana" compilation, "Can't Take It" (Capitol) by **Keith Thompson**, has just been unleashed. Postproduction and mix from **Mantronik** maintains the feel of the original, percolating with a positive message and ragga-muffin-toast delivery from **Thompson**. Those who missed it the first time around can't afford to miss it
(Continued on page 33)

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
CLUB PLAY Compiled from a national sample of dance club playlists.					
★★ NO. 1 ★★					
1	4	6	6	PUMP UP THE JAM SBK V-19701	◆ TECHNOTRONIC
2	7	9	5	GIT ON UP D.J. INTERNATIONAL DJ990	FAST EDDIE
3	6	7	9	SAY NO GO TOMMY BOY TB 934	◆ DE LA SOUL
4	3	3	9	LOVE'S ABOUT TO CHANGE MY HEART ATLANTIC 0-86309	◆ DONNA SUMMER
5	2	2	8	MISS YOU MUCH A&M SP-12315	◆ JANET JACKSON
6	5	4	9	MY HEART SKIPS A BEAT CAPITOL V-15498	◆ THE COVER GIRLS
7	1	1	11	FRENCH KISS EPIC 49 68875/E.P.A.	LIL LOUIS
8	8	11	8	WITHOUT YOU COLUMBIA 44 68822	GEORGE LAMOND
9	11	20	5	ME SO HORNY SKYYWALKER GR-127	◆ THE 2 LIVE CREW
10	10	13	7	CHILDREN OF THE REVOLUTION/OOCHY KOOCHE SIRE 0-21 290/WARNER BROS.	BABY FORD
11	12	19	7	I LOVE THE BASS ENIGMA 75524-0	◆ BARDEUX
12	14	24	5	SUMMER MADNESS RCA 9043-1-RD	KC FLIGHTT
13	18	31	4	LOVE SHACK REPRISE 0-21 318/WARNER BROS	◆ THE B-52'S
14	16	22	6	IS THAT LOVE PROFILE PRO-7263	NICK PHILLIPS
15	9	5	11	IT'S NO CRIME SOLAR 429 68832/E.P.A.	◆ BABYFACE
16	31	43	3	SUGAR DADDY WARNER BROS. 0-21 320	◆ THOMPSON TWINS
17	34	—	2	GET BUSY JIVE 1274-1-JD/RCA	MR. LEE
18	19	23	7	TALK TO MYSELF GEFEN 0-21 233/	◆ CHRISTOPHER WILLIAMS
19	20	27	7	WELCOME HARBOR LIGHT HL1006	JOVANNOTTI
20	27	32	6	I FEEL THE EARTH MOVE COLUMBIA 44 68847	◆ MARTIKA
21	26	28	5	JAMES BROWN/IF I WERE JOHN CARPENTER COLUMBIA PROMO	◆ BIG AUDIO DYNAMITE
22	33	38	3	SOMEBODY FOR ME UPTOWN 23982/MCA	◆ HEAVY D. & THE BOYZ
23	13	10	9	OU EST LE SOLEIL? CAPITOL V-15499	◆ PAUL MCCARTNEY
24	23	25	7	I GO TO WORK JIVE 1264-1-JD/RCA	◆ KOOL MOE DEE
25	17	18	8	LET'S WORK STRONG CITY UNI-8020/MCA	◆ ICE CREAM TEE
26	30	33	6	LOSING MY MIND EPIC 49 68858	◆ LIZA MINNELLI
27	37	46	3	PICK UP THE PIECES (TO MY HEART) ARISTA ADI-9857	CINDY VALENTINE
★★★ POWER PICK ★★★					
28	40	—	2	BE MY TWIN CAPITOL V-15501	◆ BROTHER BEYOND
29	25	26	7	THE MACHINERY OF JOY GEFEN 0-21 291	◆ DIE KRUPPS WITH NITZER EBB
30	38	50	3	LOOK WHO'S DANCING VIRGIN 0-96538	◆ ZIGGY MARLEY & THE MELODY MAKERS
31	22	21	8	WONDERLAND PATHFINDER PTF 8909-0	LENE LOVICH
32	15	14	10	VOICES IN YOUR HEAD COLUMBIA 44 68813	PARIS BY AIR
33	43	—	2	I GOT LOVE WTG 41 68867	MICHAEL RODGERS
34	41	—	2	PERSONAL JESUS/DANGEROUS SIRE 0-21 328/REPRISE	◆ DEPECHE MODE
35	35	37	5	LOVE IS A SHIELD ATLANTIC 0-86311	◆ CAMOUFLAGE
36	48	—	2	OUR LOVE (IT'S OVER) ACTIVE ACT-3063/SELECT	DEE HOLLOWAY
37	21	8	13	DON'T MAKE ME OVER NEXT PLATEAU NP50107	◆ SYBIL
38	47	—	2	HIGHER THAN HIGH PAISLEY PARK 0-21 279/WARNER BROS	TONY LEMANS
39	24	12	12	IF I EVER ENIGMA 75527-0	◆ RED FLAG
★★★ HOT SHOT DEBUT ★★★					
40	NEW ▶	1	1	LOVE ON TOP OF LOVE-KILLER KISS CAPITOL V-15508	GRACE JONES
41	28	16	10	TEARS FFRR 886 665-1/POLYGRAM	FRANKIE KNUCKLES PRESENTS SATOSHI TOMIIE
42	46	49	3	RIDE ON TIME DE-CONSTRUCTION (UK) IMPORT	BLACK BOX
43	NEW ▶	1	1	GIVE ME THE RHYTHM STRICTLY RHYTHM SR-1201	DESARAE WILD
44	39	42	4	WALTZ DARLING/SOMETHING'S JUMPIN'... EPIC PROMO/E.P.A.	◆ MALCOLM MCLAREN
45	45	—	2	PARTYMAN WARNER BROS. 0-21 370	◆ PRINCE
46	36	40	4	AMERICANOS UNI UNI-8013/MCA	◆ HOLLY JOHNSON
47	NEW ▶	1	1	TURN IT OUT ATLANTIC 0-86284	HOME BOYS ONLY
48	NEW ▶	1	1	GET ON YOUR FEET EPIC 49 68877/E.P.A.	◆ GLORIA ESTEFAN
49	29	15	10	BLACK HAVANA (LP) CAPITOL C1-90923	VARIOUS ARTISTS
50	44	48	3	WAY OF THE WORLD ATLANTIC 0-86317	◆ MAX Q

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
12-INCH SINGLES SALES Compiled from a national sample of retail store and one-stop sales reports.					
★★ NO. 1 ★★					
1	2	3	12	FRENCH KISS EPIC 49 68875/E.P.A.	LIL LOUIS
2	1	1	8	MISS YOU MUCH A&M SP-12315	◆ JANET JACKSON
3	3	2	13	DON'T MAKE ME OVER NEXT PLATEAU NP50107	◆ SYBIL
4	4	5	9	LOVE'S ABOUT TO CHANGE MY HEART ATLANTIC 0-86309	◆ DONNA SUMMER
5	7	10	5	PUMP UP THE JAM SBK V-19701	◆ TECHNOTRONIC
6	6	9	9	ME SO HORNY SKYYWALKER GR-127	◆ THE 2 LIVE CREW
7	5	4	12	BACK TO LIFE VIRGIN 0-96537	◆ SOUL II SOUL (FEATURING CARON WHEELER)
8	11	12	6	I LOVE THE BASS ENIGMA 75524-0	◆ BARDEUX
9	8	8	9	MY HEART SKIPS A BEAT CAPITOL V-15498	◆ THE COVER GIRLS
10	9	6	16	BUST A MOVE DELICIOUS VINYL DV1005/ISLAND	◆ YOUNG M.C.
11	13	17	5	ROCK WIT'CHA MCA 23951	◆ BOBBY BROWN
12	12	11	8	LOSING MY MIND EPIC 49 68858/E.P.A.	◆ LIZA MINNELLI
13	18	18	7	TALK TO MYSELF GEFEN 0-21 233/	◆ CHRISTOPHER WILLIAMS
14	10	7	13	IT'S NO CRIME SOLAR 429 68832/E.P.A.	◆ BABYFACE
15	20	23	5	STATE OF ATTRACTION TABU 429 68842/E.P.A.	RHONDA CLARK
16	14	15	7	SAY NO GO TOMMY BOY TB-934	◆ DE LA SOUL
17	16	16	5	LOVE SONG ELEKTRA 0-66687	◆ THE CURE
18	24	43	3	PERSONAL JESUS/DANGEROUS SIRE 0-21 328/REPRISE	◆ DEPECHE MODE
19	19	20	10	SMOOTH OPERATOR COLD CHILLIN' 0-21 281/WARNER BROS	◆ BIG DADDY KANE
20	28	42	3	NEW JACK SWING SOUND OF NEW YORK MOT-4654/MOTOWN	WRECKS-IN-EFFECT
★★★ POWER PICK ★★★					
21	36	—	2	DRAMA! SIRE 0-21 356/REPRISE	◆ ERASURE
22	33	39	3	GIRL I AM SEARCHING FOR YOU LMR 4005	STEVIE B
23	35	—	2	SOMEBODY FOR ME UPTOWN 23982/MCA	◆ HEAVY D. & THE BOYZ
24	21	24	4	PARTYMAN WARNER BROS. 0-21 370	◆ PRINCE
25	22	29	6	HEAT OF THE MOMENT VIRGIN 0-96553	◆ AFTER 7
26	23	25	6	SO MANY PEOPLE CURB CRB-10306	HUBERT KAH
27	39	—	2	OVER & OVER 23 WEST 0-86282/ATLANTIC	PAJAMA PARTY
28	44	—	2	GET ON YOUR FEET EPIC 49 68877/E.P.A.	◆ GLORIA ESTEFAN
29	15	14	6	PUSS N' BOOTS/THESE BOOTS (ARE MADE FOR WALKIN') ATLANTIC 0-86304	◆ KON KAN
30	25	33	8	WELCOME HARBOR LIGHT HL1006	JOVANNOTTI
31	17	13	9	PARADISE MOTOWN MOT-4673	◆ DIANA ROSS
32	26	30	5	DON'T LOOK BACK I.R.S. 23979	◆ FINE YOUNG CANNIBALS
33	43	—	2	LOVE SHACK REPRISE 0-21 318/WARNER BROS	◆ THE B-52'S
34	38	37	4	I WANT YOU VISION VR-1225	SHANA
35	42	38	4	IF YOU LEAVE ME NOW LMR 7000	JAYA
36	32	35	4	WITHOUT YOU COLUMBIA 44 68822	GEORGE LAMOND
37	50	—	2	LOVE IS A SHIELD ATLANTIC 0-86311	◆ CAMOUFLAGE
38	49	—	2	THIEF OF HEART MICMAC 526	CYNTHIA
39	47	—	2	I'M STILL MISSING YOUR LOVE TABU 429 68863/E.P.A.	S.O.S. BAND
40	31	27	7	TEARS FFRR 886 665-1/POLYGRAM	FRANKIE KNUCKLES PRESENTS SATOSHI TOMIIE
41	46	—	2	LOOK WHO'S DANCING VIRGIN 0-96538	◆ ZIGGY MARLEY & THE MELODY MAKERS
★★★ HOT SHOT DEBUT ★★★					
42	NEW ▶	1	1	SUGAR DADDY WARNER BROS. 0-21 320	◆ THOMPSON TWINS
43	37	21	16	MY FANTASY MOTOWN MOT-4643	◆ TEDDY RILEY FEATURING GUY
44	NEW ▶	1	1	MEMORIES MICMAC 525	JOHNNY O
45	29	28	10	IT'S FUNKY ENOUGH RUTHLESS 0-96549/ATLANTIC	◆ D.O.C.
46	27	31	8	WHERE ARE YOU TONIGHT CUTTING CR-227	CORO
47	NEW ▶	1	1	WALTZ DARLING EPIC 49 68868/E.P.A.	MALCOLM MCLAREN
48	48	41	5	SOWING THE SEEDS OF LOVE FONTANA 874 711-1/POLYGRAM	◆ TEARS FOR FEARS
49	34	22	20	(YOU'RE MY ONE AND ONLY) TRUE LOVE VENDETTA VE-7021/A&M	◆ SEDUCTION
50	30	19	11	KISSES ON THE WIND VIRGIN 0-96532	◆ NENEH CHERRY

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



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Duo Tames The Charts—And Its Wanderlust—With 'Wild!' Erasure Chalks Up A Musical Milestone

BY LARRY FLICK

NEW YORK Before the sales figures even begin to roll in, Erasure's fourth Sire/Reprise album, "Wild!" is a record-breaker in the career of the U.K. duo's founder, Vince Clarke. It marks his longest connection to a band or recording project to date.

As history proves, Clarke is notorious for creating innovative new groups, generating a few hits, and then jumping ship as quickly as he boarded. Cases in point: Few may remember that Depeche Mode was originally a vehicle for Clarke's bright synth-pop musings before he bowed out, making room for Martin Gore's confessionals. Not long after, he made waves with Alison Moyet as half of the brilliant Yazoo (which many have called the prototype for Erasure) for roughly the same amount of time before boredom and intergroup dissension set in. Then there was The Assembly; if you blinked, you would have missed its quick debut and departure.

What is it about Erasure that has held Clarke's attention for so long? The keyboard whiz/composer isn't offering an explanation, and his partner, vocalist Andy Bell, doesn't see the need for one.

"I don't think it's wise to dissect how or why people form long-term commitments," Bell says. "Situations either succeed or fail, and very often the reason isn't always clear. Erasure will continue for as long as

Vince and I feel that special sense of commitment to each other."

If the duo's label has any control over the situation, Clarke and Bell's musical marriage will go on indefinitely. After two commercial misfires, Erasure scored its first U.S. hit last year with "The Innocents." The album spawned "Chains Of Love" and "A Little Respect," both of which scaled the upper regions of Billboard's dance and Hot 100 charts. The success of "A Little Respect" was especially sweet for Bell, who fought for the song's release as a single.

"Vince didn't think it sounded like a single," he recalls. "He didn't think the chorus was strong enough." As it turns out, the song *was* strong enough—and not simply in terms of chord progressions and melody hooks. Lyrically, the song spoke volumes, and was embraced by many as an anthem—particularly by the gay community, which had been waiting for Bell, who himself is gay, to use his music as a platform to make a sociopolitical statement.

"I don't believe in hitting people over the head with a sledgehammer," Bell says. "I think it's much more effective for me to get my message across without being obnoxious about it. I hate it when artists try to force-feed me philosophy and politics. Besides, I don't fancy myself a 'gay singer.' I'm a singer who happens to be gay."

Being a singer with longevity is

something Bell is planning on—and not only in terms of career visibility. A number of the songs on "Wild!" were arranged to showcase the deeper tones and lower range of his voice, a move that Bell says was employed partially to help him endure the rigors awaiting him on the duo's projected seven-month tour.

"It's impossible to hit those high notes night after night," he says. "They start to sound frightfully shrill after a time. Singing from the bottom of your register takes less of a toll on your vocal chords, and your body in general. And it sounds quite nice, as well."

As industry eyes focus on the commercial success of the album's initial single, "Drama," Bell remains confident. "I like this record more than any other we've done," he says. "This is a true and honest piece of work. And I think even Vince would agree that this is only the beginning."

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DANCE TRAX

(Continued from page 31)

this time; there are five mixes to choose from... "Stomp: Move, Jump, Jack Your Body" (Warner Bros.) is also a current hip-house fave from KYZE. Originally heard on the Cooltempo U.K. compilation "This Is Garage," this stateside single release finds the raw track adopting a number of thick mixes with a heavy instrumental and lyrical vibe. Included are mixes by David E. Shaw & Troy Patterson and Tony Humphries as well as the sparse yet captivating original version... Also out from D.J. International are new 12-inch mixes of "Dig This" by the K.A. Posse, "You Ain't Nobody" from Kool Rock Steady, and "Move Your

Body" by Tyree (all of which can be found in single versions on the label's "Hip House" compilation).

BUFFALO BLUES: M.I.S.S. Janet Jackson returns with the title cut from her hit album "Rhythm Nation" (A&M). Postproduced and mixed by Shep Pettibone, Jackson heads for a hardcore hip-hop tip on the "United" version that remains truer to the original and joins the "house nation" on the appropriately titled alternate version. Both versions are worth looking into. Incidentally, Hank Shocklee, Keith Shocklee, Eric Sadler & Lisa Cortes submitted a remix that apparently was turned down for being too radical. After hearing them all, we found theirs to be less radical than Pettibone's, which ironically enough utilizes a number of Public Enemy bits for flavor. Go figure... "Two To Make It Right" (Vendetta/A&M) is the latest dance/pop ditty from the Seduction threesome. Engaging track encompasses no less than five mixes by Robert Clivilles & David Cole, one of which features group member Michelle Visage trying out a rap with admirable results... Neneh Cherry's back with the beautiful hip-hop ballad "Manchild" (Virgin). Lyrically moving, the sinewy easy-tempoed number sports some happenin' mixes by Massive Attack, Bryan "Chuck" New, the Dynamik Duo, and Smith & Mighty... "Baby Don't Say Goodbye" (Epic) is the infectious second single release from Dead Or Alive's "Nude" project. As always, the act manages to draw you in with its driving hi-NRG-laced beat (this time pumped up in some fab mixes by Danny Tenaglia) (Continued on next page)

HOT DANCE BREAKOUTS

CLUB PLAY

1. WITH EVERY BEAT OF MY HEART
TAYLOR DAYNE ARISTA
2. DRAMA! ERASURE SIRE
3. RHYTHM NATION JANET JACKSON
A&M
4. YOU REALLY SOUND GOOD TO ME
PASSION GREAT JONES
5. HOLD ON DONNY OSMOND CAPITOL

12" SINGLES SALES

1. BLAME IT ON THE RAIN MILLI VANILLI
ARISTA
2. WITH EVERY BEAT OF MY HEART
TAYLOR DAYNE ARISTA
3. BABY DON'T SAY GOODBYE DEAD OR
ALIVE EPIC
4. LOVE ON TOP OF LOVE - KILLER KISS
GRACE JONES CAPITOL
5. GET BUSY MR. LEE JIVE

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

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DANCE TRAX

(Continued from preceding page)

and then makes sure you stay with a hooky lyric... "Over & Over" (Atlantic) is the strong sophomore single from **Pajama Party**. Previewing the album "Up All Night," the postproduction and mix by **Dave Darlington**, "Bonzaï" **Jim Lyon**, **Steve Rosen & Bob Gordon** pumps this Latin-tinged dance/pop nugget laced with crossover potential.

Newcomers on the scene worthy of attention include **Yolanda Milla**, who deserves a big hit with "Never Say Never" (Warlock, 212-979-0808). Strong dance/pop number is accentuated by a commendable performance by Milla and stellar production by **Jeff Mann & Marco Olivo**... "Whole Wide World" (RCA) by **A'Me Lorain** should not be missed by those hot for a **Paula Abdul**-like record to program. Co-written and produced by **Elliot Wolff** and sporting remixes by **Wolff & Mick Guzawski** and **Wingate & Trevor Bernard**, this could easily be a club and crossover hit. Loping mixes by **Wingate & Bernard** are especially hot... **Lattanzi's** "Is That What You Call Love" (MCA)

marks the act's major-label debut previewing a forthcoming album. Co-produced and mixed by front man **Mike Lattanzi & Jellybean**, the aggressive technopop track is already being discovered by a few crossover stations and hopefully clubs won't be too far behind... We're happy to report that a track we received and reviewed back in June called "Nothing Changes" by **Uro Hauz** has been picked up by Profile (212-529-2600) and is now sporting some fine new club treatments courtesy of **Danny Tenaglia**. The European-flavored technopop track with a club fervor works well and has as much alternative appeal as it does mainstream.

PICKING UP PIECES: Canada's **Netwerk Productions** (604-687-8649) has just inked a domestic label agreement with I.R.S. Records. Through this new endeavor, select **Netwerk** artists will go through I.R.S. for sales solicitation. All marketing and promotion will be handled from **Netwerk's** offices in Vancouver, British Columbia, in conjunction with

I.R.S. in the States. The first acts to see U.S. distribution through I.R.S. will be **Bill Pritchard** and **Bel Canto**.

As **Easy As...**: ABC's last album for PolyGram, titled "Up," is on its way and as member **Martin Fry** puts it in a recent interview with **Mix Mag**, "Yeah, I suppose it is [house music], but put through the 'ABC' blender." We've had the privilege of a preview and the album is much stronger than the two import singles would suggest. FYI: Fry and partner **Mark White** have signed with Parlophone in the U.K. and MCA in the U.S.

Veteran N.Y.-based engineer/mixer and producer **Mallory Earl**, who passed away in late August, left his wife and family with insufficient funds to make proper funeral and estate settlement arrangements. Earl is best remembered as the MC of N.Y.'s original **Cheetah Club** and has worked with such artists as **Graham Central Station**, **Denroy Morgan**, and **Jenny Burton**. Those who knew and/or worked with Earl and wish to help can send donations and condolences to: **Mallory Earl Fund c/o Barbara Warren-Pace**, 23 West Productions, Suite 1611, 71 W. 23rd St., New York, N.Y. 10010; 212-627-9570.



Four On The Floor. Enigma duo Bardeux share a smile with label mates Hiroko and April Wayne backstage at Carnivale in Fullerton, Calif. Bardeux is currently on the road promoting its new album, "Shangri-La," and the multiformat hit single "I Love The Bass." Look for the pair on their nationwide 20-club concert tour, co-sponsored by Enigma and Fuji Photo Film. The tour also features the label's new dance signings Wayne and Hiroko. Shown, from left, are **Melanie Taylor** (Bardeux); **Hiroko**; **April Wayne**, and **Acacia Smith** (Bardeux). (Photo: Lex Remlin)

NEW ON THE CHARTS

Moving up **Billboard's** Club Play and 12-Inch Singles Sales charts recently was "Welcome," by **Harbor Light Records** (212-465-1560) newcomer **Jovanotti**. The Italy-based singer, whose fame is due to the recent Italian "disco invasion" happening in U.K. clubs, may also become familiar to clubgoers under his occasional pseudonym, **Gino Latino**.

Although "Welcome" was the official stateside debut for **Jovanotti** and his producer, **Claudio Cecchetto**, their collaborations have met with much success in their native land. **Jovanotti's** first album, "Jovanotti For President," went double platinum (selling more than 500,000 copies); an earlier single, "Vasco," went gold (more than 110,000), and his latest album endeavor, "La Mia Moto," has already been crowned triple platinum (topping 600,000).

Jovanotti's time is split between promotion tours and serving in the army. **BILL COLEMAN**



Jovanotti aka Gino Latino

Billboard

UP-AND-COMING SPECIAL ISSUES

SPOTLIGHT ISSUE IN THIS SECTION AD DEADLINE

THE MANY WORLDS OF QUINCY JONES Dec 2 • Life Of Music Nov 7
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• Friends
• Movies
• Publishing

FOCUS ON SCANDINAVIA Dec 2 • Domestic Talent Nov 7
• Record Companies
• Touring
• Venues
• Radio

ITALY '89 Dec 9 • Talent Nov 14
• Live Music
• Video
• Radio

RAP MUSIC Dec 16 • Rap Now Nov 21
• Labels
• Talent
• Video
• Radio
• Producers

WHY THEY ARE SPECIAL:

- **QUINCY JONES** graces the front cover of **Billboard** in honor of his 40th year in show business. The legendary producer/composer/arranger/musician has traveled the world in the name of music, playing with the greats, spreading the legacy of America's own music, and making friends wherever he raised his trumpet. Along the way, Quincy began to reshape the jazz, R&B, and gospel forms he had faithfully translated into the highly contemporary amalgam we now call pop—for TV and films as well as for records. Now his record speaks for itself and it speaks volumes.
- **SCANDINAVIA** is again the focus of worldwide music-industry speculation as recent talent breakthroughs in the U.S. have opened the door to a new generation of talent. With the broadcasting picture rapidly changing along with how music is promoted in the "one" Europe of 1992, Scandinavia is rocking back into the international spotlight with hot talent to melt the ice of a new musical age for the one-world stage.
- **ITALY** continues to enjoy a high global profile. While remaining on the cutting-edge of the dance music industry via its stage and lighting equipment manufacturers, Italy is now making pop and rock inroads.
- **RAP MUSIC** continues to surprise the industry with its staying power. Though individual rappers must now deal with the "one-hit wonder" pitfalls that have always haunted artists in other genres, new waves of talented rappers have joined with the first-wave survivors to form a solid wall of new rap that is just as potent as the breakthrough brigade of '87-'88.
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Billy Joel Rides The Tide Of Success Into His 40s

It has been three years since Billy Joel's last studio album, "The Bridge," which he supported with an extended world tour, including shows in the Soviet Union captured on the live album "Kohuept." Returning home, Joel retreated to a house on the eastern part of his native Long Island, N.Y., to write what emerged as "Storm Front," his 14th album on Columbia Records. The disk debuted this week at No. 47 on the Top Pop Albums chart. In the past year, Joel teamed up with a new producer, Foreigner's Mick Jones, found new band members, and split with longtime manager Frank Weber, against whom he has filed a \$90 million lawsuit. He spoke about the new album with talent editor Thom Duffy.

Q: There is a sense of tumult on this album. That is a storm warning flag on the cover?

A: That's right. That's No. 10 on the [maritime] Beaufort scale. Yes, there's some malevolence in the album. Something's going to happen; something's coming. I used to think, when you turned 40, you had everything figured out. And that's not how life is. You should be prepared to deal with turmoil and upheaval all your life, I guess. But I mean it in a positive way. Sometimes you have to create crisis to get things to happen.

Q: You've changed the band [by bringing in Schyler Deale, keyboardist Jeff Jacobs, and singer Crystal Talifero].

A: That was a difficult thing for me to do. I'm a very loyal person. But I think essentially it was because I'm a writer, and a writer has an obligation to have his music interpreted by different people. That's how you get the juices flowing. I'd been working with the same people for a long, long time and it was starting to become stale. It



ONE TO ONE

He didn't start the fire, but he's fanning the flames with a hot new album

was becoming such a big business that the initial reason for playing seemed to have dissipated. I didn't want to go into the studio and talk about people's deals; I wanted to talk about music. We went the extra mile on the album because we were having so much fun.

Q: The other change, obviously, is Mick Jones coming aboard as pro-

ducer. What were you looking for?

A: Somebody else's perspective of what I do. Mick's perspective of me was 'Billy Joel, the rock star. What kind of record should he make?' [Mick] is a musician and he's a songwriter. So he has an inside track on a songwriter's problems.

Q: A first single always sets a tone and expectations. "We Didn't Start The Fire" has a rush of historical images that connect for anyone in your generation. What did you want people to take from that?

A: The acceleration of time that's happened in [our] life span is really amazing. We've been through a lot. And there's a new generation coming up now. And part of the point of the song is, 'Look, you didn't start it, you probably ain't going to end it.' The fire. The upheaval. The injustice. We tried to make the world a better place, coming out of the '60s. And I hope people aren't disillusioned to the point where they don't try at all to fight anymore.

Q: How extensively will you tour?

A: I could be on the road longer than the last tour. And the last tour was a year and a half. I believe that strongly in this album. I'd like to go—especially with this band—to places I haven't gone, like South America or some of the European markets I haven't been to in a while. Or even places in the States that we haven't been to. And just show people this

band.

Q: With the lawsuit [against Weber] pending, who is handling management for you?

A: I have some people who are doing specific jobs. Jeff [Shock] is doing creative projects. And Jim Minor is basically [my] personal assistant. But I'm finding out I can get a lot of things done by picking up the phone and making a call. I don't need management... I haven't needed management for a long time. I'm just realizing that.

Q: As an artist, how can you stay abreast of music business developments and opportunities?

A: I don't think you can do everything as an expert. But you can be aware, even if you're not an expert. It all pertains to what I do. So I've got to get a handle on it. My instincts are pretty good. And I'd rather fall on my own—than on somebody else's—bad advice.

Q: You've said in the past you might have been a teacher. Would you consider producing younger acts?

A: I don't know if I'd be a good producer. And I don't know if I could keep myself from injecting too much of what I would want to do. I think I'm too active as an artist right now to sit back and objectively translate somebody else's music. Maybe it's the writer in me who can't keep his hands off. It's not out of the question. But not in the near future.

Q: I would also think you'd try albums outside the pop mainstream.

A: Sure. Writing a Broadway musical? Certainly. Writing for other people, which is what I originally set out to do, to be a songwriter for other people, not a pop star. I mean, don't get me wrong; it's a good gig. But it was not my original intention. Writing orchestral work is something I've always wanted to do. I mean, I'm only 40. If I'm going to live to Shostakovich's age, I've got a lot of stuff to write. And if it's not all rock'n'roll, so be it.

Axl Spins Loose At Stones' L.A. Dates; Living Colour Replies; Festivals Smoke

Associate editor Chris Morris and reporter Craig Rosen were on the Beat as the "Steel Wheels" tour hit Los Angeles.

COLISEUM PSYCHODRAMA: Leave it to W. Axl Rose to upstage the Rolling Stones. Guns N' Roses' lead singer stunned 72,000 hometown fans by declaring he was playing his "last gig" with the band, as the group opened for the Stones Oct. 18 at the Los Angeles Coliseum.

This unexpected pronouncement, just before the Gunners' encore of "Paradise City," was only one highlight of an oft-bizarre yet powerful GN'R set—the first of four with the Stones.

Before the L.A. rockers had even played a note, Rose launched into a blazing, X-rated, self-defense against ongoing charges that he is a racist and a bigot. (A story in the previous Sunday's Los Angeles Times dwelt heavily on the controversial lyrics to "One In A Million.")

Later, Rose said the Oct. 18 Coliseum set would be "the last Guns N' Roses show" if unnamed members of the band didn't "start getting their act together. I'm fucking sick and tired of too many people in this organization dancing with Mr. Brownstone," he ranted, before lacing into GN'R's like-named saga of heroin addiction. Rose also plunged about 10 feet off the stage in mid-song, miraculously escaping injury, and sent three mike stands crashing to the stage in an apparent fury.

The following night, everyone showed up and all were repentant. The band opened with "Mr. Brownstone," and lead guitarist Slash—the apparent target of Rose's earlier wrath—launched into an extended monologue, saying, among other things, "Smack isn't what it's all about, and we're not gonna be one of these weak bands that falls apart over it."

Also apologizing, Rose said, "I don't want to see my friends slip away." Both embraced as the band finished "Patience."

But Rose's opening-night defense statements did not escape the attention of the black rock act Living Colour, which opened the bill. Guitarist Vernon Reid took issue with Rose, telling the Oct. 19 audience: "If you don't have a problem with gay people, don't call them faggots, and if you don't have a problem with black people, don't call them niggers."

Oh, yeah. The Stones were great, too.

"MAN, IS NEW YORK ALWAYS like this?" asked a

beaming Garth Brooks at the Lone Star Roadhouse, where a Manhattan crowd gave the Capitol Records singer, and Hightone Records opener Jimmie Dale Gilmore, an overwhelming ovation Oct. 21. To answer Brooks' question, no, this music capital is seldom like this, with fans enjoying a wealth of country talent in town. But the Marlboro Music festival, Oct. 20-29, changed that, assembling a remarkable songwriter's workshop and showcase with Lyle Lovett, John Hiatt, Joe Ely, and Guy Clark at the Bottom Line; bringing Johnny Cash and John Prine to the Ritz; and wrapping it up Oct. 29 with Alabama. George Strait, Merle Haggard, and Ricky Van Shelton at Madison Square Garden—all part of a national country music sponsorship Marlboro has been involved with for eight years now. What Marlboro has done with country, Benson & Hedges has been doing with blues. Its Blues '89 fest, previously staged in Dallas and Atlanta,

will come to New York Nov. 4-12, with club and theater performances by acts including Etta James, Katie Webster, Albert King, Willie Dixon, the Fabulous Thunderbirds, John Lee Hooker, Buddy Guy & Junior Wells, and many others.

SMOKE GETS IN YOUR EYES: These music tie-ins by Marlboro and Benson & Hedges, among others, are state-of-the-art sponsorship deals with much to applaud—how they nurture new or neglected talent, how they explore music with workshops and seminars, and even how they tug at our sleeves with social causes (Marlboro aids the Second Harvest food bank; Benson & Hedges helps homeless organizations). And yet... the Beat just can't quite ignore the product musicians are helping to promote by climbing aboard the tobacco train. Rationalizing is easy—as this writer did for years, when drawing salaries from newspapers well supported by cigarette ads. And, certainly, tobacco use is culturally, economically, and politically entrenched in our society.

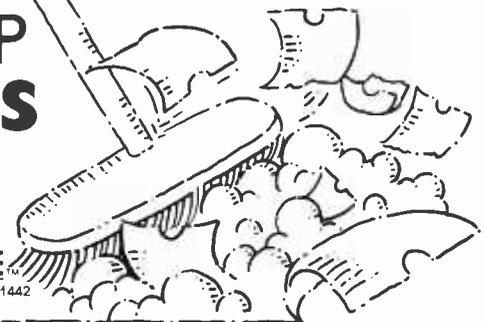
But at every smoking festival, the hard reminders are there—in the fine print on banners and on the free samples scattered about by the sponsors themselves: Cigarette smoke contains carbon monoxide. Smoking causes lung cancer, heart disease, and emphysema and complicates pregnancies. And you wonder why some of our best musicians, in this age of "just say no," want to lend their talents to this addiction. But then, Robert Johnson wasn't the only performer who made a deal for exposure.



by Thom Duffy

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Talent Agency Aims To Make Artists' Crossover Dreams A Reality

BY DAVID WYKOFF

BOSTON In an entertainment world that grows increasingly segmented, the Academy for the Performing Arts is one talent agency whose artists' crossover dreams have often come true.

APA has found its niche by developing musical artists in jazz, country, cabaret, and more into the entertainment mainstream via multimedia exposure and imaginative booking.

From long-established names like Johnny Cash, Steve Martin, Liberace, and Larry Gatlin & the Gatlin Brothers to such younger artists as David Johansen, Michael Feinstein, Harry Connick Jr., and the Marsalis brothers, Wynton and Branford, APA covers the spectrum for musical talent that can cross into other mediums and reach new levels of success.

"The point is that APA is a full-service agency, and we can help market an act and develop an audience in many different ways," says Burton Taylor, APA's senior VP of personal appearances, West Coast.

Along with an artist's management and record label, "that means that we're involved with every potential portion of an act's entertainment career, from personal appearances to casting, literary to recording," Taylor says.

"You can develop a musical act in a variety of ways," says D.J. McLachlan, Taylor's counterpart personal appearances VP on the East Coast. "Television and film appearances can help expose the act or provide a new source of revenue. Or, creative booking can help mine a market."

Creative marketing on the booking side can take many forms, notes Tay-

lor. APA helped convince the industry that New Orleans pianist Connick was more than "just a jazz singer or piano player" by placing him behind the keys at New York's famed Algonquin Hotel for one month, where the kudos from the likes of Tony Bennett and Peter Allen and raves from virtually every newspaper in the New York area helped break him nationally.

Now, with Connick featured on the soundtrack for the film "When Harry Met Sally . . ."—which has sold more than 300,000 units, according to Columbia Records—and an upcoming appearance in the film "Memphis Belle," Connick is set for a fall tour with a 30-piece backing orchestra. "A booking into a 90-seat venue is not the kind of thing that pays off in the short run, but for Harry it was the perfect move for the long run," says

McLachlan.

Building on the growing urban audience for the talented country artist, APA booked veteran Cash into the Ritz in New York—not your garden-variety country venue.

"The younger acts had made some inroads, and it was our hope that Johnny would attract the same kind of audience. The show went great. Promoter John Scher called everyone here and said it was one of the best shows he had ever promoted there—and the reviews were just fantastic. New York will only get better for Johnny now," says McLachlan. Cash was booked into the Ritz again Oct. 28 as part of the Marlboro Country Showcase festival in New York.

Another example of APA's approach is a recent tour pairing its client Brenda Russell with headliner Billy Ocean, booked by International Creative Management. "We're not committed to APA-only touring, and we worked with ICM to get the best combination tour for both artists," says Taylor, who adds that publicity and promotion tied in with personal appearances is one of the strongest marketing tools.

Peter Allen, a longtime APA client, is another artist who has succeeded in more than one medium. APA is currently helping Allen negotiate a deal to star in a new version of "Name That Tune," which will coincide with his upcoming album for RCA.

According to McLachlan, building

Wynton Marsalis' career involved "convincing many of the television people that they would do well with what, at the time, was not your standard musical guest. Wynton's success on television has opened the doors for many instrumental performers to follow."

Now, with TV exposure a more standard promotion technique for their artists—such as Feinstein, who gained considerable exposure on a "thirtysomething" episode—APA agents look at the medium with a critical eye. "TV can work for you if you do it right—and it can waste a lot of time and money if it's done any way other than right," says McLachlan. "We've helped artists build their careers by saying no to television—just because all the elements didn't fit together."

Although APA's strength has long been its comedy performers—Rodney Dangerfield, Steve Martin, John Candy—the agency now looks to return to its rock roots, which at one time included the Jefferson Airplane, the Doors, Janis Joplin, the Grateful Dead, and the Chambers Brothers.

Three recent signees are Phranc, a self-avowed Jewish lesbian folk singer on Island Records, Will & the Bushmen, a Nashville-based quartet whose recent SBK debut album was produced by Richard Gottehrer, and Kennedy/Rose, a pair of female singers from Nashville just signed to Sting's Pangea label.

ARTIST DEVELOPMENTS

PRIORITY 'STUFF'

For its second stateside album, "Hup," the Wonder Stuff from Britain is benefiting from new promotional stuff going on at the label—specifically, a new artist-development department set up under former product manager Dane Venable, who now holds the title VP/artist development, with the Wonder Stuff as one of his first priorities.

"I've asked to take on a few specific projects that PolyGram feels strongly about, which in the future could be our gold and platinum artists," says Venable. "What this does is allow the marketing side to start working [more closely] with promotion and sales in their alternative departments."

"When you look at a developing artist, compared to a superstar, your top priority is just getting their image very clearly set up."

For the raggedly irreverent and rocking Wonder Stuff, that meant choosing "Radio Asskiss" as the quartet's first single.

"That's not so much a stab at radio as showing the band's tongue-in-cheek humor," says Venable. With an even more commercial track, "Don't Let Me Down Gently," in the wings, PolyGram will work the Wonder Stuff at the college/alternative level in advance of a tour in ear-

ly '90.

Venable hopes his department's ability to devote more attention to specific acts can pay off for other budding PolyGram artists.

THOM DUFFY

PROBING QUESTIONNAIRES

Hoping for some more Moran magic? "Why not?" says Tom Littlefield, front man of the Questionnaires, a Nashville-based quartet whose debut EMI album was produced by Pat Moran, fresh from his work on the multiplatinum debut by Edie Brickell & New Bohemians, "Shooting Rubberbands At The Stars."

EMI A&R executive Michael Barackman hooked the Questionnaires up with Moran "because I believed they would make a strong major-league record, and Pat has a grip on many different styles and approaches, which is what this band needs," he says.

Littlefield characterizes his group as a "shit-kickin', song-based, rock'n'roll band, which means that if the songs need us to go bash things out we will, but we ring in on the soft side when that's called for," he says.

These differences can be seen in the first two cuts EMI has worked from the album, titled "Window To The World." The first was a snarling cover of the Flamin' Groovies' "Teenage Head" that

made inroads at college and alternative rock, while the current cut is the more jangly, textured title track, which EMI is working at album rock radio.

DAVID WYKOFF

NEW ON THE CHARTS

It is rabbit season in England. With "Swing The Mood" and their second release, "That's What I Like," Jive Bunny & the Mastermixers have racked up two No. 1 hits in the U.K. "Swing The Mood" has just been released in the U.S. on Atco Records, entering the Hot 100 Singles chart at No. 91.

The mastermind behind the track, a dance medley of familiar oldies, is British composer and mixer John Pickles. Together with mixers Andy Pickles and DJ Les Hemstock, Pickles created his perky collection, which marries the music of such legends as Elvis Presley and Glenn Miller with classics by Bill Haley, Chubby Checker, and others. The song has topped the charts in Germany, Denmark, and Belgium.

Pickles created the upbeat vintage collage in his own studio and initially used his money to promote it. A&R executive Tony Calder, who has represented the Rolling Stones and Eddy Grant and is responsible for signing Eurythmics to RCA, helped Pickles get a label deal with BMG Records after receiving a copy of "Swing." The fictional Jive Bunny was created as a promotional gimmick and has become quite the rage in England. In addition to a Bunny Book and album, Jive Bunny is coming out with his own line of clothing and plans to make personal appearances throughout Europe. The album, which includes a Glenn Miller medley, will be released stateside before Christmas.

JIM RICHLIANO



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BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
THE ROLLING STONES GUNS N' ROSES LIVING COLOUR	Los Angeles Memorial Coliseum Los Angeles	Oct. 18-19 & 21-22	\$9,166,937 \$30.50	360,069 sellout	BCL Group
THE ROLLING STONES LIVING COLOUR MAR MAGETTE	William A. Shea Stadium Flushing, N.Y.	Oct. 10-11	\$3,735,610 \$30	124,524 sellout	BCL Group
THE ROLLING STONES LIVING COLOUR	Legion Field Birmingham, Ala.	Oct. 5	\$1,804,348 \$28.50	63,523 sellout	BCL Group
THE ROLLING STONES LIVING COLOUR	Cyclone Stadium-Jack Trice Field Iowa State Univ. Ames, Iowa	Oct. 7	\$1,589,273 \$28.50	55,857 sellout	BCL Group
THE ROLLING STONES LIVING COLOUR	Arrowhead Stadium Kansas City, Mo.	Oct. 8	\$1,576,075 \$28.50	55,306 sellout	BCL Group
GRATEFUL DEAD	The Spectrum Philadelphia	Oct. 18-20	\$1,036,756 \$20/\$18.50	53,417 sellout	Electric Factory Concerts Metropolitan Entertainment
ELTON JOHN	Charlotte Coliseum Charlotte, N.C.	Oct. 16	\$353,700 \$22.50	22,679 sellout	C & C Entertainment
ELTON JOHN	New Haven Veterans Memorial Coliseum New Haven, Conn.	Oct. 18	\$259,650 \$25	10,505 sellout	Cross Country Concerts
HANK WILLIAMS JR. & THE BAMA BAND MERLE HAGGARD KATHY MATTEA	Charlotte Coliseum Charlotte, N.C.	Oct. 13	\$210,928 \$17.50	12,638 15,000	Kaleidoscope Promotions
BILL COSBY	Frank Erwin Center Univ. of Texas, Austin Austin, Texas	Oct. 15	\$205,973 \$25/\$15	11,767 17,546	in-house
BARRY MANILOW	Proctor's Theatre Schenectady, N.Y.	Oct. 10-12	\$201,401 \$27.50/\$25.50/ \$22.50	8,520 sellout	Magic City Prods.
CHICAGO/THE BEACH BOYS	Assembly Hall Univ. of Illinois, Champaign Champaign, Ill.	Oct. 21	\$179,914 \$20	9,172 11,587	Jam Prods.
BARRY MANILOW	Shea's Buffalo Theatre Buffalo, N.Y.	Oct. 14-15	\$152,179 \$27.50/\$25.50/ \$22.50	6,056 sellout	Magic City Prods.
BARRY MANILOW	Landmark Theatre Syracuse, N.Y.	Oct. 16-17	\$151,104 \$27.50/\$25.50/ \$22.50	5,676 sellout	Magic City Prods. Albert Noccioolino
CHICAGO/THE BEACH BOYS	Allen County War Memorial Coliseum Fort Wayne, Ind.	Oct. 20	\$146,940 \$20	7,347 9,302	Sunshine Promotions
KENNY ROGERS T. GRAHAM BROWN LORRIE MORGAN	Mid-Hudson Civic Center Poughkeepsie, N.Y.	Oct. 1	\$138,321 \$25.50	5,547 sellout	Magic City Prods. North American Tours
GREAT WHITE/TESLA BADLANDS	Cumberland County Civic Center Portland, Maine	Oct. 19	\$116,397 \$17.50/\$16.50	6,934 7,000	Frank J. Russo Larry Vaughn Presents
BOB DYLAN JASON & THE SCORCHERS	Tower Theatre Upper Darby, Pa.	Oct. 15-16	\$113,080 \$25/\$17.50	5,049 6,000 sellout	Electric Factory Concerts
BARRY MANILOW	Stabler Arena Lehigh Univ. Bethlehem, Pa.	Oct. 18	\$107,932 \$20.50	5,254 sellout	Magic City Prods.
MELISSA ETHERIDGE SUBDUDES	Music Hall Toronto	Oct. 3-7	\$97,216 (\$113,645 Canadian) \$22.75	5,556 sellout	Concert Prods. International
STEVIE NICKS HOOTERS	Frank Erwin Center Univ. of Texas, Austin Austin, Texas	Oct. 9	\$86,331 \$17/\$10	5,566 11,226	PACE Concerts in-house
KENNY G	Celebrity Theatre Phoenix, Ariz.	Sept. 24	\$85,424 \$19	4,730 5,402 sellout	Evening Star Prods.
THE JUDDS NITTY GRITTY DIRT BAND	Five Seasons Center Cedar Rapids, Iowa	Oct. 21	\$75,478 \$17.50	4,556 6,200	Pro Tours
RICHARD MARX HENRY LEE SUMMER	Rockford Metro Centre Rockford, Ill.	Oct. 21	\$74,883 \$17.50	4,502 6,500	Fame Concerts
RICHARD MARX HENRY LEE SUMMER	Dane County Expo Center Madison, Wis.	Oct. 22	\$70,967 \$16.50	4,581 8,700	Stardate Prods.

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All-Star Metal Soundtrack Is A 'Shocker'

BY THOM DUFFY

NEW YORK SBK Records has taken its first stab at a hit soundtrack with music for the horror film "Shocker," which opened Oct. 21, directed by Wes Craven of "Nightmare On Elm Street" fame.

Co-produced by ace songwriter Desmond Child, the album on SBK/Alive Records boasts an all-star cast including "the Dudes Of Wrath"—Alice Cooper, Kiss' Paul Stanley, Tommy Lee of Motley Crue, former Whitesnake guitarist Vivian Campbell, Rudy Sarzo of Whitesnake, and recent MCA signee Guy Mann-Dude.

Also featured are Iggy Pop, Saraya, Dangerous Toys, Bonfire, new SBK acts Voodoo X and Dead On, and Megadeth, which plays the album's first single, a hard-rock remake of "No More Mr. Nice Guy."

With "Shocker" drawing both metal fans and horror film followers, "we have initially a very big core audience," says Arma Andon, senior VP of the SBK Records Group. "However, there is music in the soundtrack that can have mass appeal. It's a multiformatted record, and that's where you get your extra sales."

The relationship between SBK Records co-founder Charles Koppelman and Shep Gordon of Alive Management, which represents Cooper, among others, got "Shocker" buzzing under the SBK banner. Then Child, who had worked on Cooper's new hit release, "Trash," was brought in.

"We tried to get the biggest names we could to enhance the sales of the record," says Child. "We just sent the word out."

Child cooked up his share of surprises on the soundtrack, including "Shockdance"—which just might put Cooper et al. on the dance charts for the first time. His own favorite on the album is "Timeless Love," which Sandi Saraya sang most fervently after Child, drawing on the song's "chains of love" image, wrapped the young singer in three feet of chain link. "I thoroughly enjoyed that session," he says.

"Shocker" was set up at the retail level with six weeks of advance "Shocker-gram" notices to record stores and a publicized "Shocktail Party" at the Hollywood Live club Sept. 23, where Cooper staged a mock electrocution of Megadeth's Dave Mustain.

Yet while the album will be promoted with film screenings in 30 major markets for radio stations, Ken Baumstein, SBK's director of marketing, emphasizes that the push on the soundtrack will not be dependent on the film's fate.

With the release of the Megadeth single, he says, "we've established before the film even comes out that we've got an album that has legitimate music that belongs on mainstream radio. We really feel we have a body of music here that can stand on its own."

"The fact that the film will have a very good run is just going to be gravy."

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TOP SPIRITUAL ALBUMS™

THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ NO. 1 ★ ★				
1	1	17	MISSISSIPPI MASS CHOIR MALACO 6003	MISSISSIPPI MASS CHOIR 13 weeks at No. 1
2	6	13	THOMAS WHITFIELD & CO SOUND OF GOSPEL SOG-179	AND THEY SANG A HYMN
3	2	25	BEAU WILLIAMS	LIGHT 7-115-72021-5/LEXICON WONDERFUL
4	4	17	TIMOTHY WRIGHT	SAVOY 14795/MALACO WHO'S ON THE LORD'S SIDE
5	8	13	THE WEST ANGELES C.O.G.I.C SPARROW SPR 1189	SAINTS IN PRAISE VOL I
6	5	49	REV. MILTON BRUNSON	REJOICE WC 8418/A&M AVAILABLE TO YOU
7	3	21	THE NEW JERSEY MASS GOSPEL CHOIR LIGHT 7-115-72023-1/LEXICON	HEROS
8	7	9	VICKIE WINANS	LIGHT 7-115-72020/LEXICON TOTAL VICTORY
9	10	37	LUTHER BARNES & THE RED BUDD GOSPEL CHOIR ATLANTA INT'L AIR 10135	SO SATISFIED
10	9	41	BEBE & CECE WINANS	SPARROW SPR 1169 HEAVEN
11	16	5	THE JACKSON SOUTHERNAIRES	MALACO 4435 ON THE THIRD DAY
12	13	41	MYRNA SUMMERS/REV. TIMOTHY WRIGHT SAVOY 14794	WE'RE GONNA MAKE IT
13	12	21	THE GOSPEL MUSIC WORKSHOP	SAVOY 7096 LIVE IN ST. LOUIS MO.
14	15	13	K. HUNTER & WITNESS FOR CHRIST CHOIR SOUND OF GOSPEL SOG-177	GOD IS A GOOD GOD
15	NEW ▶		THE WILLIAMS BROTHERS	MALACO 4420 AIN'T LOVE WONDERFUL
16	11	41	KEITH PRINGLE & PENTECOSTAL COMM. CHOIR SAVOY 14788	NO GREATER LOVE
17	NEW ▶		JAMES CLEVELAND	SAVOY 7097 BREATHE ON ME
18	19	41	SLIM & THE SUPREME ANGELS MELEND0 2259	DEATH & THE BEAUTIFUL LADY
19	21	5	BISHOP JEFF BANKS	SAVOY 14796 THE STORM IS OVER
20	14	37	JAMES MOORE	MALACO 4429 LIVE
21	NEW ▶		L.A. MASS CHOIR	LIGHT 7-115-72028/LEXICON CAN'T HOLD BACK
22	17	85	SHIRLEY CAESAR	REJOICE WR8385/A&M LIVE IN CHICAGO
23	25	49	REV. J. CLEVELAND/L.A. GOSPEL MESSENGERS KING JAMES KJ-2D8510/SOUND OF GOSPEL	PRAISE 88
24	39	5	VANESSA BELL ARMSTRONG	JIVE 1200/RCA WONDERFUL ONE
25	NEW ▶		YOUNG ARTISTS FOR CHRIST SOUND OF GOSPEL 2D184	YOUNG ARTISTS FOR CHRIST
26	18	37	NICHOLAS	COMMAND 1013 LIVE IN MEMPHIS
27	24	21	AL GREEN	A&M 5228 I GET JOY
28	20	49	TRAMAINÉ HAWKINS SPARROW SPR 1173	THE JOY THAT FLOODS MY SOUL
29	22	53	FLORIDA MASS CHOIR	MALACO 6002 LET THE HOLY SPIRIT LEAD YOU
30	32	73	TAKE 6	REPRISE 25670/WARNER BROS. TAKE 6
31	NEW ▶		THE WEST ANGELES C.O.G.I.C SPARROW 1190	CHILDREN IN PRAISE VOL. I
32	23	25	MIGHTY CLOUDS OF JOY	REJOICE 8427/A&M NIGHTSONG
33	RE-ENTRY		THE PROGRESSIVE RADIO CHOIR	NEW SOUND NS-1003 RAIN ON US
34	27	29	C.NICKS/EAST ST. LOUIS GMWA SOUND OF GOSPEL SOG-176	C.NICKS/EAST ST. LOUIS GMWA
35	NEW ▶		JESSE DIXON	I AM 8432/A&M I KNOW WHAT PRAYER CAN DO
36	33	5	ALBERTINA WALKER	WORD 8436/A&M MY TIME IS NOT OVER
37	35	9	SOUTHERN FAITH SINGERS	J&B 0092 THE BIBLE IS RIGHT
38	30	53	REV. CHARLES NICKS JR.	SOUND OF GOSPEL SOG-173 FREE SPIRIT VOL 2
39	37	41	REV. F.C. BARNES & REV. JANICE BROWN	ATLANTA INT'L AIR 10130 LIVE
40	26	41	COMMISSIONED	LIGHT 7-115-72019-3/LEXICON WILL YOU BE READY?

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Gospel LECTERN



by Bob Darden

CHANGE-OF-PACE TIME: Here's a story about an artist who is *not* on Fortune magazine's list of the wealthiest rock stars. And yet, she is one of the most remarkable people in all of popular music.

They call Shirley Caesar "The First Lady Of Gospel" for good reason. She has five Grammy awards, a fistful of gold records, and a career that began with the legendary Caravans. Her most recent release, "Live In Chicago," was one of the two biggest records on the Spiritual chart.

But Caesar is more than a gifted singer. She takes care of people. She feeds people. She is on the Durham, N.C., City Council. She ministers to people.

"It is called the Shirley Caesar Outreach Ministry," she says, fresh from another revival with her husband, the Bishop Harold Ivory Williams. "It really focuses on helping the community. We take 50% of my earnings and put them into a ministry to help needy families locally. Now, I'm not funded—I wish I could get somebody to fund us so we could do this on a national scale, but that does not discourage me.

"We pay folks' heating bills in the winter, particularly the elderly. We also help them with air conditioning in the summer, if nothing else than buying them those big fans. We try to help some people with their rent payments, too."

Caesar herself counsels many of those who come seeking help, which helps her identify the truly needy. For others, they write checks for food or medicine at Durham-area stores.

"I also have a chapter of the ministry in Patterson, N.J., under Mrs. Joyce Gillis," Caesar says. "She's also my national coordinator if we were to set up in

other cities—and there are those who really want us to.

"What we do is, I go to Patterson and conduct a crusade. The money realized there is put to use buying food, especially around Christmas. I work with Passaic County College and they work with me. The facilities are rent-free and they help promote our work.

"We also work together to get kids to come back to school, especially minorities. The outreach chapter has bags of food, clothing, toys, or money for the needy. We have a giant Christmas party, complete with tree, for the poor people—it's just wonderful."

Shirley Caesar ministers through songs and deeds

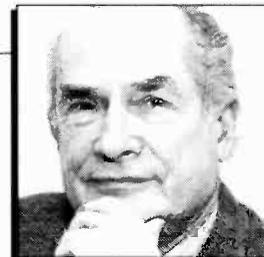
In Durham, Caesar works, as she has for the past 19 years, with a giant pool of volunteers to feed as many as 1,000 families at Thanksgiving and Christmas. She heads up a similar program in nearby Winston-Salem.

"I've been on the Durham City Council for two years and it has really kept me busy," she says. "I was originally led to be on the council for humanitarian reasons—I wanted to be able to do more. But even there, with the other work I'm doing, I've found my time is limited. A lot of what I do through the council is as an individual, when something needs to be done for someone *right then*.

"Representing a city means that the problems are too numerous for one person to deal with. Whether it is sewer or water or taxes or police or hunger, you have to work with the whole scope of the city. So I find myself having to focus on a lot of individual problems, which does not allow me a lot of time to do something for everybody. That's why we have 13 city council members, so everybody can tend to something or somebody."

But at least she is trying—and this one gospel singer is doing a heck of a lot more good for humanity than some folks in the music biz making a cool \$50 million or more a year.

Classical KEEPING SCORE



by Is Horowitz

PACKING IT IN: Koch International continues a robust expansion program with the signing of the old line Czech label, Supraphon, most recently distributed in the U.S. by Denon America. There are more than 100 full-price CDs in the catalog, plus more than 50 midlines, says Michael Koepfle, Koch GM. Catalog will be doled out at the rate of 10-15 a month until the backlog is caught up.

CDs will be imported from Supraphon's own pressing plant in Czechoslovakia. Under Denon's aegis, they came from the latter's plant. Unsold stock has been shipped by Denon to the Koch warehouse in Long Island, N.Y., and will be used until depleted, says Koepfle.

Koch is said to have won out over a number of labels that bid for Supraphon representation, among them A&M and WEA International. Koepfle hints that other catalog deals are likely soon.

PASSING NOTES: Confirmation that Gramophone, the U.K. record magazine, is indeed mulling a U.S. edition (Keeping Score, Oct. 28) comes from Joe Micallef, head of Allegro Imports, which distributes the publication to U.S. record stores. It may be as much as a year from implementation, he says, but the move is being considered seriously.

Another report, that an "Ovation-type" magazine was in the works to replace the failed publication bearing that name, was at least partly correct. Charles Passy, who edited Ovation, will be editor of Classical, a new monthly magazine published by Unique Communications, which puts out the quarterly Stevenson Classical Guide. The first edition is due out later this month, says Alan Levine, publisher. Joe Stevenson is editor in chief.

News, reviews, features, and monthly takes of new material assembled quarterly in the guide will make up the content.

On the DG recording docket for violinist Simon Stan-dage and the English Concert directed by Trevor Pin-nock is a complete "La Stravaganza" by Vivaldi... Arabesque is mounting a special Ian Hobson promotion to mark the pianist's 12th disk with the label. Hobson's most recent album, a set of Rachmaninoff Preludes, has just been shipped.

Violinist Salvatore Accardo, who has recorded lots of

Koch takes on Czech Supraphon CD series

Mozart chamber music for Nuovo Era, will tackle the Bach Sonatas and Partitas next. The Italian label is distributed here by Qualiton... Virgin has completed recording the Copland opera, "Tender Land," with Paul Brunelle conducting. Brunelle directed the Plymouth Music Series award-winning recording of Britten's operetta, "Paul Bunyon."

Wolfgang Sawallisch will conduct a Beethoven symphony cycle with the Royal Concertgebouw Orchestra for Angel/EMI, beginning in March 1991. How's that for advance planning? Only last month Sawallisch taped a clutch of Beethoven overtures with the orchestra.

The Seattle Symphony has received its third recording grant from the National Endowment for the Arts, this time for \$50,000. The sum is earmarked for Seattle Symphony recordings conducted by Gerard Schwarz of the Symphony No. 6 by Walter Piston and the Symphony No. 2 by David Diamond. Releasing label is Delos Records. Earlier grants to the orchestra, of \$35,000 in 1987, and \$43,200 in 1988, helped finance a number of the Delos American composers' series recordings, including the current pairing of Hanson Symphonies Nos. 1 & 2.

WCLV/Seaway Productions has 26 recorded concerts from this year's Salzburg and Vienna Festivals in the pipeline for distribution via satellite to Concert Music Consortium's 350 radio stations.

