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NEWSPAPER

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT September 8, 1990/\$4.50 (U.S.), \$5.50 (CAN.), £3.50 (U.K.)

LIVE Goes Sell-Thru On 'Total Recall'

BY PAUL SWEETING

NEW YORK—LIVE Home Video will release "Total Recall" Nov. 1 at \$24.99, filling what it and most retailers and wholesalers believe was the last open niche in the crowded fourth-quarter sell-through market.

The announcement brings to seven the number of major movies making their video debut in the fourth quarter at sell-through (Continued on page 84)

Isgro Trial Testimony Bares Payoffs But Judge Warns Of Possible Dismissal

BY CHRIS MORRIS

LOS ANGELES—A parade of prosecution witnesses delivered explosive, sometimes sordid testimony accusing independent promotion man Joe Isgro of a variety of payola-related offenses, during the first week of Isgro's trial in U.S. District Court here.

However, in a startling development at press time, presiding Judge James M. Ideman announced that he might throw out the 57-count indictment against Isgro and co-defendants Ray Anderson and Jeffrey Monka because of possible "prosecutorial misconduct."

Thus, the main defendants in the government's four-year payola investigation could walk free because of the prosecution's mishandling of the case.

Speaking to government and defense attorneys after the jury had been dismissed Aug. 29, Judge Ideman said that Monka's attorney, Gerson Horn, had brought to his attention serious inconsistencies in prior

testimony by one of the government's key witnesses, Dennis Di Ricco, Isgro's former accountant.

Horn maintains that there are some 70 crucial inconsistencies between transcripts of Di Ricco's testimony at his tax evasion, drug trafficking, and obstruction of justice trial in Northern California in 1988-89 and his subsequent testimony before the grand jury that indicted Isgro, Anderson, and Monka. These contradictions, he said, indicate that Di Ricco perjured himself.

According to Ideman, the grand

jury was not supplied with Di Ricco's trial testimony; Horn told reporters that he was not supplied with the trial transcript until Aug. 25, and then not by the government but by an associate.

"The integrity of the indictment itself might be in question," Ideman said to the attorneys. "To put it frankly, I'm wondering if dismissal of the indictment with prejudice might not be appropriate."

Ideman was expected to rule on the status of the trial on Tues. (4).

(Continued on page 74)

Album Rock Radio Picks Up 250K Listeners

NEW YORK—Album rock radio added more than a quarter of a million listeners this spring, according to the latest Arbitron/Billboard data on national format listening.

Surprisingly, album rock's gains don't seem to be at the expense of top 40, a format which held stable in the spring quarter after two previous down quarters. Instead, album rock's growth could be a reflection of losses at news/talk radio, another favorite format of adult males. N/T's losses may also account for equally impressive rises at oldies radio.

In other highlights of the quarterly survey, AC is off slightly but maintains its hold on the No. 1 national format slot. Urban and Spanish-language radio leveled off after three quarters of notable growth. And, with easy listening losing almost 50% of its audience share over the last year, 35-64 numbers are scattering, but don't necessarily end up where one might expect them to. Coverage begins on page 10. SEAN ROSS

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Music World Mourns Stevie Ray Vaughan

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Bilingual Rap Is Translating Into Sales

BY CRAIG ROSEN

LOS ANGELES—With back-to-back bilingual crossover hits by Capitol's Mellow Man Ace and Virgin's Kid Frost, Spanish-language recordings have found a new pipeline into the mainstream via rap.

In the past, Spanish-language hits have been written off as novelties. But with the recent chart success of Mellow Man Ace's "Mentiroso," which has sold about 750,000 copies to date and peaked at No. 14 on the Hot 100, and Kid Frost's "La Raza," which has

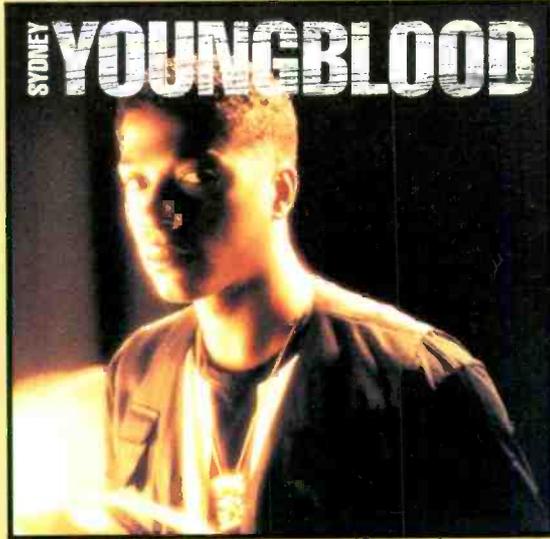
climbed to No. 42, Spanish rap may prove to be more than a fluke. Both records feature a mix of Spanish and English and have shown a broad-based appeal.

Mellow Man Ace's "Escape From Havana" has sold more than 275,000 copies to date and has charted on the Billboard black, pop, and Latin albums lists, while "Mentiroso" has (Continued on page 70)

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Competitive R&B Climate Poses A&R Challenge

This is the second in a series of exclusive articles on trends in artist development.

BY JANINE McADAMS

NEW YORK—The rising amount of product from new labels, combined with urban radio's mainstream-oriented format stance and the still-limited network of alternative radio outlets and performance opportunities, has made breaking R&B-oriented acts an increasingly complicated and expensive task for labels.

(Continued on page 24)

No. 1 IN BILLBOARD

| | |
|---|--------------------------|
| HOT 100 SINGLES | |
| ★ BLAZE OF GLORY (FROM "YOUNG GUNS II") | JON BON JOVI (MERCURY) |
| TOP POP ALBUMS | |
| ★ PLEASE HAMMER DON'T HURT 'EM | M.C. HAMMER (CAPITOL) |
| HOT BLACK SINGLES | |
| ★ FEELS GOOD | TONY! TON! TONE! (WING) |
| TOP BLACK ALBUMS | |
| ★ PLEASE HAMMER DON'T HURT 'EM | M.C. HAMMER (CAPITOL) |
| HOT COUNTRY SINGLES | |
| ★ JUKEBOX IN MY MIND | ALABAMA (RCA) |
| TOP COUNTRY ALBUMS | |
| ★ KILLIN' TIME | CLINT BLACK (RCA) |
| TOP VIDEO SALES | |
| ★ THE LITTLE MERMAID | (WALT DISNEY HOME VIDEO) |
| TOP VIDEO RENTALS | |
| ★ DRIVING MISS DAISY | (WARNER HOME VIDEO) |

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Featuring "Heart Like A Wheel."

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breathe's smash debut all that jazz,
which sold 850,000 copies and
delivered the top 10 hits "hands to
heaven," "how can i fall" and
"don't tell me lies."

of

mind

featuring "say a prayer"

75021-1519-4; 75021-2337-1

7502-15320-1*2/4

written by lead singer david glasper
and guitarist marcus lillington.



produced by bob sergeant and breathe
mixed by juan mendelsohn
management: jonny too bad and paul king
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SEPTEMBER 8, 1990

BOXED SETS ENTERING RETAIL RING

Led Zeppelin, John Lennon, Marvin Gaye, and Elton John are just a few of the slew of acts that will be represented with fourth-quarter boxed sets. Dave DiMartino has all the details. **Page 6**

PHILIPS/DU PONT CD PLANT GROWS

Forecasting U.S. compact disk sales of 300 million units this year, the Philips and Du Pont Optical CD manufacturing facility in Kings Mountain, N.C., has undertaken a \$25 million expansion. Susan Nunziata reports. **Page 6**

SINEAD'S FLAG FLAP

Ireland's Sinead O'Connor has been hit with radio bans after her preconcert snub of America's national anthem. Radio editor Sean Ross has that story—and all the week's radio news—in Vox Jox. **Page 12**

U.S.S.R. GRAPPLES WITH PIRACY

From the if-you-think-things-are-bad-here file comes news of a video-piracy "plague" in the Soviet Union. Vadim Yurchenkov and Alexander Semionov report from Moscow. **Page 64**

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Industry Mourns Stevie Ray Vaughan Blues Guitarist, 4 Others Killed In Crash

BY MELINDA NEWMAN

NEW YORK—The music world is reeling from the loss of two-time Grammy winner Stevie Ray Vaughan, who was killed Aug. 27 in a helicopter crash.

The 35-year-old blues guitarist was returning to Chicago following a concert with Eric Clapton at the Alpine Valley Music Theater in East Troy, Wis. Vaughan and the others aboard—Clapton's agent, Bobby Brooks; his assistant tour manager, Colin Smythe; his bodyguard, Nigel Browne; and the pilot, Jeff Brown—were killed instantly (see story, page 85).

Though not on tour with Clapton, Vaughan had flown to Alpine Valley to play two dates with the guitarist. The second date ended around midnight, with Vaughan participating in a superstar jam featuring Clapton, Robert Cray, Buddy Guy, and Vaughan's brother Jimmie. The latter, a former member of the Fabulous Thunderbirds, had flown in to surprise Vaughan.

As on the previous night, four helicopters had been chartered to fly band and crew members back to Chicago, approximately 70 miles away.

According to Vaughan's publicist, Charles Comer, Clapton's tour manager Peter Jackson, approached the Vaughan brothers and Jimmie's wife, Connie, and asked if anyone wanted to take the one remaining seat on the last helicopter. Stevie asked Jimmie if he minded if he took the helicopter.

Jimmie stayed behind and took the tour bus.

According to reports, the helicopter crashed at 12:35 a.m.—shortly after takeoff—plowing into a man-made ski slope at the resort that surrounds the music theater.

According to Federal Aviation Administration records, Brown had been involved in two other helicopter accidents. The FAA and the National Transportation Safety Board are in-

vestigating the crash.

Among the issues the organizations are investigating is why the wreckage was not discovered until 7 a.m.

Once notified of the deaths, Clapton said the victims "were my companions, my associates, and my friends. This is a tragic loss of some very special people. I will miss all of them very much."

(Continued on page 85)

Judge Rules For Judas Priest, But 'Subliminal' Door Still Ajar

BY CRAIG ROSEN

LOS ANGELES—Subliminal messages that allegedly appear in the music of Judas Priest did not lead two young men to suicide, a Reno, Nev., judge ruled Aug. 24. However, the attorney for one of the youths' families appears ready to seek an appeal of the ruling.

Attorney Vivian Lynch, who represented the family of one of the young men, James Vance, said at press time that she was planning to file a motion for a new trial.

"I think the judge made all the right findings of fact, but [he felt] the scientific evidence was not sufficiently developed to find cause,"

she said. "I disagree with him."

Kenneth McKenna, who represented the family of the other youth, Raymond Belknap, declined to return repeated phone calls.

Because the judge did not rule out the concept that subliminal suggestion could influence human behavior, most observers believe he left open the possibility of an appeal—as well as future, similar lawsuits. Defense attorney Elliot Hoffman, however, maintained that the decision "may very well discourage the potential flood of similarly baseless subliminal lawsuits."

In the case, attorneys Lynch and McKenna claimed that the subliminal (Continued on page 85)

Travis, Warner Reverse Stand On Royalties Promise Full Mechanical Rate On 'Heroes' Album

NASHVILLE—Reversing their original position, Randy Travis and Warner Bros. Records have agreed to pay songwriters and publisher, the full mechanical rate for the songs on Travis' upcoming "Heroes & Friends" album.

The dispute arose recently when an article in "The Tennessean," a local newspaper, revealed that the president of the Nashville Songwriters Assn. International had sent letters of complaint to Travis

and to major publishers about the granting of reduced rates.

Because "Heroes & Friends" has 13 instead of the usual 10 cuts, Travis had asked that the writers and publishers involved license their songs for three-fourths the statutory rate (Billboard, Sept. 1).

An Aug. 27 release from Evelyn Shriver, Travis' publicist, announced the rescinding of the original request, stating, "The move to ask for a lesser rate of the publish-

ers and writers is a normal business procedure which has existed for more than 30 years, particularly in dealing with long-play releases which contain more than the normal number of songs. In no way can this action be construed as precedent setting by Randy."

Maintaining that the matter of permitting reduced rates is one that must be settled between songwriters and their publishers, the release concluded, "If the publicity and uproar surrounding this situation sets in motion the dialog that is needed between the songwriters and publishers, then hopefully something good will come out of what has become a personally painful situation for Randy Travis." EDWARD MORRIS

Sony Posts 25% Increase In Total 1st-Qtr. Sales

NEW YORK—Total first-quarter sales for Sony Corp.'s music division, which includes CBS Records, jumped nearly 25% over last year's figure to \$755.8 million.

The Tokyo-based company attributes the increase to "a steady flow of hit albums."

Besides CBS Records Inc., the music division comprises CBS/Sony Group Inc. in Japan, Digital Audio Disc Corp. in the U.S., and DADC Austria.

During the three-month period that ended June 30, CBS Records Inc. scored with top 10 recordings by New Kids On The Block, Michael Bolton, and Public Enemy.

Sony also reports first-quarter

movie revenues of \$415.2 million. Last November, Sony acquired Columbia Pictures Entertainment Inc. for \$3.4 billion in cash and the assumption of \$1.5 billion in debt; it also bought Guber-Peters Entertainment Co. for \$200 million.

In the first quarter, Sony's joint venture, RCA/Columbia Home Video, had one of the top videocassettes on the rentals chart, "Look Who's Talking."

Sony's acquisition of the movie companies, however, took a big bite out of its overall profits. Net income went up only 5.7% in the first quarter to \$160 million, despite a 47% jump in overall revenues to

(Continued on page 70)

O'Connor Sings On Despite Anthem Flap

NEW YORK—Despite scattered protests, Sinead O'Connor's tour continued without incident after the Chrysalis Records artist refused to let the Garden State Arts Center in New Jersey play "The Star-Spangled Banner" before her Aug. 24 concert.

The move prompted protests by radio stations in the New York area and other markets (see Vox Jox, page 12).

In a statement, O'Connor said she intended no slight to the U.S. but does not want anthems played before her shows "because they have nothing to do with the music in general."

Majors Unveil Fall Discount Programs But Retailers Are Wary Of Stocking Up

■ BY PAUL VERNA

NEW YORK—Retailers and wholesalers of music and video software express a mixture of enthusiasm and skepticism over the majors' fall restocking programs.

While dealers say they embrace any discounts offered by the distribution sector, many admit that fears of an impending recession have led them to exercise extra caution in

their buying habits. This guarded attitude represents a marked contrast to the upbeat mood of a year ago.

At Beltsville, Md.-based Kemp Mill Records, a 36-store chain, VP Howard Appelbaum says, "We're a little bit on the cautious side." He adds that the company, typically "bullish on the Christmas season," is "tempering [its] bullishness because the economy is a little unsure of itself."

Likewise, George Weiss, VP of Elmhurst, N.Y., Win Records, which includes a one-stop, says, "I'm a little apprehensive about stocking up."

Some major-label executives, aware of their customers' trepidations, have attempted to tailor their programs accordingly, providing earlier-than-usual buy-in periods, staggered payment deadlines, etc.

PGD'S TWO-STAGE PLAN

Referring to retailers' fears, David Blaine, VP of market research, planning, and administration at PolyGram Group Distribution, says, "We were very sensitive to the possibility that this is a factor in their [buying] decisions." But PGD's two-stage payment program "enables retailers to make sensible buys," adds Blaine.

PGD is offering discounts ranging from 5% to 9% on titles grouped under the heading "current products and bestsellers." These are split into three lists. The first features 15 of the company's top albums, including items by Janet Jackson and the Kentucky Headhunters, at a 5% discount for cassette and CD. The 12 titles on the B list, including albums by Seduction and John Hiatt, are offered at 7% for both formats. And PGD's third category, which features Tony! Toni! Toné! and Hothouse Flowers, goes out to retailers at 9%, also on cassette and CD.

The two-shot program is available from Aug. 27 to Friday (7) and from Sept. 24 to Oct. 5. Normal payment

(Continued on page 84)

Kopels Exits Magnum Ent. And Mulls Future Vid Plans

■ BY JIM McCULLAUGH

LOS ANGELES—Danny Kopels, the high-profile and outspoken independent home video supplier executive, has abruptly resigned his post as president and CEO of Magnum Entertainment after three years on the job. At press time no replacement had been named. Cheryl Gersch continues in her role as executive VP of Magnum.

Underlining the suddenness of the resignation, observers note that less than a month ago, Kopels staged a press conference at the Video Software Dealers Assn. in Las Vegas at which the company introduced an ME2 budget line (Bill-

board, Aug. 18) and Kopels engaged in a lengthy Q&A session with the media. He expounded at length on the future of the business, the sagging fortunes of B suppliers, as well as Magnum's future direction. He gave no indication that he was to soon depart.

Kopels says his departure, however, should not be read as a comment on the company's fortunes because "Magnum is in better shape than it's ever been in. I did my job there. We tripled the size of the company. But I can't predict the future of Magnum or any other company. Magnum may double again in the next six months without me."

(Continued on page 84)



Benefit Dinner. The third annual Silver Clef Award Dinner and Celebrity Auction to benefit Nordoff-Robbins Music Therapy is announced, from left, by Bob Krasnow, chairman of Elektra and dinner chairman; Ahmet Ertegun, chairman/CEO of Atlantic Records and chairman of the Nordoff-Robbins Music Therapy Foundation; and Ian Ralfini, president of the foundation. The dinner will take place Nov. 15 at Roseland in New York.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Theresa M. Santisi is named chief financial officer and senior VP of SBK Records and chief financial officer and senior VP of EMI Music Publishing Worldwide in New York. She was a partner at Ernst & Young.

Randy Jackson is named VP of A&R and staff producer at Columbia Records in Los Angeles. He was a musician, songwriter, and producer.

Adam Ritholz is named senior VP of business affairs/A&R operations at Chrysalis Records in New York. He was VP, business affairs, at the label.

Frank Murray is named national director, crossover promotion, at Capitol Records in Los Angeles. He was director, club promotion, for the company.

Bryan Huttenhower is named A&R director of A&M Records in Los Angeles. He was A&R manager at the label.

Kevin Woodley is named director of A&R/black music at Atlantic Records

Indie Labels Are A Growing Force In E. Europe CBS Int'l Licensing Deals Affirm Their Rising Status

■ BY ADAM WHITE

LONDON—The new kids on the Eastern European bloc are causing a stir.

Current CBS Records International licensing deals in the region affirm the growing importance of emerging—and aggressive—independent labels. In Hungary, the multinational has leased the new George Michael album, "Listen Without Prejudice," to indie Proton Publishing House. CBS senior VP Peter Bond reports that its availability there will be "very close" to the project's worldwide release date of Sept. 11.

In Czechoslovakia, CBS has licensed "Listen" and the Rolling Stones' "Steel Wheels" album to independent Bonton Records. "Wheels" has already sold 30,000 copies, spurred by the Stones' recent SRO concert in Prague (Billboard, Aug. 18). Bond anticipates it will reach 100,000 units, which is also the goal for the George Michael title.

Previously, CBS leased repertoire to the Czechoslovak and Hungarian state-controlled record companies, Supraphon and Hungaroton, respectively. Such licensing deals expired earlier this year and have not been renewed.

CBS is in the process of establishing its own affiliate companies in both countries; they are expected to be operational next year. As a result, the multinational's arrangements with Bonton and Proton are on an al-

bum-by-album basis.

Nevertheless, Bond says both Indies are typical of a new, aggressive business spirit in Eastern Europe, emphasizing promotion and marketing. This contrasts with the conservative, restrictive approach of the state enterprises, which used to be Western companies' only access to Eastern Europe.

The CBS executive suggests that these newcomers, and others, will continue to play a vital role as the

markets develop, even while the multinationals form their own subsidiaries. In particular, the independents have local repertoire contacts and expertise. "Hopefully, ours will be more than an interim relationship with them," he says.

Bond says the Bonton and Proton contracts call for hard currency royalty payments, "at a higher rate than ever before" in Eastern Europe. He declines to reveal specific rates, but

(Continued on page 68)

Sheridan's 'Top 30 USA' To Use Billboard Chart

LOS ANGELES—Billboard's Hot Black Singles chart is now the official chart of Sheridan Broadcasting Networks' weekly urban syndicated countdown show "Top 30 USA."

The three-hour show, hosted by radio and TV personality Donnie Simpson and produced by Sheridan's STRZ Entertainment Network, is heard on more than 75 stations across the country, including WUSL (Power 99) Philadelphia, WKYS (Kiss) Washington, D.C., and WAMO Pittsburgh, as well as Bay-FM 98 in Tokyo.

"I'm excited to use a prestigious chart that has a high degree of acceptability in the urban marketplace and among urban listeners,"

says Sheridan president Jay Williams. "It brings together the top two elements in urban music—'Top 30 USA' and the Hot Black Singles chart."

Billboard black chart manager Terri Rossi says the agreement "matches quality research with a quality show. I'm delighted to be able to put words in Donnie Simpson's mouth."

"Top 30 USA" has been using the Hot Black Singles chart on a trial basis since May. On Sept. 14, Sheridan and Billboard will celebrate the agreement at the National Assn. of Broadcasters convention in Boston (see Networks & Syndication, page 16).



SANTISI



HUTTENHOWER



VESECKY



ARTHUR

in New York. He was director of A&R/black music at Columbia Records.

Elisa Mora is named director of production/inventory management at PolyGram Records in New York. She was director of production at the company.

Richy Vesecky is named East Coast coordinator, artist development, at Virgin Records in New York. He was an assistant in the artist development and video departments at the label.

Jane Besso is appointed associate director of administration for CBS Video Club and Video Library in New York. She was a supervisor at Doubleday Book and Music Clubs.

Columbia House in New York appoints the following: Joanne Singer, director of video programming; Ventura Charlin, director of market research; and Kay Swan, director of graphic production. They were, respectively, consultant for Nickelodeon; research manager for Merrill Lynch's human resources department; and assistant director of graphic production for Columbia House.

Michelle Ivy Singer is named counsel for the CBS Records law department in New York. She was an associate at Rosenman and Colin.

PUBLISHING. Diana Graham is named senior VP of BMG Music Publishing International in London. She was VP for the company.

Brooks Arthur is named VP/creative director of Primat Music Group in Los Angeles. He was a record producer/engineer and motion picture music supervisor.

Brian Scholfield is named VP/chief financial officer of Almo/Irving/Rondor International Music Publishing in Los Angeles. He was director of finance at A&M Records in London.

Jon Sutherland is appointed manager of metal A&R for Zomba Publishing Company in Los Angeles. He was VP of artist and media relations for Metal Blade Records.

RELATED FIELDS. Columbia Pictures Entertainment (CPE) in Los Angeles names Bones Howe executive VP, music, and Michael Dilbeck executive VP, soundtracks. They were, respectively, senior VP at Columbia Pictures Entertainment and senior VP, music, at the Guber-Peters Entertainment Co. (GPEC).

David Hart is named VP of MCA Concerts in New York. He was director of talent acquisition for the Nederlander Organization.

LET'S SET THE RECORD STRAIGHT ABOUT PAPERBOARD PACKAGING

Last week we announced that we are working to provide the music industry with an intelligent alternative to the current CD longbox. There has been a great deal of discussion about the environmental impact of CD packaging, and the issue has been clouded by misinformation. We'd like to set the record straight.

OUR PACKAGE IS RECYCLED. OR RECYCLABLE.

It's good to know that the paperboard used in the CD longbox can be recycled—whether it's virgin or recycled paperboard. Both of these materials are also biodegradable and made from trees, a renewable resource.

OUR PACKAGING IS MADE FROM A RENEWABLE RESOURCE.

Trees. Each year the number of trees planted by paper companies in the US far exceeds the number of trees cut down for the production of paper and wood products. In fact, the US has 730 million acres of forest land—more than existed 70 years ago. More than two billion seedlings are planted each year by forest product companies and private land owners. This equals more than nine new trees for every man, woman and child in America. And, the annual growth rate of this country's forests exceeds all removals—harvesting, fire, insect and disease loss—by almost 20 percent.

MANAGED FORESTS IMPROVE AIR QUALITY.

Another plus: Studies show that young forests are enormous "oxygen factories" and—significantly—absorb more carbon dioxide than mature forests. In fact, scientists calculate that to grow a pound of wood, a typical tree consumes a pound-and-a-half of carbon dioxide and releases a pound of oxygen, a very favorable balance from an environmental standpoint. This balance may also play a positive role in combating the "greenhouse effect."

WE'RE WORKING ON IT.

CD packaging made from paperboard is superior environmentally to any other material. It's not dependent on petroleum based materials. It has no peer. Now it's up to us to develop a package using paperboard more efficiently. We're working on it.



ENTERTAINMENT PACKAGING COUNCIL
30 ROCKEFELLER PLAZA
NEW YORK, NEW YORK 10112

Majors Prepare Feast Of Boxed Sets

Many Shun Vinyl In Favor Of 6 X 12 Packs

■ BY DAVE DIMARTINO

LOS ANGELES—The major labels are gearing up for a fourth-quarter onslaught of specially packaged boxed sets on CD and cassette. At least 20 acts will be featured, ranging from Led Zeppelin, John Lennon, Marvin Gaye, Elton John, and Robert Johnson to the Carpenters, Hank Williams, Jelly Roll Morton, and Tony Bennett.

Whereas past boxed sets by Eric Clapton, Muddy Waters, Bob Dylan, and others were typically packaged in 12-by-12-inch boxes in three different configurations, the new crop of collections will largely skip the LP configuration—thus giving labels leeway to move to a 6-by-12-inch, 6-by-11, or entirely new standard if they desire.

With the demise of LP bins at most stores, some labels already feel that

the older 12-by-12 package's days may be numbered. Aside from a growing display problem (how can retailers fit older boxed sets into their CD bins?), some labels cite research indicating that many consumers keep a boxed set's booklet and CDs or cassettes and throw away the actual box in which it came.

On the other hand, say some label executives, the 12-by-12 package allows room for lavish booklets and other artwork that enhances the consumer's overall perception of the value of the set. "When you're asking somebody to spend \$50 for some of these sets," says Andy McKaie, VP

(Continued on page 55)



This Check Won't Be In The Mail. Capitol-EMI Music executives present certificates to the first recipients of Capitol-EMI's newly established Nat "King" Cole Memorial Scholarship. The two Los Angeles high school students will each receive a \$10,000 scholarship, to be given out over a four-year period. Shown at the presentation at Capitol-EMI Music headquarters in Hollywood, from left, are Joe Smith, president/CEO, Capitol-EMI Music; scholarship recipients Michael Elizondo Jr. and Tsarina McKinney; Casey Cole, daughter of Nat "King" Cole; and David Lyman, VP, human resources/administration, Capitol-EMI Music.

Retail Research Company To Offer Piece-Count Data

■ BY KEN TERRY and ED CHRISTMAN

NEW YORK—Several major retail chains have agreed to supply computerized point-of-sale data to a new firm called SoundScan Inc., according to Mike Fine and Mike Shalett, principals of the Sounddata National Music Survey, a music-industry research firm.

SoundScan is a potential competitor of Billboard, which already has announced plans to make point-of-sale information available through its Billboard Information Network.

Fine and Shalett, who are also principals of SoundScan, say they have

reached agreements to obtain POS information from Minneapolis-based The Musicland Group; N. Canton, Ohio-based Camelot Enterprises; Dallas-based Sound Warehouse; Los Angeles-based Show Industries; Port Washington, N.Y.-based Record World; and Albany, N.Y.-based Trans World Music.

According to an executive at one of the chains, some of the retailers are equity partners in SoundScan. But another retailer involved in the venture says his company will be paid a flat fee for its information. Shalett declines to comment on the financial setup of SoundScan, citing a confi-

(Continued on page 78)

M.C. Hammer Shoe Promo Plugs His New Label Acts

■ BY CRAIG ROSEN

LOS ANGELES—An unusual gift-with-purchase promotion staged by athletic shoe manufacturer British Knights and the Foot Locker chain to play off of M.C. Hammer's success will help two new acts on the Bust It/Capitol label gain their first exposure.

The promotion is a spinoff of M.C. Hammer's television and radio endorsement deal with British Knights. Consumers who purchase a pair of British Knight shoes at Foot Locker stores will be given a special four-track cassette featuring Hammer's hit "U Can't Touch This," from the

quadruple-platinum, No. 1 album "Please Hammer Don't Hurt 'Em." Also on the tape is "They Put Me In The Mix," from Hammer's debut album, "Let's Get It Started." The other two cuts, "Up With Hope, Down With Dope" by One Cause One Effect, and "Ho Down" by Ho Frat Hool, were produced by Hammer for his Capitol-distributed Bust It label.

According to Howard Chalk, president of the New York-based advertising firm Chalk & Partners Ltd., British Knights purchased 200,000 of the specially-made cassettes from the CEMA Special Markets division. The promotion, which began in mid-Au-

(Continued on page 70)

PDO Expanding Its CD Plant Will Up Annual Capacity To 75 Mil

■ BY SUSAN NUNZIATA

NEW YORK—Predicting that U.S. retail sales of audio CDs could reach 300 million units in 1990, Philips and Du Pont Optical (PDO) is expanding its CD manufacturing plant in Kings Mountain, N.C.

The \$25 million expansion will bring the facility's annual capacity to 75 million units by mid-1991.

"We're very confident and optimistic about the use for that amount of capacity," says Joe Robinson, consumer media product manager at PDO.

Industry observers estimate CD unit sales for 1990 to be in the 250-

million-unit range. Robinson anticipates that demand for audio CDs will increase 25%-30% in 1991.

Several other CD facilities have also announced expansion plans this year, including Digital Audio Disc Corp. in Terre Haute, Ind., which expects to have its monthly capacity at 10 million units by October.

The Kings Mountain investment follows PDO's \$11 million expansion last year, which brought magneto optic disk technology and product lines to the plant. The magneto optic production has been exclusively for the industrial market, says Robinson. He notes that nonaudio CDs

(Continued on page 70)

Hot Debuts: 'Graffiti' Marks The 21 Spot; Jane's Addiction Hooked On 'Habitual' Hit

FIVE ALBUMS ENTER the Top Pop Albums chart above No. 65. An indication of a sizzling market for prerecorded music? Dream on. If anything, it's just the opposite: a reflection of the fact that things are slow out there. Since nothing much is happening, new releases are able to make a big and sudden impact. This is true of both superstar releases and new albums by midlevel acts.

In the superstar category, we have Prince's "Graffiti Bridge," which bows at No. 21. It's Prince's highest entry in more than four years, since "Parade" in early 1986. The lofty debut is especially impressive, since "Graffiti Bridge" is a double album. Prince's last double album, "Sign 'O' The Times," opened at No. 40 in 1987.

Far more startling is the debut at No. 36 of Jane's Addiction's "Ritual de lo Habitual." The album has already far surpassed the No. 103 peak position of the group's previous release, "Nothing's Shocking." The critically lauded alternative band was clearly on an upward projectory, though few could have anticipated this kind of breakout success.

In addition, new albums by Anthrax, Stryper, and Ratt—established but less than red-hot bands—debut at Nos. 54, 59, and 64, respectively. Anthrax's "Persistence Of Time" and Stryper's "Against The Law" are those bands' highest-debuting albums to date. Ratt's "Detonator" is that group's highest new entry since 1985, when "Invasion Of Your Privacy" zoomed in at No. 29.

JON BON JOVI this week becomes the first artist to top the Hot 100 in five successive years since Lionel Richie did the trick in six straight years, from 1981 through 1986. Bon Jovi achieves the feat with his solo hit "Blaze Of Glory" from the movie "Young Guns II." In addition, the rock star's debut solo album jumps from No. 7 to No. 3 on the pop albums chart.

Bon Jovi and his eponymous band landed their first No. 1 single in 1986 with "You Give Love A Bad Name." They returned to the top spot in 1987 with "Livin' On A Prayer," in 1988 with "Bad Medicine," and in 1989 with "I'll Be There For You."

FAST FACTS: M.C. Hammer's "Please Hammer Don't Hurt 'Em" logs its 13th week at No. 1 on the pop albums chart. It's the longest that any album has topped the chart since the "Dirty Dancing" soundtrack had 18 weeks at No. 1 in 1987-88. It's the longest that an album by a male solo artist has led the field since Michael Jackson's "Thriller" reigned for 37 weeks in 1983-84.

Nelson lands its first top 10 single and its first top

20 album. The brother duo's "(Can't Live Without Your) Love And Affection" jumps to No. 8 on the Hot 100; their "After The Rain" album jumps to No. 18 on the pop albums chart. Father Rick Nelson scored his last top 10 single in 1972 with "Garden Party." He landed his last top 20 album in 1964 with "Rick Nelson Sings 'For You.'"

Two albums featuring the Righteous Brothers' resurgent top 40 hit "Unchained Melody" vault into the top 60 on the pop albums chart. The "Ghost"

soundtrack jumps from No. 66 to No. 34 in its second week; "The Righteous Brothers Greatest Hits" leaps from No. 116 to No. 57.

N.W.A.'s five-song EP "100 Miles And Runnin'" leaps from No. 142 to No. 55 in its second week. The controversial rap group's 1989 debut album, "Straight Outta

Compton," reached No. 37.

The Pixies' second Elektra album, "Bossanova," leaps from No. 145 to No. 77 in its second week. It has already surpassed the No. 98 peak of the Boston group's critically acclaimed 1989 album, "Doolittle."

Keith Whitley's "Greatest Hits" leaps from No. 119 to No. 84 in its second week. The rising country star died 16 months ago.

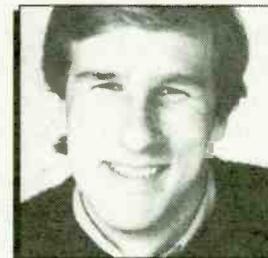
INXS' "Suicide Blonde," the first single from the band's upcoming album, "X," is the top new entry on the Hot 100 at No. 62. The Australians' previous album, "Kick," spawned four top 10 hits.

Billy Idol's remake of the Doors' "L.A. Woman" enters the Hot 100 at No. 94. Though never a chart single for the Doors, "L.A. Woman" was the title track of the group's last album, issued before the 1971 death of lead singer Jim Morrison.

WE GET LETTERS: Rich Appel of CBS-TV in New York notes that 1990 is the first year since 1986 in which two all-female groups have landed No. 1 singles on the Hot 100. Wilson Phillips and Sweet Sensation both scored this year; Bananarama and the Bangles rang the bell in 1986.

John Farkas of Cleveland notes that Mariah Carey's "Vision Of Love" and Sweet Sensation's "If Wishes Came True"—recent back-to-back No. 1 singles—both feature album excerpts on the B sides... Farkas adds that Sweet Sensation is the first act to hit No. 1 with a name that had been used by a previous chart act. A British soul group dubbed Sweet Sensation hit the top 15 in 1975 with "Sad Sweet Dreamer."

William Simpson of Los Angeles notes that New Kids On The Block's "Tonight" is the first top 10 hit to refer to four of the act's previous top 10 hits. The Kids remind us of "Please Don't Go Girl," "I'll Be Loving You (Forever)," "Hangin' Tough," and "You Got It (The Right Stuff)."



by Paul Grein

EXTREME

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September

14 Foundations Forum/
Los Angeles

15 Phoenix

17 Salt Lake City

18 Denver

20 Kansas City MO

22 Milwaukee

23 Fiver Grove IL

September (cont.)

24 Minneapolis

26 Detroit

27 Cleveland

29 Bayshore NY

October

6 Baltimore

24 Los Angeles

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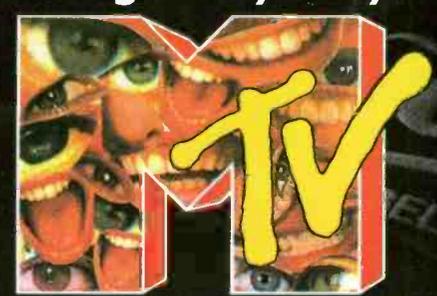


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**"You want it all
but you can't have it"**

—Faith No More

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Cheaper, Quicker Route Than Litigation

ARBITRATION CAN HELP SETTLE DISPUTES

BY STANLEY M. GORTIKOV

Since my retirement in 1988 as president of the Recording Industry Assn. of America, I have served periodically as an impartial arbitrator in commercial disputes under the aegis of the American Arbitration Assn. Most of my cases have involved claimants and respondents from various arenas of the entertainment industry seeking expeditious resolution of their conflicts.

This process of arbitration—its rationale, its procedures, its results—is most impressive as a rapid, economical, and definitive mode for resolving controversies. Arbitration, therefore, warrants more widespread consideration in the music industry in lieu of prolonged, costly, and contentious court battles.

Most constituents of this industry, as observers or participants, know the inordinate delays—which can last years—in solving their problems in the court system. Further, the legal costs seem boundless, the strife endless, the complexities compound and confounding. Critical memories get hazier with each passing month, and the diversion from normal business priorities is frustrating. All of these negatives underscore the merit of turning to arbitration as an alternative.

Arbitration is the referral of a dispute to one or more impartial persons for final and binding determination. Proceedings can be administered by an impartial agency, such as the

American Arbitration Assn., which is dedicated exclusively to dispute resolution. Usually one or three arbitrators adjudicate a given proceeding. A list of qualified arbitrators may be proposed by the AAA, and ultimately both claimant and respondent agree on the final choice—or else voluntari-

and procedures.

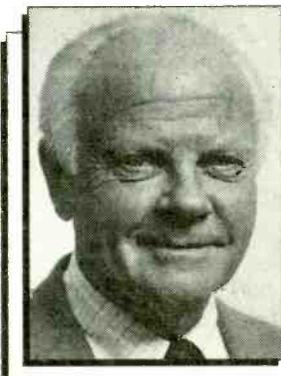
Actual hearings on a dispute may be conveniently scheduled even a few weeks after initiation, and the number of hearings required will depend on the complexity of a case. Opening and closing statements of each party are customary; documents and exhib-

ceedings are private, as are rendered decisions. Arbitrators are bound by oath to confidentiality.

Related administrative procedures within the AAA are undertaken by an assigned Case Administrator who processes necessary documents and coordinates schedules and contact between the parties. AAA administrative fees are modest, as are per-hearing fees paid to arbitrators, with the first arbitrator day provided at no cost. Hearings may be conducted in any geographical area or in one of the AAA's 35 regional offices.

There is an alternative even to arbitration for expedited dispute resolution, also available under AAA supervision. That procedure is mediation. Mediation is a voluntary, nonbinding negotiating process by which the parties submit their dispute to a trained third-party neutral, the mediator. The latter works with each side, alternately or simultaneously, to harmonize their views and to reach a settlement of their dispute. Mediation need not delay any pending lawsuit or arbitration.

Who in the industry might turn to arbitration or mediation as an alternative to litigation? Virtually anyone or any entity, including recording companies, publishers, artists, composers, managers, suppliers, agents, publicists, distributors, retailers, wholesalers, and services media. Why? Less cost. Less strife. Less time loss. Less people diversion. Try it. You'll like it.



'The intention to arbitrate may be included as a contract clause'

Stanley M. Gortikov was formerly president of the Recording Industry Assn. of America for 16 years. He was previously president and CEO of Capitol Records and Capitol Industries.

ly remand that decision to the AAA. Arbitrators may or may not be attorneys.

The eventual decisions of the arbitrator(s) are final and binding. There is no further appeal, and an arbitration award may be entered in any federal or state court having jurisdiction. The intention to arbitrate may be included as a specific clause in a contract between the parties or else may be independently and mutually initiated through the AAA, with an accompanying consent to accept the AAA's reasonable arbitration rules

its are offered, witnesses examined and cross-examined, all with or without attorney participation. Proceedings are less formal than court procedures, and arbitrators are not required to follow strict rules of evidence, determining what is deemed relevant.

Thirty days after the completion of hearings or discretionary post-hearing briefs, the arbitrator will render an award; an "expedited" procedure can shorten this deadline to 14 days. One distinct advantage of arbitration is its confidentiality. The pro-



SCHWANN & RETAILERS

In Al Franklin's letter (Billboard, Aug. 25), he complained that ads for Bose Express Music Catalog in Schwann guides represented a threat to record retailers. He called on other retailers to "ask" Schwann to "discontinue this direct-mail competition, or be prepared to have all retailers cancel their magazine subscriptions."

Mr. Franklin, Schwann cannot "discontinue" this competition, because we are not affiliated with Bose Express Music. They pay for their ads in Schwann, just as they paid for their ads in CD Guide (page 3 of the current issue), CD Review (page 78 of the September issue), Stereophile (page 208 of the August issue), and Stereo Review (page 76 of the August issue). If Schwann is a competitor, so are all those other music magazines you sell. And if you pull Schwann guides from your store for this reason, you might as well empty your magazine racks.

Why did Franklin single out Schwann in his protest? Hasn't he seen these same ads in other publications? Hasn't he seen the ads for the major CD, tape, and record "clubs," as well as other direct-mail operations, in consumer publications? Or does he believe Schwann guides are somehow different from other publications that accept the same mail-order advertising for which he castigates Schwann?

Schwann has accepted paid advertising for more than 30 years; other publications sell their pages, too. Schwann's publications are predominantly sold to and used by music consumers; that's true of the other publications as well. The other publications I've mentioned here are all motivated to produce a profit; Schwann is also a *business*—a *for-profit business*. We make some of our money on issue sales and some on ad sales.

Before we published the first Bose Express Music ad earlier this year, I'll admit that I was concerned that others would react like Franklin did, so I personally phoned more than a dozen of our dealers (large and small) to get their thoughts on the subject. No one objected. One dealer put it best when he observed that the big "clubs" have been around for years, and we still have record stores. Maybe it's because stores sell more than just CDs, tapes, and records. Maybe it's because stores sell service.

While the record retailer has many advantages over clubs and mail-order operations, there are two niches in which mail-order operations serve better than the retail system. In many rural areas, mail-order is the only source for recorded product. And in some not-so-rural areas, record retailers do not provide the kind of selection or service a music consumer needs. People in such communities must rely on some kind of mail-order operation—and Schwann guides, Phonolog, or CD Guide.

Whether Franklin likes it or not, mail-order is a reality in nearly every

consumer product category today. You can't hide it from your customers by trying to bully it out of the publications that consumers read. But record retailers have the potential to meet whatever competition mail-order companies might provide.

Jon Fish
 Publisher
 Schwann Publications
 Chatsworth, Calif.

SINGLES CHART BLUES

With regard to the furor created by the deletion of hit cassette singles (Billboard, July 21), a review of the basic law of chart eligibility is in order: A song may not place on the Hot 100 unless it is available for sale in a singles format (it cannot chart on airplay alone). Hence, a song should not be permitted to *remain* on the chart once the single has been cut out. Such a drastic measure would assure retailers that a single must remain available for the duration of its natural chart life.

In response to the claim that singles cannibalize album sales, labels and retailers do not realize the potential of the single as a promotional tool for its corresponding album. If labels would produce "album sampler" montages as B-sides (as is the case on the current Mariah Carey and Sweet Sensation singles) instead of the usual instrumental or remix of the A side, consumers would be more likely to invest in the album as a direct result of the single purchase. Two sales!

William Simpson
 Los Angeles

DEFEND K.D. LANG

Bravo to Jeff Abelson for his timely and important Commentary (Billboard, Aug. 18) on the necessity of defending an artist like k.d. lang who takes such a courageous stand on a vital issue like meat eating. We're glad she is risking biting the hand that feeds her, rather than the meat that is killing us all. It's unfortunate that turning away from a meat-oriented diet in America still carries the stigma of naive radicalism—but not too long ago, so was being anti-smoking.

Beyond merely defending lang and Paul McCartney for being among the few who use their celebrity status to get this message across, every person who reads this magazine can make a tremendous difference by understanding the connection between a meat-centered diet and the health of the earth and all its inhabitants. We owe it to ourselves and to the public to be informed about today's crucial environmental issues and viable solutions, such as cutting back animal consumption.

Marc Jordan & Amy Sky
 Los Angeles

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

Radio

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Nat'l Arbs: 250K New Rock Listeners But Top 40 Stabilizes, Oldies Up Too

BY SEAN ROSS

NEW YORK—Album rock radio added more than a quarter of a million listeners this spring, according to newly released Arbitron data on national radio format listening, but with top 40's slide of the last year apparently grinding to a halt, rock radio's growth may not be the referendum on top 40's danceiness that many people have assumed.

Instead, the format's phenomenal success may be related to substantial losses at news/talk radio, something that may also account for equally respectable rises for the oldies format this time. With a relatively soft news menu during the spring, a lot of listening that N/T radio had monopolized may have returned to music radio.

Those are among the highlights in Arbitron's quarterly look at national format performance. Some others:

- Adult contemporary remains the No. 1 national format, with 17.7% of all listening. But despite a boost last winter from the slew of easy listening-to-soft-AC conversions, AC's numbers were off slightly this spring.

- Easy listening's share of the audience has been nearly halved, going from 6.9% a year ago to 3.6% this spring, and down from a 5.0 share in the winter. But easy's demise was not good news for most of the formats that should have benefited from it—AC, adult standards, and country. Instead, it seems to have boosted 35-64 numbers for two unlikely beneficiaries: top 40 and album rock.

- After phenomenal growth for the last three books, urban radio leveled off this time, going only 9.0-9.1 12-plus. So did Spanish-language radio, which held at a 4.0 this time.

Arbitron uses Billboard's format data for all radio stations in the 79 continuous measurement markets to compile quarterly format information. National 12-plus shares are displayed on this page. Information on major dayparts and demos appears on this page and page 17, respectively.

ROCK THIS TOWN

Without its classic or modern rock brethren tallied in, mainstream album rock was only the sixth-largest radio format during the winter. This time, it's up 8.4-9.8 12-plus, good for No. 4. And if you do add classic and modern stations, rock has a 14.1 share, just behind top 40's 14.4. Album rockers had phenomenal come growth this time out, going from 1,595,900 listeners in the measured markets to 1,844,100—a gain of almost 250,000 people.

Album rock was up in every major demo and daypart this spring. Many industry observers have attributed its growth to disgruntled top 40 listeners who, they contend, were driv-

en away from the format by its emphasis on rap and dance music during the spring.

But top 40 was up slightly this time, going 14.2-14.4. While that's still down considerably from a 15.9 share in spring 1989, it tends to negate the theory that angry males, no longer interested in doing "The Humpty Dance," left for rock radio en masse. So does the fact that its men 18-plus number this time was stable at a 10.0 and its female 18-plus share was up 11.9-12.5, even in the face of respective 12.3-14.1 and 5.1-6.3 gains at rock radio.

Rock's rise in the spring more than restored the erosion it suffered in most demos over the last year. In afternoons, for example, it was up 9.2-10.7, up from a 9.7 in spring 1989. In 18-34, it was up 16.9-18.4 vs. a 17.8 a year ago. In men, it had fallen from a 13.2 to a 12.3 before returning to a 14.1.

THE OTHER EXODUS

Rather than stemming from a top 40 exodus, the rock rise may actually have been related to sharp drops at another favorite format of adult males, news/talk. N/T radio was down 12.1-11.4 12-plus and it was down in every major daypart and demo except nights. In adult males, it was down 13.7-12.9.

The overall N/T drop can be attributed to the fact that it had neither fall's news events (i.e., the opening of Eastern Europe, Hurricane Hugo, etc.), or winter weather to help it this time, although its fortunes will presumably be reversed this fall as the effects of the Mideast crisis kick in.

N/T's saving grace this spring is clearly baseball. The format is up in all demos at night and up 11.8-12.7 12-plus. It is down in every demo in every other daypart. Even so, baseball's benefit to radio seems to have eroded at least slightly since last spring, when N/T had an 11.7 12-plus.

News/talk came was down by 161,800 listeners this time. Album rock's drop and subsequent rebound seems to match with N/T's rise and eventual decline, suggesting that a number of its former listeners finally came back to music radio this time. (If album rock's gain does represent top 40's decline, it means that listeners either went to N/T or switched the radio off for nine months before making rock their new format choice.)

EVERYTHING OLD REBOUNDS AGAIN

The N/T phenomenon also seems to explain a particularly good spring book for oldies radio. That format had fallen 6.1-5.7 over the last nine months. This time it was back up to a 6.5 12-plus with almost 150,000 new listeners.

Oldies probably got some help this time from the near-destruction of

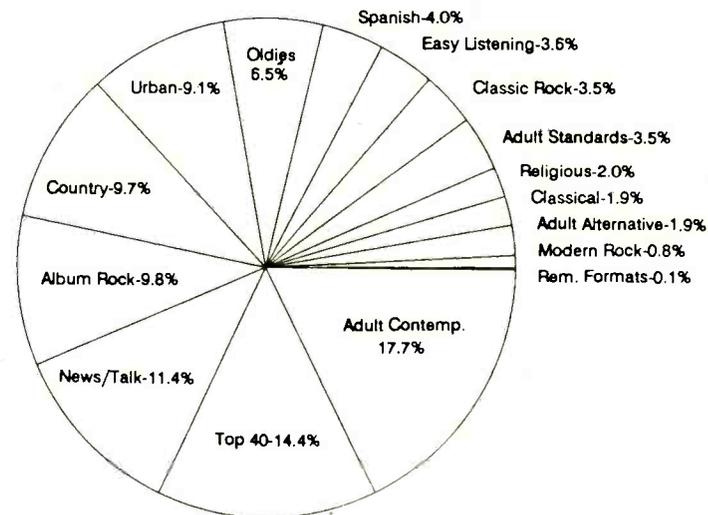
easy listening. In 35-64, where it had barely eroded from an 8.7 nine months ago, it was up 8.5-9.8, its biggest demographic gain. In 18-34, on the other hand, it was off 4.8-4.7, down from a 5.6 a year ago.

Just as oldies research has shown that the format's strongest records never burn out, the numbers imply

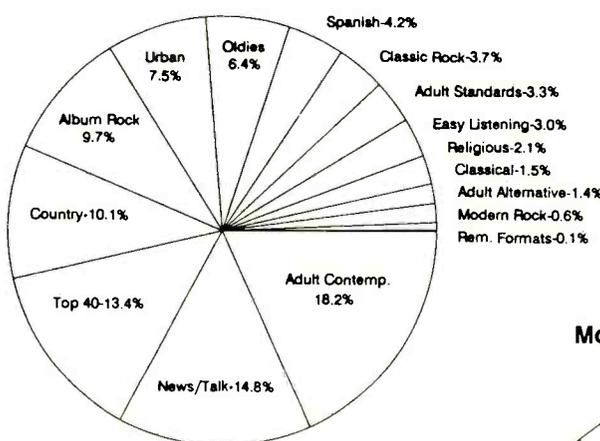
(Continued on page 17)

FORMAT SHARE/SPRING '90 ARBITRONS

Persons 12+
Monday-Sunday 6 a.m.-Midnight

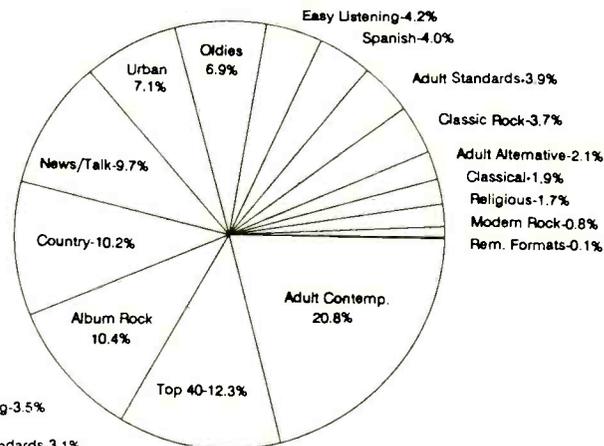


Persons 12+
Monday-Friday 6-10 a.m.

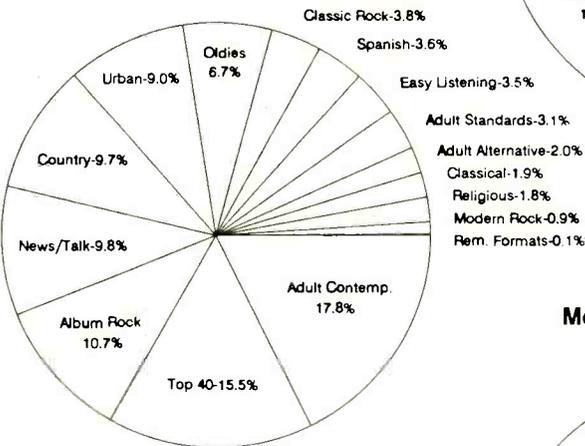


FORMAT SHARE BY DAYPART SPRING '90 ARBITRONS

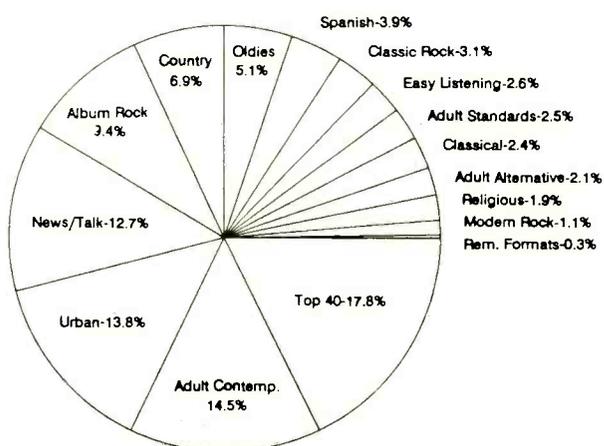
Persons 12+
Monday-Friday 10 a.m.-3 p.m.



Persons 12+
Monday-Friday 3-7 p.m.



Persons 12+
Monday-Friday 7 p.m.-Midnight



Source:
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STEVIE RAY VAUGHAN

Epic's pride and joy

1954-1990

The Emperor's New Flag: Radio Vs. Sinead; Q107 Softer; Norfolk Country War Tighter

RADIO'S RESPONSE to the news that Sinead O'Connor had refused to let the national anthem be played before her Aug. 24 show on the Jersey Shore was swift. Among the numerous stations banning O'Connor were **WHTZ** (Z100) and **WPLJ** New York and New Jersey outlets **WDHA** Morristown and **WSUS** Franklin. Typical of the public responses was Z100 PD **Steve Kingston**, who told the *New York Post*, "No anthem. No hair. No more hits on Z100. Let her have a nice career in some other country."

Album **WMMS** Philadelphia's **John DiBella** handed out 3,500 American flags before O'Connor's Aug. 27 Philadelphia show. Rival **WEGX** camped outside her show, held at an outdoor venue, and played the national anthem for about an hour. **WFLY** Albany, N.Y., was also planning to hand out flags at press time. **WMJQ** Buffalo, N.Y., not only planned to pass out flags, but was encouraging listeners to sing *The Star Spangled Banner* when O'Connor came on stage. **WMJQ** was also offering O'Connor a one-way trip to Baghdad, Iraq.

As with this summer's ban of k.d. lang by some country stations, dropping O'Connor's records isn't that drastic a change for many people. "Nothing Compares 2 U" is in recurrent at most top 40s. "The Emperor's New Clothes" didn't make recurrent. *Chrysalis* plans to release a video on the track "Three Babies" but won't work it as a single until it sees how the current situation plays out.

O'Connor's spokeswoman, **Elaine Schock**, says that stations "banning" Sinead are "doing it for publicity purposes. I don't believe that any of their protests are heartfelt." She is also upset that none of the stations involved called her to discuss O'Connor's reasons for not wanting any national anthem played before her concerts. She has an ally in DiBella—who says he was more concerned about O'Connor's actions from a censorship angle. Other stations, he says, are "wrapping themselves in the flag," he says. "This has nothing to do with Saudi Arabia, Roseanne Barr, or flag-burning."

Meanwhile, in a touching show of unity during a national crisis, when full-service AC **WKRC** Cincinnati ran a low-priced gas promotion, *Jacor*-owned rival **WLW** brought a semi-truck that hauled its moving billboard, its station vehicle, and its 35-foot inflatable through the line, then went across the street and passed out coupons for free gas elsewhere.

PROGRAMMING: Q107 SOFTENS

By the time you read this, **WRQX** Washington, D.C., should have become the latest mainstream top 40 to go more adult. Look for it to keep the **WRQX** calls, but not its Q107 nickname of the last 11 years. As does **KHMX** Houston, it will play more '80s gold than other top 40s. Morning man **Jack Diamond** has resigned at **KSON** San Diego, reportedly to join **WRQX**'s morning team, leaving **KSON** with a morning opening. Also at **KSON**, **Mike Brady** goes from middays to afternoons. Night jock **Nick Upton** replaces him.

When the sale of **WGH-FM** Norfolk, Va., collapsed, rumors that the top 40 station was going country prompted oldies **WZCL** to make its move last Wednesday, becoming Country 105 under PD **Keith Hill**. But it didn't stop **WGH-FM** from changing under new station manager **Russ Schell**, OM of **WFMS** Indianapolis. The entire staff will stay, except for PD **Tony Macrini**.

There are two major changes involving Atlanta programmers this week. At album **WKLS**, **Michael Hughes** from co-owned **WFBQ** Indianapolis is the new PD, replacing **Bill Pugh**. And **Herb Crowe**, last OM at country **WYAY/WYAI**, has resur-



by Sean Ross with Craig Rosen & Phyllis Stark

faced as the new VP/programming at **WLVH-FM** Hartford, Conn., which should be on the air around the time you read this.

After a year as OD/PD for adult standards/AC **KIXI/KMGI** Seattle, **Rob Sisco** has resigned to return to San Francisco, where his wife, **Lynne Simon**, is still NSM for top 40 **KXXX** (X100). **KMGI** is remaining up-tempo AC, but will become more conservative musically and drop its I107.7 nickname.

At urban **KHUL** (Kool 101) Memphis, **Mike Bailey** has been named PD. He previously programmed **KHUL**'s gospel AM **KWAM**, but also worked for crosstown AC **WRVR**. **Dave Brown** from religious **WMQM** is the new OM for **KWAM**. **Terry Alexander** from **WRMX** Nashville joins for middays on the FM. Look for **KHUL** to lean more mainstream under consultant **B.J. Barry**.

At adult alternative **WBOS** Boston, PD **Bob Brooks** and APD/night jock **Tom Newmann** are out. **Bill Smith** from crosstown **WZLX** joins for mornings. **Loretta Crawford** moves to nights; her former partner **Ed Wood** returns to swing duties. Former **WWWE** Cleveland OM **David George**, after several months as network sports/production manager, has been upped to PD. Album **WQFM** Milwaukee PD **Dave London** has resigned; MD **Dan Hansen** is interim PD.

Although **WTDR** Charlotte, N.C., has softened its up-tempo, rock-leaning "Thunder Country" approach recently, another station has picked up the slogan and format. **KNTF** Riverside/San Bernardino, Calif., won't have as hard a rock edge as **WTDR** once had; it has already been gradually leaning more up-tempo since PD **Kevin O'Neill** took over last January. Meanwhile, former **KNTF** morning partner **Lee Scott** is now doing middays on rival **KWDJ**.

Adult alternative **KNUA** Seattle

has dropped those calls and its "Sound FM" slogan and is now **KKNW**, "Seattle's New 106.9." **Gary Wolter**, from AA **KLSK** Santa Fe, N.M., is the new MD. **Eric Dahlberg**, from **KQPT** Sacramento, Calif., is now p.m. drive. At co-owned **KKSF** San Francisco, **Dore Steinberg**, from noncommercial **KCSM**, is the new MD. And Breeze AA affiliate **KKGR** Portland, Ore., has completed its transition to N/T.

In a surprise move, country **WTQR** Winston Salem, N.C., PD **Les Acree** has been named PD at similarly formatted **WIVK** Knoxville, Tenn., replacing 34-share PD **Mike Carta**, who will stay at the station through next month, and can be reached at 615-588-6511. **WTQR**'s AM station **WSJS**, meanwhile, has switched from adult standards to N/T.

Former **WKRC** Cincinnati PD **Gary King** has resurfaced as GM of oldies/top 40 combo **WLFN/WLXR** LaCrosse, Wis., replacing **Kevin Gephart**. Also at **WKRC**, nighttime talk hosts **J.B. Miller** and **Joe Lomas** are out, and have been replaced by ABC network programming. **Colin Flynn** from **KKPR** (Power 99) Kearney, Neb., is the new PD/p.m. driver at album **KFMQ** Lincoln, Neb. **George Kravis II**, embattled owner of **KGTO/KRAV** Tulsa, Okla., has stepped down from active management of the station pending the resolution of drug and pornography charges against him. GM **Jim Van Sickle** assumes his duties.

Top 40 **KISQ** Corpus Christi, Texas, is now Satellite Music Network oldies outlet **KCGR**. PD **Rick Davis** is out; night jock **Bill Woody** replaces him. Other jocks are still there as board ops, including **Willy Sancho**, who can be reached at 512-854-8473. **WABB-AM** Mobile, Ala., formerly a simulcast top 40 outlet, has gone talk under GSM **Joe Vincents** and OM/PD/morning host **Scott Sands**, previously with AC **WXL** Baton Rouge and rival outlet **WKR**-FM.

50,000-watt AC **WDXZ** Charleston, S.C., becomes urban Foxy 104 under GM **A.J. Jenkins** and veteran PD/morning man **Don "Early" Allen**, last morning man at **WDDM** Columbia, S.C. Record folks should call him at 803-881-1400. **WZAT** Savannah, Ga., PD **Brady McGraw** is leaving. **Ray Williams** is interim PD. Oldies **WEEP** Pittsburgh goes business N/T. GSM **Paul Kress** is station manager. **WRBQ** Tampa, Fla.'s **John O'Rourke** is the PD of new top 40 **WBBE** (B106) Fort Wayne, Ind., the former **WZRQ**.

CMA NAMES WINNERS

These are the winners of the Country Music Assn.'s 1990 broadcast awards. The awards will be presented at CMA's Oct. 9 membership meeting in Nashville; the winners will be recognized the night before on the CMA Awards.

Station Of The Year: **WPOC** Baltimore (large market); **KASE** Austin, Texas (medium market); **KHAK** Cedar Rapids, Iowa (small market).

Best GM: **Dan Halyburton**, **KPLX** Dallas (large); **Jerdan Bullard**, **WZZK** Birmingham, Ala. (medium); **Mary Quass**, **KHAK** Cedar Rapids,

newslines...

HAROLD BAUSEMER has been named GM of comedy/nostalgia outlet **WRCA** Boston, replacing **Ed Brown**, who remains the station president. He was last at **WEAN** Providence, R.I.

TIM SPIRES is the new GM at suburban Chicago's **WCFL**, replacing **Pat Etzkin**. He was with **WDIF** Marion, Ohio.

Iowa (small).

Best PD: **Bobby Kraig**, **KPLX** (large); **Mike Carta**, **WIVK** Knoxville, Tenn. (medium); **Tim Closson**, **KHAK** (small).

Best MD: **Mac Daniels**, **KPLX** (large); **Bob Sterling**, **WZZK** (medium); **Jeff Winfield**, **KHAK** (small).

Personality Of The Year: **Harmon & Evans**, **KPLX** (large); **Cliff Dumas**, **CHAM** Hamilton, Ontario (medium); **Bobby Cook**, **WKYQ** Paducah, Ky.

PEOPLE: SHANNON CHANGES MANOR

After more than a year of flying solo, **Scott Shannon** has a new morning partner at top 40/rock **KQLZ** (Pirate Radio) Los Angeles. **Katie Manor** previously did nights at modern rock rival **KROQ** and had also done mornings at **XETRA-FM** (91X) San Diego. **April Whitney** has returned to **KROQ** as a part-timer, but the station is still looking for a permanent replacement for Manor.

Ed Volkman, morning man at **WBBM-FM** (B96) Chicago was, at press time, in stable condition after emergency surgery for what he thought was an ulcer, but which turned out to be pancreatitis. Ironically, his partner, **Joe Bohannon**, was supposed to be "buried alive" to raise money for the local Boys' Club several days later.

Del DeMontreux is out of mornings at easy listening **WPAT** New York. Night jock **Jan Ochs** is replacing him for now. Across town, part-timer **Jay Diamond** is the new morning man at N/T **WABC**. News veteran **Kathleen Maloney**, who had been half of the interim show, is gone. And **Doug Frye**, best known for a stint at album **WHJY** Providence, R.I., is the new night jock at modern **WDRE** Long Island, N.Y.

A number of lineup changes at album **WMMS** Cleveland this week. **Matt The Cat** returns to middays as **Craig "Killer" Kilpatrick** goes to weekends. In addition, **WMMS**' night shift is now known as "Gonzo Radio," and is similar to **KLOL** Houston's hard-rocking "Outlaw Radio." **Rocko The Rock Dog** remains host.

At oldies **WXTR** Washington, D.C., former **WMZQ** night jock **Dave Kellogg** is now doing mornings, replacing **Bill Bailey**. **Kenny Noble** crosses from **KYXY** San Diego to soft AC rival **KJQY**, replacing **Jim Doyle**, who becomes APD. Night jock **Joe Cassidy** has been upped to MD at AC **WTMX** Chicago.

At top 40 **WBZZ** (B94) Pittsburgh, night jock **Zak Zsabo** is APD; **Jeff Tyson** keeps his airshift. **Big Al & Scoop** from **WKLC** Charleston, W.Va., are the new a.m. team at **WONE-FM** Akron, Ohio, replacing **Brian Fowler & Joe Cronauer**, who head to **KAZY** Denver. Production man **Kurt St. Thomas** is now MD at modern **WFNX** Boston; **Troy Smith** assumes his duties.

KKDA Dallas midday host **Lynn Haze** goes to RCA in L.A. **Al Luv** assumes her duties as Young Black Programmers Coalition president. **Mike Evans** from **WUJM** Charleston, S.C., joins **Pam Wells** in mornings at **WHRK** Memphis.

At **WXXL** Orlando, Fla., **Bobby Knight**, last with **WKQD** Huntsville, Ala., joins as morning sidekick. **Doc Holliday** from **WNVZ** Norfolk, Va., is now doing afternoons. **Bubba The Love Sponge** is now doing nights.

Former **WHTQ** Orlando jock **Raffi Contigo**, most recently with *Metro Traffic* in Miami, joins top 40/dance **WPOW** (Power 96) Miami for weekends. Another ex-**WHTQ**'er, **Patty Cheeks**, is now doing late nights on an interim basis at **WRBQ** (Q105) Tampa, Fla. **Steve Michaels** is upped to MD at AC **WNLT** Tampa. He had been handling those duties since former PD **Chuck Crane** left. **Lady Dee** from urban **WYFX** West Palm Beach, Fla., is now doing middays at **WEDR** Miami. **WEDR**'s **Steven J. Gray** is going across town to urban **WHQT**.

Jacksonville morning radio veteran **Arthur Crofton**, last with **WOKV/WAIV**, joins **Ron Foster** in a.m. drive at **WEJZ** (Lite 96.1). **Gary Owen**, formerly with AC **KMGL** Oklahoma City, is the new morning man at rival **KKNG**, replacing **Jerry Dean**. **Jim Bosh**, last the morning man at **WPHR** Cleveland, is the new morning man at **WTFX** Madison, Wis.

At oldies **KISS-FM** San Antonio, Texas, **Tim Cassidy** from **KOLT** Albuquerque, N.M., rejoins former partner **Tomm Rivers** in mornings. **Linda Garcia**, from crosstown **KITY**, joins for nights. Also, **Catherine Block**, from **KTSA**, heads to AC **WAXY** Miami for middays. **Rockin' Rhonda** goes from swing to nights at album **WKDF** Nashville.

J.J. Riley, the former MD at **WXXX** Burlington, Vt., is the new MD/late nighter at **WRQN** Toledo, Ohio, replacing **Trey Alexander**. **Staci Kelly**, from **KRIT-FM** Fort Dodge, Iowa, joins for middays. **MD Robin Banks** is out after three years at top 40 **WJET** Erie, Pa. Call 814-459-5222.

At top 40 **WFLY** Albany, N.Y., **A.J. Jackson**, PD of crosstown **Rock 40 WVKZ-FM**, joins as MD/middays. **Sean Scott**, from **WVKZ**, is the new PM driver. **J.B. Good** goes to nights. **Shadow Michaels** becomes promotions director. **Rick Lee**, onetime PD at urban **WQQK** Nashville, is now doing nights at top 40 **WVNA-FM** Florence, Ala.

Pat St. John has been named OM at top 40/AC **CKSL/CIQM** London, Ontario; he was VP/programming at **CHNS/CHFX** Halifax, Nova Scotia. **Danny Kingsbury**, PD of AC **CKDS** Hamilton, Ontario, adds OM duties for full-service AM **CHML**; **Jeff Lumby**, from **CJFM** Montreal, is the new morning man.

Hits From Billboard 10 and
20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **Upside Down**, Diana Ross, MOTOWN
2. **Sailing**, Christopher Cross, WARNER BROS.
3. **Emotional Rescue**, Rolling Stones, ROLLING STONES
4. **All Out Of Love**, Air Supply, ARISTA
5. **Fame**, Irene Cara, RSO
6. **Magic**, Olivia Newton-John, MCA
7. **Give Me The Night**, George Benson, WARNER BROS./Q-WEST
8. **Take Your Time**, S.O.S. Band, TABU
9. **Late In The Evening**, Paul Simon, WARNER BROS.
10. **Lookin' For Love**, Johnny Lee, ASYLUM

POP SINGLES—20 Years Ago

1. **War**, Edwin Starr, GORDY
2. **Ain't No Mountain High Enough**, Diana Ross, MOTOWN
3. **Make It With You**, Bread, ELEKTRA
4. **In The Summertime**, Mungo Jerry, JANUS
5. **(They Long To Be) Close To You**, Carpenters, A&M
6. **25 Or 6 To 4**, Chicago, COLUMBIA
7. **Patches**, Clarence Carter, ATLANTIC
8. **(If You Let Me Make Love To You Then) Why Can't I Touch You?**, Ronnie Dyson, COLUMBIA
9. **Spill The Wine**, Eric Burdon & War, MGM
10. **Lookin' Out My Back Door/Long As I Can See The Light**, Creedence Clearwater Revival, FANTASY

TOP ALBUMS—10 Years Ago

1. **Emotional Rescue**, Rolling Stones, ROLLING STONES
2. **Hold Out**, Jackson Browne, ASYLUM
3. **Soundtrack**, Urban Cowboy, ASYLUM
4. **The Game**, Queen, ELEKTRA
5. **Diana**, Diana Ross, MOTOWN
6. **Christopher Cross**, WARNER BROS.
7. **Soundtrack**, Fame, RSO
8. **Give Me The Night**, George Benson, WARNER BROS.
9. **Glass Houses**, Billy Joel, COLUMBIA
10. **Against The Wind**, Bob Seger & the Silver Bullet Band, CAPITOL

TOP ALBUMS—20 Years Ago

1. **Cosmo's Factory**, Creedence Clearwater Revival, FANTASY
2. **Soundtrack**, Woodstock, COTILLION
3. **Blood, Sweat & Tears**, COLUMBIA
4. **Chicago**, COLUMBIA
5. **Deja Vu**, Crosby, Stills, Nash & Young, ATLANTIC
6. **Closer To Home**, Grand Funk Railroad, CAPITOL
7. **Tommy**, Who, DECCA
8. **Absolutely Live**, Doors, ELEKTRA
9. **Live At Leeds**, Who, DECCA
10. **John Barleycorn Must Die**, Traffic, UNITED ARTISTS

COUNTRY SINGLES—10 Years Ago

1. **Lookin' For Love**, Johnny Lee, ASYLUM
2. **Making Plans**, Porter Wagoner and Dolly Parton, RCA
3. **Crackers**, Barbara Mandrell, MCA
4. **Misery And Gin**, Merle Haggard, MCA
5. **Cowboys And Clowns/Misery Loves Company**, Ronnie Milsap, RCA
6. **That Loving You Feeling Again**, Roy Orbison & Emmylou Harris, WARNER BROS.
7. **Old Flames Can't Hold A Candle To You**, Dolly Parton, RCA
8. **Heart Of Mine**, Oak Ridge Boys, MCA
9. **It's Too Late**, Jeanne Pruett, IBC
10. **That's What I Get For Loving You**, Eddy Arnold, RCA

SOUL SINGLES—10 Years Ago

1. **Upside Down**, Diana Ross, MOTOWN
2. **Give Me The Night**, George Benson, WARNER BROS./Q WEST
3. **Can't We Try**, Teddy Pendergrass, P.I.R.
4. **The Breaks**, Kurtis Blow, MERCURY
5. **Girl, Don't Let It Get You Down**, O'Jays, TSOP
6. **Love Don't Make It Right**, Ashford & Simpson, WARNER BROS.
7. **One In A Million You**, Larry Graham, WARNER BROS.
8. **Rebels Are We**, Chic, ATLANTIC
9. **I've Just Begun To Love You**, Dynasty, SOLAR
10. **Shake Your Pants**, Cameo, CHOCOLATE CITY

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POWER PLAYLISTS™

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

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

PLATINUM

| New York | |
|----------------------|---|
| O.M.: Steve Kingston | |
| 1 | Jon Bon Jovi, Blaze Of Glory (From "Y") |
| 2 | Mariah Carey, Vision Of Love |
| 3 | Sweet Sensation, If Wishes Came True |
| 4 | Bell Biv DeVoe, Do Me! |
| 5 | Wilson Phillips, Release Me |
| 6 | Janet Jackson, Come Back To Me |
| 7 | Faith No More, Epic |
| 8 | Black Box, Everybody Everybody |
| 9 | The Righteous Brothers, Unchained Mel |
| 10 | Keith Sweat, Make You Sweat |
| 11 | Wilson Phillips, Release Me |
| 12 | M.C. Hammer, Have You Seen Her |
| 13 | Phil Collins, Something Happened On T |
| 14 | Go West, King Of Wishful Thinking (Fr |
| 15 | Prince, Thieves In The Temple |
| 16 | Johnny Gill, My, My, My |
| 17 | The Adventures Of Steve V, Dirty Cas |
| 18 | Billy Idol, Cradle Of Love (From "For |
| 19 | George Michael, Praying For Time |
| 20 | Taylor Dayne, Heart Of Stone |
| 21 | Lisa Stansfield, This Is The Right Ti |
| 22 | Stevie B, Love And Emotion |
| A23 | Faith No More, Epic |
| A24 | New Kids On The Block, Tonight |
| A25 | Janet Jackson, Black Cat |
| A26 | Cheap Trick, Can't Stop Falling Into |
| A27 | Billy Idol, L.A. Woman |
| A28 | Snap, The Power |
| A29 | Johnny Gill, Rub You The Right Way |
| A30 | En Vogue, Hold On |



| Washington | |
|---------------------|---|
| P.D.: Lorrin Palagi | |
| 1 | Wilson Phillips, Release Me |
| 2 | Janet Jackson, Come Back To Me |
| 3 | Heart, I Didn't Want To Need You |
| 4 | Keith Sweat, Make You Sweat |
| 5 | Bad English, Possession |
| 6 | Jon Bon Jovi, Blaze Of Glory (From "Y") |
| 7 | Poison, Unskinnny Bop |
| 8 | Sweet Sensation, If Wishes Came True |
| 9 | Breathe, Say A Prayer |
| 10 | TKA, I Won't Give Up On You |
| 11 | Michael Bolton, Georgia On My Mind |
| 12 | George LaMond, Look Into My Eyes |
| 13 | INXS, Suicide Blonde |
| 14 | Tony! Toni! Toné!, Feels Good |
| 15 | Beats International, Won't Talk About |
| 16 | Alias, More Than Words Can Say |
| 17 | Tyler Collins, Second Chance |
| 18 | Favorite Angel, Only Women Bleed |
| 19 | Sydney Youngblood, I'd Rather Go Blin |
| 20 | Teenage Mutant Ninja Turtles, Count O |

| Washington | |
|------------------|---------------------------------------|
| P.D.: Chuck Beck | |
| 1 | Sweet Sensation, If Wishes Came True |
| 2 | Bell Biv DeVoe, Do Me! |
| 3 | Janet Jackson, Come Back To Me |
| 4 | Wilson Phillips, Release Me |
| 5 | Mariah Carey, Vision Of Love |
| 6 | Phil Collins, Something Happened On T |
| 7 | Keith Sweat, Make You Sweat |
| 8 | The Party, Summer Vacation |
| 9 | Johnny Gill, Rub You The Right Way |
| 10 | Prince, Thieves In The Temple |
| 11 | Depeche Mode, Policy Of Truth |
| 12 | George Michael, Praying For Time |
| 13 | Soho, Hippychick |
| 14 | M.C. Hammer, Pray |
| 15 | INXS, Suicide Blonde |
| 16 | Alias, More Than Words Can Say |
| 17 | Janet Jackson, Black Cat |
| 18 | Warrant, Cherry Pie |
| EX | Favorite Angel, Only Women Bleed |

| Detroit | |
|---------------------|---|
| P.D.: Rick Gillette | |
| 1 | M.C. Hammer, Have You Seen Her |
| 2 | Bell Biv DeVoe, Do Me! |
| 3 | Jon Bon Jovi, Blaze Of Glory (From "Y") |
| 4 | Depeche Mode, Policy Of Truth |
| 5 | Poison, Unskinnny Bop |
| 6 | Wilson Phillips, Release Me |
| 7 | Janet Jackson, Come Back To Me |
| 8 | Billy Idol, Cradle Of Love (From "For |
| 9 | Kyper, Tic-Tac-Toe |
| 10 | Vanilla Ice, Ice Ice Baby |
| 11 | The Party, Summer Vacation |
| 12 | Soho, Hippychick |
| 13 | Prince, Thieves In The Temple |
| 14 | The Righteous Brothers, Unchained Mel |
| 15 | The Adventures Of Steve V, Dirty Cas |
| 16 | Johnny Gill, My, My, My |
| 17 | George Michael, Praying For Time |
| 18 | Dino, Romeo |
| 19 | The Boys, Crazy |
| 20 | Doc Box & B, Fresh, Slow Love |
| 21 | Neison, (Can't Live Without Your) Lov |
| 22 | M.C. Hammer, Pray |
| 23 | Depeche Mode, Policy Of Truth |
| 24 | After 7, Can't Stop |
| 25 | Slaughter, Fly To The Angels |
| EX | Janet Jackson, Black Cat |
| EX | Vixen, How Much Love |
| EX | Snap, Ooops Up |
| EX | Black Box, Everybody Everybody |
| EX | Favorite Angel, Only Women Bleed |
| EX | Wings, Can't Get Buft |
| EX | TKA, I Won't Give Up On You |
| EX | Candyman, Knockin' Boots |
| EX | Tommy Page, Turn On The Radio |
| EX | Glenn Medeiros Featuring Ray Parker, |
| EX | Digital Underground, Dooowtchyaik |

| Chicago | |
|-------------------|---------------------------------------|
| P.D.: Bill Gamble | |
| 1 | Mariah Carey, Vision Of Love |
| 2 | Wilson Phillips, Release Me |
| 3 | Go West, King Of Wishful Thinking (Fr |
| 4 | Bruce Hornsby & The Range, Across The |
| 5 | Janet Jackson, Come Back To Me |
| 6 | Phil Collins, Something Happened On T |
| 7 | Gloria Estefan, Cuts Both Ways |
| 8 | Paul Young, Oh Girl |
| 9 | Michael McDonald, Take It To Heart |
| 10 | George Michael, Praying For Time |
| 11 | Michael Bolton, When I'm Back On My F |
| 12 | Wilson Phillips, Hold On |
| 13 | Fleetwood Mac, Skies The Limit |
| 14 | Elton John, Club At The End Of The St |
| 15 | George Michael, Praying For Time |
| 16 | The Righteous Brothers, Unchained Mel |
| A16 | Janet Jackson, Black Cat |
| 17 | Phil Collins, Do You Remember? |
| A18 | Taylor Dayne, Heart Of Stone |
| 19 | Jude Cole, Time For Letting Go |
| A20 | Michael Bolton, Georgia On My Mind |

| San Francisco | |
|-------------------|---------------------------------------|
| P.D.: Dan O'Toole | |
| 1 | Sweet Sensation, If Wishes Came True |
| 2 | Maxi Priest, Close To You |
| 3 | Stevie B, Love And Emotion |
| 4 | Wilson Phillips, Release Me |
| 5 | Prince, Thieves In The Temple |
| 6 | Phil Collins, Something Happened On T |
| 7 | Bell Biv DeVoe, Do Me! |
| 8 | Janet Jackson, Come Back To Me |
| 9 | M.C. Hammer, Have You Seen Her |
| 10 | Keith Sweat, Make You Sweat |
| 11 | The Time, Jerk Out |
| 12 | After 7, Can't Stop |
| 13 | Brother Beyond, The Girl I Used To Kn |
| 14 | Taylor Dayne, Heart Of Stone |
| 15 | Paul Young, Oh Girl |
| 16 | Mariah Carey, Vision Of Love |
| 17 | Seduction, Could This Be Love |
| 18 | Troop, All I Do Is Think Of You |
| 19 | Black Box, Everybody Everybody |
| 20 | TKA, I Won't Give Up On You |
| 21 | Lisa Stansfield, This Is The Right Ti |
| 22 | New Kids On The Block, Tonight |
| 23 | Depeche Mode, Policy Of Truth |
| 24 | Louie Louie, I Wanna Get Back With Yo |
| 25 | George Michael, Praying For Time |
| 26 | Breathe, Say A Prayer |
| 27 | Beats International, Won't Talk About |
| 28 | Pebbles, Giving You The Benefit |
| 29 | Janet Jackson, Black Cat |
| 30 | Dino, Romeo |
| EX | The Righteous Brothers, Unchained Mel |
| EX | Alias, More Than Words Can Say |
| EX | Janet Jackson, Black Cat |
| EX | Duran Duran, Violence Of Summer (Love |
| EX | Tyler Collins, Second Chance |
| EX | Guys Next Door, I Was Made For You |
| EX | Dee-Lee, Groove Is In The Heart |
| EX | Glenn Medeiros Featuring Ray Parker, |
| EX | Whispers, Innocent |
| EX | The Adventures Of Steve V, Dirty Cas |
| EX | TKA, I Won't Give Up On You |
| EX | En Vogue, Lies |

| New York | |
|-----------------|---|
| P.D.: Tom Cuddy | |
| 1 | Jon Bon Jovi, Blaze Of Glory (From "Y") |
| 2 | Bell Biv DeVoe, Do Me! |
| 3 | Sweet Sensation, If Wishes Came True |
| 4 | New Kids On The Block, Tonight |
| 5 | The Adventures Of Steve V, Dirty Cas |
| 6 | Stevie B, Love And Emotion |
| 7 | Paul Young, Oh Girl |
| 8 | M.C. Hammer, Have You Seen Her |
| 9 | The Righteous Brothers, Unchained Mel |
| 10 | Wilson Phillips, Release Me |
| 11 | Poison, Unskinnny Bop |
| 12 | Keith Sweat, Make You Sweat |
| 13 | Prince, Thieves In The Temple |
| 14 | Black Box, Everybody Everybody |
| 15 | Cheap Trick, Can't Stop Falling Into |
| 16 | Janet Jackson, Come Back To Me |
| 17 | Phil Collins, Something Happened On T |
| 18 | TKA, I Won't Give Up On You |
| 19 | Wilson Phillips, Release Me |
| 20 | Faith No More, Epic |
| 21 | Dino, Romeo |
| 22 | Johnny Gill, My, My, My |
| 23 | George Michael, Praying For Time |
| 24 | Lisa Stansfield, This Is The Right Time |
| 25 | Duran Duran, Violence Of Summer (Love |
| 26 | James Ingram, I Don't Have The Heart |
| 27 | Michael Bolton, Georgia On My Mind |
| 28 | Maxi Priest, Close To You |
| 29 | Candy Flip, Strawberry Fields Forever |
| 30 | Favorite Angel, Only Women Bleed |
| 31 | Glenn Medeiros Featuring Ray Parker, |
| 32 | Janet Jackson, Black Cat |
| A32 | Depeche Mode, Policy Of Truth |
| A33 | After 7, Can't Stop |
| A34 | Tricia Leigh Fisher, Empty Beach |
| A35 | Pebbles, Giving You The Benefit |
| A36 | INXS, Suicide Blonde |
| A37 | Vanilla Ice, Ice Ice Baby |
| A38 | Billy Idol, L.A. Woman |
| A39 | M.S. Adventurers, Undeniable |
| A40 | Laura Branigan, Never In A Million Y |
| EX | Breathe, Say A Prayer |
| EX | Tommy Page, Turn On The Radio |
| EX | Teenage Mutant Ninja Turtles, Count O |



| Boston | |
|--------------------|---------------------------------------|
| P.D.: Steve Rivers | |
| 1 | Bell Biv DeVoe, Do Me! |
| 2 | M.C. Hammer, Have You Seen Her |
| 3 | Janet Jackson, Come Back To Me |
| 4 | Stevie B, Love And Emotion |
| 5 | Sweet Sensation, If Wishes Came True |
| 6 | Billy Idol, Cradle Of Love (From "For |
| 7 | Wilson Phillips, Release Me |
| 8 | Prince, Thieves In The Temple |
| 9 | The Righteous Brothers, Unchained Mel |
| 10 | Phil Collins, Something Happened On T |
| 11 | Favorite Angel, Only Women Bleed |
| 12 | Mariah Carey, Vision Of Love |
| 13 | Taylor Dayne, Heart Of Stone |
| 14 | Poison, Unskinnny Bop |
| 15 | Keith Sweat, Make You Sweat |
| 16 | The Adventures Of Steve V, Dirty Cas |
| 17 | Prince, Thieves In The Temple |
| 18 | Lisa Stansfield, This Is The Right Ti |
| 19 | Janet Jackson, Black Cat |
| 20 | M.C. Hammer, Pray |
| 21 | Breathe, Say A Prayer |
| 22 | After 7, Can't Stop |
| 23 | Glenn Medeiros Featuring Ray Parker, |



| Washington | |
|------------------|---------------------------------------|
| P.D.: Chuck Beck | |
| 1 | Sweet Sensation, If Wishes Came True |
| 2 | Bell Biv DeVoe, Do Me! |
| 3 | Janet Jackson, Come Back To Me |
| 4 | Wilson Phillips, Release Me |
| 5 | Mariah Carey, Vision Of Love |
| 6 | Phil Collins, Something Happened On T |
| 7 | Keith Sweat, Make You Sweat |
| 8 | The Party, Summer Vacation |
| 9 | Johnny Gill, Rub You The Right Way |
| 10 | Prince, Thieves In The Temple |
| 11 | Depeche Mode, Policy Of Truth |
| 12 | George Michael, Praying For Time |
| 13 | Soho, Hippychick |
| 14 | M.C. Hammer, Pray |
| 15 | INXS, Suicide Blonde |
| 16 | Alias, More Than Words Can Say |
| 17 | Janet Jackson, Black Cat |
| 18 | Warrant, Cherry Pie |
| EX | Favorite Angel, Only Women Bleed |



| Detroit | |
|---------------------|---|
| P.D.: Rick Gillette | |
| 1 | M.C. Hammer, Have You Seen Her |
| 2 | Bell Biv DeVoe, Do Me! |
| 3 | Jon Bon Jovi, Blaze Of Glory (From "Y") |
| 4 | Depeche Mode, Policy Of Truth |
| 5 | Poison, Unskinnny Bop |
| 6 | Wilson Phillips, Release Me |
| 7 | Janet Jackson, Come Back To Me |
| 8 | Billy Idol, Cradle Of Love (From "For |
| 9 | Kyper, Tic-Tac-Toe |
| 10 | Vanilla Ice, Ice Ice Baby |
| 11 | The Party, Summer Vacation |
| 12 | Soho, Hippychick |
| 13 | Prince, Thieves In The Temple |
| 14 | The Righteous Brothers, Unchained Mel |
| 15 | The Adventures Of Steve V, Dirty Cas |
| 16 | Johnny Gill, My, My, My |
| 17 | George Michael, Praying For Time |
| 18 | Dino, Romeo |
| 19 | The Boys, Crazy |
| 20 | Doc Box & B, Fresh, Slow Love |
| 21 | Neison, (Can't Live Without Your) Lov |
| 22 | M.C. Hammer, Pray |
| 23 | Depeche Mode, Policy Of Truth |
| 24 | After 7, Can't Stop |
| 25 | Slaughter, Fly To The Angels |
| EX | Janet Jackson, Black Cat |
| EX | Vixen, How Much Love |
| EX | Snap, Ooops Up |
| EX | Black Box, Everybody Everybody |
| EX | Favorite Angel, Only Women Bleed |
| EX | Wings, Can't Get Buft |
| EX | TKA, I Won't Give Up On You |
| EX | Candyman, Knockin' Boots |
| EX | Tommy Page, Turn On The Radio |
| EX | Glenn Medeiros Featuring Ray Parker, |
| EX | Digital Underground, Dooowtchyaik |



| Chicago | |
|-------------------|---|
| P.D.: Brian Kelly | |
| 1 | Sweet Sensation, If Wishes Came True |
| 2 | Jon Bon Jovi, Blaze Of Glory (From "Y") |
| 3 | Mariah Carey, Vision Of Love |
| 4 | Janet Jackson, Come Back To Me |
| 5 | Poison, Unskinnny Bop |
| 6 | Faith No More, Epic |
| 7 | Go West, King Of Wishful Thinking (Fr |
| 8 | M.C. Hammer, Have You Seen Her |
| 9 | Phil Collins, Something Happened On T |
| 10 | The Time, Jerk Out |
| 11 | Wilson Phillips, Release Me |
| 12 | Bell Biv DeVoe, Do Me! |
| 13 | Neison, (Can't Live Without Your) Lov |
| 14 | Indecent Obsession, Tell Me Something |
| 15 | New Kids On The Block, Tonight |
| 16 | Taylor Dayne, Heart Of Stone |
| 17 | Wilson Phillips, Release Me |
| 18 | Depeche Mode, Policy Of Truth |
| 19 | Paul Young, Oh Girl |
| 20 | Stevie B, Love And Emotion |
| 21 | George Michael, Praying For Time |
| 22 | Depeche Mode, Enjoy The Silence |
| 23 | The Righteous Brothers, Unchained Mel |
| 24 | Dino, Romeo |
| 25 | Michael Bolton, Georgia On My Mind |
| 26 | Duran Duran, Violence Of Summer (Love |
| 27 | Concrete Blonde, When I'm Back On My F |
| 28 | Glenn Medeiros Featuring Ray Parker, |
| 29 | Janet Jackson, Black Cat |
| 30 | Breathe, Say A Prayer |
| A | Warrant, Cherry Pie |



| San Francisco | |
|-------------------|---------------------------------------|
| P.D.: Dan O'Toole | |
| 1 | Sweet Sensation, If Wishes Came True |
| 2 | Maxi Priest, Close To You |
| 3 | Stevie B, Love And Emotion |
| 4 | Wilson Phillips, Release Me |
| 5 | Prince, Thieves In The Temple |
| 6 | Phil Collins, Something Happened On T |
| 7 | Bell Biv DeVoe, Do Me! |
| 8 | Janet Jackson, Come Back To Me |
| 9 | M.C. Hammer, Have You Seen Her |
| 10 | Keith Sweat, Make You Sweat |
| 11 | The Time, Jerk Out |
| 12 | After 7, Can't Stop |
| 13 | Brother Beyond, The Girl I Used To Kn |
| 14 | Taylor Dayne, Heart Of Stone |
| 15 | Paul Young, Oh Girl |
| 16 | Mariah Carey, Vision Of Love |
| 17 | Seduction, Could This Be Love |
| 18 | Troop, All I Do Is Think Of You |
| 19 | Black Box, Everybody Everybody |
| 20 | TKA, I Won't Give Up On You |
| 21 | Lisa Stansfield, This Is The Right Ti |
| 22 | New Kids On The Block, Tonight |
| 23 | Depeche Mode, Policy Of Truth |
| 24 | Louie Louie, I Wanna Get Back With Yo |
| 25 | George Michael, Praying For Time |
| 26 | Breathe, Say A Prayer |
| 27 | Beats International, Won't Talk About |
| 28 | Pebbles, Giving You The Benefit |
| 29 | Janet Jackson, Black Cat |
| 30 | Dino, Romeo |
| EX | The Righteous Brothers, Unchained Mel |
| EX | Alias, More Than Words Can Say |
| EX | Janet Jackson, Black Cat |
| EX | Duran Duran, Violence Of Summer (Love |
| EX | Tyler Collins, Second Chance |
| EX | Guys Next Door, I Was Made For You |
| EX | Dee-Lee, Groove Is In The Heart |
| EX | Glenn Medeiros Featuring Ray Parker, |
| EX | Whispers, Innocent |
| EX | The Adventures Of Steve V, Dirty Cas |
| EX | TKA, I Won't Give Up On You |
| EX | En Vogue, Lies |



| Los Angeles | |
|-----------------------|---------------------------------------|
| P.D.: Sunny Joe White | |
| 1 | Bell Biv DeVoe, Do Me! |
| 2 | Stevie B, Love And Emotion |
| 3 | The Adventures Of Steve V, Dirty Cas |
| 4 | Cliff Richard, Stronger Than That |
| 5 | Black Box, Everybody Everybody |
| 6 | Paul Young, Oh Girl |
| 7 | Indecent Obsession, Tell Me Something |
| 8 | Prince, Thieves In The Temple |



| Pittsburgh | |
|---------------------|---|
| P.D.: Danny Clayton | |
| 1 | Aerosmith, The Other Side |
| 2 | Poison, Unskinnny Bop |
| 3 | Jon Bon Jovi, Blaze Of Glory (From "Y") |
| 4 | Wilson Phillips, Release Me |
| 5 | Janet Jackson, Come Back To Me |
| 6 | Phil Collins, Something Happened On T |
| 7 | Keith Sweat, Make You Sweat |
| 8 | Nikki, Notice Me |
| 9 | Faith No More, Epic |
| 10 | New Kids On The Block, Tonight |
| 11 | Phil Collins, Something Happened On T |
| 12 | M.C. Hammer, Have You Seen Her |
| 13 | Paul Young, Oh Girl |
| 14 | Prince, Thieves In The Temple |
| 15 | Don Henley, How Bad Do You Want It? |
| 16 | Bell Biv DeVoe, Do Me! |
| 17 | St. Paul, Stranger To Love |
| 18 | Depeche Mode, Enjoy The Silence |
| 19 | Slaughter, Fly To The Angels |
| 20 | Billy Idol, Cradle Of Love (From "For |
| 21 | Brother Beyond, The Girl I Used To Kn |
| 22 | Dino, Romeo |
| 23 | Taylor Dayne, Heart Of Stone |
| 24 | Winger, Can't Get Enuff |
| 25 | George Michael, Praying For Time |
| 26 | Michael Bolton, Georgia On My Mind |
| 27 | The Righteous Brothers, Unchained Mel |
| 28 | Janet Jackson, Black Cat |
| 29 | Indecent Obsession, Tell Me Something |
| 30 | Glenn Medeiros Featuring Ray Parker, |
| 31 | Concrete Blonde, Joey |
| 32 | Warrant, Cherry Pie |
| EX | INXS, Suicide Blonde |
| EX | Alias, More Than Words Can Say |
| EX | Lisa Stansfield, This Is The Right Ti |



| Atlanta | |
|------------------|---------------------------------------|
| P.D.: Rick Stacy | |
| 1 | Wilson Phillips, Release Me |
| 2 | Go West, King Of Wishful Thinking (Fr |
| 3 | Johnny Gill, Rub You The Right Way |
| 4 | Bell Biv DeVoe, Do Me! |
| 5 | Wilson Phillips, Release Me |
| 6 | Janet Jackson, Come Back To Me |
| 7 | Phil Collins, Something Happened On T |
| 8 | Poison, Unskinnny Bop |
| 9 | Maxi Priest, Close To You |
| 10 | Cheap Trick, Can't Stop Falling Into |
| 11 | Phil Collins, Something Happened On T |
| 12 | Taylor Dayne, Heart Of Stone |
| 13 | Faith No More, Epic |
| 14 | The Adventures Of Steve V, Dirty Cas |
| 15 | James Ingram, I Don't Have The Heart |
| 16 | Prince, Thieves In The Temple |
| 17 | Lisa Stansfield, This Is The Right Ti |
| 18 | Depeche Mode, Policy Of Truth |
| 19 | Janet Jackson, Black Cat |
| 20 | George Michael, Praying For Time |
| 21 | Neison, (Can't Live Without Your) Lov |
| 22 | Jude Cole, Time For Letting Go |
| 23 | After 7, Can't Stop |
| 24 | Sydney Youngblood, I'd Rather Go Blin |
| 25 | Dino, Romeo |
| 26 | The Righteous Brothers, Unchained Mel |
| 27 | Soho, Hippychick |
| 28 | Stevie B, Love And Emotion |
| 29 | Whispers, Innocent |
| A29 | Glenn Medeiros Featuring Ray Parker, |
| 30 | Breathe, Say A Prayer |
| EX | Alias, More Than Words Can Say |
| EX | Pebbles, Giving You The Benefit |
| EX | Paul Young, Oh Girl |
| EX | Johnny Gill, My, My, My |



TOP 40/ROCK



Table of Top 40/Rock songs for Los Angeles, P.D.: Scott Shannon. Includes tracks like 'Don Henley, How Bad Do You Want It?' and 'The Righteous Brothers, Unchained Mel'.



