In This Issue

THE GIANT STEPS OF NEW KIDS ON THE BLOCK
Here's To The Kids In All Of Us.
Indie Promo: New Realities Sink In Cautious Labels Keep Prices In Check

**BY CHRIS MORRIS**

LOS ANGELES—The independent promotion field—the subject of renewed scrutiny this year as a result of promo man Joe Isgro's trial here on payola-related charges and Fredric Dannen's scathing depiction of indies in the best-selling book "Hit Men"—has weathered a period of crisis and emerged leaner, yet relatively healthy. The ranks of the indies have thinned since the pivotal 1988 NBC News report that focused on their practices. The promoters do not command the same clout with major radio stations they did in past years, according to insiders contacted for this story. And fees paid to independents have not reached the astronomical levels hit during the indie's heyday in the early- and mid-'80s (one estimate says expenditures reached 300 million in 1985 alone). But, despite the somewhat tarnished image of the indies in recent years, most major labels are now dealing directly with the promoters, rather than using the alternative practice of funneling payments for promotion through individual artists' management companies (Billboard, Oct. 15, 1988). The use of indies remains a commonplace expenditure, with most labels continuing to contract outside promoters extensively as a supplement to their own promotion staffs, which generally are expanded following most labels' suspension of indie promotion in 1986. Although the charges against Isgro were dismissed in September after a federal judge accused promoters of "outrageous misconduct," his indictment and media allegations of misdeeds to indies made the industry nervous for a time. But in the long run, some executives say, the attention focused on the indies may ultimately have been good for the health of the business.

(Continued on page 82)

Vanilla Ice Disc Speeds To Certs Mark

**BY PAUL GREIN**

LOS ANGELES—Vanilla Ice's debut album, "To The Extreme," has emerged as the fastest-selling album of the past six years. The SBK title sold 5 million copies in the U.S. in its first 12 weeks, according to Recording Industry Assn. of America sales certification. It is the best out-of-the-box showing by any album since Prince's "Purple Rain" soundtrack sold 8 million copies domestically in its first 20 weeks in 1984. Released Sept. 10, "To The Extreme" was certified gold, platinum, double-platinum, and triple-platinum Nov. 19. It was certified quadruple-platinum the next day.

(Continued on page 83)

NAACP: Let's Give Minorities More Music-Vid Work

**BY MELINDA NEWMAN and JANINE MCDAMAS**

NEW YORK—Minorities are being excluded from the video-making process, according to the NAACP, which has begun working with record labels and production companies to change the situation.

"We received complaints from African American video production firms about getting access to the market," says the NAACP's Michael Fletcher, who is heading a task force to

(Continued on page 83)
HARRY...

GOLD ON COLUMBIA...
"We Are In Love" — the sensational vocal album of Harry Connick, Jr.'s original songs shot straight to Gold. So did "Singin' & Swingin'"; his home video debut. And the hit film soundtrack, "When Harry Met Sally..." is fast approaching Platinum.

SRO ON TOUR...
Harry's spectacular stage show dazzled sold-out crowds around the country and couldn't go a night without a standing ovation. The New York Times predicted stardom: "The talent is major—the prospects unlimited." The Los Angeles Times agreed: "Connick's star has only just begun to rise."

A HIT IN HOLLYWOOD...
The rave reviews for Harry's "Memphis Belle" film debut created great expectations for his role in the upcoming "Little Man Tate" with Jodie Foster. And his haunting rendition of "Promise Me You'll Remember" (Love Theme from "The Godfather Part III") is the pop hit of the film soundtrack. Next up? The All-Star tribute to Frank Sinatra airing December 16 on CBS Television, and in January, the release of "Swinging Out Live," the complete 80-minute home video of Harry's sold-out Dallas concert.

Harry Connick, Jr.
The complete entertainer.
Calif. One-Stop Indicted On Obscenity Latest Target Of Federal Crackdown

BY BILL HOLLAND

WASHINGTON, D.C.—In the latest series of federal indictments against distributors and producers of X-rated films and videos, the Justice Department prepared Dec. 9 that a major California X-rated one-stop and its subsidiaries have been indicted by a federal jury in Dallas on charges of conspiracy and transportation of obscenity material.

Charged in the eight-count indictment are California Publishers and Lithographing Corp., Video Team Inc., and Great Western Litho & Bindery, the operators of the three companies. CPLC, based in Los Angeles, is one of the largest wholesale distributors of sexually explicit product in the country.

Speakinghead the federal probe was the Justice Department’s Child Exploitation and Obscenity Section (see story, page 5).

Using Title 18 of the U.S. Code, the federal agents seized all real property and all documents belonging to the businesses.

If convicted, the defendants face maximum penalties of 35 years in jail and a maximum fine of $1.5 million. The first indictment charge that rate defendants face a total of $3.5 million in fines.

This is the second indictment of Los Angeles-area businesses to result from a series of searches coordinated here by the department’s aggressive Obscenity Section and

ed on the board,” Berns says. “The industry is made up of one-and two-store operators and they have representation, as they should. But the industry is also made up of major chains.”

The VDSA recently increased its membership roster and is trying to get the board from three to five, while at the same time lifting a restriction that prohibited any representative from being the president of the board (Billboard, Sept. 22). The other appointments on the board are: First Sec. Peggy Meyers, of Show Industries and Richard Abt of West Coast/Na.

(Continued on page 82)

VSDA Names Steve Berns To Board Of Directors

BY PAUL VERNIA

and EARL PAIGE

NEW YORK—The Video Software Dealers Assn. has appointed Steve Berns, president and CEO of 36-store, New York-based RKO/Warner Video, to its board of directors.

The move reflects the trade group’s efforts to increase the representation of large chains in its policy-making bodies.

“It’s an appointment that con- tinues to signal that the best way VSDA can get any message across is by having a whole broad spectrum of retailers represent-

While the meetings were still under way at press time, several studio executives contacted their counterparts likely would participate in the spot, although in what manner and to what extent is still to be determined.

Work on the spot—as well as development of a theme and format—would have to be completed by Dec. 17, with the broadcast scheduled for Dec. 20.

Despite the lack of a network contract, the bowl is expected to draw high ratings. The game will pit Penn State against Florida State Univ., currently ranked No. 6 and No. 7.

According to Castell, Raycom has cleared the broadcast in more than 90% of the country.

The Blockbuster Bowl will be the sixth-largest college bowl in the coun-

try in terms of the purse. Each team will be paid $1.25 million to appear.

Blockbuster has signed a contract for the game, Castell says, with options that could extend the relationship for an additional 10 years.

(Continued on page 82)

B’buster Has Time On Its Hands For Trade Offers Free TV Spot For Generic Ad To Push Rentals

BY PAUL SWEETING

NEW YORK—The video industry awareness campaign “Baby” coexist in the market for the first time, according to Blockbuster senior VP Ron Castell.

The offer was to go ahead with placing a spot on the bowl broadcast if the manufac-

are likely to agree to go along and agree to promote the promotional clips from which to compile the spot, according to Blockbuster senior VP Ron Castell.

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(Continued on page 80)

3 Majors Take Rare Step With December Buy-Ins

BY ED CHRISTMAN

NEW YORK—Three music-industry majors, in moves some deals characterized as somewhat unusual for this time of year, are offering deals on hit and catalog product for stores to be played in December.

One deals three new deals began Dec. 3; deals from Uni Distribution Corp. (the licensed MCA distribution unit) and CBS Records Distribution run through Friday (14), a P&G pro-

gram ran for one week.

The deal, typically the fall buy-in program from the six majors are long over by the time December comes around, and the only product of-

ered with incentives during this month are titles that are being worked by the labels.

Some retailers suggest that the majors, aware that many chains are experimenting at flat or significantly up in December, offered the deals to help stimulate sales. But while exec-

utives from PG, Uni, and CBS each had other reasons for offering deals now, they also seem to indi-

cated they have been in talks with the majors.

“We did this strictly as a response to the accounts,” says CBS VP of

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(Continued on page 80)
IFPI Prez: East Needs Copyright Aid
Urges Education Before Pirates Gain Ground

By Jeff Clark-Meads

LONDON—The head of the international record industry’s trade association is advocating direct action over the lack of copyright expertise in Eastern Europe. He says executives from the infant independent Eastern recording business should be brought to the West and educated.

IFPI president Sir John Morgan feels such a learning process is needed following news that the East’s pirates are preparing to move to the Soviet Union should such measures be introduced in his home country.

"This guy is already testing out the territory in the Soviet Union because he knows his life could be made very difficult in Poland." The Soviet Union is likely to be the haven for pirates for some time before Morgan acknowledges, the new copyright law is very low on the Soviet Union’s political agenda.

The IFPI hopes, though, that piracy will be curbing more quickly. "The East wants legitimacy," Morgan says. "They want the image they have in the West as being a force of pirate hoods to give way to the idea of being a flourishing market which is playing by the same rules as all others.”

Morgan feels that process will be assisted by Eastern executives being tutored by their more experienced Western colleagues. He points to courses organized by the World International Property Organization that are already popular with record company staffs from the developing nations in South America and Africa.

He hopes that Eastern Europeans will also take advantage of the IFPI-run and subsidized seminars on copyright.

"We need to get people over here and teach them about copyright and the other things they need to know when running a record company. We’re not taking anything difficult; we’re talking about telling them what a balance sheet looks like.

For its part, the IFPI is building its own organization in the East. A national group has been established in Czechoslovakia and now operates offices and permanent staff. The organization is also becoming more active in Poland and Hungary. It has limited representation in Romania and Bulgaria but is analyzing a report from a fact-finding mission in those countries.

Noted Composer Aaron Copland
Dead At Age 90

By Is Horowitz

NEW YORK—Aaron Copland, whose music came to be accepted throughout the world as quintessentially American, died Dec. 2 of respiratory failure in New York City. He was 90 years old.

Although his fame rested largely on a dozen or so works, their wide dissemination through live performances and recordings made them known to more listeners than the music of any other American composer of classical music.

Copland’s influence, however, penetrated far beyond his own work. Throughout his career he was a devoted supporter of colleagues, whatever their expressive idiom. He used his indelible influence to promote new music, often by composers whose creative impulses differed markedly from his own.

Copland’s most popular score is undoubtedly his ballet "Appalachian Spring," written in 1944 and still the subject of frequent new recordings. Other of his ballet scores, such as "Rodeo" and "Billy the Kid," command almost as much affection, and are joined by such works as "El Salon Mexico," "Lincoln Portrait," and "Fanfare for The Common Man" as among the most-performed pieces in the standard concert repertoire.

In Leonard Bernstein’s career, one called "Fanfare," also quoted in Copland’s Third Symphony, the "American" concert, was first heard as "Fanfare for the Common Man." Also among Copland’s most accessible works are scores he wrote for such films as "Our Town" and "The Red Pony." He won an Oscar for his score to the 1948 film "The Heiress."

Copland’s more esoteric works, including several using serial techniques, are less widely known (Continued on page 81)

Glass Is SBK’s Exec VP/GM
Overserves Label Promo, Mktg., Sales

By Irv Lichtman

NEW YORK—Daniel Glass, a key player in the remarkable first-year success of SBK Records, has assumed direct, day-to-day responsibilities for the label’s promotion, sales, and marketing functions.

Glass, with the label as senior VP of promotion since it was organized in 1989, has been promoted to executive VP/GM.

A scant year after its debut under the CEMA distribution banner, SBK has had three No. 1 singles from hit albums by Techno- tron, Wilson Phillips, and Vanilla Ice, as well as the hit Teenage Mutant Ninja Turtles soundtrack.

In dollar terms, the company expects to gross more than $80 million for calendar 1990, twice the amount it had projected, according to Glass.

"Charlie [Koppelman and Marty [Bandier] wanted one person—a day-to-day responsibilities," says Glass, referring to the label’s chairman/CEO, and president/chief operating officer, respectively. Koppelman and Bandier founded the label as part of their sale of the SBK music publishing catalog to Thorn-EMI.

Glass, who left Chrysalis Records as promotion VP to join SBK, will oversee an orchestra in the marketing, sales, and marketing divisions.

Reporting to Glass are his major aides: VP 40 promotion and tour Lane, marketing head Ken Baum, and VP of sales Bob Cahill. Glass also directs public relations under Elliot Hubbard and an international section. The label’s A&R head, Don Rubin, continues to report to (Continued on page 79)
George Jones Leaves Epic Singer Expected To Sign With MCA

BY EDWARD MORRIS

NASHVILLE—George Jones, commonly regarded as the most expressive country singer of his generation, has left CBS/Epic Records after 18 years on the label. He is expected to sign with MCA Records, although nothing is set in stone.

“We’re all friends,” says Roy Wunsch, CBS senior VP/GM. “I have the utmost respect for (George). We want the absolute best for him, and I think it’s working out best for George and CBS—and I hope for the states are not liable because they are covered by the larger protection of sovereign immunity granted by the Eleventh Amendment.

The new law makes clear sovereign immunity does not extend to protection against copyright infringement.

The coalition, along with BMI lobbyist Jim Free, of Walker Associates, had worked “quietly for more than a year” with the Congress for its legislation, said July 1 in Washington, and to gain support for the bill.

The new provisions give the music and literary community legal remedies and protection from activities that violate fair use on the state level. These activities include the use of unlicensed music and widespread photocopying of books and magazine articles.

Bill Holland

George Jones

State's Can Now Be Sued Over Copyright Infringement

WASHINGTON, D.C.—The U.S. Copyright Office has rejected a copyright coalition that includes songwriters and music publishers as well as authors and book publishers, has made a fundamental copyright provision that now makes states liable for copyright infringement violations.

The bill, the Copyright Clarification Act, was signed into law Nov. 15 by President Bush. Passed by Congress at the end of session, the legislation amends the U.S. Code to clarify that the states, as well as their agencies and employees, are subject to suit in federal court for infringement of copyright and exclusive rights in musical works.

The new law voids a June 1989 divided ruling by the Supreme Court upholding a lower-court decision that the states are not liable because they are covered by the larger protection of sovereign immunity granted by the Eleventh Amendment.

The new law makes clear sovereign immunity does not extend to protection against copyright infringement.

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Bill Holland

Looks Like A Merry Christmas For Manilow; Yanni, Cinderella Also Post Principally Gains

BY PAUL GREEN

CHART BEAT

Fast Facts: Female soloists and groups account for four of the top five singles and five of the top 10 albums on this week's pop charts. Contributing to both tallies: Bette Midler, Whitney Houston, Madonna, Wilson Phillips.

"Ralph Tresvant" leaps from No. 49 to 23 in its second week on the pop albums chart. It is off to an even faster start than either of the year's two previous New Edition offshore albums. "Johnny Gill" was No. 27 after two weeks; "Bell Biv DeVoe" was No. 30. Also, Trevent's lands his first No. 1 solo hit on the Hot R&B Singles chart with "Sensitivity.""Dann Yankee"" "High Enough" jumps to No. 10 on the Hot 100, giving lead singer Ted Nugent his first top 10 hit. The groove rocker's biggest single as a solo artist, "Cat Scratch Fever," peaked at No. 20 in 1977.

Frank Sinatra's three-CD "The Capitol Years" jumps from No. 192 to No. 152; his four-CD "The Reprise Collection" enters at the chart at No. 164. How many current acts will stand the test of time like Sinatra has? Damned few.

We Get Letters: William Simpson of Los Angeles notes that New Kids On The Block are the first 10 men on the pop chart at the same time since U2 scored with seven in the fall of 1987. Vincent M. Vero and Jarrett E. Nolan of WHTZ (Z100) in NYC, note that "Cinnamon" has finished as Vanilla Ice's "To The Extreme." Though the $24.98-list album has been out for just a month—and is listed at a healthy No. 32 on this week's chart—Capitol has already released a one-CD album of highlights from the concert. That $10.98-tile lists the chart this week at No. 157.

Capitol's goal, of course, was to make the project accessible to fans who might be put off by the relatively high ticket price of the double CD. That is the first of the album's highlights will cannibalize sales of the original, definitive release.

Warner Bros. had a similar goal earlier this year when it issued an album of excerpts from Red Stew's "Storyteller" compiliation, though there are two key differences. That compilation was a four-CD boxed set, increasing the need for a lower-priced alternative. And Warner waited until the set had been out for four months and had dropped out of the top 100 before springing "Selections From Storyteller."
COMMENTARY

His Plea For Love & Still Peace Echoes LENNON HAD LASTING IMPACT ON WORLD

By DAVID FLITNER JR.

The news of John Lennon's death, 10 years ago on Dec. 8, hit like an emotional tornado. Fragments of memories, impressions, and jagged ideas flew about in wild fury, to be scattered at random far from home. And there were questions: Who would do such a thing? Why must the bright star in the sky dim? Was he ever guised? What will it take to move our legislators to enact meaningful gun controls that comport with those of our neighbor Canada?

In retrospect, many of the impres- sions remain unshaken, many of the questions unanswered. But we know that John Lennon was important because he was more than an entertainer, more than an artist. "He wasn't a pop star but an artist, a creador George Martin," but he was a great man.

The fact is that for those now in the prime cultural models have been musici ans and a select few political figures in the West who were most influential people in the growth of this generation's cultural identity. His death at age 40 was like some in credible blow, leaving a cultural void that I'm reeling in disbelief and disorientation. It was an event that will re- main for a long time, recaling their whereabouts when they heard the news that sad Monday night.

In the beginning, we came to know John through the beatnik music that I was only too exuberant the Beatles' music and their triumphant arrival in the U.S. to appear on "The Ed Sulli van Show." The message of the Beatles' music, and of the Beatles them selves, was simple and irresistible: Enjoy life. The Beatles were in the vanguard of the vanguard social ca- sophony of the '60s. They encouraged fun, love, reproach, a shattering of inhibition, and large doses of muz- ic. It's hard to say how they did it without hurting anyone.

As the '60s increasingly became a time of turmoil, conflict, and confron- tation, the Beatles sang and spoke more substantively of world peace, of love among all peoples. With Yoko Ono, John became increasingly visi- ble and active politically, speaking out against war and holding widely publicized demonstrations to dramatize the call for peace and social justice. John's lyrics, as a Beatle and later as a solo performer, call for taking seriously the concept of peace, disorientation. By calling his jump to see him, and once, his distinctive voice raised in song—a satisfying and reas-urring sensation. Perhaps it was a raising a family, building a marriage, sticking close to home, and giving precedence to the private personality over the public.

But in 1989, John re-emerged. It was a contented and mature person who reached out anew; who could say, "Well, you make your own dream. That's the Beatles' story, isn't it? ...Produce your own dream ...It's quite possible to do anything." It was good to see him and to hear, once again, his distinctive voice raised in song—a satisfying and reassuring sensation. Perhaps it was a

Letter to the Editor

HYPOTHETICAL COLUMN

Bravo to James Bernard for his sharp rebuttal of Edward C. Arrendell's hypothetical call for record companies to play the role of censor. I believe that the Beatles were an inevitable product of any economic or social upheaval the Beatles' music and their triumphant arrival in the U.S. to appear on "The Ed Sulli- van Show." The message of the Beatles' music, and of the Beatles them selves, was simple and irresistible: Enjoy life. The Beatles were in the vanguard of the vanguard social caphony of the '60s. They encouraged fun, love, reproach, a shattering of inhibition, and large doses of muz-ic. It's hard to say how they did it without hurting anyone.

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The 1990 Billboard Music Awards

A new annual prime-time awards show, based on Billboard's year-end charts.

The #1 Rock, Pop, R&B, Rap and Country stars.
And for the first time ever, the #1 song and artist in the world.

Live performances by winning artists, the year in review including new performers, the biggest releases and highest concert grosses...Plus—special appearances by past #1 artists!

The 1990 Billboard Music Awards
8p.m./7 Central, Monday, December 10th, on Fox

A BPI COMMUNICATIONS COMPANY
NEW YORK—Can a top 40 station play "Shooting Star" by Bad Company? "Sunset Baby" by Bob Seger? "Dear Prudence" by the Beatles? At a time when many top 40 PDs are unsure how current rock mixes with dance music, WOKI (106) Knoxville, Tenn., PD Clay Gish is on his third year of mixing a lot of classic rock titles, including the above, with such currents as "Ice Ice Baby" and "Baby, I'm a Star." Gish may be the most extreme example of a top 40 PD using classic rock oldies to target adults. But he is not alone. WXKX-FM (Kiss 108) Boston stepped up its use of both rock and pop oldies several years ago when WODS (Oldies 103) began threatening its adult demes. It still plays an occasional "Happy" by the Rolling Stones or "Take Me To The River" by the Talking Heads, even with mainstream Rolling Stones or "Take Me To The River" by the Talking Heads, even with mainstream

SOUTHERN COMFORT ZONE? WOKI's mix confounds most industry observers. But under Gish, 110 has gone from last among the city's five major FMs to second. And his only format rival, the more conventionally focused WTNZ, went dark shortly after 1100 altered its format. As Gish sees it, "The failure of top 40 is its failure to provide listener comfort. What does a top 40 have for a guy who's 32 years old? I just drove across the country and most of the top 40 I listened to had nothing that would appeal to [adults]."

"In the summer, [album competitor] WIZM's weekly curve in their target demo of 12-18 year olds was 115,000. We're reaching 104,000 adults. On the other end of the scale, AC WMYU has 152,000 women. We reach 138,500 women.

More than any other station listed here, WOKI's current extends onto the adult rock/ turf of most present-day<br>day album rock stations. Current Gish has played in recent months include "Pretending" and "No Alibis" by Eric Clapton, "Concrete & Steel" by ZZ Top, "Brickyard Road," by Johnny Van Zant, and Roger Waters & Cyndi Lauper's "Another Brick In The Wall," as well as Tony! Toné!, Black Box, and Dee-Lite.

Similarly, Gish's 35 core artists include Van Halen, ZZ Top, Steve Winwood, Tom Petty, Heart, Foreigner, Fleetwood Mac, the Eagles, AC/DC, Aerosmith, and Led Zeppelin—all acts that one might expect from WIZM. They also include the non-WIZM likes of Prince, Madonna, Bing Crosby, Elvis, the Beach Boys.

Gish's philosophy is, by his own admission, carried over from his days at top 40 KRBX Houston, which, in the late '70s, played Jehova Full album cuts. His "superstar CHR" theory may sound familiar to those who worked top 40 in the '70s, but it has not been heard much since the song-driven top 40 revival of the mid-'80s. The acts we play are big tour acts and these are the songs they play to huge crowds. I don't consider them classic rock. I consider them core songs from core artists. We don't play Janis Joplin or Jimi Hendrix or the Doors or acts that aren't still around and viable."

SANTA'S HELPERS. Sisters Carrie, left, and Wendy Wilson, right, who comprise two-thirds of the group Wilson Phillips, recently taped a segment of Hitlee USA's Christmas show that is set to air Dec. 25. Pictureed with the Wilsons is Hitlee USA production eff Dean Gross.

IN THIS SECTION

Vox Jox: Calderone New PD At WDRE; Greaseman Vindicated When Promotion Directors Join From Outside Radio Syndicators Debate Dees Distribution Decision PD Of The Week: Rock 40 Lives? Mel Myers, KMYZ Tulsa

Radio

Can Top 40 Really Play Classic Rock?

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Vox Jox: Calderone New PD At WDRE; Greaseman Vindicated When Promotion Directors Join From Outside Radio Syndicators Debate Dees Distribution Decision PD Of The Week: Rock 40 Lives? Mel Myers, KMYZ Tulsa

Radio

Can Top 40 Really Play Classic Rock?

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Gish's philosophy is, by his own admission, carried over from his days at top 40 KRBX Houston, which, in the late '70s, played Jehova Full album cuts. His "superstar CHR" theory may sound familiar to those who worked top 40 in the '70s, but it has not been heard much since the song-driven top 40 revival of the mid-'80s. The acts we play are big tour acts and these are the songs they play to huge crowds. I don't consider them classic rock. I consider them core songs from core artists. We don't play Janis Joplin or Jimi Hendrix or the Doors or acts that aren't still around and viable."

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LOOK FOR A TIGHT finish when the fall Arbitron ratings come back next month. In the weekday second Arbitron sheet, WLW TV was up 5.1-5.2, just ahead of urban WRKS, which was off 5.2-5.1. Oldies WCBS-FM (4.9-4.7) was third, unless you count WITF-AM as a simulcast, in which case it goes 5.0-5.1. Top 40 WTTZ (4.3-4.3)重回.

Other New York numbers of note: Dance WQHT (90.7) 3.6-4.2, after an abnormally slow month; urban WBLK (87.3-8.4); country WJSY (93.5-9.3); country WDCN (88.3-8.3); WNYL (93.5-9.3); and WDRR-FM (93.5-9.3).

In Los Angeles, KCST still leads 6.4-5.7, but it's closer than usual as top 40 KIIS-AM-FM rises 5.0-6.4. Also, KLON-FM (98.9-99.3). The station, which has been showing in some time, finishing in third place, 4.3-4.5. N. T. KABC holds at 4.4 (4.4-4.4). KFWR (Power 106), which was up big, is now 3.9-4.1. AC KBIG (3.7-3.9); Spanish KLVE (3.0-3.1); country KBBF (3.7-3.5); and top 40 KRLQ (13.9).

In Chicago, N/T WGN opens its lead over urban WGCI 8.8-9.7 to 7.0-7.3. The big story remains the ascent of KGO-FM. The talk station which switched jocks (which goes 5.6-6.1). Also, album WLUP-FM (4.3-4.1) and WCKG (4.3-4.1); urban AC WAZZ (4.2-4.1); country KFRC (2.9-3.0); and urban KSLA (2.3-2.7) and WLS (2.5-1.9).

GROOVE G CONNECT

The Washington Post reports that a $10.7 million civil suit against the owners of WWDC-FM (DC 101) and WMMR-FM (97.1) is set, because Glenmary has been dismissed. The suit stemmed out of a wake-up call that Geereman made in the middle of his girlfriend's shift. She charged that Geereman was unhappy with the wake-up call suggesting that another man had answered and handed the phone back to the caller, all of which was supposedly caught on the phone.

The Charlotte, N.C., Observer says that John Longino, a regular WREK personality who has been a weekend personality from morning man John-Boy Ivey as part of his plea bargain following his arrest on drug charges. Ivey is currently in rehab, and must also submit to random drug testing and perform 90 hours of community service. The PAs will air indefinitely on WRXG-eight to 10 times daily.

PROGRAMMING: CALDERONE TO WDRE; SLEW OF AC CHANGES

by Sean Ross with Craig Rosen & Phyllis Stark

Radio newsline...

JAY JOY, president of Gannett Radio, has added GM duties at its KIIS Los Angeles on permanent basis. The move means that GM Lynn Anderson is now officially "no longer with Gannett," something the company had initially refused to confirm.

JAY MEYERS has been named VP of Sherman Broadcasting. He is the former GM of WRM/Rochester, NY.

JOHN LATON is named executive VP of WEEI Boston, replacing Michael Wheeler. Laton was chief operating officer of the Sunshine Group.

DEBORAH PARENTI-MANN is the new VP/GM at Stone's WSSW Dayton, Ohio. She replaces Bruce Dodge, who takes over at WMZ Knoxville,. replaced Kerry Lambert.

CASEY STANIS is the new GM of N/T KGU Honolulu and has an option to purchase the station in the next four months. Also, KGU PD Bill Gillinan has resigned, and has not been replaced. OTHER APPOINTMENTS: Skip Broussard is the new GM of WAC/WAVF Charleston, W.Va., replacing Earl Buck. He was GM of KYJ (107) WV (now doing weekends and early drive from WPX) and goes from WPX/TV to market development of Interprec Radio Store to VP/marketing of its newly acquired Schubert Radio Sales.

ARBITRON'S RADIO ADVISORY COUNCIL has named the following new reps: WHY Detroit GM John Cravens (chairman); WAPI Birmingham, Ala., GM Bernie Barker (vice chairman); Eastman Radio's Charles Stiles (research director); WFCL Miami GM Mike Disney (major-market AC manager); WKVK Kent (urban, a CQ, WHT, WIL, St. Louis’ Dick Williams (major-market country rep); and WEAT West Palm Beach, Fla.’s Jim Connor (medium-market easy rep).

BEDFORD BROADCASTING buys KRO General's last property, KFRC San Francisco, for $8 million.

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Adjusting To The Rugged Field Of Radio Promotion

NEW YORK—While the majority of newly appointed promotions directors still come from within radio’s ranks, a significant number of the major-market promotions directors appointed in recent months have come from outside the industry.

The new promotions directors have an odd assortment of backgrounds, among them a wildlife theme park, a cosmetics company, a department store, Disneyland, a music theater, a database marketing firm, a music club, and various ad agencies and public relations firms. While most say they adapted to radio quickly, nearly all admit that they had a lot to adjust to, including radio’s fast pace, jargon, and ratings.

Chuck Gesell, director of marketing for classic rock WCKG Chicago, says his previous marketing position at the Poplar Creek Music Theatre did not prepare him for a recent Thanksgiving promotion in which WCKG personnel camped out in a truck until it was filled with listener donations of food for the homeless. “I was called on to do a lot of things at Poplar Creek, but I never prepared for spending three days in the back of a Mayflower truck,” he says.

Jackie Bailey, promotion director of AC KQ1 in San Francisco, says her new job requires much more flexibility than her previous position as an account executive at a database marketing firm. “[In radio], you have to be flexible in how you look at your day. You’re doing a marketing plan in the afternoon, but in the morning you were turkey bowling.”

The immediate radio of also took some getting used to for Bailey. “There is no lag time,” she says. “You don’t dissect things for weeks. You talk about it and it’s on the air.” In the business world, “they work slower and tend to analyze things more. There is a lot more creative flamboyance in radio.”

The faster pace has also been the biggest challenge for KMLE San Francisco promotion director Sydney EnDean, previously the promotion coordinator for wildlife theme park Marine World U.S.A. “Going from promoting killer whales and tigers to being very urban and [involved] with the people is a different twist for me,” she says. “In radio, I’m juggling 10-15 promotions at a time that I used to have the luxury of handling a few at a time.”

KMLE PD Keith Nafftaly gives Dean high marks, but notes that “she had to learn the streetwise, funky attitude that comes with working at an aggressive music station. Working here is an education in street pop culture.” Clothing figures in to that. After joining KQ1, Bailey had to purchase an entirely new, and

Tracks with the greatest airplay gains this week. The Flasher Track is the track on the chart that shows the greatest increase in airplay over the week before. © 1990, Billboard/BP Communications, Inc.
New Dees/Clark Syndie Firm CD Media
Gets Mixed Reception From Radio Industry

LOS ANGELES—Is CD media, the new syndication firm created by Wal- ly Clark and Rick Dees (Billboard, Dec. 4), soon to realize some of the promise the Dees Weekly Top 40, going to have a hard time getting off the ground in the current economic climate? Clark says no, but other industry insiders have a mixed response.

"My first reaction was that it's good for the radio business to have a new player in the syndication busi- ness, but in the last year we have seen a great amount of consolidation and erosion. Several shows have gone away this year," notes Radio Today Entertainment president Geoff Rich. "But Rick 'Dees' is still one of the strongest shows out there. It certainly should be a successful stand-alone radio show.

"There is a lot more money out there, dollars are softer, and there is less room on radio stations," says On The Radio Broadcasting president Jeff Leibowitz, who is more program- ming there than there were when Dees first hit. Dees is strong and they can use it as a building block, but I'm sur- prised they didn't do it a long time ago when the economy was better.

Westwood One executive VP/GM Thom Fennco concurs. "It would have been a lot easier if it were 1985 in- stead of 1991," he says. "When you start your own business, sometimes you don't realize some of the pitfalls. You have to clear your own radio sta- tions and sell time to advertisers. I think they are going to have a hard time starting up, but I'm sure they have some things in their back pocket that will help them."

MediaAmerica chairman Ron Harterbaum says that while the Dees show is competitive with ABC's "Kiss 100" and the Fox Top 40 ven- ens" and WWI's "Casey Kasem," CD Media's lack of depth can hurt it. "The ad market- place is very competitive," he says. "Packaging, strength, and depth of programs make a show a financial success, and they just don't have that...."

by Craig Rosen

Promotions and Marketing
(Continued from preceding page)

much more casual, wardrobe after discovering that her corporate clothes "don't look right." Radio lingio was initially a problem for Gessett, who says words like lin- ers and drops "were a foreign lan- guage to me." But Gessett says his biggest adjustment was "being graded 52 weeks a year because of Arbit- ron's rules. I had to do both the re- portation and nervousness about ratings are unique to broadcasting." Bayer notes that in radio, "the person- sences as a business woman. People yell and scream a lot. You have to be tougher in radio. You can't have a thin skin.

Despite the adjustments needed, both Bailey and Gessett say that with their outside backgrounds, they have much more of a feel for the role than some of their peers. Bailey's previous job made her more much of a "business person. Less I want to do the Lee Capades [because it's fun]," and more dollars and sense. Having sales expe- rience helps. I'm more involved in the sales process than my predecessor. It's more of a focus for me. I go on sales calls and talk to clients direct- ly." EnDeans says Marine Wood developed her ability to "know how a client would look at a promotion."

WXIX/WYLT Raleigh, N.C., pro- moted band Lenny Kravitz to show her previous experience as a freelance graphic artist and her involve- ment in the commercial printing in- dustry "was very helpful with the design and visual aspects of her new job. But her experience buying radio, TV, and out-of-market restau- rants and sports bars was what gave her the most insight into how radio works. Similarly, WLTT Washington, D.C., promotion manager Jimmy Lynn says his previous position as director of media relations for a public rela- tions firm and ad agency—in which he did a lot of media buying—gave him many valuable contacts.

IDEA MILL: MORE SADDAM BASHING
WWMX Cleveland raised money for the U.S.O. by bringing a Cadillac marked "Saddam Hussein's staff car" to various locations in the city. The show was aimed at making a financial donation. The car was reduced to rubble in four days. WQHT (Hot 97) New York and the U.S. military sponsored a more volatile holiday party for spouses and chil- dren of troops stationed in Saudi Ara- bia, an event, which was flown to the Persian Gulf, featured carnival games, fortune tellers, and performances by Tiffany and the U.S. Coast Guard Academy Glee Club.
Hot 97 is one of the stations that have taken advantage of MTV's ban of Madonna's "Justify My Love" vid- eo by showing it in the station "video van" at shopping malls, dance clubs, and record stores around town, and giving away copies. Rival WHTZ (Z100) showed the video at a station promotion.

The international relief and develop- ment organization CARE and the multiracial singing group the Friend- ship Choir have teamed up to produce a charity song that was sent on CD to 300 stations nationwide. The song, "In Times Like These," was written by Bruce Springsteen, who wrote much of the music for the television show "Fame." CARE will receive royalties from all airplay. Stations who do not receive the CD can call CARE's Hope Rosenberg at 212-868-3110, ext. 241.

WHY (107) Nashville is running a holiday public-service campaign on alcohol and substance abuse. A con- test winner will receive treatment at the Bradford Treatment Center in Birmingham, Ala. To enter, listeners call the Y107 "life line" and describe either their problem or that of a loved one. Bradford staffers will select the contest winner, and will also contact each caller.

WOOD-AM-FM Grand Rapids, Mich., teamed up with Maxwell House to sponsor a radio sweepstakes. A local restaurant provided the meal for 25 male and 25 female winners ages 25-70. NT WTVN Chicago hosted TV Wanksley "speak easy" night for Los Angeles in conjunction with the NAACP Image Awards taping. His guests for the broadcast included television stars Will Smith, Ann Ma- rie Johnson, Sinbad, and Blair Under- wood.

The Twin Cities Radio Broadcasters Assn. is seeking entries for its an- nual RadioBest national radio adver- tising contest. Deadline for entries is Jan. 8. Winners will be announced at the awards show, April 10 in Minne- apolis. For entry forms or more infor- mation, call 612-344-8876.

PRO-MOTIONS
Classical WQXR-AM-FM New York director of marketing and promotion Ellen Kassen exists for a post at a local concert hall and training cen- ter. No replacement has been named. Marion Alper has been named promotion director at classical WCGB Boston. She was an account executive at the station.

Colleen McCann moves from the former top-40 WXGT (92X) Colum- bus (now WCOL-FM) to crostown AC WSNY as promotion director. She replaces Janice Piscitelli, now an account executive at crostown WXMX. No replacement has been named at WCOL.

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

Billboards

Mel Myers
KMYZ Tulsa, Okla.

EIGHTEEN months after the debut of KQLZ Los Angeles, Rock 40 is considered a deal idea by many programmers. Less than 15 major Rock outlets exist nationally. Most have long since abandoned the format for mainstream top 40 or straight album rock.

So how do you explain Tulsa, Okla.'s top 40 leader, KMQY Z104.5? After two years in the Top 40 format, Rock 40 with very little urban or dance content, Z104.5 has led rival KAY107 (KAY7) for the last three of four books. In the summer Arbitron, KMYZ was up 7.7–10.3 12-plus when KAY107 went down.

This is Z104.5 in p.m. drive: White Lion, "Wait;" Wil- son Phillips, "Impulsive;" Georgia Satellites, "Keep Your Hands To Yourself;" The Dogs, "I Want You To Want Me." This format is fairly typical of stations consulted by E. Alvin Davis. Since Rock 40's first heyday in the early '80s, Davis' clients have run a tight, rock-leaning, and heavily callout-driven playlist with a lot of oldies. And they've done so, regardless of whether it was fashionable.

KAY7 PD Mel Smith says, "I don't consider us strictly Rock 40. When Rock 40 was a national fad, the typical Rock 40 station was primarily current and had very little oldies content. We're not afraid to go back into the library for 'Twist & Shout' or 'Satisfaction.'

Rock 40 has died nationally because stations didn't know why they were doing it. They were just following the national trend at the time. We didn't set out to be a Rock 40 station. We just came in to serve a hole in the market."

An 18-year radio veteran, Smith joined album rock KMOD Tulsa in the late '70s. He also programmed legendary top 40 KELI's return to the format before coming to KMYZ, then a classic rocker, in 1987. At the time, "KAY107 was struggling to grow. They were trying to look more like a Top 40, nobody was getting near them. And KAY107 had been sitting there with a format monopoly.

KAY107 has always played a lot of dance music and gone straight off the national charts for the most part. We know because we've all worked in this market so long that there are bands this market really likes that don't make the top 40 nationally."

When Billy Squier came here last year, we knew it would be a sellout. The promoter thought we were kidding because they'd gotten him so cheap, but I knew from when I worked at KMOD that it would be a sellout. Even Billy was surprised, because everywhere else he had to do station parties to have a packed house.

Finding music for KMYZ is "not as difficult as other guys nationally would make it seem. The problem is doing it with record company priorities in mind. Very often we find ourselves playing their AOR priority instead of their Top 40 priority. Sometimes they have some really good stuff ... work it like an AOR. There are others that just can't understand why we don't play some of their dance records and won't let us explain."

KMYZ is now largely undaunted. Although it goes current at night, the classic rock oldies it plays then are the same ones that play during the rest of the day. The few 'urban' records it plays are ones that are "pretty much accepted by the rock crowd," among them, "Ice Ice Baby," "Pray," "Giving You The Benefit," and "Rub You The Right Way."

Surprisingly, not every rock record works for Z104.5 either. At this writing, KAY7 is playing "For You" by the Outfield, but KMYZ is not. The same goes for "Disappear" by INXS. For one thing, modern rock has done poorly in Tulsa since the days when Smith gets calls at KMOD attacking the Cars as "disco punk bullshit."