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I WANT MY CMT. That's the clarion call from Music City. Country Music Television is booming stronger than ever into more markets, but it's getting a raw deal from Viacom Cablevision in Nashville. The cable company, enjoying monopoly status, pre-empts CMT on Nashville's Channel 36 from the key viewing hours of 4 p.m. until 10 p.m.

"By doing so, Viacom totally blocks our prime-time shows, such as 'Heart To Heart' and CMT's 'Video Countdown' show," complains Stan Hitchcock, senior VP of Nashville-based CMT. "We feel that these shows are important to artists and to our industry."

CMT blocked out in Nashville? That's like The Nashville Network being blocked out in the Opryland Hotel. (Don't expect that to happen.) With its programming centered around music videos,

CMT can be one hot channel when it's clicking. Some programming blocks are stunning in their strength, pacing, performance, and creative video quality. Other segments sometimes are draggy and dreary. But the overall thrust of CMT is positive and professional.

Hitchcock's laid-back, informal interviews can be gems, and CMT has helped develop many new stars quickly, allowing fans to put a face with the voice they hear on the radio. It seems both ironic and unfair that millions of viewers from coast to coast are able to receive CMT's prime-time programming, but Nashville viewers are denied the opportunity. Hitchcock is trying to rally supporters to convince Viacom of its Nashville folly. He suggests writing to David Wilson, GM, at Viacom Cablevision, 660 Mainstream Drive, Nashville, Tenn. 37208, or calling Viacom at 615-244-7462. "Another avenue would be to contact the Mayor's Office or every city council member with whom you might have influence," advises Hitchcock, who wants everyone in Nashville to have his prime-time CMT.

For those who have never viewed CMT, here is a sample of September's programming. World-premiere videos from the Nitty Gritty Dirt Band, James House, Les Taylor, Billy Joe Royal, the Charlie Daniels Band, and Baillie & the Boys. Other video adds included John Anderson, Vicki Tapp & James DeMarr, k.d. lang, Randy VanWarmer, Jo-El Sonnier, Poco, Holly Dunn, and Merle Haggard. Breakout videos came from Shane Barmby, Vern Gosdin, Paul Overstreet, and Lionel Cartwright. Hot requests: New Grass Revival, Alabama, and Sawyer Brown. Heavy requests: Lorrie Morgan, Randy Travis, the Bellamy Brothers, Ricky Skaggs, the Kentucky Headhunters, Tim Mensy, Tan-

ya Tucker, Billy "Crash" Craddock, Gosdin, Barmby, Overstreet, and Cartwright. No. 1 videos in September were "Callin' Baton Rouge" by New Grass Revival, "The Race Is On" by Sawyer Brown, and "High Cotton" by Alabama. See what you're missing, Nashville?

CASH CLICKS: Want Rosanne Cash in your home? She's now available through CBS Music Video Enterprises. Her first home video, "Retrospective," features seven No. 1 singles, including a duet with her hubby



by Gerry Wood

Rodney Crowell, plus two other top 10 singles, and tidbits from Cash talking about her life and her music. The Cash video collection is available in VHS configurations at a suggested retail price of \$19.98. Roy Clark has been named honorary chairman of Dreamship Inc., a nonprofit organization dedicated to improving the quality of life for mentally retarded citizens and their families. In June, Clark led an all-star "Hee-Haw" concert at the Grand Ole Opry House to benefit Dreamship and he has agreed to do a repeat benefit performance at the Opry House next summer. Girls Next Door, Mike Eldred, and singer/writer Scat Springs will headline the homecoming concert at Nashville's Belmont College, Nov. 11. Tickets, at \$10, are on sale at Centratik outlets. Belmont is the home of one of the best music business programs in the nation.

RONNIE IS ALIVE: Curb Records artist Ronnie McDowell has returned from Hollywood after recording the music for eight episodes of the forthcoming ABC-TV series titled "Elvis Aaron Presley." Priscilla Presley is co-executive producer for the new series, to be filmed in Memphis and aired in early 1990. McDowell gained instant fame in 1977 with his "The King Is Gone" tribute—the finest Presley tribute ever recorded. Ima Withers, administrator for Merit Music Corp., reports the Nashville publishing company has signed Dennis Robbins to an exclusive writer's contract. Withers predicts an active future for Merit. Congratulations to Warner Bros. singer Holly Dunn, who has become the 64th member of the Grand Ole Opry.

SIGNINGS: Arista's Alan Jackson and MCA's Bellamy Brothers to Monterey Artists for exclusive booking. Bill Anderson, ditto, with Top Billing International. Dennis Yost & the Classics IV to Playback Records. TNN's Ralph Emery and Shotgun Red to RCA Records. Bobby Jones and Moe Bandy to World Class Talent for booking. Michael Twitty to Reed Records.

ACM Awards To Pantages; Meetings Sites Expanded

BY GERRY WOOD

LOS ANGELES The Academy of Country Music's 25th anniversary awards show has been switched from last year's site of the Disney Burbank studios to nearby Hollywood Pantages Theatre, the original home of the Oscars. The news came during a busy two-day period that included board meetings and the seventh annual ACM Celebrity Golf Tournament, Oct. 16-17.

The show moved from Knott's Berry Farm to the Disney Studios last April 10 as the Walt Disney Company and Dick Clark Productions Inc. signed a five-year agreement. "We had a great time with Disney for this year's awards show," said Gene Weed, who produces and directs the NBC-TV telecast. "But the facility we had hoped would be available for us is not going to be ready." Thus, the move to the historic Pantages Theatre, with its seating capacity of 2,691, will be made for the April 25, 1990, awards presentation. The site for the banquet following the awards has yet to be determined, according to Weed, who serves as chairman of the ACM board.

The expansion of the California-based ACM is underscored this year by its decision to conduct board meetings outside the state for the first time. The organization will congre-

gate in Nashville March 4 (following the Country Radio Seminar) at the Opryland Hotel. In addition, the May 19 ACM board meeting will be held in Phoenix, according to Fred Reiser, president of ACM.

The Oct. 17 Los Angeles board meeting was preceded by the Oct. 16 golf tourney played under gorgeous Southern California skies at the De Bell Golf Course in Burbank. Actor Tim Culbertson headed the winning team in the tourney while Restless Heart's Larry Stewart captained the runner-up team. Buddy Owens of KNIX Phoenix won the longest-drive competition.

The tournament benefited the T.J. Martell Foundation for Leukemia, Cancer, and AIDS Research and its West Coast division, the Neil Bogart Memorial Laboratory. Corporate sponsors were George Dickel Tennessee Whiskey and Trans World Airlines. At the post-tournament party, those taking the stage to perform included the tourney's host, Moe Bandy, as well as Charley Pride, Mason Dixon, Doug Kershaw, Eddy Raven, Susi Beatty, Eddie Dean, Joe Cannon, and Charlie Daniels, who, after performing, put his fiddle up for auction. Wayne and Judy Scruggs, owners of the Country Rock Cafe in Atlanta, gave \$2,100 for the Daniels fiddle (and turned down a subsequent offer of \$5,000).

Country Music Takes Off TNN Produces In-Flight Vid Series

NASHVILLE The Nashville Network is producing a series of 13-minute video programs titled "The Nashville Connection" for Pan Am's in-flight entertainment service.

Carried on 1,600 Pan Am flights, the programs are available to an average of 400,000 people per month on an annualized basis, according to Lucian Chalfen, president of Flight Level Video, which licenses and packages programming for airlines.

Kathleen Canavan, VP of marketing, Group W Satellite Communications (GWSC), which handles marketing and distribution functions for TNN, noted the opportunity for country music visibility: "Entertainment video other than movies is relatively new to the airlines." The program will allow TNN to showcase country

music in a high-recall setting—and, "it's the perfect vehicle to reach industry decision makers, who are frequent airline travelers."

Hosted by Shelley Mangrum, the programs highlight two country artists or groups in an interview/performance format. The shows will change monthly and are produced by Walt Adams at the Network's studios in Nashville.

Audio via headsets is supplied free to passengers in business class and first class, and is available to coach-class travelers for a small rental fee.

Artists featured in the first three videos are Barbara Mandrell and the Nitty Gritty Dirt Band, Ricky Van Shelton and Baillie & the Boys, and Emmylou Harris and Ronnie Milsap.

DEBBIE HOLLEY

BMG Music Publishing Purchases 2 Hit-Filled Catalogs From Milsap

NASHVILLE BMG Music Publishing has purchased Ronnie Milsap's Lodge Hall and Milsap Music catalogs. The collection contains approximately 500 songs. While BMG would not disclose the purchase price, one industry source estimates it at more than \$1 million. No writers' contracts were involved in the sale.

Among the hits in the catalogs are "Stranger In My House," "Lost In The Fifties Tonight," "It's Only Over For You," "In Love," "She Keeps The Home Fires Burning," "Prisoner

Of The Highway," "Old Folks," "Inside," "Smokey Mountain Rain," "How Do I Turn You On," and "She's There."

Three of the songs were 1989 ASCAP winners: "Where Do The Nights Go," "Old Folks," and "I Wouldn't Be A Man."

Among the hottest properties in the collection are more than 100 songs by Grammy-winning songwriter Mike Reid, as well as copyrights by new Mercury artist Daniele Alexander.



The Singing Disciples

OF BALTIMORE, MD

I Love Him So ... LP

THE GOLD SERIES

That sweet gospel sound comes alive in this enormous collection of dynamic Christian Artistry. Its grooves are packed with new spiritually edifying gospel songs. Such selection as: "Sentenced to Die," "When the Service Is Over" and "Feelin' My Way" are destined to be chart busters. You must hear it to believe it!! This new album jacket is beautifully designed and embossed with gold-plated lettering and trim, radiating with vivid coordinated colors and superior photography. The humble spirit of these men will win your hearts for the Lord, as you listen to them sing, play and place their best on the Altar. If

you will allow the message of this album into your heart it will give you many blessings for years to come, until He comes for us.

Sales and distribution available through Central South Dist. - 1-800-251-3052 (Larry or Howard); Malverne Dist. - 1-800-221-1406; Select O Hits - 1-800-346-0723 (Johnny or Skip); Schwartz Brothers - 1-800-638-0243; Atlanta One-Stop - 1-800-669-9669 (James Waters); W&W Wholesalers - 1-213-753-1603 (Faye Williams). All gospel radio stations, announcers and distributors may call 1-800-366-9151 for your Complimentary copy of this hot new release.

HARBOR LIGHT RECORDS INT'L., P.O. Box 669, Clinton, MD 20735, (301) 868-9529

FOR BOOKINGS CALL: L. PARKER ENTERPRISES - 301-358-9661, ARTIST MANAGEMENT - 301-525-3615

HOT COUNTRY SINGLES

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Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes entries like 'ACE IN THE HOLE' by George Strait and 'MANY A LONG & LONESOME HIGHWAY' by Rodney Crowell.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes entries like '(I WISH I HAD A) HEART OF STONE' by Baillie and the Boys and 'DEEP WATER' by Marsha Thornton.

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

COUNTRY CORNER



by Marie Ratliff

RODNEY'S ON A ROLL: After scoring five hits from his "Diamonds & Dirt" album (Columbia), **Rodney Crowell** is set to rack up similar success with the just-released "Keys To The Highway" package and its first single, "Many A Long & Lonesome Highway."

"We're getting tremendous calls on it," says PD **Robert E. Lewis**, WKML Fayetteville, N.C. "People over here really like this man."

"Based on our listeners' reaction," says MD **Dennis Lee Pitmon**, WICO Salisbury, Md., "this is the best thing he's ever done. This song showcases his talents so well, [it] shows how versatile he really is." Crowell's song moves up the chart to No. 38.

Pitmon's listeners are also reacting very well to **Lorrie Morgan's** "Out Of Your Shoes" (RCA). "I think a lot of people are quickly becoming believers in Lorrie Morgan," he says. "I find I'm even getting requests for cuts from her album ["Leave The Light On"]. That says to me that people are going out and buying it, because we're weren't even playing the 'Five Minutes' cut till we started getting requests for it." Morgan's single is charted at No. 20 and the album, which has been on the Top Country Albums chart for 20 weeks, is currently at No. 25.

HEADHUNTERS BRIDGE STYLES: Most mentioned this week are the **Kentucky Headhunters**, whose "Walk Softly On This Heart Of Mine" (Mercury) is charted at No. 42. "They're perfect for the rock-'n'-roller who likes country," says PD **Don Jeffreys**, KIKF Orange, Calif. "This kind of new music is adding life to our industry."

"It's fun—a wild and crazy record. I like it a lot," says PD **Lee Ryder**, KIZN Boise, Idaho. Among those stations adding it this week are WTQR Winston-Salem, N.C.; WCMS Norfolk, Va.; WXBQ Bristol, Tenn.; KUZB Bakersfield, Calif.; and KKAT Salt Lake City.

REGIONAL RAVES: The **Desert Rose Band's** "Start All Over Again" (MCA/Curb) excites MD **Diane Palmer**, WBVE Cincinnati. "It's a smash. When it starts off, you think they're pushing the limits, then they come in with the steel guitar and a real country sound and I say, 'Aren't they clever!'" It's the Hot Shot Debut at No. 57.

"A sleeping giant" is how MD **Pam Quinn**, WKKQ Duluth, Minn., refers to MCA artist **Lionel Cartwright**, whose "In My Eyes" moves to No. 45 in its fourth chart week. "I see a **Ronnie Milsap** type here," says Quinn. "He's so musically adept with instruments as well as vocals. This single is the best thing he's ever done."

MD **Jim Howie**, WPCM Burlington, N.C., is getting a lot of requests for the **Larry Gatlin & Patrick Swayze** pairing, "Brothers," from the "Next Of Kin" movie soundtrack album on Columbia. "We were a little afraid of it at first because we thought no one in country would identify with [Swayze], but we didn't give our listeners enough credit. They do know who he is and they really like this record."

"Come Back Brenda," **J. D. Hart's** first single on Universal, is starting to break at KDJW Amarillo, Texas, says MD **Julie Rich**. "We're getting some really good request action on it," she says, adding, "I think he'll go a long way." It debuts this week at No. 84.

HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

	GOLD ADDS 35 REPORTERS	SILVER ADDS 60 REPORTERS	BRONZE/ SECONDARY ADDS 60 REPORTERS	TOTAL ADDS 155 REPORTERS	TOTAL ON
MY ARMS STAY OPEN ALL NIGHT TANYA TUCKER CAPITOL	8	17	17	42	76
START ALL OVER AGAIN THE DESERT ROSE BAND MCA	3	14	22	39	39
I CAN'T TURN THE TIDE BALLIE AND THE BOYS RCA	3	12	16	31	31
MANY A LONG & LONESOME HIGHWAY RODNEY CROWELL COLUMBIA	7	11	12	30	120
WHEN I COULD COME HOME AGAIN STEVE WARINER MCA	3	11	13	27	80
IF YOUR HEART SHOULD STOP JO-EL SONNIER RCA	2	7	16	25	59
DIDN'T EXPECT IT TO GO DOWN K.T. OSLIN RCA	4	8	11	23	80
QUIT WHILE I'M BEHIND J. MCCARTER WARNER BROS.	1	7	14	22	38
IT'S YOU AGAIN SKIP EWING MCA	7	8	5	20	117
JOHNNY AND THE DREAMERS SCOTT MCQUAIG UNIVERSAL	0	7	13	20	23

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

FOR WEEK ENDING NOVEMBER 4, 1989

Billboard POWER PLAYLISTS

Sample Playlists of the Nation's Largest Country Radio Stations



Baltimore P.D.: Bob Moody

- 1 Dolly Parton, Yellow Roses
- 2 George Strait, Ace In The Hole
- 3 Alabama, High Cotton
- 4 Eddy Raven, Bayou Boys
- 5 Reba McEntire, Till Love Comes Again
- 6 The Oak Ridge Boys, An American Family
- 7 Ricky Skaggs, Let It Be You
- 8 The Kentucky Headhunters, Walk Softly On This Heart Of Mine
- 9 Patty Loveless, The Lonely Side Of Love
- 10 Mary Chapin Carpenter, Never Had It So Good
- 11 Randy Travis, It's Just A Matter Of Time
- 12 Kathy Mattea, Burnin' Old Memories
- 13 Sawyer Brown, The Race Is On
- 14 Lorrie Morgan, Out Of Your Shoes
- 15 Paul Overstreet, All The Fun
- 16 Kenny Rogers, The Vows Go Unbroken (Always True To You)
- 17 Shenandoah, Two Dozen Roses
- 18 Garth Brooks, If Tomorrow Never Comes
- 19 Ronnie Milsap, A Woman In Love
- 20 Zaca Creek, Sometimes Love's Not A Pretty Thing
- 21 Don Williams, I've Been Loved By The Best
- 22 Holly Dunn, There Goes My Heart Again
- 23 Willie Nelson, There You Are
- 24 Highway 101, Who's Lonely Now
- 25 Billy Joe Royal, Till I Can't Take It Anymore
- 26 Wild Rose, Breaking New Ground
- 27 Vince Gill, Never Alone
- 28 Keith Whitley, It Ain't Nothin'
- 29 The Charlie Daniels Band, Simple Man
- 30 Anne Murray With Kenny Rogers, If I Ever Fall In Love
- 31 The Kentucky Headhunters, Walk Softly On This Heart Of Mine
- 32 Rodney Crowell, Many A Long & Lonesome Highway
- 33 Earl Thomas Conley, You Must Not Be Drinking En
- 34 Nitty Gritty Dirt Band, When It's Gone
- 35 Glen Campbell, She's Gone, Gone, Gone
- A34 Tanya Tucker, My Arms Stay Open All Night
- A35



Knoxville P.D.: Mike Carta

- 1 2 Ricky Van Shelton, Living Proof
- 3 Dolly Parton, Yellow Roses
- 4 Kathy Mattea, Burnin' Old Memories
- 5 Paul Overstreet, All The Fun
- 6 Sawyer Brown, The Race Is On
- 7 Kenny Rogers, The Vows Go Unbroken (Always True To You)
- 8 Shenandoah, Two Dozen Roses
- 9 Lorrie Morgan, Out Of Your Shoes
- 10 Alabama, High Cotton
- 11 Mary Chapin Carpenter, Never Had It So Good
- 12 Randy Travis, It's Just A Matter Of Time
- 13 Travis Tritt, Country Club
- 14 Ronnie Milsap, A Woman In Love
- 15 Wild Rose, Breaking New Ground
- 16 Garth Brooks, If Tomorrow Never Comes
- 17 The Oak Ridge Boys, An American Family
- 18 Zaca Creek, Sometimes Love's Not A Pretty Thing
- 19 Reba McEntire, Till Love Comes Again
- 20 Vince Gill, Never Alone
- 21 Clint Black, Killin' Time
- 22 Skip Ewing, It's You Again
- 23 Vern Gosdin, That Just About Does It
- 24 Don Williams, I've Been Loved By The Best
- 25 Suzy Bogguss, My Sweet Love Ain't Around
- 26 Eddy Raven, Bayou Boys

- 28 Highway 101, Who's Lonely Now
- 29 Earl Thomas Conley, You Must Not Be Drinking En
- 30 EX The Charlie Daniels Band, Simple Man
- 31 EX The Kentucky Headhunters, Walk Softly On This Heart Of Mine
- 32 EX The Desert Rose Band, Start All Over Again
- 33 EX Tanya Tucker, My Arms Stay Open All Night
- 34 EX George Strait, Ace In The Hole
- 35 EX Billy Joe Royal, Till I Can't Take It Anymore
- 36 EX Patty Loveless, The Lonely Side Of Love
- 37 EX Alan Jackson, Blue Blooded Woman
- 38 EX Holly Dunn, There Goes My Heart Again
- 39 EX Steve Wariner, When I Could Come Home To You
- 40 EX Anne Murray With Kenny Rogers, If I Ever Fall In Love
- 41 EX Lionel Cartwright, In My Eyes
- 42 EX Jennifer McCarter & The McCarters, Quit While I'm Behind
- 43 EX Dwight Yoakam, Long White Cadillac



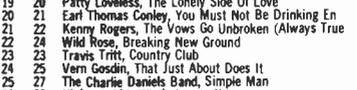
Memphis P.D.: Bill Jones

- 1 2 George Strait, Ace In The Hole
- 3 Alabama, High Cotton
- 4 Kathy Mattea, Burnin' Old Memories
- 5 Eddy Raven, Bayou Boys
- 6 The Oak Ridge Boys, An American Family
- 7 Kenny Rogers, The Vows Go Unbroken (Always True To You)
- 8 Dolly Parton, Yellow Roses
- 9 Paul Overstreet, All The Fun
- 10 Sawyer Brown, The Race Is On
- 11 Reba McEntire, Till Love Comes Again
- 12 Travis Tritt, Country Club
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- 14 Mary Chapin Carpenter, Never Had It So Good
- 15 Patty Loveless, The Lonely Side Of Love
- 16 Garth Brooks, If Tomorrow Never Comes
- 17 Wild Rose, Breaking New Ground
- 18 Shenandoah, Two Dozen Roses
- 19 Randy Travis, It's Just A Matter Of Time
- 20 Holly Dunn, There Goes My Heart Again
- 21 Dwight Yoakam, Long White Cadillac
- 22 Vern Gosdin, That Just About Does It
- 23 Ronnie Milsap, A Woman In Love
- 24 Anne Murray With Kenny Rogers, If I Ever Fall In Love
- 25 Highway 101, Who's Lonely Now
- 26 Willie Nelson, There You Are
- 27 Zaca Creek, Sometimes Love's Not A Pretty Thing
- 28 Nitty Gritty Dirt Band, When It's Gone
- 29 Lorrie Morgan, Out Of Your Shoes
- 30 Billy Joe Royal, Till I Can't Take It Anymore
- 31 Rodney Crowell, Many A Long & Lonesome Highway
- 32 The Kentucky Headhunters, Walk Softly On This Heart Of Mine
- 33 Earl Thomas Conley, You Must Not Be Drinking En
- 34 Alan Jackson, Blue Blooded Woman
- 35 K.T. Oslin, Didn't Expect It To Go Down This Way
- 36 The Charlie Daniels Band, Simple Man
- 37 Lionel Cartwright, In My Eyes
- 38 Glen Campbell, She's Gone, Gone, Gone
- 39 Michael Martin Murphey, Family Tree
- 40 K.T. Oslin, Didn't Expect It To Go Down This Way
- 41 EX Suzy Bogguss, My Sweet Love Ain't Around
- 42 Vince Gill, Never Alone
- A42



Louisville P.D.: Coyote Calhoun

- 2 George Strait, Ace In The Hole
- 3 Alabama, High Cotton
- 4 The Oak Ridge Boys, An American Family
- 5 Eddy Raven, Bayou Boys
- 6 Kathy Mattea, Burnin' Old Memories
- 7 Ricky Skaggs, Let It Be You
- 8 Dolly Parton, Yellow Roses
- 9 Reba McEntire, Till Love Comes Again
- 10 Shenandoah, Two Dozen Roses
- 11 Randy Travis, It's Just A Matter Of Time
- 12 Garth Brooks, If Tomorrow Never Comes
- 13 Sawyer Brown, The Race Is On
- 14 Paul Overstreet, All The Fun
- 15 Billy Joe Royal, Till I Can't Take It Anymore
- 16 Mary Chapin Carpenter, Never Had It So Good
- 17 Lorrie Morgan, Out Of Your Shoes
- 18 Ronnie Milsap, A Woman In Love
- 19 Don Williams, I've Been Loved By The Best
- 20 Patty Loveless, The Lonely Side Of Love
- 21 Earl Thomas Conley, You Must Not Be Drinking En
- 22 Kenny Rogers, The Vows Go Unbroken (Always True To You)
- 23 Wild Rose, Breaking New Ground
- 24 Travis Tritt, Country Club
- 25 Vern Gosdin, That Just About Does It
- 26 The Charlie Daniels Band, Simple Man
- 27 Highway 101, Who's Lonely Now
- 28 Holly Dunn, There Goes My Heart Again
- 29 Zaca Creek, Sometimes Love's Not A Pretty Thing
- 30 EX Dwight Yoakam, Long White Cadillac
- 31 EX Tanya Tucker, My Arms Stay Open All Night
- 32 EX Steve Wariner, When I Could Come Home To You
- 33 EX Keith Whitley, It Ain't Nothin'
- 34 EX Willie Nelson, There You Are
- 35 EX Nitty Gritty Dirt Band, When It's Gone
- 36 EX Vince Gill, Never Alone
- EX EX The Kentucky Headhunters, Walk Softly On This Heart Of Mine



Burbank P.D.: Bob Guerra

- 3 Kathy Mattea, Burnin' Old Memories
- 4 Eddy Raven, Bayou Boys
- 5 Merle Haggard, A Better Love Next Time
- 6 The Oak Ridge Boys, An American Family
- 7 Dolly Parton, Yellow Roses
- 8 Randy Travis, It's Just A Matter Of Time
- 9 Ricky Skaggs, Let It Be You
- 10 George Strait, Ace In The Hole
- 11 Reba McEntire, Till Love Comes Again
- 12 Paul Overstreet, All The Fun
- 13 Sawyer Brown, The Race Is On
- 14 Garth Brooks, If Tomorrow Never Comes
- 15 Alabama, High Cotton
- 16 Kenny Rogers, The Vows Go Unbroken (Always True To You)
- 17 Mary Chapin Carpenter, Never Had It So Good
- 18 Don Williams, I've Been Loved By The Best
- 19 Shenandoah, Two Dozen Roses
- 20 Ronnie Milsap, A Woman In Love
- 21 Patty Loveless, The Lonely Side Of Love
- 22 Ricky Van Shelton, Living Proof
- 23 Travis Tritt, Country Club
- 24 Restless Heart, Say What's In Your Heart
- 25 Wild Rose, Breaking New Ground
- 26 Highway 101, Who's Lonely Now
- 27 Dwight Yoakam, Long White Cadillac
- 28 Zaca Creek, Sometimes Love's Not A Pretty Thing
- 29 Billy Joe Royal, Till I Can't Take It Anymore
- 30 Anne Murray With Kenny Rogers, If I Ever Fall In Love
- 31 The Kentucky Headhunters, Walk Softly On This Heart Of Mine
- 32 EX Glen Campbell, She's Gone, Gone, Gone
- 33 EX Holly Dunn, There Goes My Heart Again
- 34 EX Skip Ewing, It's You Again

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.	ASCAP	CPP/HL
67 ABOVE AND BEYOND (Tree, BMI) HL	HL	ASCAP	CPP/HL
1 ACE IN THE HOLE (Sweet Tater Tunes, ASCAP)	HL	ASCAP	CPP/HL
86 AIN'T NO ONE LIKE ME IN TENNESSEE (Rocky, BMI)	HL	ASCAP	CPP/HL
10 ALL THE FUN (Scarlet Moon, BMI) CLM	CLM	ASCAP	CPP/HL
4 AN AMERICAN FAMILY (Famous, ASCAP/Bob Corbin, ASCAP) CPP	ASCAP	ASCAP	CPP/HL
76 AMY'S EYES (Loose Ends, ASCAP/Prater, ASCAP)	ASCAP	ASCAP	CPP/HL
3 BAYOU BOYS (Morganactive, ASCAP/You & I, ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM	ASCAP	ASCAP	CPP/HL
15 A BETTER LOVE NEXT TIME (Johnny Christopher, BMI/Chris Wood, BMI)	BMI	ASCAP	CPP/HL
72 BLACK AND WHITE (Prestoons, ASCAP/Curb, ASCAP)	ASCAP	ASCAP	CPP/HL
53 BLUE BLOODED WOMAN (Kayteekay, ASCAP/Tom Collins, BMI/Murrah, BMI)	ASCAP	ASCAP	CPP/HL
23 BREAKING NEW GROUND (Kayteekay, ASCAP/Dixie Caroline, ASCAP/Cholampy, SESAC/PolyGram International, ASCAP/Amanda-Lin, ASCAP) HL	ASCAP	ASCAP	CPP/HL
2 BURNIN' OLD MEMORIES (BMG, ASCAP/Warner-Tamerlane, BMI/Believus Or Not, ASCAP/Screen Gems-EMI, BMI) HL/WBM	ASCAP	ASCAP	CPP/HL
68 BUT, SHE LOVES ME (Wingtip, BMI/ATV, BMI)	BMI	ASCAP	CPP/HL
75 CITY LIGHTS (TNT, BMI)	BMI	ASCAP	CPP/HL
96 THE COAST OF COLORADO (Acuff-Rose, BMI/Hidden Lake, BMI) CPP	BMI	ASCAP	CPP/HL
84 COME BACK BRENOA (ESP, BMI/Songs Of PolyGram, BMI)	BMI	ASCAP	CPP/HL
21 COUNTRY CLUB (Triumvirate, BMI)	BMI	ASCAP	CPP/HL
89 CROSS MY BROKEN HEART (EMI April, ASCAP/Ideas Of March, ASCAP/Irving, BMI/Eaglewood, BMI) HL/CPP	ASCAP	ASCAP	CPP/HL
99 CRY CRY CRY (Slapich, BMI)	BMI	ASCAP	CPP/HL
100 DEEP WATER (Milene, ASCAP) CPP	ASCAP	ASCAP	CPP/HL
47 DIDN'T EXPECT IT TO GO DOWN THIS WAY (Wooden Wonder, SESAC)	ASCAP	ASCAP	CPP/HL
97 DON'T WAIT ON ME (American Cowboy, BMI)	BMI	ASCAP	CPP/HL
48 FAMILY TREE (Screen Gems-EMI, BMI/Writer's Group, BMI/Bethlehem, BMI)	BMI	ASCAP	CPP/HL
56 FINDERS ARE KEEPERS (Bocephus, BMI) CPP	BMI	ASCAP	CPP/HL
64 GIVE 'EM MY NUMBER (MCA, ASCAP) HL	ASCAP	ASCAP	CPP/HL
74 GIVE ME HIS LAST CHANCE (Silverline, BMI/Long Run, BMI) WBM	BMI	ASCAP	CPP/HL
78 GONNA HAVE LOVE (Beechwood, BMI)	BMI	ASCAP	CPP/HL
54 HARD TIMES FOR AN HONEST MAN (Texascity, BMI/A.H. Rollins, BMI/Seratted Edge, BMI)	BMI	ASCAP	CPP/HL
98 HELLO TROUBLE (Tree, BMI) HL	BMI	ASCAP	CPP/HL
7 HIGH COTTON (Shobi, BMI)	BMI	ASCAP	CPP/HL
90 HONKY TONK HEART (Berger Bits, ASCAP/MCA, ASCAP) HL	ASCAP	ASCAP	CPP/HL
32 HOUSE ON OLD LONESOME ROAD (Colgems-EMI, ASCAP/Maypop, ASCAP)	ASCAP	ASCAP	CPP/HL
55 I CAN BE A HEARTBREAKER, TOO (Let Cord, SESAC/AMR, ASCAP)	ASCAP	ASCAP	CPP/HL
70 I CAN'T HELP MYSELF (Stone Agate, BMI)	BMI	ASCAP	CPP/HL
59 I CAN'T TURN THE TIDE (Colgems-EMI, ASCAP)	BMI	ASCAP	CPP/HL
61 I GOT DREAMS (Steve Wariner, BMI/Screen Gems-EMI, BMI/Irving, BMI) CPP/WBM	BMI	ASCAP	CPP/HL
51 I WISH I HAD A HEART OF STONE (EMI April, ASCAP/Ideas Of March, ASCAP/Lion Hearted, ASCAP)	ASCAP	ASCAP	CPP/HL
IF I EVER FALL IN LOVE AGAIN (Warner-Elektra-Asylum, BMI/Gloria Sklerov, BMI/Dorff, BMI)	ASCAP	ASCAP	CPP/HL
73 IF I WERE THE MAN YOU WANTED (Michael H. Goldsen, ASCAP/Lytle Lovett, Michael H. Goldsen, ASCAP) HL	ASCAP	ASCAP	CPP/HL
12 IF TOMORROW NEVER COMES (Evanlee, ASCAP/Major Bob, ASCAP)	ASCAP	ASCAP	CPP/HL
52 IF YOUR HEART SHOULD EVER ROLL THIS WAY AGAIN (MCA, ASCAP/Ten, ASCAP)	ASCAP	ASCAP	CPP/HL
45 IN MY EYES (Silverline, BMI/Long Run, BMI)	BMI	ASCAP	CPP/HL
30 IT AIN'T NOthin' (Millhouse, BMI)	BMI	ASCAP	CPP/HL
8 IT'S JUST A MATTER OF TIME (Trio, BMI/Alley, BMI/iza, BMI) HL	BMI	ASCAP	CPP/HL
35 IT'S YOU AGAIN (Acuff-Rose, BMI/Milene, ASCAP) CPP	BMI	ASCAP	CPP/HL
17 I'VE BEEN LOVED BY THE BEST (PolyGram International, ASCAP/Ranger Bob, ASCAP/Careers, BMI) CPP/HL	ASCAP	ASCAP	CPP/HL
60 THE JAWS OF MODERN ROMANCE (Gary Morris, ASCAP)	ASCAP	ASCAP	CPP/HL
69 JOHNNY AND THE DREAMERS (Steel Hill, ASCAP/WB, ASCAP)	ASCAP	ASCAP	CPP/HL
81 THE JUKEBOX PLAYED ALONG (Next-O-Ken, BMI/Ensign, BMI/BMG Songs, ASCAP) CPP/HL	BMI	ASCAP	CPP/HL
43 KILLIN' TIME (Howlin'Hits, ASCAP)	ASCAP	ASCAP	CPP/HL
5 LET IT BE YOU (Cross Keys, ASCAP/Silverline, BMI) HL/WBM	ASCAP	ASCAP	CPP/HL
66 LET ME TELL YOU ABOUT LOVE (Brick Hithouse, BMI/Irving, BMI/EMI April, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP) CPP/HL	ASCAP	ASCAP	CPP/HL
63 LITTLE BITS AN PIECES (Tree, BMI)	BMI	ASCAP	CPP/HL
26 LIVING PROOF (Intersong-USA, ASCAP/Hide-A-Bone, ASCAP) HL	ASCAP	ASCAP	CPP/HL
18 THE LONELY SIDE OF LOVE (Songs Of PolyGram, BMI/Blue Fire, BMI) HL	BMI	ASCAP	CPP/HL
37 LONG WHITE CADILLAC (Twin Duck, BMI/Bug, BMI)	BMI	ASCAP	CPP/HL
71 LOVE IS A LIAR (Bobby Fischer, ASCAP/Serenity Manor, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP)	ASCAP	ASCAP	CPP/HL
38 MANY A LONG & LONESOME HIGHWAY (Coolwell, ASCAP/Willin' David, BMI/Blue Sky Rider, BMI)	ASCAP	ASCAP	CPP/HL
49 MY ARMS STAY OPEN ALL NIGHT (Screen Gems-EMI, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP)	ASCAP	ASCAP	CPP/HL
46 MY SWEET LOVE AIN'T AROUND (Acuff-Rose, BMI/Hiram, BMI)	BMI	ASCAP	CPP/HL
88 NEITHER ONE OF US (PolyGram International, ASCAP)	ASCAP	ASCAP	CPP/HL
27 NEVER ALONE (Benefit, BMI/Checait, BMI/Atlantic, BMI)	BMI	ASCAP	CPP/HL
14 NEVER HAD IT SO GOOD (Getareajob, ASCAP/Obie Diner, BMI/Bug, BMI) HL	BMI	ASCAP	CPP/HL
20 OUT OF YOUR SHOES (Ha-Deb, ASCAP/Patti Ryan, ASCAP/Mickey James, ASCAP)	ASCAP	ASCAP	CPP/HL
62 THE PICKUP TRUCK SONG (Groper, BMI)	BMI	ASCAP	CPP/HL
58 QUIT WHILE I'M BEHIND (Farm Hand, ASCAP/Debaris, BMI/EMI April, ASCAP/Ideas Of March, ASCAP)	ASCAP	ASCAP	CPP/HL
11 THE RACE IS ON (Tree, BMI/Glad, BMI) HL	BMI	ASCAP	CPP/HL
87 A RAINBOW OF OUR OWN (Buddy Cannon, ASCAP/Pri, ASCAP/Music Corp. Of America, BMI/Jessie Jo, ASCAP)	ASCAP	ASCAP	CPP/HL
33 SAY WHAT'S IN YOUR HEART (Don Schlitz, ASCAP/Sheddhouse, ASCAP/PolyGram International,	ASCAP	ASCAP	CPP/HL
28 SHE'S GONE, GONE, GONE (Tree, BMI) HL	BMI	ASCAP	CPP/HL
77 SHE'S THERE (Lodge Hall, ASCAP)	ASCAP	ASCAP	CPP/HL
36 SIMPLE MAN (Cabin Fever, BMI/Miss Hazel, BMI)	BMI	ASCAP	CPP/HL
41 SOMETIMES LOVE'S NOT A PRETTY THING (PolyGram International, ASCAP/Songs De Burgo, ASCAP/Chappell & Co., ASCAP/Serenity Manor, ASCAP/WB, ASCAP/Rancho Bogardo, ASCAP) HL	ASCAP	ASCAP	CPP/HL
57 START ALL OVER AGAIN (Bar None, BMI/Bug, BMI)	BMI	ASCAP	CPP/HL
95 TAKE ANOTHER RUN (Don Schlitz, ASCAP/Scarlet Moon, BMI)	ASCAP	ASCAP	CPP/HL
29 THAT JUST ABOUT DOES IT (Hidden Lake, BMI/Hookem, ASCAP) CPP	BMI	ASCAP	CPP/HL
22 THERE GOES MY HEART AGAIN (Zomba, ASCAP/Willesden, BMI/Forest Hills, BMI)	ASCAP	ASCAP	CPP/HL
39 THERE YOU ARE (Almo, ASCAP/Brio Blues, ASCAP/Irving, BMI/Eaglewood, BMI) CPP	ASCAP	ASCAP	CPP/HL
65 THIS NIGHT WON'T LAST FOREVER (Captain Crystal, BMI)	BMI	ASCAP	CPP/HL
9 TIL LOVE COMES AGAIN (AMR, ASCAP/New Haven, BMI)	ASCAP	ASCAP	CPP/HL
25 TILL I CAN'T TAKE IT ANYMORE (Alley, BMI/Trio, BMI/Eden, BMI) HL	BMI	ASCAP	CPP/HL
16 TWO DOZEN ROSES (Colgems-EMI, ASCAP/Beginner, ASCAP)	BMI	ASCAP	CPP/HL
13 THE VOWS GO UNBROKEN (ALWAYS TRUE TO YOU) (Gary Burr, ASCAP/Zena, ASCAP) CPP/HL	ASCAP	ASCAP	CPP/HL
42 WALK SOFTLY ON THIS HEART OF MINE (Bill Monroe, BMI)	BMI	ASCAP	CPP/HL
82 WE DID IT ONCE (WE CAN DO IT AGAIN) (Famous, ASCAP/Blue Moon, ASCAP/Acuff-Rose, BMI)	ASCAP	ASCAP	CPP/HL
50 WHEN I COULD COME HOME TO YOU (Steve Wariner, BMI/Tom Collins, BMI/Murrah, BMI)	ASCAP	ASCAP	CPP/HL
40 WHEN IT'S GONE (Jim Boy, ASCAP/Bug, BMI/Don Schlitz, ASCAP)	ASCAP	ASCAP	CPP/HL
93 WHILE THE FEELING'S GOOD (EMI Blackwood, BMI/Hartland, BMI/ATV, BMI) HL	BMI	ASCAP	CPP/HL
24 WHO'S LONELY NOW (Cross Keys, ASCAP) HL	ASCAP	ASCAP	CPP/HL
79 WHO'S LOVIN' MY BABY (David 'N' Will, ASCAP)	BMI	ASCAP	CPP/HL
19 A WOMAN IN LOVE (David 'N' Will, ASCAP/Front Burner, ASCAP)	BMI	ASCAP	CPP/HL
83 WRITING ON THE WALL (Bobby Fischer, ASCAP/Young World, BMI)	ASCAP	ASCAP	CPP/HL
6 YELLOW ROSES (Velvet Apple, BMI) CPP	BMI	ASCAP	CPP/HL
92 YOU AIN'T DOWN HOME (Cross Keys, ASCAP/Tree, BMI) HL	BMI	ASCAP	CPP/HL
91 YOU AND THE HORSE (YOU RODE IN ON) (Bobby Fischer, ASCAP/Nashcal, BMI)	BMI	ASCAP	CPP/HL
94 YOU CAN'T PLAY THE BLUES (Hall-Clement, BMI/Yellow Jacket, BMI/Of, ASCAP)</			

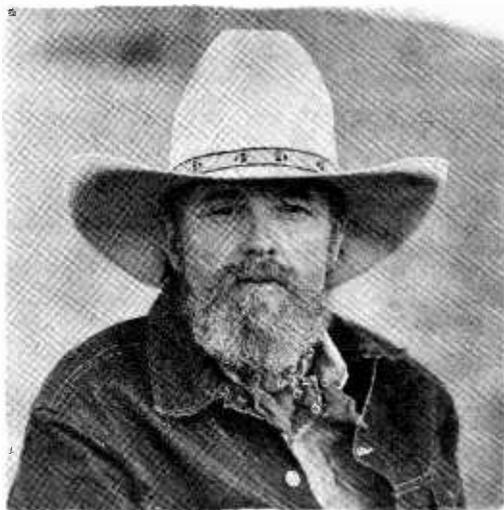
Billboard TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store and one-stop sales reports.					
★ ★ NO. 1 ★ ★					
1	4	14	3	RANDY TRAVIS WARNER BROS. 25988 (8.98) (CD) 1 week at No. 1	NO HOLDIN' BACK
2	1	1	25	CLINT BLACK ● RCA 9668-1 (8.98) (CD)	KILLIN' TIME
3	2	6	6	REBA MCENTIRE MCA 8034 (8.98) (CD)	REBA LIVE
4	3	2	11	KEITH WHITLEY RCA 9809 (8.98) (CD)	I WONDER DO YOU THINK OF ME
5	5	7	55	RICKY VAN SHELTON ● COLUMBIA 44221/CBS (CD)	LOVING PROOF
6	13	20	3	DWIGHT YOAKAM REPRISE 25989/WARNER BROS. (8.98) (CD)	JUST LOOKIN' FOR A HIT
7	6	4	36	HANK WILLIAMS, JR. ● WARNER/CURB 25834/WARNER BROS. (8.98) (CD)	GREATEST HITS III
8	11	10	36	GEORGE STRAIT ● MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
9	9	9	20	DOLLY PARTON COLUMBIA 44384/CBS (CD)	WHITE LIMOZEEN
10	12	11	37	SHENANDOAH COLUMBIA 44468/CBS (CD)	THE ROAD NOT TAKEN
11	7	5	24	REBA MCENTIRE ● MCA 6294 (8.98) (CD)	SWEET SIXTEEN
12	8	3	12	WILLIE NELSON COLUMBIA 45046 (CD)	A HORSE CALLED MUSIC
13	18	15	79	RODNEY CROWELL COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
14	10	8	28	THE JUDDS ● CURB/RCA 9595/RCA (8.98) (CD)	RIVER OF TIME
15	16	16	24	KENNY ROGERS REPRISE 1-25792 (8.98) (CD)	SOMETHING INSIDE SO STRONG
16	15	12	21	K.D. LANG & THE RECLINES SIRE 25877/WARNER BROS. (8.98) (CD)	ABSOLUTE TORCH AND TWANG
17	17	18	56	PATTY LOVELESS MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
18	19	22	25	GARTH BROOKS CAPITOL 90897 (8.98) (CD)	GARTH BROOKS
19	14	13	59	K.T. OSLIN ▲ RCA 8369 (8.98) (CD)	THIS WOMAN
20	31	34	4	SAWYER BROWN CAPITOL/CURB 92358/CAPITOL (8.98) (CD)	THE BOYS ARE BACK
21	21	17	66	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
22	20	19	37	ALABAMA ● RCA 8587-1 (8.98) (CD)	SOUTHERN STAR
23	28	27	72	KEITH WHITLEY ● RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
24	33	35	3	HIGHWAY 101 WARNER BROS. 25992 (8.98) (CD)	PAINT THE TOWN
25	25	29	20	LORRIE MORGAN RCA 9594-1 (8.98) (CD)	LEAVE THE LIGHT ON
26	30	31	28	KATHY MATTEA MERCURY 836 950 1 (CD)	WILLOW IN THE WIND
27	34	32	24	NITTY GRITTY DIRT BAND UNIVERSAL 12500/MCA (10.98) (CD)	WILL THE CIRCLE BE UNBROKEN, VOL. II
28	26	23	35	BILLY JOE ROYAL ATLANTIC AMERICA 91064/ATLANTIC (8.98) (CD)	TELL IT LIKE IT IS
29	22	21	128	RANDY TRAVIS ▲ ³ WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
30	23	24	63	THE JUDDS ▲ RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
31	27	25	15	VERN GOSDIN COLUMBIA 45104/CBS (CD)	ALONE
32	24	26	6	THE OAK RIDGE BOYS MCA 42311 (8.98) (CD)	AMERICAN DREAMS
33	32	28	10	TANYA TUCKER CAPITOL 91814 (8.98) (CD)	GREATEST HITS
34	29	30	17	RICKY SKAGGS EPIC 45027/CBS (CD)	KENTUCKY THUNDER
35	46	—	2	ANNE MURRAY CAPITOL 92072 (8.98) (CD)	GREATEST HITS, VOL. II
36	36	33	116	PATSY CLINE ▲ ² MCA 12 (8.98) (CD)	GREATEST HITS
37	38	40	12	MARY CHAPIN CARPENTER COLUMBIA 44228 (CD)	STATE OF THE HEART
38	37	37	176	RANDY TRAVIS ▲ ² WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	54	55	139	RICKY VAN SHELTON ▲ COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
40	39	43	17	MERLE HAGGARD EPIC 44283/CBS (CD)	5:01 BLUES
41	35	39	118	K.T. OSLIN ▲ RCA 5924-1 (8.98) (CD)	80'S LADIES
42	40	36	193	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
43	41	38	33	BAILLIE AND THE BOYS RCA 8454 (8.98) (CD)	TURN THE TIDE
44	48	62	3	SKIP EWING MCA 42301 (8.98) (CD)	THE WILL TO LOVE
45	51	50	57	RESTLESS HEART RCA 8317-1 (8.98) (CD)	BIG DREAMS IN A SMALL TOWN
46	42	—	3	NANCI GRIFFITH MCA 6319 (8.98) (CD)	STORMS
47	43	41	14	HOLLY DUNN WARNER BROS. 25939 (8.98) (CD)	THE BLUE ROSE OF TEXAS
48	45	42	110	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
49	47	48	17	LIONEL CARTWRIGHT MCA 42276 (8.98) (CD)	LIONEL CARTWRIGHT
50	53	52	19	SUZY BOGGUSS CAPITOL 90237 (8.98) (CD)	SOMEWHERE BETWEEN
51	75	—	2	RANDY TRAVIS WARNER BROS. 25972 (8.98) (CD)	AN OLD TIME CHRISTMAS
52	49	46	33	ROSANNE CASH COLUMBIA 45054/CBS (CD)	HITS 1979 - 1989
53	44	44	33	GEORGE JONES EPIC 44078/CBS (CD)	ONE WOMAN MAN
54	56	49	20	EDDY RAVEN UNIVERSAL 76003/MCA (8.98) (CD)	TEMPORARY SANITY
55	57	53	17	MICHAEL MARTIN MURPHEY WARNER BROS. 25894 (8.98) (CD)	LAND OF ENCHANTMENT
56	58	47	207	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
57	67	61	91	VERN GOSDIN COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
58	50	51	53	THE STATLER BROTHERS MERCURY 834 626 (CD)	THE STATLERS GREATEST HITS
59	55	59	18	CONWAY TWITTY MCA 42297 (8.98) (CD)	HOUSE ON OLD LONESOME ROAD
60	59	57	284	HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
61	52	45	29	STEVE WARINER MCA 42272 (8.98) (CD)	I GOT DREAMS
62	NEW ▶	—	1	MARTY STUART MCA 42312 (8.98) (CD)	HILLBILLY ROCK
63	61	56	9	WAYNE NEWTON CURB 10607 (8.98)	COMING HOME
64	66	66	72	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
65	72	—	2	DANIELE ALEXANDER MERCURY 838 352 (CD)	FIRST MOVE
66	64	58	24	THE OAK RIDGE BOYS MCA 42294 (8.98) (CD)	GREATEST HITS, VOL. III
67	60	54	63	DWIGHT YOAKAM ● REPRISE 25749/WARNER BROS. (8.98) (CD)	BUENAS NOCHES FROM A LONELY ROOM
68	RE-ENTRY	—	55	HIGHWAY 101 WARNER BROS. 25742 (8.98) (CD)	101 2
69	RE-ENTRY	—	5	JANIE FRICKIE COLUMBIA 45087 (CD)	LABOR OF LOVE
70	62	70	22	GARY MORRIS UNIVERSAL 76005/MCA (8.98) (CD)	STONES
71	63	—	2	PAUL OVERSTREET RCA 9717-1 (8.98) (CD)	SOWIN' LOVE
72	70	63	19	CANYON 16TH AVENUE 70556 (8.98) (CD)	RADIO ROMANCE
73	69	65	17	THE FORESTER SISTERS WARNER BROS. 25897 (8.98) (CD)	GREATEST HITS
74	65	69	26	THE CHARLIE DANIELS BAND EPIC 38795/CBS (CD)	A DECADE OF HITS
75	RE-ENTRY	—	40	DWIGHT YOAKAM ▲ REPRISE 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.

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



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Spec's Puts Great Stock In Its Employees—Literally

BY ED CHRISTMAN

TAMPA, Fla. At the Spec's Music & Video convention, held here Oct. 3-6, management came up with an unusual way to reward personnel: It gave 67 employees a total of 22,000 shares of the publicly traded company, which at the time had a market value of \$176,000, or \$8 per share. Most received 300 shares apiece, while some were awarded 500 shares each.

The award was given to the 67 employees—51 managers and 16 other key employees from the ranks of district managers, buyers, and other supervisory personnel—on the last day of the convention, which was held at the Hyatt Regency Westshore (Billboard, Oct. 21).

"They are the people that make things happen so we are giving them, in effect, \$2,400," explained Peter Blei, VP and chief financial officer. "We are rewarding the efforts and importance of our store managers and key personnel."

It gives the employees of the Miami-based chain an opportunity "to share in some of the good things that have happened to us and that are going to happen," Blei said. "It also gives them the opportunity to participate as owners of Spec's. No other chain in our industry, to my knowledge, has ever done anything like this."

The Spec's stock, which was unaffected by the stock market plunge on Oct. 13, comes with restrictions, including a vesting schedule. The employees are 50% vested three years after the stock award, and 100% after four years. Also, the stock can't be sold or pledged until after the four years have passed. On the other hand, Blei said that any dividend payments accrue in employee accounts. Also, employees can vote the stock immediately.

The stock award also helps management to keep employees with the company.

In the past, management rewarded key employees with the option to buy shares. For example, in 1986, a year after Spec's went public, key personnel received stock options. At the time, shares were trading at \$3.70. In 1987, when shares were trading at \$5.19, 28 employees were given the option of buying stock.

If employees who were awarded the option in 1986 exercise now, they would make a paper profit of \$4.30 a share, or the difference be-

tween the \$8 a share Spec's currently is trading at and the \$3.70 option price.

"But even though employees got a good deal [from the stock option awards], it still meant they had to come up with money," Blei said. "So this time we gave it to them outright. It is less complicated. It's a win-win plan."

The stock awards emphasize that the chain's accomplishments are a team effort, said Ann Lief, Spec's president and CEO.

Spec's team approach was illustrated by store managers playing prominent roles in seminars aimed at honing merchandising and man-

agement skills. For instance, store managers Ana Gallina and Amy Wise, aided by Barry Davidson, director of loss prevention, illustrated

'We're rewarding the efforts of our key personnel'

many steps aimed at reducing shrinkage. In another session, managers Brian Brown, Nick Margiasso, and Scott Martin showed the essentials of customer service. Store manager Randall Johnson

joined Dolly Legge, Spec's director of human resources, and Kathy Mott, a district manager, to present "20 Ideas In 20 Minutes," a takeoff on the "100 Ideas In 100 Minutes" used by retail consultant Peter Glen.

In the point-of-sale session, manager Charlie Bibb joined Blei in explaining the ins and outs of the new system. The video session was handled by supervisors Caroline Hickman and David Kahn, while merchandisers Terry Cope and Bill Klein presented "Merchandising Mavens."

"We take pride in the growth of our people," Lief said. "Every dis-

trict supervisor had been a store manager for three or four years. We like to promote from within."

On the other hand, she said Spec's management has a very hands-on orientation, which the store managers appreciate. "When managers have a problem, we react very quickly," she said. "There is no bureaucracy between us and them."

In fact, she emphasized during the keynote address that her challenge for the coming year is to make sure she visits each and every store in the chain, and meet sales associates. She also urged managers to spread the word that management wants employees' ideas.

CONVENTION CAPSULES

SPECTACULAR EMPLOYEES: On the morning of Oct. 6, the Spec's chain convened to honor employees receiving service and performance awards. Ten-year service awards were presented to **Jeanette McNaughton** and **Rox Zacks**. Five-year awards went to **Pam Antonson**, **Cindy Barr**, **Peter Blei**, **Beth Fath**, **Sophie Hawks**, **Dolly Legge**, **Ehsan Nazemi**, **Martha Pedrosa**, **Gail Reed**, and **Kathy Sousa**. **Ann Lief**, the chain's president, received a 15-year award.

Other awards were aimed at acknowledging the performance of store managers. Awards were presented to **Pam Keene**, whose store won the customer-service award by increasing sales per customer by 8% over last year. **John Keller's** store was named most profitable. **Mark Petow** manages the store that won the creative-merchandising award. The store managed by **Amy Wise** picked up two awards—the administrative award from the home office for giving it the least number of headaches, and the store-of-the-year award.

In addition, Spec's created a new category this year to acknowledge the contribution of new stores to the company's well-being. The store managed by **Kim Brennan** was named the best new store, for showing the most improved profitability of stores one to two years old. The store managed by **Ehsan Nazemi** won the president's-choice award. And **Charlie Bibb** won manager of the year.

PERFORMERS at the convention were **Cindy Valentine** on **Arista**; **Dr. Hector & the Groove Injectors** on **Kingsnake**; **Foster & Lloyd** on **RCA**; **Steve Kindler** on **Global Pacific**; **Bandera** on **Island**; and **Nuclear Valdez** on **Epic**. All were well received by the energetic Spec's crowd. Kindler, who played his violin accompanied by backing tapes, was rewarded with kind words by the chain's patriarch, **Martin Spector**, who encouraged store managers to play the violinist's upcoming album, tentatively titled "Mystic Fire," in their stores. "With in-store play, we ought to be able to sell plenty of [Kindler's] album," he said.

PLAYING THE STOCK MARKET: **Herbert L. Hochberg**, managing director and director of corporate finance at New York-based **Ladenburg, Thalmann & Co.**, the investment banking firm that served as underwriter for Spec's initial public

offering, reports that the Florida chain has been the Wall Street firm's most successful deal in the last seven years. "In 80 underwritings, Spec's has the best return," Hochberg said.



"It came out at \$2.40 and is now at about \$8, which means it has given us about a 244% return."

POINT-OF-SALES: The Spec's convention itself also seemed to many store managers to be a reward for living through the installation of a point-of-sale system. On Oct. 10, Lief greeted employees by observing that "it's been a tough three months" get-

ting the system up and running. The next morning, Blei said the system is needed to support company growth. "Why do it?" he asked. "It costs money and time but it improves sales information and inventory control, and will help reduce shrinkage." Blei also pointed out that computers only do numbers. "You [the store manager] understand the customer," he said. "We will always need you." The point-of-sale system provides efficient inventory control, allowing the company to design new outlets without storerooms, he added.

ENTERTAINMENT TONIGHT indeed: Video was prominently used at a tool in two Spec's seminars. Video buyer **Reed** used a highly imaginative and entertaining video, alternating live presentations supplied by herself and **Kristen Chytraus** and **Susan Hatfield** of **Paramount**, to illustrate certain aspects of the chain's

(Continued on page 51)

Paris Store Becomes An Island Oasis

BY NIGEL HUNTER

PARIS The Virgin Megastore here devoted its entire in-store promotion for one week to Island Records acts.

From Oct. 12-18, such artists as **Kevin MacDermott**, **Webb Wilder**, **Salif Keita**, **Les Garçons Bouchers**, and **Overlord X** performed in-store miniconcerts. In

addition, the Megastore's radio and video systems gave extensive airplay to the label's acts.

Approximately 1,000 copies of special CD and vinyl samplers were given away featuring tracks by **Womack & Womack**, **Paul Rutherford**, and **Mica Paris**, as well as 1,400 T-shirts, posters, and stickers.

Moreover, tickets for U2's two

forthcoming shows at the Paris Bercy venue were also available only at the Megastore.

Jean-Pierre Weiler, Island Records France GM, deems the Virgin Megastore order for the week as historic. It comprised 15,600 CDs, 7,800 cassettes, and 6,000 LPs.

"We are a newly established company in the French market,"

(Continued on page 51)

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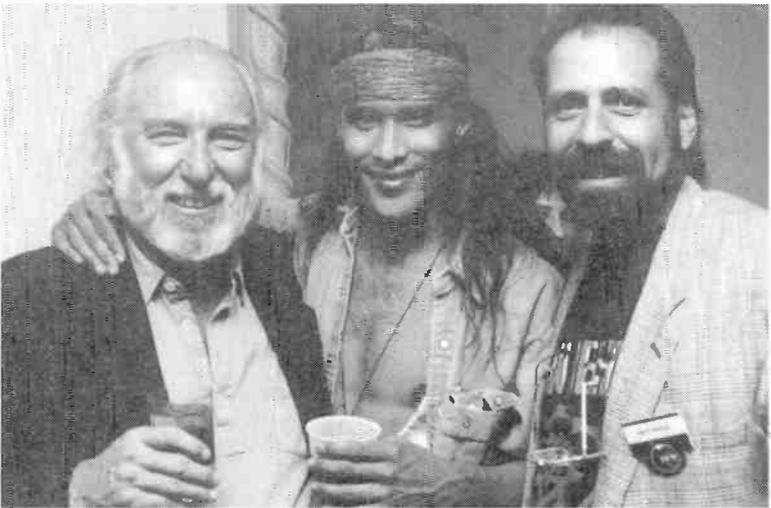
Record World's Roy Imber recognizes 10-year service award winners. From left, are Fishkill, N.Y., manager Marshall Smith, Huntington, N.Y., manager Ron Tedesco, Imber, and area supervisors Ken Friedman (North Jersey), Ken Stein (South Jersey), Mark Santivenero (Upstate N.Y.), and Debi Castagna (Eastern Long Island).



As soon as Steve Kindler finished playing at the Oct. 3-6 convention of Spec's Music & Video in Tampa, Fla., Spec's chairman Martin Spector, right, jumped on stage to give the Global Pacific violinist an enthusiastic endorsement.



Wherehouse Entertainment brass salute the chain's best during web's Sept. 12-14 meet in Los Angeles. From left are Barbara LaBar, VP of sales and operations, district manager of the year Kevin Hafner, store manager of the year Robyn Love, and president Scott Young.