Table of Top 40/Rock songs for Dallas, P.D.: Joel Folger. Includes tracks like 'Poison, Unskippy Bop' and 'Jon Bon Jovi, Blaze Of Glory'.



Table of Top 40/Rock songs for San Francisco, P.D.: Keith Naftaly. Includes tracks like 'Doc Box & B. Fresh, Slow Love' and 'Johnny Gill, My, My, My'.



Table of Top 40/Rock songs for Washington D.C., P.D.: Donnie Simpson. Includes tracks like 'Janet Jackson, Come Back To Me' and 'The Winans, A Friend'.

TOP 40/DANCE



Table of Top 40/Dance songs for New York, P.D.: Joel Salkowitz. Includes tracks like 'Black Box, Everybody Everybody' and 'Bell Biv DeVoe, Do Me!'.



Table of Top 40/Dance songs for Chicago, P.D.: Dave Shales. Includes tracks like 'Janet Jackson, Come Back To Me' and 'Seduction, Could This Be Love'.



Table of Top 40/Dance songs for Los Angeles, P.D.: Jeff Wyatt. Includes tracks like 'M.C. Hammer, Have You Seen Her' and 'Bell Biv DeVoe, Do Me!'.



Table of Top 40/Dance songs for Philadelphia, P.D.: James Alexander. Includes tracks like 'Tony! Toni! Toné!, Feels Good' and 'Whispers, Innocent'.



Minneapolis P.D.: Greg Strassel

Table of Top 40/Dance songs for Minneapolis, P.D.: Greg Strassel. Includes tracks like 'Prince, Thieves In The Temple' and 'The Time, Jerk Out'.



Table of Top 40/Dance songs for St. Louis, P.D.: Lyndon Abell. Includes tracks like 'Wilson Phillips, Release Me' and 'Cyber, Tic-Tac-Toe'.

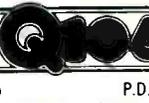


Table of Top 40/Dance songs for San Diego, P.D.: Garry Wall. Includes tracks like 'Bell Biv DeVoe, Do Me!' and 'Doc Box & B. Fresh, Slow Love'.

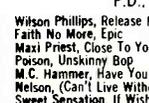


Table of Top 40/Dance songs for Seattle, P.D.: Tom Hutyler. Includes tracks like 'Wilson Phillips, Release Me' and 'Faith No More, Epic'.

Table of Top 40/Rock songs for Columbus, P.D.: Dave Robbins. Includes tracks like 'Wilson Phillips, Release Me' and 'Anita Baker, Talk To Me'.



Table of Top 40/Rock songs for Cleveland, P.D.: Cat Thomas. Includes tracks like 'Sweet Sensation, If Wishes Came True' and 'Cyber, Tic-Tac-Toe'.



Table of Top 40/Rock songs for Cincinnati, P.D.: Dave Allen. Includes tracks like 'Wilson Phillips, Release Me' and 'Poison, Unskippy Bop'.

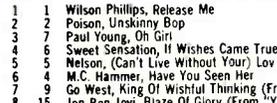


Table of Top 40/Rock songs for Milwaukee, P.D.: Mike Berlak. Includes tracks like 'Wilson Phillips, Release Me' and 'Go West, King Of Wishful Thinking'.



Table of Top 40/Rock songs for Tampa, O.M.: John Clay. Includes tracks like 'Wilson Phillips, Release Me' and 'M.C. Hammer, Have You Seen Her'.

Table of Top 40/Rock songs for Hartford, P.D.: Tom Mitchell. Includes tracks like 'Bell Biv DeVoe, Do Me!' and 'Janet Jackson, Come Back To Me'.



Table of Top 40/Rock songs for Baltimore, P.D.: Steve Perun. Includes tracks like 'Billy Idol, Cradle Of Love' and 'Gloria Estefan, Cuts Both Ways'.

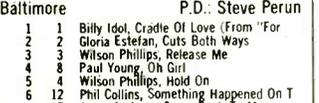


Table of Top 40/Rock songs for Miami, P.D.: Frank Amadeo. Includes tracks like 'Mariah Carey, Vision Of Love' and 'Paul Young, Oh Girl'.

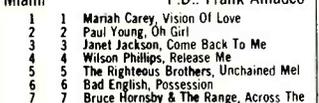


Table of Top 40/Rock songs for Tampa, O.M.: John Clay. Includes tracks like 'Wilson Phillips, Release Me' and 'M.C. Hammer, Have You Seen Her'.



Table of Top 40/Rock songs for Tampa, O.M.: John Clay. Includes tracks like 'Wilson Phillips, Release Me' and 'M.C. Hammer, Have You Seen Her'.

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ALBUM ROCK TRACKS™

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-------------------------|-----------|------------|---------------|--|---------------------------------|
| ★ ★ NO. 1 ★ ★ | | | | | |
| 1 | 2 | 2 | 8 | BLAZE OF GLORY MERCURY 875 896-4 | JON BON JOVI 1 week at No. 1 |
| 2 | 1 | 1 | 9 | BRICKYARD ROAD ATLANTIC 4-87889 | JOHNNY VAN ZANT |
| 3 | 5 | 9 | 4 | DAYS LIKE THESE Geffen LP CUT | ASIA |
| 4 | 4 | 6 | 6 | CIVIL WAR WARNER BROS. LP CUT | GUNS N' ROSES |
| ★ ★ ★ FLASHMAKER ★ ★ ★ | | | | | |
| 5 | NEW ▶ | | 1 | SUICIDE BLONDE ATLANTIC 4-87860 | INXS |
| 6 | 9 | 12 | 5 | BOYS CRY TOUGH ATCO LP CUT | BAD COMPANY |
| 7 | 10 | 14 | 6 | A NIGHT ON THE TOWN RCA LP CUT | BRUCE HORNSBY & THE RANGE |
| 8 | 12 | 10 | 5 | LIVE IT UP EPIC LP CUT | REO SPEEDWAGON |
| 9 | 6 | 8 | 9 | CAN'T GET ENUFF ATLANTIC 4-87886 | WINGER |
| 10 | 3 | 3 | 10 | GOOD CLEAN FUN EPIC LP CUT | ALLMAN BROTHERS BAND |
| 11 | 8 | 4 | 8 | CAN'T STOP FALLIN' INTO LOVE EPIC 34-74333 | CHEAP TRICK |
| 12 | 7 | 7 | 11 | JUST CAME BACK VIRGIN 4-98936 | COLIN JAMES |
| 13 | 14 | 15 | 9 | JEALOUS BEGGAR'S BANQUET 4-19688/GEFFEN | GENE LOVES JEZEBEL |
| 14 | 13 | 11 | 11 | TWICE AS HARD DEF AMERICAN LP CUT/GEFFEN | THE BLACK CROWES |
| 15 | 16 | 18 | 5 | WHILE MY GUITAR GENTLY WEEPS ARISTA LP CUT | THE JEFF HEALEY BAND |
| 16 | 11 | 5 | 10 | UNSKINNY BOP ENIGMA 44584/CAPITOL | POISON |
| 17 | 17 | 17 | 7 | HOW MUCH LOVE EMI 50302 | VIXEN |
| 18 | NEW ▶ | | 1 | TYPE EPIC LP CUT | LIVING COLOUR |
| 19 | 19 | 24 | 6 | FLY TO THE ANGELS CHRYSALIS 23527 | SLAUGHTER |
| 20 | 20 | 28 | 8 | LOVE AND AFFECTION DGC 4-19689 | NELSON |
| 21 | NEW ▶ | | 1 | YOUNG LUST MERCURY LP CUT | BRYAN ADAMS |
| 22 | 22 | 32 | 3 | LOVIN' YOU'S A DIRTY JOB ATLANTIC 4-87844 | RATT |
| ★ ★ ★ POWER TRACK ★ ★ ★ | | | | | |
| 23 | 31 | 33 | 6 | CLIFFS OF DOVER CAPITOL LP CUT | ERIC JOHNSON |
| 24 | 18 | 19 | 7 | L.A. WOMAN CHRYSALIS 23571 | BILLY IDOL |
| 25 | 15 | 13 | 13 | THE OTHER SIDE GEFFEN 4-19927 | AEROSMITH |
| 26 | NEW ▶ | | 1 | CHERRY PIE COLUMBIA 38-73510 | WARRANT |
| 27 | 32 | 41 | 3 | LOVE ME TWO TIMES MCA LP CUT | AEROSMITH |
| 28 | 28 | 36 | 4 | HANGIN' BY A THREAD MERCURY LP CUT | COMPANY OF WOLVES |
| 29 | 25 | 29 | 9 | EPIC SLASH 4-19813/REPRISE | FAITH NO MORE |
| 30 | 35 | 38 | 5 | I SAID A PRAYER SBK LP CUT | THE RED HOUSE |
| 31 | 26 | 30 | 7 | BRAVE NEW WORLD RCA LP CUT | MICHAEL PENN |
| 32 | 27 | 22 | 12 | JOEY I.R.S. 73014 | CONCRETE BLONDE |
| 33 | 36 | 40 | 6 | PUT THE MESSAGE IN THE BOX ENISGN 23507/CHRYSALIS | WORLD PARTY |
| 34 | 38 | 39 | 5 | SOMETHING HAPPENED ON THE WAY... ATLANTIC 4-87885 | PHIL COLLINS |
| 35 | 24 | 20 | 15 | COME AGAIN WARNER BROS. LP CUT | DAMN YANKEES |
| 36 | 21 | 16 | 9 | MOTHER EARTH/THIRD STONE FROM THE SUN COLUMBIA LP CUT | SANTANA |
| 37 | 37 | 44 | 4 | SAME OL' SITUATION (S.O.S.) ELEKTRA 4-64942 | MOTLEY CRUE |
| 38 | 23 | 25 | 12 | CHILD OF THE WILD BLUE YONDER A&M 1510 | JOHN HIATT |
| 39 | 30 | 23 | 13 | ACROSS THE RIVER RCA 2621 | BRUCE HORNSBY & THE RANGE |
| 40 | 34 | 27 | 8 | KNOCKIN' ON HEAVEN'S DOOR DGC LP CUT | GUNS N' ROSES |
| 41 | 29 | 26 | 11 | HOW BAD DO YOU WANT IT? GEFFEN 4-19699 | DON HENLEY |
| 42 | NEW ▶ | | 1 | CAN'T FIND MY WAY HOME SIMMONS LP CUT/RCA | HOUSE OF LORDS |
| 43 | NEW ▶ | | 1 | HIGH ENOUGH WARNER BROS. LP CUT | DAMN YANKEES |
| 44 | RE-ENTRY | | 3 | TALL, DARK HANDSOME STRANGER CAPITOL LP CUT | HEART |
| 45 | 41 | 45 | 3 | HEY JUDE POLYDOR LP CUT | PAUL MCCARTNEY |
| 46 | 50 | | 2 | MIRROR MIRROR GEFFEN LP CUT | DON DOKKEN |
| 47 | 39 | 35 | 15 | HOLY WATER ATCO 4-98944 | BAD COMPANY |
| 48 | 45 | | 2 | DECADENCE DANCE A&M 1516 | EXTREME |
| 49 | 33 | 21 | 8 | KING OF THE MOUNTAIN COLUMBIA LP CUT | MIDNIGHT OIL |
| 50 | 49 | | 2 | I WOULD LOVE TO RELATIVITY LP CUT | STEVE VAI |

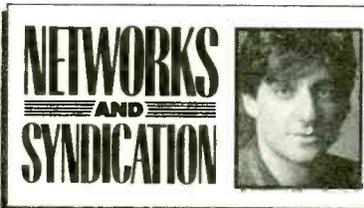
Tracks with the greatest airplay gains this week. The Flashmaker is the highest-debuting track of the week. The Power Track is the track on the chart that shows the largest increase in airplay over the week before.

RADIO

Trade Readies For Boston NAB Meet

LOS ANGELES—As usual, networks and syndicators will be out in force at the National Assn. of Broadcasters convention in Boston Sept. 12-15. Below is a rundown of some of the events program suppliers are planning to entertain current clients and lure new ones at NAB.

Westwood One will once again



by Craig Rosen

host the "Opening Night Welcome Reception," Sept. 12 from 6-8 p.m. at the Grand Ballroom of the Marriott Copley Place.

WW1 will have two hospitality suites at the Marriott. WW1/Source will be taking over the Marriott Presidential Suite. WW1 stars Dick Bartley, Scott Shannon, Timothy White, and Jeff Wyatt are set to make appearances. The Mutual Broadcasting System, NBC, and Talknet will be in the Regis Suite with hosts Ken & Daria Dolan, Peter Hackes, Mike Anson & Steve Parker, Larry King, and Bruce Williams scheduled to visit. The suites will be open from 8 p.m.-midnight on Sept. 12, and 6 p.m.-midnight on Sept. 13 and 14.

WW1 has also scheduled a few live broadcasts. Williams will broadcast live from 7-10 p.m. Sept. 13 and 14 at the Third Floor Atrium, with King live both nights from 11 p.m.-2 a.m.

CBS Radio Networks will host a "Sports Night" from 9 p.m.-1 a.m. Sept. 13 at the Marriott Copley Place Champions' Sports Bar. Scheduled to be on hand are sports commentators Hank Stram, Greg Gumbel, Jerry Coleman, and Jim Hunter. CBS will have a hospitality suite at the Marriott, open from 8-10 p.m. Sept. 12 and 6-8 p.m. Sept. 14.

ABC's big bash takes place the evening of Sept. 13 at Boston Symphony Hall with a live performance by Bruce Hornsby & the Range. "American Top 40" host Shadoe Stevens will oversee the festivities, which will also include an appearance by "Hot Mix" mix-masters Dave Rajput and Andrew Starr. ABC will occupy the presidential suite of the

1950's & 60's

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FOR WEEK ENDING SEPTEMBER 8, 1990

MODERN ROCK TRACKS™

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|---------------|-----------|------------|---------------|--|---|
| ★ ★ NO. 1 ★ ★ | | | | | |
| 1 | 5 | 5 | 8 | EVERY BEAT OF THE HEART VIRGIN 4-98937 | THE RAILWAY CHILDREN 1 week at No. 1 |
| 2 | 8 | 12 | 5 | DREAMTIME ELEKTRA 2-60961 | THE HEART THROBS |
| 3 | 1 | 6 | 5 | STOP! WARNER BROS. 0-21559 | JANE'S ADDICTION |
| 4 | 7 | 7 | 5 | VELOURIA ELEKTRA 2-66616 | PIXIES |
| 5 | 3 | 4 | 9 | THE CRYING SCENE SIRE 4-19702/REPRISE | AZTEC CAMERA |
| 6 | 9 | 13 | 4 | THE ONLY ONE I KNOW BEGGAR'S BANQUET 2690/RCA | THE CHARLATANS |
| 7 | 2 | 1 | 11 | JEALOUS BEGGAR'S BANQUET 4-19688/GEFFEN | GENE LOVES JEZEBEL |
| 8 | 6 | 3 | 9 | I'LL BE YOUR CHAUFFEUR BEGGAR'S BANQUET 2613/RCA | DAVID J |
| 9 | 18 | 25 | 3 | I'M FREE BIG LIFE 877 568-4/MERCURY | THE SOUP DRAGONS |
| 10 | 10 | 8 | 7 | PUT THE MESSAGE IN THE BOX ENISGN 23507/CHRYSALIS | WORLD PARTY |
| 11 | 11 | 10 | 8 | POST-POST-MODERN MAN ENIGMA 75551 | DEVO |
| 12 | 17 | 24 | 3 | IT'S TOO LATE VIRGIN LP CUT | BOB MOULD |
| 13 | 19 | 21 | 3 | VIOLENCE OF SUMMER CAPITOL 44608 | DURAN DURAN |
| 14 | NEW ▶ | | 1 | SUICIDE BLONDE ATLANTIC 4-86139 | INXS |
| 15 | 14 | 15 | 4 | ONE LOVE SILVERTONE 1399/RCA | THE STONE ROSES |
| 16 | 4 | 2 | 8 | HOME VIRGIN LP CUT | IGGY POP |
| 17 | 12 | 9 | 9 | STEP ON ELEKTRA 0-66624 | HAPPY MONDAYS |
| 18 | 13 | 17 | 11 | KOOL THING DGC LP CUT | SONIC YOUTH |
| 19 | 15 | 16 | 8 | GOD TONIGHT CURB 79014 | REAL LIFE |
| 20 | NEW ▶ | | 1 | TYPE EPIC 34-73575 | LIVING COLOUR |
| 21 | 27 | | 2 | TOM'S DINER A&M LP CUT | D.N.A. WITH SUZANNE VEGA |
| 22 | 16 | 11 | 6 | STRAWBERRY FIELDS FOREVER ATLANTIC 4-87875 | CANDY FLIP |
| 23 | 23 | | 2 | SENSE OF PURPOSE SIRE 4-19798/WARNER BROS. | PRETENDERS |
| 24 | 20 | 26 | 3 | LEAVE ME ALONE ENIGMA LP CUT | THE CAVEDOGS |
| 25 | 25 | | 2 | THE KING IS HALF UNDERESSED CHARISMA LP CUT | JELLYFISH |
| 26 | NEW ▶ | | 1 | HIPPYCHICK ATCO 4-96428 | SOHO |
| 27 | NEW ▶ | | 1 | SPINNIN' A&M LP CUT | SOUL ASYLUM |
| 28 | NEW ▶ | | 1 | RING OF FIRE EPIC LP CUT | SOCIAL DISTORTION |
| 29 | 29 | | 2 | DOWN ON THE RIVERBED SLASH LP CUT/WARNER BROS. | LOS LOBOS |
| 30 | 21 | 18 | 14 | JOEY I.R.S. 73014 | CONCRETE BLONDE |

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

NATIONAL ARBITRONS

(Continued from page 10)

that the format is capable of not only a second wind but also the third or fourth wind that some major-market stations are now experiencing. While those in oldies' 25-plus target may not need to hear "1-2-3" by Len Barry every day, they will always come back for it again eventually. For younger listeners, on the other hand, the novelty may have worn off, or the format's increased emphasis on 1958-64 may have sent them away.

THE DISENFRANCHISED TOP END

Easy listening was a major format one year ago. Now it's a smaller format than Spanish-language radio. And it's about even with classic rock and adult standards. Spring weather, which usually hurts easy stations, combined with the multiple format defections meant that easy lost about half its listening in every major demo and daypart. In 35-64, for example, it was off 6.9-4.8 this time, down from a 3.3 last spring. Its cume is down by 285,000 listeners since last spring.

So where did easy's disenfranchised listeners go? Despite spectacular books for some adult standards stations in markets without easy stations (i.e., KFRC San Francisco or WOKY Milwaukee), adult standards went 3.6-3.5 this time and lost about 32,000 listeners. In 35-64, it was down 4.0-3.9.

Country—a format that seemed polarized between spectacular gains at some stations and moderate drops at others—was up 9.5-9.7 this spring. But its cume growth was only 17,000 listeners. And its 35-64 number, a 13.0, is unchanged from last time. Country's growth was in 18-34 (6.9-7.2) and 25-54 (10.5-10.8), suggesting that its more current/up-tempo music did increase younger-demo listening, at least slightly. After all, you might not expect disenfranchised 55-year-old easy partisans to head for a station playing "Dumas Walker."

They didn't head for AC either. That format benefited from lots of easy-to-soft-AC transitions in the winter. Here, it was down 12-plus, 18-34, and 25-54. In 35-64, AC was nearly unchanged (22.0-21.9). Individually, you can see a number of easy-to-soft-AC transitions where the old listeners finally left, i.e., KABL San Francisco (3.8-2.1) or WQAL Cleveland (8.1-5.7). That doesn't seem to have happened across the board yet, but AC does seem to have gotten as much help from the easy bailout as it's going to get.

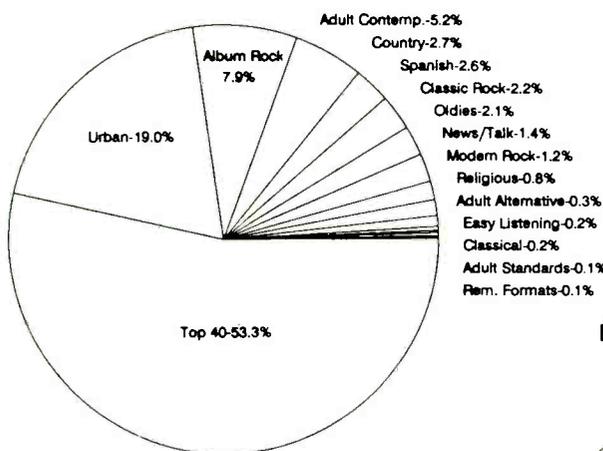
TOP 40'S TOP END

So who did add 35-64 listeners? Oldies, album rock, and top 40 (6.3-6.7). That top 40 would have been up 35-64 is curious since it is stable 18-34 (19.9-20.1) and down 25-54 (11.9-11.1). It was also up in middays and down at nights. That usually happens in the summer, when the kids get out of school and shift their listening, but school did not let out until the last days of the spring book. And top 40 was up in all demographics during middays.

Top 40's midday and 35-64 rises, and the unusual 35-64 pattern in general, raise some interesting questions. If this means that top 40 is achieving its goal of becoming more palatable to adults, why is 25-54 down? If 35-64 is up because a num-

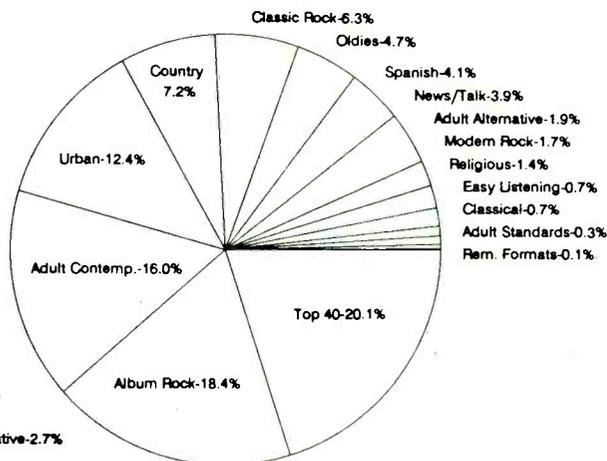
(Continued on page 18)

Persons 12-17
Monday-Sunday 6 a.m.-Midnight

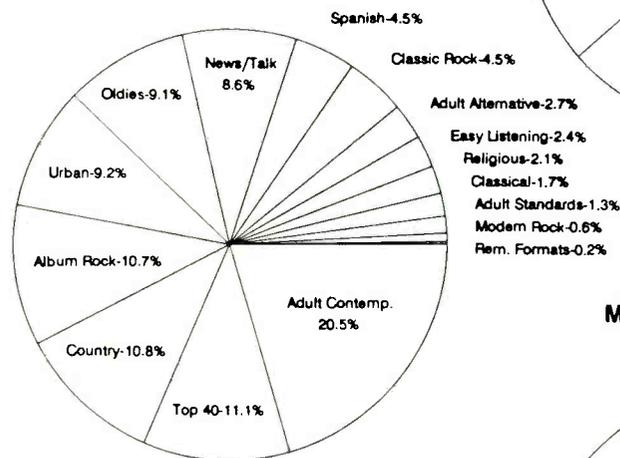


FORMAT SHARE SPRING '90 ARBITRONS

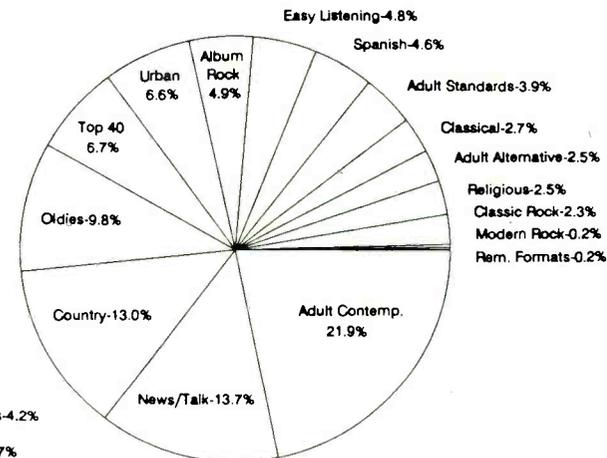
Persons 18-34
Monday-Sunday 6 a.m.-Midnight



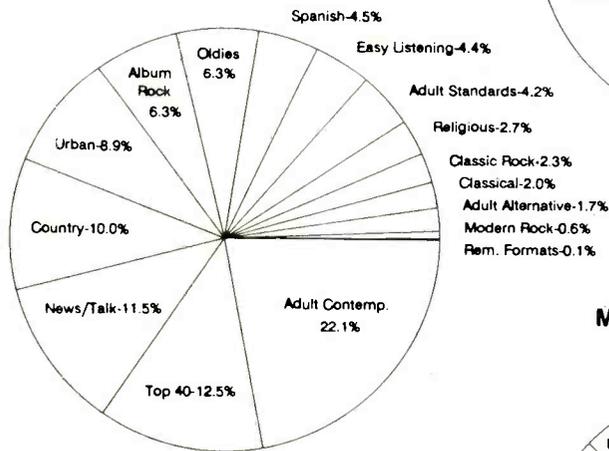
Persons 25-54
Monday-Sunday 6 a.m.-Midnight



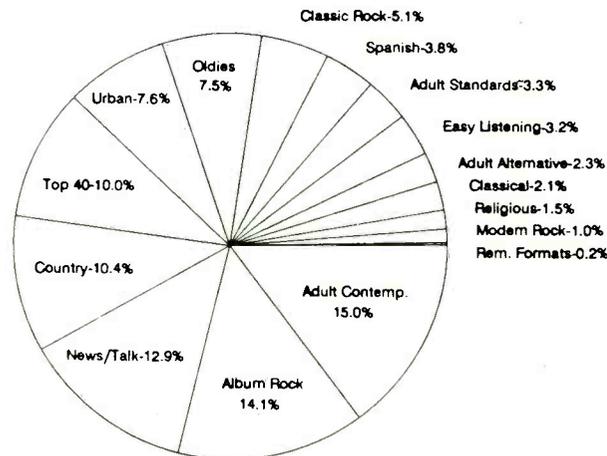
Persons 35-64
Monday-Sunday 6 a.m.-Midnight



Women 18+
Monday-Sunday 6 a.m.-Midnight



Men 18+
Monday-Sunday 6 a.m.-Midnight



Source:
Ratings, the Arbitron Co.;
formats, Billboard magazine.
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Billboard magazine.



Hot Hits in Tokio

- Week of August 19, 1990
- Jerk Out The Time
 - Cradle Of Love Billy Idol
 - Close To You Maxi Priest
 - Talk To Me Anita Baker
 - Come Back To Me Janet Jackson
 - Tonight New Kids On The Block
 - Release Me Wilson Phillips
 - Vision Of Love Mariah Carey
 - Papa Was A Rollin' Stone Was (Not Was)
 - It Must Have Been Love Roxette
 - Make You Sweat Keith Sweat
 - U Can't Touch This M.C. Hammer
 - Thieves In The Temple Prince
 - My Girl Koolhaaq
 - Can't Stop Falling Into Love Cheap Trick
 - Manatsu No Kajitsu Southern All Stars
 - My, My, My Johnny Gill
 - Blaze Of Glory Jon Bon Jovi
 - Whole Wide World A'me Lorain
 - Violence Of Summer Duran Duran
 - Promise Me Beverly Craven
 - Guantanamera Phil Manzanera
 - Bird On A Wire The Neville Brothers
 - All I Do Is Think Of You Troop
 - The Emperor's New Clothes Sinead O'Connor
 - Do Me Bell Biv DeVoe
 - Innocent Whispers
 - I Want It Now Cameo
 - Want To Be With You Zan
 - Money Lakeside
 - Hanky Panky Madonna
 - Praying For Time George Michael
 - Dh Girl Paul Young
 - Give You My Love Toshinobu Kubota
 - Nagare No Mamami Shang Shang Typhoon
 - Mario Emi Callina
 - Children Of The Night Richard Marx
 - Express Yourself P.J.
 - Mind Cruisin' Anri
 - Strung Out Wendy & Lisa
 - Could This Be Love Seduction
 - Have You Seen Her M.C. Hammer
 - A Thousand Signs Kalima
 - Kiken Na Megami Katsumi
 - Koisuru Punks Misato Watanabe
 - The Master Key Barbara Weathers
 - Heaven Knows Lalah Hathaway
 - Lies En Vogue
 - My Kinda Girl Babyface
 - Unskinny Bop Poison

J-WAVE
81.3FM

Oklahoma City Station Busts Piñatas, Enacts 'Hey Diddle Diddle'

NEW YORK—Album rocker KATT Oklahoma City is responsible for two great press releases promoting strange events this week. The first is for a piñata-busting contest that features 99-cent margaritas. According to the release, the margaritas served to "ensure that people will actually enter the stupid contest." The piñata contained the grand prize of a trip for two to Cancun, Mexico.

The second release was for a live remote where, for some reason, KATT staffers assembled all the elements of the "Hey Diddle Diddle" nursery rhyme. A real cow was brought in but the ensemble was not complete until a fiddle was found. With none forthcoming, the station settled for a six-string guitar. The release pointed out that "morning show stunts like these are what keep the Oklahoma City listeners asking ... why?" Both releases are the work of promotion director Stacie Cadle.

IDEA MILL: WHERE'S THE BUCKS?

Overlooked by Wendy's in an ad buy, country CJBX (BX93) Lon-

don, Ontario, invited listeners down to the fast food outlet where the station purchased and distributed more than 400 hamburgers. Despite the show of country strength, Wendy's still did not buy time on the station.

Top 40 WNCI Columbus, Ohio, jocks rode the Skyglide ride at the Ohio State Fair continuously for four days to raise money for a hunger charity. The jocks alternated shifts on the ride while the station took pledges. While at the fair, WNCI morning show members also participated in the "Tilt-A-Whirl Hurl." The jocks ate heartily, then rode the Tilt-A-Whirl to see who would "hurl" first.

AC WSTR (Star 94) Atlanta's newest billboard counts the number of days U.S. military forces have been serving in the Middle East. The 20-by-60-foot billboard on Interstate 75 was set to be unveiled during a live broadcast on Aug. 27. Listeners were encouraged to keep their car headlights on all day.

Top 40 WYHY (Y107) Nashville marks back-to-school time by pay-

ing for A's. Students who bring their report cards to the station receive \$10 for each A or \$107 for a straight-A report. Co-owned WFLZ (The Power Pig) Tampa, Fla., is doing one of the stunts that



by Phyllis Stark

made Y107 infamous several years ago by giving away a baby—specifically a baby pig. The promotion was hyped as if the station were going to give away a real baby. To qualify, listeners had to call and tell why they wanted an infant.

WMJI Cleveland sponsored a

three-day flag-holding marathon dubbed "the great American flag-a-thon" last month to commemorate Hawaii's 31st year as a state. Fifty listeners held up flags for as long as they could in an effort to win a trip there ... Top 40 KRBE Houston gave out thousands of foam hammers at a local M.C. Hammer concert. The items sported the KRBE logo and the message "Hammer time in Houston."

AC KOST Los Angeles has produced a station video that listeners can rent for free at area Wherehouse locations. It features a tour of the station and profiles of the jocks ... AC WALK Long Island, N.Y., collected several thousand pounds of food for a local food bank at a free benefit concert featuring Paul Revere & the Raiders and Blood, Sweat & Tears.

PRO-MOTIONS

David Milowe has been named director of marketing and sales at classical WCRB Boston. He was previously senior representative for Blue Cross/Blue Shield ... Molly Couch has been appointed promotion director at oldies combo KISS-AM-FM San Antonio, Texas. She was promotion director at crosstown rival KSMG (Magic 105). She replaces Dave Madiol, who leaves radio.

Vic Delgiorno has been appointed promotion director at top 40 WMC-FM Memphis. He was previously promotion director at WEZB (B97) New Orleans ... Intern Dwayne Taylor has been upped to promotion assistant at country KSON San Diego ... WZOU Boston promotion director Cathleen Holmes is leaving radio.

NATIONAL ARBITRONS: ROCK, OLDIES UP

(Continued from preceding page)

ber of disenfranchised easy listeners shut off the radio—thus making top 40's existing upper-demo listenership more important—why weren't some more obvious formats up in 35-64 too? Have country and AC lured all the 35-64 listeners they can, thus sending today's easy exiles to the stations they never considered—until their first-choice stations went away?

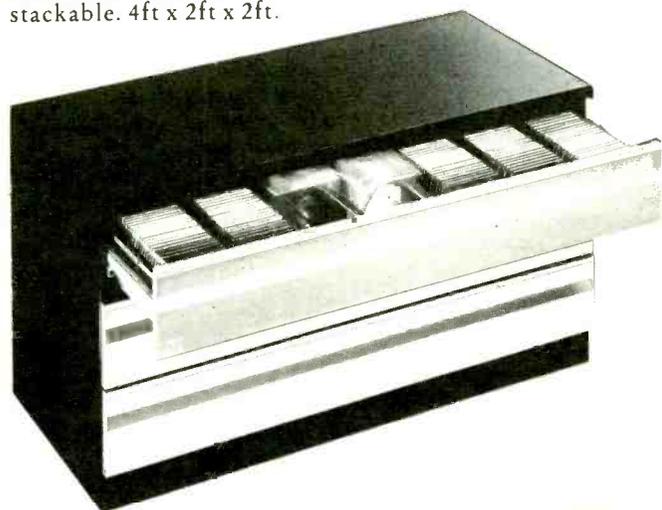
One clue that top 40's upper demo gain may be tied to listeners leaving easy, and not 45-year old New Kids fans, is its almost negligible 12-plus cume gain—5,700 listeners; not inci-

dentally, urban's cume loss this time was 5,800 listeners.

Urban is up a few tenths in some demos, down a few in others, but still well ahead of where it was a year ago. The stagnation of urban and Spanish-language radio, as well as the drops at N/T—another format with a strong minority listenership—and the gains at album rock suggest some changes in the sample size this time.

Assistance in preparing this story was provided by Phyllis Stark.

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Billboard's **PD** of the week
Steve Davis
WRVQ Richmond, Va.



STEVE DAVIS says he hasn't heard much of his former employer, WAPW (Power 99) Atlanta, since he joined Edens' WRVQ (Q94) Richmond, Va., three years ago, but there are still similarities between the two stations.

Some are contests or small production touches. The biggest similarity is WRVQ's determination, also expressed recently by WAPW PD Rick Stacy, to be absolutely mainstream, despite the glut of dance product and despite the strength of urban radio locally.

Like top 40 stations of previous decades, Davis and MD Lisa McKay are still working to ensure that if you don't like the current song, you will like the next one. During the day, Davis says, Q94 won't play two dance records—or two of anything—in a row. At night, there can be two rhythmic records next to each other—but only two.

Now in its 18th year as a top 40 under GM Phil Goldman, Q94 had its best Arbitron in two years this spring, going 10.3-13.6 and recapturing the market lead from urban WCDX (Power 93), which was down 11.4-10.9. That is a notable achievement given that many medium- and small-market top 40s are finally starting to feel the crunch that their large-market brethren have contended with for the last year.

Part of that, Davis says, comes from having the format's thorny "teens vs. adults" issue under control. "When I got here, this was a good radio station, but it was very heavily 12-24. We wanted to broaden the demos and make this a more listenable station ... I don't know if our mission had ever been fully explained to the jocks: that screaming top 40 was pretty much over, and that our focus was 18-34 female.

"We've gone more toward lifestyle promotions. We got to the point where we tied in with the Richmond Symphony. We want to reach families with children and I think we've done a good job."

Musically, Q94 remains one of the few stations that can still add James Ingram and Boom Crash Opera in the same week. Davis relies heavily on up-tempo adult records—even when they aren't national hits. (Bonnie Raitt's "Nick Of Time" did well for Q94. So did Tom Petty's "I Won't Back Down.") He'll also play, say, "Hotel California" in middays because it tests well 18-24, although he says he has made a point of backing off oldies overall.

This is a p.m. drive sample of Q94: Keith Sweat, "Make You Sweat"; Van Halen, "When It's Love"; Aerosmith, "The Other Side"; Prince, "Thieves In The Temple"; Roxette, "The Look"; Janet Jackson, "Come Back

To Me"; Wilson Phillips, "Release Me"; Rod Stewart, "Passion"; Dino, "Romeo"; B-52's, "Love Shack"; and Jude Cole, "Time For Letting Go."

Davis says there wasn't any concern at Q94 when sister station WRBQ (Q105) Tampa, Fla.—another broad-based, adult-leaning top 40—found itself attacked from the left last year by WFLZ. "We were similar in some respects, [notably] the information commitment and the relatability of the jocks. But musically, we have always maintained a CHR profile where Q105 became an AC station during the day and an adult top 40 at night. We never dayparted so heavily that we lost our edge."

If teens—a demo that Q94 still controls handily—have problems with the station's adult focus, Davis says they "have not [been] vocal about that, either on the phones or in callout. They seem to be OK with it."

Davis is not worried either, he says, about the possibility of an attack from Aylett Coleman, the new owner of crosstown oldies outlet WVGO. In the early '80s, Goldman and then-PD Bill Thomas helped launch Coleman's WXLK Roanoke, Va., as a top 40 outlet modeled on Q94. WXLK MD David Lee Michaels is an ex-Q94 staffer. Coleman knows the strengths and weaknesses of Q94 better than either of the challengers who tried top 40 during the '80s.

But Davis says, "There are bigger holes in the marketplace. He could try to clean up the oldies format. He could come in and do either a current-based AOR or do classic rock and force WRXL (XL102) to go more current. And AC is being done poorly in this marketplace. He does soft AC at WJQI Norfolk, Va., and that's the strongest rumor I hear."

Q94's spring win was supported by a heavy promotional campaign: 12 weeks of Thursday cash prizes that grew from \$1,000 to \$12,000 during the course of the book as well as some Wednesday night TV. "We just wanted people to sample the station again that had not in a while," Davis says. "Obviously, it looks like they hung around during the six other days of the week without the money."

For the fall, Q94 is repeating its Match Game promotion—something else it shares with WAPW. Your fall promotion may not be public knowledge yet, but Q94 began promoting Match Game last month. "You always hear about how TV does such a great job in promoting things that are coming up. We know we're going to do it. So why not plant the seed with the audience that this great promotion from last year is coming back," Davis says.

SEAN ROSS

ADA DYER

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FOR WEEK ENDING
SEPTEMBER 8, 1990

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE |
|---|-----------|------------|---------------|--|--|
| Compiled from a national sample of retail store and one-stop sales reports. | | | | | |
| ★★ NO. 1 ★★ | | | | | |
| 1 | 1 | 2 | 26 | M.C. HAMMER ▲ CAPITOL 92857 (9.98) 15 weeks at No. 1 | PLEASE HAMMER DON'T HURT 'EM |
| 2 | 2 | 1 | 11 | KEITH SWEAT ▲ VINTERTAINMENT 60861/ELEKTRA (9.98) | I'LL GIVE ALL MY LOVE TO YOU |
| 3 | 4 | 4 | 7 | ANITA BAKER ELEKTRA 60922 (9.98) | COMPOSITIONS |
| 4 | 3 | 3 | 19 | JOHNNY GILL ▲ MOTOWN 6283 (8.98) | JOHNNY GILL |
| 5 | 5 | 5 | 20 | EN VOGUE ● ATLANTIC 82084 (9.98) | BORN TO SING |
| 6 | 8 | 6 | 23 | BELL BIV DEVOE ▲ MCA 6387 (9.98) | POISON |
| 7 | 6 | 8 | 10 | MARIAH CAREY ▲ COLUMBIA 45202 (9.98 EQ) | MARIAH CAREY |
| 8 | 7 | 7 | 16 | TONY! TONI! TONE! ● WING 841 902/POLYDOR (8.98 EQ) | THE REVIVAL |
| 9 | 9 | 12 | 6 | THE TIME PAISLEY PARK 27490/REPRISE (9.98) | PANDEMONIUM |
| 10 | 10 | 9 | 14 | ICE CUBE ● PRIORITY 57120 (9.98) | AMERIKKA'S MOST WANTED |
| 11 | 11 | 13 | 20 | PUBLIC ENEMY ▲ DEF JAM 45413/COLUMBIA (9.98 EQ) | FEAR OF A BLACK PLANET |
| 12 | 15 | 22 | 5 | LUKE FEATURING THE 2 LIVE CREW LUKE 91424/ATLANTIC (9.98) | BANNED IN THE U.S.A. |
| 13 | 12 | 11 | 10 | ERIC B. & RAKIM ● MCA 6416 (9.98) | LET THE RHYTHM HIT 'EM |
| 14 | 14 | 14 | 13 | SNAP ARISTA 8536 (9.98) | WORLD POWER |
| 15 | 13 | 10 | 52 | AFTER 7 ● VIRGIN 91061 (9.98) | AFTER 7 |
| 16 | 26 | 31 | 4 | WHISPERS CAPITOL 92957 (9.98) | MORE OF THE NIGHT |
| 17 | 24 | 26 | 5 | D-NICE JIVE 1202/RCA (9.98) | CALL ME D-NICE |
| 18 | 17 | 15 | 10 | VARIOUS ARTISTS WARNER BROS. 26241 (9.98) | WE'RE ALL IN THE SAME GANG |
| 19 | 16 | 16 | 26 | LISA STANSFIELD ▲ ARISTA 8554 (9.98) | AFFECTION |
| 20 | 18 | 17 | 17 | X-CLAN 4TH & B'WAY 444 019/ISLAND (9.98) | TO THE EAST, BLACKWARDS |
| 21 | 27 | 28 | 4 | SPECIAL ED PROFILE 1297 (9.98) | LEGAL |
| 22 | 23 | 21 | 43 | TROOP ● ATLANTIC 82035 (9.98) | ATTITUDE |
| 23 | 19 | 23 | 17 | POOR RIGHTEOUS TEACHERS PROFILE 1289 (9.98) | HOLY INTELLECT |
| 24 | 21 | 20 | 12 | SOUL II SOUL ● VIRGIN 91367 (9.98) | VOL. II - 1990 - A NEW DECADE |
| 25 | 25 | 24 | 49 | JANET JACKSON ▲ A&M 3920 (9.98) | JANET JACKSON'S RHYTHM NATION 1814 |
| 26 | 20 | 18 | 8 | CAMEO MERCURY 846 297 (8.98 EQ) | REAL MEN WEAR BLACK |
| 27 | 22 | 19 | 22 | DIGITAL UNDERGROUND ● TOMMY BOY 1026 (9.98) | SEX PACKETS |
| 28 | 44 | — | 2 | BOOGIE DOWN PRODUCTIONS JIVE 1358/RCA (9.98) | EDUTAINMENT |
| 29 | 28 | 25 | 58 | BABYFACE ▲ SOLAR 45288/EPIC (9.98 EQ) | TENDER LOVER |
| 30 | 35 | 38 | 5 | THREE TIMES DOPE ARISTA 8615 (9.98) | LIVE FROM ACKNICKULOUS LAND |
| 31 | 29 | 27 | 17 | THE WINANS QWEST 26161/WARNER BROS. (9.98) | RETURN |
| 32 | 33 | 33 | 13 | MILIRA APOLLO THEATRE 6297/MOTOWN (9.98) | MILIRA |
| 33 | 40 | 52 | 4 | BLACK BOX RCA 2221 (9.98) | DREAMLAND |
| 34 | 31 | 32 | 20 | NAJEE EMI 92248 (9.98) | TOKYO BLUE |
| 35 | 30 | 30 | 12 | GLENN JONES JIVE 1181/RCA (9.98) | ALL FOR YOU |
| 36 | 34 | 34 | 9 | COMPTON'S MOST WANTED ORPHEUS 75633/EMI (9.98) | IT'S A COMPTON THANG |
| 37 | 39 | 41 | 7 | DENISE LASALLE MALACO 7454 (9.98) | STILL TRAPPED |
| 38 | 32 | 29 | 22 | HOWARD HEWETT ELEKTRA 60904 (9.98) | HOWARD HEWETT |
| 39 | 38 | 37 | 12 | KWAME & A NEW BEGINNING ATLANTIC 82100 (9.98) | A DAY IN THE LIFE |
| 40 | 36 | 35 | 44 | BARRY WHITE A&M 5256 (8.98) | THE MAN IS BACK |
| 41 | 41 | 43 | 20 | A TRIBE CALLED QUEST JIVE 1331/RCA (8.98) | PEOPLE'S INSTINCTIVE TRAVELS & THE PATHS OF RHYTHM |
| 42 | 51 | 49 | 9 | D.J. MAGIC MIKE CHEETAH 9403 (9.98) | BASS IS THE NAME OF THE GAME |
| 43 | 37 | 39 | 19 | THE DOGS JR 2003/JOEY BOY (8.98) | THE DOGS |
| 44 | 42 | 36 | 45 | ANGELA WINBUSH MERCURY 838 866/POLYGRAM (9.98 EQ) | THE REAL THING |
| 45 | 43 | 40 | 21 | ABOVE THE LAW RUTHLESS 46041/EPIC (9.98 EQ) | LIVIN' LIKE HUSTLERS |
| 46 | 66 | 71 | 3 | OLETA ADAMS FONTANA 846 346/MERCURY (9.98 EQ) | CIRCLE OF ONE |
| 47 | 46 | 44 | 21 | LONNIE LISTON SMITH STARTRAK 4021/CHIBAN (8.98) | LOVE GODDESS |
| 48 | 54 | 60 | 4 | KID FROST VIRGIN 91377 (9.98) | HISPANIC CAUSING PANIC |
| 49 | 48 | 54 | 7 | KID SENSATION NASTY MIX 7018 (8.98) | ROLLIN' WITH NUMBER ONE |

| | | | | | |
|-----|----------|----|----|--|---|
| 50 | 45 | 51 | 59 | THE 2 LIVE CREW ▲ LUKE 107 (9.98) | AS NASTY AS THEY WANNA BE |
| 51 | NEW ▶ | 1 | | N.W.A. RUTHLESS 7224/PRIORITY (9.98) | 100 MILES AND RUNNIN' |
| 52 | 68 | 75 | 3 | STANLEY CLARKE/GEORGE DUKE EPIC 46012 (9.98 EQ) | 3 |
| 53 | 49 | 45 | 9 | K-SOLO ATLANTIC 82108 (9.98) | TELL THE WORLD MY NAME |
| 54 | 79 | — | 2 | BRANFORD MARSALIS QUARTET/T. BLANCHARD COLUMBIA 46792* (9.98 EQ) | MUSIC FROM "MO' BETTER BLUES" |
| 55 | 72 | — | 2 | LALAH HATHAWAY VIRGIN 91382 (9.98) | LALAH HATHAWAY |
| 56 | 53 | 46 | 36 | MICHEL'LE ● RUTHLESS 91282/ATCO (9.98) | MICHEL'LE |
| 57 | 63 | 67 | 4 | GEOFF MCBRIDE ARISTA 8543 (9.98) | DO YOU REMEMBER LOVE |
| 58 | 50 | 47 | 22 | MELLOW MAN ACE CAPITOL 91295 (9.98) | ESCAPE FROM HAVANA |
| 59 | 47 | 42 | 52 | REGINA BELLE ● COLUMBIA 44367 (8.98 EQ) | STAY WITH ME |
| 60 | 52 | 53 | 15 | ALEX BUGNON ORPHEUS 75615/EMI (9.98) | HEAD OVER HEELS |
| 61 | 76 | — | 2 | MASTER ACE COLD CHILLIN' 26179/REPRISE (9.98) | TAKE A LOOK AROUND |
| 62 | 58 | 65 | 36 | TYLER COLLINS RCA 9642 (8.98) | GIRLS NITE OUT |
| 63 | 57 | 56 | 24 | LITTLE MILTON MALACO 7453 (8.98) | TOO MUCH PAIN |
| 64 | 78 | 83 | 3 | VANILLA ICE SBK 4019 (8.98) | HOOKED |
| 65 | 69 | 69 | 20 | MELBA MOORE CAPITOL 92355 (9.98) | SOUL EXPOSED |
| 66 | 75 | — | 2 | BASIC BLACK MOTOWN 6307 (9.98) | BASIC BLACK |
| 67 | 64 | 61 | 14 | PERFECT GENTLEMEN COLUMBIA 46070 (9.98 EQ) | RATED PG |
| 68 | 70 | 72 | 8 | LYNN WHITE CHELSEA AVE. 7003 (8.98) | THE NEW ME |
| 69 | 87 | 88 | 3 | INTELLIGENT HOODLUM A&M 5311 (9.98) | INTELLIGENT HOODLUM |
| 70 | 65 | 62 | 8 | FREESTYLE PANDISC 8810 (8.98) | FREESTYLE |
| 71 | 55 | 50 | 13 | MIDNIGHT STAR SOLAR 75316/EPIC (9.98 EQ) | WORK IT OUT |
| 72 | 86 | — | 2 | PERRI MCA 6386 (9.98) | TRADEWINDS |
| 73 | 56 | 59 | 13 | YZ TUFF CITY 0569 (8.98) | SONS OF THE FATHER |
| 74 | 62 | 57 | 21 | BOO-YAA T.R.I.B.E. 4TH & B'WAY 4017/ISLAND (8.98) | NEW FUNKY NATION |
| 75 | 82 | 74 | 4 | M.C. SMOOTH CRUSH 254/K-TEL (8.98) | SMOOTH & LEGIT |
| 76 | 60 | 66 | 44 | SIR MIX-A-LOT ● NASTY MIX 70150 (9.98) | SEMINAR |
| 77 | 61 | 55 | 9 | CARL ANDERSON GRP 9612 (9.98) | PIECES OF A HEART |
| 78 | 67 | 63 | 28 | DIANNE REEVES EMI 92401 (9.98) | NEVER TOO FAR |
| 79 | 85 | 78 | 11 | SILK TYMES LEATHER GEFEN 24289 (9.98) | IT AIN'T WHERE YA FROM, IT'S WHERE YA AT |
| 80 | 71 | 70 | 45 | LUTHER VANDROSS ▲ EPIC 45320 (13.98 EQ) | THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE |
| 81 | 89 | 84 | 4 | STEVIE B LMR 2307/RCA (9.98) | LOVE & EMOTION |
| 82 | 77 | 81 | 8 | THE BLACK FLAMES COLUMBIA 44030 (9.98 EQ) | THE BLACK FLAMES |
| 83 | 83 | 68 | 40 | 3RD BASS ● DEF JAM 45415/COLUMBIA (8.98 EQ) | THE CACTUS ALBUM |
| 84 | 74 | 64 | 22 | SALT-N-PEPA ● NEXT PLATEAU 1019 (9.98) | BLACK'S MAGIC |
| 85 | NEW ▶ | 1 | | GUCCI CREW II GUCCI 3327/HOT (8.98) | G4 |
| 86 | 81 | 79 | 5 | BARBARA WEATHERS REPRISE 26166 (9.98) | BARBARA WEATHERS |
| 87 | 84 | 89 | 3 | KYPER ATLANTIC 82116 (9.98) | TIC-TAC-TOE |
| 88 | 92 | 90 | 27 | DEF DAMES SEDONA 7521/JCI (8.98) | 2-4 THE BASS |
| 89 | 59 | 48 | 19 | THE JAMAICA BOYS REPRISE 26076 (9.98) | J BOYS |
| 90 | RE-ENTRY | 36 | | THE GHETTO BOYS RAP-A-LOT 103 (8.98) | GRIP IT ON THAT OTHER LEVEL |
| 91 | 97 | 96 | 7 | GANGSTER BASS ALLIANCE STREET ART 3320 (8.98) | WORK ME DOWN TO MY DRAWERS |
| 92 | 100 | 82 | 57 | BOBBY "BLUE" BLAND MALACO 7450 (8.98) | MIDNIGHT RUN |
| 93 | 80 | 77 | 36 | CALLOWAY SOLAR 75310/EPIC (9.98 EQ) | ALL THE WAY |
| 94 | 95 | 76 | 10 | ANTOINETTE NEXT PLATEAU 1021 (8.98) | BURNIN' AT 20 BELOW |
| 95 | 93 | 91 | 14 | PAULA ABDUL ▲ VIRGIN 91362 (9.98) | SHUT UP AND DANCE |
| 96 | 90 | 80 | 43 | MIKI HOWARD ATLANTIC 82024 (9.98) | MIKI HOWARD |
| 97 | 96 | 99 | 24 | KID 'N PLAY SELECT 21638 (9.98) | KID 'N PLAY'S FUNHOUSE |
| 98 | 91 | 73 | 39 | QUINCY JONES ▲ QWEST 26020/WARNER BROS. (9.98) | BACK ON THE BLOCK |
| 99 | 94 | — | 23 | WILLY DEE RAP-A-LOT 104 (8.98) | CONTROVERSY |
| 100 | 88 | 85 | 13 | THE FAMILY STAND ATLANTIC 82036 (9.98) | CHAIN |

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



TOUCH OF D'ZIRE

Three guys and a talent. Living up to their name through live performances and now with their debut released single *Fantasy Girl*, Michael, Trent and Bobby will TOUCH you like you've never been touched before.

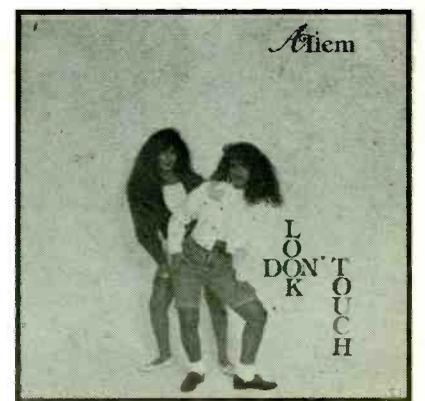


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ATIÉM

Look but you can't touch. They're hot. They're fresh. They sing, dance and rap — and they're only 15 and 16 years old. Check out their debut single, *Look Don't Touch* to be released Sept. 30.



CR - 3 - 201

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**TERRI ROSSI'S
RHYTHM
SECTION**

IT STILL FEELS GOOD: "Feels Good" by **Tony Toni Toné** (Wing) holds firm at No. 1, gaining both retail points. WGOK Mobile, Ala., re-adds it to its playlist. This week, 12 of its 98 radio reports show it at No. 1 again, and 28 other stations move it into No. 1 this week.

HOLD ON, THEY'RE COMING: "Lies" by **En Vogue** (Atlantic) makes a strong move, 5-2, picking up points at both retail and radio. It is on 100 stations and gains six No. 1 reports: WCDX Richmond, Va.; WTMP Tampa, Fla.; KPRW Oklahoma City; KKDA Dallas; and KMJQ and KHYS, both in Houston. There are only 19 stations listing the single below top five on their charts.

Take a look at the airplay-only chart. Last week's top three singles remain in the same order. And this week, the total radio points for the three records are very close. The difference in chart positions for these records is in sales points. "Innocent" by the **Whispers** (Capitol) jumps 7-3 on the chart as it begins to catch up at retail. It moves up 12-8 in rank. On the radio side, it is reported by 100 stations and gets new No. 1 reports from 15 stations. Eight other stations hold it at No. 1 again this week.

"Have You Seen Her" by **M.C. Hammer** (Capitol) gained at radio and retail and gets into the top five. The single garners reports from 95 stations. It has been No. 1 at WJHM Orlando, Fla., for two weeks. This week it is No. 1 at WPAL Charleston, S.C., and at WBLX and WGOK, both in Mobile, Ala. Fifty-one other stations list it in their top five.

MORE RECORDS: "Crazy" by the **Boys** (Motown) swoops into the top five. It is on 94 stations, 73 showing upward playlist moves. It is No. 1 at WHJX Jacksonville, Fla., and KYEA Monroe, La. . . "Thieves In The Temple" by **Prince** (Paisley Park) gains the largest radio point increase on the chart, from 80 stations that show strong playlist increases. It is on 95 stations . . . "Everybody Everybody" by **Black Box** (RCA) sweeps into the top 10. It gains WCKU Lexington, Ky., and WRKE Ocean City, Md., which re-adds it at No. 13. It is now on 88 stations . . . "I'll Be Good To You" by **Najee** featuring **Vesta** (EMI) gains WJMI Jackson, Miss.; KYEA Monroe, La.; KKDA Dallas; and WPOM West Palm Beach, Fla. It is now on 89 stations.

WHEN IS A RECORD A RECORD? The intent of the Hot Black Singles chart is to report the activity of the most popular singles, based on both radio and retail sales. Certain labels promote singles to radio before copies have been made available to retailers. As a result, records may be listed in the radio action box that have a large number of radio reports, yet are not on the chart. Billboard does not allow singles to enter the chart until the week that they reach record stores. This week, three records fit this scenario. "Harlem Blues" by **Cynda Williams** from the Columbia soundtrack, "Music From Mo' Better Blues," received 33 new station reports, but will not be eligible to chart until next week. Two other heavily played radio records are two weeks away from charting, unless commercial release plans change: "Black Cat" by **Janet Jackson** (A&M) picked up 25 stations, and "B.B.D. (I Thought It Was Me)" by **Bell Biv DeVoe** (MCA) gained 47 reports from radio. A record is a record *only* when it can be bought.

HOT BLACK SINGLES ACTION

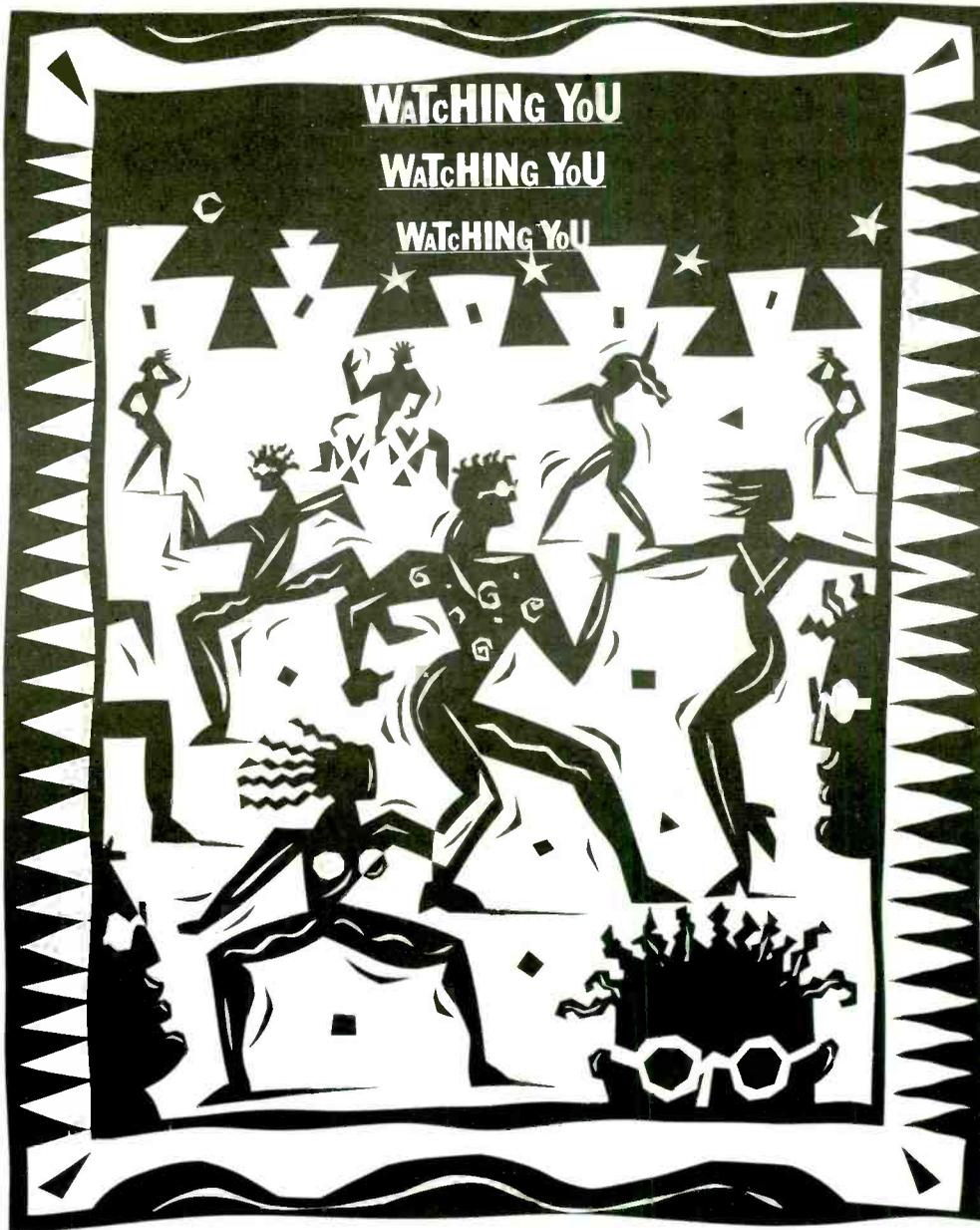
RADIO MOST ADDED

| | PLATINUM/ GOLD ADDS 19 REPORTERS | SILVER ADDS 26 REPORTERS | BRONZE/ SECONDARY ADDS 55 REPORTERS | TOTAL ADDS 100 REPORTERS | TOTAL ON CHART |
|---|---|--------------------------------|--|--------------------------------|----------------------|
| HERE'S LOOKING AT YOU TEENA MARIE EPIC | 9 | 12 | 29 | 50 | 52 |
| B.B.D. (I THOUGHT IT WAS ME) BELL BIV DEVOE MCA | 9 | 9 | 29 | 47 | 52 |
| LIVIN' IN THE LIGHT CARON WHEELER EMI | 4 | 12 | 26 | 42 | 46 |
| SLOW MOTION GERALD ALSTON MOTOWN | 5 | 9 | 23 | 37 | 42 |
| MERRY GO ROUND KEITH SWEAT VINTERTAINMENT | 8 | 6 | 22 | 36 | 65 |
| HARLEM BLUES CYNDA WILLIAMS COLUMBIA | 5 | 7 | 21 | 33 | 35 |
| I JUST CAN'T HANDLE IT HI 5 JIVE | 4 | 6 | 23 | 33 | 34 |
| BLACK CAT JANET JACKSON A&M | 7 | 3 | 15 | 25 | 25 |
| I GOT THE FEELING TODAY MOTOWN | 4 | 2 | 18 | 24 | 32 |
| I DON'T GO FOR THAT QUINCY JONES QWEST | 3 | 7 | 13 | 23 | 82 |

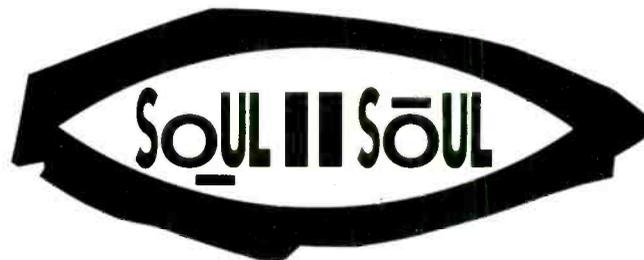
Radio Most Added is a weekly national compilation of the ten records most added to the playlists of the radio stations reporting to Billboard. The full panel of radio reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart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

WALKING DOWN THE STREET

WATCHING PEOPLE GO BY



PEOPLE



The new single. From the platinum album VOL. II 1990 A NEW DECADE.



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BREAKING R&B ACTS

(Continued from page 1)

Getting airplay is still a top priority for labels with traditional R&B-oriented records. The emergence of black AC outlets and quiet storm programming has offered some relief in exposing traditional ballads, slow grooves, and jazz-oriented acts.

New artists whose image or sound has pop/dance appeal may be snapped up by groove-hungry pop radio: Current examples include Snap's "The Power," En Vogue's "Hold On," and rap records like Mellow Man Ace's "Mentiroso" and Kyper's "Tic Tac Toe." And urban radio often plunders album cuts as well as singles by tried-and-true R&B veterans.

But first-time, youth-targeted funksters, balladeers, and hip-hopppers cannot count on early pop radio exposure; they face increasingly stiff competition and frequent rejection on the traditional urban radio treadmill. As they are doing with white pop and rock performers, labels are relying more on video, retail campaigns, club appearances, and press to break black music acts, sometimes going to radio last. The result: marketing plans that either cost more or put more emphasis on reaching the street first.

THE RADIO HURDLE

"We're not spending more money, we're getting more creative," says Jean Riggins, Capitol's VP of product and artist development. "It used to be that if you had a black artist, you did posters and flats. Now I might do a full retail campaign before I even go to radio... You just cannot depend on radio."

"Radio is still the No. 1 vehicle for exposing product," says MCA's A.D. Washington, senior VP of promotion, black music, who feels that good music will always find an audience. "But if you don't have that record [that radio wants], you have to develop alternative marketing strategies. You continue to use the same sources as before, but it's how aggressively you are able to attack these sources. We still go after the underground club jock, the jock in a mainstream club, the DJ pools."

"The quantity of product is just ridiculous. It's harder to break rap artists in particular. We are spending much more on breaking artists than we used to," says Sylvia Rhone, VP/GM of Atlantic Records, which recently scored a coup in breaking female quartet En Vogue in both the black and pop arenas with an expensive blitz of trade ads, a promotional tour, and a specially designed "Vogue magazine" promo package.

Street demand for En Vogue's "Hold On" pushed it through to pop radio playlists before Atlantic had even begun its pop radio campaign, says the label's VP of promotion, Richard Nash. But En Vogue's simultaneous black and pop success is more the exception than the rule, says Rhone, who calls urban radio "your first priority in terms of moving a record."

"Radio is a problem," she continues. "There are 40-plus slots at [urban] radio stations, and there is 10 times as much product as there was... We don't have as many formats as in the pop arena; the only 'alternative' we have is if [the artists] get into dance or rap. Radio is so conservative and myopic in the kinds of things that

they'll add, even if you have a top 10 dance song, it's hard to break it out of the Northeast corridor."

NEW CROSSINGS

"Black radio better wake up," says Capitol's Riggins. Capitol had to fight initial resistance from a handful of urban stations to Melba Moore's all-star "Lift Every Voice & Sing" earlier this year when the record was perceived as "too black" or "a novelty." Now the label is finally seeing bilingual rapper Mellow Man Ace garner response to his second single, nearly nine months after the release of the album.

While reaching the top 30 on the pop singles chart, "Mentiroso" peaked at No. 66 on the Hot Black Singles chart. Although pop exposure has been great for both artist and label, Riggins feels that urban radio has lost another opportunity to remain cutting edge. "Digital Underground was broken on [top 40] radio, Mellow Man Ace was broken on [top 40]—that crossover factor is no longer there. And black radio is going to blow it," she says.

"Crossover" was practically a dirty word in the black music industry a few years ago. The reality that a great record or a veteran artist had to be worked to the R&B top 10 before it would be played on top 40 was frustrating. But the lesson learned two years ago from Tone Loc's "Wild Thing," on which pop radio got busy out of the box while urban radio stalled, has caused a change in labels' radio strategy.

"They're not waiting for [records] to cross over anymore," says Kenny Ortiz, director of A&R, black music, for RCA. "Now they use black stations and pop stations to break black acts [at the same time], and they almost don't really need black radio."

Video is also an important tool. "I am so proud of Father MC, a guy we've been working for months," says MCA's Washington, of the new Uptown rap artist and his fast-breaking single, "Treat Them Like They Want To Be Treated." "This is an act that I feel a lot of people are missing the boat on, but BET played a major role initially in helping us get this artist exposed."

Troy White, national director of alternative and rap A&R for Epic/Associated Records, says that with little chance of getting airplay, "word of mouth first, video second" is the rule for breaking rap artists. That formula has worked well for Ruthless/Epic act Above The Law, which cemented its hardcore street image with videos for "Murder Rap" and "Untouchable." Both landed at No. 1 on the Hot Rap Singles chart.

BACK TO BASICS

Motown, the company often cited for its mid-'60s "charm school" as well as its groundbreaking "Motortown Revue" concerts that crammed debut and veteran acts onto one bill, has itself returned to the basic approach it pioneered to cement its developing acts. With its 30th anniversary Motortown Revue, featuring newcomers the Good Girls, Milira, M.C. Trouble, and Rich Nice along with established acts the Boys and Today, Motown has created a tour exposure opportunity for its acts.

(Continued on next page)

FOR WEEK ENDING SEPTEMBER 8, 1990

Billboard. Hot Black Singles SALES & AIRPLAY™

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

| THIS WEEK | LAST WEEK | TITLE | ARTIST | HOT BLACK POSITION |
|-----------|-----------|------------------------------------|--------------------------------|--------------------|
| 1 | 2 | FEELS GOOD | TONY! TONI! TONE! | 1 |
| 2 | 4 | HAVE YOU SEEN HER | M.C. HAMMER | 4 |
| 3 | 7 | LIES | EN VOGUE | 2 |
| 4 | 10 | CRAZY | THE BOYS | 5 |
| 5 | 5 | COME BACK TO ME | JANET JACKSON | 7 |
| 6 | 11 | THIEVES IN THE TEMPLE | PRINCE | 6 |
| 7 | 1 | JERK OUT | THE TIME | 10 |
| 8 | 12 | INNOCENT | WHISPERS | 3 |
| 9 | 3 | DO ME! | BELL BIV DEVOE | 15 |
| 10 | 14 | EVERYBODY EVERYBODY | BLACK BOX | 8 |
| 11 | 9 | BANNED IN THE U.S.A. | LUKE FEATURING THE 2 LIVE CREW | 19 |
| 12 | 8 | VISION OF LOVE | MARIAH CAREY | 16 |
| 13 | 15 | CALL ME D-NICE | D-NICE | 23 |
| 14 | 13 | BROTHER'S GONNA WORK IT OUT | PUBLIC ENEMY | 26 |
| 15 | 21 | HEAVEN KNOWS | LALAH HATHAWAY | 9 |
| 16 | 6 | MY KINDA GIRL | BABYFACE | 13 |
| 17 | 19 | I'LL BE GOOD TO YOU | NAJEE | 11 |
| 18 | 24 | TREAT THEM LIKE THEY WANT TO BE... | FATHER MC | 18 |
| 19 | 20 | SHE'S MINE | BASIC BLACK | 21 |
| 20 | 26 | DO YOU REALLY WANT MY LOVE | MELBA MOORE | 12 |
| 21 | 25 | A FRIEND | THE WINANS | 14 |
| 22 | 39 | THE BOOMIN' SYSTEM | L.L. COOL J | 29 |
| 23 | 18 | TALK TO ME | ANITA BAKER | 24 |
| 24 | 34 | CLOSE TO YOU | MAXI PRIEST | 20 |
| 25 | 28 | ME AND THE BIZ | MASTER ACE | 47 |
| 26 | 33 | TOUCH ME UP | BODY | 17 |
| 27 | 22 | ROCK DIS FUNKY JOINT | POOR RIGHTEOUS TEACHERS | 34 |
| 28 | 29 | WEAK AT THE KNEES | THREE TIMES DOPE | 46 |
| 29 | 32 | FEEL IT | THE AFROS | 40 |
| 30 | 23 | WE'RE ALL IN THE SAME GANG | W. COAST ALL-STARS | 57 |
| 31 | — | RHYTHM OF LIFE | OLETA ADAMS | 30 |
| 32 | — | IN SUMMER I FALL | THE FAMILY STAND | 33 |
| 33 | 16 | GOTTA GOOD THING | GEOFF MCBRIDE | 49 |
| 34 | 37 | BAD HABIT | WHISTLE | 48 |
| 35 | 27 | MY, MY, MY | JOHNNY GILL | 56 |
| 36 | 31 | MAKE YOU SWEAT | KEITH SWEAT | 58 |
| 37 | 30 | CAN'T STOP | AFTER 7 | 43 |
| 38 | — | ARE YOU REALLY REAL? | FORCE M.D.'S | 31 |
| 39 | — | YOU'RE RIGHT ABOUT THAT | KIARA | 27 |
| 40 | 17 | IF I TOLD YOU ONCE | TERRY STEELE | 63 |

| THIS WEEK | LAST WEEK | TITLE | ARTIST | HOT BLACK POSITION |
|-----------|-----------|------------------------------------|-------------------|--------------------|
| 1 | 1 | FEELS GOOD | TONY! TONI! TONE! | 1 |
| 2 | 2 | INNOCENT | WHISPERS | 3 |
| 3 | 3 | LIES | EN VOGUE | 2 |
| 4 | 7 | CRAZY | THE BOYS | 5 |
| 5 | 6 | HAVE YOU SEEN HER | M.C. HAMMER | 4 |
| 6 | 9 | THIEVES IN THE TEMPLE | PRINCE | 6 |
| 7 | 11 | HEAVEN KNOWS | LALAH HATHAWAY | 9 |
| 8 | 10 | DO YOU REALLY WANT MY LOVE | MELBA MOORE | 12 |
| 9 | 13 | I'LL BE GOOD TO YOU | NAJEE | 11 |
| 10 | 14 | EVERYBODY EVERYBODY | BLACK BOX | 8 |
| 11 | 15 | A FRIEND | THE WINANS | 14 |
| 12 | 4 | MY KINDA GIRL | BABYFACE | 13 |
| 13 | 5 | COME BACK TO ME | JANET JACKSON | 7 |
| 14 | 20 | GIVING YOU THE BENEFIT | PEBBLES | 22 |
| 15 | 19 | TOUCH ME UP | BODY | 17 |
| 16 | 22 | CLOSE TO YOU | MAXI PRIEST | 20 |
| 17 | 31 | FAIRWEATHER FRIEND | JOHNNY GILL | 25 |
| 18 | 8 | JERK OUT | THE TIME | 10 |
| 19 | 25 | I LOVE THE WAY YOU LOVE ME | NAYOBE | 28 |
| 20 | 29 | YOU'RE RIGHT ABOUT THAT | KIARA | 27 |
| 21 | 28 | IF I COULD ONLY HAVE THAT DAY BACK | HOWARD HEWETT | 32 |
| 22 | 30 | TREAT THEM LIKE THEY WANT TO BE... | FATHER MC | 18 |
| 23 | 16 | VISION OF LOVE | MARIAH CAREY | 16 |
| 24 | 33 | ARE YOU REALLY REAL? | FORCE M.D.'S | 31 |
| 25 | — | SO YOU LIKE WHAT YOU SEE | SAMUELLE | 35 |
| 26 | 17 | SHE'S MINE | BASIC BLACK | 21 |
| 27 | 39 | SAVE YOUR LOVE | TRACIE SPENCER | 37 |
| 28 | 34 | RHYTHM OF LIFE | OLETA ADAMS | 30 |
| 29 | 12 | DO ME! | BELL BIV DEVOE | 15 |
| 30 | 18 | TALK TO ME | ANITA BAKER | 24 |
| 31 | — | SECOND CHANCE | TYLER COLLINS | 36 |
| 32 | 32 | COME ON LET'S DO THIS | RUDE BOYS | 38 |
| 33 | — | I DON'T GO FOR THAT | QUINCY JONES | 44 |
| 34 | — | SOMEONE TO LOVE | THE MAC BAND | 42 |
| 35 | — | IN SUMMER I FALL | THE FAMILY STAND | 33 |
| 36 | — | THIS IS THE RIGHT TIME | LISA STANSFIELD | 39 |
| 37 | — | GO OUTSIDE IN THE RAIN | MILIRA | 45 |
| 38 | — | MERRY GO ROUND | KEITH SWEAT | 51 |
| 39 | — | THE BOOMIN' SYSTEM | L.L. COOL J | 29 |
| 40 | — | MORE TO LOVE | DIANNE REEVES | 53 |

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

| TITLE (Publisher - Licensing Org.) | Sheet Music Dist. |
|------------------------------------|---|
| 1 | GLAD TO BE ALIVE (Foxfilm, BMI/Music Corp. Of America, BMI/Bellamy, BMI/Martez, BMI/Wombie Tunes, BMI) |
| 2 | 8 DAYS A WEEK (Sula, BMI/Geffen, ASCAP/Matkosky, ASCAP/WB, ASCAP) |
| 3 | ALL I DO IS THINK OF YOU (Stone Diamond, BMI/Gold Forever, BMI) CPP |
| 4 | 100 ALL THE WAY (Epic/Solar, BMI/Caloco, BMI/Screen Gems-EMI, BMI) HL/WBM |
| 5 | 31 ARE YOU REALLY REAL? (T-Boy, ASCAP/Natural Born Thing, ASCAP) |
| 6 | 65 THE ART OF LOVE (Mississippi Mud, BMI/Warner-Tamerlane, BMI) |
| 7 | 48 BAD HABIT (ADRA, BMI/Kang's Thang, BMI) |
| 8 | 19 BANNED IN THE U.S.A. (Bruce Springsteen, ASCAP) CPP |
| 9 | 83 BONITA APPLEBUM (Zomba, ASCAP) |
| 10 | 29 THE BOOMIN' SYSTEM (L.L. Cool J, ASCAP/Marley Marl, ASCAP/Def Jam, ASCAP) |
| 11 | 26 BROTHER'S GONNA WORK IT OUT (Def American, BMI/Your Mother's, BMI) |
| 12 | 23 CALL ME D-NICE (Zomba, ASCAP/Longitude, BMI/Dorallo, BMI/High Concept, ASCAP) |
| 13 | 43 CAN'T STOP (Hip Trip, BMI/Kear, BMI) HL |
| 14 | 78 CAN WE TRY AGAIN (Luelia, ASCAP/WB, ASCAP/Zomba, ASCAP) |
| 15 | 52 CIGARETTE IN THE RAIN (Ensign, BMI/Ruth McCartney, BMI/Barry Coffing, BMI) CPP |
| 16 | 73 CLOSE QUARTERS (Better Nights, ASCAP/Pri, ASCAP/Better Days, BMI/Pri, BMI) |
| 17 | 20 CLOSE TO YOU (E.G., BMI/W.S., BMI/Chappell & Co., ASCAP/Level Vibes, ASCAP/Colgems-EMI, ASCAP/Forever, PRS) WBM |
| 18 | 7 COME BACK TO ME (Black Ice, ASCAP) WBM |
| 19 | 38 COME ON LET'S DO THIS (Trycep, BMI/Willesden, BMI) |
| 20 | 5 CRAZY (Buff Man, BMI) |
| 21 | 96 DANCE OF THE GHOST (Bugnon, ASCAP/Keith Robinson, ASCAP) |
| 22 | 87 DANCE WITH ME (Mi Bro, ASCAP/Raw As Hell, ASCAP/Yah Ya Sykes, ASCAP/Major Mo, ASCAP/Def Jam, ASCAP) |
| 23 | 85 DIRTY CASH (MONEY TALKS) (MCA, ASCAP/Warner Chappell) |
| 24 | 15 DO ME! (Willesden, BMI/Low Key, BMI/Baledat, BMI/Silk Star, ASCAP/Unicity, ASCAP) |
| 25 | DOUBLE DUTCH ON THE SIDEWALK (When The Seaman Hits The Fan, ASCAP/Def Jam, ASCAP) |
| 26 | 12 DO YOU REALLY WANT MY LOVE (Pic N Choose, ASCAP/Colgems-EMI, ASCAP) |
| 27 | 8 EVERYBODY EVERYBODY (Lambardoni Edizioni, ASCAP/Intersong U.S.A., ASCAP) |
| 28 | 25 FAIRWEATHER FRIEND (Kear, BMI/Epic/Solar, BMI/Greenskirt, BMI) |
| 29 | 40 FEEL IT (Rushdown, ASCAP/Davy D, ASCAP/Def Jam, ASCAP) |
| 30 | 1 FEELS GOOD (Tony Toni Tone, ASCAP/Pri, ASCAP) WBM |
| 31 | A FRIEND (Donril, ASCAP/Zomba, ASCAP) |
| 32 | 77 GIRL DANZ WITH ME (Strick-Lick, ASCAP/Mikel Moco, ASCAP/Nerose, ASCAP/MCA, ASCAP) |
| 33 | 22 GIVING YOU THE BENEFIT (Kear, BMI/Hip Trip, BMI) |
| 34 | 41 GLAD TO BE ALIVE (Foxfilm, BMI/Music Corp. Of America, BMI/Bellamy, BMI/Martez, BMI/Wombie Tunes, BMI) |
| 35 | 45 GO OUTSIDE IN THE RAIN (Sutjakk, ASCAP/Donessa's, ASCAP/Nato/Visions-USA, ASCAP) |
| 36 | 49 GOTTA GOOD THING (Trycep, BMI/Willesden, BMI) |
| 37 | 80 HALF (No Face, ASCAP/Rushdown, ASCAP) |
| 38 | 93 HAVE YOU GOT WHAT IT TAKES (Zomba, ASCAP/Cal-Gene, BMI/Virgin, BMI) |
| 39 | 4 HAVE YOU SEEN HER (Unichappell, BMI/Bust-It, BMI) HL |
| 40 | 69 HEAL OUR LAND (Zomba, ASCAP/Empire, ASCAP/Windwept Pacific, ASCAP) |
| 41 | 9 HEAVEN KNOWS (Virgin, ASCAP) CPP |
| 42 | 74 HERE'S LOOKING AT YOU (EMI April, ASCAP/Midnight Magnet, ASCAP) |
| 43 | 91 I AIN'T LYIN' (Reginald C. Stewart, ASCAP/Gerry Brown, ASCAP/First Priority, BMI/Badd, ASCAP/MCA, ASCAP) |
| 44 | 44 I DON'T GO FOR THAT (EMI April, ASCAP) |
| 45 | 32 IF I COULD ONLY HAVE THAT DAY BACK (Geffen, ASCAP/Streetwise, ASCAP/WB, ASCAP) |
| 46 | 63 IF I TOLD YOU ONCE (EMI April, ASCAP/Bill & Betty, ASCAP/Ollie Brown Sugar, ASCAP/EMI Blackwood, BMI/Great Cool, BMI) |
| 47 | 88 I GOT THE FEELING (Hi-Frost, BMI) |
| 48 | 92 I JUST CAN'T HANDLE IT (Zomba, ASCAP/Mom And Dad, ASCAP) |
| 49 | 11 I'LL BE GOOD TO YOU (Spruill, ASCAP/MCA, ASCAP) |
| 50 | 28 I LOVE THE WAY YOU LOVE ME (Donril, ASCAP/Zomba, ASCAP/Go Left, ASCAP) |
| 51 | 99 INDEPENDENT (Next Plateau, ASCAP/Sons Of K-oss, ASCAP) |
| 52 | 60 I NEED YOUR LOVE (Kyle Hudnall, BMI/Careers, BMI/Talkin' Hits, BMI) |
| 53 | 3 INNOCENT (Whole Nine Yards, ASCAP/Itself And Macdaddi, ASCAP/Tabaylah, ASCAP/Haynestrom, ASCAP/Les Etoiles De La Musique, ASCAP/Must Be Marvelous, ASCAP) |
| 54 | 33 IN SUMMER I FALL (Loesun, ASCAP/EMI April, ASCAP) |
| 55 | 54 IT'S A CRYING SHAME (Zomba, ASCAP) |
| 56 | 86 I WANNA BE WHERE YOU ARE (Stein & Van Stock, ASCAP) |
| 57 | 10 JERK OUT (Tionna, ASCAP/WB, ASCAP) WBM |
| 58 | 2 LIES (2 Tuff-E-Nuff, BMI/Irving, BMI) CPP |
| 59 | 67 LIFE (IS WHAT YOU MAKE IT) (Protoons, ASCAP) |
| 60 | 79 LIVIN' IN THE LIGHT (Orange Tree, ASCAP/Motherman, ASCAP) |
| 61 | 58 MAKE YOU SWEAT (WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Rew, ASCAP/Vertim, ASCAP/Whole Nine Yards, ASCAP) WBM |
| 62 | 97 THE MASTER KEY (Colgems-EMI, ASCAP/Multi Culler, ASCAP/CBS, ASCAP) WBM |
| 63 | 62 THE MASTERPLAN (Virgin, ASCAP/BMG, ASCAP/Copyright Control) CPP |
| 64 | 47 ME AND THE BIZ (Cold Chillin', ASCAP) |
| 65 | 51 MERRY GO ROUND (Keith Sweat, ASCAP/Bobby D., ASCAP/WB, ASCAP/E/A, ASCAP/MCA, ASCAP) |
| 66 | 53 MORE TO LOVE (Wild Honey, ASCAP/Mycanae, ASCAP/Duncane Hille, BMI/MCA, ASCAP) |
| 67 | 13 MY KINDA GIRL (Hip Trip, BMI/Kear, BMI/Greenskirt, BMI) HL |
| 68 | 56 MY, MY, MY (Kear, BMI/Epic/Solar, BMI/Tree, BMI/Greenskirt, BMI) HL |
| 69 | 90 NEW JACK THANG (So So Def, ASCAP) |
| 70 | 75 NOW'S THE B TURN (Island, BMI/Original Dirt, ASCAP/Farewell To Arms, BMI/Totally Mental, ASCAP/Zohar, BMI) |
| 71 | 59 ONE MORE CHANCE (EMI April, ASCAP/Maurice Starr, ASCAP) |
| 72 | 61 OOOPS UP (Taking Care Of Business, BMI/Hanseatic, ASCAP/Intersong U.S.A., ASCAP/Willesden, BMI) |
| 73 | 66 OWNLEE EUE (The Brothers Grimm, BMI) |
| 74 | 71 THE POWER (Intersong, ASCAP/Fellow, BMI/Songs Of Logic, BMI/House Of Fun, BMI) |
| 75 | 72 PRIVATE PARTY (Ladies Room, ASCAP/Portrait/Solar, ASCAP/Golden Lady West, BMI/Be-Atches, BMI) |
| 76 | 30 RHYTHM OF LIFE (Virgin, ASCAP) CPP |
| 77 | 34 ROCK DIS FUNKY JOINT (Protoons, ASCAP/North One, ASCAP/Chumpy, ASCAP) |
| 78 | 70 ROMEO (Island, BMI/Onid, BMI) |
| 79 | 37 SAVE YOUR LOVE (Virgin, ASCAP/Dream Dealers, ASCAP/BMG, ASCAP/Tocep, BMI/Jumpin' Off, BMI) CPP |
| 80 | 36 SECOND CHANCE (He Gave Me, ASCAP/Almo, ASCAP/Hip To Hip, BMI) CPP |
| 81 | 21 SHE'S MINE (Cal-Gene, BMI/Virgin, BMI) CPP |
| 82 | 82 SLOW MOTION (Stanton's Gold, BMI/Island, BMI/Tracye One, BMI/Maypop, BMI) |
| 83 | 50 SOMEONE LIKE YOU (Perry Lane, BMI/Deken Swanie, BMI) |
| 84 | 42 SOMEONE TO LOVE (Not Listed) |
| 85 | 35 SO YOU LIKE WHAT YOU SEE (Two Tuff-E-nuff, BMI/Irving, ASCAP) CPP |
| 86 | 64 STOP RUNNING AWAY (Rutland Road, ASCAP/WB, ASCAP/Gratitude Sky, ASCAP) |
| 87 | 24 TALK TO ME (All Baker's, BMI/Monteque, BMI/Delvon, BMI) CPP |
| 88 | 68 THAT'S MY ATTITUDE (Trycep, BMI/Willesden, BMI) |
| 89 | 6 THIEVES IN THE TEMPLE (Controversy, ASCAP/WB, ASCAP) WBM |
| 90 | 39 THIS IS THE RIGHT TIME (Big Life, PRS/BMG, ASCAP) |
| 91 | 17 TOUCH ME UP (Avid One, ASCAP/Unicity, ASCAP/Zubaidah, ASCAP/Sabby Ninny, BMI) |
| 92 | 18 TREAT THEM LIKE THEY WANT TO BE TREATED (Second Generation Rooney, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP/Father MC, BMI) |
| 93 | 89 TURN OUT THE LIGHTS (International, ASCAP/Hit And Hold, ASCAP) |
| 94 | 71 U CAN GET ME ANYTIME (CRGI, BMI/Twelve To One, BMI/Tornado, BMI) |
| 95 | 16 VISION OF LOVE (Vision Of Love, BMI/Been Jammin', BMI) |
| 96 | 55 WANNA BE THE MAN (CBS, ASCAP/Maurice White, ASCAP/Vershell, ASCAP/Reyshell, BMI/Bust-It, BMI/Karranova, ASCAP) |
| 97 | 46 WEAK AT THE KNEES (Acknickulous, ASCAP/MCA, ASCAP) |
| 98 | 84 WE LIKE IT (Bust-It, BMI) |
| 99 | 57 WE'RE ALL IN THE SAME GANG (The West Coast Rap All-Stars, BMI) |
| 100 | 94 WHEN WILL I SEE YOU AGAIN (Seven Songs, BMI/Ba-Dake, BMI) |
| 101 | 27 YOU'RE RIGHT ABOUT THAT (Island, BMI/O Dad, BMI) |

BREAKING R&B ACTS

(Continued from preceding page)

But most new label acts do not get a chance to perform live unless they are packed onto omnibus festival-type shows or do club track dates. And studio bands often do not get enough time or training to prepare for live shows, a situation that draws complaints from execs, artists, and managers that black artists are not being groomed for longevity. Part of a profit-hungry, mass-production line that rushes their product onto the market, acts may find themselves with a chart hit but little preparation for the demands of performing, promotion, and press.