The other, more surprising reason, is that INXS has not done well in Tulsa ever since the title of its song "Devil Inside" went over poorly with the conservative audience.

(Despite that, Smith says local celebrity Oral Roberts "doesn't have the presence here that he has nationally. When Oral comes here, everybody's out."

But we've seen Oral go through so many silly things, some of which have embarrassed the city. He doesn't offer any programming on his own, either."

Besides music, Smith says the number of locals on staff on KQLZ apart from themselves is small. When KQLZ has changed hands, the nucleus of its management team went to KMYZ. And "we assembled an air staff that was Tulsa people, who did something that KAY7 doesn't have. I've been here 13 years. P.M. driver Mike Michael has been here 13 years. Midday guy Randy Young and night jock Elvis Plo narrow up here. Morning newscaster D.C. Roberts, who came over from KAY, grew up here. Even our overnighter, Curtis Ford, is from the area."

A lot of KAY7's staffers have spent their time there with an eye on that move to Dallas instead of making Tulsa happy. [KAY7 PD] Jan Dean and [production director] John Foster are the only exceptions. For KAY7 to challenge us from an airstaff standpoint, they'd have to raid [cousin] KWN. Although we're a fairly new station, people who run businesses or civic groups know the staff well, so they call us first when they want something."

As for KMOD, which had a 10.5 this summer, Myers calls them "a very strong dynasty ... that a lot of people grew up with, just a lot of compliant stations, but this is not the case."

In the fall, both KMOD and KMYZ will have to contend with the debut of classic rocker KTHK (The Hawk), programmed by former KMYZ PD Brent Alberts. Although a classic rocker might cause concern for a station that plays so many classics, Myers says KTHK is "so purely classic rock that they have a very different feel from us. People come to us for a certain energy and attitude that you can't get from a pure oldies station."

KMYZ's "edge" includes such Power FM-style lincers as "Armed, Dangerous, and Off Our Medication," and "Crank This Puppy Up," both of which are used on station billboards this fall. It also has a produced drop-in that asks, "You could listen to another radio station, but what would your friends think?"

Over the summer, Z104.5 relied on its ongoing bumper sticker promotion. There were a lot of complaints about it, but there's still something in people's hearts because they've been here so long."

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**COMPLETE EDITION:** All of the New Edition spin-off projects have achieved at least one No. 1 Hot R&B single each, as "Sensitivity" by Ralph Tresvant (MCA) glides effortlessly into the No. 1 spot. It has reports from 109 of the panel's 110 stations, including 32 No. 1 reports. Only 13 stations list it below top five on their playlists.

**BULLET MANIA:** "Love Me Down" by Freddie Jackson (Capitol) is new at WJMH Greensboro, N.C., and now has reports from the entire radio panel. It earns the largest increase in radio points on the chart, with No. 1 reports from four stations and top five reports from 26 others. "Love Me Down" jumps over "It Never Rains (In Southern California)" by Tony! Toni! Toné!, which has reports from 108 stations and makes a major increase in sales points. Also on 108 stations, "I Wanna Get With U" by Guy (MCA) earns its bullet but is pushed down in radio rank 5-4 as "Love Me Down" leap up in rank 7-3.

"The First Time" by Surface (Columbia) continues its steady pace, gaining WJMI Jackson, Miss., and KDAY Los Angeles, for a total of 110 station reports. It has 13 top five reports, including WDAS Philadelphia at No. 5 and KMQJ Houston at No. 4. It also has 45 top 10 reports. Retail gains are strong as 13 new dealers report it this week. "Only Human" by Jeffrey Osborne (Arista) is on 109 stations, as WEBB Baltimore adds it at No. 22 and it is new at KCOH Houston at No 15. Six stations list it top five, including WOWI at No. 3 and WBSK at No. 4, both in Norfolk, Va. It has 10 top reports from 44 other stations.

**TOO NUMEROUS TO MENTION:** Many records have performed well at radio, both in new activity and chart moves, that may not have been highlighted in previous columns. Here is an update on some of them. In its seventh week on the chart, "Tom's Diner" by DNA featuring Suzanne Vega (A&M) is on 81 stations and gains 16, including KJLH Los Angeles, KHRM San Diego, WZAR Cleveland, KKDA-FM Dallas, WQQK Nashville, KHUL Memphis, and WPGA and WFXA, both in Macon, Ga. . . . "Gonna Make You Sweat" by C&C Music Factory featuring Freedom Williams (Columbia) gains 11 stations including WDAS Philadelphia, WJTT Chattanooga, Tenn., WJBLS Detroit, and WBLX-FM and WGOK, both in Mobile, Ala. . . . "Gentle" by Dino (Island) is on 88 stations, adding 10, including WBLS New York, WEDR and WHQT, both in Miami; WGGI Chicago; WWWWWZ Charleston, S.C.

**RAPPERS DELIGHT:** This week's Power Pick/Sales record is "What It's All About" by Run-D.M.C. (Profile), gaining 25 new dealers for a total of 48. It also gained 10 new radio reports, including WGGI Chicago; WGBK Louisville, Ky.; WJHM Orlando, Fla.; and WQFX Gulfport, Miss. "Cause I Can Do It Right" by Big Daddy Kane (Cool Chillin') gets it right at 11 stations, including WRK New York, WUSL Philadelphia, WXYV Baltimore, WIZF Cincinnati, and WXOK Baton Rouge, La.

**TOO SHORT STANDS TALLER:** Even though "The Ghetto" by Too Short (Jive) is shy of its points to earn a bullet, it continues up the chart. It has reports from 82 stations, gaining nine radio reports including WUSW Atlantic City, N.J.; WXYV Baltimore; WDEX Richmond, Va.; KPRS and KIDZ, both in Kansas City, Mo.; and KKFX Seattle.

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**HOT R&B SINGLES ACTION**

**RADIO MOST ADDED**

<table>
<thead>
<tr>
<th>Position</th>
<th>Record</th>
<th>Artist</th>
<th>Radio Added</th>
<th>Secondary</th>
<th>Total Added</th>
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<tr>
<td>1</td>
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<td>&quot;I Wanna Get With U&quot;</td>
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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.
## Top R&B Albums

**FOR WEEK ENDING DEC. 15, 1990**

**Compiled from a National Sample of Retail Store and One-Stop Sales Reports.**

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Current single SLOW MOTION Top 5:

Exploding at retail, over 150,000 albums sold. Video in heavy rotation on BET / VH-1.

Open Invitation #6298

**THE NEW ALBUM FROM GERALD ALSTON AND MOTOWN COMPACT DISCS, CASSETTES AND RECORDS. CHECK IT OUT!**

Executive Producer: Debbie Sandridge  Management: Merwin Dash / Coast to Coast Management

---

**WE DID IT IN Slow Motion**

Current single SLOW MOTION Top 5:

Exploding at retail, over 150,000 albums sold. Video in heavy rotation on BET / VH-1.
# Hot R&B Singles Sales & Airplay

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

## Sales

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## Airplay

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<td>Gerald Aldon</td>
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Hot Rap Singles

**Classical KEEPING SCORE**

**by Is Horowitz**

Kid STUFF: Classical labels have just about abandoned children's recordings as a product category, a field they once pursued with some vigor. That is, of course, except for such persistenties as "Peter and the Wolf" and "A Young Person's Guide to the Orchestra," and perhaps a few more.

Delos Records appears to be making a sustained effort to reverse the situation. Over the past year it has released five titles in its "Music for Young People" series, and is planning at least another four more in the coming year.

So far it has generated most interest with a disc featuring the De. Seuss story "Gerald McBoing Boing," set to music by Gail Kubik, with Werner Klemperer as narrator. Other narrators used in the series include Carl Reiner and former prima ballerina Natalia Makarova. The latter relates fairy tales to music of Tchaikovsky and Prokofiev performed by Delos pianist Carl Rosenberger.

Label sales chief Rudy Simpson, who also serves as co-producer on some of the packages, says that the marketing strategy is aimed at introducing children's specialty stores as well as established record outlets. He also says that alternate approaches are being explored, among them packaging disc or cassette with an illustrated book, to be sold as a unit.

Erato will launch a contemporary music series next February. It will kick off with an Elsito Gatter & Bally Poro Concerto performed by Heinz Holliger, with the Ensemble InterContemporain conducted by Pierre Boulez. The series is available in Europe.

Domestic Erato chief Arthur Moorhead also points to a new budget line, Residense, to be introduced here in April. Albums will feature works associated with a composer's activity in specific locations. Some titles: "Mozart in Paris," "Haydn in London." Fifteen titles will be released to start, with another 15 or more due by the end of 1991.

Meanwhile, Erato has pushed back the domestic release of its Jumbo Scarlatti sonata cycle to next March. It was originally scheduled for this fall. All 555 known sonatas will be released by the Scarlatti Assn. The first box set, to be marketed at the price of 20 discs, was sold out.

Passing Notes: Nerviano's Indonesian label that left Quilaton a year ago to set up its own U.S. distribution facility, will be distributed by Koch International.

**Delos isn't kidding about its commitment to children's titles**

beginning in January. The deal was clinched early in December during a New York visit by Nerviano's Erato catalog head Peter Jenkins.

The Erato catalog holds about 150 full-price titles, all recorded during the past three years, says Jenkins. An additional 40 packages will be released by the end of this year. Jenkins notes that opera recordings five regional Italian opera houses, continue to receive priority attention at the label. Now the opera program is being expanded to include Baroque works, as part of the label's "Ancient Music" series.

A subsidiary Nerviano label specializes in historical recordings.

Nerviano's opera "Sad and David," conducted by Neeme Jarvi for Chandos, is the first fruit of the label's new exclusive pact with the Danish National Radio Symphony Orchestra. Among upcoming projects are Mahler and Sibelius cycles led by the orchestra's chief conductor, Leif Segerstam, as well as Stravinskian and Rachmaninov works directed by Soviet maestro Dmitri Kitayenko.
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GLADYS KNIGHT
Creative Achievement
ON THE PROMO TRAIL: Sometimes it takes more than a promoter's charm and a great song to spark a hit record. Promoters at both EMI and Virgin Records took this into consideration as they formulated creative strategies to stir interest in their current releases.

However, although club interest in music video has been waning over the past two years, it is a primary element in the push behind "Being Bored," the second club-minded single from the Pet Shop Boys' recent album, "Behavior."

Actually, the song, a tasty pop disco follow-up to the top five hit "So Hard," was not originally slated to be released here at all. However, heavy import exposure for the track, already a hit in Europe, as well as an artful, yet risky clip directed by photographer Bruce Weber, inspired a campaign aimed exclusively at the club community.

The video, which has been deemed "too steamy" by both the BBC and MTV, will be available to DJs for club play via Rockamericana next week, along with several excerpts from a live performance by the duo shot during a tour of Germany late last year.

The single, sporting remixes by Julian Mendelsohn, is not currently slated for pop radio consideration. The label is instead banking on the new jack-salted "How Can You Expect To Be Taken Seriously" to crack the top 40.

Over at Virgin, a lot is riding on "She Loves Me, She Loves Me Not," by Aftershock. The label's dirt-bottom dance music, Gary Vanc, has issued a cassette with the cut mixed into a set including several of the more popular singles of the moment.

"What I want to illustrate is how well this record works in the context of what is getting a lot of play right now," says Vance. "I'm trying to tell DJ's how to mix the record into their sets, just that it stands up next to a lot of the other records they are working."

EXECUTIVES IN MOTION: SHK-One Records A&R wunderkind Guy Moot has finalized plans to permanently return to his native England at the end of this month. Moot has been commuting between the U.K. and New York for a little less than a year now, overseeing the promotion and creative direction of the club-oriented offshoot of SHK Records.

According to SHK executive VP GM Daniel Glass, Moot will remain a prominent figure in the label, while continuing his interests in the A&R department at EMI Music Publishing. There are no plans to replace Moot at SHK-One here.

Shk Records has restructured its dance music department, following the transition of dance music director Joe Hecht to New York regional pop promotion.

Anne Marie Reggie shifts from dance retail promotion to concentrate on crossover radio and mix-show promotion. Kelly Schweinsberg, former-ly of Miami-based Pantera Productions, joins to manage club promo-tions. A dance retail manager will be added on by spring 1991.

LOOKING AHEAD: In order to get a jump on the competition, several labels have shipped "white label" 12-inch promos versions of the first em-phasis tracks of 1991. Here are a few worth keeping an ear open to:

Expect the brilliant "Sudden" by Enigma (Charisma) to be one of the first smash hits of the new year. The cut has caused controversy in the group's native Germany for its combination of traditional Gregorian chants with house beats.

Regardless, it is currently the fastest-selling single in German record- ing history. A full-length album, tenta-tively titled "Night Calls," is due in February. Particularly useful is the hypnotic "Violent U.S. Mix," though slower, hip-hop versions are also included.

One of next year's divas to be reckoned with will likely be Warner Bros. chanteuse Ultra Nate one "Seasand" has caught the eye of this writer. The girl, who was discovered when a house band jampotter was fine for her assertive, deep-voice stylings, easily tops her performance at last year's finger-snappin' underground rave "It's Over." Not to be missed.

Exile recording duo Cause & Eff- ort hopes to duplicate the success of last year's hit, "What Do You See," with "You Think You Know Her." Another fangazing and atmospheric synth-pop, fueled with club credi-bility thanks to smart mixes by Tony Garcia and the group's Sean Remmick. The right edit and push could actually prove enticing to pop crossover radio programmers.

TID-BEATS: Mike "Hitman" Wil-son, Allison Limerick, and Expansion are among the artists scheduled for an unidentified compilation of U.S. underground and European import club hits on Arista Records due for release early next year.

Justin Straus has remixed two tracks from the current Information Society album, "Hack!": "Now That I Have You" and "How Long." He has also worked on "No. 1 House Rule," which closes the Night Cat on LMR/RCA Records.

David Shaw and Winston Jones are at the remixing helm for a pair of upcoming 12- inch releases on Atlantic: "What's It Gonna Be?" by Jellybean, and "I Got My Eye On You" by Paja-ma Party.

DANCE TRAK

by Larry Flick


Now You Know. Epic freestyle act Don't Know Yet recently performed with Nastynax newcomer Mario at Club Passion in Miami. MTV's "Downtown" Julie Brown was on hand to tape the artists for a segment of her "Street Party" program. Shown, from left, are Mario; Lisa Petrozza, Don't Know Yet; Brown; Reggie LaLanne, Side F-X; Rey Rodriguez; Don't Know Yet, and Greg Ailiers, Alliars Management Inc.

ARTIST DEVELOPMENTS

KONDERS' CLUB SOUND

Producer/DJ Bobby Konders has a reliable reputation and has incorpo-rated the sound of the club under-ground with mainstream appeal. He accomplishes this without ever compromising the overall tone of the tune's roots.

Lisa Cortez, VP of A&R at Polygrarn, has been following the "Konders experience" for a while now, and recently signed him to the label. She believes that Konders' music "reflects changes that are happening in society."

"I've been watching Bobby for the last couple of years, just the mixes he's been doing on his mix show on WBLS [New York]." Cortez says. "It was the kind of music that made me dance, got me happy and motivated to work. Whether it was house, the reggae, or the jazzy undertones, it was all a part of his special approach. I felt that there was a 'Bobby Konders sound.'"

Allthough Konders' deal with Polygram marks his foray into major-label competition, he has been putting out singles on the independent label Nu-Yu Records for some time now. It was the now-classic track "The Poem" that transformed Konders from a popular DJ into a major-label artist (with a major-ary New York's "Wild Pitch" par-ties) into a formidable producer and performer.

During the past two years, Konders has developed what he likes to call his growing "sound collective" of various musicians and vocalists he has been cultivating. They have included popular dancehall singer Mikey Jarrett, Frankie Paul, and Maxi Culture, who provides vocals on the hit "Ruff And Massive."

Recent remix projects have included singles by rappers K.C. Flight, dancehall artist Shabba Ranks, legendary reggae group Aswad, and Maxi Priest.

Currently, Konders is collabora-tiong with Beatmaster Jamal-Ski for Boogie Down Productions and Tommy Musto, and he has just is-sued an EP, "Cool. Calm. And Col- lective," through the U.K.-based Desire Records.

In addition to the "Wild Pitch" parties, Konders' DJ schedule is expected to include gigs at several still-to-be-announced reggae dance clubs in New York in January.

As for his deal with PolyGram, he is expected to include gigs at several still-to-be-announced reggae dance clubs in New York in January. As for his deal with PolyGram, he is expected to include gigs at several still-to-be-announced reggae dance clubs in New York in January.

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"We're not trying for the for-mulaic sound of radio," says Cortez. "We want to reflect the kind of stuff that the people who attend Bobby's "Wild Pitch" par-ties like. We will have instrument-al tracks, rap tunes, some songs with vocals, spoken-word tracks, and Jamaican singers. It will be one musical mind bringing together a lot of different voices."

BILLY BARNESBOIN
L.L. Cool J Delivers `Knock-Out' Album
Rapper's 4th Effort Reveals New Maturity

BY JANINE MCDAMS

NEW YORK—With the release of his fourth album, "Mama Said Knock You Out," on Def Jam/Columbia Records, L.L. has delivered a disc that reasserts his status as the most versatile artist in rap music.

``Everybody changes...I changed on my terms'"

On the scene since 1984, when Rick Rubin signed the then-16-year-old to his Def Jam imprint, L.L. has released four major albums that have sold more than 16 million copies worldwide. His latest, "Knock Out," is his first release since the success of his 1989 album "Mo Money Mo Problems," which featured the hit single "I Need Love." This time around, L.L. has returned to his roots with a more aggressive sound, reflecting the influence of his early days in the rap scene.

"Mama Said" is the 22-year-old's "rucker's revenge." Having matured in both look and style, L.L. reinvents himself as Uncle L., the Future Of The Funk. Breaking loose vocally and lyrically, he again reveals the rage, wit, and surprising vulnerability that made him both a hero and an inspiration to a generation of young people. The album is a serious No. 2 challenge to M.C. Hammer's No. 1 stranglehold on the charts. (Continued on next page)

Sincerity Over Commercialism Key To Indigo Girls' Success

BY LARRY FLYCK

NEW YORK—Interviewing the Indigo Girls rarely involves discussing chart figures, touring schedules, and other industry-conscious topics. While they are more than willing to talk about how they wrote and recorded their new Epic album, "Nomads/Indiana Saints," their tales tend to stray toward personal memories and politics.

"Part of what we're about as artists is trying to connect with people and their lives through our music," says Emily Saliers. "To us, that's a much higher priority than how well our albums sell or how many magazines we're featured in."

It is this philosophy that has clearly inspired the duo's extensive schedule of benefit gigs and public endorsements for causes including help for the homeless, AIDS research, and Greenspace. Additionally, the album cover and CD longbox for their new album has been manufactured with recycled paper.

"You have to back up your words with action," says Amy Ray. "We can't do everything and solve every problem, but we do the best we can with whatever resources we have to help make things better. It's no big deal for us to show up somewhere with our guitars and sing, if it'll help raise people's consciousness about a certain issue." Such an attitude does not always (Continued on next page)

Tale of the Records

Words & Music: A Milli Vanilli Analogy

`Round And Round' With Tevin Campbell

Billboard Music Awards Photos

Dick Scott's Puttin' On New Talent At The Ritz;
A Low-Rent Roth; Rosanne's Cache Of Emotions

by Thom Duffy

The Beat

ESCAPE FROM THE CIRCUS: As part of her label's "Winter Solstice Tour" billing, promoting her new album, "Escape Of The Circus Ponies," Windham Hill pianist Liz Story faced the inevitable task of promotional interviews and came up with a novel response: ready-to-use quotes from other artists and thinkers. Pablo Picasso: "Questions tempt you to tell lies, particularly when there is no answer." Robert Frost: "A poem begins as a lump in the throat." Annie Dillard: "It is rough enough doing any art without asking yourself every morning if your art is sufficiently aristocratic to be worth the candle or sufficiently remote to discourage all comers." And (from Story herself on the art of promotional interviews): "A culture that truly grants freedom to the artist... leaves the artist free of the necessity of justifying themselves."

Good News For EMI's Ron Fair

Exec Promoted To Sr. VP Of A&R

NEW YORK—EMI Records producer Ron Fair, whose recent accomplishments include the multiplatinum success of the "Pretty Woman" soundtrack, has been promoted to the position of senior VP of A&R and staff producer. The appointment was announced by Sal Liotta, president and CEO of EMI. Fair will be responsible for acquiring and developing artists for the EMI roster, the day-to-day direction of the label's A&R activities, and studio work as in-house producer. "I see my role primarily to be an advocate for the music, the in-house advocate for the concerns that any artist must address," says Fair. With Fair assuming the role of executive producer, Fair says he expects to be involved, for example, in the mixing and marketing of singles.

While he will oversee EMI's talent-scouting efforts, Fair says, "I want to really remain focused on acquiring for EMI. I think that's the exciting part of being an executive. "

Diamond Dave's New Shine: The Beat recently got an early taste of David Lee Roth's upcoming Warner Bros. disc, "Big Hair Ain't Enough," which finds rock's clown prince treading it up in typical fashion, from the horn-haired edge of "Hammerhead Shark" to the goofy blues of "Sensible Shoes." Rothmenium and the drumming of Leon S. Leader have the beak-to-beak success of Aerosmith, the Black Crowes, et al. Perhaps it was the low-rent digs Roth inhabited while recording the album in Vancouver, British Columbia. The Beat suggests Roth might pursue the strategy on tour—and save tour costs in the process. Dave, the nationwide reservation number for the Motel 6 chain is 505-901-8161.

On The Beat: EXCLUSIVE is the only word to describe Rosanne Cash's performance at New York's Bottom Line Nov. 29, showcasing her new Columbia disc, "Interiors." Cash allows her'so emotionally healthy because she gets it all out in song. And how. Label mate Shawn Colvin showed up for a closing Christmas-carol encore with Cash Aria's Michelle Maloney & Drag The River were joined by the Indigo Girls at the Bottom Line the previous night in a show-closing rendition of Dylan's "I Shall Be Released." Leroy Kaye, producer of Maloney's Aria debut, looked on proudly... Rank ing Roger, former vocal at the English Beat and General Public, has been on the road with his new line-up, the Special Beat. The tour will hit New York Saturday (10), Philadelphia Dec. 17, and Washington, D.C., Dec. 18. Frank Sinatra's "Diamond Jubilee World Tour" opens Tuesday (11) and Wednesday (12) at the Meadowlands Arena in New Jersey, coinciding with the release of boxed sets by Capitol and Reprise. Old Blue Eyes turns 75 Wednesday... Stikkity, a rock band from Fuller ton, Calif., has taken first place in an international "Band Explosion" talent search staged at Tokyo's Budokan Hall, judged by producer Bruce Fairbairn, London Qubeys lead singer Spike, and Toto's David Paich and Steve Lukather, sponsored by Yamaha, Nestle, Japan Air Lines, and Fuji Tele vision.

ESCAPE FROM THE CIRCUS: As part of her label's "Winter Solstice Tour" billing, promoting her new disc, "Escape Of The Circus Ponies," Windham Hill pianist Liz Story faced the inevitable task of promotional interviews and came up with a novel response: ready-to-use quotes from other artists and thinkers. Pablo Picasso: "Questions tempt you to tell lies, particularly when there is no answer." Robert Frost: "A poem begins as a lump in the throat." Annie Dillard: "It is rough enough doing any art without asking yourself every morning if your art is sufficiently aristocratic to be worth the candle or sufficiently remote to discourage all comers." And (from Story herself on the art of promotional interviews): "A culture that truly grants freedom to the artist... leaves the artist free of the necessity of justifying themselves."

Hot As Ice. As his debut Ultax/SBK disc "To The Extreme" hits the 4-million mark in sales just six weeks after its release, on the strength of the No. 1 pop single "Ice Ice Baby," Vanilla Ice, center, celebrates his recent signing to the Famous Artists Agency with Famous president Jery Ade, left, and manager Tom Quam of QPM Inc. Ice recently completed a rule in an upcoming sequel to "Teenage Mutant Ninja Turtles" and will launch a headlining tour early next year.
At the tender age of 12, Texas native Tevin Campbell has had the rare opportunity to work with industry heavyweight Quincy Jones on Jones’ pop/jazz album, “Back On The Block,” which features the tracks of one of which, “Tomorrow (Better You, Better Me),” hit No. 1 on the Hot R&B Singles chart last year. Tevin Campbell is poised for solo success with “Round and Round,” a track from the Prince soundtrack “Graffiti Bridge” that illustrates that.”

TEVIN CAMPBELL

THE KEY TO INDIGO GIRLS’ SUCCESS (Continued from preceding page)

make a happy co-existence with more better-thanimens with indi-

atives. But in the case of Indigo Girls, it is easier.

“My feeling, and I know that Epic feels the same way, is that the

art of what makes their music so effective is that people know that they believe very much in what they sing about and about the world around them—

and they are willing to put out there support what they feel is important,”

says Indigo Girls singer Russell Carter. “Their intuition is very accu-

rate. What they are channeling through their art is accurate.”

Early recording sessions for “No-

mads” “Indians” “Saints” began with Saliers, Ray, and producer Scott Litt bringing the group in the studio. Co-roft from John Melloncamp’s band and bassist Sara Lee. Eventually other

musicians, including R.E.M.’s Peter Buck, ex-DB Peter Halson, and

Mary-Chapin Carpenter were brought in to help fill out the songs’ arrangements. For the album’s poi-

nant song, there is no definitive “Weight Of The World In Her Hands,”

a 12-piece string section was used. The Indigo Girls say such additions to their usual sparse and acoustic sound allowed them to extend their reach as songwriters and performers.

“I think using orchestral musicians allowed us to experiment more,” says Ray. “Emily has a nice country feel in some of her new songs; using other musicians illustrates that.”

Ray added a jugged rock ‘n’ roll sound to a couple of songs by using

members of popular Atlanta band the Biscuits.

The band is the first act signed to Ray’s new indepen-
dent label, Daumen Records, which is distributed through Rough Trade (England). The album’s title, “The Light ISee,” is not

“is a great opportunity to lend

some support to all of the great musi-
cians who stood behind us when we were starting out,” says L.L.

The fact that Ray’s label will spe-
cialize in alternative bands follows what L.L. says, “I am a

that l.pyro music was noted as a

way of showing how one of the idiom’s best writers, Irving Burgie, was enjoying the financial fruits of this resurgence in his publishing

work. By way of update, Burgie’s classic “Jamaica Farewell” is also showing signs of renewed activity with its appearance on four albums released over the past month: Jimmy Buffett’s “Feeding

Frenzy” (MCA), “Sebastian” (From The Little Mermaid” (Dis-

ney), which also contains “Day-

Don Williams’ “True Love” (RCA), and the RCA Victor cortical

“Theme From “Frogs” Paid.” Piano,vocal and choral arrangements of Burgie’s songs are available through Cherry Lane’s print unit.

T H E TRUTH ABOUT Fiction Songs U.S. Fiction Songs U.S., an offshoot of the U.K. opera-
tion, is 6 months, not years, old.

Marcus Peterzell, president, points out to Words & Music after reading the Nov. 24 piece on the company. But Peterzell adds, “We do plan to be around for the next five and a half years and I’ll make a note to send a progress report then as well.”

PRINT ON PRINT: The following are the best-selling folios at Warner Bros. Music Publica-
tions.

• ZZ Top, Recycler
• Grateful Dead Anthology, gui-
tar tab anthology
• Led Zeppelin Complete guitar tab edition
• Steve Vai, Guitar Extravagan-
za
• City Of Angels, vocal selec-
tions
LOS ANGELES—The stars came out for "The 1990 Billboard Music Awards Show," taped Nov. 26 in Santa Monica, Calif. The program airs at 8 p.m. Monday (10) on Fox Broadcasting Co. stations. Janet Jackson earned top honors at the ceremony, collecting eight Billboard prizes in all. Phil Collins, New Kids On The Block, Randy Travis, and Clint Black also walked away with multiple trophies. Travis, Black, SBK pop trio Wilson Phillips, DGC's Nelson, Capitol's M.C. Hammer, and MCA's Bell Biv DeVoe were among the artists who performed live for the enthusiastic studio audience.

Janet Jackson hauled away the eight prizes spawned by her A&M phenomenon "Janet Jackson's Rhythm Nation 1814." She won awards for Hot 100 Singles Artist, Top Pop Album, Hot R&B Singles Artist, Top R&B Albums Artist, Top R&B Album, Top R&B Artist (singles and albums combined), Hot Dance Club Play Artist, and Hot Dance 12-Inch Singles Sales Artist.

Phil Collins proudly displays two of his three Billboard trophies. Collins' Atlantic album, "... But Seriously," netted trophies for Top Adult Contemporary Artist, Top Worldwide Album, and Hot Adult Contemporary Single.

Awards show co-host Paul Shaffer, David Letterman's late-night sidekick, displays his favorite magazine.

Sam Holdsworth, president, Corporate Development Group, BPI Communications Inc., explains the genesis of the 1990 Billboard Music Awards.

Noted R&B producer Jimmy Jam, left, works the VIP room with awards co-host Morris Day. (Photo: Robert Matheu)


SBK pop trio Wilson Phillips after performing their hit tune "Hold On," which topped the Hot 100 Single category.

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MCA's Bell Biv DeVoe wowed the studio audience with a powerful performance, further proving they deserved the title of Top New Pop Artist.

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Rapper Young M.C. grabs the Top New Pop Male Artist award generated by his "Bust A Move" hit album on Delicious Vinyl.

Matthew Nelson, left, and brother Gunnar opened the show with a rocking performance and lighthearted tribute to their late father, Rick. Later, the twins mingled in the VIP tent with, from left, Gene Simmons, Lisa Stansfield, and Jeff "Skunk" Baxter. (Photo: Robert Matheu)

Randy Travis serves up some contemporary country crooning, and then took the titles for Top Country Albums Artist and Top Country Artist (singles and albums combined) based on the success of his Warner Bros. album "No Holdin' Back."

Presenters Joni Mitchell lends an undeniable touch of class to the ceremonies.

Presenter Alannah Myles cracked the pop charts earlier this year with her Elvis-inspired Atlantic single, "Black Velvet," from her eponymous debut.

Billboard's Top Pop Rap Artist, M.C. Hammer, performs "Pray," just one of the hits from his smash Capitol album, "Please Hammer Don't Hurt 'Em."

Arista's Lisa Stansfield displays the trophy she won as Billboard's Top New Pop Female Artist.

The hooded Sinead O'Connor, who performed her version of Cole Porter's "You Do Something To Me," walked away with a trophy for the Top Worldwide Single for "Nothing Compares 2 U" on Chrysalis.

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NASHVILLE—Country indie label Door Knob Records is celebrating its 15th anniversary this year. Artists currently on its roster include Tobbby G. Rice and Perry Lapointe. Established by Gene Kennedy, former secretary and country promotion director for MCA Records, Door Knob has been home to such acts as Big Al Downing, Jeff White, Manny Zapata, Emmylou Harris, Peggy Sue, Sonny Wright, Kent Westberry, and Bonnie Nelson. According to Joel Whitburn's compilation book, "Top Country Singles 1941-1988," Door Knob ranks at No. 19 among all labels in the number of country singles charted in Billboard during that period.

Now owned by Kennedy and his wife, Karen Kennedy, Door Knob is a musical operation that includes the Door Knob, Chip 'N Dale, and Lodestar music companies and Swanee Recording Studio in Mt. Juliet, Tenn.

-By Edward Morris and Debbie Holley

NASHVILLE—Despite the folding of 16th Avenue Records and substantial cuts at Capitol, there are nearly as many acts signed to the major country labels at year's end as there were in April when Billboard did its last roster compilation. As of Dec. 1, there are 186 acts on the majors, compared with 188 in April.

The big news is that country legend George Jones is now between labels, having just ended a tenure at Epic that started in 1972. Also out of the label picture, at least for the moment, are the O'Kanes, Dan Seals, John Anderson, Jason D. Williams, the Burch Sisters, Jonathan Edwards, Moe Bandy, the Turners, the Dixie Chicks, and others.

Girls Next Door, Johnny Tillotson, Billy "Crank" Craddock, and several others listed in the earlier roundup.

Capitol boasts the largest lineup with 36 acts, followed by Warner Bros. (30), Columbia (28), RCA (22), Polygram (18), MCA (16), Curb (15), Atlantic (11), and Arista (9).

Here are the rosters:


MCA—Lionel Cartwright, Mark Chesnutt, Jerry Clower, Mark Collie, Skip Ewing, Vince Gill, Gerry House, James House, Irene Kel- ley, Patty Loveless, Reba McEntire, McBride & the Ride, Bill Mon- roe, Nitty Gritty Dirt Band, Riders In The Sky, the Roys, George Strait, Marty Stuart, Martha Thornton, Conway Twitty, Steve Wariner, Kelly Willis, Curb/MCA: the Desert Rose Band. PolyGram—Daniele Alexander, Butch Baker, Shane Barmby, Jes- sica Boucher, Johnny Cash, Jeff Chance, Corbin/Hanner, Davis (Continued on next page)

Nashville Rosters Stay Healthy
Artist Numbers Do Not Show Setbacks

Nashville Scene

by Gerry Wood

The Johnson Mountain Boys (above) and Alison Krauss (right) sang in celebration of Rounder Records' 20th anniversary. Held at Tramps in New York, the two nights of festivities also featured performances by Kimberly M'Carver, D.W. Menard & the Louisiana Aces, David Bromberg, John Mooney & his Bluesiana Band, Marcia Ball, Charles Brown, and Brave Combo. (Photos: Jeff Nisbel)
NASHVILLE LABEL LINEUPS STAY HEALTHY
(Continued from preceding page)

Daniel, William Lee Golden, Grayghost, Rich Grissom, Tom T. Hall, David Lynn Jones, the Kentucky Headhunters, Kathy Mattea, the Normaltown Flyers, Ronna Reeves, the Statler Brothers.


Atlantic—Bellamy Brothers, Billy & the Americans, Sun, Martin Delray, Dean Dillon, Ray Kenney, Robin Lee, Marty Brothers, Neal McCoy, Billy Joe Royal, Jeff Stieff & the Bullets, Donna Ullas.

Arista—Asleep At the Wheel, Rob Crosby, Exile, Alan Jackson, Lee Roy Parnell, Diamond Rio, Jeff Thompson, Pam Tillis, Michael Britt.

In addition to the 186 country acts, a number of these labels also have pop, R&B, gospel, alternative, and instrumental acts on their rosters.

Opry House Site Of True Value/GMC Contest
NASHVILLE—The ninth annual True Value/GMC Truck Country Showdown talent contest will be held Wednesday (12) at the Grand Ole Opry House here. It will be hosted by Jim Stafford and Minnie Pearl and feature performances by Loretta Lynn, Lee Greenwood, Ronnie Milsap, and Tanya Tucker.

Six regional contest winners will compete for a grand prize of $50,000, a 1990 Sierra pickup truck, and a major-label recording contract.

The show will be taped for syndication and will also be aired for American troops in Saudi Arabia and Europe.

Free tickets to the show are available from True Value hardware stores and GMC truck dealers.

PB Music Series Starts 16th Season With Stellar Lineup
NASHVILLE—Austin City Limits, the PBS music series, will begin its 16th season in January with an hour-long show that features Reba Van Shelton and Kelly Willis & Radio Ranch.

Other acts scheduled for the upcoming season are W.C. & the midnight plowboys, Merle Haggard, Little Feat, Robert Cray and Buddy Guy (in a tribute to Stevie Ray Vaughan), Cowboy Junkies, Chet Atkins, Alan Jackson, Michael Martin Murphey (in a salute to the American cowboy), Joe Ely, the Texas Tornados, Shaw Colvin, John Hammond, Sara Hickman, Foster & Lloyd, and Shelby Lynne.

Broadcast times for these shows are set by the individual participating PBS stations.

Country Singles A & B

<table>
<thead>
<tr>
<th>TITLE</th>
<th>PUBLISHER</th>
<th>SONGWRITERS</th>
<th>BMG Catalogue #</th>
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<tbody>
<tr>
<td>13</td>
<td>NEIL DIAMOND</td>
<td>&quot;Sweet Caroline&quot; (Emile Transport, BMI)</td>
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<td>14</td>
<td>ELTON JOHN</td>
<td>&quot;Candle in the Wind&quot; (Elton John, BMI)</td>
<td>BMG 00010003</td>
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<td>15</td>
<td>BOBBY VINTON</td>
<td>&quot;Mr. Lonely&quot; (Bobby Vinton, BMI)</td>
<td>BMG 00010004</td>
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<td>16</td>
<td>RONNIE MCDOWELL</td>
<td>&quot;Don't Call Me Boss&quot; (Bobby Stuttgart, BMI)</td>
<td>BMG 00010005</td>
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<td>17</td>
<td>BARRY MANILOW</td>
<td>&quot;I'll Be There&quot; (Barry Manilow, BMI)</td>
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<td>18</td>
<td>VAN MORRISON</td>
<td>&quot;Brown Eyed Girl&quot; (Van Morrison, BMI)</td>
<td>BMG 00010007</td>
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<td>19</td>
<td>THE DOOBIE BROTHERS</td>
<td>&quot;What a Fool Believes&quot; (Robbie Robertson, BMI)</td>
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<td>20</td>
<td>CALIFORNIA</td>
<td>&quot;Don't Be Cruel to Me&quot; (Donna Lewis, BMI)</td>
<td>BMG 00010009</td>
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<td>21</td>
<td>GEORGE MICHAEL</td>
<td>&quot;I Want Your Sex&quot; (George Michael, BMI)</td>
<td>BMG 00010010</td>
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1990 COUNTRY MUSIC SOURCEBOOK & DIRECTORY

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NEW Movers
Billy Dean—"Only Here For A Little While" (Capitol): WDAF, WQYK, WSIX, KXXY, KWDJ, WIVK, WFLS.

Molly & the Heymakers—"Chasin' Something Called Love" (Reprise): WDBY, WCWZ, WPOC, WFLS, WGH, WRKZ, KEKY, WXTU, WWZY, WFM, KEAN.

Tim Ryan—"Breakin' All The Way" (Epie): KSSN, KWIJ, KJZK, WEZL, KNEW, WFLS, WMIL, KFDF, KQOS, KVDD.

Marty Stuart—"Little Things" (MCA): KASE, KKKY, KDFD, WSIX, WKEZ, KEBC, WNOE, KWIJ, KWDJ.

Restless Heart—"Lost Long Friend" (RCAC): WXTU, WQKN, WNOE, KEAN, WUSB, KASE, KKKY.

The Shape of Country: "I'm crazy about all the 'hat' acts these days," says PD James Holley, KFRE Fresno, Calif. "We're a traditional AM station, not gold or oldies-based, and don't play country rock. Guys like Alan Jackson, Garth Brooks, and George Strait make it look easier for them. They're doing the same kind of songs that were out years ago, just using new techniques. Simplicity is the key; it's not only what notes you play but what you don't play—the spaces between the notes are important. The biggest country records are the simplest ones musically." "Country is in the best shape it's ever been," says PD Jim Howie, WPCM Burlington, N.C., "it's reflecting in a lot of markets all over the country—there certainly has been in ours. We went from the 3 to 9.5 in just two months.

Howie also comments on the oldies remakes. "The Oak Ridge Boys song ("You're My Soul And Inspiration" on RCA) is a killer for us," he says, "and Ronnie McDowell is doing extremely well—especially in the 25-34 demos.