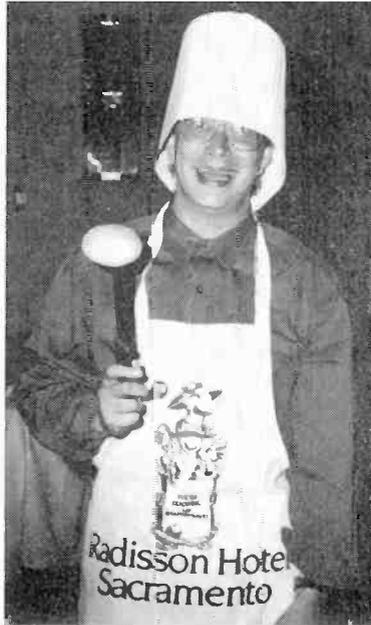
During the Tower Records meet in Sacramento, Calif., Sept. 30-Oct. 4, Tower president Russ Solomon, left, greets Dan Ræd, center, of Mercury's Dan Reed Network, and Jeff Brody, PolyGram VP of national accounts.



During Record World's Sept. 22-25 convention in Teaneck, N.J., Helen Haltigan, center, of South Shore Mall in Bayshore, N.Y., receives store-manager-of-the-year award from president Roy Imber, left, and VP of stores Mike Collins.



Camelot VP of human resources Dan Denino, center, receives a plaque honoring the fifth anniversary of Camelot Tech, the web's training program, from executive VP and CEO Jim Bonk, left, and senior VP of operations Larry Mundorf.



One of Tower's guests at each table had to play chef for the meet's closing dinner. San Francisco manager Robert Olsen got the call.



Strawberries store managers Tony Woods, left, and Jim Demont, right, flank John Knight, from hot Columbia act New Kids On The Block, during the chain's Sept. 16-19 confab in Westford, Mass.



Along with entertainment provided by the labels, the Spec's meet featured a set played by two Spec's assistant buyers, Diane Ward (shown above) and Jim Baumann.



At Camelot Music's Sept. 20-24 meet in St. Petersburg Beach, Fla., Island star Melissa Etheridge, left, presented a gold record to Camelot VP of purchasing Lew Garrett.



Catching a breather at the Strawberries gathering are art director Janet Perry-Curth and training director Kathy King.



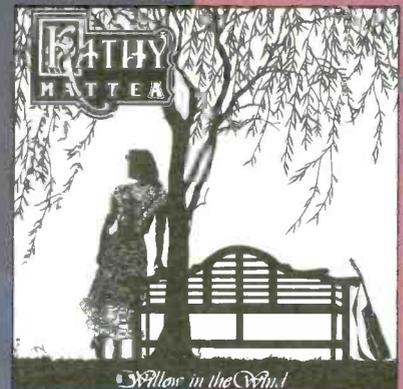
Bob Mooney, manager of Wherehouse's Fullerton, Calif., store, accepts a plaque for his chain's role in helping Arista reach multiplatinum sales on two Kenny G albums.



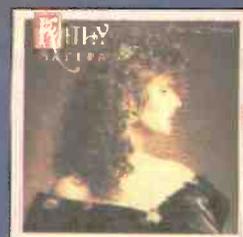
Kathy Mattea

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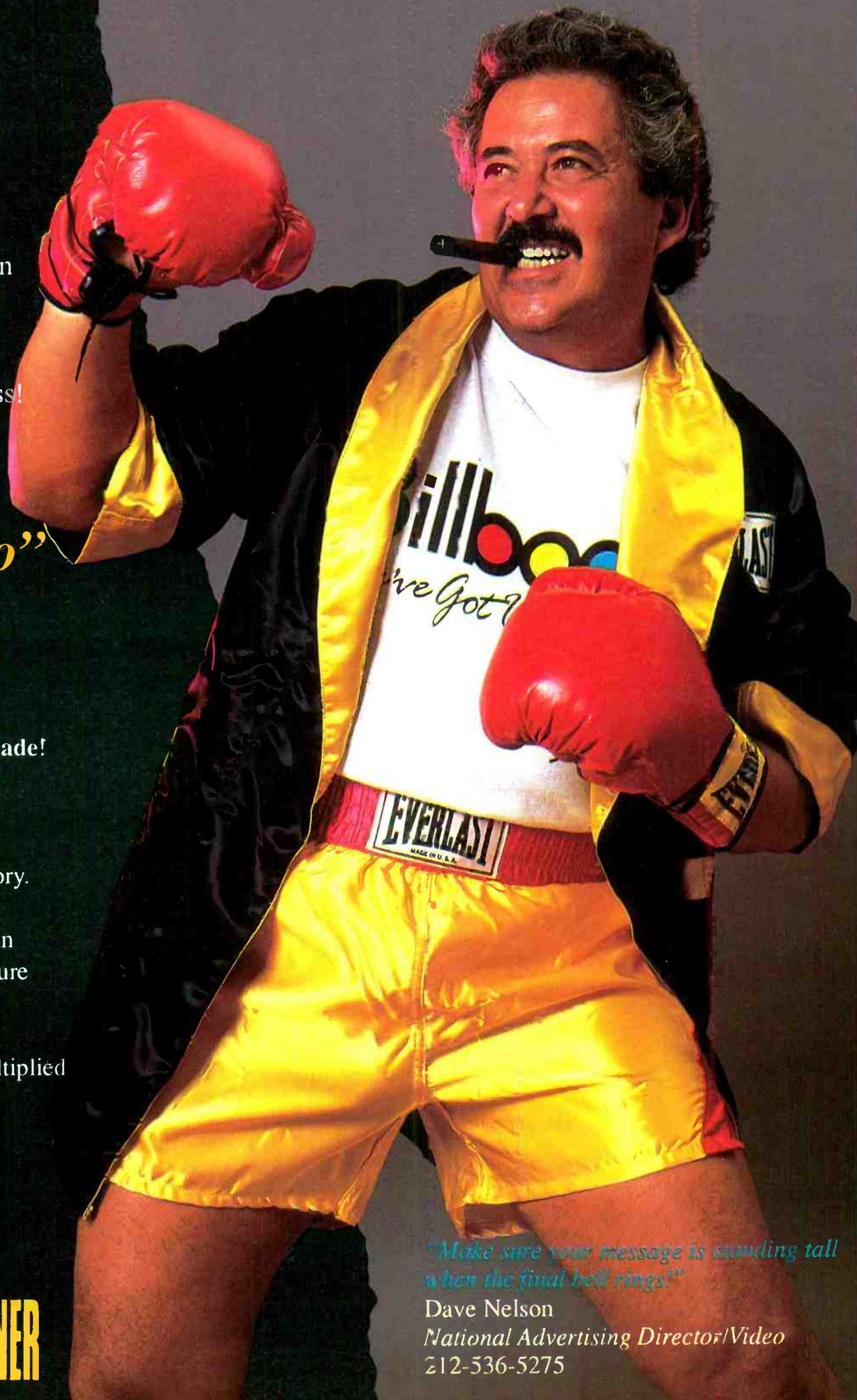
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RETAIL TRACK



by Geoff Mayfield

MORE SHAKES FROM THE QUAKE: More reports from the Bay area have filtered in since last week's story on the Northern California earthquake and its impact on the record biz (Billboard, Oct. 28). The word continues to be that music traders were shaken, but not decimated, by the Oct. 17 disaster that shook San Francisco, Oakland, and nearby communities.

The 37-store **Rainbow Records** chain, based in South San Francisco, had roughly two-thirds of its stores open on Oct. 18, according to VP of finance **Ralph Filosa**. All but one of the rest, a Santa Cruz location near the quake's epicenter, were open by the following day. "Generally, we feel very lucky compared to some of the things that happened around here. Next to the loss of life, our loss of sales seems small," says Filosa. At press time, he said the Santa Cruz store seemed "structurally sound" but Rainbow officials "can't even get to it" because the outdoor mall in which it is situated has been closed. . . . One of three Bay area **Star Records** stores, a San Francisco unit that had suffered some "slight damage," was closed for a day, says owner **Diane Dragone**. . . . At Oakland one-stop **Music People**, office manager **Vanessa Harper** says, "Cassettes were flying all over the place. We had some cracks in the wall and stuff like that but mostly the damage was nerves" . . . As one would expect, word from Rainbow, Star, and Music People is that sales were especially slow in the first days that followed the quake.

Until he got an all-clear from **Mary Ann Levitt**, president of Sausalito, Calif.-based **The Record Shop**, **Mike Meyer**, a VP in the chain's Golden Valley, Minn., distribution center, was worried about the recently opened Chestnut Street freestander, located near the huge fire that broke out in San Francisco's Marina district. "As I watched on television, I could see that the new store was in the immediate area of the fire in the Marina district but it looked like, based on the aerial

shots shown on the news, that we are OK," he says. "We appear to be about three or four blocks away from the fire." Record Shop's other three area locations, all mall units in San Jose, were undamaged, save for some dramatically displaced product. . . . **Mike Koontz**, director of special projects for **Tower Records/Tower Video**, was in the chain's West Sacramento, Calif., office when the quake hit. He and his staff started calling the chain's eight Bay area locations immediately, but after about 30 minutes, AT&T blocked phone calls to the area, so they had to wait for stores to call in.

The day after the quake, Tower had contractors out at some of the stores, and the following day sent structural and electrical engineers out to make sure there weren't problems that were not visible to the eye. . . . In the Tower network, consequences of the disaster extended as far as the East Coast. New York-based regional director **Matthew Koenig** explains that stores couldn't check credit cards because the computer at Tower's San Francisco bank, Bank of America, was down.

Labels that are based in or near the Bay were relatively unscathed, although the shipping department at the Palo Alto unit of **Windham Hill** was disrupted. Windham Hill's A&R office in Marin County, however, along with the offices of new age labels **Music West**, in the Marin County town of Larkspur, and **Global Pacific**, in Sonoma, survived without damage. Jazz giant **Fantasy** suffered some of the rumbling damage that one would expect at its Berkeley plant, but continued doing business. Thanks to an afternoon eye exam, Fantasy executive VP **Phil Jones** and his wife were on the Bay Bridge at about 4 p.m., about an hour before the 5:04 quake caused a section of that bridge to collapse.

In the week after the quake, Fantasy director of publicity **Terri Hinte** said "the real problem" for the indie label conglomerate "has to do with changing commute patterns. Even though people are taking ferries and taking BART [the rapid transit system],

(Continued on page 54)

FOR WEEK ENDING NOVEMBER 4, 1989

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TOP COMPACT DISKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP™	
				ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
				★★ NO. 1 ★★	
1	1	1	5	JANET JACKSON JANET JACKSON'S RHYTHM NATION 1814	A&M CD 3920
2	2	9	3	TRACY CHAPMAN CROSSROADS	ELEKTRA 60888-2
3	3	2	8	ROLLING STONES STEEL WHEELS	COLUMBIA CK45333
4	4	3	5	TEARS FOR FEARS THE SEEDS OF LOVE	FONTANA 838 730-2/POLYGRAM
5	5	4	30	MILLI VANILLI GIRL YOU KNOW IT'S TRUE	ARISTA ARCD 8592
6	6	5	6	AEROSMITH PUMP	GEFFEN GH52-24254
7	NEW ▶		1	BILLY JOEL STORM FRONT	COLUMBIA CK44366
8	7	8	38	PAULA ABDUL FOREVER YOUR GIRL	VIRGIN 2-90943
9	8	6	7	MOTLEY CRUE DR. FEELGOOD	ELEKTRA 60829-2
10	9	13	3	BARBRA STREISAND A COLLECTION: GREATEST HITS... AND MORE	COLUMBIA CK45369
11	10	7	26	TOM PETTY FULL MOON FEVER	MCA MCAD 6253
12	19	12	16	DON HENLEY THE END OF THE INNOCENCE	GEFFEN GH5 2-24217
13	11	18	3	NEIL YOUNG FREEDOM	WARNER BROS. 2-25899
14	15	17	11	THE B-52'S COSMIC THING	REPRISE 2-25854/WARNER BROS.
15	16	10	35	FINE YOUNG CANNIBALS THE RAW & THE COOKED	I.R.S. D-6273/MCA
16	20	—	2	LINDA RONSTADT (FEA. A. NEVILLE) CRY LIKE A RAINSTORM, HOWL LIKE THE WIND	ELEKTRA 60872-2
17	13	14	4	RICKIE LEE JONES FLYING COWBOYS	GEFFEN GH5 2-24246
18	17	15	5	MELISSA ETHERIDGE BRAVE AND CRAZY	ISLAND 2-91285
19	12	22	3	JEFF BECK WITH TERRY BOZZIO & TONY HYMAS JEFF BECK'S GUITAR SHOP	EPIC EK44313
20	18	16	25	RICHARD MARX REPEAT OFFENDER	EMI E2-90380
21	14	11	5	BOB DYLAN OH MERCY	COLUMBIA CK 45281
22	30	—	2	DAVID BYRNE REI MOMO	SIRE 2-25990/WARNER BROS.
23	NEW ▶		1	KISS HOT IN THE SHADE	MERCURY 838 913-2/POLYGRAM
24	22	20	15	NEW KIDS ON THE BLOCK HANGIN' TOUGH	COLUMBIA CK 40985
25	27	24	14	SKID ROW SKID ROW	ATLANTIC 2-81936
26	24	27	9	CHER HEART OF STONE	GEFFEN 2-24239
27	23	19	3	RANDY TRAVIS NO HOLDIN' BACK	WARNER BROS. 2-25988
28	NEW ▶		1	KATE BUSH THE SENSUAL WORLD	COLUMBIA CK44164
29	29	—	2	YOUNG M.C. STONE COLD RHYMIN'	DELICIOUS VINYL 2-91309/ISLAND
30	25	28	15	GLORIA ESTEFAN CUTS BOTH WAYS	EPIC EK 45217/E.P.A.

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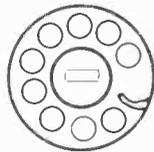


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PARIS MEGASTORE

(Continued from page 45)

he says. "We thought it would be interesting to show the diversity of the label in one retail outlet."

The unusual move of dedicating a record store to one label was complemented with a full-scale media blitz.

Europe 2 publicized the operation three times daily, and there were also spots on Oui FM, Cherie FM, FM Parisiennes, Channels 1 and 5, Europe 1, and RTL.

The event received press exposure in Express Paris, which carried a two-page spread Oct. 9 and another page Oct. 15, and in the newspaper Libération, which ran two half-pages and two vertical strip advertisements.

Also, a London taxi cab drove through Paris during the promotion sporting the Island colors and placards containing details of the operation.

SPEC'S CONVENTION

(Continued from page 45)

video business. The presentation spoofed the popular television show "Entertainment Tonight," including duplicating segments from the program and using actual video commercials. For example, one segment profiled the buying habits of a video collector. In another segment, a Leonard Maltin clone reviewed promotions from the major video suppliers.

The next day, Barr, the director of purchasing and product management, and David Miller, buyer, offered a very funny video takeoff on a Visa commercial, to examine the essentials of product management. The video presented store managers with problems in hypothetical situations, and then the solutions. For example, what a manager should do if a store does not have enough inventory of a new product; or what to do when a popular item runs out on Thursday. The video also showed the importance of pulling product in a timely manner and the ramifications of not doing so.

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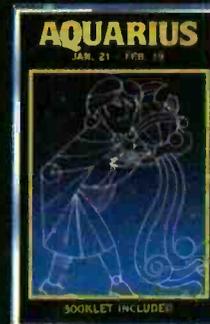
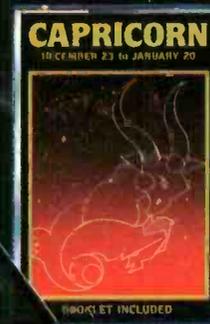
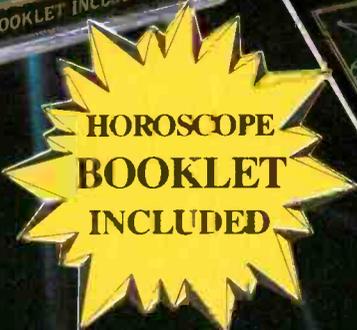
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Crocus Brings 'The Dark Ages' To Light Video Culls Tracks From Twin/Tone Archives

BY BRUCE HARING

FOCUS ON CROCUS: Crocus Entertainment, a Minneapolis video firm, has released "The Dark Ages," which culls tracks from the Twin/Tone Records archives on Agitpop, Curtiss A, the Magnolias, Mekons, the Suicide Commandos, and Soul Asylum.

"Our company has done special-interest video and foreign films in the past," says Jay Douglas, VP of sales

board staffers joined Grass Route in childlike glee at a recent promo item sent by Roadracer Records in support of King Diamond's new album, "Conspiracy." When you put a coin in the obelisk adorned by the King's face, a hand reaches out and snatches the money... High Voltage, a magazine that covers the hard rock and metal scene, has expanded to include

a national college top 20 playlist. The magazine has just gotten a national distribution deal... The fourth "Dimensions Of Dallas" seminar is set for Dallas, Dec. 7-10. Hosted by BMI, the event will be held at the Fairmont Hotel with the usual round of panels, showcases, and schmoozing. More info at 214-520-1122 or 214-826-6832.



at Crocus. "In a lot of ways, independent videos and independent records are a lot alike, fighting for space on the rack and in-store promotion."

"The Dark Ages" will sell for \$9.95 at retail, because "we wanted the video affordable to the average kid. I'm still convinced if a kid has \$15 to spend on a rock video or compact disk, he'll go for the CD," Douglas says.

The firm will release another Twin/Tone compilation in January, and hopes to do other labels if the response on the product is strong. More information on the video is available from Crocus at 800-942-2992.

THREE GIRLS THREE: Antone's Records plans a spring '89 release for "Dreams Come True," which unites the label's Angela Strehli and Lou Ann Barton with Rounder Records' Marcia Ball.

Produced by Dr. John, the record will feature songs like Etta James' "Good Rockin' Daddy," the Tina Turner version of "Somethin's Got A Hold On Me," and several originals. The crew will sing together and solo on the record.

WE GET LETTERS: A while back, Grass Route pondered the meaning behind Senator Flux's "Spectacles, Testicles, Wallets And Watch" on Resonance Records. Riding to the rescue is Gregg Porter, operations and production manager at KUOW in Seattle, who offers this:

"A priest was flying on an airplane, and became involved in conversation with the man next to him. When they got around to religion, the passenger informed the priest that he was an atheist. Despite a lengthy conversation, the priest was unable to convince him of the existence of God.

"Suddenly, the plane shook violently and began to dive. The pilot announced they had major malfunctions, with little hope of survival, and all passengers should gather themselves for the crash.

"The priest had just begun to pray when he noticed the atheist making the sign of the cross. The priest said he was glad to see him accepting God, even at this final moment.

"The passenger said, 'Nonsense, father, I'm just checking all the things that are important to me: Spectacles...'"

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NEW AGE ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
Compiled from a national sample of retail store sales reports.				
1	1	25	NO BLUE THING MUSIC WEST MW-103	RAY LYNCH
			★★ NO. 1 ★★ 9 weeks at No. 1	
2	2	29	DANCING WITH THE LION COLUMBIA OC 45154	ANDREAS VOLLENWEIDER
3	4	7	NIKI NANA PRIVATE MUSIC 2056	YANNI
4	3	55	CRISTOFORI'S DREAM NARADA LOTUS 61021/MCA	DAVID LANZ
5	7	7	ELDORADO PRIVATE MUSIC 2054	PATRICK O'HEARN
6	5	15	LIVING THE NORTHERN SUMMER MUSIC WEST MW-133	JIM CHAPPELL
7	6	23	THE NARADA COLLECTION TWO NARADA N-39117/MCA	NARADA ARTISTS
8	8	33	WINDHAM HILL SAMPLER '89 WINDHAM HILL 1082/A&M	VARIOUS ARTISTS
9	10	55	DEEP BREAKFAST ● MUSIC WEST MW-102	RAY LYNCH
10	11	39	WATERMARK ● Geffen 24233	ENYA
11	20	3	HISTORY OF MY HEART PRIVATE MUSIC 2058	SUZANNE CIANI
12	12	17	CROSS CURRENTS NARADA EQUINOX 63007/MCA	RICHARD SOUTHER
13	9	17	PASSION Geffen 24206	PETER GABRIEL
14	15	29	AUTUMN ▲ WINDHAM HILL 1012/A&M	GEORGE WINSTON
15	22	3	AND IT RAINED ALL THROUGH THE NIGHT NOUVEAU 228	BILL WOLFER
16	16	19	THE NATURE OF THINGS SHINING STAR SSP 113	BRUCE BECVAR
17	14	27	A JOURNEY HOME GLOBAL PACIFIC ZK 45152/CBS ASSOC.	GEORGIA KELLY/DUSAN BOGDANOVIC
18	13	35	ISLAND NARADA EQUINOX N-63005/MCA	DAVID ARKENSTONE
19	19	11	MYSTIC ISLAND HIGHER OCTAVE 7021	CUSCO
20	17	17	MYSTIC WATERS SILVER WAVE SD 506	DAVOL
21	NEW ▶		LET THEM SAY WINDHAM HILL 1084	MONTREUX
22	RE-ENTRY		WINTER INTO SPRING ▲ WINDHAM HILL 1019/A&M	GEORGE WINSTON
23	23	17	BLUE CHIP MCA 6291	ACOUSTIC ALCHEMY
24	21	51	DECEMBER ▲ ² WINDHAM HILL 1025/A&M	GEORGE WINSTON
25	24	3	RAIN MAIDEN SILVER WAVE 508	WIND MACHINE

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ALBUM RELEASES

The following configuration abbreviations are used: LP—album; EP—extended play; CA—cassette; NA—price not available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.
▲=Simultaneous release on CD.

POP/ROCK

BAD NEWS

Bad News
LP Rhino R11H-70931/NA
CA R41H-70931/NA

THE CARPENTERS

Love Lines
▲ LP A&M SP-3931/NA
CA CS-3931/NA

D.J. JAZZY JEFF & THE FRESH PRINCE

And In This Corner ...
▲ LP Jive 1188-1-J9/NA
CA 1188-4-J9/NA

RANDY ERWIN

Til The Cows Come Home/Cowboy Rhythm
▲ CD ROM 26010-2/NA
CA 26010-4/\$9.98

LOU GRAMM

Long Hard Look
▲ LP Atlantic 81915-1/\$9.98
CA 81915-4/\$9.98

GRANT HART

Intolerance
▲ LP SST SST-215/\$8.98
CA SST-215/\$8.98

PETER HIMMELMAN

Synesthesia
▲ LP Island 91248-1/\$9.98
CA 91248-4/\$9.98

HOUSE OF FREAKS

All My Friends
▲ LP Rhino R11H-70943/NA
CA R41H-70943/NA

INDIGO GIRLS

Strange Fire
▲ LP Epic FP-45427/NA
CA FPT-45427/NA

THE JESUS AND MARY CHAIN

Automatic
▲ LP Warner Bros. 1-26015/NA
CA 4-26015/NA

IAN McCULLOCH

Candle Land
▲ LP Reprise/Sire 1-26012/NA
CA 4-26012/NA

THE ROCHES

Speak
▲ LP MCA MCA-6345/NA
CA MCAC-6345/NA

THE SLICKE BOYS

Live At Last
▲ LP Giant GRI-6037-1/\$8.98
CA GRI-6037-4/\$8.98

STEADY B.

Going Steady
▲ LP Jive 1284-1-J8/NA
CA 1284-4-J8/NA

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GARY THOMAS & SEVENTH QUADRANT

Code Violations
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ABDUL WADUD

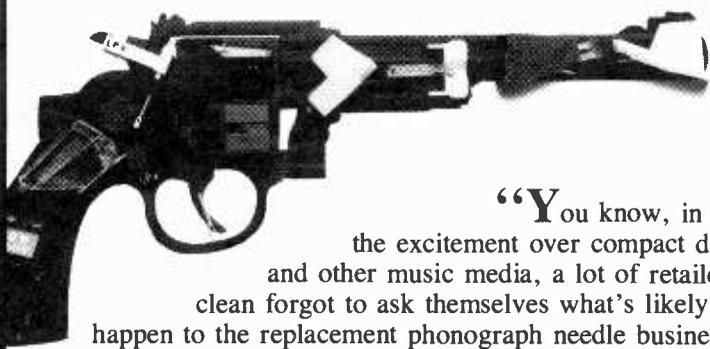
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To get your company's new releases listed, send release sheets or type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to New Releases, Billboard, Suite 700, 9107 Wilshire, Beverly Hills, Calif. 90210.

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RETAIL TRACK

(Continued from page 50)

it's still a mess out there. We got shook up like crazy."

BIG THANKS to Tom Noonan, Billboard's associate publisher/research & development, who took time out from his schedule on Oct. 18 to phone the various record companies and get a read on the status of Bay area branches in the aftermath of the Oct. 17 earthquake. Noonan's yeoman work was a big assist to our editorial department and to this column—but it also revealed his genuine concern for the people who live and work in the affected communities.

FOR STORES THAT CARRY musical instruments, absolute preregistration deadline for the National Assn. of Music Merchants' Jan. 19-21 Winter International Music Mart is Dec. 15. Nonexhibiting members who beat that deadline pay no fee. A \$5 fee is charged to members at the site, while nonmembers pay \$25. NAMM is holding the trade show in Anaheim, Calif., with lodging at the Convention Center Hilton and Towers Marriott; hotel reservations must be made through NAMM. For more info, call 800-767-NAMM.

Assistance in preparing this column was provided by Ed Christman in New York.

DAVID BOWIE

Well over 200,000 units sold in the first four weeks: at an average retail price of \$55.00, that translates to \$11,000,000 in sales since release.

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— Rolling Stone

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SOUND + VISION

Talk Focuses On Future Of Video Aging Demos Cited; Strategies Plotted

BY PAUL SWEETING

NEW YORK Significant shifts in the demographics and rental habits of VCR households are causing changes in how program suppliers acquire and market product.

Speaking at a recent Paul Kagan seminar in New York on "The Video-cassette Future," Paul Lindstrom, VP of Nielsen Media Research, presented research showing the number of prerecorded cassettes rented per month by the average VCR household fell 17.3% between the second quarter of 1987 and the second quarter of 1989. In the second quarter of 1987, VCR households rented 2.71 cassettes per month, on average, compared with only 2.24 per month in the same period this year.

"Since the first quarter of 1987, the total number of VCR households is

up about 40%, but total rental volume is up only about 15%" over that same time, Lindstrom said.

Lindstrom also presented data showing a significant decline in the number of 18-34-year-olds in VCR households between 1986 and 1989, and a concurrent increase in the number of people over 50. In 1986, there were 83 18-34-year-olds per 100 VCR households, according to Lindstrom, compared with only 63 per 100 households now. At the same time, the number of people over 50 increased from 56 per 100 households in 1986 to 67 today.

"You're seeing a much higher growth rate in the VCR population among the over-50s than among the 18-to-34s," he said. This skewing toward an older population contributes to the decline in average rental levels, since older consumers tend to rent

less frequently than do younger households.

These two trends are confronting the industry with a new set of challenges, other speakers at the seminar said. "Growth won't come from an increasing household base," HBO Video senior VP Henry McGee said. "Growth will have to come from the product itself."

That means squeezing more unit shipments, and ultimately rentals, out of what program suppliers release, a process McGee sees as already under way. "Product flow is down," he said. "Independent producers who relied on presales to video to finance production are finding it tougher than they thought. But the quality and the budgets of what is getting made are going up."

Bigger-budget, higher-quality films, according to McGee, should

(Continued on page 62)

WARNER HOME VIDEO



Mean, Green, And Back On The Screen. "The Toxic Avenger," plugging a sequel, was on hand with "Cyborg" star Vincent Klyn, second from left, at Commtron's recent convention in Santa Cruz, Calif. Shown, from left, are Cannon director of sales Jim Ward, Klyn, Avenger, Warner Home Video field sales coordinator Mike Friedman, and Warner Home Video Northern California sales rep Issie Borenstein.

newsline...

NO NUDE IS BAD NEWS for new program supplier Atlas Entertainment Corp. The company's first release, "SuperBitch," an otherwise typical B-grade actioner, has run afoul of some squeamish distributors concerned about AEC's sales strategy for the movie. The main selling point, played up prominently in the company's original point-of-purchase material and trade ad, is the opportunity to see the film's star, Stephanie Beacham, nude. Beacham is currently starring as a nun in the NBC sitcom "Sister Kate."

Dredging up early titles ground out by newly prominent stars is a time-honored tactic in the video industry, but the times may be a-changin'. Atlas Entertainment had pretty good success selling distributors on its new line, according to president Rakesh Chitkara, but when they saw the ad campaign for "SuperBitch," some got nervous. At least three distributors, including Baker & Taylor, either refused to carry the title, or demanded a toned-down ad for their mailers that did not use the revealing artwork from the p-o-p material, and made no mention of Beacham's nudity. They also demanded the title be changed to "SuperB-h."

Chitkara reluctantly complied. "It was our main selling point," he says of the unclad Beacham. "It will certainly have an impact on our sales, but we have other distributors." Chitkara estimates shipping 8,000-10,000 units of the Nov. 30 title.

In addition to "SuperBitch," AEC will release "P.O.W. Death Camp" Nov. 30. The company has about 50 titles in its catalog so far, plus an output deal with Chuck Vincent's Platinum Pictures covering 25 or more titles. The company will release one or two titles a month, all for the rental market.

KINO INTERNATIONAL, a New York-based theatrical distributor, has launched Kino On Video by introducing the Collectors Edition series of silent classics. The company will release 10 titles Nov. 1, all mastered from 35mm archival prints. All include musical accompaniment. Titles in the series will carry list prices of \$29.95-\$39.95. The 10 titles are "Queen Kelly" and "Foolish Wives" (Erich von Stroheim); "Metropolis" and "Spiders" (Fritz Lang); "Rare Chaplin"; "Phantom Of The Opera" (Rupert Julian); "Sadie Thompson" (Raoul Walsh); "The Outlaw And His Wife" (Victor Sjöström); "The General" (Buster Keaton); and "The Cabinet Of Dr. Caligari" (Robert Wiene). Contact: (212) 629-6880.

COKE IS IT. Coca-Cola has signed on as the exclusive advertiser for the second issue of Majestic Video Publishing's Persona Video Magazine. Spots for Diet Coke and Coke Classic will be interspersed with 90 minutes of editorial material, including celebrity interviews and features. The second issue will be available in about 600 retail outlets in Denver, Boulder, Colorado Springs, and Fort Collins, Colo., and in about 450 outlets in Indianapolis, Bloomington, Terre Haute, and Anderson, Ind. The list price is \$4.95 per issue.

AUDIO MEETS VIDEO in HBO Video's upcoming release of "Body And Mind: Total Relaxation And Stress Relief Program," featuring Raquel Welch. HBO is packaging an audiotape along with the video for \$29.99. The 30-minute audio, based on the same material as the video, is designed to allow consumers to continue the stress-relief program outside the home.

PAUL SWEETING

FOR WEEK ENDING NOVEMBER 4, 1989

Billboard®

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TOP VIDEODISKS™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★★ NO. 1 ★★				
1	6	3	THE LAND BEFORE TIME	Amblin Entertainment MCA Home Video 80864	Animated	1988	PG	24.98
2	1	7	RAIN MAN	MGM/UA Home Video Pioneer LDCA, Inc. 101648	Dustin Hoffman Tom Cruise	1988	R	29.95
3	8	7	THE NAKED GUN	Paramount Pictures Pioneer LDCA, Inc. 32100	Leslie Nielsen	1988	PG-13	34.95
4	2	9	THE WIZARD OF OZ: THE FIFTIETH ANNIVERSARY EDITION ▲ ◇	Turner Entertainment Co. Pioneer LDCA, Inc. ML101656	Judy Garland Ray Bolger	1939	G	24.95
5	4	13	DANGEROUS LIAISONS	Warner Bros. Inc. Warner Home Video 11872	Glenn Close John Malkovich	1988	R	24.98
6	RE-ENTRY		GONE WITH THE WIND: THE FIFTIETH ANNIV. ED. ▲ ◇	Turner Entertainment Co. Pioneer LDCA, Inc. 901678	Clark Gable Vivien Leigh	1939	G	49.95
7	3	9	TEQUILA SUNRISE	Warner Bros. Inc. Warner Home Video 11821	Mel Gibson Michelle Pfeiffer	1988	R	24.98
8	7	7	STAR WARS	CBS-Fox Video Pioneer/Image Ent. 5023	Mark Hamill Carrie Fisher	1977	PG	69.95
9	13	5	THE 'BURBS	Universal City Studios MCA Home Video 80878	Tom Hanks	1989	PG	34.98
10	12	53	TOP GUN	Paramount Pictures Pioneer LDCA, Inc. 1629	Tom Cruise Kelly McGillis	1986	PG	29.95
11	5	31	DIE HARD	CBS-Fox Video Pioneer/Image Ent. 1666-80	Bruce Willis Bonnie Bedelia	1988	R	39.95
12	9	15	THE ACCIDENTAL TOURIST	Warner Bros. Inc. Warner Home Video 11825	William Hurt Kathleen Turner	1988	PG	24.98
13	10	21	COMING TO AMERICA	Paramount Pictures Pioneer LDCA, Inc. 32157	Eddie Murphy Arsenio Hall	1988	R	34.95
14	NEW ▶		BEACHES	Touchstone Pictures Touchstone Home Video 797	Bette Midler Barbara Hershey	1989	PG-13	39.95
15	14	9	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford	1981	PG	34.95
16	11	13	TWINS	Universal City Studios MCA Home Video 80873	A. Schwarzenegger Danny DeVito	1988	PG	34.98
17	NEW ▶		HER ALIBI	Warner Bros. Inc. Warner Home Video 11835	Tom Selleck Paulina Porizkova	1989	PG	24.98
18	NEW ▶		CYBORG	Cannon Video Warner Home Video 31030	Jean-Claude Van Damme	1989	R	24.98
19	18	19	BIG	CBS-Fox Video Pioneer/Image Ent. 4754	Tom Hanks	1988	PG	39.95
20	15	17	GHOSTBUSTERS	RCA/Columbia Pictures Home Video Criterion Collection	Bill Murray Dan Aykroyd	1984	PG	49.95

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

HBO Stepping Up Its Theatrical Release Plans

NEW YORK HBO Video will double its release slate of theatrical titles in 1990 to 28, the company announced last week. The move is in keeping with the ongoing consolidation among independent program suppliers, which has left more stable companies, such as HBO and IVE, in a relatively stronger position in acquiring and marketing product.

It also reflects a refocusing on theatrical titles by HBO after a heavy concentration on special-interest titles, according to senior VP Henry McGee. "In the first half of 1989, our focus was really on special interest," he says. "Starting in the second half of the year, we got back into the feature film business in a big way. So 1990 will be a continuation of that."

In addition to its existing deals with such independent producers as Miramax and Hemdale, HBO is sporting new, multipicture deals with Samuel Goldwyn, King's Road, and with producer Aaron Russo. Russo's "Rude Awakening" will be released on cassette in January, along with "Kickboxer."

The abundance of theatrical product will force HBO to release one new title every two weeks, rather than once a month. "I'm not even buying for 1990 any more," McGee says. "I'm buying for 1991."

PAUL SWEETING

CVV Success Spurs Japanese Flurry Of Low-Price Releases

BY SHIG FUJITA

TOKYO When CIC-Victor (CVV) released 23 feature films on cassette here just before Christmas last year, at what was billed as the "remarkably low price" of \$25 (3,500 yen)—as against the usual \$80-\$130—industry insiders assumed other leading software companies would quickly follow suit.

Instead, they adopted a wait-and-see attitude until a few weeks ago. Now it seems certain that CBS/Fox, RCA/Columbia, and Warner Home Video will be releasing low-price feature-film tapes in the pre-Christmas market.

The flurry of release action has been triggered by the revelation that CVV has thus far sold a total of 1.72 million units from 75 movie titles in the Video Library collection, and plans to release at least 25 more films by year's end.

All the low-price releases debuted on video more than two years ago and posted reasonably strong sales at the higher price point. CVV has maintained the upper price range for new releases.

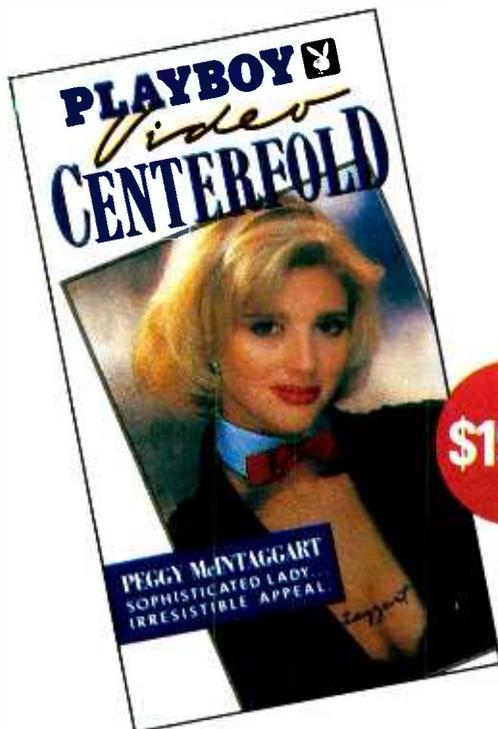
Of the 1.72 million units sold at the low price over nine months, "Roman Holiday," a 1953 Paramount movie, tops the list with sales of 120,000, followed by "Back To The Future," with 90,000. Others include "An Officer
(Continued on page 59)

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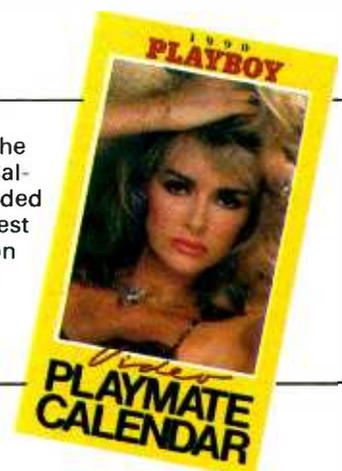
\$19.99

Plus, buyers will go behind-the-scenes on a PLAYBOY centerfold shoot to see Playmates come alive under the artistic guidance of renowned photographer Pompeo Posar.

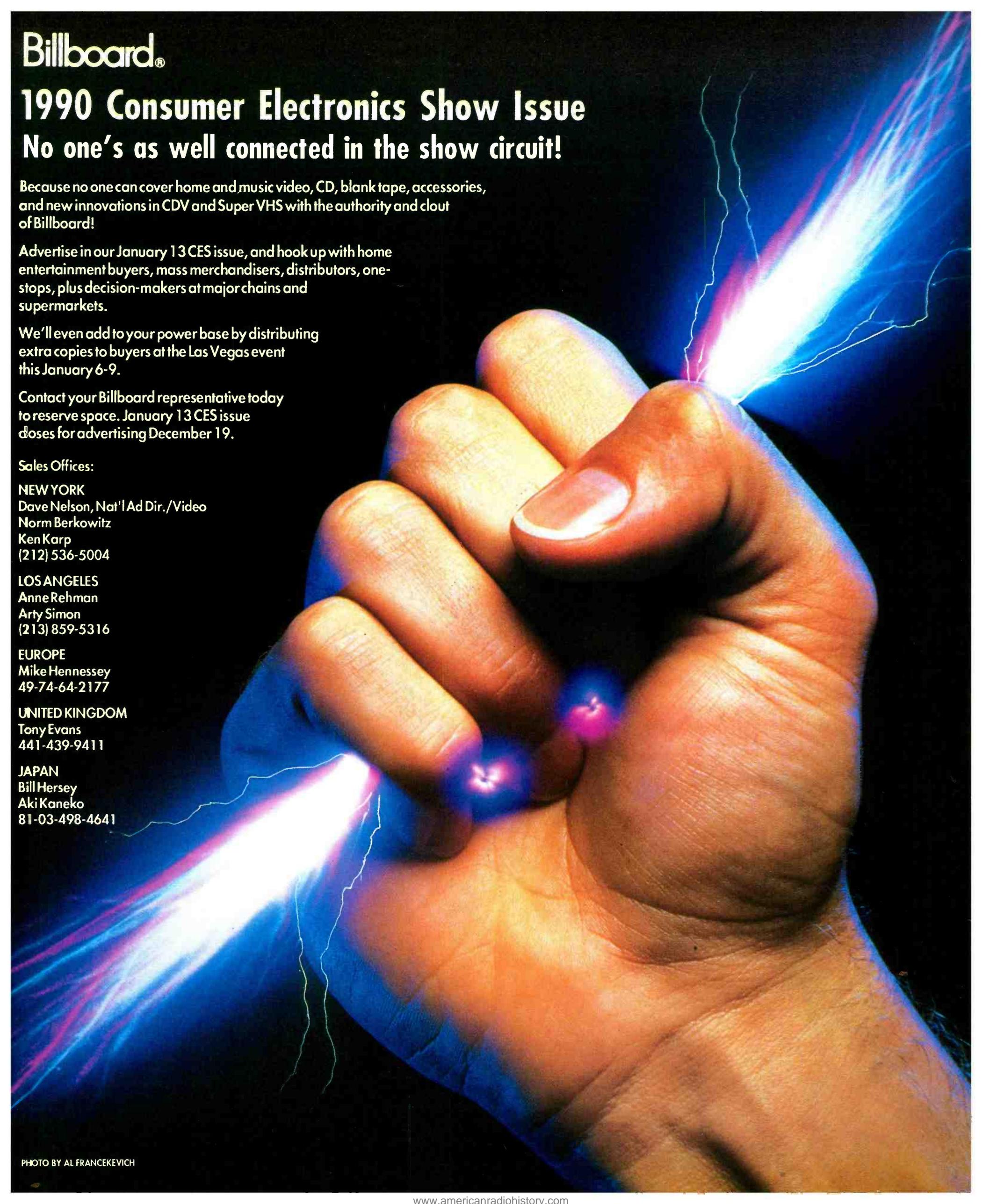
Then from the smash hit TV series, "Growing Pains," there's Playmate Julie McCullough. Long a PLAYBOY reader's favorite, Julie's rocketed to fame on the home screen and another wildly popular pictorial in PLAYBOY Magazine. Now, she's the focus for a stunning nude video sequence.

Also available now!!! The "1990 Video Playmate Calendar" in a newly expanded format. This perennial best seller is *always* in season and bursting with customer appeal.

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Wherehouse Enters Laserdisk Arena

BY CHRIS MCGOWAN

WHEREHOUSE Entertainment will add laserdiscs for sale to a small number of stores before Christmas, according to Jim Dobbe, VP of sale merchandise for the 247-store, L.A.-based web. "We will put them in a few select stores, probably less than 10, in the better locations," says Dobbe. "We will have a fairly good catalog selection."

The introduction of laserdiscs for sale will be the Wherehouse's first step into the laserdisc business, which Dobbe sees as having "a lot of viability. It's just a matter of timing; when will the hardware be out there?" The Wherehouse will increase the number of outlets selling laserdiscs in 1990, "depending on how the product line does." Dobbe does not rule out the possibility of laserdisc rental. "We have no plans in the works for it now, but anything is possible."

MUSIC PLUS is currently running a laserdisc promotion that knocks \$5 off the retail price of all its laserdiscs. The promo, which started Oct. 12 and ends Nov. 8, features a sales-and-merchandising contest for retailers (ending Nov. 8) and a consumer ballot-box contest (that ended Oct. 25). Each derby will award **Pioneer** laserdisc players to winners.

"We're trying to increase our laserdisc sales and let customers know that we sell these puppies," says George Chronis, communications coordinator for the 66-store, L.A.-based chain.

Currently, larger Music Plus outlets display some 900 laserdiscs (pieces, not titles) for sale, while smaller stores rack 100-250 laserdiscs at any one time. "Those numbers are likely to be higher very soon," says Chronis.

FELTENSTEIN BEAMS Aboard *Voyager*: George Feltenstein, one of the top executives in the laserdisc business, has left his post as director of programming at **MGM/UA Home Video** to become director of sales, marketing, and production at **Criterion Collection**, the classic-movie laserdisc label of the **Voyager Company**. The move, which became effective Oct. 23, takes Feltenstein from a position where he devoted his efforts to both videocassettes and laserdiscs to a job where his efforts will be focused entirely on the laserdisc medium. "It's the opportunity to do something new and differ-

ent," he says. "I'll be running the show, with people under me, and at Criterion it's all laser."

Feltenstein spent almost three years at **MGM/UA**, and coordinated its re-entry into laserdiscs in December 1987. He helped build the laserdisc business over the last two years and was instrumental in upgrading product quality, by releasing numerous remastered classic movies on laserdisc with letterboxing (when wide-screen), digital sound, and new packaging. "I'm inordinately proud of what we accomplished at **MGM/UA** and I think they will stay in the forefront of the laser business," says Feltenstein. "The hard part about leaving is that the **MGM** library is my favorite in the world, and I love

LASER SCANS

the people I worked with."

At **Criterion**, he plans to take a more aggressive sales position. "I think they have incredible product, and a lot of exciting licensed titles coming down the pike. They haven't nearly hit their potential. We'll be looking at repackaging certain catalog titles and going out with a bang with new stuff."

WHEN HARRY MET Sell-Through: **Nelson** will release Rob Reiner's "When Harry Met Sally..." at \$24.95 in December. The comedy-drama stars Billy Crystal, Meg Ryan, and Carrie Fisher.

Also positioned at a price even **Scrooge** would like is, naturally, **Paramount's** "Scrooged" (\$24.95), due in November. This modern and comic adaptation of Charles Dickens' "A Christmas Carol" stars Bill Murray, Carol Kane, Robert Mitchum, and Karen Allen. **Paramount's** "Major League" (with Tom Berenger and Charlie Sheen) and **MGM/UA's** letterboxed "Roadhouse" (with Patrick Swayze) will retail for \$24.95 as well and bow in November and December, respectively.

WHEN A LEAN CUT IS Bigger: Just out from **RCA/Columbia** is a fully restored version of "Lawrence Of Arabia," the epic desert tale of the exploits of British officer T.E. Lawrence that stars Peter O'Toole, Omar Sharif, and Anthony Quinn. This 217-minute version is director David Lean's cut (not the studio's) and has been letterboxed on disk to preserve its wide-

screen visuals. It has digital stereo sound and retails for \$49.95. **Voyager Co.** has also just released its more expensive "videophile" edition of the restored "Lawrence," replete with Surround Sound and a special supplementary section (CAV version: \$124.95; CLV version: \$69.95).

NOVEMBER LETTERBOXED Classics: **MGM/UA** has just released a wide-screen "The Magnificent Seven" (\$39.95), the Western classic with Steve McQueen, Yul Brenner, and Charles Bronson, and "The Apartment" (\$39.95), the Academy Award-winning comedy with Jack Lemmon and Shirley MacLaine.

November letterboxed movies on disk include **MGM/UA's** James Bond flicks "Thunderball" and "You Only Live Twice" (\$39.95 each). **CBS/Fox** will offer the following \$69.95 letterboxed laserdiscs: "Alien" and "Aliens" with Sigourney Weaver battling nasty mutating monsters; "The Bible" with George C. Scott as Abraham and John Huston as Noah; "The Man Who Would Be King" with Sean Connery and Michael Caine pushing their luck a bit too far; and "North To Alaska" with John Wayne as a hard-drinking Klondike prospector. "Alien" includes supplemental material and "North To Alaska" is in the CAV format.

WHEN YOU'RE A JET: Also in November, **Voyager** will release a letterboxed "West Side Story" (\$124.95 for the CAV version; \$59.95 for CLV). The famed Leonard Bernstein/Stephen Sondheim musical features choreography by Jerome Robbins and stars Natalie Wood, Russ Tamblyn, and Rita Moreno. The **Voyager** edition of "West Side Story" will include an audio interview with co-director Robert Wise, footage from the film's gala premiere, and complete storyboards and design sketches from its preproduction phase.

FOREIGN AFFAIRS: **Image Entertainment** has just released, in its **Cinemadisc Collection**, the following titles: Jean-Luc Godard's "First Name: Carmen," the controversial "Devil In The Flesh," Wim Wenders' "Wings Of Desire," the Spanish award-winner "Demons In The Garden," Gillo Pontecorvo's "Battle Of Algiers," Luis Buñuel's "Nazarin" and "Los Olvidados," Michelangelo Antonioni's "Red Desert," the Yugoslavian film "Hey Babu Riba," and the charming French comedy "Cousin Cousine."



Maaaavealous Rental. Meg Ryan and Billy Crystal play friends falling in love in **Nelson Entertainment's** "When Harry Met Sally..." Distributed by **Orion Home Video**, the title is due in stores Dec. 14.

FOR WEEK ENDING NOVEMBER 4, 1989

Billboard

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TOP SPECIAL INTEREST VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Program Supplier, Catalog Number	Suggested List Price
HEALTH AND FITNESS™					
1	1	147	CALLANETICS ◇	MCA Home Video 80429	24.95
2	5	39	JANE FONDA'S COMPLETE WORKOUT	Warner Home Video 650	29.98
3	3	51	KATHY SMITH'S FAT-BURNING WORKOUT	Fox Hills Video FH1059	19.95
4	2	53	SUPER CALLANETICS	MCA Home Video 80809	24.95
5	7	35	ANGELA LANSBURY: POSITIVE MOVES	Wood Knapp Video WK1016	29.95
6	4	147	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ◆	Warner Home Video 070	29.98
7	NEW▶		BEGINNING CALLANETICS	MCA Home Video 80892	24.95
8	8	147	JANE FONDA'S NEW WORKOUT ◆	Warner Home Video 069	29.98
9	11	147	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video 8100	14.95
10	13	147	KATHY SMITH'S BODY BASICS	JCI Video 8111	14.95
11	6	29	SHIRLEY MACLAINE'S INNER WORKOUT	Vestron Video 5270	29.98
12	14	89	KATHY SMITH'S STARTING OUT	Fox Hills Video FH1027	19.95
13	9	129	JANE FONDA'S P. B. & R. WORKOUT	Warner Home Video 046	29.98
14	19	85	START UP WITH JANE FONDA	Warner Home Video 077	19.95
15	12	41	RAQUEL: LOSE 10LBS. IN 3 WEEKS	HBO Video 9892	19.99
16	10	147	JANE FONDA'S EASY GOING WORKOUT ◆	Warner Home Video 058	29.98
17	15	73	KATHY SMITH'S WINNING WORKOUT ◇	Fox Hills Video FH1012	29.95
18	16	13	KATHY SMITH'S PREGNANCY WORKOUT	Fox Hills Video MO32223	19.95
19	18	125	A WEEK WITH RAQUEL	HBO Video 9965	19.99
20	17	19	THE 8 WEEK CHOLESTEROL CURE	Video Ticket	29.95

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

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CVV SUCCESS SPURS FLURRY OF LOW-PRICE TITLES

(Continued from page 57)

And A Gentleman" (73,000), "Raiders Of The Lost Ark" (65,000), and "Indiana Jones And The Temple Of Doom" (58,000). The video trade here rates anything above 20,000-unit sales as being a major hit.

CVV now predicts sales of more than 2 million units by the end of the year. The company claims: "We've

established the base for sell-through video in Japan. Other companies following our low-price policy will generate further interest and give us all even bigger sales."

The Video Library concept is a key marketing strategy, says CVV, encouraging the consumer to build a lasting collection.

TOP VIDEOCASSETTES SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	3	3	BAMBI	Walt Disney Home Video 942	Animated	1942	G	26.99
2	2	5	THE LAND BEFORE TIME	Amblin Entertainment MCA Home Video 80864	Animated	1988	G	24.95
3	1	128	THE WIZARD OF OZ: THE FIFTIETH ANNIV. ED. ▲◆	Turner Entertainment Co. MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	24.95
4	4	8	THE BEST OF EDDIE MURPHY: SATURDAY NIGHT LIVE	Eddie Murphy Television Enterprises, Inc. Paramount Home Video 12741	Eddie Murphy	1989	NR	19.95
5	NEW▶		WHO FRAMED ROGER RABBIT	Amblin Entertainment Touchstone Home Video 940	Bob Hoskins Christopher Lloyd	1988	PG	22.99
6	5	12	NEW KIDS ON THE BLOCK: HANGIN' TOUGH	CBS Music Video Enterprises 14V-49022	New Kids On The Block	1989	NR	14.95
7	6	18	PINK FLOYD: DELICATE SOUND OF THUNDER	CBS Music Video Enterprises 24V-49019	Pink Floyd	1989	NR	24.98
8	8	13	BEETLEJUICE	Warner Bros. Inc. Warner Home Video 11785	Michael Keaton	1988	PG	19.95
9	7	8	BATMAN: THE MOVIE	Playhouse Video 1470	Adam West Burt Ward	1966	NR	19.98
10	10	20	ROBOCOP	Orion Pictures Orion Home Video 8610	Peter Weller Karen Allen	1987	R	19.98
11	14	40	JANE FONDA'S COMPLETE WORKOUT	Jane Fonda Warner Home Video 650	Jane Fonda	1989	NR	29.98
12	12	146	CALLANETICS ▲◆	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
13	9	67	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
14	15	4	DEF LEPPARD: IN THE ROUND IN YOUR FACE	Bludgeon Riffola, LTD. PolyGram Music Video 080599-3	Def Leppard	1989	NR	24.95
15	11	55	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
16	19	5	PLAYMATES OF THE YEAR-THE '80'S	HBO Video 0310	Various Artists	1989	NR	19.99
17	13	23	PLAYBOY WET AND WILD	HBO Video 0277	Various Artists	1989	NR	19.99
18	16	17	METALLICA: 2 OF ONE ▲	Elektra Records Elektra Entertainment 40109-3	Metallica	1989	NR	9.98
19	29	102	GONE WITH THE WIND: THE FIFTIETH ANNIV. ED. ▲◆	Turner Entertainment Co. MGM/UA Home Video 901678	Clark Gable Vivien Leigh	1939	G	89.95
20	22	96	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
21	23	52	E.T. THE EXTRA-TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG	24.95
22	18	93	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	24.98
23	17	7	PLAYBOY VIDEO CENTERFOLD-DUTCH TWINS	HBO Video 0309	Karin & Marjam van Breeschooten	1989	NR	19.99
24	27	2	BIG	CBS-Fox Video 4754	Tom Hanks	1988	PG	19.98
25	32	2	QUEENSRYCHE: VIDEO MINDCRIME	EMI Records Ltd. EMI Home Video 1605	Queensryche	1989	NR	16.98
26	30	122	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	14.95
27	RE-ENTRY		KATHY SMITH'S FAT BURNING WORKOUT	Fox Hills Video FH1059	Kathy Smith	1988	NR	19.95
28	21	32	PLAYBOY'S SEXY LINGERIE	HBO Video 0156	Various Artists	1989	NR	19.99
29	20	162	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford	1981	PG	14.95
30	24	51	GHOSTBUSTERS ▲	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG	29.95
31	NEW▶		BEGINNING CALLANETICS	Callan Productions Corp. MCA Home Video 80892	Callan Pinckney	1989	NR	24.95
32	25	13	PUBLIC ENEMY: FIGHT THE POWER-LIVE ●	CBS Music Video Enterprises 19V-49020	Public Enemy	1988	NR	19.98
33	28	17	THE BEST OF GILDA RADNER	Broadway Video Warner Home Video 35148	Gilda Radner	1989	NR	19.98
34	33	80	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	14.95
35	NEW▶		HARD N' HEAVY VOLUME 3	MPI Home Entertainment 1678	Various Artists	1989	NR	19.95
36	31	22	PLAYMATE OF THE YEAR VIDEO CENTERFOLD 1989	HBO Video 0065	Kimberley Conrad	1989	NR	19.99
37	NEW▶		TEENAGE MUTANT NINJA TURTLES: CASE OF THE KILLER PIZZAS	Family Home Entertainment 27314	Animated	1989	NR	14.95
38	NEW▶		MILLI VANILLI IN MOTION	Arista Records Inc. 6 West Home Video SW-5703	Milli Vanilli	1989	NR	14.98
39	37	36	MICHAEL JORDAN: COME FLY WITH ME	CBS-Fox Video 2173	Michael Jordan	1989	NR	19.98
40	35	13	THE PRINCESS BRIDE	Twentieth Century Fox Nelson Home Entertainment 7709	Cary Elwes Robin Wright	1987	PG	19.95

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HOME VIDEO

A Video Decade Reviewed; Mags Name Best '80s Films

HOLY VIDEO DECADE, Batman! Better stay tuned for "The Video Decade 1980-1990—The First 10 Years And Beyond," a Billboard special edition set for the Jan. 6, 1990, issue.

We'll be recapping the major events, people, players, trends, and charts that shaped the industry. We'll also take a peek through our own crystal ball at the '90s. Not only will Billboard have a special front cover that week, but also some additional editorial and graphic surprises.

Backlot Beat isn't exactly an innocent bystander in Billboard's own home video history. I will be anchoring this novel edition, which will also include the input of our new Gotham-based home video editor, Paul Sweeting. If you're at home in the home video industry, you won't want to miss this!

GELLU-LOID heroes: The current issues of **Premiere** and **Billboard** sister publication **American Film** both cited "Raging Bull" as the best film of the '80s, the result of an extensive critics' poll.

The balance of the Premiere list, in descending order, includes "Wings Of Desire," "E.T.: The Extra-Terrestrial," "Blue Velvet," "Hannah And Her Sisters," "Platoon," "Fanny & Alexander," "Shoah," "Who Framed Roger Rabbit," "Do The Right Thing," "The Road Warrior," "Local Hero," and "Terms Of Endearment."

Meanwhile, the rest of American Film's list consisted of "E.T.: The Extra-Terrestrial," "Blue Velvet," "Hannah And Her Sisters," "Atlantic City," "Raiders Of The Lost Ark," "Platoon," "Once Upon A Time In America," "Prizzi's Honor," and "The King Of Comedy."

American Film also named "Raging Bull" lens man Martin Scorsese the best director of the '80s, while Meryl Streep and Jack Nicholson earned kudos for best actress and best actor.

KVC UPDATE: In case you've been wondering about the status of Indianapolis-based **KVC Home Video**, "interim" president **Bill Gallagher** says the company has begun to return to an even keel with a 1990 game plan that includes not only repackaging, repricing, and remerchandising catalog product for sell-through, but aggressively attacking the film-based rental side of the business as well.

The past year and a half has been a stormy one for KVC, veteran entertainment industry executive Gallagher acknowledges, in

the wake of would-be owner Alan Saffron's apparent financial difficulties and subsequent legal entanglements. Saffron's plan to acquire Atlantic Entertainment, which was going to supply theatrical titles, also fell by the wayside.

KVC, says Gallagher, is now in the control of the Eldon Mayer Group, a New York investment entity, although the last court date involving all the parties gave Saffron a six-month optional window in which to still acquire the company if he can put the financing together. That option period will end in about three months.

Founded by Jim Kartes, KVC was sold earlier in the decade to Scripps-Howard, but Kartes repurchased it before the arrival of Australian entrepreneur Saffron.

Gallagher says that when he arrived, in May, "I had a VSDA ahead of me and about 20 Atlantic titles for sell-through, like 'Stormy Monday' and 'Cop,' which had been out

previously as Paramount rental titles. We needed to take those to market. In addition, we had a Shari Lewis deal and a 'Comic Relief' commitment. What I tried to do was unravel all that and get product out there. We did that."