"Artist development is a dying art," says Mary Moore, Arista VP of artist development. "Like the old Motown-type artists—getting people together and grooming them—that can

separate the sheep from the lambs."

Juanita Stephens, formerly VP of publicity for MCA and now president of Creative Star Management as well as personal manager to Bobby Brown, insists on "artist education," and says, "Before a project is put out there, there should be an [in-house] school like Motown had, some type of training that goes on for four to six weeks. If the artists are groomed and educated, they would be a lot more at ease and comfortable, and it would help them be more creative."

"Staying power is becoming a big question," says Atlantic's Rhone. "It's difficult to follow up. [All the labels] have baby acts, and if they don't break big like En Vogue, they're getting very impatient. They want immediate gratification... Companies are dropping acts after one or two albums. They forget that traditionally it takes one to two albums to build a base. It's going to get harder to achieve a first-out hit. You have to invest in the long run."

Was (Not Was) is making a splash ... see page 28

FOR WEEK ENDING SEPTEMBER 8, 1990

Billboard. HOT RAP SINGLES™

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-------------|-----------|------------|---------------|---|------------------------------|
| ★★ NO. 1 ★★ | | | | | |
| 1 | 1 | 2 | 11 | CALL ME D-NICE JIVE 1351/RCA (C) | ◆ D-NICE 2 weeks at No. 1 |
| 2 | 2 | 1 | 7 | BANNED IN THE U.S.A. LUKE 96440/ATLANTIC (C) (CD) (M) | ◆ LUKE FEAT. 2 LIVE CREW |
| 3 | 5 | 8 | 6 | TREAT THEM LIKE THEY WANT TO BE ... UPTOWN 79016/MCA (C) | ◆ FATHER MC |
| 4 | 7 | 7 | 11 | ROCK DIS FUNKY JOINT PROFILE 7302 (M) | ◆ POOR RIGHTEOUS TEACHERS |
| 5 | 8 | 9 | 7 | WEAK AT THE KNEES ARISTA 2034 (C) | ◆ THREE TIMES DOPE |
| 6 | 11 | 13 | 5 | LOVE'S GONNA GET'CHA JIVE 1367/RCA (C) (M) | ◆ BOOGIE DOWN PRODUCTIONS |
| 7 | 9 | 12 | 8 | LA RAZA VIRGIN 98947-1 (C) (M) | ◆ KID FROST |
| 8 | 3 | 3 | 14 | OWNLEE EUE ATLANTIC 0-86199 (C) | ◆ KWAME & A NEW BEGINNING |
| 9 | 6 | 4 | 12 | WE'RE ALL IN THE SAME GANG WARNER BROS. 0-21549 (C) (CD) (M) | ◆ W. COAST ALL-STARS |
| 10 | 10 | 14 | 8 | HAVE YOU SEEN HER CAPITOL 15586 (C) | ◆ M.C. HAMMER |
| 11 | 14 | — | 2 | THE BOOMIN' SYSTEM DEF JAM 44-73457/COLUMBIA (C) | L.L. COOL J |
| 12 | 12 | 17 | 5 | ME AND THE BIZ COLD CHILLIN' 0-21559/REPRISE (C) | ◆ MASTER ACE |
| 13 | 4 | 5 | 12 | UNTOUCHABLE RUTHLESS 2053/EPIC (C) (M) | ◆ ABOVE THE LAW |
| 14 | 15 | 11 | 9 | SMOOTH & LEGIT CRUSH 409/K-TEL (M) | ◆ M.C. SMOOTH |
| 15 | 16 | 15 | 8 | (I WANNA) MAKE YOU MINE MOTOWN 4722 (C) | ◆ M.C. TROUBLE |
| 16 | 17 | 21 | 6 | BACK TO BASIX SELECT 5003 (M) | ◆ KID 'N PLAY |
| 17 | 19 | 24 | 4 | TIC-TAC-TOE ATLANTIC 0-86183 (C) | ◆ KYPER |
| 18 | 23 | 23 | 4 | RUFF RHYME (BACK AGAIN) CAPITOL 15583 (C) | ◆ KING TEE |
| 19 | 25 | 30 | 3 | BONITA APPLEBUM JIVE 1368/RCA (M) | ◆ A TRIBE CALLED QUEST |
| 20 | 22 | 26 | 3 | SLOW LOVE MOTOWN 4703 (C) | ◆ DOC BOX & B. FRESH |
| 21 | 21 | 27 | 4 | WE LIKE IT CAPITOL 15596 (C) | ◆ OAKTOWN'S 3-5-7 |
| 22 | 20 | 19 | 7 | DOOWUTCHYLIKE TOMMY BOY 955 (M) | ◆ DIGITAL UNDERGROUND |
| 23 | 13 | 6 | 14 | LET THE RHYTHM HIT 'EM MCA 24026 (C) | ◆ ERIC B. & RAKIM |
| 24 | 24 | 22 | 9 | BROTHER'S GONNA WORK IT OUT DEF JAM 44-73391/COLUMBIA (C) (CD) (M) | ◆ PUBLIC ENEMY |
| 25 | NEW ▶ | 1 | 1 | STREETS OF NEW YORK COLD CHILLIN' 0-19762/WARNER BROS. (C) | ◆ KOOL G RAP & D.J. POLO |
| 26 | 26 | 25 | 18 | MENTIROSA ● CAPITOL 15509 (C) | ◆ MELLOW MAN ACE |
| 27 | 30 | — | 2 | M&M GETTIN' OFF CHEETAH 9503 | D.J. MAGIC MIKE |
| 28 | 18 | 10 | 12 | SPELLBOUND ATLANTIC 0-86198 (C) | ◆ K-SOLO |
| 29 | NEW ▶ | 1 | 1 | ICE ICE BABY SBK 19724 (C) (M) | ◆ VANILLA ICE |
| 30 | 27 | — | 3 | MURDER SHE WROTE COMPTOWN 24025/MCA (C) (M) | ◆ TAIRRIE B. |

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

MOTOWN STREET BEAT

DOC BOX & B. FRESH
ARE KICKIN' THE BALLISTICS WITH THEIR GRINDIN' GROVES LIKE SLOW LOVE, DOC'S DOPE JAM AND NU JACK. MAN, THIS SELF-TITLED ALBUM IS SO BAD IT CAN'T EVEN GET THE GASSFACE



RED BANDIT
IS STORMIN' THE HIP-HOP SCENE WITH HIS NEW HIT SINGLE PLEASE DON'T CRY FEATURING RICKY BELL FROM HIS ALBUM TITLED COOL LOVER BOY



RICH NICE
IS DEFINITELY TREATIN' THE HONEY WITH HIS HIT SINGLE OUTSTANDING. FROM THE DOPE ALBUM INFORMATION TO RAISE A NATION



M.C. TROUBLE
COMES DIRECT WITH (I WANNA) MAKE YOU MINE FEATURING THE GOOD GIRLS. FROM HER SLAMMIN' ALBUM GOTTA GET A GRIP!



HOT DANCE MUSIC™

CLUB PLAY

Compiled from a national sample of dance club playlists.

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-------------------------------|------------|------------|---------------|---|-----------------------------------|
| ★★ NO. 1 ★★ | | | | | |
| 1 | 1 | 1 | 9 | GROOVE IS IN THE HEART/WHAT IS LOVE ELEKTRA 0-66622 | ◆ DEEE-LITE 3 weeks at No. 1 |
| 2 | 2 | 7 | 5 | LET'S GET BUSY GEFEN 0-21609 | CLUBLAND FEATURING QUARTZ |
| 3 | 5 | 14 | 5 | DANCE, DANCE RCA 2649-1-RD | DESKEE |
| 4 | 7 | 10 | 6 | WON'T TALK ABOUT IT ELEKTRA 0-66623 | ◆ BEATS INTERNATIONAL |
| 5 | 9 | 13 | 6 | IF U KEEP IT UP JIVE 1354-1-RD/RCA | ◆ LIZ TORRES |
| 6 | 8 | 11 | 6 | JERK OUT PAISLEY PARK 0-21701/WARNER BROS. | ◆ THE TIME |
| 7 | 3 | 3 | 9 | DJ GIVE ME THAT FUNKY BASS MCA 24027 | LYDIA RHODES |
| 8 | 11 | 19 | 5 | DO ME! MCA 24037 | ◆ BELL BIV DEVOE |
| 9 | 4 | 4 | 8 | WARNING! CAPITOL V-15544 | ◆ ADEVA |
| 10 | 12 | 18 | 7 | WORLD IN MOTION QWEST 0-21582/WARNER BROS. | ◆ NEW ORDER |
| 11 | 17 | 21 | 6 | STRAWBERRY FIELDS FOREVER ATLANTIC 0-86156 | ◆ CANDY FLIP |
| 12 | 15 | 22 | 5 | CLOSE TO YOU CHARISMA 0-96463 | ◆ MAXI PRIEST |
| 13 | 18 | 26 | 5 | FEELS GOOD WING 877 437-1/POLYDOR | ◆ TONY! TONI! TONE! |
| 14 | 20 | 25 | 6 | I LOVE THE WAY YOU LOVE ME WTG 41-73430/EPIC | NAYOBE |
| 15 | 10 | 12 | 7 | PAPA WAS A ROLLIN' STONE CHRYSALIS V-23540 | ◆ WAS (NOT WAS) |
| 16 | 23 | 33 | 4 | HEART & SOUL MCA 24050 | PROJECTION |
| 17 | 6 | 8 | 7 | IN THE REALM OF THE SENSES VIRGIN 0-96461 | BASS-O-MATIC |
| 18 | 32 | — | 2 | THIS IS THE RIGHT TIME ARISTA 2049 | ◆ LISA STANSFIELD |
| 19 | 14 | 17 | 6 | ROUGH STUFF MCA 24035 | ◆ ADAM ANT |
| 20 | 30 | 43 | 3 | KEEP ON PUMPIN' IT UP SBK ONE V-19718/SBK | FREESTYLE ORCHESTRA FEAT. D'BORAH |
| 21 | 28 | 36 | 4 | THE MASTERPLAN FFR 869 075-1/POLYDOR | ◆ DIANA BROWN & BARRY K. SHARPE |
| ★★★ POWER PICK ★★★ | | | | | |
| 22 | 34 | 48 | 3 | TREAT ME GOOD BIG LIFE 877 617-1 | ◆ YAZZ |
| 23 | 25 | 31 | 5 | KILLER MCA 18843 | ◆ ADAMSKI |
| 24 | 29 | 40 | 3 | LIES ATLANTIC 0-86168 | ◆ EN VOGUE |
| 25 | 36 | 45 | 3 | SUMMER VACATION HOLLYWOOD 0-66620/ELEKTRA | ◆ THE PARTY |
| 26 | 35 | 41 | 3 | SET ME FREE EMI V-56187 | ◆ TIMES 2 |
| 27 | 41 | — | 2 | I WON'T GIVE UP ON YOU TOMMY BOY TB 954 | ◆ TKA |
| 28 | 22 | 23 | 6 | UNBELIEVABLE ELEKTRA 0-66611 | YELLO |
| 29 | 48 | — | 2 | THIEVES IN THE TEMPLE PAISLEY PARK 0-21598/WARNER BROS. | ◆ PRINCE |
| 30 | 46 | — | 2 | WIGGLE IT CUTTING CR 237 | ◆ 2 IN A ROOM |
| 31 | 13 | 2 | 11 | DIRTY CASH (MONEY TALKS) MERCURY 875 803-1 | ◆ THE ADVENTURES OF STEVIE V |
| 32 | 19 | 20 | 7 | SIMPLE RHYTHM CARDIAC 3-4002 | SOUL REBELLION |
| 33 | 16 | 9 | 10 | GOD TONIGHT CURB V-77053 | REAL LIFE |
| 34 | 21 | 5 | 10 | OOOPS UP/BELIEVE THE HYPE ARISTA AD-2071 | ◆ SNAP |
| ★★★ HOT SHOT DEBUT ★★★ | | | | | |
| 35 | NEW | 1 | 1 | BAD HABIT SELECT 62354 | ◆ WHISTLE |
| 36 | 50 | — | 2 | WHAT DO YOU SEE EXILE NMR 74001/NASTY MIX | CAUSE & EFFECT |
| 37 | 45 | — | 2 | POST POST-MODERN MAN (IF I HAD A HAMMER) ENIGMA 75551 | ◆ DEVO |
| 38 | NEW | 1 | 1 | DOIN' THE DO SIRE 0-21581/REPRISE | ◆ BETTY BOO |
| 39 | 33 | 35 | 5 | DYSFUNCTIONAL RELATIONSHIP NETTWERK 74006/I.R.S. | ◆ CONSOLIDATED |
| 40 | 24 | 15 | 8 | STEP ON ELEKTRA 0-66624 | ◆ HAPPY MONDAYS |
| 41 | 31 | 34 | 5 | BROTHER'S GONNA WORK IT OUT DEF JAM 44 73391/COLUMBIA | ◆ PUBLIC ENEMY |
| 42 | 44 | 47 | 3 | LET'S DO THIS/GET YOU SOME MORE D.J. INTERNATIONAL DJ 921 | FAST EDDIE |
| 43 | NEW | 1 | 1 | YAAAH/TECHNO TRANCE RCA 2655-1-RD | D-SHAKE |
| 44 | NEW | 1 | 1 | LOOK INTO MY EYES COLUMBIA 0-73509 | ◆ GEORGE LAMOND |
| 45 | 42 | 42 | 4 | THIS IS MY HOUSE ZYX 6632-US | ITALIAN ECSTASY |
| 46 | NEW | 1 | 1 | THE EMPEROR'S NEW CLOTHES ENSIGN V-23568/CHRYSALIS | ◆ SINEAD O'CONNOR |
| 47 | NEW | 1 | 1 | DEEP LOVE ONE VOICE ML070648 | DADA NADA |
| 48 | NEW | 1 | 1 | IT'S HAPPENING MCA 24048 | PLUS ONE FEATURING SIRONN |
| 49 | NEW | 1 | 1 | LOVE FIND A WAY ATLANTIC 0-86159 | JOHNNY DYNELL |
| 50 | NEW | 1 | 1 | SHANGRI-LA ENIGMA 0-75552 | BARDEUX |

12-INCH SINGLES SALES

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

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-------------------------------|------------|------------|---------------|---|---|
| ★★ NO. 1 ★★ | | | | | |
| 1 | 2 | 2 | 7 | DIRTY CASH (MONEY TALKS) MERCURY 875 803-1 | ◆ ADVENTURES OF STEVIE V 1 week at No. 1 |
| 2 | 1 | 1 | 10 | EVERYBODY EVERYBODY RCA 2628-1-RD | ◆ BLACK BOX |
| 3 | 3 | 3 | 6 | JERK OUT PAISLEY PARK 0-21701/REPRISE | ◆ THE TIME |
| 4 | 4 | 5 | 5 | DO ME! MCA 24037 | ◆ BELL BIV DEVOE |
| 5 | 6 | 12 | 5 | STRAWBERRY FIELDS FOREVER ATLANTIC 0-86156 | CANDY FLIP |
| 6 | 10 | 27 | 3 | THIEVES IN THE TEMPLE PAISLEY PARK 0-21598/WARNER BROS. | ◆ PRINCE |
| 7 | 11 | 16 | 6 | LIES ATLANTIC 0-86168 | ◆ EN VOGUE |
| 8 | 9 | 14 | 6 | GROOVE IS IN THE HEART/WHAT IS LOVE ELEKTRA 0-66622 | ◆ DEEE-LITE |
| 9 | 8 | 11 | 8 | TIC-TAC-TOE ATLANTIC 0-86183 | ◆ KYPER |
| 10 | 5 | 6 | 8 | WORLD IN MOTION QWEST 0-21582/WARNER BROS. | ◆ NEW ORDER |
| 11 | 14 | 21 | 6 | FEELS GOOD WING 877 437-1/POLYDOR | ◆ TONY! TONI! TONE! |
| 12 | 17 | 17 | 8 | I MELT WITH YOU TVT 2812 | ◆ MODERN ENGLISH |
| 13 | 7 | 4 | 13 | MAKE YOU SWEAT VENTERTAINMENT 0-66683/ELEKTRA | ◆ KEITH SWEAT |
| 14 | 23 | 34 | 5 | I LOVE THE WAY YOU LOVE ME WTG 41-73430/EPIC | NAYOBE |
| 15 | 13 | 13 | 10 | CAN'T STOP VIRGIN 0-96470 | ◆ AFTER 7 |
| 16 | 21 | 26 | 9 | LA RAZA VIRGIN 0-96498 | ◆ KID FROST |
| 17 | 22 | 30 | 4 | COME BACK TO ME A&M 75021 7939-1 | ◆ JANET JACKSON |
| 18 | 18 | 19 | 8 | CAN'T LET YOU GO CUTTING 236 | CORO |
| ★★★ HOT SHOT DEBUT ★★★ | | | | | |
| 19 | NEW | 1 | 1 | THIS IS THE RIGHT TIME ARISTA 2049 | ◆ LISA STANSFIELD |
| 20 | 26 | 35 | 4 | GOD TONIGHT CURB V-177053 | REAL LIFE |
| ★★★ POWER PICK ★★★ | | | | | |
| 21 | 32 | — | 2 | WIGGLE IT CUTTING CR 237 | ◆ 2 IN A ROOM |
| 22 | 16 | 15 | 6 | BANNED IN THE U.S.A. LUKE 0-96440/ATLANTIC | LUKE FEATURING THE 2 LIVE CREW |
| 23 | 31 | 40 | 3 | CRAZY MOTOWN 4730 | THE BOYS |
| 24 | 12 | 7 | 11 | STAR SIRE 0-21558/REPRISE | ◆ ERASURE |
| 25 | 20 | 24 | 7 | DOOWUTCHYLIKE TOMMY BOY TB-955 | ◆ DIGITAL UNDERGROUND |
| 26 | 24 | 32 | 5 | ROUGH STUFF MCA 24035 | ◆ ADAM ANT |
| 27 | 33 | 41 | 4 | IF U KEEP IT UP JIVE 1354-1-RD/RCA | ◆ LIZ TORRES |
| 28 | 34 | 46 | 3 | STOP WARNER BROS. 0-21559 | JANE'S ADDICTION |
| 29 | 41 | — | 2 | DREAMBOY/DREAMGIRL MICMAC MIC-539 | CYNTHIA & JOHNNY O |
| 30 | 19 | 8 | 12 | POLICY OF TRUTH SIRE 0-21534/WARNER BROS. | ◆ DEPECHE MODE |
| 31 | 37 | — | 2 | I WON'T GIVE UP ON YOU TOMMY BOY TB 954 | ◆ TKA |
| 32 | NEW | 1 | 1 | THE BOOMIN' SYSTEM DEF JAM 44-73458/COLUMBIA | L.L. COOL J |
| 33 | 39 | — | 2 | KEEP ON DANCIN' 1990 SAM 5008 | GARY'S GANG |
| 34 | NEW | 1 | 1 | LOOK INTO MY EYES COLUMBIA 0-73509 | ◆ GEORGE LAMOND |
| 35 | 45 | — | 2 | LET'S GET BUSY GEFEN 0-21609 | CLUBLAND FEATURING QUARTZ |
| 36 | 15 | 9 | 6 | HANKY PANKY SIRE 0-21577/WARNER BROS. | MADONNA |
| 37 | NEW | 1 | 1 | SHE'S MINE MOTOWN 2050 | ◆ BASIC BLACK |
| 38 | NEW | 1 | 1 | OOOPS UP/BELIEVE THE HYPE ARISTA AD-2071 | ◆ SNAP |
| 39 | 43 | — | 2 | WE ALL MUST LIVE TOGETHER MOTOWN 4718 | BLAZE |
| 40 | 44 | — | 2 | DANCE, DANCE RCA 2649-1-RD | DESKEE |
| 41 | NEW | 1 | 1 | TREAT ME GOOD BIG LIFE 877 817-1/POLYDOR | ◆ YAZZ |
| 42 | 27 | 22 | 8 | LOVE AND EMOTION LMR 2645-1-RD/RCA | ◆ STEVIE B |
| 43 | 42 | 42 | 4 | DJ GIVE ME THAT FUNKY BASS MCA 24027 | LYDIA RHODES |
| 44 | 49 | — | 2 | KEEP ON PUMPIN' IT UP SBK ONE V-19718/SBK | FREESTYLE ORCHESTRA FEAT. D'BORAH |
| 45 | 25 | 20 | 12 | WE'RE ALL IN THE SAME GANG WARNER BROS. 0-21549 | ◆ THE WEST COAST RAP ALL-STARS |
| 46 | 46 | 43 | 3 | PAPA WAS A ROLLIN' STONE CHRYSALIS V-23540 | ◆ WAS (NOT WAS) |
| 47 | 47 | — | 2 | BAD HABIT SELECT 62354 | ◆ WHISTLE |
| 48 | 28 | 18 | 9 | JUBILATION EPIC 49 73357 | ◆ ANYTHING BOX |
| 49 | 36 | 28 | 7 | MY KINDA GIRL SOLAR 45 74510/EPIC | ◆ BABYFACE |
| 50 | 29 | 25 | 12 | FIRST TRUE LOVE MICMAC 537 | TIANA |

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

INXS
"Suicide Blonde"
 (DMD 1550)
 Includes special UK remixes

On Atlantic
 1990 Atlantic Recording Corp. A Time Warner Company

johnny dynell
"Love Find A Way"
 (DMD 1512 0-86159)
 Mixed by David Morales

On Atlantic
 1990 Atlantic Recording Corp. A Time Warner Company

Lend An Ear To Noteworthy Albums

KOOL THING: There's a musical potpourri on the album front that deserves your attention. The debut album of New York trio **Deee-lite**, called "World Clique" (Elektra), is well worth investigating. The outfit combines a number of its varied musical influences—hip-hop, funk, R&B, and house—into an exciting 12-song package. Preceded by the No.1 club hits "Groove Is In The Heart"/"What Is Love?," there are plenty of other club confections to choose from. From the house-vibed "Power Of Love," "E.S.P.," and title track to the funkified R&B of "Smile On" and personal faves "Who Was That" and "Try Me On, I'm Very You," "World Clique" offers a little for all. An impressive and promising first offering. The next single will be "Power Of Love," backed with extended versions of the CD- and cassette-only "Theme" and "Build A Bridge," which features *moi* on vocals... Our resident queen of house *finally* unleashes her domestic album debut, "The Queen Is In The House" (Jive), which has been in various stages of production for nearly two years. **Liz Torres** is a distinctive presence in house music and it's unfortunate that this album has been held up for such a long time and occasionally lacks the polish to take her over the top where she belongs. There are a number of cuts, however, that shine, including the latest single, "If U Keep It Up," the languid "Love Temptation," and a '90s revision of her house classic, "Can't Get Enough." The potential for Torres to break big is there but cohesive material and proper presentation will ultimately be the key... **TKA** steps out of the shadows once again with its new collection, "Louder Than Love" (Tommy Boy, 212-722-2211). The primarily dance/pop trio's latest finds them dipping into a tasty bag of tricks and displaying a host of varied musical styles. From the Soul II Soul-esque "I Won't Give Up On You," to the hip-hopped cover of "Are You For Real," to the Technotronic-vibed "Crash" featuring **Seduction's Michelle Visage**, to the hot freestyle of "Give Your Love To Me," the outfit could very well succeed in satisfying both old and potential new

fans... ABC's "greatest-hits" collection, "Absolutely" (Mercury), is finally out and serves as a genuine reminder of how brilliant they were and are. Spanning nearly a decade of great music making, this package sports all the act's hits, includ-



by Bill Coleman

ing "Poison Arrow," "The Look Of Love," "How To Be A Millionaire," "That Was Then..." "One Better World," and many more. Also provided are 12-inch mixes of "Be Near Me" and "When Smokey Sings." Other albums worth looking into include the latest from **808 State** (Tommy Boy); **A Guy Called Gerald** (Columbia); **Joy Winter** (Epic/Associated); **Nayobe** (WTG/Epic); **J.T. & the Big Family** (ZYX, 516-253-0800); and **Sydney Youngblood** (Arista).

DIRTY BOOTS: On the alternative scene, be on the lookout at the end of September for the fab second re-

lease from faves the **Darling Buds**, called "Crawdaddy" (Columbia). The forthcoming album produced by **Stephen Street** (with one cut by **Pat Collier**) displays the band's songwriting growth while Street's production adds a refreshing twist and allows the songs to breathe. Whereas the act's first project was quick-paced and continuously energetic, "Crawdaddy" slows the pace and settles more for a groove. Fave cuts like "It Makes No Difference," "A Little Bit Of Heaven," and "Crystal Clear" are gems. Falling somewhere comfortably in between the languid sounds of the **Sundays** and the harder-edged **Primitives**, the **Darling Buds** possess the potential to please on a grand scale. Don't miss... "Lovegod" (Big Life/PolyGram) by the **Soup Dragons** is yet another U.K.-based outfit that has emerged with a recommended rock-dance amalgamation. Following closely to releases by the **Happy Mondays**, **Stone Roses**, and **B.A.D.** but with a more street-vibed edge, "Lovegod" sparkles with charm and an offbeat, '90s beatnik appeal. Led by the engrossing and quite inspired first single, "I'm Free," which features **Junior Reid**, this collection is as easily danceable

as it is listenable and is sure to be a favorite platter on alternative programming menus. Note the cuts "Backwards Dog," "Softly," and the title track. Definitely worth checking out... Also out is the **Pixies'** new "Bossanova" (Elektra). A bit somber but beautiful nonetheless. The foursome has such a unique musical approach that, for sheer ingenuity and persistence, they get major points. Besides the single "Velouria," look into "The Happening"... Also be on the lookout for "In The Baths Of Constantinople" by Greek faves **Annabouboula**, which was finally released domestically by Shanachie (201-579-7763); "Lovey" (Atlantic) by **Lemonhead**; "Liquidizer" (SBK) by **Jesus Jones**; the fab "Brick By Brick" (Virgin) by **Iggy Pop**; and "Beyond Thee Infinite Beat" (Wax Trax, 312-252-1000) by **Psychic TV**.

Be aware of hot new reggae and dancehall releases from **Shabba Ranks** (VP Records, 305-966-4744), **J.C. Lodge** (Pow Wow, 212-245-3010), and **ROIR** (212-477-0563) with "Ska Beats," "Ghetto Man Skank" by **Steely & Cleve**, **Oku Onuora Presents New Jerusalem Dub**, and "Awake Zion" by **Cedella Marley Booker**.

ARTIST DEVELOPMENTS

LOUIE LOUIE PRODUCES

Like most of the best dance music producers, Louie Louie Vega (not to be confused with "Little" Louie Vega, Louie Louie—the artist, or L'il Louis) started as a DJ. He played at house parties and such, then worked as a DJ for the Crush City Crew on Manhattan's Lower East Side. He formed Priority One, signed with Tuff City, and became one of the label's in-house producers.

Tuff City is where Louie hooked up with his good friend and mentor, DJ Mark the 45 King. Now out on his own, he has been kept busy producing and mixing a range of projects in the U.S. and U.K. From underground hip-house and groove records to mainstream R&B releases, Louie's credits are surfacing everywhere these days.

The 21-year-old Louie counts most of music history among his influences. "I like groups that were around before I was born. I'm into all kinds of '60s and '50s music and jazz. I was influenced a lot by my parents playing Latin records in the house." When he reworks songs that were hits before his appearance on the planet, he tries to maintain the original flavor. "I don't take away the rawness of it, but let it kick more. For Ben E. King's 'Supernatural Thing' I didn't put anything modern into it; it was a live sax, live drummer, live percussion. But I made it kick so in a club it'll make people dance."

Louie's recent work and immediate future production plans cover the entire range of music that can be danced to. Explains Louie, "Besides 'Supernatural Thing' and a

mix of the Chimes' 'True Love,' I've just finished remixes for Mica Paris, Boo-Yaa-T.R.I.B.E., Junior Reid, new SBK signing Everyday People, and the current U.K. smash by Joanna Law called 'First Time Ever.'" Louie is also scheduled to produce cuts for forthcoming albums by Queen Latifah and The Real Roxanne, remix David Bowie's classic "Golden Years," and put together a solo project scheduled to feature the talents of such friends as Latifah, De La Soul, and vocalist Pauline Henry of the Chimes.

WENDY BLATT

808 STATES ITS CASE

Graham Massey of Tommy Boy recording act 808 State says the group approaches dance music with a goal unique from other artists.

"We try to make music that can stand up in the light of day," he says. "The groove should be strong enough to move people on the dancefloor, but should also be something you would not mind listening to in your living room."

Perhaps that would explain somewhat the warmly textured, occasionally new age/jazz tones laced throughout much of the group's current Tommy Boy album release, "Utd. State 90." On the U.K. club circuit, the material's unusual sound has earned the group the tag of "futuristic house" band—much to Massey's amusement.

"I think our sound changes too often for us to qualify for such a description," he says. "[Our music] changes from week to week. To do one style of dance music would be boring."

Actually, Massey also bristles at the concept of 808 State as a proper band. He views himself and co-heros Martin Price, Andy Barker, and Darren Parkington as a collective of musicians and producers who are far more comfortable in a recording studio than on a stage. Regardless, they are currently on a club tour back home, with American dates pending. They were most recently scheduled to showcase in New York at the New Music Seminar, but had to cancel.

Clearly, the buzz is building around 808 State as hip club jocks are showing interest in the acid and industrial-doused new single, "Cubik," which was preceded by the influential nugget "Pacific." Additionally, the group plans to go into the studio shortly with Grace Jones to record a track for an upcoming project. "The Only Rhyme That Bites," a single from an album the group recently produced for rapper M.C. Tunes, has already had its run on the British charts.

The flurry of activity has left no time for writing new material, which does not worry Massey at all.

"We never sit down and write songs until it's time to go into the studio and record," he says. "It's like a group encounter, where we start with a groove and see where it takes us. More often than not, we get together after a few nights of clubbing and checking things out. It's the best way to stay on the edge of dance music—which is where we're going to try to stay."

LARRY FLICK

HOT DANCE BREAKOUTS

CLUB PLAY

1. WHAT TIME IS IT? DON'T KNOW YET EPIC
2. PUT YOUR HANDS TOGETHER/ ALL I DO D-MOB FFRR
3. FAR AWAY ROBERT OWENS 4TH & B'WAY
4. WE LIKE IT OAKTOWN'S 3-5-7 CAPITOL
5. VIOLENCE OF SUMMER (LOVE'S TAKING OVER) DURAN DURAN CAPITOL

12" SINGLES SALES

1. KNOCKIN' BOOTS CANDYMAN EPIC
2. WE LIKE IT OAKTOWN'S 3-5-7 CAPITOL
3. HAVE YOU SEEN HER M.C. HAMMER CAPITOL
4. I CAN'T FACE THE FACT YVONNE DELEON CUTTING
5. TOUCH ME UP BODY MCA

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

Nu Groove Moves To Get Its Acts Noticed By Majors

BY WENDY BLATT

NEW YORK—Nu Groove Records initially came into being for the benefit of one act. Partners Karen and Frank Mendez were managing then Virgin recording act Burrell in 1988 and the outfit's album was not moving. "Why should Burrell sit and wait out an album that wasn't going to do anything?," asks Karen. "They had millions of songs. So we started a label to get some of their music out there and let them produce other people. We were a management company first and we thought the music was too good to sit in a basement." In less than two years, Nu Groove has put out more than 50 records, launching artists like Roqui and new Atlantic signee Bas Noir.

The mainstay of the label is underground groove records, hardly even songs, really, aimed primarily at DJs. Putting out a lot of material is how they get by. "DJs know now to expect that there's always new stuff coming. It's a marketing concept. People remember the name Nu Groove because we're always putting out good music. We're guaranteed a certain amount of sales on each record, enough that if we put out a lot of records, we'll survive."

Regardless of the fortunes of the label, the Mendezes are still managers first and foremost. "In the beginning, we thought we could develop artists," says Karen, "but we found that you just can't compete with a major label. It costs too much to do the right thing for an artist. I can't do for them what a major can and it's an injustice for an independent label to make an artist think they can."

Karen continues, "Now when we put out an artist's record, the concept is not to develop them as an artist on Nu Groove, but to get them a [major] deal quickly. It really works. Bas Noir got a deal relatively quickly, probably a lot quicker than they would have if we'd been shopping demos around and didn't put a record out. The label is a street thing; we really like the music and we enjoy being a culty, underground label. I want to put out good music, but I'm not going to fool myself. We don't expect to sell 50,000 copies of one of our records."

The odds are against Nu Groove's trying to hold one of its artists. Concedes Karen, "I could make true artists happen to a certain degree, but I can't carry it out and I would never want to be responsible for holding them back. Because we are a management company first, my artists are really more important than the label ever was."

IN THIS SECTION

Words & Music: F'wood Mac Catalog Sold
U.K.'s Christians Aim To Convert U.S. Fans
Ramones Stage Postpunk Party In Illinois

Was (Not Was) Is Just Fine, Thanks Group's *Chrysalis* Album Is Making Waves

BY WENDY BLATT

NEW YORK—"This is the first time we've had successive records on the same label," says David Was of the new Was (Not Was) album, "Are You Okay?," on Chrysalis Records.

"We didn't come in thinking we'll just make real crazy records that no one will be able to understand; it just sort of happened," Was continues. "We got a record deal before we knew what was going on, and all of a sudden you have to write 10 songs that represent you, some unified artistic stance; when what we started doing was making goofy 12-inch dance singles."

"Four albums later, I think we've finally come to understanding what it is that we do. We make R&B-based music, but it's got this sort of left-field radical sensibility to it."

Was (Not Was) has had clever lyrics and catchy hooks all along, but Chrysalis was the first label to turn its "goofy" dance tracks into hits: "Spy In The House Of Love" and "Walk The Dinosaur" were both dance-chart successes, with the latter crossing over to the top 10 on the Hot 100 Singles chart.

The songs are written by David

and/or Don Was, and sung by Sweet Pea Atkinson and Harry Bowens. "What they represent in the band is these opposite poles," says David Was, "like sandpaper and silk. Sweet Pea sings the stuff that needs the raw passion, and Harry, the smoother love songs."

Then there are the guest stars. "When we started making albums we took anyone we could imagine," David explains. "Then it became a law unto itself: Was (Not Was) albums being come-as-you-aren't parties. Mel Torme sang a song about a kid getting strangled in our junior high called 'Zaz Turned Blue' on our second album. We became known for these weird castings."

Visitors on "Are You Okay?" include Leonard Cohen, the Roches, and rapper G Love E, featured on the album's first single, a remake of "Papa Was A Rolling Stone."

For the first single, Chrysalis director of artist and product development Fran Musso says, "We've gone to clubs, urban radio, and alternative initially. At clubs, we're building up the success of their last record, with their funky groove and a classic song for the urban market, and with alternative they already had a pretty big base. We're capital-

izing on the initial alternative, club, and urban support and expanding their market further."

Chrysalis is in no hurry to get to
(Continued on page 30)



Who Rewrote The Book? A star quartet featuring, from left, Ben E. King, Stanley Clarke, Doug Lazy, and Bo Diddley gathers at the Power Station studio in New York to rerecord the Monotones' 1958 hit, "Book Of Love." The track will be featured in an upcoming New Line Cinema flick of the same name, with a soundtrack of '50s favorites due this fall. (Photo: Chuck Putin)

CBS Special Products Teems With Reissues; The Cure For Piracy; Michael B. & Kenny G

Thom Duffy is still honeymooning in Paris. This week's Beat is written by Billboard's Los Angeles bureau chief, Dave DiMartino.

NOT QUITE ROBERT JOHNSON: In this space last week, Billboard's Chris Morris spread the good word about Columbia's new boxed set devoted to blues legend Robert Johnson, which looks to be about the best possible treatment any major label might give to an artist of Johnson's caliber. Ironically, during that same week, The Beat got word of a new development illustrating how the same label is treating some of its other artists who, while historically interesting, are not as renowned as Johnson.

Which is to say, look for some interesting reissues from CBS Special Products, the independently distributed CBS division that has traditionally dealt with CBS catalog product of comparatively limited interest. The good word is that, while the likes of Victor Borge and Eddy Duchin will still be handled with care by the division, some material more interesting to today's rockin'est dudes & dudesses will be coming down the pipeline as well. Like what? How about "Supernazz," the first full album by the Flamin' Groovies, issued by Epic in 1969? Or the 1968 Millennium album, "Begin"? Or ex-Byrd Gene Clark's first solo album, recorded in 1966 with the Godin Brothers?

That all of these highly collectible albums are being reissued on CD in the first place is rockin' good news to collectors; that both the Millennium and Clark sets will bear extra tracks is even more rockin' good news. But what's most interesting is the emergence of what seems to be a trend: The majors, which until recently were content to sit on material they felt to be of limited interest in the marketplace, are now loosening up.

Witness what's hitting the stores this month from One Way Records, the Albany, N.Y.-based wholesaler, which has already released CBS-related CD reissues by Miles Davis, Janis Ian, Al DiMeola, and Michael Bloomfield. With the cooperation of MCA, the company has reissued two titles by cult favorites Love, whose "Out Here" and "False Start" were originally issued by Blue Thumb. Also being reissued is the debut album by Zephyr, featuring the recently anthologized Tommy Bolin, and the James Gang's "Thirds." Still to come, according to One Way's Terry Wachsmuth, who's overseeing these releases, is Captain Beefheart & the Magic Band's "Mirror Man" and the Lovin' Spoonful's "Daydream," from the Buddah/Kama Sutra catalog.

"We're doing it because we want to see this stuff get out," says Wachsmuth. "If a big label put these out, it would be a low priority for them." One Way works with a lot of collectors, he says, and is now trying to build up a collector's line. The labels involved have shown "a lot of class" in their dealings with the company, he adds. "Things are getting out to people that might not get

them otherwise. It's a classy thing for them to do."

And while we're on the subject, consider the fact that Caroline is now regularly reissuing more recent collectibles at budget prices via its Blue Plate division. Just as Columbia and MCA could issue the Clark or Love titles by themselves if they wanted to, Caroline is distributing material from Virgin's back catalog that that label has decided against issuing here, including dandy titles by Beefheart, Edgar Froese, the Mekons, Robert Wyatt, Van Der Graaf Generator, and that band's vocalist, Peter Hammill—all on CD in the U.S. for the first time. And we won't even mention that Rough Trade just started its own budget CD series by reissuing three of the best albums of the '80s: the Go-Betweens' "Before Hollywood," the Young Marble Giants' "Colossal Youth," and the debut set by Weekend.



DOCTOR, PLEASE: Leave it to the Cure to launch its latest album in the most festive of ways: illegally. At press time, The Beat heard that the group would be doing an eight-hour pirate radio broadcast in the U.K. on Aug. 31 from an "undisclosed location." Planned for inclusion were "Cure news, Cure weather, and Cure traffic," as well as the world premiere of "Mixed Up," the group's upcoming album, and several unreleased Cure tracks. The entire band was set to be present at the broadcast, and word was some writers might be blindfolded and brought in to "watch" the proceedings. Wouldn't that be a first!

G WHIZ: The Beat watches the mixing of music and marketing with an increasingly cynical eye, and thus found it interesting that Michael Bolton's newly shipped rendition of "Georgia On My Mind" now features Kenny G on saxophone. Why is it interesting? Because both Bolton and G—now there's a last name—are out touring together. Why else is it interesting? Because the original album version of "Georgia" features Michael Brecker on saxophone—who, The Beat hears, thought his solo was close to the best he'd ever recorded. Before someone decided to erase it... Enigma Records has proudly announced that it has pulled a warning sticker on DJ copies of "Otis," Mojo Nixon's new album, which read "Please Don't play 'Don Henley Must Die.' It Might Upset Him!" According to a press release, the company pulled the sticker after receiving "a strongly voiced communiqué from a certain powerful record industry mogul" implying that the company attached the sticker as a "cheap ploy" to get the track played on the radio. Now, says Enigma, emphasis will be shifted to the album's first single, "Destroy All Lawyers." What's most interesting about the press release, however, is an underlined note on the bottom reading, "Please do not print, display, publish, or write about the previously serviced warning label. We really mean it this time!" It's, like, too hard to figure it all out, dudes!

New Downtown Cleveland Club Brings Showcase Competition

BY CARLO WOLFF

CLEVELAND—The showcase club scene here is heating up because the former promoters at Peabody's DownUnder have left to run a new club called Empire. The move means that Peabody's, a fixture in the entertainment district known as the Flats and an established stop on the national showcase club circuit, will face competition from another downtown nightspot.

John, Mark, and Tony Ciulla promoted and ran Peabody's from June 1988 until the end of May, when they took over the Ritz, which had been closed since January, and renamed it Empire.

The Ciullas took much of the staff with them from Peabody's, which owner Dewey Forward has resumed operating. Forward has rehired John Latimer to book for Peabody's, and vows to compete with the Ciulla brothers. Latimer owns "Alternative Beat," a cable TV show that reaches 750,000 homes in the Cleveland area.

Forward notes that he has owned Peabody's in the Flats and a sister club in an East side suburb for 10 years. He also says the Ciullas left over a rent dispute.

But John Ciulla, who books for

Empire, says Peabody's will not last long because a local developer wants to buy the River Road block on which the club is located and raze it to install a lagoon and entertainment complex.

Are Peabody's days numbered? "We certainly didn't feel secure staying there," John Ciulla says. "I believe within a year that's going to be a completely different Flats area."

Forward admits that his building is for sale and that there are plans for the area, "but not all the property owners are ready to go along yet." Forward still will book national and local acts. "On certain acts, I'll be competing with Empire," he says. "There's no way around it."

Among the bands Forward booked in July were Modern English, C.J. Chenier, Tim Weisberg, Hurricane, Flotsam And Jetsam, and Dave Mason.

Ciulla notes that his brother Tony works in promotion for MCA Records. "We feel since we have a better facility for the bands and Peabody's only booked 10% national, 90% local before we were in there, we don't even consider Peabody's competition."

"We definitely wanted to stay in
(Continued on page 30)

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ISSUE DATE:
October 27
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Billboard

WAS (NOT WAS)

(Continued from page 28)

the second single and beyond. "We feel we've got such a wonderful opportunity with 'Papa,'" says Chrysalis president John Sykes, "that we're going to be focusing on that track for quite a while. The fact that we're getting support from virtually every area is showing us that this could very well be a mass-appeal record. It's not pigeonholed to one genre. It's a testament to their talents that they appeal to such a broad range."

In between Was (Not Was) projects, Don Was has become an in-demand producer. Bonnie Raitt, the B-52's, Iggy Pop, Elton John, and Bob Seger are only some of the artists he has worked with lately. Don and David co-produced Bob Dylan's next album and David wrote and sold a film script. They have been filming a longform video and will hit the road later this year with the full 11-piece band heard on the new disk.

"Writing songs is like research and development, making records like production; there's still some grease in the affair," is how David describes the work that has led to such current tracks as "I Feel Better Than James Brown," "Elvis' Rolls Royce," and "I Blew Up The United States."

"Touring is the sales end, when you've got to put on your best face and be at the ready," says Was. "It's hard work. It's the payment for enjoying such a nice lifestyle for just using your imagination. You pay by this life of waking up on a bus with pillow fuzz in your eye in some God-forsaken city."

"Are You Okay?" offers everything from songs about relationships to political tracks—all with hooks galore. "You have to have fun when you're dealing with politics in music," Was says. "It's nice to inform, but let's face it, people in America are insular. They don't want to know anything but is your car parked across my driveway, much less what's happening in China."

"But there's a responsibility," Was continues. For songwriters, "it's up to you to transmit the history and mythology, and at the same time try to satisfy this idea of this having a repeating chorus and making it a hit song."

CLEVELAND CLUB SCENE

(Continued from page 28)

downtown Cleveland," says Ciulla, noting that Empire, at East 9th Street and Sumner Court, is directly across from Gateway, a \$344 million arena-stadium project county voters approved by referendum in May.

Squeeze and Bonham were booked into Empire for preopening parties July 3 and 4, and the club has dates for John Hiatt, Najee, Bob Geldof, and Savatage in August and September. First Light, a Cleveland-based reggae band, played at the grand opening July 12.

Mike Belkin, of Belkin Productions, says he and his brother Jules will book acts into both clubs. "I guess we're splitting that, too," Belkin says.

Photography by the Image Bank

AB BOXSCORE TOP CONCERT GROSSES

AMUSEMENT BUSINESS®

| ARTIST(S) | Venue | Date(s) | Gross Ticket Price(s) | Attendance Capacity | Promoter |
|--|---|------------|---|---------------------|---|
| DEPECHE MODE ELECTRONIC NITZER EBB | Dodger Stadium Los Angeles | Aug. 4-5 | \$2,408,750 \$25 | 96,350 sellout | Avalon Attractions |
| ERIC CLAPTON STEVIE RAY VAUGHAN & DOUBLE TROUBLE THE ROBERT CRAY BAND | Alpine Valley Music Theatre East Troy, Wis. | Aug. 25-26 | \$2,026,630 \$38.50/\$26.50 | 80,000 sellout | Joseph Entertainment Group |
| NEW KIDS ON THE BLOCK RICK WES PERFECT GENTLEMEN | Astrodome Houston | Aug. 20 | \$1,085,675 \$25 | 45,898 sellout | PACE Concerts |
| NEW KIDS ON THE BLOCK RICK WES PERFECT GENTLEMEN | Mississippi Memorial Stadium Jackson, Miss. | Aug. 25 | \$771,368 \$22.50 | 35,101 sellout | Beaver Prods. |
| NEW KIDS ON THE BLOCK RICK WES PERFECT GENTLEMEN | Superdome New Orleans | Aug. 23 | \$752,280 \$20 | 39,658 50,000 | PACE Concerts |
| JANET JACKSON CHUCK BOKER | Palace of Auburn Hills Auburn Hills, Mich. | Aug. 22-23 | \$746,928 \$22.75 | 32,832 sellout | Cellar Door Prods. |
| NEW KIDS ON THE BLOCK RICK WES PERFECT GENTLEMEN | Paladin Stadium Furman Univ. Greenville, S.C. | Aug. 14 | \$669,775 \$25 | 27,328 sellout | C&C Entertainment |
| NEW KIDS ON THE BLOCK RICK WES PERFECT GENTLEMEN | American Legion Memorial Stadium Charlotte, N.C. | Aug. 9 | \$661,100 \$25 | 27,268 sellout | C&C Entertainment |
| NEW KIDS ON THE BLOCK RICK WES PERFECT GENTLEMEN | Independence Stadium, Louisiana State Fairgrounds Shreveport, La. | Aug. 24 | \$586,395 \$22.50 | 26,727 sellout | Beaver Prods. |
| THE BEACH BOYS MARSHALL TUCKER BAND | Jones Beach Theatre Wantagh, N.Y. | Aug. 21-22 | \$525,661 \$35.50/\$25.50 | 20,222 sellout | Ron Delsener Enterprises |
| NEW KIDS ON THE BLOCK RICK WES PERFECT GENTLEMEN | Goves Stadium Wake Forest Univ. Winston-Salem, N.C. | Aug. 15 | \$491,300 \$25 | 21,032 25,000 | C&C Entertainment |
| ANITA BAKER KENNY G MICHAEL BOLTON | Grandstand, Canadian National Exhibition Toronto | Aug. 22 | \$469,392 (\$527,597 Canadian) \$32.50/\$29.50/ \$24.50 | 17,525 sellout | Concert Prods. International |
| BILLY JOEL | Copps Coliseum Hamilton, Ontario | Aug. 23 | \$388,539 (\$434,775 Canadian) \$27.50 | 15,810 sellout | Concert Prods. International Donald K. Donald Prods. |
| THE B-52'S ZIGGY MARLEY & THE MELODY MAKERS | Red Rocks Amphitheatre Denver | Aug. 9-10 | \$362,115 \$24.20/\$23.10 | 15,610 18,000 | Fey Concert Co. |
| THE B-52'S ZIGGY MARLEY & THE MELODY MAKERS THEY MIGHT BE GIANTS THE CRAMPS | Aztec Bowl San Diego State Univ. San Diego | Aug. 18 | \$361,808 \$25/\$22 | 16,682 18,000 | Avalon Attractions |
| THE B-52'S THEY MIGHT BE GIANTS | Great Western Forum Inglewood, Calif. | Aug. 13 | \$345,530 \$50/\$20.50 | 15,921 sellout | Avalon Attractions |
| SINEAD O'CONNOR THE BOX | Grandstand, Canadian National Exhibition Toronto | Aug. 17 | \$332,774 (\$377,033 Canadian) \$24.50/\$21.50 | 15,548 sellout | Concert Prods. International |
| ROBERT PLANT ALANNAH MYLES | Irvine Meadows Amphitheatre Laguna Hills, Calif. | Aug. 10 | \$327,859 \$27/\$25.50/ \$24.50/\$19.50 | 14,521 15,000 | Avalon Attractions |
| JIMMY BUFFETT & CORAL REEFER BAND LITTLE FEAT CLINT BLACK | Ernest F. Ladd Memorial Stadium Mobile, Ala. | July 29 | \$322,394 \$25/\$22.50/ \$16.50 | 15,741 21,000 | C&C Entertainment |
| CHER DOM IRRERA | Olympic Saddledome Calgary, Alberta | Aug. 20 | \$304,416 (\$344,599 Canadian) \$27.50 | 13,218 14,000 | Perryscope Concert Prods. |
| VAN MORRISON | Grandstand, Canadian National Exhibition Toronto | Aug. 27 | \$301,640 (\$341,457 Canadian) \$26.50/\$24.50/ \$20.50 | 13,589 sellout | Concert Prods. International |
| MOTLEY CRUE LITA FORD | McNichols Sports Arena Denver | Aug. 2 | \$297,066 \$22 | 13,503 16,500 | Fey Concert Co. |
| ERIC CLAPTON | Greensboro Coliseum Greensboro, N.C. | Aug. 2 | \$282,870 \$22.50 | 12,853 sellout | C&C Entertainment |
| BASIA OTTIMAR LIEBERT & LUNA NEGRA | Radio City Music Hall New York | Aug. 16-17 | \$280,350 \$25/\$22.50 | 11,672 11,748 | Radio City Music Hall Prods. |
| PUBLIC ENEMY K'WAHE YOUNG & THE RESTLESS DIGITAL UNDERGROUND KID 'N PLAY ICE CUBE | The Summit Houston | Aug. 19 | \$268,318 \$19 | 15,161 16,108 | Stageright Prods. |

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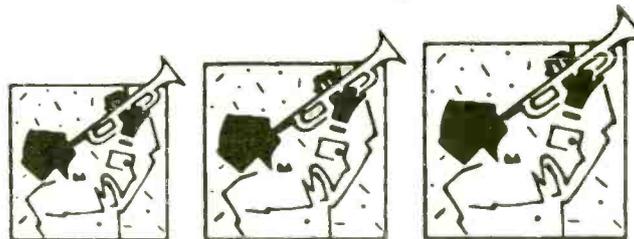
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Newcomer NEM Acquires Fleetwood Mac Music

Irv Lichtman is on vacation. This week's Words & Music column was written by Edward Morris.

FOCUS ON FLEETWOOD: New kid NEM Entertainment has purchased Fleetwood Mac Music. The collection contains all compositions written by vocalist/keyboardist Christine McVie, including those on her 1984 solo album, and those she wrote with husband Eddy Quintela up through Fleetwood Mac's current "Behind The Mask" album.

The purchase also embraces future compositions by McVie and Quintela, both separately and as a team. Among the hit titles acquired are "Say You Love Me," "You Make Lovin' Fun," "Songbird," "Don't Stop," "Over My Head," "Hold Me," "Think About Me," "Got A Hold On Me," "Little Lies," "Isn't It Midnight," "Save Me," and "The Sky's The Limit."

The recently formed NEM is owned by Japanese songwriter and producer Kuni Murai, who serves as the company's chairman, and veteran American publisher Ira Jaffe, who ranks as president. NEM's U.S. headquarters are in Los Angeles. There are also offices in Tokyo, New York, and Nashville. Richard Butler has just been named to head the Nashville operation.

HALF NELSON: Zomba Enterprises has purchased a half interest in Nelson Larkin's Blue Moon, Red Ribbon, Merilark, Lust-4-Fun, and Spider Jive catalogs. It has also entered into a co-publishing deal with Larkin, who is VP of creative services for Atlantic Records/Nashville and producer of such acts as Billy Joe Royal, Robin Lee, and Jeff Stevens & the Bullets. Included in the catalogs are "I Have Loved You Girl," "Right From The Start," "Heavenly Bodies," "Burned Like A Rocket," "Love Has No Right," and "I'll Pin A Note On Your Pillow."

DUSTING DUTY: Nashville's Marco Music Group has appointed Glenn Warren to plug a sheaf of country, pop, and gospel copyrights that have mostly lain dormant since the late '70s. Before taking the job as Marco's GM, Warren was VP of Affiliated Publishers in Music City, and before that a staffer for the Nashville Songwriters Assn., International.

Marco is owned by publicist Jeff Walker and his wife, former country singer Terri Hollowell. Some of the songs were originally cut on the indie Con Brio label, of which Walker was also an owner.

Warren estimates that there are more than 1,000 titles in the six Marco catalogs: the older Con Brio,

Wiljex, and Concorde collections and the recently established Marc Isle, Goodland, and Gulf Bay holdings. He says his primary aim is to work the existing catalogs, but that he is also listening to new material on a referral basis.

BURTON CROWNED: Musician and songwriter Eddie Burton has been named VP of creative development for Crown Music Group, Nashville. Less than a year old, Crown now boasts such staff writers as Dennis Knudsen, Canadian singer Lee Bach, and David Frizzell.

PRINT Parade: Anyone who thinks print music is a stodgy throwback to the days of Tin Pan Alley should check out Jenson

Publications' bright new brochure of fall offerings. It boasts colorful Dick Tracy graphics (to spotlight its

marching and concert band scores) and lists such media-wise musical spinoffs as "The Simpsons," the TV theme for "Teenage Mutant Ninja Turtles," and "Super Mario Brothers." Jenson material is distributed exclusively by Hal Leonard.

DINING OUT Without The Dinner: Songwriters Alan & Marilyn Bergman have their beefs on the way members of their craft are treated by the recording industry. Marilyn fired off two remarks at an Aug. 13 "SongTalk" seminar, hosted in Los Angeles by the National Academy of Songwriters. Attacking the agreement by labels and hardware manufacturers to install the Serial Copy Management System chip in DAT machines, she said, "When the DAT compromise was reached last year, they refused to invite songwriters into the negotiations except as observers. That's like being invited to dinner and not being allowed to eat." And referring to a mechanical royalty ceiling, she noted, "I don't know any other profession in the world that sets a pay ceiling on the amount of money you can earn."

THE ASCAP AWARDS panels have earmarked more than \$1 million to writer members as a reward to writers whose works have a unique prestige value and to compensate those whose works are performed in media not surveyed by the society. Billboard's Janine McAdams is among the pop award panel members.

PRINT ON PRINT: The following are the best-selling folios at Warner Bros. Publications Inc.:

1. Madonna, I'm Breathless
2. L.A. Guns, Guitar Tablature
3. Whitesnake, Slip Of The Tongue
4. Motley Crue, Dr. Feelgood, Guitar Tablature
5. ZZ Top, Complete Vol. 1

Words & Music



Congratulations to the Writers and Artists of Our #1 Country Songs

"Above and Beyond"

Writer: Harlan Howard
Artist: Rodney Crowell

"Are You Ever Gonna Love Me"

Writers: Chris Waters
Holly Dunn
Tom Shapiro
Artist: Holly Dunn

"Chains"

Writers: Bud Reneau
Hal Bynum
Artist: Patty Loveless

"Help Me Hold On"

Writers: Travis Tritt
Pat Terry
Artist: Travis Tritt

"I'm Gonna Be Somebody"

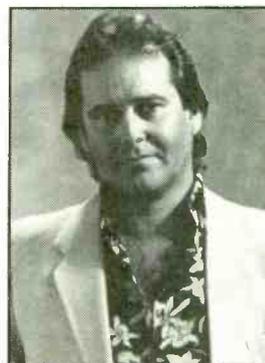
Writers: Stewart Harris
Jill Colucci
Artist: Travis Tritt

"I've Cried My Last Tear For You"

Writers: Chris Waters
Tony King
Artist: Ricky Van Shelton

"Who's Lonely Now"

Writers: Don Cook
Kix Brooks
Artist: Highway 101



Congratulations Don Henry, Jon Vezner and Kathy Mattea

"Where've You Been"
ACM "Song of the Year"

and Nominated for CMA's "Song of the Year"



AND



TALENT

TALENT IN ACTION

THE RAMONES
DEBORAH HARRY
JERRY HARRISON
THE TOM TOM CLUB
The World Theatre
Tinley Park, Ill.

THE WORLD THEATRE, suburban Chicago's new amphitheater, certainly "ain't no disco, no CBGB's." But if you shut your eyes during this bill, dubbed *The Escape From New York Tour*, you could swear you had been transported to that legendary Bowery club immortalized by the Talking Heads.

The Ramones, Deborah Harry, and two Talking Heads satellite acts, Jerry Harrison and the Tom Tom Club—whose principals helped launch the punk/new wave movement in New York more than a decade ago—aggressively performed three retro-focused sets of '70s, '80s, and '90s material.

And the crowd ate it up, although most of the college-age fans in attendance were in grade school when the Ramones, Blondie, and the Talking Heads turned the stagnant mid-'70s rock scene on its ear.

During the Ramones' opening set, fists defiantly punched the sky and voices barked out lyrics along with Johnny, Joey, Marky, and C.J. Ramone. No matter that founding mem-

ber Dee Dee wasn't on stage. No matter that the band's shtick—rapid-fire ditties with nearly identical riffs and "stupid" lyrics—was years old. The rock'n'roll passions displayed by the Ramones came across as heart-felt as ever.

Deborah Harry's tawdry and tenacious set was equally well received. The former lead singer of the most commercially successful of the late-'70s punk bands, Harry delivered Blondie hits along with similar-sounding tunes from her two Warner Bros. solo albums. "Heart Of Glass" and "Rapture" were solidly satisfying. But Harry's outfit, a red, skin-tight, micromini affair, when coupled with her blatantly sexual gyrations, edged her toward bimbo-hood. Did she really have to whip off her top and throw it into the crowd as she closed "Call Me"?

Fun and uncontrived describes the combined set by Jerry Harrison and the Tom Tom Club. Chris Frantz, Tina Weymouth, and Harrison, together with two dancing singers, guitarist, keyboard player, and percussionist, offered something fresh, not just nostalgic. The Tom Tom Club highlighted its disk, "Boom Boom Chi Boom Boom." Three times, however, the group waxed nostalgically heady, playing "Life During Wartime," "Psycho Killer," and "Burning Down The House." Still, for a mostly blast-from-the-past show, this closing set was delightfully innovative.

SHEREE MARION

Jazz BLUE NOTES



by Jeff Levenson

WHERE THERE'S SMOKE . . . Philip Morris, which needs as much public relations help as it can get these days, is about to launch World Tour No. 6 of its monster jazz aggregate, **Superband**. Twenty concerts covering four continents are scheduled from Sept. 29-Nov. 10.

Superband was created in 1985. Then, it was a modest quartet consisting of **Milt Jackson, Monty Alexander, Bob Cranshaw, and Kenny Washington**. Since that time (coinciding, no doubt, with the Western world's diminishing appetite for tobacco) it has grown in stature, numbers, and overall jazz pizzazz. This year's group, a blues-based big band organized with a nod toward **Count Basie**, features leader **Gene Harris, Ray Brown, Kenny Burrell, Ralph Moore, Harry "Sweets" Edison, Plas Johnson, Frank Wess**, and special blues guests **Ray Charles and B.B. King**. It is the first time the band has had help from ever so popular frontliners. (By the way, is it true, as the Village Voice asserts, that Philip Morris has been kind to the political campaign efforts of **Jesse Helms**?)

NOT JUST BUNK: Earlier this year **Delos International** issued "Healing The Pain," saxophonist **Bunky Green's** heartfelt dedication to his parents. The record was (is) a winner. The label informs us that next up Green will be guesting with trumpeter and expert mumbler **Clark Terry** on "Having Fun," the brass man's latest, slated for release sometime this month . . . Green, who serves as president of the **National Assn. of Jazz Educators** and professor at the **Univ. of North Florida's Jazz Studies** program, will be one of the judges in this year's **Great American Jazz**

Competition, the prestigious piano showdown that highlights the annual **Jacksonville (Fla.) Jazz Festival**. The keyboard event takes place Oct. 11, kicking off the three-day fest. Artists scheduled to appear include **Christopher Hollyday, Ramsey Lewis, Pat Metheny, Tuck & Patti, and Harry Connick Jr.** (It should be remembered that piano winners or finalists whose talents get "discovered" at the competition sometimes move on to bigger and better things. Witness **Connick** and **Marcus Roberts**; both have been there.)

POCONOS JAZZBOS: In 1978, altoist **Phil Woods** helped organize the **Delaware Water Gap Celebra-**

Philip Morris' jazz Superband hits the road again this month

tion of the Arts festival (COTA) to highlight the wealth of jazz talent that resides in that northeastern Pennsylvania community. Two years later, Woods founded the **COTA Cats**, a jazz ensemble of regional high school students who could perform repertory pieces and newly commissioned works. During the next 10 years, the Cats earned a name for themselves as a bona fide area attraction. Guest artists who joined the band in the past have included **Woods, John LaBarbera, Urbie Green, Bob Dorough, and the late Al Cohn**. True to tradition, the Cats will be appearing at this year's fest, Friday (7) through Sept. 9. Among the musical contributors to their scheduled performance? **Rabbi Woods**, of course.

RECORD STUFF: Justice Records, a new label out of Houston, has announced plans to issue five titles in 1990 and 10 next year. The first issue, slated for release any minute now, will be "This Is Me" by recently departed guitarist **Emily Remler**.

ARTIST DEVELOPMENTS

THE CHRISTIANS' MISSION

The Christians, the Liverpool lads who have scored five top 30 singles in the U.K., experienced more than jet lag when they visited New York to support their new Island Records release, "Colour."

While the band has enjoyed considerable European sales for its 1987 debut album, as well as the new disk, most Americans probably think the Christians are a gospel group.

"It certainly has been a humbling, character-forming experience to board a plane in the U.K. with a mob of fans following us, and get off in America and have people look at us as if we're strangers," says the group's songwriter, **Henry Priestman**. "It's funny because everyone in the U.K. assumes that

we're big stars here."

Like their debut disk, "Colour" has been praised in the music press for its inspired blend of melodic pop hooks and world-conscious lyrics. Tracks like the single, "I Found Out," and "Man Don't Cry" are well suited to top 40 while offering uniquely literate messages.

"We try to come across as reasonably intelligent," says Priestman. "There's no way we're going to blurt out words like 'let's party' in our songs. As a result, we're expected to appeal to intellectuals, which isn't the complete picture. We're hoping to avoid that problem as things develop here."

Regardless of any early misperceptions of the band, Island president **Mike Bone** is pleased that the Christians are eager to build their radio and fan base in the U.S.

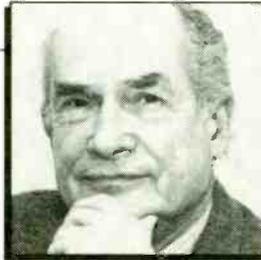
"The first album broke so big in Europe that their management decided it would be in their best interest to concentrate on building momentum there," he says. With this album, "they are solidifying that base in Europe, and are beginning to look at what can be accomplished here."

The plan for breaking the band in the States includes taking on an as-yet-unnamed American co-manager, who will be involved in setting up a concert tour here, tentatively slated to begin in late October. Bone, however, does not expect the Christians' recognition to build overnight.

"We're looking at this album as a tool to start the ball rolling here," he says. "I predict that everyone in America will be talking about the Christians within two albums."

LARRY FLICK

Classical KEEPING SCORE



by Is Horowitz

WALKING MUSIC: In Tillicum, Wash., a group of noisy teenagers, and their boom boxes, was dispersed from in front of a convenience store by piped-in Mantovani records. The youngsters just couldn't stand all those fiddles, says the news report.

First choice as loitering deterrent was classical music, but store management said they couldn't find an appropriate playback system to handle Mozart or Beethoven. Would these composers have cleared the area even sooner?

If lack of early exposure is at least partly to blame for low resistance to classical music among teenagers, conductor/label exec **Richard Kapp** may have come up with an antidote. The head of Essay Records says all kids are welcome to attend his concerts with the **Philharmonia Virtuosi** free, as long as they come with a paying adult. The orchestra will give about 30 concerts in the New York area this coming season.

DEFLATION BLUES: Importers are concerned about the rapidly collapsing dollar, increasingly battered by major European currencies. If the slide continues, **Rene Goiffon**, president of **Harmonia Mundi USA**, warns that the "price gap between domestic and imported labels will reach unprecedented levels."

It's becoming an "insane situation," he says. "The domestic trade has apparently decided that CDs are too expensive." He notes with some irony that even as some of the majors are dropping dealer prices in the U.S., they are raising them in parts of Europe. It's not unusual for U.K. retailers to pay almost twice as much as stateside dealers for the same CD, he says.

Meanwhile, **Harmonia Mundi** is stepping up the num-

ber of recordings it is producing in this country. Seven new projects have been scheduled for September alone, all but one at the West Coast Lucasfilm facilities, an increasingly popular venue for classical sessions.

Nicholas McGegan will conduct the **Philharmonia Baroque Orchestra** in two of the albums, one featuring **Marion Verbruggen** in a set of Vivaldi recorder concertos; the other is a group of Handel arias sung by **Lisa Saffer**. McGegan will also participate in a recording of Bach's "Anna Magdalena Notebook," along with soprano **Lorraine Hunt**.

Other HM September sessions will lay down a set of guitar quintets with **Richard Savino** and the **Artaria Quartet**. **Paul O'Dette** will perform an album of 16th

Would classical music send teenage loiterers scurrying?

century lute music, the **Newberry Consort** some rarities by **Wallon** composer **Ciconia**, and a program of **Purcell** airs will feature countertenor **Drew Minter**. It shapes up as a busy time for HM producer **Robina Young**.

PASSING NOTES: Telarc's **Jack Renner** is in Prague, Czechoslovakia, with producer **James Mallinson** to complete the label's Mozart symphony cycle with **Charles Mackerras** and the **Prague Chamber Orchestra**.

Koss Classics will record a minimum of four CDs with **Raymond Leppard** and the **Indianapolis Symphony Orchestra** over the next two years. First sessions will be held this fall with an all-Schubert program. Repertoire for later recordings is still to be chosen. The label, a subsidiary of **Koss Stereophones**, entered the recording field last year in a deal with the **Milwaukee Symphony**.

Nowo USA, in Englewood, N.J., which markets the **Nuova Era** family of labels, is changing its name to **Sphere Marketing & Distributing**. **Barbara Borghi** continues as executive VP . . . **Larry Kraman's** new partner in **Newport Classic** is **Robert C. Waggoner**, a New Jersey entrepreneur who is also on the board of the **N.J. Symphony Orchestra**.

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Mississippi Mateys. Capitol/Nashville execs and producer James Stroud pose with their showcase band, Pirates Of The Mississippi, in New Orleans. The performance at the New Orleans Music Hall was aimed at press, radio, retail, and TV personnel. Pictured, from left, are Bill Catino, VP of promotion; Pirates Jimmy Lowe, Rich Alves, and Bill McCorvey; Georgia Mock, manager of promotion; Pirates Pat Severs and Dean Townson; and Stroud. (Photo: Neil Alexander)

Leadership Music Picks New Class 34 Industryites Enroll For Sessions

NASHVILLE—Leadership Music has enrolled 34 participants for its second season of educational sessions. The seven-month period will include an orientation meeting, an opening retreat, five full days of meetings, and a closing retreat.

According to executive director Dale Franklin, "Leadership Music is a vehicle for learning more about each other's functions in the industry to bring about more effective teamwork."

Selected by the group's board of directors, the new class includes Allen Butler, national director of promotions, Arista Records; Harriane Condra, director of copyright administration, CBS Music/Tree;

Charlie Cook, senior VP, McVay Media; Robert Cudd, Monterey Artists; Moses Dillard, Moses Dillard Prod'ns; Helen Farmer, director of projects and programs, Country Music Assn.; Jerry Flowers, director of publishing, Opryland Music Group.

Also, Becky Foster, songwriter, Honey Farm/Warner-Tamerlane; Celia Froehlig, VP/GM, EMI Music; Steve Gibson, musician; Katie Gilson, VP of production, MCA Records; Amy Grant, artist; Pat Halper, GM and partner, Hayes Street Music; Janis Ian, songwriter and artist; Gene Kennedy, president, Gene Kennedy Ents.; Nelson Larkin, VP of creative services, Atlantic Records; Kyle Lehning, president of Morningstar Music Prod'ns; Ken Levitan, partner and owner, Vector Management; Merlin Littlefield, associate director, ASCAP; Kirke Martin, president, Martin & Assoc.; Eddie Mascolo, VP of country

promotion, PolyGram Records.

Also Jim May, president, Studio Prod'ns; Michael McCall, senior entertainment writer, Nashville Banner; Roger Murrah, songwriter, Murrah Music/Collins Music; Brian O'Neill, director of creative services, the Nashville Network; Rick Pepin, senior director of marketing administration, RCA Records; Eddie Reeves, VP/GM, Warner Bros. Records; Ed Seay, recording engineer, producer, and co-owner, Artistic Endeavors; Evelyn Shriver, owner, Evelyn Shriver Public Relations.

And, Mike Vaden, director of entertainment services, Williams, Crosslin, Sparks & Vaden; Brian Williams, VP, Third National Bank; Jody Williams, associate director of writer and publisher relations, BMI; Tim Wiperman, VP/executive GM, Warner/Chappell Music; and Jim Zumwalt, senior partner, Zumwalt, Almon & Hayes.

Walker Tries A New Twist On 21st Disk Album, Video Are Taped On 'Austin' Soundstage

GONZO REVISITED: Jerry Jeff Walker's 20-album recording career has taken him from state of the art Nashville studios to dusty Texas two-step taverns in Luckenbach and Gruene. For his 21st album, the Tried & True/Rykodisc artist tried something different—the soundstage for the popular "Austin City Limits" series. The studio of KLRU, the Austin PBS affiliate, was turned into a recording studio. "We wanted a big, open, air-conditioned room where I could see the rest of the band," says Walker. The neo-Texas Troubadour and his band, **Los Gonzo Compadres**, laid down the audio tracks during the week and climaxed the activities with a video shoot Aug. 24 before an audience composed of fans, friends, and media.

"We liked the idea of being able to go in and build a recording studio on the soundstage," added Susan Walker, Jerry

Jeff's better half (usually). "It's the best of both worlds." The musicians were as Walker-friendly as the comfy studio. Guitarist **John Inmon** and bass player **Bob Livingston** hailed from Walker's famed **Lost Gonzo Band** of the '70s. Drummer **Freddie Krc** (who looks like a survivor from "Spinal Tap," and, according to our research, is the only country-rock drummer in Texas with no vowels in his last name) played in Walker's late-'70s **Bandito Band**, along with guitarist **Bobby Rambo**. **Brian Piper** on keyboards and steel guitar maestro **Lloyd Maines** played on Walker's last album, "Live At Gruene Hall."

Among the highlights of the audio/video shoot: "Rockin' On The River," a **Steve Fromholz** song with its poignant line, "If it isn't legal, leave it out on the lot." "Flowers In The Snow," a **Bill Staines** gem boosted by some nifty backup singing by **Christine Albert**. **Richard Leigh's** and **Guy Clark's** "Good Love After Bad." "Lucky Man," identified by Walker as "another one of my Jerry Jeff loves Susan songs." "Blue Mood," one of the best songs Walker has written in recent years—a sensitive lament about a friend passing away. "Nolan Ryan (He's A Hero To Us All)," a Jerry Jeff loves baseball song. His latest single release, the tribute to the Texas Rangers baseball marvel, has quickly gained airplay and publicity.

As usual, some of Walker's asides were highlights of his performance. Blowing the lyrics halfway through **Ian Tyson's** "Navajo Rug," a new song for Walker, Jerry Jeff halted and said with exasperation, "Now I know why **Willie [Nelson]** sings 'Whiskey River' for 600 years." He also recalled the philosophy of oft-married songwriting great **Harlan Howard**:

"You can have a well-rounded catalog, or you can have a happy marriage." Somehow, Walker seems to be one of the few lucky ones who has both.

The album will be available as a cassette through Tried & True (contact: 512-288-1695) by November, and will be internationally released on CD by Tried & True/Rykodisc in January. Engineers for the project were **Billy Meyers** and **Dick Peterson**, and the video shoot was directed by **Jess Doherty**. Watch for the album with the prophetic title "Back On Track." Because Jerry Jeff Walker is back on track with his highballing Texas Unlimited Special.

NEW opportunities for country music: According to The New York Times, easy listening music, country music, and hits from the '60s are being used to drive away gangs of youths from the park-



by Gerry Wood

ing lots of of 7-Eleven stores in Washington state and British Columbia. Seems the loitering boombox generation just can't stand the sounds of elevator'n'western music and they're heading for other hangouts. As one fleeing teen remarked, "I'm out of here, dude. They want to listen to that stuff, they can have it." As a public service, Nashville Scene will now do its duty as a parking lot programmer. Try these songs, and watch them run: "Talk Back Trembling Lips" by **Ernie Ashworth**, "I Was Country When Country Wasn't Cool" by **Barbara Mandrell**, "Patches" by **Dickey Lee**, "Teen Angel" by **Mark Dinning**, "Thank God I'm A Country Boy" by **John Denver**, "If The South Woulda Won" by **Hank Williams Jr.**, "A Few More Rednecks" by **Charlie Daniels**, "Convoy" by **C.W. McCall**, "I'm Moving On" by **Hank Snow**, "Great Speckled Bird" by **Roy Acuff**, "It Wasn't God Who Made Honky Tonk Angels" by **Kitty Wells**, "Chantilly Lace" by **Jerry Lee Lewis**, "(How Much Is) That Hound Dog In The Window" by **Homer & Jethro**, and "Take This Job And Shove It" by **Johnny Paycheck**. If this doesn't drive the little buggers off, we'll play the collected works of **Bill Anderson** . . . **Highway 101's** management company, **Chuck Morris Entertainment**, says "no comment" to rumors that auditions are being held to replace **Paulette Carlson**, the group's lead singer, hinted to be considering a solo career . . . **Dottie West** has filed for bankruptcy, listing debts of more than \$1 million. She vows to fight back to solvency . . . Opryland USA's 16th Avenue Records is reportedly on the verge of switching its distribution from CEMA to Curb. The indie label's roster includes **Charley Pride**, **John Conlee**, and **Canyon**.



New 'Dark Angel' Mail-Order Indie Label Takes Wing In N.Y.

■ BY JIM BESSMAN

NEW YORK—A new "direct-contact" mail-order independent label has bowed here, its goal being to give a fair shake to top-flight singer/songwriters whose work often falls through the cracks.

The label, 800 Dark Angel, gets its name partly from "Dark Angel," an unreleased song by Brooklyn, N.Y.-based country artist Tom Russell. Russell's CD/cassette "Poor Man's Dream" is the new label's debut release.

But the label's name is also its toll-free telephone order line—800-DAR-KANG(EL). According to label head Jon Polk, just less than 1,000 copies of the Russell album have been transacted via the direct-mail line since its June release.

Russell's previous album, 1988's critically acclaimed "Road To Bayamon," was a Rounder release. Polk says that "Poor Man's Dream," which is actually a Tom Russell Band release and was issued in Europe and Canada late last year, was supposed to come out earlier in the U.S. as well.

"Tom realized that this kind of music—which we call 'progressive country-rock'—doesn't fit in with what the major labels can deal with," Polk says. "The alternative is to go with an indie label, which may have great catalog, but won't treat [a new release] very aggressively."

"But we know from the many fans who have approached Tom at gigs that people are looking for his records, so we've made it very easy for them," Polk continues.

"Poor Man's Dream" cassettes, which contain a bonus track not found on foreign releases, are \$9. CDs, which include an additional bonus track, are \$14. An album T-shirt is also available, alone or in tandem with music configurations.

Currently, only checks or money

orders are being accepted. Polk says that credit-card ordering will be established shortly, once a new order-fulfillment location is set up in Florida.

An attorney for PolyGram Records, Polk saw the Russell Band perform, loved the "Bayamon" album, and decided to get involved.

"I may be naive, but I'm still amazed that here's such a great songwriter and band and they're not getting proper attention," he says.

"The problem is, this music
(Continued on page 39)

22nd Country Radio Seminar Set For March

NASHVILLE—The 22nd annual Country Radio Seminar will be held March 6-9 at the Opryland Hotel and Convention Center here.

Presented by Country Radio Broadcasters Inc. and targeted toward country radio, the gathering typically features nearly 40 hours of educational panels, workshops, and keynote speakers, as well as an array of social activities.

The 1989 seminar broke attendance records with more than 1,400 radio broadcasters, artists, and country music industry executives attending.

For registration information, contact executive director Frank Mull, CRB Inc., Suite 604, 50 Music Square W., Nashville, Tenn. 37203; 615-327-4487 or -4488.