McDowell's "Unchained Melody," (Curb), charted at No. 83, was a hit by three different artists at the same time in 1955: Les Baxter's version went to No. 1, Al Hibbler made it to No. 3, and Roy Hamilton peaked at No. 10. The song has been covered 140 times and is a favorite of the late 60s.

Among the movers on McDowell's record this week: WESCO Greenville, S.C.; WOWW Pensacola, Fla.; WFLS Fredericksburg, Va.; WCCS Norfolk, Va.; KRTK Albany, Ore.; KEKY Minneapolis; WDDS Pittsburgh, and KFDF Wichita, Kan.

Another Oldie getting attention is Bobby Vinton's "Mr. Lonely" (Curb), a No. 1 for him in 1964. "Everybody assumes it's the old version unless they hear it, then they're pleasantly surprised," says MD Kathleen Hecksher, WFEW Fort Myers, Fla. "He's rerecorded it, adding some kids' voices saying things like 'Hi Daddy'. It's fabulous. A lot of country's competition is in '60s music on oldies stations, and for us to be able to talk about a chart that appeals to those people is great. We're getting tons of calls on it."

Mary-Chapin Carpenter is getting raves on her "Shooting Straight In The Dark" album on Columbia. "The whole album is great," says PD Hugh James, KBOB Butte, Mont. "The cut we've been playing a lot on my morning show is 'Down At The Twit And Shout.' "Her single ("You Win Again") is doing well," says PD Mark Lewis, WYNE Appleton, Wis., "but there's so many other good cuts in the album, too. 'Right Now' is a great cut—it's up-tempo and snappy."

Carpenter's single is charted at No. 22; the album is at No. 34.

Recurrent Facts: Alabama's "Jukebox In My Mind" (RCA) debuts on the Hot Country Recurrents chart at No. 1 after finishing its 20-week run on the singles chart. In the overall combined listing of current and recurrents, Alabama's record ranks at No. 36.
<table>
<thead>
<tr>
<th>WEEK ENDING</th>
<th>ARTIST LABEL &amp; NUMBER DISTRIBUTING LABEL</th>
<th>SUGGESTED LIST PRICE OR EQUIVALENT</th>
<th>TITLE</th>
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<td>GARTH BROOKS COLUMBIA 45405 (9.98)</td>
<td>NO FENCES</td>
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<td></td>
<td>CLINT BLACK MCA 45372 (9.98)</td>
<td>PUT YOURSELF IN MY SHOES</td>
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<td>RANDY TRAVIS WARNER BROS. 26332 (9.98)</td>
<td>HEROES AND FRIENDS</td>
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<td>REBA MCENTIRE MCA 41014 (5.98)</td>
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<td>THE KENTUCKY HEADHUNTERS &amp; MERCURY 430</td>
<td>PICKIN' ON NASHVILLE</td>
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<td>VINCE GILL MCA 42321 (8.98)</td>
<td>WHEN I CALL YOUR NAME</td>
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<td>K.T. OSLIN RCA 52055 (9.98)</td>
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<td>ALAN JACKSON ANGELS 6632 (9.98)</td>
<td>HERE IN THE REAL WORLD</td>
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<td>LIVIN' IT UP</td>
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<td>CLINT BLACK RCA 9656 (9.98)</td>
<td>KILLIN' TIME</td>
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<td>KATHY MATTEA MERCURY 842 330 (9.98)</td>
<td>A COLLECTION OF HITS</td>
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<td>DWIGHT YOAKAM MERCURY 26344* WARNER BROS. 9 (9.98)</td>
<td>IF THERE WAS A WAY</td>
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<td>HANK WILLIAMS, JR. WARNER Curb 26413* WARNER BROS. (9.98)</td>
<td>AMERICA (THE WAY I SEE IT)</td>
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<td>RICKY VAN SHELTON COLUMBIA 45750 (8.98 EQ)</td>
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<td>MARK CHESNUTT MCA 10022 (9.98)</td>
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<td>MARY CHAPIN CARPENTER COLUMBIA 45077* CBS (9.98)</td>
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<td>CARLENE CARTER RECYCLE 26334* WARNER BROS. (9.98)</td>
<td>I FELL IN LOVE</td>
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<td>ALWAYS &amp; FOREVER</td>
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<td>PATSY CLINE MCA 4212 (9.98)</td>
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<td>JOE DIFFIE EPIC 45404* (9.98 EQ)</td>
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<td>MICHAEL MARTIN MURPHY WARNER BROS. 26308* (9.98)</td>
<td>COWBOY SONGS</td>
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<td>CONWAY TWITTY MCA 10022* (9.98)</td>
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<td>WAYLON JENNINGS EPIC 45144* CBS (8.98 EQ)</td>
<td>THE EAGLE</td>
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**BILLBOARD'S COUNTRY CHART RESEARCH PACKAGES**

- Number One Country Singles, 1948-1988
- Top Country Singles Of The Year, 1946-1988
- Number One Country Albums, 1964-1988
- Top Country Album Of The Year, 1965-1988

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  instant listener/consumer reaction
- 1990 Country Music Association "Single Of The Year" for "When I Call Your Name"
- Over 650,000 units sold and BLAZING!

MARK CHESNUTT
- "Brother Jukebox"
  Over 100 adds first week
- "Strongest concert demand ever for a new artist" Buddy Lee Attractions
- Over 500,000 units sold and HOT, HOT, HOT!!

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IN THIS SECTION

Vanilla Ice Sizzles At Spec's
Grass Route: Sonic's New Age
Music Plus Gives Rappers A Big Break

Our Price Expanding Its Domain
Top U.K. Chain Opens Stores In Ireland

BY JEFF CLARK-MEADS

LONDON—Our Price continues to expand its music-retailing empire even as it slows penetration of its U.K. homeland, where the company currently operates 315 stores. In November, the U.K.'s biggest music retailer opened its first two locations in Ireland—a store in the Dublin satellite town of Tallaght and a 4,800-square-foot outlet in Belfast. Our Price stores in Ireland will each stock 2,000 LPs, 5,000 compact discs, and 7,000 cassettes.

Our Price has just completed five years of rapid expansion, during which it more than tripled in size from the 100 stores it ran in 1985. Growth was achieved partly by acquisition but mainly by aggressive expansion into new locations. Although Our Price is slowing the pace and taking stock, it will continue to open new outlets in the U.K., according to managing director Richard Handover.

Our Price's rapid growth coincided in its acquisition in 1986 by W.H. Smith, which has holdings in many industries, including satellite TV and newspaper distribution.

In North America, W.H. Smith runs 800 newsstands and 200 bookstores, as well as the Philadelphia-based Wee Three chain. Wee Three recently agreed to acquire up to 67 stores from Cinnaminson, N.J.-based Wall To Wall Sound & Video, a financially troubled chain that in July filed for protection under Chapter 11 of the U.S. bankruptcy laws. If the deal, which is subject to bankruptcy court approval, is completed, W.H. Smith will have just more than 90 stores, making it the 13th largest music specialty retailer in the U.S.

In the U.K., W.H. Smith's retailing arm includes Our Price; two book chains, Do It All, a home-center chain; and 240 stores operating under the company name. The self-titled chain, known mainly as a merchant of newspapers and magazines, also sells music.

FUTURE GROWTH

As for Our Price, Handover defines its goal as expanding how many more outlets the U.K. can accommodate. The U.K. has about 250 viable town centers, but Our Price has already exceeded that figure. When questioned on growth, Handover simply states, "If the market continues to grow, then the number of towns in which we can satisfactorily trade increases."

Handover feels that Our Price was given a clear run during its expansion phase, "the only large U.K. chains, Virgin and HMV. While Virgin's megastores have been successful, the company had trouble running smaller shops and sold 74 outlets to Our Price. HMV, which runs some 150 stores worldwide, had about the same number of stores from 1985 through 1988 before it began expanding again last year.

In addition to a recharged HMV, Our Price has new competition in the form of Musicland Stores Corp., the Minneapolis-based giant that runs some 800 music stores. The chain opened its first U.K. store in late October in a suburb of London under the Sam Goody logo. Observers feel that Our Price's mode of operation is close to that of Musicland, and the appearance of the first Sam Goody store is causing comparisons to be drawn.

Handover is diplomatic when asked about Sam Goody's chances in this country. He admits his chain will be competing for customers with the American newcomer, but he says that Our Price already vies with every other retailer—both sellers of music and otherwise—for consumers' money. Asked whether he thinks there is room for both music chains in the U.K., he says, "We shall see."

THE FORMULA FOR SUCCESS

Handover maintains that there is a simple reason why Our Price has been so successful: "The punters want us."

The punters certainly find Our Price convenient. Sheer numbers mean that few people live far from one of the chain's shops, which are (Continued on next page)
November with 32 pages. It has two covers, one devoted to video, the other devoted to audio product. To ensure that neither camp feels slighted, pages are divided equally between “Vision” and “Sound.” The two sections are situated upside-down from one another, a trick that means that both the audio cover and the video cover can be considered the front page. Ad VP Andrules says that the debut issue was satisfactory but that the December issue is “closer to what we’re looking for.” He promises more fine-tuning soon. Rather than stage a chainside convention this year, Spec’s held two regional gatherings—the upstate Florida meet was at the Hard Rock Cafe in Orlando’s Universal Studios park, where managers got passes for the studio tour; the southern stores meeting was on board the Princess, which launched from Miami’s Bayside complex. Want to know why Spec’s installed a phone-mail system in its home office? Rita Morgan, the company’s receptionist, says the switchboard’s volume of calls has swelled to the neighborhood of 400-500 per day.

**FINANCIAL NEWS.** An item in the Nov. 29 edition of The Wall Street Journal may, or may not, have consequences on entertainment retailing. In an interview with the financial bible, Leonard Shaykin, senior managing partner of leverage firm Adler & Shaykin, said that, in addition to searching for new investments, his firm plans to sell one of its portfolio companies.

In the music and video realm, Adler & Shaykin is the owner of Torrance, Calif.-based Wherehouse Entertainment, the powerhouse music/video combo chain that won the 1988 large-chain-retailer-of-the-year award from the National Assn. of Recording Merchandisers. The Wall Street Journal article, however, did not say which portfolio company Adler & Shaykin might sell, and it owns several entities, including retail chain Best Products and the Chicago Sun-Times newspaper.

Adler & Shaykin was said to be shopping the Wherehouse (Continued on page 40)

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**RETAIL TRACK**

by Geoff Mayfield

**MIAAM ICE:** So, no matter how popular an act might be, you'd figure that if you held an in-store appearance at noon on a school day that fewer kids will show, right? Wrong, if you're talking about SSB, monster rookie Vanilla Ice, who recently visited the new West Fort Lauderdale-area superstore that belongs to Miami-based Spec's Music & Video.

Ice's step at the Sawgrass Mills Spec's, not far from the rapper's Miami stomping grounds, drew a whopping 3,000 fans—most of them from the young variety. "All these kids skipped school," says Joe Andrules, VP of advertising. "There's no question about it!" Despite astute security measures, there was a tense moment at the start of the autograph session when Ice opened the appearance with a quick dance while earring his leg to step forward. But, Andrules says, it was a calmer scene than the Labor Day weekend stop Nelson made at the Coral Springs Spec's, also in West Fort Lauderdale. As was previously documented in this column, that event, unhindered by school schedules, drew 3,000 fans, a turnout that prompted local police to shut that session down.

**MORE SPEC'S NEWS:** There is another publisher in the music retail ranks. Spec's, which previously seemed leery of the trend toward in-store magazines, becomes the latest to jump on the bandwagon with Spec's Sound & Vision. The four-color-on-newsprint tome bowed in

The Whole(sales) Gang. Independent label and distribution executives huddle with National Assn. of Recording Merchandisers officers at the trade group's recent Wholesalers Conference Indie Awards Banquet. Pictured, from left, are Mark Cerami, co-owner of Priority Records; NARM president Patricia Moreland; Billy Emerson of Big State Distributing (recipient of the Mickey Granberg Award); and Mickey Granberg, executive VP of the NARM Scholarship Foundation.

**OUR PRICE LOOKS FOR NEW SOURCES OF GROWTH**

(Continued from preceding page)

- **typically located on main shopping streets.**
- **One of our biggest selling points is convenience,** Handover says. "People can pop into their local store, and that is something they know because of the large amount of money we have spent over the last 10 years building the Our Price brand." With 315 stores in a country of 58 million people, Our Price probably has the greatest concentration of outlets of any music-retailing group in the world. In the U.K., there is one Our Price outlet for every 184,000 people. That compares with one Musicland store for every 244,000 in the U.S.

A typical Our Price is small—about 1,500 square feet—and chart-oriented but with a local flavor that gives Handover and his team particular pleasure. Our Price responds to tastes in individual communities, he says. A store in a rural market will have a different stocking policy than one in a large industrial city.

Each store carries 20,000 pieces. Markdowns by title and configuration were unavailable.

Product in the racks is only part of the chain's appeal, Handover says. "Another part of it is marketing but the most important part is having friendly and attentive staff. The intention is that the average Our Price sales assistant is helpful and knowledgeable. "The staff are music lovers. They have a genuine interest in the product they are selling. On top of that we train them in the importance of customer service."
Keep Your Ears On "THE EYE"

One of metal's most adventurous bands, KING DIAMOND, are back with their most explosive collection yet, including "Eye Of The Witch".

KING DIAMOND

Stock in Diamond collection:

* "The Eye"
* "Abigail"
* "Fatal Portrait"
* "The Dark Sides"
* "Don't Break The Circle"

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Music Plus Gives Rappers Their Big Break

ChainsChoose 10 New Acts For Compilation Tape

BY DEBORAH RUSSELL

LOS ANGELES—As the winners of Music Plus’ “Street Rap ’90” competition, 10 new West Coast rap acts will be added to the chain’s stores in November.

The Los Angeles-based chain launched the contest in June, and the winners’ original compositions appear on the cassette-only compilation “Music Plus Street Rap ’90.”

Capitol Records released the compilation through CBS Distribution Nov. 1, channeling such as-yet-un-discovered rappers as Mutha Hood, Fens Hesh, Poet X, Bod Squad, and Chill E.B., among others, into the retail mainstream.

Angie Diehl, director of advertising at Music Plus, says the tape is currently among the chain’s top-10 sellers.

Thousands of entrants submitted a wide variety of original demos for the contest, says Diehl, but Music Plus restricted entries to “positive” rap, with the hope of generating a new image for the much-maligned genre.

“Rap’s been getting a ‘bad rap,’ ” Diehl says. “We wanted to spotlight the positive aspects this genre can have culturally and socially.”

Epic executives were pleasantly surprised by the quality of the material submitted, Diehl notes, adding that it is likely some of the artists appearing on the cassette will snag full-blown recording contracts.

“If we’re lucky enough to discover the next L.L. Cool J, then we’re all winners,” Diehl says. “Our goal was to use [the Music Plus] name and clout to do something for our customers. The contest was a way to give something back, as opposed to doing some marketing strategy to benefit Music Plus. If the cassette is a top seller, that’s just the icing on the cake.”

“Music Plus Street Rap ’90” retails at Music Plus outlets for $5.99. Next year, the chain will be launching “Street Rap ’90” contests bodes well for similar promotions in the future. She already envisions a “Street Rock” campaign, and hopes to create several others.
Top Adult Alternative

NEW AGE ALBUMS.

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Reflections of Passion</td>
<td>Yanni</td>
</tr>
<tr>
<td>2</td>
<td>The Narada Wilderness Collection</td>
<td>Various artists</td>
</tr>
<tr>
<td>3</td>
<td>Skyline Firedance</td>
<td>David Lanz</td>
</tr>
<tr>
<td>4</td>
<td>Nouveau Flamenco</td>
<td>Ottmar Liebert</td>
</tr>
<tr>
<td>5</td>
<td>At the Edge</td>
<td>Mickey Hart</td>
</tr>
<tr>
<td>6</td>
<td>Fresh Aire 7</td>
<td>Mannheim Steamroller</td>
</tr>
<tr>
<td>7</td>
<td>Poets &amp; Angels</td>
<td>Ottmar Liebert</td>
</tr>
<tr>
<td>8</td>
<td>Taproot</td>
<td>Michael Hedges</td>
</tr>
<tr>
<td>9</td>
<td>Forever Blue Sky</td>
<td>Bruce Beirut</td>
</tr>
<tr>
<td>10</td>
<td>Across a Rainbow Sea</td>
<td>Steven Kindler</td>
</tr>
<tr>
<td>11</td>
<td>Windham Hill: The First Ten Years</td>
<td>Various artists</td>
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<tr>
<td>12</td>
<td>Winter Solstice III</td>
<td>Various artists</td>
</tr>
<tr>
<td>13</td>
<td>Saturday's Rhapsody</td>
<td>Jim Chappell</td>
</tr>
<tr>
<td>14</td>
<td>Universe Sampler 90</td>
<td>Various artists</td>
</tr>
<tr>
<td>15</td>
<td>Melissa</td>
<td>Tangerine Dream</td>
</tr>
<tr>
<td>16</td>
<td>Shell Game</td>
<td>Don Harriss</td>
</tr>
<tr>
<td>17</td>
<td>December</td>
<td>George Winston</td>
</tr>
<tr>
<td>18</td>
<td>Pianissimo</td>
<td>Suzanne Ciani</td>
</tr>
<tr>
<td>19</td>
<td>No Blue Thing</td>
<td>Ray Lynch</td>
</tr>
<tr>
<td>20</td>
<td>Ocean Dreams</td>
<td>Dean Enerson</td>
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<tr>
<td>21</td>
<td>Mannheim Steamroller Christmas</td>
<td>Mannheim Steamroller</td>
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<tr>
<td>22</td>
<td>A Very Christmas</td>
<td>American Gramaphone</td>
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<tr>
<td>23</td>
<td>Christmas</td>
<td>American Gramaphone</td>
</tr>
<tr>
<td>24</td>
<td>Watermark</td>
<td>Enya</td>
</tr>
<tr>
<td>25</td>
<td>The Narada Nutcracker</td>
<td>Various artists</td>
</tr>
</tbody>
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WORLD MUSIC ALBUMS.

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1</td>
<td>Set</td>
<td>Youssou N'Dour</td>
</tr>
<tr>
<td>2</td>
<td>Primus Magic</td>
<td>Strunz &amp; Tarah</td>
</tr>
<tr>
<td>3</td>
<td>Elegibo</td>
<td>Margaret Menezes</td>
</tr>
<tr>
<td>4</td>
<td>SoCa Dance Party</td>
<td>Arrow</td>
</tr>
<tr>
<td>5</td>
<td>Cruel, Crazy, Beautiful World</td>
<td>Johnny Clegg &amp; Savuka</td>
</tr>
<tr>
<td>6</td>
<td>Too Wicked</td>
<td>Aswad</td>
</tr>
<tr>
<td>7</td>
<td>Passages</td>
<td>Ravi Shankar/Philip Glass</td>
</tr>
<tr>
<td>8</td>
<td>Ash</td>
<td>Najma</td>
</tr>
<tr>
<td>9</td>
<td>Two Worlds On Heart</td>
<td>Ladysmith Black Mambazo</td>
</tr>
<tr>
<td>10</td>
<td>Mek We Dweet</td>
<td>Burning Spear</td>
</tr>
<tr>
<td>11</td>
<td>Mosiique</td>
<td>Gipsy Kings</td>
</tr>
<tr>
<td>12</td>
<td>Y Es Ke Me Han</td>
<td>Ketama</td>
</tr>
<tr>
<td>13</td>
<td>O.O.O.</td>
<td>Fela Anikulapo-Kuti</td>
</tr>
<tr>
<td>14</td>
<td>Barefoot</td>
<td>Barefoot</td>
</tr>
<tr>
<td>15</td>
<td>Classic Tracks</td>
<td>Ladysmith Black Mambazo</td>
</tr>
</tbody>
</table>

**Note:** The new Record Hunter outlet sports a modern, hi-tech motif.

Chandise on sale, no other dealer sells it for less," Sonin claims, noting that
sale prices on front-line CDs are $9.97, while $8.98-list cassettes are
discounted at $4.97-$5.47, with $9.98-list cassettes at $5.57-$5.97.

Lastly, Sonin is proud of Record Hunter's ambience. The new store has a streamlined, modern decor de-
signed and built by Christopher Sheehan, Robert Caruso, and Alan Conno-
val of New York firm Design Mates Inc. It has nine video monitors and an
in-store play system on both floors. "At 7 o'clock we change the music on
the main floor to a more alternative
sound, because there are a lot of
clubs nearby with new artists," Sonin
says. On the second floor, classical
artists are played. In addition, Sonin
tries to hire musicians or music stu-
dents, so that customers are greeted
by a knowledgeable staff.

Like Record Hunter, Boomer's
management apparently is not too
worried about the love affair that
music charities seemed to have de-
veloped with New York recently. Last
month, Boomer's opened its third
store—a 2,000-square-foot store on
53rd Street between Third and Lex-
ington avenues.

The initial Boomer's outlet, an
1,800-square-foot store at 112th
Street and Broadway, opened in 1988, and a year later a second outlet
opened at 66th Street and Broadway,
with 5,000 square feet.

"We're always looking for loca-
tions, talking to realtors," says
c-owner Rich Gruen. "We don't really
plan, we might wind up with four
stores, we might wind up with 50." The
Boomer's stores carry 75%-80%
new releases, but also have good
country and jazz selections, says
Gruen, whose partners are Jack Levy
and Harry Safer, both former execu-
tives of Milford, Mass.-based Straw-
berries.

Pricing is a strong selling point at
Boomer's, which had sales of $1.7 mi-
illion last year, according to co-owner Safer. "Our pricing is consistent.
Instead of highlighting a sales price, all new releases are $15.99 on CD every
day, and cassettes are $7.99. The
consumer doesn't have to worry that
day it's $15.99, another day $11.99.
He knows he's going to get a good
price every day." For catalog prod-
uct, the highest CD price is $13.99,
for tapes it is $8.99.

Like Record Hunter, Boomer's has
a POS system that tracks all sales.
"We also had a customer information
terminal at one point, but people kept
breaking it," he explains.

Most of Boomer's advertising is
done via handouts and flyers, with oc-
casional print advertisements in the
Village Voice. Competition comes
from Sam Goody, Tower, and Colony,
with the latter being nearest at six
blocks away. "But around here,
that's almost a different world," says
Gruen. Boomer's biggest strength,
says, is that "we work hard at ser-
vicing the area—we're not a destina-
tion store like Tower. We have a
young, enthusiastic, knowledgeable staff... We have owners at every
store, running around the store or
helping out behind the register.
People know that one thing we offer:
consistent pricing, that adds up to a
loyal clientele, he says."
Spec's Cites Expenses In 1st-Qtr. Loss

NEW YORK—Spec's Music Inc. says that the costs of opening, closing, and relocating music and video retail stores resulted in a net loss for the chain's first fiscal quarter.

For the three-month period that ended Oct. 31, Miami-based Spec's reports a $29,000 net loss on $123 million in revenues. In the same quarter last year, Spec's posted a profit of $106,000 on $108 million in revenues.

The good news for the 59-unit chain is that sales for stores open at least one year were up 3% in the quarter. Most industry observers say music sales have been flat or down significantly for the past year.

In the first quarter, Spec's opened three new outlets, which incurred preopening expenses. The chain also relocated two other stores to new sites, and closed one unit, which resulted in the company taking a $13,000 pretax write-off, says Peter Biehl, chief financial officer.

Spec's also announced recently that it had authorized the buyback of up to 300,000 shares of its publicly traded stock, in an attempt to stabilize the share price, which had tumbled to $2.50. Since the announcement, shares have rebounded to $4.30 each in over-the-counter trading.

Another reason given by Biehl for the quarterly loss was an acceleration in the amortization schedule for unutilized video tapes to "more accurately reflect the revenue-producing life of the movies." DON JEFFREY

RETAIL TRACK

(Continued from page 38)

house web at the close of 1989 and the beginning of 1990 but apparently did not find any bids high enough to meet its expectations. Shortly after pulling Wherehouse off the selling block, Adler & Shaykin went a step further in solidifying its commitment to the chain when it promoted Wherehouse president Scott Young from chief operating officer to CEO.

Against that background, it does not seem likely that Wherehouse is the portfolio company that Shaykin says he would like to sell. At the same time, this columnist has learned to never say never.

MORE FROM WHEREHOUSE: Wherehouse is adding some holiday spirit to Southern California with an event, set for Dec. 16 at the Los Angeles Sports Arena, called Wherehouse Carol By Candlelight. It will feature a 2,000-voice choir, a 30-piece orchestra, a skating exhibition led by world champ Lori Benton, and appearances by TV and sports celebrities. Proceeds will go to the Los Angeles Times Fund and Variety Children's Charity. Co-sponsors for the concert include the Los Angeles Times, Hyatt Hotels, and American Airlines.

PEOPLE AND PLACES: Joe Wallace has left his VP of sales position at Island to rejoin Broadcast Data Systems, the radio monitoring subsidiary of Billboard owner BPI. He will oversee BPI's effort to collect piece counts from music stores and racks, information that will be used to formulate Billboard's sales-based charts and to create sales tracking systems. Among the many place names made famous by the house of PolyGram, Betty Cordes, who was Rick Dobbs' executive assistant when Dobbs was with RCA, has followed her old boss over to PolyGram Label Group to become manager of national promotion and marketing administration. Cordes' move there is no big surprise, as she has worked with Dobbs at various stops for more than a decade.

PLG has also found a home for Dave Yeskel, who was recently laid off from his national sales director post at Island. It didn't take Yeskel long to lasso a national sales post, and, since it appears Island falls into the PLG camp, he is already familiar with several of the titles he'll find in his new employer's catalog... The creation of a beetle distribution company in the MCA empire (Billboard, Dec. 1) means good news for the moving companies. The birth of Uni relocates at least two folks to MCA's Universal City, Calif., home. Senior director of product development Abbe Frank will be moving from her longtime base in Chicago, senior director of product development Joey Quarales, formerly an Atlanta regional sales director for Geffen, will also be transplanted into the L.A. scene. And, before we leave this scene, Retail Track is grateful the company has changed its name to Uni, making it the only major distributor in the music biz that goes by a name, not initials. Bravo!

TRACKING: The move by Valley Record Distributors president Barney Cohen to purchase seven Rainbow Records stores (Billboard, Dec. 8) had been rumored for several weeks. At one point after selling its seven mall locations to Camelot Music, Rainbow had apparently been trying to shop all of its nonmall stores but found no takers. The latest deal leaves Rainbow with 23 San Francisco Bay area stores... Some label execs and avid music consumers wander out loud if HMV USA opened its two New York locations (Billboard, Dec. 11), its first American units, tomorrow. The company stuck within its planned deadlines, but some shoppers have complained they find the showcase stores thin on variety in the early going... The fourth and newest unit for CD Superstore represents a new Carolina market for the Durham, N.C.-based operation. It opened Nov. 9 in the Brassfield Shopping Center in Greensboro, N.C.

IF YOU LOOK at last week's Top Pop Albums chart, you'll find that the biggest beneficiary of the Thanksgiving shopping weekend was new age performer Yanni, who re-entered at a whopping 71 after falling off the chart the previous week. His latest Private Music set, "Reflections Of Passion," caught fire, thanks to a hot blast of media attention that found him and lady friend Linda Evans in the spotlight of People magazine, TV Guide, and "The Oprah Winfrey Show." That exposure, which was supported by the inclusion of Yanni- penned music in an Evans TV movie, boosted the title to No. 19 at 901-store Musicland Stores, No. 12 at 284-store Wherehouse Entertainment, No. 21 at 109-store National Record Mart, No. 6 at 59-store Spec's Music & Video, and No. 8 at Five Store Title Wave. That marks the second time the album has re-entered that chart.

FREE ADVICE: Roeth Blackman, retail maven at Image Consultants, has a display idea for the holiday season that would certainly interest me if I owned a store this year. She points out that Paul McCartney's live two-fer, the John Lennon boxed set, the Traveling Wilburys' second album (which features George Harrison), and the concert album by Ringo Starr & his All-Star Band allow stores to build a Beatles display that is based on current product... Word from Macee Lipman Marketing is that a Mazda Miatia TV commercial that uses the old Santo & Johnny hit "SLEEP Walk" sparked interest in the Geffen soundtrack for the new Cher movie "Mermaids," even before that film hit movie screens. Santo & Johnny's Miatia theme is also featured on Rhino's "Billboard Top Rock & Roll Hits Of 1959" compilation, which is available as either a single piece or part of the 1967-61 boxed set.
THE GIANT STEPS OF
NEW KIDS ON THE BLOCK

with
DICK SCOTT

and
MAURICE STARR
FAMOUS ARTIST
In life it is rare that an individual and a company have the opportunity to work with a group of people as inspiring and creative as all those involved with the New Kids On The Block.

Jordan, Donnie, Joey, Danny and Jon are without question five of the most creative and diligent workers that the world of pop music has ever seen. These young men, who I have watched grow since the days when I was taller than all of them, possess qualities that are uncommon in every day life.

Their concern about everyone involved in the project is incredible, from the road crew to the musicians on the records. The New Kids On The Block are the greatest, and all of us at Famous love you.

Maurice Starr is undeniably one of the greatest geniuses of 20th century pop music. His visions and inspirations have successfully been translated to the worldwide record buying public for the past fifteen years.

My history with Maurice goes back thirteen years. I have listened to Maurice talk of his ideas years before he put them on tape and I have watched him wrestle and finesse his creations until they were ready for the public.

Genius is a word not to be used lightly, and only when it is appropriate. Genius truly describes Maurice Starr.

With all the vital personalities surrounding a group like the New Kids On The Block, there has to be a force that can keep all the individuals moving at peak performance. Dick Scott is that force.

Dick Scott possesses the qualities of a saint. Love, kindness, honesty, patience and a sense of demeanor are all an innate part of his personality.

Dick keeps us moving through thick and thin with a feeling of fatherhood.

I have truly grown to love Maurice, Jordan, Donnie, Joey, Danny, Jon, and Dick. Thank you all for allowing me and Famous to be part of this incredible dream.

Jerry Ade and all at Famous Artist Agency
The Giant Steps of NEW KIDS ON THE BLOCK

By THOM DUFFY

New Kids On The Block have hit so many superstar milestones—sold-out tours, top 10 hits on the Billboard Hot 100, multi-platinum albums and videos, merchandise tie-ins and international acclaim—it is difficult to remember these five young men from working-class Dorchester, Mass. have indeed achieved their success over the past six years, as the song says, "Step By Step."

"The most exciting part of the whole New Kids phenomenon has not just been watching them get from point A to point B, but helping that transformation take place," says Columbia Records president Zane Lerner. "Not just watching it all unfold in front of us, but staying involved with it wherever we could have a positive affect.

"The first time I saw New Kids On The Block was at the Westbury Music Fair in April 1983, opening for Tiffany," recalls Lerner. "Now they're playing multi-night gigs at every major stadium in North America, setting and breaking their own attendance and merchandising records in a dozen of cities, selling tens of millions of records around the world, and succeeding beyond everybody's wildest dreams.

New Kids have reached a point of multiplatinum sales success that is simply remarkable, including 3 million copies of the debut "New Kids On The Block," 8.5 million of the breakthrough "Hangin' Tough," 2 million of the holiday collection "Merry, Merry Christmas," and 3.5 million of block-buster followup "Step By Step." Add another 10 million in combined international sales of "Hangin' Tough" and "Step By Step" and don't forget the 1.25 million copies of the music home video "Hangin' Tough Live," one of the top selling music videos ever.

Columbia Records has every reason to expect similar sales of the latest disc from New Kids On The Block, "No More Games/Remix Album," containing new dance versions of 13 New Kids hits. "We all worked very hard in setting up each level that the New Kids

'Columbia has played a strategic role in the imaging process of the group at every stage. At the same time, a tremendous amount of credit is due Maurice Starr for his brilliant work both inside and outside of the recording studio. Likewise, Dick Scott, who has had a clear vision and a cool head in the heat of all the craziness that seems to surround the New Kids. The third member of this behind-the-scenes braintrust is Jerry Ade of Famous Artists Agency, whose booking finesse is an integral part of the mix."

DON IENNER, President, Columbia Records

Manager Dick Scott and producer/arranger/songwriter Maurice Starr, top.

For the New Kids themselves—Donnie Wahlberg, 21; Jordan Knight, 20; brother Jonathan Knight, 22; Danny Wood, 21; and Joseph McTimmy, 17—the opportunity came knocking in the mid-80s and they seemed fated to answer the call.

"It seems kind of like it was meant to fall together," says Wahlberg, in a promotional video interview prepared by CBS from which this and other quotes are taken. "I mean, obviously, it was. If you want the truth, I just think it was destiny.""Destiny, in the case of New Kids On The Block, went by the name of Maurice Starr, the Boston-based writer, arranger, producer, and promotional wizard who began to assemble New Kids On The Block in the summer of 1984. In July of that year, Wahlberg was approached by Mary Alford, a talent scout working for Starr. After an impromptu rap audition for Starr, Wahlberg was the first New Kid tapped for the group—which Starr affectionately had dubbed "NKOTB." Donnie lec Starr to school chums Jordan Knight, his brother Jonathan's, and Danny Wood. . . . (Continued on page NK 30)
NEW KIDS ON THE BLOCK

JERRY ADE

DICK SCOTT

MAURICE STARR

WESTCHESTER COUNTY CENTER
JULY 15, 1989

DARIEN LAKE
AUGUST 6, 1989

NASSAU COLISEUM
SEPTEMBER 15, 1989
MARCH 15 & 16, 1990
NOVEMBER 20 & 21, 1990

BUFFALO MEMORIAL AUDITORIUM
NOVEMBER 9, 1989

ROCHESTER WAR MEMORIAL
NOVEMBER 10, 1989

RPI FIELDHOUSE, TROY, NY
NOVEMBER 11, 1989

MEADOWLANDS ARENA
NOVEMBER 12 & 13, 1989
MARCH 25 & 26, 1990

NEW HAVEN COLISEUM
NOVEMBER 22, 1989
DECEMBER 30, 1989

BUFFALO MEMORIAL AUDITORIUM
NOVEMBER 9, 1989

ROCHESTER WAR MEMORIAL
NOVEMBER 10, 1989

RPI FIELDHOUSE, TROY, NY
NOVEMBER 11, 1989

MEADOWLANDS ARENA
NOVEMBER 12 & 13, 1989
MARCH 25 & 26, 1990

SARATOGA RACEWAY, ALBANY
JUNE 24, 1990

GIANTS STADIUM
JULY 20 & 21, 1990

CARRIER DOME, SYRACUSE
NOVEMBER 24, 1990

John Scher/Jim Koplik
Metropolitan Entertainment
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from the beginning.

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BARRY E. ROSENTHAL
IRA H. ZALEZNICK
VALERIE L. PAWSON
JOEL S. SHAMES
JEFFREY P. CLEVEN
SUSAN J. MATTHEW
MERRILL J. BERLAND

DeLayne Gaughran
Chris Lilly
Lauren Roche
Sarah A. Marcano
Ronnie F. Baizen

Barbara Kean
Donna Bozza
Katherine J. vonWendt
Barbara Pezzella
Olin the Doorman
BILLION-DOLLAR BOYS: The New Kids as a Money Machine of Awesome Proportions

By PAUL KATZEF

From the $1 buttons to the $120 tour jackets, from the $2.29 vinyl singles to the $40.7 million "Magic Summer Tour," New Kids On The Block have turned into a money machine of awesome proportions.

Since the Block party began in the spring of 1989, New Kids have generated estimated gross revenues of at least $861.37 million.

That income figure, reflecting retail sales and income from rights and royalties, is based on conservative interpretation of information from numerous sources, including people involved with the business side of the Boston pop band's activities. It excludes unauthorized sales in which the band has no stake.

The band's share of authorized gross is an estimated 35%-40%. "The industry standard for the performers' share of gross, from what I can tell, is roughly 35% of the gross," says a key business figure for the band. "The Kids are not out of line with that. The Kids do better than industry standard on overall gross."

Indications are that 1990 sales were well above last year's. The band's continued commercial appeal, however, is hardly assured, "but," says Peter Zollo, president of Teenage Research Unlimited, which compiles TRU*Score ratings, a ratio of popularity and familiarity, "pre-teens may be enough to keep them in. Look at the charts. They're still buying their records and watching their videos. But it's the young kids now."

"Their concert success is as good as maybe the 50 best groups ever over the years. Where New Kids broke entirely new ground new group is when it comes to retail," says Paul Grushkin, of Winterland Productions, the merchandising organization that oversaw licensing of hundreds of retail items, from beach towels to T-shirts.

"New Kids became the retail phenomenon that no one ever had [been] because a generation of young consumers that has never gone into department stores looking for these things...suddenly went shopping there for rock 'n' roll things."

The band's most lucrative category is merchandise, which alone generates at least $400 million in revenues at the retail level, including $150 million sold through major retail chains, according to at least one Winterland executive. At concerts fans buy an average of $10 each, according to John Dukakis, VP of Bob Woolf Associates, the band's business manager.

Even that figure may be low, however. (Continued on page NK-34)

Donnie Wahlberg on stage with Flavor Flav of Public Enemy (Photo: S. Jennings/LGI).

CHARTBUSTERS: Kids Fall into Fountain of Youth, Wind Up in Pop Music History

By PAUL GREIN

It's fitting that Debbie Gibson was No. 1 the week in 1988 that New Kids On The Block entered the Hot 100 for the first time. Gibson, along with Tiffany, had just served to remind the music industry of teenagers' awesome buying power.

The industry had largely ignored teens in the decade since Shaun Cassidy and Leif Garrett reached the top 10. But the multiplatinum success of Gibson's "Out Of The Blue" and Tiffany's eponymous debut album in 1987-88 provided powerful evidence that millions of teens were eager to be swept up in a pop phenomenon. Moreover, teens craved pop stars they could call their own. Phil Collins and Cyndi Lauper were old enough to be their parents; Tiff and Debbie were more like the cool guys up the street.

The next, inevitable step was the emergence of the cool guys up the street. Hence, New Kids On The Block, which made its debut appearance on the Hot 100 on June 25, 1988 with "Please Don't Go Girl." It would be nice to report that the song exploded out of the box, but in fact it was the week's next-to-last new entry, just nosing out a song by Bros, another—and far more hyped—teen pop act.

From those humble beginnings sprang one of the most phenomenally successful acts in pop history. In just 2-1/2 years, New Kids On The Block have equalled the achievements of some of the industry's most renowned Old Vets On The Block.

*In September 1990, New Kids tied the Supremes and Creedence Clearwater Revival for the most consecutive top 10 singles (nine) by an American group in the rock era.

*In September 1989, the group became the first act since the Beatles to have the week's top two new entries on the Hot 100.

*Last year, New Kids became the first act to land six top 10 hits in a calendar year since Michael Jackson blitzed the charts with seven top 10 hits in 1983.

*Also last year, the Kids became the first teen group to land back-to-back No. 1 hits since the Jackson 5 scored in 1970.

The New Kids phenomenon reached full boil the last week of November 1989 when the group had three of the top 40 albums, three of the top 40 singles, and two of the top 40 videocassettes. For a while there, it was a lot like printing money.

(Continued on page NK-42)
"You Kids Go Out And Play"...

And so they did, right in our very own backyard. On February 18, 1989, Brass Ring had the pleasure of presenting the New Kids On The Block in their Michigan debut at the 1,700-seat Royal Oak Music Theatre. Ten arena sell-outs later (grossing over $3,000,000.00), thousands and thousands of Michigan fans have been part of something none of us will ever forget.