Part of the plan, he says, also included adding a "field force" where there was none before, since KVC "was selling direct to retailers. There was only one release between May 1988 and May 1989. I re-established relations and credibility with distributors. Now we have regional people in Chicago, New Jersey, and Dallas, who also covers the West Coast."

Another major component of the blueprint is to repackage and reprice many of the "marketable" sell-through public domain titles and nontheatrical titles—including cooking, exercise, gardening, and a big-band series—that original founder Kartes was responsible for creating.

"We're also looking to add more sell-through product that we can put in the catalog," he says. But the ultimate goal "will be to get into the rental business, since that's where the profit is. The board has agreed to invest in that. We'll look for acquisitions from various European sources as well as Hollywood entrepreneurs—\$3 million-\$5 million budget films that will get some theatrical run. We'll also look at acquiring made-for-TV programming."

KVC, says Gallagher, also has a thriving duplication business in Indianapolis that produces some 100,000 tapes per week. "We're doing very well with outside duplication. We're also doing well in the

(Continued on next page)

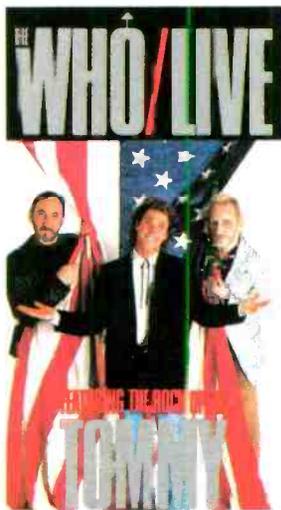


by Jim McCullaugh

ROCK HISTORY COMES TO LIFE ON HOME VIDEO



In August 1989, The Who performed "Tommy" in a landmark benefit concert at Los Angeles' Universal Amphitheater. It was an unforgettable show, with some of rock's biggest stars bringing to life one of rock's most important works — twenty years after its debut.



But that's not all that went on that night: The Who returned to the stage for over an hour of songs, including some of their biggest hits.

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SCREENPLAY MARK PEIPLOE WITH BERNARDO BERTOLUCCI • PRODUCER JEREMY THOMAS • DIRECTOR BERNARDO BERTOLUCCI

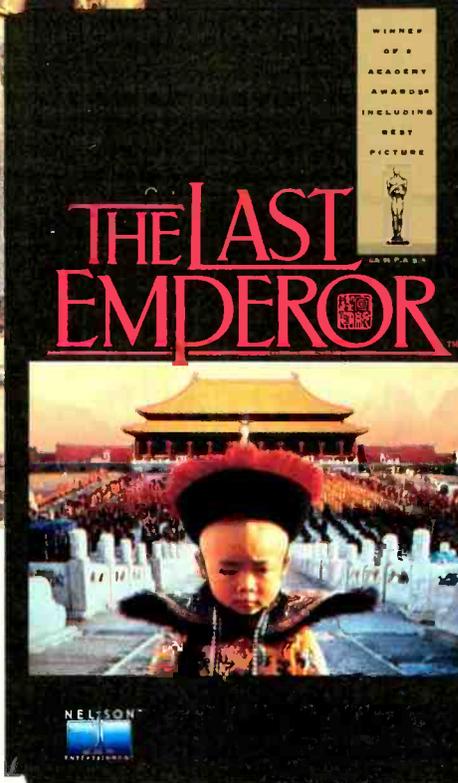
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STREET DATE: SEPTEMBER 28, 1989



VIDEO'S FUTURE

(Continued from page 56)

eventually lead to stronger video product.

Another way video suppliers are seeking to ensure product with better rental potential is by flexing their international muscles. "The international market is now about equal to the U.S. market in terms of its contribution to the studio's bottom line," said Chris Deering, executive VP of RCA/Columbia. By combining U.S. and overseas rights "video can now put up virtually the entire negative cost of a film. That gives us more leverage in terms of acquisitions."

One way video companies are exploiting that leverage is by demanding guarantees of adequate distribution and promotion of a title while it is in theaters. "Prints and ad budgets are increasingly important," McGee said. "We're emphasizing it more and more in our acquisitions, insisting on certain levels."

Another strategy for growing the business, of course, tantalizingly hinted at by preparations for the release of "Honey, I Shrank The Kids," "Indiana Jones And The Last Crusade," and "Lethal Weapon 2," is to skip the rental market altogether, at least for the biggest titles, and release them for sell-through.

But RCA/Columbia's Deering took an unfashionably dim view of that approach. "The temptation by some studios to jump over the rental window could have a long-term negative impact on the industry," he said. "It's necessary for the rental market to stay healthy; and it's been healthy in part because of its exclusive window before sell-through."

Deering's reasoning stems from his belief that, "With few exceptions, most of the money for new production has to be generated by the industry itself. So production is impacted by the product's ability to generate revenue down the line. The rental phenomenon has allowed many films to at least recoup their investment where they otherwise might not have."

BACKLOT BEAT

(Continued from preceding page)

premium side of the business."

SHORT SCANS: New Star Video president Dimitri Villard says "Obsessed," a psychological thriller in the "Fatal Attraction" mode that had a regional theatrical run last fall but garnered good reviews from the Los Angeles Times and the Hollywood Reporter, should be the company's biggest title to date. It is due on the street Dec. 13. The box art, notes Villard, is novel for the industry in its generous use of white space, "which should make it stand out on the shelf." On the box, he says, the favorable reviews are prominent. "We're also doing an unprecedented amount of distributor mailer and trade magazine advertising." A Telescene film, the title was acquired last year and represents, says Villard, a major push in upgrading the company's films and sales. To that end are such upcoming releases as "Hobo's Christmas," with William Hickey, and "Thompson's Last Run," with Wilfred Brimley and Robert Mitchum.

Buying Vs. Building Takes Center Stage At Kagan

BY PAUL SWEETING

NEW YORK Despite the aggressive acquisition strategy recently adopted by Super Club North America (Billboard, Oct. 14), executives from major retail chains attending a recent Paul Kagan seminar in New York said that in most cases, building new stores is still a better strategy for expansion than acquiring existing stores.

At the same time, the executives said, opening state-of-the-art video stores today requires a far greater investment than it did a few years ago, making access to capital a greater consideration in future new-builds.

"We'll expand through building," Steve Wilson, chairman and CEO of The Fairfield Group said. "It can be very expensive to try to muscle in on a well-staked-out market, but fundamentally, building is a better philosophy than buying." In February, Fairfield acquired the Video World chain of 26 stores, mostly in Connecticut. It is currently changing the chain's name to Filmscape.

The continued fragmentation of the retail market is a major factor

favoring new-builds over acquisitions, according to Richard Abt, executive VP of West Coast Video. Since it is still rare for a single retailer to have a dominant market share in any given city, Abt said, most markets are still vulnerable to a well-heeled new entrant. "Fragmentation in the market still leaves opportunities for people with access to capital," he said.

Another factor favoring building over buying, Abt said, is the potential for more than one major retailer to thrive in the same market. "In markets where Blockbuster comes in there is some impact initially," he said of cases where his West Coast stores have gone head-to-head with the other major national chain. "But after a couple of months, things are pretty much back where they were. I think supply does stimulate demand somewhat."

The biggest factor arguing against expansion through building, according to Abt, is the capital requirement. "Capital quickly becomes the limiting parameter," he said. "It takes \$300,000 to \$500,000 to open a state-of-the-art store today. You can't do that by reinvest-

ing cash flow." That's one reason West Coast has continued to sell franchises, Abt said. "The franchisees are putting up most of the capital."

On the other hand, Troy Cooper, VP Erol's, pointed out, "Franchising has a lot of risks. You give up a lot of control when you franchise." Erol's 200 stores are all company owned. "We've restricted our growth deliberately," Cooper said. "We went for market dominance, rather than growing the number of stores very quickly through franchising."

Even Bruce Shackman, president of Applause Video, with both company-owned and franchised outlets, acknowledged the weaknesses of franchising. "Frankly, I think it's better to go with company-owned stores, but capital is the problem," he said. "We are currently looking for an investment partner. We have a formula that works, that we want to roll out, but we need capital to be able to do that."

Even while the retail executives continue to favor building over buying, they acknowledged that the future for new-builds is not limitless. "Locations and market share are the biggest factors in the buy-vs.-build" equation, Cooper said. As more of the most desirable locations in a market are claimed, he said, the argument in favor of buying gets stronger.

"We would consider buying instead of building depending on the locations," Abt said. "If someone already had the choicest locations, we might buy."

But Fairfield's Wilson warned that the location picture is still fuzzy. "Not every site being built today is a good one," he said. "We could have a lot of rebuild ahead of us." Wilson added that while buy-

ing can be more expensive than building, because the buyer is often paying a premium for an existing operation, it can be easier to finance than a new-build.

Along with eventually tipping the scales in favor of growth through acquisition, the increasing consolidation of the retail base could also entice the studios into becoming significant players in the retail business, the executives said.

"I certainly do think the studios will look to get into video retailing," Abt said. "They haven't so

far in part because the market is so fragmented. They're not going to buy six- or eight-store chains. But now that you have 200- to 700-store chains it could be a different story."

"A few years ago, the studios were very nervous about vertical integration," Applause's Shackman said. "There was a fear of competing with your own retail customers. But now, I think every one of them is looking at [getting into retail]. I think you'll see some movement on that in the next few years."

FOR WEEK ENDING NOVEMBER 4, 1989

Billboard®

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TOP KID VIDEO SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
1	2	3	BAMBI Walt Disney Home Video 942	1942	26.99
2	1	5	THE LAND BEFORE TIME Amblin Entertainment/MCA Home Video 80864	1988	24.95
3	3	55	CINDERELLA Walt Disney Home Video 410	1950	26.99
4	4	23	TEEN MUTANT NINJA TURTLES: THE SHREDDER ... Family Home Entertainment 23981	1987	14.95
5	12	2	TEEN MUTANT NINJA TURTLES: KILLER PIZZAS Family Home Entertainment 27314	1989	14.95
6	5	107	LADY AND THE TRAMP Walt Disney Home Video 582	1955	29.95
7	RE-ENTRY		CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
8	6	23	NUTS ABOUT CHIP 'N' DALE Walt Disney Home Video 447	1989	14.95
9	9	13	DAFFY DUCK'S QUACKBUSTERS Warner Bros. Inc./Warner Home Video 11807	1988	19.95
10	7	38	TEEN MUTANT NINJA TURTLES: HOT RODDING ... Family Home Entertainment 23980	1989	14.95
11	11	10	SCOOBY-DOO WITH GUESTS BATMAN AND ROBIN Hanna-Barbera Prod. Inc./Kids Klassics K5029	1988	29.95
12	10	53	TEEN MUTANT NINJA TURTLES: HEROES ... Family Home Entertainment 23978	1988	14.95
13	15	23	DISNEY'S SING ALONG SONGS: FUN WITH MUSIC Walt Disney Home Video 451	1989	14.95
14	8	42	THE JETSONS MEET THE FLINTSTONES Hanna-Barbera Home Video 1119	1987	29.95
15	14	177	WINNIE THE POOH AND TIGGER TOO Walt Disney Home Video 64	1974	14.95
16	13	214	DUMBO Walt Disney Home Video 24	1941	29.95
17	NEW		WINNIE THE POOH: THE WISHING BEAR Walt Disney Home Video 920	1989	12.99
18	19	109	AN AMERICAN TAIL Amblin Entertainment/MCA Home Video 80536	1986	29.95
19	18	52	RAFFI IN CONCERT WITH THE RISE & SHINE BAND Troubadour Records Ltd./A&M Video VC61719	1988	19.98
20	NEW		WINNIE THE POOH: THE GREAT HONEY POT ROBBERY Walt Disney Home Video 903	1989	12.99
21	NEW		TEX AVERY'S SCREWBALL CLASSICS II Turner Entertainment Co./MGM/UA Home Video M201667	1989	14.95
22	NEW		WINNIE THE POOH: NEW FOUND FRIENDS Walt Disney Home Video 902	1989	12.99
23	21	158	SLEEPING BEAUTY Walt Disney Home Video 476	1959	29.95
24	16	22	BEN AND ME Walt Disney Home Video 460	1989	14.95
25	17	23	BONGO Walt Disney Home Video 546	1989	14.95

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

COMING SOON

A WEEKLY PREVIEW OF UPCOMING VIDEO RELEASES*

TITLE (MPAA RATING) STARS STUDIO/LIST PRICE	PREBOOK CUTOFF (STREET DATE)	BOX OFFICE IN MILLIONS (# OF SCREENS)	P-O-P AVAIL- ABILITY
HELL HIGH (R) Christopher Stryker, Maureen Mooney Prism/\$79.95	11/07/89 (11/22/89)	\$0.0038 (21)	Release Sheet
LORDS OF THE DEEP (R) Bradford Dillman MGM/UA/\$79.95	11/02/89 (11/21/89)	\$0.0325 (14)	NA
38: VIENNA BEFORE THE FALL (NA) Lotte Ledi Crocus/\$79.95	11/15/89 (12/06/89)	NA (NA)	Flier
VAMPIRE'S KISS (R) Nicholas Cage, Jennifer Beals, Maria Conchita Alonso HBO/\$89.99	11/06/89 (11/22/89)	\$0.6 (29)	Poster

* INFORMATION FURNISHED BY VIDEO FORECASTER.

OTHER TITLES

BROKEN LANCE Spencer Tracy CBS/Fox/\$39.98 Prebook cutoff: 11/7/89; Street: 11/22/89	SEARCH FOR BATTLESHIP BISMARCK Documentary Vestron/\$29.98 Prebook cutoff: 11/10/89; Street: 12/06/89
DINOSAURS! DINOSAURS! DINOSAURS! Gary Owens, Eric Boardman Twin Tower/\$14.98 Prebook cutoff: 11/06/89; Street: 11/28/89	SEASON OF FEAR Michael Bowen, Clare Wren CBS/Fox/\$79.98 Prebook cutoff: 11/07/89; Street: 11/22/89
THE FEARMAKER Katy Jurado Prism/\$59.95 Prebook cutoff: 11/2/89; Street: 11/22/89	TOUGHLOVE Bruce Dern, Lee Remick, Piper Laurie Fries/\$39.95 Prebook cutoff: 11/7/89; Street: 11/29/89
MESMERIZED Jodie Foster, John Lithgow Vestron/\$89.95 Prebook cutoff: 11/10/89; Street: 12/06/89	VIETNAM: A TELEVISION HISTORY (seven-tape series) Documentary SVS/\$99.95 Prebook cutoff: 11/06/89; Street: 11/29/89
THE MIGHTY QUINN Denzel Washington, Robert Townsend CBS/Fox/\$89.98 Prebook cutoff: 11/7/89; Street: 11/22/89	THE VISION Lee Remick SVS/\$79.95 Prebook cutoff: 11/01/89; Street: 11/29/89

To get your company's new video releases listed, send the following information—title, performers, distributor/manufacturer, format(s), prebook cutoff, ship date, box-office gross, and suggested list price (if available)—to Video Releases, Billboard, 1515 Broadway, New York, N.Y. 10036.

Solomons Were Lured By Super Club's Resources

BY MOIRA McCORMICK

CHICAGO When Super Club first approached the Louisiana-based brothers George and Gary Solomon about acquiring their separately owned and operated chains Alfalfa Video and MovieTime Video, "We weren't interested," says George Solomon.

Both chains, which between them were operating stores in Louisiana, Mississippi, and Arkansas, were expanding at a comfortable pace and had shown no signs of slowing down—unlike many independent webs, which are forced to cease growth after a certain point due to lack of capital. "When Super Club came to us," says Solomon, "we had signed leases for five stores." Three of those units are now open, with the other two scheduled to bow this month.

"Before the sale our resources weren't limited, but they weren't (Continued on next page)

TOP VIDEOCASSETTES RENTALS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
Compiled from a national sample of retail store rental reports.							
★ ★ NO. 1 ★ ★							
1	1	7	RAIN MAN	MGM/UA Home Video 901648	Dustin Hoffman Tom Cruise	1988	R
2	2	8	BEACHES	Touchstone Pictures Touchstone Home Video 797	Bette Midler Barbara Hershey	1989	PG-13
3	10	2	WORKING GIRL	CBS-Fox Video 1709	Melanie Griffith Harrison Ford	1988	R
4	12	2	MAJOR LEAGUE	Morgan Creek/Mirage Prod. Paramount Home Video 32270	Tom Berenger Charlie Sheen	1989	R
5	4	9	THE NAKED GUN	Paramount Pictures Paramount Home Video 32100	Leslie Nielsen	1988	PG-13
6	3	11	TEQUILA SUNRISE	Warner Bros. Inc. Warner Home Video 11821	Mel Gibson Michelle Pfeiffer	1988	R
7	5	7	BILL & TED'S EXCELLENT ADVENTURE	Orion Pictures Nelson Home Entertainment 8741	Alex Winter Keanu Reeves	1988	PG
8	6	5	HER ALIBI	Warner Bros. Inc. Warner Home Video 11835	Tom Selleck Paulina Porizkova	1989	PG
9	19	2	THE DREAM TEAM	Universal City Studios MCA Home Video 80882	Michael Keaton	1989	PG-13
10	7	5	COUSINS	Paramount Pictures Paramount Home Video 32181	Ted Danson Isabella Rossellini	1988	PG-13
11	8	6	SKIN DEEP	Morgan Creek Productions Media Home Entertainment M012336	John Ritter	1989	R
12	21	3	LEAN ON ME	Warner Bros. Inc. Warner Home Video 11835	Morgan Freeman	1989	PG-13
13	11	5	FLETCH LIVES	Universal City Studios MCA Home Video 80181	Chevy Chase	1989	PG
14	NEW ▶		PET SEMATARY	Paramount Pictures Paramount Home Video 1949	Fred Gwynne Dale Midkiff	1989	R
15	22	3	BAMBI	Walt Disney Home Video 942	Animated	1942	G
16	13	10	THE 'BURBS	Universal City Studios MCA Home Video 80878	Tom Hanks	1989	PG
17	16	5	THE LAND BEFORE TIME	Amblin Entertainment MCA Home Video 80864	Animated	1988	G
18	9	12	MISSISSIPPI BURNING	Orion Pictures Orion Home Video 8730	Gene Hackman Willem DaFoe	1988	R
19	NEW ▶		WHO FRAMED ROGER RABBIT	Amblin Entertainment Touchstone Home Video 940	Bob Hoskins Christopher Lloyd	1988	PG
20	15	4	CYBORG	Cannon Video Warner Home Video 31030	Jean-Claude Van Damme	1989	R
21	28	2	CRIMINAL LAW	Hemdale Film Corp. HBO Video 0211	Gary Oldman Kevin Bacon	1989	R
22	14	6	THE JANUARY MAN	CBS-Fox Video 4759	Kevin Kline Susan Sarandon	1989	R
23	18	7	THE BEST OF EDDIE MURPHY: SATURDAY NIGHT LIVE	Eddie Murphy Television Enterprises, Inc. Paramount Home Video 12741	Eddie Murphy	1989	NR
24	17	14	DANGEROUS LIAISONS	Warner Bros. Inc. Warner Home Video 11872	Glenn Close John Malkovich	1988	R
25	33	3	FAREWELL TO THE KING	Orion Pictures Orion Home Video 8724	Nick Nolte	1988	R
26	26	16	THE ACCIDENTAL TOURIST	Warner Bros. Inc. Warner Home Video 11825	William Hurt Kathleen Turner	1988	PG
27	25	18	TWINS	Universal City Studios MCA Home Video 80873	A. Schwarzenegger Danny DeVito	1988	PG
28	NEW ▶		EARTH GIRLS ARE EASY	Vestron Pictures Inc. Vestron Video 5303	Jeff Goldblum Geena Davis	1989	PG
29	20	5	JACKNIFE	Kings Road Entertainment HBO Video 0213	Robert De Niro Ed Harris	1988	R
30	23	8	DISORGANIZED CRIME	Touchstone Pictures Touchstone Home Video 951	Corbin Bernsen Lou Diamond Phillips	1989	R
31	30	11	THE FLY II	CBS-Fox Video 1725	Eric Stoltz Daphne Zuniga	1989	R
32	24	17	DIRTY ROTTEN SCOUNDRELS	Orion Pictures Orion Home Video 8725	Steve Martin Michael Caine	1988	PG
33	31	12	HEATHERS	New World Entertainment New World Video A88041	Winona Ryder Christian Slater	1988	R
34	NEW ▶		PUPPET MASTER	Full Moon Entertainment Paramount Home Video 12733	Paul Le Mat William Hickey	1989	R
35	34	6	DREAM A LITTLE DREAM	Vestron Pictures Inc. Vestron Video 5306	Corey Feldman Corey Haim	1989	PG-13
36	27	13	TRUE BELIEVER	RCA/Columbia Pictures Home Video 6-25012	James Woods Robert Downey, Jr.	1989	R
37	39	2	MOONTRAP	SGE Home Video 2002	Walter Koenig	1989	R
38	29	8	RED SCORPION	SGE Home Video 12001	Dolph Lundgren	1989	R
39	35	16	THE LAST TEMPTATION OF CHRIST	Universal City Studios MCA Home Video 80885	Willem DaFoe Barbara Hershey	1988	PG
40	32	8	TAP	Tri-Star Pictures RCA/Columbia Home Video 70143-5	Gregory Hines Sammy Davis Jr	1989	PG-13

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

VIDEO RETAILING

'EgoVid' Makes Anyone A Star
Company Films Documentaries

BY DEBORAH RUSSELL

LOS ANGELES At first glance, it could be a segment on "Lifestyles Of The Rich And Egotistical," a world in which a mere \$25,000 can buy a 30-minute home video all about you.

"EgoVideo," created by San Diego-based Dan Arden Productions Inc., is a personalized, half-hour, broadcast-quality documentary that captures its subject at home, work, play—anywhere the heart desires—for that hefty price tag.

The company is pitching the service as a "moving tribute to a loved one's life," or the "quintessential vanity for the 'wannabe' star."

Admittedly, the market for such self-centered cinema is limited. But creator Dan Arden, an Emmy Award-winning television producer/writer, is optimistic about EgoVideo's appeal.

"I think there's a market out there," he says, "and I don't see anything wrong with a person wanting to have a part of their life documented. Someone might want us to make an EgoVideo about their elderly grandmother. It certainly would be a remembrance that would mean much more than just a photograph."

"We look at [the EgoVideo] as a sort of 'electronic oil painting,'" says Arden's partner, and marketing director/graphic designer, Ann Jordan. "This is a family portrait of lasting

value, a real legacy for future generations."

She also refutes the negative connotations that might accompany the term "ego." "I don't relate to the word 'ego' in a negative way at all. Ego is your self, and we're coming from the point that your self is great, and you can capture your self in a video and do it right."

But why should a person drop \$25,000 when they could just buy a camcorder and reel their own personal documentary?

"Just as with a painting, the quality of the work comes through the artist," Jordan explains. Arden, who has won Emmy awards for work on the television shows "Eye On San Diego" and "San Diego At Large," has produced more than 500 TV programs in addition to numerous prepackaged and live programs about the Marine Corps, the San Diego Opera, and the 1988 Olympics, among others. His strength, he maintains, is in interviewing and producing features about people.

Arden admits that \$25,000 is a steep price tag, sure to eliminate a huge number of buyers who otherwise would leap at the chance to commission a short film about their favorite subject. But he also can justify the budget, which is small in comparison with the network and PBS documentaries to which he compares the

(Continued on next page)

SUPER CLUB'S RESOURCES LURED SOLOMON BROS.

(Continued from preceding page)

unlimited either," says Solomon. "Nor are Super Club's resources unlimited, but they can provide capital much more quickly than we could." Combining the two chains under Super Club also affords "more cohesive and comprehensive marketing and advertising strategies than we had as two companies," says Solomon.

Gary Solomon opened his first MovieTime in 1985 in a 3,000-square-foot space in New Orleans, and George Solomon opened his own MovieTime in Hammond, La., in 1986. George switched its name to Alfalfa Video when he formed his own company with the name in 1987. "We couldn't get the rights to the name MovieTime, which didn't bother my brother as much as it did me," he says.

Both brothers had expanded their existing stores to 6,000 square feet by summer 1988 and had also begun expanding their chains. "The market in the bigger towns in Louisiana and Mississippi was wide open," says Solomon. Gary Solomon opened five stores in the New Orleans area over the next year, while George put four units in Lafayette and Alexandria, La., and upgraded existing stores in Hammond, Baton Rouge, and Pineville, La., and in Mississippi towns including Jackson, Natchitoches, Vicksburg, and Hattiesburg.

The larger stores average 7,000-7,500 square feet, and the smaller stores 3,000 square feet. Rental rates are \$3 for two nights, with a

weekly special of \$1.50 on Tuesdays ("It's a carryover from movie-theater days," according to Solomon). Sell-through has not been a priority until recently, "but the distributors have really been pushing it on us, so we're getting more into it," he adds.

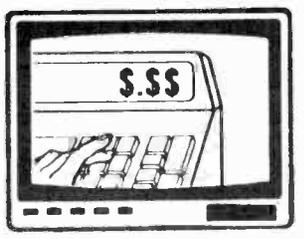
The new emphasis on sell-through has not come as a result of the Super Club buyout, but the chain's offering music product is. The sale has "given us the ability to become more quickly a complete home entertainment store," says Solomon. "We've added compact disks and cassettes in all the new stores, and in six months we'll be retrofitting the rest of the stores with that merchandise." Super Club has also provided promotional muscle in the form of T-shirts, buttons, and other movie-related paraphernalia, he says.

Solomon says both chains would have bowed a total of 12 stores in 1990 before the Super Club buyout; now that figure is "a minimum of 24," he says.

MovieTime's and Alfalfa Video's home office staffs have now been combined, with some switching of hats: "Gary's general manager has become the tape buyer; my GM is now operations manager," Solomon says. "We've also hired four or five new people, including district managers and a marketing director."

In general, Solomon says, selling the chains to Super Club was a positive move. "We can do a lot more, a lot quicker," he says.

STORE MONITOR



by Earl Paige

MOVE TO MUSIC: As video specialty retail firms add prerecorded music, some familiar names on the home video landscape will likely change. A dramatic example is *Adventures In Video*, the 12-store web of veteran dealer Dave Ballstadt in Minneapolis. The logo shift will be subtle but the promotion will be anything but, he boasts. *Adventures In Video & Music* will be on the air 24 hours a day for a month on KDWB-FM, thanks to a cross-marketing of the station's T-shirts and sweat-shirts. The station will also participate in grand-opening events throughout the chain, with host Steve Cochran, a top personality with the rock outlet. "He's top-rated 18-34, and that's our market" for music, says Ballstadt, aware that the normally older demographics for video specialty stores becomes a challenge when adding music. Ballstadt will stock between 4,000 and 5,000 CDs and the same number of cassettes. He is being serviced by *Video Channels*, which augmented its audio thrust via the acquisition of the Ervin Litkei rack firms by parent Rank Video Services Of America (Billboard, July 8). But Ballstadt also looks to "fine-tuning" the program as they go along, especially bringing in some people experienced with music.

It's not always just changing the name on the store front that has to be thought out, observes Ballstadt. Where the lease covenant precluded another video store coming into the development, Ballstadt had to be satisfied with *Adventures In Music* for one outlet. "You have to consider what it can mean to your lease agreements and negotiations," says Ballstadt of a move he first tried four years ago when the chain put in CDs. At the time, it did not work out. He believes the combo idea, pioneered by the record/tape stores, has developed to the point where the video specialty operator can adapt it. "We're hopeful we have the space in the majority of our stores," he says of yet another consideration.

WHOLESALE DIG OUT: Contacting Bay area video stores following the earthquake became a nervous and tedious task for home video distributors around San Francisco. Some kept what telephone contact they could establish to a minimum and waited "for them to call us," says a spokeswoman at *Video Trend's* Seattle branch. *Video Trend's* building in Foster City, right outside San Francisco, suffered only slight structural damage, says. Two people from the Sacramento branch came in to help clean up the place. *Video Trend* has a branch in Emeryville that was not affected. In Sacramento, John Lago, GM at *Sierra Amusement*, another wholesaler, says, "We had customers we couldn't contact for two days." Jim Parks, who manages a store that *Sierra* is affiliated with, was actually at the World Series when the quake hit. "He spent the night right outside the stadium in his camper," relates Lago. Contacting Bay area firms remained problematic all week, with '415' area code calls typically delayed with the "circuits are busy" recorded

admonition. As of Oct. 19, *Commtron Corp.* calls into the Hayward branch were still being rerouted to Des Moines, Lago reports.

AMID THE RUBBLE: As in most quakes, incongruous reports abound. *Movie Magic*, a San Francisco store in which Minneapolis dealer Dave Ballstadt has an interest, "is only walking distance from the Marina area, one of the hardest hit. Yet the store suffered no damage whatsoever," reports Ballstadt.

MIDWEEK MADNESS: As the competitive climate heats up in rental, stores that have never considered special midweek pricing are looking that way. "I wasn't in favor of it, but it seems you have to be competitive," says Bob Mulvihill, owner of *Video Cove*, Phoenix, who is taking everything to 99 cents on Tuesdays. Mulvihill says he became a believer after a discussion with a store owner in his local video store organization—Barbara Benne, operator of a Phoenix National Video outlet.

"She invited me to see for myself," he says. "I drove by and it looked like a white sale. There were 20-25 people standing in line before the door opened." Worried that customers might satisfy their appetites and subsequent days of the week would suffer, Mulvihill says this hasn't been the case for Benne. "I was in her store on a Wednesday and it was busy. She limits Tuesday rentals to four tapes. I haven't required a limit." A concern for Mulvihill was adding yet another rental fee and the resultant confusion. *Video Cove* rents top releases at \$2.99 for a day, everything else at that price for two days. The store plays it loose on what constitutes a "top release," generally keeping strong renters in that category as long as possible.

Another believer in "Crazy Tuesday," or whatever name stores put on it, is Lorna Gillette, owner of five *House Of Video* outlets in Burley, Idaho. Gillette instituted the \$1-on-everything deal a year ago. "Now I wonder why we didn't do it years ago," she says. "Our Tuesdays are as busy as any Saturday."

Many video retail firms extend a bonus rental beyond one day. Out in Los Angeles, *20/20 Video* lowers rentals half price to \$1.50 Tuesdays-Thursdays. But *20/20's* night-drop return policy adds a further bonus. A tape rented on Tuesday, while due back Wednesday, is still considered returned on time if put in the night drop before the store opens Thursday at 10 a.m., offering two evenings for \$1.50.

OPEN FOR BUSINESS: Bob Mulvihill is another veteran video store operator who feels he is starting out all over again after finally taking the open-floor plunge after operating with movies behind the counter since 1982. In business all these years as *Video Cove*, Mulvihill finally moved to a new location and went from 2,600 to 4,300 square feet. "I had long ago run out of space and was determined it would never happen again," says the Phoenix retailer. "It's a lot of space, especially considering that open display added that much more without all the stock in back of counters." One use of the added space will be the addition of videodisks. He is also considering CDs. Of qualms about open display and shrinkage, Mulvihill says he is aware that open stores are suffering thefts. "I think our system does a pretty good job. We're watching it. So far, we're very happy."

'EGOVID' DOCUMENTS INDIVIDUAL LIVES

(Continued from preceding page)

EgoVideo.

The \$25,000 fee covers the cost of in-depth research, scripting, shooting, editing, narration, special effects, music, titling, graphics, and more. A production schedule can range between an average of two and four months, starting with the inception of the idea to final delivery of the video. The cost goes up relative to the length and complexity of shooting.

Preproduction will include interviewing the subject's loved ones, archiving old home movies and photo albums, and attempting to learn as much as possible about the subject prior to rolling film, says Arden. The

crux of the video will be the key interview, in which Arden will try to crystallize his research into a very personal and revealing conversation with the star of the film.

As production techniques become more accessible and less expensive, Arden says he hopes to market a "budget" EgoVideo that would go for about \$10,000. Realistically, though, even that price is way beyond the reach of the average American pocketbook.

Thus, Arden and Jordan will try to seek out atypical consumers, such as celebrities who often have money to burn, and often are burned by unau-

thorized documentaries.

"Really big celebrities, like Michael Jackson, usually are treated like non-persons by the media," Arden says. "In an EgoVideo, we would look at them as a human, and I could bet my half-hour documentary would be totally unlike anything you'd ever seen on that person before."

With EgoVideo still in its infancy stages, Arden and Jordan have yet to map out a specific marketing plan. They hope to advertise in upscale catalogs, and will seek out similar outlets that cater to the kind of consumers who might have a cool 25 grand lying around.

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	Look Who's Talking (Tri-Star)	14,147,340	1,547 9,145	1	30,128,527
2	Next of Kin (Warner Bros.)	4,805,516	1,358 3,539	—	4,805,516
3	Sea of Love (Universal)	2,951,520	1,419 2,080	5	46,384,395
4	Black Rain (Paramount)	2,844,545	1,615 1,761	4	36,426,839
5	Gross Anatomy (Buena Vista)	2,830,387	853 3,318	—	2,830,387
6	Halloween V (Galaxy)	2,792,611	1,495 1,868	1	9,125,564
7	The Fabulous Baker Boys (Fox)	2,778,848	860 3,231	1	7,292,181
8	An Innocent Man (Buena Vista)	2,346,739	1,520 1,544	2	14,967,046
9	Parenthood (Universal)	1,508,325	1,183 1,275	11	89,418,930
10	Fat Man and Little Boy (Paramount)	1,476,994	843 1,752	—	1,476,994
11	Uncle Buck (Universal)	1,212,482	1,080 1,123	9	60,241,745
12	When Harry Met Sally... (Columbia)	1,114,289	1,064 1,047	14	86,689,724
13	Crimes and Misdemeanors (Orion)	925,463	68 13,610	1	2,225,118
14	sex, lies and videotape (Miramax)	685,011	484 1,415	11	20,868,897
15	Lethal Weapon 2 (Warner Bros.)	451,298	533 847	15	144,884,510
16	Breaking In (Samuel Goldwyn Co.)	430,320	330 1,304	12	1,366,632
17	Honey, I Shrunk the Kids (Buena Vista)	398,210	477 835	17	126,645,188
18	Turner & Hooch (Buena Vista)	396,204	482 822	12	68,191,332
19	The Abyss (20th Century Fox)	382,635	506 756	10	53,947,075
20	Johnny Handsome (Tri-Star)	327,152	514 636	3	6,622,465
21	A Dry White Season (MGM/UA)	307,669	241 1,727	4	2,723,474
22	Batman (Warner Bros.)	299,580	353 849	17	247,932,803
23	Shirley Valentine (Paramount)	283,389	121 2,342	7	4,393,044
24	Kickboxer (Cannon)	256,498	382 671	6	13,550,608
25	Old Gringo (Columbia)	244,277	176 1,388	2	2,335,652
26	Dead Poets Society (Buena Vista)	207,822	385 540	20	92,963,945
27	Peter Pan (Buena Vista re-issue)	154,581	357 433	14	28,986,656
28	Blood Fist (Concorde)	152,134	61 2,377	7	663,008
29	Indiana Jones & Last Crusade (Paramount)	137,164	134 1,024	21	195,078,838
30	The Package (Orion)	97,517	246 396	8	10,039,954
31	In Country (Warner Bros.)	83,222	185 450	5	3,502,525
32	2nd Animation Celebration (Expanded)	75,538	11 6,857	12	1,041,531
33	Field of Dreams (Universal)	68,200	220 310	26	61,750,835
34	Queen of Hearts (Cinecom)	65,167	12 5,431	4	214,562
35	Drugstore Cowboy (Avenue)	61,092	4 15,273	2	192,134
36	Star Trek V: The Final Frontier (Paramount)	54,912	97 566	19	52,140,363
37	The Little Thief (Miramax)	50,550	20 2,527	8	589,928
38	True Love (MGM/UA)	43,824	10 4,382	5	187,025
39	Romero (Four Seasons)	39,848	30 1,328	8	1,020,077
40	When The Whales Came (Fox)	37,030	10 3,703	—	37,030

Computer Adds Spice To Curry's Life VJ's News/Info Service Serves Media Pros

BY MELINDA NEWMAN

NEW YORK Although Adam Curry is best known as a VJ for music channel MTV, he may soon be recognized as the founder of a major entertainment computer service as well.

Three months ago, Curry started his own service, Rock Board, which is available on his own private bulletin board.

The informational and conversational program designed for professionals in the entertainment media field has grown so popular that by the end of October, it was to be available on CompuServe, a national computer service with more than 500,000 users.

"I'd been using the computer to get info for my work at MTV for two years. I'd always presented bills from news services to them and they always paid for it. They definitely understand how important it is. And I thought there was a need for all these guys and gals who were in broadcasting on a little bit higher level than CompuServe, which offers news and information on almost any topic you can think of, [including its own music forum, RockNet]."

So Curry, who also serves as a Saturday evening jock on WHTZ (Z100) here, and hosts the syndicated radio show "Hitline U.S.A.," started his own "pro broadcasters" forum where professionals can talk to each other, as well as garner information. "I had no idea it would take off like this," he says. "I put one message on CompuServe [about Rock Board] and the next day I had 100 calls."

Though the service has been used primarily by radio personalities, in-

cluding Pirate Radio's Scott Shannon, Curry feels video programmers could also benefit. "I can always talk about the latest videos on the air. That's what I'm best at. I can't see why video programmers couldn't hook on. I don't think the information I have would be damaging to MTV."

The service has eight different segments ranging from The Battlezone, where jocks can sound off about program directors, to information about artists and jokes for on-air use.

Once the program took off, "the drawbacks became very evident," Curry says. "I have a very small system and I have only one phone line so only one person can be on it at a time and the phone bills can add up."

Hence, the switch to the CompuServe network. Users will no longer have to make a toll call to hook up with Rock Board, although CompuServe has a \$10 per hour service charge. In addition to the current features, Rock Board will have unlimited storage space and there will be a message and conference area for multi-user conversation.

Curry envisions subscribers partaking not only of the rock board, but of an ancillary weekly fax service of news updates and information as well. "I want to offer a package where if you subscribe to the fax you get the computer for free, but you still have to pay CompuServe's \$10 per hour. The computer service will update the fax every day."

The fax information comes from several different sources, including newswires, reviews, and Curry's own conversations with artists.

Though CompuServe is open to anyone, Curry intends to keep Rock

Board private. "At all times I want to keep away the hackers. That's what was missing on CompuServe. People can be 100% sure that everyone is who he says he is. I have control of this."

Curry is also careful about what he says on the bulletin board. "I think a computer system is just as public as the radio. I'd never go on and say something negative about MTV, but I go back to MTV and tell them the feedback [I get from the computer bulletin board about the channel]."

Curry estimates that he spends about 20 hours a week computing information for the Rock Board. He also has several other people who upload information into the system.



Good Girls Do. Motown trio The Good Girls show off their sartorial splendor during the video shoot for "Your Sweetness," the first single from "All For Your Love." Pictured, from left, are director Jerry Brice, Good Girls Demonica, Shireen, and Joyce, and New Edition's Ronnie DeVoe, who appears in the clip.

THE EYE



by Melinda Newman

THREE PLAYS FOR A QUARTER: At least that's what it cost to play the jukebox when I was a kid. However, times have changed, and I didn't have the luxury of seeing my music as well as hearing it. The latest on the video jukebox front is **Rowe International's** combo video/CD jukebox. The company still offers its music video/7-inch vinyl jukebox as well. That system offers 40 beta videos and 80 7-inches. The new box houses 40 videos and 20 full-length disks. Cost to play is 50 cents per video and music selections are three for \$1. Also, \$1 plays one video and two songs.

The first combo video/CD box will roll off the line in January, according to **Michael Reinert**, Rowe's director of business affairs, music division.

As pleased as Reinert is about the development, he expects the video jukebox market to remain small. "Video jukeboxes have found a nice little niche; they represent 1%-2% of the market. Rowe's attitude is, while video jukeboxes haven't been what we thought they could be, they have been very successful in the field." Because of the machines' limited appeal, Rowe makes no dedicated video jukeboxes: All of its 1,200 video boxes also play vinyl or CD. (Reinert says there is actually only one company that makes video-only jukeboxes.) However, Reinert expects the competition to heat up when Pioneer debuts its jukebox line—including one that plays videos—next year.

Rowe's jukeboxes, video and otherwise, are also altering their mix slightly. "We've made a format change in our reels," Reinert says. The company offers three formats: rock/pop, country, and urban contemporary. The country reel is being amended to include adult contemporary as well. "A year ago our country reel was 100% country, and we have found that locations no longer want that, so as of Jan. 1, that country tape will be 50% country and 50% AC. On the country side of things, we'll try to stay with the younger new breed. We're getting away from the purely traditional." As for AC, continues Reinert, "we'll use more product that previously didn't have a slot, like **Jackson Browne**. We can add more videos on stuff that we had to pass on and give them greater opportunities."

IN FOCUS: This week's spotlight is on **MV50-Saturday Night Party** in Chicago. The show, which airs Saturdays from midnight-1 a.m. on UHF, plays a mix of videos from top 40 and urban-oriented artists. "People enjoy the mix of music," says producer **Armando Zapata**. "There aren't a lot of shows where you can see

the **Rolling Stones** and **Peabo Bryson**." The program, which switched from an on-air host to voice-overs three months ago, airs between 11 and 13 videos per episode. Its average audience is 67,000 households.

Though most of the songs aired are already established hits, Zapata will take a chance on clips "that have a certain look or sound," he says. "For example, we added **Young M.C.'s** 'Bust A Move' straight out of the box because we saw a certain sense of humor in it, though at that point no one knew the song."

In addition to its music diversity, Zapata feels the show's other strong suit is its promotions and contests. It's currently running a contest to win an autographed guitar from the Rolling Stones. Every week the show will play a four-second Rolling Stones video montage. On Nov. 25, the show will take a designated-number caller, and if that person can identify the songs used in the montage, he or she wins the guitar. "When we had our celebrity hosts, we'd give away autographed albums or T-shirts," Zapata says. "You can get the other stuff, like posters and regular albums, in retail stores. We like to give away one-of-a-kind things." The promotion was arranged through **Columbia Records**, the Stones' label. Zapata can be reached at 312-276-5050.

BEGINNER'S LUCK (AND SKILL): **EMI**, which entered the home video market with its EMI Video line in September, has already achieved a gold video. **Queensryche's** "Video: Mindcrime" exceeded the 25,000 mark three weeks after its release.

HERE AND THERE: **Sean Fernald** has been named manager of national video promotion at **Capitol Records**. His most recent job was a brief stint in radio promotion at **Virgin Records**. Prior to that, he worked in the video department at **MCA**.

As previously hinted in *Inside Track* (Billboard, Oct. 14), MTV has upped **John Cannelli** to VP of music and talent relations. He was a director of talent relations at the channel. In his new capacity, he will oversee the talent and artist relations department, dealing with the music community on bookings and music concerns. Also at MTV, **Joel Gallen** is promoted to the newly created position of VP/MTV production. He will centralize and oversee special programs, studio productions, and nonmusic talent. He was previously executive producer of special programming.

HEAR YE, HEAR YE: The **Music Video Assn.** will hold its winter general membership meeting during **Billboard's Music Video** conference, Nov. 16-17 in Los Angeles. The meeting, which will include the installation of the new board of directors, will take place at 5 p.m., Nov. 17, at the **Bel Age Hotel**. The meeting is open to non-MVA members as well.

VIDEO TRACK

LOS ANGELES

"**ENTERTAINMENT TONIGHT'S** **John Tesh** trades the news desk for a piano bench in "You Break It," a video from his "Garden City" album on **Cypress**. Vocalist **Diane DeWitt** and sax player **Tom Scott** join keyboardist Tesh in front of a blue screen flashing environmental messages. **Dick Buckley** directed the clip with **Squeak Pictures** producer **Pam Tarr**.

R&B/pop group **By All Means** has lensed a video cover of **Marvin Gaye's** "Let's Get It On," the first single from its **Island** album "Beyond A Dream." **Vivid's Drew Carolan** directed the clip with producers **Steven Brandman** and **Lyn Healy**.

NEW YORK

DIRECTOR WAYNE ISHAM has wrapped a live video of **Pink Floyd's** "Money," filmed during the band's five-night stint at **Long Island's Nassau Coliseum** last year. The clip, more than seven minutes long, includes the same conceptual footage projected on a giant screen

during the show. The **Company's** **Curt Marvis** produced the classic, never before available on video.

Planet Pictures' Jim Shea recently directed **Lou Gramm's** "Just Between You And Me" for **Atlantic Records**. **Gerry Wenner** shot the piece in various New York locations with producer **John Hopgood**. **Wenner** also directed **Big Daddy Kane's** "Get The Job Done" for **Cold Chillin'**. **Hopgood** produced.

Zomba Recording Corp.'s Ms. Melodies reeled "Live On Stage," a clip from the album "Wake Up! Wake Up! Live On Stage." **Darnell Martin** directed, mixing archival footage of great jazz and blues singers with digital video programming. **Joseph F. Nardelli** and **Randy Lippert** produced for **New Generation Pictures Inc.**, and **Ernest Dickerson** of "Do The Right Thing" shot the clip.

Kim Watson directed **Roxanne Shante** in a "Live On Stage" clip, lensed for **Black & White Television**. **Natalie Hill** produced with executive producer **Marjorie D. White**. The tune comes from Shante's **Reprise/Cold Chillin'** album "Bad
(Continued on next page)

IFPI Warns Singapore Clubs Must Get Permit To Play Clips

BY CHRISTIE LEO

SINGAPORE Formal notice has been served here on dance club operators, music retail stores, and shopping center managements who publicly use music videos that they must obtain an official license from the local group of IFPI, the global label organization, or face legal action for copyright infringement.

In May of this year, IFPI officials said they would come to grips with this problem, and have since worked out a tariff of license fees that vary according to the floor area involved, the number of monitor screens used, and the length of time music videos are played. The fees range from \$25 a week to a total of \$2,400 a year.

IFPI has also specified that these establishments can play only music videoclips that have been properly authorized for public performance; the deal excludes CD video and laser-

discs not cleared for public performance.

Additionally IFPI's contract stipulates that all music videos, with each tape carrying an average 10 songs, will be exclusively supplied by IFPI member companies.

IFPI is to collect the license fees on behalf of members, while rental fees of the tapes will be collected by a private company. Operators who fail to obtain a license from IFPI will be liable, upon conviction, to a fine not exceeding \$10,000, a two-year jail sentence, or both.

Giouw Jui Chan, IFPI deputy regional director, estimates that the music business has been losing \$150,000 a year in Singapore through unlicensed use of music videos. "Following the general cleaning up of the piracy situation here, we're looking very closely at the whole situation about peripheral earnings for music," he says.

NEW VIDEOCLIPS

This weekly listing of new videoclips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to Billboard, New Videoclips, Suite 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

BADLANDS

Winter's Call
Badlands/Atlantic
Joseph Sassone/Mark Freedman Productions Inc.
Mark Rezyka

BARDEUX

I Love The Bass
Shangri-La/Enigma
Julie Pantelich/Soffer Pantelich Productions
Simeon Soffer

MICHAEL BOLTON

How Am I Supposed To Live Without You
Soul Provider/Columbia
Phil Rose/Propaganda
Greg Gold

BON JOVI

Living In Sin
New Jersey/Mercury
Curt Marvis, Michael Wells/The Company
Wayne Isham

WILL DOWNING

Test Of Time
Come Together As One/Island
Joseph Nardelli, Randy Lippert/New Generation Pictures Inc.
Carol Friedman

ENTOUCH

All Nite
All Nite/Ventertainment
Giuliana Schmitzler/FlashFrame Inc.
Steven Goldman

THE GEORGIA SATELLITES

Another Chance
In The Land Of Salvation And Sin/Elektra
Luke Thornton/N. Lee Lacy/Associates
Victor Ginzburg

GUN

Inside Out
Taking On The World/A&M
Roger Hunt, Luc Roeg/VIVID Productions
Tony Vanden Ende

THE JACKSONS

Art Of Madness
2300 Jackson Street/Epic
Lenny Grodin/Grodin Production Associates
Martin Kahan

MARTIKA

I Feel The Earth Move
Martika/Columbia
Tamara Friedman
Jeffrey Hornaday

MILLI VANILLI

Blame It On The Rain
Girl You Know It's True/Arista
Gene Wagner/Avanti Films
Marc Bienstock

MARVIN SEASE

Motel Lover
The Real Deal/PolyGram
Len Epan/FlashFrame Inc.
Marius Penzner

SHOOTING STAR

Touch Me Tonight
The Best Of Shooting Star/Enigma
Craig Fanning/Mark Freedman Productions
Alan Carter

BRUCE WILLIS

Save The Last Dance For Me
If It Don't Kill You, It Just Makes You Stronger/Motown
Paul Flattery, Irene Crinita/FYI
Jim Yukich

VIDEO TRACK

(Continued from preceding page)

Sister."

OTHER CITIES

HARRY CONNICK JR. shot "Don't Get Around Much Anymore," a new video generated by the "When Harry Met Sally..." soundtrack. Vivid director **Jeb Brien** filmed Connick, along with guest stars **Eric Stoltz** and **D.B. Sweeney**, on location in London.

Jim Yukich directed "Get On Your Feet," the newest video from **Gloria Estefan**. **Paul Flattery** and **Irene Crinita** produced, with **Toby**

Phillips directing photography for **FYI**. The crew shot footage at Miami's John L. Hopkins Arena.

M-Ocean Pictures director **Howard Greenhalgh** recently shot "Imagination," a new **Xymox** video from the band's "Twist Of Shadows" album on **Wing**. **Pamela James** produced the London-based performance clip, which features a variety of interesting special effects.

Kate Bush directed her own new video, "Love & Anger," from "The Sensual World" album on **Columbia**.

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 1775 Broadway, New York, NY 10019	 Continuous programming 1775 Broadway, New York, NY 10019	 Black Entertainment Television 14 hours daily 1899 9th St. NE, Washington, DC 20018
ADDS	ADDS	ADDS
Big Audio Dynamite, Contact Paul Carrack, I Live By The Groove The Cure, Lullaby Janet Jackson, Rhythm Nation Max Q, Sometimes Milli Vanilli, Blame It On The Rain Poi Dog Pondering, Living With A Dreaming Body Sugarbubs, Regina The The, Kingdom Of Rain	Phil Collins, Another Day In Paradise Roy Orbison, Oh, Pretty Woman Mick Jones, Everything That Comes Around Sara Hickman, Equal Scary People Wendy Wall, Real Love	O'Jays, Serious Hold On Me Andreas Vollenweider, Dancing With The Lion J.T. Taylor, Sister Rosa Timmy Gatling, Help Angela Winbush, The Real Thing Eddie Kendricks, Get It While It's Hot Luther Vandross, Here And Now Al Green, Love Is The Message James Ingram, I Wanna Come Back E.U., Living Large
BUZZ BIN	FIVE STAR VIDEO	HEAVY
Camper Van Beethoven, Pictures Of Matchstick Men Red Hot Chili Peppers, Higher Ground	David Byrne, Make Believe Mambo Joe Cocker, When The Night Comes Eurythmics, Don't Ask Me Why John Lee Hooker/Carlos Santana, The Healer Rickie Lee Jones, Satellites Michael Penn, No Myth Tuck & Patti, Castles Made Of Sand	Prince, Partyman Soul II Soul, Back To Life Janet Jackson, Miss You Much Regina Belle, Baby Come To Me After 7, Heat Of The Moment Kashif, Personality Jermaine Jackson, Don't Take It Personal Richard Elliott, In The Name Of Love Aretha Franklin/James Brown, Gimme Your Love Marcia Griffith, Electric Boogie Pieces Of A Dream, Bout Dat Time Will Downing, Test Of Times
BREAKTHROUGH	HEAVY	HEAVY
Neneh Cherry, Manchild	B-52's, Love Shack Bee Gees, You Win Again Gloria Estefan, Get On Your Feet Billy Joel, We Didn't Start The Fire Elton John, Healing Hands Poco, Call It Love Bonnie Raitt, Nick Of Time Linda Ronstadt/Aaron Neville, Don't Know Much Roxette, Listen To Your Heart Simply Red, You've Got It Soul Sister, The Way To Your Heart	Prince, Partyman Soul II Soul, Back To Life Janet Jackson, Miss You Much Regina Belle, Baby Come To Me After 7, Heat Of The Moment Kashif, Personality Jermaine Jackson, Don't Take It Personal Richard Elliott, In The Name Of Love Aretha Franklin/James Brown, Gimme Your Love Marcia Griffith, Electric Boogie Pieces Of A Dream, Bout Dat Time Will Downing, Test Of Times
SNEAK PREVIEW	MEDIUM	MEDIUM
Paula Abdul, (It's Just) The Way That You Love Me D.J. Jazzy Jeff & The Fresh Prince, I Think I Can... Escape Club, Twentieth Century Fox Richard Marx, Angelia	Regina Belle, Baby Come To Me Michael Bolton, How Am I Supposed To Live... Paul Carrack, I Live By The Groove Tracy Chapman, Crossroads Taylor Dayne, With Every Beat Of Your Heart Melissa Etheridge, No Souvenirs Grayson Hugh, Bring It All Back Don Johnson, Tell It Like It Is Billy Ocean, Licence To Chill Soul II Soul, Back To Life Barbra Streisand, We're Not Makin' Love Anymore Tina Turner, The Best	Full Force, Ain't My Type Of Hype Stacy Lattisaw, What You Need Michael Cooper, Just What I Like Natalie Cole, As A Matter Of Fact Herb Alpert, 3 O'Clock Jump Cheryl Lynn, Every Time I Try To Say Goodbye Isley Brothers, Spend The Night Jody Watley, Everything Chuckii Booker, I Love You Seduction, (You're My One And Only) True Love Sharon Bryant, Foolish Heart Sybil, Don't Make Me Over
HEAVY	RECORD GUIDE	HIT VIDEO
Aerosmith, Love In An Elevator B-52's, Love Shack Babyface, It's No Crime Bad English, When I See You Smile Bon Jovi, Living In Sin Bobby Brown, Rock Wit'cha Alice Cooper, Poison D.A.D., Sleeping My Day Away Great White, The Angel Song Billy Joel, We Didn't Start The Fire Lenny Kravitz, Let Love Rule Living Colour, Glamour Boys Madonna, Cherish John Cougar Mellencamp, Let It All Hang Out Motley Crue, Dr. Feelgood Roxette, Listen To Your Heart Tears For Fears, Sowing The Seeds Of Love Thompson Twins, Sugar Daddy	Five 1/2-hour shows weekly 1000 Laurel Oak, Voorhees, NJ 08043	10 hours daily 1000 Louisiana Ave., Houston, TX 77002
ACTIVE	CURRENT	ADDS
The Alarm, Sold Me Down The River Bonham, Wait For You Tracy Chapman, Crossroads Enuff Z'nuff, New Thing Melissa Etheridge, No Souvenirs Eurythmics, Don't Ask Me Why Eurythmics, King And Queen Of America Fiona/Duet With Kip Winger, Everything You Do Georgia Satellites, Another Chance The Grateful Dead, Foolish Heart Janet Jackson, Miss You Much Kix, Don't Close Your Eyes Tesla, Love Song White Lion, Radar Love	Blue Rodeo, House Of Dreams Exene Cervenka, He's Got A She Jane Siberry, Bound By The Beauty Hugh Harris, Alice Fetchin Bones, Love Crushin' The Alarm, Sold Me Down The River Max Q, Way Of The World Innocence Mission, Black Sheep Wall Boo Hewerdine And Darden Smith, All I Want Camouflage, Love Is The Shield Southern Pacific, Any Way The Wind Blows De La Soul, Say No Go Big Daddy Kane, Smooth Operator Chuckii Booker, I Love You Stezo, Freak The Funk Gucci Crew II, Five Dollar High Warrant, Heaven Bad English, When I See You Smile Bonham, Wait For You D.A.D., Sleeping My Day Away Kix, Don't Close Your Eyes Dangerous Toys, Scared	Bon Jovi, Living In Sin Belinda Carlisle, Leave A Light On Jody Watley, Everything Lou Gramm, Just Between You And Me Linda Ronstadt/Aaron Neville, Don't Know Much Paul Carrack, I Live By The Groove Saraya, Back To The Bullet Tora Tora, Guilty
MEDIUM	POWER	POWER
Belinda Carlisle, Leave A Light On Joe Cocker, When The Night Comes Dangerous Toys, Scared Dan Reed Network, Make It Easy Faster Pussycat, Poison Ivy Giant, I'm A Believer Deborah Harry, I Want That Man Hunter/Ronson, American Music Steve Jones, Freedom Fighter Poco, Call It Love Shooting Star, Touch Me Tonight Squeeze, If It's Love Stage Dolls, Still In Love Young MC, Bust A Move Neil Young, Rockin' In The Free World	Roxette, Listen To Your Heart Janet Jackson, Miss You Much Bad English, When I See You Smile Expose, When I Looked At Him Billy Joel, We Didn't Start The Fire Kix, Don't Close Your Eyes Tina Turner, The Best Young M.C., Bust A Move Poco, Call It Love Bobby Brown, Rock Wit'cha Milli Vanilli, Blame It On The Rain Babyface, It's No Crime Kevin Paige, Don't Shut Me Out Rolling Stones, Mixed Emotions	Roxette, Listen To Your Heart Janet Jackson, Miss You Much Bad English, When I See You Smile Expose, When I Looked At Him Billy Joel, We Didn't Start The Fire Kix, Don't Close Your Eyes Tina Turner, The Best Young M.C., Bust A Move Poco, Call It Love Bobby Brown, Rock Wit'cha Milli Vanilli, Blame It On The Rain Babyface, It's No Crime Kevin Paige, Don't Shut Me Out Rolling Stones, Mixed Emotions
BREAKOUTS	WANT TRACKS	CMT
Danger Danger, Naughty Naughty Peter Frampton, Holding On To You James McMurtry, Painting By Numbers Skid Row, Piece Of Me	14 hours weekly 6311 Romaine St., Los Angeles, CA 90038	Country Music Television Continuous programming 704 18th Ave. South, Nashville, TN 37203
OTNN	ADDS	HEAVY
The Nashville Network 13 Hours Weekly 2806 Opryland Dr., Nashville, TN 37214	Shirley Lewis, Realistic Babylon A.D., Hammer Swings Down Taylor Dayne, With Every Beat Of Your Heart Milli Vanilli, Blame It On The Rain Joe Cocker, When The Night Comes Paul Carrack, I Live By The Groove Ten Years After, Highway Of Love Michael Bolton, How Am I Supposed To Live... Dangerous Toys, Scared The Cure, Lullaby Linda Ronstadt/Aaron Neville, Don't Know Much Bon Jovi, Living In Sin Grayson Hugh, Bring It All Back	Bellamy Brothers, You'll Never Be Sorry Shane Barnby, Ridin' And Robin' Vern Gosdin, That Just About Does It, Don't It Sawyer Brown, The Race Is On Paul Overstreet, All The Fun Garth Brooks, If Tomorrow Never Comes Lionel Cartwright, Give Me His Last Chance Alabama, High Cotton Lorrie Morgan, Out Of Your Shoes Tonight Ricky Skaggs, Let It Be You Dwight Yoakam, Long White Cadillac Highway 101, Honky Tonk Heart Marty Stuart, Cry, Cry, Cry Daniele Alexander, She's There Randy Travis, It's Just A Matter Of Time Clint Black, Killin' Time Charlie Daniels, Simple Man Wild Reel, Breaking New Ground New Grass Revival, Callin' Baton Rouge Zaca Creek, Sometimes Love's Not A Pretty Thing
CURRENT	HEAVY	HEAVY
Kentucky Headhunters, Walk Softly On This Heart... Keith Whitley, It Ain't Nothin' Randy Travis, It's Just A Matter Of Time Ricky Skaggs, Let It Be You Restless Heart, Say What's In Your Heart Lorrie Morgan, Out Of Your Shoes Tonight Clint Black, Killin' Time Rebecca Holden, License To Steal Garth Brooks, If Tomorrow Never Comes Travis Tritt, Country Club Ronnie McDowell, American Music Vern Gosdin, That Just About Does It, Don't It Mary Chapin Carpenter, Never Had It So Good Les Taylor, Shoulda, Coulda, Woulda Love You Jo-Eli Sonnier, If Your Heart Should Ever Roll This Way Holly Dunn, There Goes My Heart Again Kenny Rogers, Vows Go Unbroken (Always True... k.d. lang, Trail Of Broken Hearts Randy Van Warmer, Stories, Trophies And Memories Sawyer Brown, The Race Is On	Janet Jackson, Miss You Much Motley Crue, Dr. Feelgood Roxette, Listen To Your Heart Bad English, When I See You Smile Babyface, It's No Crime Aerosmith, Love In An Elevator Bobby Brown, Rock Wit'cha Elton John, Healing Hands Tears For Fears, Sowing The Seeds Of Love B-52's, Love Shack Tina Turner, The Best Soul II Soul, Back To Life	Bellamy Brothers, You'll Never Be Sorry Shane Barnby, Ridin' And Robin' Vern Gosdin, That Just About Does It, Don't It Sawyer Brown, The Race Is On Paul Overstreet, All The Fun Garth Brooks, If Tomorrow Never Comes Lionel Cartwright, Give Me His Last Chance Alabama, High Cotton Lorrie Morgan, Out Of Your Shoes Tonight Ricky Skaggs, Let It Be You Dwight Yoakam, Long White Cadillac Highway 101, Honky Tonk Heart Marty Stuart, Cry, Cry, Cry Daniele Alexander, She's There Randy Travis, It's Just A Matter Of Time Clint Black, Killin' Time Charlie Daniels, Simple Man Wild Reel, Breaking New Ground New Grass Revival, Callin' Baton Rouge Zaca Creek, Sometimes Love's Not A Pretty Thing



Herb In The Grove. Herb Alpert blows a reggae horn at Grove Recording Studio, Ocho Rios, Jamaica. Engineer Philip Ziadie is at the board and Brian Jobson of the Ode/A&M group Native stands behind him.