DEBBIE HOLLEY

Billboard. TOP COUNTRY ALBUMS™

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| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE |
|---|-----------|------------|---------------|--|-------------------------------|
| Compiled from a national sample of retail store and one-stop sales reports. | | | | | |
| ★ ★ No. 1 ★ ★ | | | | | |
| 1 | 1 | 1 | 69 | CLINT BLACK ▲ RCA 9668 (8.98) | KILLIN' TIME |
| 2 | 2 | 2 | 69 | GARTH BROOKS ● CAPITOL 90897* (9.98) | GARTH BROOKS |
| 3 | 3 | 4 | 43 | THE KENTUCKY HEADHUNTERS ● MERCURY 838 744 (8.98 EQ) | PICKIN' ON NASHVILLE |
| 4 | 5 | 5 | 13 | ALABAMA ● RCA 52108* (9.98) | PASS IT ON DOWN |
| 5 | 4 | 3 | 14 | GEORGE STRAIT ● MCA 6415 (9.98) | LIVIN' IT UP |
| 6 | 7 | 12 | 35 | VINCE GILL MCA 42321 (8.98) | WHEN I CALL YOUR NAME |
| 7 | 8 | 9 | 25 | ALAN JACKSON ARISTA 8623 (8.98) | HERE IN THE REAL WORLD |
| 8 | 6 | 6 | 24 | TRAVIS TRITT WARNER BROS. 26094* (9.98) | COUNTRY CLUB |
| 9 | 11 | 8 | 32 | RICKY VAN SHELTON ● COLUMBIA 45250 /CBS (8.98 EQ) | RVS III |
| 10 | 9 | 7 | 47 | RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98) | NO HOLDIN' BACK |
| 11 | 10 | 10 | 8 | WAYLON JENNINGS EPIC 46104*/CBS (8.98 EQ) | THE EAGLE |
| 12 | 12 | 11 | 64 | LORRIE MORGAN ● RCA 9594 (8.98) | LEAVE THE LIGHT ON |
| 13 | 14 | 14 | 13 | SHENANDOAH COLUMBIA 45490/CBS (8.98 EQ) | EXTRA MILE |
| 14 | 13 | 13 | 72 | KATHY MATTEA ● MERCURY 836 950* (8.98 EQ) | WILLOW IN THE WIND |
| 15 | 17 | 17 | 21 | DOUG STONE EPIC 45303*/CBS (8.98 EQ) | DOUG STONE |
| 16 | 16 | 15 | 14 | PATTY LOVELESS MCA 6401 (9.98) | ON DOWN THE LINE |
| 17 | 15 | 16 | 29 | HANK WILLIAMS, JR. ● WARNER/CURB 26090/WARNER BROS. (9.98) | LONE WOLF |
| 18 | 21 | 20 | 44 | THE CHARLIE DANIELS BAND ● EPIC 45316/CBS (8.98 EQ) | SIMPLE MAN |
| 19 | 20 | 18 | 18 | TANYA TUCKER CAPITOL 91821* (9.98) | TENNESSEE WOMAN |
| 20 | 36 | — | 2 | KEITH WHITLEY RCA 52277* (9.98) | GREATEST HITS |
| 21 | 18 | 19 | 29 | RESTLESS HEART RCA 9961 (8.98) | FAST MOVIN' TRAIN |
| 22 | 19 | 21 | 45 | MARTY STUART MCA 42312 (8.98) | HILLBILLY ROCK |
| 23 | 22 | 22 | 172 | RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (8.98) | ALWAYS & FOREVER |
| 24 | 23 | 23 | 46 | PAUL OVERSTREET RCA 9717-1 (8.98) | SOWIN' LOVE |
| 25 | 25 | 25 | 107 | THE JUDDS ▲ RCA/CURB 8318 /RCA (8.98) | GREATEST HITS |
| 26 | 26 | 24 | 26 | WILLIE, WAYLON, JOHNNY & KRIS COLUMBIA 45240/CBS (8.98 EQ) | HIGHWAYMAN 2 |
| 27 | 24 | 26 | 7 | BILLY JOE ROYAL ATLANTIC 82104* (9.98) | OUT OF THE SHADOWS |
| 28 | 27 | 30 | 160 | PATSY CLINE ▲ ² MCA 12 (8.98) | GREATEST HITS |
| 29 | 29 | 28 | 80 | HANK WILLIAMS, JR. ▲ WARNER/CURB 25834/WARNER BROS. (9.98) | GREATEST HITS III |
| 30 | 28 | 27 | 48 | SAWYER BROWN CAPITOL/CURB 92358*/CAPITOL (9.98) | THE BOYS ARE BACK |
| 31 | 30 | 36 | 4 | EMMYLOU HARRIS REPRISE 25791* (9.98) | DUETS |
| 32 | 32 | 31 | 7 | THE STATLER BROTHERS MERCURY 842 518* (8.98 EQ) | MUSIC, MEMORIES AND YOU |
| 33 | 38 | 39 | 81 | SHENANDOAH COLUMBIA 44468*/CBS (8.98 EQ) | THE ROAD NOT TAKEN |
| 34 | 31 | 29 | 65 | K.D. LANG & THE RECLINES ● SIRE 25877/WARNER BROS. (9.98) | ABSOLUTE TORCH AND TWANG |
| 35 | 34 | 33 | 14 | LIONEL CARTWRIGHT MCA 42336* (8.98) | I WATCHED IT ALL ON THE RADIO |
| 36 | 39 | 42 | 3 | TEXAS TORNADOS REPRISE 2625 1*/WARNER BROS. (9.98) | TEXAS TORNADOS |
| 37 | 44 | 50 | 4 | PIRATES OF THE MISSISSIPPI CAPITOL 94389* (9.98) | PIRATES OF THE MISSISSIPPI |
| 38 | 61 | — | 2 | SHELBY LYNNE EPIC 46066*/CBS (8.98 EQ) | TOUGH ALL OVER |

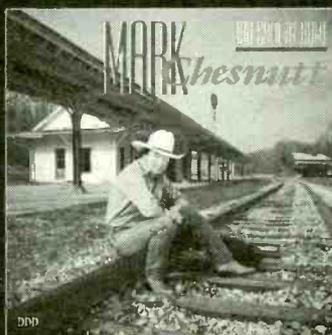
| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE |
|-----------|-----------|------------|---------------|--|--------------------------------|
| 39 | 40 | 37 | 251 | GEORGE STRAIT ▲ MCA 5567 (8.98) | GEORGE STRAIT'S GREATEST HITS |
| 40 | 33 | 43 | 183 | RICKY VAN SHELTON ▲ COLUMBIA 40602*/CBS (6.98 EQ) | WILD EYED DREAM |
| 41 | 37 | 34 | 154 | GEORGE STRAIT ▲ MCA 42035* (8.98) | GREATEST HITS, VOL. 2 |
| 42 | 35 | 32 | 23 | DAN SEALS CAPITOL 91782* (9.98) | ON ARRIVAL |
| 43 | 52 | 60 | 69 | THE CHARLIE DANIELS BAND ▲ EPIC 38795*/CBS (6.98 EQ) | A DECADE OF HITS |
| 44 | 53 | 38 | 237 | ALABAMA ▲ ³ RCA 7170 (8.98) | GREATEST HITS |
| 45 | 45 | 56 | 537 | WILLIE NELSON ▲ ³ COLUMBIA 35305*/CBS (6.98 EQ) | STARDUST |
| 46 | 43 | 41 | 55 | KEITH WHITLEY ● RCA 9809 (8.98) | I WONDER DO YOU THINK OF ME |
| 47 | 42 | 53 | 43 | RODNEY CROWELL COLUMBIA 45242/CBS (8.98 EQ) | KEYS TO THE HIGHWAY |
| 48 | 47 | 49 | 99 | RICKY VAN SHELTON ▲ COLUMBIA 44221/CBS (8.98 EQ) | LOVING PROOF |
| 49 | 48 | 51 | 56 | MARY-CHAPIN CARPENTER COLUMBIA 44228/CBS (8.98 EQ) | STATE OF THE HEART |
| 50 | 50 | 40 | 220 | RANDY TRAVIS ▲ ² WARNER BROS. 25435 (9.98) | STORMS OF LIFE |
| 51 | 68 | 47 | 110 | RANDY TRAVIS ▲ WARNER BROS. 25738 (9.98) | OLD 8 X 10 |
| 52 | 55 | 48 | 116 | KEITH WHITLEY ● RCA 6494 (8.98) | DON'T CLOSE YOUR EYES |
| 53 | 51 | 52 | 67 | LYLE LOVETT MCA/CURB 42263/MCA (9.98) | LYLE LOVETT AND HIS LARGE BAND |
| 54 | 41 | 35 | 9 | T. GRAHAM BROWN CAPITOL 91780* (9.98) | BUMPER TO BUMPER |
| 55 | 46 | 54 | 59 | VERN GOSDIN COLUMBIA 45104/CBS (8.98 EQ) | ALONE |
| 56 | 49 | 45 | 50 | REBA MCENTIRE ● MCA 8034* (8.98) | REBA LIVE |
| 57 | 63 | 58 | 328 | HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (9.98) | GREATEST HITS, VOLUME I |
| 58 | 54 | 57 | 31 | THE DESERT ROSE BAND MCA/CURB 42332/MCA (9.98) | PAGES OF LIFE |
| 59 | 59 | 75 | 66 | WILLIE, WAYLON, JOHNNY & KRIS ● COLUMBIA 40056/CBS (6.98) | HIGHWAYMAN |
| 60 | 56 | 63 | 5 | THE NITTY GRITTY DIRT BAND MCA 6407 (9.98) | THE REST OF THE DREAM |
| 61 | 58 | 55 | 64 | DOLLY PARTON COLUMBIA 44384/CBS (8.98 EQ) | WHITE LIMOZEEN |
| 62 | 65 | 61 | 11 | MARK COLLIE MCA 42333* (8.98) | HARDIN COUNTY LINE |
| 63 | NEW ▶ | 1 | 1 | VERN GOSDIN COLUMBIA 45409/CBS (8.98 EQ) | 10 YEARS OF GREATEST HITS |
| 64 | 57 | 46 | 22 | STEVE WARINER MCA 42335* (8.98) | LAREDO |
| 65 | 62 | 59 | 96 | K.T. OSLIN ▲ RCA 8369 (8.98) | THIS WOMAN |
| 66 | 70 | — | 11 | BAILLIE AND THE BOYS RCA 2114* (8.98) | THE LIGHTS OF HOME |
| 67 | 60 | 44 | 72 | THE JUDDS ● CURB/RCA 9595/RCA (8.98) | RIVER OF TIME |
| 68 | 64 | 62 | 10 | CONWAY TWITTY MCA 6391* (9.98) | GREATEST HITS, VOL. III |
| 69 | 72 | 71 | 357 | WILLIE NELSON ▲ ² COLUMBIA 237542*/CBS (9.98 EQ) | GREATEST HITS |
| 70 | RE-ENTRY | 11 | 11 | HOLLY DUNN WARNER BROS. 26173 (9.98) | HEART FULL OF LOVE |
| 71 | RE-ENTRY | 21 | 21 | K.D. LANG & THE RECLINES SIRE 1-25441/WARNER BROS. (8.98) | ANGEL WITH A LARIAT |
| 72 | RE-ENTRY | 98 | 98 | PATTY LOVELESS MCA 42223 (8.98) | HONKY TONK ANGEL |
| 73 | 73 | 69 | 23 | JANN BROWNE CURB 10630* (8.98) | TELL ME WHY |
| 74 | 75 | 64 | 47 | DWIGHT YOAKAM REPRISE 25989/WARNER BROS. (9.98) | JUST LOOKIN' FOR A HIT |
| 75 | 69 | 72 | 7 | KEVIN WELCH REPRISE 26171*/WARNER BROS. (9.98) | KEVIN WELCH |

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl LP unavailable. Suggested list price is for cassette and LP. Equivalent prices

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COUNTRY MUSIC 1991

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AD CLOSING: SEPTEMBER 18

TOPICS:

- SURVEY OF NASHVILLE LABELS
- TOP MANAGERS SPEAK OUT
- INTERNATIONAL GROWTH
- TALENT - BRIGHT LIGHTS/BIG FUTURES
- NOMINEES FOR CMA AWARDS
- BONUS DISTRIBUTION THROUGHOUT NASHVILLE DURING CMA WEEK OCTOBER 8-12

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| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE PRODUCER (SONGWRITER) | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL |
|-----------|-----------|-----------|---------------|--|---|
| 1 | 2 | 6 | 7 | ★ ★ NO. 1 ★ ★ JUKEBOX IN MY MIND J.LEO,L.M.LEE,ALABAMA (D.GIBSON,R.ROGERS) | ALABAMA (V) RCA 2643-7 |
| 2 | 1 | 1 | 14 | NEXT TO YOU, NEXT TO ME R.HALL,R.BYRNE (R.E.ORRALL,C.WRIGHT) | ◆ SHENANDOAH (C) (V) COLUMBIA 38T 73373/CBS |
| 3 | 4 | 5 | 12 | WANTED S.HENDRICKS,K.STEGALL (A.JACKSON,C.CRAIG) | ◆ ALAN JACKSON (C) (V) ARISTA CAS-2032 |
| 4 | 3 | 4 | 10 | NOTHING'S NEWS J.STROUD,M.WRIGHT (C.BLACK) | CLINT BLACK (C) (V) RCA 2596-4-RS |
| 5 | 8 | 10 | 11 | I MEANT EVERY WORD HE SAID S.BUCKINGHAM (C.PUTMAN,B.JONES,C.CHAMBERS) | ◆ RICKY VAN SHELTON (C) (V) COLUMBIA 38T 73413/CBS |
| 6 | 6 | 9 | 12 | DON'T GO OUT J.CRUTCHFIELD (R.FOSTER,B.LLOYD) | ◆ TANYA TUCKER WITH T. GRAHAM BROWN (C) CAPITOL 4JM 44586 |
| 7 | 5 | 2 | 13 | I'M GONNA BE SOMEBODY G.BROWN (S.HARRIS,J.COULCC) | TRAVIS TRITT (C) (V) WARNER BROS. 4-19797 |
| 8 | 11 | 13 | 10 | HOLDIN' A GOOD HAND J.CRUTCHFIELD (R.CROSBY,J.FEW) | LEE GREENWOOD (C) CAPITOL 4JM 44576 |
| 9 | 16 | 17 | 9 | I FELL IN LOVE H.FEISTEIN (C.CARTER,H.FEISTEIN,B.TENCH,P.LAMEK) | ◆ CARLENE CARTER (C) (V) REPRISE 4-19915/WARNER BROS. |
| 10 | 12 | 15 | 9 | FOURTEEN MINUTES OLD D.JOHNSON (D.KNUTSON,A.LOWENS) | DOUG STONE (C) (V) EPIC 34T 73425/CBS |
| 11 | 14 | 23 | 4 | FRIENDS IN LOW PLACES A.REYNOLDS (D.BLACKWELL,B.LEE) | GARTH BROOKS CAPITOL PRO-79239 |
| 12 | 13 | 16 | 11 | I COULD BE PERSUADED E.GORDY, JR. (D.BELLAMY,H.BELLAMY,D.SCHLITZ) | ◆ THE BELLAMY BROTHERS (C) (V) MCA/CURB 53824/CBS |
| 13 | 7 | 3 | 16 | WHEN I CALL YOUR NAME T.BROWN (V.GILL,T.DUBOIS) | ◆ VINCE GILL (V) MCA 79011 |
| 14 | 9 | 7 | 14 | GOOD TIMES K.LEHNING (S.COOKE) | DAN SEALS (C) CAPITOL 4JM 44577 |
| 15 | 18 | 28 | 5 | DRINKING CHAMPAGNE J.BOWEN,G.STRAIT (B.MACK) | GEORGE STRAIT (V) MCA 79070 |
| 16 | 17 | 21 | 7 | TIL A TEAR BECOMES A ROSE B.MEVIS,G.FUNDIS (B.RICE,M.S.RICE) | KEITH WHITLEY & LORRIE MORGAN (V) RCA 2619-7 |
| 17 | 19 | 19 | 8 | THE BATTLE HYMN OF LOVE A.REYNOLDS (D.SCHLITZ,P.OVERSTREET) | ◆ KATHY MATTEA & TIM O'BRIEN (C) (V) MERCURY 875 692-7 |
| 18 | 20 | 20 | 8 | PRECIOUS THING T.BROWN (S.WARINER,M.MCANALLY) | STEVE WARINER (C) (V) MCA 53854 |
| 19 | 23 | 32 | 5 | BORN TO BE BLUE B.MAHER (M.REID,B.MAHER,M.DAVID) | THE JUDDS (C) (V) CURB/RCA 2597-4-RS/RCA |
| 20 | 10 | 8 | 16 | WRONG R.ALBRIGHT,B.MONTGOMERY (S.SESKIN,A.PESSIS) | ◆ WAYLON JENNINGS (C) (V) EPIC 38T 73352/CBS |
| 21 | 25 | 29 | 6 | TOO COLD AT HOME M.WRIGHT (B.HARDEN) | ◆ MARK CHESNUTT (C) (V) MCA 53856 |
| 22 | 24 | 25 | 9 | MY PAST IS PRESENT T.BROWN (R.CROWELL,S.SMITH) | RODNEY CROWELL (C) (V) COLUMBIA 38T 73423/CBS |
| 23 | 29 | 39 | 4 | LOVE IS STRANGE J.E.NORMAN,E.PRESTIDE (E.MCDANIEL,M.BAKER,S.ROBINSON) | KENNY ROGERS & DOLLY PARTON (C) (V) REPRISE 4-19760/WARNER BROS. |
| 24 | 15 | 14 | 13 | SOMETHING OF A DREAMER J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER) | MARY-CHAPIN CARPENTER (C) (V) COLUMBIA 38T 73361/CBS |
| 25 | 27 | 35 | 8 | STORY OF LOVE P.WORLEY,E.SEAY (C.HILLMAN,S.HILL) | THE DESERT ROSE BAND (V) MCA/CURB 79052/MCA |
| 26 | 36 | 50 | 3 | ★ ★ ★ POWER PICK/AIRPLAY ★ ★ ★ YOU LIE T.BROWN,R.MCENTIRE (B.FISCHER,A.ROBERTS,C.BLACK) | ◆ REBA MCENTIRE (V) MCA 79071 |
| 27 | 22 | 11 | 16 | HE TALKS TO ME B.BECKETT (M.REID,R.M.BOURKE) | ◆ LORRIE MORGAN (V) RCA 2508-7 |
| 28 | 33 | 36 | 7 | HONKY TONK BLUES J.STROUD,R.ALVES (H.WILLIAMS,SR.) | ◆ PIRATES OF THE MISSISSIPPI (C) CAPITOL 44579 |
| 29 | 21 | 12 | 15 | OH LONESOME ME THE KENTUCKY HEADHUNTERS (D.GIBSON) | ◆ THE KENTUCKY HEADHUNTERS (C) (V) MERCURY 422 875 450-4 |
| 30 | 26 | 30 | 11 | I'LL LIE MYSELF TO SLEEP B.MONTGOMERY (T.MENSY,T.HASELDEN) | ◆ SHELBY LYNNE (C) (V) EPIC 34T 73319/CBS |
| 31 | 34 | 40 | 7 | MY HEART IS SET ON YOU S.SMITH,T.BROWN (L.CARTWRIGHT) | LIONEL CARTWRIGHT (C) (V) MCA 53849 |
| 32 | 31 | 18 | 19 | THE DANCE A.REYNOLDS (TARATA) | ◆ GARTH BROOKS CAPITOL PRO-79024 |
| 33 | 32 | 31 | 20 | LOVE WITHOUT END, AMEN J.BOWEN,G.STRAIT (A.BARKER) | GEORGE STRAIT (V) MCA 79015 |
| 34 | 30 | 22 | 13 | MAYBE THAT'S ALL IT TAKES D.WILLIAMS,G.FUNDIS (B.N.CHAPMAN) | DON WILLIAMS (V) RCA 2507-7 |
| 35 | 37 | 24 | 18 | HE WALKED ON WATER K.LEHNING (A.SHAMBLIN) | ◆ RANDY TRAVIS (C) (V) WARNER BROS. 4-29878 |
| 36 | 46 | 68 | 3 | HOME B.MONTGOMERY,J.SLATE (A.SPOONER,F.LEHNER) | JOE DIFFIE (C) (V) EPIC 34T 73447/CBS |
| 37 | 39 | 44 | 6 | LOVELY OUT TONITE R.LANDIS (E.RABBITT,R.NIELSEN) | EDDIE RABBITT CAPITOL PRO-79183 |
| 38 | 35 | 26 | 17 | RICHEST MAN ON EARTH J.STROUD (P.OVERSTREET,D.SCHLITZ) | PAUL OVERSTREET (V) RCA 2505-7 |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE PRODUCER (SONGWRITER) | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL |
|-----------|-----------|-----------|---------------|--|--|
| 39 | 38 | 34 | 20 | HILLBILLY ROCK R.BENNETT,T.BROWN (P.KENNERLEY) | ◆ MARTY STUART (V) MCA 79001 |
| 40 | 44 | 54 | 5 | FOOL SUCH AS I K.LEHNING (B.TRADER) | BAILLIE AND THE BOYS (V) RCA 2641-7-R-A |
| 41 | 41 | 33 | 17 | ON DOWN THE LINE T.BROWN (KOSTAS) | PATTY LOVELESS (C) (V) MCA 53811 |
| 42 | 45 | 55 | 5 | RECKLESS HEART SOUTHERN PACIFIC,J.E.NORMAN (J.MCFEE,A.PESSIS) | SOUTHERN PACIFIC (C) (V) WARNER BROS. 4-19871 |
| 43 | 42 | 51 | 20 | PASS IT ON DOWN J.LEO,L.M.LEE,ALABAMA (T.GENTRY,R.OWEN,W.ROBINSON,R.ROGERS) | ◆ ALABAMA (C) (V) RCA 2519-4-RS |
| 44 | 49 | 57 | 6 | DANCE IN CIRCLES B.KILLEN (T.RYAN,A.HARVEY) | ◆ TIM RYAN (C) (V) EPIC 34T 73372/CBS |
| 45 | 52 | — | 2 | YOU REALLY HAD ME GOING H.DUNN,C.WATERS (H.DUNN,T.SHAPIRO,C.WATERS) | ◆ HOLLY DUNN (C) (V) WARNER BROS. 4-19756 |
| 46 | 47 | 46 | 21 | DANCY'S DREAM S.HENDRICKS,T.DUBOIS,RESTLESS HEART (M.POWELL,G.JENNINGS,T.DUBOIS) | RESTLESS HEART (V) RCA 2503-7 |
| 47 | 50 | 69 | 3 | FEED THIS FIRE J.CRUTCHFIELD (H.PRESTWOOD) | ANNE MURRAY CAPITOL PRO-79189 |
| 48 | 43 | 43 | 17 | GOOD FRIENDS, GOOD WHISKEY, GOOD LOVIN' B.BECKETT,T.H.WILLIAMS, JR.,J.E.NORMAN (H.WILLIAMS, JR.) | HANK WILLIAMS, JR. (C) (V) WARNER/CURB 4-19872/WARNER BROS. |
| 49 | 48 | 41 | 16 | THIS SIDE OF GOODBYE P.WORLEY,E.SEAY (M.NOBLE,J.PENNIG,C.MOSER) | HIGHWAY 101 (C) (V) WARNER BROS. 4-19829 |
| 50 | 59 | — | 2 | WHEN SOMEBODY LOVES YOU S.HENDRICKS,T.DUBOIS,RESTLESS HEART (J.NEEL,R.GILES) | RESTLESS HEART (C) (V) RCA 2663-7R |
| 51 | 56 | — | 2 | THIS AIN'T MY FIRST RODEO B.MONTGOMERY (V.GOSDIN,H.COCHRAN,M.D.BARNES) | VERN GOSDIN (C) (V) COLUMBIA 38T 73491/CBS |
| 52 | 60 | — | 2 | HE WAS ON TO SOMETHING R.SKAGGS,S.BUCKINGHAM (S.CURTIS) | RICKY SKAGGS (C) (V) EPIC 34T 73496/CBS |
| 53 | 51 | 59 | 21 | ISLAND B.BECKETT (T.SEALS,E.RAVEN) | ◆ EDDY RAVEN (C) (V) CAPITOL 4JM 44537 |
| 54 | 58 | — | 2 | KEEPIN' ME UP NIGHTS R.BENSON,T.DUBOIS,S.HENDRICKS (J.D.HICKS,B.HILL) | ◆ ASLEEP AT THE WHEEL (C) (V) ARISTA CAS-2045 |
| 55 | 55 | 72 | 5 | WORK SONG H.SHEDD,B.CORBIN,D.HANNER (B.CORBIN) | ◆ CORBIN/HANNER (C) (V) MERCURY 875-688-4 |
| 56 | 62 | 74 | 3 | A FEW MORE REDNECKS J.STROUD (C.DANIELS,J.GAVIN,C.HAYWARD,T.DIGREGARIO) | THE CHARLIE DANIELS BAND (C) (V) EPIC 34T 73426/CBS |
| 57 | 53 | 63 | 18 | SEARCHIN' FOR SOME KIND OF CLUE N.LARKIN (P.RAKES,D.KEES,N.LARKIN) | BILLY JOE ROYAL (C) (CD) ATLANTIC 4-3265 |
| 58 | 73 | — | 2 | WESTERN GIRLS R.BENNETT,T.BROWN (M.STUART,P.KENNERLEY) | MARTY STUART (V) MCA 79068 |
| 59 | 57 | 66 | 14 | LOOKS AREN'T EVERYTHING D.JOHNSON,T.BROWN (M.COLLIE) | ◆ MARK COLLIE (V) MCA 79023 |
| 60 | 66 | — | 2 | WHEN IT RAINS IT POURS M.YEARY,M.HAGGARD (J.CARTER) | MERLE HAGGARD (C) (CD) (V) CURB 4JM 76832 |
| 61 | 75 | — | 2 | YET R.SHARP,T.DUBOIS (R.SHARP,S.LEMAIRE) | EXILE (C) (V) ARISTA 2075 |
| 62 | 64 | — | 2 | MAN TO MAN B.BECKETT,H.WILLIAMS, JR.,J.E.NORMAN (H.WILLIAMS, JR.,T.BARNES) | HANK WILLIAMS, JR. (C) (V) WARNER/CURB 4-19818/WARNER BROS. |
| 63 | 61 | 60 | 11 | OUGHTA BE A LAW B.BECKETT (G.NICHOLSON,D.PENN) | ◆ LEE ROY PARNELL (C) (V) ARISTA CAS-2028 |
| 64 | 54 | 61 | 7 | SMALL SMALL WORLD J.KENNEDY (G.SCRUGGS,T.SCHUYLER) | THE STALLER BROTHERS (C) (V) MERCURY 878 094-4 |
| 65 | 67 | — | 2 | LET'S CALL IT A DAY TODAY B.MONTGOMERY (D.PFRIMMER,B.GALLIMORE) | ◆ TAMMY WYNETTE (C) (V) EPIC 34T 73427/CBS |
| 66 | NEW ▶ | 1 | 1 | ★ ★ ★ HOT SHOT DEBUT ★ ★ ★ CRAZY IN LOVE J.BOWEN,C.TWITTY,D.HENRY (E.STEVENS,R.MCCORMICK) | CONWAY TWITTY (V) MCA 79067 |
| 67 | 68 | 71 | 15 | NEW KIND OF LOVE S.BOGARD, R.GILES (R.GILES,S.BOGARD) | ◆ MICHELLE WRIGHT (V) ARISTA 2002 |
| 68 | 63 | 75 | 3 | NOTHING'S GONNA BOTHER ME TONIGHT W.WALDMAN (B.NELSON,A.SHAMBLIN) | ◆ THE FORESTER SISTERS (C) (V) WARNER BROS. 4-19744 |
| 69 | 74 | — | 2 | YOU MADE LIFE GOOD AGAIN R.SCRUGGS,NITTY GRITTY DIRT BAND (B.DIPIERO,S.SESKIN) | ◆ THE NITTY GRITTY DIRT BAND (V) MCA 79075 |
| 70 | NEW ▶ | 1 | 1 | THE THINGS YOU LEFT UNDONE B.WALDMAN,J.LEO (M.BERG,R.SAMOSEY) | MATRACA BERG (V) RCA 2644-7 |
| 71 | NEW ▶ | 1 | 1 | COWBOY LOGIC S.GIBSON,M.M.MURPHEY (D.COOK,C.RAINS) | MICHAEL MARTIN MURPHEY (C) (V) WARNER BROS. 4-19724 |
| 72 | 65 | 70 | 6 | BOOGIE AND BEETHOVEN J.BOWEN,GATLIN BROTHERS (L.GATLIN) | ◆ THE GATLIN BROTHERS (C) CAPITOL 44563 |
| 73 | NEW ▶ | 1 | 1 | A FEW OLE COUNTRY BOYS K.LEHNING (T.SEALS,M.WILLIAMS) | RANDY TRAVIS & GEORGE JONES (C) (V) WARNER BROS. 4-19586 |
| 74 | 69 | 73 | 4 | I'M YOUR MAN R.SCRUGGS,S.EWING (S.EWING,R.BOWLES) | SKIP EWING (C) (V) MCA 53853 |
| 75 | 70 | — | 2 | HOW ABOUT GOODBYE N.LARKIN (T.SCHUYLER) | ROBIN LEE (C) (CD) ATLANTIC 4-87930 |

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

HOT COUNTRY RECURRENTS

| | | | | | |
|----|----|---|---|--|--------------------------------|
| 1 | — | — | 1 | NOBODY'S TALKING R.SHARP,T.DUBOIS (R.SHARP,S.LEMAIRE) | ◆ EXILE ARISTA |
| 2 | — | — | 1 | WALK ON J.BOWEN,R.MCENTIRE (S.DEAN,L.WILLIAMS) | REBA MCENTIRE MCA |
| 3 | 1 | — | 2 | IF YOU COULD ONLY SEE ME NOW B.BECKETT,T.BROWN (S.LONGACRE,R.GILES) | T. GRAHAM BROWN CAPITOL |
| 4 | 2 | — | 2 | I'VE CRIED MY LAST TEAR FOR YOU S.BUCKINGHAM (C.WATERS,T.KING) | RICKY VAN SHELTON COLUMBIA |
| 5 | 7 | — | 2 | HELP ME HOLD ON G.BROWN (T.TRITT,P.TERRY) | ◆ TRAVIS TRITT WARNER BROS. |
| 6 | 3 | — | 2 | WALKIN' AWAY J.STROUD,M.WRIGHT (C.BLACK,H.NICHOLAS,D.GAY) | ◆ CLINT BLACK RCA |
| 7 | 4 | — | 2 | HARD ROCK BOTTOM OF YOUR HEART K.LEHNING (H.PRESTWOOD) | RANDY TRAVIS WARNER BROS. |
| 8 | 5 | — | 2 | I'M OVER YOU G.FUNDIS,K.WHITLEY (T.NICHOLS,S.Z.TURNER) | KEITH WHITLEY RCA |
| 9 | 10 | — | 2 | I WATCHED IT ALL (ON MY RADIO) S.SMITH,T.BROWN (L.CARTWRIGHT,D.SCHLITZ) | ◆ LIONEL CARTWRIGHT MCA |
| 10 | 15 | — | 2 | I'D BE BETTER OFF (IN A PINE BOX) D.JOHNSON (J.MACRAE,S.CLARK) | ◆ DOUG STONE EPIC |
| 11 | 8 | — | 2 | SHE CAME FROM FORT WORTH A.REYNOLDS (P.ALGER,F.KOLLER) | KATHY MATTEA MERCURY |
| 12 | 6 | — | 2 | FIVE MINUTES B.BECKETT (B.N.CHAPMAN) | LORRIE MORGAN RCA |
| 13 | 9 | — | 2 | HERE IN THE REAL WORLD K.STEGALL,S.HENDRICKS (A.JACKSON,M.IRWIN) | ◆ ALAN JACKSON ARISTA |

| | | | | | |
|----|----|---|---|--|--------------------------------|
| 14 | — | — | 1 | GOD BLESS THE U.S.A. J.CRUTCHFIELD (L.GREENWOOD) | LEE GREENWOOD MCA |
| 15 | 12 | — | 2 | LOVE ON ARRIVAL K.LEHNING (D.SEALS) | DAN SEALS CAPITOL |
| 16 | 14 | — | 2 | FOREVER AND EVER, AMEN K.LEHNING (P.OVERSTREET,D.SCHLITZ) | ◆ RANDY TRAVIS WARNER BROS. |
| 17 | 11 | — | 2 | WALKING SHOES J.CRUTCHFIELD (P.KENNERLEY) | ◆ TANYA TUCKER CAPITOL |
| 18 | 18 | — | 2 | CHAINS T.BROWN (H.BYNUM,B.RENEAU) | ◆ PATTY LOVELESS MCA |
| 19 | 13 | — | 2 | NO MATTER HOW HIGH J.BOWEN (E.STEVENS,J.SCARBURY) | ◆ THE OAK RIDGE BOYS MCA |
| 20 | 17 | — | 2 | STRANGER THINGS HAVE HAPPENED R.MILSAP,R.GALBRAITH,T.COLLINS (K.STEGALL,R.MURRAH) | RONNIE MILSAP RCA |
| 21 | 16 | — | 2 | ON SECOND THOUGHT R.LANDIS (E.RABBITT) | ◆ EDDIE RABBITT CAPITOL |
| 22 | 21 | — | 2 | KILLIN' TIME J.STROUD,M.WRIGHT (C.BLACK,H.NICHOLAS) | ◆ CLINT BLACK RCA |
| 23 | 22 | — | 2 | SEEM' MY FATHER IN ME J.STROUD (P.OVERSTREET,T.DUNN) | ◆ PAUL OVERSTREET RCA |
| 24 | 19 | — | 2 | JUST AS LONG AS I HAVE YOU D.WILLIAMS,G.FUNDIS (D.LOGGINS,J.D.MARTIN) | DON WILLIAMS RCA |
| 25 | — | — | 1 | DEEPER THAN THE HOLLER K.LEHNING (P.OVERSTREET,D.SCHLITZ) | RANDY TRAVIS WARNER BROS. |

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

COUNTRY CORNER



by Marie Ratliff

ALABAMA goes the distance to No. 1 on the Hot Country Singles & Tracks chart in just seven weeks with "Jukebox In My Mind" (RCA). This matches the lightning move of George Strait's "Love Without End, Amen" (MCA) three months ago and ties it for the title of fastest trek to No. 1 since Waylon & Willie's "Mammas, Don't Let Your Babies Grow Up To Be Cowboys" in 1978.

DIFFIE 'CULT' GROWING: "He's just incredible," says MD Dixie Lee, WYAY Atlanta. "He has a hit sound that's like a million artists rolled into one." Lee is talking about new Epic signee Joe Diffie, whose debut release, "Home," moves 46-36 in its third chart week.

Besides heavy play at WDAF Kansas City, Mo., and KPLX Dallas, Diffie's song is showing big gains at KASE Austin, Texas, KNIX Phoenix, KWJ Portland, Ore., WIVK Knoxville, Tenn., KSSN Little Rock, Ark., WIL St. Louis, KRAK Sacramento, Calif., WNOE New Orleans, WDSY Pittsburgh, WPAP Panama City, Fla., and WGAR Cleveland. New in the add column this week are KWEN Tulsa, Okla., WKHX Atlanta, WWKA Orlando, Fla., WGKX Memphis, KFKF Kansas City, WKIS Miami, WYNY New York, WZZK Birmingham, Ala., WQIK Jacksonville, Fla., KKAT Salt Lake City, WEZL Charleston, S.C., WUBE Cincinnati, WMZQ Washington, D.C., and WSSL Greenville, N.C.

CONWAY TWITTY grabs the Hot Shot Debut slot at No. 66 with "Crazy In Love" (MCA) with early adds at KXXY Oklahoma City, WSIX Nashville, WDAF Kansas City, WGKX Memphis, KWJ Portland, Ore., WUSY Chattanooga, Tenn., WSOC Charlotte, N.C., WKSJ Mobile, Ala., WTQR Greensboro, N.C., KFDI Wichita, Kan., KHEY El Paso, Texas, KRAK Sacramento, and WFLS Fredericksburg, Va.

"This is the best record he's had in a long, long time; it'll be a big one," says PD John Boudreau, KOUL Corpus Christi, Texas.

"IT'S RINGING THE PHONES OFF THE HOOK," says MD Duke Hamilton, WUBE Cincinnati, of Reba McEntire's "You Lie" (MCA). The song, at No. 26, nails down the Power Pick/Airplay slot for the second consecutive week following a Hot Shot Debut three weeks ago.

"This is a fantastic record," adds PD Max Raines, WHOK Columbus, Ohio. "The overall production is even better than her last few records."

"You Lie" is added this week at KSCS Fort Worth, Texas, WKIS Miami, WDSY Pittsburgh, and WCRJ Jacksonville. It shows big jumps at KYGO Denver, WSM Nashville, WYNY New York, KMLE Phoenix, WFMS Indianapolis, WWYZ Hartford, Conn., KKAT and KSOP Salt Lake City, WDAF Kansas City, WYAY Atlanta, WIL St. Louis, WCOS Columbia, S.C., WWKA Orlando, WKHK Richmond, Va., WIVK Knoxville, Tenn., WZZK Birmingham, Ala., and WONE Dayton, Ohio.

MD KATHLEEN HECKSHER, WHEW Fort Myers, Fla., says she added the Michael Martin Murphey single "Cowboy Logic" (Warner Bros.) as a counterbalance to the many "mellow" songs on her playlist. "I'm really excited about it," she says. "It's a little heavier country than a lot we're playing and it's working very well."

Other early believers in the Murphey record, which debuts at No. 71, include WDAF Kansas City, KFDI Wichita, WCMS Norfolk, Va., KIKK Houston, WSOC Charlotte, KVOO Tulsa, KHEY El Paso, WRKZ Hershey, Pa., and WONE Dayton.

HOT BREAKOUTS

Jann Browne—"Louisville" (Curb): WAMZ, KWDJ, WCMS, WFLS, KFDI, KASE, KVOO, WRKZ, WQDR, WKEZ.

T. Graham Brown—"Moonshadow Road" (Capitol): KCKC, WYNK, WGNA, WQDR, KWDJ, KVOO, WKSJ, WTDR, WFLS, KEBC.

Crystal Gayle—"Never Ending Song Of Love" (Capitol): WCMS, KVOO, KEEN, KCKC, KFDI, WCAO, WRKZ, KASE.

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DARK ANGEL LABEL BOWS IN NEW YORK

(Continued from page 35)

doesn't have a home anywhere. It doesn't play to the music business in New York or L.A., and it doesn't pretend to be Nashville.

"But a great record doesn't need to sell a million to be a great record," Polk continues. "If we sell 50,000, the way we do it, we'll make enough money to promote it and finance the next one."

While Polk says he may pick up a few major retail accounts on a "city-by-city basis," he has no plans to take the label to indie distribution.

"We can make more money through direct-contact, and we know who buys the record, which is invaluable," he says. "At major labels, when you don't know who likes it, it's a guessing game. This way we see who the audience is and get a lot of interaction in people saying how much they like the album and asking when Tom's coming back—which is very encouraging."

Radio promotion is not a big concern, either, although Polk reports airplay on numerous stations in the U.S. and Canada. Still, Russell has generated many orders via mentions of 800 Dark Angel during his on-tour radio interviews.

Polk adds that videoclips for the album track "Blue Wing" and a new song will be shot in the late fall, and that a longform video following the band on the road is being completed, initially for marketing overseas.

Meanwhile, Polk is creating a "network" of names compiled from Russell's mailing list and those of other, perhaps future 800 Dark Angel artists. He hopes to expand the label later this year with product from Russell co-writers Katy Moffatt and "Dark Angel" co-writer Steve Young.

Polk also wants the Russell Band back in the studio by the end of the year to record a more rock-oriented

album.

"The word 'country' scares people who like singer/songwriter music," Polk concludes. "But if you say 'rock,' you don't mean heavy metal. It's the kind of music that people

who grew up in the '60s and '70s, who listened to progressive music, can latch onto at this stage in their lives—intelligent, quality music with a rock edge and country flavor."

New Country Vid Mag To Arrive Via MCA Distrib

NASHVILLE—MCA Distributing, Universal City, Calif., has signed to distribute the video magazine "Inside Country Music" to retail locations nationwide. The magazine retails for \$14.95.

The first issue of "Inside Country Music" runs 104 minutes and has features on Randy Travis, Tammy Wynette, the Oak Ridge Boys, the

Bellamy Brothers, Roy Clark, and Les Paul.

Spotlighted in the second issue are Ricky Van Shelton, Holly Dunn, Clint Black, Michael Martin Murphey's WestFest, and the Country Gold Concert in Japan. It, and all subsequent issues, will be 90 minutes long.

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

| TITLE (Publisher - Licensing Org.) | Sheet Music Dist. | PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC |
|--|---|---|
| 17 THE BATTLE HYMN OF LOVE (MCA, ASCAP/Don Schlitz, ASCAP/Screen Gems-EMI, BMI/Scarlet Moon, BMI) HL/CLM | ASCAP/EMI, ASCAP/He-Dog, ASCAP/Twyla Dent, ASCAP/Blue Gator, ASCAP/Lamek, BMI/Laughing Dogs, BMI) CLM | 38 RICHEST MAN ON EARTH (Scarlet Moon, BMI/Don Schlitz, ASCAP/Almo, ASCAP) CLM |
| 72 BOOGIE AND BEETHOVEN (Kristoshua, BMI) | 30 I'LL LIE MYSELF TO SLEEP (Millhouse, BMI/Cross Keys, ASCAP/Miss Dot, ASCAP) HL | 57 SEARCHIN' FOR SOME KIND OF CLUE (Acuff-Rose, BMI/Lust-4-Fun, ASCAP/Zomba, ASCAP) |
| 19 BORN TO BE BLUE (Almo, ASCAP/Brio Blues, ASCAP/EMI April, ASCAP/Vancou, Ascop) | 5 I MEANT EVERY WORD HE SAID (Tree, BMI/Cross Keys, ASCAP/Joe Chambers, ASCAP) HL | 64 SMALL SMALL WORLD (Irving, BMI/Screen Gems-EMI, BMI/Bethlehem, BMI) |
| 71 COWBOY LOGIC (Cross Keys, ASCAP/Terrace, ASCAP) | 7 I'M GONNA BE SOMEBODY (CRGI, BMI/Edisto Sound, BMI/Golden Torch, ASCAP/Heart Street, ASCAP) HL | 24 SOMETHING OF A DREAMER (EMI April, ASCAP/Getarealjob, ASCAP) HL |
| 66 CRAZY IN LOVE (Screen Gems-EMI, BMI) | 74 I'M YOUR MAN (Acuff-Rose, BMI/Maypop, BMI) | 25 STORY OF LOVE (Bar None, BMI) |
| 44 DANCE IN CIRCLES (Cross Keys, ASCAP/Ensign, BMI) HL | 53 ISLAND (WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) WBM | 70 THE THINGS YOU LEFT UNDONE (Warner-Tamerlane, BMI/Samosonian, ASCAP) |
| 32 THE DANCE (Morganactive, ASCAP/Pookie Bear, ASCAP) | 1 JUKEBOX IN MY MIND (Maypop, BMI) | 51 THIS AIN'T MY FIRST RODEO (Hookem, ASCAP/Co-Heart, BMI/Hardscratch, BMI/Irving, BMI) |
| 46 DANCY'S DREAM (Warner-Tamerlane, BMI/WB, ASCAP/Greg Jennings, ASCAP/Tim DuBois, ASCAP) WBM | 54 KEEPIN' ME UP NIGHTS (Tom Collins, BMI/Collins Court, ASCAP) | 49 THIS SIDE OF GOODBYE (WB, ASCAP/Pennig, ASCAP/Cac-Attack, ASCAP) WBM |
| 6 DON'T GO OUT (BMG, ASCAP/Careers, BMI) HL | 65 LET'S CALL IT A DAY TODAY (Polygram Int'l, ASCAP/Gid, ASCAP) | 16 TIL A TEAR BECOMES A ROSE (EMI April, ASCAP/Swallowlork, ASCAP) HL |
| 15 DRINKING CHAMPAGNE (Acuff-Rose, BMI) | 37 LONELY OUT TONITE (Eddie Rabbitt, BMI/Englishtowne, BMI) HL | 21 TOO COLD AT HOME (EMI April, ASCAP/K-Mark, ASCAP) HL |
| 47 FEED THIS FIRE (Careers, BMI) | 59 LOOKS AREN'T EVERYTHING (Ha-Deb, ASCAP) | 3 WANTED (Mattie Ruth, ASCAP/Seventh Son, ASCAP/EMI Blackwood, BMI) HL |
| 56 A FEW MORE REDNECKS (Cabin Fever, BMI/Miss Hazel, BMI) | 23 LOVE IS STRANGE (Ben-Ghazi, BMI) | 58 WESTERN GIRLS (Songs Of PolyGram, BMI/Irving, BMI/Littlemarch, BMI) |
| 73 A FEW OLE COUNTRY BOYS (WB, ASCAP/Two Sons, ASCAP/Bamatuck, ASCAP/Mentor Williams, ASCAP) | 33 LOVE WITHOUT END, AMEN (O-Tex, BMI/Bill Butler, BMI) HL | 13 WHEN I CALL YOUR NAME (Benefit, BMI/WB, ASCAP) WBM |
| 40 FOOL SUCH AS I (MCA, ASCAP) HL | 62 MAN TO MAN (Bocephus, BMI/Tommy Barnes, ASCAP/Greg Humphreys, ASCAP) | 60 WHEN IT RAINS IT POURS (Inorbit, BMI) |
| 10 FOURTEEN MINUTES OLD (WB, ASCAP/Patrix Janus, ASCAP/Warner-Tamerlane, BMI/Patrick Joseph, BMI) | 34 MAYBE THAT'S ALL IT TAKES (Warner-Refuge, ASCAP/Macy Place, ASCAP) WBM | 50 WHEN SOMEBODY LOVES YOU (Song Pantry, ASCAP/EEG, ASCAP) |
| 11 FRIENDS IN LOW PLACES (Careers, BMI/Music Ridge, ASCAP) | 31 MY HEART IS SET ON YOU (Silverline, BMI/Long Run, BMI) | 55 WORK SONG (Sabal, ASCAP) |
| 48 GOOD FRIENDS, GOOD WHISKEY, GOOD LOVIN' (Bocephus, BMI) | 22 MY PAST IS PRESENT (Coolwell, ASCAP/Rat Shoes, ASCAP) | 20 WRONG (Love This Town, ASCAP/Endless Frogs, ASCAP/Bob-A-Lew, ASCAP) WBM/CLM |
| 14 GOOD TIMES (Abkco, BMI) | 67 NEW KIND OF LOVE (Kinetic Diamond, ASCAP/Edge O' Woods, ASCAP/Rancho Bogardo, ASCAP/WB, ASCAP) | 61 YET (With Any Luck, BMI/Sun Mare, BMI) |
| 27 HE TALKS TO ME (Lodge Hall, ASCAP/R.M.B., ASCAP) HL | 2 NEXT TO YOU, NEXT TO ME (BMG, ASCAP/2 Kids, ASCAP/David 'N' Will, ASCAP) HL | 26 YOU LIE (Bobby Fischer, ASCAP/Five Bar-B, ASCAP/Chriswald, ASCAP/Hooi Sound, ASCAP/Krismik, ASCAP) |
| 35 HE WALKED ON WATER (Hayes Street, ASCAP/Almo, ASCAP) | 68 NOTHING'S GONNA BOTHER ME TONIGHT (Colgems-EMI, ASCAP/Hayes Street, ASCAP/Almo, ASCAP) | 69 YOU MADE LIFE GOOD AGAIN (Little Big Town, BMI/American Made, BMI/Love This Town, ASCAP) |
| 52 HE WAS ON TO SOMETHING (Tree, BMI) | 4 NOTHING'S NEWS (Howlin'Hits, ASCAP) CPP | 45 YOU REALLY HAD ME GOING (Careers, BMI/Edge O' Woods, ASCAP/Moine Valley, ASCAP/Kinetic Diamond, ASCAP) |
| 39 HILLBILLY ROCK (Irving, BMI/Littlemarch, BMI) | 29 OH LONESOME ME (Acuff-Rose, BMI) | |
| 8 HOLDIN' A GOOD HAND (Songs Of Grand Coalition, BMI/Marledge, ASCAP) | 41 ON DOWN THE LINE (Songs Of PolyGram, BMI) HL | |
| 36 HOME (Texas Wedge, ASCAP) | 63 OUGHTA BE A LAW (Cross Keys, ASCAP/Dan Penn, BMI) HL | |
| 28 HONKY TONK BLUES (Acuff-Rose, BMI/Hiriam, BMI) | 43 PASS IT ON DOWN (Maypop, BMI) WBM | |
| 75 HOW ABOUT GOODBYE (Screen Gems-EMI, BMI/Bethlehem, BMI) | 18 PRECIOUS THING (Steve Wariner, BMI/Irving, BMI/Beginner, ASCAP) | |
| 12 I COULD BE PERSUADED (Bellamy Bros., ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) | 42 RECKLESS HEART (Long Tooth, BMI/Endless Frogs, | |
| 9 I FELL IN LOVE (Carlooney Tunes, ASCAP/Chrysalis, | | |

Retail

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Homer's Scores With Wacky Promos Neb. Web Aims To Entertain Clientele

BY PAT HADLER

COLUMBUS, Ohio—Promotion is the operative word when detailing the success of Homer's World Wide Chain Of Five, according to Bruce Hoberman, owner of the five-unit chain and one-stop operation RTI Inc.

"I realized early on that we were in the entertainment business, not just selling records," Hoberman says of his Omaha, Neb.-based company. "When customers came shopping at Homer's, we wanted it to be a fun experience for them. We've always had promotions that are a bit off the wall."

Homer's last promotion was tied in to the NCAA College World Series of Baseball, held in Omaha in June. The chain, with support from WEA, developed and promoted its own sporting event, the Crazy Whiffle Ball Se-



Homer's Record Stores, in association with WEA, holds its "Crazy Wiffle Ball Series" to mark the NCAA's College World Series, which is played in the chain's home base of Omaha, Neb. Pictured at bat is one group of finalists, from among the 250 customers participating in the outlandishly costumed wiffle ball competition.

ries, to run concurrently with the NCAA tourney.

"We've had a promotion tied to this event for years, but nothing like this before," says Hoberman. "WEA has been in it since the beginning. They had a group of products called their 'heavy hitters' and it seemed a natural tie-in to baseball. We just expanded it more for this year."

Customers registered for the whiffle ball series at Homer's stores. Also, free tickets to the NCAA event were given away to customers who purchased two WEA products. Additionally, tickets to a Fleetwood Mac concert were given away in a free drawing.

"We did get a fair amount of publicity," recalls Hoberman. "And we did notice an increase in sales."

The whiffle ball series was simply the latest of unusual and successful promotions for the chain. Past events include a flasher (in shorts) handing out coupons for an album by Flash In The Pan; a contest in which customers dressed up their dogs to look like butterflies to promote Heart's "Dog And Butterfly" album; and a promotion in which customers would place pink items on a display wall in the stores to promote Pink Floyd's "The Wall."

"We do a lot of these crazy things because they're fun and they bring the customers in the stores," says Hoberman.

Hoberman was founded in 1971, when Hoberman quit graduate school to spend a year in the "real" world. Financed with \$3,000 from a silent partner, he opened a 500-square-foot store in Omaha's Old Market warehouse district. He was 23 and had no formal business training.

Hoberman put \$1,500 into inventory, \$500 into fixing up the store, and \$1,000 into radio advertising. "When you don't have much, you better move quick," he says. "For \$1,000 I couldn't afford to have good spots, so I set out to be very bad. And we achieved that—they were ugly commercials in the early days."

Since then, the first location has

grown to 5,500 square feet. In 1972, Hoberman added a 1,200-square-foot store in a suburban Omaha strip center. Ten years later, a third store, 2,500-square-foot in size, opened in a northwest Omaha strip center. The fourth location, a 2,200-square-foot outlet in Bellevue, Neb., home of the Strategic Air Command, opened in 1986. In 1988, the fifth unit opened with 3,100 square feet in central west Omaha.

All of Homer's outlets except the Old Market store are located in strip centers and fall within the radius of the Omaha metropolplex, which includes Council Bluffs, Iowa.

During the 10 years between opening the second and third locations, Hoberman bought out his partner and branched out the business by acquiring a small one-stop distributorship, RTI, which at the time had 30 customers in two states. Today, the company runs three operating divisions—wholesale music, consumer electronics, and business products—employs 150, and serves more than 12,000 customers in the U.S. and overseas.

Hoberman is well aware of the potential for a conflict of interest, and as a result will not open stores in communities where the wholesale sister company does business. He does, however, have goals of expanding Homer's in areas not serviced by the distributorship.

At this distribution level, says Hoberman, "we want to provide the highest level of customer service in our markets and we want to grow our business by keeping customers. Our second greatest asset is our employees; the first is our customers."

As for the retail division, Homer's major competitors include two Musicland mall outlets, Disc Jockey, and local independents. "We don't focus on the competition," Hoberman says. "Our emphasis is on the music—we want to be the best record store we can be."

Customer service is critical to success, says Hoberman. His 40 full- and

(Continued on page 45)



Number Nine, Number Nine. Jack Eugster, president/CEO of the Musicland Group, cuts the ribbon to celebrate the grand opening of the ninth Sam Goody store in Manhattan while other Musicland executives look on. Shown, from left, are Ron Hall, area manager; Eugster; Rick Bahl, store manager; and Brad Tait, regional director.

Store Owners In Clear Over Jane's Addiction Art—For Now

BY TRUDI MILLER

NEW YORK—The police department of Royal Oak, Mich., which pressed misdemeanor charges against a local retailer for displaying a poster of the new Jane's Addiction album, "Ritual de lo Habitual," has dropped the charges but passed the case along to Oakland County authorities. The county could press charges at any time, says Lee Rosenbloom, co-owner of the store, Off The Record.

To forestall this, Rosenbloom and store co-owner Rick Berry went to the American Civil Liberties Union Aug. 24 with copies of the poster and the album. The ACLU has written to Oakland County prosecutor Richard Thompson requesting an advisory opinion on whether the poster and album cover are obscene. "It is my understanding that you must give us an opinion in unequivocal terms as to whether possession with intent to disseminate or the dissemination of this material is a violation" of county law, the letter reads. It goes on to say that under the law, "you are required to issue the opinion not more than five business days after receipt of this request."

Berry and Rosenbloom took this step because "Thompson could

wait a year before filing charges, so we don't want to wait," says Rosenbloom. This way, "if he rules in our favor, everything goes back to normal. If he rules that the poster is obscene, we can go to court."

Warner Bros. will pay court costs for Off The Record if the case goes to trial, says Steve Baker, Warner VP of product management. "I went to [Warner Bros. chairman] Mo Ostin, and he said as far as he's concerned, if there's any sort of court fee, Warner Bros. will pick up the costs," says Baker. "I just hope we don't have to do it for every record store in America."

Berry was charged Aug. 21 with "displaying obscene material showing women's privates"; if convicted under the city ordinance, he would have faced a possible 30 days in jail or a \$100 fine.

Meanwhile, says Rosenbloom, "The album is selling like crazy. The Royal Oak police didn't expect this much publicity; that's why they dropped it in the lap of Oakland County."

The poster in question shows three nude or partially nude papier-mâché figures. Warner Bros. also has made available an alternate cover with no artwork—just the text of the First Amendment of

(Continued on page 45)



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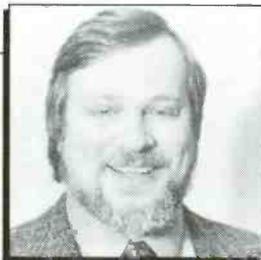
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RETAIL TRACK



by Geoff Mayfield

DISTRIBUTOR BASHING, PART II: A few weeks ago, almost as an afterthought, this column opined that making hits is the responsibility of labels rather than distributors. The Aug. 11 item engendered some appreciative phone calls, including one from a distributor president who recognized that his company was one of the two that was mentioned. But since that time, it has come to Retail Track's attention that the same sort of animosity that was described in that item is occurring in two other distribution camps. So, if you're keeping score, that means that one or more labels at four of the six majors are—or have recently been—directing heat at their distributors. The common complaint is that "distribution isn't selling enough records."

Can't help but wonder if reports that 1990 business has been soft or down, particularly during the summer months, has something to do with labels placing so much blame on distribution. But I can say with certainty that such friction is fruitless, pointless, and nonproductive. A more constructive attitude can be found in the title of the West Coast Rap All-Stars album: "We're All In The Same Gang."

INFORMATION INFO: An address titled "The Changing Role Of Information Systems In Retailing," to be delivered by Spencer Gifts president and CEO John P. Halcala, will be the centerpiece of the National Retail Federation Retail Information Systems Conference, scheduled for Oct. 14-17 at the Cervantes Convention

Center in St. Louis. The meet is expected to draw some 2,000 attendees and 140 exhibitors. The fee for NRF members is \$595; for nonmembers, it's \$850. For more details, call the NRF's information systems division at 212-244-8780.

BALL ONE: It was Aug. 20, and the place was Dodger Stadium. The event was Music Plus Night, as the Los Angeles Dodgers hosted a game against the Philadelphia Phillies. On the mound to toss the opening pitch, with a Dodger cap on his head, was Lou Fogelman, president of L.A.-based Music Plus parent Show Industries (and here you sports fans thought baseball's Dutchman was Burt Blyleven, who pitches for another Southern California team). Poised behind the mound as Fogelman's catcher was Angie Diehl, director of advertising for Show.

Fogelman went into the windup... the pitch... and it bounced in the dirt in front of Diehl, who reportedly smothered it like a pro... Fogelman was also front and center at a different scene entirely, as Show held its annual companywide meeting Aug. 17 at the Palm View Cafe in Malibu, Calif. Fogelman and Earl Paige, Billboard's intrepid retail dean, were among the contestants in a "best legs" contest (and we're proud to say that Paige, unlike Fogelman, was a finalist). Now, Retail Track was not on the scene, but a reliable source says that the initial group of contestants with whom Paige and Fogelman lined up elected to treat Show's assembled masses to a traditional juvenile gesture—let's see, how can I put this in a family magazine—that could best (or at least most safely) be described as Moon Over Malibu.

The Palm View Cafe event replaced the Las Vegas jaunts that Show tied to the annual Video Software Dealers Assn. conventions in the years 1987-89.

EXPRESS TRACK: Faith Raphael, former advertising (Continued on next page)

Musicland Chain Passes On Devo's 'Hardcore' Album

BY DEBORAH RUSSELL

HARDCORE, HARD SELL: Retail giant Musicland has opted to forgo stocking the new Devo compilation, "Hardcore Devo, Vol. I: '74-'77," on Rykodisc. Reason? The cover art, which features a seminude woman clad in spiked boots, strategically placed electrical tape, and a pair of strapped-on plastic breasts, could be deemed offensive.

"We understand where [Musicland] is coming from," says Jim Bradt, Rykodisc national sales manager. "Even if the cover art wasn't visible in the stores, they don't want to be responsible for putting this imagery into someone's home."

Bradt says label execs plan to meet with Devo members to discuss creating an alternate cover.

"The artists need to understand they're kissing away substantial sales," he says.

The compilation features stripped-down versions of such signature tunes as "Jocko Homo," "Mongoloid," and "Mechanical Man." Call 508-744-7678.

NASTY MIX RECORDS of Seattle has closed its first distribution deal with Sacramento, Calif.-based Exile Records. Nastymix hit the dance floor Sept. 4 with Exile's Cause And Effect single, "What Do You See." An album is slated for early 1991. "With the Nastymix setup we can now fly or die on the song, instead of whether or not we can get the song into the store," says Exile owner Kamron Karington. Call Exile at 916-349-1820.

Meanwhile, Nastymix director of sales and marketing Bernie Horowitz recently discovered an ideal way to unload excess singles stock. The label will give accounts free singles by Sir Mix-A-Lot and Side FX, among others, to be used as promotional bag stuffers.

"It's a good way to plug full-length product," Horowitz says. "Plus, we get rid of the stock and the retailer gives something away."

CMP RECORDS recently pactcd



for distribution with Precision Sound, marking the first time the label has complete U.S. coverage. CMP, known primarily for its jazz releases, enters the alternative rock realm this month with the release of "Perfect World" from Ed Mann, who spent 12 years as Frank Zappa's percussionist. Ethnic and world music will be coming from CMP for the first time as well, as the label prepares for the October release of such titles as West African-influenced "The Dreamtime" by Foday Musa Suso and "Sufi Music Of Turkey" by Kudsi Erguner. Also, look for the first CMP sampler, "CMPlex," a 13-cut, 72-minute album priced at \$9.98 for CD and \$5.98 for cassette. For more info, call 212-769-9362.

CAROLINE RECORDS INC. recently acquired Front Line, the reggae label formed in the mid-'70s by Virgin Records U.K. Caroline relaunched Front Line with titles (Continued on page 45)

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Beggars Banquet Is Aural Feast Philly Web Offers A Wealth Of Catalog

BY JIM BESSMAN

NEW YORK—Beggars Banquet, the Philadelphia area's three-store retail web, fittingly takes its name from the classic Rolling Stones album of 1968.

"We chose the name because we were going to focus on old catalog," says owner Lauren Hunt. "Not just old AC/DC, but more obscure stuff like Tom Paxton. We have all 12 Tom Paxton tapes in stock. And we have 1,000 different band-era tapes, 50-60 reggae artists instead of just Bob Marley, even onesy and twosy on new age artists.

"When you're indie, you try to provide what people can't find in the chains."

As Hunt notes from his Downingtown, Pa., outlet, there are 10 sizable mall stores within a six-mile radius of his off-price, factory-outlet-center location. The competition includes Sam Goody, Wall To Wall, a Trans World

Music Corp. outlet, Music Den, and Grand Records. But with Beggars Banquet's emphasis on catalog, Hunt says he does not fret.

"The mall stores are all pretty much the same: 2,000-4,000 titles, 20 on sale, 500 copies of the new Anita Baker [album], but none of her other albums," he says. "We have all four: 25 of the new one, but four on each of the others."

Beggars Banquet *does* carry new releases. But these just attract new customers, who, Hunt says, end up buying from the chain's well-stocked catalog selection, and then become regulars in the store rather than special-ordering from the chain outlets.

Besides its solid catalog identity, Beggars Banquet is distinguished by its format mix: Its business is 70% cassettes, with 20% in vinyl albums and singles and only 10% in CDs.

"The [CD] markup is lousy and they're expensive, so we have the

(Continued on page 45)

RETAIL TRACK

(Continued from preceding page)

director for Milford, Mass.-based **Strawberries Records, Tapes & Compact Discs** and Connecticut's **Video World** web, has resurfaced in the music biz in Los Angeles, where she once lived. She is now a product manager for **Rhino** . . . If you're looking for proof that sales have been disappointing this summer, check out this dialog between **Tower Records/Tower Video** senior VP **Stan Goman** and one of his respected competitors (and remember that Goman doesn't respect *all* of his competitors) at a Vegas gaming table during the recent VSDA meet. "How's business?" Goman asked, to which the chain president responded tersely and loudly, "It sucks!" Then add to that vignette the observation of one distribution company president who says the summer of 1990 is the worst he's seen since 1984, when the industry was still reeling from the bleak postdisco slump . . . So, I was walking down the street in New York a couple of weeks ago, and who should I run into but **Billboard** correspondent extraordinaire **Jim Bessman**, scurrying along with singer/songwriter luminary **Paul Simon** at his side. This has nothing to do with retail, but I thought it was kind of important to have it documented somewhere that Bessman was spotted with the multi-Grammy winner.

WHERE'S TWO? Once upon a time, trumpet star **Wynton Marsalis** had an album titled "Standard Time, Vol. 1." His latest, featuring his father, **Ellis Marsalis**, is called "Standard Time, Vol. 3—The Resolution Of Romance." For whatever reason, there was never a "Vol. 2" in this sequence, and that has been a nagging problem for **Paul Pinrose**, a sales representative who covers the Northwest for Sacramento, Calif.-area one-stop **Valley Record Distributors**.

"Boy, I'm glad he chose that title," Pinrose says sarcastically. He explains that the gap between volumes 1 and 3 has confused many of Valley's customers, including some who insist that there has to be a second "Standard Time" set that came out sometime.

BALL-AND-CHAIN Marketing: Mail-order house **Pack Central**, the Los Angeles-based catalog house that celebrates its 10th anniversary this year (**Billboard**, June 16), has run into the sort of problem most music merchandisers never encounter. President **Robert Paris** remembers the time Pack tried to send a package of product to a customer who was in prison. It was returned with a note saying, "Prisoner escaped. Left no forwarding address."

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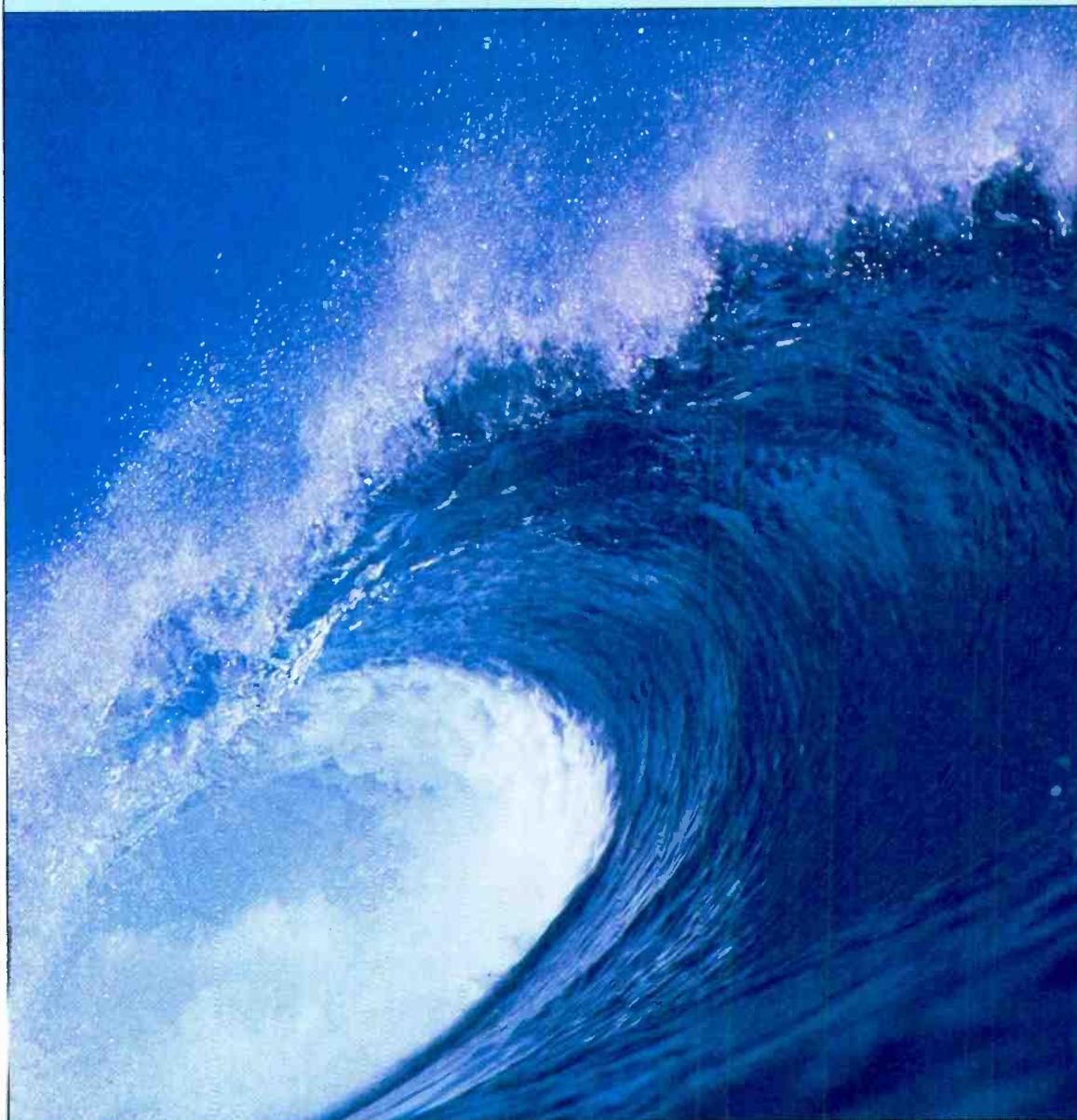
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| 4 | 3 | 19 | CITIZEN OF TIME NARADA ND-62008*/MCA | DAVID ARKENSTONE |
| 5 | 4 | 21 | KOJIKI GEFFEN 24255-2 | KITARO |
| 6 | 7 | 13 | FOREVER BLUE SKY SHINING STAR SSPCD-115* | BRUCE BECVAR |
| 7 | 12 | 3 | PIANISSIMO PRIVATE MUSIC 2073-2-P* | SUZANNE CIANI |
| 8 | 6 | 69 | NO BLUE THING MUSIC WEST MW-103* | RAY LYNCH |
| 9 | 9 | 7 | TOUR DE FRANCE: THE EARLY YEARS PRIVATE MUSIC 2072-2-P* | JOHN TESH |
| 10 | 8 | 35 | YELLOWSTONE: THE MUSIC OF NATURE AMERICAN GRAMAPHONE AG3089* | MANNHEIM STEAMROLLER |
| 11 | 11 | 11 | CAUGHT IN THE BLUE LIGHT NOUVEAU A 892-2* | BILL WOLFER |
| 12 | 10 | 11 | MAGICAL CHILD NARADA ND-61027*/MCA | MICHAEL JONES |
| 13 | 17 | 7 | JET STREAM SONIC ATMOSPHERES CD 80028* | CHI |
| 14 | 20 | 5 | SHADES OF SHADOW MIRAMAR MPC03001* | QUINTANA + SPEER |
| 15 | 14 | 83 | WATERMARK ● GEFFEN 24233 | ENYA |
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| 19 | 18 | 7 | ROAD TO FREEDOM SILVER WAVE SD-602*/OPTIMISM | WIND MACHINE |
| 20 | NEW | | REFERENCE POINT GRP GRD-9614* | ACOUSTIC ALCHEMY |
| 21 | 23 | 96 | CRISTOFORI'S DREAM NARADA 61021*/MCA | DAVID LANZ |
| 22 | RE-ENTRY | | DECEMBER ▲ WINDHAM HILL 1025/A&M | GEORGE WINSTON |
| 23 | 13 | 17 | THE ODD GET EVEN PRIVATE MUSIC 2065* | SHADOWFAX |
| 24 | RE-ENTRY | | AUTUMN ▲ WINDHAM HILL 1012/A&M | GEORGE WINSTON |
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|----|-----|----|--|-------------------------|
| 2 | 2 | 9 | MEK WE DWEET MANGO 539-863/ISLAND | BURNING SPEAR |
| 3 | 1 | 17 | CRUEL, CRAZY, BEAUTIFUL WORLD CAPITOL 93446 | JOHNNY CLEGG & SAVUKA |
| 4 | 5 | 13 | TWO WORLDS ONE HEART WARNER BROS. 26125-2 | LADYSMITH BLACK MAMBAZO |
| 5 | 4 | 17 | MOSAIQUE ELEKTRA 60892 | GIPSY KINGS |
| 6 | 7 | 7 | PUZZLE OF HEARTS COLUMBIA CK 45435 | DJAVAN |
| 7 | 6 | 17 | NOW MESA 79021 | BLACK UHURU |
| 8 | 15 | 3 | PRISONER SHANACHIE 43073 | LUCKY DUBE |
| 9 | 9 | 7 | PANCHA NADAI PALLAVI ECM 841 641-4* | SHANKAR |
| 10 | 11 | 3 | BAREFOOT GLOBAL PACIFIC R2 79333* | BAREFOOT |
| 11 | 13 | 5 | FROM THE SECRET LABORATORY MANGO 539-869/ISLAND | LEE PERRY |
| 12 | NEW | | THE BEST OF ALPHA BLONDY SHANACHIE 43075* | ALPHA BLONDY |
| 13 | 12 | 11 | TIME WILL TELL SHANACHIE SH 43072 | BUNNY WAILER |
| 14 | NEW | | CLASSIC TRACKS SHANACHIE 43074 | LADYSMITH BLACK MAMBAZO |
| 15 | 10 | 15 | COYOTE MOON GLOBAL PACIFIC R2 79331* | BEN TAVERA KING |

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl unavailable.

RETAIL

ALBUM RELEASES

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

POP/ROCK

- 9 WAYS TO SUNDAY**
CD Giant-Reprise 2-24402
CA 4-24402
- ANNA MARIE**
CD MCA MCAD-10071
CA MCAC-10071
LP MCA-10071
- THE BEAUTIFUL**
CD Giant 2-24401
CA 4-24401
- BLACK SABBATH T.Y.R.**
CD I.R.S. X2-13049
CA X4-13049
- BREATHE Peace Of Mind**
CD A&M 5320-2
CA 5320-4
- CRY WOLF Crunch**
CD I.R.S. X2-13050
CA X4-13050
- dr. carrot Day Turns Into Night**
CD Popular POP-0100/\$11.99
- PAUL LEKAKIS Tattoo It**
CD Warner Bros.-Sire 2-26312
CA 4-26312
- LOS LOBOS The Neighborhood**
CD Warner Bros.-Slash 2-26131
CA 4-26131
LP 1-26131
- LOVE CLUB Lime Twigs And Treachery**
CD MCA MCAD-10034
CA MCAC-10034
LP MCA-10034
- QUEENSRYCHE Empire**
CD EMI E2-92806
CA E4-92806
LP E1-92806
- SOUL ASYLUM Soul Asylum And The Horse They Rode In On**
CD A&M 5318-2

CA 5318-4

WATER WALK Thing-A-Ma-Jig
CD I.R.S. X2-13038
CA X4-13038

YEN Air

CD I.R.S. X2-13051
CA X4-13051

VARIOUS SIRE ARTISTS Just Say Da (Vol. IV, Just Say Yes)
CD Sire 2-26240

BLACK

FORCE M.D.'S Step To Me
CD Tommy Boy 2-25893
CA TBC-25893
LP TBLP-25893

GLASSWORKS The House That Glass Built
CD MCA MCAD-10062
CA MCAC-10062
LP MCA-10062

MAC BAND Love U 2 The Limit
CD MCA MCAD-10059
CA MCAC-10059
LP MCA-10059

TRACIE SPENCER Make The Difference
CD Capitol C2-92153
CA CA-92153

COUNTRY

JOHN ANDERSON John Anderson's Greatest Hits, Vol. II
CD Warner Bros. 2-26304
CA 4-26304

REBA MCENTIRE Rumor Has It
CD MCA MCAD-10016

CA MCAC-10016
LP MCA-10016

EDDIE RAVEN Eddie Raven's Greatest Hits
CD Warner Bros. 2-26302
CA 4-26302

JAZZ/NEW AGE

DAVID BENOIT Inner Motion
CD GRP 9621
CA 9621

MICHAEL BRECKER Now You See It, Now You Don't
CD GRP 9622
CA 9622

SANGIT OM True Stories
CD Nightingale/Higher Octave NGHCO-328
CA NGHC-328

TRI ATMA Essential Tri Atma
CD Higher Octave HOMCD-7028
CA HOMC-7028

SOUNDTRACKS

VARIOUS ARTISTS The Sounds Of Murphy Brown
CD MCA MCAD-10063
CA MCAC-10063
LP MCA-10063

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

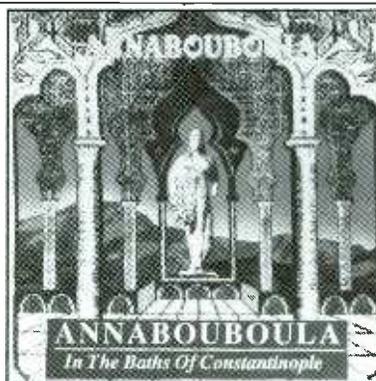
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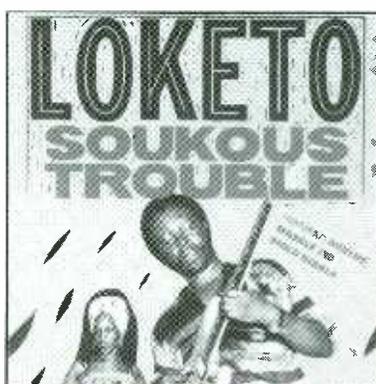
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| 1 | NEW | FELA ANIKULAPO KUTI BEASTS OF NO NATION | SHANACHIE 43070 |
| 1 | NEW | ALPHA BLONDY THE BEST OF ALPHA BLONDY | SHANACHIE 43075 |
| 1 | NEW | LADYSMITH BLACK MAMBAZO CLASSIC TRACKS | SHANACHIE 43074 |
| 1 | NEW | LUCKY DUBE PRISONER | SHANACHIE 43073 |
| 1 | HOT | OFRA HAZA FIFTY GATES OF WISDOM | SHANACHIE 64002 |
| 1 | HOT | NAJMA QAREEB | SHANACHIE 64009 |
| 1 | NEW | ANNABOUBOULA IN THE BATHS OF CONSTANTINOPEL | SHANACHIE 64022 |
| 1 | NEW | STEELEYE SPAN TEMPTED AND TRIED | SHANACHIE 64020 |
| 1 | HOT | 3 MUSTAPHAS 3 SHOPPING | SHANACHIE 64006 |
| 1 | NEW | LOKETO (FEATURING DIBLO) SOUKOUS TROUBLE | SHANACHIE 64025 |
| 1 | HOT | THE INDESTRUCTIBLE BEAT OF SOWETO | |
| 1 | NEW | BALAFON MARIMBA ENSEMBLE | |
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BEGGARS BANQUET CHAIN OFFERS CATALOG BOUNTY

(Continued from page 43)

same problem going into them as customers," says Hunt. "They'd rather buy seven cutout cassettes than spend \$15 a pop on a CD."

Hunt boasts 10,000 cassette titles per store, compared with 1,000 in the CD configuration. His stores are also "heavy" in used records and CDs, and vinyl singles, with the Downingtown outlet carrying some 20,000 45s "because the mall stores don't do records anymore," he says.

Nonmusic merchandise includes posters and rock T-shirts, which are displayed on the store walls. Music product, meanwhile, is stocked in LP

fixtures, most of which have been converted to hold cassettes and CDs.

"We like face-up merchandising, like albums used to be," says Hunt, "so customers can spend more time going through and picking things out."

The storefront window displays new product, with a new-release board announcing which new titles are in stock and which are coming out and when. Hunt notes that rap is his biggest-selling category in terms of current titles, but adds that it is not strongly represented in catalog.

Appropriate to Beggars Banquet's

deep catalog, used-record titles, and vinyl inventory, the chain's stores are located in factory outlet centers specializing in off-price merchandise.

In August 1986, the Downingtown store became the first Beggars Banquet to open, and has since increased to 3,500 square feet from its original 800-square-foot size.

The following year saw a 2,500-square-foot store open in Pennsauken, N.J., which in turn was followed the next year by a likesize location in Morgantown, Pa.

Hunt says that his annual \$500,000 gross allows continued expansion of

one store per year, with the next due to open this fall or next spring. Any forthcoming stores will be within the same market area already served.

Hunt, who co-owns Beggars Banquet with his wife, Cindy, and former restaurateur Bob Cronan, had 10 years of retail experience with Sam Goody in Philadelphia prior to launching his stores.

"The Goody stores were great record stores with deep catalog," he says, "but in recent years, everybody's gone out of deep catalog. We felt there was a real market for it, and have proven that there is one."

Hunt says he has needed very little advertising to capture that market.

"Word of mouth isn't very fast, but it's real effective," he says.

HOMER'S SCORES WITH WACKY PROMOTIONS

(Continued from page 40)

part-time employees are provided comprehensive training based on a manual developed by staff through the years. Employees are bound by a dress code and are not permitted to eat, drink, or smoke behind the counter. They are also expected to know the music.

"You don't have to know music to get a job here, but you'd better get up to speed in short order because ev-

erybody around you knows music," he says. "We want our staff to know more about music than any of our competitors without being music bigots. The goal is to exceed the expectations of the customers."

Through the years, Hoberman has seen the product mix in his stores change. Cassettes account for 55% of music sales; CDs, 40%; and vinyl, less than 5%. Rock sells the most, with ur-

ban music running second and jazz third. The chain also stocks what Hoberman calls "classic record store" accessories: posters, T-shirts, blank tapes, carrying cases, and some jewelry. Ventures into video rental and sales of Nintendo, portable stereos, and stereo hardware proved unprofitable and were dropped.

Prices for \$9.98-list albums are \$9.38. Sale pricing is \$6.99, but drops to \$5.99 if featured in advertising. Front-line CDs sell for \$14.98, while sale pricing is \$11.99.

Hoberman declines to reveal chain revenues. In addition to co-op advertising, the chain spends roughly 2%-3% of annual revenues for advertising. The ad budget is split up into 70% for radio, 20% for print, and 10% for television.

"I came to the realization that people respond to two types of advertising—stuff that's very good and stuff that's very bad," he says. "People remember very little in between. Our ads have always been, to some degree, tongue in cheek. They used to be poorly done and somewhat humorous. Now they're better done and somewhat humorous. You can't take yourself too seriously."

Incidentally, Hoberman named his business Homer's because he wanted a simple, easy-to-remember name that evoked a homey feeling. "I was only going to do this music store thing for a year or two, and then go back to college," he says. "If I had known it was going to work, I would have given it a slick name like Musicland or something like that."

GRASS ROUTE

(Continued from page 42)

from Gregory Isaacs, U Roy, Mighty Diamonds, and the Gladiators, as well as a compilation album titled "Beyond The Frontline." Each release contains more than 70 minutes of music culled from classic reggae albums and singles tracks, few of which ever made it stateside. Call 212-989-2929.

THE '70s PRESERVATION Society revives the much-maligned music of the decade with a "greatest-hits" package from New York's **Razor & Tie Records**. "Those Fabulous '70s" kicks off with the **Partridge Family's** "I Think I Love You" and includes 23 tunes, 15 of which hit No. 1 on Billboard's charts. The package was manufactured through **CBS Special Products**. Promotional copy emphasizes that listeners need not "wade through 15 or so volumes of relatively obscure, unremarkable songs before hearing their favorites." **Rhino Records** earlier this year released its 10-volume "Have A Nice Day" series, a collection that includes about 120 songs of the same era. More info at 212-473-9173.

THE SPOKEN-WORD recording, popularized by beat genius **Jack Kerouac**, gets an updated treatment on **New Alliance Records** this month with a release from Los Angeles poet **Wanda Coleman**. "High Priestess Of Word" is a 58-minute collection of poems based on Coleman's experience as a black woman in contemporary America. Pianist **Marv Evans** contributes backing keys on three tracks. Coleman's catalog includes "Twin Sisters," with **Exene Cervenka**, and the New Alliance album "Black Angeles," with poet **Michelle T. Clinton**. "High Priestess Of Word," produced by spoken-word guru **Harvey Robert Kurbernik**, is Coleman's solo debut for the label. Call 213-835-4267.

TOWER PULSE, the in-store monthly produced by West Sacramento, Calif.'s **Tower Records/Video** chain, recently released Vol. IV of **Lone Wolf** magazine, its annual independent label report. Call 916-373-2450.

JANE'S ADDICTION

(Continued from page 40)

the Constitution. Warner Bros. has shipped three times as many units of the original cover as of the alternate version, according to VP/director of publicity **Bob Merlis**. The company decided to provide an alternate cover "just because the last cover the band had ['Nothing's Shocking'] was the subject of some retail resistance," says Merlis. That cover depicted nude female Siamese twins with their hair on fire.

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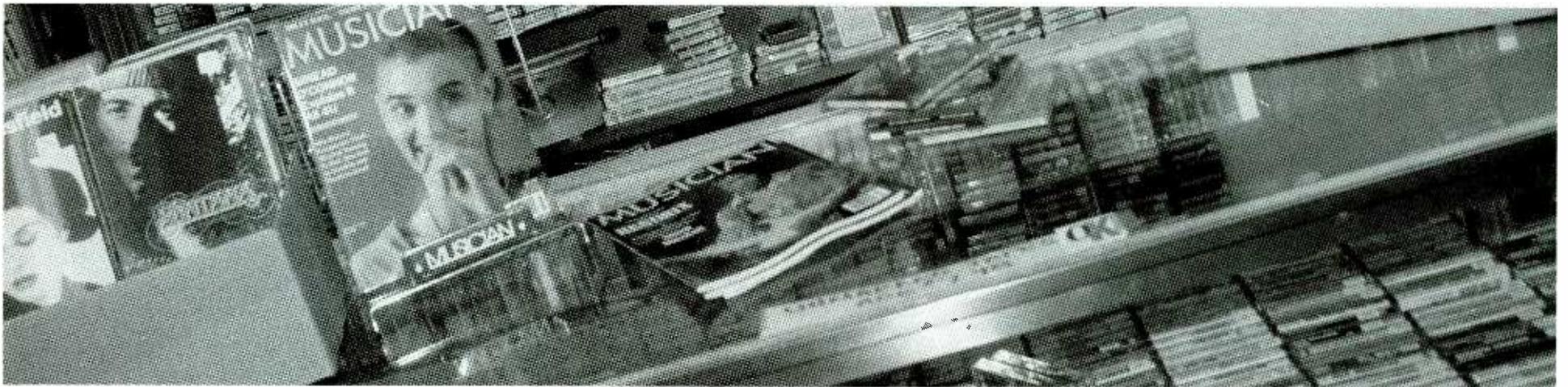
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Anti-Obscenity Vise Tightens On Tennessee Vid Retailers

■ BY DEBBIE HOLLEY

NASHVILLE—Video retailers in Tennessee, already nervous over pending prosecutions on obscenity charges against four Chattanooga dealers, are facing an even greater threat from newly enacted provisions to the obscenity statutes in this state.

The new provisions, which were passed by the state legislature in April and signed by the Governor in May, make it illegal to publicly display any materials that could be "harmful to minors."

Moreover, they eliminate the existing statewide standard for what is obscene or "harmful to minors,"

and instead allow separate standards to be set in each of Tennessee's 31 judicial districts.

The provisions were nudged through the legislature (at the urging of anti-pornography crusaders) by Gov. Ned Ray McWherter as part of his 1990 legislative package.

The new provisions, which retailers in the area claim will make it virtually impossible for them to know in advance whether titles in their stores would be considered obscene, were enacted amid a statewide crackdown by law enforcement authorities on dealers stocking adult videotapes.

(Continued on page 51)

B-Title Controversy Divides VSDA Suppliers, Retailers Spar Over Strategies

■ BY EARL PAIGE

LAS VEGAS—The subject of B movies—and their up-again, down-again fortunes—continued to spark considerable debate here at the Video Software Dealers Assn. convention Aug. 5-9.

Squaring off during an SRO seminar on the topic Aug. 9, panel moderator Danny Kopels, then president/CEO Magnum Entertainment, differed sharply with audience member Richard Russack, Video Revolution, Concord, Mass., during a heated question-and-answer session. Kopels resigned from Magnum Aug. 27, after the VSDA show (see story, page 4).

Russack fired the first shot

when he urged the retail audience to wait out B titles until they are offered as bargain sell-throughs and then "fill in your rental library."

But an incensed Kopels said, "If that's the way you all buy your B titles, I'm not going to stay in business. I can tell you that right now."

"I'm not going to be able to stay in business and neither are any of the other B companies. You're going to have an industry run exclusively by the majors. And then you won't have any B titles. Your purchase of my titles is your vote against the majors. Every single time you spend money on B titles from an independent you're casting your vote against the majors taking over this industry and doing to this industry what they did to the [independently owned] theatrical business and to the music [retail] industry."

Kopels went on to declare that Magnum titles remain at a higher price because of "perceived value." He said reducing prices makes dealers "suspect there's something wrong with them." Also, the higher price is maintained because of marketing costs.

"It costs us upwards of \$400,000 to market a title," he said, naming

distributor mailers as the chief culprit for expenditures.

Moreover, he said a new Magnum line is being launched "not supported by distributor mailer advertising. In other words, I'm taking that difference and putting it back in your pocket and not in the pocket of the distributor," describing ME2 as a line with a \$59.95 price tag.

In a freewheeling and often pointed Q&A debate, Kopels said one of the greatest advantages of B titles, "aside from offering a variety of entertainment to your customers, is that you only need one or two copies of it. You don't need 10, 15, 20 copies of a B title."

Kopels drew heavy applause when he said that highly touted A titles of which "you need 10, 15, 20 should be priced—in my opinion—at \$24.95 so you can afford to buy as many as you need." He said B titles should be priced as they currently are, i.e., at \$59-\$60.

Turning to direct-to-sell-through A-type product, panelist Allan Caplan, VP of Blockbuster Entertainment, gave the formula by which his former chain, Omaha, Neb.-based Applause Video, brought in to each store 72 copies of "Honey, I Shrank The Kids"—rather than the usual 20 copies.

He said, "We bumped it up 2.7 times. Yet a lot of dealers out there, for one reason or another, didn't take advantage of [the low sell-through price on 'Honey']. They still brought in 20 copies. Our initial buy was \$11,000 for all the stores in Omaha. Within six weeks we had garnered back \$42,000. We then sold off the excess product and I had a product cost of \$5,000. And they're still renting today. Not often, but they're still renting. And who cares?"

The lineup of panelists included two VSDA chapter presidents: Sid Spinak, president of three-store Video Zone, Newport Beach, Calif., and head of the Southern California Chapter; and Rich Thorward, president of six-store Home Video Plus, Glen Rock, N.J., and head of the New York/New Jersey chapter. Also on the panel, Sal Perisano, president of 50-store ExtraVision U.S.A., Alston, Mass.; and Robert Pleban, associate editor, Video Forecaster.

Spinak boasted that he was sharing two "magic" merchandising programs that boost B rentals at his Newport Beach, Calif., Video Zone store. One is a "guaranteed" satisfaction offer on 50-70 titles.

(Continued on page 49)

Vidmark Profits Rise, But Stock Tumbles Distributor's Shares Down 50% Since Going Public

■ BY DON JEFFREY

NEW YORK—The stock price of Vidmark Inc. has fallen more than 50% since the home video distributor of B movies went public in late June, despite a sharp increase in annual revenues and profits.

The Santa Monica, Calif.-based company reported that for the year ended June 30, net income rose 59.4% to \$4.22 million on a 72.2% jump in revenues to \$37.2 million.

For the fourth quarter, though, net earnings fell 52.8% to \$393,000. But that was not unexpected, since the company had warned investors of a probable decline in fourth-quarter profit. Revenues were up 6.37% to \$7.68 million.

"Basically, the marketplace was very competitive," said Roger Burlage, president and chief executive, in an interview. "We did some reshuffling of our schedule."

Some titles set for fourth-quarter release were held back until the current fiscal year. The feature film "Rosalie Goes Shopping" has been released on videocassette in the first quarter, and the critically acclaimed "The Cook, The Thief, His Wife, And Her Lover" is scheduled to hit the stores by Oct. 17.

Since Vidmark went public June 29 with an offering of 1.5 million shares at \$12.50 each, its stock has dropped to a low of \$5.875 a share, a decline of 53%. Actually, the stock has taken an even bigger percentage decrease than that, since it had risen to a high of \$13.25 after the public sale.

Burlage said the stock's decline was due to a "reluctance on the part of buyers to get involved in this stage of the game, when they feel discomfort about the world situation and the competition in the video market."

John Uphoff, analyst with Raymond James & Associates, a brokerage firm that helped underwrite Vidmark's stock offering, characterized the drop in price as "precipitous" and speculated on the reasons.

He pointed out that in the recent overall market decline, brought on by the Middle East conflict and fears of recession, leisure companies have fared poorly. Movie companies generally perform well during recessions, he said, but that might not be the case now, when the costs of producing and marketing movies have skyrocketed. Although Vidmark is primarily a distribution company, not a film producer, "it's being painted with the same black brush," he said.

Uphoff added that the company's quarterly profits were "exactly in line with where we thought they'd be" and that revenues were "a little better than expected."

For fiscal year 1991, the analyst is projecting \$1.20 a share, up from \$1.10 for the recently completed year.

One financial trend that looks good for Vidmark's future is growth in international business. For the last fiscal year, overseas revenues amounted to \$5.4 million, or 14.6% of the total. For the first

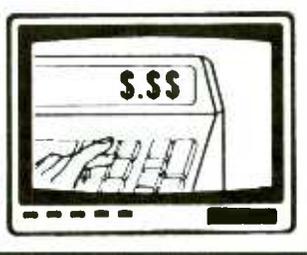
nine months of the year, international accounted for 13.8% of revenues.

Besides distributing movies on video, Vidmark has been involved in financing independent movies. But Burlage said the company's interest remained acquiring home video rights. "We don't develop product. We acquire product," he said.



The Hunt For An SJ6. Chris Grier, owner of Boerne Video, Boerne, Texas, departed the recent VSDA confab in Las Vegas, Aug. 5-9, with a Jaguar SJ6 (valued at more than \$40,000). Grier was the grand-prize winner of a Paramount Home Video contest in which retailers were asked to guess the number of "Crazy People" cassettes in the car, on display on the show floor. Shown, from left, are Hollace Brown, Paramount Home Video's VP of advertising and sales promotion, Grier, and Eric Doctorow, senior VP/GM of PHV.

STORE MONITOR



by Earl Paige

PRICE POINT: Delegates are still talking about all the different rental prices they discovered during the recent Video Software Dealers Assn. annual convention in Las Vegas. One of the more interesting formulas was identified at one of the panels, when Richard Rostenberg said his Hollywood At Home single store in suburban Kansas City, Mo., rents at \$6.50 per movie—but that's for four days. Hands shot up for explanation. What if a customer wants a movie for just one day? It's still \$6.50. Rostenberg told the galvanized audience that this has been the price for all of the store's 10 years in business. However, lately Rostenberg has gone to \$3 for four nights on catalog.

Almost universally, dealers want to charge some kind of premium for new releases. Thus a lot applauded the move of Gary Mann at his Mann's Video outside Houston in Bridge City. Mann sets aside several copies of new releases at a premium \$3.23 in what he calls an "express" lane-type service. Would customers be irritated that the same movie is offered at \$2.16 or at \$3.23 except that the ones at the cheaper price are all out on rental? "No, they won't be angry," says Jim Salzer, owner of single store Salzer's Video, Ventura, Calif. "The theaters have had premium seating down front forever," going on to indicate that Mann's pricing is like rush service at the cleaner's or box seats at the ball games. A varia-

tion on added service, or added nights, is Erol's Capital Concierge program, offered experimentally in the Washington, D.C., area at 15 condos. Under the program, an extra 50 cents is tacked on by the delivery service in the lobby where runners go back and forth from select stores. According to Beth Beard, sell-through buying manager, certain titles will be offered for sale by the lobby service, thus extending things beyond rental convenience.

BLOCKING BLOCKBUSTER: It might be the start of something bigger. Smaller video specialty stores uniting to thwart the onslaught of Blockbuster Video and the impact of its three evenings for \$3. At any rate, in Los Angeles, three-store Odyssey Video is publicizing its "recruiting" of other chains so that a custom program can be developed. Steve Gabor, president of Odyssey, wants to offer an additional day free if the customer rents four or more videocassettes. As it is, Odyssey offers "two evenings" on its "one-day plan." The second evening is possible because movies are returnable the second day up until midnight. Gabor claims he has interested Salzer, also about to face his first Blockbuster competition. In a letter to Unique Business Systems, Gabor urges rapid development of the computer program as Odyssey also anticipates a faceoff with Blockbuster, opening directly across the street in North Hollywood.

AVC Entry Deadline Extended

LOS ANGELES—The deadline for entries for the fourth American Video Conference Awards has been extended one week to Friday (7). Entries must now be received by that date at the American Film Institute in Los Angeles.

The AVC Awards are a highlight of the American Video Conference, to be held here Nov. 7-9 at the Westwood Marquis Hotel & Gardens.

Co-sponsored by the American Film Institute and BPI Communications—parent company of Billboard, The Hollywood Reporter, and American Film—the AVC attracts profes-

sionals in the field of special-interest video. The AVC awards are given for excellence in the special-interest video field.

To be eligible for the AVC Awards, videotapes must have an initial release date for the U.S. and/or Canadian home video markets between June 1, 1989, and Aug. 31, 1990. Additional information can be obtained at the American Film Institute, 2021 North Western Ave., Los Angeles, Calif. 90027; telephone: 213-856-7743.

For AVC registration information, contact Peggy Dold at 212-353-2752 or 212-473-4343.

FOR WEEK ENDING SEPTEMBER 8, 1990

Billboard®

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TOP KID VIDEO SALES™

| THIS WEEK | 2 WEEKS AGO | WKS. ON CHART | TITLE Copyright Owner, Manufacturer, Catalog Number | Year of Release | Suggested List Price |
|--|--------------|---------------|---|-----------------|----------------------|
| Compiled from a national sample of retail store sales reports. | | | | | |
| ★ ★ NO. 1 ★ ★ | | | | | |
| 1 | 1 | 15 | THE LITTLE MERMAID Walt Disney Home Video 913 | 1989 | 26.99 |
| 2 | 2 | 9 | TEEN MUTANT NINJA TURTLES: SUPER ... Family Home Entertainment 27336 | 1990 | 14.95 |
| 3 | 4 | 47 | BAMBI Walt Disney Home Video 942 | 1942 | 26.99 |
| 4 | 7 | 49 | THE LAND BEFORE TIME Amblin Entertainment/MCA/Universal Home Video 80864 | 1988 | 24.95 |
| 5 | 3 | 22 | TEEN MUTANT NINJA TURTLES: COWABUNGA ... Family Home Entertainment 27319 | 1990 | 14.95 |
| 6 | 6 | 105 | CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099 | 1973 | 14.95 |
| 7 | 5 | 99 | CINDERELLA Walt Disney Home Video 410 | 1950 | 26.99 |
| 8 | 9 | 97 | TEEN MUTANT NINJA TURTLES: HEROES ... Family Home Entertainment 23978 | 1988 | 14.95 |
| 9 | 10 | 46 | TEEN MUTANT NINJA TURTLES: KILLER PIZZAS Family Home Entertainment 27314 | 1989 | 14.95 |
| 10 | 8 | 258 | DUMBO ♦ Walt Disney Home Video 24 | 1941 | 29.95 |
| 11 | 12 | 67 | TEEN MUTANT NINJA TURTLES: THE SHREDDER ... Family Home Entertainment 23981 | 1987 | 14.95 |
| 12 | 11 | 82 | TEEN MUTANT NINJA TURTLES: HOT RODDING ... Family Home Entertainment 23980 | 1989 | 14.95 |
| 13 | 14 | 203 | ALICE IN WONDERLAND ♦ Walt Disney Home Video 36 | 1951 | 29.95 |
| 14 | 19 | 7 | THE JETSONS: LAS VENUS Hanna-Barbera Home Video HB-1217 | 1962 | 9.95 |
| 15 | NEW ▶ | | HAPPY BIRTHDAY, BUGS: 50 LOONEY YEARS Warner Home Video 12054 | 1990 | 14.95 |
| 16 | 22 | 53 | DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES Walt Disney Home Video 581 | 1987 | 14.95 |
| 17 | 17 | 150 | AN AMERICAN TAIL ♦ Amblin Entertainment/MCA/Universal Home Video 80536 | 1986 | 29.95 |
| 18 | 21 | 45 | WINNIE THE POOH: NEW FOUND FRIENDS Walt Disney Home Video 902 | 1989 | 12.99 |
| 19 | 13 | 5 | THE JETSON'S: ELROY'S MOB Hanna-Barbera Home Video HB-1216 | 1962 | 9.95 |
| 20 | 23 | 11 | ROAD RUNNER VS. WYLE E. COYOTE: CLASSIC ... Warner Bros. Inc./Warner Home Video 11504 | 1985 | 12.95 |
| 21 | 16 | 15 | TEEN MUTANT NINJA TURTLES: INCREDIBLE ... Family Home Entertainment 27317 | 1988 | 39.95 |
| 22 | 18 | 5 | THE JETSONS: GOOD LITTLE SCOUTS Hanna-Barbera Home Video HB-1218 | 1962 | 9.95 |
| 23 | 20 | 69 | THE JETSONS MEET THE FLINTSTONES Hanna-Barbera Home Video HB-1119 | 1987 | 29.95 |
| 24 | NEW ▶ | | DISNEY'S SING ALONG SONGS: UNDER THE SEA Walt Disney Home Video 908 | 1990 | 12.99 |
| 25 | 15 | 7 | THE JETSONS: ASTRO'S TOP SECRET Hanna-Barbera Home Video HB-1219 | 1962 | 9.95 |

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

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Erotic 'Senses' Is Likely To Cause A Minor Vid Sensation

BY MICHAEL DARE

This weekly column is provided as a guide through the wilderness of unfamiliar feature video titles.

• "In The Realm Of The Senses" (1976), Fox/Lorber Home Video, prebooks Friday (7).

This film caused quite a sensation when it was confiscated by U.S. Customs before its American premiere more than 10 years ago, and the controversy is sure to continue now that it is finally getting a home video release. Time has not

decreased its power. Based on the true story of a prostitute who becomes involved with a married man, it is a masterpiece of sexual obsession, with superb camerawork, intense performances, and stunning direction by Nagisa Oshima ("Merry Christmas, Mr. Lawrence"). It stretches the boundaries of artistic sexual expression in film to a new epitome. It shouldn't be so startling to see a movie about a sexual relationship that actually includes the sex, but audiences are conditioned to believe the camera should shy away from bodily functions. The difference between "In The Realm Of The Senses" and pornography is so subtle that some will inevitably be unable to make the distinction. But that shouldn't stop stores from stocking it. It is uniquely erotic, shocking, and incisive about the boundaries between pain and pleasure. Rent it with "9½ Weeks."

• "Vital Signs" (1990), CBS/Fox Video, prebooks 9/11.

Six medical students learn about life, love, and slicing viscera in this intriguing, well-made hospital drama. The excellent cast includes Jimmy Smits ("L.A. Law"), Adrian Pasdar ("Near Dark"), Diane Lane ("The Cotton Club"), and Laura San Giacomo ("Sex, Lies, And Videotape"). It moves fast and is full of fascinating attention to detail—a cross between "St. Elsewhere" and "St. Elmo's Fire." Perfect with "The Paper Chase."

• "The Gods Must Be Crazy II" (1990), RCA/Columbia Pictures Home Video, prebooks 9/18.

This sequel to the surprise monster hit isn't nearly as bad as critics led the public to believe. Once again, N!Xau plays Xixo the Bushman, a genuine primitive whose confrontations with civilization leave him utterly perplexed. This time, his two Bush-tykes are accidentally kidnapped when they climb into a poacher's truck, and he goes off to find them. South African writer/director James Uys' naive film making, with its emphasis on fast-motion slapstick, condescending attitudes toward women, and unsophisticated political humor, might wear thin for the cynical at heart.

But children will love it.

• "The Chantal Akerman Collection, Volume 1," Video World Artists, prebooks Monday (3).

Chantal Akerman's films are intellectual, minimalist, experimental, and often maddening. She shows alienated women against a confused landscape, empty of passion or even motivation. They are anti-movies; they don't move. They plunk you down into the lives of the jaded where you can just sit there to absorb their ennui. With static and stylized compositions,

three-quarters of the time is filled with the silences between conversations. "Je Tu Il Elle" (1974) is her first, a self-obsessed black-and-white study of alienation that leads to the least sexy sex act ever filmed. "Les Rendez-vous D'Anna" (1978) is another journey from nowhere to nowhere in a world full of strangers. "Toute Une Nuit" (1982) is an intricate geometric analysis of multiple relationships. And "The Eighties" (1983) is the most entertaining of the bunch (if such a word can ever be applied to Akerman's work). It is a pastiche of film-making techniques, including interviews on relationships, a stylized fashion show, and some genuinely crazy musical numbers. These are foreign films in every sense of the word. Rent them with anything by Godard or Fassbinder.