Brass Ring Productions is proud to be a part of the unprecedented success of New Kids On The Block, and we wish continued success to Jordan, Jonathan, Donnie, Joseph, Danny, their families, Dick Scott, Maurice Starr, Lee Stulman, Jerry Ade, and Famous Artist Agency.
INTERNATIONAL IMPACT: Exporting the Phenomenal Success of a Uniquely American Act into Foreign Markets

By THOM DUFFY

The Kids made their first promotional trip to Japan earlier, in 1988, while they were still opening for Tiffany back home. They didn’t perform live on that trip but their appearances included profile-raising commercials for Sony, their record label’s parent company.

"Again, with the Japanese, the press was so positive that it captured the attention of the always active Japanese fans," says Summer. "Radio there offered somewhat less opportunity but the press opened the way and there was tremendous marketing support by Sony/CBS in Japan, he says.

Donnie Wahlberg recorded a duet, "The Right Combination," with the Japanese pop sensation Seiko which was a modest success in the U.S. but further promoted the group’s profile in the East. But "the New Kids had been established [in Japan] well before that," says Summer.

The most recent international market to open to the New Kids is South America. On Oct. 12, more than 75,000 fans turned out to see a bill headlined by the group at the National Stadium in Santiago, Chile, staged as a benefit for Amnesty International.

Despite the group’s earlier involvement with causes like United Cerebral Palsy, New Kids On The Block were "They didn’t break (internationally) as an image. The music broke them. It was a radio-based campaign. The music is what carried it to the continent... We sold it in the best way possible, and it succeeded in the best way possible."

BOB SUMMER

They didn’t break (internationally) as an image. The music broke them. It was a radio-based campaign. The music is what carried it to the continent... We sold it in the best way possible, and it succeeded in the best way possible.

Bob Summer

The acclaim of the thousands of Chilean fans was deafening as well, said John G. Healey, executive director of Amnesty International, who says the Kids may have found a new audience while bringing Al’s message to a new younger generation.

In January, New Kids On The Block will be among the headliners of the Rock In Rio II concert in Rio de Janeiro’s 170,000-seat Maracana Stadium. Now Summer hopes the group’s schedule will allow further concert dates in that region to fuel their popularity and sales there. "To realize their full potential, there would have to be a tour," he says. "And I think we’re going to [see them] race right through South America."

Taking their place at this two-day event beside political-event veterans such as Sting, Jackson Browne and Peter Gabriel, and "they won a lot of new respect" from their fellow artists, said one observer at the Santiago shows.

Elton John visits backstage with the New Kids.

Jonathan Knight greets Norio Ohga, Chairman, Sony Music. At left is manager Dick Scott, and right, CBS President Tommy Mottola (Photo: Larry Busacca).

Bob Summer with the Kids.

Former heavyweight champ Mike Tyson with Dick Scott and the Kids.

Elton John visits backstage with the New Kids.

To realize their full potential, there would have to be a tour (to capitalize on their appearances at the Amnesty International benefit in Chile and Rock In Rio in Rio de Janeiro). And I think we’re going to (see them) race right through South America."

Bob Summer, President, CBS International

translated to other cultures. But the best opportunity seemed to be in the U.K. and it was essential that we had the availability of the group.

The group made a four-day promotional swing through Britain in September ’89 and followed that up with an appearance on the “Smash Hits” television awards show. By mid November, “You Got It (The Right Stuff)” had debuted in the top 30 on the Music Week chart. Within a month, it was at No. 1.

“They didn’t break as an image,” says Summer. "The music broke them. It was a radio-based campaign. And the music is what carried it to the continent. I’m happy to say that the introduction of the New Kids to the rest of the world wasn’t on the back of a gimmick. We sold it in the best way possible, and it succeeded in the best way possible,” through the music, says Summer.

New Kids On The Block finally toured in the U.K. and Europe in April 1990. “And by that time, the music was known,” says Summer. “And the European press had been to the U.S. to see reaction to the group’s shows here. (The U.K. tour was marred only when Danny Wood suffered a torn ligament after slipping on a stuffed teddy bear tossed on stage by a fan in Manchester. He flew home to recuperate—but took the gift teddy along).
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CECIL HOLMES
Ask Dick Scott the secret to his success as a powerhouse manager and the response you'll receive is simple: "It's all about teamwork, surrounding yourself with the right group of people who can get the job done." In the case of New Kids On The Block, Scott—an industry veteran with over 25 years of solid experience in the music business—says it began with producer Maurice Starr, "because it always starts with the music. Then, you need to create the best team possible, including the best legal people, booking agency, merchandising company, for an act to be successful. It's definitely not down to one person's efforts alone."

Macon-born Scott's involvement with the superstar act represents the culmination of many years of work in the field of management and administration and, he recalls, "I think my destiny to become a manager was carved way back when I was in high school, playing the trombone. I became the high school band director and it wasn't so much that I had a lot of musical talent, more like I knew about pizzazz! I inherited a great band and working with them was the first time I ever got to bring out the best in others."

Although Scott went to Talladega (the renowned private college in Alabama) to study chemistry, he confesses that he spent "all my spare time in theater, learning about directing and staging," skills he applied when he was in the military. "I directed an a cappella chorus of about 30 or 40 singers and we toured successfully performing at military bases," notes Scott, who quips that "I was a frustrated singer myself—I wanted to be like Johnny Mathis but somehow that didn't happen!"

Scott's developing ear for talent was put to the test when he moved to Detroit and began working at two local radio stations as a merchandising director and assistant manager. A local talent contest he organized through one of the stations at the Fox Theater led to Scott's involvement with then-fledgling Motown Records. "Upcoming acts like Mary Wells and Smokey & the Miracles would appear on the shows with the people competing in the talent contest I'd organized and that's how I met Berry Gordy."

Sensing Scott's all-around skills, Gordy hired him as personal assistant. "That was a great training ground for what I'm doing now," says Scott. "I got a chance to go out on the road with the Supremes when they were super hot. I was there when Berry auditioned the Jackson 5. Those were some incredible times and I must say that I regard Berry Gordy as the most astute person I've ever met, a true genius, someone I've learned so much from."

After spending five years with Gordy at Motown, Scott decided to launch his own artist-development company "with no money! I had several young artists under my tutelage such as the Dramatics, the Jones Girls and Enchantment. We kept going until the money ran out," says Scott.

A brief stint working for the Michigan State Fair was followed by an invitation from close friend LeBaron Taylor (whom Scott had originally met when Taylor was an on-air personality at WCHB in Detroit) to work as director of administration in the then-newly created Special Markets division at CBS Records in 1973.

With partners Barry Orms and Earl "The Pearl" Monroe, Scott branched out on his own in 1976 creating his own management company and working with a number of developing New York-based acts such as Revelation, Au Natural, the Aleem Brothers, and Debbie Allen. It was during this period that Scott first met Maurice Starr. "Maurice and his brother Michael Johnson had moved up to Boston from Florida and they were an incredibly talented team," Scott re-

(Continued on page NK-18)
Bob Woolf Associates congratulates The New Kids Family as we look to the 90's. Don't you know your daughter? I'll be the best. New Kids on the Block.

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Bob Woolf Associates
Business Management
calls. "They were great writers and musicians but I just couldn't get them a deal—everybody turned them down. Since nothing happened with us, they went off to do their own thing."

For Michael, that meant creating the Jonzun Crew who enjoyed a run of hits for Tommy Boy Records in the early '80s, later emerging as an accomplished producer, working with artists like Clarence Clemons, while brother Maurice, now known as Maurice Starr, hit paydirt with New Edition, a team from the Roxbury area of Boston, establishing the group as chart-toppers.

"Maurice called me after New Edition and he split and asked me to come and do what I do best, which is work as an administrator, organizing his music publishing and production companies. In fact," Scott notes, "it's my expertise in that area and his as a musical genius that's the reason we make such a great team today: he does what he does and I do what I do and that's what teamwork is all about."

In 1984, Starr became a major client with Dick Scott Entertainment, a company whose focus at the time included managing several cabaret-style artists. The same year, the producer—who had begun working with a number of other acts including Con-Funk-Shun—had the idea of putting together a musical group with five white members and thus, New Kids On The Block was born. Recalls Scott, "I thought the idea was great and Maurice literally took the group, trained them and really worked with them along with Mary Alford who worked with Maurice as co-manager."

When Alford and Starr had a parting of the ways at the beginning of 1988, Scott solidified his relationship with Starr: "I became a partner in Big Step Productions [Starr's company] and he became a partner in Dick Scott Entertainment," Scott explains. "That's when I effectively became the manager for the New Kids."

Scott says that Starr had already established some milestones for the group when he began his management function. "The first album for Columbia had pretty much died away but the second LP [the multi-platinum 'Hangin' Tough' set] had just been released and Maurice had already taken the group to the Apollo as well as getting them a guest spot on a national tour with teen idol Tiffany through Jerry Ade at Famous Artists. But we were all pretty nervous because we didn't know what was going to happen with the second album."

Fortunately, a call from a Florida disc jockey to Mark Benesch, then senior VP of promotion at Columbia Records, resulted in a major push by the label on the single "Please Don't Go Girl," which became the first in a series of top 10 hits for the group and began what the veritable explosion in record sales the New Kids On The Block have enjoyed ever since.

Scott says that with the group being exposed to Tiffany's audience, "that first tour was a very successful venture for them. But I began to think globally. I felt that if handled properly, the group could be the biggest thing in the world, and as 'Hangin' Tough' began to explode, everything began to take shape, particularly with the merchandising, which was flying out the window."

After what he calls, with a smile, "a few initial fights with CBS to get the kind of support we needed for the second Tiffany tour, which featured the group with a live band, everything really took off. I renegotiated the deal with Columbia and our merchandising deals and by the beginning of 1989, I knew that this was really something, that the group had reached a whole new level."

(Continued on page NK-46)
PACE ACCUSES NEW KIDS OF SELLING OUT...

Pretty Darn Close to One Million Sold!
New Kids On The Block play to Sold Out houses in Houston, Dallas, Austin, Atlanta, Washington DC, Baltimore, New Orleans, San Antonio, Memphis, Pittsburgh, Roanoke, El Paso, Lubbock, Albany, Nashville and Augusta! Box office records continue to fall as critics from coast-to-coast dub this "The Year of the Kids"!

PACE Thanks...
The New Kids On The Block – Danny Wood, Joe McIntyre, Jordan Knight, Jonathan Knight and Donnie Wahlberg. Plus Maurice Starr, Dick Scott, Jerry Ade and Famous Artists Agency, Cathy McLaughlin, Mike "Hoss" Keifer, Joe Pappalardo and everybody on the staff and crew!
There was a time when Maurice Starr wasn't always the biggest producer on the block. He remembers well the days when he was the new kid—bang- ing down doors in New York week after week, in what often seemed a futile at- tempt to be taken seriously.

Starr, who created and then lost the New Edition in 1982, endured a long, dis- illusioning dry spell through most of the '80s while waiting for the New Kids to catch. He often thought of leaving the business. "My mouth would say the words, but my body just wouldn't do it," Starr says. "Something just kept me going."

That something was a gnawing feeling that kept haunting him. "I just couldn't get it out of my head. I kept thinking about what I did with the New Edition," he says. "If I could do this with five black kids, imagine if I had five white kids?"

Through much of the early '80s he floated from label to label with his ideas, but few heard him out. Back at his Rox- bury, Mass. headquarters he kept himself busy with his neighborhood talent shows and minor producing chores. His credits grew, but he wasn't satisfied.

By '84 he'd had enough. So he set about creating his dream all on his own. He knew the formula well before he found the actual perform- ers: "five white, clean-cut teen-age boys singing black music." The search was on.

But his "wanna be a star" come-ons to children around town were misinterpreted— and at one point caused the FBI to launch an official investiga- tion. So Starr asked friends to help him recruit talent, and soon after, his young group was born as Nynuk. After an ini- tial shake out that included a name change, a group person- nel shift, a three-year wait for radio and a stumble with a self-titled first album, the New Kids exploded in late 1988 with "Hangin' Tough."

Now Starr is a label darling, able to negotiate for his new stable of untried protégés with a carte blanche freedom af- forded to very few. He has also been able to resuscitate some of his older acts, such as the Superiors, who were first to record the New Kids' hit "Step By Step" several years ago.

To get to this point, he's worked extraordinarily hard, but that's nothing compared to the way he works his kids.

They call him the General. "Nothing is negotiable," he says. "Nothing."

With just a few notable exceptions, among them Japan's Seiko and Tiffany, (who is now managed by Starr's New Kid colleague Dick Scott), Starr almost always refuses to do business with experienced talent.

"Older, established performers think their way is the only way," Starr says. "When you work with me, it's my way—or nothing. That's why I like to get 'em young and teach 'em.

"I can teach anyone to sing in an hour," he boasts. "That's the least of it. I ad- mit, the musicianship is inci- dental. But I'll never compro- mise quality. It just depends on your definition of quality. I know I'm writing good songs that people like. But the way they look and act is much more important."

His artists—many of whom have no performance back- ground in any aspect of the entertainment industry—all have this in common. They're clean. They're pretty. They finish school. They don't do drugs. They don't smoke. They don't drink and, as far as anyone can tell, they don't fool around. At least not in public.

"Recently Donnie's had a few scrapes on airplanes, but that's just part of life and growing up," Starr says. "You can't stop it."

Starr runs a tight ship, particularly when he is in the early stages of training new artists. His protégés must abide by everything the General says, or they're out—replaced by someone just as attractive, just as nice and more eager to follow the rules.

During those early years with the New Edition and then the New Kids, Starr perfected his regiment.

"I worked all my kids so hard so quick," he says. "I leave 'em just enough time to eat and go to school. I tell 'em if they wanna do this, first they gotta almost be crazy because I'm gonna work 'em twice beyond what any hard-working coach would do. I wanna take 'em and make 'em like Michael Jordan. It's like going to the Olympics, but harder.

"First, since most of these kids have never sung before in their lives, I train 'em to sing while I'm recording them. Then, during lunch break—which is never any more than one hour—we're going over show stuff. We review what they've

By DEBORAH WILKER

I could care less about being a millionaire. I'm in this for success. I'm in this to make history.

PRODUCER/FOUNDER MAURICE STARR: He Put This Group Together Like a General on a Musical Mission

MAURICE STARR

Starr and the Kids at the Hard Rock Cafe (Photo: John Bellissimo/LGI).
WELCOME TO THE WARNER/CHAPPELL MUSIC FAMILY
MERCHANTISING: The Amazing Business of Defining, Controlling and Marketing an Image Explosion

By KAREN SCHLOSBERG

New Kids at the Hard Rock Cafe for Hasbro Toys. (Photo: John Bellismo/LG)

New Kids pose with animated counterparts from the ABC-TV Saturday morning cartoon show (Photo: Lynn Goldsmith)

THE MARKETING TEAM: New Kids Set New Standards for Tapping the Commercial Potential of Megastars

By THOM DUFFY

New Kids On The Block called the 60-city concert tour earlier this year the Magic Summer Tour. But it was no illusion that the New Kids seemed every place at once during 1990.

The marketing of New Kids On The Block in the U.S.—by CBS Records, manager Dick Scott, and creator Maurice Starr and their associates—set new standards for exposing and tapping the commercial potential of a superstar group.

As New Kids On The Block were commanding the top 40 airwaves, and four consecutive albums climbed the charts in turn, New Kids On The Block were on the concert trail almost constantly, thanks to savvy booking by Jerry Ade of the Famous Artist Agency. But the overall campaign for the group went far beyond those traditional avenues.

It included strategically timed home-video releases, pay-per-view broadcasts, commercial sponsors like McDonald's and Coca-Cola, interactive 900 telephone lines, a Saturday morning cartoon, a shelf full of bestselling paperbacks, and more than 100 licensing tie-ins coordinated by Dick Furano of Winterland Productions.

"Nothing happens like this [success] from one specific point, the [first] album had sold 11,000 copies. It has since topped the 3 million mark. And 'Merry, Merry Christmas' [driven by the single 'This One's for The Children'] recently passed the 2 million mark and will eventually wind up in the books as one of the top-selling Christmas albums of all time.

The arrival of the "Step By Step" album this past June also signaled new marketing approaches. For the first time, a longform, sell-through video was released simultaneously with the CD, cassette and LP versions of "Step By Step."

As New Kids On The Block were on the concert trail almost constantly, they were relentless in their marketing efforts as other music groups, the NFL, Dick Tracy, or Disney. Says Furano, "We try to determine (a) if it's a good product; (b) if it's a good company; then (c) whether or not it's a product that'll be consistent with the New Kids' market."

Proposed items are given product categories (i.e., printed matter for posters), and that product category is sent to Scott and Rosenthal for approval. If both approve the category, the project is sent to the manufacturer for production and distribution. Should there be a disagreement between the two executives, then the proposed item is not approved and never sees the light of day.

Proposed items have come from a wide variety of sources. "We realized there were many New Kids' fans who not only love the kids, but also want to see them on TV," says Furano. "And what better place to see them than on Dick Tracy, or Disney?" Seeing them on Dick Tracy, or Disney would be an added benefit to the kids' image.

New Kids take the stage for Coca-Cola (Photo: Lynn Goldsmith)
CONGRATULATIONS!

DICK, MAURICE, AND . . .

NEW KIDS ON THE BLOCK™
LONGFORM BREAKTHROUGH: Fab Five Score With the No. 1 All-Time Music Video . . . No. 2 . . . and No. 3

By MELINDA NEWMAN

The No. 1 top-selling music video of all time belongs to the New Kids On The Block. The No. 2 bestselling music video of all time belongs to the New Kids On The Block. And the No. 3 bestselling music video belongs to the New Kids On The Block. Quite a coup for a band that no one had heard of five years ago.

Such feats should make it no surprise that CBS Music Video Enterprises, the music video division of CBS Records, is singing the band's praises. "We've sold 3.5 million units on New Kids On The Block. That's enough to put any company into business," says Debbie Newman, CMV VP of programming & marketing.

The group's first longform "Hangin' Tough," a four-song clip compilation with wraparound interview footage, has sold 1.2 million copies. Concert longform "Hangin' Tough Live" has sold 1.25 million and clip and live-footage longform "Step By Step" has sold 1 million. Of course, it's only been out a few months.

With the previous bestselling music video title belonging to Michael Jackson for "Moonwalker," which sold 850,000, no one could have predicted the success of the New Kids. "I think initially on 'Hangin' Tough' we were caught by surprise," Newman says. "We were manufacturing like crazy."

But CMV wasn't so surprised that they weren't thinking ahead. One of the four videos on "Hangin' Tough" was the live clip of the title track that was shot for the "Hangin' Tough Live" concert video. The performance film was released in November 1989, four months after the clip compilation.

Bryan Johnson of the Film Syndicate produced "Hangin' Tough" and "Hangin' Tough Live."

"When you see the home videos all as a piece, you can see the development of the band," says Johnson. "The New Kids were not made by video, but it certainly was one of the biggest contributing factors."

In planning the videos, Johnson, director Doug Nichol and Columbia Records executives cultivated a style and image that the Kids' fans could relate to.

"They were started at urban radio, but when radio found out they were white they dropped them," says Johnson. "What turned it around was 'Please Don't Go Girl.' We created this whole image video-wise and then when the band toured, it backed up what they were on the video. They were feeding on the same image."

And that image appealed to millions upon millions of girls.

"The only thing we worried about was the lack of male fans. When we did the concert longform we showed [Columbia Records VP] Jack Rovner a rough cut of 'Hangin' Tough (Continued on page NK-36)

CONCERTS:
The Road to Super Success Is Paved With Non-Stop Touring, Dancing, Singing . . . and Screaming

By JULIE ROMANDETTA

The road is the lifeline of the New Kids On The Block. The superstar teen group built its blockbuster reputation through years of virtual non-stop touring.

The New Kids' road stamina is staggering: In the past two years, they've given an estimated 350 concerts and raked in a considerable fortune in ticket sales. After touring most of the U.S., Canada and Europe earlier this year, the New Kids are on the road again for another North American tour that will keep them busy until Christmas. The group—21-year-old Donnie Wahlberg, 17-year-old Joe McIntyre, 21-year-old Danny Wood, 22-year-old Jordan Knight and his 22-year-old brother Jonathan—keeps a breakneck schedule that would make even the most seasoned road pros winded.

"Touring is our bread and butter," manager Dick Scott says. "There's just an incredible demand to see them—we can hardly keep up with it. But we're trying." The Kids road success is due in part to their dynamic stage show and appeal with young female fans. But the group has also prospered because of shrewd moves by booking agent Jerry Ade (the head of Famous Artists Agency) and manager Scott and his team at Dick Scott Entertainment.

Ade booked up the New Kids and teen queen Tiffany during her spring and summer 1989 tours. Ade and Scott wanted the Kids performing in front of the young teenage girls who flocked to Tiffany's concerts. Their strategy worked: Midway through the summer trek, the Kids emerged as the main attraction and Tiffany was relegated to opening act.

'Touring is our bread and butter. There's just an incredible demand to see them—we can hardly keep up with it. But we're trying.'

DICK SCOTT

Above the stage with the high-flying Donnie Wahlberg (Photo: Neal Preston).

Tiffany with Jordan and Jon Knight (Photo: R. Corkery/LG).

Donnie Wahlberg tenderizes fan: "If you want the truth, I just think it was destiny."

(Continued on page NK-48)
STEP-BY-STEP you've created the image of success for the 80's and 90's.
CGI congratulates the NEW KIDS ON THE BLOCK with special thanks to Dick Scott General Entertainment, Lewin & Rosenthal, and Maurice Starr. We're proud to be part of your achievements and wish you much continued success.

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We're proud to be a part of the most exciting merchandising phenomenon in music history.

The family of New Kids On The Block merchandise licensees.
GIANT STEPS
(Continued from page NK-4)

sister had seen Nynuk open for Lisa Lisa & Cult Jam at a Boston-area club) was the last to come aboard.

"I put a gleam in their eyes," says Starr, recalling the group's earliest days. "We [considered] about 50 different kids. But I knew from Day One we had the chemistry right. It was the way they walked, the way they talked." And the way these five young white men, who had been busied to racially mixed schools in Boston, embraced the roots and rhythm of black music, the base of the New Kids' sound, as Starr crafted it.

Another member of the team was involved early on, manager Dick Scott, who previously had managed Starr's business affairs.

"When Maurice put the group together," says Scott, "my first memory of them came after Mary Alford invited me up to the house where they had a rehearsal studio in the basement, where they performed for me and I evaluated them.

"I should tell you," adds Scott, "that Maurice's vision of them was that they were always going to be great.

Columbia Records signed the group—but said the name Nynuk had to go. In its place came a phrase from a rap written by Donnie Wahlberg and it became the title of the group's first Columbia album, "New Kids On The Block." In 1986, the debut disc was released—and it flopped.

"Don't forget that we had gone through that one album that had failed and were ring my hands," says Starr. "Then CBS gave us another chance."

The followup, "Hangin' Tough," was released in 1988 and contained the track "Please Don't Go Girl." It also faced tough going until Randy Kabrich, then-program director of WRBQ-AM-FM (Q105) in Tampa, Fla., told Columbia's promotion staff the track was breaking big in his market.

"Then came an offer that the group, Starr and Scott all credit as igniting the fuse of the New Kids explosion. Jerry Ade, head of the Famous Artists Agency, suggested that the group open for fellow teen-sensation Tiffany on her summer tour in 1988.

"I attribute a great deal of the Kids' success to that very first tour with Tiffany and we just sort of went along for the ride," says Scott. "I guess when I first realized this was going to be something very big was after that first outing with Tiffany and I saw the reaction of the crowd.

Ade has since booked all of the New Kids' arena and stadium tours while Scott and Starr have since returned the favor to Tiffany by becoming her manager and producer respectively.

"I'm happy to have been able to play a small part in developing the New Kids over the last couple of years, contributing my experience and ideas where they were needed," says lener. "Columbia has played a strategic role in the imaging process of the group at every stage.

"At the same time, a tremendous amount of credit is due Maurice Starr for his brilliant work both inside and outside the recording studio. Likewise, Dick Scott, who has had a clear vision and a cool head in the heat of all the craziness that seems to surround the New Kids. The third member of this behind-the-scenes brain trust is Jerry Ade of FAA, whose booking finesse is an integral part of the mix."

Within a year of the first tour with Tiffany, New Kids-mania was breaking out all over. By September '89, the "Hangin' Tough" album and its title single were both bulleted at No. 1 on the Billboard charts. As the group continued to tour, Starr recorded vocal parts on the road for their third Columbia album, a collection of holiday standards "Merry, Merry Christmas," which also included the single "This One's For The Children." In a move that reflected a growing awareness on the part of New Kids On The Block, the group donated its artist royalties from the Christmas single to United Cerebral Palsy while CBS donated its share of the disc's profits. The group was previously involved with the United Cerebral Palsy organization, appearing on UCP's national telethon three years in a row. They have also made an anti-drug and anti-alcohol abuse stance a hip part of their personas.

"We've witnessed a remarkable growth that we can all take pride in," says lener. "But the New Kids have always tried to give something back. Their concern with a wide variety of social issues has expanded from such causes as Unit

ed Cerebral Palsy to the recent Amnesty International concert in Chile [in October] where they played to more than 110,000 kids.

"I have to believe that the relationship between the New Kids and the fans has been at the heart of the group's success. Here we have a streetwise bunch of guys who combine a pop sensibility with a positive, upbeat, anti-drug, anti-alcohol image," says lener. "This message has struck a responsive chord not only with the fans but with their parents as well."

New Kids On The Block kept up the momentum with the release in the summer of 1990 of "Step By Step," their fourth disc for Columbia Records. For the first time, the label simultaneously shipped a home-video title tied to the album. "Step By Step" is the group's third home-video title, following the success of the "Hangin' Tough" and "Hangin' Tough Live" videocassettes.

The title song of the album and video "Step By Step" became the group's eighth consecutive top 10 single, following the "Please Don't Go Girl," "The Right Stuff," "I'll Be Loving You Forever," "Hangin' Tough," "Cover Girl," a cover version of the Delfonics' "Didn't I (Blow Your Mind This Time?)" and "This One's For The Children." Those were followed into the top 10 this fall by the playfully Beatlesque "Tonight.

Surprisingly, perhaps, income for the group from the sales of records, videos and concert tickets combined don't match up to New Kids savvy sponsorship and merchandising tie-ins. By one estimate, merchandise, and licensing accounts for 80% of the New Kids' earnings. The group's sold-out 1990 tour was sponsored by McDonald's and dubbed the "Magic Summer Tour" in a nod to a Coca-Cola advertising campaign for which the Kids filmed TV spots.

The New Kids name is licensed to more than 100 companies for products ranging from bubble gum in cassette boxes to 12-inch New Kids dolls from Hasbro. The group's merchandise, marketed under the direction of Dell Furano at Winterland Productions, averages sales at concerts of $12 to $15 per fan.

On other fronts, ABC-TV launched a New Kids cartoon on Saturday mornings this fall and the group is expected to make its motion picture debut—with accompanying soundtrack—in late 1991.

"I'm really looking forward to watching these guys continue to grow, and direct their talent to new areas," says lener. "People may not realize the New Kids have worked with a number of artists over the past year—including Rick Wes, Ana and Seiko—and are always working to strengthen themselves as producers and songwriters.

"I know that they want to take on more active, creative responsibilities with Maurice Starr. And I haven't even begun to talk about their solo projects—we'll save that for the next New Kids' special issue."
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MECHANDISING
(Continued from page NK-22)

gory, it's then sent on to the New Kids themselves, still only as a category. They now have a full-time employee, director of merchandise approval Barbara Pezzella, in charge of obtaining approvals or disapprovals from the band. If the band approves, it signs an approval form, Scott and Rosenthal sign the form, and it's sent back to Winterland, who negotiates a deal with the company.

All this, notes Rosenthal, is still only approval for "a concept." And it's also, apparently, the easy part. The next steps in the approval process require, Rosenthal says, that the manufacturer be willing to "make a fair-fair substantial commitment financially," because, he says, "unless it's financially important to the Kids, there's no sense in doing it."

"And the manufacturer has to be willing to be involved in our approval process," Rosenthal continues, "which is a very, very stringent, difficult, not-normal approval process. Our attitude is that if a manufacturer is not prepared to be involved in our process, then let's stop the negotiations. Big companies who are usually able to get what they want from artists who just want the money are not used to dealing with this organization ... We're prepared to say no.

One of the major differences in the New Kids' approval process, for example, is that in most deals, a manufacturer sends an item for approval, and if it isn't approved in five days it's considered approved. With the New Kids, if an item isn't approved in five days, it's considered rejected. Two prototypes are required—one for Pezzella and one for Scott—not just the typical artist's rendering.

A marketing plan is also required, and any deal includes a manufacturer agreeing not to use the product as a premium tie-in.

"What we don't want is to be tied to products that we haven't made a deal with," Rosenthal says. "We don't want to see Hasbro selling dolls to McDonald's and then McDonald's just giving away New Kids' dolls, and now suddenly we're endorsing McDonald's, when we don't have a relationship with McDonald's.

"(The New Kids did, of course, have a recent relationship with McDonald's, who sponsored their "Magic Summer" tour, which went "extremely well," according to McDonald's spokesperson Susan Bergen, and no one is ruling out the possibility of any future activities.)

"In order to control the packaged image of the New Kids, the organization requires that manufacturers choose pictures from the New Kids' Image Archive, a three-volume collection of preapproved photos for use in all the New Kids' merchandise. Very few of the licensees are given exclusive rights to any of the photos, but the number of licensees that can use each photo is limited.

"The Image Archive was designed by the Boston-based firm CGI Inc., a pre-press color separation company. Photographers' sessions are approved by the New Kids, and approved transparencies are sent to CGI. CGI creates computer-generated, digitized images through a Scitex machine; these images, which are constantly being updated, are stored on optical disks. The Scitex machine can clean up pictures in a more detailed, natural fashion than airbrushing, and there's a little chance of transparencies finding their way out of a photographer's studio into the hands of prospective bootleggers.

"What we're trying to get a hold of is a managed, marketable image," says Steven A. Jewett, vice president of the Image Archive system, "whether it's Keith Richards or Joe McIntyre. It's important that the artists know they control their image.

"The merchandise surrounding the New Kids is a significant part of what they're about," Jewett adds. He says that a good deal of effort is put into making sure the merchandise is of good quality, by keeping a tight control on its manufacturing process and the images that are used. The whole approval process—not including manufacturing and distributing—usually takes between two and four months, says Rosenthal.

Considering that Winterland, at first, was hesitant to take on New Kids On The Block, and that hardly anyone in the organization had wide-ranging retail experience, their merchandising progress has been remarkable. The New Kids approached Winterland in 1988, at the start of a tour they were doing with Tiffany—a tour that started with them as openers and ended with them headlining. Winterland signed the deal in early 1989. At first, Rosenthal says, Winterland provided the usual concert merchandise—T-shirts, hats, buttons, banners, programs. "It became obvious pretty early on that we had a fanatical fan following," Rosenthal says, noting merchandise sales at an average of $12 to $14 a head; some small ven-

ues approached the ticket price in terms of merchandise bought.

All involved were concerned with being responsive to fans' desires for more merchandise, yet the track record for pop stars who crossed over into retail merchandise was not good.

Winterland had one person working a retail beat, and he convinced J.C. Penney's to take on New Kids' merchandise, which at the time was limited to what was sold at concerts—T-shirts, posters, buttons, hats, calendars.

The positive response at Penney's created the need for more merchandise, and caught the attention of other retailers, who wanted in on the New Kids' action. The massive amount of the New Kids did from the beginning of 1989 until now drough, and has continued to drive, retail sales by generating mini-promotions in each city.

There was no real organized merchandising system within the New Kids' organization at that point, says Rosenthal: "We reacted as opposed to acted. We still didn't have control of how to go about this, plus it had never really been done before ... So we had to start developing a system—which we're still developing—to find product that the customer wants without insulting the values of the act. Because the act is real people. We are not Simpsons, we are not the Ninja Turtles. We are five boys with feelings who don't necessarily want to see their faces out there on every tin-ke, just to be merchandised.

The business side of the New Kids' organization then began to have weekly meetings to focus on what was needed, says Rosenthal. "What are the products we think we should be associated with, why did we want to do it. We were now expanding the group and we needed financial support to make the group and its performance more spectacular, more enjoyable, more entertaining. All that takes money, and we no longer wanted to look to the record company. Now we had these other channels."

The organization's first idea was to seek a combination tour sponsorship/endorsement, with the product of choice being a sneaker. Though that has not yet materialized (one of the reasons, notes Rosenthal, is that there are five different Kids who like five different sneakers), the organization learned much about negotiating and, as Rosenthal says, "what corporate America needs from rock 'n roll."

"Prior to New Kids," Furano says, "rock 'n roll had its general retail distribution, which was pretty limited to posters, T-shirts and hats—pretty close to what is sold at the concerts. What's really happened with New Kids is that, first of all, mainstream retail—Penney's, Sears, Nordstrom's—has all discovered rock 'n roll and the incredible selling power of this merchandise. And a broader range of licensees that generally do sports and film merchandise said, 'Hey, let's do music.'"

The organization carefully studied the successful merchandising techniques of pros like the NFL, movies like "Dick Tracy," other teen sensations like the Simpsons and the Ninja Turtles, and, of course, the quintessential marketer, Disney.

"We said, 'Who is the best merchandising company in the world?,' and we copied them," says Rosenthal. "I decided that it's MacMillan, so I deliberately learned, as best I could, everything they did."

Ultimately, Rosenthal says, he did learn "what it is they do to protect their image, because what most people don't realize is that protecting the image was the most important thing for us, controlling the image of our Kids."

The first item to take off was posters—not just group shots, but posters of individual Kids. ("One of the concepts of this group was that they were five individuals," Rosenthal explains. "They have their own sets of fans. That was from the artist's point of view—not
necessarily from Maurice Starr’s point of view.

“Our concept was to make these kids bigger than the group so they cannot be replaced. Fan appeal to the kids as individuals was the assurance that we did for our clients, because we weren’t merchandising people, we were representing five individuals who work together as a partnership. It was something we discussed with their families and with them,” Rosenthal adds.

Then the merchandise diversified—postcards, poster books, jewelry, baseball-type trading cards, sleeping bags, bed sheets, poster puzzles, beach towels, watches, jackets, cups, laundry bags, balloons, boxers, shorts, pajamas, water bottles, rainwear, umbrellas, gloves, scarves, mittens, shower curtains, sunglasses, sunglass cords, lunch boxes, mirrors, slippers, paper tattoos, belts, socks, sweaters, storage trunks, bedspreads, and, of course, Hasbro Inc.’s two lines of dolls—one in concert clothes with a stage set available, and one in street clothes.

Is this just enough or is it too much? There is a great potential for over-merchandising, which is something that concerns everyone in the organization.

Some of the mass amounts of merchandise for sale in stores, Furano points out, is not legitimate: “We’ve had tremendous pirating problems.”

As for the New Kids themselves, says Rosenthal, “[they] don’t want to be over-commercialized, [they] don’t want to be known as a spectacular marketing phenomenon as opposed to an artistic phenomenon. They want to be known as artists, they want to be treated as artists, not as something that’s commercialized.”

“There’s no question that there’s been a lot of merchandise done,” says Furano. “It’s a difficult issue for the artist: On the one hand, they want to fill the pipeline and the demand; and on the other hand, they don’t want to overdo it.

It’s very, very difficult to control.” But, he adds, “The sales have continued to be extraordinary strong.”

“If I were to see any signs of it slowing down...,” agrees Rosenthal. “Just ask Hasbro, who’d love to find 20 more manufacturers for these dolls because their problem is they can’t manufacture enough. And this is before Christmas... This is Cabbage Patch, the long waiting lists in stores.”

“After the first month, the dolls sold 1 million pieces,” says Wayne Charness, Hasbro VP of corporate communications. “They’ve been consistently hot.” And, he notes, the interesting thing about the dolls is that they’ve also appealed to an older-than-normal market. Usually, he says, the audience for dolls starts around age four and tops off at 10. “Here,” he says, “we’ve captured the traditional market and expanded it upwards to 15-, 16-year-old girls, who buy the dolls as 2-0 posters.”

The newest additions to New Kids’ merchandise is a novel series published by Simon & Schuster’s Pocket Books in the vein of the Hardy Boys or Nancy Drew; and a comic book whose images are based on the New Kids’ new half-hour Saturday morning cartoon show. The comic book is a joint venture between New Kids and Harvey Comics, called Harvey Rockcomics, which is negotiating with other artists for more books—the first signed up is M.C. Hammer.

The animated series, produced by DIC Enterprises Inc. and shown on ABC, will be spinning off its own sets of merchandise, some of which is material that wouldn’t be approved for the New Kids’ real images; merchandise that skewles younger audiences. Of half-hour children’s shows, says Andy Heyward, president of DIC, the show is already rated No. 2 in children ages six to 11, which is the top demographic for children’s programming.

“This is a younger fan,” says Rosenthal. “And now we can do products that we were not doing before because we didn’t want to appeal to such a young fan—coloring books, sticker books, things that are for little kids.”

Merchandise in the pipeline includes pretend, laminated backstage passes that can be worn as jewelry (which will also be expanded to other artists), and a video game. And the New Kids will probably be approving some merchandise to be used as premium tie-ins, for example, putting stickers in a potato chip bag.

The rest of the world needs to be merchandise-aware, and when the New Kids go to Japan in January of 1991, Europe in April, May and June, and South America in July, Winterland and its licensees will be ready, although the exact nature of the items—if there will be exclusive merchandise, or product in different languages—is not yet known.

Then there’s the upcoming movie, which has a very tentative release date of late ‘91. It’s currently in development, but will bring with it whole new merchandising possibilities, depending on plotline and the characters the New Kids play.

Things that won’t be seen on the shelves include Christmas decorations, candy bars, shoes, perfume, hair and skincare products, and breakfast cereal.

They shy away from specifically female-oriented products simply because, says Rosenthal, “The boys don’t want to endorse products they don’t use. They don’t use perfume.”

At one cereal panel, Rosenthal has in his office a prototype breakfast cereal. It’s a beautiful box filled with sugar-coated Wheat Chex-type cereal with marshmallows shaped like little instruments and notes, which was designed by the New Kids. Rosenthal says that Ralston Purina spent “millions of dollars” to develop the box and the cereal, which the company projected would sell 2 million boxes a month. A focus group was held, at the suggestion of the band; there was a cereal-tasting breakfast for the Kids. They loved it.

But at the end, someone decided it wasn’t the right time yet, and because the Kids operate on an all-or-nothing vote, the cereal is sitting in Rosenthal’s office. And if the Kids ever decide the time is right, Ralston Purina might need six to 12...”
other executive familiar with the band's finances says the oft-banded Winterland number represents wholesale sales and that the retail level would be double that. That would push the band's total gross to about $1.2 billion.

Similarly, the band lays claim to setting a new standard in sales of music videos.

"New Kids are the largest video sellers of all time, surpassing even Michael Jackson, with roughly 3.5 million copies of their three titles," says Nancy Sullivan, associate director of publicity for CBS Music Video (CMV), in reference to "Hangin' Tough," "Hangin' Tough Live," and "Step By Step," each of which has sold more than 1 million units.

Colleague Debbie Newman, VP for programming & marketing at CMV, concurs. "Michael Jackson's "Moonwalker" was the largest selling video until the New Kids. About 850,000 units of "Moonwalker" and 500,000 units of "Thriller" are believed to have been sold.

All told, New Kids appear to have sold $64.18 million worth of videos domestically, and another $9-to-$10 million abroad.