BMG Cassettes Get Duped By DAAD System Uses Disk Master Instead Of Tape

BY SUSAN NUNZIATA

NEW YORK BMG Classics is releasing cassettes on its RCA Victor and RCA Red Seal labels that have been duplicated using a digital master system.

DAAD (Digital Audio Analog Duplication), developed by AMI/Concept Design, Graham, N.C., utilizes a Winchester-drive hard-disk running master, rather than tape, as the source for analog duplication. Sonopress, BMG's duplication facility in Weaverville, N.C., installed its first DAAD system in spring 1989. Five additional units were installed since then.

"We're committed to digital masters," says George McClellan, manager of electronic services with Sonopress. "The advantages are innumerable."

merable."

The DAAD system eliminates the problem of deterioration of tape running masters. After 2,000-3,000 passes, tape masters must be replaced and heads must be cleaned every eight hours. DAAD also solves such audio problems as speed errors and wow and flutter, notes McClellan.

"DAAD is a highly viable format," says Dieter Baier, VP of Sonopress. "It's a step in between the regular cassette and DAT. It's improved the quality significantly."

The facility also uses bin loop master equipment from Electro-Sound, which uses tape masters, and 40 duplication units (slaves) each from E-S and Gauss. A com-

puterized matrix system controls the number of slaves operating from a single master and duplication is done at an 80:1 ratio.

Thirty Lyrec high-speed slave units have been added to the operation, to be used largely in conjunction with the DAAD system.

Sonopress currently produces 90 million prerecorded cassettes annually for the U.S. market; its total capacity is more than 130 million units per year.

The Lyrec system, available through the AEG Corp., Ronkonkoma, N.Y., is equipped with Dolby HX-Pro and is available at speed ratios of 64:1 with a 7.5 ips master and 80:1 with a 3 and 3/4 ips master.

AUDIO TRACK

THE MAGIC SHOP is a new member of New York City's studio scene.

Owned by Steve Rosenthal, former chief engineer at W. 55th Street Studios, the 24/48-track facility occupies two floors at 49 Crosby St. A live room with 20-foot ceilings is part of the studio's design by Larry Carswell.

The Magic Shop features a custom 40-input automated Neve 80-Series wrap-around console in its oversized control room. The console's in-board Mega-Mix automation offers off-line editing and digital gates and runs on Apple Mac SE.

MIDI requests are answered at the Shop's MIDI Center.

Other equipment includes a Trident Series 24 sidecar, Studer A-80 24-track recorder, Ampex ATR-102 half-inch 2-track, and Sharp DAT recorder.

Recent projects include producer/guitarist Joe Taylor recording the score for the late-night spook show "Monsters." Taylor also produced tracks on singer/songwriter Michel Formica with chief engineer Rosenthal at the board, assisted by Sam Smith. Musicians on the project included Steve Holley (Wings) on

drums, Brian Stanley (Bryan Adams) on bass, and Tommy Mandel (Cyndi Lauper) on keyboards.

NEW YORK

GUITARIST MARC RIBOT completed his debut album for Island in Sound On Sound. Artie Moorehead worked with engineer Hugo Dwyer on the project; Peter Beckerman assisted. Westwood One Radio Network sent producer Andy Denemark to record the "Timothy White's Rock Stars" show featuring Stevie Ray Vaughan. At the board was Beckerman; Eric Harris assisted.

Nugroove artist Lisa Lee worked on her debut single, "When Can I Call You?" in D&D. Ronald Burrell produced and mixed the single, slated for release this month. Mike Rogers engineered.

LOS ANGELES

TOM LORD-ALGE mixed "Different Air" by Living In A Box (Chrysalis) at Larrabee. Andy Batwinas assisted. Australia's Lime Spiders worked on an album with producer Kevin Shirley. Michael Brauer mixed, assisted by Sylvia Massy.

Belinda Carlisle tracked her MCA album at Music Grinder. Rick Nowels produced, wrote some material, and added guitar tracks. George Harrison and Bryan Adams contributed guitar and vocals. Steve MacMillan and Robert Feist engineered, assisted by Lawrence Ethan. Steve Perry cut tracks for his upcoming solo album. Chris Lord-Alge was at the console, with Casey McMackin assisting.

Mark Opitz and Paul Northfield mixed Red Alert tracks for MCA at Summa. The project is slated for a spring release date.

Rhett Lawrence produced Lavine Hudson's tracks at Oakshire in Hollywood.

At Bernie Grundman Mastering, Brian Gardner mastered Quincy Jones' single "I'll Be Good To You" and Cheryl Lynn's single "Whatever It Takes." Chris Bellman mastered Rickie Lee Jones' album "Flying Cowboys," produced by Walter Becker.

Engineer Greg Fulginiti mastered albums at Artisan Sound for Kiss with Gene Simmons and Paul Stanley; Eddie Money for engineer Chris Lord-Alge; Little Bob with producer Jeff Eyrich; XYZ with engineer Eddie Delena and Angelo Accuri; and Jail House with engineer Allen Isaacs.

NASHVILLE

THE DUSTERS WERE in at Sound Emporium working on an album for early 1990 release on Reptile. Scott Tutt produced; Gary Laney was at the board. The Forester Sisters tracked overdubs with producer Wendy Waldman. Dennis Richey engineered the Warner Bros. tracks. F.U.C.T. cut album tracks with producer Preston Sullivan. Mike Griffith engineered.

Jo-El Sonnier worked on album tracks and vocal overdubs in the Bennett House with producers Bill Halverson and Josh Leo. Halverson engineered the BMG/RCA project, assisted by Shawn McLean. Vern Goddin completed CBS tracks with Bob Montgomery producing. Gene Eichelberger was at the console, as-

(Continued on page 74)

AES Convention Spotlights Evolution Of Digital Formats

BY SUSAN NUNZIATA

NEW YORK Evolution of existing technologies was the principal trend spotlighted at the enthusiastic 87th Audio Engineering Society convention at the Hilton and Sheraton Centre hotels here.

A head count was not available at press time, but aisles were crowded in the Hilton exhibition area and papers and workshops sessions were well attended.

Andrews Audio provided sound support for all papers and workshops sessions at the Hilton, which it has been doing for the New York conventions since 1982.

The most earthshaking event during convention week—Oct. 18-21—was natural and happened in San Francisco on Oct. 17. (Most Bay area manufacturers reported minimal damage from the quake). The excitement here centered on new approaches to present technology.

Third party development was plentiful, as were next-generation products like the Lexicon Opus/e and the New England Digital Synclavier 6400.

"There were a lot more digital workstations of more sizes and vari-

eties at a lower cost bracket," says Bob Skye, co-owner of the Plant in Sausalito, Calif. Adding that interfacing and audio-for-video were main areas of development, he cites the integration of Alpha Audio's Boss/2 automated audio editor with DDA's DCM 232 production console as a primary example.

Sonic Solutions got noticed despite its placement in the Sheraton Centre, which was a low-traffic area during the rain-plagued convention. The company's CD mastering system features a recordable CD unit manufactured in Japan by Start, a joint venture between Sony and Taiyo Yuden.

"It's excellent. You can make a master and give clients a CD for reference with this system," says Robert Corti, manager of national quality control with Capitol-EMI Music. The two-part Start system has a suggested price of \$30,000 and will be available in spring 1990. Gotham Audio also presented a CD reference system (Billboard, Oct. 28).

Corti also expressed enthusiasm about the 12-channel Akai ADAM digital multitrack, which uses 8mm tape and is stackable to 32 channels.

(Continued on page 74)

NEW PRODUCTS AND SERVICES

A LONG WAY FROM ASTORIA: Master Sound Astoria in New York and the Republic of Latvia have entered into a joint venture to build a recording studio in Riga, the country's capital. Ben Rizzi and Maxine Chrein of Master Sound Astoria will manage the new operation, to be called Master Sound Riga. Contact: 718-786-3400.

DIGITAL TECHNOLOGY SEMINAR: The Consumer Electronics Group of the Electronic Industries Assn. is holding a two-day technical seminar Nov. 6-7 focusing on the potential use of digital technology in future television services. Contact: 202-457-4919.

WHAT A CONCEPT: Concept Design, a duplication equipment developer and manufacturer, has relocated. The new address is 1105-A Pomeroy St., Graham, N.C. 27215. Contact: 919-229-6500.

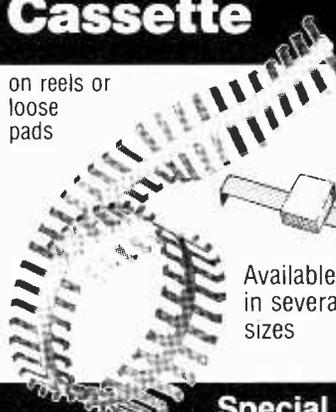
CD PRESERVATION: Disc Saver offers a three-step CD preservation system that uses plastic conditioners, rather than alcohol, to clean a CD's surface. According to the company, the product repairs a scratched CD. Contact: 508-881-5420.

SUSAN NUNZIATA

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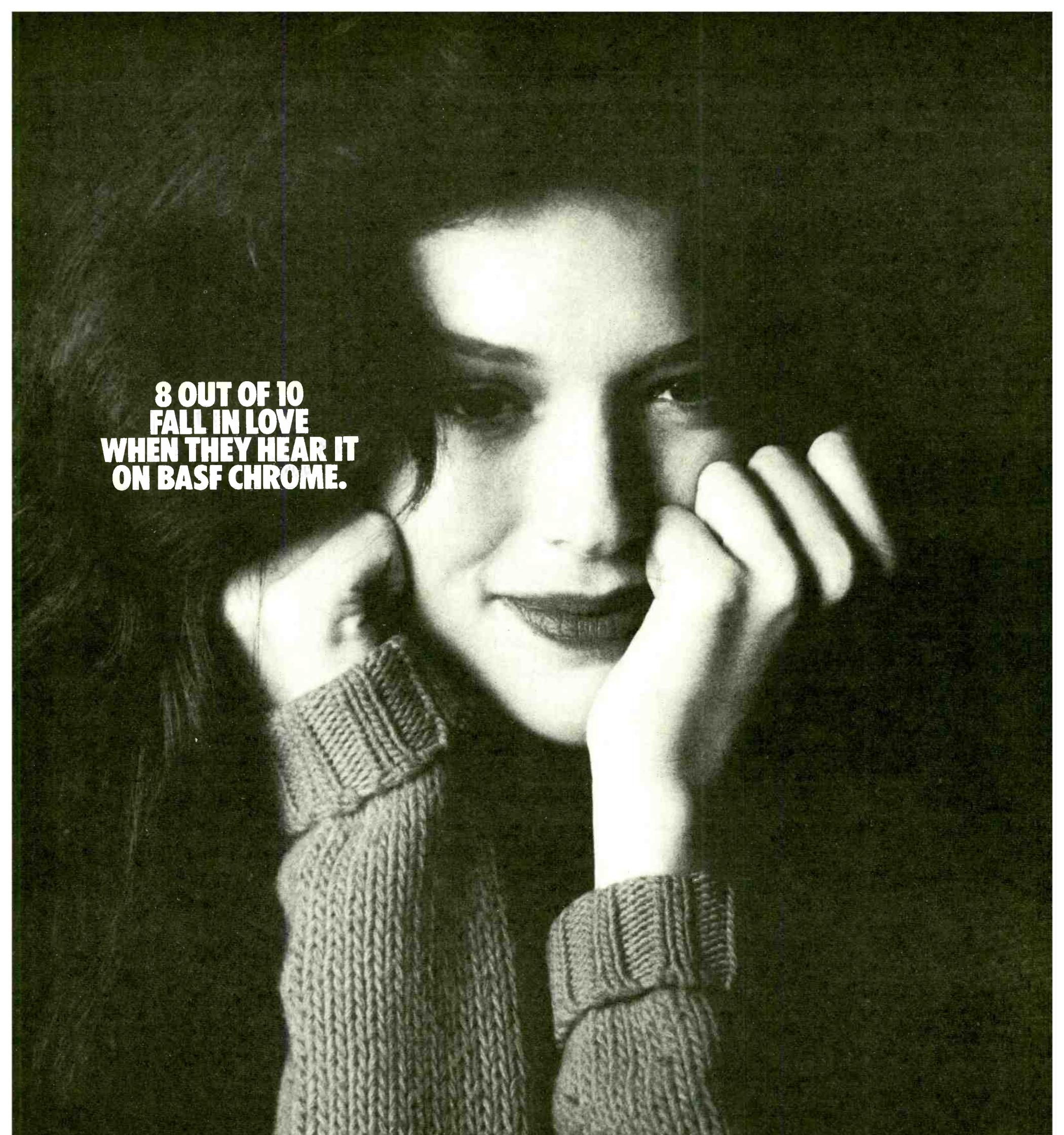
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BASF

Expansion Will Almost Double Its CD Output Disctronics Plans Big Production Boost

BY NIGEL HUNTER

LONDON Disctronics, which claims to be the world's largest independent manufacturer of CDs, is embarking on an expansion program to virtually double its production capacity over the next 10 months.

Its current output is 60 million units annually, and this will rise to 110 million by the last stage of the expansion in mid-1990, in good time for the pre-Christmas peak selling season.

The three Disctronics plants in Melbourne, Australia; Huntsville, Ala.; and Southwater in the U.K. will increase their output by 1.5 million, 6 million, and 2 million units per month, respectively.

The cost of the expansion program is put at more than \$20 million, which will be raised from "internal cash flow and bank financing," according to Michael Rosenbaum, Disctronics' U.S. Eastern regional sales manager.

The company's production boost scheme follows its report of a 77% increase in sales for the first five months of this year compared with 1988, almost 20% ahead of budget. Current annual sales are running

at 30 million units in the U.S., 12 million in the U.K., and 8 million in Australia, according to the company.

The improvement in perfor-

The move follows a reported 77% sales increase

mance is attributed to "a comprehensive review of operations in late 1988, which resulted in fundamental changes to senior management and the implementation of new financial and marketing strategies that have brought about significant improvements in asset utilization and labor productivity."

Disctronics chairman Peter Massey notes that the CD market continues to grow faster than experts forecast.

"The LP record is on the verge of disappearing from the mass market in the U.S.," he says. "Household penetration of CD players is now between 13% and 16% in most Western countries, up from only 8%-10% last year. In Japan, it is already approaching 60%,

and will attain at least this level throughout the Western world in the next five years."

Massey expects high growth rates in the CD format to continue during the next decade, and observes there is a shortage of CD production capacity throughout the world.

The Disctronics expansion program is designed to make sure it meets its customers' needs. The first stage will see a 30% increase in capacity at Huntsville, a 15% rise at Southwater, and a 20% boost at Melbourne.

CDs Take Huge Slice Of Japan's Production Pie

TOKYO Compact disk production in Japan during the month of August totaled 12.99 million units, up 59% from the same month a year ago, with a value of \$131.8 million (up 31%).

CDs accounted for 93% of the total

Production of vinyl albums and singles, however, totaled only 410,000 units, down 83% on August of 1988, while their value was down 88% to just \$1.71 million.

In volume, CDs accounted for 97% of total record/CD production, while in value the ratio narrowed even further, to 99:1.

The month's figures bring the total for January-August to 100.69 million CDs (up 59% from the first eight months of 1988) at a value of \$1,165 million (up 34%) and to 8.31 million vinyl records (down 73%) at a value of \$41.1 million (down 77%).

In volume over the eight months, CDs accounted for 93% of total record/CD production, while in value it was 97% to 3%.

For prerecorded cassettes, Japanese production in August totaled 4.9 million (down 3%), worth \$40.2 million (down 17%).

The January-August totals for tape came to 46.69 million (down 4% on the previous year) at a value of \$399.9 million (down 12%). Total CD, records, and tape production for the eight months was 164.7 million units (up 11%), at a value of \$1,606.4 million, up 7%.

Figures from the Japan Phonograph Record Assn. also show that 6.14 million videodisks (down 2%) were manufactured during the eight months at a value of \$238.6 million (down 13%), along with 7.74 million videotapes (up 65%) at a value down 34% to \$327 million.

CHUM Ltd. leads the Canadian pack ... see page 72



Australian Hospitality. Richard Marx, on tour in Australia, receives platinum awards for both his debut album and his current release, "Repeat Offender," from EMI Australia. Shown, from left, are Alex Coroneos, Rob Walker, David Baxter, and Brian Harris of EMI; Marx; David Gilchrist, EMI; and Randy Garelick, Left Bank Management.

U.K. Music Publishers Meet Discuss Current, Future Roles

BY NIGEL HUNTER

LONDON The role of the music publisher today and in the '90s was the theme of the penultimate session at the Music Publishers Assn. conference, held at the Castle Hotel, Windsor, U.K., Oct. 16-17.

The speakers were Dennis Collopy, managing director of the EG Group, representing independent publishers; Steve Lewis, managing director of Virgin Music (Publishers), on behalf of major publishers; and Andrew Potter, director of music publishing, Oxford Univ. Press, speaking for the classical and educational sectors. The moderator was Mark Rowles, who recently left the publishing division of Andrew Lloyd Webber's Really Useful Group (Billboard, Oct. 21).

Rowles opened the proceedings with a quote from Dr. Ernst Roth to the effect that the role of the music publisher is an ambiguous one at the crossroads of art and commerce, with the composer expecting both fame and fortune from the publisher.

Collopy explained that he is responsible for EG Records as well as EG Music. The label acts as an outlet enabling him to offer a service beyond the usual publishing resources. He praised Virgin for taking a route between the independent sector and the majors, and added that the business needs a Virgin-type operation.

"I operate with smaller resources and a smaller roster of writers," Collopy continued. "I can't offer a writer a multimillion-pound deal, but I can make [a writer] feel important and give him a service."

Collopy sees his role as consultant, catalyst, and confidant. He considers himself a manager of songwriters, guiding them through their careers.

He also reckons there is opportunity for all indies in the '90s. "It's the greatest time for independent publishers," he declared. "The majors have the market sewn up, but we're the ones giving the new talent to the business to-

morrow."

Lewis acknowledged Collopy's description of Virgin Music (Publishers) as preferable to being categorized as a major. The company had 14,000 copyrights and a creative department of six specialists in various repertoire areas. Lewis emphasized Virgin's independent status and its ethic of working as opposed to buying existing talent.

"Culture Club signed to Virgin as unknowns after being turned down by everybody else twice," Lewis noted.

He views the constant game of musical chairs the publishing business as "a real danger." It results in the majors having no stability or familiarity with their catalogs and existing writers, he lamented.

Lewis also drew attention to the growing trend of major record companies and publishers being user-owned by hardware manufacturers, citing Sony's purchase of CBS Records and the Philips-PolyGram acquisition of Island and A&M. "Those companies are driven by hardware and they can't sell it without software," he said.

Lewis added that Sony's commitment to developing 8mm video Walkmans—a potentially huge market—is what propelled the hardware giant to purchase Columbia Pictures, a leading manufacturer of software.

"Technology will not wait for us, and neither will the market," he said. "The challenge for the future is how we can effectively protect our copyrights in all the forms of new technology. We only get an opportunity to sell our synch rights once."

Potter quipped that the Oxford Univ. Press has been a major independent since the 16th century.

In the classical field, Delius, Holst, and Elgar have now gone out of copyright, which means a quarter or even a third of the classical sector's income has vanished.

"Live performance fees have been static in the U.K. since 1989," said Potter, "and are well behind those for European halls."

He expects printed pop and keyboard music sales to flatten with nothing to replace them.

Carrack Gets In The 'Groove'; Damned Arise; More About Eve

LONDON Chrysalis Records is launching a major fall promotion for former Ace front man Paul Carrack, who has just released a new album, "Groove Approved." Carrack has already enjoyed significant U.S. success, both in his own right and as a member of Mike + the Mechanics, but has yet to hit the jackpot in his own country. The new album was officially launched with a media gig at Ronnie Scott's jazz club; recently appointed Chrysalis U.K. managing director Paul Conroy endorsed Carrack's vocal abilities: "Despite hits with Ace, Squeeze, and Mike + the



by Chris White

Mechanics, the world at large is oblivious to the fact that he can really sing. We think Paul Carrack is one of Britain's finest vocalists."

VETERAN PUNKS: The Damned, who were one of the U.K.'s leading punk/new wave bands of the late '70s, have reunited for a short U.K. tour, their first in several years. Meanwhile, Steve Jones, who was a member of the original Sex Pistols, is also back with a new single, "Freedom Fighter," for MCA, taken from his second solo album, "Fire & Gasoline." Jones is supporting the Cult on live dates.

BITS & PIECES: Boy George has

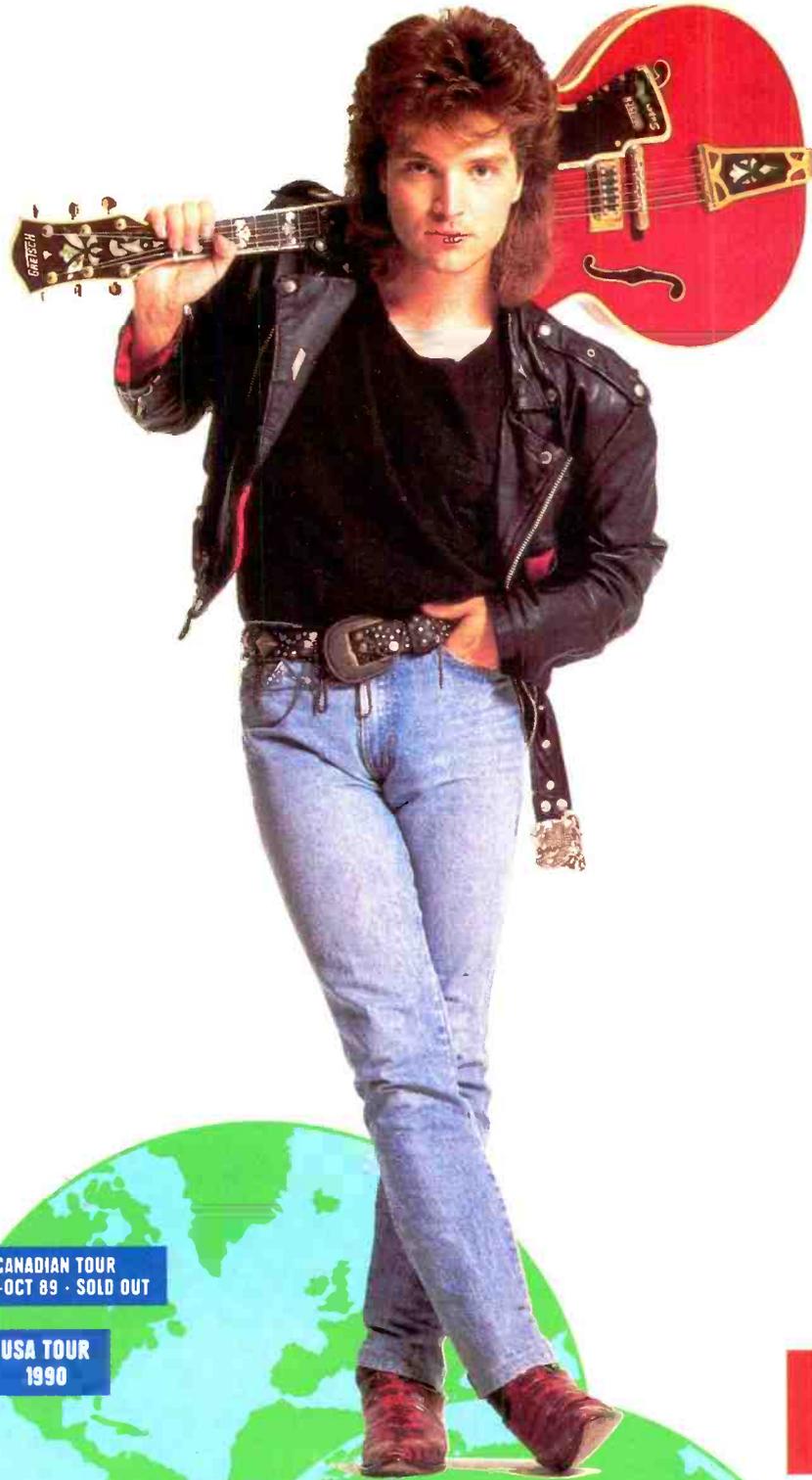
been suggested for a major role in the London revival of "The Rocky Horror Show," which opens here next spring ... Eric Clapton is set to play a record-breaking 18 consecutive evenings at London's prestigious Royal Albert Hall ... Belfast, Northern Ireland-born Noel Burke has replaced Ian McCulloch as front man of Echo & the Bunnymen—he previously was with another Liverpool group, St. Vitus Dance. He starts working on a new

album with Echo early in the New Year ... All About Eve, currently on the singles chart with "Road To Your Soul," has released its second album, "Scarlet & Other Stories," produced by Paul Samwell-Smith.

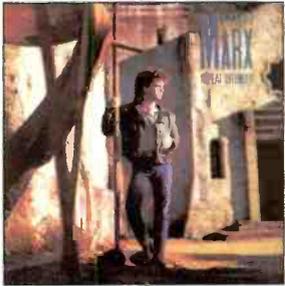
IRS band the Alarm, which recently became the first rock act to take the Welsh language onto the charts, has a new single, "A New South Wales," for the label, with live dates in support of the Welsh Language Society, appropriately enough ... Teen idols Bros have just released their second album, "The Time," co-written by the Goss brothers with their producer, Nicky Graham ... The House Of Love has extended its U.K. tour to 60 dates to promote its new Fontana album, "I Don't Know Why I Love You."

RICHARD MARX

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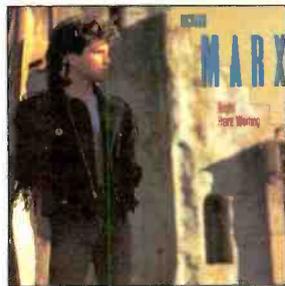
TOP 10 UK · IRELAND · NORWAY · SWEDEN
JAPAN · NEW ZEALAND · CANADA

TOP 20 HOLLAND · GERMANY

GOLD INDONESIA

PLATINUM MALAYSIA
SINGAPORE

THE SINGLE RIGHT HERE WAITING



No. 1 USA · CANADA · SINGAPORE
MALAYSIA · IRELAND · GREECE · AUSTRALIA

TOP 10 UK · NORWAY · SWEDEN · HOLLAND
JAPAN · NEW ZEALAND · VENEZUELA
BELGIUM

TOP 20 GERMANY · BRAZIL

CANADIAN TOUR
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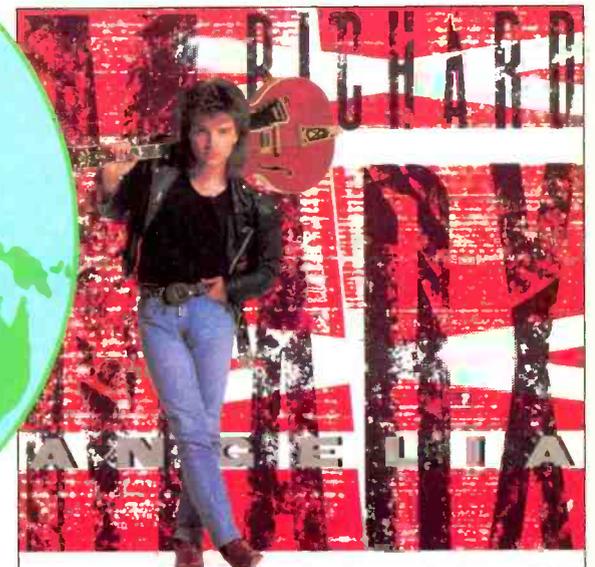
THE TOUR

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Nov 3 · UK - London
Nov 4 · UK - Norwich
Nov 6 · Germany - Nuremberg
Nov 7 · Germany - Mannheim
Nov 8 · Germany - Frankfurt
Nov 9 · Germany - Hannover
Nov 10 · Germany - Hamburg
Nov 12 · Germany - Bonn
Nov 13 · Germany - Munich
Nov 16 · UK - Birmingham
Nov 17 · Germany - Dortmund
Nov 18 · Germany - Dortmund
Nov 19 · France - Paris
Nov 21 · Holland - Rotterdam
Nov 23 · Denmark - Copenhagen
Nov 24 · Sweden - Stockholm
Nov 27 · UK - London
Nov 28 · UK - London
Nov 29 · UK - Bradford
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Dec 2 · UK - Newcastle
Dec 3 · UK - Edinburgh
Dec 4 · UK - Hanley
Dec 5 · UK - Leicester

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FOR HELPING THE EMI MARX INVASION

Japanese Audio Disk Imports Rise Sharply In First Half Of '89

TOKYO Japan imported a total of 14.89 million audio disks, including 12.3 million CDs, in the first six months of this year, up a massive 144% on the first half of 1988. The imported CDs were at a value of \$57.1 million (up 64%), and the value of the 2.58 million vinyl disks was \$10.9 million. Of the imported CDs, 4.4 million came from the U.S., 1.2 million from West Germany, and 802,000 from the U.K. According to figures from the Japan Phonograph Record Assn. (JPRA), exports of CDs in the Jan.-June period this year totaled 3.43 million (down 30%) at a value of \$11.15 million (down 2%). Only 56,000 analog disks were exported from Japan during the half-year.

SHIG FUJITA

Music & Media Event Held In Finland

HELSINKI, Finland The first Finnish Music & Media Event, held in Tampere, attracted 300 industry professionals, including a handful of visitors from Estonia, who plan a similar event soon in that country. A dozen expert panels dealt with subjects covering the state of Finnish rock and pop talent, production, promotion, and merchandising. Several live shows, open to the public, were staged, with YLE TV-2 taping interviews and concert footage for later use. The organizers hinted that next year's event will incorporate more dance/pop music at the expense of rock.

KARI HELOPALTIO

MCA Music Germany Signs With Dagobert

HAMBURG, West Germany MCA Music Germany has signed a worldwide administration deal with Edition Dagobert, covering all copyrights written by Dagobert owners Django Seelenmeyer and Ulf Krueger. Recent hits from the catalog include singles and album cuts by the London Boys, including "Requiem" and "Harlem Desire"; material for boy/girl duo Avalanche, who topped the French chart for eight weeks with "Johnny, Johnny Come Home"; and Krueger's own first solo project, "Dr. No" (Phonogram). Adrian Facklam-Wolf, MCA Music managing director, says, "We can provide the necessary rapport to nurture creativity, which can be lacking in the huge publishing houses." Since its formation nine years ago, Dagobert has been with Warner/Chappell.

ELLIE WEINERT

U.K.: BARD's Top Position Is Gray Area

LONDON The new chairman of the British Assn. of Record Dealers is Andy Gray of Andy's Records, who takes over from Tower Records' Steve Smith. Smith, who was instrumental in founding BARD two years ago, now assumes the role of secretary. Gray says: "Our aim is to unite retailers, wholesalers, and record companies. My belief is that a healthy and profitable retail sector inevitably leads to greater growth and profits for all record companies."

PETER JONES

Dutch Audio/Video Industry Grows

AMSTERDAM According to statistics revealed at an audio/video trade show here, this Dutch industry, which has grown by an average 8% in the past six years, should increase from 1.6 billion guilders (\$650 million) this year to some \$800 million by 1992. A fillip for the audio/video business here was the launch Oct. 2 of Holland's first commercial television station, Radio Tele Veronique.

WILLEM HOOS

Es Solo Rock'N'Roll, Pero Me Gusta

BUENOS AIRES, Argentina The Rolling Stones, longtime favorites here, are earning massive media coverage nationwide for their North American comeback tour. Three Buenos Aires FM stations, plus music channel CVMusic, have promoted contests with tickets to a Stones concert as prizes. Aspen 102 PD Jorge Franck set up a competition with airfare to Florida, concert tickets, and a 15-day holiday in the U.S. as the main prizes. Horizonte and Rock & Pop were other FM broadcasters involved in similar promotions.

PAUL KLEINMAN

U.S.S.R. Composers' Union Restructures

MOSCOW The U.S.S.R. Composers' Union has adopted a new administrative structure under which it becomes a voluntary federal body uniting the various national composers' organizations. Its aim is to establish intercommunication and collaboration among the regional composers' groups and to represent composer interests in the Soviet Union and abroad.

VADIM YURCHENKOV

Israeli Vid Co. Inks Deal With CBS/Fox

TEL AVIV, Israel A \$3 million deal has been finalized between the Cinema Empire video company here, part of the Empirical group, and CBS/Fox for distribution of 320 video releases, including such blockbusters as "Wall Street" and "Working Girls." Asher Keidan, general manager of Cinema Empire, says: "The deal will put Empirical right back in the No. 1 spot in Israel."

BENNY DUDKEVITCH

Stats Show Vinyl In Steep Decline Phase-Out Spurs Display, Radio Concerns

BY KIRK LaPOINTE

OTTAWA As elsewhere, LP sales have dropped precipitously this year in Canada, with some labels no longer pressing domestically and claiming vinyl represents as little as 5% of their revenues.

Although net overall sales within the record industry have grown 8% through August, LP sales are down a whopping 49% from the same eight-month period in 1988, a period that itself was down 40% from 1987.

Such major labels as WEA Music of Canada Ltd. are no longer issuing vinyl on some new releases, opting only for cassette and CD configurations. And some retailers are stocking only small quantities of vinyl when it is available, using LPs or 12-inch singles now the way they would have used point-of-purchase posters or merchandising a couple of years ago.

Gone in some cases are LP displays in the front racks. Indeed, many executives have been telling staff that they believe even 12-inch single displays do not help spur sales of any kind.

Display problems could only increase early in 1990 as the longbox

CD disappears in Canada. Labels have proposed an April 1990 elimination of the longbox, while retailers would prefer a much later date. By Christmas, however, some labels will begin offering CDs only in the jewel box; the full elimination will take months.

The phase-out of vinyl, whether due to industry intent or lack of consumer demand, is creating some ancillary problems. Although there are indications that the cassette single is catching on with the public, radio stations want no part of them. Stations are complaining about their servicing, particularly if there are even days-long delays in CD issuing; stations reportedly abhor cassettes because their quality remains inferior to the other configurations.

If there are no vinyl releases—and even with many singles, this can be the case in the early going until chart action occurs—it can take time to get singles on to radio.

Some labels are producing weekly sampler CDs of single releases for radio, from which stations can "cart" tunes for airplay. Some are quietly providing import singles, or even superior-quality tape.

Statistics released by the Canadian Recording Industry Assn. show how dramatic the overhaul of the industry is these days.

There was a 4% increase in sales revenue, to \$212,969,000, in the first eight months of 1989, from \$204,408,000 in the first eight months of 1988; but there was a decline in shipments of 184,000, to 32,028,000 from 32,212,000. The reason, again, is the healthy increases among CDs and the steady slide of the LP.

CRIA says that LP sales fell to \$15,347,000 from \$30,078,000 in the first two-thirds of the year, 1989 compared with 1988. And there was a 50% cut in shipments, to 2,494,000 from 4,979,000.

The 7-inch single is on the wane, with a 20% drop in sales (to \$3,311,000 from \$4,119,000) and 26% decline in shipments. The cassette single, which has only been tracked by CRIA for part of this year, chalked up 577,000 shipments and \$929,000 in sales in the first eight months of 1989.

Meanwhile, CDs continued to increase, by 23% in sales to \$80,252,000, and 32% in shipments, an increase of about 1.5 million.

Chain's '88 Revenue Puts It At An 8% Market Share CRTC Shows CHUM Is Largest Group Owner

OTTAWA CHUM Ltd. is Canada's largest radio broadcaster, with revenues of more than \$61 million in 1988 and an 8% share of the Canadian market, information from the federal regulator says.

Statistics obtained by Billboard from the Canadian Radio-television and Telecommunications Commission under federal Access To Information legislation shows that CHUM has had steady increases in revenue, from \$48,665,000 in 1986, to \$54,393,000 in 1987, to \$61,147,000 in 1988. The revenues, which do not include CHUM's other holdings in broadcasting, put it ahead of fast-growing Telemedia, the second-ranked radio broadcaster.

Telemedia's revenues jumped \$10 million in 1988, to \$55,706, and an 8% share of the Canadian market.

Others in the top 10 include Maclean Hunter Ltd. (\$43,961,000 in 1988, and a 6% share); Western Broadcasting Co. Ltd. (\$43,961,000, and a 6% share); Standard Broadcasting Ltd. (\$36,238,000, a 5% share); Selkirk Communications Inc. (\$31,123,000, a 4% share); Radiomutuel Ltd. (\$30,681,000, 4% share); Moffat Communications Inc. (\$27,446,000, 4% share); Rawlco Communications Inc. (\$19,874,000, 3% share); and Rogers Broadcasting Ltd. (\$19,576,000, 3% share).

Although CHUM has been steadily increasing its radio revenue, the fastest-growing chain is Rawlco, which has shot up from \$11,704,000 in 1986 to \$19,874,000 in 1988. Radiomutuel has increased its revenues by nearly 50% in the same period.

Top 10 chains that saw revenue drop in 1988 included Standard Broadcasting Ltd. (by about

\$750,000) and Moffat (by about \$1 million). Rogers came back in 1988 on the revenue front after a \$3 million decline in 1987. The figures do not include profits.

The largest overall Canadian broadcaster is the giant Quebec cable and TV firm, Videotron Ltd.,

with revenues of more than \$250 million in 1988 and a 9% share. Rogers is second, followed by Baton Broadcasting Inc., CHUM, Selkirk, Maclean Hunter, CFCF Inc., Global Communications Inc., Western Broadcasting Co. Ltd., and Electrohome Ltd.

A Canadian Rock Band Is Confident That Its Honeymoon's Not Over

OTTAWA The last two years have been tumultuous for Honeymoon Suite, the Juno-winning Warner Bros. Records band once touted as Canada's best offering on the rock front since Loverboy.

First, singer Johnny Dee was hit by a car while the band was in Los Angeles recording a third album to crack the American market, "Racing After Midnight," co-produced by veteran Ted Templeman. When Dee was healthy again, the album was issued amid high hopes, but it proved to be the band's least successful.

Earlier this year, the band split with its Head Office Management.

Then keyboardist Rob Preuss, lured away in 1986 from the Spoons, opted to pursue individual projects.

But according to guitarist Derry Grehan, Honeymoon Suite is not ready to pack it in. There has been some regional American interest in earlier Honeymoon Suite material, prompting Warner Bros. to consider rereleasing it.

Out shortly will be "The Singles," a greatest-hits compilation for the Canadian market, with two strong new songs, "Still Lovin' You" and "Long

Way." Almost ready is a new American-based management deal, "as soon as the lawyers get through," Grehan reports.

A new album will follow, probably by the summer of 1990, but the band is aiming to tour Canada late this year or early next.

And the group maintains a commitment to augment its guitar-rich sound with keyboards. Frozen Ghost's Arnold Lanni played with Honeymoon Suite on the new material, as did Preuss and predecessor Ray Coburn, and Lanni might help write on the next album. The band is a four-piece for now, but a keyboardist will be brought in for tours.

"Right now, we're in a bit of a gray area," Grehan says. "It'll take a little while longer to sort itself out, but we should emerge even stronger than before."

Jeff Hendrickson, who engineered "Racing After Midnight," did the same for the new tracks, which the band produced. Grehan believes the band needs a versatile producer/engineer for its next record, and not a top-notch person for each function.

KIRK LaPOINTE

HITS of the WORLD

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BRITAIN (Courtesy Music Week/Gallup) As of 10/28/89

This Week	Last Week	SINGLES
1	1	THAT'S WHAT I LIKE JIVE BUNNY & THE MASTERMIXERS MUSIC FACTORY DANCE
2	3	GIRL I'M GONNA MISS YOU MILLI VANILLI COOLTEMPO/CHRYSALIS
3	6	STREET TUFF REBEL MC/DOUBLE TROUBLE DESIRE
4	8	LEAVE A LIGHT ON BELINDA CARLISLE VIRGIN
5	2	RIDE ON TIME BLACK BOX deCONSTRUCTION/RCA
6	9	IF I COULD TURN BACK TIME CHER GEFLEN
7	11	ROOM IN YOUR HEART LIVING IN A BOX CHRYSALIS
8	4	PUMP UP THE JAM TECHNOTRONIC FEATURING FELLY SWANWARD
9	7	WE DIDN'T START THE FIRE BILLY JOEL CBS
10	5	IF ONLY I COULD SYDNEY YOUNGBLOOD CIRCA/VIRGIN
11	10	WISHING ON A STAR FRESH 4 (CHILDREN OF THE GHETTO) FEATURING LIZZE 10/VIRGIN
12	15	THE ROAD TO HELL (PART 2) CHRIS REA WEA
13	NEW	ALL AROUND THE WORLD LISA STANSFIELD ARISTA
14	21	I WANT THAT MAN DEBORAH HARRY CHRYSALIS
15	33	I FEEL THE EARTH MOVE MARTIKA BS
16	24	EYE KNOW DE LA SOUL TOMMY BOY/BIG LIFE
17	28	I THANK YOU ADEVA COOLTEMPO/CHRYSALIS
18	12	SWEET SURRENDER WET WET WET PRECIOUS/PHONOGRAM
19	34	DON'T MAKE ME OVER SYBIL CHAMPION
20	13	YOU KEEP IT ALL IN THE BEAUTIFUL SOUTH GO! DISCS
21	17	LEAN ON YOU CLIFF RICHARD EMI
22	16	NAME AND NUMBER CURIOSITY KILLED THE CAT MERCURY/PHONOGRAM
23	36	C'MON AND GET MY LOVE D MOB INTRODUCING CATHY DENNIS FERR/LONDON
24	19	THE BEST TINA TURNER CAPITOL
25	26	SCANDAL QUEEN PARLOPHONE
26	20	LOVE ON A MOUNTAIN TOP SINITTA FANFARE
27	14	DRAMA! ERASURE MUTE
28	37	OH WELL OH WELL PARLOPHONE
29	31	THE REAL WILD HOUSE RAUL ORELLANA BCM
30	18	RIGHT HERE WAITING RICHARD MARX EMI/USA
31	NEW	NEVER TOO MUCH (REMIX '89) LUTHER VANDROSS EPIC
32	NEW	STATE OF MIND FISH EMI
33	27	SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS MUSIC FACTORY DANCE
34	22	CAN'T FORGET YOU SONIA CHRYSALIS
35	25	OYE MI CANTO (HEAR MY VOICE) GLORIA ESTEFAN EPIC
36	23	CHOCOLATE BOX BROS CBS
37	NEW	THE SUN RISING THE BELOVED WEA
38	32	THE TIME WARP DAMIAN JIVE
39	NEW	TAKE CARE OF YOURSELF LEVEL 42 POLYDOR
40	NEW	THE MESSAGE IS LOVE ARTHUR BAKER/BACKBEAT DISCIPLES/AL GREEN BREAKOUT/A&M USA
1	NEW	ERASURE WILD! MUTE
2	NEW	KATE BUSH THE SENSUAL WORLD EMI
3	1	KYLIE MINOGUE ENJOY YOURSELF PWL
4	NEW	BROS THE TIME CBS
5	4	GLORIA ESTEFAN CUTS BOTH WAYS EPIC
6	2	TRACY CHAPMAN CROSSROADS ELEKTRA
7	NEW	MILLI VANILLI ALL OR NOTHING COOLTEMPO/CHRYSALIS
8	3	TINA TURNER FOREIGN AFFAIR CAPITOL
9	NEW	ALL ABOUT EVE SCARLET & OTHER STORIES MERCURY/PHONOGRAM
10	5	TEARS FOR FEARS THE SEEDS OF LOVE FONTANA
11	7	LONDON BOYS THE TWELVE COMMANDMENTS OF DANCE WEA
12	NEW	DEBORAH HARRY DEF, DUMB & BLONDE CHRYSALIS
13	NEW	BILLY OCEAN GREATEST HITS JIVE
14	19	ADEVA ADEVA COOLTEMPO/CHRYSALIS
15	14	SIMPLY RED A NEW FLAME ELEKTRA
16	26	CHER HEART OF STONE GEFLEN
17	8	EURHYTHMICS WE TOO ARE ONE RCA
18	6	LIZA MINNELLI RESULTS EPIC
19	NEW	GLADYS KNIGHT & THE PIPS THE SINGLES ALBUM POLYGRAM
20	10	MADONNA LIKE A PRAYER SIRE
21	9	BOB DYLAN OH MERCY CBS
22	16	JASON DONOVAN TEN GOOD REASONS PWL
23	NEW	SYDNEY YOUNGBLOOD FEELING FREE CIRCA/VIRGIN
24	18	DEACON BLUE WHEN THE WORLD KNOWS YOUR NAME CBS
25	NEW	DE LA SOUL 3 FEET HIGH AND RISING BIG LIFE
26	13	JULIA FORDHAM PORCELAIN CIRCA
27	15	WONDER STUFF HUP POLYDOR
28	21	GLORIA ESTEFAN & MIAMI SOUND MACHINE ANYTHING FOR YOU EPIC
29	23	ROGER WHITTAKER HOME LOVIN' MAN TEMBO/POLYDOR
30	22	AEROSMITH PUMP GEFLEN
31	17	NEIL YOUNG FREEDOM REPRISE
32	27	ORIGINAL CAST ASPECTS OF LOVE REALLY USEFUL/POLYDOR
33	NEW	PRIMITIVES PURE RCA
34	24	RICHARD MARX REPEAT OFFENDER EMI/USA
35	12	THE BLUE NILE HATS LINN/VIRGIN
36	11	JESUS & MARY CHAIN AUTOMATIC BLANCO Y NEGRO
37	32	FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
38	20	JEAN MICHAEL JARRE JARRE LIVE POLYDOR
39	34	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFLEN
40	NEW	FOSTER & ALLEN THE MAGIC OF FOSTER & ALLEN STYLUS

CANADA (Courtesy The Record) As of 10/30/89

SINGLES	
1	4 MISS YOU MUCH JANET JACKSON A&M/BMG
2	13 THE BEST TINA TURNER CAPITOL/CAPITOL
3	2 GIRL I'M GONNA MISS YOU MILLI VANILLI ARISTA/BMG
4	1 COLD HEARTED PAULA ABDUL VIRGIN/WEA
5	10 18 AND LIFE SKID ROW ATLANTIC/WEA
6	5 KEEP ON MOVIN' SOUL II SOUL VIRGIN/WEA
7	7 HANGIN' TOUGH NEW KIDS ON THE BLOCK COLUMBIA/CBS
8	6 TOY SOLDIERS MARTIKA COLUMBIA/CBS
9	12 BLACK VELVET ALANNAH MYLES ATLANTIC/WEA
10	16 SOWING THE SEEDS OF LOVE TEARS FOR FEARS FONTANA/POLYGRAM
11	15 LISTEN TO YOUR HEART ROXETTE CAPITOL/CAPITOL
12	NEW CHERISH MADONNA SIRE/WEA
13	11 IF I COULD TURN BACK TIME CHER GEFLEN/WEA
14	14 DON'T WANNA LOSE YOU GLORIA ESTEFAN EPIC/CBS
15	9 JOY & PAIN ROB BASE/D.J. E-Z ROCK MERCURY/POLYGRAM
16	NEW LOVE IN AN ELEVATOR AEROSMITH GEFLEN/WEA
17	3 RIGHT HERE WAITING RICHARD MARX EMI/CAPITOL
18	NEW COVER GIRL NEW KIDS ON THE BLOCK COLUMBIA/CBS
19	NEW HEAVEN WARRANT COLUMBIA/CBS
20	NEW WHEN I LOOKED AT HIM EXPOSE ARISTA/BMG
1	2 MILLI VANILLI GIRL YOU KNOW IT'S TRUE ARISTA/BMG
2	1 ROLLING STONES STEEL WHEELS COLUMBIA/CBS
3	4 ALANNAH MYLES ALANNAH MYLES ATLANTIC/WEA
4	3 FINE YOUNG CANNIBALS THE RAW AND THE COOKED I.R.S./MCA
5	10 TEARS FOR FEARS THE SEEDS OF LOVE FONTANA/POLYGRAM
6	9 MELISSA ETHERIDGE BRAVE & CRAZY ISLAND/WEA
7	6 AEROSMITH PUMP GEFLEN/WEA
8	5 MOTLEY CRUE DR. FEELGOOD ELEKTRA/WEA
9	7 NEW KIDS ON THE BLOCK HANGIN' TOUGH COLUMBIA/CBS
10	8 RICHARD MARX REPEAT OFFENDER EMI/CAPITOL
11	11 PAULA ABDUL FOREVER YOUR GIRL VIRGIN/WEA
12	13 SKID ROW SKID ROW ATLANTIC/WEA
13	12 TOM PETTY FULL MOON FEVER MCA/MCA
14	17 TINA TURNER FOREIGN AFFAIRS EMI/CAPITOL
15	14 JANET JACKSON RHYTHM NATION 1814 A&M/BMG
16	16 CHER HEART OF STONE GEFLEN/WEA
17	15 EURHYTHMICS WE TOO ARE ONE ARISTA/BMG
18	18 SOUL II SOUL KEEP ON MOVIN' VIRGIN/WEA
19	NEW CROSSROADS TRACY CHAPMAN ELEKTRA/WEA
20	NEW ELTON JOHN SLEEPING WITH THE PAST MCA/MCA

WEST GERMANY (Courtesy Der Musikmarkt) As of 10/23/89

SINGLES	
1	1 LAMBADA KAOMA CBS
2	2 PUMP UP THE JAM TECHNOTRONIC FEATURING FELLY BCM
3	4 IF ONLY I COULD SYDNEY YOUNGBLOOD VIRGIN
4	6 GIRL I'M GONNA MISS YOU MILLI VANILLI HANSA
5	7 RIDE ON TIME BLACK BOX ZYX
6	3 SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS BCM
7	5 FRENCH KISS LIL' LOUIS FRR-METRONOME
8	8 THE BEST TINA TURNER CAPITOL
9	9 PERSONAL JESUS DEPECHE MODE MUTE
10	10 FRENCH KISS HONESTY '69 BCM
11	11 SOWING THE SEEDS OF LOVE TEARS FOR FEARS FONTANA-PHONOGRAM
12	12 TOY SOLDIERS MARTIKA CBS
13	13 MAGIC SYMPHONY BLUE SYSTEM HANSA
14	19 RIGHT HERE WAITING RICHARD MARX EMI
15	17 DRAMA! ERASURE MUTE
16	15 AIN'T NOBODY RUFUS & CHAKA KHAN WARNER BROS.
17	NEW BLAME IT ON THE BOOGIE BIG FUN JIVE
18	14 INNOCENT MIKE OLDFIELD VIRGIN
19	18 MARINA (REMIX '89) ROCCO GRANATA ZYX
20	NEW THAT'S WHAT I LIKE JIVE BUNNY & THE MASTERMIXERS BCM
1	1 TINA TURNER FOREIGN AFFAIR CAPITOL
2	3 TRACY CHAPMAN CROSSROADS ELEKTRA
3	2 WESTERNHAGEN HALLELUJA WEA
4	NEW PETER MAFFAY KEINE WEG ZU WEIT TELDEC
5	NEW TEARS FOR FEARS THE SEEDS OF LOVE FONTANA-PHONOGRAM
6	4 THE EURHYTHMICS WE TOO ARE ONE RCA
7	6 MILLI VANILLI ALL OR NOTHING HANSA
8	NEW STAR-INC SYNTHESIZER GREATEST ARCADE
9	8 DAVID HASSELHOFF LOOKING FOR FREEDOM WHITE
10	7 MELISSA ETHERIDGE BRAVE AND CRAZY ISLAND
11	NEW MARILLION SEASONS END EMI
12	5 ROLLING STONES STEEL WHEELS ROLLING STONES
13	11 QUEEN THE MIRACLE PARLOPHONE
14	12 ELTON JOHN SLEEPING WITH THE PAST ROCKET-PHONOGRAM
15	9 MIKE OLDFIELD EARTH MOVING VIRGIN
16	15 PAUL McCARTNEY FLOWERS IN THE DIRT PARLOPHONE
17	10 BLAECK FEOEISS BLAECK FEOEISS & FRUENDE EMI
18	20 AEROSMITH PUMP GEFLEN
19	16 RICHARD MARX REPEAT OFFENDER EMI
20	13 JETHRO TULL ROCK ISLAND CHRYSALIS

ITALY (Courtesy Musica & Dischi) As of 10/23/89

SINGLES	
1	1 LAMBADA KAOMA CBS
2	4 SOWING THE SEEDS OF LOVE TEARS FOR FEARS FONTANA
3	3 CHERISH MADONNA SIRE
4	2 VIVA LA MAMA EDOARDO BENNATO VIRGIN
5	6 TI PRETENDO RAF CGD
6	8 HEALING HANDS ELTON JOHN ROCKET
7	5 PERSONAL JESUS DEPECHE MODE MUTE
8	7 THE BEST TINA TURNER CAPITOL
9	9 BATDANCE PRINCE WARNER BROS.
10	12 REVIVAL EURHYTHMICS RCA
11	10 MARINA ROCCO & THE CARNATIONS CGD
12	11 THE LOOK ROXETTE PARLOPHONE
13	13 BE FREE WITH YOUR LOVE SPANAU BALLET CBS
14	NEW CROSSROADS TRACY CHAPMAN WEA
15	18 PARTYMAN PRINCE WARNER BROS.
16	14 THE INVISIBLE MAN QUEEN PARLOPHONE
17	NEW KATE BUSH THE SENSUAL WORLD EMI
18	16 IT ISN'T, IT WASN'T, IT AIN'T NEVER GONNA BE ARETHA FRANKLIN & WHITNEY HOUSTON BMG ARIOLA
19	15 SURVIVOR HELEN THOMAS BMG ARIOLA
20	19 WHEN THE NIGHT COMES JOE COCKER CAPITOL

MUSIC & MEDIA

PAN-EUROPEAN CHARTS 10/28/89

HOT 100 SINGLES	
1	1 LAMBADA KAOMA CBS
2	2 SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS MUSIC FACTORY DANCE
3	3 PUMP UP THE JAM TECHNOTRONIC FEATURING FELLY ARS/CNR
4	9 GIRL I'M GONNA MISS YOU MILLI VANILLI HANSA/BMG ARIOLA
5	4 RIDE ON TIME BLACK BOX deCONSTRUCTION
6	5 IF ONLY I COULD SYDNEY YOUNGBLOOD CIRCA
7	12 THAT'S WHAT I LIKE JIVE BUNNY & THE MASTERMIXERS MUSIC FACTORY DANCE
8	6 THE BEST TINA TURNER CAPITOL
9	7 FRENCH KISS LIL' LOUIS LONDON
10	8 PERSONAL JESUS DEPECHE MODE MUTE
11	10 SOWING THE SEEDS OF LOVE TEARS FOR FEARS FONTANA/PHONOGRAM
12	11 RIGHT HERE WAITING RICHARD MARX EMI/USA
13	13 CHERISH MADONNA SIRE
14	16 COUER DE LOUP PHILIPPE LAFONTAINE VOGUE
15	15 JOUE PAS FRANCOIS FELDMAN & JONI JAMESON POLYDOR
16	14 DRAMA! ERASURE MUTE
17	17 BATDANCE PRINCE PAISLEY PARK
18	NEW Y A PAS QUE LES GRANDS QUI REVENT MELODY ORLANDO/CARRERE
19	NEW LEAVE A LIGHT ON BELINDA CARLISLE VIRGIN
20	NEW IF I COULD TURN BACK TIME CHER GEFLEN
1	1 TINA TURNER FOREIGN AFFAIR CAPITOL
2	2 TRACY CHAPMAN CROSSROADS ELEKTRA
3	4 EURHYTHMICS WE TOO ARE ONE RCA/BMG
4	6 TEARS FOR FEARS THE SEEDS OF LOVE FONTANA
5	3 ROLLING STONES STEEL WHEELS ROLLING STONES/CBS
6	5 PRINCE BATMAN (SOUNDTRACK) WARNER BROS.
7	NEW KYLIE MINOGUE ENJOY YOURSELF PWL
8	9 GLORIA ESTEFAN CUTS BOTH WAYS EPIC
9	7 MADONNA LIKE A PRAYER SIRE
10	14 FRANCIS CABREL SARBACANE CBS
11	11 ELTON JOHN SLEEPING WITH THE PAST ROCKET/PHONOGRAM
12	8 QUEEN THE MIRACLE PARLOPHONE
13	10 PAUL McCARTNEY FLOWERS IN THE DIRT PARLOPHONE
14	15 TEXAS SOUTHSIDE MERCURY
15	13 WESTERNHAGEN HALLELUJA WEA
16	17 AEROSMITH PUMP GEFLEN
17	18 SIMPLE MINDS STREET FIGHTING YEARS VIRGIN
18	16 BOB DYLAN OH MERCY CBS
19	NEW PETER MAFFAY KEIN WEG ZU WEIT TELDEC
20	12 JASON DONOVAN TEN GOOD REASONS PWL

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 10/22/89

SINGLES	
1	3 SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS BMG/RCA
2	1 IF I COULD TURN BACK TIME CHER WEA
3	2 RIGHT HERE WAITING RICHARD MARX EMI
4	7 POISON ALICE COOPER CBS
5	6 TALK IT OVER GRAYSON HUGH BMG
6	4 ALL I WANT IS YOU U2 FESTIVAL
7	8 THE BEST TINA TURNER FESTIVAL
8	5 TOY SOLDIERS MARTIKA CBS
9	11 SHE HAS TO BE LOVED JENNY MORRIS WEA
10	10 CHERISH MADONNA WEA
11	9 DRESSED FOR SUCCESS ROXETTE EMI
12	12 I'LL BE LOVING YOU (FOREVER) NEW KIDS ON THE BLOCK CBS
13	13 WAY OF THE WORLD MAX Q CBS
14	18 REVIVAL THE EURHYTHMICS BMG/RCA
15	NEW SOWING THE SEEDS OF LOVE TEARS FOR FEARS POLYGRAM
16	16 HEALING HANDS ELTON JOHN LIBERATION/CBS
17	17 TELL ME SOMETHING INDECENT OBSESSION MELODIAN/CBS
18	14 WAIT GYAN WEA
19	NEW TOUCH THE FIRE ICEHOUSE REGULAR/FESTIVAL
20	NEW MISS YOU MUCH JANET JACKSON FESTIVAL
1	1 RICHARD MARX REPEAT OFFENDER EMI
2	2 LOOK SHARP! ROXETTE EMI
3	3 JOHN WILLIAMSON WARRAGUL EMUSIC/FESTIVAL
4	14 TRACY CHAPMAN CROSSROADS WEA
5	4 BRAVE KATE CEBERANO REGULAR/FESTIVAL
6	5 MATCHBOOK IAN MOSS MUSHROOM/FESTIVAL
7	9 JENNY MORRIS SHIVER WEA
8	8 ALICE COOPER TRASH CBS
9	11 MELISSA ETHERIDGE BRAVE AND CRAZY FESTIVAL
10	10 MADONNA LIKE A PRAYER WEA
11	6 U2 RATTLE AND HUM FESTIVAL
12	13 THE EURHYTHMICS WE TOO ARE ONE BMG/RCA
13	12 GIPSY KINGS GIPSY KINGS CBS
14	7 MOTLEY CRUE DR. FEELGOOD WEA
15	15 TINA TURNER FOREIGN AFFAIR FESTIVAL
16	16 ELTON JOHN SLEEPING WITH THE PAST POLYGRAM
17	NEW CHER HEART OF STONE WEA
18	18 NEW KIDS ON THE BLOCK HANGIN' TOUGH CBS
19	NEW BOOM CRASH OPERA THESE HERE ARE CRAZY TIMES WEA
20	NEW DEF LEPPARD HYSTERIA POLYGRAM

FRANCE (Courtesy of Europe 1) As of 10/21/89

SINGLES	
1	2 COEUR DE LOUP PHILIPPE LAFONTAINE VOG
2	1 LAMBADA KAOMA CBS
3	5 SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS CAR
4	3 JOUE PAS FRAN. FELDMAN-JONI JAMISON POLYDOR
5	4 Y A PAS QUE LES GRANDS QUI REVENT MELODY CAR
6	8 C'EST ECRIT FRANCIS CABREL CBS
7	7 C. DAY CONFETTI'S CBS
8	11 TELL IT LIKE IT IS DON JOHNSON CBS
9	16 LES NUITS SANS SOLEIL IVANOV EMI
10	6 JE TE SUIVRAI JEAN PIERRE FRANCOIS EMI
11	12 ROCCO MARINA CBS (DEESSE)
12	10 BATDANCE PRINCE WEA
13	9 AIMONS NOUS VIVANTS FRANCOIS VALERY WEA
14	14 LISTENING DAVID HALLYDAY POLYGRAM
15	13 MEGAMIX IMAGINATION POLYGRAM
16	20 GOOD BYE MARYLOU MICHEL POLNAREFF CBS
17	NEW DESSINE MOI CORINNE HERMES EMI
18	17 DANCANDO LAMBADA KAOMA CBS
19	15 LOOKING FOR FREEDOM DAVID HASSELHOFF BMG
20	NEW SOWING THE SEEDS OF LOVE TEARS FOR FEARS POLYGRAM

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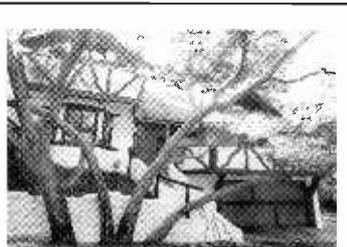
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New 'Hybrid' Studio To Open Next Year Power Station Plugs In To Video

NEW YORK Tony Bongiovi stands in the video editing room at the Power Station and discusses the future.