• "In The Spirit" (1990), Academy Entertainment, prebooks 9/13.

A female "buddy" film that twists the clichés of the genre in several new and hilarious ways. Elaine May plays a nervous cynic who teams up with Marlo Thomas as a new age dipso who believes in absolutely everything, including crystals, astrology, predestination, and life after death. Together, they fight the mob, avenge the murder of a friend, and have some of the funniest arguments ever committed to celluloid.

• "Satan's Princess," Paramount Home Video, prebooks Wednesday (5).

Robert Forster ("Alligator") plays a cop on the trail of a gang of devil worshippers who are killing people with knives and overacting. With lots of blood and gratuitous nudity (including a topless fire-eater), this is actually a lot more fun than it looks. Paramount may be handling it with a little bit too much class. The cover says "Satan's Princess" over a close-up of an unknown actress looking up. If only it were called something like "The Cult Of The Lesbo Fashion Model Devil Worshipers" with an equally appropriate trashy cover, it might be a smash B rental title. As part of Paramount's Shelf Help program, it can be paid for in installments. Rent it with "The Omen."



B-TITLE CONTROVERSY AT VSDA MEET

(Continued from page 47)

The customer enjoys the movie or does not pay. The other is a "customer recommends," whereby a customer profile plus photograph is actually posted along with the customer's top 12 movies of all time.

Pleban described his firm's adoption of the "B Page," an example of which offers 17 columns of information on such films as Magnum's "Istanbul"; SGE's "Grave Secrets"; "Chains" and "Fortress Of Amerikkka" from Imperial; Rhino's Elvira series; Academy's "Innocent Victim"; MGM/UA's "Silk 2"; three Epic pictures, "Crossing The Line," "Legion Of Iron," and "The Immortalizer"; Turner's "Laser Mission"; and Republic's "The Invisible Maniac."

Perisano emphasized getting the customers past the A or new-release sections. "We cannot expect a customer to remember a movie he didn't see three years ago," he said. He also offered merchandising methods as a key to B exploitation. Videosmith stores promote many lists of films. "I'm a sucker

for lists, myself," he confessed, mentioning lists of Cannes Festival winners, critics lists, Academy Awards lists, and even Videosmith's own selections, which are

Your purchase of my B titles is your vote against the majors'

offered in volumes.

Perisano even believes lists of best renters from the immediate previous months are useful in jogging customers into trying "a title that chances are you still have plenty of around."

Perisano also emphasized children's lists, relating how his firm went to the organization Action For Children's Television with a list of titles and sought recommendations that made up a booklet "that was like having a Good Housekeeping seal of approval."

Caplan praised programs like

Erol's Discovery, whereby two or three B movies are spotlighted each month, and also, the guarantee offers of Wherehouse called Screen Test, whereby a free rental is offered if the customer is dissatisfied. He said he believes only 2.3% of Wherehouse's customers ever claim a free movie.

In typical fashion, Caplan regaled the audience with anecdotal examples, saying at one point that B exploitation is often a case of knowing each store.

"We have one where we judge the movie by body count, how do you want them killed, and how many would you like killed in the opening scene. We never clean this store. We want the customers to feel at home," he said.

Video piracy has reached plague proportions in the Soviet Union, observers say . . . see page 64

FOR WEEK ENDING SEPTEMBER 8, 1990

Billboard. TOP SPECIAL INTEREST VIDEOS™

| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | Compiled from a national sample of retail store sales reports. | | Suggested List Price |
|-----------------------------|------------|---------------|--|----------------------------------|----------------------|
| | | | TITLE | Program Supplier, Catalog Number | |
| RECREATIONAL SPORTS™ | | | | | |
| ★★ NO. 1 ★★ | | | | | |
| 1 | 2 | 48 | BASEBALL FUNNIES | Simitar Ent. Inc. | 14.95 |
| 2 | 4 | 13 | 100 YEARS-A VISUAL HISTORY OF THE DODGERS | J2 Communications J2-0072 | 19.95 |
| 3 | RE-ENTRY | | GREG NORMAN: THE COMPLETE GOLFER | Paramount Home Video 12684 | 29.95 |
| 4 | 3 | 20 | ALL NEW DAZZLING DUNKS & BASKETBALL BLOOPERS | CBS-Fox Video 2423 | 14.98 |
| 5 | 5 | 39 | CHAMPIONS FOREVER | J2 Communications J2-0047 | 19.95 |
| 6 | 1 | 30 | NBA AWESOME ENDINGS | CBS-Fox Video 2422 | 14.98 |
| 7 | 20 | 9 | FUNNY SIDE UP | Major League Baseball | 19.95 |
| 8 | 8 | 178 | AUTOMATIC GOLF | Simitar Ent. Inc. VA 39 | 14.95 |
| 9 | 10 | 76 | MICHAEL JORDAN: COME FLY WITH ME | CBS-Fox Video 2173 | 19.98 |
| 10 | 9 | 126 | CHARLIE LAU: THE ART OF HITTING 300 | Best Film & Video Corp. | 19.95 |
| 11 | 11 | 11 | THE BOYS OF SUMMER | VidAmerica 7017 | 14.95 |
| 12 | RE-ENTRY | | LEE TREVINO'S PRICELESS GOLF TIPS VOLUME 3 | Paramount Home Video 12626 | 19.95 |
| 13 | 16 | 4 | BASEBALL CARD COLLECTING | JCI Video JCV-8212 | 9.95 |
| 14 | 6 | 70 | DAZZLING DUNKS AND BASKETBALL BLOOPERS | CBS-Fox Video 2229 | 14.98 |
| 15 | 12 | 114 | A KNIGHT OF BASKETBALL | Kartes Video Communications | 19.95 |
| 16 | RE-ENTRY | | NFL CRUNCH COURSE | Fox Hills Video | 19.95 |
| 17 | 7 | 121 | NOT SO GREAT MOMENTS IN SPORTS | HBO Video 0024 | 14.95 |
| 18 | RE-ENTRY | | ARNOLD PALMER: PLAY GREAT GOLF VOLUME 1 | Vestron Video 2038 | 39.98 |
| 19 | RE-ENTRY | | FEEL YOUR WAY TO BETTER GOLF | Simitar Ent. Inc. | 14.95 |
| 20 | RE-ENTRY | | LEE TREVINO'S PRICELESS GOLF TIPS VOLUME 1 | Paramount Home Video 12623 | 19.95 |

| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | Compiled from a national sample of retail store sales reports. | | Suggested List Price |
|----------------------------|------------|---------------|--|----------------------------------|----------------------|
| | | | TITLE | Program Supplier, Catalog Number | |
| HEALTH AND FITNESS™ | | | | | |
| ★★ NO. 1 ★★ | | | | | |
| 1 | 1 | 191 | CALLANETICS | MCA/Universal Home Video 80429 | 24.95 |
| 2 | 3 | 191 | KATHY SMITH'S BODY BASICS | JCI Video 8111 | 14.95 |
| 3 | 2 | 83 | JANE FONDA'S COMPLETE WORKOUT | Warner Home Video 650 | 29.98 |
| 4 | 5 | 31 | JANE FONDA'S LIGHT AEROBIC WORKOUT | Warner Home Video 652 | 29.98 |
| 5 | 9 | 13 | JODY WATLEY: DANCE TO FITNESS | Parade Video 207 | 24.95 |
| 6 | 6 | 45 | BEGINNING CALLANETICS | MCA/Universal Home Video 80892 | 24.95 |
| 7 | 10 | 33 | KATHY SMITH'S ULTIMATE STOMACH & THIGHS WORKOUT | Fox Hills Video M032466 | 19.95 |
| 8 | 4 | 95 | KATHY SMITH'S FAT-BURNING WORKOUT | Fox Hills Video FH1059 | 19.95 |
| 9 | 7 | 191 | JANE FONDA'S LOW IMPACT AEROBIC WORKOUT | Warner Home Video 070 | 29.98 |
| 10 | 17 | 13 | DENISE AUSTIN'S THE HIPS, THIGHS & BUTTOCKS WORKOUT | Parade Video 31 | 19.95 |
| 11 | 8 | 79 | ANGELA LANSBURY: POSITIVE MOVES | Wood Knapp Video WK1016 | 29.95 |
| 12 | 11 | 191 | KATHY SMITH'S ULTIMATE VIDEO WORKOUT | JCI Video 8100 | 14.95 |
| 13 | 12 | 97 | SUPER CALLANETICS | MCA/Universal Home Video 80809 | 24.95 |
| 14 | RE-ENTRY | | A WEEK WITH RAQUEL | HBO Video 9965 | 19.99 |
| 15 | 13 | 12 | DENISE AUSTIN: THE COMPLETE WORKOUT | Parade Video 203 | 24.95 |
| 16 | 20 | 30 | DENISE AUSTIN'S LOW-IMPACT AEROBICS | Parade Video 26 | 19.95 |
| 17 | NEW | | RICHARD SIMMONS: SWEATIN' TO THE OLDIES | Warner Home Video 616 | 19.98 |
| 18 | RE-ENTRY | | KATHY SMITH'S STARTING OUT | Fox Hills Video FH1027 | 19.95 |
| 19 | 18 | 26 | DENISE AUSTIN'S SUPER STOMACHS | Parade Video 27 | 19.95 |
| 20 | 16 | 3 | CATHY LEE CROSBY'S BEAUTIFUL BODY WORKOUT | Century Film Studios | 19.95 |

◆ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©Copyright 1990, Billboard Publications, Inc.

TOP VIDEOCASSETTES RENTALS

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE | Copyright Owner, Manufacturer, Catalog Number | Principal Performers | Year of Release | Rating |
|---|--------------|---------------|---------------------------------------|--|-------------------------------------|-----------------|--------|
| Compiled from a national sample of retail store rental reports. | | | | | | | |
| ★ ★ NO. 1 ★ ★ | | | | | | | |
| 1 | 1 | 4 | DRIVING MISS DAISY | Warner Bros. Inc. Warner Home Video 11931 | Jessica Tandy Morgan Freeman | 1989 | PG |
| 2 | 6 | 2 | BORN ON THE FOURTH OF JULY ◊ | Universal City Studios MCA/Universal Home Video 80901 | Tom Cruise | 1989 | R |
| 3 | 5 | 4 | HARD TO KILL | Warner Bros. Inc. Warner Home Video 11914 | Steven Seagal Kelly LeBrock | 1990 | R |
| 4 | 3 | 6 | INTERNAL AFFAIRS | Paramount Pictures Paramount Home Video 32245 | Richard Gere Andy Garcia | 1990 | R |
| 5 | 2 | 8 | THE WAR OF THE ROSES | CBS-Fox Video 1800 | Michael Douglas Kathleen Turner | 1989 | R |
| 6 | 4 | 10 | STEEL MAGNOLIAS | Tri-Star Pictures RCA/Columbia Home Video 70243-5 | Sally Field Shirley MacLaine | 1989 | PG |
| 7 | 14 | 2 | BLUE STEEL | MGM/UA Home Video M901885 | Jamie Lee Curtis Ron Silver | 1990 | R |
| 8 | 8 | 4 | BLAZE | Touchstone Pictures Touchstone Home Video 915 | Paul Newman Lolita Davidovich | 1989 | R |
| 9 | 7 | 10 | TANGO & CASH | Warner Bros. Inc. Warner Home Video 11951 | Sylvester Stallone Kurt Russell | 1989 | R |
| 10 | 9 | 11 | ALWAYS ◊ | Amblin Entertainment MCA/Universal Home Video 80967 | Richard Dreyfuss Holly Hunter | 1989 | PG |
| 11 | NEW ▶ | | JOE VERSUS THE VOLCANO | Warner Bros. Inc. Warner Home Video 11912 | Tom Hanks Meg Ryan | 1990 | PG |
| 12 | 18 | 2 | REVENGE | RCA/Columbia Pictures Home Video 50213-5 | Kevin Costner Anthony Quinn | 1990 | R |
| 13 | 11 | 6 | TREMORS ◆ | Universal City Studios MCA/Universal Home Video 80957 | Kevin Bacon Fred Ward | 1990 | PG-13 |
| 14 | 10 | 7 | FAMILY BUSINESS | Tri-Star Pictures RCA/Columbia Home Video 70233-5 | Sean Connery Dustin Hoffman | 1989 | R |
| 15 | 13 | 19 | LOOK WHO'S TALKING | Tri-Star Pictures RCA/Columbia Home Video 70183 | John Travolta Kirstie Alley | 1989 | PG-13 |
| 16 | 17 | 8 | GROSS ANATOMY | Touchstone Pictures Touchstone Home Video 961 | Matthew Modine Daphne Zuniga | 1989 | PG-13 |
| 17 | 19 | 3 | FLASHBACK | Paramount Pictures Paramount Home Video 32110 | Dennis Hopper Kiefer Sutherland | 1990 | R |
| 18 | 12 | 13 | THE FABULOUS BAKER BOYS | Live Home Video 68910 | Jeff Bridges Beau Bridges | 1989 | R |
| 19 | 15 | 4 | ENEMIES, A LOVE STORY | Media Home Entertainment M012613 | Anjelica Huston Ron Silver | 1989 | R |
| 20 | 23 | 5 | MEN DON'T LEAVE | Warner Bros. Inc. Warner Home Video 11897 | Jessica Lange | 1990 | PG-13 |
| 21 | 16 | 14 | BACK TO THE FUTURE PART II | Amblin Entertainment MCA/Universal Home Video 80914 | Michael J. Fox Christopher Lloyd | 1989 | PG |
| 22 | 22 | 8 | SHE-DEVIL | Orion Pictures Orion Home Video 8752 | Meryl Streep Roseanne Barr | 1989 | PG-13 |
| 23 | 21 | 8 | WE'RE NO ANGELS | Paramount Pictures Paramount Home Video 32154 | Robert De Niro Sean Penn | 1989 | PG-13 |
| 24 | 20 | 11 | MY LEFT FOOT | Miramax Films HBO Video | Daniel Day-Lewis Brenda Fricker | 1989 | R |
| 25 | 29 | 2 | COUP DE VILLE | Universal City Studios MCA/Universal Home Video 80932 | Alan Arkin Joseph Bologna | 1990 | PG-13 |
| 26 | 25 | 18 | SEA OF LOVE | Universal City Studios MCA/Universal Home Video 80883 | Al Pacino Ellen Barkin | 1989 | R |
| 27 | 26 | 18 | BLACK RAIN | Paramount Pictures Paramount Home Video 32220 | Michael Douglas Andy Garcia | 1989 | R |
| 28 | 27 | 17 | SEX, LIES, AND VIDEOTAPE | Outlaw Productions RCA/Columbia Home Video 90483-5 | James Spader Andie MacDowell | 1989 | R |
| 29 | 24 | 9 | MUSIC BOX | Carolco Home Video Live Home Video 68903 | Jessica Lange | 1989 | PG-13 |
| 30 | 32 | 4 | DOWNTOWN | CBS-Fox Video 1826 | Anthony Edwards Forest Whitaker | 1990 | R |
| 31 | 28 | 12 | THE BEAR | Tri-Star Pictures RCA/Columbia Home Video 70213-5 | Jack Wallace Tcheky Karyo | 1989 | PG |
| 32 | 30 | 15 | NATIONAL LAMPOON'S CHRISTMAS VACATION | Warner Bros. Inc. Warner Home Video 11889 | Chevy Chase | 1989 | PG-13 |
| 33 | 31 | 4 | EVERYBODY WINS | Orion Pictures Orion Home Video 8763 | Debra Winger Nick Nolte | 1989 | R |
| 34 | 35 | 15 | THE LITTLE MERMAID | Walt Disney Home Video 913 | Animated | 1989 | G |
| 35 | 34 | 4 | VALMONT | Orion Pictures Orion Home Video 8753 | Colin Firth Annette Bening | 1989 | R |
| 36 | 33 | 15 | HARLEM NIGHTS | Paramount Pictures Paramount Home Video 32316 | Eddie Murphy Richard Pryor | 1989 | R |
| 37 | 39 | 3 | HOMER AND EDDIE | HBO Video 220 | James Belushi Whoopi Goldberg | 1989 | R |
| 38 | NEW ▶ | | BY DAWN'S EARLY LIGHT | HBO Video 9803 | Powers Boothe Martin Landau | 1990 | NR |
| 39 | 40 | 15 | DAD | Amblin Entertainment MCA/Universal Home Video 80933 | Jack Lemmon Ted Danson | 1989 | PG |
| 40 | 38 | 13 | CRIMES AND MISDEMEANORS | Orion Pictures Orion Home Video 8755 | Woody Allen Martin Landau | 1989 | PG-13 |

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HOME VIDEO

Don't Shed Tears For Waters, Whose 'Cry Baby' Vid Is Due

CRY VIDEO: "Cry Baby," John Waters' "juvenile delinquent musical comedy extravaganza" starring Johnny Depp, should widen the director's growing status as one of the most offbeat and original American filmmakers. The picture arrives in stores Sept. 13 from MCA/Universal Pictures Home Video.

Waters hit a more mainstream curve with 1988's "Hairspray." Most dyed-in-the-wool fans associate him with the 1972 cult classic "Pink Flamingos," still one of the hottest midnight movies available. Other films in the Waters catalog include "Female Trouble," "Desperate Living," and "Polyester."

Calling his projects "trash epics," Waters says, "Even if you love or hate my films, you have to admit that I've created a genre unto myself.

Maybe I've made garbage a little bit more respectable. What home video has done for me is introduce my films to people in little

towns where they would never see them otherwise. I get lots of fan mail from kids who like my sense of humor."

Of his body of work, Waters says he has no real favorites, characterizing his films "not as kids but juvenile delinquents. But probably 'Pink Flamingos' is the worst juvenile delinquent that I have. It never ceases getting into trouble no matter how old it gets, even some 18 years later. It's still playing all over the world."

Waters says he has begun working on a new project but "it's too early to talk about. It's going to be a contemporary comedy."

FALL LANDSCAPE: Now that summer is winding down, here's a quick peek at what the studios have in store for the next few months. As contrasted with the May-August period, the fall promises more adult-themed content.

This month, Warner Bros. opens "White Hunter, Black Heart," a fictionalized tale of the late director John Huston when he was in Africa making "The African Queen." Clint Eastwood stars. Also from Warner Bros. this month is "GoodFellas," a mafia story with heart, starring Robert De Niro and Paul Sorvino, directed by Martin Scorsese.

Opening this month from Columbia is "Postcards From The Edge," a mom-and-daughter Hollywood-relationship story with the acting trio of Meryl Streep, Shirley MacLaine, and Dennis Quaid. Mike Nichols directs. In late September, Columbia will also release the sequel to "The Last Picture Show," called "Texasville." Peter Bogdanovich directs once again

with original cast members Jeff Bridges, Cybill Shepherd, Timothy Bottoms, and Cloris Leachman.

MGM/UA is planning a late-September release of "The Desperate Hours," a remake of the 1955 classic. Michael Cimino directs Mickey Rourke and Kelly Lynch. Twentieth Century Fox will also open the thriller "Pacific Heights" at the end of the month. John Schlesinger directs Melanie Griffith and Michael Keaton. And Tri-Star opens the thriller "Narrow Margin," with Gene Hackman and Anne Archer.

In October, look for Tri-Star's "Avalon," an autobiographical spin on the American dream directed by Barry Levinson; Universal will open "Henry And June," about the life of author Henry Miller, directed by Philip Kaufman;

Warner will open "Memphis Belle," a World War II bomber tale starring Matthew Modine and John Lithgow; MGM/UA opens "Quigley Down Under" with Tom Selleck, billed as an Australian Western; and Orion

opens "State Of Grace" with Sean Penn, a story about a man in search of his roots.

In November, Tri-Star opens "Jacob's Ladder," a Vietnam suspense thriller with Tim Robbins, directed by Adrian Lyne; while Orion opens "Dances With Wolves," a story about the Sioux Indians set in the late 1860s, with Kevin Costner directing (for the first time) and acting.

COMING SOON: "I Love You To Death" with Tracey Ullman, John Hurt, and Kevin Kline will be released as a rental Oct. 17 by RCA/Columbia Pictures Home Video.

"Wild Orchid," with Mickey Rourke and Jacqueline Bisset, arrives from the same label Oct. 31. "The Onion: Straight, No Chaser" arrives as a rental Oct. 17 from Warner Home Video. At the same time, WHV will offer five jazz movies, including "Bird," "The Gig," "Pete Kelly's Blues," "Round Midnight," and "Young Man With A Horn." All will be priced at \$19.98. Nelson Entertainment will release "Prancer," featuring Sam Elliot, as a rental on Nov. 8. Nelson is also prepping a three-pack from director Rob Reiner that will include "The Princess Bride," "This Is Spinal Tap," and "The Sure Thing." Available in November, the suggested list is \$49.98. "Mob Boss" and "Intrigue" arrive Sept. 26 from Vidmark Entertainment. "Kill Crazy" arrives Dec. 19 from Media Home Entertainment. Roger Corman's "Full Fathom Five" arrives from MGM/UA Home Video Oct. 10.



by Jim McCullaugh

ANTI-OBSCENITY VISE

(Continued from page 47)

Arrested in June were Wanda Kaegle of Wanda's Home Video, Carolyn Mothershead of Eastridge Video, Sue Moon of Family Home Entertainment, and Jerry Pendergrass of Rossville News and Midnight Video, all of Chattanooga.

Rossville News is an adult bookstore; Midnight Video shelves some 1,200 videos, 90% of which are adult titles. Owners of the other three stores describe them as conventional video outlets.

The charges against Pendergrass include six counts arising out of three incidents in January that involved both stores.

Kaegle, who stocks nearly 800 movies (132 of which are X-rated), attributes 45% of her income to adult titles. She told Billboard that she was charged with a class A misdemeanor "for possessing or distributing obscene material."

There were two indictments brought against Kaegle and two against her business for the titles "Love To Mother" and "Chicks With Dicks." Kaegle says, "Mothershead had one of the titles I was arrested for on her shelf, but she was arrested for two others. It's very, very confusing."

Other titles related to the four Chattanooga arrests include "The Woman In The Window," "Bi-Coastal," and "Going Both Ways."

According to Lieutenant Roy Glen of the Chattanooga Vice Squad, agents "randomly picked up" and rented the videos in question in January and February for presentation to a grand jury.

The grand jury found that there was probable cause to believe that the movies were obscene and the

store owners were subsequently arrested.

According to the Chattanooga District Attorney's office, if the cases go to trial, those arrested will be tried under the law as it stood in January and February, when the alleged crimes were committed, rather than under the new provisions, which did not go into effect until May.

All cases will be handled by Hamilton County prosecutors and tried in the Hamilton County Criminal Court.

Several video store owners claim part of the crackdown on Chattanooga dealers was initiated as "campaign fluff" by District Attorney Steve Bevel, who was running for judge during the time of the investigation and arrests. A spokesperson for the D.A.'s office says, however, that "it is our function to prosecute a case once it has been brought," and not to conduct the investigation.

The investigation was spearheaded by Lt. Glen. He says video dealers were warned in March of 1989 with a letter and mailed copies of the state law from then Chief of Police Eugene B. McCutcheon. In the letter, dealers were invited to contact Glen with questions regarding that law.

The arrests have prompted dealers across the state to take a closer look at what they shelve for rental, but there is confusion as to which movies, if rented, could lead to arrest and conviction. Even H.C. Bright, Assistant D.A. in Chattanooga, concluded that the store owners "have no idea what may

(Continued on page 63)

TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE | Copyright Owner, Manufacturer, Catalog Number | Principal Performers | Year of Release | Rating | Suggested List Price |
|-----------|--------------|---------------|---|--|----------------------------------|-----------------|--------|----------------------|
| | | | ★ ★ NO. 1 ★ ★ | | | | | |
| 1 | 1 | 15 | THE LITTLE MERMAID | Walt Disney Home Video | Animated | 1989 | G | 26.99 |
| 2 | 2 | 12 | STEP BY STEP | CBS Music Video Enterprises 19V-49047 | New Kids On The Block | 1990 | NR | 19.98 |
| 3 | 3 | 10 | TEEN MUTANT NINJA TURTLES: SUPER ROCKSTEADY... | Family Home Entertainment 27336 | Animated | 1989 | NR | 14.95 |
| 4 | 4 | 32 | DIE HARD | CBS-Fox Video 1666 | Bruce Willis Bonnie Bedelia | 1988 | R | 19.98 |
| 5 | 9 | 4 | M.C. HAMMER: PLEASE HAMMER DON'T HURT 'EM | Capitol Video C540001 | M.C. Hammer | 1990 | NR | 19.98 |
| 6 | 7 | 28 | LETHAL WEAPON 2 | Warner Bros. Inc. Warner Home Video 11878 | Mel Gibson Danny Glover | 1989 | R | 24.98 |
| 7 | 10 | 41 | NEW KIDS ON THE BLOCK: HANGIN' TOUGH LIVE ▲ ²⁴ | CBS Music Video Enterprises 19V-49030 | New Kids On The Block | 1989 | NR | 19.98 |
| 8 | 8 | 24 | HONEY, I SHRUNK THE KIDS | Walt Disney Home Video 909 | Rick Moranis | 1989 | PG | 22.99 |
| 9 | 6 | 137 | TOP GUN | Paramount Pictures Paramount Home Video 1629 | Tom Cruise Kelly McGillis | 1986 | PG | 14.95 |
| 10 | 11 | 47 | BAMBI | Walt Disney Home Video 942 | Animated | 1942 | G | 26.99 |
| 11 | 5 | 22 | TEENAGE MUTANT NINJA TURTLES: COWABUNGA, SHREDHEAD | Family Home Entertainment 27319 | Animated | 1990 | NR | 14.95 |
| 12 | 14 | 10 | AEROSMITH: THINGS THAT GO PUMP | Geffen Home Video 38172 | Aerosmith | 1990 | NR | 16.98 |
| 13 | 12 | 15 | HARVEY | Universal City Studios MCA/Universal Home Video 80321 | James Stewart Josephine Hull | 1950 | NR | 19.95 |
| 14 | 13 | 17 | SEXY LINGERIE II | Playboy Video HBO Video 0363 | Various Artists | 1990 | NR | 19.99 |
| 15 | 17 | 56 | NEW KIDS ON THE BLOCK: HANGIN' TOUGH ▲ ²¹ | CBS Music Video Enterprises 14V-49022 | New Kids On The Block | 1989 | NR | 14.95 |
| 16 | 16 | 30 | INDIANA JONES AND THE LAST CRUSADE | Paramount Pictures Paramount Home Video 31859 | Harrison Ford Sean Connery | 1989 | PG-13 | 24.95 |
| 17 | NEW ▶ | | ELVIS: VOL. 1-CENTER STAGE | Buena Vista Home Video 1032 | Elvis Presley | 1990 | NR | 19.99 |
| 18 | NEW ▶ | | ELVIS: VOL. 2-THE MAN AND THE MUSIC | Buena Vista Home Video 1033 | Elvis Presley | 1990 | NR | 19.99 |
| 19 | 15 | 4 | MORRISSEY: HULMERIST | Warner Reprise Video 38175 | Morrissey | 1990 | NR | 19.98 |
| 20 | 20 | 49 | THE LAND BEFORE TIME | Amblin Entertainment MCA/Universal Home Video 80864 | Animated | 1988 | G | 24.95 |
| 21 | 34 | 17 | PLAYMATE CENTERFOLD OF THE YEAR 1990 | Playboy Video HBO Video 0364 | Renee Tenison | 1990 | NR | 19.99 |
| 22 | 33 | 2 | BANNED IN THE USA | Atlantic Records Inc. A*Vision Entertainment 50162 | The 2 Live Crew | 1990 | NR | 14.98 |
| 23 | 22 | 96 | CINDERELLA | Walt Disney Home Video 410 | Animated | 1950 | G | 26.99 |
| 24 | 21 | 172 | THE WIZARD OF OZ: THE FIFTIETH ANNIV. ED. ♦ | Turner Entertainment Co. MGM/UA Home Video 60001 | Judy Garland Ray Bolger | 1939 | G | 24.95 |
| 25 | 31 | 111 | LETHAL WEAPON | Warner Bros. Inc. Warner Home Video 11709 | Mel Gibson Danny Glover | 1987 | R | 19.98 |
| 26 | 30 | 43 | WHO FRAMED ROGER RABBIT | Amblin Entertainment Touchstone Home Video 940 | Bob Hoskins Christopher Lloyd | 1988 | PG | 22.99 |
| 27 | 28 | 14 | CHARLOTTE'S WEB | Hanna-Barbera Prod. Inc. Paramount Home Video 8099 | Animated | 1973 | G | 14.95 |
| 28 | 23 | 45 | TEENAGE MUTANT NINJA TURTLES: CASE OF THE KILLER PIZZAS | Family Home Entertainment 27314 | Animated | 1989 | NR | 14.95 |
| 29 | 19 | 19 | TEENAGE MUTANT NINJA TURTLES: THE SHREDDER... | Family Home Entertainment 23981 | Animated | 1987 | NR | 14.95 |
| 30 | 40 | 5 | AUNTIE MAME | Warner Bros. Inc. Warner Home Video 11152 | Rosalind Russell | 1958 | NR | 19.98 |
| 31 | 18 | 41 | BATMAN | Warner Bros. Inc. Warner Home Video 12000 | Jack Nicholson Michael Keaton | 1989 | PG-13 | 24.98 |
| 32 | 36 | 174 | CALLANETICS ◇ | Callan Productions Corp. MCA/Universal Home Video 80429 | Callan Pinckney | 1986 | NR | 24.95 |
| 33 | 24 | 21 | TEENAGE MUTANT NINJA TURTLES: HEROES... | Family Home Entertainment 23978 | Animated | 1988 | NR | 14.95 |
| 34 | 38 | 4 | HARRY CONNICK, JR.: SINGIN' & SWINGIN' | CBS Music Video Enterprises 19V-49019 | Harry Connick, Jr. | 1990 | NR | 19.98 |
| 35 | 29 | 7 | THE BOB MARLEY STORY | Island Visual Arts Island Video 440 082 373-3 | Bob Marley And The Wailers | 1990 | NR | 19.95 |
| 36 | 26 | 20 | TEENAGE MUTANT NINJA TURTLES: HOT RODDING... | Family Home Entertainment 23980 | Animated | 1989 | NR | 14.95 |
| 37 | 25 | 31 | JANE FONDA'S LIGHT AEROBIC WORKOUT | Jane Fonda Warner Home Video 652 | Jane Fonda | 1990 | NR | 29.98 |
| 38 | 32 | 17 | BARRY MANILOW: LIVE ON BROADWAY ● | Arista Records Inc. 6 West Home Video SW-5708 | Barry Manilow | 1990 | NR | 19.98 |
| 39 | NEW ▶ | | DISNEY'S SING ALONG SONGS: UNDER THE SEA | Walt Disney Home Video 908 | Animated | 1990 | NR | 12.99 |
| 40 | 27 | 5 | EXPOSE-VIDEO EXPOSURE | Arista Records Inc. 6 West Home Video SW-5702 | Expose | 1990 | NR | 16.98 |

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

NEWSLINE

Dispute Erupts Between JVC And Shape Over 'Genesis' Cassettes

A dispute has arisen between JVC, patent holder and licensee of the VHS system, and Shape Inc., the Biddeford, Maine-based manufacturer of cassette shells, over claims by Shape that its new Genesis cassettes comply with JVC standards for VHS cassettes. Shape introduced the new cassette shells, which it believes will greatly expand the market for custom duplication, at the recent Video Software Dealers Assn. convention in Las Vegas (Billboard, July 28). In a statement issued Aug. 22, JVC said, "Contrary to recently published reports, JVC has not received from Shape Inc. either the technical data for, or samples of, the various types of 'Genesis' shells (V.O.'s) which Shape is proposing to manufacture and market. JVC is therefore unable to say at this time whether these 'Genesis' shells comply with VHS standards and specifications."

Two days later, Shape released a statement, which says in part, "Shape has engineered [Genesis] to the strictest quality standards, and exhaustive tests have conclusively established that it meets or exceeds all performance specifications for VHS video cassettes. Shape will produce Genesis under its license agreement with [JVC]. Shape is continuing active discussions with JVC concerning its expressed interest in information relating to Genesis. Shape is confident that JVC will soon be in a position to confirm the Genesis more than satisfies all JVC functional specifications."

Is Blockbuster Heading Down Under?

Blockbuster Video is apparently headed to Australia. A report in Video Music Business, an Australian music and video trade publication, has the Fort Lauderdale, Fla.-based megachain negotiating "exclusive Australian rights to the American Blockbuster Video franchise system with multi-millionaire commercial property developer/retailer John Gandel." Blockbuster spokesperson Wally Knief says a nonbinding letter of agreement has been signed with Gandel with negotiations expected to begin with one of the developer's subsidiaries or affiliates. As many as 150 stores are eyed, he says.

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THE *Hollywood* REPORTER BOX OFFICE

| THIS WEEK | PICTURE / (STUDIO) | WEEKEND GROSS (\$) | NO. OF SCRNS PER SCRNS AVG (\$) | WKS IN REL | TOTAL GROSS TO DATE (\$) |
|-----------|---|--------------------|---------------------------------|------------|--------------------------|
| 1 | Darkman (Universal) | 8,054,860 | 1,786 4,510 | — | 8,054,860 |
| 2 | Ghost (Paramount) | 7,474,702 | 1,766 4,233 | 6 | 111,468,095 |
| 3 | Flatliners (Columbia) | 5,009,634 | 1,464 3,422 | 2 | 32,338,840 |
| 4 | Presumed Innocent (Warner Bros.) | 4,646,004 | 1,327 3,501 | 4 | 59,568,597 |
| 5 | My Blue Heaven (Warner Bros.) | 3,776,720 | 1,868 2,022 | 1 | 13,243,556 |
| 6 | Exorcist III (Fox) | 3,655,692 | 1,414 2,586 | 1 | 16,634,597 |
| 7 | Men At Work (Triumph) | 3,184,311 | 962 3,310 | — | 3,184,311 |
| 8 | Taking Care of Business (Buena Vista) | 3,063,303 | 1,145 2,675 | 1 | 8,956,701 |
| 9 | Air America (Tri-Star) | 2,539,230 | 1,597 1,590 | 2 | 21,850,236 |
| 10 | The Witches (Warner Bros.) | 2,221,402 | 879 2,527 | — | 2,351,351 |
| 11 | Delta Force II (MGM/UA) | 1,854,379 | 908 2,042 | — | 1,854,379 |
| 12 | Young Guns II (Fox) | 1,828,285 | 1,094 1,672 | 3 | 31,095,099 |
| 13 | Wild At Heart (Samuel Goldwyn) | 1,681,128 | 516 3,258 | 1 | 6,154,828 |
| 14 | Problem Child (Universal) | 1,624,725 | 1,245 1,305 | 4 | 40,850,440 |
| 15 | Pump Up the Volume (New Line) | 1,601,489 | 779 2,056 | — | 2,442,414 |
| 16 | Die Hard 2 (Fox) | 1,341,529 | 902 1,487 | 7 | 107,465,512 |
| 17 | Arachnophobia (Buena Vista) | 899,491 | 844 1,066 | 5 | 47,065,404 |
| 18 | Mo' Better Blues (Universal) | 859,650 | 330 2,605 | 3 | 12,598,395 |
| 19 | Ducktales: The Movie (Buena Vista) | 769,080 | 958 803 | 3 | 14,592,266 |
| 20 | The Freshman (Tri-Star) | 736,345 | 437 1,685 | 5 | 17,721,481 |
| 21 | Jungle Book (Buena Vista re-issue) | 726,765 | 825 881 | 6 | 39,581,078 |
| 22 | Two Jakes (Paramount) | 626,576 | 406 1,543 | 2 | 8,684,174 |
| 23 | Pretty Woman (Buena Vista) | 496,173 | 402 1,234 | 22 | 168,020,393 |
| 24 | Days of Thunder (Paramount) | 485,765 | 387 1,255 | 8 | 79,737,493 |
| 25 | Total Recall (Tri-Star) | 478,170 | 483 990 | 12 | 115,894,269 |
| 26 | Navy Seals (Orion) | 376,612 | 451 835 | 5 | 22,291,717 |
| 27 | Back To The Future III (Universal) | 329,925 | 415 795 | 13 | 83,565,150 |
| 28 | Robocop 2 (Orion) | 271,161 | 329 824 | 9 | 44,406,800 |
| 29 | After Dark, My Sweet (Avenue) | 244,919 | 30 8,164 | — | 244,919 |
| 30 | Bird On A Wire (Universal) | 179,670 | 226 795 | 14 | 69,502,305 |
| 31 | Ghost Dad (Universal) | 176,035 | 400 440 | 8 | 21,499,585 |
| 32 | Dick Tracy (Buena Vista) | 163,037 | 390 418 | 10 | 103,480,196 |
| 33 | Jetsons: The Movie (Universal) | 158,840 | 418 380 | 7 | 18,225,895 |
| 34 | Teenage Mutant Ninja Turtles (New Line) | 131,753 | 179 736 | 21 | 132,968,376 |
| 35 | Cinema Paradiso (Miramax) | 117,918 | 49 2,406 | 27 | 9,923,572 |
| 36 | Another 48 HRS. (Paramount) | 114,215 | 103 1,109 | 11 | 78,682,747 |
| 37 | Dreams (Warner Bros.) | 103,938 | 7 14,848 | — | 103,938 |
| 38 | May Fools (Orion Classics) | 97,033 | 22 4,411 | 9 | 895,673 |
| 39 | Metropolitan (New Line) | 69,574 | 5 13,915 | 3 | 523,355 |
| 40 | Hunt for Red October (Paramount) | 57,694 | 66 874 | 25 | 120,484,715 |

VH-1 Unveils 'Greatest-Hits' Campaign Move Reflects Channel's Focus On Currents

BY MELINDA NEWMAN

NEW YORK—As VH-1 continues to fine-tune its music mix, a new tweaking is scheduled to take place Sept. 10, when the music channel's new slogan—and playlist—"The Greatest Hits Of Music Video," takes effect.

The change is an evolution of the hits-driven format the channel adopted in May (Billboard, May 26).

The music mix will remain roughly 70% recurrent and 30% current.

In terms of programming, there will be a tightening of plays by nonhit artists, but VH-1 will still try to keep that flavor in there.

'We need to continue to solidify our position. It helps us be distinct from MTV'

"We'll have to pick our currents very carefully. I think we're getting smarter about what our currents will be," says senior VP of programming Juli Davidson. The currents will be broken into two categories: more than half will be already established hits; the remainder, which will receive less rotation than the hit portion, will be "emerging artists with hit potential and the Bonnie Raitts of the world." These clips will be put in the development category, an encapsulation of the former artist-development and new-artist rotations. The rotation schedule for both segments is still being determined.

Davidson says the mix of the currents will shift to more videos from the '80s rather than clips culled from the '60s and '70s, before the birth of video.

"It will just be more music from the video era," says Davidson, "rather than the '60s and '70s, although we will still play those."

"If we wanted to become a greatest-hits channel with currents and oldies, we couldn't deliver because the product doesn't exist. We have a library of 10,600 clips and we have this support from the position of strong stuff from the early and mid-'80s, like Police, Prince, and Dire Straits."

The reason for the move, says Davidson, is that "we need to continue to solidify our position. It helps us with the viewer, the labels, and advertising, and it helps us be distinct from our sister channel [MTV]. We're getting rid of the nonessentials."

Seen as nonessentials since last May, but even more so now, are artists that VH-1 does not see appealing to its hits-interested audience.

"We're not interested in developing the obscure and less-known artist... There hasn't been room for that since May," says Davidson. "Our job is to bring familiar hits and videos from solid emerging artists to the audience."

When asked if someone like John Hiatt, whose "Child Of The Wild Blue Yonder" recently logged more than 12 weeks as a Five Star Clip, would still get played, Davidson says, "If he has a real current hit, he'll be seen on VH-1. We still have room to play things like that and we'll still have time to break an emerging artist, if we think they're right."

Davidson adds, "It's really up to, 'Is it a good song? Is it an artist that makes a difference?' The song doesn't have to be a hit already. There is room for non-top 40. That's part of our spin. We're not going to turn into a top 40 or a classic channel. We're something hybrid, but still something easier to understand than what we've been."

According to Davidson, the best indication of how the channel will look is how it appeared during the "Encyclopedia Of Music Video" stunt the week of Aug. 20. During that promotion, the channel went through artists alphabetically, playing several clips by each.

In terms of VH-1's other categories, Five Star, which salutes clips based on artistic merit, will remain essentially the same. "The only change is that it's a good clip and a good song, not just a good clip," says Davidson. "It doesn't have to be a hit. We have the room in our hearts and on the air for the emerging artists."

Another notable on-air change is the number of commercial breaks. The channel is going from four ad breaks to three. "We'll have an opportunity to show nothing but videos from the top of the hour to 20 minutes after, so we'll have the chance of holding that viewer for quite a while longer than before," says Davidson. "There will be a five- to six-clip sweep every hour so we can increase viewership and time spent viewing."

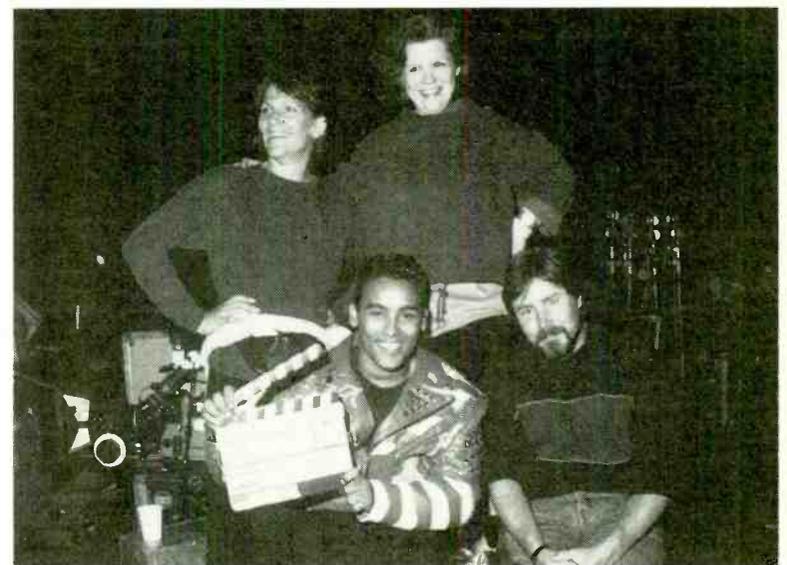
VH-1's artist specials, called "VH-1-To-1," will continue, albeit with a slightly different slant from what the channel has provided so far. "The labels will see, as they have over the summer and we've been evolving to this position, that it's not going to be as wide open," says Davidson. However, the upcoming slate reveals a diverse roster of artists with diverse charting histories. In September and October there will be documentaries on the Allman Brothers, Dianne Reeves, Harry Connick Jr., Lyle Lovett, Julee Cruise, George Michael, Randy Travis, Eric Bogosian, and Michael McDonald.

"That list has people who are classics and then there are people we think we'd like to be behind. People like Julee Cruise, who while she doesn't have a chart history, there's the timely hip quotient because of her work with David Lynch and 'Twin Peaks,'" says Davidson.

While there are still no plans to produce new episodes of "New Visions" or "This Is VH-1 Country," there are plans to repackage some episodes of "New Visions," possibly as themed shows in the form of

duet programs that would include performances as well as clips. "My Generation," the classic-clips show hosted by Peter Noone, is also on hiatus, but Davidson says new shows are in the 1991 budget plans.

Much of the change is to continue the upward ratings spiral the channel has witnessed since the beginning of the summer after it changed to a more hits-driven format. Although Davidson will not give ratings numbers, she says, "We're back to where the channel was last summer. There are some days when it's due to our special programming, sometimes it's normal rotation. But we feel like we're on the right track, and we're just continuing to simplify it."



By George! Columbia artist George LaMond, seated, left, checks out Grant's Tomb during the video shoot for "Look Into My Eyes." Sitting with him is director of photography Bob Lechterman. Standing behind them, from left, are director Kim Dempster and producer Martha Woolner. (Photo: Chuck Pulin)

THE EYE



by Melinda Newman

PUT ON YOUR PARTY SHOES AND GO WEST: It's solid partying time in Los Angeles. Of course, every one knows about the MTV Music Video Awards, Thursday (6), and the list of performers, which reads like a who's who of the pop/rock world. This year's lineup includes **Madonna, Phil Collins, Janet Jackson, Aerosmith, Sinead O'Connor, World Party, INXS, Faith No More, M.C. Hammer, 2 Live Crew, Motley Crue, a New Edition** reunion, and much, much more. A fun time before, during, and after the show, which MTV is producing for the first time, is sure to be had by all.

Before that shindig, though, get ready for the third annual pre-MTV bash, which also doubles as a birthday do for **Island Records' Janet Kleinbaum**. As per tradition, the party is Wednesday (5) at the **Cat & Fiddle** on Sunset Blvd. It begins around 9:30 p.m. and is open to all.

SPEAKING OF AWARDS: It's not too late to start making plans for the **12th Annual Billboard Music Video Conference And Awards**, Nov. 7-9, in Los Angeles. This year's conference is going to be the best ever, with more panels and round-table discussions planned than for any past conference, as well as a revamped video awards with performances by several artists. The conference starts Wednesday, Nov. 7, at 5:30 p.m. with the annual **Music Video Assn.** meeting, followed by an opening-night cocktail party. The meat of the meet starts the next day with a focus group of young people who actually watch music video programs for fun, followed by the popular "View From The Top" panel. Both Thursday and Friday afternoon will feature new "Format Forums": small panel/round-table sessions in which programmers will discuss the problems and challenges germane to shows featuring specific musical genres. Friday sessions include the producers and directors panel, and a seminar on sell-through, the industry's fastest-growing segment. There are also breakfast seminars being planned, as well as Thursday night's MTV/VH-1-hosted reception, held at the Museum of Flying. So make sure to book your flights now. To register for the conference, call Peggy Dold at 212-473-4343.

FAST FORWARD: National Video Subscription is in the middle of a promotion pushing MCA's latest longform, a home video that features dance remixes

from many of the label's top dance artists, including **Adam Ant, Fine Young Cannibals, Glenn Medeiros, Bobby Brown, Bell Biv DeVoe, Heavy D & the Boyz, and Pebbles**. The promotion, designed by NVS' **Jeff Anderson** as well as **Rusty Garner**, whose **Endless Music** promotional firm is handling video promotion for MCA these days, has several tiers. Spots running on 10 stations in nine markets, co-sponsored by **Journeys Shoes**, tout the video, which is available for free in 50 of the retail chain's stores with a purchase of \$75 or more. There is also a tie-in with 450 **Jeans West** outlets. Each store has two point-of-purchase displays where patrons can register to win one of the 1,750 "Fast Forward" tapes the chain is giving away. The video is also pushed in an ad in **Jeans West's** in-store magazine.

The promotion runs through Sept. 15 as a back-to-school incentive.

BACK IN THE SADDLE AGAIN: After a brief maternity leave, **Geffen's** national director of video promotion, **Karen Sobel-Silver**, has returned to her post. **Wendy Stern** continues to do regional promotion. Sobel-Silver's only regret: "My son, Jordan, doesn't get to be here with me."

WEDDING BELLS: Congratulations to both **Rick Kirkjian**, president, and **Gil Ashley**, program director, for **California Music Channel**. Kirkjian was married in August and Ashley will tie the knot this month.

I'VE BEEN A REGULAR VIDEO DRONE lately, screening clip after clip after clip after clip. I was encouraged by some of the strong videos I saw on brand-new acts that really help the viewer get a sense of what the artist is all about. Some of the favorites: the colorful, imaginative, and spirited "The King Is Half Undressed," from **Jellyfish (Charisma)**; the ethereal, dreamlike "Dreamtime," from the **Heart Throbs (Elektra)**; the tasteful, well-photographed, black-and-white "I'd Rather Go Blind," from **Sydney Youngblood (Arista)**; the cool scenery and attitude of **Love/Hate's** "Why Do You Think They Call It Dope" (**Columbia**); and the gentle "The Rhythm Of Life" from **PolyGram's Oleta Adams**.

There have also been some swell clips by established artists. Though it's not the first single from the album, the clip for **Bob Geldof's** "The Great Song Of Indifference" (**Atlantic**) has everything a video should have: a good performance, imagination, and humor. Same goes for the new **Bob Dylan** clip, "It's Unbelievable" (**Columbia**). This is arguably the best, most imaginative video Dylan has ever done, and the appearances by **Molly Ringwald** and **Sally Kirkland** don't hurt.

MUSIC VIDEO

VIDEO TRACK

LOS ANGELES

SST RECORDS' POP punkers All sing about the "Simple Things" in their new **DOOM Inc.** video. Director **R. Scott Lawrence** and director of photography **Kim Haun** play a series of chaotic tricks on the eye, green-screening bizarre imagery throughout the band's conceptual performance. **Darci A. Oltman** executive produced.

Fragile Films' **Rupert Wainwright** recently directed his first clip since the celebrated **M.C. Hammer** video "U Can't Touch This." He reeled **Elisa Fiorillo's** "On The Way Up" a revealing, yet elegant video for **Chrysalis Records.** **Joseph Uliano** produced and **Terance Power** executive produced.

Geffen's the **7A3** "Let The Bells Ring" in their new public-service video, which proffers a rapping "stay in school" message. **Alan Bloom** directed the clip, shooting performances in various local classrooms. He intercut archival footage of celebrated black leaders, such as **Martin Luther King Jr.** and the **Rev. Jesse Jackson.** **Bloom** also produced the clip with **Robert Vianello.**

NEW YORK

THE RAMONES and director **George Seminara** created a video retrospective of the musical, social, and political history of rock with their new clip, "I Believe In Miracles," for **Sire Records.** The video blends band performance with scenes of 20th century "miracles," including shots of the Arab-Israeli peace talks, imagery of rock legends, and footage of the crumbling Berlin Wall. The clip com-

bines black-and-white and color film with animation, still photos, and stock footage. **Vincent Giordano** was cameraman and **Allen Goldman** produced for **3GTV Inc.**

Metal Blade's Nevada Beach gives heavy metal a conscience in "Waiting For An Angel," a **Flashframe Inc.** video that attacks irresponsible oil barons and polluters. **Steven Goldmann** directed the black-and-white clip, shooting at Hell's Gate, the small channel separating **Randalls Island** from the South Bronx. During the shoot, the crew actually happened upon an oil-soaked heron, which was rescued by the **ASPCA.** **Ed Silverstein** produced the eerie "cry for help" video. **Yves Belanger** was cinematographer.

OTHER CITIES

METAL ROCK ACT VIOLENCE ignited the energy of a maximum-capacity crowd at the Stone in San Francisco when it reeled "World In A World" for **Megaforce Records.** **Simeon Soffer** directed the frenetic, kinetic clip, which features "mosh cam" photography reeled by a stage-diving fan equipped with a helmet camera. **Julie Pantelich** produced for **Soffer-Pantelich Productions.**

Moving Pictures' **Jim Gabour** directed new **Chrysalis** act **Brother Brother** in its debut clip, "All American," a New Orleans-based video that features hi-tech computer effects.

Seattle sensation **Mother Love Bone** recently wrapped its first video from the **PolyGram** album, "Apple." **Josh Taft** directed "Stardog Champion," combining Super 8 and 16mm film. **Lisa Dutton** produced for **Motherland Productions.**

NEW VIDEOCLIPS

This weekly listing of new video-clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to **Billboard, New Video-clips, Suite 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.**

THE ALMIGHTY

Wild & Wonderful
Blood, Fire, & Love/PolyGram
Matt Brown
Richard Hill

BOOGIE DOWN PRODUCTIONS

Love's Gonna Get Cha'
Edutainment/Jive
Eric Barrett/Front Films
Peter McCarthy

THE BOYS

Crazy
Messages From The Boys/Motown
Mark Farrell/Visualize
Jerry Kramer

DANZIG

Killer Wolf
Danzig II—Lucifuge/Geffen
Richard Bell/O Pictures
Anton Corbijn

EN VOGUE

Don't Go
Born To Sing/Atlantic
Joe Charbanic, Lyn Healy/VIVID
D.J. Webster

GREEN ON RED

You Couldn't Get Arrested
This Time Around/PolyGram
Momentum Projects Ltd.
Andrew Catlin

SARA HICKMAN

Blue Eyes Are Sensitive To The Light
Arachnophobia, Original Motion Picture Soundtrack/Hollywood
Gene Wagner, Lisa Levine/VIVID
Marc Bienstock

JACK RUBIES

Book Of Love
To See The Money In My Smile/TVT
Roger Hunt/VIVID
Simon Chaudoir

LEXI

Living Beneath Your Privilege
Lexi/Lecton
Raina Bundy, Lenny Grodin/GPA Films
Rich Murray

REBA MCENTIRE

You Lie
Rumour Has It/MCA
Shelby Werwa/Picture Vision
Peter Israelson

REO SPEEDWAGON

Live It Up
The Earth, A Small Man, His Dog, And A Chicken/Epic
Joseph Sassone/Mark Freedman Productions
Mark Rezyka

TROOP

That's My Attitude
Attitude/Atlantic
Julie Pantelich/Soffer-Pantelich Productions
Simeon Soffer

URBAN DANCE SQUAD

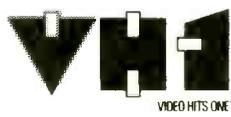
Deeper Shade Of Soul
Mental Floss For The Globe/Arista
Tina Silvey, Mitchell Rothzeld/Silvey + Co.
Kevin Kerslake

WHISTLE

Bad Habit
Always And Forever/Select
Phil Dolin/Idolmakers Productions
Millicent Shelton

Billboard THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS. Lists do not include videos in recurrent or oldies rotation.

| | | | |
|---|--|--|--|
|  <p>Continuous programming 1515 Broadway, New York, NY 10036</p> |  <p>Continuous programming 1515 Broadway, New York, NY 10036</p> |  <p>Black Entertainment Television 14 hours daily 1899 9th St NE, Washington, DC 20018</p> | <p>Chris Ledoux, Riding For A Fall Billy Hill, No Chance To Dance</p> |
| <p>EXCLUSIVE</p> <p>*AC/DC, Thunderstruck *Faith No More, Falling To Pieces INXS, Suicide Blonde Living Colour, Type (Everything... *M.C. Hammer, Pray George Michael, Praying For Time Motley Crue, Same Ol' Situation Warrant, Cherry Pie</p> | <p>ADDS</p> <p>Bob Dylan, It's Unbelievable David Cassidy, Lyin' To Myself Jeff Healey Band, While My... John Hiatt, Bring Back Our Love Robert Cray, The Forecast (Calls For Pain)</p> | <p>ADDS</p> <p>Nancy Wilson, Don't Ask My Neighbor Janet Jackson, Black Cat Michael Cooper, Over And Over One Cause One Effect, Up With... Z-Looke, Girl Danz With Me Perfect Gentlemen, One More Chance Pebbles, Giving You The Benefit Lorenzo, Angel</p> | <p>HEAVY</p> <p>Vince Gill, When I Call Your Name Shenandoah, Next To You, Next To Me Alan Jackson, Wanted T. Tucker/T.G. Brown, Don't Go Out R.V. Shelton, I Meant Every... Shelby Lynne, I'll Lie Myself To Sleep Carlene Carter, I Fell In Love Bellamy Bros., I Could Be... K. Mattea/T.O'Brien, Battle Hymn... Mark Chesnutt, Too Cold At Home Pirates/Mississippi, Honky Tonk... Reba McEntire, You Lie</p> |
| <p>BUZZ BIN</p> <p>Aztec Camera, The Crying Scene *Iggy Pop, Candy *Jane's Addiction, Stop</p> | <p>HITMAKERS</p> <p>Mariah Carey, Vision Of Love Phil Collins, Something Happened... Go West, King Of Wishful Thinking Bruce Hornsby/Range, Across... Janet Jackson, Come Back To Me Maxi Priest, Close To You Wilson Phillips, Release Me Paul Young, Oh Girl</p> | <p>CURRENT</p> <p>Tony Toni Tone, Feels Good Janet Jackson, Come Back To Me Babyface, My Kinda Girl The Time, Jerk Out En Vogue, Lies M.C. Hammer, Have You Seen Her The Boys, Crazy The Whispers, Innocent Bell Biv DeVoe, Do Me! Prince, Thieves In The Temple Mariah Carey, Vision Of Love Black Box, Everybody Everybody Lalah Hathaway, Heaven Knows Basic Black, She's Mine Anita Baker, Talk To Me The Winans, A Friend Poor Righteous Teachers, Rock... Maxi Priest, Close To You W.Coast All-Stars, We're All In... Cynda Williams, Harlem Blues Terry Steele, If I Told You Once Tracie Spencer, Save Your Love Good Girls, I Need Your Love Samuelle, So You Like What You See Oleta Adams, Rhythm Of Life Shades Of Lace, Come & Get It Rude Boys, C'mon Let's Do This Quincy Jones, I Don't Go For That Father MC, Treat Them Like... Whistle, Bad Habit</p> | <p>LIGHT</p> <p>Corbin/Hammer, Work Song Holly Dunn, You Really Had Me Going Tim Ryan, Let's Dance In Circles Charlie Daniels, A Few More Rednecks Asleep At The Wheel, Keepin' Me... Mary Chapin Carpenter, This Shirt Tammy Wynette, Let's Call It A... Texas Tornados, Who Were... Matraca Berg, Things You Left Undone</p> |
| <p>STRESS</p> <p>Deee-Lite, Groove Is In The Heart *Urban Dance Squad, Deeper Shade...</p> | <p>FIVE STAR VIDEO</p> <p>Michael Bolton, Georgia On My Mind Crosby, Stills & Nash, If Anybody... k.d. lang And Take 6, Ridin' The Rails Jeff Lynne, Lift Me Up Lisa Stansfield, This Is The Right Time</p> | <p>DEVELOPMENT</p> <p>Oleta Adams, Rhythm Of Life Basia, Until You Come Back To Me Breathe, Say A Prayer Fleetwood Mac, Skies The Limit Billy Joel, That's Not Her Style Brenda Russell, Stop Running Down Keith Sweat, Make You Sweat S.Youngblood, I'd Rather...</p> | <p>MTV TRACKS</p> <p>9 hours weekly 1722 Gower Street, Los Angeles, CA 90028</p> |
| <p>HEAVY</p> <p>Bell Biv DeVoe, Do Me! Jon Bon Jovi, Blaze Of Glory Opeche Mode, Policy Of Truth Billy Idol, L.A. Woman Janet Jackson, Black Cat Luke Feat. 2 Live Crew, Banned... Nelson, Love And Affection Slaughter, Fly To The Angels Winger, Can't Get Enough</p> | <p>THE JUKE BOX</p> <p>Continuous programming 12000 Biscayne Blvd, Miami, FL 33181</p> | <p>GMT Country Music Television</p> <p>Continuous programming 704 18th Ave South, Nashville, TN 37203</p> | <p>ADDS</p> <p>En Vogue, Lies Paul Young, Oh Girl Pebbles, Giving You The Benefit Stevie N., Dirty Cash... Black Box, Everybody Everybody</p> |
| <p>ACTIVE</p> <p>Cheap Trick, Can't Stop Falling Into Love Phil Collins, Something Happened... Concrete Blonde, Joey Dino, Romeo Duran Duran, Violence Of Summer Extreme, Decadence Dance Lita Ford, Lisa Love/Hate, Why Do You Think... Maxi Priest, Close To You Ratt, Lovin' You's A Dirty Job Snap, Ooops Up *Soup Dragons, I'm Free Lisa Stansfield, This Is The Right Time *Vanilla Ice, Ice Ice Baby Vixen, How Much Love</p> | <p>ADDS</p> <p>24-7 Spyz, Don't Break My Heart Deee-Lite, Groove Is In The Heart Glenn Medeiros, All I'm Missing Is You Jeff Healey Band, While My... Jungle Brothers, Doin' Our Own Dang Kiara, You're Right About That Maria McKee, Show Me Heaven Samuelle, So You Like What You See Swamp Zombies, Creeps</p> | <p>ADDS</p> <p>Jeff Chance, Talkin' To Your Picture Dale Watson, One Tear At A Time</p> <p>WORLD PREMIERE</p> <p>Billy Joe Royal, A Ring Where A...</p> | <p>ADDS</p> <p>Sweet Sensation, If Wishes Came True M.C. Hammer, Have You Seen Her Poison, Unskippy Bop New Kids On The Block, Tonight Bell Biv DeVoe, Do Me! Jon Bon Jovi, Blaze Of Glory Wilson Phillips, Release Me</p> |
| <p>MEDIUM</p> <p>Blue Tears, Rockin' With The Radio Jude Cole, Time For Letting Go Don Dokken, Mirror Mirror Indecent Obsession, Tell... L.A. Guns, I Wanna Be Your Man *Queensryche, Empire Railway Children, Every Beat Of... The Rave Ups, She Says Stryper, Shining Star</p> | <p>PEOPLE-POWERED HEAVIES</p> <p>Bell Biv DeVoe, Do Me! Boogie Down Prod., Love's... The Boys, Crazy Compton's Most... One Time... Dread Zeplin, Heartbreaker En Vogue, Lies Gang Starr, Jazz Thing Intelligent Hoodlum, Black & Proud Jane Wiedlin, World On Fire Johnny Gill, My, My, My Jon Bon Jovi, Blaze Of Glory Kid Frost, La Raza Kwame/Tec-Tab, New Beginning, Ownlee Ewe Kyper, Tic-Tac-Toe Linear, Don't Come Cryin' Luke Feat. 2 Live Crew, Banned... M.C. Hammer, Have You Seen Her MC Pillsberry/4 Large Crew, Me So... Mariah Carey, Vision Of Love Maxi Priest, Close To You New Kids On The Block, Tonight Oaktown's 3.5.7, We Like It Perfect Gentlemen, One More Chance Public Enemy, Brother's Gonna... Seiko/D. Wahlberg, The Right... Suicidal Tendencies, You Can't... 3 Times Dope, Weak At The Knees The Time, Jerk Out Tony Toni Tone, Feels Good Vanilla Ice, Ice Ice Baby W.Coast All-Stars, We're All In...</p> | <p>HEAVY</p> <p>Ky. Headhunters, Oh Lonesome... Alan Jackson, Wanted Mark Collie, Looks Aren't Everything Kevin Welch, 'Til I See You Again R.V. Shelton, I Meant Every... Helen Cornelius, Ask Any Woman Carlene Carter, I Fell In Love Vince Gill, When I Call Your Name Lorrie Morgan, He Talks To Me Waylon Jennings, Wrong Shenandoah, Next To You, Next To Me Jann Browne, Mexican Wind Reba McEntire, You Lie Cleve Francis, Love Light Gary Fjellgaard, Somewhere On... Alabama, Pass It On Down Randy Travis, He Walked On Water Garth Brooks, The Dance Holly Dunn, You Really Had Me Going T. Tucker/T.G. Brown, Don't Go Out Ray Stevens, Sittin' Up With The Dead Charlie Daniels, A Few More Rednecks Pirates/Mississippi, Honky Tonk... Ronnie McDowell, Paralyzed Lee Roy Parnell, Oughta Be A Law Corbin/Hammer, Work Song Mark Chesnutt, Too Cold At Home Matraca Berg, Things You Left Undone Asleep At The Wheel, Keepin' Me... Mark Collie, Hardin County Line Buckwheat Zydeco, Hey Good Lookin' Clint Black, Walkin' Away Shelby Lynne, I'll Lie Myself To Sleep Texas Tornados, Who Were... Ray Stevens, Hillbilly Rock Bellamy Bros., I Could Be... k.d. lang And Take 6, Ridin' The Rails</p> | <p>MEDIUM</p> <p>Breathe, Say A Prayer Lisa Stansfield, This Is The Right Time London Quireboys, I Don't Love... Love/Hate, Why Do You Think... Deee-Lite, Groove Is In The Heart 24-7 Spyz, Don't Break My Heart Depeche Mode, Policy Of Truth Quincy Jones, I Don't Go For That Stryper, Shining Star Maxi Priest, Close To You The Boys, Crazy Slaughter, Fly To The Angels Iggy Pop, Home</p> |
| <p>BREAKOUTS</p> <p>Crosby, Stills & Nash, If Anybody... David J, I'll Be Your Chauffeur Gene Loves Jezebel, Jealous The Smithereens, Blue Period Too Much Joy, That's A Lie Trip Shakespeare, Pearlie Wire Train, Should She Cry</p> | <p>IMPACT CLIPS</p> <p>AC/DC, Thunderstruck Faith No More, Falling To Pieces M.C. Hammer, Pray Urban Dance Squad, Deeper Shade... Vanilla Ice, Ice Ice Baby *DENOTES ADD</p> | <p>ADDS</p> <p>Billy Joe Royal, A Ring Where A...</p> | <p>ADDS</p> <p>Pebbles, Giving You The Benefit Stryper, Shining Star Quincy Jones, I Don't Go For That London Quireboys, I Don't Love... Tracie Spencer, Save Your Love World Party, Put The Message In...</p> |
| <p>RECORDS GUIDE</p> <p>Five 1/2-hour shows weekly 1000 Laurel Oak, Voorhees, NJ 08043</p> | <p>CURRENT</p> <p>Poison, Unskippy Bop Vixen, How Much Love Billy Idol, Cradle Of Love Maxi Priest, Close To You Spread Eagle, Switchblade Serenade World Party, Put It In The Box Green On Red, You Couldn't... Railway Children, Every Beat Of... Trip Shakespeare, Pearlie Adeva, Warning Dread Zeplin, Heartbreaker The Jeff Healey Band, Angel Eyes The Jeff Healey Band, I Think I... Jeff Healey Band, That's What... Johnny Van Zant, Brickyard Road Dino, Romeo</p> | <p>CURRENT</p> <p>1 hour weekly 888 7th Ave, NY, NY 10106</p> <p>CURRENT</p> <p>Poison, Unskippy Bop M.C. Hammer, Have You Seen Her Jon Bon Jovi, Blaze Of Glory Wilson Phillips, Release Me Lisa Stansfield, This Is The Right Time Nelson, Love And Affection Janet Jackson, Black Cat Pebbles, Giving You The Benefit Prince, Thieves In The Temple New Kids On The Block, Tonight</p> | <p>ADDS</p> <p>M.C. Hammer, Have You Seen Her New Kids On The Block, Tonight Sweet Sensation, If Wishes Came True Wilson Phillips, Release Me Keith Sweat, Make You Sweat Janet Jackson, Come Back To Me Poison, Unskippy Bop Prince, Thieves In The Temple Phil Collins, Something Happened... The Time, Jerk Out Cheap Trick, Can't Stop Falling... Jon Bon Jovi, Blaze Of Glory</p> |
| <p>CURRENT</p> <p>Poison, Unskippy Bop Vixen, How Much Love Billy Idol, Cradle Of Love Maxi Priest, Close To You Spread Eagle, Switchblade Serenade World Party, Put It In The Box Green On Red, You Couldn't... Railway Children, Every Beat Of... Trip Shakespeare, Pearlie Adeva, Warning Dread Zeplin, Heartbreaker The Jeff Healey Band, Angel Eyes The Jeff Healey Band, I Think I... Jeff Healey Band, That's What... Johnny Van Zant, Brickyard Road Dino, Romeo</p> | <p>CURRENT</p> <p>1 hour weekly 888 7th Ave, NY, NY 10106</p> <p>CURRENT</p> <p>Poison, Unskippy Bop M.C. Hammer, Have You Seen Her Jon Bon Jovi, Blaze Of Glory Wilson Phillips, Release Me Lisa Stansfield, This Is The Right Time Nelson, Love And Affection Janet Jackson, Black Cat Pebbles, Giving You The Benefit Prince, Thieves In The Temple New Kids On The Block, Tonight</p> | <p>OTNN The Nashville Network</p> <p>30 Hours Weekly 2806 Opryland Dr, Nashville, TN 37214</p> <p>ADDS</p> <p>Conway Twitty, Crazy In Love Hoyt Axton, Mountain Right</p> | <p>POWER</p> <p>M.C. Hammer, Have You Seen Her New Kids On The Block, Tonight Sweet Sensation, If Wishes Came True Wilson Phillips, Release Me Keith Sweat, Make You Sweat Janet Jackson, Come Back To Me Poison, Unskippy Bop Prince, Thieves In The Temple Phil Collins, Something Happened... The Time, Jerk Out Cheap Trick, Can't Stop Falling... Jon Bon Jovi, Blaze Of Glory</p> |
| | | <p>HEAVY</p> <p>The Boys, Crazy Paul Young, Oh Girl Maxi Priest, Close To You Bruce Hornsby/Range, Across... Nelson, Love And Affection Dino, Romeo Lisa Stansfield, This Is The Right Time Depeche Mode, Policy Of Truth Faith No More, Epic Glenn Medeiros, All I'm Missing Is You S.Youngblood, I'd Rather... Jude Cole, Time For Letting Go</p> | <p>ADDS</p> <p>10 hours daily 1000 Louisiana Ave, Houston, TX 77002</p> |

BOXED SETS GALORE

(Continued from page 6)

of catalog development & special markets A&R at MCA, "I think they're entitled to as much artwork and as much a feeling of substantiality as possible."

On a label-by-label basis, titles scheduled for release by the end of the year include the following:

- **A&M:** A four-CD set by the Carpenters is due Nov. 6. Assembled with the active participation of Richard Carpenter, the collection will feature not only many of the famed duo's hits, but a significant number of demos and early material—including the group's extremely rare first single, "Looking For Love," and its B side, "I'll Be Yours," originally issued on the Magic Lamp label. Although no price has been assigned yet, the Carpenters set will be in the \$50-\$60 range.

- **Atlantic:** The much-anticipated Led Zeppelin boxed set, due in late October, will feature 54 songs, all newly mastered by group member Jimmy Page, two of which are previously unreleased. The set, which will be the first Zeppelin compilation ever made available in the U.S., is slated for release on CD and cassette, with no word on an LP release at press time. List price will be \$54.98 cassette, \$69.98 CD.

- **Capitol:** Capitol will be issuing one of this year's two Frank Sinatra boxed sets. A commemorative package celebrating Sinatra's 75th birthday, the set will appropriately contain 75 of Sinatra's best recordings for the label. "We think it's the definitive Sinatra package for the Capitol years," says Ron McCarrell, the label's VP of marketing. It will also be one of this year's few boxed sets available on vinyl—five LPs, as opposed to three cassettes and three CDs—largely because "we feel there's an LP market there for Sinatra consumers," he adds. Additionally, the cassette and CD packages will both be 6-by-11, and will include a 42-page booklet bound in the center. List price: \$49.98 LP and \$29.98 cassette; the CD box will go for about \$50.

Capitol's other boxed set will be devoted to John Lennon's best work for the label. Containing 74 songs, the package will consist of four CDs and a booklet bound in a slipcase. It will retail in the \$60 range.

- **Columbia** has three boxed sets on its schedule, including the two-CD Robert Johnson package, and two collections by the Byrds and Tony Bennett, each of which will consist of four CDs or cassettes. List-price equivalents for the Johnson package will be \$11.98 cassette, \$19.98 CD, and the limited LP set, \$19.98.

40TH BIRTHDAY SET

- **Elektra** is set to release "Rubaiyat," a two-cassette, two-CD box commemorating the label's 40th anniversary with older repertoire by the Doors, Judy Collins, and Josh White performed by current label artists such as the Cure, Michael Feinstein, and Shinehead. List price will be \$19.89 cassette, \$24.98 CD.

- **MCA** has already released its latest entry in the Chess Masters series: a two-CD, two-cassette, two-LP, 12-by-12 package devoted to Bo Diddley. List price: \$19.98 LP and cassette, \$29.98 CD.

"The Chess Box is a series," says MCA's McKaie. "If I changed the artwork much, it would change the series. We're also using the large booklets, and the packages get a terrific amount of attention paid to them

just because of the booklet."

Due from MCA in October is a four-CD boxed set by Elton John. "A musical portrait" of the artist, as McKaie calls it, the set will include four CDs in a 12-by-12 package that, when opened up, reveals a combined image of the artist. The set will be priced in the \$50-\$60 range.

- **Motown** will release "The Marvin Gaye Collection" in late September. A four-CD set packaged in a 12-by-12 box, it will span the artist's 25-year career and include 34 previously unreleased tracks. The set will list at \$39.95 cassette, about \$60 for the CD version.

- **PolyGram**, which has already received raves for its past Eric Clapton and Allman Brothers boxed sets, will release boxes by the Bee Gees, Hank Williams, and a special version of Derek & the Dominos' "Layla" by year's end. List-price equivalents for the Bee Gees set will be \$44.98 cassette, \$60.98 CD; for Derek & the Dominos, \$35.98 cassette, \$46.98 CD. The pricing for the Hank Williams box has not been decided yet.

The Bee Gees set, called "Tales From the Brothers Gibb: A History In Song 1967-1990," includes four CDs or four cassettes in a 12-by-12 box, and will include almost 80 tracks, many of them highly sought by collectors.

In November, PolyGram will release a three-CD/three-cassette Hank Williams box featuring all of the artist's singles, including his very first. And on Sept. 18, the label will issue its much-heralded "Layla" three-CD/three-cassette set, featuring a complete remix of the original album and much more previously unreleased material.

- **RCA** will release two collections on its Bluebird imprint, including a five-CD/five-cassette set by Jelly Roll Morton, packaged in a 6-by-12 longbox, and a three-CD/three-cassette collection of Sidney Bechet's master takes recorded for the Victor label, packaged in a regular blister pack. List prices for the Morton set will be \$34.98 cassette, \$59.98 CD; and for the Bechet box, \$24.98 cassette, \$35.98 CD.

- **Rhino** will be offering the "Rocky Horror Boxed Set," which is not to be confused with any past "Rocky Horror" boxes, say label sources. The 12-by-12 package will include four CDs featuring the original Broadway cast, the film soundtrack, an "international" version—featuring casts from around the world—and a "rarities" disk—which will include songs cut from the original film score as well as unrelated singles by "Rocky Horror" star Tim Curry, among other tracks. Rhino's pricing is \$39.98 cassette, \$49.98 CD (estimate).

- **Warner Bros.** will release two boxed sets, including the season's "other" Sinatra set and a four-CD package by Jimi Hendrix. The company is "currently exploring how to package them," says a label source—but indications are that the Hendrix set is likely to include four individual CDs packaged in a slipcase, while the Sinatra set, also consisting of four CDs, may come in a specially customized 6-by-12 package. Both will be available in the cassette configuration as well.

Assistance in preparing this story was provided by Larry Flick in New York.



Charles Koppelman, left, chairman/CEO of SBK Records Group and Red Team captain, relaxes poolside with Martin Bandier, president/CEO of SBK Records Group and Black Team captain, just prior to the day's first event.



SBK Records senior VP of promotion Daniel Glass, seventh from left, and his Blue Team get ready for the next event.



At the awards dinner, SBK Records Group chairman/CEO Charles Koppelman, left, congratulates SBK Records Group senior VP Arma Andon, whose team captured the first-place trophy.



Cooling off during a break in the day's festivities are, from left, Jimmy Gilmer, VP, Southern region, SBK Record Productions; Mike McCarty, director of A&R, West Coast, SBK Records; and Don Rubin, senior VP of A&R, SBK Records Group.

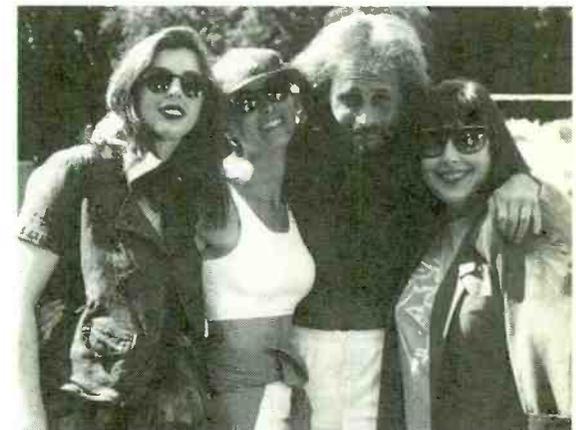
NEWSMAKERS

Fun In The Sun

ROSLYN HARBOR, N.Y.—On Aug. 1, the entire SBK Records staff gathered at the Long Island home of SBK Records Group chairman/CEO Charles Koppelman for a day of games and athletic events in celebration of SBK Records' first year. The staff was divided into four teams, which competed in volleyball, tug-of-war, swimming, tennis, basketball, pie-eating, and music trivia. Two SBK recording artists, Terry Steele and RIFF, performed for the audience, which included SBK artists Wendy Wall and Wilson Phillips. At the end of the day, the staff was treated to dinner at Roslyn's Da Pino restaurant, where medals and trophies were given out to the winners. (Photos: Sharyn Felder)



SBK recording group RIFF performs for the staff. Shown, from left, are Steven Capers, Anthony Fuller, Michael Best, Duane Jones, and Kenneth Kelly.



SBK Records director of creative services Jeff Panzer, third from left, socializes with SBK recording group Wilson Phillips. Shown, from left, are Wendy Wilson, Chynna Phillips, Panzer, and Carnie Wilson.



Members of the Red Team, led by SBK Records Group chairman/CEO Charles Koppelman, raise their fists in triumph as they finish singing their official team anthem.



Enjoying the festivities are, from left, Maye James, GM of R&B/urban promotion, SBK Records; Ken Baumstein, VP of marketing, SBK Records; SBK recording artist Terry Steele; and Gwen Wallace, R&B promotions coordinator, SBK Records.

L.A. Studios Gain Despite Tight Budgets, Competition

BY ALAN diPERNA

LOS ANGELES—The first half of 1990 proved to be more stable than stellar for the Los Angeles recording studio community.

Still, many of the area's major facilities report solid financial gains, despite conservative album budgets and rate-slashing competition from smaller studios and those operating out of private residences.

Many studio owners have found that audio-for-video and film projects are providing an ideal supplement to record-based revenues in an economic climate that is far from predictable. While the rampant diversification of the '80s studio business may be a thing of the past, many facilities are still seeking new markets for their specific areas of expertise.

Larrabee Sound, which has carved a niche as a record mixing house, is in the process of opening a \$2.5 million facility in North Hollywood. "I might be doing more mixing for film in this new location," says owner Kevin Mills, "but it will still primarily be mixing."

In a market that is showing little, if any, improvement in business over

last year, expanding a studio's resources is still the key to survival.

"The first half of the year was a little better than average—up from '89," says Buddy Brundo, owner of Conway Recording. "But then again, it was down from '87, which was the best year we've had recently. The second half of 1990 I'm not so sure about. Business is not that great. All the record companies are owned by major conglomerates, so they are more impacted by world events like developments in the Middle East than smaller companies are."

As big businesses face economic difficulty, the trickle-down effect is felt by studios. "When times get tough, conglomerates and publicly traded companies are more likely to tighten their belts," says Sunset Sound owner Craig Hubler. "And the ripple is felt all the way down to artists' record budgets, and from there, down to the studio level."

What has not changed much, however, is studio book rates, which continue to nestle around the \$200-per-hour mark in Los Angeles' flagship studios, with 12-hour lockouts generally commanding \$1,800-\$2,400 per day. "Rates are within 15% of what

they were 20 years ago," notes Lion Share Recording owner Terry Williams. "The market simply won't bear any kind of an increase for us. If anything, it's going the other way. It's costing the record companies more and more to manufacture their records, to put placement ads in the stores, and so forth. Certainly the producers are commanding more money and points. And the studios are really the only area that can still get beaten down on rates."

Fierce competition is generally recognized as the single biggest factor that has kept studio rates from increasing. Though not the only lower-priced facilities on the market, professional studios operating out of private residences have been singled out as a source of allegedly unfair competition, since owners of private homes do not have to pay business zone taxes or conform to costly commercial building codes.

The issue came to a head last year when the Hollywood Assn. of Recording Professionals (HARP) challenged the legality of home studios for hire. Partially as a result of this controversy, Los Angeles is now under a state mandate to define its zon-

ing laws more precisely. It is hoped that the resulting legislation will help restore some equilibrium to studio rate structures.

Meanwhile, there is no denying that home facilities have changed the studio business in L.A.

"Home studios have forced some pro studios to diversify, get into other markets, and invest in some of the equipment that home studios can't afford," says Buddy King, owner of Soundcastle Recording. "There are two ways to look at home studios: as a nemesis or as a fact of life."

King's studio has started to interface with home operators who feed business to his facility. "By the same token, I've been able to build a room in my facility that can successfully compete with home studios at their own price point," he adds.

"Home studios didn't hurt the Record Plant's rock'n'roll business very much," says Record Plant executive VP David Ellman. "But I think they were one of the main reasons for us having to close down our Paramount scoring stage in July of last year."

The studio, which came under the full ownership of the Chrysalis Group PLC in August 1989, has been concentrating mainly on rock projects since then.

But many of the city's top record houses have found that a certain amount of video, film, and advertising work can help break the stranglehold of low rates and short budgets on the record side of the business.

"The average hourly rate for my

complex is up \$10-\$15 an hour," says Sunset's Hubler. "But that's mainly because we do a lot of movie and commercial work. Work like that involves a lot of video lockup and multiple tape machines, and we tend to add additional hourly charges for that equipment. So whereas our book rate might be \$160 an hour, we have seen hourly rates as high as \$250 because of the additional equipment."

Judged solely on the basis of record work, business is down, says Lion Share's Williams, "But looked at overall, it's about the same as last year," he adds. "A lot of the gaps that have been left by record people have been filled by other areas—video post, jingles, or television."

For many studios, the key is finding a balance between record and nonrecord work. "We could do a lot more scoring than we do," notes Oceanway Recording owner Alan Sides. "But from a profitability standpoint, I would rather take a long-term pop album. I can get the same return with a rock'n'roll act in my studio, but it requires much less effort on the part of my staff. On the other hand, the film dates are great for filling up the space left by schedule changes in the pop projects."

Whatever their new configurations might be, Los Angeles-area studios approach the necessary evolution of their business with an overall sense of acceptance, preparing to follow the recording business wherever it may lead.

Academic And Commercial Success Are Integral To Full Sail Center's Course

BY DEBBIE HOLLEY

NASHVILLE—Ten-year-old Full Sail Center for the Recording Arts in Winter Park, Fla., a training ground for aspiring recording, live sound, and video/film production engineers, is working to position itself as a formidable commercial venue for recording and postproduction.

Jon Phelps, the school's founder and president, established the institution in 1979 in Dayton, Ohio, with courses conducted in Illinois and Florida. He moved the operation to Florida in 1980.

The multimillion-dollar audio/video complex is a 23,000-square-foot, six-studio facility almost triple the size of the old site in Altamonte Springs, Fla.

The new educational wings are used for commercial recording, under the name Platinum Post, when classes are not in session. Full Sail also comprises the Platinum Creative production and advertising company, a recently opened West Coast branch at Margarita Mix studios in Hollywood, and a 48-track Platinum Post mobile unit.

The two-story Florida facility and the Margarita Mix operation were designed by John Storyk, whose acoustic and architectural techniques have been used on more than 400 projects, including the Hit Factory, Electric Lady, Sigma Sound, Criteria-West, and studios for such

artists as Whitney Houston, Stevie Wonder, Leon Russell, and Bob Marley. Storyk is also a full-time instructor at the school.

VP/chief engineer Gary Platt handled equipment installation and Ted Rothstein was in charge of electronic design in the Florida operation.

The Florida complex houses Studio A, a multitrack audio room that features a 60-input Neve V-series console with flying-fader automation and an Otari MTR-100 system, and Studio V, a full-service video production and postproduction studio featuring three Ampex YPR-6 1-inch video recorders, Betacam VCRs, a CMX 330-A computerized video editor, an Ampex switcher, a Chyron RGU-2 character generator, Sony and Ikegami cameras, and 22-foot ceilings.

In addition, there are three New England Digital (NED) Synclavier suites with two stand-alone 8-track, Direct-to-Disk units that can be linked for 16-track digital recording and synched to picture for scoring sessions. There is also a MIDI studio (Studio M) with a Macintosh computer system and an array of keyboards and MIDI gear.

The central machine room allows access to any piece or combination of equipment in any studio, lab, or classroom.

Two classrooms seating 75 each and two teaching labs are included in the facility.

In April, Full Sail West began conducting basic and intermediate classes as NED's exclusive training center. Full Sail West, in the new five-studio Margarita Mix complex,

includes a tapeless studio outfitted with a Synclavier audio system and NED PostPro workstation.

The Platinum Post GMC mobile unit houses two Otari MX-80 multitrack recorders, and two Otari MTR-100 machines, along with a 56-input Sony 3036 console and an array of outboard gear. Construction began recently on a new 2,500-square-foot mobile bay to house the unit.

Full Sail provides training that includes hands-on lab time and lectures from leading industry pros and celebrity guests in such areas as engineering, advanced recording, production, music video, live sound, remote recording, studio maintenance, studio business, MIDI, and the music industry.

The school also has a cooperative agreement for college credit with the Univ. of Central Florida.

Previous instructors/speakers have included Grammy-winning engineer Bruce Swedien, producer/Power Station owner Tony Bongiovi, guitarist and singer/songwriter Joe Walsh (who lectured and donated an autographed Fender Stratocaster guitar to the school), keyboardist and singer/songwriter David Rosenthal, guitarist Steve Vai, singer Melissa Etheridge, NARAS president and entertainment attorney Al Schlesinger, and MJI Broadcasting president Joshua Fiegenbaum.

The operation's commercial clientele includes Sting, Michael Jackson, Stevie Wonder, the Allman Brothers, Bon Jovi, Aretha Franklin, Crystal Gayle, Herbie Hancock, Clarence Clemons, 10,000 Maniacs, John Waite, the Cutting Crew, and Frank Zappa.

AUDIO TRACK

NEW YORK

AT RIGHT TRACK STUDIOS, writers/producers Camus and Andres, aka C-n-A Productions, completed final mixes on Mica Paris' second project for Island.

LOS ANGELES

BELGIAN COUNTRY ROCKER Chantal Nelson tracked vocals for her upcoming album at **Blue World Studios**. **Kent Barbour** was at the board. **Tom Boxwell**, former **Savoy Brown** guitarist, assisted.

Sunset Sound had **Warner Bros.** artist **Harlow** in mixing a single to be used as a pullout in an issue of *Kerrang* magazine. Vocalist **Theresa Straley** produced, with **Bill Jackson** at the board. **Brian Soucy** assisted. The **Oak Ridge Boys** were in with producer **Richard Landis**. **Rick Ruggieri** engineered, assisted by **Tom Nellen**. **Albert King** was in putting down tracks for his upcoming album co-produced by **Alan Douglas** and **Bruce Gary**. **Mark Linett** engineered, assisted by **Soucy**.

Greg Fulginiti recently mastered albums at **Artisan Sound Recorders** for **Blonz** with **Phil Eheart** and **Steve Walsh**, **Notorious** with **Dave Donnelly**, **Megadeth** for **Mike Clink**, and **David Cassidy** for **Phil Ramone** and **Eric Thorngren**.

NASHVILLE

BILLY JOE WALKER JR. tracked

at **Sound Stage** with engineer **Bob Bullock** and assistant **Brian Hardin**. **Walker** and **Jim Malloy** produced the cuts for **Warner Bros.** **Marsha Thornton** was in with producer **Steve Fishell** for **MCA**. **John Guess** engineered, assisted by **Marty Williams**. **Tammy Wynette** and producer **Steve Taylor** worked on cuts for **CBS** with engineer **Mike Psanos**; **Tim Farmer** assisted.

All material for the Audio Track column should be sent to **Debbie Holley**, *Billboard*, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

FOR THE RECORD

In the *Eurosounds* column Aug. 11, the name of the new **EMI Electrola** recording studios in Germany was misspelled. The correct spelling is **Maarweg Studios**.