Still, sales of albums exceed even that figure and constitute the band's second largest category of revenue. Domestic sales of the band's four albums now exceed 17 million units, says Columbia Records' VP for sales Richard Kudolla. According to their respective suggested list prices, that would translate into retail sales of $143.8 million.

Overseas sales have topped 5.63 million units, according to Columbia Records. Calculated according to list prices for different formats such as compact disc, tape, and vinyl, the estimated retail sales would be at least $61.4 million.

The band's third-ranking category is concert gate receipts, which tour director Doug McNeill of Famous Artists Agency insists will total $120 million by the end of 1990, although that figure is about double the gross counted by Amusement Business magazine's authoritative Boxscore.

The 60 shows played during this past summer's vaunted tour drew 1.85 million fans, who paid $40.7 million for tickets, McNeill says.

"The band's ticket sales are comparable to anyone's," says Famous Artists president Jerry Ade. "... We sold out seven stadiums in nine days, ... grossing about $1 million a day, actually $10 million for those nine days. ... We played a baseball stadium in Shreveport [La.], where the building manager said to me, I haven't seen anything like this since Elvis. People camped out here to buy tickets."

The band's singles recordings also make cash registers ring. No less than 5.3 million units of eight singles released between February 1988 and September 1990 have crossed domestic checkout counters, according to Columbia Records. With list prices of $2.49 to $3.49, with an average of $2.99, that would mean retail sales of $15.9 million.

Overseas, another estimated 3.1 million singles have generated $10.07 million in sales overseas, based on an average price in dollars that Columbia Records pegs at $3.25.

Some categories have become delicate subjects. A year ago, publicists for Info-Tainment, the Philadelphia company that runs the Kids' 900-telephone lines, were still willing to boast publicly that 2.5 million fans had dialed the 900 numbers, spending an average of $4 per call, generating some $10 million in business.

These days the firm would rather not talk specifics, for fear of abetting pirates and competitors. The band and its agents have taken a number of businesses to court on charges ranging from operating unauthorized 900 phone numbers to trademark infringement.

Based on an estimated volume that has doubled to 5 million calls, revenues would now total $20 million. Conservatively halving that yields $10 million.

The band's fan club is yet another stream of revenue, with about half of the 1 million fans on the band's mailing list enrolling as $20-dues-paying club members, according to John Dukakis of Bob Wood Associates.

Several books about the Kids are in book stores. Sales are estimated at $2 million.

Finally, there are fees and royalties for utilizing the Kids in commercial endorsements or bashing films and television shows on them. Various estimates put this aggregate at about $15 million.

**ESTIMATED GROSS REVENUES**

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To Maurice, Dick, and The New Kids on the Block

I am proud to have been a part of your success . . .

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Larkin Arnold - Erik Nuri

Special Thanks to:

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The staff at CBS (Columbia) for believing in us:

Larkin Arnold, Erik Nuri, Cecil Holmes, R.

Jeff Jr. - Sandra Tripp

NEW KIDS ON THE BLOCK

(M. Stain, D. Wahlberg)

ARE YOU DOWN?

(A. J. E. Nuri, K. Banks, D. Wahlberg)

... from the beginning

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Erik Nuri
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Congratulations & Thank You to New Kids On The Block, Dick Scott
Entertainment—Dick Scott & Maurice Starr & Famous Artists Agency—Jerry Ade

from your friends at
LONGFORM
(Continued from page NK-24)

Live! and he said it was great, but put more boys in it. We said there aren't any. The only five boys in the arena are the band,” Johnson says.

“The way we tried to market it is, what would these girls—the audience—want?” continues Johnson. “They would just want to spend time getting to know the band. That’s what we all tried to develop and that’s where we turned to the street image in ‘The Right Stuff.’

But not too street. Concurrently, the videos also appealed to the folks who were actually wanting to spend the audience, band,” Johnson.

The New Kids saga continued—with a twist—this November with the release of the New Kids cartoons taken from the group’s Saturday morning television show. The series debuted on ABC Sept. 8 and earned the second highest rating of the 32 Saturday morning programs. Each 24-minute show sells for $9.98. The animated series integrates live action introductions and conclusions. A Hasbro commercial, similar to the one that often runs during the Saturday morning cartoon, is the beginning of the video. A voiceover at the end alerts fans to the other New Kids longforms available.

The videos are offered individually or in a three-pack that is shrinkwrapped spine to spine so that the front of all three videos show, says Jerry Durkin, CMV VP. CMV is also offering a 12-count self shipper that holds four copies of each title and unfolds to become a display piece, all the more vital given the need to make product stand out during the Christmas shopping season.

“We have the rights to the whole series and we plan to release them in packs of three,” says Newman. “We haven’t scheduled the others. We’ll roll out the subsequent series based on the success of these. This is a little bit different for us. It’s music video because it’s the New Kids. On the other hand, it’s going to get a lot of positioning in kid-vid sections.”

While Newman says “the emphasis of rack to retail may be a little different with the cartoon” than with the longform, working in outlets other than standard record and video outlets is nothing new for CMV with the New Kids. “We were servicing distributors and racks that sell to mass merchants and toy stores and chains. There are still New Kids boutiques set up in a lot of stores that are selling nothing but New Kids merchandise.”

Whatever comes next for the New Kids, they have helped write a new chapter in the book on selling longform music video. “In general, this opens up a lot of people’s eyes on the retail level that there is a market there. With the New Kids, we’ve learned and we’ve acted,” Newman says. “They say real estate is location, location, location. Well, video is timing, timing, timing... and the right artist.”

MERCHANDISING
(Continued from page NK-33)

months to get shelf space.
One of the more elaborate suggestions that was turned down, says Furano, was a pizza parlor chain with the New Kids as mascot- types—animated characters singing in commercials.

Are the New Kids the image that they sing and dance, or what they offer in stores? And how will the two images continue to coexist as the Kids grow up and change, go in different directions?

They want to be taken seriously as artists, says Rosenthal, “but they’re not foolish enough to give up what they know is there. We’re trying to find a way to do both, and it is not easy.” He mentions that the band appeared at the latest Amnesty International concert in Santiago, Chile, and will be doing Rock In Rio in January with artists like INXS and George Michael.

“We’re going to be appearing in a different sense, for our artistic careers,” Rosenthal says. “Yeah, maybe we didn’t do the cereal because of that very thing, on the other hand, our fan doesn’t read the music reviewer in The New York Times.”

No one forgets, ultimately, he adds, that “to the Kids, it’s their image that’s out there, and we will not in any way destroy that image.”

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MAURICE STARR
recorded and start working on what they’ll do on stage.

“At the same time I’m also teaching them Technique and I tell them about the music business—what they can expect and why they shouldn’t make certain mistakes that others in this business have made. Then I teach them how to act before the cameras and in television interviews.

It’s all a big mental thing. I have to get into their minds, otherwise they never learn. I take my time and put it where I think it’s needed.

After that, I polish them up, and hopefully I just come back every now and then and shine ‘em a little bit. That’s how I keep ‘em shining."

To that end, he no longer has a daily role in the lives of the New Kids, though he does check in on tour every few days and is quite busy with the several new acts he’s training and producing.

He says the likely next step for the Kids will be solo projects. “Right now they’re in a long break, which they truly deserve. Those boys have worked hard. We’ll just have to wait and see what they want to do next.”

Among Starr’s new acts: Perfect Gentlemen, Ana, Home, the Superiors, Rick Wes, Seiko, Heart, Body & Soul, Chris Pitman, New Generation, 3rd Degree, the Main Event, and Natasha Springer.

He dismisses charges that he is spreading himself too thin and that some of his highly touted summer acts went belly up.

“With Rick it was a problem in the promotion,” Starr says.

“That kid still gets more fan mail and is on more fanzine covers than anyone in the top 40. He was just missing the promotion. I don’t plan to miss next time.”

As for how he keeps track of so many artists and all of their personal and professional needs, Starr says he does it by sleeping little and working all the time.

“My day is pandemonium,” he says, explaining that his travel logistics sometimes take on nightmarish proportions.

Still, he has figured out how to make late planes and traffic jams work to his benefit. While other passengers fret, Starr says he can write four songs in the time it takes to circle LaGuardia once.

“I’ll write ‘em on my hand, a napkin, anything. By the time I’m done, we’re down and I’m still ahead of everyone else.”

He resents the notion that he’s a hack producer churning out mediocre product in vast quantity for an impressionable teen audience. He cites the fact that he plays more than 42 musical instruments—"just about every instrument ever invented"—and has no patience for Hollywood "artists" who labor over projects for years.

“Maurice is a true Renaissance man,” says Epic Records senior VP/GM Tony Martell. “He has everything covered. He writes, arranges, produces, does staging, he even dresses them.

“He’s a follow-through guy who gets out, tours with his acts and leaves nothing to chance,” Martell says. “That’s why he’s one of the top people in the business.”

Starr is not only thorough, he’s fast.

“What is this three years to do an album? That’s ridiculous,” Starr says, pining for an earlier time when teen idols had a new record every few months.

“There are a lot of young people out there who want this kind of entertainment,” Starr says of his flock of clean heart.

(Continued on opposite page)
thorbs. "It's only the critics who are complaining."

In fact, the New Kids have probably taken more of a critical drubbing than any music success story in recent memory. Though they have improved considerably, the Kids lacked most of the basic requirements for entrance into the business—two ineqity that drives most critics batty.

But under Starr’s grueling tutelage, the hard-working Kids learned to sing and dance like pros. Their live show—flash and good fun—is the only new American music act to sell out stadiums in years.

Yet Starr is also the target of criticism from black artists who say he has sold out to the white-ruled entertainment business. He has no patience for it.

"Look, I had to come through the 'black' door in this business," Starr says. "The people who are saying these things really need to take a second look, because a black man is making history."

"This is the first time ever that a black person has managed and produced the biggest white act in the world. Nobody in the black community ever seems to say anything about the business end of things. Just look what we're doing. We're making a gigantic move. The big picture is that a black man is on top of the totem pole for once. It shows other blacks that we can be big-time menagers and big-time producers just like anyone else."

He also points out that he is running an inter racial talent organization that provides equal opportunities for performers, producers and musicians of all races.

Despite his wealth, he keeps his flourishing General Entertainment Management company based in Boston's tough Roxbury ghetto. The company also has an office in Manhattan and one soon to come in L.A.

Commuting between Boston and New York several days each week (and sometimes more than once a day) Starr usually sleeps just three or four hours a night. He simultaneously monitors at least three television sets and three radio stations at all times. He says he can write 10 songs an hour, and record an entire album in just one day—even while he's on the phone commanding his staff of 30 full-time employees.

But Starr wasn't always the General. He started out a poor kid in Deland, Fla., the son of musicians Willie Mae and Ray Johnson. His real name is Larry Johnson, but when his own music career stalled he changed it to "something more flashy" at the suggestion of a French baggage handler who recommended "Maurice."

He started as part of a family act that later became the Jonze Crew. After relocating to Roxbury in 1972 (where "the bullets flew" outside his bedroom window), Starr and his brother recorded and toured with moderate success. Though his career sagged and rebounded in fits and starts for most of the '70s, he kept his hand in the business by staging local talent shows. He also produced for groups such as the Sugar Hill Gang, Grand Master Flash and the Dramatics.

In 1982 he struck gold with his first creation—the teen group modelled on his idols the Jackson 5, which he cooly dubbed the New Edition. Following a big hit with the song "Candy Girl," the Edition was quickly courted by the majors. Ultimately, MCA spirited the group away from Starr, who, in his naivete, hadn't bothered to legally document his exclusive rights.

Devastated and disillusioned, he pondered his fate.

"I just couldn't believe how cold and inconsiderate the people in this business were," he says. "I spend my whole life trying to get in and this is what it's all about?"

After the New Edition left him, industry peers told him he was finished. "They said I had my shot and I blew it. But I knew all I needed was another chance."

Starr may be on top now, but he knows fortunes change quickly. (Just two years ago when the New Kids were breaking in, their first real opportunity came as the opening act for Tiffany. "She gave us that first break," Starr says. "And now we're in a position to do something for her."

But Starr is quick to add that he harbors no bitterness toward the members of New Edition, and seeing them more famous than ever nearly 10 years after he discovered them makes him feel like "a proud father."

Though he's reached a level of power and influence attained by very few, he says he's never been in it for the money.

"I could care less about being a millionaire," he says. "I'm in this for success. I'm in this to make history."
CHARTBUSTERS
(Continued from page NK-10)

For an encore, the Kids released "Step By Step" and set still more records. The album entered the chart at No. 14—higher than any other album this year—and shot to No. 1 in its second week. It was the first album to zoom to No. 1 in just two weeks since Bon Jovi's "New Jersey" in October 1988.

By contrast, New Kids' previous album, "Hangin' Tough," took 55 weeks to reach No. 1. It was the slowest-rising No. 1 album since "Fleetwood Mac," which topped the chart in its 58th week in September 1976. "Hangin' Tough" took nearly a year to top the 3 million sales threshold. The album went gold in November 1988, platinum in March 1989, double platinum in June, and triple platinum in July. By contrast, "Step By Step" went gold, platinum, double platinum, and triple platinum simultaneously. It was the first album to reach all four sales levels concurrently since Bon Jovi's "New Jersey.

"Hangin' Tough" sold 7 million copies in 1989, more than any other album that year. It has since advanced to the 8 million mark. This year only one album—M.C. Hammer's runaway hit, "Please Hammer Don't Hurt 'Em"—has climbed further up the multiplicative ladder than "Step By Step.

New Kids' first hit "Please Don't Go Girl" broke not at pop radio but at R&B stations. The song spent three months on the R&B chart in the spring of 1988 before crossing over to the Hot 100. This isn't as surprising as it might now seem. The group's producer, Maurice Starr, had and still has a high profile at R&B radio thanks to his work with New Edition.

The Kids' biggest hit on the R&B chart was "I'll Be Loving You (Forever)," which climbed to No. 12. The group acknowledged its Philly Soul influences with a cover of the Del-Fonics' "Didn't I (Blow Your Mind This Time)," which went top 10 on the pop chart at year's end.

New Kids' first hit "Please Don't Go Girl" took 16 weeks to reach the top 10 on the pop chart, but followup releases broke into the top 10 more quickly. "You Got It (The Right Stuff)
reached the top 10 in 14 weeks, "I'll Be Loving You (Forever)
"did the trick in nine weeks, and the "Hangin' Tough"
title track scored in just six weeks. This year, "Step By Step" rang the bell in just three weeks, becoming the fastest-rising top 10 hit since the Michael Jackson/Siedah Garrett duet, "I Just Can't Stop Loving You," in 1987.

NEw KIDS' TIMELINE

April 1988—"Please Don't Go Girl" enters the Hot Black Singles chart.

June 1988—"Please Don't Go Girl" enters the Hot 100.

August 1988—"Hangin' Tough" enters the Top Pop Albums chart.

October 1988—"Please Don't Go Girl" peaks at No. 10 on the Hot 100.

November 1988—"Hangin' Tough" goes gold.

February 1989—"Hangin' Tough" breaks into the top 40 on the pop albums chart. "You Got It (The Right Stuff)" becomes the Kids' second straight top 10 single.

March 1989—"Hangin' Tough" goes platinum and enters the top 10 on the pop albums chart. New Kids are the first teen group to land a top 10 album since New Edition scored in 1988. "You Got It (The Right Stuff)" peaks at No. 3 and goes gold.

May 1989—"Hangin' Tough" becomes the first album by a teen group to generate three top 10 hits.

June 1989—"I'll Be Loving You (Forever)" becomes the first No. 1 hit by a teen group since the Osmonds' "One Bad Apple!" in 1971. The single goes gold, "Hangin' Tough" goes double platinum.

July 1989—"Hangin' Tough" tops triple platinum and becomes the first top five album by a teen group since Jackson 5 scored in 1970.

August 1989—The title track from "Hangin' Tough" becomes the group's fourth straight top 10 single.

September 1989—New Kids simultaneously top the Hot 100 and the pop albums chart with "Hangin' Tough." The album also reaches the 4 million plateau. New Kids are the first teen group to land a No. 1 album. They are also the first teen group to top the Hot 100 with back-to-back singles since the Jackson 5 scored in 1970. Also, they become the first act to have the top two entries on the Hot 100 the same week since the Beatles scored in 1969. And they become the first act to have three singles in the top 40 the same week since Diana Ross scored in 1980.

October 1989—"Cover Girl" becomes the fifth top 10 hit from "Hangin' Tough." The album tops the 5 million sales mark.

November 1989—"Hangin' Tough" tops the 6 million mark, the title track becomes the group's first platinum single, and "Cover Girl" goes gold. "Cover Girl" is still in the top 10 when "Didn't I ( Blow Your Mind)," a song from the group's debut album, reaches the top 10. This makes New Kids the first act to have two top 10 singles simultaneously since Madonna scored in 1985. "Cover Girl" peaks at No. 2; "Didn't I ( Blow Your Mind)" hits No. 8.

December 1989—"Hangin' Tough" tops the 7 million plateau, becoming the best-selling album of 1989. Also, New Kids become the first act to land six top 10 singles in one calendar year since Michael Jackson blitzed the charts with seven top 10 hits in 1983. The Kids achieve the feat as "This One's For The Children," a song from their "Merry Merry Christmas" album, reaches the top 10. "Merry Merry Christmas" is certified double platinum and becomes the first Christmas album to reach the top 10 since Billboard reopened the chart to seasonal product in 1974.

January 1990—New Kids kick off the new year with three albums in the top 25 on the pop albums chart. "Hangin' Tough" holds at No. 6; "Merry Merry Christmas" dips from its No. 9 peak to No. 10; and "New Kids On The Block" peaks at No. 25. The latter album is also certified double platinum. On the Hot 100, "This One's For The Children" peaks at No. 7 and goes gold.

May 1990—"Hangin' Tough" tops the 8 million mark. (Continued on page NK-44)
Frank J. Russo salutes NEW KIDS ON THE BLOCK

Maurice Starr, Dick Scott & Jerry Ade

STEP BY STEP INTO THE 90's

Frank J. Russo
President

Gemini Concerts, Inc.
NEW KIDS’ TIMELINE

(Continued from page NK-42)

And the group’s videocassettes, “Hangin’ Tough” and “Hangin’ Tough Live,” become the first music videos to top the 1 million sales mark. Also: “Step By Step” debuts at No. 27 on the Hot 100. It matches M.C. Hammer’s “U Can’t Touch This” as the highest-debuting single since “We Are The World” in 1985.

June 1990—New Kids simultaneously top the Hot 100 and the pop albums chart with “Step By Step.” It’s the second time in nine months that the group has headed both charts the same week. The album debuted at No. 14, higher than any other 1990 album. It jumped to No. 1 in just two weeks, the fastest rise since Bon Jovi’s “New Jersey” in 1988. The title track shot into the top 10 in just its third week on the Hot 100, becoming the fastest breaking top 10 hit since the Michael Jackson/Siedah Garrett duet, “I Just Can’t Stop Loving You,” in 1987.

July 1990—“Step By Step” becomes the Kids’ second platinum single.

August 1990—“Step By Step” becomes the first album since Bon Jovi’s “New Jersey” to be simultaneously certified gold, platinum, double platinum, and triple platinum.

September 1990—New Kids becomes the first American group to land nine consecutive top 10 singles since the Supremes and Creedence Clearwater Revival. The group achieves the feat as “Tonight” reaches No. 7 on the Hot 100.

October 1990—“Let’s Try It Again” enters the Hot 100. Alas, its title proves prophetic: The song peaks at No. 53.

December 1990—New Kids close out the year with four albums on the pop chart, more than any other act. “Step By Step” re-enters the top 40; “Merry Merry Christmas” zooms back into the top 100.

Debbie Gibson, Jon and Jordan Knight
(Photo: R. Corkery/LGI).

MARKETING TEAM

(Continued from page NK-22)

B-side and released in a CD maxi-single configuration with three different mixes of “Step By Step.”

To keep the Kids in touch with their fans, an interactive 900 telephone line was set up—1-900-909-5KIDS—which drew 100,000 calls per week. (The group’s representatives also successfully challenged the unauthorized use of their name on other 900 lines).

When the New Kids’ “Magic Summer Tour” in support of “Step By Step” kicked off in Lake Placid, N.Y. in late June, McDonald’s already had signed on as the tour sponsor. But Coca-Cola announced a separate deal that made New Kids the centerpiece of its $100 million Magic Summer advertising campaign.

Marketing efforts moved from the record shops to the book stores with the publication of no less than four best-selling paperbacks: “The Lives And Loves of the New Kids On The Block,” “New Kids On The Block Scrapbook,” “New Kids On The Block,” and the authorized autobiography, “Our Story: New Kids On The Block.”

At Winterland, licensing requests for New Kids merchandise poured in. Among the more than 100 authorized items on the market are New Kids dolls, posters, jewelry, sleeping bags, bubblegum, sunglasses, video games, kites, and yoyos.

According to manager Dick Scott, merchandising accounts for 80% of the New Kids earnings—outpacing their share of album sales and concert tickets.

“I think the the simple philosophy of marketing the New Kids is we do only those things that make sense, in terms of, in terms of where we are now, in terms of where we’re trying to go,” says Scott. “I must tell you, I never start with [too much concern about] the money.

And Scott is also protective of the demands placed on the five young superstars in the group. “There must be 15 agendas for the kids every day,” he notes. In fact, one reason Pepsi apparently lost out to Coke for a New Kids tie-in was Scott’s reluctance to commit the group members to promotional appearances Pepsi sought as part of its deal.

With the release of the fifth New Kids disc, “No More Games/The Remix Album,” the strategy calls for the group to hit secondary markets on its current tour, which opened Oct. 31 in Calgary, Alberta, swings through the Midwest, and includes a pay-per-view broadcast, “Live No More Games,” on Dec. 7.

After a holiday break, the group will be among the headliners at the Rock In Rio festival in Rio de Janeiro in January, part of an anticipated expansion into international markets in the New Year.

And then more U.S. shows, more radio hits, more merchandising deals, and the New Kids On The Block motion picture debut and accompanying soundtrack which, according to Tommy Mottola, will arrive in late 1991.

Says Maurice Starr, the man who recruited the New Kids and started it all rolling: “My honest opinion is that the sky is still the limit.”
At signing of a co-publishing agreement with Warner/Chappell Music are, from left: New Kids manager Dick Scott; Rachelle Fields, Warner/Chappell VP Creative; Les Bider, Warner/Chappell Chairman & CEO; Danny Wood; Donnie Wahlberg; (seated) Joe McIntyre; Jonathan and Jordan Knight.

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Dick Scott
(Continued from page NK-18)

Stressing that his philosophy of teamwork became essential at this juncture in the group's meteoric rise, Scott says that "having a great business agent, great lawyers, a great merchandising company, and a great booking agent like Jerry Ade, who has worked so hard and brought so much to the New Kids' package, all those elements contributed so much to the way the group took off.

Scott is quick to point out that "the genius of Maurice Starr, his musical skill, is second to none and, of course, has laid the foundation for the group's phenomenal success rate," adding that there was one other dimension he considers crucial as the New Kids began to break wide open.

"When you're working with young people, you must include their parents, that's very important. They are very much a part of the team that has been instrumental in the group's success."

As the New Kids On The Block continued to break records on their tours both in 1989 and 1990, Scott also began to expand his company. Currently, he has 10 clients including Warner's James Ingram, Tiffany (on MCA), newly-signed Patti Austin (now with GRP), hit Arista group Snap, Virgin's the Cutting Crew and new artists Darryl Tokes (on SBK), Ray Confreres (with Chrysalis), Chip Garrett (on Columbia) and Imana (signed to MCA). "How do we keep it all going? Well, it comes back down to teamwork again. We have each artist develop their own profit center and they each have an artist liaison working with them. As their success grows, so does the team of people working with them. With the New Kids, there's a whole group of people who deal with everything, something like 140 people in all. I'm there whenever they need me and beyond that. In fact, I tell all my artists that I'm available 24 hours a day.

Right now, Scott says his initial game plan for the New Kids On The Block to become a global act is very much in operation. "I was truly astonished when we went down to Santiago in Chile for the Amnesty International concerts recently and I saw a crowd of 95,000 people who knew the lyrics to every single song. That reinforces for me just how global this group can be."

Scott adds that the incredible response the New Kids have received is something he never takes for granted: "I never get blasé about seeing them in front of 20,000 people. I know that this business is very transitory and the public can be very fickle sometimes. That's why I tell the guys in the group to always put their best foot forward. We do have to capitalize on the success right now and strike while the iron's hot because no one knows how long it will go on."

"And that's why we must all prepare for whatever the future might hold. I tell them, hey, if it all ended tomorrow, we would have had a great run and I also make sure they realize that no matter how much money they make, it's all about being a good person, being the best you can be."

Looking at what he sees for the New Kids On The Block in the future, Scott says he's been encouraging members of the group "to develop their own individual talents, to work on their musicianship, to really see what they might want to do on an individual basis." During the next couple of years, "the group will see the rest of the world, make a film, do some more group albums, maybe some solo projects. The world is their oyster."

Scott is also planning to create an artist-development program in association with Coca-Cola to develop new acts and says that his own personal goal is "to be the best manager in the history of music! Honestly, I'm very, very happy when I see everything come together in an artist's career and I enjoy the sense of accomplishment that comes with it. I like to see a job well done and, of course, I like all the ancillary benefits that come from that: "But more than anything else, I want to keep growing as a person, to keep learning and, like I tell the guys, being the best person I possibly can and treat everybody with respect and fairness."

Jonathan Knight goes for the slam dunk over Donnie Wahlberg and friends below (Photo: Lynn Goldsmith).
Best Wishes to A Great Creative Team

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national benefit in Santiago, Chile, wowed pop-hungry fans in Japan and did a brief, introductory tour of Europe. In between all that traveling, they've sandwiched in benefits for Cerebral Palsey and the Police Athletic League, shot a Coca-Cola commercial and recorded their best release, "Step By Step."

On their recent "Magic Summer '90" tour, the group performed before more than 1.5 million fans in 50 cities. The Kids could emerge as the country's top live draw this year, beating veteran superstars Madonna, Paul McCartney and the ever-popular Grateful Dead.

The Kids have used the stage to tell their sound since founder Starr picked them off the streets of Boston in 1985. "We'd get them to play anywhere we could," Starr recalls. "Benefits, school dances, talent shows, anything."

Starr says the group started out with a rented van and a wardrobe case. The boys and road manager Peter Work would drive from show to show, often sharing rooms in budget hotels. They kept overhead low by performing to backing tapes. Their only expenses were for costumes and microphones.

But since the 1988 release "Hangin' Tough" catapulted the teen idol group to stardom, life on the road has become much more luxurious—and hectic.

The New Kids caravan now includes two custom-built tour coaches and a toy truck. The buses are equipped with all the comforts of home—TV, VCR, CD player, microwave, refrigerators, and video games. The toy truck is loaded with motor scooters, sporting gear and musical equipment for spare moments backstage or in hotels.

"We prefer the planes to flying because it's less of a hassle," says Win Wilford of Dick Scott Entertainment. "It gives the Kids a chance to relax and have some privacy. The hotels change from night to night in keeping with the kids in their lives."

The hotel rooms that change from night to night are strictly first-class accommodations. The Kids have the luxury of staying in top-flight hotels wherever they play. New York-based agency Entertainment Travel takes care of their hotel bookings and airline arrangements.

Former road manager Peter Work, now a Dick Scott Entertainment VP, and assistant road manager Cathy McLaughlin oversee the Kids and their backing band as well as a support crew of approximately 25-30. Production manager Mike "Hoss" Kiefer is in charge of the roadies and technical crew.

The New Kids used a skeleton road crew of 10 for their three-week European tour last spring. For the "Magic Summer" road show, the size of the crew mushroomed to more than 100. Kiefer's team assembled stages and sound and lighting rigs in both giant stadiums and small arenas.

"It's the most crucial concern for the Kids' staff is security. The five stars are beset by throngs of female fans where ever they go. "We've had fans dress up as maids trying to get into our hotel rooms," Jordan Knight says. "They'd do just about anything to meet us." Resourceful New Kids fans prowl the hotels, the venues, local shopping malls—anyplace they think their idols might go.

Keeping the Kids safe from the fans is the job of security chief Al Grissinger and his team of bodyguards. They stay on the Kids' tour buses, guard the hotels and keep an eye on the group's off-stage whereabouts.

Grissinger says keeping the Kids out of harm is compounded by the group's devotion to their fans. "Sometimes there will be hundreds of girls around and Donnie or someone will decide they want to get over and talk to them," he said. "The girls start going crazy and we're just trying to make sure nobody gets hurt. It'd be easier if they stayed..."
CONGRATULATIONS, MAURICE STARR & DICK SCOTT

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Strand VCI Picks Up Kid-Show Rights  
**Will Release Acclaimed ABC-TV Programs**

**BY JIM MCCULLAUGH**

LOS ANGELES—Strand VCI Entertainment has acquired North American home video rights to 37 ABC-TV Network children’s programs from Capital Cities/ABC Inc.

The videos, consisting of animated and live-action shows, will be marketed as sells-through programs under the “ABC Kidtime Videos” banner. The programs originally aired on ABC as “ABC Afternoon Special,” “ABC Weekend Spectacular,” or as part of the network’s Saturday-morning lineup.

According to Dennis White, executive VP, sales and marketing, the company will start to release several titles per quarter, beginning next year.

*The shows, he notes, have received numerous accolades, including Emmy, Peabody, Parents’ Choice, and Directors Guild Of America awards.*

The acquisition is a significant step forward in a strategy, also expressed by Strand VCI, explains White, as it represents a major commitment to become one of the higher-profile independent home video suppliers to the self-serve market.

Another sign of expansion, he notes, is the recent appointment of former Fries Entertainment, Management Company Entertainment Group, and Vestron Video executive Cathy Mantegna as VP of marketing.

Santa Monica, Calif.-based Strand VCI Entertainment, which began ramping up in the U.S. market earlier this year, is a division of U.K.-based Strand VCI PLC, which includes Video Collection International, an executive VP, sales and marketing in Europe.

Among product categories on which Strand VCI Entertainment intends to focus, says White, are children’s, home video, sports, fitness, and children’s video.

The first set of children’s video releases from the company were the licensed characters “Tommy’s The Tank Engine & Friends” from Quality Family Entertainment. More titles from this series will be issued in 1991, says White.

In the music video area, Strand VCI has issued “Video For Desperate Times,” a five-volume collection of thrash and heavy-metal acts. The music video company, including metal and an edge of genres, is on the drawing board, adds White, who is a former Capitol-EMI executive.

Strand VCI Photography, an area, says White, is Peter Blachley, VP of acquisitions and product development.

Strand VCI has been with MPI Home Entertainment, where he developed its extensive music video catalog, Blachley was with Capitol-EMI in the early ’90s, when that company launched a longform music video company called Picture Music International.

Blachley also helped to develop the recently released Strand VCI documentary video “Saddam Hussein—Defying The World.”

Strand VCI also has Joe Bob Briggs’ “The Sleaziest Movies In The History Of The World” series, and “Jack Chanet,” also at $19.95. A “best of” Briggs title is planned for February, with additional titles scheduled for release later in 1991.

ETD Raises Stake In Music Vid With Deep Inventory

**BY EARL PAIGE**

LOS ANGELES—Home-video wholesaler ETD is betting heavily on the future of music video by establishing what it claims will be the largest music video selection ever offered by a distributor of its kind, with inventory maintained at all 10 of its branches.

The Houston, Tex.-based distributor’s new music video division will be headquartered in Santa Fe Springs, Calif., and will carry every title available, according to chief music video manager of that branch. New releases and fast-moving catalog will be carried at the other branches (Greensboro, N.C., New Orleans, Cincinnati, St. Louis, Denver, Phoenix, San Diego, and two operations in Houston).

A key to the category’s success, Shaler believes, will be the catalog he is assembling. He thinks a well-organized and current catalog can help video specialty stores expand in music video, and he notes that video outlets selling music video can offer them the product for rent.

In the shakedown weeks as the ETD Specialty Video runs up and running, Shaler says he has seen that many video specialty stores are eager to offer music video for rent. “You ought to see these dealers walking out of here with 30-40 titles, one tape each.”

Shaler won’t discuss pricing strategies but does hint that there will be a significant promotional push “like 10 hot titles at a low, low price,” as ETD tries to stoke interest in the category.

Just as music video at retail requires staff who are expert in the product, the same is true for home-video distributors, Shaler says.

Shaler has named retail sales manager for Foranda, a new age label, and before that worked for Jem Records, Inc. He has also spent many years with Pickwick in rackjobbing.

Immediately upon coming aboard at ETD, Shaler says, he recruited Sal Pizzo from Baker & Taylor. Pizzo was working in Baker & Taylor’s rack wing but had spent many years with retail web Licorice Pizza (which was ultimately sold off to the Musicland Group).

Shaler acknowledges “our competition initially will be the stopovers,” referring to the subwholesalers of pre-recorded audio product that have moved vigorously into music video in the past two years by taking it into independent record stores.

Shaler’s division is not the only involvement in music for ETD, which was known as East Texas Distributors before it started branching out around the country. Two years ago ETD initiated a music rack operation under industry veteran Arnie Orleans.

Warner, HBO Hope New Ad Plan Is A ‘H.I.T.’ Year-Round TV Campaign Will Highlight Vid Titles

NEW YORK—In an effort to help retailers boost rental returns, and ultimately increase orders by retailers, Warner Home Video and HBO Video have devised a plan for year-round advertising to run on and after street dates for selected titles.

The program, dubbed “It’s A H.I.T. (Help Increase Turns),” will kick off with “Hardware,” due Jan. 25 from HBO. Other first-quarter titles will include Warner’s “Pre- sumed Innocent,” “The Witches,” and “Quick Change,” along with HBO’s “Tune In Tomorrow.”

The goal of the program is to take advantage of the economies of scale attached to advertising on television continuously throughout the year to provide support for titles that might otherwise not enjoy TV campaigns. The result, the studios hope, will be increased orders from retailers for “It’s A H.I.T.” titles.

Such a strategy is also made possible by the merger of HBO’s and Warner’s sales and distribution functions in the wake of the Time/ Warner merger.

“Time our schedule exists, we are able to advertise continuously,” says Tracy Dolgin, senior VP of marketing for HBO. “We’re doing post-street-date ads on titles that in the past may not have had any TV at all.”

“Hardware’ is a good example,” Dolgin continues. It was a large release with a substantial [theatrical print and ad] budget, but it didn’t do $50 million at the box office. But it’s a good genre, with some consumer awareness. Because we’re doing so many titles and will be on TV continuously, we can justify ads for ‘Hardware.’

Though plans beyond the first quarter are not yet fixed, Dolgin estimates that there could be 30 or so titles covered by the program in 1991.

Each “It’s A H.I.T.” title will be identified with a special logo in print ads appearing in distributor mailers and trade magazines.

“A lot of companies do pre-street-date ads because they think it’s more effective at selling in,” Dolgin says. “What we want to do is train the retailers to look for the logo and ‘It’s A H.I.T.‘ designation. They will be able to correlate titles that have already been in the program, so hopefully they will conclude they need to buy in deeper on designated titles. That’s why we’re going out in advance and announcing we’re doing it over a large number of titles, so retailers can look for and see the effect.”

The stepped-up advertising by Warner and HBO comes at a time when the industry is debating the merits of a generic advertising campaign—presumably one to which all the studios would contribute.

“I think people go into video stores to rent [particular] movies, just like they go to the movies to see ‘Rocky V.’” Dolgin says. “Hopefully, this will increase transactions as well as the number of titles we put into the studios. It will help our titles and the stores. I think that’s the most effective way for us to spend our money.”

**PAUL SWEETING**
Video Biz In Slow Motion While Box Office Thrives

BOX OFFICE/HOME VIDEO anomaly? Home video retailers are singing the retail and self-serve blues (Billboard, Dec. 8). Yet, the American public is flocking to drive-in movie theaters. It sounds incredible, but it continues to happen. If you subscribe to the movie/home video "synergy" school.

The recent Thanksgiving weekend had two films accounting for $50 million alone as 20th Century Fox's "Home Alone," a John Hughes comedy about a 12-year-old boy who confronts burglars after he's inadvertently left alone at home, racked up a whopping $80 million, bringing its 10-day take up to nearly $50 million. Meanwhile, Buena Vista's "Three Men And A Little Lady" took in nearly $25 million.

Also coming to do very well in initial release are "Rescuers Down Under," "Predator 2," "Rocky V," "Child's Play 2," and "Dances With Wolves," but not to mention the phenomenal "Ghost," which just hit the $200 million mark.

Movie watchers, who odds believed that the past summer was 50%-softer in ticket sales than last summer, are now optimistic that a decent Christmas season will end the year with a bang. Fueled by the fire of a holiday-season flurry of more high-profile movies from just about every major studio and independent than in past years. Just opened or soon to bow are such potential hits as "Kindergarten Cop," starring Arnold Schwarzenegger; "Look Who's Talking Too," "Misery"; "Mermind," starring Cher; "Bonfire Of The Vanities;" "Edward Scissorhands," from the makers of "The Nightmare Before Christmas." "The Road Home," "The Rookie," a Clint Eastwood/Charlie Sheen shoot 'em up; "Havana," featuring Robert Redford's first screen appearance since "Out Of Africa;" "Awakenings," and the expected megahit "The Father In Law," which is due to open Christmas Day.

But why the home video malaise? According to analyst Alex and Associates, the mid-August period to the week after Thanksgiving "averaged lower than the school average in sales" on the top 20 positions on Billboard's Top Video Rentals chart, there are only a handful of mega titles. Recently, such films as "Mama Blues" (less than $2 million in box office) climbed to No. 8, while "Wild Orphans" ($14 million) reached No. 7. It is doubtful those two films would have cracked the top 10 last year at the same time, when the chart was saturated with mostly $40 million features like "Batman," "Scrooged," "Who Framed Roger Rabbit," "Working Girl," "Say Anything," "Three Fugitives," "Rain Man," "K-9," and "Ghostbusters II."

Alexander agrees. "There was a period of time from late August through mid-October where the market was dry in terms of strong, new releases. A floor was created. In the market slide with the release of "Turtles," 'Pretty Woman,' 'Total Recall,' and 'Red October,' which came out practically on top of each other. But they didn't provide the power to drive the market. A lot of people are going to new highs the way, for example, 'Batman' did when it came out about this time last year. And despite being sell-through, 'Pretty Woman' has been a very strong release. But it hasn't pulled other rental product with it the way 'Batman' did.

Other factors affecting rental, adds Alexander, are unseasonably warm temperatures throughout much of the country, the sluggish economy, and the Persian Gulf crisis.

"In terms of home video and the box office," observes Alexander, "they are related but different. While the box-office market has shown signs of growing older by bringing back the 25-39-year-old, it's still a younger market than home video. Home video is primarily 14- to 45-year-old. Accordingly, you can have one of the markets strong, such as the box office, while the other one is weaker.

The older VCR demographics, he says, "are a group of people with other things on their minds ... taxes, the economy, the Gulf. In general, the renter and buyer of home video is a young or middle-aged adult, not the age group that's going to the theater by and large. It's not that the people have turned off to home video, but right now there are a lot of come-on offers to surges on the concern. There is now a good chance of being able to hear about home video's death by home video's stories, but there is not a lot you can say about support. In that sense it's been a slow fall but you have to take the lump here.

Two recent arrivals—"Bird On A Wire" and "Cadillac Man"—should help boost rental business, while dealers should experience a return pickup as three major box-office hits—"Dick Tracy," "Gremlins 2: The New Batch," and "Johnny 2"—arrive in stores in December.