Video editing at the Power Station? Not quite. The small editing room is an adjunct to the facility's new "hybrid" studio.

Now under construction, the room is slated to open in January 1990 and features a new 72-input Solid State Logic SL 4000 G Series console.

"This room is the '90s," says Bob Walters, who owns the studio with Bongiovi. "It's going to start in January and it's going to set the tone and

pace of the '90s."

Designed for audio, audio-for-video, and film sound, the studio will be configured to meet needs and styles of users from audio and video disciplines. The custom two-in-one console was built with input from Bongiovi based upon his longtime audio and recent film and video experiences.

The studio's acoustic design is on a par with the Power Station's three fully equipped rooms. The video editing room was added to enable video clients to perform last-minute edits on the premises. SUSAN NUNZIATA

AES GETS GREAT TURNOUT

(Continued from page 68)

Monitors caught Steve Lawson's ear. The president of Seattle-based Lawson Productions was most impressed by Meyer's new HD-1 studio monitors, which also gained attention from Bob Clearmountain, Skye, and others in the company's consistently crowded demo room. "John Meyer saw a demand from a marketing and development standpoint and he went out and met it," says Skye. Lawson adds that some of Tannoy's new monitors also interested him.

Both Lawson and Skye commented on API's new in-line console, which they felt improved on the features of the original board. Skye also expressed interest in the new Trident Vector in-line console.

On the software side, Ampex, 3M, Agfa, BASF, and DIC Digital presented R-DAT formulations. Sunkyong announced plans for expansion in its U.S. and Korean facilities and emphasized its chrome line. Shape brought its second-generation Mark 10 shell.

Most tape manufacturers were positive about the future of the pre-recorded analog cassette. "With further improvements, particularly if Dolby S takes off, you'll have sound quality indistinguishable from that of digital," says BASF's Terry O'Kelly.

Prototypes of hardware featuring Dolby S noise reduction will be seen worldwide before the end of the year, according to Dolby's Dennis Staats. "We'll probably start seeing the first machines available by the middle of next year," he predicts.

On the DAT hardware front, Sony, Panasonic, Tascam, Fostex, JVC, and Stellavox presented DAT recorders. Development of that

hardware is hiccuping along as manufacturers await an IEC decision on timecode standardization.

Agfa presented its XT process on master tape restoration and contributed a \$5,000 matching grant in the form of audio mastering tape to Full Sail Center for the Recording Arts, which won the Mix Technical Excellence & Creativity educational award.

Other TEC winners included Power Station (outstanding recording studio), George Massenburg (two outstanding creative achievement awards, as record producer and recording engineer), and Lexicon Inc. (two technical achievement awards, in signal processing and ancillary equipment).

Famed Beatles producer George Martin, console developer Rupert Neve, and the late Wally Heider, studio pioneer, were inducted into the TEC Hall of Fame.

Heard in action at the Red Zone, a local dance club, was Ramsa/Panasonic's new 500 series modular speaker system. Used on a performance by the band Bob's Diner, the system "sounds incredible," raved an attendee from Rave Records.

Audio Teknology, a new company, presented its first product, the Paragon Series live performance mixing console. It is designed to serve as either a house or monitor mixer. Scheduled to ship in January, it will retail for approximately \$89,000.

The overwhelming consensus at AES was that the people are what make the meeting successful. Most agreed with Lawson: "The best thing for me is making acquaintances at these events and getting to talk face-to-face with the manufacturers."

AUDIO TRACK

(Continued from page 68)

sisted by McLean. Ricky Skaggs tracked backing vocals for Gosdin's project.

Daniele Alexander mixed tracks at the Music Mill for PolyGram. Harold Shedd produced with Jim Cotton, Joe Scaife, and George Clinton at the board.

OTHERS CITIES

AT FORT APACHE studios in Boston, Border Patrol cut tracks with producer David Lindley, assistant producer Joe Harvard, and engineer Paul Kolderie. Jazz drummer Bob Moses sat in on drums.

Steve Mendell mixed live material

for an upcoming Fats Domino CD at the Fire Station in San Marcos, Texas. Mendell also worked on a live anthology of Townes Van Zandt and Jimmy LaFave's debut Tomato album.

De La Soul (Tommy Boy Records) remixed two songs from the "3 Feet High And Rising" album in Island Media, West Babylon, N.Y.; Prince Paul produced and Al Watts engineered.

All material for the Audio Track column should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

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Latin Notas



by Carlos Agudelo

IRIS CHACÓN, THE PUERTO RICAN vedette whose trademark has always been the teasing display of her generously proportioned body, is releasing "Am I A Tease," a 12-inch single with the Spanish version, "Te Quiero A Ti," on the flip side. The record, geared toward the young Latin crossover crowd, is being promoted through dance and black music record pools on the East Coast. The record marks the incursion of RMM Records, a traditional salsa and merengue label, into the crossover dance market, with the help of the efficient team of **David Maldonado** Management. Chacón, whose singing is as much a part of her show as her dancing, has always represented the sensual side of show business, even before the current sensual-erotic trend. Consequently, it doesn't come as a surprise that her song is heavily charged with erotic innuendos, which she takes good care of emphasizing in her personal presentations.

ALSO ON THE STREETS IS **Millie**, **Jocelyn y los Vecinos'** 17th album, "Ahora Es . . . !," this time on the newly formed Musical Productions label. "After having been with two big companies [CBS and BMG], we found out that we work better with small labels," says **Millie Quesada**, the group's lead singer, along with her sister **Jocelyn**. The two sisters, plus brothers **Rafael** and **Martin**, form the core of this excellent merengue band. Long before the boom of Dominican female merengue bands, **Millie** and **Jocelyn** pioneered the participation of women in this type of music. And still today, they are the standard against which all other bands with female members are measured. The album features the **Debbie Gibson** tune "Lost In Your

Eyes," sung in English by **Jocelyn** in the merengue mode. I wouldn't mind picking it up if I were in an Anglo station.

THE SPANISH POP GROUP MECANO will start a nationwide tour at the Los Angeles Palace Nov. 10. The popular group will visit New York Nov. 17, where it will perform at the Palladium. With this tour, according to **Mike Missile**, who is marketing the Spanish rock roster of **BMG**, the company is starting what can be called the live concert phase of the movement . . .

Chacón represents the sensual side of show biz

Sonotone Records of Miami has signed astrologist-turned-singer **Walter Mercado**. No predictions as to how the album will do, but expect a combination of pop, salsa, and flamenco . . . **Fernando Allende's** first album on **PolyGram Latino** is hitting the streets now. **Allende**, whose music was released previously by **TH-Rodven**, was signed by the international label a few weeks ago. According to **Allende**, the record asserts the quality of Mexican musicianship by employing strictly Mexican artists . . . Also due for November release is the new **Capitol-EMI Latin** album by singer **Daniela Romo**, "Quiero Amanecer Con Alguien" (I Want To Wake Up With Somebody). The songs on this release are hot, steamy, and full of sensuality—right in tune with the current erotization of Spanish-language music in general. **Romo's** album features the song "Una Vez Mas" (Same Time Next Year), given to her exclusively by **Paul McCartney**. The music on the album is also part of the soap opera "Balada Para Un Amor," filmed in Mexico, which should contribute to the album's success . . . Another hot release is **Isabel Pantoja's** new album, "Se Me Enamora El Corazón," on **BMG**. Along with it comes **Pantoja** herself, who will be touring the U.S. starting in November. Her music sells like hot cakes and she sings like the angels.

Jazz BLUE NOTES



by Jeff Levenson

THE EMBRACING OF BRAZILIAN MUSIC is a consumer trend that defies easy explanation. That doesn't preclude, however, myriad analyses by pundits giving it their best shot. The cheekiest observation on the subject may be the one proffered by **Talking Heads** singer **David Byrne** in the notes accompanying "O Samba," his second compilation of Brazilian classics for **Sire**. Here's what he says: "Samba, like many other Afro-Latin music forms, propels and ignites the lower body—the hips, the butt, the pelvis, etc.—by letting the downbeat 'float.' By de-emphasizing the first beat of each measure a rhythm becomes more sensual and ethereal; one 'floats' outside the time and space of earthly existence. Repetition creates a timeless, communal otherworld, a floating ethereal cycle that is both rooted in biological rhythms and in the beyond or the meta-biological.

"Any activation of the hips-sex-butt-pelvis relates to the source of all life, the womb. This music is a definitely respectful prayer in honor of the sweet, the feminine, the great mother—the sensuous life-giving aspects of ourselves and our lives—and to the Earth, the mother of us all. To shake your rump is to be environmentally aware." (. . . Save The Planet, Moon Your Maker.)

So, as an abiding gesture of geo- and bio-musical concern for all fun-seeking readers who need to jump start their tropic zones, here are some new equatorial issues sure to test **Byrne's** philosophy of samba: "Jungle Cat," by pianist **Manfredo Fest** on **DMP**; "Moonstone," by guitarist **Toninho Horta** on **Verve**; "Music Of The Brazilian Masters," by guitar

wizards **Laurindo Almeida**, **Carlos Barbosa-Lima**, and **Charlie Byrd** on **Concord**; "Estrangeiro," by vocalist/guitarist **Caetano Veloso** on **Elektra**; "Return To Ipanema," by trumpeter **Claudio Roditi**, tenorist **Ralph Moore**, and altoist **Paquito D'Rivera**, among others, on **Town Crier**; and "Tico Tico," **D'Rivera's** first recording for **Chesky** (following a 10-year association with **Columbia**), slated for imminent release.

JAZZ FROM THE WEST: Cool jazz, that broad divi-

'Samba propels the lower body—hips, sex, butt, pelvis'

sion of modern music, initially perceived as subdued, understated, and emotionally antithetical to the urgency of bop, had a few ardent supporters throughout its incubation period in the '50s. Chief among them was **Richard Bock**, who co-founded the **Pacific Jazz** label in Los Angeles and chronicled the work of many important artists. Through his efforts, West Coast jazz earned distinction as a developmental category. As part of an extensive reissue program, **Capitol/Blue Note** has just released six titles, four of which capture the definitive stylistic attributes of the period; the music is light and clean, and the use of pastel tone colors emphasizes economy of thought and lyricism. The issues are: "Let's Get Lost—The Best Of **Chet Baker Sings**"; "The Route," which finds **Baker** and altoist **Art Pepper** dancing contrapuntally; "Trio," featuring two distinct sessions documenting the small groups of pianists **Russ Freeman** and **Richard Twardzik**; and "Moment Of Truth," a big band bash by arranger **Gerald Wilson**.

JAZZ FROM THE EAST: Next month **Leo Records** is releasing an eight-CD box of "New Music From Russia: The '80s." The package, containing material never before available, documents a music scene surprisingly adventurous and free-spirited.

FOR WEEK ENDING NOVEMBER 4, 1989

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TOP LATIN ALBUMS™

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

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST TITLE LABEL & NUMBER/DISTRIBUTING LABEL		
			ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
1	1	23	JULIO IGLESIAS	RAICES	CBS 80123
2	2	39	ANA GABRIEL	TIERRA DE NADIE	CBS 80054
3	3	23	JOSE LUIS RODRIGUEZ	TENGO DERECHO A SER FELIZ	POLYGRAM 838351-4
4	5	43	CHAYANNE	CHAYANNE	CBS 80051
5	4	27	LUIS MIGUEL	EN BUSCA DE UNA MUJER	WEA LATINA 56119/WEA
6	11	81	ISABEL PANTOJA	DESDE ANDALUCIA	RCA 6956
7	6	21	FRANCO DE VITA	AL NORTE DEL SUR	CBS 80093
8	8	15	LOS BUKIS	Y PARA SIEMPRE	FONOVISA 8828
9	13	3	ROBERTO CARLOS	SONRIE	CBS DCL-80179
10	7	41	RICARDO MONTANER	RICARDO MONTANER	TH-RODVEN 2538
11	17	9	GLORIA ESTEFAN	CUTS BOTH WAYS	EPIC 45217
12	9	51	ROCIO DURCAL	COMO TU MUJER	ARIOLA 8574
13	12	17	MARISELA	MARISELA	ARIOLA 9577
14	15	3	DYANGO	SUSPIROS	CAPITOL-EMI LATIN 421266/CAPITOL-EMI LATIN
15	23	5	JOSE JAVIER SOLIS	QUE HABLEN	FONOVISA 8821
16	10	13	PABLO RUIZ	UN ANGUEL	CAPITOL-EMI LATIN 42139/CAPITOL
17	25	17	EMMANUEL	QUISIERA	CBS 80124
18	20	19	RUMBA TRES	RUMBAMANIA	TH-RODVEN 2621
19	14	61	YOLANDITA MONGE	VIVENCIAS	CBS 10552
20	22	5	MIGUEL GALLARDO	AMERICA	PHILIPS/POLYGRAM LATINO 836-605/PHILIPS/POLYGRAM LATINO
21	19	43	EDNITA NASARIO	FUERZA DE GRAVEDAD	FONOVISA 8811
22	—	1	JOSE LUIS RODRIGUEZ	QUINCE EXITOS	CBS 80095
23	—	41	GIPSY KINGS	GIPSY KINGS	ELEKTRA 60845
24	16	35	VIKKI CARR	ESOS HOMBRES	CBS 80057
25	—	27	ANA GABRIEL	PECADO ORIGINAL	CBS 20825
1	1	9	LUIS ENRIQUE	MI MUNDO	CBS 80146
2	2	43	EDDIE SANTIAGO	INVASION DE LA PRIVACIDAD	TH-RODVEN 2575
3	7	11	CHANTELLE	CHANTELLE CON UN TOQUE DE CLASE	WEA LATINA 56559
4	6	15	MAX TORRES	APRENDERE	CAPITOL-EMI LATIN 42134/EMI-CAPITOL LATIN
5	3	21	EL GRAN COMBO	AMAME	COMBO 2060
6	4	21	DAVID PABON	ES DE VERDAD	TH-RODVEN 2620
7	5	13	TITO NIEVES	YO QUIERO CANTAR	RMM 1683
8	—	1	GILBERTO SANTARROSA	SALSA EN MOVIMIENTO	COMBO 2062
9	10	9	HANSEL	SOLO	CBS 80148
10	—	9	LA SONORA MATANCERRA	65 ANIVERSARIO CELEBRANDO	TH-RODVEN 2630
11	—	1	WILFRIDO VARGAS	ANIMACION	SONOTONE 1432
12	20	9	JUAN LUIS GUERRA Y LA 440	OJALA QUE LLUEVA CAFE	KAREN 126
13	8	35	TONY VEGA	YO ME QUEDO	RMM 1677
14	9	9	CANO ESTREMER	DUENO DEL SONEO	CEG 002
15	14	25	WILLIE GONZALES	SIN COMPARACION	SONOTONE 1104
16	18	31	WILLIE COLON	TOP SECRET	FANIA 655
17	12	21	LA COCO BAND	COCO BAND	KUBANEY 20011
18	21	3	JOSE ALBERTO	MIS AMORES	RMM 1684
19	22	3	GRUPO NICHE	SUTIL Y CONTUNDENTE	CBS 80155
20	—	1	FRANK FERRER	PUERTO RICO 2013	TELECUMBRE 0013
21	15	7	LOS HIJOS DE PUERTO RICO	CON LA MORENA	TH-RODVEN 2626
22	13	69	LUIS ENRIQUE	AMOR Y ALEGRIA	CBS 10546
23	11	79	LALO RODRIGUEZ	UN NUEVO DESPERTAR	TH-RODVEN 2517
24	—	27	VITIN RUIZ	SEDUCEME	COMBO 2058
25	25	31	LAS CHICAS DEL CAN	CARIBE	SONOTONE 1422
1	1	15	VICENTE FERNANDEZ	POR TU MALDITO AMOR	CBS 80127
2	2	9	BRONCO	A TODO GALOPE	FONOVISA 8830
3	3	11	RAMON AYALA	TRISTES RECUERDOS	FREDDIE 1474
4	6	37	LOS TIGRES DEL NORTE	LOS CORRIDOS PROHIBIDOS	FONOVISA 8815
5	13	39	GRUPO MAZZ	STRAIGHT FROM THE HEART	CBS 80010
6	20	3	LOS TIGRES DEL NORTE	MI BUENA SUERTE	FONOVISA 8831
7	4	19	FITO OLIVARES	LA NEGRA CATALINA	GIL 2031
8	5	49	LOS YONICS	SIEMPRE TE AMARE	FONOVISA 8809
9	—	1	LOS CAMINANTES	NO CANTAN MAL LAS RANCHERAS	LUNA 71184
10	8	39	LA MAFIA	EXPLOSIVO	CBS 80072
11	14	65	JOAN SEBASTIAN	CON TAMBORA	MUSART 90014
12	12	47	ANTONIO AGUILAR	CON BANDA	MUSART 2021
13	10	53	LOS CAMINANTES	INCONTENIBLES ROMANTICOS	LUNA 1173
14	9	51	BRONCO	UN GOLPE MAS	FONOVISA 8808
15	15	7	ELISEO ROBLES	CON BANDA	RAMEX 1233
16	7	11	YOLANDA DEL RIO	LOS 12 GRANDES EXITOS	GLOBO 9767
17	—	3	GRUPO AUDAZ	NI JUANA LA CUBANA	CAPITOL-EMI LATIN 42178/CAPITOL
18	19	25	LATIN BREED	BREAKING THE RULES	CBS 80094
19	—	1	LOS FLAMERS	LOS FLAMERS	RCA 9857
20	—	23	RAMON AYALA	LA RAMA DEL MEZQUITE	FREDDIE 1461
21	16	5	LOS MIER	AMAME	FONOVISA 8816
22	21	9	LOS TEMERARIOS	INCONTENIBLES	TH-MEX 2513
23	18	97	LINDA RONSTADT	CANCIONES DE MI PADRE	ELEKTRA 60765
24	—	5	GRUPO LA SOMBRA	GABINO	FREDDIE FRC 1467
25	—	21	EXCELENCIA	NI POR MIL PUNADOS DE ORO	CBS 80105

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POP

ERASURE
Wild!
PRODUCERS: Gareth Jones, Mark Saunders, Erasure
Sire/Reprise 26026

Eternally cool U.K. duo follows its breakthrough album of last year with a platter that stretches the boundaries set on previous efforts, including the intervening EP, "Crackers International." Venerable synth-whiz Vince Clarke and vocalist Andy Bell handle co-production duties here, and have kept the flash down to a minimum. Not that any of these songs need superfluous dressing: First single, "Drama!," is both catchy and intelligent; "You Surround Me" showcases an unusually deep-voiced Bell; and "La Gloria" is a delightful, campy romp. This is pop music of the highest caliber.

LOU GRAMM
Long Hard Look
PRODUCERS: Peter Wolf, E.T. Thorngren
Atlantic 81915
Gramm's second solo effort finds him firmly planted in the pop rock trenches. Wolf knows exactly how to get the most out of Gramm's versatile voice. First single, "Just Between You And Me" looks like a winner on several fronts and likely followups include "I'll Come Running" and the Mellencamp-esque "Angel With A Dirty Face."

ACE FREHLEY
Trouble Walkin'
PRODUCERS: Eddie Kramer, Ace Frehley & John Regan
MegaForce/Atlantic 82942
After giving his former band the Kiss-off, Frehley comes back with his strongest effort. His cover of ELO's "Do Ya" certainly does the original justice and the rest of the tunes here have no trouble walking that fine line between pop and hard rock and should manage play on both formats.

RECOMMENDED

PAUL CARRACK
Groove Approved
PRODUCERS: T-Bone Wolk & Paul Carrack, Eddie Schwartz
Chrysalis 21709

Those familiar with Carrack only through his recent work with Mike + The Mechanics owe it to themselves to check out the former Squeeze singer in his natural habitat—soulful, R&B wonderland. Carrack's smooth vocals glide over 10 delectable nuggets. From the first single, "I Live By The Groove," to the catchy "I'm On Your Tail," this album should finally give Carrack the audience he deserves.

Laurie Anderson
Strange Angels
PRODUCERS: Laurie Anderson, Roma Baron, others
Warner Bros. 25900

Cult fave performance artist Anderson ends a long absence with a project that will surprise many of her fans in its varied approach. A stellar guestlist lends a supportive hand to the occasionally somber yet almost always humorous anecdotes. Old faithfuls will immediately click with "Baby Doll," "Beautiful Red Dress" and "Monkey's Paw." Anderson also tries her hand at singing and wins with "My Eyes." Modern rock, alternative jazz and new age programmers should investigate.

FETCHIN BONES
Monster
PRODUCER: Ed Stasium
Capitol 90661

Newest release from this raucous

Southern quintet grows more professional and less noisily disordered than before—pivoting less on Hope Nicholls' violent vocals than on angry, powerful guitar figures. Tough, bluesy leads propel such standout tracks as "Love Crushing" and "Say The Word," while "Deep Blue," "Spot" and "Cross" display more intricate offbeat pop.

ASEXUALS
Dish
PRODUCER: Steve Kravac
Cargo 04

Liner notes ask: "Elvis, dysentery, and an alternate universe ruled by the mesal worm. What more do you want in a song?" What more indeed. Superior effort from Montreal-based band is quickly creating a buzz in college circles and among adventurous types who crave yummy retro-rock mixed with an infectious pop hook or two—not to mention just the right pinch of humor. Groovy fun for everyone. Contact: 747 A Guy St., Montreal H3J5T6, Canada.

VITAMIN Z
Sharp Stone Rain
PRODUCER: Pete Smith & Vitamin Z, others
Geffen 24186

English pop-rock quartet evinces a familiar sound that gets by on strong melodic writing and convincing vocal work of Geoff Barradale. Cannily penned songs like "Can't Live Without You" and "Wipe Your Tears" are worthy of a nod and a spin from top 40 programmers.

YLD
Window Shopping In Fools Paradise
PRODUCERS: James Michael, Joel Soyffer
Absolute 4444

Well-produced powerchord fest has justifiably begun to rally support from metalheads who like their riffs served up hard and fast. Don't look for this band to hit the Top 40 trail; vocalist Kevin Mier Mellenbruch keeps it gruff and tough enough to keep mainstreamers at arm's length. However, "I Need" hints at the pop potential in Mellenbruch and guitarist James Bengston's songwriting. Contact: 213-474-2831.

MICHAEL RODGERS
I Got Love
PRODUCERS: Various
WGT 45171

Rich and smoky vocals set neatly within a pop/dance mode formulate the perfect combination for scoring big with folks who like their music with a Wham!-style punch. Current single, "I Got Love," as well as "Blind Devotion" and "American Way," could thrill and delight at top 40, though most of the material here would probably thrive more in 12-inch dance remix formats.

GLASS EYE
Hello Young Lovers
PRODUCER: Brian Beattie
Bar None 72625

Coed Texas quartet further explores the distinctively avant-garde terrain—often echoing Capt. Beefheart's American tribal blues—it covered in its previous label outing. Alternative formats and adventurous listeners should take note of such intriguing album highlights as the tempo-shifting "Hoedown," the harmonically offbeat "God Take All," and the angry grooves of "Get Lost" and "Break The Black Line." Contact: 201-795-9424.

VARIOUS ARTISTS
Brazil Classics 2—O Samba
PRODUCERS: Various
Luaka Bop/Sire 26019

Second timely compilation of Brazilian music by Talking Heads' David Byrne examines the bedrock of the national music, the samba. Language barrier is no problem, as infectious rhythms spark instant gaiety. Anyone interested in the roots of Byrne's

SPOTLIGHT



GRATEFUL DEAD
Built To Last
PRODUCERS: Jerry Garcia & John Cutler
Arista 18575

Following the Dead's 1987 platinum-plus album, "In The Dark," comes further evidence of their move into the modern age. There's plenty of the usual Jerry Garcia/ambly guitar riffs that signify the band's trademark, but there's also an updated bluesy sound provided by drummer Brent Mydland, who sings lead on many of the tracks. His "Just A Little Light" bears as much resemblance to "Truckin'" as it does to "Puff, The Magic Dragon." Though the changes will undoubtedly startle the purest of Deadheads, the fine album will please many, many more than it dismays, especially "Foolish Heart" and the beautiful "I Will Take You Home."



LUTHER VANDROSS
The Best Of Luther Vandross...The Best Of Love
PRODUCERS: Luther Vandross, Marcus Miller, Jacques Fred Petrus
Epic 45320

Stunning double record set is more than just testimony to the tremendous impact Vandross has had on R&B music; it's also a vivid illustration of how grossly underrated he's been in the pop arena. Although recent efforts have met with mainstream approval, why earlier tunes like "So Amazing" and "Promise Me" did not is mindboggling. Nevertheless, here's the perfect opportunity to catch up on some classic tunes, with a couple of stellar new ones, "Treat You Right" and "Here And Now," added to boot.

marvelous new solo album "Rei Momo" has a good start-up here.

YOUNG FRESH FELLOWS
This One's For The Ladies
PRODUCER: Conrad Uno
Frontier 1034

Prolific Seattle band is at it again, offering no less than 16 new rough-hewn pop-rockers on latest effort. While band's chops, attitude and song skills remind one of their Minnesota cousins the Replacements, a certain deliberate crudity of execution (recently jettisoned by the Mats) continues to stand between this group and commercial acceptance. Modern rockers will rejoice, though.

BLACK

ANGELA WINBUSH
The Real Thing
PRODUCER: Angela Winbush
Mercury 836866

With her second solo outing, Winbush has undeniably carved a niche for herself as one of the most formidable artistic forces currently in R&B music. Set is splintered into two musical moods: "Slammin'" side sizzles with pumping new jack grooves (like the super-fierce first single, "It's The Real Thing"), while "Quiet Storm" side is a smoocher's delight rife with subtle jazz inflections.

WILL DOWNING
Come Together As One
PRODUCERS: Will Downing, Laythan Armor, Brian Jackson, others
Island 91286

Downing's second solo project provides a more comfortable setting for the singer's exceptional vocals (whose quality is quite similar to Luther Vandross or D-Train's) than his occasionally spotty debut. On the uptempo side, the title track, "I'll Wait" and the single "Test Of Time" are standouts, but it's the romantic numbers like "Sometimes I Cry," "The Love We Share," "Too Soon" and the faithful reworking of Rose Royce's classic "Wishing On A Star" that serve as stark reminders that a potential star is waiting to be discovered. Don't miss.

SLY & ROBBIE
Silent Assassin
PRODUCER: KRS-One
Island 91277

The incredulous "Riddim Twins" have returned and are making some serious noise this time with a hearty helping of "hip-hop reggae rap." Match with producer KRS was one made in heaven as the project features guest wordsmiths (Willie D, Young MC, Queen Latifah) complementing the groove-laden rhythms. Driving first single "Dance Hall" excites, as does "Party Together," "Woman For The Job," "Living A Lie" and the superior jam "Under Arrest."

RECOMMENDED

THE GOOD GIRLS
All For Your Love
PRODUCERS: John "L.A. Jay" Barnes III, Kyle Hudnall
Motown 6278

Cleancut L.A. trio naturally keens for the Supremes with version of "Love Is Like An Itching In My Heart" to forge a link with the Motown glory story. Shireen Crutchfield handles vocals on single "Your Sweetness," while Joyce Tolbert anchors "I Need Your Love" and "I Don't Want To Lose Your Love." Innocence abounds; Apollonia, eat your heart out!

SHELLY THUNDER
Fresh Out The Pack
PRODUCERS: Sidney Mills, KRS-One & Boogie Down Productions, others
Mango 9845

Premier dancehall reggae artist Thunder makes a strong label bow with a collection of infectious reggae-fused hip-hop nuggets. Album brims with the potential to garner the witty female "toaster" a host of new fans. Besides a reworking of her signature "Kuff," best bets on the traditional tip include "Greatest Advisor" (featuring Sly & Robbie); "Defence" and "Relation" while "Teenager In Love," "Working Girl" and "No Future In Frontin'" should strike a chord with rap purists. Contact: 212-995-7800.

JAZZ

DAVID BENOIT
Waiting For Spring
PRODUCER: Jeffrey Weber and David Benoit
GRP 9595

The cover smacks of George Winston's "December" and Benoit has a reputation for light fusion, which means some jazz snobs will be pleasantly stunned to find this is solid mainstream stuff. Set, which debuted last week at No. 10, is a fine piano jazz album, except for tracks featuring Emily Remler when it suddenly becomes a great jazz guitar album.

RECOMMENDED

CHARLIE PARKER
The Legendary Dial Masters Volumes I and II
REISSUE PRODUCERS: Will Friedwald, Tony Williams
Stash 23125

These groundbreaking 1946-47 recordings by the architect of bebop—with distinguished sidemen like Miles Davis, Dizzy Gillespie, Errol Garner and Max Roach—are essential for amateur and professional ornithologists everywhere. Fifty-two tracks over two CDs include all Dial releases, some unreleased alternative takes and previously-unheard jam session tapes.

BILL EVANS
The Solo Sessions Volume 1
PRODUCER: Orrin Keepnews
Milestone 9170

Nonpareil solo session from January 1963, formerly available only as part of pricey Evans box set of complete Riverside works, is finally made available (this is first of two volumes). This may be Evans' most emotionally wrenching work, as he explores every musical nuance of a varied and oft-unexpected repertoire. Dazzling stuff deserves a place in every jazz piano fan's library.

COUNTRY

RECOMMENDED

THE NEW TRADITION
Sweet Memories
PRODUCER: The New Tradition
NPD 4805

The New Tradition's music is a fusion of hip bluegrass style and country material—and an immensely listenable one at that. Best cuts: "Bitter They Are Harder They Fall," "Daylight Lovin' Time," "Take Your Shoes Off Moses." Contact: 615-799-0751

SPOTLIGHT: Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification.

NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS: Releases predicted to hit the top half of the chart in the format listed.

RECOMMENDED: Other releases predicted to chart in the respective format; also, other albums of superior quality.

All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

"LISTEN TO YOUR HEART" by Swedish duo **Roxette** (EMI) goes to No. 1 by a comfortable margin overall. **"Cover Girl"** by **New Kids On The Block** (Columbia) gains strongly in sales points but flattens at radio and loses its bullet at No. 2. **"When I See You Smile"** by **Bad English** (Epic) is zooming up the chart and seems likely to vault over "Listen" to hit No. 1 next week. **"Love In An Elevator"** by **Aerosmith** (Geffen) is still gaining both sales and airplay points but is pushed down to No. 6 by the competition.

ROXETTE'S SINGLE IS THE first to go to No. 1 on the Hot 100 without being available on vinyl. The age of the cassette single has clearly arrived, with newly released Recording Industry Assn. of America data showing the cassette single to be outselling its vinyl counterpart by a 3-2 margin (Billboard, Oct. 28). In 1990, Billboard will reflect this by making the cassette single the standard in our singles charts. Cassettes have given a strong boost to overall singles sales, with **"Keep On Movin'"** by **Soul II Soul** (Virgin) certified this week as the ninth platinum (million-unit-selling) single of the year. By contrast, there were only two platinum singles in 1988.

THE HOT SHOT DEBUT is **Phil Collins'** **"Another Day In Paradise"** (Atlantic), storming onto the chart at No. 43, with 196 radio adds in its first week. **Madonna's** **"Oh Father"** (Sire) is the second most-added (see the Singles Action box below), but will not arrive in stores until next week and is ineligible to chart until then. There was a close battle for the Power Pick/Airplay. The award goes to **"With Every Beat Of My Heart"** by **Taylor Dayne** (Arista) by a small margin over **Lou Gramm's** **"Just Between You And Me"** (Atlantic). The latter takes the biggest jump on the chart, 28 places to No. 55, fueled by 65 radio adds and early top 20 reports from KEGD Dallas (No. 19) and Q106.5 St. Louis (21-15).

FOUR RECORDS THAT LOSE bullets this week are performing well in several markets and may regain their bullets next week with stronger overall point gains. **"I'm A Believer"** by **Giant** (A&M) is top 10 at WQUT Johnson City, Tenn., and KWNZ Des Moines, Iowa. **"Sold Me Down The River"** by the **Alarm** (I.R.S.) jumps 6-3 at WROQ Charlotte, N.C., and 11-8 at KRZR Fresno, Calif. **"New Thing"** by **Enuff Z'Nuff** (Atco) is already top 20 at four stations, including Pirate Radio Los Angeles and WMMS Cleveland. **"French Kiss"** by **Lil Louis** (Epic) jumps 24-17 at B96 Chicago, 22-13 at Q102 Philadelphia, and 4-3 at Hot 97 New York.

QUICK CUTS: Among the 10 new entries is the first Hot 100 single for U.K. band **Big Noise**, **"Name And Number"** (Atco) . . . The gold certification on **"Didn't I (Blow Your Mind)"** by **New Kids On The Block** (Columbia) represents 500,000 sales for the two-sided single, with **"Hangin' Tough"** the earlier A side.

THINGS HAPPEN. "NEW THING" IS HAPPENING NOW! "NEW THING" ENUFF Z'NUFF

(7-99207) (PRCD 2731)

NEW ADDS AND NEW ACTIVITY:

ACTIVE Rotation for 8 weeks on
TOP 10 MOST REQUESTED for 6 WEEKS on DIAL

Pirate Radio Debut #20
PWR 99.7 Debut #34
Z104 Debut #38 Top 5 Phones
WL0L 29-26

92X Debut #26
KXYQ Add
WKBQ 39-33
WMMS 16-14

from the debut album
ENUFF Z'NUFF
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HOT 100 SINGLES ACTION RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 28 REPORTERS	SILVER ADDS 51 REPORTERS	BRONZE/ SECONDARY ADDS 171 REPORTERS	TOTAL ADDS 250 REPORTERS	TOTAL ON
ANOTHER DAY IN PARADISE PHIL COLLINS ATLANTIC	20	41	135	196	196
OH FATHER MADONNA SIRE	4	18	47	69	69
ROCK AND A HARD PLACE ROLLING STONES COLUMBIA	5	10	51	66	71
JUST BETWEEN YOU AND ME LOU GRAMM ATLANTIC	7	10	48	65	129
FOOL FOR YOUR LOVING WHITESNAKE GEFGEN	6	4	53	63	63
FREE FALLIN' TOM PETTY MCA	3	5	27	35	51
I LIVE BY THE GROOVE PAUL CARRACK CHRYSALIS	1	7	22	30	115
HOW AM I SUPPOSED TO... MICHAEL BOLTON COLUMBIA	1	6	20	27	74
DON'T SHUT ME OUT KEVIN PAIGE CHRYSALIS	0	2	21	23	133
THE ARMS OF ORION PRINCE WARNER BROS.	1	4	16	21	92

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.

But Firm Says Turnaround Is Near Westwood: \$13 Mil Loss

BY DON JEFFREY

NEW YORK Although Westwood One Inc. has reported an unexpected large pretax loss of \$13 million for the third quarter, industry observers are unfazed: They say the Los Angeles-based operator of radio stations and syndicated radio networks is turning itself around.

Nearly half of WW1's loss—\$6.1 million—stems from the settlement of a class action lawsuit brought by disgruntled shareholders.

Two other large chunks of the debt—\$5.6 million for interest expense on debt and \$1.5 million for goodwill charges—are the direct result of the company's aggressive acquisitions strategy of the past few years. (Goodwill is the amount by which the price of a company exceeds the net value of its assets.)

"If you take out the legal settlement, the quarter didn't look bad," says Edward Atorino, analyst with Salomon Brothers. Excluding interest, goodwill, and lawsuit expenses, he says, WW1 is "back in black" with a \$120,000 operating profit.

The company's most recent acquisition—the Los Angeles top 40/rock station KQLZ (Pirate Radio)—has soared in the ratings since it was bought last March, and sources say its revenues are heading upward, too.

Says Atorino: "The numbers are up dramatically in L.A. I think the company is heading for a turnaround."

On the syndication side, especially at once-troubled NBC Radio Networks, a turnaround has begun, though not as quickly as some stock analysts and investors had hoped.

But Robert Mahlman Jr. of radio broker the Mahlman Co., believes WW1 is "in a good position. If they can get through this period, they'll be in good shape."

Atorino adds that WW1-owned

NBC Networks is "coming around. They're slowly bringing that one under control."

Bill Battison, WW1's president and chief financial officer, maintains that NBC Networks is profitable. He adds that the company is financially healthy, with "almost \$2 million in cash flow for the quarter."

The company reports that revenue in the quarter that ended Aug. 31 was \$36 million, a 33% jump over last year. The quarterly net loss was \$9 million, compared with a net profit of \$795,000 in the same period last year.

In 1988, WW1 did not have the huge debt load, totaling \$185 million, it now carries. In the past 14 months, it has bought KIQQ-FM Los Angeles (now KQLZ) for \$56 million, WYNY-FM New York for \$39 million, and a half-interest in WNEW-AM New York for \$11 million.

Because of those acquisitions, WW1 has on its books \$214 million in goodwill charges.

Battison says the high interest and goodwill charges will depress profits for "a few more quarters."

The settlement of the lawsuit, however, is a one-quarter charge only. The suit was filed by a shareholders' group after WW1's stock price fell.

Battison calls the suit "totally without merit." But he says the out-of-court settlement—which is for \$2.5 million in cash, with the remainder in stock warrants—is "less than it would have cost in legal fees to get to trial." He adds, "It's the cost of doing business these days."

The company's stock, which is sold over the counter, closed recently at \$10.50 a share. Its 52-week high has been \$13.25.

For the first nine months this year, WW1's net loss was \$18.7 million, compared with a net profit of \$2.9 million in 1988. Revenue was up 9.5% to \$92 million.

TV Provided Prime Boost Cap Cities Profits Rise 18%

NEW YORK Capital Cities/ABC Inc. reports that operating income for its broadcasting segment, which includes radio stations and the ABC Radio Network, jumped 18% to \$134 million in the third quarter. Revenues for the period ending Oct. 1 increased 11% to \$838 million.

Most of the segment's revenues and earnings come from the ABC television network and local TV stations. The company does not break down the broadcasting numbers for separate radio and television re-

sults. But analysts say radio accounts for about 8%-10% of ABC broadcasting sales and profits.

Edward Atorino, analyst with Salomon Brothers, says the radio network business "is up 10%-11% for the year and ABC is keeping pace with that."

Overall, Capital Cities/ABC reports a 29% increase in net income for the third quarter to \$80 million, on a 9% rise in revenue to \$1.1 billion.

MTV NETWORKS GOOD FOR VIACOM BOTTOM LINE

(Continued from page 9)

Dedham, Mass.

To reduce its interest expenses and its reliance on high-interest junk bonds, Viacom recently restructured its bank debt to allow the company to borrow up to \$500 million. Out of that, it plans to redeem \$200 million worth of bonds that carry the relatively high interest rate of 15.5%.

One of Viacom's best-performing sectors has been its MTV Networks, which includes MTV, VH-1, Nickelodeon, and Nick At Nite.

Cash flow from MTV Networks' operations rose 27% to \$26.8 million, and cash flow margin was a healthy 37%, up from 35% last year.

From radio operations, the cash flow increase was more modest, rising only 4.8% to \$6.6 million in the quarter. The cash flow margin slipped to 47% from 48% last year.

Despite the slight drop in the margin, however, industry sources say the 47% figure is impressive for the radio industry.

DON JEFFREY

FOR WEEK ENDING NOVEMBER 4, 1989

Billboard. Hot 100. SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	SOWING THE SEEDS OF LOVE	TEARS FOR FEARS	4
2	4	LOVE IN AN ELEVATOR	AEROSMITH	6
3	8	COVER GIRL	NEW KIDS ON THE BLOCK	2
4	7	LISTEN TO YOUR HEART	ROXETTE	1
5	6	DR. FEELGOOD	MOTLEY CRUE	8
6	3	MISS YOU MUCH	JANET JACKSON	3
7	13	WHEN I SEE YOU SMILE	BAD ENGLISH	5
8	10	HEALING HANDS	ELTON JOHN	14
9	11	ROCK WIT'CHA	BOBBY BROWN	7
10	2	BUST A MOVE	YOUNG M.C.	11
11	14	LOVE SHACK	THE B-52'S	10
12	12	THE BEST	TINA TURNER	15
13	19	POISON	ALICE COOPER	17
14	18	(IT'S JUST) THE WAY THAT YOU LOVE ME	PAULA ABDUL	9
15	26	BLAME IT ON THE RAIN	MILLI VANILLI	12
16	17	CALL IT LOVE	POCO	18
17	20	BACK TO LIFE	SOUL II SOUL	20
18	5	LOVE SONG	THE CURE	22
19	21	DIDN'T I (BLOW YOUR MIND)	NEW KIDS ON THE BLOCK	13
20	9	IT'S NO CRIME	BABYFACE	19
21	25	ANGELIA	RICHARD MARX	16
22	24	ME SO HORNY	THE 2 LIVE CREW	29
23	35	WE DIDN'T START THE FIRE	BILLY JOEL	21
24	27	DON'T SHUT ME OUT	KEVIN PAIGE	28
25	33	DON'T CLOSE YOUR EYES	KIX	26
26	31	SUNSHINE	DINO	25
27	16	WHEN I LOOKED AT HIM	EXPOSE	23
28	23	IF I COULD TURN BACK TIME	CHER	37
29	—	DON'T KNOW MUCH	LINDA RONSTADT	27
30	15	MIXED EMOTIONS	ROLLING STONES	34
31	40	DON'T ASK ME WHY	EURHYTHMICS	40
32	—	LEAVE A LIGHT ON	BELINDA CARLISLE	30
33	—	GET ON YOUR FEET	GLORIA ESTEFAN	24
34	22	GIRL I'M GONNA MISS YOU	MILLI VANILLI	31
35	28	HEAVEN	WARRANT	32
36	—	LIVING IN SIN	BON JOVI	36
37	32	GLAMOUR BOYS	LIVING COLOUR	44
38	—	SUGAR DADDY	THOMPSON TWINS	33
39	—	DON'T MAKE ME OVER	SYBIL	39
40	34	18 AND LIFE	SKID ROW	56

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THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	LISTEN TO YOUR HEART	ROXETTE	1
2	1	MISS YOU MUCH	JANET JACKSON	3
3	5	WHEN I SEE YOU SMILE	BAD ENGLISH	5
4	3	COVER GIRL	NEW KIDS ON THE BLOCK	2
5	4	SOWING THE SEEDS OF LOVE	TEARS FOR FEARS	4
6	6	ROCK WIT'CHA	BOBBY BROWN	7
7	11	(IT'S JUST) THE WAY THAT YOU LOVE ME	PAULA ABDUL	9
8	7	LOVE IN AN ELEVATOR	AEROSMITH	6
9	8	DIDN'T I (BLOW YOUR MIND)	NEW KIDS ON THE BLOCK	13
10	13	BLAME IT ON THE RAIN	MILLI VANILLI	12
11	14	LOVE SHACK	THE B-52'S	10
12	16	ANGELIA	RICHARD MARX	16
13	12	DR. FEELGOOD	MOTLEY CRUE	8
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23	28	SUNSHINE	DINO	25
24	31	DON'T KNOW MUCH	LINDA RONSTADT	27
25	34	BACK TO LIFE	SOUL II SOUL	20
26	29	DON'T CLOSE YOUR EYES	KIX	26
27	37	WITH EVERY BEAT OF MY HEART	TAYLOR DAYNE	35
28	35	LEAVE A LIGHT ON	BELINDA CARLISLE	30
29	32	SUGAR DADDY	THOMPSON TWINS	33
30	36	LIVING IN SIN	BON JOVI	32
31	19	GIRL I'M GONNA MISS YOU	MILLI VANILLI	31
32	18	LOVE SONG	THE CURE	22
33	38	DON'T SHUT ME OUT	KEVIN PAIGE	28
34	15	CHERISH	MADONNA	38
35	—	ANOTHER DAY IN PARADISE	PHIL COLLINS	43
36	25	HEAVEN	WARRANT	36
37	—	THE LAST WORTHLESS EVENING	DON HENLEY	42
38	40	THE WAY TO YOUR HEART	SOULSISTER	41
39	—	DON'T MAKE ME OVER	SYBIL	39
40	21	MIXED EMOTIONS	ROLLING STONES	34

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.) Sheet Music Dist.	62 GIRL I AM SEARCHING FOR YOU (Saja, BMI/Mya-T, BMI) HL	46 LOVE SONG (City Kidd, ASCAP) CLM
56 18 AND LIFE (New Jersey Underground, ASCAP)	31 GIRL I'M GONNA MISS YOU (MCA, ASCAP) HL	29 ME SO HORNY (Pac-Jam, BMI)
71 ANGEL EYES (Lillybilly, BMI/Bug, BMI/Lucrative, BMI) CLM	44 GLAMOUR BOYS (Dare To Dream, ASCAP/Famous, ASCAP) CPP	3 MISS YOU MUCH (Flyte Tyme, ASCAP) WBM
50 THE ANGEL SONG (Psycho Bimbo From Hell, ASCAP) WBM	91 HANGIN' TOUGH (Maurice Starr, ASCAP/EMI April, ASCAP) HL	34 MIXED EMOTIONS (Promopub B.V., PRS) CPP
16 ANGELIA (Chi-Boy, ASCAP) CLM	14 HEALING HANDS (Big Pig, ASCAP/Intersong USA, ASCAP) HL	48 MY HEART SKIPS A BEAT (Red Instructional, ASCAP/Disco Fever, ASCAP/Tipper, ASCAP)
43 ANOTHER DAY IN PARADISE (Phil Collins, PRS/Hit And Run, ASCAP)	80 HEAT OF THE MOMENT (Hip Trip, BMI/Kear, BMI)	98 NAME AND NUMBER (Octa, Ascapi/Spiritstop, ASCAP/WB, ASCAP)
59 THE ARMS OF ORION (Controversy, ASCAP/Skye Heart, BMI/WB, ASCAP) WBM	36 HEAVEN (Virgin Songs, BMI/Dick Dragon, BMI/Crab Salad, BMI/Likite Split, BMI/Rich Mcbitch, BMI/Great Lips, BMI) CPP	76 NEW THING (Octa, Ascapi/Enuff Z'nuff, ASCAP/Fajerstien, ASCAP)
60 BABY COME TO ME (Gratitude Sky, ASCAP/Penzafire, ASCAP/Virgin, ASCAP) CPP	81 HOLD ON (Music Corp. Of America, BMI/Bayjun Beat, BMI/Virgin Songs, BMI/My Idumea, BMI) CPP/HL	95 NO SOUVENIRS (Almo, ASCAP/MLE, ASCAP)
20 BACK TO LIFE (Virgin, ASCAP/Virgin Songs, BMI/WB, ASCAP/Law Music) CPP/WBM	69 HOW AM I SUPPOSED TO LIVE WITHOUT YOU (EMI, ASCAP/Is Hot, ASCAP/EMI Blackwood, BMI) HL	89 ONCE BITTEN TWICE SHY (EMI April, ASCAP/Ian Hunter, ASCAP) HL
15 THE BEST (Mike Chapman, ASCAP/Knighty-Knight, ASCAP/All Nations, ASCAP) WBM	67 I FEEL THE EARTH MOVE (Colgems-EMI, ASCAP) WBM	17 POISON (Ezra, BMI/Kat & Mouse, BMI/EMI April, ASCAP/Desmobe, ASCAP) HL
96 BIG TALK (Virgin Songs, BMI/Dick Dragon, BMI/Crab Salad, BMI/Likite Split, BMI/Rich Mcbitch, BMI/Great Lips, BMI)	58 I LIVE BY THE GROOVE (Plangent Visions, ASCAP/High Frontier, BMI/EMI Blackwood, BMI) HL	47 PUMP UP THE JAM (Colgems-EMI, ASCAP/BMC, UK/Bogam, ASCAP) WBM
12 BLAME IT ON THE RAIN (Realsongs, ASCAP) WBM	73 I LOVE THE BASS (French Lick, BMI/Doll Factory, BMI/Bug, BMI)	65 RADAR LOVE (Fever, ASCAP)
93 BRING IT ALL BACK (April, ASCAP/Rhu-Afon, ASCAP) HL	92 I THINK I CAN BEAT MIKE TYSON (Zomba, ASCAP)	85 REALISTIC (Chappell, PRS/Chappell & Co., ASCAP/Empire, PRS) HL
11 BUST A MOVE (Varry White, ASCAP/Young Man Moving, ASCAP)	70 I WANT YOU (Lindsayanne, BMI/Big Fat, BMI/Steve Gardon, BMI)	68 RIGHT HERE WAITING (Chi-Boy, ASCAP) CLM
18 CALL IT LOVE (Atlantic-Gibron, BMI/Storky, BMI/Jasperilla, ASCAP/Frankly Scarlett, BMI/Music Corp. Of America, BMI/Could Be Music, ASCAP) HL	37 IF I COULD TURN BACK TIME (Realsongs, ASCAP) WBM	79 ROCK AND A HARD PLACE (Promopub B.V., PRS)
38 CHERISH (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Johanny Yuma, BMI) WBM	86 IF YOU ASKED ME TO (FROM "LICENCE TO KILL") (Fullless, ASCAP/EMI Blackwood, BMI/U.A., ASCAP) HL/WBM	7 ROCK WIT'CHA (Kear, BMI/Epic/Solar, BMI/Green Skirt, BMI) CPP
66 COLD HEARTED (Elliot Wolff, ASCAP/Virgin, ASCAP) CPP	78 IF YOU LEAVE ME NOW (Saja, BMI/Mya-T, BMI) HL	87 THE SAME LOVE (Realsongs, ASCAP) WBM
2 COVER GIRL (Maurice Starr, ASCAP/EMI April, ASCAP) HL	64 I'M A BELIEVER (David Huff, ASCAP/Ashlyne, ASCAP/itsall, BMI/Screen Gems-EMI, BMI/Mark Spiro, BMI/LCS, BMI) CPP/WBM	99 SHOWER ME WITH YOUR LOVE (Colgems-EMI, ASCAP) WBM
90 CROSSROADS (EMI April, ASCAP/Purple Rabbit, ASCAP) HL	9 (IT'S JUST) THE WAY THAT YOU LOVE ME (Virgin, ASCAP/Oliver Leiber, ASCAP) CPP	63 SOLD ME DOWN THE RIVER (Illegal, BMI)
13 DIDN'T I (BLOW YOUR MIND) (Mighty Three, BMI/Bellboy, BMI)	19 IT'S NO CRIME (Epic/Solar, BMI/Kear, BMI/Greenskirt, BMI) CPP	4 SOWING THE SEEDS OF LOVE (Virgin Songs, BMI) CPP
40 DON'T ASK ME WHY (BMG, ASCAP) HL	53 IT'S NOT ENOUGH (Martin Page, ASCAP/Zomba, ASCAP/Emotional Rex, BMI/Djo, BMI) HL	33 SUGAR DADDY (Point, ASCAP)
26 DON'T CLOSE YOUR EYES (Cookies, BMI/Oppernockity Tunes, BMI/Elymax, BMI/Willesden, BMI/Zomba, ASCAP)	55 JUST BETWEEN YOU AND ME (Colgems-EMI, ASCAP/Stray Notes, ASCAP/Knighty-Knight, ASCAP) WBM	25 SUNSHINE (Island, BMI/Onid, BMI) WBM
27 DON'T KNOW MUCH (EMI Blackwood, BMI/ATV, BMI/Mann & Weil, BMI/Snow, BMI/Braintree, BMI) HL	51 JUST LIKE JESSE JAMES (Realsongs, ASCAP/EMI April, ASCAP/Desmobe, ASCAP) HL/WBM	74 SWING THE MOOD (Various Publishers)
39 DON'T MAKE ME OVER (Blue Seas, ASCAP/Jac, ASCAP) CPP/WBM	94 KEEP ON MOVIN' (Virgin, ASCAP) CPP	49 TALK TO MYSELF (Vertim, ASCAP/Wokie, ASCAP/Whole Nine Yards, ASCAP)
28 DON'T SHUT ME OUT (Paige By Paige, BMI/Chrysalis, BMI) CLM	42 THE LAST WORTHLESS EVENING (Cass County, ASCAP/Grey Hare, ASCAP) WBM	88 TOUCH ME TONIGHT (Mad Ted, BMI)
84 DON'T WANNA LOSE YOU (Foreign Imported, BMI) CPP	30 LEAVE A LIGHT ON (Future Furniture, ASCAP/Shipwreck, BMI/Virgin Songs, BMI) CPP/WBM	82 WAS IT NOTHING AT ALL (St. Cecilia, BMI)
8 DR. FEELGOOD (Motley Crue, BMI/Sikki Nix, BMI/Mick Mars, BMI) WBM	61 LET GO (Almo, ASCAP) CPP	41 THE WAY TO YOUR HEART (Colgems-EMI, ASCAP/EMI Belgium, ASCAP) WBM
54 EVERYTHING (Sizzling Blue, BMI/Newton House, BMI) WBM	45 LICENCE TO CHILL (Zomba, ASCAP) HL	21 WE DIDN'T START THE FIRE (Joel, BMI) HL
83 FOOL FOR YOUR LOVING (Seabreeze, ASCAP/C.C., ASCAP/Dump-eaton, ASCAP)	1 LISTEN TO YOUR HEART (Screen Gems-EMI, BMI/Jimmy Fun, BMI) CLM	57 WHAT ABOUT ME (Australian Tumbleweed, BMI) HL
72 FREE FALLIN' (Gone Gator, ASCAP/EMI April, ASCAP)	32 LIVING IN SIN (Bon Jovi, ASCAP/Pri, ASCAP) WBM	100 WHAT I LIKE ABOUT YOU (Forever Endeavor, ASCAP)
77 FRENCH KISS (Seven Days, ASCAP)	6 LOVE IN AN ELEVATOR (Swag, ASCAP) HL	23 WHEN I LOOKED AT HIM (Screen Gems-EMI, BMI/Panchin, BMI) WBM
24 GET ON YOUR FEET (Foreign Imported, BMI) CPP	10 LOVE SHACK (Man Woman Together Now!, BMI/Irving, BMI) CPP	5 WHEN I SEE YOU SMILE (Realsongs, ASCAP) WBM
	22 LOVE SONG (Fiction, ASCAP)	75 WHEN THE NIGHT COMES (Irving, ASCAP/Adams Communications, BMI/Calyso Tunes, BMI/Realsongs, ASCAP) CPP/WBM

DOMINO'S THEORY: PIZZA AND HOME VIDEO PROMO

(Continued from page 1)

ber or ordering by mail.