BASE, a multidimensional sound system from **Gamma Electronics Systems Inc.**, does not require the addition of new circuitry or equipment at the listener level. A story in the Aug. 25 issue about an agreement between **PolyGram N.V.** and **Archer Communications Inc.**, the parent company of the three-dimensional **QSound** technology, incorrectly stated that **QSound** is the only system available that can deliver enhanced sound without additional equipment.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING SEPTEMBER 1, 1990)

| CATEGORY | HOT 100 | BLACK | COUNTRY | ADULT CONTEMP. | MODERN ROCK |
|---|--|--|---|--|--|
| TITLE Artist/ Producer (Label) | IF WISHES CAME TRUE Sweet Sensation/ Steve Peck (Atco) | FEELS GOOD Tony!Toni!Tone! Tony!Toni!Tone! (Wing/Polydor) | NEXT TO YOU, NEXT TO ME Shenandoah/ R.Hall;R.Byrne (Columbia) | COME BACK TO ME Janet Jackson/ J.Jam;T.Lewis (A&M) | STOP! Jane's Addiction/ D.Jerden;P.Farrell (Warner Bros.) |
| RECORDING STUDIO(S) Engineer(s) | PYRAMID/ PLATINUM ISLAND Steve Peck; Paul Berry | THE PLANT Arnie Frager; Greg Shaw | FAME Alan Schulman; Doug Johnson; Rick Hall; Robert Byrne | FLYTE TYME Steve Hodge | TRACK RECORD Ronnie Champagne; Dave Jerden |
| RECORDING CONSOLE(S) | Trident 80B; Amek Angela | AMR DDA | Neve 8232 | Harrison MR4 | Neve 8232 |
| MULTITRACK RECORDER(S) | Studer A-800 | Otari MTR-100 | Sony MCI JH24 | Otari MTR-90 | Mitsubishi X-880 |
| MASTER TAPE | Ampex 456 | Ampex 456 | Scotch 250 | Agfa 469 | Ampex 467 |
| MIXDOWN STUDIO(S) Engineer(s) | BATTERY Steve Peck | CAN-AM Ken Kessie | FAME Alan Schulman; Doug Johnson; Rick Hall; Robert Byrne | FLYTE TYME Steve Hodge | SOUNDCASTLE Dave Jerden; Bob Lacivita |
| CONSOLE(S) | Neve 8068 | SSL 4000-E Series | Neve 8232 | Neve 8232 | SSL 4000-G Series SSL 6000-E Series |
| MULTITRACK/ 2-TRACK RECORDER(S) | Studer A-80/ Studer A-820 | Studer A-80/ Studer A-820 | Sony MCI JH24 | Otari MTR-90/ Otari MTR-12 | Mitsubishi X-880/ Studer A-820 |
| MASTER TAPE | Ampex 456 | Ampex 456 | Scotch 250 | Agfa 469 | Ampex 456/ Ampex 467 |
| MASTERING HOUSE (ALBUM) Engineer | STERLING Ted Jensen | HIT FACTORY DMS Herb Powers Jr. | CUSTOM MC Rather; Hollif Flatt | STERLING Ted Jensen | FUTURE DISC Eddy Schreyer |
| PRIMARY CD REPLICATOR (ALBUM) | WEA Manufacturing | PDO | CBS Records Manufacturing (New Jersey) | Denon Digital | WEA Manufacturing |
| PRIMARY TAPE DUPLICATOR (ALBUM) | WEA Manufacturing | Sonopress | CBS Records Manufacturing (Georgia) | Sonopress/ ElectroSound | WEA Manufacturing |
| PRIMARY DUPLICATION TAPE | Agfa 649 | Aurex 708 | CBS Ultra 4 | Agfa 649 BASF | Agfa 649 |

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| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | Compiled from a national sample of retail store and one-stop sales reports. | |
|---------------|-----------------|---------------|---|-------|
| | | | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL | TITLE |
| ★ ★ NO. 1 ★ ★ | | | | |
| 1 | 2 | 17 | THE WINANS QWEST/WARNER BROS. 26161/SPARROW 1 week at No. 1 RETURN | |
| 2 | 1 | 17 | MILTON BRUNSON REJOICE 9111/WORD OPEN OUR EYES | |
| 3 | 3 | 15 | REV. J. CLEVELAND/SOUTHERN CALIFORNIA COMMUNITY CHOIR SAVOY 7099/MALACO HAVING CHURCH | |
| 4 | 6 | 7 | WALTER HAWKINS MALACO 6007 LOVE ALIVE IV | |
| 5 | 4 | 61 | MISSISSIPPI MASS CHOIR MALACO 6003 MISSISSIPPI MASS CHOIR | |
| 6 | 9 | 9 | FLORIDA MASS CHOIR MALACO 6005 HIGHER HOPE | |
| 7 | 5 | 45 | L.A. MASS CHOIR LIGHT 72028/SPECTRA CAN'T HOLD BACK | |
| 8 | 10 | 13 | GOSPEL MUSIC WORKSHOP OF AMERICA/REV. JAMES CLEVELAND SAVOY 7100/MALACO LIVE IN NEW ORLEANS | |
| 9 | 8 | 41 | SHIRLEY CAESAR WORD 8447 I REMEMBER MAMA | |
| 10 | 7 | 25 | REV. F.C. BARNES & CO. WITH DEBRA AND GERALDINE BARNES ATLANTA INTERNATIONAL 10149 CAN'T YOU SEE | |
| 11 | 38 | 3 | COMMISSIONED BENSON 2553 STATE OF MIND | |
| 12 | 12 | 19 | HELEN BAYLOR WORD 9112 HIGHLY RECOMMENDED | |
| 13 | 14 | 29 | REV. CHARLES NICKS/ST. JAMES BAPTIST CHURCH CHOIR SOUND OF GOSPEL 178 HOLD BACK THE NIGHT | |
| 14 | 15 | 21 | WANDA NERO BUTLER SECRET 907/SOUND OF GOSPEL NEW BORN SOUL | |
| 15 | 13 | 13 | THE RICHARD SMALLWOOD SINGERS WORD 8469 PORTRAIT | |
| 16 | 11 | 11 | JOHN P. KEE & FRIENDS TYSCOT 406143/SPECTRA THERE IS HOPE | |
| 17 | 21 | 3 | HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR SWEET RAIN 1254 OH LORD WE PRAISE YOU | |
| 18 | 20 | 17 | WALT WHITMAN & THE SOUL CHILDREN OF CHICAGO I AM 4001 THIS IS THE DAY | |
| 19 | 17 | 17 | REV. R.L. WHITE & REV. D. VAILS/MT. EPHRAIM BAPTIST CHURCH FAITH 1710 JESUS PAID IT ALL | |
| 20 | 19 | 23 | NICHOLAS COMMAND 80606/WORD MORE THAN MUSIC | |
| 21 | 18 | 33 | GEORGIA MASS CHOIR SAVOY 7098/MALACO HOLD ON, HELP IS ON THE WAY | |
| 22 | 36 | 15 | COSMOPOLITAN CHURCH OF PRAYER WITH DR. C.G. HAYES MUSCLE SHOALS 8007/MALACO IF ANYBODY CAN, GOD CAN | |
| 23 | 23 | 17 | DOUGLAS MILLER WORD 9109 LIVING AT THE TOP | |
| 24 | 24 | 33 | NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE TYSCOT 89415/SPECTRA WAIT ON HIM | |
| 25 | 27 | 45 | YOUNG ARTISTS FOR CHRIST SOUND OF GOSPEL 184 YOUNG ARTISTS FOR CHRIST | |
| 26 | 16 | 25 | THE RICKEY GRUNDY CHORALE SPARROW 1222 THE RICKEY GRUNDY CHORALE | |
| 27 | 25 | 5 | DOROTHY NORWOOD I AM 4002 A WONDERFUL DAY | |
| 28 | 32 | 25 | NEW JERUSALEM BAPTIST CHURCH CHOIR SOUND OF GOSPEL 190 IN WORSHIP | |
| 29 | 22 | 33 | COMMISSIONED LIGHT 72026/SPECTRA ORDINARY JUST WON'T DO | |
| 30 | 37 | 23 | DONALD VAILS CHORALEERS SOUND OF GOSPEL 183 IN JESUS CHRIST I HAVE EVERYTHING I NEED | |
| 31 | 33 | 11 | KING BAPTIST CHURCH MASS CHOIR ATLANTA INTERNATIONAL 10153 HOLDING ON TO JESUS' HAND | |
| 32 | 29 | 5 | JOHNNIE WILDER, JR. LIGHT 72036/SPECTRA MY GOAL | |
| 33 | NEW ▶ | | DONNA MCELROY WARNER BROS. 26213/SPARROW BIGGER WORLD | |
| 34 | 40 | 26 | THE GOSPEL KEYNOTES MALACO 4439 I'M YOURS LORD | |
| 35 | 31 | 57 | THE WEST ANGELES C.O.G.I.C. SPARROW 1189 SAINTS IN PRAISE VOL I | |
| 36 | NEW ▶ | | STEPHAN WILEY STARSONG 8157*/SPARROW RHYTHM AND POETRY | |
| 37 | 28 | 33 | DR. JONATHAN GREER/CATHEDRAL OF FAITH CHOIR SAVOY 14797/MALACO HE'S WORTHY | |
| 38 | 35 | 85 | BEBE & CECE WINANS ● SPARROW 1169 HEAVEN | |
| 39 | RE-ENTRY | | TRAMAIN HAWKINS SPARROW 1173 THE JOY THAT FLOODS MY SOUL | |
| 40 | NEW ▶ | | RON WINANS SPARROW 7502 FAMILY & FRIENDS CHOIR I | |

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl unavailable. ©Copyright 1990, Billboard. All rights reserved.

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GOSPEL

In the
SPiRiT



by Lisa Collins

THE GOSPEL MUSIC WORKSHOP of America's 23rd annual convention recently met in Washington, D.C., without the GMWA's founder and patriarch, the Rev. James Cleveland. The 59-year-old, two-time Grammy winner collapsed and was admitted to a D.C.-area hospital just one day before the convention began. The Rev. Cleveland was treated for "cardiac irregularities, possible pneumonia, and extreme exhaustion."

While concern over the Rev. Cleveland's health cast a pall over the otherwise festive proceedings, more than 10,000 people were in attendance for the series of concerts and seminars. The presence of **Commissioned**, **Tramaine Hawkins**, the **Mississippi Mass Choir**, **Walter and Edwin Hawkins**, **John P. Kee**, **Ron Winans**, **Daryl Coley**, and **Luther Barnes** is a tribute to the GMWA convention's high profile.

The Rev. Cleveland has been burdened by poor health in recent years, but his career had been recharged by the release of his current album, "Having Church."

GMWA EXCELLENCE AWARDS: One of the highlights of the GMWA is the formal Gospel Excellence Awards Ceremony, which covers 26 categories in traditional, contemporary, and the new "urban contemporary" gospel music. This year's awards, televised by BET, will be broadcast sometime this fall. **Heaven Sent** took the traditional-gospel category and the Rev. Cleveland was named the best male vocalist.

Shirley Caesar was selected as the best female vocal-

ist, the **Jackson Southernaires** nabbed the best-quartet category, and the choir of the year was the **Gospel Music Workshop of America Mass Choir**.

The Rev. Cleveland's "What Shall I Do?" also was named best song.

Meanwhile, in contemporary gospel, **Richard Smallwood & the Smallwood Singers** were voted group of the year; **Daryl Coley** was named top male vocalist; and **Vicki Winans** was selected top female vocalist. In something of a surprise, **Milton Brunson & his Thompson Community Choir** were named the top contemporary choir for their "Open Our Eyes" release.

Elsewhere, the **Williams Brothers** were awarded the quartet-of-the-year honor in the contemporary category. Song of the year was another surprise, with the award

Illness kept the Rev. Cleveland from the GMWA convention

going to "He's Worthy" by the Rev. Jonathan Greer & the Cathedral of Faith Choir.

In the GMWA's newly introduced urban-contemporary category, the Winans took top honors for group of the year; **Deniece Williams** was voted best female vocalist for her "Every Moment" single. And, to the surprise of no one, the Winans' (featuring **Teddy Riley**) single "It's Time" was named song of the year.

ABOUT THE BIGGEST NEWS circulating at the GMWA was the split of **Michael Brooks** and **Keith Staten** from the top gospel group, **Commissioned**. The breakup stems from a conflict in management. Brooks (who also produces artists like **Lexy** and the group **Witness**) and Staten (who records for **Lecton Records** and is in the middle of a tour supporting his solo release, "From The Heart") apparently disagreed on **Commissioned's** musical direction.

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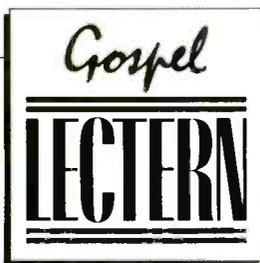
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by Bob Darden

THE FLIGHT OF THE SPARROW: The announcement that Sparrow Records, the fastest-growing gospel music label, will move to Nashville from its present home in Southern California is perceived to be a direct result of the company's rapid growth in the past three years. But founder/president Billy Ray Hearn says there are additional reasons for Sparrow's move, which had been rumored for about two months.

"Nashville has become the center of most of our activity," he says. "Most of our artists and distributed labels are here and the town is the true center of gospel music activity."

"Additionally, we've been under pressure here in Chatsworth because we've already outgrown this building and we were going to have to move within the year anyway. This was just an opportune time to pick up and move."

Hearn says that Sparrow will, for now, maintain an A&R office in Southern California. The recently opened distribution facility in Jacksonville, Ill., will take over the bulk of the West Coast distribution.

As of Aug. 23, the exact site of the new Sparrow headquarters had not been announced. Hearn says he expects to make that announcement soon.

"It's not going to be on Music Row," he says. "We're going to be out away from that to help maintain our identity and the family orientation of this company."

"The response was very, very positive within the

company. A larger percentage of our employees are going to move with us than we anticipated . . . We thought about 40% would go—but it will actually be closer to 55% or 60%."

In addition to the proximity of most of the label's artists, Hearn says the move to Nashville was attractive from an economic standpoint.

"The state of Tennessee, the city of Nashville, the area banks and realtors have all cooperated to help us in any way possible," he says. "We have a good relocation policy, and we are obviously anxious to get our key people there, particularly in middle management."

At the end of the recently completed fiscal year,

'Nashville is the true center of gospel music activity'

Sparrow was twice the size it was just three years ago. In that time, the label has signed distribution agreements with Star Song Records (which moved from Houston to Nashville in 1989), video producer Hanna-Barbera, the new Warner/Alliance label, and Integrity Music, the fast-growing praise and worship line.

Top Sparrow artists include BeBe & CeCe Winans, Tramaine Hawkins, Steven Curtis Chapman, John Michael Talbot, the late Keith Green, Michael Card, Margaret Becker, Steve Green, Charlie Peacock, and Saints In Praise. Much of Sparrow's growth in record sales has been in the area of contemporary black gospel.

Sparrow currently has 160 employees, with 35 in Jacksonville, and another 15 sales reps on the road. Hearn says the label will have at least 110 employees in house in Nashville in the next few months.

| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL | TITLE |
|---|------------|---------------|---|--|
| Compiled from a national sample of retail store and one-stop sales reports. | | | | |
| ★★ NO. 1 ★★ | | | | |
| 1 | 1 | 7 | PETRA WORD 4191 | 5 weeks at No. 1 BEYOND BELIEF |
| 2 | 2 | 5 | TWILA PARIS STARSONG 8155/SPARROW | CRY FOR THE DESERT |
| 3 | 3 | 43 | CARMAN BENSON 2588 | REVIVAL IN THE LAND |
| 4 | 6 | 7 | MYLON & BROKEN HEART STARSONG 8145/SPARROW | CRANK IT UP |
| 5 | 4 | 13 | THE WINANS QWEST/WARNER BROS. 26161/SPARROW | RETURN |
| 6 | 5 | 39 | STEVEN CURTIS CHAPMAN SPARROW 1369 | MORE TO THIS LIFE |
| 7 | 7 | 7 | PHIL KEAGGY WORD 6988 | FIND ME IN THESE FIELDS |
| 8 | 11 | 103 | MICHAEL W. SMITH REUNION 8412/WORD | I 2 (EYE) |
| 9 | 12 | 5 | STEVE CAMP SPARROW 1238 | DOING MY BEST |
| 10 | 13 | 9 | 4 HIM BENSON 2624 | 4 HIM |
| 11 | 9 | 211 | AMY GRANT ▲ MYRRH 3900/WORD | THE COLLECTION |
| 12 | 10 | 43 | PETRA DAYSPRING 1578/WORD | PETRA PRAISE: THE ROCK CRIES OUT |
| 13 | 8 | 19 | GLAD BENSON 2602 | ACAPELLA PROJECT II |
| 14 | 17 | 39 | SANDI PATTI WORD 8456 | THE FINEST MOMENTS |
| 15 | NEW ▶ | | PHIL DRISCOLL WORD 4197 | WARRIORS |
| 16 | 14 | 31 | DAVID MEECE STARSONG 8137/SPARROW | LEARNING TO TRUST |
| 17 | 24 | 124 | CARMAN BENSON 2463 | RADICALLY SAVED |
| 18 | 15 | 5 | 77'S BROKEN 0518/WORD | STICKS AND STONES |
| 19 | 23 | 43 | STEVE GREEN SPARROW 1196 | THE MISSION |
| 20 | 16 | 103 | AMY GRANT ▲ MYRRH 5199/WORD | LEAD ME ON |
| 21 | NEW ▶ | | COMMISSIONED BENSON 2653 | STATE OF MIND |
| 22 | 39 | 3 | DELIVERANCE FRONTLINE 9089/BENSON | WEAPONS OF OUR WARFARE |
| 23 | 30 | 47 | RUSS TAFF MYRRH 17900/WORD | THE WAY HOME |
| 24 | 22 | 88 | RICH MULLINS REUNION 6527/WORD | WIND'S OF HEAVEN, STUFF OF EARTH |
| 25 | 20 | 51 | MICHAEL CARD SPARROW 1179 | SLEEP SOUND IN JESUS |
| 26 | NEW ▶ | | DALLAS HOLM DAYSPRING 4188/WORD | THROUGH THE FLAME |
| 27 | RE-ENTRY | | RICH MULLINS REUNION 0053/WORD | NEVER PICTURE PERFECT |
| 28 | RE-ENTRY | | FIRST CALL MYRRH 6889/WORD | GOD IS GOOD |
| 29 | 26 | 5 | VARIOUS ARTISTS MARANATHA! 8702/BENSON | TIME WELL SPENT |
| 30 | 35 | 8 | HOSANNA! MUSIC INTEGRITY 030/SPARROW | AMAZING LOVE |
| 31 | 29 | 34 | RAY BOLTZ DIADEM 30571/SPECTRA | THE ALTAR |
| 32 | 19 | 19 | SANDI PATTI BENSON 3884 | SONGS FROM THE HEART |
| 33 | RE-ENTRY | | VARIOUS ARTISTS BRENTWOOD 5142 | SMOKY MOUNTAIN HYMNS II |
| 34 | 18 | 3 | MAD AT THE WORLD BENSON 9203 | SEASONS OF LOVE |
| 35 | 25 | 72 | SANDI PATTI WORD 9503 | SANDI PATTI AND THE FRIENDSHIP COMPANY |
| 36 | 38 | 4 | WEST ANGELES C.O.G.I.C. SPARROW 1189 | SAINTS IN PRAISE VOL. I |
| 37 | RE-ENTRY | | MICHAEL W. SMITH REUNION 8128/WORD | MICHAEL W. SMITH PROJECT |
| 38 | 34 | 99 | RAY BOLTZ DIADEM 30296/SPECTRA | THANK YOU |
| 39 | 33 | 6 | MORGAN CRYAR REUNION 0056/WORD | KINGDOM UPSIDE DOWN |
| 40 | 21 | 5 | ONE BAD PIG WORD 6901 | SWINE FLEW |

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl unavailable. ©Copyright 1990, Billboard. All rights reserved.



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belief

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12 Seattle, WA
14 Detroit, MI
15 London, Ontario
16 N. Webster, IN
18 Greenville, MS
20 Montgomery, AL

22 Nashville, TN
24 Macon, GA
25 Savannah, GA
27 Knoxville, TN
29 Greenville, SC



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TOP LATIN ALBUMS™

| | THIS WEEK | 2 WKS. AGO | WKS. ON CHART | Compiled from a national sample of retail store and one-stop sales reports. | | |
|------------------|-----------|------------|---------------|---|---------------------------------|--------------------------------------|
| | | | | ARTIST | TITLE | LABEL & NUMBER/DISTRIBUTING LABEL |
| POP | 1 | 2 | 23 | ANA GABRIEL | QUIEN COMO TU | CBS 200310 |
| | 2 | 1 | 35 | DANIELA ROMO | QUIERO AMANECER CON ALGUIEN | CAPITOL-EMI LATIN 42227/IND |
| | 3 | 3 | 11 | LUIS MIGUEL | LUIS MIGUEL-20 ANOS | WEA LATINA 71535-4 |
| | 4 | 9 | 3 | MIRIAN HERNANDEZ | DOS | CAPITOL-EMI LATIN 42358 |
| | 5 | — | 1 | JOSE FELICIANO | NINA | CAPITOL-EMI LATIN 42352 |
| | 6 | 6 | 13 | RUDY LA SCALA | CUANDO YO AMO | SONOTONE 1437 |
| | 7 | — | 1 | CHAYANNE | TIEMPO DE VALS | CBS 80423 |
| | 8 | 4 | 29 | JOSE LUIS RODRIGUEZ | JOSE L. RODRIGUEZ/M. VARGAS | CBS 842085 |
| | 9 | 7 | 5 | MELLOW MAN ACE | SCAPE FROM HAVANA | CAPITOL 91295 |
| | 10 | 5 | 25 | MIJARES | UN HOMBRE DISCRETO | CAPITOL-EMI LATIN 42293 |
| | 11 | 15 | 3 | LOLA FLORES | HOMENAJE | CBS 80379 |
| | 12 | 8 | 47 | ROBERTO CARLOS | SONRIE | CBS DCL-80179 |
| | 13 | — | 1 | YOLANDITA MONJE | PORTFOLIO | CBS 80391 |
| | 14 | 17 | 3 | DANNY RIVERA | CANTO A LA HUMANIDAD | CBS 80397 |
| | 15 | 19 | 59 | LOS BUKIS | Y PARA SIEMPRE | FONOVISA 8828 |
| | 16 | 16 | 9 | ROCIO DURCAL | SI TE PUDIERA MENTIR | ARIOLA 2271/BMG |
| | 17 | 10 | 41 | MIRIAN HERNANDEZ | MIRIAN HERNANDEZ | CAPITOL-EMI LATIN 42162 |
| | 18 | 13 | 17 | ALVARO TORRES | SI ESTUVIERAS CONMIGO | CAPITOL-EMI LATIN 42260 |
| | 19 | 11 | 13 | PANDORA | 999-RAZONES | CAPITOL-EMI LATIN 42294 |
| | 20 | 20 | 5 | PIMPINELA | HAY AMORES Y AMORES | CBS 80339/IND |
| | 21 | — | 5 | JULIAN | SI TU QUIERES BAILAR | WEA LATINA 49007 |
| | 22 | 12 | 9 | JOSE JOSE | EN LAS BUENAS Y EN LAS MALAS | ARIOLA 2226 |
| | 23 | 14 | 21 | LUIS ANGEL | SENALES DE VIDA | CBS 80272 |
| | 24 | — | 1 | INDUSTRIA DEL AMOR | QUIERO VOLVERTE A VER | RAMEX 1254 |
| | 25 | 18 | 5 | LOURDES ROBLES | IMAGENES | CBS 80378 |
| TROPICAL/SALSA | 1 | 1 | 5 | LUIS ENRIQUE Y EDDIE SANTIAGO | LOS PRINCIPIOS DE LA SALSA | CBS 80341/IND |
| | 2 | 2 | 21 | JUAN MANUEL LEBRON | EL PRIMERO | CAPITOL-EMI LATIN 001/IND |
| | 3 | 5 | 11 | NINO SEGARRA | CON LA MUSICA POR DENTRO | M.P.I. 6031 |
| | 4 | 4 | 5 | WILLIE ROSARIO | VIVA ROSARIO | BRONCO-SONOTONE 2507/BRONCO-SONOTONE |
| | 5 | 8 | 7 | MAX TORRES | PELIGROSO AMOR | CAPITOL-EMI LATIN 42231/IND |
| | 6 | 11 | 10 | TONY VEGA | LO MIO ES AMOR | RMM-CBS 80349/RMM-CBS |
| | 7 | 3 | 7 | JUAN LUIS GUERRA Y LA 440 | BURBUJAS DE AMOR | KAREN 126 |
| | 8 | 6 | 53 | LUIS ENRIQUE | MI MUNDO | CBS 80146 |
| | 9 | 9 | 5 | EL GRAN COMBO | LATIN UP | COMBO 2070/IND |
| | 10 | 7 | 19 | VITI RUIZ | VITI AT WORK | CAPITOL-EMI LATIN 42307/IND |
| | 11 | — | 1 | WILFRIDO VARGAS | EXITOS DE SONOTONE 1441 | |
| | 12 | 15 | 5 | WILLIE COLON | AMERICAN COLOR | CBS 80351 |
| | 13 | 10 | 21 | LA COCO BAND | POCHI Y SU COCO BAND | KUBANEY 20028 |
| | 14 | 13 | 15 | CHEO FELICIANO | LOS FELINGS DE CHEO | RMM-CBS 80348/IND |
| | 15 | 12 | 39 | WILLIE CHIRINO | ACUARELA DEL CARIBE | CBS 80228 |
| | 16 | — | 1 | GILBERTO SANTARROSA | PUNTO DE VISTA | CBS 80419 |
| | 17 | 19 | 3 | WILLIE GONZALES | PARA USTEDS EL PUBLICO | M.P.I. 6036 |
| | 18 | 17 | 3 | ALEX BUENO Y SU ORQUESTA LIBERACION | ALEX BUENO | KAREN 129 |
| | 19 | 20 | 15 | BONNY CEPEDA | PA' LA CALLE | COMBO 2068 |
| | 20 | 14 | 17 | JOE ARROYO | EL SONERO DE AMERICA-15 EXITOS | SONOTONE 1634 |
| | 21 | 23 | 3 | PEDRO GUZMAN | VOLUMEN 2 JIBARO JAZZ | SONOTONE 1181 |
| | 22 | 24 | 11 | JUAN LUIS GUERRA Y LA 440 | LA BILIRRUBINA | KAREN 52 |
| | 23 | 18 | 25 | EDDIE SANTIAGO | NEW WABE | TH-RODVEN 2660 |
| | 24 | — | 1 | TITO ROJAS | TITO ROJAS (SENSUAL) | M.P.I. 6035 |
| | 25 | — | 18 | VARIOS ARTISTAS | SALSA EN LA CALLE 8-1990 | TH-RODVEN 2720 |
| REGIONAL MEXICAN | 1 | 1 | 35 | GRUPO MAZZ | NO TE OLVIDARE | CAPITOL-EMI LATIN 42186/IND |
| | 2 | 5 | 3 | BRONCO | A TODO GALOPE | FONOVISA 8830 |
| | 3 | 7 | 3 | LOS TEMERARIOS | DE LO NUEVO LO MEJOR | TH-RODVEN 2717 |
| | 4 | 3 | 5 | VICENTE FERNANDEZ | LAS CLASICAS DE JOSE... | CBS 80383 |
| | 5 | 4 | 23 | LA MAFIA | ENTER THE FUTURE | CBS 80314 |
| | 6 | 6 | 47 | LOS TIGRES DEL NORTE | MI BUENA SUERTE | FONOVISA 8831 |
| | 7 | 11 | 7 | FITO OLIVARES | AGUITA DE MELON | GL 2067 |
| | 8 | 5 | 23 | DAVID LEE GARZA | EL QUE MAS TE HA QUERIDO | CAPITOL-EMI LATIN |
| | 9 | 9 | 17 | RAMON AYALA | MI ACORDEON Y YO | FREDDIE 1515 |
| | 10 | 16 | 11 | GRUPO LA SOMBRA | GOOD BOYS WEAR WHITE | FREDDIE 1516 |
| | 11 | 8 | 19 | ROBERTO PULIDO | NUEVOS CAMINOS | CAPITOL-EMI LATIN 42256/IND |
| | 12 | 12 | 15 | LOS INVASORES DE NUEVO LEON | ORO PURO | FONOVISA 8849 |
| | 13 | 14 | 41 | GRUPO LA FIEBRE | ON THE RIGHT | CBS 80168 |
| | 14 | 17 | 18 | JUAN VALENTIN | 16 CORRIDOS DE EXITOS CON BANDA | CAPITOL-EMI |
| | 15 | — | 34 | JUAN VALENTIN | CANCIONES DE MI PUEBLO | CAPITOL-EMI LATIN |
| | 16 | 25 | 3 | LITTLE JOE | TU AMIGO | CBS 80266 |
| | 17 | 18 | 82 | ANTONIO AGUILAR | CON BANDA | MUSART 2021 |
| | 18 | — | 1 | ANGELES OCHOA | VINE SOLO A CANTAR | CBS 80274 |
| | 19 | 15 | 34 | SELENA Y LOS DINOS | SELENA | CAPITOL-EMI LATIN 421-44/IND |
| | 20 | — | 20 | GRUPO LLUVIA | GRUPO LLUVIA | GUIA 1024 |
| | 21 | 19 | 3 | ADALBERTO | ME NACE | CBS 80342 |
| | 22 | 20 | 5 | RAM HERRERA | JUST FOR YOU | CBS 80357 |
| | 23 | 22 | 19 | LAURA CANALES | NO REGRETS | CAPITOL-EMI LATIN 42239/IND |
| | 24 | 13 | 9 | DAVID MARES | EL MUSICANO | CBS 80340 |
| | 25 | 21 | 5 | NEW VARIETY BAND | AMOR SECRETO | CBS 80345/IND |

Latin Notas



by Carlos Agudelo

THE COLLECTIVE EFFORTS of retailers, distributors, prosecutors, and police has resulted, at least temporarily, in the elimination of pirates and bootleggers from Union City, N.J. In an otherwise grim landscape, this is a success story. Since this coordinated effort began in July, 17 pirate stands, some of them installed by their owners in front of record stores, have been removed from a 20-block stretch on Bergenline Avenue.

Conrado Gonzalez, owner of Telestar Records and Taurus Sound Distributors, describes the sequence of events leading to the seizures: "The retailers know where they are and bring the information to the police and the prosecutor [usually a lawyer working for the RIAA]. The latter makes the buy and certifies it, gets the warrants, and does the paperwork; then the police move in, confiscate the merchandise, and make the arrest." By using this method, the Tactical Tape Squad—headed by Captain Leonard Wolpert of the Union City police and Union City Public Safety Commissioner Bruce D. Walter—has confiscated more than 100,000 counterfeit tapes, about half of which are Spanish-language recordings. The latest bust, which took place Aug. 13, resulted in 67,000 tapes confiscated and two people arrested. One of them, Basaam Saraneh, 33, had already been arrested a year ago with a van full of counterfeit tapes made in New York. A full 60,000 of the tapes were found in a storage compartment to which the police were led by a receipt found in the store where one of the culprits sold the counterfeit products. According to the police, the retail value of the confiscated merchandise is more than \$500,000.

Since then, Gonzalez says, retail sales at his store have gone up \$6,000 a week, and \$10,000 a week at his distribution outpost—a 60% increase since May in a period considered soft for sales. "The stores of the area are starting to buy again," he says.

Gonzalez continues: "What this shows is that something can be done and is being done, and as soon as you do it you see money in your pocket." He figures his sales can go up as much as \$800,000 for the year if the present trend continues and the pirates are kept off the streets. "But it takes time," he acknowledges, noting that the operation began back in January. "I'm only grateful to the police and the RIAA for their support."

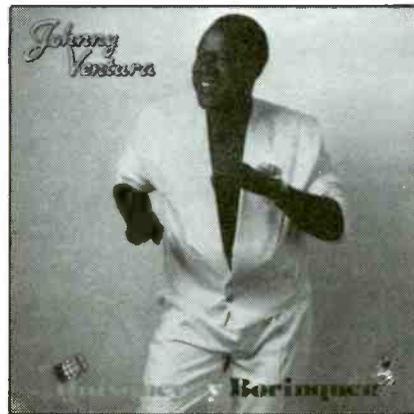
THE 13TH ANNUAL National OTI Song Festival

Union City, N.J., succeeds in abolishing tape piracy

will take place at the Gusman Center for the Performing Arts in Miami, Sept. 12. The event, produced by Univision, will be broadcast live by the network starting at 8 p.m. It culminates a process of selection that included 14 competitions across the country, from which the finalists were selected. The winner will represent the U.S. in the international event, which includes contingents from Latin American nations... The Fifth Annual New York Song Festival, organized by well-known composer Vilma Planas, herself a winner of the International OTI Festival in 1986, will take place at Carnegie Hall Sept. 16. The event, one of the most promising international award presentations, will have the participation of 10 contestants from Latin America. Because of an agreement with the Villa Del Mar Festival in Chile, the winner will go to that event as a special performing guest. Carlos Mata, Basilio, Valeria Lynch, and Grupo Cañaverl are the guest performers. The event is sponsored by Procter & Gamble.

JOHNNY VENTURA

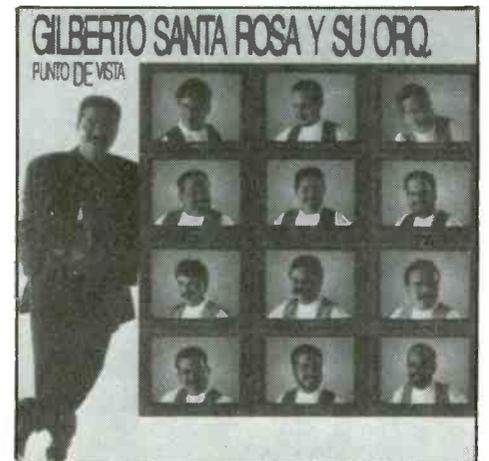
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ANTI-OBSCENITY VISE

(Continued from page 51)

get them arrested."

He said the D.A.'s office received a number of calls following the arrests from local video store owners trying to obtain a list of titles that are considered obscene. There is no such list.

Bright maintains that an obscenity prosecution is "pretty simple. You tell the jury the standard, you show them the movie, and they decide. It is up to the community to decide what is so offensive that people should be put in jail for it."

Except for Pendergrass, the arrested dealers pulled adult movies from their shelves following the indictments.

This is the second time Pendergrass has been arrested on obscenity charges. He was convicted in the first case, which involved Rossville News only. Pendergrass was offered probation if he would dissolve his business; otherwise, he was to serve a six-month prison sentence. He chose the latter but also appealed the case to the U.S. Supreme Court. That case is still pending.

Several other local store owners are also heeding the warning signs and have pulled their adult films, according to Kaegle.

Mothershead placed her X-rated movies back on the shelf for rental, minus the two involved in her case. She attributes her decision to the loss in income she realized after pulling the titles.

Revenue from adult video rentals, she says, is approximately one third of her income. She stocks some 5,000 videos in her Eastridge, Tenn., store, 1,500 of which are adult titles.

Kaegle was advised by her attorney that if investigators returned to rent additional adult movies, she would be charged with a felony instead of a misdemeanor. On that advice, she pulled all adult titles from her shelves.

Her trial has been set for Sept. 20. If convicted, she was told, the fines are no less than \$10,000 and no greater than \$50,000.

Sue Moon was unavailable for comment. The other three owners each expect their case to go to trial, too.

In a related development, the Tennessee chapter of the American Civil Liberties Union has filed a lawsuit in Davidson County's Chancery Court challenging the constitutionality of portions of the state's new obscenity law. The suit also seeks to stop police from arresting booksellers until the case is decided.

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International

IN THIS SECTION

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Vid Piracy Running Rampant In U.S.S.R. Public-Theater Biz Thrives Via Illegal Tapes

BY VADIM YURCHENKOV
and ALEXANDER SEMIONOV

MOSCOW—Video piracy has reached plague proportions in the U.S.S.R. and is generally regarded as out of control.

The extent of the problem is demonstrated by the fact that there are 731 video titles officially available in the Soviet Union, but at least 10,000 titles are available on the black market. These are widely used by public video clubs and theaters operating under the auspices of the Ministry of Culture, the Youth Communist League, and other state institutions.

There is no specific national organization or agency in charge of copyright protection or conducting anti-piracy measures and prosecutions. VAAP, the Soviet copyright protection agency, is nominally responsible for looking after the interests of video copyright owners, but seemingly has neither the time nor the personnel to cope with the dramatically expanding video sector.

There is virtually no framework to protect Soviet national video producers, let alone foreign ones, and some state-run companies are involved with video piracy. And it is estimated that 2.5 million VCR owners exclusively use duplicated copies made from pirated cassettes.

In 1987, the Soviet government issued a decree exempting video operators from taxes. This proved a major stimulus for the pirate business, with numerous video saloons or theaters springing up for business in towns and cities throughout the U.S.S.R. as well as in remote rural areas.

The programs invariably consist of material neither licensed or registered officially. The admission fee is usually 1 ruble, and the saloons normally accommodate up to 50 people for each showing. The gross from these illicit performances amounts to billions of rubles while the take from legitimate duplication, sales, box office receipts, and rental is a mere fraction of this total.

Effective July 1 this year, video operators are subject to tax, but the new law is not expected to affect or curtail the pirates to any great extent. Soviet movie producers this year forbade videocassette duplication of their films, hoping to draw the public into the cinemas, but the pirates invariably get access to the movies for videocassette transfer and countrywide distribution within a month.

The video saloon phenomenon is explained by the fact that, in preperestroika days, officialdom

frowned on people owning personal VCRs and prevented foreign material being available on the grounds that it was "pornographic." Hence, relatively few people own a VCR.

Goskino, the U.S.S.R. state committee for cinematography, is the only source of video repertoire produced and released according to Soviet copyright laws. Its Moscow-based videocassette duplicating facility was set up in 1984 with a yearly production capacity of 500,000 units.

However, this year's production figure will not exceed 270,000 units because of a severe shortage of blank videocassettes. The Soviet Union has only one plant manufacturing blank videocassettes at Tchekobskary, and its maximum production capacity per year is a very mere 2 million units.

Goskino's repertoire includes Soviet feature, animated, and TV movies with a total of 468 titles, 101 of which are of foreign origin.

Among the latter are such U.S. titles as "Some Like It Hot," "Convoy," and "The House On Carrol Street."

Videofilm, a Goskino subsidiary set up in 1986, operates a duplicating facility with an annual capacity of 100,000 units, and licenses material from foreign film producers. But last year its output was half its capability because of the lack of blank tape. Videofilm has a special music division, concentrating on pop and rock material, with 41 titles.

With widespread illegal duplication and the results being publicly shown, often under state auspices, the task of controlling and eradicating piracy appears insuperable. However, Videofilm executives hope to improve matters by increasing the amount of legitimate product available at accessible prices. To this end, they are involved in talks to license about 1,400 U.S. films for the U.S.S.R.

Italy's Ala Bianca Raising Its Japanese Profile Via Pact

BY DAVID STANSFIELD

MILAN, Italy—Ala Bianca, the Modena, Italy-based indie music publishing and record company, claims a European first for a newly signed marketing and distribution deal with Toshiba-EMI in Japan.

The three-year pact, signed by Ala Bianca owner Tony Verona and Toshiba GM Kei Ishizaka, stipulates that 80% of all the Italian company's product will be released on the Japanese market.

"We've been in publishing since 1978 but our record company was set up only three years ago," Verona says. "This deal is our most important achievement to date."

Toshiba-EMI has worked with European independents in the past, he agrees, but says it has taken only a few masters or worked on a record-by-record basis.

Ala Bianca product already has some standing on the Japanese market. Dance music on its Flea label has been released there through the independent Alfa label. "But this new deal is different," Verona says. "Toshiba will release product from our Flea, Bravo Records, and River Nile labels, though everything will be on the Ala Bianca label because Toshiba believe its logo is excellent for the Japanese market."

Verona also predicts an output increase from his company. "We'll be sending around 15 12-inch dance mixes plus four LPs a month. Usu-

ally they'll be our own productions, but some will come from other European companies.

"Toshiba-EMI has put us in charge of finding the best product," Verona continues. "We're the eye on Italy and Europe for the Japanese market."

Verona will not disclose the advance made to his company but claims that hi-NRG and house music on his own Flea label has domi-



EMI Germany Meets M.C. Hammer. M.C. Hammer greets staff members from EMI Germany's sales and product force who flew to the U.S. to see the rapper perform. The venue was a baseball stadium in Providence, R.I., where Hammer and opening acts Michel'le, Troop, and After 7 performed for 16,000 fans. Hammer's album, "Please Hammer Don't Hurt 'Em," has been at No. 1 on the Top Pop Albums chart for three months, and his current single, "Have You Seen Her," is in the top 10 on the Hot 100. Shown celebrating backstage after the show, front row from left, are Klaus Kalinka, sales manager, Western region; Stefan Scheider, sales manager, Northern region; and Manfred Rolef, telephone sales manager. In the back row, from left, are Charly Huber, sales manager, Southern region; Friedhelm Kaulen, sales director; Hammer; Gabriele Zangerl, director, product management; and Marco Quirini, product manager, dance repertoire, SBK Worldwide.

Hong Kong 'Dreams' Concerts Criticized Artists Accused Of Insincerity About Bright Future

BY HANS EBERT

HONG KONG—Two major pop concerts here last week under the banner "Dreams Of Hong Kong" have been heavily criticized as an exercise in "jingoistic, chest-thumping" performances by some of the territory's most popular singers.

Most of the media and public criticism has to do with the fact that nearly all of those who performed have already secured second passports or else declared firm intention to do so before 1997, when this colony becomes part of China again.

The credibility of these performers, say critics, comes under close scrutiny when they smile and sing such ditties as "Who Cares About 1997?" and "Hong Kong Is My Home."

Leading columnist Shane Green, in the South China Morning Post, dis-

missed Dreams Of Hong Kong as "the youth here being treated to a Festival Of Fantasy by their Cantopop idols." The handing out of rose-colored spectacles added metaphorical fuel to his stinging articles.

But also prompting comment was the fact that money for the project was put up by the International Bank of Asia. Partly owned by Kuwaiti interests, the bank has launched an advertising campaign aimed at regaining the confidence of the people of Hong Kong. As organizer of the project, it was the government-funded Ratio Television Hong Kong (RTHK) that, according to Green, causes the real concern.

Already under a cloud for its heavy cuts in English-language television services, Green says, "The management of the broadcaster has stepped way out of line in the decision to be heavily involved in this extravaganza

only to CBS."

Japanese releases on the Ala Bianca label will not be limited to dance music. "Play Loud," the new album from Funky Lips, an all-female band from Turin, is the first album for release under the new deal. The act will make a promotional tour next month alongside River Nile label act Rocking Chairs, a U.S.-influenced rock band.

of naïveté and manipulation.

Cheung Man-sum, head of THK's Radio Two and the project organizer, says, "We wanted to show Hong Kong is not really as worried as some people think."

"Nothing is wrong with adopting a positive attitude," says Green, "but there must be realism. This project was about creating a false impression. It was a hamfisted attempt to win young hearts and minds."

One key performer, who insists on anonymity, has said, "The shows were pretty insincere. Who in his right mind would say he is confident about the future of Hong Kong? I'm lucky I have a second passport. I guess we were trying to give some hope to all those who'll never have a chance to leave Hong Kong."

"But I don't think pop concerts are the answer to solving the problem."

Success Is A Regular Event At Aussie Indie Label Marks 10th Year With Compilations, Video

■ BY GLENN A. BAKER

SYDNEY, Australia—Two compilation albums and a longform video have been issued to mark the 10th anniversary of Regular Records, one of Australia's most adventurous and consistently successful independent rock labels.

Chief among its achievements of the past decade is the ranking of the Icehouse album "Man Of Colours" as the biggest domestic-selling album by an Australian pop group. With more than 500,000 local sales, it is ahead of any album release by the likes of INXS, Men At Work, and Jimmy Barnes. International sales are beyond 3 million units.

Regular was established by manager Martin Fabini and musician/composer Cameron Allen as a means of releasing an EP, "Plays At Your Party," by a new Sydney-based band called Mental As Anything, which was managed by Fabini's brother. "We decided to start our own label because we couldn't hear the music we loved on the radio, simple as that," Fabini says.

Regular sold EPs from the trunks of cars until Festival Records offered distribution. A Mental As Anything single, "The Nips Are Getting Bigger," became a national top 20 hit in late 1979, launching a string of 15 hits for

the band in five years. In 1981, Icehouse began its streak of hits, which included the top 10 cuts "Great Southern Land," "Hey Little Girl," and "Electric Blue." Signed to Chrysalis internationally, the act is still at the forefront of Oz rock in the '90s.

'We've taken brand-new talents and built them'

In 1983, Regular put out a salacious comedy record, "Australiana," by Austen Tayshus, which, with almost no airplay, was at No. 1 for 13 weeks, the longest chart-topping achievement since Abba's "Fernando" seven years earlier.

When Regular lost Mental As Anything to CBS in 1986, it filled the gap with I'm Talking, which scored a deal with the U.K.'s London Records and spawned current solo star Kate Ceberano, whose "Brave" album is, with 300,000-plus sales, the biggest domestic-selling album by an Australian woman.

Though Cameron Allen departed the label in 1984 to concentrate on film scoring, the operation's basic premise has never changed, with rarely more than a half dozen acts

signed at any one time. Fabini says, "I promised myself that I would always deal individually with every artist I signed. That hasn't changed."

After a stint with WEA, Regular is now back with Festival. Its two anniversary albums are "The Greatest Hits," featuring selections from the above-mentioned acts, plus the Cockroaches, the Reels, Electric Pands, and Stephen Cummings; and "Hits That Missed," with such ephemera as Tiny Tim's treatment of AC/DC's "Highway To Hell," and tracks by Pardon Me Boys, Milky Bar Kids, Ten Wedge, Riptides, Deckchairs Overboard, Cattletruck, Scribble, and Forearm Jolt. Special art was created by Martin Sharp, best known for the Cream "Wheels Of Fire" jacket.

In its 11th year, Regular has signed Ollie Olsen (half of Max Q), is preparing to break Kate Ceberano internationally, and is gearing up for a new Icehouse album.

Fabini says, "I'm most proud of rarely having signed acts who have ever been signed before. We've taken brand-new talents and built them. We'll never be so successful that we can't put out something like a Tiny Tim single. That's why we got into this business in the first place."

U.K.'s Pickwick Group Posts A 'Most Positive' 1st Half

■ BY NIGEL HUNTER

LONDON—Interim results posted by the Pickwick Group for the six months ending June 30 show a 50% increase in gross to \$57 million (\$38 million for the same period in 1989) and a 60% pretax profit rise to \$3 million (\$1.8 million last year) at an exchange rate of \$1.91 to the pound sterling.

The Pickwick board has declared an interim dividend of \$3.13 per share, which represents an increase of 32% on last year.

Pickwick chairman Ivor Schlosberg terms the first half of 1990 as "a most positive and exciting period for the Group." He cites the success of its recent rights issue and the acquisition of New Trade International in France as "a solid launch pad for our products throughout the U.K. and Europe."

Schlosberg also reveals another 100% stock acquisition of the London-based Crescent Direct, which operates a successful mail-order CD club and has a growing involvement in the direct marketing of home videos.

The acquisition of stock, together with the provision of additional working capital, entails an initial cash outlay by Pickwick of \$1.16

million, with the remaining purchase consideration up to a maximum of \$9.5 million to be based on an earn-out formula payable after three years. Crescent Direct was formerly a subsidiary of Filmtrax, and was bought out in March by its management team of John Doe and Gerard Donohoe, who will continue to head the operation with the existing staff.

Schlosberg predicts a strong second half for Pickwick's sound carrier and video sell-through activities. Major retail webs like W.H. Smith, Woolworth, and Asda are substantially increasing their shelf space for Pickwick product, which in video includes BBC output and six Turtle tapes through the deal with Abbey Broadcast Communications as well as Pickwick's own lines, such as the Animated Classics featuring titles like "Jungle Book," "Snow White," and "Cinderella."

In audio terms, Schlosberg mentions forthcoming low-price, high-quality releases like the "Hooked On Classics" compilation, "The Best Of Elaine Paige," and, in the classical sector, a new Maria Ewing album and Sir Charles Groves' 75th-birthday recording of Schubert's 9th Symphony.

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Willie Robertson Honored With U.K.'s Silver Clef Music-Industry Insurer Cited For His Charity Work

■ BY HOWARD SHANNON

LONDON—Rock acts such as the Who, Elton John, and Phil Collins are not the only music industry figures who have been honored by the Nordoff Robbins Music Therapy Center.

The prestigious Silver Clef Award, which has been presented to top performers in the past, was bestowed this year on Willie Robertson, of the U.K. insurance brokerage firm of Robertson Taylor, and promoter Andrew Miller. As vice-chairman and chairman, respectively, of Nordoff Robbins, the two were responsible for the recent Knebworth '90 Festival benefit concert (Billboard, July 14) and were the first nonmusicians to receive the Silver Clef Award.

Colleagues say the Silver Clef rewards Robertson for his 15 years of tireless work for the children's charity, giving on average two days a week.

"Bill Curbishley [manager of the Who and Robert Plant] got up during a dinner the Friday before the show and started telling stories about me," explains Robertson. "Andrew and I had no inkling of the award. It blew my mind."

All of the artists at Knebworth '90—including Pink Floyd, Paul McCartney, Eric Clapton, Mark Knopfler, Genesis, Robert Plant, Cliff Richard, Tears For Fears, Status Quo, Phil Collins, and Elton John—are former award recipients.

But then, Robertson is no stranger to the world of U.K. superstars and concerts.

Of the six major European tours in the past year—the Rolling Stones, Paul McCartney, Madonna, Prince, Phil Collins, and Tina Turner—the firm of Robertson Taylor has insured them all. Likewise Eric Clapton, Neil Diamond, Elton John, Bon Jovi, the Who, Simply Red, Bob Dylan, and U2. The company is acknowledged as an industry leader.

Robertson Taylor began almost 19 years ago, when Robertson and partners Bob Taylor and Ian France left the city firm of Eckersley, Hicks & Co.

"Fellow insurance people were saying we were crazy," recalls Robertson. The catchphrase around at the time was that the music industry would never make anybody any money. Robertson has been laughing at that remark ever since.

Robertson started as a broker in 1962, working at his father's firm. An early client was EMI, which had recently signed the Beatles. Robertson's first solo insurance package was for Roxy Music in 1965, after he joined Eckersley Hicks.

"I adapted contingency insurance from theatrical productions," he says. Robertson seems to enjoy pondering the '50s and what kind of deal he could have done for people like Elvis Presley.

"Before '64, venues used to endorse the promoter and artist. But Bob and I realized there wasn't the coverage there that was required. That first hurdle was difficult. Bands had never heard of nonappearance or liability cover. I had to

temper and persuade insurance companies that musicians were 'sensible' people."

He spent most of the '70s knocking on the doors of management and record companies, trying to raise awareness of the policies available. It operated on word-of-mouth. And slipping doormen the odd 10-pound note.

"A doorman at a music business club, Tramps, would phone me if any interesting people came in. I'd get dressed up and go down there. It worked. That's how I met people like Bill [Curbishley] and Tony Smith [now managing Phil Collins]."

When Steve O'Rourke insured Pink Floyd's U.S. tour, it added to the firm's credibility. Cancellation cover was even negotiated when Pope John Paul visited the U.K. in 1983.

Though he cannot recall many great concert upsets, Robertson accepts that the occasional heavy claim is good for business—reminding the industry that there for the grace of God go they. "King Crimson drove their vehicle off the road in the mid-'70s. A nonappearance claim was made. It made a bit of useful press," he remembers.

Barclay James Harvest claimed \$400,000 in 1984. Two years ago, Yes made a claim after a tour in Argentina. "Four of the six shows were lost after death threats." Unlike domestic policies, Robertson was able to invoke a clause he had written in, covering 'states of civil unrest and war.'

Robertson has three children, aged between 9 and 15. "None have shown an interest in insurance yet," he says with a smile. "Though they think it's great having a dad who gets free tickets." His daughter also offers a little A&R guidance. "If she tells me of a new group, I'll put a call through to a colleague and find out if the band is on our books

yet."

Robertson Taylor operates out of two London offices, with a staff of 70. The firm also negotiates cover for films and commercials. Lloyds brokerage status is expected this month. However, while Bob Taylor recently moved from the city down to the Docklands, Willie has stayed put just off King's Road in the southwest of the capital.

"Remember that 17 years ago it was impossible to get any rock'n-roll people up to the city. They hated it. So it made sense to have a second office here, where they or their labels were. I also shared the building with two guys in the business who would introduce me to their clients." Neighbors today include RCA, A&M, PolyGram, WEA, and Chrysalis.



Jukebox Jury. Chrysalis Group chairman Chris Wright and Go West band members Peter Cox and Richard Drummie award U.K. retailer Bob Barnes, owner of Discovery Records, with a prize certificate during the Chrysalis "race day" July 28 at Ascot. Barnes won a fully stocked replica Wurlitzer 1015 jukebox in a charity draw. Shown, from left, are Barnes, Cox, Drummie, DJ Ray Cochrane, and Wright.

Malaysian Teens Catch New Kids Fever

■ BY CHRISTIE LEO

KUALA LUMPUR, Malaysia—Despite evidence of declining sales for teen-oriented product, CBS Malaysia believes this is a vital core demographic, judging by the immediate sales response to New Kids On The Block's latest release, "Step By Step."

Coinciding with the disk's issue here, CBS instituted a marketing plan incorporating a package comprising an imported New Kids plastic folder, a sticker, and a color poster for the first 50,000 units at an additional charge of \$1.50. Another incentive was a handbill contest with prizes ranging from CD singles to T-shirts.

Says George Gabriel Lourdes, CBS Malaysia's A&R manager, "We achieved an unprecedented sales mark of 25,000 units on the first day of release, and we've more

than doubled the figure since a month ago. The Kids have struck the same kind of response as when the Osmonds were the biggest rage in the mid-'70s."

CBS Malaysia's marketing blitz for "Step By Step" includes a tie-in with Sony, which is fronting the campaign with \$95,000 to cover print advertising, sponsorship of a TV special, radio commercials, and club promotions.

The preceding album, "Hangin' Tough," achieved 40,000 unit sales, and CBS expects to triple this figure on the new release. According to Lourdes, the showing of the Kids' music videos on giant screens at selected shopping malls across the country helped to broaden the group's appeal.

"Our campaign for 'Step By Step' is undoubtedly the most extensive ever put together by a record company here," he says. "Sales to date

have already justified the expenditure, and we hope to break some new records with this release."

CBS Malaysia is confident of achieving sales of more than 100,000 units for the Kids' new release. The company's current best seller is Kaoma's "World Beat," which has passed the 90,000 mark.

Lourdes opines that, although there is a demographic split, with a growing bias for adult-oriented rock in the past year, the teen segment is still healthy.

"Teenagers now have more disposable cash, and they continue to spend much of it on music," he says. "The Kids mania is a real one. They seem to have caught the attention of young music fans here, and, like other key international markets, we want to ensure that the fans are given something back in return."

Radio airplay for the title track has been heavy since the disk's release in late June. Malaysia's only commercial TV network, TV3, has also been plugging the videoclip of the group's current hit.

S. African License-Revenue Dispute Settled

■ BY NIGEL HUNTER

LONDON—The dispute between the National Organization For Reproduction Rights In Music In Southern Africa (NORM) and the South African Recording Rights Assn. Ltd. (SARRAL), due for a Johannesburg court hearing Aug. 1 (Billboard, July 28), was settled prior to the court date.

NORM had registered a complaint about SARRAL's conduct in handling revenues from the blanket licensing agreement with the South African Broadcasting Corp. (SABC).

NORM alleged SARRAL had been collecting substantial sums under the agreement and not paying out to copyright owners regularly but, rather, utilizing investment income from the revenues to computerize its procedures without prior consultation.

The settlement entails that NORM is now entitled to terminate SARRAL's mandate to collect me-

chanical royalties on behalf of NORM members (the organization represents approximately 85% of copyright owners in South Africa). The termination will, if given, take effect at the end of 1991.

During the interim period, NORM will be entitled to nominate and appoint one director to the board of SARRAL and have SARRAL's accounts and documentation relating to the receipt and distribution of the SABC monies audited by a firm nominated by NORM.

The settlement also provides that SARRAL will distribute any excess of interest over expenses, and will only invest such SABC monies with a prominent bank instead of following the previous practice of placing the monies prior to distribution with a third-party private company.

"While it's a satisfactory resolution of the court action, it still doesn't solve the question of SARRAL being wholly owned and controlled by non-South African enti-

ties, such as British and European collecting societies," says NORM chairman Kevin O'Hara. "Hopefully, this problem will be solved during the interim period."

O'Hara adds that NORM will now conduct "strong negotiations" with the Mechanical Copyright Protection Society in the U.K., France's SACEM, and GEMA of West Germany to achieve a situation similar to the U.K. whereby the SARRAL board is opened up to accommodate at least 10 local directors. These will comprise three independent publishers, three associate publishers, three composers, and one foreign-society representative.

"Much progress toward reform must be achieved by SARRAL within the ensuing 12 months so as to ensure NORM's continued relationship," O'Hara says.

NORM's ultimate objective is foreign societies relinquishing their membership of SARRAL in favor of local South African control.

New Soviet Law Opens Door To Cable Television

MOSCOW—A new law passed here, affecting Soviet press and mass media, will enable the establishment of cable TV in the U.S.S.R.

Gosteleradio, the state broadcasting service, hosted a special congress on cable TV Aug. 1 at Ostankino to coincide with the new law taking effect.

Gosteleradio intends to participate in the development of national cable TV networks, but denies it will seek to command or control these networks or their output.

Rather, it says, it sees itself as a partner in a project that may result in an alternative service to the existing state TV network.



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Dance Music Is Putting W. Germany In Int'l Spotlight

BY WOLFGANG SPAHR

HAMBURG, West Germany—Dance music has asserted itself in popularity in West Germany, and West Germany is asserting itself in the genre on an international scale.

Leading the way is "The Power" by Snap. The single reached platinum status in Germany, made No. 1 in other major European territories, and hit No. 2 on Billboard's Hot 100 chart.

It is the first of Warner/Chappell Music's German copyrights to sell more than 1.2 million copies. Snap's follow-up, "Ooops Up," is also climbing charts.

BMG Ariola is prominent in dance-music terms with Snap and other acts, not least because of its first-class repertoire sources, such as Island and Jive. Close cooperation with Frankfurt's Logic label is also proving productive.

The CBS Dance Pool series has scored single hits with "Pump Up The Beer" by Werner Wichtig, "Black Betty" by Ram Jam, and "Atm-Oz-Fere" by Atmosphere.

"It's a new situation now," says artist marketing director Hubert Wandjo. "Because Germany has carved a considerable niche in this repertoire area, we're getting calls from the CBS dance people in the U.S. and U.K. asking our dance specialists for product."

EMI is releasing an average of three dance disks per month, and has made the chart with Sigmund & His Friend, Komtur, and Oh Well. Managing director Helmut Fest rates hip-hop and techno as the most successful dance music styles.

In the independent field, Global in Munich has been concentrating on dance music for some time. It licenses Skyywalker repertoire, including such acts as 2 Live Crew and Professor Griff. Among new bands out through Global are Punk Slip, National Bass, and UK1.

Metronome is also putting an emphasis on dance repertoire. Among its exponents are Beats International, Rebel M.C., Lonnie Gordon, Sybil, and D-Mob. Metronome's Klaus Ebert says the proliferation of dance product means that most dance acts are not establishing themselves and consolidating their initial impetus to the same degree as big pop acts.

Dance releases from the Hansa organization now account for 60% of the total and that number is rising, with such influential artist names as Milli Vanilli, Boney M, and Blue System.

The Siegel group in Munich has launched a specialist dance label called 69 Records, covering hip-hop, rap, soul, and techno and managed by American Martin A. Unger.

WEA Germany managing director Gerd Gebhardt sees the dance explosion as preserving the single configuration for several years—but in the CD rather than vinyl format. Stefan Trapp of CBS also predicts longevity for dance music.

"But there is no doubt that in coming years dance music will become completely different from today's productions," he adds. "Hip-hop is likely to prove one of the most important sectors of dance repertoire."

that Supraphon was not initially interested in licensing "Steel Wheels" and then became upset that the album went elsewhere—to the extent that a boycott of the Bonton release in the state firm's own retail outlets was considered. Supraphon officials could not be reached for comment at press time.

The album will not be released in Hungary, but Proton is licensed to handle several other CBS releases aside from George Michael's. One is expected to be a New Kids On The Block title.

In Poland, CBS has been licensing to independent label MCM Music since last October; it worked through another semi-indie before that. In Yugoslavia, it has leased product since last year to the record division of state broadcaster RTL.

In East Germany, the major's repertoire falls under the jurisdiction of CBS West Germany as the country becomes reunified. In the Soviet Union, the company is "watching and waiting," in Bond's words, having previously leased product through Melodia and various other third parties.

The U.S.S.R. arrangements are handled directly from CBS' headquarters in New York. London-based Bond's responsibilities cover Eastern Europe, Asia, and Africa.

EMERGING INDIE LABELS IN EASTERN EUROPE

(Continued from page 4)

notes no advances were involved. "We established these companies' credentials for paying in hard currency. We're 101% confident that we will receive the royalties."

Approximately 20,000 of the 30,000 "Steel Wheels" units sold so far in Czechoslovakia were on vinyl LP; the balance was on cassette. According to CBS' David Main, the vinyl retails for 120 crowns (nearly \$8), with the tape marginally less. In Hungary, the market mix favors cassette over LP in a 70:30 ratio, and licensed repertoire on tape would retail for about 400 forints (\$6). The LP would be 500 forints (roughly \$7).

The Bonton tie was initiated within the past two months by CBS' own representative in Czechoslovakia, Susanna Smetana. "She found them," says Bond. "That's possible when you've got someone on the ground."

Smetana moved quickly, even before confirmation of the Rolling Stones' Prague date. "At that stage, it was only rumored that they'd play: maybe one concert, maybe two, maybe none," says Bond. "Our contract with Supraphon had expired, and up to that point, we weren't finding anyone else."

Bond declines to discuss reports

Toronto Aboil Over Country FM License Groups Say Market Needs Dance Station

BY KIRK LaPOINTE

OTTAWA—The heat is on high now for the federal cabinet to rescind or refer back for reconsideration a decision by the federal broadcast regulator to award a Toronto FM license to a country station.

A total of five groups—two unsuccessful applicants and three interested parties—have appealed to the cabinet to strike down or send back the Canadian Radio-television and Telecommunications Commission (CRTC) decision to give Rawlco Communications of Calgary, Alberta, the Toronto license.

The fight is supposedly about music, but it is taking on racial undertones. The Urban Alliance on Race Relations has appealed the CRTC verdict and a coalition of community human rights activists and groups was recently preparing its appeal.

On the musical front, an ad-hoc Committee for Dance Music Radio has been formed. It will organize a letter-writing campaign in Toronto dance clubs and commission a video with Maestro Fresh-Wes and Lorraine Segato, to be called CRTC ("Can't Repress The Cause").

Two unsuccessful applicants for dance music stations, J. Robert Wood and Milestone Communications, are also asking the federal cabinet to act.

Meanwhile, in a move she says was unrelated to her dissenting opinion of the CRTC's majority decision, commissioner Rosalie Gower is stepping down in September, two years before her term expires. Gower, the CRTC's most experienced commissioner, with 11 years in the post, maintains that the Toronto ruling had no bearing on her decision.

Gower, fellow commissioner Bev Oda, and CRTC chairman Keith Spicer issued dissenting opinions as the six other commissioners opted for Rawlco over the other applicants. Gower and Oda were two of three commissioners who presided at hearings into the license applications, while Spicer's split is the first time the chairman has publicly disagreed with his commission over a license decision. All three say Toronto needs a dance station rather than a country station—the market is already served country music through nearby Hamilton, Ontario—and that such a station would

better reflect the multicultural mosaic of the area.

The cabinet has until early October to either uphold the decision, rescind it, or refer it back to the CRTC for reconsideration. It cannot go so far as to award the license to another applicant, however.

For its part, Rawlco is going ahead with a nearly \$3 million start-up of the station, which it hopes to operate by September 1991. Its nearly \$800,000 annual support and development of country music talent is arguably the largest commitment by any entity in Canada.

Court Upholds Sync-Fee Rule In B'cast Case

OTTAWA—The Supreme Court of Canada has paved the way for a new wave of copyright claims by music publishers by ruling that the right to publicly use pre-recorded music is separate from the performing right.

The country's highest court has upheld a Federal Court of Canada decision that required a Montreal TV station to pay a separate synchronization right to use music that had been pre-recorded. In so doing, the court has made it clear that broadcasters must obtain licenses to use music that is synchronized with pictures.

It could also have an impact on the rights broadcasters seek to use music several times over different time zones for a broadcast of a program.

The fight involves a \$150 fee that Tele-Metropole had refused to pay songwriter Maurice Bishop when one of his songs was pre-recorded by the station for use in a television show.

The station argued that no license was needed because a performing right fee had been paid, that it was industry practice that no sync license was necessary on the first use of the music, and that it was customary for TV shows to record music.

But the court ruled that television broadcasters have to obtain a license to play the music. It has, the Canadian Musical Reproduction Rights Agency says, confirmed the Copyright Act provisions that state there is a separate right of reproduction.

The CMRRA took the case to court with Bishop in a test of the copyright law, and now plans to pursue the enforcement of publishers' rights. It may even examine whether radio syndicators have new licensing obligations, new fees to pay for using music in different markets.

Ontario Record-Biz Fund Proposed By Trade Group

OTTAWA—The domestic recording industry's trade group, seizing the opportunity that a provincial election campaign presents, has called on the Ontario government to create a multimillion-dollar fund to help develop and market Canadian music.

The Canadian Independent Record Production Assn. has released a report by its former executive director, Earl Rosen, that portrays the recording industry's risks and contributions as high and financial expertise and maneuverability as low.

With an election campaign in full swing in the province, CIRPA has released the Rosen study, carried out on behalf of the Ontario government's Ministry of Culture and Communications. It hopes the government listens to the advice it commissioned when it calls for an Ontario Sound Recording Industry Development Program.

So far, there has been no response. The \$5 million program CIRPA proposes would be administered either by the government, in conjunction with a government agency, or through a new independent organization—the latter being an option CIRPA favors.

Mindful of the criticism CIRPA has with the existing Foundation to Assist Canadian Talent on Record (FACTOR), which administers a federal Sound Recording Development Program, CIRPA would want the new organization to listen to its views on policy but not on funding decisions.

Even so, it is clear that CIRPA members would benefit most from those funding decisions. CIRPA membership would be required before companies could qualify.

Essentially, it would expand on the

federal program for Ontario-based firms; because the vast majority of the English-language industry is based in Ontario, any move by the provincial government could have an enormous reach.

Among the proposals from CIRPA:

- \$2.5 million a year for marketing support of Canadian acts or artists with a gold record in Canada, with support of up to \$500,000 per artist and staged disbursements based on performance against benchmarks defined by a business plan.

- Up to \$1 million in loan guarantees to allow conventional lenders to establish a revolving line of credit for Ontario CIRPA member firms in business for two years.

- Up to \$500,000 annually for market research, industry promotion, and association support.

- An internship program at companies to subsidize entry-level employees' wages, and funds for promotional compact disks and to help develop planning documents.

The Liberal Ontario government has been increasingly supportive of the cultural industries in recent years, offering businesses some assistance through cultural programs. But CIRPA wants its industry singled out for special help.

"While a neophyte or small-scale operator can enter the industry cheaply and easily, the ability to grow, develop artists' careers, and establish viable Canadian labels is difficult, expensive, and time-consuming," the report says. "In fact, it requires 'deep pockets' and managerial expertise in addition to the ability to identify and promote artistic talent."

KIRK LaPOINTE

HITS of the WORLD

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BRITAIN (Courtesy Music Week/Gallup) As of 9/1/90

| This Week | Last Week | SINGLES |
|-----------|-----------|--|
| 1 | 1 | ITSY BITSY TEENY WEENY YELLOW POLKA... BOMBALURINA CARPET/POLYDOR |
| 2 | 11 | FOUR BACHARACH & DAVID SONGS (EP) DEACON BLUE CBS |
| 3 | 4 | TONIGHT NEW KIDS ON THE BLOCK CBS |
| 4 | 9 | WHERE ARE YOU BABY? BETTY BOO RHYTHM KING |
| 5 | 2 | TOM'S DINER DNA FEATURING SUZANNE VEGA A&M |
| 6 | 8 | PRAYING FOR TIME GEORGE MICHAEL EPIC |
| 7 | 6 | LISTEN TO YOUR HEART/DANGEROUS ROXETTE EMI |
| 8 | 14 | CAN CAN YOU PARTY JIVE BUNNY & THE MASTERMIXERS MUSIC FACT/MASTERMIX |
| 9 | 5 | NAKED IN THE RAIN BLUE PEARL BIG LIFE |
| 10 | 17 | SILHOUETTES CLIFF RICHARD EMI |
| 11 | 16 | WHAT TIME IS LOVE? THE KLF/THE CHILDREN OF THE REVOLUTION KLF COMM |
| 12 | 3 | TURTLE POWER PARTNERS IN KRYME SBK |
| 13 | 32 | GROOVE IS IN THE HEART DEE-LITE ELEKTRA |
| 14 | 34 | THE JOKER STEVE MILLER BAND CAPITOL |
| 15 | 7 | U CAN'T TOUCH THIS M.C. HAMMER CAPITOL |
| 16 | 22 | VISION OF LOVE MARIAH CAREY CBS |
| 17 | 10 | I'M FREE THE SOUP DRAGONS/JUNIOR REID RAW TV/BIG LIFE |
| 18 | 13 | BLAZE OF GLORY JON BON JOVI VERTIGO/PHONOGRAM |
| 19 | 12 | HARDCORE UPROAR TOGETHER HFR/LONDON |
| 20 | 18 | THE KING OF WISFUL THINKING GO WEST CHRYSALIS |
| 21 | 15 | ENGLISHMAN IN NEW YORK (REMIX) STING A&M |
| 22 | 23 | SILLY GAMES LINDY LAYTON FEATURING JANET KAY ARISTA |
| 23 | NEW | RHYTHM OF THE RAIN JASON DONOVAN PWL |
| 24 | 37 | END OF THE WORLD SONIA CHRYSALIS/PWL |
| 25 | 38 | NEXT TO YOU ASWAD MANGO/ISLAND |
| 26 | 19 | HANKY PANKY MADONNA SIRE |
| 27 | 28 | COME TOGETHER PRIMAL SCREAM CREATION |
| 28 | 20 | TRICKY DISCO TRICKY DISCO WARP/OUTER RHYTHM |
| 29 | NEW | IN MY WORLD ANTHRAX ISLAND |
| 30 | 29 | HEART LIKE A WHEEL HUMAN LEAGUE VIRGIN |
| 31 | 39 | NOW YOU'RE GONE (REMIX) WHITESNAKE EMI |
| 32 | 21 | AMANDA CRAIG MCLACHLAN & CHECK 1-2 EPIC |
| 33 | 31 | LOOK ME IN THE HEART TINA TURNER CAPITOL |
| 34 | NEW | DON'T BE A FOOL LOOSE ENDS 10/VIRGIN |
| 35 | 26 | LFO WARP/OUTER RHYTHM |
| 36 | 25 | ROCKIN' OVER THE BEAT TECHNOTRONIC FEATURING YA KID K SWANWARD |
| 37 | 36 | RELEASE ME WILSON PHILLIPS SBK |
| 38 | 24 | SACRIFICE/HEALING HANDS ELTON JOHN ROCKET/PHONOGRAM |
| 39 | NEW | LIFE'S WHAT YOU MAKE IT TALK TALK PARLOPHONE |
| 40 | NEW | GROOVY TRAIN THE FARM PRODUCE |
| 1 | NEW | ALBUMS |
| 2 | NEW | PRINCE GRAFFITI BRIDGE PAISLEY PARK/WARNER BROS. |
| 3 | 1 | LUCIANO PAVAROTTI/PLACIDO DOMINGO/JOSE CARRERAS IN CONCERT DECCA |
| 4 | 2 | ELTON JOHN SLEEPING WITH THE PAST ROCKET/PHONOGRAM |
| 5 | 10 | JON BON JOVI BLAZE OF GLORY/YOUNG GUNS II VERTIGO |
| 6 | 5 | MICHAEL BOLTON SOUL PROVIDER CBS |
| 7 | 4 | PHIL COLLINS ... BUT SERIOUSLY VIRGIN |
| 8 | NEW | NEW KIDS ON THE BLOCK STEP BY STEP CBS |
| 9 | 21 | DURAN DURAN LIBERTY PARLOPHONE |
| 10 | 3 | ROXETTE LOOK SHARP EMI |
| 11 | 6 | PIXIES BOSSANOVA 4AD CAD |
| 12 | 12 | LUCIANO PAVAROTTI THE ESSENTIAL PAVAROTTI DECCA |
| 13 | 7 | TINA TURNER FOREIGN AFFAIR CAPITOL |
| 14 | 9 | MADONNA I'M BREATHELESS SIRE |
| 15 | 13 | BEACH BOYS SUMMER DREAMS CAPITOL |
| 16 | 8 | WILSON PHILLIPS WILSON PHILLIPS SBK |
| 17 | 11 | SOUP DRAGONS LOVEGOD RAW TV/BIG LIFE |
| 18 | 14 | M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL |
| 19 | 11 | BANGLES GREATEST HITS CBS |
| 20 | 20 | POISON FLESH AND BLOOD ENIGMA/CAPITOL |
| 21 | 15 | UB40 LABOUR OF LOVE II DEP INT/VIRGIN |
| 22 | 19 | TECHNOTRONIC PUMP UP THE JAM SWANWARD |
| 23 | 18 | HOTHOUSE FLOWERS HOME LONDON |
| 24 | 17 | THE ROLLING STONES HOT ROCKS 1964-1971 LONDON |
| 25 | NEW | BLACK SABBATH T.Y.R. I.R.S. |
| 26 | 26 | TALK TALK NATURAL HISTORY—THE VERY BEST OF... PARLOPHONE |
| 27 | 16 | CRAIG MCLACHLAN & CHECK 1-2 CRAIG MCLACHLAN & CHECK 1-2 EPIC |
| 28 | 27 | CANDY OULFER SEXUALITY RCA |
| 29 | 22 | THE CARPENTERS ONLY YESTERDAY A&M |
| 30 | 28 | NIGEL KENNEDY VIVALDI FOUR SEASONS EMI |
| 31 | 23 | RIVER CITY PEOPLE SAY SOMETHING GOOD EMI |
| 32 | 31 | CHER HEART OF STONE GEFFEN |
| 33 | 24 | SOUL II SOUL VOL. II (1990—A NEW DECADE) 10/VIRGIN |
| 34 | 25 | SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT ENSIGN/CHRYSALIS |
| 35 | 31 | JASON DONOVAN BETWEEN THE LINES PWL |
| 36 | NEW | BELL BIV DEVOE POISON MCA |
| 37 | 30 | THE STONE ROSES THE STONE ROSES SILVERTONE |
| 38 | 36 | MAXI PRIEST BONAFIDE 10/VIRGIN |
| 39 | 32 | GARY MOORE STILL GOT THE BLUES VIRGIN |
| 40 | 37 | SNAP WORLD POWER ARISTA |
| 40 | NEW | GLORIA ESTEFAN CUTS BOTH WAYS EPIC |

CANADA (Courtesy The Record) As of 8/27/90

| SINGLES | |
|---------|---|
| 1 | 8 VISION OF LOVE MARIAH CAREY COLUMBIA/CBS |
| 2 | 4 BIRD ON A WIRE THE NEVILLE BROTHERS A&M/A&M |
| 3 | 1 UNSKINNY BOP POISON CAPITOL/CAPITOL |
| 4 | 3 KING OF WISFUL THINKING GO WEST EMI/EMI |
| 5 | 12 RELEASE ME WILSON PHILLIPS CAPITOL/CAPITOL |
| 6 | 2 HANKY PANKY MADONNA SIRE/WEA |
| 7 | 11 HAVE YOU SEEN HER M.C. HAMMER CAPITOL/CAPITOL |
| 8 | 17 THIEVES IN THE TEMPLE PRINCE PAISLEY PARK/WEA |
| 9 | 9 I DIDN'T WANT TO NEED YOU HEART CAPITOL/CAPITOL |
| 10 | 5 THE RIGHT COMBINATION SEIKO & DONNIE WAHLBERG COLUMBIA/CBS |
| 11 | 14 TONIGHT NEW KIDS ON THE BLOCK COLUMBIA/CBS |
| 12 | 7 SHE AIN'T PRETTY NORTHERN PIKES VIRGIN/A&M |
| 13 | 10 RUB YOU THE RIGHT WAY JOHNNY GILL MOTOWN/MCA |
| 14 | 15 JUST CAME BACK COLIN JAMES VIRGIN/WEA |
| 15 | 6 STEP BY STEP NEW KIDS ON THE BLOCK COLUMBIA/CBS |
| 16 | 20 ALL THE LOVERS IN THE WORLD GOWAN COLUMBIA/CBS |
| 17 | 18 7 O'CLOCK LONDON QUIREBOYS CAPITOL/CAPITOL |
| 18 | 19 HOLD ON EN VOUE ATLANTIC/WEA |
| 19 | 13 BLAZE OF GLORY JON BON JOVI MERCURY/POLYGRAM |
| 20 | NEW JERK OUT THE TIME PAISLEY PARK/WEA |
| ALBUMS | |
| 1 | 1 M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL/CAPITOL |
| 2 | 3 SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT CHRYSALIS/CEMA |
| 3 | 5 POISON FLESH AND BLOOD CAPITOL/CAPITOL |
| 4 | 7 JON BON JOVI BLAZE OF GLORY MERCURY/POLYGRAM |
| 5 | 2 WILSON PHILLIPS WILSON PHILLIPS SBK/EMI |
| 6 | 4 VARIOUS ARTISTS PRETTY WOMAN EMI/EMI |
| 7 | 6 NEW KIDS ON THE BLOCK STEP BY STEP COLUMBIA/CBS |
| 8 | 9 HEART BRIGADE CAPITOL/CAPITOL |
| 9 | 8 CONCRETE BLONDE BLOODLETTING I.R.S./MCA |
| 10 | 14 MARIAH CAREY VISION OF LOVE COLUMBIA/CBS |
| 11 | 15 MICHAEL BOLTON SOUL PROVIDER COLUMBIA/CBS |
| 12 | 10 VARIOUS ARTISTS DAYS OF THUNDER GEFEN/WEA |
| 13 | 11 JEFF HEALEY BAND HELL TO PAY ARISTA/ARISTA |
| 14 | 12 ALANNAH MYLES ALANNAH MYLES ATLANTIC/WEA |
| 15 | 17 DEPECHE MODE VIOLATOR SIRE/WEA |
| 16 | 16 COLIN JAMES SUDDEN STOP VIRGIN/A&M |
| 17 | 18 PHIL COLLINS ... BUT SERIOUSLY ATLANTIC/WEA |
| 18 | 19 SNAP WORLD POWER ARISTA/ARISTA |
| 19 | 13 MADONNA I'M BREATHELESS WARNER BROS./WEA |
| 20 | NEW THE NORTHERN PIKES SNOW IN JUNE VIRGIN/WEA |

WEST GERMANY (Courtesy Der Musikmarkt) As of 8/21/90

| SINGLES | |
|---------|---|
| 1 | 1 VERDAMMT ICH LIEB DICH MATTHIAS REIM POLYGRAM |
| 2 | 2 OOPS UP SNAP ARISTA |
| 3 | 3 U CAN'T TOUCH THIS M.C. HAMMER CAPITOL |
| 4 | 4 IT MUST HAVE BEEN LOVE ROXETTE EMI |
| 5 | 5 KINGSTON TOWN UB40 VIRGIN |
| 6 | 7 WE LOVE TO LOVE P.M. SAMPSON CBS |
| 7 | 8 CLOSE TO YOU MAXI PRIEST 10 RECORDS |
| 8 | 11 MANTA NORBERT & FEIGLINGE GLAMOUR |
| 9 | 6 UN' ESTATE ITALIANA E BENNATO & G NANNINI SUGAR/VIRGIN |
| 10 | 9 I CAN'T STAND IT TWENTY 4 SEVEN BMG/ARIOLA |
| 11 | 10 KILLER ADAMSKI MCA |
| 12 | 13 STEP BY STEP NEW KIDS ON THE BLOCK CBS |
| 13 | 12 IT'S ON YOU M.C. SAR & THE REAL MCCOY MEKULSKI |
| 14 | 16 MEGAMIX TECHNOTRONIC BMC |
| 15 | 20 SAMURAI ERSTE ALLEGEMEINE VERUNS ELECTROLA |
| 16 | 14 PAPA WAS A ROLLING STONE WAS (NOT WAS) FONTANA |
| 17 | 19 WHAT'S A WOMAN VAYA CON DIOS BMG ARIOLA |
| 18 | 15 SHE AIN'T WORTH IT GLENN MEDEIROS LONDON |
| 19 | 17 WHOSE LAW (IS IT ANYWAY?) GURU JOSH BMG ARIOLA |
| 20 | 18 I PROMISE MYSELF NICK KAMEN WEA |
| ALBUMS | |
| 1 | 2 SOUNDTRACK PRETTY WOMAN EMI |
| 2 | 1 MATTHIAS REIM MATTHIAS REIM POLYGRAM |
| 3 | 5 PHIL COLLINS ... BUT SERIOUSLY WEA |
| 4 | 3 STEP BY STEP NEW KIDS ON THE BLOCK CBS |
| 5 | 4 EROS RAMAZZOTTI IN OGNI SENSO DDD |
| 6 | 7 ERSTE ALLEGEMEINE VERUNSIC NEPPOMUKS RACHE EMI ELECTROLA |
| 7 | 12 VAYA CON DIOS NIGHT OWLS ARIOLA |
| 8 | 8 TOTEN HOSEN AUF DEM KREUZZUG INS GLUCK VIRGIN |
| 9 | 6 JOE COCKER LIVE! EMI |
| 10 | 9 SNAP WORLD POWER BMG ARIOLA |
| 11 | 10 UB40 LABOUR OF LOVE 2 DEP INT/VIRGIN |
| 12 | 11 SOUNDTRACK BEST OF EIS AM STIEL EGEL COMPANY |
| 13 | 13 GARY MOORE STILL GOT THE BLUES VIRGIN |
| 14 | NEW PINK FLOYD THE WALL HARVEST |
| 15 | 15 BOB GELDOLF THE VEGETARIANS OF LOVE MERCURY/PHONOGRAM |
| 16 | 16 TALK TALK NATURAL HISTORY—THE VERY BEST OF... PARLOPHONE |
| 17 | NEW WILDECKER HERZBUBEN HERZILEIN HANSA/BMG ARIOLA |
| 18 | 14 TOTO PAST TO THE PRESENT 1977-1990 CBS |
| 19 | 17 ALANNAH MYLES ALANNAH MYLES ATLANTIC/EAST WEST |
| 20 | 18 SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT CHRYSALIS |

JAPAN (Courtesy Music Labo) As of 9/3/90

| SINGLES | |
|---------|---|
| 1 | NEW OMATSURI NINJA/SEE YOU AGAIN... NINJA COLUMBIA |
| 2 | 2 OORUPONPOKORIN B.B. QUEENS BMG/VICTOR |
| 3 | NEW OMATSURI NINJA/BURAI NINJA COLUMBIA |
| 4 | 3 DEAR FRIEND AKINA NAKAMORI WARNER/PIONEER |
| 5 | 5 MANATSU NO KAJITSU SOUTHERN ALL STARS VICTOR |
| 6 | NEW HOME PLANET MOTOHARU SANO MISATO WATANABE |
| 7 | 1 CO CO RO HIKARU GENJI PONY CANYON |
| 8 | 4 JYONETSU NO BARA THE BLUE HEARTS MMG |
| 9 | 7 JEEP TSUYOSHI NAGABUCHI TOSHIBA/EMI |
| 10 | NEW HOHOEMI WO MITSUKETA NORIKO SAKAI VICTOR |
| ALBUMS | |
| 1 | NEW TSUYOSHI NAGABUCHI JEEP TOSHIBA/EMI |
| 2 | 1 REBECCA THE BEST OF DREAMS CBS/SONY |
| 3 | 3 TOSHINOBU KUBOTA BONGA WANGA CBS/SONY |
| 4 | 2 NEW CHECKERS OOPS PONY CANYON |
| 5 | NEW MARIAH CAREY MARIAH CAREY CBS/SONY |
| 6 | 4 EIKICHI YAZAWA EIKICHI TOSHIBA/EMI |
| 7 | 5 JON BON JOVI BLAZE OF GLORY PHONOGRAM |
| 8 | 7 ANZEN CHITAI ANZEN CHITAI 7-YUME NO MIYAKO- KITTY |
| 9 | 6 MISATO WATANABE TOKYO EPIC/SONY |
| 10 | NEW MASASHI SADA YUMEKAIKISEN 2 WARNER/PIONEER |

MUSIC & MEDIA

PAN-EUROPEAN CHARTS 9/1/90

| HOT 100 SINGLES | |
|-----------------|--|
| 1 | 1 U CAN'T TOUCH THIS M.C. HAMMER CAPITOL |
| 2 | 4 TOM'S DINER DNA FEATURING SUZANNE VEGA A&M |
| 3 | 7 ITSY BITSY TEENY WEENY... BOMBALURINA CARPET |
| 4 | 3 OOPS UP SNAP LOGIC/BMG ARIOLA |
| 5 | 6 IT MUST HAVE BEEN LOVE ROXETTE EMI |
| 6 | 5 SOCA DANCE CHARLES D. LEWIS BAXTER/POLYDOR |
| 7 | 2 TURTLE POWER PARTNERS IN KRYME SBK |
| 8 | 9 MALDON ZOUK MACHINE BMG/ARIOLA |
| 9 | 8 VERDAMMT ICH LIEB DICH MATTHIAS REIM POLYDOR |
| 10 | 10 A TOUTES LES FILLES FELIX GRAY & DIDIER BARBEVILLEN TALAR |
| 11 | 18 TONIGHT NEW KIDS ON THE BLOCK CBS |
| 12 | 11 NAKED IN THE RAIN BLUE PEARL W.A.U./MR MODO/BIG LIFE |
| 13 | 13 WHITE AND BLACK BLUES JOELLE URSULL CBS |
| 14 | 15 KINGSTON TOWN UB40 VIRGIN |
| 15 | NEW BLAZE OF GLORY JON BON JOVI VERTIGO |
| 16 | 20 I CAN'T STAND IT TWENTY 4 SEVEN FREAKY RECORDS/BCM |
| 17 | NEW LISTEN TO YOUR HEART ROXETTE PARLOPHONE |
| 18 | 19 STEP BY STEP NEW KIDS ON THE BLOCK CBS |
| 19 | 16 THIEVES IN THE TEMPLE PRINCE WARNER BROS. |
| 20 | 14 KILLER ADAMSKI MCA |
| HOT 100 ALBUMS | |
| 1 | 2 PRETTY WOMAN SOUNDTRACK PRETTY WOMAN EMI |
| 2 | 1 NEW KIDS ON THE BLOCK STEP BY STEP CBS |
| 3 | 3 PHIL COLLINS ... BUT SERIOUSLY VIRGIN/WEA |
| 4 | 6 ELTON JOHN SLEEPING WITH THE PAST ROCKET |
| 5 | 5 EROS RAMAZZOTTI IN OGNI SENSO DDD |
| 6 | 4 MADONNA I'M BREATHELESS SIRE |
| 7 | 7 MATTHIAS REIM MATTHIAS REIM POLYDOR |
| 8 | NEW JON BON JOVI BLAZE OF GLORY VERTIGO |
| 9 | 9 GARY MOORE STILL GOT THE BLUES VIRGIN |
| 10 | 11 NIGHT OWLS VAYA CON DIOS BMG ARIOLA |
| 11 | 8 JOE COCKER LIVE CAPITOL |
| 12 | 14 SNAP WORLD POWER LOGIC/BMG ARIOLA |
| 13 | 10 UB40 LABOUR OF LOVE II VIRGIN |
| 14 | 13 SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT ENSIGN/CHRYSALIS |
| 15 | 12 TOTO PAST TO PRESENT 1977-1990 CBS |
| 16 | 15 ALANNAH MYLES ALANNAH MYLES ATLANTIC |
| 17 | 17 ERSTE ALLEGEMEINE VERUNSICHERUNG NEPPOMUKS RACHE EMI |
| 18 | 16 JEAN MICHEL JARRE WAITING FOR COUSTEAU POLYDOR |
| 19 | NEW PIXIES BOSSANOVA 4AD |
| 20 | 19 ZOUK MACHINE MALDON BMG ARIOLA |

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 9/2/90

| SINGLES | |
|---------|---|
| 1 | 1 EPIC FAITH NO MORE LIBERATION/FESTIVAL |
| 2 | 3 JOEY CONCRETE BLONDE LIBERATION/FESTIVAL |
| 3 | 5 BLAZE OF GLORY JON BON JOVI POLYGRAM |
| 4 | 4 LAY DOWN YOUR GUNS JIMMY BARNES MUSHROOM/FESTIVAL |
| 5 | 2 U CAN'T TOUCH THIS M.C. HAMMER EMI |
| 6 | 7 CHAIN REACTION JOHN FARNHAM BMG |
| 7 | 13 CLOSE TO YOU MAXI PRIEST VIRGIN/EMI |
| 8 | 9 SHE AIN'T WORTH IT GLENN MEDEIROS POLYGRAM |
| 9 | 6 HANKY PANKY MADONNA WEA |
| 10 | 8 SHOW NO MERCY MARK WILLIAMS CBS |
| 11 | 16 THE RIGHT COMBINATION SEIKO CBS |
| 12 | 12 LOVE WILL LEAD YOU BACK TAYLOR DAYNE BMG |
| 13 | 11 IT MUST HAVE BEEN LOVE ROXETTE EMI |
| 14 | 10 UNSKINNY BOP POISON EMI |
| 15 | 18 TURTLE POWER PARTNERS IN KRYME EMI |
| 16 | 17 HOLD ON WILSON PHILLIPS EMI |
| 17 | 20 VISION OF LOVE MARIAH CAREY CBS |
| 18 | 15 SPIN THAT WHEEL HI-TEK 3 EMI |
| 19 | 14 I DON'T WANT TO BE WITH NOBODY BUT YOU ABSENT FRIENDS ROO/POLYGRAM |
| 20 | 19 THE POWER SNAP BMG |
| ALBUMS | |
| 1 | 1 VAN MORRISON THE BEST OF VAN MORRISON POLYGRAM |
| 2 | 2 GLORIA ESTEFAN CUTS BOTH WAYS CBS |
| 3 | 4 SOUNDTRACK PRETTY WOMAN EMI |
| 4 | 3 FAITH NO MORE THE REAL THING LIBERATION/FESTIVAL |
| 5 | 5 THE BLACK SORROWS HARLEY & ROSE CBS |
| 6 | 6 THE ANGELS BEYOND SALVATION MUSHROOM/FESTIVAL |
| 7 | 11 GARY MOORE STILL GOT THE BLUES VIRGIN/EMI |
| 8 | 14 CONCRETE BLONDE BLOODLETTING LIBERATION/FESTIVAL |
| 9 | 10 PETER BLAKELEY HARRY'S CAFE DE WHEELS EMI |
| 10 | 7 M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM EMI |
| 11 | 13 MAONNA I'M BREATHELESS WEA |
| 12 | 17 SOUNDTRACK TEENAGE MUTANT NINJA TURTLES EMI |
| 13 | 15 ELTON JOHN SLEEPING WITH THE PAST POLYGRAM |
| 14 | 8 BANGLES GREATEST HITS CBS |
| 15 | 19 MARIAH CAREY MARIAH CAREY CBS |
| 16 | 9 POISON FLESH AND BLOOD EMI |
| 17 | 20 JOHN LEE HOOKER THE HEALER FESTIVAL |
| 18 | NEW KATE CEBERANO & HER SEXTET LIKE NOW REGULAR/FESTIVAL |
| 19 | 12 1927 THE OTHER SIDE WEA |
| 20 | 16 THE CHIMES THE CHIMES CBS |

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 8/24/90

| SINGLES | |
|---------|---|
| 1 | 1 U CAN'T TOUCH THIS M.C. HAMMER CAPITOL |
| 2 | 9 I'VE BEEN THINKING ABOUT YOU LONDON BEAT ANXIOUS |
| 3 | 3 IT MUST HAVE BEEN LOVE ROXETTE PARLOPHONE |
| 4 | 10 TOM'S DINER DNA FEATURING SUZANNE VEGA A&M |
| 5 | 4 CLOSE TO YOU MAXI PRIEST 10 RECORDS |
| 6 | 2 KILLER ADAMSKI MCA |
| 7 | 7 MOOI WAS DIE TIJD CORRY KONINGS CNR |
| 8 | 5 THIEVES IN THE TEMPLE PRINCE PAISLEY PARK RECORDS |
| 9 | NEW SUMMER OF '69 BRYAN ADAMS A&M |
| 10 | 8 VISION OF LOVE MARIAH CAREY CBS |
| ALBUMS | |
| 1 | 2 VARIOUS ARTISTS THE GREATEST HITS II EVA |
| 2 | 1 TOTO PAST TO PRESENT CBS |
| 3 | NEW PAVAROTTI/DOMINGO/CARRERAS IN CONCERT DECCA |
| 4 | 4 THE CARPENTERS THEIR GREATEST HITS A&M |
| 5 | 5 LUCIANO PAVAROTTI CARUSO DECCA |
| 6 | 3 GARY MOORE STILL GOT THE BLUES VIRGIN |
| 7 | 8 MARIAH CAREY MARIAH CAREY CBS |
| 8 | 7 CLOUSEAU HOEZO? HKM |
| 9 | 9 VARIOUS ARTISTS THE BEST IN BLUES EVA |
| 10 | NEW CORRY KONINGS LEVEN EN LATEN LEVEN CNR |

THE NEWEST TWIST IN RAP MUSIC IS A BILINGUAL APPROACH

(Continued from page 1)

also charted on the Hot Black and Hot Rap Singles charts. Kid Frost's "La Raza" has also charted on the Hot Rap Singles chart, with the album "Hispanic Causing Panic" charting on the Top Pop Albums and Top Black Albums charts.

Luke Featuring the 2 Live Crew is also getting in on the action. According to Luke Records director of publicity Debbie Bennett, the next single to be culled from Luke's strong-selling "Banned In The U.S.A." album will be a "clean" version of the bilingual "Mamolapenga"—a request for fellatio in Spanish slang—called "Mamolajuanita." The clean version, which has no release date at this time, is named for the female character featured on the record.

"I always believed that the next major step in rap was the bilingual thing," says Artists/Alexander head Morey Alexander, who manages Mellow Man Ace and Kid Frost. "Particularly in [Los Angeles], you have a lot of potential customers. You don't have to be a genius to figure out that those people needed their own rap product."

Alexander, whose partner, Jerry Heller, manages N.W.A, Eazy-E, and J.J. Fad, says he noticed the rap titles were selling strongly in stores where Spanish-language recordings comprise 50%-70% of sales.

"I'm surprised that more artists haven't come to the forefront, because Latins are big supporters of rap music in general," concurs Virgin's director of A&R, Mark Williams, who signed Kid Frost to the label.