### BILLBOARD

#### Top Video Sales

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<td>FROSTY THE SNOWMAN</td>
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PREBOOK DATE: JANUARY 22 NATIONAL AVAILABILITY DATE: FEBRUARY 8
Panel Warns That Lots Can Go Wrong In Securing Rights

BY JIM BESMAN

LOS ANGELES—Problems in producing and acquiring home video product aside, securing the necessary rights and clearances for the various elements contained in a video can be even more daunting. So learned attendees at the 1990 American Video Conference during the Nov. 9 "Unraveling Rights and Clearances" panel.

Dizzying discussions of "layers of rights" and "chains of title" were led by Loyola Law School's Lionel Sobel, who noted that anyone making a video of the panel itself who might catch a glimpse of wall painting on tape could be in violation of copyright law even if fees had already been paid for use of the hotel room and its contents.

"A layer of copyrights is embodied in a single work," said Sobel. "It's entirely possible that you can acquire the rights to reproduce into a video a copyright created by somebody else and then acquire copyright permission for a particular clip, but it's also possible that yet another copyrighted work is underlying the work you've acquired." "You get only the use of its clips—you [also] have to go beneath the clip," he said.

In other words, Sobel explained, if you get permission to use a clip from a movie based on a novel, for instance, you have only "first-generation permission," solely for the use of the clip itself. You still need permission for use of the "underlying novel" from which the movie was adapted.

Likewise, use of a photo from a magazine requires license from the owner of the photo as well as the magazine.

Attorney Bruce Polichar, the panel moderator, brought out the concept of "chain of title," defined as an unbroken and "undamaged" transfer of ownership from whoever has the rights in the first place to the acquiring producer or distributor.

"If that chain is broken with respect to any of the rights you need, you may effectively be prevented from distributing the program, or from yourself paying dearly if you have already commenced distribution," said Polichar.

Warner/Chappell Music senior VP Don Biederman further warned that while license fees may be minimal, "we'll come after you" if the layers of "frequently misunderstood" rights involved in music licensing for video use are neglected. These can include synchronization rights for recording a song into a soundtrack, master-use license of a recording, and performance rights.

Fee scales, Biederman said, vary greatly according to song "quality" ("'As Time Goes By' is a monster fee, but a song never recorded anywhere is minimal") and positioning, with a song needed for front- or end- (Continued on page 50)
P'mount Sets
Promo Contests
For 'Thunder' Vid

NEW YORK—Paramount Home Video is offering retailers and distributors a chance to win a trip to Bob Bondurant's Racing School as part of its promotional campaign behind the release of "Days Of Thunder."

"Days Of Thunder," the Simpson/Bruckheimer auto-racing number, will cruise into video stores Feb. 7. It carries no suggested list, but is priced for rental.

Distributors are being encouraged to create contests and sales incentives for their own sales staffs, with Paramount providing the grand prize of an expenses-paid trip to the Phoenix racing school known for having trained Mario Andretti, Dan Gurney, and other racing superstars. It has also trained such celebrity racers as Paul Newman and Clint Eastwood.

"Distributors can set up whatever sort of program works best for them, under our approval, that focuses attention on "Days Of Thunder,"" says Paramount VP of advertising and sales promotion Hollace Brown.

One grand prize will be awarded to each distribution company.

For retailers, Paramount is running a display contest with the grand-prize winner also getting a trip to racing school. Other prizes include "Days Of Thunder" jackets, T-shirts, and miniature car sets.

Paramount is providing retailers with posters and light-box inserts to incorporate into their displays. Also, retailers who order a 14-piece prepack will receive two nylon jackets, two baseball caps, and a floor display. A seven-piece prepack includes one jacket and one cap.

The winners of the display contest will be announced on or before March 14. The deadline to submit photos of a display is Feb. 14.

In another aspect of its "Days Of Thunder" promotion, Paramount is making available to retailers a 30-minute making-of-tape called "The Making Of Days Of Thunder: NASCAR Goes Hollywood."

The program originally aired on ESPN as part of the promotion surrounding the theatrical release of the film. ESPN also marketed the tape on a limited basis following the airing.

Paramount is making it available at a list price of $14.95. There is no minimum order required to purchase the special tape.

THE grand prize is a trip to a famed auto-racing school.

Get Personal With Heather Now.

It's new and exciting, with a charismatic and upbeat style.

• Your Personal Workout lets customers design a complete customized workout. They can mix and match sections (Kickstart, Power, Grace, Energy) in any sequence, combination and for varying amounts of time.

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* Extensive nationwide research shows that women 18-30 want a workout that is complete, flexible and modular. And they recognize Heather Locklear as a credible, friendly fitness leader.

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MCA HOME VIDEO

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RCA/Columbia U.K. Inks Distribution Deal With MCEG/Virgin Vision

RCA/Columbia Pictures Home Video U.K. has signed an agreement with MCEG/Virgin Vision (UK) Ltd, under which RCA/Columbia will sell and distribute more than 50 Virgin titles to the rental market in Britain. The first title covered by the deal is "She-Devil," with Meryl Streep and Rosamund Pike, set for release Friday (14). Other titles will include "Teenage Mutant Ninja Turtles," "RoboCop 2," and "Mermaids." Virgin retains sell-through rights to the titles. It also retains all publicity, marketing, promotion, and related activities for both the rental and sell-through releases.

Media Creates Dealer Preview Program

Media Home Entertainment has created a "lending library" program for retailers to preview selected titles slated for release in 1991. Beginning this month, distributors nationwide will receive preview tapes on a monthly basis that distributors can offer to their retailers for preview before placing their orders. "In the past, retailers have been asked to purchase secondary titles they might not have been able to view, which resulted in a cautious buy and lower numbers on titles that actually warranted a deeper buy," said a company spokesperson. "We have created this program for retailers to see these films at a low risk, and to help them support their umbrella programs." The program will be tested on one title per month. If the results are favorable, the company says, more titles will be added.

P'Gram Music Video Targets Vid Stores


Flagship Expands To Take On Blockbuster

Flagship Entertainment, the New England-based marketing and buying coop, is expanding in the Southeast by opening a regional office in Port Charlotte, Fla. Neil R. Martin has been named to head the new office, which will develop and implement marketing programs for Flagship stores in the region. In a statement announcing the move, Flagship president Frank Locey said, "We are now instituting our long-planned expansion in direct response to the immediate threat to independent video stores brought about by Blockbuster's aggressive acquisition policy. The video retailer must join a group now if they expect to prosper in the face of increased competition and the economic downturn."

J2 Revamps Lampoon, Unveils Video Plans

J2 Communications, which in October acquired National Lampoon, has unveiled a revitalization plan for the magazine that will include establishing divisions for feature-length, made-for-video films and short-form videos. At a press conference in New York Dec. 4, J2 president Jim Jimirro announced that the Los Angeles-based independent video supplier will also increase the frequency of National Lampoon magazine from bimonthly to monthly (except January and July), lower the newsletter's price from $1.95 to $1.90, and eliminate nudity and vulgarity from the publication. In addition, J2 has appointed Michael Druckman and George Barkin publisher and editor, respectively, of National Lampoon.

** PANEL Focuses on Securing Rights (Continued from page 48) **

- title credit costing up to "six figures for a good title," while one heard on a car audio sound system might go as low as $5,000.
- Biederman also noted that while film footage used in video may be up to date, music used as a compliment soundtrack may not.
- Jeff Goodman, president of stock-footage licensing service Libra Services, used the Rotton videoclip "500 Miles" as an example of a music video compiled from archival footage obtained from multiple sources. He said that licensing of stock footage from movie studios does not grant residual-use in cases where actors are recognizable.

But he noted that the "more newy and informational" use, the less the likelihood for liability.
- Polichard added that in acquiring rights to video materials, strive for exclusivity for any form of video distribution, whether a free or for-pay service now known or later developed. He also recommended getting the rights for the broadest possible "territorial scope" of distribution, as well as rights to exploit the program in any interactive video formats.
- Above all, he stressed that preventative measures be taken. "Budget and pay for whatever professional assistance is necessary to do the job right from the beginning. It will save you greatly in the future."
by mind-boggling experience for the ex-tribal chief to be greeted so enthusiastically by such enormous crowds during his whirlwind two-week tour of eight American cities. He meets politicians and movie stars, speaks to Congress, and fills Yankee Stadium—generating the strongest possible public and private reactions against the evils of apartheid. At one point, he meets Eddie Murphy and tells him how his films kept him entertained in prison. The very idea of Nelson Mandela chuckling over "Coming To America" while in his prison cell is almost too bizarre to contemplate. In any case, now that Mandela is free, he's $13.98 retail. Rent it with "A World Apart."

"Repossessed" (1990), LIVE Home Video, prebooks 12/18.
For some reason, neither Zucker, Zucker, and Abrahams ("Airplane!", "Police Squad!"") nor Mel Brooks ("Spaceballs," "Blazing Saddles") has ever made a satire of "The Exorcist." Which means that writer/director Bob Logan had to take things into his own hands and make the film that they would have made. He has succeeded surprisingly well. "Repossessed" features Linda Blair as the same character she played in "The Exorcist," only now she's all grown up and vomiting pea soup all over her husband. Starting with a satire of those pretentious "The Audience Is Listening" promos from Lucasfilm, Logan manages to skewer a broad variety of subjects, from TV miniseries to Ted Kennedy. Logan is more successful as a writer than as a director, since he allows some very bad acting and focuses on jokes that belong in the background, but his film still generates enough laughs to satisfy. Any movie in which the central issue is whether Linda Blair is possessed by the devil or if she just has PMS can't be all bad. See it with "The Exorcist." What the hell.

"The Church" (1990), Southgate Entertainment, prebooks 1/16.
Italian film maker Dario Argento ("Suspiria") is one of the foremost practitioners of Gothic horror, and (Continued on next page)
- that confused, that his three Video Store stores have been standardized on the fee formula for a long period. Much of the complicated fee structuring occurs after Blockbuster Video enters a market and installs its three-store chains-for-$3 program, says Peter Murgo, executive VP at Palmer Video of Union, N.J. "We're a little different from Blockbuster," he says. "Sunday through Wednesday we're three even for $3; then Thursday through Saturday we rent one day. We're really depending on Friday and Saturday to maximize our rental income. We're also on the verge of going up to $3.00." In Los Angeles, three-store Odyssey Video is to the gauntlet at the market's four dominant chains via a newspaper-ad comparison chart that might well epitomize the confusion. At least the attempt to distinguish whether rental periods are one day, two days, or three days; comparison is made on price alone. Also, only a select six titles are involved in the challenge.

(Continued on next page)

2ND FEATURES
(Continued from preceding page)

this film, which he wrote and produced, continues in his fine tradition of dark and serious goleming. In the Middle Ages, dozens of so-called devil-worshipers were burned at the stake. Today, a giant church stands on the site, and the grave is accidentally opened during restoration. Suddenly, the church librarian is pulled out of the grave and attacking young women, and people see demons whenever they look in the mirror. It's an intensely lurid, overemotional, bloody and badly dubbed, i.e., a true horror fan's dream come true. Rent it with John Carpenter's "Prince of Darkness,"

• "Hiroshima" (1999), Vidmark, prebooks Tuesday (11).
This well-made but relatively pointless re-creation of the lives of those at ground zero, we spend 98 minutes of guilt watching people suffer. It's not the fault of Judd Nelson as an American war poet set free by the atomic blast, nor that Max Von Sydow as the priest who renews his faith, nor even Pat Morita as the pathetic grandfather dying of radiation sickness.

Family and the acting performances are good, but the script is predictably self-righteous. Rent it with "Triumph Of The Spirit" for a real depressing night.

• "Circuity Man" (1999), RCA/ Columbia Pictures Home Video, prebooks 12/20.
The entire atmosphere of earth has been destroyed and there is no oxygen, but that's not the only reason you'll want to hold your nose while watching this. It's The Future, and our lovely heroine, played by Dana Wheeler-Nicholson ("Flitch"), teams up with an artificial man, played by Jim Metzler ("Ranger's Edge"), to deliver some contraband to New York. They are pursued by Vernon Wells, the strutting peacock from "Road Warrior," as Templeton, a sleazy embroidered who shoves electrodes into people's brains in order to get off on their fantasies. What follows is a chase through America, which consists only of desert and underground parking structures. I assume this has less to do with the concept of more money with the budget. The score by Deborah Holland is lovely, jazz and ethnicales, and couldn't be more wrong for the move. Will go perfectly with "Cannibal Run" in slow motion.
features laserdics for rent at 99 cents daily—all week. The only other major chain in L.A. that rents laserdics is Blockbuster. Wherehouse, Tower Video, and Music Plus do not rent titles in the configuration. Another strong advocate of rental is Laser’s Ed Jones, who owns a third store. “There are people who just do not want to own movies and titles that are not strong enough to support sale only,” says Jay Frank, co-owner of Laser’s Edge with Kirk Leonard. Laser’s Edge rents at $4 daily to nonmembers and $2 to members (the annual membership fee is $50). Members also get to keep discs all weekend if they rent three.

NICE NEIGHBOR: It’s a nice touch to offer a free-local-calls-only telephone, and many video stores are doing it. But Video Giant in Woodland Hills, a suburb of L.A., goes one step beyond: It has the free phone plus it lists the three numbers of neighboring stores—two Warehouse units and a Sam Goody. “We just feel it’s part of service. The customer wants that movie. We do everything toward that end,” an employee says. HOT TICKETS: In an unusual cross-promotion, Los Angeles-area Music Plus stores offer a free rental with the stub from any AMC Theater. Wherehouse is boasting that it will accept “movie rental coupons” from any store. The chain is also heavily promoting its “Satisfaction Guaranteed” feature, whereby goods will be exchanged within 10 days upon presentation of the sales receipt and with the original packaging... In what may be an oversight, the Sam Goody unit in Woodland Hills went up with that identification alone. Goody Music & Video, the nomenclature that has festooned all the former Licerice Pizza-acquired stores and newly contracted units. ETD SAYS HELLO: Surprising some by the good turn generated on Sunday, video distributor ETD hosted a grand-opening party recently. The all-day affair drew as many as 500 at peak hours, as guests dropped by the new branch in Santa Fe Springs, a suburb on the Los Angeles and Orange County border. Showing off the new facility, president Ron Eisenberg seemed most pleased by the large department devoted to Latin product. L.A. area retailers will soon be seeing sales reps Carlos Gonzales, Jaime Trejo, Scott Kennedy, Betty Samson, Steven Flores, Gil Jenkins, and Gigi Goldfam.

TOP SPECIAL INTEREST VIDEO SALES

RECREATIONAL SPORTS

1. 1 34 ALL NEW DAZZLING DUNKS & BASKETBALL BLOO... CBS-Fox Video 2423 1048
2. 2 192 DAZZLING DUNKS & BASKETBALL BLOOMBERG MCA-Os CBS-Fox Video 2229 1248
3. 3 192 AUTOMATIC GOAL & S... Sim... Ent... VA 39 1495
4. 4 62 BASEBALL FUNNIES Sim... Ent... VA 650 1495
5. 5 77 GREATEST SPORTS ...CBS-Fox Video 2543 1498
6. 6 53 CHAMPIONS FOREVER * JZ Communications JZ-00647 1995
7. 7 15 HOCKEY-HERE’S THE...Jared Katz Video Communications 1995
8. 8 12 15 BALL CARD COLLECTING JZ Video JZV-8212 2495
9. 9 13-15 NOT SO GREAT MOMENTS IN SPORTS HBO Video 0624 2495
10. 10 12 THE ALL NEW NOT-SO GREAT MOMENTS IN SPORTS HBO Video 0025 2495
11. 11 RE-ENTRY FUNNY SIDE UP Major League Baseball 1995
12. 12 138 DORF ON GOLF * JZ Communications 22-0009 1995
13. 13 34 SHIRLEY MACLAINE: GOLF TIPS VOLUME 3 Paramount Home Video 12625 1995
15. 15 26 THE BOYS OF SUMMER VidAmerica 7017 1995
16. 16 RE-ENTRY GOLF MY WAY WITH JACK NICKLAUS Worldvision Home Video 2003 1995
17. 17 28 GREG NORMAN: THE COMPLETE GOLFER, PART 2 Paramount Home Video 12685 1995
18. 18 16 GOLF YOUR WAY Sports Marketing Group 1995
20. 20 RE-ENTRY WATCH ME LIKE A PRO WITH BILLY CASPER Morris Video 1995

HEALTH & FITNESS

1. 1 7 JAN FONDA’S LEAN ROUTINE Warner Home Video 654 2990
2. 2 129 CALLANETICS * MCA-Universal Home Video 2495
3. 3 205 RICHARD SIMMONS: SWEATIN’ TO THE... Warner Home Video 616 1995
4. 4 577 JAN FONDA’S COMPLETE WORKOUT Warner Home Video 650 1995
5. 5 205 KATHY SMITH’S BODY BASICS JVIC Video 8113 1995
6. 6 47 KATHY SMITH’S ULTIMATE STOMACH & THIGHS WORKOUT JVIC Video 24466 1995
7. 7 59 BEGINNING CALLANETICS MCA-Universal Home Video 80392 1995
8. 8 12 28 GOLFF...THE HIPS, THIGHS & BUTTOCKS WORKOUT... JVIC Video 24466 1995
9. 9 10 JANE FONDA’S LOW IMPACT AEROBIC WORKOUT Warner Home Video 070 2995
10. 10 5 JANE FONDA’S LIGHT AEROBIC WORKOUT Warner Home Video 652 2995
11. 11 8 JAN FONDA’S FAT-BURNING WORKOUT * Fie Video Video 8070 1995
12. 12 205 KATHY SMITH’S ULTIMATE VIDEO WORKOUT JVIC Video 8110 1995
13. 13 NEW KATHY SMITH’S POSITIVE MOVES Wood Knap Video WK1016 2095
14. 14 12 JODY WATL: DANCE TO FITNESS Parade 2495
15. 15 12 DENISE AUSTIN’S SUPER STOMACHS Parade 2495
16. 16 13 JAN FONDA’S TOTAL WORKOUT Universal Home Video 4735 2495
17. 17 13 JAN FONDA’S COMPLETE WORKOUT Warner Home Video 070 2495
18. 18 12 JAN FONDA’S EASY GOING WORKOUT Warner Home Video 078 2495

BILLBOARD DECEMBER 15, 1990

50

BILDA BILLBOARD DECEMBER 15, 1990

50
**MUSIC VIDEO**

**‘Pump It Up’ Keeps A Local Feel All Over The US**

**BY MELINDA NEWMAN**

LOS ANGELES—Though “Pump It Up” is now seen on 82 stations across the country, the weekly rap music video show maintains a local feel by taking a market-by-market approach to programming and promotions.

The program, produced by Fox Television Network, launched on the 17th and started as a local series on KTTV, the Fox-owned Los Angeles station, in January 1989. It rolled out to six other Fox-owned stations this past May before expanding to its current market size in September.

“Pump It Up” is now available in 71% of all U.S. households and 80% of black households, and it has a potential audience of 66 million households.

Its main demographic is 12- to 24-year-old black males and females.

“The challenge is keeping it fresh and accessible to the street so we don’t lose our core audience, which is the inner-city black teenagers,” says the show’s producer, Jeff Shore.

To maintain its “in your back- yard” feel, the show assembles the country, tying in with local markets.

“We’re doing a series of shows from different places,” says “Pump It Up” producer Jay Scharer. Recently completed were shows taped in Seattle during Nash- tynights and in Philadelphia during the 5th anniversary party. Five episodes were shot in New York earlier this fall. Future programs will be taped in Chicago and Miami.

“Pump It Up” also continues to run promotions in individual towns.

“We started locally and so we still try to address those kinds of needs in each market,” says Scharer.

Each show averages eight videos, most of which are repeated at least once on subsequent episodes.

“We’re more apt to add something obscure than other shows produced by Fox. Our standards are more puri- tarian. We feel the censors let ‘In Living Color’ get away with more than us,” Shore.

According to Shore, 30% to 40% of the videos are edited in some way. Cutting changes and run promotions out an ex- positive to a visual effect.

Shore, who is white, relies heavily on his staff in making decisions.

“My staff tells me if I’m doing something insensitive or out of line,” he says.

One of his biggest sources of help is host Denise “D” Barnes, half of the rap group Body and Soul. “I’d know what’s going on and what she likes,” says Shore. “She’s our tie to the street.” Shore also listens closely to associate producer Howard Hobson. Because the playlist is planned less than a week in advance, it can add videos and can be adapted to the market.

As the show has expanded in scope, it has added national promo- tions.

Its first such promotion was a rap trivia contest. The winner got a Minnie Love concert in his hometown.

**Acme Closing N’vile Office 1st Step Toward Dissolution In ’91**

NEW YORK—Acme Pictures, long a mainstay in the Nashville music video community, is closing its doors.

Although Acme’s name is officially dismantled until summer 1991, produc- er and co-owner Joanne Gardner has announced that she will relocate to Los Angeles after next summer’s work as a free-lance producer. The company’s other producer and five direc- tors will also be moving west.

“As the years go by, I realize that although I love everybody here dearly, this swimming upstream is getting a little old,” says Gardner. “I’m getting asked to do videos for the same budget that I had when I did my very first clip in 1984. Then we were thrilled to do videos for $50,000 to get our foot in the door, but now my foot is in pretty deep. It’s nothing against the neighborhood or the music or the type of people, here, it’s just the level of work. It’s time to take the next step.”

More and more of Acme’s work was done outside of Nashville over the years. According to Gardner, 30% to 40% of last year’s videos were not shot in Music City, and only one of the company’s directors is based in Nashville. However, after moving to Los Angeles, Gardner says that she will keep the insurance policy and other business accounts open so that the studio can still be ac- commodated.

The company will stay busy until its current work is complete. It is booking a concert longform on Rosanne Cash (who owns Acme with Gardner), which will be taped Dec. 16 in Californ- ia. Acme is also negotiating to do a three-part series on Southern rock for Cabin Fever Entertainment.

“Really, all the shooting does is to keep everyone’s job here, but forward movement is the name of the game and there is still some strange re- sults from the local market,” Gardner says. “Sort of you’re very good ... for a Nashville producer. How many CMA awards do you have to win for people outside of Nashville to recognize your talent?”

—MELINDA NEWMAN

**Video Jukebox’s Net Loss Widens During 3rd Quarter**

NEW YORK—Video Jukebox Net- work Inc., the interactive televised music video company, reports that its net loss widened to $141,000 in the third quarter. In the same peri- od last year, the deficit was $34,000.

The company states that viewer revenues, “particularly in September, did not meet our expecta- tions.”

Overall revenues, however, jumped to $29.7 million in the quar- ter that ended Sept. 30, from $1.1 million in the year ago period.

Despite the drop in viewer reve- nues, the company says it was “en- couraged by the development of its advertising and ancillary call revenue streams.”

For the first nine months of this year, the company reports a net loss of $1.01 million on revenues of $9.82 million, compared with a defi- cit of $1.73 million on revenues of $2.02 million in the same period last year.

In other news, the Miami-based company says Tele-Communica- tions Inc. completed its $5 million investment in Video Jukebox in ex- change for 9.8% of the company’s stock.

The two firms have agreed to ex- pand the jukebox network in cable systems owned by Tele-Communi- cations. At present, Video Jukebox operates 121 units in 30 states, reaching more than 10 million (Continued on next page)
**BILLBOARD DECEMBER**

**AS OF**

**Kid Frost, That's Paris, Billy Joel, London Quireboys, Debbie Gibson, Anything Cher, Trixter, Nelson, After Living Colour, Cinderella, Cool**

**CURRENT**

**World**

**ACTIVE**

**Debbie Gibson, Anything Cher, Trixter, Nelson, After Living Colour, Cinderella, Cool**

**MIXED MEDLEY**

**SIL**

**AMERICA'S #1 NO VIDEO**

**BREAKOUTS**

**Concrete Blonde, Caroline, Wilkie, Elkie Brooks, The Four Tops, cannonball Adderley, Plastic Mack, Joy Cover, The Judds, Love Can Build 30 Hours Weekly**

**FREQUENTLY ADDS**

**ADDS**

**MIDNIGHT EXPRESS, 3000 AVENUE OF THE ARTS, SACRAMENTO, CA 95816**

**MIXED MEDLEY**

**CAROL WHEELER**

**UK Black**

**LYNNE MANERY, CHARLES MAGEE, SHERIFF PRODUCERS**

**DOROTHY YOKAM**

**Turn It On, Turn It Up, Turn Me Loose**

**ALWAYS**

**TIM RYAN**

**BREAKIN' All The Way**

**CHARLIE CATHCART, STUDIO PRODUCTIONS**

**LISA STANSFIELD**

**Now In The Depths**

**Lionel Richie,ck, CHANCE, M.A.R.S., Dee Jones**

**SUICIDAL TENDENCIES**

**Send Me Your Love**

**Sly and the Family Stone**, **Jefferson Airplane**, **INXS**

**CANNIBAL & THE Wducer King, Snoop Dogg, Mustard**

**THE CLIP LIST™**

**Black Entertainment Television**

**14 hours ago**

**995 9th St, Nw, Washington, D.C. 20001**

**MUSIC VIDEO**

**LOS ANGELES**

**TOMMY BOYS Digital Underground**

**hooked up with the crew at Nitrate Films to lens “The Same Song,” a promotional video hyping Jimmy Jam and Terry Lewis’ newest comedy. The clip features vignettes from the film, “Vulkanavania,” in addition to shots of the two writers recording a song at a local drive-in theater. Scott Kalvert directed; John Hodgson produced.**

**CURRENT**

**Bilbo Dowan, Only Here For A While**

**Robert McMillan, Carrie Brownstein, Emma Ferrer**

**Minnie Driver, She’s Not My Love**

**RENEE OZEMBES, BETTY HAYES**

**MUSIC VIDEO**

**NEW VIDEOCLIPS**

**THE CLIP LIST™**

**Black Entertainment Television**

**30 minutes ago**

**3800 Opryland Dr, Nashville, TN 37214**

**The Judys, Low Can Build A Bridge**

**Michael Murphy, Pomona Rose**

**RENEE OZEMBES, BETTY HAYES**

**MUSIC VIDEO**

**LOS ANGELES**

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**Minnie Driver, She’s Not My Love**

**RENEE OZEMBES, BETTY HAYES**
Sennheiser Acquires Neumann & Co. 
Consolidation Seen For German Firms

BY SUSAN NUNZIATA

NEW YORK—Sennheiser Electronics purchased Georg Neumann & Co., GmbH, the 63-year-old electronic-audio firm based in Berlin, Nov. 23. Terms of the sale, which is due to take effect Jan. 1, were not disclosed.

How the purchase will affect the two companies was unclear at press time, although sources note that Neumann will remain based in Berlin.

In the U.S., Gotham Audio, the exclusive U.S. distributor for Neumann products for the past 32 years, was uncertain as to its future. "It think it's a time of consolidation for a lot of European companies right now," says Jerry Graham, Eastern sales manager with Gotham, "and there'll be a lot more consolidation before EEC gets under way in 1992."

Sennheiser was founded in Germany in 1945 by Professor Sennheiser. A leading West German electronics company based in Wedemark, it remains a family-run business developing high-quality mics, headphones, wireless RF equipment, infrared transmission and reception devices, active noise compensation products, and audio test equipment.

The company services the film, broadcast, touring/sound reinforcement, pro audio, hearing impaired, musical instrument, and consumer electronics markets.

Known for its handmade microphones and consoles, Neumann was founded in 1928 by the late Georg Neumann, who invented both the U-47 switchable pattern condenser microphone and the rechargeable Ni-Cad (Nickel Cadmium) battery in 1947.

The U-47, featuring a double-diaphragm capsule, quickly became an industry standard, and modern versions of it remain in use today.

Neumann also set up a recording company in the U.K., which eventually evolved into Decca Records. And its disc-cutting machines, which have evolved from wax cutting lathes to Direct Metal Mastering lathes, are also a major product line for the company.

Its high-priced, custom-designed, hand-built consoles take approximately two years to manufacture and are utilized by most of Germany's broadcast facilities.

Neumann employs approximately 100 people at two sites in Germany. "This is not necessarily two leg- ends but two engineering processes coming together," says Al Zang, manager of professional products with Sennheiser Electronics Corp., the company's U.S. distribution company, based in Old Lyme, Conn.

Sennheiser, which employs approximately 1,200 people, is predicting a profit of DM149 million, or about $93.3 million, for 1990.

Assistance in preparing this story was provided by Gary Hopkins in the U.K.

SHORTLY AFTER its move to a new facility at 5540 Hollywood Blvd., in Hollywood, Calif., this past June, Music Grinder Studios hosted Arista Records act Tomorrow's Child for recording with producer Jim Cregan. Eddie Delena engineered the session, assisted by Casey McMarkin and Steve Hinke.

The new studio, designed by Vincent Van Haaf (who also designed A&M, Conway, and several Japanese studios), features a control room, a 50-by-70-foot tracking room, three isolation booths, a machine room, a private customers lounge, and a 45-car security parking lot.

Ron Fieldia and Gary Skardina own and operate Music Grinder, and Skardina claims the studio is best known for its explosive drum sound.

Explaining the move, Skardina says, "We had been turning down business for a long time because of space problems, and we found this building where we could make our drum room even bigger and better."

A smaller Studio B is now under construction, expected to be up and operating in April, and the 10,000-square-foot building allows for a possible third room.

Music Grinder's equipment, including a modified Neve 8108 console, a 24-track Studer A800, and a 24-track Studer A827, survived the move from the old location on Melrose Avenue in Los Angeles. "Our customers usually prefer vintage things like tube microphones," says Skardina.

The new Music Grinder was recently used by a number of artists—Jon Bon Jovi cutting background vocals; Atlantic act Ratt recording (Continued on page 58)
### STUDIO ACTION

**PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING DECEMBER 8, 1990)**

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>HOT 100</th>
<th>R&amp;B</th>
<th>COUNTRY</th>
<th>RAP</th>
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<tr>
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<td>Artist/Producer (Label)</td>
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<td>I'M YOUR BABY TONIGHT</td>
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<td>Whitney Houston/LA Reid/Babyface (Arista)</td>
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<td>I'VE COME TO EXPECT IT FROM YOU</td>
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<td>George Strait/J. Bowen/G. Strait (MCA)</td>
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<td>MONIE IN THE MIDDLE</td>
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<td>MY HEAD'S IN MISSISSIPPI</td>
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<td>ZZ Top/B. Hamm (Warner Bros.)</td>
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<td>MASTERDISK Bob Ludwig</td>
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<td>DADC</td>
<td>WEA Manufacturing</td>
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<td>HTM/Sonopress</td>
<td>Uni Distributing</td>
<td>WEA Manufacturing</td>
<td>WEA Manufacturing</td>
</tr>
</tbody>
</table>


Finland’s Havana Black worked on cuts with producer Eddie Kramer (Beatles, Jimi Hendrix, Led Zeppelin), and British metal group Motorhead cut a new album for CBS, with Pete Solley producing and McMaCklin engineering, assisted by Lawrence Ethân.

**NEW YORK**

**PRODUCER** Charles Wallert cut live tracks at the Magic Shop on O.C. Smith, Chuck Jackson, and Cuba Gooding (aka the Main Ingredient). Richard Kaye engineered the project for Carolina Records. Eric Rosenblum assisted. Allan Garneau (of the Average White Band) was in producing singer Vic Coke for CBS. Steve Rosenthal ran the board, assisted by Sam Smith.

Crystal Sound had singer/arranger Gary Lovett in working on his current 24-track project in the studio’s live room. Chief engineer Chuck Cavanaugh was at the controls in Studio A, assisted by Todd Childress and Ken Freeman.

At the Hit Factory, writer/producer Jellybean recently completed production and final mixes on “One Step Ahead” for Debbie Gibson’s new Atlantic album. Hugo Dwyer engineered.

**LOS ANGELES**

**PRODUCER/BASSIST** Kevin McCormick has been in Oceanway and GrooveMaster studios producin forming E Street Band member Nils Lofgren’s new solo album. The album, slated for February release from Rykodisc, will feature performances by Bruce Springsteen, Ringo Starr, Billy Preston, and Levon Helm. Shep Lonsdale engineered.

At Microplant, Virgin artist Paula Abdul worked with writer Jeff Pescetto, who co-produced tracks with engineer Keith Cohen for her next album. Kim Carnes and writers David White and Donna Weiss completed tracks for Carnes’ upcoming project. Singer Sir Harry Bowens, of Was (Not Was) fame, cut new tracks for a solo deal. Steve Deutsch co-produced the project.

EMI/Japan artist Kazuhiro Kato was in Mad Hatter working on his new release with engineer Al Schmitt. Larry Mah and Robert Read assisted. Jazz pianist Sandra Tsing Loh tracked material live direct to two-track digital for her debut release on K2B2 Records.

Thomas Montgomery engineered. Bueil Niedlinger produced.

French group Passion Fodder stopped in Galaxy Sound to mix its new Barclay/PolyGram album. Ian O’Higgins (of the Average White Band) was producing singer Vivi Hakula for CBS. Steve Rosenthal ran the board, assisted by Sam Smith.

Crystal Sound had singer/arranger Gary Lovett in working on his current 24-track project in the studio’s live room. Chief engineer Chuck Cavanaugh was at the controls in Studio A, assisted by Todd Childress and Ken Freeman.

At the Hit Factory, writer/producer Jellybean recently completed production and final mixes on “One Step Ahead” for Debbie Gibson’s new Atlantic album. Hugo Dwyer engineered.

**NASHVILLE**


Also, Brooks and co-producer Michael Sprigg completed mixes on a new Ronna Reeves album for PolyGram at Sound Stage. Steve Tillsil engineered.

Travis Tritt was in recording Arts studio working on vocals and overdubs for his new Warner Bros. album. Chris Hammond engineered, while Greg Brown produced. Prairie Oyster tracked and overdubbed material for a new RCA album with producer Richard Bennett. Andy Byrd engineered.

**OTHER CITIES**

**THE PLANT** in Sausalito, Calif., had a visit from the Doobie Brothers and producer/engineer Rodney Mills to complete the group’s new album for Capital in Studio B. Additional engineering on the facility’s SSL 4056 G Series console was handled by Devon Bernardoni.

Bang Tango began recording an album project at House Of Music, West Orange, N.J., with producer John Jansen (who recently completed Cinderella’s third album) for Mechanic Records/MCA.

At Reflections, Miami, Fla., Jack Gale and Jim Pierce produced an album on Jeanie C. Riley. Ronnie Light and Don King were at the board on the project, Riley’s 28th album. Gale and Pierce also produced sides on Ed Slater, Mike Wilkins, and James Thompson.

Michael J. McDonald returned from two weeks in Bratislavia, Czechoslovakia, where he mixed the latest album by Czechoslovakian pop superstar Vasko Patejkl at Opus recording studio. The album was co-produced by Patejkl and U.S. songwriter Alan Roy Scott for Opus Records. McDonald mixed both English- and Czech-language versions of the album.

All material for the Audio Track column should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Madison Square West, Nashville, Tenn. 37203.

**EUROSOUNDS**

(Continued from page 56)

itting journalists to record interviews, produce reports, and broadcast from.

**ITALY**

**UP TO 70% OF ITALY'S 4,000 RADIO stations could be closed down within three months if they are unable to meet new regulatory technical standards.**

After 15 years of debate, Italy’s unique “airwave freedom” was brought within government decree Oct. 23 when radio (and television) stations were told they must file for temporary concessions to stay on air while new technical committees considered whether long-term franchises could be granted.

The moves were designed to help clear up the lax attitudes many stations employ regarding frequency usage. The long-term implications are that national broadcasters will all be competing for a limited set of frequencies.

A survey in Rome revealed that if channeling criteria were to be strictly enforced, only 20 of the 280 radio stations currently broadcasting would be allowed to continue.

**SWITZERLAND**

**AMERICAN LIVE SOUND COMPANY** Clair Brothers is shifting its European operation from London to Basle, in Switzerland.

The reason given for the move is that the company was not able to generate enough business from its London headquarters. According to Clair’s representative Stan Horine, “We were looking to pick up small new bands as they grew up, but we think that Clair is not considered a small-hall system.” Clair plans to continue to build the installation side of its business while being situated within the premises of Swiss PA hire company Audiorient.
Spanish-language videoclips have made some headway as promotional tools, but there are still not enough of them to fill a monthly reel of Rock-America video or a weekly one-hour program of MTV International, broadcast through the Telemundo Network.

"It’s easier to program in Spanish now," says Alejandro Pels, MTV Internacional’s producer in New York. "Now we can show as much as 70% to 80% of the videos in Spanish. Still, we do have to do a lot to get the product, but we are getting there." When MTV International started in August 1988, according to Pels, 50% of the videos it broadcast were in Spanish and the rest were in English. Now, with the help of international companies, especially from Mexico, the variety of Latin clips that appeal to MTV’s specific young audience is improving.

As for RockAmerica, the company has decided to change its Latin-format video reel to an international one, with clips from all over the world. The November reel features five clips in Spanish, out of a total of 14. "There is a lack of good Latin clips," says Caprice Carmona, programmer and buyer for RockAmerica. "That’s why we decided to expand the format to include videos from around the world." The Latin-format video reel had been serviced to clubs for eight months. RockAmerica prefers rhythmic, dance-orientated videos. "We definitely stay away from ballads," Carmona says.

The clips have gotten better," says Pels. "I think the companies are realizing their importance and are doing more clips of young artists. There are also good efforts being made in Latin America, often paid for by the artists themselves." According to both Pels and Carmona, the other good source of videos is Spain.

In what may be the first radio broadcast of its kind, WKCR New York produced a weekly tribute to the music of Frank Grillo’s "Machito" & his Afro-Cubans. The tribute, which began Dec. 1 and ran through Dec. 7, showcased highlights in the careers of the three most important people in the band, which besides Machito included singer Grillo and arranger and musical director Mario Bauza. Music of the period, such as that of Tito Puente, Cab Calloway, Chick Webb, and Tito Rodriguez, was also featured. The festival also included interviews with musicians and insight from experts Max Salazar, Felipe Luciano, Henry Medina, and Phil Schapp, among others... Carlos Alberto Novoa is now Tex’s head of sales and promotions for Mar International Records, based in Stockton, Calif. Among Novoa’s tasks will be moving the valuable Profono catalog (Marisela, Jose Javier Solis, Los Bandidos, Los Humildes) licensed by Mar for two years.

Several companies in the history of Latin music have had so many offers from other record companies that Karen Records for its prized possession, Juan Luis Guerra & 40. And seldom have those companies gotten as much of a runaround as they have by the group’s Dominican company. The group and its new album are the most eagerly sought jackport of the moment. The latest word is a not-yet-confirmed distribution deal (as were a few others in the past, only to fall through at the last moment) with Miami-based TH-Rodven. Meanwhile, Guerra’s new album, possibly the hottest record of the year, is ready for release.

It will contain three previously released hits in 12-inch versions: “Como Aveja Al Panal,” “La Bilirrubina,” and “Burubugas de Amor.”