Domino's will not be directly involved in inventory, according to Michelle Hutton, managing director of corporate licensing at the Ann Arbor, Mich.-based company. She explains that it would "be adverse to our basic philosophy . . . make a pizza and get it to people inside 30 minutes. Any additional transactions would undermine that activity."

"We are setting this up as a test because we see pizzas and video as a natural [pair]—and there's been corporate interest for some time in getting involved in the home video area. We also see it as a way of increasing pie sales."

In addition to videocassettes and games, the flier accompanying pizza deliveries will feature discount coupons and offers for future pie sales.

Videos are also discounted when consumers offer proof of purchase of a Domino's pizza when ordering a video.

The Domino's Pizza and home video marriage is being orchestrated by Emmy, Emmy Inc., a Los Angeles gift and specialty marketing company. A Domino's licensee, it is handling selection, design, packaging, and fulfillment of the catalog, according to Jon Bevilacqua, VP of California Merchandising Concepts, an Emmy, Emmy affiliate company.

"The original plan was to have exclusive titles in the catalog and there may be some. Other titles will be typical titles that might be at retail or in another catalog somewhere else," says Bevilacqua, adding that it is too early to disclose titles to be made available or video suppliers involved,

since the selection process won't be completed until late November.

An initial run of about 3.5 million catalogs is being prepared, says Hutton. They will be delivered on a "spread-out basis" during the four-week test period.

According to Hutton, a national rollout will depend on what kind of increase Domino's gets in pie sales. She says that Domino's is anticipating a response rate of 1%-2%. If so, she concludes, that could trigger sales of millions of cassettes, as well as stimulate pie sales. The typical Domino's customer orders once a month.

About two thirds of the Domino's outlets are held by franchisees, while one third are corporately owned. It is estimated that Domino's may add as many as 600 stores to its web in 1990.

CBS/Fox Sets 'Licence To Kill' Promo Schweppes Bonds To Bond

BY JIM BESSMAN

NEW YORK CBS/Fox Video is counting on "Licence To Kill" to drive its January slate of action titles. The latest James Bond adventure will be released Jan. 4 with a Cadbury Schweppes tie-in.

Other key titles on the CBS/Fox first-quarter schedule are "Halloween 5" and "The Abyss."

The "Licence To Kill" release will be joined on the same date by two '60s Bond spoofs starring James Coburn: "Our Man Flint" and "In Like Flint." The first-time releases will be made available in a two-tape "action pack."

Also on Jan. 4 comes Prepare for Action II, a 13-title follow-up to this year's successful Action Collection sell-through promotion.

On another front, four new "I Love Lucy" cassettes—each containing two episodes of the beloved TV series—will be issued by CBS/Fox on Jan. 18, continuing last year's initial four-part video release of CBS/Fox's "Lucy" collection.

But the big push goes to "Licence To Kill." Bob DeLellis, CBS/Fox president, North America, said at an Oct. 24 news conference here that the title would benefit from a multimillion-dollar campaign.

The "Licence To Kill" link with Cadbury Schweppes is a reprise of the promotional relationship the bottler forged with "A Fish Called Wanda." As in the "Wanda" campaign, a Schweppes made-for-video commercial message from John Cleese will appear at the start of the "Licence To Kill" tape. Cleese's "Wanda" spot—a mock public service announcement criticizing "subtle" product placements—won a Golden Lion award for best ad at the Cannes Film Festival.

In return, Schweppes will contribute to an extensive promotional campaign, including six months of continuous TV advertising following the release date. All advertising will be post-street-date, as CBS/Fox views Bond as a special "trade name" requiring no presell.

Additionally, Schweppes will set up 10,000 supermarket displays and feature the Bond tie-in in the packaging of "tens of millions" of bottles and cans. And a Schweppes/Bond Sweepstakes will award a part in the next Bond film among other prizes for entrants who answer trivia questions correctly on a Schweppes 800 phone line.

"Halloween 5" follows "Licence To Kill" in February, with "The Abyss" due in March. All three "action block" titles are list-priced at \$89.98.

The Flint action pack, seen as a cross-promotional opportunity with "Licence To Kill" because of its Bond satire, offers retailers up to 20% savings over the purchase of two single tapes at the regular \$59.98 list. According to marketing director Mike Dunn, it marks the first time that the dual-pack has been used for older titles.

Dunn said that the Flint videos are among the most requested unreleased titles at such chains as Blockbuster and Erol's. He added that CBS/Fox tracked down the artist of the original 20th Century-Fox Flint movie posters to design the box artwork.

Reprising the successful Action Collection promotion from earlier this year, CBS/Fox has reduced 13 action titles to \$19.98 for the Jan. 4 release. While "Die Hard" is the key title, four movies—"Predator," "Commando," "The Living Daylights," and "Rocky IV"—are being held over from the first promotion.

The other Prepare For Action II titles are "Off Limits," "The Towering Inferno," "Death Hunt," "The Poseidon Adventure," "8 Million Ways To Die," "Love And Bullets," "Target," and "Iron Eagle."

As for the Lucy titles, list-priced at \$14.98, CBS/Fox will again provide a 16-piece prepack with a counter display holding four pieces of each new volume. Packaging continues the line's look, while a cross-promotional trailer and insert card promotes all eight volumes.

ECKSTINE TO P'GRAM

(Continued from page 6)

1990 [before the appointment], and we were already at work on a number of projects."

Among the label's priorities for next year are sophomore releases by Vanessa Williams and Tony! Toni! Toné!, both of whom had gold-certified debut albums. Eckstine has also signed Brian McKnight, the younger brother of Take 6's Claude McKnight, and will himself supervise that project.

Including past releases by Williams, Tony! Toni! Toné!, Lacey, and Sharon Bryant, Eckstine notes proudly, Wing has scored 10 top 10 singles on the Billboard Hot Black Singles chart in its 2½ years of existence. Wing artist Michael Morales has also broken twice into the top 20 of Billboard's Hot 100 Singles chart.

Prior to joining Wing, Eckstine served for two years as VP of A&R for Arista, where he was involved with the second Whitney Houston album, Exposé, and Kenny G and signed Charlie Singleton.

Before that, he was with Quincy Jones Productions for 10 years; toward the end of that period, he ran Jones' QWest Records.

CBS/Fox Warns Retailers About Local Ads On Tapes

NEW YORK In the wake of the recent federal court decision denying an injunction to Paramount in its suit against Wichita-based Video Broadcast Systems (Billboard, Oct. 28), CBS/Fox has issued a policy statement intended to warn retailers of risks in placing local ads on rental tapes.

"CBS/Fox will not be responsible for or accept returns of any tapes which have been tampered with and/or altered from its original manufactured condition," the statement says. "This includes the implantation of any signal or the splicing of any material on the tape. Any intentional alteration of CBS/Fox product voids any expressed or implied warranties."

The new move will affect CBS/Fox's defectives-returns policy. "We will not accept as a legitimate return as defective any tape which has material add-

ed to it," says David Goldstein, VP of administration and operations. "Retailers should know that if something goes wrong with any tape on which they've placed an ad, they're stuck with it." CBS/Fox has a 1% defective returns allowance.

In addition to the policy statement, CBS/Fox has changed the content of the leader tape which appears on its prerecorded cassettes. "We are interspersing our logo and the FBI warning," Goldstein says. "The logo is copyrighted, so taping over it involves taping over copyrighted material."

Goldstein acknowledges the statement itself will not stop retailers determined to take local ads. "But," he says, "we've done the most important thing we have to do in terms of protecting ourselves from someone adulterating our product."

WILL WCI BATTLE SONY IN RECORD CLUB BUSINESS?

(Continued from page 6)

news is that the table is no longer level."

Growth and the need for continued growth also played a large part in an earlier panel discussion focusing on the music industry and featuring Holmes and Jim Fifield, president and CEO of EMI Music Worldwide. Dominating that discussion was the current scenario wherein smaller labels such as Chrysalis, Island, and A&M have been acquired by larger companies such as EMI and PolyGram.

Fifield said the five most important factors in the success of any record label today are its artist roster, a strong catalog, a strong organization, a delivery system, and "strong financial resources." The difference between big league players and the indies, he said, is now mostly a function of the last two factors.

Thus the major reasons for the ongoing consolidation of the industry, Fifield said, stems from two special concerns: The large companies need a means to expand their repertoire, and can do so through

such acquisitions; similarly, those companies need to satisfy the "insatiable need for product" a worldwide distribution network or delivery system entails.

Fifield also spoke highly of the financial benefits to be reaped through music publishing, referring to EMI's recent acquisition of the SBK catalog. "I personally think that the publishing business has more growth than the music business," Fifield said. He noted that SBK's overhead, previous to its merger with EMI, was \$26 million; by combining with EMI Music, EMI was able to save \$20 million of the combined overhead expenses.

Fifield estimated the 1988 global market share of the music industry to be broken down as follows: CBS, 18%; WEA, 16%; PolyGram, 15%; BMG, 14%; and EMI, 11%. For 1989, he said, "We estimate that WEA will be No. 1, PolyGram will improve and may even surpass CBS, BMG will reduce, and EMI will come up."

Holmes, speaking for Warner Communications' music interest,

said that he was bullish on the potential of combination laserdisk/CD players. One reason for that, as he noted at the later Time Warner company presentation, was that the difference in manufacturing costs between a CD player and a combi-player was relatively small. Additionally, he said, he had reason to believe both Panasonic and Hitachi will be introducing their own combination players at the upcoming Consumer Electronics Show in Las Vegas in January. By then, he noted, "every major manufacturer will have introduced a combi-player."

Though the ongoing consolidations and mergers taking place in all aspects of the entertainment and media industries may seem to paint a highly complex picture, one spokeswoman for Time Warner offered a definition of her company that seems to typify the state of the marketplace—and the perception of that marketplace by those attending the conference. Time Warner, she said, is "a creator of software and a worldwide distributor of that software."



Yes-Men Come Into Their Own. At their recent sold-out show in New York, Anderson, Bruford, Wakeman, and Howe happily receive gold plaques for their self-titled Arista debut. Pictured, from left, are Marty Diamond, VP of artist development, Arista; Sean Coakley, VP of rock promotion, Arista; Rick Wakeman, ABWH; Jim Cawley, senior VP of sales, Arista; Roy Lott, executive VP of operations, Arista; Bill Bruford, ABWH; Jon Anderson, ABWH; Clive Davis, president, Arista; Steve Howe, ABWH; and Melani Rogers, VP of publicity, Arista.

LIFELINES

BIRTHS

Girl, Ashley Boyd, to Kevin Adams and Renee Bell, Aug. 22 in New York. He is an entertainment attorney. She is executive assistant to Diana Ross.

Girl, Marilyn Page, to Smith Leser and Dick Musil, Aug. 30 in Omaha, Neb. He is director of consumer response at American Gramophone Records in Omaha.

Girl, Tara Michelle, to Steven and Sheryl Chick, Sept. 17 in Albany, N.Y. He is assistant program director/music director at WSHQ and WSHZ.

Boy, Tracey Brett Laurin, to Allison Hunter and Terri Merrill, Sept. 19 in Salt Lake City. He is a recording artist for OFR Records. She is a concert pianist.

Boy, Tyler Cameron, to Jeff and Toni Holle, Sept. 22 in Chino, Calif. He is a personnel administrative assistant at Show Industries.

Boy, Michael Paul, to Angelo and Kathy Natalie, Oct. 8 in Stamford, Conn. He is a composer and head of Buon Natalie Music.

Boy, Dylan Gilbert Chrysler, to Doc and Carolyn Field, Oct. 11 in Nashville. He is a personal manager. She is a songwriter and recording artist.

Boy, Andrew Lawrence, to Steven and Carol Wasserman, Oct. 14 in New York. He is senior contract administrator at CBS Records.

Boy, Andrew Glen, to Allan and Robin Cooper, Oct. 23 in New York. He is personal appearance agent at the William Morris Agency. She is the former production manager of Essex Entertainment Inc. (The boy's grandfather is industry veteran Peter Hyman, of Surplus Record & Tape Distributor Enterprises and Essex Entertainment.)

MARRIAGES

Steve Greco to Sarah Sullivan, Sept. 17 in Folsom, Calif. She is assistant to the senior VP, retail operations, for Tower Records/Tower Video.

Scott Balthaser to Anna Bunch, Sept. 23 in Redlands, Calif. He is merchandising supervisor at Show Industries. She is operational supervisor at the same company.

Hume Crawford to Coral Ann

Cade, Oct. 7 in Pasadena, Calif. She is director of packaging production at Warner Bros. Records.

Charlie Schaub to Jill Jameson, Oct. 7 in Playa Del Rey, Calif. She is director of satellite operations for Westwood One Inc.

John Adams II to Becky Knapps, Oct. 14 in Fort Lauderdale, Fla. He is a manager for Peaches Entertainment Corp.

Susan Clary to Hudson Marquez, Oct. 23 in Santa Monica, Calif. She is president of Vis-Ability. He is an artist.

DEATHS

Frank Levine, 70, Oct. 11 in Mount Auburn, Mass. Levine was a tenor saxophonist who toured with Vaughan Monroe's orchestra in the '40s and later played with society bands led by Lester Lanin,

Ruby Newman, and Guy Rotundo. For the past 14 years, he had been a trustee and executive committee member of the Boston Musicians' Assn. Local 9-535. He is survived by his wife, Mary, and a sister, Fay Finger.

Alan Murphy, 35, of pneumonia with complications from the AIDS virus, Oct. 19 in London. Murphy, a guitarist, joined Level 42 some 18 months ago and had previously worked with Kate Bush, Mike + the Mechanics, and Go West, among others.

Ewan MacColl, 74, of a heart attack, Oct. 22 in London. MacColl was a Scottish folk singer who wrote the Grammy award-winning ballad "The First Time Ever I Saw Your Face." He was a leading force in Britain's folk music revival and was a major influence on such performers as Donovan and

Fairport Convention. MacColl's songs denounced nuclear weapons, the Vietnam War, and apartheid. He also wrote "The Springfield Mine Disaster," which U2 has included in its repertoire. MacColl is survived by his wife (and frequent collaborator), Peggy Seeger, who is the half-sister of folk singer Pete Seeger; and five children, among them singer Kirsty MacColl.

Lena Spencer, 66, of a heart attack, Oct. 22 in Schenectady, N.Y. Spencer was owner and founder of Caffe Lena, a folk music landmark in Saratoga Springs, N.Y., which over the years featured such performers as Bob Dylan, Joan Baez, Arlo Guthrie, Don McLean, Pete Seeger, and David Bromberg.

Send information to Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

OCTOBER

Oct. 26-28, CMJ Music Marathon Convention: "The Discovery And Development Of New Artists," Vista Hotel, New York. CMJ, 516-248-9600.

Oct. 27, International Radio & Television Society (IRTS) Newsmaker Luncheon, Waldorf-Astoria Hotel, New York. 212-867-6650.

Oct. 28, Business Of Music Seminar, presented by Music Business Monthly, the Boston Phoenix, WFNX, the New Paper, Agfa Tape, and the Tape Complex, the Westin Hotel, Boston. Joe Viglione, 617-935-5386.

Oct. 28, Seminar: "Thriving In The Music Business," presented by the Philadelphia Music Foundation, Univ. of the Arts, Philadelphia. 215-893-9100.

Oct. 28-29, BMI-Sponsored L.A. Songwriters Showcase Presents Songwriters Expo '89, Pasadena Conference Center, Pasadena, Calif. 213-654-1665.

Oct. 30-Nov. 1, Intertainment '89: Second Annual Conference On Interactive Entertainment, with keynote speaker Isaac Asimov, Marriott Marquis, New York. Sally E. Chin, 212-382-3929.

Oct. 30-Nov. 1, Sixth Annual Seminar On Negotiating Contracts In The Entertainment Industry, the Sheraton Centre, New York. 212-741-8300.

NOVEMBER

Nov. 2, Ask-A-Pro Workshop, presented by the Songwriters Guild of America, SGA office, Los Angeles. 213-462-1108.

FOR THE RECORD

An Oct. 14 Billboard article on the five-year history of U.S. CD manufacturing should have mentioned that Discovery Systems came out of Chapter 11 bankruptcy proceedings last spring and has recovered its financial stability.

The correct number for South-Side Records, label for The Souls album reviewed in the Oct. 28 issue, is 617-625-7955.

Nov. 6, Seminar On Digital Television, presented by the Electronics Industries Assn.'s Consumer Electronics Group, Ramada Renaissance Hotel, New York. 202-457-4919.

Nov. 9-11, Twentieth Annual Loyola Radio Conference, Holiday Inn Mart Plaza, Chicago. Trinan-ein Parker, 312-670-3207.

Nov. 10-11, Musicfest '89, presented by the Rocky Mountain Music Assn., Auraria Campus, Denver. 303-233-8748.

Nov. 12-14, Entertainment Marketing: Building Profitable Promotions For The 1990s, presented by EPM, Billboard, and the Hollywood Reporter, the Registry Hotel, Los Angeles. 718-469-9330.

Nov. 12-15, Seventh Annual Crowd Management Seminar, presented by the International Assn. of Auditorium Managers Foundation in cooperation with the Rosemont Horizon, Sheraton International at

O'Hare, Chicago. Rick Bjorklund, 312-635-6601.

Nov. 16, National Academy of Songwriters Spotlight Performance Series, Carlos N' Charlie's, Los Angeles. Bruce U.R. Walker, 213-463-7178.

Nov. 16, Song Critique: Heavy Metal, presented by the Songwriters Guild of America, SGA offices, Los Angeles. 213-462-1108.

Nov. 16-17, The American Video Conference with the Billboard Music Video Conference and Awards, presented by the American Film Institute, Billboard, and the Hollywood Reporter, Bel Age Hotel, Los Angeles. 212-536-5088.

Nov. 18, Legal Panel, presented by Music Business Monthly, Holiday Inn, Somerville, Mass. Joseph Viglione, 617-935-5386.

Nov. 21, International Radio & Television Society (IRTS) Newsmaker Luncheon, Waldorf-Astoria Hotel, New York. 212-867-6650.

NEW COMPANIES

New Art Productions, a promotion and artist development company formed by Linda Kirishjian. Focus will be placed in the alternative market, working with new and established acts. 300 E. 34 St., 7B, New York, N.Y. 10016; 212-683-1807.

Bytemusic, formed by David D. Fetherolf, offers publishing services by computer. Most commonly used fonts are available. Fully orchestrated scores with various parts extracted, as well as lead sheets, are also available. 40 Washington Ave., Brooklyn, N.Y. 11205; 718-852-3276.

Maxxum Music, formed by Gary McSpadden, is an independent record label based in Nashville. Product will be available on cassette and CD only. Initial signings include McSpadden & McNey and Hicks & Cohagan. P.O. Box 50, Nashville, Tenn. 37202; 615-321-3333.

New York Trax Records Inc., an independent record and production company formed by Phillip Rivera. Emphasis will be placed on dance music. First release is titled "Runaway," by Split Decision. 145-A Ridge St., New York, N.Y. 10002; 212-982-2184.

Burnt Toast Productions, formed by Bob Mair, for the production of artists and TV/jingle/film music. Latest release, "Swans In July," by Blue Mair, is available on ITI Records. 11288 Ventura Blvd., #437, Studio City, Calif. 91604.

Send information to New Companies, Billboard, 1515 Broadway, New York, N.Y. 10036.

RIGHTS THREATENED

(Continued from page 11)

off indicate that the PMRC has been endowed with power and governmental authority far beyond the domain of a private-sector group?

Record companies are not merely a group of people trying to sell a product like Campbell's soup. The music industry is intrinsically a medium for the free exchange of ideas and beliefs as conveyed through intellectual property, and it is as essential to the free flow of ideas as are the press and other media. We have a right and duty to maintain ideological autonomy. As a writer, I am not in support of violent or sexist lyrics. But as an American, I believe that the abrogation of any of our rights to free expression can eventually lead to the disintegration of our whole foundation of liberty.

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Open 10/16	Close 10/23	Change
NEW YORK STOCK EXCHANGE				
Blockbuster Entertainment	1788.2	19 1/4	19 1/4	.....
CBS Inc.	486.9	198	200 1/4	+2 1/4
Capital Cities Communications	178.7	520	558 1/2	+38 1/2
Caracol Pictures	151.1	10 1/2	10 1/2	.....
Coca-Cola	4182.2	66 1/4	72 1/4	+5 3/4
Columbia Pictures	1581.1	26 1/4	26 1/4	+ 1/4
Walt Disney	3306.4	123 1/2	127 1/2	+4 1/4
Eastman Kodak	5725.2	45	44 1/4	- 1/4
Handleman	378.5	19 1/4	21	+1 1/4
MCA Inc.	1822.7	62 1/2	65 1/4	+3 1/4
MGM/UA	510	17 1/4	17 1/4	+ 1/4
Orion Pictures Corp.	140.4	22 1/4	22 1/4	- 1/4
Paramount Communications Inc.	3451.6	57 1/4	58 1/4	+1 1/4
Pathe Communications	31.1	2 1/4	3	+ 1/4
Sony Corp.	110.5	63 1/4	61 1/4	-2
TDK	15.5	43 1/4	42 1/4	-1
Vestron Inc.	133.4	2 1/4	2 1/4	- 1/4
Warner Communications Inc.	3146.9	63 1/4	63 1/4	+ 1/2
Westinghouse	2533.2	65 1/4	64 1/4	- 1/2
AMERICAN STOCK EXCHANGE				
Commtron	32.6	8 3/4	9 1/4	+1 1/4
Electrosound Group Inc.	27.8	2	2 1/4	+ 3/4
Nelson Holdings Int'l	495	1 1/4	1 1/4	.....
New World Pictures	.....	.....	.....	.....
Price Communications	29.2	5 1/2	5 1/2	.....
Prism Entertainment	9.2	3 1/4	3 1/4	+ 1/4
Unitel Video	5.1	13 1/4	13 1/2	+ 1/4
OVER THE COUNTER				
Acclaim Entertainment	.....	8	7 1/4	- 1/4
Certron Corp.	.....	1 1/4	1 1/4	.....
Dick Clark Productions	.....	6 1/4	6 1/4	+ 1/4
LIN Broadcasting	.....	111 1/4	110 1/4	-1
LIVE Entertainment	.....	15 1/4	15 1/4	.....
Recoton Corp.	.....	4 1/2	4 1/2	.....
Reeves Communications	.....	5 1/2	5 1/4	- 1/4
Rentrak	.....	1 1/4	1 1/4	.....
Satellite Music Network, Inc.	.....	.....	.....	.....
Scrappis Howard Broadcasting	.....	72	72	.....
Shorewood Packaging	.....	26 1/4	25 1/4	- 1/4
Sound Warehouse	.....	.....	.....	.....
Specs Music	.....	8	8 1/4	+ 1/4
Starstream Communications Group, Inc.	.....	1	1	.....
Trans World Music	.....	21 1/4	22 1/4	+ 1/4
Video Jukebox Network	.....	5 1/4	5 1/4	.....
Wall To Wall Sound And Video	.....	3 1/4	3 1/4	.....
Westwood One	.....	10 1/2	10 1/2	.....
LONDON STOCK EXCHANGE (In Pence)				
Chrysalis	.....	128	130	+2
Pickwick	.....	188	194	+6
Really Useful Group	.....	572	598	+26
Thorn EMI	.....	726	745	+19

PIONEER BUYS PATENT-RICH DISCOVISION

(Continued from page 9)

crease the upward pressure on manufacturing prices.

Another question arising from Pioneer's acquisition of DVA is how that will affect its position vis-à-vis its competitors. Many of DVA's patents will be effective for up to 20 years, and sources say that, while some companies have licensed them for the full length of the patent period, others have five-year licenses. While there is no indication that Pioneer will not renew licenses for a Philips or a JVC, assuming that they have the short-term contracts, Pioneer could decide not to renew them, which would prevent them from manufacturing certain products.

James Fiedler, president of DVA and a VP of MCA Inc., says, "Pioneer has not given their licensing philosophy, so I don't know what they would do." But he adds, "Our philosophy is that it was always an open license, and we'd give people licenses as long as they cared to take them."

Pioneer will certainly want to license its patents freely in the area of videodisk technology, where the company has long been the leader. There also would seem to be no advantage to it in restricting access to CD patents and thus retarding the growth of the CD market.

Asked why Pioneer bought DVA, the company spokesman replied, "Pioneer expects that the significant and valuable technology represented by this acquisition will enable us to take advantage of anticipated growth in the use of audio and videodisks, not only in home entertainment but also in the expanding area of data storage and retrieval."

Fiedler reiterates the latter point, which refers to both CD-ROMs and the new recordable-CD technology. "We firmly believe there's an up side potential in data storage," he points out, noting the company has already licensed Japanese industrial giant Matsushita for that purpose.

Fiedler does not know whether his services will be retained by Pioneer, which has yet to name a new chief executive at DVA. If it is not him, he will remain with MCA and continue

to run its MCA Technology licensing subsidiary, he says.

He notes that most of the independent and label-affiliated CD manufacturers have come to terms with DVA, both for current and back usage of its patents. The outstanding exception is WEA Manufacturing, which is still in discussions with the licensing company.

While it is not known how much the CD pressers are paying for back usage, a Capitol-EMI executive revealed last spring that Capitol was prepared to pay a sum in the range of \$500,000.

Based on worldwide production of CDs in 1988 and DVA's fee structure, it appears that its software patents alone earned more than \$10 million last year—a number that Fiedler admits is in the ballpark. With the growth predicted for the global CD market this year, the 1989 figure could easily surpass \$13 million.

DVA is not the only holder of patents on optical disk technology; Philips, Thomson, and Sony are also said to hold some of them. But much of the basic technology is covered by DVA patents.

DVA's claims in the optical disk field date back to the '60s, when both MCA and Philips began research and development of laser-read videodisks. In 1974, the two companies pooled their efforts and formed Discovision, which in 1978 introduced the Laservision videodisk player. Although MCA and Philips each retained rights to their own patents, any company involved in the videodisk or, later, the CD field had to use some of MCA's patents, which were vested in Discovision. In 1979, MCA sold half of Discovision to IBM.

Meanwhile, Pioneer and MCA had formed the Pioneer Universal Corp. in 1977 to manufacture industrial videodisk players. Pioneer, which later bought out MCA in that joint venture, introduced its first home-use videodisk machines in 1980. Although that product failed to set the world on fire, sales of laserdisk players and software have increased substantially in the past year.

MENON ELECTED NEW IFPI HEAD

(Continued from page 5)

trainee. He returned to his native India two years later, working there and in the Far East in the A&R, sales, marketing, and promotion divisions of EMI's music companies in those territories.

In 1964, Menon was named chairman and managing director of EMI's Indian company, founded in 1902 as the group's first overseas investment. He moved to London as managing director of EMI International Services and GM of the overseas division in 1970. He was also appointed divisional director of EMI Ltd. and board director of several of the group's international companies, including Capitol Industries and the Toshiba-EMI joint venture in Japan.

Menon transferred to North America in 1971 as president and CEO of Capitol Records and Capitol Industries (now known as Capitol-EMI Music). Two years later, he was appointed

to the parent board of EMI Ltd. London and elected chairman of the board and chief executive of Capitol Industries and all its subsidiaries in North America. Additionally, he was made chairman of EMI Films and EMI Television Programs.

In July 1978, Menon was named chairman and chief executive of EMI Music Worldwide, responsible for EMI Music interests throughout the world. In January 1980 he joined the parent board of directors of Thorn-EMI, which emerged in December 1979, when Thorn Electrical Industries combined with EMI Ltd.

He won international respect for his unstinting efforts in protecting and advancing the interests and well-being of the music industry, particularly in regard to reducing the once rampant piracy in the Far East.

Says Menon: "I am proud to accept this great honor. It is my task to build on the foundations of recent IFPI initiatives in order to ensure that the challenges for the industry of the next decade are met with the same resolution and fortitude as those of the 1980s."

FOR WEEK ENDING NOVEMBER 4, 1989

Billboard. CROSSOVER RADIO AIRPLAY™

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	MISS YOU MUCH A&M 1445	JANET JACKSON
2	2	DIDN'T I (BLOW YOUR MIND) COLUMBIA 38-68960	NEW KIDS ON THE BLOCK
3	6	BACK TO LIFE VIRGIN 7-99171	SOUL II SOUL (FEATURING CARON WHEELER)
4	3	BUST A MOVE DELICIOUS VINYL 105/ISLAND	YOUNG M.C.
5	11	BLAME IT ON THE RAIN ARISTA 1-9904	MILLI VANILLI
6	5	COVER GIRL COLUMBIA 38-69088	NEW KIDS ON THE BLOCK
7	4	ME SO HORNY SKYWALKER 130	THE 2 LIVE CREW
8	8	ROCK WIT'CHA MCA 53652	BOBBY BROWN
9	13	SUNSHINE 4TH & B'WAY 7489	DINO
10	15	(IT'S JUST) THE WAY THAT YOU LOVE ME VIRGIN 7-99282	PAULA ABDUL
11	7	MY HEART SKIPS A BEAT CAPITOL 44436	THE COVER GIRLS
12	14	DON'T MAKE ME OVER NEXT PLATEAU 325	SYBIL
13	18	PUMP UP THE JAM SBK 07311	TECHNOTRONIC
14	12	TALK TO MYSELF Geffen 7-22936	CHRISTOPHER WILLIAMS
15	10	IT'S NO CRIME SOLAR 68966/E.P.A.	BABYFACE
16	17	I WANT YOU VISION 4511	SHANA
17	9	WHEN I LOOKED AT HIM ARISTA 1-9868	EXPOSE
18	22	EVERYTHING MCA 53714	JODY WATLEY
19	21	GET ON YOUR FEET EPIC 34-69064/E.P.A.	GLORIA ESTEFAN
20	27	FRENCH KISS EPIC 1842/E.P.A.	LIL LOUIS
21	20	I LOVE THE BASS ENIGMA 75047	BARDEUX
22	26	WITH EVERY BEAT OF MY HEART ARISTA 1-9895	TAYLOR DAYNE
23	23	GIRL I AM SEARCHING FOR YOU LMR 74005	STEVIE B
24	25	IF YOU LEAVE ME LMR 77000	JAYA
25	28	HEAT OF THE MOMENT VIRGIN 7-99704	AFTER 7
26	—	LOVE SHACK REPRISE 7-22817	THE B-52'S
27	19	GIRL I'M GONNA MISS YOU ARISTA 1-9870	MILLI VANILLI
28	24	DON'T SHUT ME OUT CHRYSALIS 23389	KEVIN PAIGE
29	—	REALISTIC VENETTA 1448/A&M	SHIRLEY LEWIS
30	16	LET GO WING 871 722-7/POLYGRAM	SHARON BRYANT

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	LOVE IN AN ELEVATOR Geffen 7-22845	AEROSMITH
2	3	WHEN I SEE YOU SMILE EPIC 34-69082/E.P.A.	BAD ENGLISH
3	2	DR. FEELGOOD ELEKTRA 7-69271	MOTLEY CRUE
4	4	SOWING THE SEEDS OF LOVE FONTANA 874 710-7/POLYGRAM	TEARS FOR FEARS
5	5	POISON EPIC 34-68958/E.P.A.	ALICE COOPER
6	6	LISTEN TO YOUR HEART EMI 50223	ROXETTE
7	7	DON'T CLOSE YOUR EYES ATLANTIC 7-88902	KIX
8	9	LOVE SONG Geffen 7-22856	TESLA
9	12	LOVE SHACK REPRISE 7-22817	THE B-52'S
10	16	WE DIDN'T START THE FIRE COLUMBIA 38-73021	BILLY JOEL
11	22	ANGELIA EMI 50218	RICHARD MARX
12	21	LIVING IN SIN MERCURY 876 070-7/POLYGRAM	BON JOVI
13	14	RADAR LOVE ATLANTIC 7-88836	WHITE LION
14	15	I'M A BELIEVER A&M 1454	GIANT
15	19	ANGEL SONG CAPITOL 44449	GREAT WHITE
16	24	SOLD ME DOWN THE RIVER I.R.S. 73003	THE ALARM
17	23	THE LAST WORTHLESS EVENING Geffen 7-22771	DON HENLEY
18	13	CALL IT LOVE RCA 9038	POCO
19	—	FREE FALLING MCA 53748	TOM PETTY
20	26	WHEN THE NIGHT COMES CAPITOL 44437	JOE COCKER
21	18	HEAVEN COLUMBIA 38-68985	WARRANT
22	28	TOUCH ME TONIGHT ENIGMA 73549/CAPITOL	SHOOTING STAR
23	8	MIXED EMOTIONS COLUMBIA 38-69008	ROLLING STONES
24	25	SOMEONE LIKE YOU MECHANIC 53744/MCA	BANG TANGO
25	—	JUST BETWEEN YOU & ME ATLANTIC 7-88781	LOU GRAMM
26	—	NEW THING ATCO 7-99207	ENUFF Z'NUFF
27	27	HUNGRY ATLANTIC 7-88859	WINGER
28	20	HEALING HANDS MCA 53692	ELTON JOHN
29	10	GLAMOUR BOYS EPIC 34-68548/E.P.A.	LIVING COLOUR
30	17	IT'S NOT ENOUGH RCA 9032	STARSHIP

Products with the greatest airplay gains this week.
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TOP 40/DANCE PLAYLISTS

STATION	PROGRAM	ARTIST	TITLE
New York	P.D.: Joel Salkowitz	Janet Jackson	Miss You Much
1	Janet Jackson, Miss You Much	Janet Jackson	Miss You Much
2	The Cover Girls, My Heart Skips A	The Cover Girls	My Heart Skips A Beat
3	Lil Louis, French Kiss	Lil Louis	French Kiss
4	Soul II Soul (Featuring Caron Wheeler)	Soul II Soul	Back To Life
5	Shana, I Want You	Shana	I Want You
6	Young M.C., Bust A Move	Young M.C.	Bust A Move
7	Technotronic, Pump Up The Jam	Technotronic	Pump Up The Jam
8	Expose, When I Looked At Him	Expose	When I Looked At Him
9	Sybil, Don't Make Me Over	Sybil	Don't Make Me Over
10	Stevie B, Girl I'm Searching For	Stevie B	Girl I'm Searching For
11	Bobby Brown, Rock Wit'Cha	Bobby Brown	Rock Wit'Cha
12	New Kids On The Block, Didn't I	New Kids On The Block	Didn't I
13	Johnny O, Memories	Johnny O	Memories
14	Cynthia, Thief Of Hearts	Cynthia	Thief Of Hearts
15	Dino, Sunshine	Dino	Sunshine
16	Milli Vanilli, Blame It On The Rain	Milli Vanilli	Blame It On The Rain
17	Soave, Crying Over You	Soave	Crying Over You
18	Kevin Paige, Don't Shut Me Out	Kevin Paige	Don't Shut Me Out
19	Paula Abdul, (It's Just) The Way	Paula Abdul	(It's Just) The Way That You Love Me
20	Milli Vanilli, Girl I'm Gonna Miss You	Milli Vanilli	Girl I'm Gonna Miss You
21	Gloria Estefan, Get On Your Feet	Gloria Estefan	Get On Your Feet
22	New Kids On The Block, Cover Girl	New Kids On The Block	Cover Girl
23	Jody Watley, Everything	Jody Watley	Everything
24	Taylor Dayne, With Every Beat Of My	Taylor Dayne	With Every Beat Of My Heart
25	The 2 Live Crew, Me So Horny	The 2 Live Crew	Me So Horny
26	Coro, Where Are You Tonight?	Coro	Where Are You Tonight?
27	George Lamond, Without You	George Lamond	Without You
28	Sharon Bryant, Let Go	Sharon Bryant	Let Go
29	EX The B-52's, Love Shack	THE B-52'S	Love Shack
30	EX Pajama Party, Over And Over	Pajama Party	Over And Over
31	EX Yvonne, There's A Party Going On	Yvonne	There's A Party Going On
32	EX Paula Abdul, Cold Hearted	Paula Abdul	Cold Hearted
33	EX Seduction, You're My One And Only	Seduction	You're My One And Only
34	EX New Kids On The Block, This One's	New Kids On The Block	This One's For Me
35	EX Jaya, If You Leave Me	Jaya	If You Leave Me
A	Janet Jackson, Rhythm Nation	Janet Jackson	Rhythm Nation
A	Neneh Cherry, Manchild	Neneh Cherry	Manchild
A	Black Box, Ride On Time	Black Box	Ride On Time
A	Fazbz, Self	Fazbz	Self
EX	Tyrants In Therapy, Big Pink House	Tyrants In Therapy	Big Pink House
EX	Judy Torres, Love U Will U Love Me	Judy Torres	Love U Will U Love Me
EX	EX M.C., Principal's Office	M.C.	Principal's Office

STATION	PROGRAM	ARTIST	TITLE
Los Angeles	P.D.: Jeff Wyatt	Janet Jackson	Miss You Much
1	Janet Jackson, Miss You Much	Janet Jackson	Miss You Much
2	The Cover Girls, My Heart Skips A	The Cover Girls	My Heart Skips A Beat
3	Expose, When I Looked At Him	Expose	When I Looked At Him
4	Bobby Brown, Rock Wit'Cha	Bobby Brown	Rock Wit'Cha
5	The Cure, Love Song	The Cure	Love Song
6	Milli Vanilli, Blame It On The Rain	Milli Vanilli	Blame It On The Rain
7	Surface, You Are My Everything	Surface	You Are My Everything
8	D.O.C., It's Funky Enough	D.O.C.	It's Funky Enough
9	Technotronic, Pump Up The Jam	Technotronic	Pump Up The Jam
10	After 7, Heat Of The Moment	After 7	Heat Of The Moment
11	Christopher Williams, Talk To Myself	Christopher Williams	Talk To Myself
12	Milli Vanilli, Money	Milli Vanilli	Money
13	Soul II Soul (Featuring Caron Wheeler)	Soul II Soul	Back To Life
14	Dino, Sunshine	Dino	Sunshine
15	Babyface, It's No Crime	Babyface	It's No Crime
16	Jody Watley, Everything	Jody Watley	Everything
17	Bardeux, I Love The Bass	Bardeux	I Love The Bass
18	Kevin Paige, Don't Shut Me Out	Kevin Paige	Don't Shut Me Out
19	Stacey Q, Give You All My Love	Stacey Q	Give You All My Love
20	Teddy Riley Featuring Guy, My Fan	Teddy Riley	Featuring Guy, My Fan
21	Madonna, Cherish	Madonna	Cherish
22	Jody Watley, Everything	Jody Watley	Everything
23	Gloria Estefan, Get On Your Feet	Gloria Estefan	Get On Your Feet
24	Sybil, Don't Make Me Over	Sybil	Don't Make Me Over
25	Joey Kid, Everything I Own	Joey Kid	Everything I Own
26	Technotronic, Pump Up The Jam	Technotronic	Pump Up The Jam
27	Shana, I Want You	Shana	I Want You
28	Milli Vanilli, Girl I'm Gonna Miss You	Milli Vanilli	Girl I'm Gonna Miss You
29	Paula Abdul, (It's Just) The Way	Paula Abdul	(It's Just) The Way That You Love Me
30	Soul II Soul, Keep On Movin'	Soul II Soul	Keep On Movin'
31	Tyrants In Therapy, Big Pink House	Tyrants In Therapy	Big Pink House
32	Pajama Party, Over And Over	Pajama Party	Over And Over
33	The 2 Live Crew, Me So Horny	The 2 Live Crew	Me So Horny
34	Lil Louis, French Kiss	Lil Louis	French Kiss
35	Pam Russo, Hold Tight	Pam Russo	Hold Tight
EX	Taylor Dayne, With Every Beat Of My	Taylor Dayne	With Every Beat Of My Heart
A	EX Big Noise, Name And Number	Big Noise	Name And Number

TOP 40/ROCK PLAYLISTS

STATION	PROGRAM	ARTIST	TITLE
Los Angeles	P.D.: Scott Shannon	Motley Crue	Dr. Feelgood
1	Motley Crue, Dr. Feelgood	Motley Crue	Dr. Feelgood
2	Aerosmith, Love In An Elevator	Aerosmith	Love In An Elevator
3	Alice Cooper, Poison	Alice Cooper	Poison
4	Bad English, When I See You Smile	Bad English	When I See You Smile
5	Roxette, Listen To Your Heart	Roxette	Listen To Your Heart
6	Warrant, Heaven	Warrant	Heaven
7	Tears For Fears, Sowing The Seeds	Tears For Fears	Sowing The Seeds
8	Kix, Don't Close Your Eyes	Kix	Don't Close Your Eyes
9	Tesla, Love Song	Tesla	Love Song
10	Skid Row, 18 And Life	Skid Row	18 And Life
11	Rolling Stones, Mixed Emotions	Rolling Stones	Mixed Emotions
12	The B-52's, Love Shack	THE B-52'S	Love Shack
13	White Lion, Radar Love	White Lion	Radar Love
14	Bang Tango, Someone Like You	Bang Tango	Someone Like You
15	Bon Jovi, Living In Sin	Bon Jovi	Living In Sin
16	Melissa Etheridge, No Souvenirs	Melissa Etheridge	No Souvenirs
17	Billy Joel, We Didn't Start The Fire	Billy Joel	We Didn't Start The Fire
18	Giant, I'm A Believer	Giant	I'm A Believer
19	Shooting Star, Touch Me Tonight	Shooting Star	Touch Me Tonight
20	EX Enuff Z'Nuff, New Thing	ENUFF Z'NUFF	New Thing
21	EX Tom Petty, Free Falling	TOM PETTY	Free Falling
22	EX Whitesnake, Fool For Your Loving	Whitesnake	Fool For Your Loving
23	EX Rolling Stones, Rock And A Hard	ROLLING STONES	Rock And A Hard Place
24	EX Red Hot Chili Peppers, Higher	Red Hot Chili Peppers	Higher
25	EX Lou Gramm, Just Between You & Me	LOU GRAMM	Just Between You & Me
26	EX Megadeth, No More Mr. Nice Guy	Megadeth	No More Mr. Nice Guy
27	EX Joe Cocker, When The Night Comes	JOE COCKER	When The Night Comes

STATION	PROGRAM	ARTIST	TITLE
Cleveland	P.D.: Rich Piombino	Tom Petty	Free Falling
1	Tom Petty, Free Falling	Tom Petty	Free Falling
2	Tears For Fears, Sowing The Seeds	Tears For Fears	Sowing The Seeds
3	Aerosmith, Love In An Elevator	Aerosmith	Love In An Elevator
4	Motley Crue, Dr. Feelgood	Motley Crue	Dr. Feelgood
5	Joe Cocker, When The Night Comes	JOE COCKER	When The Night Comes
6	Elton John, Healing Hands	ELTON JOHN	Healing Hands
7	Roxette, Listen To Your Heart	Roxette	Listen To Your Heart
8	Poco, Call It Love	POCO	Call It Love
9	Bad English, When I See You Smile	Bad English	When I See You Smile
10	Billy Joel, We Didn't Start The Fire	Billy Joel	We Didn't Start The Fire
11	Don Henley, The Last Worthless	DON HENLEY	The Last Worthless Evening
12	Alice Cooper, Poison	Alice Cooper	Poison
13	Kix, Don't Close Your Eyes	Kix	Don't Close Your Eyes
14	Enuff Z'Nuff, New Thing	ENUFF Z'NUFF	New Thing
15	Rolling Stones, Rock And A Hard	ROLLING STONES	Rock And A Hard Place
16	The Cure, Love Song	The Cure	Love Song
17	The B-52's, Love Shack	THE B-52'S	Love Shack
18	Giant, I'm A Believer	Giant	I'm A Believer
19	Eurythmics, Don't Ask Me Why	Eurythmics	Don't Ask Me Why
20	Melissa Etheridge, No Souvenirs	Melissa Etheridge	No Souvenirs
21	Bon Jovi, Living In Sin</		

TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ No. 1 ★ ★					
1	1	2	5	JANET JACKSON A&M SP 3920 (9.98) (CD) 2 weeks at No. 1	RHYTHM NATION 1814
2	2	3	33	MILLI VANILLI ▲ ³ ARISTA AL 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
3	3	1	7	MOTLEY CRUE ELEKTRA 60829 (9.98) (CD)	DR. FEELGOOD
4	4	4	8	ROLLING STONES COLUMBIA OC45333 (CD)	STEEL WHEELS
5	6	6	6	AEROSMITH GEFEN 24254 (9.98) (CD)	PUMP
6	5	5	68	PAULA ABDUL ▲ ³ VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
7	7	7	63	NEW KIDS ON THE BLOCK ▲ ⁵ COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
8	8	11	5	TEARS FOR FEARS FONTANA 838 730 1/POLYGRAM (CD)	THE SEEDS OF LOVE
9	9	8	26	TOM PETTY ▲ MCA 6253 (9.98) (CD)	FULL MOON FEVER
10	15	43	3	TRACY CHAPMAN ELEKTRA 60888 (9.98) (CD)	CROSSROADS
11	10	9	39	SKID ROW ▲ ² ATLANTIC 81936 (9.98) (CD)	SKID ROW
12	12	12	25	RICHARD MARX ▲ ² EMI 90380 (9.98) (CD)	REPEAT OFFENDER
13	19	22	7	YOUNG M.C. DELICIOUS VINYL 91309/ISLAND (9.98) (CD)	STONE COLD RHYMIN'
14	13	13	35	FINE YOUNG CANNIBALS ▲ ² I.R.S. 6273/MCA (9.98) (CD)	THE RAW & THE COOKED
15	11	10	16	CHER ● GEFEN GHS 24239 (9.98) (CD)	HEART OF STONE
16	18	19	16	THE B-52'S REPRISE 25854 (9.98) (CD)	COSMIC THING
17	14	17	18	SOUL II SOUL ▲ VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
18	22	31	4	NEW KIDS ON THE BLOCK COLUMBIA FC 45280 (CD)	MERRY MERRY CHRISTMAS
19	16	15	25	THE CURE ▲ ELEKTRA 60855 (9.98) (CD)	DISINTEGRATION
20	17	14	36	WARRANT ▲ COLUMBIA FC 44383 (CD)	DIRTY ROTTEN FILTHY STINKING RICH
21	21	21	13	ALICE COOPER EPIC OE 45137/E.P.A. (CD)	TRASH
22	20	16	17	DON HENLEY ● GEFEN GHS 24217 (9.98) (CD)	THE END OF THE INNOCENCE
23	24	27	5	MELISSA ETHERIDGE ISLAND 91285/ATLANTIC (9.98) (CD)	BRAVE AND CRAZY
24	23	20	68	BOBBY BROWN ▲ ⁵ MCA 42185 (9.98) (CD)	DON'T BE CRUEL
25	26	24	8	ELTON JOHN MCA 6321 (9.98) (CD)	SLEEPING WITH THE PAST
26	25	18	15	GLORIA ESTEFAN ▲ EPIC OE 45217/E.P.A. (CD)	CUTS BOTH WAYS
27	28	29	14	BABYFACE ● SOLAR FZ 45288/E.P.A. (CD)	TENDER LOVER
28	39	72	3	LINDA RONSTADT (FEA. A. NEVILLE) ELEKTRA 60872 (9.98) (CD)	CRY LIKE A RAINSTORM, HOWL LIKE THE WIND
29	35	40	17	BAD ENGLISH EPIC OE 45083/E.P.A. (CD)	BAD ENGLISH
30	30	32	5	BOB DYLAN CDLUMBIA OC 45281 (CD)	OH MERCY
31	31	35	5	TINA TURNER CAPITOL 91873 (9.98) (CD)	FOREIGN AFFAIR
32	37	80	3	BARBRA STREISAND COLUMBIA OC 45369 (CD)	A COLLECTION: GREATEST HITS... AND MORE
33	38	41	4	RANDY TRAVIS WARNER BROS. 25988 (9.98) (CD)	NO HOLDIN' BACK
34	27	26	27	GREAT WHITE ▲ ² CAPITOL C1-90640 (9.98) (CD)	TWICE SHY
35	32	38	14	NEW KIDS ON THE BLOCK ● COLUMBIA FC 40475 (CD)	NEW KIDS ON THE BLOCK
36	29	23	31	MADONNA ▲ ² SIRE 25844/WARNER BRDS. (9.98) (CD)	LIKE A PRAYER
37	34	28	12	THE D.O.C. ● RUTHLESS 91275/ATLANTIC (8.98) (CD)	NO ONE CAN DO IT BETTER
38	43	39	15	THE 2 LIVE CREW ● SKYYWALKER XR 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
39	36	33	5	BIG DADDY KANE COLD CHILLIN' 25941/REPRISE (9.98) (CD)	IT'S A BIG DADDY THING
40	89	—	2	ICE-T SIRE 26028/WARNER BROS. (9.98) (CD)	THE ICEBERG/FREEDOM OF SPEECH...
41	45	102	3	NEIL YOUNG REPRISE 25899 (9.98) (CD)	FREEDOM
42	42	42	7	POCO RCA 9694-1-R (9.98) (CD)	LEGACY
43	33	25	18	PRINCE ▲ ² WARNER BROS. 25936 (9.98) (CD)	SOUNDTRACK: BATMAN
44	44	44	6	EURYTHMICS ARISTA AL 8606 (9.98) (CD)	WE TOO ARE ONE
45	40	36	62	LIVING COLOUR ▲ EPIC BFE 44099/E.P.A. (CD)	VIVID
46	52	74	4	RICKIE LEE JONES GEFEN GHS 24246 (9.98) (CD)	FLYING COWBOYS
47	NEW ▶	—	1	BILLY JOEL COLUMBIA OC 44366 (CD)	STORM FRONT
48	41	30	57	THE JEFF HEALEY BAND ● ARISTA AL 8553 (8.98) (CD)	SEE THE LIGHT
49	49	91	3	JEFF BECK WITH TERRY BOZZIO & TONY HYMAS EPIC OE 44313/E.P.A. (CD)	JEFF BECK'S GUITAR SHOP
50	51	59	5	BONHAM WTG FP 45009/E.P.A. (CD)	THE DISREGARD OF TIMEKEEPING
51	47	37	7	MAZE FEATURING FRANKIE BEVERLY WARNER BROS. 25802 (9.98) (CD)	SILKY SOUL
52	46	34	19	HEAVY D. & THE BOYZ ● MCA 42302 (8.98) (CD)	BIG TYME
53	53	54	8	RED HOT CHILI PEPPERS EMI 92152 (9.98) (CD)	MOTHER'S MILK
54	55	113	3	BELINDA CARLISLE MCA 6339 (9.98) (CD)	RUNAWAY HORSES

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	56	58	29	ROXETTE ● EMI 91098 (9.98) (CD)	LOOK SHARP!
56	48	47	19	EXPOSE ● ARISTA AL 8532 (9.98) (CD)	WHAT YOU DON'T KNOW
57	54	48	33	DINO ● 4TH & B'WAY BWAY 4011/ISLAND (8.98) (CD)	24/7
58	58	60	19	BANG TANGO MCA/MECHANIC 6300/MCA (9.98) (CD)	PSYCHO CAFE
59	50	45	19	WHITE LION ● ATLANTIC 81969 (9.98) (CD)	BIG GAME
60	69	84	40	KIX ATLANTIC 81877 (9.98) (CD)	BLOW MY FUSE
61	68	90	22	CLINT BLACK ● RCA 9668-1-R (8.98) (CD)	KILLIN' TIME
62	60	52	16	MICHAEL BOLTON COLUMBIA OC 45012 (CD)	SOUL PROVIDER
63	65	53	57	BON JOVI ▲ ⁵ MERCURY 836 345 1/POLYGRAM (CD)	NEW JERSEY
64	NEW ▶	—	1	KISS MERCURY 838 913 1/POLYGRAM (CD)	HOT IN THE SHADE
65	61	56	6	JETHRO TULL CHRYSALIS 21708 (9.98) (CD)	ROCK ISLAND
66	155	—	2	BIZ MARKIE COLD CHILLIN' 26003/WARNER BROS. (9.98) (CD)	THE BIZ NEVER SLEEPS
67	76	76	8	REGINA BELLE CDLUMBIA FC44367 (CD)	STAY WITH ME
68	80	87	4	DWIGHT YOAKAM REPRISE 25989 (9.98) (CD)	JUST LOOKIN' FOR A HIT
69	59	50	35	MARTIKA ● COLUMBIA SC 44290 (CD)	MARTIKA
70	57	46	23	10,000 MANIACS ● ELEKTRA 60815 (9.98) (CD)	BLIND MAN'S ZOO
71	71	65	42	SOUNDTRACK ▲ ATLANTIC 81933 (9.98) (CD)	BEACHES
72	109	197	3	DAVID BYRNE SIRE 25990/WARNER BROS. (9.98) (CD)	REI MOMO
73	63	57	8	THE BEACH BOYS CAPITOL 92639 (9.98) (CD)	STILL CRUISIN'
74	67	51	49	M.C. HAMMER ▲ CAPITOL C1-90924 (8.98) (CD)	LET'S GET IT STARTED
75	64	63	19	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC DE 45024/E.P.A. (CD)	IN STEP
76	62	49	13	ZIGGY MARLEY & THE MELODY MAKERS VIRGIN 91256 (9.98) (CD)	ONE BRIGHT DAY
77	78	81	4	THE ALARM I.R.S. 82018/MCA (9.98) (CD)	CHANGE
78	72	61	28	THE CULT ● SIRE 25871/REPRISE (9.98) (CD)	SONIC TEMPLE
79	75	75	21	DANGEROUS TOYS COLUMBIA FC 45031 (CD)	DANGEROUS TOYS
80	84	73	36	N.W.A. ▲ RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
81	70	70	4	THE SUGARCUBES ELEKTRA 60860 (9.98) (CD)	HERE TODAY, TOMORROW NEXT WEEK
82	73	66	8	L.A. GUNS VERTIGO 838 592 1/POLYGRAM (CD)	COCKED & LOADED
83	74	64	60	WINGER ▲ ATLANTIC 81867 (9.98) (CD)	WINGER
84	NEW ▶	—	1	KATE BUSH CDLUMBIA OC 44164 (CD)	THE SENSUAL WORLD
85	66	55	30	INDIGO GIRLS ● EPIC FE 45044/E.P.A. (CD)	INDIGO GIRLS
86	107	114	21	K.D. LANG & THE RECLINES SIRE 25877/WARNER BROS. (9.98) (CD)	ABSOLUTE TORCH AND TWANG
87	96	108	6	ENUFF Z'NUFF ATCO 91262 (9.98) (CD)	ENUFF Z'NUFF
88	86	71	7	FASTER PUSSYCAT ELEKTRA 60883 (9.98) (CD)	WAKE ME WHEN IT'S OVER
89	95	103	12	DANGER DANGER IMAGINE FZ 44342/E.P.A. (CD)	DANGER DANGER
90	77	67	17	TORA TORA A&M SP 5261 (8.98) (CD)	SURPRISE ATTACK
91	108	124	33	TESLA ● GEFEN GHS 24224 (9.98) (CD)	THE GREAT RADIO CONTROVERSY
92	81	83	9	GORKY PARK MERCURY 838 628 1/POLYGRAM (CD)	GORKY PARK
93	87	109	7	BIG AUDIO DYNAMITE CDLUMBIA FC 45212 (CD)	MEGATOP PHOENIX
94	85	85	115	GUNS N' ROSES ▲ ⁸ GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
95	91	93	9	ROLLING STONES ABKCO 1218-1 (CD)	SINGLES COLLECTION - THE LONDON YEARS
96	90	79	37	TOO SHORT ● JIVE 1149-1-J/RCA (8.98) (CD)	LIFE IS... TOO SHORT
97	106	106	4	DAVID BOWIE RYKDDISC 90120 (66.98) (CD)	SOUND + VISION
98	79	69	12	STARSHIP RCA 9693-1-R (9.98) (CD)	LOVE AMONG THE CANNIBALS
99	88	88	16	PATTI LABELLE MCA 6292 (9.98) (CD)	BE YOURSELF
100	82	68	12	SOUNDTRACK COLUMBIA 45319 (CD)	WHEN HARRY MET SALLY
101	101	104	8	NANCI GRIFFITH MCA 6319 (9.98) (CD)	STORMS
102	102	140	4	GIANT A&M SP 5272 (8.98) (CD)	LAST OF THE RUNAWAYS
103	97	95	57	ROB BASE & D.J. E-Z ROCK ▲ PROFILE 1267 (8.98) (CD)	IT TAKES TWO
104	104	128	8	JOE COCKER CAPITOL 92861 (9.98) (CD)	ONE NIGHT OF SIN
105	121	138	3	MC LYTE FIRST PRIORITY 91304/ATLANTIC (9.98) (CD)	EYES ON THIS
106	92	96	12	TEXAS MERCURY 838-171-1/POLYGRAM (CD)	SOUTHSIDE
107	116	139	3	SYBIL NEXT PLATEAU 1018 (8.98) (CD)	SYBIL
108	NEW ▶	—	1	LUTHER VANDROSS EPIC E2-45320/E.P.A. (CD)	THE BEST OF LUTHER: THE BEST OF LOVE
109	110	94	28	ANDREW DICE CLAY DEF AMERICAN DEF 24214/GEFFEN (9.98) (CD)	DICE