Capitol senior VP of A&R Jean Riggins, who has worked on the Mellow Man Ace project, also says the subgenre of bilingual rap has tremendous potential. Bilingual rap "is viable when you look at the number of people in the U.S. with [Latin] surnames," she says. "And it not only appeals to Spanish-speaking people. If it has the right groove, it will go

across the board."

Crossover KPWR (Power 106) Los Angeles is one of several influential stations in California, Texas, Florida, and New York that have played both "Mentiroso" and "La Raza." PD Jeff Wyatt reports that the records prompted "huge phones. They are big with both Hispanics and Anglos, young and old."

COMPILATION ALBUM

According to Alexander, Frost is working on assembling a compilation album called "The Latin Alliance" for Virgin. The album will feature rappers from several Latin American countries. "The idea is to show unity among the Hispanic community," Williams says.

Alexander is also grooming another bilingual rapper, Francisco Soto from San Jose, Calif., who is known as the Ace Of Taste.

Despite the fact that Mellow Man Ace and Kid Frost have both hit with bilingual records, the two rappers are different in both descent and approach. Mellow Man Ace is a Cuban-born black man who has a suave style similar to that of Big Daddy Kane, while Kid Frost, a Chicano born in East Los Angeles, raps in more of a street style.

"Escape From Havana" was released in August 1989, but the album did not start breaking until nearly a year later. The first single, the all-English "Rhyme Fighter," stiffed. "We had the first bilingual rapper and we came out with an English single, thinking that we would establish him as a rapper first," says Riggins.

According to Riggins, when "Mentiroso" was issued as a 12-inch, it began to create a buzz in the clubs, but at least part of the excitement was caused by the nonalbum B side, "Welcome To My Groove."

Some Capitol executives argued that the B side should be worked to radio, but Riggins and others stuck by "Mentiroso." After the record

went top 10 in dance clubs, Capitol VP John Fagot took it to top 40 radio.

"Initially, we picked up adds in a 'U' around the United States," says Riggins. "We didn't get any Detroit stations or anything like that."

Capitol also worked on breaking

'Latins are big supporters of rap music in general'

Ace with a video featuring Spanish and English subtitles that received play on MTV and other outlets, and an aggressive street advertising campaign, as well as such unconventional means as having the rapper make appearances at low-rider conventions.

LATIN MARKET WAS LAST

Oddly enough, the final market that Mellow Man Ace broke into was Latin, which in the past has been geared more toward traditional Latin

music. With the newly formed Capitol Latin division supporting him, Mellow Man Ace embarked on a Latin radio promotional tour. In early August, "Escape From Havana" entered the Top Pop Latin Albums chart.

According to Riggins, Capitol's success with Ace paved the way for Virgin and Frost. "Once Mellow Man started to go, it was very easy to come behind it. They knew what to do. They didn't have to fight to get it played."

Virgin's Williams, however, says that was not necessarily the case. "In some ways it hurt us," he says. "The majority of the stations in the country aren't ready to handle two songs by bilingual performers. Places like Texas and California have been OK. The fact that it's half-English, half-Spanish hasn't been a factor, but other places have held us back."

Virgin provided radio with an alternate version, known as the "Gringo Mix," after controversy erupted because the original contained Spanish

phrasing that can be interpreted in an offensive manner. The label also provided a translated lyrics sheet for radio so that programmers could make sure no offensive language went over the air.

TOUR IN WORKS

Mellow Man Ace and Kid Frost have appeared together on a few concert dates, and there are tentative plans for both rappers to be included on a Spanish-language package tour that is penciled in for October.

The next Mellow Man Ace single, a nonalbum bilingual version of "If You Were Mine," will be serviced simultaneously to top 40, urban, rap, and Latin stations. On the album, the song is featured in an all-English version and in the Spanish "Enquentren Amor."

Virgin plans to release "Ya Estuvo (That's It)" as the next Kid Frost single. "We're going with it not because it is half-Spanish and half-English, but because it's a strong song," says Williams.

HAMMER SPORTS PROMO TO BENEFIT BUST-IT ACTS

(Continued from page 6)

gust, will run approximately one month or until supplies are exhausted.

The cover art of the promotional cassette features a photo of M.C. Hammer taken from the British Knights television spots and the words, "British Knights presents M.C. Hammer—U Can't Touch This!"

According to Capitol sales VP Lou Mann, Hammer "wanted to use this as a vehicle to expose two of his priority acts that are coming out on the Bust It/Capitol label."

Ironically, the special British Knights cassette marks the first time that Hammer's "U Can't Touch This" has been available on a nonalbum cassette. Hoping to pick up extra album sales, Capitol decided not to re-

lease "U Can't Touch This" as a cassette single (Billboard, July 7).

Capitol "didn't find out anything conclusive" from the experiment, Mann says, except that it is not possible to top the Hot 100 without having a cassette single available.

Although Mann says the deal was handled by the special markets division, he notes that he requested the promotion be delayed until another single had been culled from "Please Hammer Don't Hurt 'Em." Mann also said that it was decided to go with a cut from Hammer's first album as a second track on the promotional cassette to preserve future singles from the current album.

One Cause One Effect's "Up With Hope, Down With Dope" is currently being worked at urban radio and the single is available commercially. The act's debut album, "Drop The Axse," is scheduled for an Oct. 2 release. The Ho Frat Hoo! cut on the special cas-

sette is not available commercially, and that act's Bust It/Capitol album has yet to be scheduled for release.

The promotion is being advertised on radio and with posters in front of and inside Foot Locker locations. In television and radio commercials for the shoes, M.C. Hammer performs a revised version of "U Can't Touch This." Instead of the words "Hammer time," the rapper says, "British Knights time."

"So far, the response has been excellent," says Chalk. "The push seems to be very, very strong."

In June, Capitol promoted Hammer through direct mail, sending out a special cassette single to youths in inner-city areas (Billboard, June 9). Mann says he's "sensitive" to possible overexposure, but "at this particular point in time a major segment of the country is just getting introduced to M.C. Hammer."

NETWORKS AND SYNDICATION

(Continued from page 16)

Westin Copley Place from 9 p.m.-midnight on Sept. 12 and 14. Recently named ABC Radio Networks president Bob Callahan will be on hand both evenings. On Sept. 14, the ABC suite will be transformed into a "Twin Peaks" party.

MJI Broadcasting will also host a Bruce Hornsby concert, but it will be in a much more intimate setting, as the "MJI Roadhouse" hits Boston. Hornsby will perform solo Thursday at MJI's suite at the Marriott. On Sept. 12, the featured act will be reunited Epic recording group Hot Tuna. As usual, the "Roadhouse" will be stocked with longneck beers and White Castle hamburgers.

Associated Press Broadcast Services occupies the Governor's Suite on the 31st floor of the Westin from 8 p.m.-midnight on Sept. 12 and 6 p.m.-midnight on Sept. 13 and 14. It will also host the Crystal Awards Luncheon on Sept. 13 in the ballroom of the Hynes Convention Center. On the convention floor, at booth No. 801,

AP will display its multiple-terminal version of its news software management program, AP NewsDesk.

Premiere Radio Networks' hospitality suite will feature its customary spinning barbershop chair, upside-down kamikazes, and video games.

Sheridan Broadcast Networks will use the NAB to unveil its new SBN Sports Network and to announce that "Top 30 USA With Donnie Simpson" is now licensing Billboard's Hot Black Singles chart.

On the evening of Sept. 12 in its hospitality suite, Sheridan will focus on its news division and celebrate its association with the United Negro College Fund and Lou Rawls' Parade Of Stars with a scheduled appearance by Marilyn McCoo. On Sept. 13, the festivities will move to Sheridan's booth on the convention floor.

Also on the evening of Sept. 13, Sheridan will hold its sports night in its suite, which will feature appearances by Franco Harris and Sheridan celebrity hosts. The following day it will move its sports theme to the convention floor. Sheridan and Billboard will team up Sept. 14 to honor "Top 30 USA" and host Simpson. Celebrities as well as personnel from Japanese radio station Bay-FM 78 are scheduled to attend. Unistar will again host a party fea-

turing the Flash Cadillac Band, beginning at 8:30 p.m. Sept. 14 at the Marriott Copley Place Grand Ballroom. The network will occupy the Imperial Suite of the Westin Copley Place on Sept. 12 from 8-11 p.m. and Sept. 13 from 6-11 p.m. Business appointments will be available Sept. 13-15 from 10 a.m.-6 p.m.

Drake-Chenault/Jones Satellite Services will have a suite in the Marriott open Sept. 12-14 in the evenings. The DigiTotal Music Management System will be on display and Swensens Ice Cream, popcorn, and beer will be served.

Other networks and syndicators with suites include the Satellite Music Network, Business Radio Network, the Wall Street Journal Report/Dow Jones Report, and the Copley Radio Network.

On Sept. 14 at the Hynes Convention Center exhibit hall special events area, the Programming and Production Showcase will be held from 4:30-6 p.m. Among the program suppliers scheduled to attend are ABC, American Comedy Network, Anita Garner Communications, Dick Breschia Associates, the Breeze, Global Satellite Network, Radio Express, SMN, Wall Street Journal Report/Dow Jones Report, and United Syndications Associates.

PHILIPS AND DUPONT EXPAND CD FACILITIES

(Continued from page 6)

could add demand for an additional 10 million-15 million units by the end of this year.

Launched in late 1986, the Kings Mountain plant is one of four PDO disk-manufacturing facilities in the U.S. and Europe. It manufactures CD-Audio, CD-ROM, CD-I, and MO disks for the consumer and profes-

SONY SALES RISE

(Continued from page 3)

\$5.49 billion. The buyouts ballooned Sony's long-term debt to \$4.14 billion, nearly three times as much as it was last year, and interest payments on that debt totaled \$175 million in the quarter.

Meanwhile, Sony's consumer electronics segment showed healthy gains for the first quarter: Video equipment sales rose 38.4% to \$1.44 billion, while audio equipment sales jumped 29.9% to \$1.25 billion.

All dollar amounts were computed by Sony at the June 29 currency exchange rate of 153 yen to the dollar. DON JEFFREY

sional markets.

The plant employs more than 600 people and the expansion will create 75-100 new jobs. The investment supports mastering, replication, printing, packaging, and information systems.

Although the expansion will not involve revolutionary new CD production technology, Robinson notes that the production process has evolved.

"In the time we've been operating, our engineers have been able to come up with reduced cycle times in terms of molding disks," he says. "You put all that to practice when you're making your expansion so that you can make a larger quantity in a shorter period of time while retaining the highest level of quality."

Video piracy has reached plague proportions in the Soviet Union, observers say ... see page 64

ACTIONMART

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CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

SEPTEMBER

Sept. 1, 1990 Evian Southampton Music Festival and Gala Ray Charles Benefit Concert, Cultural Center of Southampton, N.Y. 516-287-4300.
 Sept. 6-9, Fifth Annual Dimensions of Dallas Music Industry Seminar, Plaza of the Americas Hotel, Dallas. 214-520-1122 or 214-826-6832.
 Sept. 7, AIDS Project Los Angeles "Commitment To Life IV" Gala Concert, Wiltern Theater, Los Angeles. 213-386-8014.
 Sept. 7-8, Select-O-Hits Showcase '90—30th Anniversary Celebration, Holiday Inn Crowne Plaza, Memphis. Kathy P. Gordon, 901-523-1190.
 Sept. 8-9, Vocal Faire '90, Holiday Inn Conference Center, Los Angeles. 213-856-6246.
 Sept. 11-13, Video Expo New York, Jacob K. Javits Convention Center, New York. 800-248-5474.
 Sept. 12, City Of Hope "Spirit Of Life" Award Presentation, Columbia Pictures Studios, Los Angeles. 212-445-5047.
 Sept. 12, 11th Annual Licensing Industry Symposium, sponsored by the Licensing Letter, Century Plaza Hotel, Los Angeles. 602-948-1527.
 Sept. 12-15, National Assn. of Broadcasters Radio Convention, Hynes Convention Center, Boston. 202-429-5300.
 Sept. 13, Seminar: "How To Start A Publishing Company," presented by the National Academy of

Songwriters, NAS Conference Room, Hollywood, Calif. 213-463-7178.

Sept. 13-15, Foundations Forum '90, third annual hard rock/heavy metal convention, Sheraton Plaza La Reina Hotel, Los Angeles. Melanie Schaffner, 212-645-1360.

Sept. 15-16, 18th Annual San Francisco Blues Festival, Great Meadow at Fort Mason, San Francisco. 415-826-6837.

Sept. 15-16, 11th Annual Long Beach Blues Festival, California State Univ., Long Beach, Calif. 213-985-5566.

Sept. 16-22, Georgia Music Festival, including Georgia Music Hall of Fame Banquet, sponsored by the state of Georgia, various locations, Atlanta. Reba Lacks, 404-656-5034.

Sept. 21-25, Audio Engineering Society Convention, Los Angeles Convention Center, Los Angeles. 212-661-8528.

Sept. 23-25, NARM Retailers Conference, Westfields International Conference Center, Westfields, Va. 609-596-2221.

Sept. 24-27, Radio/Television News Directors Assn. Convention, San Jose Convention Center, San Jose, Calif. 202-659-6510.

Sept. 25-28, National Assn. of Black Owned Broadcasters Fall Management Conference, Washington Court Hotel, Washington, D.C. 202-463-8970.

Sept. 26, Fifth Annual Minnesota Video Awards, Rupert's Nightclub, Golden Valley, Minn. 612-290-2835.

Sept. 26-29, Fourth Annual MARS International Market for the Performing Arts, Music, and Communication, Grand Hall-La Villette, Paris. 011-33-1-4202-3917.

Sept. 30-Oct. 2, Sponsorship Strategies, pre-

sented by Billboard and Amusement Business, Hotel Inter-Continental, New Orleans. Laura Stroh, 615-321-4254.

OCTOBER

Oct. 2, Anti-Defamation League Testimonial Dinner and Presentation of Human Relations Award for Lifetime Achievement to David Handleman, chairman/CEO of Handleman Co., sponsored by the ADL Music & Video Division and the Music & Performing Arts Unit of B'nai B'rith, Marriott Marquis Hotel, New York. 212-490-2525.

Oct. 2-3, Third Annual Super Seminar on Special-Interest Video, presented by ITA, Loews Santa Monica Beach Hotel, Santa Monica, Calif. Beth Jacques, 516-487-5904.

Oct. 3-7, NewSouth Music Showcase '90, various locations, Atlanta. 404-892-2287.

Oct. 3-9, Professional Media Convention '90: First International Congress for Digital Audio and Video Production Technology, Center of Professional Visual Communication, Cologne, West Germany. 011-49-0221-821-2494.

Oct. 8, Country Music Assn. Awards Show, Grand Ole Opry, Nashville. 615-244-2840.

Oct. 10, ASCAP Country Awards, Opryland Hotel, Nashville. 615-320-1211.

Oct. 10-11, Second Annual Conference on Re-

gional and Local Event Marketing, Drake Hotel, Chicago. Sheryl Frankel, 212-826-3340.

Oct. 15-17, East Coast Video Show, presented by Hampton International Communications, Trump Taj Mahal, Atlantic City, N.J. 212-682-7320.

Oct. 18-20, Friends of Old-Time Radio 15th Annual Convention, Holiday Inn-North, Newark, N.J. Jay Hickerson, 203-248-2887.

Oct. 19, Night of a Thousand Heroes Costume Ball to Benefit AMC Cancer Research Center, Presented by 1990 Honoree Tom Freston, chairman/CEO of MTV Networks, Waldorf-Astoria, New York. 212-977-4180.

Oct. 19-22, Keynote '90, copyright and music convention, Hong Kong Convention and Exhibition Center, Hong Kong. Roland Swenson, 512-477-7979.

Oct. 23-25, DJ Times DJ Expo, Resorts Hotel, Atlantic City, N.J. Chuck Arnold, 516-767-2500.

Oct. 24-27, CMJ Music Marathon Convention: "The Discovery And Development Of New Artists," Vista Hotel, New York. Joanne Abbot Green, 516-466-6000.

Oct. 21-31, Third Annual International Conference on Interactive Entertainment, co-sponsored by Alexander & Associates and NYNEX, Marriott Marquis Hotel, New York. Sally E. Chin, 212-382-

3929, or Victoria Petrock, 914-644-7245.

NOVEMBER

Nov. 1-4, Southwest Music Expo '90, Sheraton Kensington Hotel, Tulsa, Okla. 918-628-1966.

Nov. 3-5, Special Interest Video Assn. Convention, Rye Town Hilton, Rye, N.Y. William Bradburn, 303-850-0688.

Nov. 3-7, NARM Wholesalers Conference, Palm Springs Hilton, Palm Springs, Calif. 609-596-2221.

Nov. 4-6, Second Annual EPM Entertainment Marketing Conference—"Target Marketing: Reaching the Fragmented Entertainment Audience," Sheraton Grande Hotel, Los Angeles. 718-469-9330.

Nov. 7-9, American Video Conference & Awards and Billboard Music Video Conference & Awards, Westwood Marquis, Los Angeles. Peggy Dold, 212-353-2752.

Nov. 9-11, Young Black Programmers Conference, Hyatt Regency, Houston. Lynne Haze, 214-263-9911.

Nov. 13-14, Video Software Dealers Assn. 1990 Video Expo, Stouffer Austin Hotel, Austin, Texas. 609-596-8500.

Nov. 28-Dec. 1, Eighth Annual JazzTimes Convention, Fairmont Hotel, New Orleans. 301-588-4114.

LIFELINES

BIRTHS

Boy, Schuyler Kohl, to David Stallbaumer and Keryn Kaplan, July 24 in New York. He is a stage manager for the Rolling Stones. She is a partner in Mambo Management.

Boy, Christopher Joseph, to Joe and Karen Pszonek Aug. 9 in Newton, N.J. He is EMI's Northeast regional marketing director.

Boy, Isaac James, to Dennis and Karen Fine, Aug. 18 in New York. He is VP of communications at RCA.

MARRIAGES

Joseph Kuehn to Mary Dulin, Aug. 11 in Hamel, Minn. She is manager of business affairs at K-tel International (USA) Inc.

Greg Hoover to Susan Meek, Aug. 11 in Greencastle, Pa. He is co-host of "Hit Country Video" and a part-time DJ for WCHA/WIKZ in Chambersburg, Pa.

DEATHS

David Rose, 80, of heart disease, Aug. 23 at St. Joseph's Medical Center in Burbank, Calif. The British-born composer, arranger, and conductor for many radio and TV shows also had a successful career as a recording artist. In 1943, his signature song, "Holiday For Strings," was a top 10 hit on the Victor label. Most of his recording career centered on singles and albums on the MGM label, most notably his "The Stripper," an instrumental that made it to No. 1 in 1962. A follow-up album, "The Stripper And Other Fun Songs For The Family," hit the No. 3 spot. He won four Grammy awards. Survivors include his wife, Betty; and two daughters, Melanie and Angela. The family requests that, in lieu of flowers, donations be made to the David Rose Memorial Music Fund at the Univ. of Southern Calif., the Young Musicians Foundation in Beverly Hills, or the St. Joseph's Medical Center Foundation in Burbank.

Stevie Ray Vaughan, 35, in a helicop-

ter crash, Aug. 27 in East Troy, Wis. Vaughan was an Epic recording artist and a major electric blues guitarist. He earned seven Grammy nominations and won the award twice: in 1984 for best traditional blues recording for "Texas Flood," and this year in the contemporary-blues category for "In Step." Vaughan had just finished playing the second of two performances with his band, Double Trouble, at the Alpine Valley Music Theater, where the group appeared with Eric Clapton and Robert Cray, and was en route from the outdoor amphitheatre to his Chicago hotel when the crash occurred. Four other passengers also died in the crash, including Bobby Brooks (see below). Vaughan is survived by his mother and his older brother, Jimmie, formerly of the Fabulous Thunderbirds. See story, page 3.

Bobby Brooks, 34, in a helicopter crash (see above), Aug. 27 in East Troy, Wis. Brooks was a booking agent with Creative Artists Agency, and booked Eric Clapton, among other artists. He is survived by his wife, Barbara Cane; his parents; and a twin sister. See story, page 85.

NEW COMPANIES

Maxi Records, formed by Claudia Cuseta and Kevin McHugh. Independent label dedicated to fierce dance music. 219 W. 19th St., Suite 4J, New York, N.Y. 10011.

Hot Shot Promotions, formed by Al "The Bandit" Hudson. First project is Sargent Tucker, promoting his "R&B With A Flam Groove And Beat." 1112 N Bell Suite 7, Denton, Tex. 76201; 214-601-2181.

Red Light Records, formed by Mark Nawara. Independent label specializing in rock and heavy metal. First releases are by Diamond Rexx, Manikin Laff, and Joker. 880 Lee Street, Suite 200, Des Plaines, Ill. 60016; 708-297-6538.

Next Millenium Artist Management Group Ltd., formed by Joe

LoCicero and Robert Hanson. The company's first act is the Panic Club. P.O. Box 511, Lenox Hill Station, New York, N.Y. 10021; 212-879-9483.

The Press Office, formed by Jim Della Croce. Besides publicizing recording acts, the company is also set up to gain special-market exposure for songwriters, producers, engineers, studios, and mastering facilities. 1008-A Grandview Drive, Nashville, Tenn. 37204; 615-269-MEDIA.

Funkytown International Records, formed by Kwang Ann. Company established to license, distribute, and manufacture new labels and artists worldwide. 246 N. Western Ave., Los Angeles, Cal. 90004; 213-464-1323.

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF
 PAINE WEBBER RESEARCH, 1285 Ave. of the Americas
 New York, N.Y. 10019, (212) 713-2000

| Company | Sale/ 1000's | Open 8/20 | Close 8/27 | Change |
|--------------------------------|-----------------|--------------|---------------|--------|
| NEW YORK STOCK EXCHANGE | | | | |
| Blockbuster Entertainment | 3631.2 | 20 3/4 | 19 1/4 | -1 1/2 |
| CBS Inc. | 293 | 175 1/4 | 168 1/4 | -7 |
| Capital Cities Communications | 219.7 | 508 | 485 | -23 |
| Carolco Pictures | 154.1 | 8 1/4 | 7 3/4 | -1/2 |
| Coca-Cola | 6899.3 | 42 1/4 | 41 1/4 | -1/4 |
| Walt Disney | 5062.8 | 102 | 103 1/4 | +1 1/4 |
| Eastman Kodak | 6993.8 | 41 | 40 1/4 | -1/4 |
| Handleman | 429.6 | 10 | 10 1/4 | +1/4 |
| MCA Inc. | 2111.5 | 42 1/4 | 42 3/4 | +1/4 |
| MGM/UA | 166.7 | 13 | 13 1/4 | +1/4 |
| Orion Pictures Corp. | 185.4 | 9 | 9 1/4 | +1/4 |
| Paramount Communications Inc. | 6429.7 | 35 1/4 | 35 1/4 | +1/4 |
| Pathe Communications | 30.7 | 2 1/4 | 2 1/4 | +1/4 |
| Polygram NV | 153.6 | 18 | 17 1/4 | -1/4 |
| Sony Corp. | 63.4 | 52 | 51 1/4 | -1/4 |
| TDK | .2 | 44 1/2 | 42 | -1 1/2 |
| Time Warner | 1273.9 | 80 1/4 | 80 1/4 | +1/4 |
| Vestron Inc. | 48.1 | 1/2 | 1/2 | +1/4 |
| Westinghouse | 3291.1 | 31 1/2 | 31 1/4 | -1/4 |
| AMERICAN STOCK EXCHANGE | | | | |
| Commtron | 19.2 | 6 1/4 | 6 1/4 | -1/2 |
| Electrosound Group Inc. | .5 | 1/2 | 1/2 | ..... |
| Nelson Holdings Int'l | 23.8 | 3 1/4 | 3 | -1/2 |
| Price Communications | 72.9 | 2 1/4 | 2 | -1/4 |
| Prism Entertainment | 3.5 | 2 1/4 | 2 1/4 | -1/4 |
| Unitel Video | 6 | 7 1/4 | 6 1/4 | -1 1/4 |

| Company | Open August 27 | Close | Change |
|---------------------------------------|-------------------|--------|--------|
| OVER THE COUNTER | | | |
| Acclaim Entertainment | 6 3/4 | 7 1/4 | +1/4 |
| Certron Corp. | 7/8 | 7/8 | ..... |
| Dick Clark Productions | 4 1/4 | 5 | +1/4 |
| LIN Broadcasting | 49 1/2 | 52 1/2 | +3 |
| LIVE Entertainment | 15 1/2 | 16 1/4 | +1/4 |
| Recoton Corp. | 2 1/4 | 2 1/4 | ..... |
| Rentrak | 4 1/2 | 4 1/2 | ..... |
| Shorewood Packaging | 8 1/4 | 8 1/4 | +1/4 |
| Specs Music | 5 1/4 | 5 1/4 | -1/2 |
| Starstream Communications Group, Inc. | ..... | ..... | ..... |
| Trans World Music | 23 | 23 | ..... |
| Video Jukebox Network | 1/4 | 1/4 | ..... |
| Wall To Wall Sound And Video | ..... | ..... | ..... |
| Westwood One | 3 1/4 | 4 | +1/4 |

| Company | Open 8/20 | Close 8/27 | Change |
|---|--------------|---------------|--------|
| LONDON STOCK EXCHANGE (In Pence) | | | |
| Chrysalis | 100 | 96 | -4 |
| Pickwick | 260 | 260 | ..... |
| Really Useful Group | 236 | 236 | ..... |
| Thorn EMI | 681 | 653 | -28 |

Send information to Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036.

FOR THE RECORD

In a story about Snap in the Aug. 18 issue, John Castelli was incorrectly identified. He is the owner of the Copa, a Florida club.

To clarify a story about Thorn-EMI buying the Filmtrax music publishing company (Billboard, Aug. 18), PolyGram International Music Publishing points out that it owns the rights to Abba's music worldwide. Filmtrax, says PolyGram, is merely the subpublisher of Abba's music in North America.

ALBUM REVIEWS

POP

► **ANTHRAX**
Persistence Of Time
PRODUCERS: Mark Dodson, Anthrax
Megaforce/Island 846480

New York speed-metallurgists end a two-year silence with their most lyrically jarring and guitar-potent collection yet. Band whips through darkly intense subject matter with raw aggression and anger. Most powerful are "One Man Stands," a scathing take on last year's Beijing uprising, and "Keep It In The Family," a battle cry against racial tension. Radio will likely offer a cold shoulder at first, though a racing rendition of Joe Jackson's "Got The Time" has thawing appeal.

► **STRYPHER**
Against The Law
PRODUCER: Tom Werman
Enigma 73527

Southern California's metal band eases off on the religious imagery on latest album, making this its most accessible, least proselytizing, work yet. Follow-up to the gold-certified "In God We Trust" offers a strong selection of hard rockers, including title track, "Rock The People," and "Not That Kind Of Guy." The most surprising track here may be churning cover of Earth, Wind & Fire's "Shining Star." Group should interest a larger number of album rockers this time out.

ORIGINAL MOTION PICTURE SOUNDTRACK
Wild At Heart
PRODUCERS: Various
Polydor 845098

Soundtrack for David Lynch's sexy, violent love story/road movie is as unusual as "Twin Peaks" fans might expect. Album includes two Elvis Presley covers sung by star Nicholas Cage; speed metal from Powermad; a bizarre blues sung by Koko Taylor; two superior cuts by Chris Isaak; and ravishing orchestral numbers by Lynch collaborator Angelo Badalamenti. Success of unique package will depend on Cannes prize-winner's box-office track record.

GRACE POOL
Where We Live
PRODUCER: Bob Riley
Reprise 26228

New York quartet advances same dreamy, usually melancholy sound heard on its overlooked debut. As before, key remains Elly Brown's tremulous vocals, which are central to the band's nebulous yet still melodic approach. Somber, dreamy "Me Without You" and more upbeat "Wedding On The Lawn" deserve takers at modern rock.

RAY & GLOVER
Ashes In My Whiskey
PRODUCER: Mark Trehus
Rough Trade US 80

Two thirds of venerable Elektra folk/blues trio Koerner, Glover & Ray—guitarist Dave "Snaker" Ray and harp player Tony "Little Sun" Glover—return with a welcome full-length album. Ray's vocals have become more authoritative with the passage of time, while Glover remains a superior player of the Sonny Boy Williamson school. Covers and

originals here are all performed with grainy gusto.

DAVID GRISMAN
Dawg '90
PRODUCER: David Grisman
Acoustic Disc 1

Mandolinist Grisman steps forward with yet another invigorating display of his trademark "Dawg Music," a spirited combo of country, swing, and just about anything else that catches the eclectic musician's fancy (there's even a mambo here). Peppy stuff will find auditors in jazz, country, and even new age camps. Contact: Box 12654, San Rafael, Calif. 94913.

GYPSY ROSE
Prey
PRODUCERS: Tom Treumuth, Gary Furniss
Simmons/RCA 2169

Headbangers kick out an earworthy set of thunderous, arena-style metal. While rousing first single, "Poisoned By Love," as well as anthemic "Love Me Or Leave Me," seem custom-made for album rock radio formats, true artistic chops are revealed on "Crawlin'" and "Highway-One-Way," both of which sport bluesy nuances reminiscent of the Yardbirds and are executed with the confidence of seasoned veterans. A most intriguing effort.

WIRE TRAIN
PRODUCERS: Don Smith & David Tickle
MCA 6427

Back after a protracted absence, San Francisco quartet continues in same vein, turning out tuneful, mainly serious rockers that are well sung (by Kevin Hunter) but ultimately lacking the kind of fire that separates a merely good rock band from a great one. Support is offered here by Heartbreakers Benmont Tench and Mike Campbell and Los Lobos' Louis Perez. "Spin" and earthier "Moonlight Dream" stand out among OK selection of tunes.

WILLIAM CLARKE
Blowin' Like Hell
PRODUCER: William Clarke
Alligator 4788

Mainstay of the Southern California blues scene should finally reap some deserved exposure via his association with Alligator. Latest set is a model of what a contemporary blues record should be, featuring strong, soulful tunes, ballsy vocals, and refined harmonica playing by Clarke, and good support by a cast of good regional sidemen. Not just for specialists, this deserves hearing by a wider audience; Clarke's the McCoy.

B.B. KING
Live At San Quentin
PRODUCERS: Sasco Productions
MCA 6455

Bluesman is back behind bars, hoping to recreate the sizzle of his date at Cook County Jail some 20 years ago. King really is at the top of his form here both vocally and on guitar, but sound is annoyingly thin, repertoire is all too familiar, and live ambiance is disturbed somewhat by the inclusion of a pedestrian studio track, "Peace To The World." Still, the master's blues expertise shines through.

ERIC BOGOSIAN
Sex, Drugs, Rock & Roll
PRODUCER: Richard Gottehrer
SBK 94757

Monologist Bogosian, of "Talk Radio" fame, is sharp as ever on this live set recorded at the Orpheum Theater in New York during the run of his latest one-man show. Bogosian uses his pointed tongue to puncture a variety of urban creeps—aging rock stars, panhandlers, studs, street crazies, etc. He shifts from character to character adeptly, and portraits are often acutely well observed. Only X-rated dialogue and Bogosian's slightly highbrow rep could keep this away from a wider audience, for this is as good as many recent "comedy" best-sellers.

OSMOND BOYS
PRODUCERS: Michael Lloyd, Alan Osmond, Jerry Williams, Sam Cardon, Chuck Myers, Donny Osmond, Paul Peterson, Merrill Osmond
Curb 77315

Debut by sons of Alan Osmond reveals the same charm and tight harmonizing that made Dad and siblings (most of whom contribute songs and production assistance here) click. Unfortunately, the squeaky clean image and the material pales next to the boys' more sophisticated-sounding peers. But set is sure to generate waves of nostalgia from '70s-era teens via covers of Osmond Brothers nuggets "Hey Girl" and "I'm Still Gonna Need You."

JET BOY
Damned Nation
PRODUCERS: John Purdell & Duane Baron
MCA 6412

California hard rockers are back with some chunky licks and mostly clunky songs that never really rev into high gear. Still, Mickey Finn is a convincing vocalist, and automotive anthem "Heavy Chevy" and aggressive "Stomp It (Down To The Bricks)" may recruit some spinners at album rock.

MARC RIBOT
Rootless Cosmopolitans
PRODUCERS: Arthur Moorhead, Hugo Dwyer, Marc Ribot
Island 842577

Super sideman whose guitar work has graced albums and tours by Tom Waits, Elvis Costello, and Marianne Faithfull goes solo on this determinedly noncommercial venture, which more resembles some of John Zorn's neo-jazz exploits than a conventional rock record. Ambitious Lovers' noisemaker Arto Lindsay is along for the ride; tracks include racy originals and some curious covers of Hendrix, Ellington, and Sammy Cahn/Axel Stordahl tunes. Mainly for left fielders.

THE WATER WALK
(thingamajig)
PRODUCERS: Greg Reely, the water walk; others
I.R.S. 13038

Clever pop combo (of somewhat flexible membership) revolves around Dale Darlington's naive vocals and Lynne Kelman's heartbreaking violin lines, creating a reedy, acoustic-flavored sound that recalls Dexy's Midnight Runners at their most tuneful. Best from a thoroughly enjoyable set include such hook-heavy songs as "Stop Saying," "Sleep Tonight," "Rain," "Never Leaving Eden Again," and "It's Shifting."

BLACK

► **SAMUELLE**
Living In Black Paradise
PRODUCERS: Thomas McElroy and Denzil Foster; Bambi Verdejo & Cool-Aid; Khayree
Atlantic 82130

Former lead singer of Club Nouveau comes out new-jack swinging on his promising solo debut. Though he sounds perilously close to Bobby Brown on a few tunes, Samuelle thankfully strikes a more distinctive tone on most songs, such as first single, "So You Like What You See," "I'm So In Love," and "Circle Of Love."

DANCE

► **TKA**
Louder Than Love
PRODUCERS: Joey Gardner, Jo Bagaert, Paul Robb, Kayel, Frankie Cutlass, Tony Moran
Tommy Boy/Warner Bros. 26290

Second set by Latino trio has the muscle to pack a multiformat punch. Added to range-stretching vocals are guest shots by Camille and Seduction's Michelle Visage, and production by heavy-hitters Robb (Information Society) and Bagaert (Technotronic). Trademark freestyle

sound remains intact, though musical spectrum is broadened to include convincing stabs at funk and swing. Clubs and radio have already begun to sample current single, "I Won't Give Up One You," and should gear up for equally tasty "Crash (Have Some Fun)" and "Are You For Real."

JAZZ

► **DAVID BENOIT**
Inner Motion
PRODUCERS: David Benoit & Allen Sides
GRP 9621

Keyboardist Benoit continues his fusionoid ways on latest crowd-pleaser, albeit with more ambition than usual: Besides usual small group work, tracks here include a couple of pop-oriented vocals by David Pack and some appearances by the 29-piece Warfield Avenue Symphony Orchestra. Benoit's ever-so-tasteful style will likely keep him placed near the top of the contemporary jazz chart.

► **MICHAEL BRECKER**
Now You See It . . . Now You Don't
PRODUCER: Don Grolnick
GRP 9622

Omnipresent tenorist turns in a smooth session that runs a middle ground between fusion and more conventional trad stylings. Players like bassist Victor Bailey, ex-Weather Reporters Omar Hakim and Don Elias, and pianist Joey Calderazzo add color to a very respectable set, which should find favor at just about any jazz format imaginable.

GERRY MULLIGAN
Lonesome Boulevard
PRODUCERS: Gerry Mulligan & John Snyder
A&M 75021

Veteran baritone becomes the latest recruit in label's Modern Masters Jazz roster, and a pleasant return it is. Performing in a no-frills quartet format with pianist Bill Charlap, bassist Dean Johnson, and drummer Richie De Rosa, Mulligan sounds as fluent as ever. Latinized "Rico Apollo" would be a fine track for traditional jazz outlets to sample, but entire enterprise is tasty as can be.

TURTLE ISLAND STRING QUARTET
Skylife
PRODUCERS: Darol Anger, David Balakrishnan, Cookie Marengo
Windham Hill Jazz 0126

Third release from this unique, jazzy four-piece continues to entertain with its distinctive brand of tight, impressive bow-etry in motion. Set highlights include the bluesy rhapsody of the title cut, the swinging funk of "Gettysburg," the melancholia of "Tremors," the down-home sawing of "Grant Wood," and the tuneful strains of "Ensenada." Covers include the Spanish flourishes of Chick Corea's "Señor Mouse" and a Cream-inspired take on Robert Johnson's "Crossroads."

WORLD MUSIC

► **SAMBA MAPANGALA & ORCHESTRE VIRUNGA**
Virunga Volcano
PRODUCER: Justus Musyoka Kasoya
Virgin/Earthworks 91408

Blending the "rumba" rhythms of his native Zaire with European and American styles, this Kenyan-based singer/songwriter's North American debut is marked by compelling, incantatory vocals in delicious counterpoint to the sinuous pickings of dual guitarists and the occasional sassy horn chart. Worldly programmers should readily embrace such exciting tracks as "Malako," "Ahmed Sabit," "Neliya," and "Mansita."

LEE PERRY/MAD PROFESSOR
Mystic Warrior
PRODUCERS: Lee Perry, Mad Professor
Ariwa/RAS 54

Reggae stalwart Perry's newest set features label mate Mad Professor, creating the perfect smoky, infectious atmosphere. Highlights include the stark beats of "Dub Those Crazy Baldheads" and the title track, as well as the brighter sounds of "Feel The Spirit" and "Kung Fu Fighting," which is not a cover of Carl Douglas' 1974 hit.

COUNTRY

► **KATHY MATTEA**
A Collection Of Hits
PRODUCER: Allen Reynolds
Mercury 842330

It has been a laborious climb to stardom for the poised and polished Mattea, but this 10-piece gathering of her best offerings recalls that there was radiance evident at every step. Includes "Where've You Been," "Love At The Five & Dime," "Life As We Knew It."

GARY MORRIS
Greatest Hits Volume II
PRODUCERS: Various
Warner Bros. 26305

A sampling of Morris' best renderings between 1982 ("Don't Look Back") to 1987 ("Another World"). Includes his top 10 duet with Lynn Anderson, "You're Welcome To Tonight."

MICHAEL MARTIN MURPHEY
Cowboy Songs
PRODUCERS: Steve Gibson, Michael Martin Murphey
Warner Bros. 26308

Murphey reaffirms his affection for cowboy lore with a compilation of 21 songs, most of which are traditional and well-known. Includes the current single, "Cowboy Logic." Many guest performers assist here, among them Highway 101, Tammy Wynette, and Suzy Bogguss.

CLASSICAL

MUSIC FOR MARTHA GRAHAM
COPLAND: APPALACHIAN SPRING
BARBER: CAVE OF THE HEART (MEDEA)
Atlantic Sinfonietta, Schenck
Koch 3-7019

A smart album concept that provides listeners with a somewhat different perspective on music they have long known. These are the scores as originally written for the great dancer, before concert versions brought them to a wider public. Well played and recorded, and accompanied by informative notes, the package should find a receptive audience among dance buffs and other sophisticates.

MOZART: SONATA IN D FOR 2 PIANOS
SCHUBERT: FANTASIE IN F MINOR FOR PIANO, 4 HANDS
Gulher & Sijher Pekinel
Teldec 244 926

A duo par excellence, the Pekinel sisters romp through the lively sections of the Mozart with infectious spirit. Listener interest is quickly captured and held. They bring a similar expertise to the more reflective sections of the Schubert. Good sound.

SPOTLIGHT: Predicted to hit top 10 on its appropriate genre's chart or to earn platinum certification.

NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS (►): New releases predicted to hit the top half of the chart in the format listed.

CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

SINGLE REVIEWS

POP

► **MARIAH CAREY** *Love Takes Time* (3:48)
 PRODUCER: Walter Afanasieff
 WRITERS: M. Carey, B. Margulies
 PUBLISHERS: Vision Of Love/Been Jammin', BMI
 Columbia 38T-73455 (c/o CBS) (cassette single)

Stunning second power ballad from Carey's outstanding platinum debut album is everything you would expect from the singer—and more. Track will no doubt match the multifaceted smash status of its predecessor.

NATASHA'S BROTHER *Sara Smile* (3:56)
 PRODUCER: John Rollo
 WRITERS: D. Hall, J. Oates
 PUBLISHER: Unichappell, BMI
 Atlantic 4-87838 (cassette single)

Hall & Oates' 1976 top five hit is given a fresh, R&B-laced interpretation. Clear, shimmering vocals prove that you can go home again.

THE BROJOS *Live Like A King* (4:03)
 PRODUCERS: The Brojos
 WRITERS: The Brojos
 PUBLISHER: not listed
 Warner Bros. 4-19805 (cassette single)

Charming, percussive pop shuffler glitens with sweet, synth-executed melodies and singer Doug Johnson's earnest vocals. Ripe for pop and AC picking.

PINK DERBY *Itsy Bitsy Teenie Weenie Yellow Polkadot Bikini* (3:38)
 PRODUCER: James Mazlen, Joe Powell, Paul Vance
 WRITER: P. Vance, L. Pockriss
 PUBLISHER: Paul Vance/Emily, ASCAP
 MIXERS: James Mazlen, Joe Powell
 Casino CAC-002 (cassette single; 12-inch version also available, CAL-002)

Sounds like the start of cover-tune duel. While Bombalurina version of the novelty nugget is perched at the top of the U.K. pop charts, New Yorkers jump on the case here with a gleefully energetic dance rendition. Contact: 516-333-5087.

BLACK

► **ANITA BAKER** *Soul Inspiration* (3:57)
 PRODUCER: Michael J. Powell
 WRITERS: T. Britten, G. Lyle
 PUBLISHERS: Myaxe/WB, ASCAP/Good Single Ltd., PRS/Irving, BMI
 Elektra 4-64935 (cassette single)

Second release from the lovely "Compositions" set is another plushly arranged ballad, graced with Baker's incomparable vocalizing.

► **TODAY** *I Got The Feeling* (4:03)
 PRODUCER: Dr. Freeze
 WRITER: Dr. Freeze
 PUBLISHER: Hi-Frost, BMI
 Motown 2062 (c/o MCA) (cassette single; 12-inch version also available, Motown 4739)

Suave quartet that reached No. 1 last year with "Girl I Got My Eyes On You" is back with a kicking, new jack/R&B nugget taken from its forthcoming second album, "The New Formula."

► **TEENA MARIE** *Here's Looking At You* (6:10)
 PRODUCER: Teena Marie
 WRITER: T. Marie
 PUBLISHERS: EMI April/Midnight Magnet, ASCAP
 MIXER: James Reese
 Epic 73495 (c/o CBS) (12-inch single)

Funk priestess returns after a two-year absence with a jammin' dancefloor track that marries Marie's vintage sound with the current new jack craze. Plucked from the upcoming "Ivory" album.

★ **TAKE 6** *I L-O-V-E U* (3:37)
 PRODUCER: Mervyn Warren
 WRITERS: M. Warren, M. Kibble
 PUBLISHERS: Warner-Elektra-Asylum/Mervyn Warren/Winston Kae, BMI
 Reprise 4-19716 (c/o Warner Bros.) (cassette single)

Critically acclaimed spiritual sextet spent 81 weeks on the Top Gospel Albums chart with its 1988 debut project. With new release, group is now ripe for black radio exposure. Clever and refreshing a cappella harmonizing is tasty ear candy.

BARBARA WEATHERS *Our Love Will Last Forever* (4:08)
 PRODUCER: Wayne Lewis
 WRITERS: R. Frazier, R. Flippen
 PUBLISHER: Too Sweet Muzik, ASCAP
 Reprise 4-19706 (c/o Warner Bros.) (cassette single)

Follow-up to "The Master Key" is a drifting, midtempo ballad that showcases Weathers' honest and lovely vocal panache.

★ **AFTERSHOCK** *Cindy, Cindy* (3:33)
 PRODUCERS: V. Jeffrey Smith, Peter Lord
 WRITERS: Lord, Smith, Route
 PUBLISHERS: Scorpimoon/Mi-Gy/Virgin, ASCAP/Virgin Songs/Kyali, BMI
 MIXERS: Bobby Kondors, Family Stand, Clark Kent
 Virgin 4-98922 (c/o Atlantic) (cassette single; 12-inch version also available, Virgin 0-96430; maxicassette version also available, Virgin 4-96430)

Second offering from newcomers' excellent self-titled debut album is a fierce swing jam dressed in a series of remixes that could entice play at both radio and club levels. Particularly strong are versions helmed by Family Stand, which emphasize dramatic string fills and a chunky bassline, and Clark Kent, which bring out a tough hip-hop vibe.

YOUNG BLACK TEENAGERS *Nobody Knows Kelli* (3:30)
 PRODUCERS: Hank Shocklee, Keith Shocklee
 WRITERS: H. Shocklee, G. G-Wiz, K. Shocklee, Firstborn, Kamron, T. Never, Shamello
 PUBLISHER: not listed
 SOUL/MCA 53888 (cassette single)

Premiere release from new label will likely raise eyebrows since teenagers are actually white. A-side is a cute rap about an encounter with Kelli Bundy from TV's "Married With Children." B-side track, "Proud To Be Black," is more serious, stating group's empathy and penchant for African-American music and culture. Stamp of approval from Public Enemy producers Hank and Keith Shocklee adds needed credibility.

THE BRAXTONS *Good Life* (4:09)
 PRODUCER: Ernesto Phillips
 WRITERS: Klarmann, Weber, Phillips
 PUBLISHERS: CBS, ASCAP/Warner-Tamerlane/Elektryk/Philesto, BMI
 Arista AS-2080

Femme-fronted outfit shines on this uplifting swingbeat effort. Nice string-styled synth fills and a well-layered vocal arrangement could help ignite radio action.

MIDNIGHT STAR *Luv-U-Up* (5:57)
 PRODUCERS: Midnight Star
 WRITERS: B. Simmons, B. Watson, M. Gentry, B. Lipscomb, B. McFerrin, K. Gant, B. Lovelace
 PUBLISHERS: Epic/Solar Songs/Sabo, BMI
 MIXERS: Midnight Star
 Solar/Epic 45-74521 (c/o CBS) (12-inch single)

Percolating new jack track sports a pumped remix that just might light a

NEW AND NOTEWORTHY

CHEBA *The Piper* (4:17)
 PRODUCER: Joe "The Butcher" Nicolo
 WRITERS: G. Jacobs, K. Hill
 PUBLISHER: not listed
 Ruffhouse/Columbia 38T-73473 (c/o CBS) (cassette single)

Co-written by Shock G of Digital Underground, earnest rapper's debut single is an inspired use of the Pied Piper fairy tale as a means of delivering an anti-drug message. Languid hip-hop groove base and jazz-spiced flute lines keep track from sounding heavy-handed. Will likely start at black radio, though across-the-board attention would be well-deserved.

fire under programmers who have been slow picking up on venerable R&B group's strong "Work It Out" project.

COUNTRY

► **HANK WILLIAMS JR.** *Don't Give Us A Reason* (2:37)
 PRODUCERS: Barry Beckett, Hank Williams Jr., Jim Ed Norman
 WRITER: H. Williams Jr.
 PUBLISHER: Bocephus, BMI
 Warner Bros. 4492 (CD promo only)

Hank Jr. enters the Gulf War with a burst of poison gas.

► **HIGHWAY 101** *Someone Else's Trouble Now* (3:17)
 PRODUCERS: Paul Worley, Ed Seay
 WRITERS: P. Tillis, G. Nicholson
 PUBLISHERS: Tree, BMI/Cross Keys, ASCAP
 Warner Bros. 7-19593 (cassette version also available, Warner Bros. 4-19593)

A jaunty musical statement gains from a smoky, feisty performance from Paulette Carlson that's worthy of the finest juke joint.

► **PATTY LOVELESS** *The Night's Too Long* (3:56)
 PRODUCER: Tony Brown
 WRITER: L. Williams
 PUBLISHER: Lucy Jones, BMI
 MCA 7-53895

The longing voice of Loveless cuddles the lyrics and molds the melodies of this story song about a woman searching for shorter nights and better days.

► **ROSANNE CASH** *What We Really Want* (3:29)
 PRODUCER: Rosanne Cash
 WRITER: R. Cash
 PUBLISHER: Cheicat (admin. by Bug), BMI
 Columbia 38-73517 (c/o CBS) (cassette version also available, Columbia 38T-73517)

Cash's voice has the urgency of a compressed spring in this view of love shattered.

► **WAYLON JENNINGS** *Where Corn Don't Grow* (3:11)
 PRODUCER: Richie Albright, Bob Montgomery
 WRITERS: R. Murrain, M. Allan
 PUBLISHERS: Tom Collins/Murrain, BMI
 Epic 34-73519 (c/o CBS) (cassette version also available, Epic 34T-73519)

Jennings follows his top-five "Wrong" with this musical dialog between a father and son that contrasts the country and the city. Effectively produced and delivered.

SAWYER BROWN *When Love Comes Callin'* (2:41)
 PRODUCERS: Randy Scruggs, Mark Miller
 WRITERS: M.A. Miller, R. Scruggs
 PUBLISHERS: Zoo II/Warner-Tamerlane/Randy Scruggs, ASCAP/BMI
 Curb/Capitol 7PRO-79231 (c/o CEMA) (CD and 7-inch promo only)

Mark Miller's mumbling delivery sounds more affected than soulful, but the song's out-of-the-chute sassiness is impelling.

MICHELLE WRIGHT *Woman's Intuition* (2:52)
 PRODUCERS: Rick Giles, Steve Bogard
 WRITERS: S. Bogard, R. Giles
 PUBLISHERS: WB/Rancho Bogardo/Kinetic Diamond/Edge O' Woods, ASCAP
 Arista AS-2090

Wright sounds cool and certain in this low-key essay in defense of instincts.

JOHNNY CASH *Goin' By The Book* (3:19)
 PRODUCER: Jack Clement
 WRITER: Chester Lester
 PUBLISHERS: Chester Lester/Vidor/Warner/Elektra/Asylum, BMI
 Mercury 878292-7 (c/o PolyGram)

Rock guitar licks and Cash's throaty vocal character usher in a message relating current world events to forecasts and revelations found in the Bible.

CEE CEE CHAPMAN *Everything* (3:11)
 PRODUCERS: Jimmy Bowen, C.C. Chapman
 WRITERS: H. Kanter, E. Stevens
 PUBLISHER: ESP, BMI
 Curb/Capitol 7-79277 (c/o CEMA) (7-inch promo only)

Upbeat, bouncy, and an infectious, sing-along chorus. Good stuff.

DANCE

► **BETTY BOO** *Doin' The Do* (6:31)
 PRODUCERS: Betty Boo, King John, The Beatmasters
 WRITERS: Boo, Young, Yardley
 PUBLISHERS: Rhythm King/Enquiry/Carin, PRS
 MIXER: Shep Pettibone
 Sire/Reprise 0-21581 (c/o Warner Bros.) (12-inch single)

Hip-house jam has been buzzing along the club underground as an import for a while now, thanks to Boo's amusing rhyming and tune's brain-embedding chorus. Pop-spiced remixes by Pettibone should add to crossover radio incentive. Do it up.

► **BOXCAR** *Gas Stop (Who Do You Think You Are)* (7:04)
 PRODUCER: Robert Racic
 WRITERS: Boxcar
 PUBLISHERS: PolyGram International, ASCAP
 MIXERS: Francois Kevorkian, Bob Rosa
 Arista AD-2084 (12-inch single)

Aussies preview upcoming full-length debut with a fab, body-invading house track à la New Order. Mixers Kevorkian and Rosa take the song through a series of changes that render it useful to both club and alternative radio programmers.

► **SEDUCTION** *Breakdown* (9:22)
 PRODUCERS: Robert Civillies, David Cole
 WRITERS: R. Civillies, D. Cole, F. Williams
 PUBLISHERS: Robi-Rob/Red Instructional/RGB-Dome/Virgin, ASCAP
 MIXERS: Robert Civillies, David Cole
 Vendetta 75021-7040-1 (c/o A&M) (12-inch single)

After a pop-aimed power ballad, ever-changing trio dips into its certified gold debut album and pulls out tough-edged hip-hop cut, showcasing assertive vocals and surprisingly stellar rapping. Sounds like another smash.

PLUS ONE FEATURING SIRONN *It's Happenin'* (5:18)
 PRODUCERS: Plus One
 WRITERS: S. Roberts, D. Roberts
 PUBLISHER: not listed
 MCA 24048 (12-inch single)

Restraint techno-house cut has a smooth and hypnotic quality that should keep the heat simmering way into early a.m. hours.

CECE ROGERS *Join Hands* (8:44)
 PRODUCER: CeCe Rogers
 WRITER: C. Rogers
 PUBLISHER: KASM, ASCAP
 MIXER: David Morales
 Atlantic 0-87858 (12-inch single)

Inspiring call for peace and unity works well within a highly programmable deep house setting. Rich, deep vocals by Rogers are icing on the cake.

THE IDOLLS *Give A Dog A Bone* (6:32)
 PRODUCER: Peitor Angell
 WRITER: P. Angell
 PUBLISHER: Frug Tunes, ASCAP
 MIXERS: John Luongo, Gary Hellman
 Atlantic 0-86147 (12-inch single)

'60s-fashioned female trio romps through a fluffy pop/dance twirler sporting mixes that should please both house jocks ("Doghouse Mix") and hi-NRG enthusiasts ("Milkbone Mix").

BASS BUMPERS *Can't Stop Dancing* (6:18)
 PRODUCERS: MC B., Bass Bumpers
 WRITERS: C. Kroll, H. Reith, N. Beeko
 PUBLISHER: not listed
 ZYX 6635-12 (12-inch single)

Groovin' and contagious low-calorie house jam has already had a healthy club life as an import. Strike a pose. Contact: 516-253-0800.

ROCK TRACKS

► **PRETENDERS** *Sense Of Purpose* (3:03)
 PRODUCER: Mitchell Froom
 WRITER: C. Hynde
 PUBLISHER: not listed
 Sire 4-19798 (c/o Warner Bros.) (cassette single)

Guitar-etched offering from overlooked "packed!" set delivers that classic, flippant Pretenders sound. Should be of equal interest to album and modern rock programmers.

JOHN MAYALL *Jacksonboro Highway* (4:02)
 PRODUCER: R.S. Field
 WRITERS: W. Wilson, G. Nicholson, R. Ellsworth, B. Carter

PUBLISHERS: Cross Keys, ASCAP/CBS Music Group/Blame, BMI
 Island 422-878192-7 (c/o PGD)

Blues-rock veteran proves he still has the goods on this swampy, harmonica-framed jam from his excellent comeback set, "A Sense Of Place." Album rockers with a classic slant should find this irresistible.

THE CREEPS *Ooh I Like It!* (2:59)
 PRODUCER: Clarence Ofwerman
 WRITER: R. Jelinek
 PUBLISHERS: Madhouse Music Sweden AB/Warner-Chappell
 MIXERS: Stonebridge, JM Fax
 Atlantic 4-87858 (cassette single)

Aussie band courts modern rock approval with this invigoratingly funky rave-up. An extended remix would probably do well in the clubs.

THE JONESES *Let's Live Together* (4:43)
 PRODUCER: Frank Aversa
 WRITERS: Finerty, Loosigan
 PUBLISHER: Landers-Roberts, ASCAP
 Atlantic 4-87834 (cassette single)

Power-chorded stomper should prove strongest at album rock radio, though melodic chorus could stir top 40 vibes.

AC

COWBOY JUNKIES FEATURING BRUCE HORNSBY *Rock & Bird* (3:30)

PRODUCER: Peter Moore
 WRITER: M. Timmons
 PUBLISHERS: Paz Junk/BMG Songs, ASCAP
 MIXER: Kevin Killen
 RCA 2701-2-RDJ (c/o BMG) (CD promo only)

Country-flavored track has already begun picking up respectable AC adds and should continue to, thanks to Margo Timmons' reliably affecting vocals and soothing piano lines contributed by Hornsby.

RAP

► **HARMONY** *Poundcake* (5:40)
 PRODUCER: KRS-One, Sidney Mills
 WRITER: P. Scott
 PUBLISHER: Virgin, ASCAP
 Virgin 0-96460 (c/o Atlantic) (12-inch single)

Female rapper demands attention with this fierce, funk-soaked, hip-hop jam that carefully weaves divalike vocalizing with rapid-fire rapping and toasting. Have a bite of this tasty slice of cake.

★ **REBEL MC** *Rebel Music* (5:45)
 PRODUCERS: Rebel MC, Simon Law
 WRITERS: M. West, S. Law
 PUBLISHERS: Fiction Songs/EMI/Columbia-EMI, ASCAP
 MIXERS: De La Soul, Rebel MC, Baby Huey
 Desire 877845-1 (c/o PolyGram) (12-inch single)

The Rebel should finally receive a bit of overdue recognition with this slamin' title track from his brilliant debut album. Driven hip-hop base is balanced with frenetic phrasing and smart words.

BROTHERS FROM ANOTHER PLANET *Wishing On A Star* (4:02)
 PRODUCERS: Fresh Gordon, Freak Tip Curtis
 WRITERS: MC Jasper, G. Pickett
 PUBLISHERS: Misam/BFAP, ASCAP
 MIXER: Fresh Gordon
 Sam 5010 (12-inch single)

String-laden R&B groove is a fine complement to group's well-intentioned message of peace. Rapper MC Jasper's easygoing approach drives the point home without becoming overwrought. Worth investigating. Contact: 718-335-2112.

PICKS (►): New releases with the greatest chart potential.

CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention.

Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases commercially available in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

TESTIMONY IN JOE ISGRO PAYOLA TRIAL DESCRIBES PAYOFFS FOR RADIO AIRPLAY

(Continued from page 1)

In the first four days of the trial, the ex-GM of a former Los Angeles top 40 station told jurors that after making an arrangement with Isgro, he received, in return for playlist adds, thousands of dollars in illicit cash payments, usually delivered to him on a weekly basis in the men's rooms of Hollywood music business hangouts.

Three radio programmers recounted how former Isgro associate Ralph Tashjian paid them for adding records with money sent to them in LP sleeves and cocaine shipped in cassette cases.

Tashjian testified that, when Isgro was informed that the programmers had asked for cash and drugs in return for airplay, he repeatedly replied, "Be careful, but do what you gotta do," and willingly bankrolled Tashjian for the payoffs.

And Isgro's former bodyguard, David Michael Smith, told the jury that he saw cash earmarked for radio station payola being stuffed into record sleeves in the promotion man's Sunset Boulevard offices by Isgro's assistant, and that Isgro personally made cash payments to reputed Gambino mob family boss Joseph Armone and fellow promo man Fred DiSipio.

In testimony that began Aug. 22, George Wilson Crowell (who once went by the air name of George Wilson), former VP/GM of KIQQ Los Angeles, told the court of his rela-

tionship with Isgro: "We made an arrangement for records that were played on the radio station; I would be paid for them."

Crowell said he received \$750 per add, with occasional "doubles"—i.e., double payments for getting priority records added.

While Crowell had no final say on which records were added at KIQQ, he testified that his wife, Paula Matthews, who has been charged with no wrongdoing, was the program director of the station at the time.

According to Crowell, the payments from Isgro, which continued from 1980 until Crowell and most of the KIQQ air staff were dismissed in 1985, were made surreptitiously by David Michael Smith or another Isgro employee.

PAYMENTS IN THE MEN'S ROOM

"One of his employees would meet me at either Martoni's Restaurant or the Jolly Roger Restaurant, hand me a record envelope with the money," said Crowell, adding that the money was always handed off in the men's restroom.

Crowell said the payments were always in \$50 or \$100 bills. While he offered no estimate of an average payoff, Smith, in his own testimony, figured Crowell's weekly take at between \$3,000 and \$5,000.

In direct testimony and under cross-examination by Isgro attorney

Donald Re, Crowell admitted that, during the period of his dealings with Isgro, he was an alcoholic and compulsive gambler. To Re, he admitted that felony tax charges against him were reduced to one misdemeanor charge of failure to file a return in exchange for testimony against Isgro, and that payola charges were dropped.

Robert Brulte (who went by the air name of Bob West), the former PD of KAMZ El Paso (and currently PD at KEZB El Paso), testified that he approached Tashjian about exchanging cash for airplay in 1983 or 1984.

Brulte initially received \$150 per add; that sum was increased to \$200 or \$250 per add at the end of 1985, shortly before Brulte left KAMZ.

Brulte said he would receive payment in cash, stuffed into record jackets, via Federal Express or in person—sometimes at the offices of Isgro Enterprises—from Tashjian. When communicating with Tashjian, Brulte would use the code word "cassette" to indicate an add.

Brulte estimated that the payments from Tashjian, which lasted 2½ years, averaged between \$1,000 and \$2,000 a month.

Brulte, who admitted being a "recreational user" of cocaine during 1985, testified that Tashjian, with whom he said he had shared the drug at social functions, sent Federal Express parcels containing a half a

gram or a gram of cocaine to him at the KAMZ offices.

John Lee Walker, PD of KYNO Fresno, Calif., until 1987, admitted that he told Tashjian he had been receiving \$150 per add from Memphis-based promoter Howard "Howie" Goodman—himself convicted of felony and misdemeanor payola-related charges in July (Billboard, July 14)—before striking a more lucrative deal with Tashjian.

Walker said he ultimately got \$200 per add from Tashjian, and received an average of \$700-\$800 a month in \$100 bills between 1980-1985—up to \$9,000 or \$10,000 a year. Both Walker and Edward Carey, currently PD of KSXY Reno and former MD of KMGX Fresno, testified they had received cocaine from Tashjian.

'SWEETEN THE PIE'

Tashjian testified that his involvement with payola began with a conversation with Walker in Fresno in 1981. Walker told him, "I'm already working for somebody else [Goodman], but if you sweeten the pie for me, I think I might work for you."

When he told Isgro that Walker wanted money, Tashjian said, Isgro replied, "If that's what it takes, do what you gotta do." Tashjian added that Isgro subsequently responded in kind to Brulte's and Carey's demands, with the additional admonition, "Be careful."

Tashjian said that Isgro subsequently wrote checks earmarked for the payola payments, and that Tashjian would deposit them in his corporate bank account and write his own check for cash. He would then ship the money, or buy the drugs and send them to the programmers.

Seeking to discredit Tashjian—the sole witness linking Isgro to the Brulte, Walker, and Carey payments—Re battered him in a cross-examination that stretched over two days and lasted nearly two hours. Re drew an admission from Tashjian that at one point he faced 175 federal counts with penalties of more than 200 years in prison, and that he ultimately pleaded guilty to greatly reduced charges and served only 60 days in a halfway house.

Re's questions also repeatedly referred to Tashjian's admitted drug use, and to the fact that Tashjian was the only witness to the purported conversations about payola with Isgro.

SUITCASES FULL OF CASH

Smith, who began working for Isgro as a security man and limo driver in 1983, testified that in 1984 or 1985, he began making trips to the San Francisco airport, where he would receive suitcases full of used cash from Isgro's accountant, Di Ricco. The suitcases, usually containing \$100,000 in \$100 bills, would be delivered to Isgro's Encino home or Hollywood office.

Smith said that following his first trip, he saw between \$15,000 and \$20,000 of the money on the desk of Isgro's assistant Cathy Atkinson, along with record albums, a list of radio stations, and peel-off labels.

"She was lining the sleeves of the LPs with cash, different amounts," Smith said.

Smith said that within four or five days of a San Francisco trip, Isgro would go to New York, often in Smith's company, with some of the money—perhaps as much as \$40,000—in his suitcase or carried in his suit.

Smith testified that he witnessed Isgro giving cash to reputed mobster Armone on "three different occasions"; the first time, Armone received between \$10,000-\$12,000 outside a Manhattan restaurant. Promoter DiSipio, whom Isgro referred to as a "partner," once received about \$30,000 in \$100 bills from Isgro in New York; Smith said that money was also passed to DiSipio at the Beverly Hills Hotel in Los Angeles.

Smith was taken off the Isgro payroll in 1986, but remained on a cash retainer, following the NBC News report on payola naming Isgro and DiSipio, when DiSipio suggested that he and Isgro should dispense with their highly visible bodyguards.

The bodyguard's relationship with his employer soured further that year, after Smith was served with a federal grand jury subpoena. According to Smith, Isgro advised him at that point, "I think you should disappear for a while," and gave him \$3,500 to flee the country for England.

FOR THE RECORD

The "Rock On TV" exhibition at the Chicago Broadcast Museum (Billboard, Aug. 25) is co-sponsored not by Coca-Cola but by Pepsi-Cola General Bottlers of Chicago.

Trans World Puts Stock Offering On Back Burner

■ BY DON JEFFREY

NEW YORK—Unstable market conditions have forced Trans World Music Corp. to shelve its proposed stock offering for now, despite a healthy rebound in the price of its shares following a report of impressive increases in second-quarter store sales and profitability.

"It's on hold right now," says Jeffrey Jones, the music and video retailer's new chief financial officer. "We'll wait and see on the market conditions."

Trans World had planned to sell 1 million shares of stock, in a second-

ary offering, at a tentative price of \$31.50 a share. At that time shares were selling at a yearly high of \$33.50 each. But, amid the precipitous decline in the stock market after the Iraqi invasion of Kuwait, Trans World shares fell to as low as \$17.75.

Most analysts were expecting Trans World to hold off on its stock sale until prices went up. Poor market conditions also forced Trans World's competitor Musicland Stores Corp. to postpone its planned initial public offering of 6 million shares at a tentative range of \$13 to \$16 each.

On the day that Albany, N.Y.-based Trans World released its second-quarter report, its stock shot up \$4.25 to \$23.

The company says quarterly net profit rose 62.8%, year-to-year, to \$1.6 million on a 16.2% increase in revenue to \$72.8 million.

What also impressed observers is a

9% gain in quarterly comparable store sales (for those units open at least one year) at a time when many music retailers are reporting flat sales (Billboard, Sept. 1).

Trans World opened 35 stores in the quarter and closed three for a chainwide total of 481 outlets, compared with 445 at the same time last year.

Since the beginning of this year, the company has opened 22 Saturday Matinee mall units, which specialize in home video sell-through. Jones expects 60 of these outlets to be open by year's end. He says home video sales increased to 7% of total revenues in the second quarter, from 4.6% in the same period last year.

For the six-month period that ended Aug. 4, Trans World reports that net income went up 205% to \$4.05 million as revenues increased 12.7% to \$143.7 million.

1st-Qtr. Earnings Down For Handleman

NEW YORK—Despite strong home video revenues, Handleman Co., the largest rackjobber of prerecorded music and videocassettes in the U.S., reports that first-quarter earnings fell 10.8% to \$5.14 million, compared with the same period last year.

Total revenues climbed 14.8% to \$146.2 million.

Although Handleman's profits were down, Wall Street reacted enthusiastically on the day the numbers were released. The stock was one of the top percentage price gainers on the New York Stock Exchange, rising \$1.125, or 12.3%, to \$10.25.

"The stock had been hammered

down to prices that were attractive for someone willing to give it time," says analyst Kevin Moore of The Ohio Co. "They have a strong balance sheet and they're still the industry leader." But he adds, "On the other hand, there's no real earnings growth."

Prerecorded video sales for the quarter that ended July 28 increased 41% over last year to \$50.2 million. The big gain is attributed to the sell-through hit "The Little Mermaid."

Music sales rose only 6% to \$81.5 million. Part of the increase was attributed to \$2.7 million in sales from Interstate, a distributor that was acquired in January.

Handleman's earnings were down

largely because expenses rose faster than revenues.

The gross profit margin fell to 27.2% from 28.9%, the company reports, because of the big increase in home video sales as a proportion of total revenues. Video margins—especially those on frontline hits—are smaller than margins on Handleman's other product lines.

Selling, general, and administrative expenses for the quarter rose 12.8% to \$30.7 million. As a percentage of net sales, SG&A fell to 21.1% from 21.4% last year.

Handleman is also a wholesaler of books and home computer software.

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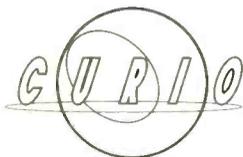
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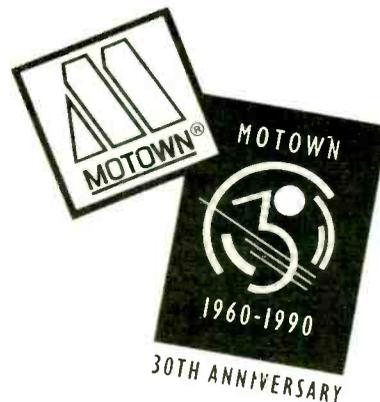


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FIRM PLANS TO OFFER PIECE-COUNT DATA

(Continued from page 6)

dentiality clause in the pacts with retailers.

Although Shalett also refuses to say whether any of the above-mentioned retailers has signed a contract with SoundScan, Record World president Roy Imber says he has only signed a letter of intent.

Meanwhile, SoundScan is contacting other major retail chains and independent retailers about participation in its management information system, which it expects to launch around Jan. 1.

"For the first time," says Shalett, "we're giving retailers and labels the opportunity to track music sales with complete accuracy."

He continues, "The system is going to bring the consumer and the music industry much closer together by giving record companies and retailers an immediate read on the marketplace."

The principals of SoundScan have considerable experience in data-gathering. Sounddata, formed in 1987 and based in Hartsdale, N.Y., has performed research for all six major record distribution companies, MTV Networks, and corporations such as RJR/Nabisco and Anheuser-Busch Inc. Fine is also president of George Fine Research Inc. of Hartsdale, which has done election polling for The New York Times and CBS-TV since 1967. Shalett is president of the Street Pulse Group Ltd. of New Milford, Conn., a market research firm.

Shalett says that, in some cases, the POS information will be supplied to SoundScan on an exclusive basis; he declines to comment on whether firms with exclusive contracts could supply other data, such as sales rankings, to organizations such as Billboard.

At least two of the retailers enlisted by SoundScan say it is the company's intention to use its POS data as the basis for a new record industry sales chart. But, while that idea is under review, says Shalett, "we don't have a definitive plan on that now."

With or without charts, what impact will SoundScan have on Billboard? John Babcock Jr., president of BPI Publications Group, replies, "At this point, from what we know about it, [the impact is] minor. We've been working to sign retailers up to retrieve real piece counts and have been achieving considerable success ourselves."

Billboard currently has "firm indications" from about 15 chains, Babcock says. But, in the absence of signed contracts, he declines to identify them.

Like SoundScan, Billboard is proposing to pay for the POS information. "It's Billboard's intention to compensate all information suppliers on a fair basis, depending on the number of piece counts they furnish," says Babcock.

The exclusivity of some chains with SoundScan could be a problem, he concedes. "At this point, we don't know if we'll be able to get data from the five or six retailers mentioned in [the SoundScan] press release. But, even without the data from those retailers, we know we'll be able to prepare viable national charts."

Meanwhile, he stresses, "We're making vigorous efforts to secure piece count data from every retailer. In the past three weeks, we've upped our efforts in this area, and we find it interesting this [SoundScan] release would come out now."

Regarding SoundScan's potential effect on BIN, which sells access to computerized sales information, Babcock says, "The dollar pie for information probably has some limits to it. It's never been very big—in fact, the record industry itself is not enormous, compared with other industries."

Babcock emphasizes that Billboard remains committed to improving the accuracy of its charts. "We have every intention to go ahead with our piece-count project, and our timetable is very close to [SoundScan's]," he says, adding that Billboard hopes to have some point-of-sale information on-line by Jan. 1.

In reply to those who feel Billboard has moved too slowly on piece counts, Babcock points out that, until about a year ago, not enough retailers had POS systems to make such an approach worthwhile. In fact, he notes, Camelot still does not have such a system and can only supply data from a sample of its stores.

Babcock has no doubt that Billboard will be dominant in the POS field just it has been in music chart-making. "Billboard has been in the business of gathering retail sales information for more than 50 years, and is established worldwide as the standard bearer for such research," he says. "For two years, we have been working closely with retailers and major record distributors to develop an effective and accurate method of tracking sales information through POS systems. We are confident our credibility as a generator and disseminator of music sales and airplay information will remain unrivaled."

FCC Rule Return Nixed

WASHINGTON, D.C.—A federal appeals court has rejected a suit to reinstate an FCC rule requiring broadcast licensees to hold a property for three years before reselling it. The FCC eliminated the "trafficking" rule in 1982; in 1986, the United Church of Christ and Action for Children's Television appealed the FCC's dismissal of its petition to reinstate the rule with a five-year holding period.

The FCC has upheld a Review Board decision to grant WHYI Miami's long-contested license renewal and deny Southeast Florida Broadcasting L.P.'s application for the same frequency. The Review Board rejected allegations that WHYI was guilty of "sponsorship identification violations," and called SFB "not financially qualified."

Hubbard Broadcasting, owner of KSTP Minneapolis, has filed FCC comments supporting Satellite CD Radio Inc.'s application for a digital audio broadcasting service. Hubbard disagrees "with those that say [DAB] should not be permitted because it represents a threat to local broadcasting" and sees new technologies as inevitable.

President Bush decided on Aug. 27 that the federal TV Marti service should continue beaming toward Cuba after a five-month experiment. Marti will get \$16 million in federal funds through FY 1991. Some U.S. broadcasters had opposed TV Marti because they feared Cuban retaliation.

Compiled by Paulette DiNinny & Sean Ross

FOR WEEK ENDING SEPTEMBER 8, 1990

Billboard. Hot 100. SALES & AIRPLAY™

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A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

| THIS WEEK | LAST WEEK | TITLE | ARTIST | HOT 100 POSITION |
|-----------|-----------|---|----------------------------|------------------|
| 1 | 1 | BLAZE OF GLORY (FROM "YOUNG GUNS II") | JON BON JOVI | 1 |
| 2 | 2 | DO ME! | BELL BIV DEVOE | 3 |
| 3 | 3 | UNSKINNY BOP | POISON | 4 |
| 4 | 7 | RELEASE ME | WILSON PHILLIPS | 2 |
| 5 | 4 | EPIC | FAITH NO MORE | 9 |
| 6 | 8 | HAVE YOU SEEN HER | M.C. HAMMER | 6 |
| 7 | 10 | LOVE AND AFFECTION | NELSON | 8 |
| 8 | 5 | IF WISHES CAME TRUE | SWEET SENSATION | 5 |
| 9 | 11 | TIC-TAC-TOE | KYPER | 15 |
| 10 | 12 | TONIGHT | NEW KIDS ON THE BLOCK | 7 |
| 11 | 6 | VISION OF LOVE | MARIAH CAREY | 12 |
| 12 | 14 | THIEVES IN THE TEMPLE | PRINCE | 11 |
| 13 | 9 | JERK OUT | THE TIME | 14 |
| 14 | 13 | BANNED IN THE U.S.A. LUKE FEATURING THE 2 LIVE CREW | 31 | |
| 15 | 19 | CLOSE TO YOU | MAXI PRIEST | 13 |
| 16 | 17 | LOVE AND EMOTION | STEVIE B | 16 |
| 17 | 24 | MY, MY, MY | JOHNNY GILL | 20 |
| 18 | 27 | CRAZY | THE BOYS | 38 |
| 19 | 16 | THE POWER | SNAP | 28 |
| 20 | 15 | COME BACK TO ME | JANET JACKSON | 10 |
| 21 | 25 | CAN'T STOP FALLING INTO LOVE | CHEAP TRICK | 18 |
| 22 | 18 | CRADLE OF LOVE (FROM "FORD FAIRLANE") | BILLY IDOL | 25 |
| 23 | 31 | EVERYBODY EVERYBODY | BLACK BOX | 29 |
| 24 | 20 | MENTIROSA | MELLOW MAN ACE | 46 |
| 25 | 23 | WE'RE ALL IN THE SAME GANG | W. COAST ALL-STARS | 47 |
| 26 | 21 | HOLD ON | EN VOQUE | 41 |
| 27 | 22 | MAKE YOU SWEAT | KEITH SWEAT | 22 |
| 28 | 28 | LA RAZA | KID FROST | 24 |
| 29 | 34 | CAN'T STOP | AFTER 7 | 42 |
| 30 | 33 | DIRTY CASH | THE ADVENTURES OF STEVIE V | 33 |
| 31 | 35 | OH GIRL | PAUL YOUNG | 19 |
| 32 | 36 | SOMETHING HAPPENED ON THE WAY TO... | PHIL COLLINS | 17 |
| 33 | 37 | HEART OF STONE | TAYLOR DAYNE | 21 |
| 34 | — | FEELS GOOD | TONY! TONI! TONE! | 48 |
| 35 | 38 | TELL ME SOMETHING | INDECENT OBSESSION | 34 |
| 36 | 30 | KING OF WISHFUL THINKING | GO WEST | 27 |
| 37 | — | PRAYING FOR TIME | GEORGE MICHAEL | 23 |
| 38 | 32 | RUB YOU THE RIGHT WAY | JOHNNY GILL | 39 |
| 39 | — | FLY TO THE ANGELS | SLAUGHTER | 50 |
| 40 | — | ROMEO | DINO | 26 |

| THIS WEEK | LAST WEEK | TITLE | ARTIST | HOT 100 POSITION |
|-----------|-----------|---------------------------------------|----------------------------|------------------|
| 1 | 3 | RELEASE ME | WILSON PHILLIPS | 2 |
| 2 | 2 | IF WISHES CAME TRUE | SWEET SENSATION | 5 |
| 3 | 1 | COME BACK TO ME | JANET JACKSON | 10 |
| 4 | 4 | HAVE YOU SEEN HER | M.C. HAMMER | 6 |
| 5 | 7 | BLAZE OF GLORY (FROM "YOUNG GUNS II") | JON BON JOVI | 1 |
| 6 | 5 | UNSKINNY BOP | POISON | 4 |
| 7 | 9 | DO ME! | BELL BIV DEVOE | 3 |
| 8 | 13 | SOMETHING HAPPENED ON THE WAY TO... | PHIL COLLINS | 17 |
| 9 | 8 | TONIGHT | NEW KIDS ON THE BLOCK | 7 |
| 10 | 11 | THIEVES IN THE TEMPLE | PRINCE | 11 |
| 11 | 6 | VISION OF LOVE | MARIAH CAREY | 12 |
| 12 | 17 | CLOSE TO YOU | MAXI PRIEST | 13 |
| 13 | 18 | LOVE AND AFFECTION | NELSON | 8 |
| 14 | 19 | CAN'T STOP FALLING INTO LOVE | CHEAP TRICK | 18 |
| 15 | 20 | OH GIRL | PAUL YOUNG | 19 |
| 16 | 14 | LOVE AND EMOTION | STEVIE B | 16 |
| 17 | 23 | HEART OF STONE | TAYLOR DAYNE | 21 |
| 18 | 32 | PRAYING FOR TIME | GEORGE MICHAEL | 23 |
| 19 | 22 | EPIC | FAITH NO MORE | 9 |
| 20 | 25 | ROMEO | DINO | 26 |
| 21 | 15 | MAKE YOU SWEAT | KEITH SWEAT | 22 |
| 22 | 10 | JERK OUT | THE TIME | 14 |
| 23 | 29 | MY, MY, MY | JOHNNY GILL | 20 |
| 24 | 16 | KING OF WISHFUL THINKING | GO WEST | 27 |
| 25 | 33 | POLICY OF TRUTH | DEPECHE MODE | 30 |
| 26 | 35 | CAN'T STOP | AFTER 7 | 42 |
| 27 | 12 | COULD THIS BE LOVE | SEDUCTION | 32 |
| 28 | 38 | I DON'T HAVE THE HEART | JAMES INGRAM | 36 |
| 29 | — | UNCHAINED MELODY | THE RIGHTEOUS BROTHERS | 37 |
| 30 | 37 | THIS IS THE RIGHT TIME | LISA STANSFIELD | 35 |
| 31 | 39 | GIVING YOU THE BENEFIT | PEBBLES | 40 |
| 32 | 21 | CRADLE OF LOVE (FROM "FORD FAIRLANE") | BILLY IDOL | 25 |
| 33 | — | SAY A PRAYER | BREATHE | 44 |
| 34 | — | BLACK CAT | JANET JACKSON | — |
| 35 | 40 | TELL ME SOMETHING | INDECENT OBSESSION | 34 |
| 36 | — | DIRTY CASH | THE ADVENTURES OF STEVIE V | 33 |
| 37 | — | EVERYBODY EVERYBODY | BLACK BOX | 29 |
| 38 | — | ALL I'M MISSING IS YOU | GLENN MEDEIROS | 43 |
| 39 | 34 | TIC-TAC-TOE | KYPER | 15 |
| 40 | — | TIME FOR LETTING GO | JUDE COLE | 51 |

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

| TITLE (Publisher - Licensing Org.) Sheet Music Dist. | | |
|---|---|---|
| 49 ACROSS THE RIVER (Zappo, ASCAP/Basically Gasp, ASCAP) CLM | 21 HEART OF STONE (Jesse Boy, ASCAP/Trippland, BMI/Virgin, ASCAP/Elliott Wolf, ASCAP) CPP | 30 POLICY OF TRUTH (Emile, ASCAP) MSC |
| 64 ALL I DO IS THINK OF YOU (Stone Diamond, BMI/Gold Forever, BMI) CPP | 95 HIPPYCHICK (Copyright Control) | 54 POSSESSION (Wild Crusade, ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Ricky Lynn Phillips, BMI) HL |
| 43 ALL I'M MISSING IS YOU (Tom Sturges, ASCAP/Chrysalis, ASCAP/Raydiola, ASCAP) CLM | 41 HOLD ON (2 Tuff-E-Nuff, BMI/Irving, BMI) CPP | 28 THE POWER (Intersong, ASCAP/Fellow, BMI/Songs Of Logic, BMI/House Of Fun, BMI) HL |
| 31 BANNED IN THE U.S.A. (Bruce Springsteen, ASCAP) CPP | 56 HOW BAD DO YOU WANT IT? (Cass County, ASCAP/Kortchmar, ASCAP) WBM | 23 PRAYING FOR TIME (Morrison Leahy, ASCAP/Chappell & Co., ASCAP) HL |
| 1 BLAZE OF GLORY (FROM YOUNG GUNS II) (Bon Jovi, ASCAP/Pri, ASCAP) WBM | 59 HOW MUCH LOVE (Goldie Lix, ASCAP/EMI April, ASCAP/Mophamus, BMI/Plunkrock, BMI) HL | 2 RELEASE ME (Emi Blackwood, BMI/Willphill, BMI/Braintree, BMI) HL |
| 52 CAN'T GET ENUFF (Virgin, ASCAP/Varseau, BMI/Small Hope, BMI/Blue 32, ASCAP/Julianekelly, ASCAP) CPP | 72 ICE ICE BABY (Ice Baby, ASCAP/QPM, ASCAP) | 100 THE RIGHT COMBINATION (Ensign, BMI/Famous, ASCAP) CPP |
| 8 (CAN'T LIVE WITHOUT YOUR) LOVE AND AFFECTION (Matt-Black, ASCAP/Gunster, ASCAP/Otherwise, ASCAP/BMG, ASCAP/EMI April, ASCAP) WBM/HL | 60 I DIDN'T WANT TO NEED YOU (Realsongs, ASCAP) WBM | 26 ROMEO (Island, BMI/Onid, BMI) WBM |
| 18 CAN'T STOP FALLING INTO LOVE (Screen Gems-EMI, BMI/Consenting Adult, BMI) WBM | 36 I DON'T HAVE THE HEART (Music Corp. Of America, BMI/Nelana, BMI/MCA, ASCAP/Music By Candelight, ASCAP/PSO Ltd., ASCAP) CPP/HL | 39 RUB YOU THE RIGHT WAY (Flyte Tyme, ASCAP) WBM |
| 24 CAN'T STOP (Hip Trip, BMI/Kear, BMI) HL | 70 I'D RATHER GO BLIND (ARC, BMI) | 90 SAME OL' SITUATION (S.O.S.) (Sikki Nixx, BMI/Krell, BMI/Mick Mars, BMI/Bordeo Bros., BMI/Motley Crue, BMI) |
| 97 CHERRY PIE (Virgin, BMI/Dick Dragon, BMI) | 5 IF WISHES CAME TRUE (Colgems-EMI, ASCAP/Sun Face, ASCAP/Magnetic Force, ASCAP/Deena Charles, ASCAP/Another Strong Song, ASCAP) WBM | 44 SAY A PRAYER (Virgin, ASCAP) CPP |
| 13 CLOSE TO YOU (E.G., BMI/W.S., BMI/Chappell & Co., ASCAP/Level Vibes, ASCAP/Colgems-EMI, ASCAP/Forever, PRS) WBM | 58 INNOCENT (Whole Nine Yards, ASCAP/Itself And Maccaddi, ASCAP/Les Etioies De La Musique, ASCAP/Must Be Marvelous, ASCAP/Tabraylah, ASCAP/Haynestrom, ASCAP) WBM | 83 SLOW LOVE (Diva 1, ASCAP/Hami Wave, ASCAP) |
| 10 COME BACK TO ME (Black Ice, ASCAP) WBM | 92 IT MUST HAVE BEEN LOVE (FROM PRETTY WOMAN) (Jimmy Fun, BMI/EMI Blackwood, BMI) CLM | 17 SOMETHING HAPPENED ON THE WAY TO HEAVEN (Phil Collins, PRS/Hit & Run, BMI) WBM |
| 32 COULD THIS BE LOVE (Robi-Rob, ASCAP/Virgin, ASCAP) CPP | 71 I WANNA GET BACK WITH YOU (Louie Louie, ASCAP/Unicity, ASCAP/No Pain No Gain, ASCAP/Lorimar, BMI/Spinning Platinum, ASCAP/Sir & Trini, ASCAP) WBM/HL | 86 STRANGER TO LOVE (St. Paul, ASCAP/EMI April, ASCAP/Music Corp. Of America, BMI/Bayjun Beat, BMI) HL |
| 25 CRADLE OF LOVE (FROM FORD FAIRLANE) (TCF, ASCAP/David Werner, ASCAP/EMI April, ASCAP/Boneidol, ASCAP/Chrysalis, ASCAP) CLM/HL/WBM | 65 I WON'T GIVE UP ON YOU (Chrysalis, ASCAP/Sal, BMI) CLM | 62 SUICIDE BLONDE (Tol Muziek, ASCAP) |
| 38 CRAZY (Buff Man, BMI) | 78 JEALOUS (Momentum, BMI/Chappell, ASCAP) HL | 81 SUMMER VACATION (Varry White, ASCAP/Walt Disney, ASCAP/Christmas Suicide, ASCAP/P. Bullwinkle, ASCAP) |
| 61 CUTS BOTH WAYS (Foreign Imported, BMI) CPP | 14 JERK OUT (Tionna, BMI/WB, ASCAP) WBM | 91 TALK TO ME (All Baker's, BMI/Montequ, BMI/Delvon, BMI) CPP |
| 33 DIRTY CASH (MONEY TALKS) (MCA, ASCAP/Warner Chappell) HL | 68 JOEY (International Velvet, BMI/Bug, BMI/I.R.S., BMI) CLM | 34 TELL ME SOMETHING (MCA, ASCAP) HL |
| 3 DO ME! (Willesden, BMI/Low Key, BMI/Baledat, BMI/Silk Star, ASCAP/Unicity, ASCAP) | 27 KING OF WISHFUL THINKING (FROM PRETTY WOMAN) (Martin Page, ASCAP/Zomba, ASCAP) HL | 96 THAT'S NOT HER STYLE (Joel, BMI) HL |
| 93 DON'T GO AWAY MAD (JUST GO AWAY) (Motley Crue, BMI/Sikki Nixx, BMI/Mick Mars, BMI) WBM | 76 KNOCKIN' BOOTS (Diabetic, ASCAP/Mille Miglia, ASCAP/Windswept Pacific, ASCAP/D/B/A Longitude, BMI/Stone Agate, BMI) CPP/WBM | 11 THIEVES IN THE TEMPLE (Controversy, ASCAP/WB, ASCAP) WBM |
| 87 DREAM BOY/DREAM GIRL (Micmaster, BMI/Charlie "Rock", BMI) | 42 LA RAZA (Mo Knows, BMI/Mi Palo, ASCAP/Ludlow, ASCAP/Coast, ASCAP/MCA, ASCAP) | 35 THIS IS THE RIGHT TIME (Big Life, PRS/BMG, ASCAP) |
| 80 EMPTY BEACH (David Gresham, ASCAP) | 94 LA WOMAN (Doors, ASCAP) | 15 TIC-TAC-TOE (RSK, BMI/XTC, BMI) |
| 77 ENJOY THE SILENCE (Emile, ASCAP) MSC | 63 LIES (2 Tuff-E-Nuff, BMI/Irving, BMI) CPP | 51 TIME FOR LETTING GO (Coleision, BMI/EMI Blackwood, BMI) WBM |
| 9 EPIC (Big Thrilling, ASCAP/Vomiti God, ASCAP) CLM | 66 LOOK INTO MY EYES (Tosha, ASCAP/Barbosa, ASCAP/Hit & Run, BMI/Hit & Hold, ASCAP/Andreula, ASCAP) WBM | 7 TONIGHT (Maurice Starr, ASCAP/EMI April, ASCAP/AI Lancellotti, ASCAP) HL |
| 29 EVERYBODY EVERYBODY (Lambardoni Edizioni, ASCAP/Intersong U.S.A., ASCAP) HL | 16 LOVE AND EMOTION (Saja, BMI/Mya-T, BMI) HL | 37 UNCHAINED MELODY (Frank, ASCAP) HL |
| 48 FEELS GOOD (Tony Toni Tone, ASCAP/Pri, ASCAP) WBM | 22 MAKE YOU SWEAT (WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Rew, ASCAP/Vertim, ASCAP/Whole Nine Yards, ASCAP) WBM | 85 UNDENIABLE (Shakin' Baker, BMI/MCA, ASCAP/Mata, ASCAP/Mygag, ASCAP) HL |
| 89 FIRST TRUE LOVE (Molina, ASCAP/MicMac, ASCAP) | 46 MENTIROSA (Varry White, ASCAP) | 4 UNSKINNY BOP (Sweet Cyanide, BMI/Willesden, BMI) HL |
| 50 FLY TO THE ANGELS (Topless, BMI/Chrysalis, BMI) CLM | 84 MORE THAN WORDS CAN SAY (Pasta, ASCAP/De'Mar, ASCAP) | 73 VIOLENCE OF SUMMER (LOVE'S TAKING OVER) (Skintrade, ASCAP/Colgems-EMI, ASCAP) WBM |
| 55 GEORGIA ON MY MIND (Peer, BMI) CPP | 38 MY KINDA GIRL (Hip Trip, BMI/Kear, BMI/Greenskirt, BMI) HL | 12 VISION OF LOVE (Vision Of Love, BMI/Been Jammin', BMI) |
| 45 THE GIRL I USED TO KNOW (Bayjun Beat, BMI/Music Corp. Of America, BMI) HL | 20 MY, MY, MY (Kear, BMI/Epic/Solar, BMI/Tree, BMI/Greenskirt, BMI) HL | 67 VOGUE (WB, ASCAP/Blue Disque, ASCAP/Webo Girl, ASCAP/Lexor, ASCAP) WBM |
| 79 GIRLS NITE OUT (Beyerson, BMI/Rossaway, BMI/Island, BMI/Tuff Cookie, BMI/Virgin Songs, BMI) CPP/WBM | 19 OH GIRL (Unichappell, BMI) HL | 47 WE'RE ALL IN THE SAME GANG (The West Coast Rap All-Stars, BMI) |
| 40 GIVING YOU THE BENEFIT (Kear, BMI/Epic/Solar, BMI) HL | 69 ONLY WOMEN BLED (EMI Blackwood, BMI/Ezra, BMI/Early Frost, BMI) HL | 74 WHEN I'M BACK ON MY FEET AGAIN (Realsongs, ASCAP) WBM |
| 98 HANKY PANKY (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/No Tomato, ASCAP) WBM | 99 OOOPS UP (Taking Care Of Business, BMI/Hanseatic, ASCAP/Intersong U.S.A., ASCAP/Willesden, BMI) | 82 WON'T TALK ABOUT IT (Go! Discs, ASCAP/Chappell & Co., ASCAP) |
| 6 HAVE YOU SEEN HER (Unichappell, BMI/Bust-It, BMI) HL | 57 THE OTHER SIDE (Swag Song, ASCAP/Catypso Toonz, BMI/Irving, ASCAP) CPP/HL | |