**Spanish-language videoclips are making some headway**

Promotions for Mar International Records, based in Stockton, Calif. Among Novoa’s tasks will be moving the valuable Profono catalog (Marisela, Jose Javier Solis, Los Bandidos, Los Humildes) licensed by Mar for two years.
| Week Ending | Top Gospel Albums | Billboard

**GOSPEL**

**In the SPIRIT**

by Lisa Collins

**SAY 'AMEN' AND HELLO TO CLIFTON DAVIS**

The Benson Co. recently celebrated the release of "Work," the first single and video from Davis' newly completed gospel debut, "Say Amen," with a star-studded listening party and reception at the posh Ma Maison in Beverly Hills, Calif. Among those in attendance were Donna Summer, Marla Gibbs, and fellow "Amen" cast members Barbara Montgomery and Anna Marie Horsford (who produced the video).

Few gospel video releases have ever been unveiled with such fanfare. That level of support is apparently one of the reasons Davis chose Benson over Sparrow Records. Not only had Sparrow already proven its marketing punch in the gospel market, but Davis had been involved in the label's "Children In Praise" project, collaborated with Denise Williams, and worked with Belle & Cece Winans. Fred "Return" Berry, Tammi Hawkins, and the West Angeles Angelic Choir (now known as "Little Saints In Praise"). Still, Davis went with Benson. "I felt that this was the best deal for me at the time," he says, simply.

Davis' popularity, of course, extends far beyond the gospel marketplace. He is featured on the NBC sitcom "Amen" and has made a string of appearances on the talk-show circuit to promote his new project.

Davis, who is an ordained minister, makes no apologies for parlaying his TV success into gospel record sales. "Using that as a toehold, I think we can step up and promote gospel music," he says.

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**WAJJI RECORDS**

"AMERICA'S PREMIER MUSIC INDUSTRY LABEL"

**A NEW TRADITION TO MUSIC EXCELLENCE**

**Current Artists**

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<thead>
<tr>
<th>Artist</th>
<th>Hot Position at Stations</th>
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<tbody>
<tr>
<td>The Truthone</td>
<td>WYCB 107.1, WYLD 101.1</td>
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<tr>
<td>Highway QC's</td>
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<td>Mildred Clark &amp; The Melodaires</td>
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<td>Clarence Fountain &amp; The Five Blind Boys</td>
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<td>Eugene Forrest</td>
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<td>You've Gotta Be Right</td>
<td>KDIA 100.3, WABQ 101.1</td>
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<tr>
<td>Brand New</td>
<td>WDCU 97.7, KTLV 107.1</td>
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**New Artists**

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<thead>
<tr>
<th>Artist</th>
<th>Hot Position at Stations</th>
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</thead>
<tbody>
<tr>
<td>Rev. John Butler</td>
<td>WYCB 107.1, WYLD 101.1</td>
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<tr>
<td>Jesus Son Of God</td>
<td>WBLX 98.1, KOKA 98.7</td>
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<tr>
<td>Ricky Fowler</td>
<td>WATV 92.1, KKFI 100.3</td>
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<td>Changed</td>
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<td>Coalition</td>
<td>KEFJ 100.3, WTSJ 101.1</td>
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<tr>
<td>Something Special</td>
<td>KDIA 100.3, WABQ 101.1</td>
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<td>WJNN 89.1</td>
<td>WDCU 97.7, KTLV 107.1</td>
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<td>WOL 97.3</td>
<td>WGCI 107.1, WMBM 97.3</td>
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<td>WPOM 107.1</td>
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Waji has broadened the spectrum of Gospel music by catering to all types of audiences such as Traditional, Contemporary, Quartet, Progressive and Inspirational music lovers. If you're looking for a record company that speaks the universal language, call the Waji Record Company. It's what the world needs.

WINSTON CHANEY

WYCB Radio, Washington, D.C.

Waji Distributed by Central South
And Great Bey. Info Call Waji Records (800-545-9121)

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**Billboard December 15, 1990**

**Top Gospel Albums**

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<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Sales Rank</th>
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<tr>
<td>Walter Hawkins</td>
<td>Live</td>
<td>MalaCo 5007</td>
<td>1</td>
</tr>
<tr>
<td>Darrell Colby</td>
<td>Live</td>
<td>MalaCo 5005</td>
<td>2</td>
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<tr>
<td>Rev. James Moore</td>
<td>Live</td>
<td>MalaCo 5005</td>
<td>3</td>
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<tr>
<td>Beauf Williams</td>
<td>Live</td>
<td>MalaCo 5005</td>
<td>4</td>
</tr>
<tr>
<td>Rev. J. Cleveland</td>
<td>Southern California Community Choir</td>
<td>MalaCo 6000</td>
<td>5</td>
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<tr>
<td>The Winans</td>
<td>Live</td>
<td>Warner Alliance 4300</td>
<td>6</td>
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<tr>
<td>Take 6</td>
<td>Live</td>
<td>Warner Alliance 4300</td>
<td>7</td>
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<tr>
<td>Commissioned</td>
<td>Live</td>
<td>Benson 2553</td>
<td>8</td>
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<tr>
<td>Florida Mass Choir</td>
<td>Live</td>
<td>MalaCo 5005</td>
<td>9</td>
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<tr>
<td>Hezekiah Walker</td>
<td>Live</td>
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<td>Milton Brunson</td>
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<td>Mighty Clouds of Joy</td>
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<td>Walter Whitman &amp; The Soul Children of Chicago</td>
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<td>L.A. Mass Choir</td>
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<td>Rev. F. Barnes &amp; Co. with Debra and Geraldine Barnes</td>
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<td>John P. Kee</td>
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<td>Rev. R.L. White &amp; Rev. D. Vails &amp; Mt. Ephraim Baptist Church</td>
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<tr>
<td>Rev. James Moore</td>
<td>Live</td>
<td>MalaCo 5005</td>
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</tbody>
</table>

**Additional Million Indicated**

*Albums with the greatest sales gains this week. Recording Industry Association of America (RIAA) certification: Gold or above indicates sales of 500,000 units. Gold or above indicates sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD.*

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**New York Restoration* Choir**

*I See A World* (Savoy 14799)

**Manufactured and Distributed by Malaco Records, Jackson, MS 38213**

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**Billboard December 15, 1990**

**New Gospel Song**

"I Want You To Know" (Gospel Music Workshop of America & Rev. James Cleveland) on Sparrow. The album is "A World Awaits."
New Alliance Signee Mike English isn't an established solo artist yet, but he's certainly well-known to anybody who follows gospel music.

While still in cosmetology school, English received an invitation to join the Singing Americans. From there he joined the Happy Goodmans, got married, got tired of the road, retired, tried a contemporary rock band, and eventually missed Southern gospel.

"So when the Singing Americans called back, I went with them for a couple of years again," English says. "It was during that time that we released 'I Bowed On My Knees And Cried Holy.' The Brooklyn Tabernacle recently re-recorded it and asked me to sing lead as well. Anyway, it was the first No. 1 for the Singing Americans. It's an old song, but it has a strong message."

"About this time, the Gaithers were going through some changes. Until then, the Gaither Vocal Band had always had bass singers. But to get a more contemporary sound, Bill [Gaither] decided to move Gary McSpadden to baritone and hire another high lead vocalist. We'd met once or twice before and when he called me, you know I was interested! I hopped on a plane, tried out, and stayed with the Vocal Band for four years—until Gary left, then I joined the Bill Gaither Trio as well."

But where English caught the ear of the Alliance staff was with his singing on the recent Gaither Vocal Band album, "A Few Good Men," for Star Song.

"Bill's daughter wrote the title song and we were all convicted with the need to wake up the non of America," he says. "If we get the men to straighten out and do what we're supposed to do, things like teenage pregnancy, AIDS, drugs, and all will take care of themselves. This song is to get a petition out, to get us all to sign up."

"For 'A Few Good Men,' Bill invited the Imperials, the Cathedrals, and Mylon LeFevre to join us. He enlisted their help to make the thing bigger than us. Everybody takes a line... We recently got to do it together with the Imperials and Cathedrals here in Nashville."

After signing with Alliance, the first thing English did was tell Gaither that he wasn't interested in leaving the Gaithers.

"I said, 'Sit back and be easy about it,'" English says. "It was never my intention to stay here until I got something better. What could be better than this? But I do feel God is leading me to try some solo work. I've gone through a lot of fears in my life and when I do have a chance to share on stage, I usually talk about that. People relate to it. Many of them have also gone through a lot of pain and physical problems, so they understand."

"I'll tell you what: This is a very exciting time in my life. Maybe I should pinch myself. Still, God's keeping me humble. He's making sure I know it all coming from Him. I'm nothing without Jesus—I realize where it all comes from."
IFPI Prez Says Pirates Seen As Heroes Must Help E. Europe Recognize Record Biz

BY MIKE HENNESSEY and JEFF CLARK-MEADS

BUDAPEST, Hungary—Freedom’s flag may be flying over the nations of Eastern Europe, but it is the skull and crossbones that most worry the new head of the International Federation of the Phonographic Industry. Speaking at the Looking East & West conference here Nov. 25, IFPI president Sir John Morgan said in some Eastern European and other countries the pirate is a national hero, bringing to the public product it is unable to obtain through legitimate channels.

“Our real task,” Morgan told the conference’s piracy seminar, “is to demonstrate that this is a false philosophy and that the pirate is the enemy of the independent recording industry that is now emerging in the East European countries. It is important for the preservation of each country’s national culture that the pirates are put out of business.”

Morgan said he and IFPI anti-piracy coordinator Ian Haffey had recently visited a compact disc factory near Prague, Czechoslovakia, and found copies of an EMI Pink Floyd CD manufactured in Germany.

“The plant was making copies of the CD. It was explained to us that they didn’t have time to look at the small print. We are now taking action against the company. Fortunately, Czechoslovakia is a country with good legislative protection.”

Many speakers at this and other sessions pointed out that although the former communist countries are keen to upgrade their copyright protections, they face more economic, political, and social problems. Piracy, however, was the single biggest topic of this second annual meeting between Eastern and Western music executives. The subject’s significance was highlighted by the legal or international responsibilities of most of the Western delegates and their eagerness to establish the potential pitfalls of trading in Eastern Europe.

The other top subject for discussion was the fact that many Eastern European currencies are worthless in the West. To this and the piracy issue, two approaches were suggested.

One proposed that Western companies move into the market immediately and accept counterfeiting and financial difficulties while trying to solve Eastern Europe’s problems from the inside. The other argument is that Eastern Europe should be given the help it needs to make it a more viable market before Western concerns begin to trade there.

MCA Records International VP Stuart Watson advocated tackling Eastern Europe’s problems head-on. “Marketing and promotional activities in Eastern Europe should be considered an investment and not a short-term route to selling records.”

MCA artists Kim Wilde, Tiffany, and Emerson, Lake & Palmer have received substantial TV promotion in Eastern Europe over the last two years, Watson stated. “We are now seeing the results. Not in sales, but in terms of status. “It doesn’t matter that we have sold nearly 200,000 Kim Wilde albums, but haven’t seen a penny because of the adverse exchange rate. What matters is that Kim Wilde is now considered one of the top three artists in Poland. The money will come later.”

THE PROSPECTS for increased music publishing revenue from Eastern Europe were dismissed by MCA Music’s head of operations, John Brands.

At a seminar that asked whether publishers can expect more broadcasting, performance, and mechanical royalties, Brands stated, “The results answer is ‘no.’”

He felt that, at present, Eastern Europe lacks the organization and business structure to provide Western publishers with more than they are currently earning.

However, he continued, “Is there more talent in the West than in the East? I see no reason why there should be. The test we face is how to develop the talent we find there.”

Brands said that once a year he receives a letter from Eastern Europe asking him to publish one of the East’s Eurovision Song Contest entries in the West. “That should change immediately. Publishers from the East should come to the West and talk to us and find out how we do business. We should have more contact than just one letter a year.”

Music Megastore
To Bow On The Singapore Scene

SINGAPORE—Singapore’s largest music retail outlet, a 34,000-square-foot megastore, is slated to open early in the New Year.

Owned by Ong Beng Seng’s Avant group, it is located in the Bedok Mall, a shopping complex purchased by Ong two years ago for a report $35 million.

Steven Smith, who handled Tower Records’ Piccadilly Circus complex in London, is acting as consultant for Avant. It was previously rumored here that Avant was negotiating with Tower for a joint operation in Singapore.

The new store will stock only recorded music, but will also operate a sports-equipment store nearby as another stage of its expansion plans in the leisure and entertainment sector.

Apart from various hotel properties, Singapore’s wide-ranging interests include the Singapore franchise for the Hard Rock Cafe.

As a prelude to the opening of the music megastore—for which no cost has been revealed—Ong’s Hotel Properties Ltd. is opening another music retail outlet, Blue Moon. It will house a boutique, an ice-cream parlor, and a recorded-music center.

It will stock about 10,000 CD titles, covering pop to ethnic music, and specializing in releases on independent labels.

CHRISTIE LEO

U.K.’s Our Price vid chain expanding... see page 37

IN THIS SECTION

FMs Do Battle In Australia
A Call To Action For Canadian PPV
BMG Switches Distribrs In India
Dutch Treated To 6-Second Single

Elliott Spagat
OTTAWA—The former chairman of the federal broadcast regulator, now wearing the entrepreneur’s hat, has made an intriguing proposal to the federal government: licensing of pay-per-view TV in Canada before, he says, U.S. services begin to dominate the market.

Andre Bureau, who stepped down as chairman of the Canadian Radio-television and Telecommunications Commission (CRTC) in January and is now president of Astral Bellevue Communications Inc., told a CRTC hear- ing recently that U.S. services will soon gain a toehold in the Canadian market.

If Canadians cannot get the pro- grammings they want, they will look for it elsewhere,” Bureau said, adding that he was hearing into a proposal by Astral and two other partner firms for a pay-per-view service. The service, Viewer’s Choice, would provide movies for about $4, concerts and sporting events and other select programming for a fee. If all foreign events for about $20 via ca- ble to subscribers with addressable decoders.

Currently, a cable company in Saskatchewan is playing host to a PPV service provided by a pay-TV firm in western Canada. The 18- month trial, scheduled to end in early 1992, will be evaluated by the CRTC. From that could come na- tional PPV licences.

But Bureau says Canada took too long to license specialty TV and PPV services in the 80s, satellite-delivered services were already highly attractive, and satellite PPV services will be if Canada waits much longer on the PPV front.

PPV under Viewer’s Choice would be a third window, after the inter- nal and home video releases. Viewer’s Choice expects to invest $1 million a year in Canadian film pro- duction, Bureau says.

Time Running Out On Proposed Broadcast Bill Legislation Unlikely To Be Passed Before Session Ends

OTTAWA—With only a few weeks expected to remain in the current session of the House of Commons, it appears certain that the latest in a string of attempts to revamp the country’s principal law on broad- casting is doomed to die.

But, if the bill is eventually reintro- duced, it is possible that the pow- ers of the broadcast regulator could be extended to include domain over the recording industry.

The CRTC in a special submission to the Visible Majority Group has indicated in recent weeks that he is interested in having the fed- eral regulatory authority look at in- creased income concentration in the record business, and federal

sources indicate that the powers may even be written into either the Broadcasting Act or separate legis- lation.

During the last three years, there has been enormous consolidation of the Canadian music industry. In the last year alone, mergers and take- overs have reduced the business to four large multinationals and swal- lowed some independent operations in the process. As part of the condi- tions of those transactions, labels have had to make financial, finan- cial and corporate commitments to receive approval from the federal agency reviewing business, Invest- ment Canada.

At that point, all legislation not passed will die. A new bill would have to be reintroduced, and again would take time to be drafted and perhaps modified before being passed by the Commons and Senate. The broadcast bill, the first at- temt ever reforming the law in 21 years, is the third significant at- (Continued on page 60)

Dutch Record Firm Seeks Damages From Poland’s Walesa

by Willem Hoos

AMSTERDAM—Polish presiden- tial candidate Lech Waleza has been presented with a claim for $88,000 from a Dutch record pro- duction company.

Karel Hille, managing director of Penta Promotions, says Waleza had promised to turn up as guest of honor at a live television gala. At the event, he would have been presented with a check for $15,000 for charity, part of the pro- ceeds of the Penta-produced album “Owys Bring U.S. 1 Together.” The album, which features 13 youth choirs from Western and Eastern Europe, was released by CBS in May to raise money for UNICEF. Waleza would have received mon- ey intended for the Polish branch of that United Nations children’s organization.

Hille says he fulfilled all Wale- za’s requests and arranged meet- ings for the Pole with Dutch politi- cians and trade union leaders. He also booked a private aircraft for Waleza and made a reservation at The Hague’s prestigious Des Indes Hotel. However, nine hours before the TV gala, Hille says he was told by Waleza’s office in Po- land that he would not be coming. Via his lawyer, Hille has now de- demanded $88,000 from Waleza. If he receives the money, he says he will give part of it to UNICEF in Po- land. If Waleza is not forthcoming, Hille states that he will begin legal proceedings.

Maple BrieFS

BIG CHANGES are apparent in the wind for the public-owned radio service of the Canadian Broadcast- ing Corp. A discussion paper within the service, obtained by newspa- pers, says CBC will aim to develop a commercial service (it is now com- mercial-free) appealing to a youn- ger demographic. Other reports also indicate that the shortwave ser- vice, Radio Canada International, may close. Decisions are expected within weeks.

VERY QUIETLY, Pentec Entertainment has wound down a virtual standstill. The once-promising new Vancouver-based “surrealism” label is now being run by Lou Blair, Bruce Allen (Bryan Adams’ manager) and Sam Feldman (a pro- moter and manager) have resigned their directorships of the firm. John Ford, the fourth member of the quartet, left earlier.
BMG Shifts Licensing in India To Magnasound

BY JERRY D'SOUZA

BOMBAY, India—BMG has ended its license deal with Music India Ltd. and shifted distribution here to Magnasound, which also handles Warner Music International product in India.

Magnasound chief executive Shashi Gopal sees no conflict of interest in the new situation. "We've set up a new company, Bremen Music, to handle BMG here and have already built a dynamic young team to run it. There will be competition, but out of competition will come growth."

The official cutoff date for MIL was June, but the company continued releasing BMG product in the following months by such artists as Lisa Stansfield, Michael Penn, and Cowboy Junkies.

MIL has now stopped manufacturing and deleted BMG product from its catalog, though albums already released are still available at retail level.

Among the initial batch of releases from Bremen are Whitney Houston's "I'm Your Baby Tonight" and Taylor Dayne's "Can't Fight Fate." Projected albums from Kylie Minogue and Jason Donovan are being held back pending clarification of territorial rights, says Gopal. But new albums from Stevie Wonder and Lionel Richie are being released simultaneously with the U.S.

Local acts recording in English as well as Indian languages, including some classical performers, will also be on the BMG roster.

Meanwhile, amid growing rumors here that MIL might soon lose its license deal with PolyGram, the company is continuing with releases that are very successful in India. Once conservative about releases, MIL has moved out of mainstream pop to add folk, country, and jazz, with artists like Suzanne Vega, the Feelies, and the Kentucky Headhunters who would otherwise be considered commercial "risks" in the Indian market.

Leslie D'Souza, MIL international product manager, says, "Forget the rumors. We've plenty of product lined up. Our next move is into gospel with albums from Amy Grant, Sandi Patti, Steve Green, and Evie. We reckon the '90s belong to us."

ELLIS' IMAGO, BPI DUTIES

(Continued from page 62)

should contribute is the occasional bit of leadership. They refer to me on occasion for a bit of judgment or leadership or to authorize an action they have in mind.

"The reality is that I've spent most of this year in New York anyway. I'm just at the end of the phone if there's ever a problem."

Imago, Ellis' first music venture since leaving Chrysalis five years ago, was launched in both New York and London. Its first signings are British band King Of Fools and Australia's Baby Animals (see story, page 8). JEFF CLARK MEANS

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6-Second Single Sparks Confusion

AMSTERDAM—A six-second single is prompting the music industry here to ask: Is this a record? Despite a huge 90 plays on Dutch radio in its week of release, "Nee, 's Nika" has failed to make the playlist charts because it cannot be broadcast for the minimum chart-qualifying time of 60 seconds.

The Dutch-language single, by Amsterdam band De Raggende Manne, is believed to be the shortest in the history of the Dutch record industry. Its absence from the playlist charts means it cannot cross over into the main top 40.

De Raggende Manne, which means the Raging Men, are now planning English- and German-language versions of "Nee, 's Nika."

WILLEM HOOGS

Walt Disney Italy Bowing Record Biz

MILAN, Italy—The Walt Disney Co. in Italy is launching its new record division with the release of "Siamo Forti," the debut album from 15-year-old artist Arianna.

Division director Alberto Crippa says, "The Walt Disney Italy company is a market leader with its publishing and home video activities. But, it was missing out by not being involved in the records market for children." Distribution is being handled by EMI.

Crippa adds that the division will concentrate its efforts initially on the local market, but he does not rule out the possibility of expanding into the export market.

DAVID STANSFIELD

BROADCASTING BILL

(Continued from page 62)

attempt at change—two by the current conservative government, one by the preceding liberal government, all three similar in nature. In essence, the bill would more clearly define the relationship between the government and the broadcast regulator, formalizing the government's right to direct the regulator on policy matters and continuing its right to review regulatory decisions. It would also rearrange some of the Canadian Broadcasting Corp. mandate and create a CBC chairman's post (the prime minister has already appointed Patrick Watson as chairman-designate, but he has been waiting more than a year to take office because of the bill's delay).

"I don't think that you can put a date for a parliamentary debate," says Communications Minister Marcel during an interview with the opposition parties for preventing the bill from passage. "I think if the opposition party doesn't want to have a new broadcasting bill in Canada, that's in their hands."

But Liberal and New Democratic Party spokesmen say the government hasn't put a high priority on the bill.

Medicine Man. Bobby McFerrin, second from left, celebrates the release of his new album, "Medicine Music," with executives from EMI Records USA at a party in McFerrin's honor at the Le Grolier supper club in New York. "Medicine Music" is the follow-up to McFerrin's 1988 album, "Simple Pleasures" which yielded the hit "Don't Worry, Be Happy." Shown with him, from left, are Sal Licata, president/CEO; Glyrice Coleman, VP of urban music promotion; Ron Urban, executive VP/GM; and Jack Satter, senior VP of promotion.

Sign Here. Sony Classical executives meet with Tafelmusik GM Ottie Lockey in New York to sign an exclusive recording contract. Shown, from left, are Harold Fein, VP of marketing, Sony Classical USA; Guenther Breest, president, Sony Classical; Lockey; and Irwin Katz, VP of A&R, Sony Classical USA.

Art & Politics. Political leaders and entertainment executives meet in support of the black political community at the Congressional Black Caucus Dinner in Washington, D.C. Shown, from left, are BMI songwriter and recording artist Gregory Abbott; Congressman William Gray of Pennsylvania; and Frances Preston of BMI.

It's A Snap. Zomba Music Publishing VP of West Coast operations Neil Portnow, left, congratulates Penny Ford of recording group Snap after she signed a long-term agreement with Zomba. Ford co-wrote both of the group's hit singles, "The Power" and "Ooops Up," as well as other songs on the album.

'True He's The Saxman. PolyGram Jazz recording artist Maceo Parker, right, performs at S.O.B.'s in New York in support of his new album, "Roots Revisited," which has reached No. 1 on Billboard's Top Jazz Albums chart. Playing the trombone is Fred Wesley.

Tell About It. MCA Music Entertainment Group chairman Al Teller, center, and singer Rosemary Clooney, left, are congratulated by singer Jody Watley after receiving awards at the First Annual Thanksgiving Awards of the Music Industry dinner, held Nov. 11 at the Loews Santa Monica Beach Hotel in California. Teller was given the "Unsung Hero" award, and Clooney received the "Wind Beneath Our Wings" award. The event raised more than $240,000 for the Betty Clooney Foundation for Persons with Brain Injury, and its Betty Clooney Center.
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**NEW AND NOTEWORTHY**

**REVIEWER:** Bruce Gary

**Reeltime:** 8470

Last major rock boxed set project of the season—a four-CD/cassette tribute to the late-guitarist should ring his fans' hearts. Three-quarters of package is derived from a 1988 radio special, down-to-earth (too much narration) is more than balanced by upbeat (a trope of unreleased or alternate sides from stage and studio). Highlight is a hitherto unreleased concert recorded at L.A.'s Paramount, and his Experience the two months before its breakup) walk. Regeneration of a lost album will make this a winner.

**Rahsaan Roland Kirk**

"Rahsaan" The Complete Mercury Recordings Of Roland Kirk

REGGIE REVIEWER: Bruce Gary

Last New Edition members to take solo turn makes an impressive début. The tunes range from the springy New Edition-like "She's My Love Thang" to first single "Sensibility" to rap. Each producer leaves a distinctive stamp, Trevors' ready, willing, and able to keep the project's continuity running throughout the project. There are singles aplenty here to take a look back through 1986. Next single should be jack-in-the-pocket "Stone Cold Gentleman."

**THE SIMPSONS**

The Simpsons Sing The Blues

REGGIE REVIEWER: Bruce Gary

Koyama, who did such a superlative job with "The Keystone Collection" and similar set devoted to trumpeter Clifford Brown, hits pay dirt again with masterful 10-CD look at Mel's career. The brilliant, quintet, multitalented man. Kirk is heard in a variety of settings, as he unearths and sidesteps in sessions ranging from small groups to big bands; as usual, the producer has unearthed some outstanding unreleased tracks. A late-breaking contender for jazz reissue of the year.

**PETER GABRIEL**

Shaking The Tree: Seven Golden Greats

EGG 2426

There is scarcely anywhere here that Michael Gabriel fans won't have, save a new solo recording of the magnificent "Here Comes The Flood." But come-lately enthusiasts may be drawn in by lesser-known material, and Gabriel's later songs such as "Sledgehammer" and "Big Time." In all, a fine holiday package, which could create some significant display confusion.

**TAKING JOYS**

Web List

PRODUCER: Ahmet Ertegun and Felcyn Joynes

Networld/NRS 13050

Aussie fours-piece come on strong with new vocal harmonies, sharp pop hooks, and lead vocals sometimes reminiscent of Natalie Merchant's, by characteristic sensibility that often recalls Divinyls. Alternative/college programmers have a few fine tunes to choose from, but could start with "Lost Addition," "Robinson Crusoe," "Lock It," "Jennifer," "Dream Hangover," "You're In A Mess," and "Shelley."

**RKL BBM**

Abstact

PRODUCER: RKL Entertainment

Charumo 91066

Former Trump guitarist strikes out with a solid, fairly conventional pop/rock effort that should be heard in the Winger/65-day mode. Album is blend of powerful ballads, uptempo, pop and rockers. First single, "Big Lie," sounds like it belongs on a Springfield album, and a video push could make it happen. Also ripe for radio is standout "Save By Love" and Warrant-like "Smart, Fast, Mean & Lucky."

**VARIOUS ARTISTS**

Happy Chapman Tribute

PRODUCER: Stephen Chapman

Telecom 91047

Loving tribute to late singer-songwriter recorded in 1987 at Carmel Hall to celebrate his receiving the Special Creative Gold Medal is now just released. Collection includes just one song Springer covering "Remember When The Music," "Sandy" from Graham Nash, and "OUI-IT" from Richie Havens and Chapman's siblings, Tom and Stephen. Will definitely appeal to Chapman aficionados.

**ALAN SEA FLEET**

Caper

PRODUCER: Alan Sea Fleet

Spectra 1005

Newest album from Nick Fiend and Mrs. Fiend results in a characteristically nifty, theatrical collection of distorted/verrecd tracks that shot down no admires. Best of the postpunk horror show crowd. Others might take their cues with such cuts as "Now I'm Feeling Zombified" or "Burger Bar Baby."

**Beggars & Thieves**

PRODUCER: Steve Thompson and Michael Barratt

Milestone 12113

Hard rock four-piece debuts with a collection of metal-oriented tunes that, while winning no awards for musical innovation, have an enjoyable if sometimes lead-footed pop touch that should appeal to like-minded programmers and listeners. Highlights include "Billy Knows Better," "Let's Get Lost," "Love A Böötch," and "Heaven & Hell."

**GREGGON & COLLISTER**

Love Is A Strange Hotel

PRODUCERS: Greg Gregg & Christine Collister

MRC 75003

English folk/pop duo scores a lovely coup with this sublime album of cover versions of songs both familiar and obscure by Bruce Springsteen, Joni Mitchell, Ike, Jackson Browne, and others. Collister's sweet country singing and Greggson's guitar and piano propel these subtle, intimate readings, which are as far from alt-country beyond the pair's folk-rock cult.

**WILLY DWOLLE**

Victory Mirror

PRODUCER: Curt Orta

Oriole 1001

Here's a nice idea, beautifully executed: B&B vocalist Dave Shelle makes in some boosey New Orleans sessions that recall Crescent City's glory days of 20-60s. Such stables as Allen Toussaint, Dr. Earl, John King, and the Metere's Leo Nocentelli and Geo Porter add the stomp to the proceedings; Barbara George of "I Know" fame duets handsomely with Deville on "It Do Me Good." Contact 826 Royal St., #506, New Orleans, La. 70116.

**SKINNY TUNES**

Top of the World

PRODUCERS: David Opatow & Don Kay

Capitol 19482

Vancouver electroerbitera return with yet another flyover replete with grace-Seeking vocals and cackling, mind-blowing effects. The industry damaged sector of the alternative nation may fall for this, but there is little here that isn't done more persuasively by the Chicago-based bands led by the Pop's erstwhile mentor Alain Jurgenemson.

**OF CABBAGES AND KINGS**

Basic Pain Basic Pleasure

**REVEREND BILLY C. WRIGHT**

Backstory's Trafill Pulp

PRODUCERS: Richly C. Beil, Bob Greentree, Harry Simmons & Michael Harman

Ridgewood 8024

Pianist, humorist, and part-time evangelist (he's pastor of the First House of Polyester Wokers, whose bays waste in 1990; Hendrix fundamentalists on this musical parody of TV pulp-pounders. Songs like "Elobber Holley's Sack" or "Honky Tonk Hermaphrodite" may never make the Heavenly Hit Parade, but they may enable some who idea of a good time is an off-color, redneck Fireign Theatre.

**TERRY TERRY**

SOUL SEARCH

PRODUCER: Ted Currier

Tat 520

Soulter lets loose on collection of diversified R&B tunes. Current single, "Head Over Heels," is doing well, and though rest of the set is derivative of countless other records, several tunes, including "Baby Love" and "Bad Girl," are well-delivered and would sound fine on radio.

**JAZZ**

LEO GANDALMANN

Sitar

PRODUCER: Leo Gandalman

New York 7925

Reederman Gandalman comes through with an effortlessly listenable program produced by Earl Scruggs, with some simpatico pairings with a noteworthy label mate, guitarist Ricardos Silveira. Trucks Silveira "Give It To Me" and "Bagiana" will be welcome additions to playlists at mellow contemporary jazz.

**BRUCE FOWLER**

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PRODUCER: Bruce Fowler

Terrapin 1012

Trombonist Fowler, a veteran of Frank Zappa's group and Captain Beefheart's Magic Band, sparkles on this superior outing that features excellent work by four other members of the musical Fowler clan. Original compositions, which reflect influence of serialist composers and freeblowing avant-garde jazzers, will satisfy the most demanding listener.

**SPOTTLIGHT**

Predicted to hit top 10 on its initial release of garner's chart or to earn platinum certification.

**NEW AND NOTEWORTHY**

**POOR BOY**

You Don't Know My Mind

PRODUCER: Andy Kindler

Rounder 0505

Martian is the one and future king of high-octane bluesgrass. The 14 selections here are reissue of his 1950-60 Decca period in which he created with such impeccable sidemen as J.D. Crowe, Grady Martin, Chubby Wise, and Benny Martin. Best cuts: "Hit Parade Of Love," "Sperone," "Hole Watach Gote," and the title tune.

**NASHVILLE NEON**

R&B

Tne Boys Are Back In Town

PRODUCER: Jimmy Douglas

Sugar #8

Fresh songs, rich vocal harmonies, and inventive picking from a quintet that is the backbone and mainstay of the legendary Kentucky Colonels, Roland White.

**MARIE OSMOND**

The Best Of Marie Osmond

PRODUCERS: Sonny James, Paul Wayte, Kyle Lenz, Howard Stark

Curb 77263

Includes a remake of Osmond's 1973 hit "Me And My Boy," written by Sonny James, as well as the duets "Meet Me In Montana" (with Dan Seals) and "You Still New To Me." (With Paul Davis).

**EDDY RAVEN**

Country Hits

Vince's Bros. 26302

These choice Raven's breakthroughs days of the early '80s and include Who Do You Know In California," "She's Playing For Forget." "I Have Called."

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Mitsuko Uchida, English Chamber Orchestra, Tate Phone 422 636

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TEHANOKSEY SYMPHONY NO. 5: BORRIS BLACER VARIATIONS ON A THEME BY PAGANINI

Frankfort Radio Symphony, Inbal Denti 43964

Inbal packs plenty of emotion in his reading of this classic work, with such impeccable sidemen and new, deftly rendered orchestrations, is especially useful for the dramatic and colorful Blacher score.

**BILLBOARD** DECEMBER 15, 1990

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aural breezes that make one dream of warm sand and tropical drinks. Shimmering early signs of strength with adventurous urban programmers and danceable-classic ballads jocks. Contact: 212-986-0141.

WILLIE & VASEEM Promise Me (7:53) PUB/WRITERS: Willie Harris, Vaseem Khan
PRODUCER: Bad Boy
WEBSITE: www.willieandvaseem.com
RECORDING: Bad Boy (c 1999, 12-inch single)

One of the latest artists to break through theMountain Top is a fresh, young artist who has been making a name for himself in the industry. His latest release, "the Mountain Top," has been well-received by critics and fans alike. The album, which features a mix of hip-hop, R&B, and soul, highlights his unique ability to combine different genres in a way that is both innovative and accessible. The track "Mountain Top" is a standout, with its catchy melody and thought-provoking lyrics. It has already become a fan favorite and is expected to be a big hit on radio and in clubs nationwide.

T.GRAM BROWN I'm Sending You Out For Too (4:42) PUB/WRITERS: Kerry Bouch, Tony Brown.
RECORDING: The Left (c 1999, 12-inch single)

The Left is a new electronic music group that has been making waves in the industry. Their debut album, "The Left," has received critical acclaim for its innovative sound and thought-provoking lyrics. The lead single, "I'm Sending You Out For Too," is a dancefloor filler with a catchy melody and a driving beat. The song is expected to be a big hit on dance charts and in nightclubs around the world.

LINDA CLARK All I Want Is You (4:57) PUB/WRITERS: Linda Clark, Mike Cipriani
RECORDING: Heart's Ease (c 1999, 12-inch single)

Heart's Ease is a new R&B duo consisting of Linda Clark and Mike Cipriani. Their debut album, "All I Want Is You," is a soulful mix of R&B, funk, and hip-hop. The lead single, "All I Want Is You," is a catchy, upbeat track with a strong female vocal performance. The song is expected to be a big hit on radio and in clubs nationwide.

JEFFERSON AIRPLANE One Of These Days (12:37) PUB/WEBSITE: JeffersonAirplane.com
RECORDING: The Best Of Jefferson Airplane (c 1999, 12-inch single)

Jefferson Airplane is a classic rock band that has been a staple of the music industry for decades. Their latest release, "The Best Of Jefferson Airplane," is a 2CD set that features their biggest hits, including "One Of These Days." The album is a must-have for any Jefferson Airplane fan and is expected to be a big hit on both radio and in stores nationwide.
LIFELINES

BIRTHS

Boy, Anthony Richard, to Richard and Joanna Miller, Oct. 19 in Fontana, Calif. They are managers for Music Plus.

Girl, Natalie Scott, to Bill and Anne Wadhams, Oct. 18 in Los Angeles. He is lead singer of recording group, Ani湄on, currently signed to Captan Hook Productions.

Girl, Shaelyn, to Timothy and Patricia LANDERS, Oct. 27 in Santa Monica, Calif. He is a film composer, record producer, and studio musician. She is co-owner of Tune Town Music Publishing and a publicist with Levine/Schneider Public Relations.

Boy, Zachariah James, to Bruce and Ellie Tucker, Nov. 16 in San Diego. He is VP of business and legal affairs for Network Music Inc.

Boy, Sean Lamont, to Sean and Cheryl Tucker, Nov. 17 in New York. He is a songwriting and producer of Money and Love Publishing. She is a singer/songwriter and VP of M.L. Inc.

Girl, Taylor Paige, to Howie and Gordy Silverman, Nov. 18 in Ojai, Calif. He is a partner of Entertainment Talent Agency.

Boy, Stacy Thomas, to Curtis and Diana Crowe, Nov. 23 in Athens, Ga. He is the drummer for recording group Fylon.

Girl, Julia, to Wayne and Carol Freeman, Nov. 24 in Torrance, Calif. He is president of Trident Audio USA.

Girl, Molly Grace, to Don and Maria McLEese, Nov. 25 in Evanston, Ill. He is pop music critic for the Austin American-Statesman.

Girl, Lauren Kelly, to Steven and Patricia COOK, Nov. 27 in Carle ton, Ga. He is a sales representative for Columbia Special Products.

MARRIAGES
Alby Galuten to Melanie Williams, Oct. 21 in Malibu. He is a producer (Jellyfish, the Bee Gees, Barbra Streisand, Eric Clapton). She is a former A&R representative at Geffen Records.

Danny McCrone to Judy Daley, Nov. 3 in South Amboy, N.J. He is a sales representative for Shanachie Records.

Philip Lashinsky to Judy Solinger, Nov. 23 in Orlando, Fla. He is an entertainment promoter.

DEATHS
Esco Hanks, after a lingering illness, Nov. 18 in Lexington, Ky. Hanks was a recording artist who released records on the Columbia, Mercury, and King labels. His songs included “Mother Left Me Her Bible” and “Johnny Overload.” He is survived by his widow, Jackie.

Thomas B. HAIRE, 77, of cancer, Nov. 26 in Little Compton, R.I. Haire was president of Haire Publications and the father of Ann Haire, senior VP of circulation for BPI Communications Inc. In addition to Ann, he is survived by four other children: Jack, advertising director for Entertainment Weekly; Janet; Brett; and Paul.

Bonnie Stevens, 38, of a heart attack, Dec. 1 in Pittsburgh. Stevens was a recording artist, Music Man, a retail music store there.

Belva BRISSETT, 49, of cancer, Dec. 1 in Washington, D.C. Brissett was senior VP of regulatory affairs of the National Assn. of Broadcasters.

Aaron Copland, 90, from complications stemming from two strokes and respiratory problems, Dec. 2 in Westchester, N.Y. Copland was one of America’s most influential composers. (See story, page 8).

Melissa Kathleen Monroe, 54, after a long illness, Dec. 3 in Hendersonville, Tenn. She was the daughter of Country Music Hall of Fame member Bill Monroe, and a singer and songwriter in her own right. She had been hospitalized for various ailments since September. Monroe is survived by her father, and a brother, James Monroe, who is also a performer.

Send information to Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036 within eight weeks of the event.

SBK’S GLASS WILL OVERSEE PROMOTION, MARKETING, SALES AT LABEL

(Continued from page 8)

SBK’s Glass will oversee promotion, marketing, and sales at the label under the new arrangement.

PATHÉ COPS 3RD-QTR. LOSSES
Co. Blames Lack Of Film Making

NEW YORK—Pathé Communications Corp., whose shaky but ultimate financial success is traced to its movie-related efforts, has been more successful at making MGM-UA Communications Co. diverts its attention from making movies, reports that losses continued in the same period last year.

For the three-month period that ended Sept. 29, Beverly Hills, Calif.-based Pathé posted a net loss of $22.5 million on revenues of $73.9 million, compared with a net deficit of $37.7 million on revenues of $105.5 million in the same period last year.