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Billboard® TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	112	105	16	STEPHANIE MILLS MCA 6312 (9.98) (CD)	HOME
111	83	62	19	L.L. COOL J ▲ DEF JAM OC 45172/COLUMBIA (CD)	WALKING WITH A PANTHER
112	103	92	20	NENEH CHERRY VIRGIN 91252 (9.98) (CD)	RAW LIKE SUSHI
113	113	116	5	SQUEEZE A&M SP 5278 (8.98) (CD)	FRANK
114	94	101	30	BONNIE RAITT ● CAPITOL C1-91268 (8.98) (CD)	NICK OF TIME
115	98	89	39	DEBBIE GIBSON ▲² ATLANTIC 81932 (9.98) (CD)	ELECTRIC YOUTH
116	93	86	35	SIMPLY RED ● ELEKTRA 60828 (9.98) (CD)	A NEW FLAME
117	117	119	6	D.A.D. WARNER BROS. 25999 (9.98) (CD)	NO FUEL LEFT FOR THE PILGRIMS
118	100	97	48	EAZY-E ▲ RUTHLESS SL 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
119	99	82	35	SURFACE ● COLUMBIA FC 44284 (CD)	2ND WAVE
120	120	126	8	TEN YEARS AFTER CHRYSALIS 21722 (9.98) (CD)	ABOUT TIME
(121)	130	135	19	VAN MORRISON MERCURY 839 262 1/POLYGRAM (CD)	AVALON SUNSET
(122)	139	163	3	SHOTGUN MESSIAH RELATIVITY 1012/IMPORTANT (8.98) (CD)	SHOTGUN MESSIAH
(123)	127	144	4	DEBORAH HARRY SIRE 25938/REPRISE (9.98) (CD)	DEF, DUMB & BLONDE
(124)	124	127	4	REBA MCENTIRE MCA 8034 (10.98) (CD)	REBA LIVE
(125)	132	149	5	JOHN LEE HOOKER CHAMELEON D1-74808/CAPITOL (8.98) (CD)	THE HEALER
126	114	107	12	EPMD ● FRESH 92012/SLEEPING BAG (9.98) (CD)	UNFINISHED BUSINESS
127	134	121	15	TANGIER ATCO 91251 (9.98) (CD)	FOUR WINDS
128	105	78	25	LOVE AND ROCKETS ● BIG TIME 9715-1-R/RCA (9.98) (CD)	LOVE AND ROCKETS
129	136	134	7	KEVIN PAIGE CHRYSALIS 21683 (9.98) (CD)	KEVIN PAIGE
130	111	115	21	KOOL MOE DEE ● JIVE 1182/RCA (8.98) (CD)	KNOWLEDGE IS KING
(131)	157	—	2	RAGING SLAB RCA 9680-1-R (8.98) (CD)	RAGING SLAB
(132)	NEW ►	1	GEORGE HARRISON DARK HORSE 25786/WARNER BROS. (9.98) (CD)	THE BEST OF DARK HORSE	
133	133	—	2	SEDUCTION VENETTA SP 5280/A&M (8.98) (CD)	NOTHING MATTERS WITHOUT LOVE
134	129	120	116	DEF LEPPARD ▲⁹ MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
135	123	110	19	THE CALL MCA 6303 (9.98) (CD)	LET THE DAY BEGIN
136	119	118	59	METALLICA ▲² ELEKTRA 60812 (9.98) (CD)	... AND JUSTICE FOR ALL
137	115	77	13	BEASTIE BOYS ● CAPITOL 91743 (9.98) (CD)	PAUL'S BOUTIQUE
138	118	100	10	TESTAMENT MEGAFORCE 82009/ATLANTIC (9.98) (CD)	PRACTICE WHAT YOU PREACH
139	135	111	6	KING DIAMOND ROADRACER 9461/MCA (8.98) (CD)	CONSPIRACY
140	144	164	4	JAMES MCMURTRY COLUMBIA FC 45229 (CD)	TOO LONG IN THE WASTELAND
141	141	141	5	CAMPER VAN BEETHOVEN VIRGIN 91289 (9.98) (CD)	KEY LIME PIE
142	125	117	13	HOODOO GURUS RCA 9781-1-R (9.98) (CD)	MAGNUM CUM LOUDER
143	131	129	23	SPECIAL ED PROFILE 1280 (8.98) (CD)	YOUNGEST IN CHARGE
(144)	153	156	4	BARDEUX ENIGMA 73522 (9.98) (CD)	SHANGRI-LA
145	140	133	20	GRAYSON HUGH RCA 7661-1-R (8.98) (CD)	BLIND TO REASON
146	147	147	3	THOMPSON TWINS WARNER BROS. 25921 (9.98) (CD)	BIG 3H
147	137	137	14	KING'S X MEGAFORCE 81997/ATLANTIC (9.98) (CD)	GRETCHEN GOES TO NEBRASKA
148	128	132	16	MR. BIG ATLANTIC 81990 (9.98) (CD)	MR. BIG
(149)	158	166	3	DAVE GRUSIN GRP 9592 (9.98) (CD)	MIGRATION
150	122	99	12	BEE GEES WARNER BROS. 25887 (9.98) (CD)	ONE
151	150	152	35	STEVIE B ● LMR 5531 (8.98) (CD)	IN MY EYES
152	154	168	4	PETER FRAMPTON ATLANTIC 82030 (9.98) (CD)	WHEN ALL THE PIECES FIT
153	148	146	38	TONE LOC ▲² DELICIOUS VINYL DV 3000/ISLAND (8.98) (CD)	LOC-ED AFTER DARK
154	145	112	11	DANNY ELFMAN WARNER BROS. 25977 (9.98) (CD)	BATMAN MOTION PICTURE SCORE
(155)	167	—	2	SUICIDAL TENDENCIES EPIC 6E-45244/E.P.A. (CD)	CONTROLLED BY HATRED/FEEL LIKE SHIT... DEJA VU

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	146	123	67	GUY ▲ UPTOWN 42176/MCA (8.98) (CD)	GUY
157	151	125	10	THE ISLEY BROTHERS FEATURING RONALD ISLEY WARNER BROS. 25940 (9.98) (CD)	SPEND THE NIGHT
158	126	98	16	PAT METHENY GROUP GEFEN GHS 24245 (9.98) (CD)	LETTER FROM HOME
159	142	130	47	GUNS N' ROSES ▲³ GEFEN GHS 24198 (8.98) (CD)	G N' R LIES
160	143	143	5	THE COVER GIRLS CAPITOL 91041 (8.98) (CD)	WE CAN'T GO WRONG
(161)	198	—	2	THE DEL FUEGOS RCA 9860-1-R (9.98) (CD)	SMOKING IN THE FIELDS
162	162	198	3	DAN REED NETWORK MERCURY 838 868 1/POLYGRAM (CD)	SLAM
163	166	158	90	ORIGINAL LONDON CAST ▲ POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
(164)	168	195	4	AFTER 7 VIRGIN 91061 (9.98) (CD)	AFTER 7
165	138	122	7	JEFFERSON AIRPLANE EPIC OE 45271/E.P.A. (CD)	JEFFERSON AIRPLANE
166	149	155	20	PAUL MCCARTNEY ● CAPITOL C1-91653 (9.98) (CD)	FLOWERS IN THE DIRT
167	171	170	31	EXTREME A&M SP 5238 (8.98) (CD)	EXTREME
168	161	169	5	MICHAEL MONROE MERCURY 838 627 1/POLYGRAM (CD)	NOT FAKIN' IT
169	169	185	3	STEVE JONES MCA 6298 (9.98) (CD)	FIRE AND GAS
170	152	131	14	DAVID PEASTON GEFEN 24228 (9.98) (CD)	INTRODUCING... DAVID PEASTON
171	156	145	9	SHARON BRYANT WING 837 313 1/POLYGRAM (CD)	HERE I AM
172	177	179	28	SARAYA POLYDOR 837-764-1/POLYGRAM (CD)	SARAYA
(173)	200	184	55	KENNY G ▲² ARISTA AL 8457 (9.98) (CD)	SILHOUETTE
(174)	NEW ►	1	BILLY OCEAN JIVE 1271-1-J/RCA (9.98) (CD)	BILLY OCEAN'S GREATEST HITS	
175	183	—	2	FAT BOYS TIN PAN APPLE 838 867 1/POLYGRAM (CD)	ON AND ON
176	187	—	2	IAN HUNTER/MICK RONSON MERCURY 838 973 1/POLYGRAM (CD)	Y U I ORTA
177	173	160	30	JODY WATLEY ● MCA 6276 (8.98) (CD)	LARGER THAN LIFE
178	159	136	16	BOOGIE DOWN PRODUCTIONS ● JIVE 1187-1-J/RCA (8.98) (CD)	GHETTO MUSIC: THE BLUEPRINT OF HIP HOP
179	163	150	8	FATES WARNING METAL BLADE/ENIGMA 73408/ENIGMA (8.98) (CD)	PERFECT SYMMETRY
(180)	NEW ►	1	7 SECONDS RESTLESS 72344/IMPORTANT (8.98) (CD)	SOULFORCE REVOLUTION	
181	179	193	55	SIR MIX-A-LOT ● NASTYMIX 70123 (8.98) (CD)	SWASS
182	180	159	10	STEVE STEVENS ATOMIC PLAYBOYS WARNER BROS. 25920 (9.98) (CD)	STEVE STEVENS ATOMIC PLAYBOYS
183	175	176	23	PUBLIC IMAGE LTD. VIRGIN 91062 (9.98) (CD)	9
184	170	174	11	BRYAN FERRY/ROXY MUSIC REPRISE 25857 (12.98) (CD)	STREET LIFE 20 GREAT HITS
185	165	148	22	BADLANDS ATLANTIC 81966 (9.98) (CD)	BADLANDS
186	195	177	240	ROLLING STONES ● ABKCO 6667-1 (CD)	HOT ROCKS 1964-1971
187	199	192	5	MAX Q ATLANTIC 82014 (9.98) (CD)	MAX Q
(188)	RE-ENTRY	14	VARIOUS ARTISTS GEFEN GHS 24236 (10.98) (CD)	GREENPEACE: RAINBOW WARRIORS	
189	178	165	27	PIXIES 4 AD/ELEKTRA 60856/ELEKTRA (9.98) (CD)	DOOLITTLE
190	189	178	47	KID 'N PLAY ● SELECT 21628 (8.98) (CD)	2 HYPE
(191)	196	—	16	BILLY SQUIER CAPITOL C1-48748 (9.98) (CD)	HEAR & NOW
192	174	153	19	SOUNDTRACK ● MCA 6306 (9.98) (CD)	GHOSTBUSTERS II
193	197	188	49	JOURNEY ▲² COLUMBIA OC 44493 (CD)	JOURNEY'S GREATEST HITS
(194)	NEW ►	1	S.O.S. BAND TABU OZ 44147/E.P.A. (CD)	DIAMONDS IN THE RAW	
195	176	157	10	VESTA A&M SP5223 (8.98) (CD)	VESTA 4 U
196	172	161	12	STAGE DOLLS CHRYSALIS 21716 (9.98) (CD)	STAGE DOLLS
(197)	NEW ►	1	SHOOTING STAR ENIGMA 73549 (9.98) (CD)	TOUCH ME TONIGHT, BEST OF SHOOTING STAR	
198	186	182	11	TWIN HYPE PROFILE 1281 (8.98) (CD)	TWIN HYPE
199	194	196	6	WRATHCHILD AMERICA ATLANTIC 81889 (9.98) (CD)	CLIMBING THE WALLS
200	190	173	9	THE GRACES A&M SP 5265 (8.98) (CD)	PERFECT VIEW

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David Peaston 170
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Tina Turner 31
Twin Hype 198
Luther Vandross 108
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Dwight Yoakam 68
Neil Young 41
Young M.C. 13

NATIONAL TOUR PROMOTION ALARMS LOCAL BOOKERS

(Continued from page 1)

tional rights to at least two major tours expected in 1990, by Prince and David Bowie.

Prince, who begins a European tour April 27 in Dublin, Ireland, has canceled plans for his U.S. tour since the promoters' talks. Bowie's concert swing is still tentative, according to Wayne Forte at International Talent Group. But when the concept of nationally promoted tours arises, Forte says, "I think any major, major tour is open for discussion."

The idea of a national partnership of top regional promoters has been spurred on by booking agents, say promoters. They maintain that agents fear that deals by the most popular—and lucrative—concert artists with single national promoters could eventually cut them out of their biggest paydays.

That development, they say, would weaken the traditional concert-business structure in which promoters and agents invest in acts at the club and theater level with the expectation of large arena and stadium grosses later on.

"Agencies are horrified by the prospect" of nationally promoted tours, says entertainment attorney Gary Stiffelman, whose clients include Prince and the Rolling Stones. "And this partnership of promoters is to counteract a threatened change in the [traditional] way of doing business."

During preliminary discussions for the Prince tour, a bid for national tour rights was raised by a partnership of eight major regional promoters—including Brian Murphy of Avalon Attractions; Jules Belkin of Belkin Productions; Don Fox of Beaver Productions; Jack Boyle of Cellar Door Concerts; Larry Magid of Electric Factory Concerts; Jam Productions; John Scher of Metropolitan Entertainment; and Don Law of the Don Law Co.

The move came at the urging of Prince's booking agency, Creative Artists Agency, which was entertaining offers on a national basis from three other entities, including CPI,

Pace Concerts, and Jeff Sharp of Stageright Productions with financial backing from Ogden Presents. CAA agent Rob Light said he could not comment on the Prince discussions.

But even with the cancellation of Prince's U.S. tour, talk of national tour deals—and their impact on the concert business—continues.

The practice of booking a tour with a single national promoter is not entirely new or limited to such stadium-scale acts as the Stones. In the black music field, such promoters as Al Haymon have produced dates nationally for artists including Bobby Brown. CPI's first national promoter deal was not with the Stones but rising country artist Dwight Yoakam, who, according to Stiffelman, liked the continuity of production and personnel that deal offered. The Jacksons' Victory Tour in 1984 was promoted nationally by Chuck Sullivan—whose family suffered heavy financial losses as a result.

More recently, Pace Concerts has packaged several national tours—including the Monsters Of Rock, Milli Vanilli, and Club MTV shows—while cutting in local promoters.

"I'm not a reactor," says Messina. "I'm not going to wait for the cards to be dealt to me." Messina says Pace will continue to offer such packages to other local and regional promoters in each market to share the risk or reward of the shows.

The availability of corporate sponsorships "has been a major factor" in the increasing consideration of national tour deals, notes Messina.

Corporate backing from Labatt's and Budweiser, for example, made it possible for CPI to launch its successful bid for the Stones tour. The move—and CPI's subsequent attempt to offer local promoters a less lucrative flat fee for their participation—fueled the current concern over nationally promoted tours, observers say. Earlier, CPI had tried unsuccessfully to get rights to the Who tour nationwide, and it subsequently bid on the Prince tour.

Although the nation's other major

promoters are now prepared to match CPI, PACE, and others in making national tour bids, they stress what they see as the limitations of such deals and the strengths of the traditional concert booking system.

"Because of what happened with Prince, there was a certain red light that went off," says Metropolitan's Scher. "The local and regional promoters were prepared to protect the integrity of the traditional agency-local promoter system."

"But my conclusion is the only acts that are going to look toward national promoters either don't know what kind of business they'll generate and have somebody who will bankroll them, or are sure [of their draw] and are just in it for the greed."

"I don't think, by and large, [national tour deals] are a benefit to a great many acts," says Magid of Electric Factory. "They become a justification for business managers, lawyers, and accountants [who are] trying to show their muscle, rather than their common sense. If I were an act, I would be more concerned with ways to control my [career] longevity rather than take those one or two tours to clean up."

Agreeing to a national tour deal with a single promoter requires sur-

rendering a degree of autonomy in exchange for the big tour guarantee, Don Law notes. "The act will have to compromise control," he says.

Notably, the view that national tour deals are not for all acts is shared by Stiffelman, who helped set up with the Stones deal.

"My sense is that, in most cases, it is not going to make the artist any more money," he says. "The only reason you're going to see [that kind of deal] is if the national promoters are able to make commitments in affiliated areas. If they are going to be able to package bus tours, pay-per-view [specials], and related rights, and make substantial guarantees in those areas, then I think you'll see it. The problem is, that is a very high-risk business."

The increasing complexity of such tour deals—and the considerable capital needed to mount them—present the greatest challenge to the smaller local promoters.

"I don't think we're overreacting" to the threat posed by national promoter deals, says Jim Koplik of Cross Country Concerts, who promotes shows in Connecticut and upstate New York.

Large regional promoters working in a national partnership would likely share risk and reward with smaller

companies like Cross Country. But Koplik and others say such partnerships, in the long run, may signal a move toward consolidation of the concert promotion business, matching that taking place in the record business and other fields dominated by a few major entities.

If that occurs, the smaller players "either go out of business or get bought out," says Koplik.

He and others fear that a concert promotion business dominated by a few national players would do little to nurture new talent—tomorrow's tour headliners.

"Nobody in this business can know what club act is going to become a headliner," says Koplik, who booked R.E.M., U2, and others into New Haven's 700-seat Toad's Place in the early '80s.

Even if major regional promoters who are aware of the need to nurture new talent form national partnerships, that may not be the answer, say observers.

"If there is one promoter group," says Messina, "there will be another promoter group. Then if you've got five major national groups [bidding against one another], then you're not just going to be dealing with money but with people's egos. Then it's going to get nuts."

NARAS ESTABLISHES ARCHIVE COMMITTEE

(Continued from page 6)

for their originals. RCA and CBS are, according to one source, "evil twins" in maintaining their archives, keeping them so poorly documented that it is difficult to determine which tape is actually the original recording, and which is a cutting master. The cutting masters often include EQ, echo, and other compensations made for the defects in early recording technology. In some cases, the original was discarded.

An ongoing restoration process has been launched at RCA Records in the U.S., and president Bob Buziak says the label plans to undertake a complete cataloging of every master. "We have people in the vaults constantly digging and checking to see what's there and making sure everything is in good condition," he says.

Buziak, who joined the label three and a half years ago, notes that this attention is recent. "When I started all this, the financial people objected heavily that I was going to spend all this time and money on the old catalog," he says. "There's a great value in this and it really represents our commitment to music and artistry. Anything we've spent in one year on reissues has been recouped and been profitable after three years and remains profitable. In the end, it proves to be a nicely profitable venture, but if it wasn't profitable, I still would have done it."

RCA's vault has stood in the same spot approximately 50 years, so the condition of much of its archive is acceptable, according to Buziak. Deterioration does occur, however, and because of tape formulations, the condition of a master from the '70s can be worse than one from the '50s.

CBS Records executives were unavailable for comment at press time on the status of their vault masters.

Horror stories from remastering engineers nationwide include the oozing of tape adhesive on splices made in earlier recordings, as well as tapes that roll on the edges, become con-

cave in the center, shrink, grow brittle, and snap in two. In addition, oxides often come off the tapes and gum up record heads. And, prior to World War II, most masters were made straight to metal mothers and these have started to corrode.

"The masters are the only hard product a record company actually owns," says Dennis Drake, director of PolyGram's studio and technical operations in Edison, N.J. Although PolyGram's archives were once above a bakery in White Plains, N.Y., the label has supported Drake's efforts to properly care for the material. These efforts include ongoing restoration, a climate-controlled environment, and sophisticated computer tracking to document recordings.

The CD has brought attention to the condition of these masters. When a record is reissued, most labels make a copy—either digital or analog—which aids in preservation. However, the number of reissues is infinitesimal compared with the vast number of masters in existence, notes NARAS' Greene.

"We're trying to be as selective and as broad as we can in choosing tapes for transfer," says Norman Epstein, VP of administration at MCA. "We have between 300,000 and 500,000 tapes, and a very high percentage of the tapes we use on a reg-

ular basis [for reissues] have been transferred."

One recording could exist in many different versions, including the master, a cutting master, and several outtakes, he points out, and this keeps down the percentage of overall volume actually transferred. "Every Elton John master has been transferred to digital," says Epstein. "With a catalog as big as ours, that's a big job."

Warner is transferring all of its old 2-track masters to digital, according to Lee Herschberg, director of engineering. "We're at about 30%. It's an absolute necessity," he says. Within the next year, Herschberg plans to go back to the first tape in Warner's catalog, which dates to 1959, and start digitally transferring everything from there.

The NAC-recommended storage medium quite possibly will not be digital, says Greene, who adds that the selection of a format is in the works. There are uncertainties about the shelf life of digital tape, while analog has been proven to last up to 30 years. In the analog domain, even if a tape is in bad shape, it is often recoverable; in digital, if a tape is damaged and has dropouts, that information is gone.

The American National Standards Institute will meet in Syracuse, N.Y., on Nov. 9 with industry leaders to discuss an archival standard.

EXECUTIVE TURNTABLE

(Continued from page 6)

Jeff Lunt, national promotions director; **Lisa LeRose**, retail marketing coordinator; **Bill McNally**, retail marketing coordinator; and **Scott Yanow**, jazz research and development. They were, respectively, VP of Passport Records; GM of Passport Records; national promotions director for Passport Jazz; marketing coordinator for Passport Records; a coordinator at Mac Report; an independent entertainment manager; a manager at Schoolkids Records; and a free-lance jazz journalist.

PUBLISHING. CBS Music Publishing in New York appoints **Karen Brenna** creative manager. She was a professional manager at Chrysalis Music.

Jaymes Foster-Levy is named a creative consultant for Geffen Music in Los Angeles. She was a creative consultant with Quincy Jones Music.

Chrysalis Music Group in New York appoints **Jody Munday** director of publishing administration. She was manager of licensing for the company.

Philip "Flip" Black is appointed professional manager for the Music Sales/G. Schirmer pop catalogs, U.S. He was senior clearance administrator for Playboy Video Entertainment Group.

DISTRIBUTION/RETAIL. Dennis Hannon is appointed national sales manager at CEMA Distribution in Los Angeles. He was VP of marketing for Shape Optimedia.

MCA Distribution names **Ben Sheats** regional branch manager in Chicago, and **John Allison** regional branch manager, West Coast/Southwest region. They were national sales director at Motown Records and regional branch manager for MCA, West Coast, respectively.

RELATED FIELDS. Paul Hutchinson is named chief financial officer for the Zomba Group in New York. He was senior VP of finance and administration at Chrysalis Records.

Emiel N. Petrone is promoted to senior VP of sales and distribution at American Interactive Media in Los Angeles. He will continue in his previous role as executive VP of PolyGram CD/Video.

MILGRIM APPOINTED CAPITOL PRESIDENT

(Continued from page 5)

the Smithereens—they've got quite a few here. It's a lot larger roster than the one that I dealt with at Elektra, but it's probably smaller than the one I came from at Warner Bros."

Milgrim stresses that he thinks of his appointment as a new situation and therefore doesn't care "what has or hasn't been" present at the label in the past.

"They obviously have some phenomenally strong and respected peo-

ple in all the different departments here," he says. "I just have to get to know them now. They have to get to know my style, and I have to see how they work. And I think between my openness to suggestions and whatever, I think we're going to come up with a good team effort at this company. And I know we have a lot of the right acts. We just have to build on that."

NOVEMBER IS GREATEST-HITS MONTH

(Continued from page 9)

Warner Bros. project is not available on vinyl.

Covering a shorter time span is Duran Duran's greatest-hits effort, "Decade," due out Nov. 15 on Capitol. The label is also releasing a Bob Seger collection, "Nine Tonight," on Nov. 8. Chicago only tackles seven years, 1982-1989, with its latest greatest-hits collection, due out Nov. 14 on Reprise.

Turning to the North, Vancouver, British Columbia's Loverboy is represented by "Big Ones," a retrospective that also includes three new tracks. Canadian power trio Rush follows its live collection "Show Of Hands" with its first studio release on its new label, Atlantic. Titled "Presto," the Nov. 18 release was produced by Rupert Hine, best known for his work with Stevie Nicks and Tina Turner.

Continuing to span the globe, Britain's own Moody Blues and Level 42

will both have greatest-hits packages out this month. Due Nov. 14, the Moody collection spans 1967 to today. "Level Best" from Level 42 is in stores Nov. 21. A third best-of collection, also from PolyGram, comes from Germany's The Scorpions, due out Nov. 14.

Also out Nov. 14 is Kenny G's greatest-hits package, "Live." The saxophonist went back home to Seattle to record the Arista collection, which is bolstered by two new studio cuts.

Though they have each only put out two albums, both Bobby Brown and Jody Watley are making the best of their prolific output with 12-inch dance mix albums of their top hits. Both MCA efforts, out Nov. 14, are available on all three formats. However, there are no breaks between the songs on the CD versions.

Other top black product this month includes Rob Base's follow-up to his

platinum debut. Modestly titled "The Incredible Base," the Profile release hits the streets Nov. 20.

Midnight Star will please its fans with the release of "Greatest Hits" on Nov. 14 on Epic. The effort contains two new songs.

Fresh on the heels of his No. 1 dance track, "French Kiss," Lil Louis' "From The Mind Of Lil Louis" will be released by Epic the same day.

Most of the Christmas titles are already on the racks. However, a late addition, "Christmas Guitars," features such artists as Nancy Wilson of Heart, Adrian Belew, NRBQ's Al Anderson, and Taj Mahal performing carols, songs, and medleys. Out Wednesday (1) on Green Linnet Records, the effort serves as a reminder of the meaning of the season, with its profits going to the National Coalition for the Homeless.

Gospel Artist 'Eyes' New Challenges

NASHVILLE Christian music star Michael W. Smith will wind up his 40-city "i 2 (EYE)" tour Nov. 11 in Fort Worth, Texas. But before that, the Reunion Records/A&M Records artist will display his oft-touted crossover appeal to music industry VIPs in a Saturday (4) concert at the Universal Amphitheatre in Los Angeles. The tour started Sept. 22 in Jackson, Miss.

Smith first made a name for

himself as a gospel songwriter, then as the high-energy opening act for Amy Grant. Five of Smith's albums have been nominated for Grammys, and one—"Michael W. Smith 2"—took the prize as best gospel performance, male, in 1984.

Reunion officials predict his first album, "Michael W. Smith Project," will be certified gold by year's end.

His "Michael W. Smith Christ-

mas" album, released in September, has shipped 100,000 units. Veering from Smith's usual rock orientation, the Christmas project involves a full orchestra and a boys choir and features both conventional hymns and original material. Packaged with the album is a \$1-off coupon that can be used toward additional copies of the holiday package.

DOCTOROW PRESCRIBES RACKING FOR VID STORES

(Continued from page 1)

Doctorow's comments are an acknowledgment of a long-felt frustration on the part of the studios about the inability or unwillingness of specialty stores to embrace sell-through. "While it's clear many video stores are successful in the sell-through business, all too many have let the sell-through business slip through their fingers," he said. "In my view... this is a shame, because video consumers expect—and we know this from a lot of research—to buy videocassettes in a video store."

"So why are video stores not in the video business? This has happened for many reasons, but I guess the biggest reason is that sell-through inventories for them tie up too many inventory dollars."

Doctorow's remark about tying up inventory dollars seemed to refer to a key difference between buying video product from a rackjobber and buying it from a distributor: The rackjobber usually offers goods on a consignment basis, whereas the level of returns allowed by distributors is quite low.

Doctorow's support for sell-through video racking in specialty stores—which will be augmented next week with West Coast Video's long-anticipated announcement of its chosen racker—created a lot of discussion at the NARM conference. Although video distributors absent from the meeting were hesitant to comment at press time, some expressed concern that Doctorow's comments could be seen as encouraging major rackjobbers to pursue

retail accounts the distributors have long claimed as their own.

"These were not comments meant to position one type of supplier against another type of supplier," Doctorow said in a subsequent interview. "I think there is an opportunity for some supplier [i.e., wholesaler] to provide rackjobbing services to video specialty stores. Whether those services are provided by a traditional rackjobber, or by a distributor that has developed rackjobbing capability, really doesn't matter... Many of our distributors are getting into the rackjobbing business, and we think that's terrific."

At the NARM meeting, the Paramount executive admitted some uneasiness "about the idea of rackjobbers making inroads into the video store world." Doctorow said that rackjobbers "are already a big part of our overall business and a huge part of our sell-through." He added, "I suppose it's fair, or maybe just honest, to say that those of us who came out of the record business... are somewhat nervous about concentrating too much buying power in any one customer."

REDEFINING THE VIDEO STORE

Shifting gears, Doctorow continued, "Many video stores are starting to redefine themselves as home entertainment stores. Video stores will always fundamentally be video stores, just as Warehouse will fundamentally always be a record store, but CDs and computer soft-

ware are very logical extensions for many video retailers.

"To the extent you [rackjobbers] are considering branching out, especially if you are racking video stores with cassettes, you should seriously consider providing audio and computer software to them as well."

Also creating a stir among distributors were Doctorow's remarks about rackjobber margins, which, due to the functional discount they receive, are considerably higher than those of retailers or distributors.

Applauding Handleman VP of marketing Mario DeFilippo for "coming out to Hollywood in 1984" to introduce video suppliers to rack sell-through, Doctorow noted that DeFilippo had initially suggested that a margin of "40%-45%" would be necessary to interest racks in the product. Of his earlier skepticism about that margin becoming a reality, Doctorow said, "I was crazy."

Bill Hall, head of rack firm Sight & Sound Distributing and host of the presentation, said, "If we hadn't received that margin, I wouldn't be here tonight."

Hall defended the racks' functional discount in these terms: "It's a matter of understanding the rackjobbing function. In video, we get the functional discount, 40%-45% and more. Distribution is one-way: it's sold and it's gone. In rackjobbing, you have to control [stock-keeping unit] all the way out and all the way back—in some cases, you may pull back 50% of a title [from a

NARM RETAILERS SEE STRENGTH IN MUSIC VIDEO

(Continued from page 9)

channel's promotional effort for its award program. MTV received a favorable response, says the source, although NARM wanted music video to be included in the campaign. All discussions, however, are still in the preliminary stage, the source says.

Meanwhile, says Cawley, label executives meeting in Phoenix last week during the NARM wholesalers' convention placed music video high on their agenda.

At the last two NARM wholesaler conventions, enthusiasm focused on the cassette single, notes Cawley. This year, he adds, he sensed a similar spirit for music video. "I think music video is going to happen in a big way," he declares.

Music video was one of the big topics of conversation at the NARM wholesalers' meeting, confirms Rick Cohen, BMG's VP of sales. An official with a leading one-stop at the meeting agrees but adds, "A lot of the talk you are hearing now is propaganda aimed at getting the audio one-stops excited about music video."

Nevertheless, the one-stop official says he is "very much in support" of any efforts to increase the configuration's position in the marketplace.

Music video, which once was written off as having little commercial potential, began to take off in 1988 (Billboard, Oct. 15, 1988). That momentum has continued through this year.

For instance, CBS Music Video Enterprises has sold 850,000 units of Michael Jackson's "Moonwalker" release, according to Debbie Newman, VP of programming and marketing. Other titles enjoying vigorous sales include the New Kids On The Block's "Hangin' Tough," which has sold

more than 500,000, and Bruce Springsteen's "Video Anthology/1977-1988," which moved more than 300,000 units. What's more, the follow-up to "Hangin' Tough," which captures a live performance of the New Kids, already has garnered orders for upward of 250,000 units, she adds.

But Newman cautions that the sale volumes she cites for the above titles are still the exception. "[Sale volumes] are still all over the place," she says. "On some releases, like Gloria Estefan, the company sells 50,000 to 60,000 units while on, say, a release by a jazz artist, we are happy to sell 10,000 pieces."

Previously, Newman says, "most people didn't think of buying a music video, but the price came down and then we had a few blockbusters, so now the [configuration] is gaining acceptance."

Steve Bennett, VP of marketing at Durham, N.C.-based The Record Bar, which has 167 units, says music video longform sales are strong. "In the year-to-date, we are up about 60% to 70% on music video sales" over last year's numbers, he says.

One of the things spurring sales, according to industry participants, is the treatment of music video as the fourth configuration of recorded music. This year, many retailers moved the configuration from the sell-through video section of stores to display it with audio formats. And some manufacturers changed distribution, sale terms, and return policies for the configuration, bringing it in line with policies applied to other recorded music formats (Billboard, Sept. 23).

racked account]."

AN UNFAIR ADVANTAGE?

However, the so-called "pure" home video distributors will undoubtedly be upset by Doctorow's defense of the functional discount, especially with regard to racking of video stores. Stan Meyers, VP of Baker & Taylor, one of the few home video distributors at the event, contended that "the idea of giving [the racks] tools the video distributor doesn't have is unfair."

But, in an interview with Billboard, Doctorow stressed that those tools are available to anyone willing to provide retailers the services traditionally associated with rackjobbing. "If any of our customers are providing true rackjobbing services, we will sell to them at rackjobber terms," he said. "Once we are satisfied that our distributors are in fact providing rackjobber services and qualify under our program, then we will sell to them at rackjobber terms..."

"Our main responsibility is to ensure that the retailer is getting the information and support he needs to merchandise our product effectively. We would very much like our distributors to provide the kind of support and help the retailers need. But if our distributors are unable to provide that, then the retailer has the responsibility, and we have the responsibility, to make sure the retailer gets the kind of relationship he needs to get those services."

Understanding the functional dis-

count is complicated by the fact that it must reflect the rackjobber's split with the account, said Keith Benjamin, an analyst at Silberberg, Rosenthal & Co., who closely follows Lieberman Enterprises.

Benjamin noted that the 40%-45% margin may have to be split in half in some cases. "In fact, gross margin in video has been looking a little less in that the mass merchandiser is tending to discount heavily such titles as 'Land Before Time,' 'Bambi,' and so on," he said.

However, this will be more than offset soon, he added, by the increasing number of hot rental titles that are coming out at sell-through prices. "Companies like Lieberman may well find that they can rack video specialty stores with such titles as 'Lethal Weapon II,' which is coming out sell-through at \$24.95 [list]. It's going to get interesting."

With regard to other products that racks can offer video stores, Lieberman VP Joe Pagano noted that, since video specialists are already buying sell-through videocassettes from rackjobbers, it is a natural extension for them to add CDs and computer software.

Don Van Gorp, a CBS Records executive, noted that rack servicing of CDs to video accounts "is already happening," referring to experiments by both Lieberman and Handleman.

Assistance in preparing this story was provided by Paul Sweeting in New York.

Seasons, Tops, Kinks, Who, Darin Among 13 Giants Set For Jan. Rock Hall Induction

BY CARLO WOLFF

CLEVELAND Hank Ballard, Bobby Darin, the Four Seasons, the Four Tops, the Kinks, the Platters, Simon & Garfunkel, and the Who are among the 13 new inductees to the Rock and Roll Hall of Fame and Museum.

At a ceremony in the Palace Theater here, the new inductees were announced Oct. 24 by officials of the Rock and Roll Hall of Fame and Museum and their counterparts from the Rock and Roll Hall of Fame Foundation in New York.

The event marked the first time such an announcement was made in Cleveland, where groundbreaking for the \$48 million hall is set for next spring. Larry R. Thompson, the hall's executive director, said the occasion signaled a new spirit of cooperation between the Cleveland and New York groups.

But that spirit was undercut by the publication that morning of the inductees' names in USA Today and the New York Times. Several Cleveland spokesmen for the hall expressed anger that the news had been leaked from New York, stealing the thunder from Cleveland.

The new inductees will be honored Jan. 17 at the Waldorf As-

toria in New York. In addition to the performer/inductees, others to be honored as "early influencers" are jazz trumpeter/vocalist Louis Armstrong, blues pioneer Ma Rainey, and jazz guitarist Charlie Christian.

Two songwriting teams also will be canonized: Gerry Goffin and Carole King, representing the Brill Building strain, and Brian Holland, Lamont Dozier, and Eddie Holland, best-known for their work with Motown.

On hand for the Palace Theater ceremony were Paul Shaffer, the keyboardist who has served as music director of the Hall of Fame induction ceremonies since they began four years ago; Seymour Stein, president of both Sire Records and of the Hall of Fame board of directors; Bob Altshuler, VP of the board and a senior VP at CBS Records; and Suzan Evans, executive director of the Foundation.

Stein "introduced" the early influencers and songwriting teams. Shaffer did the honors for the performers, saying the Four Seasons were his favorite group.

Norm N. Nite, the rock historian and board member, was instrumental in arranging the event in

Cleveland. It was Nite who got legendary Philadelphia organist Bill Doggett and his combo to play for the midway ritual.

"What a thrill it was to walk through the doors and see Bill Doggett playing," said Shaffer.

Robert Broadbent, the Cleveland board member who heads the hall's fund-raising effort, said the hall will amass the \$40 million it needs by the Nov. 15 deadline set by the hall's record industry sponsors. About \$25 million in public funds and \$12 million in private commitments have been raised, said Broadbent.

"We've got the \$3 million pretty well lined up," he said. "We'll get it."



Larry Thompson, left, executive director of the Rock and Roll Hall of Fame, announces the 1990 inductees at the ceremony in Cleveland. Looking on, from left, are Seymour Stein, president of Sire Records and president of the Hall of Fame board of directors; Paul Shaffer, music director of the Hall of Fame induction ceremonies; Bob Altshuler, senior VP of CBS Records and VP of the Hall of Fame board of directors; and Suzan Evans, executive director of the Rock and Roll Hall of Fame Foundation. (Photo: Janet Macoska)



(Continued from page 94)

Bay Venues Assess Damage After Silence, Activity Returns

BY ROBIN TOLLESON

SAN FRANCISCO Most of this city's nightspots were silent for several days after the big quake of Oct. 16. Lovers of live music hoped that several of the oldest and dearest clubs—including Bill Graham's famed Fillmore Auditorium—had not heard their last power chords.

Police blocked the entrance to the old Fillmore with yellow tape, as cracks in the brick walls were visible from the street. One fissure ran from the sidewalk near the entrance up to one of the decorative windows in front, and the steel gate in the doorway was mangled by the force of the quake.

All shows at the Fillmore were postponed indefinitely, including the George Clinton and P. Funk All-Star shows scheduled for the weekend. "Somebody did our work for us. The roof is already off the sucka!" says Clinton's manager, Bruce Peterson. He expressed hope that they could reschedule soon and do a "Put The Roof Back On The Sucka" show.

Another of Graham's venues, the beautiful Warfield Theatre on Market Street, was closed for several days while engineers checked for damage. David Byrne's Oct. 19-20 shows there were canceled, but the theater hoped to be back in business for the Pixies show on Oct. 28.

"We think the [Warfield] is fine, but we're not encouraging people to come into the city for entertainment purposes yet," says Jean Catino, of Graham's promo and publicity wing. In an effort to alleviate traffic problems, tickets for the rescheduled Stevie Nicks dates with the Hooters—and for other shows at both the Concord Pavillion and the Shoreline Am-

phitheatre in Mountain View—will be honored at either venue.

Traffic is a serious consideration. Promoters must be concerned not only with the venue's structural soundness, but also with whether the audience can get to the show. The San Francisco/Oakland Bay Bridge will be closed until mid-November, sources say. Highway 880 in Oakland, one main route to the Oakland Coliseum (site of the upcoming Stones concert), will need rebuilding after its tragic collapse. The Embarcadero Freeway in San Francisco is closed, cutting off one route to the Broadway/North Beach nightclub area. And the 280 Freeway extension to the South-Of-Market area and its many clubs is closed. Other streets are closing for various lengths of time as additional damage is discovered.

The classy and versatile Great American Music Hall, built in 1907, the year after the last Big One in San Francisco, apparently held up very well. "We had some glasses break, but structurally no problem," says Dennis Wood.

In the theater district, previews of "Les Misérables" at the Golden Gate Theatre were postponed, and the just-opened "Durante" at the Curran Theatre was canceled when a water tank on the roof burst and flooded the stage. American Conservatory Theatre performances at the Geary Theatre were also put off.

The annual Jazz In The City shows, scheduled to begin Oct. 25 and run almost two weeks at different venues, are going forward. "Now the problem is getting the word out to everyone that we're going ahead," says Jazz In The City's Mark Wesland.

the recording academy. They are **Andrew Lloyd Webber**, **Liza Minnelli**, **Willie Nelson**, **Smokey Robinson** and **Rod Stewart**. The honorees are to be paid tribute via a two-hour prime time CBS-TV special Nov. 24, with taping to take place Nov. 21 at the Pantages Theatre in Hollywood. The annual event honors those who are still active and have "shaped and advanced music and influenced society."

BEGINNING OF THE END? With **Shooting Star's** "best-of" album entering the Top Pop Albums chart this week without an LP version, **CEMA-distributed Enigma Records** is moving ahead of the pack in deep-sixing vinyl. According to a label spokesman, "Most of the releases we have scheduled call for CD and cassette only. Some will include the LP configuration, and that decision is made on a project-by-project basis."

GLASNOST (CONT.): **Kompass**, regarded as the first Soviet-American print media company, is to operate two magazines of interest to the music trade: **Koncert** will be a Western style mag in Russian covering the contemporary scene, while **Music In The USSR**, an already existing classical publication, will be refurbished and retitled, published in both English and Russian and accept advertising for the first time. **Sam Chase**, former editor-in-chief of Billboard Magazine who more recently operated **Ovation**, a classical consumer publication, has been named VP, editorial director and a director of **Kompass**. He can be reached at Box 289, Planetarium Station, New York, N.Y. 10024. **Kompass** itself is located in Boston. Telephone is 617-266-1214.

SNAKE BITE: **Geffen Records GM Al Coury** says the label plans to take legal action against **KHTY (Y97)** Santa Barbara, Calif., for airing **Whitesnake's** "Flip Of The Tongue" album Oct. 20, weeks before the Nov. 7 release date. A similar incident happened at the station prior to the release of another Geffen title, **Don Henley's** "The End Of The Innocence," earlier this year.

COLUMBIA'S HOT: At the uptown New York store of **Tower Records, Columbia Records** has five of the top 10 records, including **Billy Joel's** "Storm Front" at No. 1 and titles by the **Rolling Stones, Kate Bush, Bob Dylan, and Liza Minnelli**. Store manager **Steve Harman** comments, "The reason this is interesting is they were so cold and now they're so hot."

BACK ON THE SCENE: **Fred Frank**, whose **Roadshow** label produced such successes as **B.T. Express** and **Brass Construction**, is on the talent trail again after a five-year absence. He's signed an act, **Icey Jaye**, to **Arista**, which has just released a 12-inch single, "She's Bad." Frank has relocated to Hollywood, Fla. He can be reached at 407-352-7774.

IN LIGHT OF EMI-SBK Music Publishing chairman **Charlie Koppelman's** view that **Shep Gordon's** "percentage of success versus failure defies gravity," **EMI-SBK** has made an exclusive worldwide collection agree-

ment with **Gordon's Alive Films** and its soundtracks. Besides older features, such as "The Whales Of August" and two **John Carpenter** movies, future projects are part of the deal, too. First is **Wes Craven's** "Shocker," with an all-metal track due out on **SBK/Alive Records**.

A CD YULE CARD: Claiming a first, **Ed Grossi**, CEO of Somerset, N.J.-based budget-midpriced label **Rec-Tack (USA) Inc.**, says some 3,000 outlets, many non-music stores, are ready to display his firm's \$5.99 list Christmas greeting cards that contain a full-length CD featuring the **Mantovani Orchestra & Chorale** (in Canada, performances are by the **Allen Toussaint Orchestra**). Grossi says more than 75 markets are represented with displays.

THE STEVEN J. ROSS Man Of The Year Award dinner will be hosted by the **UJA** entertainment division Feb. 4 at the Waldorf-Astoria Hotel, N.Y.

BALLOTS ARE OUT to select new members in the **Songwriters Hall of Fame**, with formal induction set for next spring at a date to be announced. In the category of national nominees: **Brian Wilson, Smokey Robinson, Carly Simon, Otis Blackwell** and the teams of **Ellie Greenwich & Jeff Barry** and **Doc Pomus & Mort Shuman**. International nominees are **Mick Jagger & Keith Richards, Barry, Maurice & Robin Gibb, Paul Anka, Antonio Carlos Jobim** and **Michel LeGrand**. Posthumous nominees are **Marvin Gaye, Howard Greenfield, Linda Creed, and Sy Oliver**.

BECAUSE HIS FATHER LIVES in San Francisco's Marina district, near the block where the Oct. 17 earthquake caused the huge fire that caught the nation's eye, **Narada** sales director **John Azzaro** got a first-hand view of the relief workers' efforts that next weekend. He came away so impressed that he wants to help coordinate a multi-label benefit in appreciation of those relief crews, with proceeds to benefit **Red Cross** and other participating organizations. Anyone interested in lending a hand to the project should call him at 707-468-5559.

CHAPTER 11: Qintex Entertainment Inc., the Beverly Hills-based TV production company that is 43%-owned by **Qintex Australia Ltd.**, has filed for creditor protection under Chapter 11 of the bankruptcy laws. That means more bad news for **Qintex Australia**, whose recent \$1.5-billion bid for **MGM/UA Communications Co.** was terminated after **Qintex** failed to provide **MGM/UA** with a \$50 million letter of credit. **Qintex Entertainment** said its Australian namesake failed to come up with \$5.9 million that was owed to **MCA Inc.**

ABC RADIO NETWORKS has set its two-hour live **Rolling Stones** interview program with **Mick Jagger** and **Keith Richards** for Wednesday (1) at 10 p.m. ET. The show will be hosted by veteran air personality **Charlie Kendall**, and **Bill German**, editor/publisher of **Stones** fanzine **Beggars Banquets**. The show will be heard in 18 of the top 20 markets.

NARM Ad Hoc Group Moves After Alleging Lack Of Action Committee Is Formed To Investigate Indie Bootlegging

BY BRUCE HARING

PHOENIX Reacting to a perceived lack of action by the Recording Industry Assn. of America in prosecuting bootleggers, the Independent Action Committee of the National Assn. of Recording Merchandisers has formed an ad hoc committee to investigate means of combatting the problem, including hiring detectives to trace the sources of the material.

A volatile meeting of the IAC held here during the NARM wholesalers' conference produced the call to arms against bootleggers, with several labels complaining that the problem has never been worse.

Juggy Gayles, CEO of Sleeping

Bag/Fresh Records, claimed that "independent labels were being bootlegged more than the majors," and said his complaints to the FBI and RIAA had not received a prompt response. "I've given the RIAA the address of the stores where they're selling my records," Gayles said. "They're selling the same record, and it's a very good reproduction if you look at it at a distance. But the sound quality isn't any good."

Gayles and others at the meeting claimed that a pirate network in California was responsible for a large portion of the bootleg stock.

One solution to the bootlegging dilemma could be enforcement of the true-name-and-address statutes, ac-

ording to NARM legal counsel Charles Ruttenberg. The law, applicable in 36 states, requires vendors to register their name and place of business with authorities.

The committee to investigate alternatives to RIAA on bootlegging includes Gayles, Fred Munao, president of Select Records, and Phil Jones, president of Fantasy Records.

In a related development during the conference, RIAA representative Hilary Rosen told the convention delegates that there has been a "staggering" increase in CD piracy in the course of the last year.

"In the past, we barely kept stats because it didn't matter much," Rosen said. But she hastened to add

that, in the last four weeks alone, "we've had five new cases that translate into 30,000-100,000 CDs per case. With CD, we don't have the issues we have with cassettes of reduced quality audibility. These things are being manufactured by legitimate plants, using Philips Red Book CD standards.

"The only way we can get [the pirates] is an ever-increasing sophisticated examination of their marking, artwork, etc. . . . We are starting to work more closely with manufacturing plants, alerting them to what they should be looking for."

Assistance in preparing this story was provided by Earl Paige.

RIAA REDRAFTING BILL

(Continued from page 94)

In another copyright-related issue, a Senate subcommittee official says there may soon be action on a "work for hire" bill that would extend and further define authors' rights.

According to a source, Sen. Dennis DeConcini, D-Ariz., will soon meet with subcommittee members to determine whether the bill should be marked up and sent to the full Judiciary Committee or folded into an omnibus copyright bill along with several other "moral rights" extension proposals that deal mostly with films.

The bill is an outgrowth of a recent Supreme Court case that ruled in favor of a sculptor who had been commissioned to do a work.

The proposal, S.1253, characterized by its sponsor, Sen. Thad Cochran, R-Miss., as "The Artists' Bill of Rights," would expand artists' rights and amend copyright law by clearly defining the term "employee" as "a formal salaried employee within the scope of his or her employment," and providing that in the case of joint works (including those of composers and songwriters), "both parties must contribute some copyrightable matter to the work and enter into a signed, written joint-work agreement prior to commencement."

POLAR MUSIC PRIZE

(Continued from page 94)

contribution to the funding of the international music prize project, which will be organized in conjunction with the Royal Swedish Music Academy. The King of Sweden has agreed to present the inaugural prize at a special music festival in Stockholm in May 1991.

"We will be asking authors' societies throughout the world, plus the IFPI, to come up with nominations for the laureate and the winner will be determined by a jury made up of music journalists and people from all facets of the music industry," says Anderson.

The idea was discussed at the last IFPI board meeting in Athens, Greece, and it will be presented in more detail by STIM, the Swedish authors' society, at the next meeting of the international council of CISAC, the federation of authors' and composers' societies.

"The world really needs a prize of this kind and I very much hope that the music industry will give it moral and financial support," Anderson says.

NARM INDIE UNIT AGREES TO SUPPORT SELF-STICKERING

(Continued from page 1)

on stickering, which is studying the issue of standardization.

The informal agreement, which was proffered following a screening of the Parents' Music Resource Center's controversial video "Rising To The Challenge," was the subject of an hourlong discussion during IAC's meeting on Oct. 22 at the NARM wholesalers' conference here.

"If we don't do something about it,

we'll get battered," said Fantasy Records' Phil Jones, president of IAC. He added, "There's 10 or 20 sick minds that make this kind of [explicit] music. It's a shame that this slime gives us such a bad name."

Charles Ruttenberg, the NARM legal counsel, told the IAC delegates that "the climate is not too favorable" for explicit lyrics. "We're hoping to support a voluntary system,"

he added, cautioning that "it would be complicated and difficult for sound recordings. But we feel the voluntary system is better than criminal statutory actions."

Ruttenberg continued: "We're seeing signs that there's an effort to restrict lyrics professing bigotry, racism, and whatever. The expansion of these issues to these areas would raise serious First Amendment is-

sues."

The NARM legal counsel also detailed the existence of a list of 25 albums compiled by major retailers who are tracking complaints on explicit lyrics and art. Some of the product on the list is more than a decade old, he said.

Not every label wholeheartedly supported the stickering move. Bruce Iglauer, president of Alligator Records, said, "One of the things that makes this country great is the right to be offended. We're buying in to the PMRC's arguments. If we sticker ourselves, then every book and magazine should be read for similar content and stickered."

Explicit lyrics and stickering were also mentioned in an address given by Frank Hennessey, president of the Handleman Co. and a past NARM president.

In a speech presented to the rack-jobber portion of the wholesalers' conference, Hennessey said, "We can no longer accept the argument that the artists won't listen to stickering arguments. They must. Judgment—sound judgment and concern for the consumer—must become part of the equation balancing creativity and artistic freedom.

"Unless we act now, we may find that legislators and lobbyists will give our industry the most effective inventory reduction program ever implemented."

Assistance in preparing this story was provided by Earl Paige.

WARNER COMMUNICATIONS POSTS RECORD PROFITS

(Continued from page 6)

third-quarter and nine-month operating income was WEA International, according to the company. In addition, the worldwide growth in CD sales fed the sales upturn, as CD unit sales of WCI companies increased more than 50%. Meanwhile, worldwide cassette unit sales increased by more than 15%.

Domestic best-sellers for WCI during the third quarter included releases by Motley Crue, Skid Row, Paula Abdul, Aerosmith, and Randy Travis. Internationally, major contributors included Simply Red, Madonna, and Prince's "Batman" soundtrack.

The WCI recorded music and music publishing division includes

Warner Bros. Records, Elektra Entertainment, Atlantic Records, WEA Corp., WEA International, WEA Manufacturing, Ivy Hill Corp., Warner Special Products, and Warner-Chappell Music.

Warner Home Video is included in the company's filmed entertainment division, and no figures were brokered out for the home video unit.

WCI was acquired by Time Warner Inc. on June 16. Time Warner separately reported third-quarter figures for the combined companies on a pro forma basis. Under that formula, the Time Warner music division is identical to the WCI Music Group, with the same revenues, but the income was re-

ported differently.

Thus, pro forma third-quarter profits for Time Warner's recorded music and music publishing division, before interest, taxes, depreciation, and amortization, were \$108 million, compared with \$92 million for the prior-year period. For the nine-month period, they were \$359 million vs. \$258 million.

Time Warner includes its Time-Life record club unit in its books division, along with Time-Life Books and the Book-of-the-Month Club. HBO Video is on the programming-HBO line, which also includes the HBO and Cinemax pay-cable services. Both divisions reported lessened earnings for the third quarter. **KEN TERRY**

Reintroduced Obscenity Bill Alarms Trade Act Calls For Record-Keeping On Explicit Material

BY BILL HOLLAND

WASHINGTON, D.C. The controversial record-keeping provisions of the 1988 Meese Commission-inspired federal obscenity law, cut down by the U.S. District Court in a challenge last May, have reappeared—this time in a rewritten Senate amendment sponsored by Sen. Dennis DeConcini, D-Ariz.

Sen. Strom Thurmond, R-S.C., sponsor of the original bill, is a co-sponsor, along with Sens. Orrin Hatch, R-Utah, Charles Grassley, R-Iowa, and Howell Heflin, D-Ala.

Opponents of the law say they have not had enough time to fully analyze the amendments, but already caution that the measure needs to be scrutinized.

Called the Child Protection and Obscenity Enforcement Act Amendments, the bill, S. 1787, introduced Oct. 24, would restore the record-

keeping provisions that would require anyone producing sexually explicit material (books, periodicals, film, video, "or other matter") to keep age and identity records of individuals depicted.

DeConcini calls the amendments "carefully tailored" to meet the constitutional questions raised by the court challenge, and says the record-keeping will provide a "necessary tool for prosecutors."

The changes in DeConcini's amendments specify actual sexual depiction rather than simulated depiction, and provide assurances that names and age lists would be used only in the specific prosecution cases. In addition, the new wording tightens up interstate or foreign commerce restrictions, and assures that mere distribution of materials does not fall under production, manufacture, or publishing of such matter. Prison terms are also prescribed in the current ver-

sion: up to two years for a first offense, and not more than five for a second offense.

Another pending bill, S. 1226, the Pornography Victims Compensation Act of 1989, sponsored by Sen. Mitch Mitchell, R-Ky., has industry observers concerned.

They say that the present wording of the bill could allow a perpetrator of a sexually violent crime to refer to a mainstream, nonpornographic, non-obscene film, video, or recording as the reason, partial reason, or even an influence for his or her crime, and that such admission could serve as enough evidence to trigger a civil lawsuit against the producers, distributors, exhibitors, and sellers of the product by the victims of the crime.

Referred to as the "Bundy Bill," S. 1226 has not yet been scheduled for hearings. However, several of its co-sponsors serve on the Judiciary Committee, including Thurmond.

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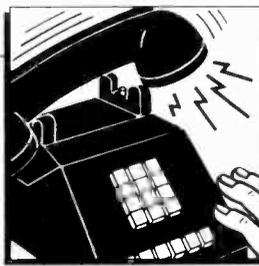
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MECHANIC RECORDS

INSIDE TRACK



Edited by Irv Lichtman

CBS POP DAT IS ON HOLD: While CBS' Sony Classical unit plans to release at least 20 DAT titles next spring (*Billboard*, Oct. 28), the pop DAT story there isn't as clear-cut. CBS Records president Tommy Mottola says none of the CBS labels is following the classical initiative with a pop rollout at the same time, including availability of pop samplers, as previous reports have suggested. "We're going to look at the matter on a quarter-by-quarter basis," he says. Mottola regards classical DAT titles as more natural than pop to the launch of the DAT era in view of the high prices that will greet well-heeled audiophiles. "It's apples and oranges. We'll watch the tide, however, and see where it develops."

SECURING DAT'S FUTURE: When DAT does arrive, Frank Hennessey, president of giant racker Handleman, hopes the industry can "do it right the first time"—in terms of packaging. He noted during his talk at last week's NARM wholesaling confab in Phoenix, "This year the Handleman Co., using four different theft deterrent packages, will box over 50 million cassette tapes, clearly a costly process that can be eliminated by utilizing the appropriate [DAT] packaging from inception."

STIRRING THE POLYGRAM POT: Rumors that PolyGram plans to give its Polydor and Mercury labels more autonomy are untrue, say label sources, who note that such a move would require extra people and facilities. Right now, all that distinguishes the two labels is their separate promotion staffs, which are based on opposite coasts. Meanwhile, however, discussions are going on with PolyGram's new acquisitions, A&M and Island, about how to fit their operations together with their parent company's. According to PolyGram executive VP Bob Jamieson, who recently went to London for the first round of these discussions, "Island and A&M have expertise in certain market areas that we don't, and vice versa." Examples, he says, include PolyGram's ability to work back catalog and its world-leading classical division, which might be able to help A&M with its distribution of Nimbus, Delos, and Denon product. In addition, he notes, Island has a level of street credibility with rap and dance product that could aid PolyGram's efforts in those areas.

AZOFF EAST AND WEST: Though some reports have Irving Azoff close to clinching an entertainment company megadeal with WCI, Track hears that there may be a few potential snags in the deal—and that the possibility exists that the man may soon jet to Tokyo to talk serious business with JVC.

DISNEY ON RECORD: Though the Walt Disney Co. traditionally plays it close to the vest, rumors about the company's planned major entry into the record business were addressed at the recent Bear, Stearns Media & Entertainment conference in Tucson Oct. 18-21. During a company presentation, Larry Murphy, Disney senior VP of strategic planning and development, acknowledged the loose talk. "It's been rumored that we are entering the recorded music business," he told the audience, "and I think there'll be some announcements there soon. We think that that is a business that is a good fit with our creative software orientation. There's some big giants out there that we're going to have to contend with, but we think we can be successful there."

NO SLOWDOWN AT MOTOWN: Scuttlebutt has it that Motown Records, now under MCA's wing, could be taking the plunge into the ever-expanding rap music marketplace. The label has recently linked with New York's famed Apollo Theatre for Apollo Theatre Records (*Billboard*, Sept. 9), which will nurture raw new artists, including rappers, and has released a rap compilation album that was executive-produced by KDAY Los Angeles personality/rapper Greg Mack, called, "What Does It All Mean?" Indeed. Some say it means a new label in the near future, possibly headed by Mack. Motown executives will neither confirm nor deny the rumor. The label name being bandied about? Yo! Town, of course.

DISCOUNT DETENTE: Arguments among two factions of one-stop members in Phoenix at NARM's wholesale meet erupted at one point when Jerry Richman, head of Pennsauken, N.J.-based Richman Bros., was pushing a manufacturer's panel to discuss how return policies are formed. Steve Libman, head of Nova Distributing and one-stop chairman this year, apologized for Richman's attempt to bring up the subject, which was not warmly received by the NARM and Recording Industry Assn. Of America counsels present.

RICHMAN RUMORS: According to rumors making the rounds at that the NARM meet, Richman Bros. and W.H. Smith are huddling to discuss the possible sale of either part or all of the Sound Odyssey chain to the British retailer. W.H. Smith already established a beachhead in the U.S. when it acquired Philadelphia's Wee Three chain. Neither party would comment on the rumors.

A SPECIAL STATE: Alabama will be the first to receive the new Bertelsmann Music Group Award for "outstanding achievements and contributions to the global music business." BMG Studios in New York will be the site Oct. 30 of a presentation by BMG president, CEO Michael Dornemann, RCA Records president Bob Buziak, and senior VP/GM RCA/Nashville Joe Galante.

LEGENDS IN THEIR TIME (NOW): The first five among Living Legends in the music industry have been selected by the national board of trustees of NARAS, (Continued on page 92)

Senate Rejects RIAA Draft Of DAT Bill

BY BILL HOLLAND

WASHINGTON, D.C. Senate Copyright Subcommittee officials have turned down a draft of a DAT enactment bill offered by the Recording Industry Assn. of America. The RIAA plans to offer a rewritten bill some time in November.

"There were several problems with the language in the bill," said one subcommittee spokesman, "and we asked them, 'you don't want that in the bill, do you?' and they said, 'no.'"

The official said that the way the draft bill was worded, it could have been used later as a "springboard" to other technological formats with unchartered copyright protection.

Further, the DAT bill as written might have been sent to the Commerce Committee and viewed as a trade issue rather than to the Judiciary Committee, under which the copy-

right subcommittee falls. The RIAA preferred that the draft be viewed in light of its copyright implications.

Hilary Rosen, the RIAA's VP for government relations, says the trade group plans to have the reworded bill introduced "within the next two weeks."

Rosen adds that one of the major reasons for the redraft "is to make sure the bill and what it talks about is limited, isolated, to the audio/visual DAT issue and not other technologies. After all, this is being looked on as a guinea pig."

(Continued on page 93)

Swede Funds \$400K Music 'Nobel' Prize

BY MIKE HENNESSEY

STOCKHOLM, Sweden A music industry equivalent of the Nobel Prize will come into being in May 1991, with a 3 million krona (\$462,000) prize going to the person or persons who, in the opinion of a committee of judges, made the greatest contribution to music in

the previous year.

The Polar Music Prize, covering all areas of music, is the brainchild of Swedish music personality Stig Anderson, founder of Sweden Music and Polar Records, and former manager of Abba, the most successful Swedish act of all time.

Anderson has made a \$6 million (Continued on page 93)

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