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HOT ADULT CONTEMPORARY™

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|------------------------|------------|------------|---------------|--|-------------------------------------|
| 1 | 1 | 1 | 10 | COME BACK TO ME A&M 1475 | ♦ JANET JACKSON 3 weeks at No. 1 |
| 2 | 3 | 5 | 10 | OH GIRL COLUMBIA 38-73377 | ♦ PAUL YOUNG |
| 3 | 2 | 3 | 11 | RELEASE ME SBK 05342 | ♦ WILSON PHILLIPS |
| 4 | 4 | 2 | 15 | I DON'T HAVE THE HEART WARNER BROS. 4-19911 | JAMES INGRAM |
| 5 | 6 | 9 | 8 | AND SO IT GOES COLUMBIA 38-73442 | BILLY JOEL |
| 6 | 5 | 4 | 15 | VISION OF LOVE COLUMBIA 38-73348 | ♦ MARIAH CAREY |
| 7 | 8 | 13 | 6 | SOMETHING HAPPENED ON THE WAY ... ATLANTIC 4-87885 | ♦ PHIL COLLINS |
| 8 | 7 | 8 | 11 | KING OF WISFUL THINKING EMI 50307 | ♦ GO WEST |
| 9 | 12 | 15 | 6 | ADIOS ELEKTRA 4-64943 | LINDA RONSTADT |
| 10 | 11 | 11 | 8 | SKIES THE LIMIT WARNER BROS. 4-19867 | FLEETWOOD MAC |
| 11 | 14 | 14 | 10 | IF WISHES CAME TRUE ATCO 4-98953 | ♦ SWEET SENSATION |
| 12 | 9 | 6 | 12 | TALK TO ME ELEKTRA 4-64964 | ♦ ANITA BAKER |
| 13 | 17 | 29 | 3 | UNCHAINED MELODY VERVE 871 882-4/POLYDOR | THE RIGHTEOUS BROTHERS |
| 14 | 10 | 7 | 15 | CUTS BOTH WAYS EPIC 34-73395 | ♦ GLORIA ESTEFAN |
| 15 | 22 | 31 | 3 | GEORGIA ON MY MIND COLUMBIA 38-73490 | ♦ MICHAEL BOLTON |
| 16 | 16 | 24 | 5 | HEART OF STONE ARISTA 2057 | TAYLOR DAYNE |
| 17 | 13 | 10 | 12 | ACROSS THE RIVER RCA 2621 | ♦ BRUCE HORNSBY & THE RANGE |
| 18 | 25 | 25 | 6 | TIME FOR LETTING GO REPRISE 4-19743 | ♦ JUDE COLE |
| 19 | 34 | — | 2 | PRAYING FOR TIME COLUMBIA 38-73512 | GEORGE MICHAEL |
| 20 | 15 | 12 | 16 | WHEN I'M BACK ON MY FEET AGAIN COLUMBIA 38-73342 | ♦ MICHAEL BOLTON |
| 21 | 23 | 23 | 9 | COULD THIS BE LOVE VENETTA 1509/A&M | ♦ SEDUCTION |
| 22 | 26 | 26 | 6 | RHYTHM OF LIFE FONTANA 875 018-4/MERCURY | ♦ OLETA ADAMS |
| 23 | 19 | 17 | 17 | READY OR NOT VIRGIN 4-98995 | ♦ AFTER 7 |
| 24 | 18 | 16 | 17 | TAKE IT TO HEART REPRISE 4-19828 | ♦ MICHAEL McDONALD |
| *** POWER PICK *** | | | | | |
| 25 | 32 | — | 2 | SAY A PRAYER A&M 1519 | ♦ BREATHE |
| 26 | 20 | 19 | 21 | IT MUST HAVE BEEN LOVE EMI 50283 | ♦ ROXETTE |
| 27 | 21 | 18 | 20 | DO YOU REMEMBER? ATLANTIC 4-87955 | ♦ PHIL COLLINS |
| 28 | 41 | — | 2 | I DON'T WANT TO TALK ABOUT IT WARNER BROS. 4-19999 | ROD STEWART |
| 29 | 36 | 35 | 6 | STOP RUNNING AWAY A&M 1514 | ♦ BRENDA RUSSELL |
| 30 | 28 | 21 | 21 | CLUB AT THE END OF THE STREET MCA 53818 | ♦ ELTON JOHN |
| 31 | 30 | 36 | 6 | TAKE ME ATLANTIC 4-87882 | ♦ EVERYTHING BUT THE GIRL |
| 32 | 27 | 20 | 13 | NOTICE ME Geffen 4-19946 | ♦ NIKKI |
| *** HOT SHOT DEBUT *** | | | | | |
| 33 | NEW | 1 | 1 | RHYTHM OF THE RAIN FULL MOON 34-73513/EPIC | DAN FOGELBERG |
| 34 | 37 | 37 | 4 | GYPSY WOMAN COLUMBIA LP CUT | SANTANA |
| 35 | 40 | 42 | 3 | TAKE ME THROUGH THE NIGHT MOTOWN 2056 | SMOKEY ROBINSON |
| 36 | 24 | 22 | 8 | HEAVEN GIVE ME WORDS CHARISMA 4-98952 | ♦ PROPAGANDA |
| 37 | 31 | 27 | 16 | I'LL BE YOUR SHELTER ARISTA 2005 | ♦ TAYLOR DAYNE |
| 38 | 29 | 30 | 8 | SEA CRUISE (FROM "FORD FAIRLANE") ELEKTRA LP CUT | DION |
| 39 | 33 | 28 | 19 | CHILDREN OF THE NIGHT EMI 50288 | ♦ RICHARD MARX |
| 40 | 38 | 32 | 25 | HOLD ON SBK 07322 | ♦ WILSON PHILLIPS |
| 41 | 35 | 33 | 5 | SAME OLD LOOK ARISTA 2039 | JIMMY RYSER |
| 42 | 45 | — | 2 | HAVE YOU SEEN HER CAPITOL 44573 | ♦ M.C. HAMMER |
| 43 | 43 | 40 | 28 | THE HEART OF THE MATTER Geffen 4-19898 | ♦ DON HENLEY |
| 44 | 46 | — | 2 | UNTIL YOU COME BACK TO ME EPIC 34-73485 | ♦ BASIA |
| 45 | 44 | 41 | 20 | BABY, IT'S TONIGHT REPRISE 4-19869 | ♦ JUDE COLE |
| 46 | 47 | 44 | 21 | THROUGH THE TEST OF TIME GRP 3032 | ♦ PATTI AUSTIN |
| 47 | NEW | 1 | 1 | BLUE EYES ARE SENSITIVE TO THE LIGHT HOLLYWOOD 4-64939/ELEKTRA | ♦ SARA HICKMAN |
| 48 | 42 | 46 | 9 | POSSESSION EPIC 34-73398 | BAD ENGLISH |
| 49 | NEW | 1 | 1 | CLOSE TO YOU CHARISMA 4-98951 | ♦ MAXI PRIEST |
| 50 | 39 | 38 | 5 | PROBLEM CHILD RCA 2646 | ♦ THE BEACH BOYS |

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

Billboard. CROSSOVER RADIO AIRPLAY™

| THIS WEEK | LAST WEEK | TITLE | ARTIST |
|-----------|-----------|---|----------------------------|
| 1 | 1 | DO ME! MCA 53848 | BELL BIV DEVOE |
| 2 | 3 | HAVE YOU SEEN HER CAPITOL 44573 | M.C. HAMMER |
| 3 | 4 | IF WISHES CAME TRUE ATCO 4-98953 | SWEET SENSATION |
| 4 | 2 | COME BACK TO ME A&M 1475 | JANET JACKSON |
| 5 | 8 | MY, MY, MY MOTOWN 2033 | JOHNNY GILL |
| 6 | 9 | CAN'T STOP VIRGIN 4-98961 | AFTER 7 |
| 7 | 5 | VISION OF LOVE COLUMBIA 38-73348 | MARIAH CAREY |
| 8 | 15 | CLOSE TO YOU CHARISMA 4-98951 | MAXI PRIEST |
| 9 | 11 | SLOW LOVE MOTOWN 2028 | DOC BOX & B. FRESH |
| 10 | 14 | THIEVES IN THE TEMPLE PAISLEY PARK 7-19751/WARNER BROS. | PRINCE |
| 11 | 18 | EVERYBODY EVERYBODY RCA 2221 | BLACK BOX |
| 12 | 17 | ROMEO ISLAND 878 012.4 | DINO |
| 13 | 6 | MAKE YOU SWEAT ELEKTRA 7-64961 | KEITH SWEAT |
| 14 | 12 | LOVE AND EMOTION LMR 2645/RCA | STEVIE B |
| 15 | 16 | TONIGHT COLUMBIA 38-73461 | NEW KIDS ON THE BLOCK |
| 16 | 19 | DIRTY CASH (MONEY TALKS) MERCURY 875 802-7 | THE ADVENTURES OF STEVIE V |
| 17 | 7 | COULD THIS BE LOVE VENETTA 1509/A&M | SEDUCTION |
| 18 | 28 | PRAYING FOR TIME COLUMBIA 38-73512 | GEORGE MICHAEL |
| 19 | 10 | JERK OUT PAISLEY PARK 7-19750/REPRISE | THE TIME |
| 20 | 29 | GIVING YOU THE BENEFIT MCA 53891 | PEBBLES |
| 21 | 22 | I WON'T GIVE UP ON YOU TOMMY BOY 4-19730/WARNER BROS. | TKA |
| 22 | 26 | LIES ATLANTIC 4-87893 | EN VOGUE |
| 23 | — | KNOCKIN' BOOTS EPIC 34-73450 | CANDYMAN |
| 24 | — | UNCHAINED MELODY VERVE 871 882-7/POLYDOR | THE RIGHTEOUS BROTHERS |
| 25 | — | RELEASE ME SBK 07327 | WILSON PHILLIPS |
| 26 | — | DREAM BOY/DREAM GIRL MCMC 2539 | CYNTHIA & JOHNNY O |
| 27 | 23 | THIS IS THE RIGHT TIME ARISTA 2049 | LISA STANSFIELD |
| 28 | 13 | TIC-TAC-TOE ATLANTIC 4-87910 | KYPER |
| 29 | 21 | ALL I DO IS THINK OF YOU ATLANTIC 4-87952 | TROOP |
| 30 | — | LOOK INTO MY EYES COLUMBIA 38-73486 | GEORGE LAMOND |

Records with the greatest airplay gains this week. ©Copyright 1990, BPI Communications Inc. All rights reserved.

| THIS WEEK | LAST WEEK | TITLE | ARTIST |
|-----------|-----------|--|--------------------|
| 1 | 2 | BLAZE OF GLORY MERCURY 875 896-7 | JON BON JOVI |
| 2 | 1 | UNSKINNY BOP ENIGMA 4-44584/CAPITOL | POISON |
| 3 | 4 | (CAN'T LIVE WITHOUT YOUR) LOVE AND AFFECTION DGC 4-19689 | NELSON |
| 4 | 6 | CAN'T STOP FALLIN' INTO LOVE EPIC 34-74333 | CHEAP TRICK |
| 5 | 8 | CAN'T GET ENUFF ATLANTIC 4-87886 | WINGER |
| 6 | 3 | EPIC SLASH 4-19813/REPRISE | FAITH NO MORE |
| 7 | 10 | FLY TO THE ANGELS CHRYSALIS 23527 | SLAUGHTER |
| 8 | 9 | RELEASE ME SBK 07327 | WILSON PHILLIPS |
| 9 | 5 | THE OTHER SIDE Geffen 4-19927 | AEROSMITH |
| 10 | 12 | HOW MUCH LOVE EMI 50302 | VIXEN |
| 11 | 7 | I DIDN'T WANT TO NEED YOU CAPITOL 7-44553 | HEART |
| 12 | 13 | JEALOUS BEGGAR'S BANQUET 4-19688/GEFFEN | GENE LOVES JEZEBEL |
| 13 | 15 | JOEY I.R.S. 73014 | CONCRETE BLONDE |
| 14 | 16 | POLICY OF TRUTH SIRE 4-19842/REPRISE | DEPECHE MODE |
| 15 | 11 | DON'T GO AWAY MAD (JUST GO AWAY) COLUMBIA 38-73462 | MOTLEY CRUE |
| 16 | 14 | HOW BAD DO YOU WANT IT? Geffen 4-19699 | DON HENLEY |
| 17 | 17 | SOMETHING HAPPENED ON THE WAY TO HEAVEN ATLANTIC 4-87885 | PHIL COLLINS |
| 18 | 18 | CIVIL WAR WARNER BROS. LP CUT | GUNS N' ROSES |
| 19 | 21 | SAME 'OL SITUATION (S.O.S.) ELEKTRA 4-64942 | MOTLEY CRUE |
| 20 | — | L.A. WOMAN CHRYSALIS 23571 | BILLY IDOL |
| 21 | 22 | BRICKYARD ROAD ATLANTIC 4-87889 | JOHNNY VAN ZANT |
| 22 | — | SUICIDE BLONDE ATLANTIC 4-87860 | INXS |
| 23 | 20 | POSSESSION EPIC 34-73398 | BAD ENGLISH |
| 24 | 26 | COME AGAIN WARNER BROS. LP CUT | DAMN YANKEES |
| 25 | — | LOVIN' YOU'S A DIRTY JOB ATLANTIC 4-87844 | RATT |
| 26 | 19 | BANG BANG IMAGINE 34-73380/EPIC | DANGER DANGER |
| 27 | 27 | JUST CAME BACK VIRGIN 4-98936 | COLIN JAMES |
| 28 | 25 | KING OF WISFUL THINKING EMI 50307 | GO WEST |
| 29 | 28 | I MELT WITH YOU TVT 2812 | MODERN ENGLISH |
| 30 | 29 | KNOCKIN' ON HEAVEN'S DOOR DGC LP CUT | GUNS N' ROSES |

FAMOUS

BECAUSE WE ARE THE BEST

Billboard **HOT 100.** SINGLES

| | | | | | |
|--------------------------|----|----|----|---|--|
| 1 | 3 | 3 | 12 | IF WISHES CAME TRUE S.PECK (R.DESALVO,D.CHARLES,R.STEELE) | ♦ SWEET SENSATION (C) (V) ATCO 4-98953 |
| 10 | 13 | 19 | 5 | TONIGHT M.STARR (M.STARR,A.LANCELOTTI) | ♦ NEW KIDS ON THE BLOCK (C) (V) COLUMBIA 38-73461 |
| 15 | 21 | 24 | 10 | LOVE AND EMOTION STEVIE B (W.BROOKS) | ♦ STEVIE B (C) (T) LMR 2645/RCA |
| 16 | 12 | 4 | 17 | THE POWER SNAP (B.BENITES,J.GARRETT III,D.BUTLER,TONI C.) | ♦ SNAP (C) (T) (V) ARISTA 2013 |
| 17 | 25 | 32 | 10 | CLOSE TO YOU G.CHUNG,S.DUNBAR,H.TUCKER (G.BENSON,W.SELA,M.ELLIOTT) | ♦ MAXI PRIEST (C) (T) CHARISMA 4-98951 |
| 20 | 11 | 14 | 13 | COULD THIS BE LOVE R.CLVILLES,D.COLE (R.CLVILLES) | ♦ SEDUCTION (C) VENETTA 1509/A&M |
| 24 | 20 | 20 | 7 | BANNED IN THE U.S.A. D.WRIGHT,BIG TONY (B.SPRINGSTEEN,LUKE FEATURING 2 LIVE CREW) | ♦ LUKE FEATURING THE 2 LIVE CREW (C) (CD) (M) (T) (V) LUKE 4-98915/ATLANTIC |
| 28 | 27 | 31 | 11 | THE GIRL I USED TO KNOW C.STURKEN,E.ROGERS (C.STURKEN,E.ROGERS) | ♦ BROTHER BEYOND (C) (T) EMI 50287 |
| 33 | 42 | 53 | 4 | ROMEO DINO (DINO) | ♦ DINO (C) (T) ISLAND 878 012.4 |
| *** POWER PICK/SALES *** | | | | | |
| 34 | 46 | 57 | 5 | EVERYBODY EVERYBODY GROOVE GROOVE MELODY (M.LIMONII,D.DAVOLLI,V.SEMPLICI) | ♦ BLACK BOX (C) (T) RCA 2628 |
| 36 | 40 | 50 | 7 | DIRTY CASH (MONEY TALKS) STEVIE V (S.VINCENT,M.WALSH) | ♦ THE ADVENTURES OF STEVIE V (C) (M) (T) (V) MERCURY 875 802-4 |
| 39 | 36 | 34 | 17 | MENTIROSA TONY G. (S.REYES,T.GONZALEZ) | ♦ MELLOW MAN ACE (C) (T) CAPITOL 44533 |
| 45 | 45 | 48 | 9 | LA RAZA TONY G. (A.MOLINA, JR., T.GONZALEZ,G.WILSON) | ♦ KID FROST (C) (T) VIRGIN 4-98947 |
| 46 | 54 | 70 | 5 | I DON'T HAVE THE HEART T.BELL,J.INGRAM (A.RICH,J.FRIEDMAN) | JAMES INGRAM (C) WARNER BROS. 4-19911 |
| 47 | 31 | 17 | 16 | SHE AIN'T WORTH IT D.DIANTE,I.PRINCE (A.ARMATO,I.PRINCE,B.BROWN) | ♦ GLENN MEDEIROS FEATURING BOBBY BROWN (C) (M) (T) (V) MCA 53831 |
| 49 | 61 | — | 2 | CRAZY H.ABDULSAMAD,K.ABDULSAMAD (H.ABDULSAMAD,K.ABDULSAMAD) | ♦ THE BOYS (C) (T) (V) MOTOWN 2053 |

32% OF THE TOP 50

FAMOUS ARTISTS AGENCY, INC. 1700 BROADWAY, NEW YORK, N.Y. 10019 • 212-245-3939

TOP POP ALBUMS™

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| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE |
|---------------|-----------|------------|---------------|--|------------------------------------|
| ★ ★ NO. 1 ★ ★ | | | | | |
| 1 | 1 | 1 | 27 | M.C. HAMMER ▲ ⁴ CAPITOL 92857 (9.98) 13 weeks at No. 1 | PLEASE HAMMER DON'T HURT 'EM |
| 2 | 2 | 2 | 22 | WILSON PHILLIPS ▲ SBK 93745 (9.98) | WILSON PHILLIPS |
| 3 | 7 | 32 | 3 | JON BON JOVI MERCURY 8464734 (10.98) | BLAZE OF GLORY/YOUNG GUNS II |
| 4 | 4 | 4 | 11 | MARIAH CAREY ▲ COLUMBIA 45202 (9.98 EQ) | MARIAH CAREY |
| 5 | 3 | 3 | 7 | POISON ENIGMA 91813/CAPITOL (9.98) | FLESH AND BLOOD |
| 6 | 6 | 7 | 23 | BELL BIV DEVOE ▲ MCA 6387 (10.98) | POISON |
| 7 | 5 | 5 | 8 | ANITA BAKER ELEKTRA 60922 (9.98) | COMPOSITIONS |
| 8 | 9 | 8 | 11 | KEITH SWEAT ▲ VENTUREMENT 60861/ELEKTRA (9.98) | I'LL GIVE ALL MY LOVE TO YOU |
| 9 | 8 | 6 | 12 | NEW KIDS ON THE BLOCK ▲ ³ COLUMBIA 45129 (10.98 EQ) | STEP BY STEP |
| 10 | 10 | 10 | 23 | SOUNDTRACK ▲ EMI 93492 (10.98) | PRETTY WOMAN |
| 11 | 12 | 12 | 60 | MICHAEL BOLTON ▲ ² COLUMBIA 45012 (9.98 EQ) | SOUL PROVIDER |
| 12 | 13 | 13 | 23 | DEPECHE MODE ▲ SIRE 26081/REPRISE (9.98) | VIOLATOR |
| 13 | 14 | 11 | 19 | JOHNNY GILL ▲ MOTOWN 6283 (8.98) | JOHNNY GILL |
| 14 | 16 | 14 | 29 | FAITH NO MORE ● SLASH 25878/REPRISE (9.98) | THE REAL THING |
| 15 | 11 | 9 | 14 | MADONNA ▲ ² SIRE 26209/WARNER BROS. (10.98) | I'M BREATHLESS |
| 16 | 15 | 15 | 5 | WINGER ATLANTIC 82103 (9.98) | IN THE HEART OF THE YOUNG |
| 17 | 17 | 16 | 41 | PHIL COLLINS ▲ ³ ATLANTIC 82050 (9.98) | ... BUT SERIOUSLY |
| 18 | 24 | 30 | 8 | NELSON DGC 24290/GEFFEN (9.98) | AFTER THE RAIN |
| 19 | 19 | 23 | 30 | SLAUGHTER ● CHRYSALIS 21702* (9.98) | STICK IT TO YA |
| 20 | 20 | 19 | 50 | AEROSMITH ▲ ³ GEFFEN 24254 (9.98) | PUMP |
| 21 | NEW ▶ | | 1 | PRINCE PAISLEY PARK 27493/WARNER BROS. (12.98) | GRAFFITI BRIDGE |
| 22 | 21 | 21 | 5 | LUKE FEATURING THE 2 LIVE CREW LUKE 91424/ATLANTIC (9.98) | BANNED IN THE U.S.A. |
| 23 | 22 | 20 | 7 | THE TIME PAISLEY PARK 27490/REPRISE (9.98) | PANDEMONIUM |
| 24 | 25 | 22 | 17 | BILLY IDOL ● CHRYSALIS 21735 (9.98) | CHARMED LIFE |
| 25 | 23 | 17 | 23 | SINEAD O'CONNOR ▲ ² ENSIGN 21759/CHRYSALIS (9.98) | I DO NOT WANT WHAT I HAVEN'T GOT |
| 26 | 18 | 18 | 21 | HEART ▲ CAPITOL 91820 (9.98) | BRIGADE |
| 27 | 27 | 25 | 20 | EN VOGUE ● ATLANTIC 82084 (9.98) | BORN TO SING |
| 28 | 26 | 24 | 49 | JANET JACKSON ▲ ⁴ A&M 3920 (9.98) | JANET JACKSON'S RHYTHM NATION 1814 |
| 29 | 30 | 26 | 10 | BRUCE HORNSBY & THE RANGE ● RCA 2041 (9.98) | A NIGHT ON THE TOWN |
| 30 | 32 | 33 | 13 | SNAP ARISTA 8536 (9.98) | WORLD POWER |
| 31 | 28 | 28 | 51 | MOTLEY CRUE ▲ ³ ELEKTRA 60829 (9.98) | DR. FEELGOOD |
| 32 | 36 | 74 | 3 | BOOGIE DOWN PRODUCTIONS JIVE 1358/RCA (9.98) | EDUTAINMENT |
| 33 | 33 | 35 | 8 | HARRY CONNICK, JR. COLUMBIA 46146 (9.98 EQ) | WE ARE IN LOVE |
| 34 | 66 | — | 2 | SOUNDTRACK VS 5276*/MCA (9.98) | GHOST |
| 35 | 31 | 27 | 16 | PAULA ABDUL ▲ VIRGIN 91362 (9.98) | SHUT UP AND DANCE |
| 36 | NEW ▶ | | 1 | JANE'S ADDICTION WARNER BROS. 25993 (9.98) | RITUAL DE LO HABITUAL |
| 37 | 37 | 42 | 43 | TAYLOR DAYNE ▲ ARISTA 8581 (9.98) | CAN'T FIGHT FATE |
| 38 | 29 | 29 | 9 | SOUNDTRACK DGC 24294/GEFFEN (10.98) | DAYS OF THUNDER |
| 39 | 35 | 34 | 13 | THE JEFF HEALEY BAND ARISTA 8632 (9.98) | HELL TO PAY |
| 40 | 34 | 31 | 14 | STEVE VAI ● RELATIVITY 1037 (9.98) | PASSION AND WARFARE |
| 41 | 45 | 43 | 11 | BAD COMPANY ATCO 91371 (9.98) | HOLY WATER |
| 42 | 38 | 39 | 27 | LISA STANSFIELD ▲ ARISTA 8554 (9.98) | AFFECTION |
| 43 | 41 | 37 | 61 | DON HENLEY ▲ ² GEFFEN 24217 (9.98) | THE END OF THE INNOCENCE |
| 44 | 44 | 44 | 16 | VAN MORRISON MERCURY 841 970 I (9.98 EQ) | THE BEST OF VAN MORRISON |
| 45 | 43 | 38 | 22 | DIGITAL UNDERGROUND ● TOMMY BOY 1026 (9.98) | SEX PACKETS |
| 46 | 40 | 41 | 16 | THE SUNDAYS DGC 24277/GEFFEN (9.98) | READING, WRITING AND ARITHMETIC |
| 47 | 46 | 46 | 19 | THE LIGHTNING SEEDS MCA 6404 (9.98) | CLOUDCUCKOOLAND |
| 48 | 49 | 49 | 18 | GARTH BROOKS ● CAPITOL 90897 (8.98) | GARTH BROOKS |
| 49 | 47 | 47 | 24 | DAMN YANKEES ● WARNER BROS. 26159 (9.98) | DAMN YANKEES |
| 50 | 42 | 40 | 74 | BONNIE RAITT ▲ ² CAPITOL 91268 (8.98) | NICK OF TIME |
| 51 | 48 | 45 | 47 | AFTER 7 ● VIRGIN 91061 (9.98) | AFTER 7 |
| 52 | 39 | 36 | 15 | ICE CUBE ● PRIORITY 57120 (9.98) | AMERIKKA'S MOST WANTED |
| 53 | 50 | 65 | 14 | CONCRETE BLONDE I.R.S. 82037*/MCA (9.98) | BLOODLETTING |
| 54 | NEW ▶ | | 1 | ANTHRAX ISLAND 846480 (9.98) | PERSISTENCE OF TIME |

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE |
|-----------|-----------|------------|---------------|--|--|
| 55 | 142 | — | 2 | N.W.A. RUTHLESS 7224/PRIORITY (6.98) | 100 MILES AND RUNNIN' |
| 56 | 56 | 63 | 25 | THE BLACK CROWES DEF AMERICAN DEF 24278/GEFFEN (9.98) | SHAKE YOUR MONEY MAKER |
| 57 | 116 | 188 | 53 | THE RIGHTEOUS BROTHERS ● VERVE 823662* (6.98) | THE RIGHTEOUS BROTHERS GREATEST HITS |
| 58 | 51 | 48 | 6 | CHEAP TRICK EPIC 46013 (9.98 EQ) | BUSTED |
| 59 | NEW ▶ | | 1 | STRYPYR ENIGMA 73527* (9.98) | AGAINST THE LAW |
| 60 | 64 | 141 | 3 | THE NEVILLE BROTHERS A&M 5312 (8.98) | BROTHER'S KEEPER |
| 61 | 54 | 52 | 66 | CLINT BLACK ▲ RCA 9668 (8.98) | KILLIN' TIME |
| 62 | 52 | 54 | 4 | VIXEN EMI 92923* (9.98) | REV IT UP |
| 63 | 55 | 55 | 16 | TONY! TONI! TONE! ● WING 841 902/POLYDOR (8.98 EQ) | THE REVIVAL |
| 64 | NEW ▶ | | 1 | RATT ATLANTIC 82127 (9.98) | DETONATOR |
| 65 | 53 | 50 | 59 | THE 2 LIVE CREW ▲ LUKE 107 (9.98) | AS NASTY AS THEY WANNA BE |
| 66 | 57 | 51 | 20 | PUBLIC ENEMY ▲ DEF JAM 45413/COLUMBIA (9.98 EQ) | FEAR OF A BLACK PLANET |
| 67 | 60 | 60 | 107 | NEW KIDS ON THE BLOCK ▲ ⁸ COLUMBIA 40985 (9.98 EQ) | HANGIN' TOUGH |
| 68 | 59 | 56 | 13 | SOUL II SOUL ● VIRGIN 91367 (9.98) | VOL. II - 1990 - A NEW DECADE |
| 69 | 61 | 62 | 112 | PAULA ABDUL ▲ ⁷ VIRGIN 90943 (9.98) | FOREVER YOUR GIRL |
| 70 | 63 | 58 | 39 | THE KENTUCKY HEADHUNTERS ● MERCURY 838 744 (9.98 EQ) | PICKIN' ON NASHVILLE |
| 71 | 58 | 53 | 8 | ALLMAN BROTHERS BAND EPIC 46144 (9.98 EQ) | SEVEN TURNS |
| 72 | 67 | 61 | 7 | BONNIE RAITT WARNER BROS. 26242* (12.98) | THE BONNIE RAITT COLLECTION |
| 73 | 62 | 64 | 10 | JOHN HIATT A&M 5310 (8.98) | STOLEN MOMENTS |
| 74 | 88 | 103 | 3 | BRANFORD MARSALIS QUARTET/T. BLANCHARD COLUMBIA 46792* (9.98 EQ) | MUSIC FROM "MO' BETTER BLUES" |
| 75 | 72 | 76 | 66 | BOB MARLEY AND THE WAILERS ▲ ² TUFF GONG 422-846-210/ISLAND (9.98 EQ) | LEGEND |
| 76 | 73 | 89 | 6 | MAXI PRIEST CHARISMA 91384* (9.98) | BONAFIDE |
| 77 | 145 | — | 2 | PIXIES ELEKTRA 60963 (9.98) | BOSSANOVA |
| 78 | 74 | 71 | 42 | ERIC CLAPTON ▲ DUCK 26074/REPRISE (9.98) | JOURNEYMAN |
| 79 | 78 | 73 | 45 | BILLY JOEL ▲ ³ COLUMBIA 44366 (9.98 EQ) | STORM FRONT |
| 80 | 65 | 59 | 59 | GLORIA ESTEFAN ▲ ² EPIC 45217 (9.98 EQ) | CUTS BOTH WAYS |
| 81 | 69 | 68 | 58 | NEW KIDS ON THE BLOCK ▲ ² COLUMBIA 40475 (6.98 EQ) | NEW KIDS ON THE BLOCK |
| 82 | 68 | 57 | 10 | ERIC B. & RAKIM ● MCA 6416 (9.98) | LET THE RHYTHM HIT 'EM |
| 83 | NEW ▶ | | 1 | DURAN DURAN CAPITOL 94292 (9.98) | LIBERTY |
| 84 | 119 | — | 2 | KEITH WHITLEY RCA 52277* (9.98) | GREATEST HITS |
| 85 | 71 | 66 | 39 | SOUNDTRACK ▲ WALT DISNEY 6403B* (8.98) | THE LITTLE MERMAID |
| 86 | 91 | 114 | 5 | BLACK BOX RCA 2221 (9.98) | DREAMLAND |
| 87 | 77 | 125 | 3 | EXTREME A&M 5313 (8.98) | EXTREME II PORNOGRAFFITTI |
| 88 | 76 | 81 | 7 | VINCE GILL MCA 42321 (8.98) | WHEN I CALL YOUR NAME |
| 89 | 75 | 77 | 5 | D-NICE JIVE 12021/RCA (9.98) | CALL ME D-NICE |
| 90 | 70 | 67 | 7 | KID FROST VIRGIN 91377 (9.98) | HISPANIC CAUSING PANIC |
| 91 | 85 | 94 | 4 | WHISPERS CAPITOL 92957 (9.98) | MORE OF THE NIGHT |
| 92 | 86 | 72 | 28 | BASIA ● EPIC 45472 (9.98 EQ) | LONDON WARSAW NEW YORK |
| 93 | 82 | 87 | 6 | KYPER ATLANTIC 82116 (9.98) | TIC-TAC-TOE |
| 94 | 84 | 84 | 4 | SPECIAL ED PROFILE 1297 (9.98) | LEGAL |
| 95 | 80 | 80 | 8 | STEVIE B LMR 2307 /RCA (9.98) | LOVE & EMOTION |
| 96 | 81 | 78 | 47 | LINDA RONSTADT (FEA. A. NEVILLE) ▲ ELEKTRA 60872 (9.98) | CRY LIKE A RAINSTORM, HOWL LIKE THE WIND |
| 97 | 99 | — | 2 | VARIOUS ARTISTS POLYDOR 8470424* (19.98) | KNEBORTH: THE ALBUM |
| 98 | 79 | 69 | 13 | MILLI VANILLI ● ARISTA 8622 (9.98) | THE REMIX ALBUM |
| 99 | 90 | 86 | 13 | ALABAMA ● RCA 2108* (9.98) | PASS IT ON DOWN |
| 100 | 83 | 85 | 5 | VARIOUS ARTISTS WARNER BROS. 26280* (9.98) | NOBODY'S CHILD - ROMANIAN ANGEL APPEAL |
| 101 | 92 | 83 | 15 | WORLD PARTY ENSIGN 21654/CHRYSALIS (9.98) | GOODBYE JUMBO |
| 102 | 96 | 109 | 9 | SONIC YOUTH DGC 24297/GEFFEN (9.98) | GOO |
| 103 | 95 | 90 | 15 | GEORGE STRAIT ● MCA 6415 (9.98) | LIVIN' IT UP |
| 104 | 122 | 138 | 4 | GEORGE LAMOND COLUMBIA 45488* (9.98 EQ) | BAD OF THE HEART |
| 105 | 109 | 102 | 40 | KENNY G ▲ ARISTA 13-8613 (13.98) | LIVE |
| 106 | 89 | 82 | 35 | TROOP ● ATLANTIC 82035 (9.98) | ATTITUDE |
| 107 | 113 | 101 | 15 | X-CLAN 4TH & B'WAY 444 019/ISLAND (9.98) | TO THE EAST, BLACKWARDS |
| 108 | 87 | 70 | 52 | L.A. GUNS ● VERTIGO 838 592/POLYDOR (9.98 EQ) | COCKED & LOADED |
| 109 | 97 | 98 | 7 | IGGY POP VIRGIN 91381 (9.98) | BRICK BY BRICK |

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

RETURN OF SUPERFLY

ORIGINAL MOTION PICTURE SOUNDTRACK

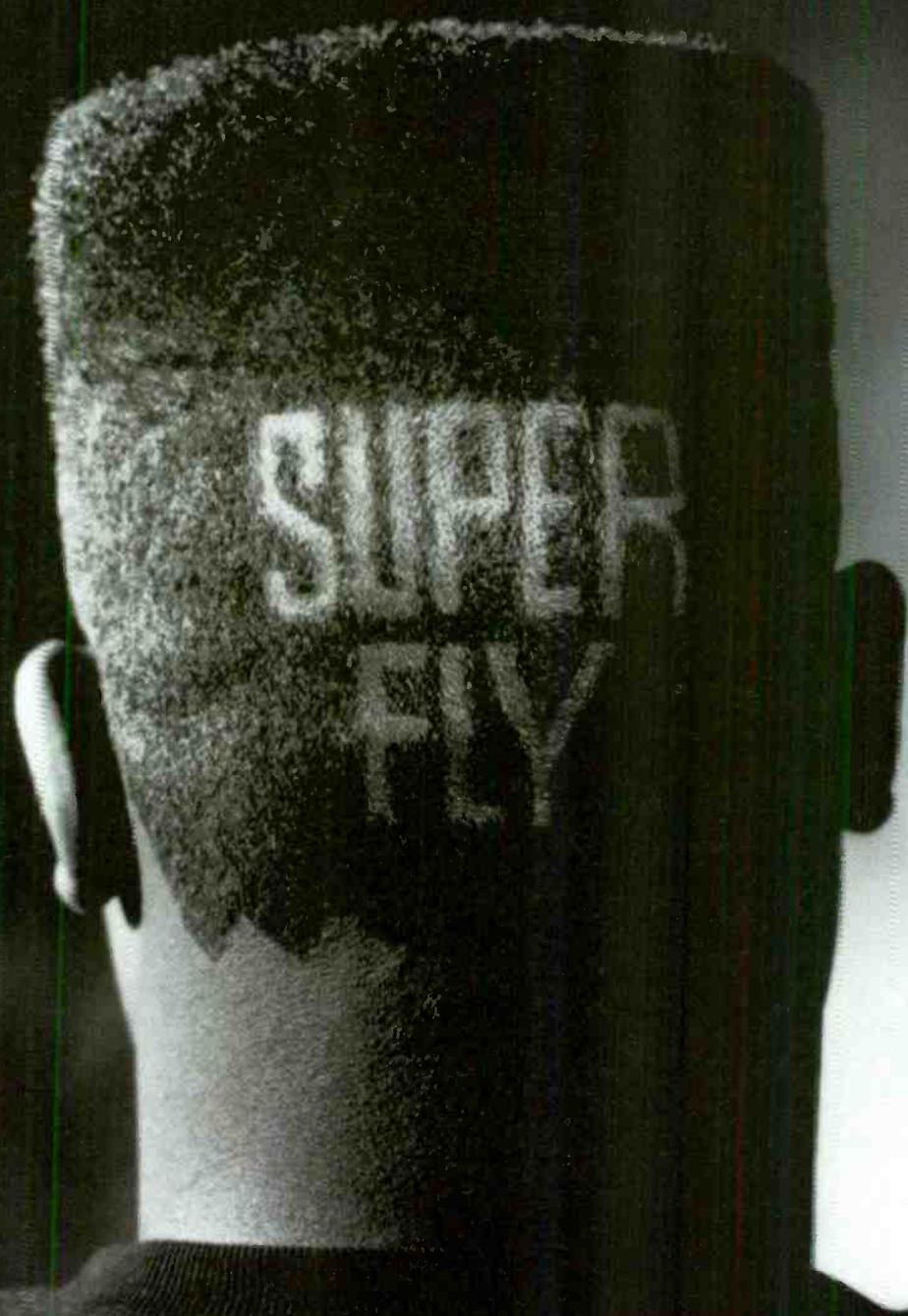
**CURTIS
MAYFIELD**

ICE-T

STONE LOC

DEF JEF

UZI BROS.



EAZY-E

**MELLOW
MAN ACE**

KING TEE

CPO

From the creator of the coolest r & b soundtrack of the '70s comes the dope soundtrack for the '90s. Curtis Mayfield is funky fresh and in full effect droppin' science with rap's best on the Return Of Superfly.

Featuring the first single and video
"Superfly 1990" - Curtis Mayfield and Ice-T.

Ice-T appears courtesy of Sire Records, Inc.
 Stone Loc and Def Jef appear courtesy of Delicious Vinyl, Inc.
 Uzi Bros. appear courtesy of Original Sound Recordings, Inc.
 Eazy-E appears courtesy of Ruthless/Priority



"Somethin' Like Dis"

Also featured on **TO HELL AND BLACK**
 the debut album from **C.P.O.**



Produced by Curtis Mayfield, Dr. Dre, Matt Dike
 and Michael Ross, Tony Gonzales, S. Reyes,
 J. Fortson, J. King, DJ Pooh, Will Griffin
 and Vince Edwards.

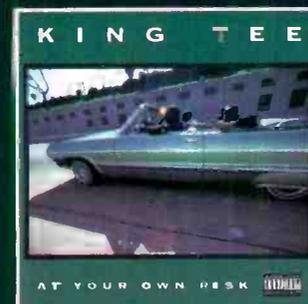
Soundtrack produced by Tim Devine and Morey Alexander

ON CAPITOL



**CASSETTES,
 COMPACT DISCS
 AND RECORDS.**

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"Take You Home"

Also featured on **AT YOUR OWN RISK**
 the new album from **KING TEE**



The Original Motion Picture Soundtrack

GHOST

Includes The Original Recording Of The Smash Hit

"UNCHAINED MELODY"

By The Righteous Brothers

Also features the romantic instrumental version of
"UNCHAINED MELODY" as heard in the film.
Available only on the original soundtrack
Only On Varèse Sarabande Records.



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Billboard TOP POP ALBUMS TM continued

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE |
|-----------|-----------|------------|---------------|--|--|
| (110) | 136 | 127 | 8 | SUICIDAL TENDENCIES EPIC 45389 (9.98 EQ) | LIGHTS...CAMERA...REVOLUTION |
| 111 | 98 | 92 | 16 | TYLER COLLINS RCA 9642 (8.98) | GIRLS NITE OUT |
| 112 | 106 | 93 | 21 | SOUNDTRACK ▲ SBK 91066 (9.98) | TEENAGE MUTANT NINJA TURTLES |
| 113 | 108 | 115 | 5 | JOHNNY VAN ZANT ATLANTIC 82110 (9.98) | BRICKYARD ROAD |
| 114 | 102 | 99 | 4 | WAS (NOT WAS) CHRYSALIS 21778* (9.98) | ARE YOU OKAY? |
| 115 | 104 | 96 | 8 | SANTANA COLUMBIA 46065 (9.98 EQ) | SPIRITS DANCING IN THE FLESH |
| 116 | 93 | 88 | 58 | BABYFACE ▲ ² SOLAR 45288/EPIC (9.98 EQ) | TENDER LOVER |
| (117) | 126 | 139 | 3 | DREAD ZEPPELIN I.R.S. 82048*/MCA (9.98) | UN-LED-ED |
| 118 | 112 | 104 | 60 | THE B-52'S ▲ ² REPRISE 25854 (9.98) | COSMIC THING |
| 119 | 100 | 75 | 10 | VARIOUS ARTISTS WARNER BROS. 26241 (9.98) | WE'RE ALL IN THE SAME GANG |
| 120 | 107 | 105 | 10 | WYNTON MARSALIS COLUMBIA 46143 (9.98 EQ) | STANDARD TIME VOL. 3 - THE RESOLUTION OF ROMANCE |
| 121 | 111 | 95 | 13 | LITA FORD RCA 2090 (9.98) | STILETTO |
| 122 | 117 | 110 | 26 | MIDNIGHT OIL ● COLUMBIA 45398 (9.98 EQ) | BLUE SKY MINING |
| 123 | 105 | 108 | 20 | SWEET SENSATION ATCO 91307 (9.98) | LOVE CHILD |
| 124 | 115 | 112 | 35 | UB40 VIRGIN 91324 (9.98) | LABOUR OF LOVE II |
| 125 | 114 | 97 | 45 | LUTHER VANDROSS ▲ EPIC 45320 (13.98 EQ) | THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE |
| 126 | 132 | 135 | 10 | MICHAEL FRANKS REPRISE 26183 (9.98) | BLUE PACIFIC |
| 127 | 123 | 118 | 12 | GLENN MEDEIROS MCA 6399 (9.98) | GLENN MEDEIROS |
| 128 | 103 | 116 | 9 | GARY MOORE CHARISMA 91369* (9.98) | STILL GOT THE BLUES |
| 129 | 101 | 117 | 15 | JULEE CRUISE WARNER BROS. 25859 (9.98) | FLOATING INTO THE NIGHT |
| 130 | 121 | 111 | 23 | DAVID BOWIE ● RYKO 0171 /RYKODISC (9.98) | CHANGESBOWIE |
| 131 | 118 | 120 | 24 | ALAN JACKSON ARISTA 8623 (8.98) | HERE IN THE REAL WORLD |
| (132) | 141 | 154 | 4 | REO SPEEDWAGON EPIC 45246 (9.98 EQ) | THE EARTH, A SMALL MAN, HIS DOG AND A CHICKEN |
| (133) | 164 | — | 2 | ASIA GEFEN 24298 (9.98) | THEN & NOW |
| 134 | 94 | 79 | 21 | ANDREW DICE CLAY DEF AMERICAN DEF 24287/GEFFEN (12.98) | THE DAY THE LAUGHTER DIED |
| 135 | 130 | 129 | 86 | SOUNDTRACK ▲ ² ATLANTIC 81933 (9.98) | BEACHES |
| 136 | 127 | 121 | 15 | ELECTRIC BOYS ATCO 91337 (9.98) | FUNK-O-METAL CARPET RIDE |
| 137 | 138 | 143 | 9 | 24-7 SPYZ IN-EFFECT 3014/RELATIVITY (9.98) | GUMBO MILLENNIUM |
| 138 | 124 | 91 | 15 | MELLOW MAN ACE CAPITOL 91295 (8.98) | ESCAPE FROM HAVANA |
| 139 | 125 | 100 | 9 | DANZIG DEF AMERICAN 24281 /GEFFEN (9.98) | DANZIG II - LUCIFUGE |
| 140 | 131 | 119 | 8 | STEVE EARLE AND THE DUKES MCA 6430 (9.98) | THE HARD WAY |
| 141 | 137 | 144 | 5 | EXODUS CAPITOL 90379 (9.98) | IMPACT IS IMMINENT |
| (142) | 151 | 149 | 13 | POOR RIGHTEOUS TEACHERS PROFILE 1289 (9.98) | HOLY INTELLECT |
| 143 | 128 | 124 | 8 | HARRY CONNICK, JR. COLUMBIA 46223 (9.98 EQ) | LOFTY'S ROACH SOUFFLE |
| 144 | 148 | 140 | 13 | SCATTERBRAIN IN-EFFECT 3012/RELATIVITY (8.98) | HERE COMES TROUBLE |
| 145 | 144 | 170 | 4 | GENE LOVES JEZEBEL BEGGAR'S BANQUET 24260/GEFFEN (9.98) | KISS OF LIFE |
| (146) | 169 | 172 | 5 | PAUL YOUNG COLUMBIA 46755* (9.98 EQ) | OTHER VOICES |
| 147 | 110 | 107 | 9 | CROSBY, STILLS & NASH ATLANTIC 82107 (9.98) | LIVE IT UP |
| 148 | 139 | 130 | 27 | ORIGINAL LONDON CAST POLYDOR 8315631 (10.98 EQ) | PHANTOM OF THE OPERA HIGHLIGHTS |
| (149) | 162 | 165 | 50 | BILLY JOEL ▲ ² COLUMBIA 40121 (11.98 EQ) | GREATEST HITS VOL. I & II |
| (150) | 159 | 166 | 13 | KWAME ATLANTIC 82100 (9.98) | A DAY IN THE LIFE |
| (151) | 152 | 142 | 19 | THE LONDON QUIREBOYS CAPITOL 93177 (9.98) | A BIT OF WHAT YOU FANCY |
| 152 | 120 | 106 | 23 | ROBERT PLANT ● ESPERANZA 91336/ATLANTIC (9.98) | MANIC NIRVANA |
| (153) | 154 | 150 | 16 | SOCIAL DISTORTION EPIC 46055 (9.98 EQ) | SOCIAL DISTORTION |
| 154 | 147 | 132 | 24 | TRAVIS TRITT WARNER BROS. 126094 (9.98) | COUNTRY CLUB |
| (155) | 181 | 169 | 80 | N.W.A. ▲ RUTHLESS 57102/PRIORITY (8.98) | STRAIGHT OUTTA COMPTON |

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)* | TITLE |
|-----------|-----------|------------|---------------|---|--------------------------------------|
| (156) | 158 | 164 | 16 | OTTMAR LIEBERT HIGHER OCTAVE 7026 (9.98) | NOUVEAU FLAMENCO |
| (157) | 180 | 186 | 4 | DIONNE WARWICK ARISTA 8573 (9.98) | DIONNE WARWICK SINGS COLE PORTER |
| (158) | NEW ▶ | — | 1 | DINO ISLAND 846481 (9.98) | SWINGIN' |
| 159 | 155 | 153 | 85 | JOURNEY ▲ ² COLUMBIA 44493 (9.98 EQ) | JOURNEY'S GREATEST HITS |
| 160 | 153 | 159 | 7 | SACRED REICH ENIGMA 73560*/METAL BLADE (9.98) | THE AMERICAN WAY |
| 161 | 135 | 123 | 16 | BRUCE DICKINSON COLUMBIA 46139 (9.98 EQ) | TATTOOED MILLIONAIRE |
| (162) | RE-ENTRY | — | 3 | YANNI PRIVATE MUSIC 2067* (9.98) | REFLECTIONS OF PASSION |
| (163) | 168 | — | 2 | INDECENT OBSESSION MCA 6426 (9.98) | INDECENT OBSESSION |
| 164 | 143 | 145 | 55 | HARRY CONNICK, JR. ● COLUMBIA 45319 (9.98 EQ) | MUSIC FROM "WHEN HARRY MET SALLY..." |
| 165 | 140 | 136 | 12 | JOE COCKER CAPITOL 93416* (9.98) | JOE COCKER LIVE |
| (166) | 173 | 184 | 3 | URBAN DANCE SQUAD ARISTA 8640 (9.98) | MENTAL FLOSS FOR THE GLOBE |
| 167 | 167 | 147 | 134 | ORIGINAL LONDON CAST ▲ POLYDOR 831 273 (17.98 EQ) | PHANTOM OF THE OPERA |
| 168 | 163 | 152 | 75 | MADONNA ▲ ³ SIRE 25844/WARNER BROS. (9.98) | LIKE A PRAYER |
| 169 | 149 | 146 | 10 | BUCKWHEAT ZYDECO ISLAND 842 925 (9.98) | WHERE THERE'S SMOKE THERE'S FIRE |
| 170 | 157 | 191 | 8 | D.J. MAGIC MIKE CHEETAH 9403 (9.98) | BASS IS THE NAME OF THE GAME |
| (171) | NEW ▶ | — | 1 | SOUNDTRACK MCA 8039 (10.98) | PUMP UP THE VOLUME |
| 172 | 134 | 128 | 35 | ALANNAH MYLES ▲ ATLANTIC 81956 (9.98) | ALANNAH MYLES |
| 173 | 150 | 131 | 14 | PRETENDERS SIRE 26219/WARNER BROS. (9.98) | PACKED |
| 174 | 174 | 158 | 120 | PINK FLOYD ▲ ⁷ COLUMBIA 36183 (15.98 EQ) | THE WALL |
| 175 | 156 | 148 | 30 | LORRIE MORGAN ● RCA 9594 (8.98) | LEAVE THE LIGHT ON |
| 176 | 166 | 151 | 46 | SEDUCTION ● VENETTA 5280 /A&M (8.98) | NOTHING MATTERS WITHOUT LOVE |
| (177) | 198 | — | 2 | OLETA ADAMS FONTANA 846-346 (9.98) | CIRCLE OF ONE |
| 178 | 133 | 122 | 9 | HOTHOUSE FLOWERS POLYDOR 828101 (8.98 EQ) | HOME |
| (179) | 187 | 177 | 31 | NINE INCH NAILS TVT 2610 (8.98 EQ) | PRETTY HATE MACHINE |
| 180 | 176 | 156 | 70 | TOM PETTY ▲ ³ MCA 6253 (9.98) | FULL MOON FEVER |
| (181) | 186 | 162 | 77 | MILLI VANILLI ▲ ⁶ ARISTA 8592 (9.98) | GIRL YOU KNOW IT'S TRUE |
| (182) | 196 | — | 2 | TRIXTER MECHANIC 6389/MCA (9.98) | TRIXTER |
| (183) | 188 | 193 | 3 | JOHN MAYALL ISLAND 942-795 (9.98) | A SENSE OF PLACE |
| 184 | 165 | 192 | 49 | MELISSA ETHERIDGE ● ISLAND 91285/ATLANTIC (9.98) | BRAVE AND CRAZY |
| 185 | 183 | 179 | 4 | HELIX GRUDGE 4521* (9.98) | BACK FOR ANOTHER TASTE |
| 186 | 178 | 163 | 41 | DANGER DANGER IMAGINE 44342*/EPIC (8.98 EQ) | DANGER DANGER |
| 187 | 146 | 113 | 9 | SOUNDTRACK ELEKTRA 60952 (9.98) | THE ADVENTURES OF FORD FAIRLANE |
| (188) | 193 | 157 | 10 | DAVID BAERWALD A&M 5289 (8.98) | BEDTIME STORIES |
| (189) | NEW ▶ | — | 1 | TEXAS TORNADOS REPRISE 26251* (9.98) | TEXAS TORNADOS |
| 190 | 179 | 175 | 6 | KID SENSATION NASTY MIX 7018 (9.98) | ROLLIN' WITH NUMBER ONE |
| 191 | 189 | 168 | 21 | JIMMY BUFFETT MCA 5633 (8.98) | SONGS YOU KNOW BY HEART |
| (192) | 199 | 160 | 52 | ELTON JOHN ▲ MCA 6321 (9.98) | SLEEPING WITH THE PAST |
| 193 | 185 | 180 | 32 | RICKY VAN SHELTON ● COLUMBIA 45250 (8.98 EQ) | RVS III |
| 194 | 184 | 167 | 11 | MODERN ENGLISH TVT 2810 (8.98 EQ) | PILLOW LIPS |
| 195 | 129 | 126 | 106 | AC/DC ▲ ⁵ ATLANTIC 16018 (6.98) | BACK IN BLACK |
| 196 | 175 | 174 | 20 | LINEAR ATLANTIC 82090 (9.98) | LINEAR |
| 197 | 172 | 181 | 4 | WAYLON JENNINGS EPIC 46104* (8.98 EQ) | THE EAGLE |
| 198 | 170 | 171 | 12 | HEAVENS EDGE COLUMBIA 45262 (9.98 EQ) | HEAVENS EDGE |
| 199 | 190 | — | 2 | REVENGE CAPITOL 94053 (9.98) | ONE TRUE PASSION |
| 200 | 192 | 197 | 38 | TECHNOTRONIC ▲ SBK 93422 (9.98) | PUMP UP THE JAM - THE ALBUM |

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

| | | | | | | | |
|----------------------------|---------------------------------|-------------------------------|-----------------------------------|---------------------------------|-----------------------------|------------------------------|--------------------------------|
| 24-7 SPYZ 137 | Garth Brooks 48 | Steve Earle And The Dukes 140 | Ice Cube 52 | Madonna 15, 168 | Pixies 77 | Adventures/Ford Fairlane 187 | UB40 124 |
| The 2 Live Crew 65 | Jimmy Buffett 191 | Electric Boys 136 | Billy Idol 24 | Bob Marley And The Wailers 75 | Robert Plant 152 | Urban Dance Squad 166 | Urban Dance Squad 166 |
| Paula Abdul 35, 69 | Mariah Carey 4 | En Vogue 27 | Indecent Obsession 163 | Wynton Marsalis 120 | Poison 5 | Days Of Thunder 38 | Steve Vai 40 |
| AC/DC 195 | Cheap Trick 58 | Eric B. & Rakim 82 | Janet Jackson 28 | John Mayall 183 | Poor Righteous Teachers 142 | Ghost 34 | Johnny Van Zant 113 |
| Oleta Adams 177 | Eric Clapton 78 | Gloria Estefan 80 | Alan Jackson 131 | Glenn Medeiros 127 | Iggy Pop 109 | The Little Mermaid 85 | Luther Vandross 125 |
| Aerosmith 20 | Andrew Dice Clay 134 | Melissa Etheridge 184 | Jane's Addiction 36 | Mellow Man Ace 138 | Pretenders 173 | Pretty Woman 10 | VARIOUS ARTISTS |
| After 7 51 | Joe Cocker 165 | Exodus 141 | Waylon Jennings 197 | Midnight Oil 122 | Maxi Priest 76 | Pump Up The Volume 171 | Knebworth: The Album 97 |
| Alabama 99 | Phil Collins 17 | Extreme 87 | Billy Joel 79, 149 | Milli Vanilli 98, 181 | Prince 21 | Teenage Mutant Ninja | Nobody's Child/Romanian 100 |
| Allman Brothers Band 71 | Concrete Blonde 53 | Faith No More 14 | Elton John 192 | Modern English 194 | Public Enemy 66 | Turtles 112 | We're All In The Same Gang 119 |
| Anthrax 54 | Harry Connick, Jr. 33, 143, 164 | Lita Ford 121 | Journey 159 | Gary Moore 128 | Bonnie Raitt 50, 72 | Special Ed 94 | Vixen 62 |
| Asia 133 | Crosby, Stills & Nash 147 | Michael Franks 126 | The Kentucky Headhunters 70 | Lorrie Morgan 175 | Ratt 64 | Lisa Stansfield 42 | Dionne Warwick 157 |
| The B-52's 118 | Julee Cruise 129 | Kenny G 105 | Kid Frost 90 | Van Morrison 44 | REO Speedwagon 132 | Stevie B 95 | Was (Not Was) 114 |
| Babyface 116 | D-Nice 89 | Gene Loves Jezebel 145 | Kid Sensation 190 | Mottley Crue 31 | Revenge 199 | George Strait 103 | Whispers 91 |
| Bad Company 41 | D.J. Magic Mike 170 | Johnny Gill 13 | Kwame 150 | The Righteous Brothers 57 | Sacred Reich 160 | Stryper 59 | Keith Whitley 84 |
| David Baerwald 188 | Damn Yankees 49 | Vince Gill 88 | Kyper 93 | Linda Ronstadt 96 | Santana 115 | Suicidal Tendencies 110 | Wilson Phillips 2 |
| Anita Baker 7 | Danger Danger 186 | M.C. Hammer 1 | L.A. Guns 108 | Nelson 18 | Scatterbrain 144 | The Sundays 46 | Winger 16 |
| Basia 92 | Danzig 139 | The Jeff Healey Band 39 | George LaMond 104 | The Neville Brothers 60 | Seduction 176 | Sweet Sensation 123 | World Party 101 |
| Bell Biv DeVoe 6 | Taylor Dayne 37 | Heart 26 | Ottmar Liebert 156 | New Kids On The Block 9, 67, 81 | Ricky Van Shelton 193 | Technotronic 200 | X-Clan 107 |
| Black Box 86 | Depeche Mode 12 | Heavens Edge 198 | The Lightning Seeds 47 | Nine Inch Nails 179 | Slaughter 19 | Texas Tornados 189 | Yanni 162 |
| The Black Crowes 56 | Bruce Dickinson 161 | Helix 185 | Linear 196 | Sinead O'Connor 25 | Snap 30 | The Time 23 | Nobody's Child/Romanian 100 |
| Clint Black 61 | Digital Underground 45 | Don Henley 43 | The London Quireboys 151 | ORIGINAL LONDON CAST | Social Distortion 153 | Tony! Tony! Tone! 63 | We're All In The Same Gang 119 |
| Michael Bolton 11 | Don 158 | John Hiatt 73 | Luke Featuring The 2 Live Crew 22 | Phantom Of The Opera 167 | Sonic Youth 102 | Travis Tritt 154 | Yanni 162 |
| Jon Bon Jovi 3 | Dread Zeppelin 117 | Bruce Hornsby & The Range 29 | | Phantom/Highlights 148 | Soul II Soul 68 | Trixter 182 | Buckwheat Zydeco 169 |
| Boogie Down Productions 32 | Duran Duran 83 | Hothouse Flowers 178 | | Tom Petty 180 | | Troop 106 | |
| David Bowie 130 | | | | Pink Floyd 174 | | | |
| Branford Marsalis 74 | | | | | | | |

LIVE HOME VIDEO TO RELEASE 'TOTAL RECALL' AT SELL-THROUGH PRICE NOV. 1

(Continued from page 1)

prices. Previously announced are the two "Peter Pans" (Disney's and GoodTimes), MGM/UA's "All Dogs Go To Heaven," MCA/Universal's "The Jetsons," LIVE's own "Teenage Mutant Ninja Turtles," and Disney's "Pretty Woman."

The heavy slate of titles has some wholesalers concerned that dealers' credit limits and open-to-buy dollars will be stretched thin, and that consumers' video buying power will be diluted.

But others believe "Total Recall," by appealing to a different segment of the market, will increase retailers' potential profits. While the studios may need to be concerned about the possible cannibalization of one title by another, these wholesalers believe, more titles will ultimately draw more consumers into the market.

"On the sell-through side, this is the strongest action/adventure title of the season and a good gift for late teens and adults," says LIVE marketing VP Stuart Snyder. "We felt that part of the market wasn't being adequately addressed."

Of the seven major titles announced so far, only "Pretty Woman" and "Total Recall" are targeted primarily to adults. The others are regarded primarily as children's titles.

In the opinion of most retailers and wholesalers, "Pretty Woman" will skew heavily toward women, while "Total Recall" fills the male-oriented action/adventure slot.

"I think it's got some potential," Levy Entertainment's Steve Furman

says of "Total Recall." "It's sort of filling a void in the market. There's no other real action/adventure title out there and Schwarzenegger certainly has a following. So long as they're not looking for some astronomical number I think they'll do fine."

LIVE expects to sell "in excess of 3.5 million units," Snyder says.

Doug Harvey, director of Target's in-house rackjobber, Jetco, says he is "very enthusiastic" about the prospects for "Recall," although he acknowledges that the fourth-quarter sell-through field is crowded.

"My only caution is consumer open-to-buy," he says. "I don't think we're going to grow the [sell-through] market in the fourth quarter beyond what's already been forecast, no matter how many titles we have. So we could just be spreading the demand over a greater number of titles."

In addition to seven new releases, Harvey points to the strong lineup of sell-through-priced rereleases slated for Christmas, including "Look Who's Talking," "Rain Man," the "Rocky" movies, the Rodgers & Hammerstein collection, and the "Star Wars" trilogy.

However, Blockbuster's senior VP of purchasing and programming, Ron Castell, rejects any concerns over consumer buying power. "It's absolutely not stretching consumer dollars too thin," he says. "Peter Pan' does not compete with 'Total Recall.' Who's to say consumers have only so many dollars to spend on neckties, even though the only people you give neckties to are adult males? There's no reason to think all these tapes compete against each other. 'Total Recall' competes against neck-

ties and skis, not 'Pretty Woman' or 'Peter Pan.'"

Some distributors express concern over the pressure the heavy sell-through slate will put on specialty retailers and wholesalers.

"Most of the dealers that will really step out on ['Total Recall'] are buying on distributor credit," says J.D. Mandelker, president of Sight & Sound Distributors, St. Louis. "They're going to step out and they're going to expand their credit lines and it's going to be a matter of choice if distributors are going to be willing to expand their credit lines. And if distributor A won't, then distributor B probably will."

"I think it would be tough for something else to come into the market at this point," Snyder acknowledges. "I think we've filled the last major void."

DANNY KOPELS ABRUPTLY RESIGNS FROM MAGNUM ENTERTAINMENT

(Continued from page 4)

In the past year, the B-movie business has seen a significant softening in sales—both at the major-studio and independent levels (Billboard, June 23). In recent months, suppliers, including Magnum, have been experimenting with such strategies as lower prices and extended dating to rekindle retailer interest.

Kopels says he "tired" of the CEO job, "which is much more a caretaker and operations role. I wanted to free myself up from the CEO chores which were very time-consuming. In today's marketplace there's not that much left to do that's innovative, except on the marketing side."

He says his intent is "to stay in the home video industry," initially to do

"Total Recall" also will have an impact on the fourth-quarter rental market. "I think it was very smart of LIVE to play off the reaction Paramount got from 'The Hunt For Red October,'" one wholesaler says. "Total Recall' will do very well by rental dealers. LIVE is maximizing their opportunity with that title."

While LIVE executives eschew any comparisons between "Total Recall" and "Red October," the studio acknowledges that the rental potential for "Recall" was an integral factor in its strategy.

"Price point is basically an inventory-management issue," Snyder says. "We're bringing a title to market at a price at which the most units can be sold. Then the issue becomes the retailers' need to be profitable. If retailers rent 'Total Recall,' their return on investment will be very high

[because of the lower wholesale price]. It's really a melding of the two marketplaces to maximize out revenues for retailers."

As with its other big sell-through title this year, "Teenage Mutant Ninja Turtles," LIVE will apply an incentive/disincentive returns program to "Total Recall" (Billboard, July 28). There will also be a minimum advertised price of \$18.88 in effect for the first 30 days after street date.

LIVE says it will spend \$8 million marketing "Total Recall," including \$4 million in network and spot television advertising. Although plans are not yet final, the advertising campaign is expected to run beyond Christmas.

Assistance in preparing this story was provided by Earl Paige in Los Angeles.

Injunction Lifted Against Molson Concert Venture

OTTAWA—The Supreme Court of Ontario last week lifted a temporary injunction so that Molson Breweries could resume acquiring concert rights and compete with BCL Entertainment Corp.

BCL is 45% owned by Labatt Breweries and got the injunction because it has a sponsorship deal with Molson. It says Molson has repudiated its BCL deal by entering into a partnership with MCA Inc. to stage and produce concerts in Canada. The first of such shows start Sept. 21, the initial date of a nine-city tour by Robert Plant. BCL says the MCA-Molson partnership is in competition with the Molson-BCL deal.

The court is expected to rule by mid-September on whether Molson has repudiated the BCL deal by linking with MCA.

MCA officials were not available at press time, but Molson said in a brief statement that it was pleased the removal of the injunction allows it to "resume its acquisition of concert rights . . . in competition with BCL's concert division," Concert Productions International.

Molson says the deal allows it to compete more aggressively for its Molson Canadian Rocks/Laurentide Rocks series, but most industry observers see it as a major foray to battle CPI in Canada and possibly branch into North American acquisitions.

MAJORS UNVEIL FALL RESTOCKING PROGRAMS

(Continued from page 4)

terms apply for all 49 titles.

PGD offers its pop full-line catalog at 9% off (cassette and CD) for retailers who order between Aug. 27 and Oct. 19 and wish to pay under regular terms. Dealers who desire Jan. 10 dating receive a 7% discount on this product.

The PolyGram label's Latin and gospel programs are the only ones so far to offer discounts—of 9% and 5%, respectively—on vinyl, in addition to cassette and CD. Both deals, as well as the A&M children's program, carry the same deadlines as the pop full-line offering, with Jan. 10 dating.

PGD has also issued an A&M gospel music program, as well as video incentives from the A&M, A&M Children's, Island, Enigma, PMV, and Kultur Video labels.

WEA'S 10-WEEK BUY-IN

The WEA fall program offers generous discounts and a lengthy buy-in period. The package encompasses all Super Saver Series cassettes and CDs at 10% and 7% off, respectively, as well as all \$8.98-and-up cassettes and \$13.98-and-up CDs at a 5% discount. In addition, all music videos released through July 31 are marked down by 5%.

The buy-in period of the WEA program—the longest among the majors—runs 10 weeks, from Aug. 27 to Nov. 5, exceeding last year's range of less than nine weeks.

Payment dates for the program are divided as follows: Of the top 200 Super Saver titles, \$8.98-and-up cas-

ettes, and \$13.98-and-up CDs, half is due Dec. 10 and half Jan. 10. All other payments are due Jan. 10.

WEA also offers prepack discounts of 10% on cassettes and 7% on CDs, with buy-in and dating identical to that of the above programs. These options are restricted to Super Saver product.

In other genres, WEA has included a world music program, whereby dealers receive 5% off on tapes and CDs ordered between Aug. 27 and Sept. 14, and a classics package, which offers retailers an 8% discount on full-line product and 5% off on budget titles. The payment deadline for the world music and full-line classical titles is Jan. 10, while the budget classical product carries Feb. 10 dating.

CEMA WRITES THE BOOK

From CEMA, retailers have received a book describing catalog discounts of 5% on full-price and Price Busters series cassettes, 5% on full-line CDs, and 8% on Price Busters CDs. The buy-in period goes from Aug. 27 to Sept. 25; payment is due in January.

Joe McFadden, senior VP of sales, says a hits program—which was the cornerstone of its restocking plan last year—will run from Sept. 10 to Sept. 25, with December dating. The program features 7% discounts on about 40 titles from such artists as Slaughter, Billy Idol, and Sinead O'Connor, as well as the "Pretty Woman" soundtrack. Absent from

consulting work, but is still undecided on more specific future plans.

He says, "I don't plan on looking outside the [home video] industry. I don't know if the answer is going to be to work for a company that has greater penetration than Magnum or else go to work for the industry in another capacity. Or else even start up my own thing."

"But I couldn't try to put something together while I was still at Magnum since I would have a problem taking a paycheck under those circumstances," he continues. "I had to free myself up and see what's out there and give some thought to it."

Kopels had gained significant attention in recent years as a B-movie

advocate, traveling extensively around the U.S. conducting retail seminars on the subject. He is a member of the Video Software Dealers Assn.'s advisory committee, and its defective-tapes committee, and sits on the Motion Picture Assn. of America's video advisory committee.

At Kopels' direction, Magnum was the first supplier to institute a total guarantee on defective tapes and re-issue new boxes when old ones became unusable.

Kopels says he derived most of his satisfaction from his dealer seminars and moderated a volatile, standing-room-only seminar on B movies at the recent VSDA conference, Aug. 5-9 in Las Vegas (see story, page 47).

uct, says Cohen, is forthcoming.

CBS ISSUES A HIT LIST

CBS is giving retailers a 10% discount on current cassette and CD titles from five acts: Human Radio, George LaMond, Love/Hate, Social Distortion, and Suicidal Tendencies. Other front-line product, including hits by New Kids On The Block, Public Enemy, and Mariah Carey, is marked down 5%.

Dating for both levels of the company's "A" list of "selected best sellers" is Dec. 10. The deal is good from Tuesday (4) to Sept. 21.

A "B" list, featuring a slate of current or recent material by such top artists as Bob Dylan, Midnight Oil, and Living Colour, is offered at 7% off for cassette and CD. Payment for this product is due Jan. 10; buy-in period is Tuesday (4)-Oct. 5.

In addition, CBS has assembled a 16-title list of music video fare, discounted by 5%, with buy-in and payment dates identical to those of its A-list music package. Some of the featured artists are Harry Connick Jr., Billy Joel, and the Rolling Stones.

At MCA Distributing, executive VP John Burns says a discount program comprising front-line and catalog product will start Sept. 10. Details are not yet available.

Musicland Says 'No' To Devo Collection . . . See Page 42

MUSIC WORLD MOURNS DEATH OF STEVIE RAY VAUGHAN

(Continued from page 3)

Vaughan, whose lightning speed and guitar virtuosity delighted critics and fans alike, was born in Dallas in 1954. He first became exposed to many of the guitarists who influenced his work—Guy, B.B. King, and Albert Collins—through his brother. Vaughan began playing professionally in his teens and dropped out of high school to move to Austin, Texas.

He played in several bands there before founding Double Trouble in 1981 with bass player Tommy Shannon and drummer Chris Layton. After a still unknown Vaughan wowed the audience with his emotional playing at the Montreux Jazz Festival in 1982, he was approached by David Bowie to play on "Let's Dance." He also attracted the attention of talent scout John Hammond, who persuaded Epic Records to sign the band.

Hammond also executive-produced the group's first album, "Texas Flood," which went gold and garnered the first two of the band's eight Grammy nominations. Each of Vaughan's subsequent four albums for Epic went gold, with the most recent, 1989's "In Step," landing the band its first No. 1 song on Billboard's Album Rock Tracks chart with "Crossfire." The album peaked at No. 33 on the Top Pop Albums chart.

In Austin, where Vaughan had lived from 1972-87, many were mourning the loss of their adopted son.

"Most of Austin is just in shock and dismay," says Jeff Carrol, PD at the city's KLBK. "Stevie was a musical treasure for Austin. He played worldwide and really represented Austin through his playing."

"Texas has never had a better am-

Brooks' Loss Keenly Felt In Industry

BY MELINDA NEWMAN

NEW YORK—To those in the music industry, the death of Bobby Brooks was as great a shock as that of Stevie Ray Vaughan.

Brooks, Eric Clapton's booking agent at Creative Artists Agency, was killed in the same helicopter accident that took the lives of Vaughan and two members of Clapton's entourage Aug. 27 in East Troy, Wis. (see story, page 3).

"He was part of the family to us," says Clapton's manager, Roger Forrester. "Nobody travels with us, that includes wives and families. The one exception has always been Bobby. He fitted in great with us. He was something special."

According to Forrester, Clapton was so fond of Brooks that the day before he died, the guitarist had presented Brooks with a guitar signed "Thanks, Bob, Love, Eric" to hang in his Los Angeles office.

Brooks, 34, began his career in the mailroom at International Creative Management, where he soon became an agent. He joined Creative Artists Agency almost five years

ago, 18 months after Tom Ross and Rob Light started the agency's music division.

In addition to Clapton, Brooks was the agent responsible for acts including Paula Abdul, Michael Bolton, Tina Turner, Jackson Browne, Dolly Parton, Edie Brickell & New Bohemians, Wilson Phillips, Dio, and Crosby, Stills & Nash.

His business savvy, coupled with his warm personality, made him a favorite in the industry, and he was frequently awarded accolades, including being named Pollstar's first Agent Of The Year in 1983. He won the award again in 1987 and 1988.

"He really served as a catalyst to make the agency a true team," says Ross. "The thing I'll always love him the most for was his ability to meet everyone involved in a group's career. He didn't just hang out with the stars. He knew the secretaries, the lighting director . . . They were all part of the family that he recognized. He made everyone feel special."

Ross introduced Forrester to Brooks a little more than four years ago. "After the meeting I said to

Tom, 'Why do you have a boy to do a man's job?'" recalls Forrester. "I said, 'Keep him away from me, for God's sake. I don't know if he's old enough to handle the job,' but he most definitely was."

"He just radiated humor and warmth. He always used to rag me and piss and moan and say the band couldn't do any more benefits because they did so many, but if we did, we were going to have to do one for him," says CS&N's manager, Bill Siddons. "He's a man we all deeply loved."

A memorial service was held for Brooks Aug. 30 at Universal Amphitheatre, Universal City, Calif. A second memorial service will be held Wednesday (5) at 11 a.m. at Union Congregational Church in Montclair, N.J., where Brooks grew up.

In lieu of flowers, the family is asking for donations to the American Cancer Society in the newly formed Robert H. Brooks Fund.

Brooks is survived by his wife, Barbara Cane, a twin sister, and his parents. Cane is assistant VP of writer/publisher relations, Los Angeles, for BMI.

bassador for the blues," says Casey Monahan, executive director of the Texas Music Office, a division of the state's Dept. of Commerce, which was planning a concert with Vaughan and other artists for the BBC. "We haven't had a greater accidental loss since Buddy Holly went down in the '50s with the Big Bopper. Stevie was

an inspiration not only to fans of the Texas blues tradition, but also to anyone who had the courage to try and beat addiction. He was living proof that you don't have to let anything but music control your life."

Indeed, according to all who knew him, Vaughan was the happiest he had been in years. He joked that he

had two birthdays to celebrate in October: his official birth date on Oct. 3, and the fourth anniversary of being drug and alcohol free, Oct. 13.

He and Jimmie had also completed their first album together and were closer than ever. "Family Style" will be released on Epic Sept. 25.

In an interview with writers Jesse

JUDGE RULES FOR JUDAS PRIEST IN SUICIDE CASE

(Continued from page 3)

nal command "do it" and backmasked messages promoting suicide were hidden in Judas Priest's 1978 "Stained Class" album, and that they led Vance, 20, and Belknap, 18, to attempt suicide on Dec. 23, 1985.

Belknap died from a single shotgun blast through his mouth and Vance blew away most of the lower portion of his face. Vance died three years later of complications from his injuries and a reaction to prescription antidepressant drugs.

Washoe District Judge Jerry Carr Whitehead wrote in his 93-page decision that "the words 'do it' are present several times on the song 'Better By You, Better Than Me,'" and that the "do its" on the record are subliminal," but the words "are a result of a

chance combination of sounds" and "were not intentionally formed."

According to the ruling, the words "were a combination of the singer's exhalation of breath on one track and a 'Leslie guitar' on another."

In his conclusion, Whitehead wrote that "the plaintiffs did not lose this case because defendants proved that subliminal stimuli have no effect on human behavior. Rather . . . because they failed to prove that defendants intentionally placed subliminal messages on the album and that those messages were a cause of the suicide and attempted suicide involved in this case.

"However, it is unknown what future information, research, and technology will bring to this field."

Attorneys for the families had sought \$6.2 million in damages.

Judas Priest vocalist Rob Halford, who was vacationing in Mexico following the four-week trial, said that the band members were "thrilled" by Whitehead's ruling, "but at the same time, we were somewhat dismayed that the judge had left quite a few areas open for these lawsuits to go somewhere else down the line . . . What worries me is that other people are going to have to go through the same ordeal that Judas Priest went through," he said.

Halford said that testimony revealed that Vance and Belknap were "two walking sticks of dynamite that were going to go off whether they were listening to Judas Priest or not" and that the ruling was "not only a victory for Judas Priest, but for

rock'n'roll."

Although Whitehead cleared Judas Priest and CBS Records of any liability in the case, in an 18-page order that was part of the ruling, he levied a \$40,000 sanction against the record company, stating that it refused to comply with court orders to make the original 24-track recording of the "Stained Class" album available to the court.

CBS Records VP and litigation counsel Gail Edwin maintained that the label "complied completely and fully, extensively, expansively, and expensively with all orders and the judge reached the wrong decision" in ordering the label to pay the fine. She said the label has yet to decide if it will appeal the fine.

As for Judas Priest, the band's new album, "Painkiller," is slated for a Sept. 18 release and the band embarks on a North American tour Oct. 18.

A CBS Records advertisement promoting "Painkiller," which ran in Billboard, stated that the album is "Awesome! Backwards or Forwards."

FOR THE RECORD

Jive/RCA recording artist Too Short was omitted from Sept. 1's story on hot September releases. He follows up the platinum "Life Is Too Short" with "Short Dog's In The House," which will be in stores Sept. 11.

Concerning the same article, the correct title of Chris Poland's solo release on Enigma is "Return To Metalopolis."

Also, it has not been 12 years since Neil Young recorded with Crazy Horse. He has reunited with the band for several albums since 1978.

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"That's our record company playing on the lighter side of the issue," Halford said. "Although it is a very serious venture for both Judas Priest and the record company, now we have to look at the ridiculous side of these allegations . . . It's my personal belief that it sounds better forward."

When informed of the advertisement, Lynch called it "almost criminally irresponsible."

Lynch said she was gratified that Whitehead fined CBS Records. "The CBS attorneys acted like they were bigger than the court all through the case," she said.

Nash and George Flowers less than a week before his death, Vaughan talked about working with his brother.

"We had a great time making this record," said Vaughan. "We spent more time together than we have since we were kids . . . so it's been more than just making a record together for us. We've been getting to know each other again."

Nile Rodgers, who produced the album, remembers the warmth between the brothers in the studio. "I knew that it was an emotional album for both of them, but they turned it into a fun, sincere project. There's a song called 'Brothers,' and they're using one guitar split between them. They're switching off on the guitar with no edits, and afterwards, Stevie came up to me and said, 'Even though we thought of it, I feel horrible snatching the guitar from my brother's hands because I love him so much.'"

Vaughan was supposed to start a European tour after Labor Day that included several London dates with his protégé Colin James—and surprise appearances by Clapton.

James and Vaughan met in 1984 when James wheeled his way onto the opening slot for a Vaughan show in Saskatchewan. "I called the promoter and put together a band of people I'd never played with 20 minutes before the show," James says. "During the first song, I broke two guitar strings and I didn't have another guitar or anything. I ran backstage and was freaking out and the next thing I knew, Stevie's guitar was in my hand."

Smythe, who had been with the Clapton organization for four years, is survived by his wife and a 4-year-old daughter.

Browne, who just began working with Clapton this year, leaves behind a wife and a 3-year-old daughter.

In addition to his brother Jimmie, Vaughan is survived by his mother, Martha, and his longtime girlfriend, Janna Lapidus.

A private funeral service and public burial service were to be held Aug. 31 in Dallas. In lieu of flowers, the family is asking that donations be made to the newly formed Stevie Ray Vaughan Charitable Funds of the Community Foundation of Texas, an organization that will donate the money to several different Texas organizations. The address is 4605 Live Oak, Dallas, Texas 75024.

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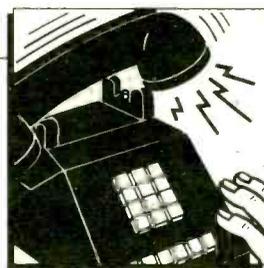
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INSIDE TRACK



Edited by Irv Lichtman



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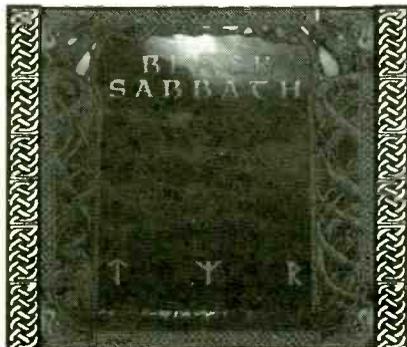


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I.R.S. METAL

PAY 2 VIEW: A Nov. 8 Los Angeles concert by **Luke and 2 Live Crew** will be distributed for a pay-per-view cable television special via satellite by Los Angeles-based **Choice Entertainment**. The event will be available to cable subscribers for the suggested price of \$19.95. A portion of the proceeds from the special will be donated to the **ACLU Foundation's Musical Majority To Fight Censorship**. **2 Live Crew** is also scheduled to perform "Banned In The USA" live on "The 1990 MTV Video Music Awards" on Thursday (6). Other performers scheduled to appear at the MTV awards include **Eric Bogosian, Madonna, Janet Jackson, Sinéad O'Connor, Aerosmith, Phil Collins, INXS, Faith No More, M.C. Hammer, Motley Crue, World Party**, and a reformed **New Edition**.

RALPH TASHJIAN, the former **Joe Isgro** associate who testified against his ex-boss in the latter's payola trial last week, says that he is still active in the independent promotion business. He now operates a San Francisco firm, **Modern Music Marketing**, that is "indirectly" working releases by such major labels as **CBS, Warner Bros., Atlantic, Elektra, and Island**.

JUDAS PRIEST VOCALIST **Rob Halford** will be the keynote speaker at the third annual **Concrete Foundations Forum '90** at the Sheraton Plaza La Reina Hotel in Los Angeles Sept. 13-15. **Judas Priest** will be one of several acts that will showcase during the metal convention's three nights of live performances.

VIRGIN VISION: Former **Combine Music** chief **Bob Beckham** characterizes as "premature" a story circulating on Music Row that he will be establishing a Nashville office for **Virgin Records**.

PRETTY INADEQUATE? **Acuff-Rose** has spurned as insufficient a \$13,867.56 check from **2 Live Crew's** record company. The check was issued as payment for the rap group's parody version of **Roy Orbison's** "Oh, Pretty Woman," an **Acuff-Rose** copyright, on its "As Clean As They Wanna Be" album. The publishing company, now a division of **Opryland Music Group**, sued **Luke Skywalker Records** on June 18 for copyright infringement, maintaining that it had not given the label permission to record the rock standard. According to an affidavit from label chief **Luther Campbell**, the sanitized edition of "As Nasty As They Wanna Be" has sold 248,000 units, on which the royalty payment to **Acuff-Rose** was calculated.

GEARING UP: The music industry coalition **Rock the Vote** is set to make a big splash Thursday (6) night during the MTV Video Music Awards show, at which time "Rock the Vote Month" will officially be launched. The campaign—just one of the results of a July 11 industry meeting on censorship hosted by **Virgin's** co-managing directors **Jeff Ayeroff** and **Jordan Harris** (**Billboard**, July 21)—is basically geared toward encouraging first-time voters to register to vote, for which the deadline is Oct. 6. Already actively participating in the campaign, aside from **MTV** and **Virgin**, are **Capitol**—whose acts **Mellow Man Ace, Donny Osmond, and Megadeth** have already shot 30-second clips promoting the entire campaign. **CBS** and **Warner Bros.** are also expected to participate, says a spokesperson for the coalition, as well as "most other labels."

HOT ISSUE: That censorship has become the hottest issue the industry now faces was addressed by **WEA** president **Henry Droz** at the company's annual sales meeting in San Francisco, held Aug. 22-26. Said **Droz** during his keynote speech: "At the beginning of this year, who could have imagined that you would see on your TV set a black entrepreneur being arrested and handcuffed in his place of business for selling music? Well-organized reactionary forces are attempting to rewrite our Constitution, which has served us well for over 200 years. We as an industry, we as a country, must respond. Once the barriers of free speech crumble, who is to say where the lines will be drawn?"

OAKLAND COUNTY, Mich., prosecutor **Richard Thompson** has decided that a poster of **Jane's Addiction's** "Ritual de lo Habitual" album cover is not obscene. The poster was confiscated by police from **Off The Record**, a Royal Oak, Mich., record store, and obscenity charges brought against co-owner **Rick Berry**. Those charges have been dropped. See earlier story, page 40.

THE DICE ROLLS OUT: **Andrew Dice Clay** canceled an Aug. 26 concert date at the **Starplex Amphitheatre** in Dallas due to what a press release calls "veiled threats and harassments from a noisy minority of special-interest groups" and fear that **Clay** might be arrested for his performance.

DEAD KEYS: The **Grateful Dead** have tapped **Vince Welnick**, ex of the **Tubes** and **Todd Rundgren's** band, as their new keyboardist. **Welnick**, who debuts with the band Sept. 7 at **Richfield Coliseum** in Ohio, replaces **Brent Mydland**, who was found dead in July.

ENTRY LEVEL: **Dick Meixner**, managing director of **Denon Digital** in Garden City, N.Y., celebrates his 30th anniversary on the music industry scene Thursday (6). He began his career with **Sandy Wartell's Allentown Records** presser operation in 1960, later to evolve into **Electrosound**.

PHIL-ING THE BILL: **Phil Collins**, beginning the second leg of his North American tour with support from his biggest album ever, stars in a musical variety special on **CBS Saturday** (8). Its title, "Seriously, **Phil Collins**," nicely ties in with the smash album. In November, a live album is due, along with an **A*Vision Entertainment** concert video. And in early '91, he'll return to the studio with **Genesis** to record a new album.

PANEL ON PACKAGING: The music and performing arts unit of **B'nai B'rith** opens its fall meeting program Sept. 10 with a panel discussion under the tag of "CD Packaging: The Long Box." Panelists, moderated by **Joe Cohen**, are **Floyd Glinert, Roy Imber, Pete Jones, and Alan Meltzer**. Event takes place at the **Sutton Place Synagogue** in Manhattan, starting at 6 p.m.

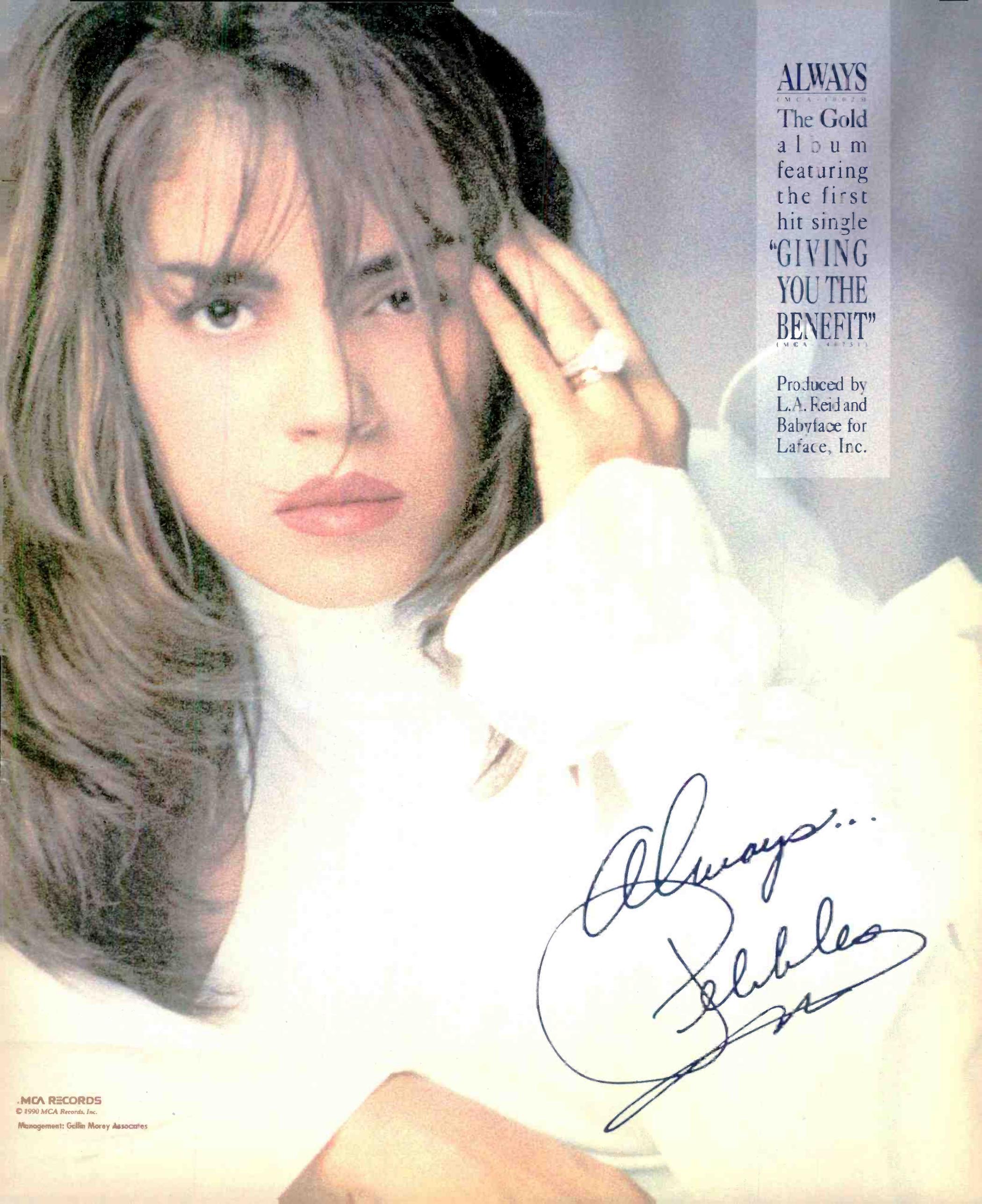
THE MAGIC SPELL? After an admittedly cold spell, **Jim Caparro**, senior VP of **PolyGram Group Distribution**, sees things heating up considerably with some important new releases, and the fact that "we're starting to see some exciting sales numbers from all of our labels." Among the items **Caparro** cites are **A&M** titles by **Extreme** and the **Neville Bros.** and the current **Janet Jackson** single; **Island's Anthrax** and **Dino** albums; and **PolyGram's Bon Jovi** and **Knebworth** sets. He also expresses high hopes for "The Wall" project, which shipped Aug. 31.

A FIND FROM HAPPY DAYS: In clearing out its old warehouse before its move into a new 80,000-square-foot facility nine months ago, **Universal One-Stop** in Philadelphia uncovered skids of mint-condition recordings from the '50s and '60s, including product from **Jamie, Guyden, Philles, Landa, Teardrop, Arctic, and Coed**. The inventory was handed over to **Blue Chip Inc.** to market (telephone is 215-426-9966). Also at the long-time one-stop, it's under way with a new monthly catalog of all 81,906 items it carries in prerecorded audio and video and accessories—444 pages of listings. The catalog is available free to customers through 1-800-523-0834.

TRUE COLUMBIA TALLY: **Ruben Rodriguez**, **Columbia Records'** senior VP, black music, contends that, while **Columbia** was No. 10 in first-half black album chart share, as mentioned in last week's story about **Walter Yetnikoff**, it was No. 3 if one includes **Def Jam Records**, which is wholly promoted and marketed by **Columbia**. In addition, he said, the **Columbia/Def Jam** combine was No. 1 in black singles chart share.

RECYCLING: **ZZ Top's** upcoming North American tour will commence Oct. 1 in Canada, with sponsorship from **Miller Lite**, the band announced at **New York's Rainbow Room** last week. The tour, in support of its new **Warner Bros.** album, "Recycler" (due Oct. 16), will touch down in more than 30 U.S. cities, not including an Oct. 20 benefit for **Texas Special Olympics** at the **Cotton Bowl** in Dallas.

FORMER WTG and **Elektra** promotion chief **Dave Urso** has been named executive VP of promotion at **Sisapa Records** in Burbank, Calif.



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