Meanwhile, in response to reports that Pathé’s chairman, Giancarlo Parretti, has made an unsolicited offer to buy MCA Inc., a Pathé spokesman says that Parretti faxed a letter to MCA chairman Lew Wasserman about the possibility of a prospective partner to a possible acquisition, but that no formal bid was made. (MCA is being acquired by Mitsubishi Electric Industrial Co. of Japan.)

MGM-UA Home Video, according to the Pathé spokesman, has “effectively closed down” after the layoffs of more than 100 employees, including its top executive, United Artists, and Pathé product will be distributed by Time Warner Inc.’s Warner Home Video, in exchange for financing that allowed Parretti to close the deal for MGM.

The third-quarter loss by Pathé was attributed to the reduction in movie distribution. No films were released by Pathé during the period.

Most of Pathé’s revenues in the quarter came from its movie-theater operations in Europe.

But the company expects that current and anticipated movie releases will make it profitable by the end of 1991, according to the company’s financial statement.

The company expects to report a net loss of $2.5 million from its home video operations in the quarter, compared with a net loss of $2.6 million in the same period last year.

Pathé’s shares closed down at $3.81 each on the New York Stock Exchange. The yearly high and low prices were $6.375 and $2.825, respectively.

An annual shareholders meeting in January, Pathé will likely become MGM-Pathé Communications.

DGG Signing. Myung-Whun Chung, music director of the Opera de Paris-Bastille, signs a long-term exclusive contract with Deutsche Grammophon Gesellschaft. The signing followed a performance of Olivier Messiaen’s “Turangalila Symphony,” the first work to be recorded by Deutsche Grammophon under the new agreement. Shown, from left, are Aman Pedersen, VP of A&R, DGG; Chung; and Christoph Schmeckel, VP of legal and business affairs, DGG.

PROMOTION, MARKETING, SALES AT LABEL

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

DECEMBER

JANUARY
Jan. 18-20 and 23-27, Rock In Rio II, Maracaibo, Sao Paulo, Brazil, Lis Peninsula, 011-55-21-786-1472.
Jan. 20-24, MIDEM Convention, Palais de Festi- vals, Cannes. 212-867-4320.

FOR THE RECORD
A story on Doug Morris in the Dec. 8 issue incorrectly identified his position at Atlantic in 1989. He was chief operating officer.

Jane Ayer, director of publicity for MCA Home Video, was misidentified in a photo caption in the Nov. 24 issue.
"Because I Love You" by Stevie B (LMR) is No. 1 again with a bullet, as it scores strong point gains in both sales and airplay. "From A Distance" by Bette Midler (Atlante) gains even more sales points, however, and hits No. 1 on the sales side. Both records were certified gold last week. "Because" Stevie B's single is No. 1 by a large margin. "Distance" still has a distance to go. Madonna's "Justify My Love" (Sire) zooms from No. 10 to No. 4, and is a safe bet for No. 1 in two weeks.

The No. 1 Most-Added song at radio for the second week in a row is an album cut. "Do The Bartman" by new "artist" Bart Simpson (Geffen) is up to No. 33 on the airplay-only chart and No. 41 on the monitored airplay chart, page 73, but there are no plans yet to release a commercial single. If it hits No. 1 in airplay points without a single, it would be the first time ever. Second-most-added is "Where Does My Heart Beat Now" by new French-Canadian artist Celine Dion (Epic). Forty-three radio adds and an early top 20 report from KQMQ Honolulu boost it 15 places to No. 6. The Power Pick/Sales, and third-most-added at radio, is Vanilla Ice's cover of Wild Cherry's No. 1 hit from 1976, "Play That Funky Music" (SBK). The new version zooms 29 places to No. 97.

San Francisco-based performer Chris Isaak is up to No. 69 with his first American hit single, "Wicked Game" (Reprise). It's already No. 6 at Power 99 Atlanta and No. 10 at Mix 96.5 Houston. Other recent bows on the Hot 100: Rock band Tristar from Paramus, N.J., is bulleted at No. 77 with its Hot 100 debut, "Give It To Me Good" (Mechanic). Eight stations list it in their top 20 so far, including KQLZ Los Angeles (No. 11) and WAAF Worcester, Mass. (No. 7). Twelve-year-old Tevin Campbell from Dallas is at No. 76 with "Round And Round" (Paisley Park), which went to No. 3 on the Hot R&B Singles chart. "Round" jumps 17-10 on WFHT Tallahassee, Fla. Special Generation, a quartet from St. Petersburg, Fla., debuts with "Love Me Just For Me" (Bust 1). Although un-bulleted at No. 91, the single is top 10 at seven stations in the Southwest, including Y105 Phoenix (K-4) and Hot 102 San Antonio, Texas (K-7).

Quick Cuts: "New York Minute" by Don Henley (Geffen) loses its bullet at No. 49 but is strong at Y100 Miami (5-4) and Kiss 92.5 Toledo, Ohio (11-19). "The Ghetto" by Too Short (Jive) regains its bullet at No. 50, due to strong sales gains. Similarly, "Hard To Handle" by the Black Crowes (Geffen) moves up four places to No. 45 from strong sales gains, although its total gain is insufficient for a bullet. Four of the six debuts this week are by new artists. Pat & Mick, U.K. radio DJs, enter at No. 86 with their dance hit "Use It Up And Wear It Out" (Chaos, originally recorded (but not charted) by Odyssey in the early '80s). The single is No. 1 at Kiss 98 Boston, and already has five other top 20 radio reports. Oleta Adams from Yakima, Wash., featured on the recent Tears For Fears album, has her first solo Hot 100 single, "Get Here" (Fontana). U.K. band Notorious makes its bow at No. 90 with "The Swalk" (DGC). And Amsterdam-based Urban Dance Squad debuts at No. 93 with "Deeper Shade Of Soul" (Arista).

Hot 100 Singles Action

Radio Most Added

Platinum/Gold Adds

<table>
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<tr>
<th>Artist/Song Title</th>
<th>Total On</th>
<th>Total Adds</th>
<th>1/24 Reporters</th>
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<td>Do the Bartman</td>
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<td>Bart Simpson</td>
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<td>Where Does My Heart...</td>
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<td>George Lamond (Columbia)</td>
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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.
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Varèse Sarabande Records
is proud to announce that the original soundtrack from

GHOST

has attained platinum status
and we would like to thank and congratulate

Maurice Jarre,
Alex North,
Paramount Pictures Corporation,
and MCA Distributing Corporation
Top Pop Albums A-Z (Listed by Artists)

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For the week ending December 15, 1990

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Of Fools, an English band headed by singer/songwriter Roy White. The only other act signed to the label so far is Australia’s Baby Animals, which is scheduled to issue its first album in June.

In a statement, Ellis says, “The music to be purveyed by Imago is and will continue to be derived from the entertainment spectrum known loosely as ‘pop rock.’ ” He adds, “That is the music that I like music with a beat, good melodies, and interesting lyrics. I like to tap my foot and sing along—I think everybody does.”

Citing his track record of launching such superstars as Jethro Tull, Huey Lewis & the News, Pat Benatar, and Billy Idol, Ellis says he believes in cultivating an artist’s persona.

In keeping with his policy of taking-on acts that bear “the personal stamp of the chairman,” Ellis says it is impossible to determine what size the Imago roster will be at any given time. “If you take on more than you can handle, you dissipate the staff and reduce the chances of your acts being successful,” he explains.

So far, he says, one other act is close to being signed.

Ellis recalls that when he sold his partnership in Chrysalis to Wright, he took a hiatus, figuring that someday he would launch his own label. “What I didn’t figure,” he admits, “is that it would take six years.”

Explaining the delay, Ellis says, “Over the years I’ve watched start-up labels, and they usually find financing first, hire highly paid executives, drive to work in their expensive cars, and then show up on the first day and stare at each other. At that point, the A&R people hire the first eight bands that walk by. I wanted to start with product, which meant I had to go out and find acts that I loved.”

In an interview with Billboard following the unveiling, Ellis set the record straight on the label’s unusual name: “It’s quite simple, really. I’m used to having a name that is very personal,” he said, noting that Chrysalis, aside from being an adaptation of his last name and his partner’s first name, denotes the second stage in an insect’s development. “The imago stage,” he continues, “is the third, sexually mature adult stage, and that seemed to be very appropriate. I spent 17-20 years of my life in the development stage. Now I’m a big boy. I feel older and more confident of my own judgment.”

Emphasizing his commitment to the new venture, Ellis says he is moving his family of seven from London to New York. “The business I know is in America,” he says. “That’s where I feel most comfortable.”
DECEMBER DEALS OFFERED TO RETAILERS

Continued from page 7

sales Craig Applequist. "They asked us if we could come up with a program and we responded. They were looking for something that would be usable in the store, that they knew would be usable to put in the racks. So yes, this program is to help the retailers...but we reiterate."

CBS is dealing both current and catalog greatest-hits packages, offering 5% discounts for front-line titles and 8% for albums in the Best Value line.

At Uni, Luke Lewis, senior VP/GM of audio distribution, says the company is dealing quite a few titles but not in response to the weak economy.

"We see it as an aggressive move to help some of our customers as imposed properly," he says. "We are competing for market share and space, and we would like to finish the year up with a bang."

Also, Lewis notes that a lot of retailers currently are buying cautiously in view of the economy, and we think it would be where they didn't run out of our titles."

For selected front-line titles, Uni offers 10% off current year and 5% off first quarter '95 CD's. That deal does not offer extended dating, but a similar one for best-selling budget titles allows retailers to pay in March. "We are currently dealing quite a few titles," he notes, including some country and R&B. Also, the company now handles Raffi's catalog and in-house distribution.

Another artist, George Strait, is enjoying pretty good sales with his current album, "Livin' It Up," so Uni added his catalog titles to the deal. Motown is also participating, with titles from the Boys, Marvin Gaye, and Johnny Gill.

Meanwhile, PGD's program, which largely comprises current titles, was "prompted by the fact that our Indies are dipping sales will be closed the 20th and 21st because it is being physically rearranged," says Jim Caparoso. senior VP of sales. PGD will be offering a program in which the facility beginning Jan. 1, he says, and allow for that, the plant is being upgraded. Caparoso says it is easier to sell off the product stored there, instead of moving production around so that the work can be done.

PGD's deal is divided into three packages of current titles, with each carrying a different discount, which Caparoso declines to reveal.

RETAILERS DEC. 21

NEW YORK—The Handel, hurt by sluggishness at its retail accounts and by disappointing results for its second-quarter profits were below last year.

For the three-month period that ended in October, the music and video retailer recorded net sales of $217.2 million, a 10.7% increase from the comparable period a year earlier. Net profit for the quarter was $16.6 million, a 5.3% decrease from the corresponding period.

This year's second quarter marked the first time Handel's video revenues topped its music revenues. Video sales were $104.9 million, up 19% from the year-ago period. Music revenue rose only 2.7% to $97.7 million.

The company also notes that the music results include revenues from

the Interstate subsidiary that was acquired in January. Without Interstate, Handel's second-quarter music sales would have been lower by $39 million, the company said.

The big increase in video revenues, coupled with the slow growth in music, depressed Handel's gross profit margin, which fell to 24.7% in the quarter from 24.9% last year. Video, particularly hit product, carries lower margins than does other entertainment software.

For the first six months of this fiscal year, Handel reports that net profit dropped 8% to $36.9 million, or 48 cents a share, compared with $40.1 million, or 52 cents a share, in the first six months of fiscal 1995. Sales increased 15.6% to $416.3 million, up 16.6% from last year's同期.

Handel's biggest stumbling block in the quarter was tepid growth in mass-merchandise retailing. Kevin Moore, analyst at The Ohio Company, says, "Handel's account base is experiencing slow growth" as the two biggest accounts are the discount chains K mart and Wal-Mart, which together account for at least 60% of Handel's revenues.

Handel's profits were also depressed by higher expenses in relation to sales, which were up 24.7% in the quarter as administrative expenses were up 19.7% from the year-ago period.

Revenues for the big SKGAs continued to show a decline, "...while strong growth in the home entertainment segment..."

The third-quarter performance, he notes, is "probably less than last year's."

In the second quarter, Handel earned 35 cents a share, down from 41 cents last year.

INDIE PROMOTION: THE NEW REALITIES

Continued from page 5

less.

The logro thing was a dark cloud over our industry," Marko Babineau, GM of DGC Records, said at a panel at the National Assn. of Broadcasters convention in New York this September. "Right or wrong, whatever the man did, however one wants to judge it, the point is that it put a very dark impression blemish on our industry...I think we all know what that kind of money does."

The good thing that came out of all that was that the investigations were [that it] put a clamp on the business, and we came back to reality and said, "What are we doing here?"

Babineau added, "Do we use independent sources? Sure we use independents, but do help us? Sure they help us. When they become a problem, I don't use them."

"All this has brought up a sense of reality in the music business," Elektra Entertainment senior VP/GM Brad Hunt said at the panel. "We had pushed the boundaries as far as we were going to go—radio, the independents, the record companies. I mean, it was this thing that was just kind of rolling along."

Most labels executives polled about pop promotion acknowledge that their companies are continuing to use the services of independents. "We have not backed off from using indies," one executive says. "Do they help us? Sure they help us. When they become a problem, I don't use them."

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### INDIE PROMOTION: THE NEW REALITIES (Continued from preceding page)

Indie promotion has taken "a more practical, more functional relationship" with the indies.

SBK, one new label that has made a strong impression on the charts with such acts as Wilson Phillips and Vanity Ice, has not been investing heavily in the indies, according to one company executive.

"We're probably one of the indies' smallest customers," says SBK executive VP/GM Daniel Glass. "We believe in them, but I wouldn't say we rely heavily on them.

We use indie promoters. They've been great for us, but they're only one part of our plan. We haven't spent more money (on indies) from day one than we have in the past."

Glass adds, "People who consider [inde promoters] enemies or adversaries might be surprised. They're part of marketing plans. But if you depend on them, you won't be in business very long."

### CHANGING FACES

As the landscape has changed, so have some faces, and some of the independent players of the past are out of the business, according to another executive. "There are a number of old-line guys—the [Fred] Dilips and Largoses—who are long lost and have left the scene."

But the business largely remains the same as it has in recent years, another source said. "It's the same old faces, same major players, or guys who worked for the major players carrying on."

Dilipo, one of the major independent powers of the '80s and a central figure in Dannen's "Hit Men," has left the independent promotion business; he has sold his Cherry Hill, N.J.-based operation to former associate Ross Hall to make a return. Dilipo suffered a major heart attack recently and underwent quadruple-bypass surgery.

### NOVEMBER CERTIFICATIONS (Continued from page 9)

**NEW Adult Contemporary**

| No. 1 | **Starship** | "Will O' the Wisp" | COLUMBIA | 4 minutes 03 seconds | 01/05/90 | 20
| 2 | "You'll Never Find Another Love Like Mine" | Myrlie Evers-Williams | BMG/REPRISE | 4 minutes 19 seconds | 07/24/90 | 20
| 3 | "To Be Near You" | Lionel Richie | MCA | 4 minutes 11 seconds | 05/05/90 | 30
| 4 | "The Power of Love" | JohnDC | 4 minutes 25 seconds | 08/26/90 | 10
| 5 | "The Power of Love" | JohnDC | 4 minutes 25 seconds | 08/26/90 | 10
| 6 | "The Power of Love" | JohnDC | 4 minutes 25 seconds | 08/26/90 | 10
| 7 | "The Power of Love" | JohnDC | 4 minutes 25 seconds | 08/26/90 | 10
| 8 | "The Power of Love" | JohnDC | 4 minutes 25 seconds | 08/26/90 | 10
| 9 | "The Power of Love" | JohnDC | 4 minutes 25 seconds | 08/26/90 | 10
| 10 | "The Power of Love" | JohnDC | 4 minutes 25 seconds | 08/26/90 | 10
| 11 | "The Power of Love" | JohnDC | 4 minutes 25 seconds | 08/26/90 | 10
| 12 | "The Power of Love" | JohnDC | 4 minutes 25 seconds | 08/26/90 | 10
| 13 | "The Power of Love" | JohnDC | 4 minutes 25 seconds | 08/26/90 | 10
| 14 | "The Power of Love" | JohnDC | 4 minutes 25 seconds | 08/26/90 | 10
| 15 | "The Power of Love" | JohnDC | 4 minutes 25 seconds | 08/26/90 | 10
| 16 | "The Power of Love" | JohnDC | 4 minutes 25 seconds | 08/26/90 | 10
| 17 | "The Power of Love" | JohnDC | 4 minutes 25 seconds | 08/26/90 | 10
| 18 | "The Power of Love" | JohnDC | 4 minutes 25 seconds | 08/26/90 | 10
| 19 | "The Power of Love" | JohnDC | 4 minutes 25 seconds | 08/26/90 | 10
| 20 | "The Power of Love" | JohnDC | 4 minutes 25 seconds | 08/26/90 | 10

### COMPOSER AARON COPLAND

(Continued from page 8)

but continue to attract a growing public. If anything, recent years have seen the music recorded in greater abundance than ever before, with a number of the recordings on the industry's best sellers.

Copland himself conducted the bulk of his catalog for CBS Records, most of it now being reread for reissue in several different package projects by Sony Classical.

One album, "The Collected Copland," is scheduled for release next month. A three-CD set, it includes 14 orchestral works composed between 1936 and 1948. Some of the recordings have not been available previously on CD.

Another album, a two-CD set, will hold works written by Copland from 1925 to 1938. A third set, also containing two CDs, presents Copland's late orchestral works, circa 1962-72.

Copland was born Dec. 14, 1900, in Brooklyn, N.Y. At age 18 he studied harmony and counterpoint with Rubin Goldman, later moved to Paris where he studied with Nadia Boulanger, along with a number of other young American composers who developed a group of composers.

He never married. His closest survivors are a niece and two nephews.

Cleveland promoter Gary Bird is also inactive, his turf is now being worked by Mike Minnoco. Buffalo, N.Y.-based Jerry Meyers has also departed the industry.

Iagro, who was not available for comment, is active in management; a recent press release announced RCA's signing of his closest. George Iagro's source reports without elaboration that Iagro is not completely out of the independent promotion business.

In the current field, Chicago-based Jeff McClusky and the L.A.-based team of Larry Frazzini and Larry Torp, two independents who have diversified into management, with Paula Abdul their best-known client are often mentioned by sources as the top men in the field.

Assistance in preparing this story was provided by Ken Schlager and Ken Terry in New York.
ed to be surpassed this year.

The prosecutions have been so successful that the unit has just been "upgraded" from a criminal section within the department and given its new title, according to the Justice Department.

When practicing on circumstances, the unit works in conjunction with local federal prosecutors, FBI agents, and state investigators and local police for search warrants, raids, and indictments.

The squad claims to have won all but one case, "just a couple of exceptions," and, particularly this year, they have put a hold on major producers and distributors of X-rated films out of business.

When applicable, the team employs Racketeer Influenced and Corrupt Organizations Act statutes in cases, so that the entire assets and inventory of certain companies are seized.

In addition to the indictments in Texas, the section's most recent accreditations include:

• A Nov. 25 guilty plea to felony obscenity charges in both Buffalo, N.Y., and Salt Lake City by an Ex-satellite TV system, Home Dish Only Satellite Networks Inc. HBO had gone out of business in March after being issued subpoenas in the investigation.

• An Oct. 4 obscenity indictment in the Northern District of Oklahoma, where a grand jury returned a four-count indictment charging a major Los Angeles producer of X-rated product, Cal Vista Ltd., and principals, after a series of 24 searches conducted earlier this year by the FBI and local authorities (Billboard, Oct. 20).

A relatively new branch of Justice, created in late 1986 by then Attorney General Edwin Meese III, the unit, under his successor, Dick Thornburgh, is the fastest-growing section in the criminal-affairs portion of the federal agency.

The section's highly visible chief, Patrick Trueman, who refers to himself as "the man behind the curtain," wants to prevent America from turning into Times Square.

Talks say its critics—including First Amendment lawyers and the National Coalition Against Censorship—that the unit has harassed some businesses so thoroughly with threats of multiple prosecutions that the targets have been put out of business before their day in court.

Leanne Katz, executive director of NCAC, says, "A business can try to avoid massive enforcement defense costs or can simply go out of business—forget niceties like a trial. We're very much the defendant in the situations, including the Screen Actors Guild, the Directors Guild of America, and the Actors Equity Assn.

As Department spokesman, Doug Tillett, counters, however, that "the Supreme Court has given us a defendant's right to an attorney, which is not protected by the Constitution, and the Congress has passed laws and made it overwhelmingly clear they're in charge of the business down on these businesses. We just enforce the laws.

Cases are brought to a federal grand jury in cities across the country, and local community standards are used in prosecutions as well as statutes. "We have a three-tiered obscenity definition in Miller vs. California. Under the Supreme Court ruling, an obscenity conviction can be had if a film is raunchy.

It was found that the average person applying contemporary community standards finds the film to be obscene. It was clear that most of the films on the list are not as deeply entrenched in the U.S. as Nitro's—say they will feel little effect from the law's passage.

It won't change anything for us," says Al Nilsen, VP of marketing at Sega. "Nintendo is the people we are not happy." Nilsen says Sega's position regarding the bill has been "neither one of encouragement nor discouragement.

He acknowledges that many video retailers have been renting both Sega and Nintendo games, all of which, he says, has not proven to be a negative for the company. "With the different games—literally hundreds of hours—even within the rental industry, it's not something you're going to be able to do. Therefore we really do not feel that it's going to go away or that it's going to hurt the sales."

Also seeing game rental as a potential plus right now is NEC, whose TurboGrafx-16 system and games are being offered for rental at many video outlets.

Frankly, the guys who are doing the renting now are renting complete systems because the installed base is great," says Kert Wint, VP of home entertainment at NEC. "So the way it works out for us, in the short term, is kind of like a test-drive program. When our installed base gets bigger, they get to decide whether or not they want to keep the software, that could possibly hurt us."

According to Ron Bernard, president of Jack Carter & Associates—an original design and production firm for Nintendo in California, Nevada, and Arizona—two alle the current Nintendo accounts would not start to rent and risk the loss of status.

"Nintendo has not put on any new retail accounts in almost three years," says Bernard. "Nintendo has not opened any new dealers. They're not playing the up-front deals that came on board with them. Take a company like Musicland Group. They are authorized Nintendo dealers, and they don't even stock their stores, they don't rent either.

Most retail stores "got on board" after Nintendo decided it could not add any more direct accounts, setting up a huge third party day during the business, Bernard notes. Also, of the 64 Nintendo licensees and the 59 of those that have shipped product, not all followed Nintendo anti-rental policy. "There are a lot of distributors who are third-party distributors and they're the ones who are taking the product away from the retail stores. There is a whole tier of businessmen who are entrepreneurial in spirit, who play with the product though the back doors. It's a huge business."

The cynical and hardened attitude of video-game rental retail is seen in the comments from Allan Payne, manager of retailing at HEB's 100 stores throughout the world. Everywhere, HEB must count on third-party suppliers for its rental copies. "We have never understood Nintendo's thinking. It doesn't make the consumer think that the rental business with their price," says Payne, adding that HEB is determined to step up its rental activity next year.

Assistance in preparing this story was provided by Earl Pagge.

FREE TV SPOT OFFERED (Continued from page 7)

The game will be played in Joe Robbie Stadium in Miami, which is 50% owned by Blockbuster chairman H. Wayne Huizenga.

Blockbuster's offer comes at a time when TV advertising on the broadcast is scheduled to be the newest form of advertising. Since the convention, a steering committee was appointed by Nintendo president to pursue potential syndication generated by the idea at the Nintendo convention in August. At that time, Nintendo announced it would spend $10 million to the campaign. It was unclear whether the offer of free advertising time on the broadcast is to be extended.

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Billboard Apologizes to Charly Records

Billboard has apologized to Charly Records Limited in the High Court, London, England. Billboard, which is owned by Charly Records Limited, told the Court that in an article published in its magazine, the Hot 100 chart for the week ended Oct. 28, 1988, it had reported a number of grave allegations made against Charly by Nina Simone, Miss Bethel and Peaches Music Company Inc.

Sally Moore, representing Billboard, informed the Court that

Charly has assured Billboard that those allegations and any suggestion of improper conduct on Charly’s part were wholly unfounded. Billboard assured Charly it had not intended to suggest otherwise when Charly’s threat and its officers for any distress or embarrassment caused by the publication of the article. Billboard also agreed to reimburse Charly for its costs in connection with the proceedings.

VANILLA ICE HAS HOTTEST ALBUM IN YEARS

(Continued from page 5)

ond single, “Play That funky Music,” an adaptation of the Wild Cherry hit from 1976, vaulted to a bulleted No. 37 in its second week on the Hot 100. By contrast, A&M-based WaxWorks /VideoWorks, a label that released the top 75 million copies in Mexico (Continued)

RETAILERS REPORT MIXED BAG OF RESULTS IN HOLIDAY KICKOFF

(Continued from page 9)

though the roof.

On the retailers reporting increases, Dale Crowhorn, major-label purchasing agent at Owenboro, Ky.-based WaxWorks /VideoWorks, a chain of approximately 140 stores, is perhaps the most optimistic.

“We’ve been different as a chain in that we’ve experienced growth not only in number of units but in same-store sales as well,” he says, citing a string of hot releases from the likes of Vanilla Ice, ZZ Top, and Steve Winwood, strong sales of boxed sets from such stars as Led Zeppelin and Elton John, and an uptick in catalog orders.

Correspondingly, Crowhorn reports that the chain’s self-serve video business has really rocketed. People are embracing $14.95 price points, and music-video titles are doing well.

Craig Applequist, VP of sales at CBS Records Distribution, says, “We did see some [same-store] increases from retailers in the West and upper Midwest. We think business picked up a little” during the week after Thanksgiving.

“My feeling is that nobody is thrilled, but nobody is willing to throw in the towel yet,” he says. “Retailers are a bit guarded about their ‘outlook.’ ”

Some retailers—like Joe Andrews, VP of advertising at Miami-based Miami Music & Video Co.—think that, chainwise, they are doing well, but on a same-store basis, their business is flat. Same-store estimates are calculated on the basis of outlets open for at least a year.

Another distribution executive concurs with Andrews’ findings.

“Based on reports from accounts,” says the source, “it’s a mixed bag out there. Some of the guys are saying sales are up, like Detroit, and some are saying sales are flat, like Atlanta. I don’t see the kind of numbers we’re seeing out here, in New York.”

If you look at the top 10 at each account, you can see the numbers drop off pretty dramatically once you get past Vanilla Ice.

Likewise, Larry Mundorf, senior VP at North Canton, Ohio-based Complete Music, a 275-store operation, says, “We are at the flat mark” for the holiday selling season in both music and self-serve video.

Speaking of operations and marketing at Minneapolis-based Musicaland Stores Co., which operates approximately 800 music stores, offers a sobering picture of the business climate at the nation’s largest music retail chain. “In general, business is poor,” he says, declining to reveal percentages. “The consumer confidence level is pretty low—I would say about 1982 recession levels.

And although the word recession has crossed the lips of almost every American since the Iraqi invasion of Kuwait Aug. 2, some retailers fear that further talk of a recession can fuel the retail slump.

Tower’s Goman says, “If you want to have a recession, all you and the rest of the press have to keep doing is talking about it, and eventually the consum- er will believe you, start worrying about buying and stop spending money. Every time you talk about it, you are inviting people to save money.

Yet even in a recession, holiday shoppers come around, says Bruce Jesse, VP of advertising at CBS-Unit West Hollywood Entertainment, headquar- tered in Los Angeles. “Even our chain’s sales were strong in Novem- ber up until Thanksgiving, leveled off over Christmas, but picked up again for the holiday weekend, and have since picked up, according to Jesse.

“Every year at about this time,” he says, “retailers used to whisper that the season will happen, but it always does. We still think it’s going to happen. We haven’t revised our strategy. ‘Any way.’

NAACP WANTS MORE MUSIC-VID WORK FOR MINORITIES

(Continued from page 5)

investigate the issue. “There are a lot of minority companies, es- pecially in Los Angeles, that are trying to get their product into the marketplace and are having a very hard time.”

The NAACP’s involvement is about to get a boost, with the appointment of Paris Barclay, president of New York-based Black & White Television. “When we started our campaign two years ago it was to increase minority participation, but we feel like we’re one of the few organizations that do the educating of the video. We call it ‘television education.’ ”

“Our goal is to have at least 40% representation of African-American performers, but I want to see African-Americans doing all types of work.”

Fletcher, although the NAACP is not stipulating that companies adhere to such a percentage, says they’re starting to deal with African-American videos, we want this to go beyond that. If you can work on an African-American video, you can work on a non-African-American video.”

According to some white-owned production companies contacted by Billboard, blacks sometimes comprise less than 5% of their labor force.

Fletcher and associate Don Jackson, who works out of the NAACP’s Beverly Hills, Calif.-based entertainment division, says the number of African-American performers and directors, and six video programming projects aimed at minority-owned start-up compa-

dies, he says.

“At a meeting planned for Dec. 6 between NAACP representa- tives and the Music Video Produc- ers Assn. We are currently in dis- cussion with the NAACP on how to improve the situation,” says Mi- chael Hamlyn, president of the MVPA. “We share the same con- cerns as they do.”

All labels contacted by Billboard agree that increasing black participa- tion is a two-pronged effort.

Atlantic Records video producer Michelle Webb says 10% of the company’s video contracts are with black-owned firms. Al- though she didn’t know what the percentage of blacks was on their video crews, she stresses racially mixed crews for most jobs. But, she says, “if you have a black artist and every- one on the crew is white, it is extremely annoying to the video artist.”

However, she adds, “I don’t want to have to hire somebody because they’re black or because they’re a woman. The work has to be there, and the level of ideas and the artist have to mesh.”

The NAACP’s goal of 40% crew personnel on these jobs is something I’m looking to comply with,” says Rodd Houston, direc- tor of programming at Motown Records. “But I’ve never been aware of our jobs being segregated on any side.”

When the NAACP’s hammer comes down, “We’re going to have to go beyond the same scenario,” says Fletcher, of Naacp WANTS MORE MUSIC-VID WORK FOR MINORITIES (Continued from page 5)
New AACTion Against Pirates Group Aims To Enlist Major Labels

By CRAIG ROSEN

LOS ANGELES—Artists Against Counterfeit Taping, an organization of artists and independent labels that recently began, including anti-piracy warnings on cassette j-cards (Billboard, Nov. 10), plans to step up the attack by enlisting major labels and launching anti-piracy public-service announcements at music video, radio, and retail outlets.

"We're going to take the sidewalk and the street to [the major labels]," says AACT spokesman Bill Adler. According to Adler, the organization has been negotiating with major labels and plans to present it to various major labels.

"They don't know what is going on in the business," he adds. "They don't see some of those pitiful imitations that are out there." Profile president Cory Robbions, who accompanied New York police on a recent raid, reports that the counterfeiters had replicas of albums by several top groups, including acts. "I was looking for [CBS Records president] Tommy Mottola and [Columbia Records president] Don J enner know that there are counterfeiters in Mariah Carey, but where? Does [CMA Music Entertainment Group chairman] Al Teller know that even when you go see artist Bill Bell Devoes and Ralph Tresvant?"

"To me this is the biggest problem in the music business today," Robbions adds. "Labels are losing between 20% and 30% of sales to counterfeiters.

"For the first time, label members of AACT, including Select Records, Profile, Tommy Boy, Next Plateau, Jive, Veruca Salt, Giant, Nastymix, T-Boy Records, Sleep, and Baby Bag, began printing a warning on their product that "tapes not purchased from legitimate retailers may be counterfeit and of poor quality. Artists receive no money from counterfeit tapes." The back flap of the cassette j-card includes the Recording Industry Assn. of America's anti-piracy "800" hotline.

"We think it is a terrible outrage," says Adler, "that the industry, and consumers by insuring that what they buy is a top-quality merchandise," says Adler." profiles, VP, public relations, for the RIAA.

Recent cassette releases "A Blitz Of Salt-N-Pepa Hits" and "Back From Hell" featuring counterfeits of Salt-N-Pepa and Run-D.M.C., carry the danger.

"But," Ralph C. member Joseph "Run" Simmons told Billboard that he purchased a counterfeit copy of "Back From Hell" on the street two days before the album was released. "When I saw that, it really made me mad," he says. "I opened it and it was a Genesis record and a bad-quality [counterfeit] [counterfeit] [counterfeit] are dismissing me and my fans." According to Select Records president Fred Shadroom, who said that counterfeiters of AACT, the counterfeiting problem is not limited to R&B and rap releases. "In flea markets you see everything," he says. On a recent episode of "Yo MTV Raps," the problem of counterfeiting was discussed extensively. According to Munao, the organization is planning to tape public-service announcements for music video and radio outlets. AACT also plans a tongue-in-cheek poster for retail that helps consumers identify counterfeit tapes.

"An important part of the campaign," adds Munao, "is to get widespread public awareness and suggest that it is uncool to buy counterfeit tapes," Munao says.

MGM/UA SHUFFLE: Bud O'Shea has resigned as president of MGM/UA Home Video according to reliable sources. O'Shea was one of a handful of executives not to go in the wake of Pathé Communications' acquisition of the studio and subsequent licensing of MGM/UA's back catalogue. O'Shea could not be reached for comment. Meanwhile, Herb Fischer, until recently a senior VP at MGM/UA, has been named president of Brisbane, Calif.-based West Coast Duplication, Inc., West Coast broad复制, its first major studio client, earlier this year. In addition to its Brisbane headquarters, West Coast has facilities in Calver City, Calif., and the U.K. A new facility is being built in Valencia, Calif., and plans call for expansion to the European continent in 1991.

A BLANK-TAPE LEVY and a rental royalty are included in draft legislation just reported by the European Commission. The EC says that architects, performers, and producers should receive their share of the audio and video rental levy that will be levied. It formally presented next year, will be divided by the 12 individual European Community governments before becoming law. Full details in next week's issue.

DONE DEAL: EMI Music Publishing is the new owner of Filmtrax, the U.K. music publishing company. Track holds a $85 million, less than the $125 million or so figure originally handed about.

DISPUTED PUBLISHED REPORTS about a continuing payola investigation centered in the Internal Revenue Service's L.A. office, the IRS-healedly denies the existence of a current investigation. "At one time we did set up a task force to look into payola," says an IRS official, "but that group set up at this time. We do monitor the industry to see that things go as they should, but we wouldn't set up any group to monitor the entertainment industry," in another development. Los Angeles U.S. District Court Judge James Imhoff has formally restated his previous decision last summer to dismiss payola and other charges against Igra. The case was appealed Judge Imhoff's decision to the U.S. Court of Appeals.

ISLAND RECORDS president Mike Bone is rumored to be the new president of the PolyGram-owned label with Ed Eckstein. Although he does not deny the rumors, PolyGram CEO Alain Levy says he is "not making any sort of announcement about a co-president. I did not return phone calls, has been Island's president for slightly more than a year. The label recently laid off 25 staff members in preparation. PolyGram Music/Gram of London, Smash and Island, PLG will be headed by Rick Dobbs.

THE IN-HOUSE classical division of MCA Records is no more, with the only staff left after a cutback two years ago, associate director Martin Fleischmann, having been let go as of Dec. 7, Track heart. According to sources, Herb Belkin's Music Fidelity Records, which has been releasing some Soviet product via MCA in a joint venture, Art & Electronics, is to take over the management of the catalog for MCA on a consultancy. That inner has moved away from MCA to launch new label from MCA to release deal that classical product there. MCA's classical CD/cassette catalog also consists of material from its own vaults of Westminster, Kapp, and Decca masters.

TAINT TRUE: Pete Rezon, former managing director of PolyGram Record Operations in the U.K., is in New York preparing to launch EMI Records in London is incorrect. Apparently, Rezon's long friendship and former business relationship with Clive Swan, one of the new EMI's four divisional managers, fueled the speculation.

WHY A BIG TRADE BASH for the first Lady Bop changed course from the New York Daily News Harvest Moon Ball back in the early '30s? Well, he does make music industry connections. He is Lou Levy, the legendary music publisher who was given a sword by Gracie Gale Nov. 29, Lou, the founder of Leeds Music, which he sold to MCA in the early '60s (his son Leeds is now president of MCA Music/UA, while his sister is head of Leeds). Levy is still active in music publishing via his purchase and sale of individual songs and catalogs.

FORMER Artists Records VP of A&R/R&B Eriq Nuri is consulting Inner City Broadcasting Corp. in New York, as it develops a new music division, tentatively called Apollo Theatre Associated Labels. He can be reached at 212-970-1962.

NASHVILLE CHANGES: Gwend Wood, Billboard's associate editor, will be moving to New York this summer. In other interests, effective Dec. 31. Wood will continue working with Billboard on special projects. Additionally, Marie Ratliff, Billboard's country chart manager, will be leaving the chart department to head a new Billboard operation in Nashville. The division will develop new products, including an industry talent database with complete information on current tours.

AMONG THE MANY staff affected by Enigma Records' recent mass layoffs is East Coast publicity manager Meryl Wheeler. Call her at 212-392-4575.

IN THE CONTINUING SAGA of major realignment at PolyGram, look for the Wing catalog to fold into Mercu- ry, while at being head of Ed Eckstein's U.S. operation. Wing has been handled by the PolyGram promo forces.

JUSTIFIY MY VIDEO: WEA's original shipment for Madonna's "Justify My Love" video single exceeds 200,000, according to sources at the distributor. The order doesn't include all retailers who are ordering the video, though it reflects what that can be sold. After the clip received massive publicity on "Nightline."

ALTHOUGH THE INTERNATIONAL music industry appears at last to be looking at the Persian Gulf crisis with an eye toward entertaining the multinational forces there in one form or another, the U.K.'s Ministry of De- fense has egg on its face over its announcement that major British artists, including Elton John and Phil Collins, would go to the Middle East. No one, however, had meant to let it to the acts, forcing the announcement because of a "misunderstanding."

FOX BROADCASTING has reached an out-of-court settlement with Epic act Living Colour in the trade-mark infringement case involving the television show "In Living Colour." The hit TV show now sports a new logo, which includes the phrase "The Television Series."

TRACK HEARS that A&M's Bill Gilbert is about to be upped to the senior VP sales & distribution slot.

DAD'S WISH: Johnny Cash had a rather unusual tribute to Arista Records president Clive Davis' role as a music executive. Davis has said that, if he did not return phone calls, has been Island's president for slightly more than a year. The label recently laid off 25 staff members in preparation. PolyGram Music/Gram of London, Smash and Island, PLG will be headed by Rick Dobbs.

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WALL TO WALL GOING TO GONE: The final disposition of the 60-unit Wall To Wall Sound & Video chain is imminent. W.H. Smiths has closed on the 43 stores it is acquiring, and Camelot Music is expected to sign a deal any day for the remaining 11 stores.
One Million Copies Sold

They're Building Empires.

Produced by: Peter Collins for Jill Music Inc.  Management: Q Prime

From EMI
A SINGE SPARK LEADS TO SPONTANEOUS COMBUSTION. It starts deep in the South, where a lone radio programmer is struck by a song so mesmerizing he can’t get it out of his head. Soon, listeners flood the station with calls, stores can’t keep it in stock and programmers in other cities pick up the story and plug into the heat. This is how the “Wicked Game” begins.

CHRIS ISAAK’S “Wicked Game” from the album HEART SHAPED WORLD & Video directed by David Lynch on VH1 (5 STAR rotation) and MTV