#### IN THIS ISSUE

For Home Vid, It's A Fourth-Quarter Jungle Out There!

N.W.A Album Is A No-Go At WaxWorks

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

**SEPTEMBER 15, 1990** 

# Black Consultants Carve Their Niche In Urban Radio

■ BY SEAN ROSS

NEW YORK—Ten months ago, several prominent urban programmers left their day jobs to launch full-time black-owned consultancies. Since then, one has taken a day-to-day PD job and another has joined forces with an existing consulting firm. Yet, the balance of power among urban consultants has changed enough so that the complaints about the consultant's role in urban radio that were so rampant a year ago have been virtually neutralized.

Former WRKS New York PD Tony Gray, who wanted 10 stations by the end of his first year, now has 11. That gives him as many urban clients as his chief competitors, Don Kelly and J.C. Floyd, whose count of urban stations has been virtually (Continued on page 16)

Hewen or las Vegas

# **Judge Pulls Plug On Isgro Payola Trial**

■ BY CHRIS MORRIS

LOS ANGELES—Independent record promoter Joe Isgro, whose own lawyer called him "the big fish in the eyes of the government" in its four-year payola investigation, has slipped off the Justice Department's hook.

In a stunning defeat for federal prosecutors and a sudden triumph for the defense, Judge James M. Ideman of the U.S. District Court here declared a mistrial Sept. 4 and dismissed the entire 57-count indictment against Isgro, former Columbia Records promotion VP Ray Anderson, and Isgro's associate, Jeffrey Monka, on grounds of "outrageous government misconduct."

The indictment was dismissed "with prejudice," meaning that, unless the prosecution succeeds in having Ideman's ruling overturned on appeal, the three defendants will be

free men.

Isgro, named in 51 counts, faced charges of racketeering, mail fraud, making undisclosed payments of cash and cocaine to radio programmers, obstruction of justice, filing false tax returns, conspiracy to distribute cocaine and commit payola, and fabricating money laundering and kickback schemes with Monka and Anderson. He could have received penalties of as much as 200

CBS Records' domestic division, Rob-

ert Summer, president of CBS Rec-

ords International, and Neil Keating,

president of Columbia House, will

continue to run the company's day-to-

day operations, reporting directly to

(Continued on page 102)

years in prison and \$1.4 million in fines.

Until Ideman threw out the case in a scathing 15-minute denunciation of the prosecution's tactics, the government appeared to have the upper hand: In the first four days of the trial, half a dozen witnesses offered damning testimony tying Isgro to payoffs of money and drugs, the flight of a subpoenaed grand jury witness, and payments to reputed Gambino crime family boss Joseph Armone (Billboard, Sept. 8).

But in the end, the government's case went down in flames when it was revealed that prosecutors had concealed wildly contradictory prior testimony by a key witness from the grand jury that indicted Isgro and his co-defendants and from the defendants' attorneys.

On Aug. 29, defense lawyers filed (Continued on page 98)

# Yetnikoff Flip-Flops, Leaves CBS Post

BY KEN TERRY

NEW YORK—Only two weeks after announcing he had signed a new three-year employment contract, Walter Yetnikoff stepped down from his post as president and CEO of CBS Records Inc. on Sept. 4. In a statement, he said he was going to take a "sabbatical" for a few months and then work with CBS Records chairman and Sony president/CEO Norio Ohga on "long-term projects affect-

ing the future growth of Sony."

Industry reaction to Yetnikoff's departure ranged from sadness to mockery, illustrating the contradictory passions generated by the man who led CBS for 15 years. Meanwhile, artist managers and attorneys fearfully wondered who would be named to succeed him and speculated about a power struggle among the likely candidates.

According to the company's statement, Tommy Mottola, president of

**KPLX Tops '90 Radio Awards** 

NEW YORK—KPLX Dallas is the big winner in the 1990 Billboard Radio Awards. KPLX was named major-market country station of the year and also snagged awards for best PD, MD, promotions director, and air personality

and air personality.

KPLX's sweep—the first since 1987—was part of a good year for multiple winners overall. Thirty-nine stations divided the Billboard Radio Awards compared with 47 last year. Among the other big winners:

• AC WEBE Bridgeport, Conn., which picked up the same four awards it won last year: station, PD, MD, and air personality.

• Album KLOL Houston, which won every major-market rock award except for air personality. That award went to KLOS Los Angeles morning stars Mark & Brian.

• KIIS-FM Los Angeles, which won three awards, including top 40 major-market station of the year.

WFLZ Tampa, Fla., won two medium-market awards; WGCI-FM Chicago and WZAK Cleveland shared

the urban lead with three awards each; and KOST Los Angeles won the major-market AC station for the fourth year in a row.

Full details start on page 25.



CARON WHEELER, the voice behind the hits "Keep On Movin" and "Back To Life" steps out with her solo single & video "Livin" in the Light". Urban radio smash! Going for Top 40 adds 9/10. The album UK BLAK arrives 10/2, EMI

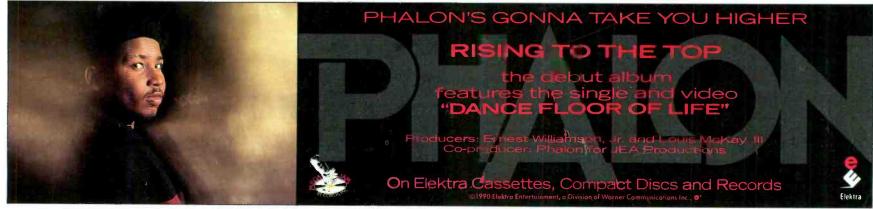
#### No. 1 IN BILLBOARD

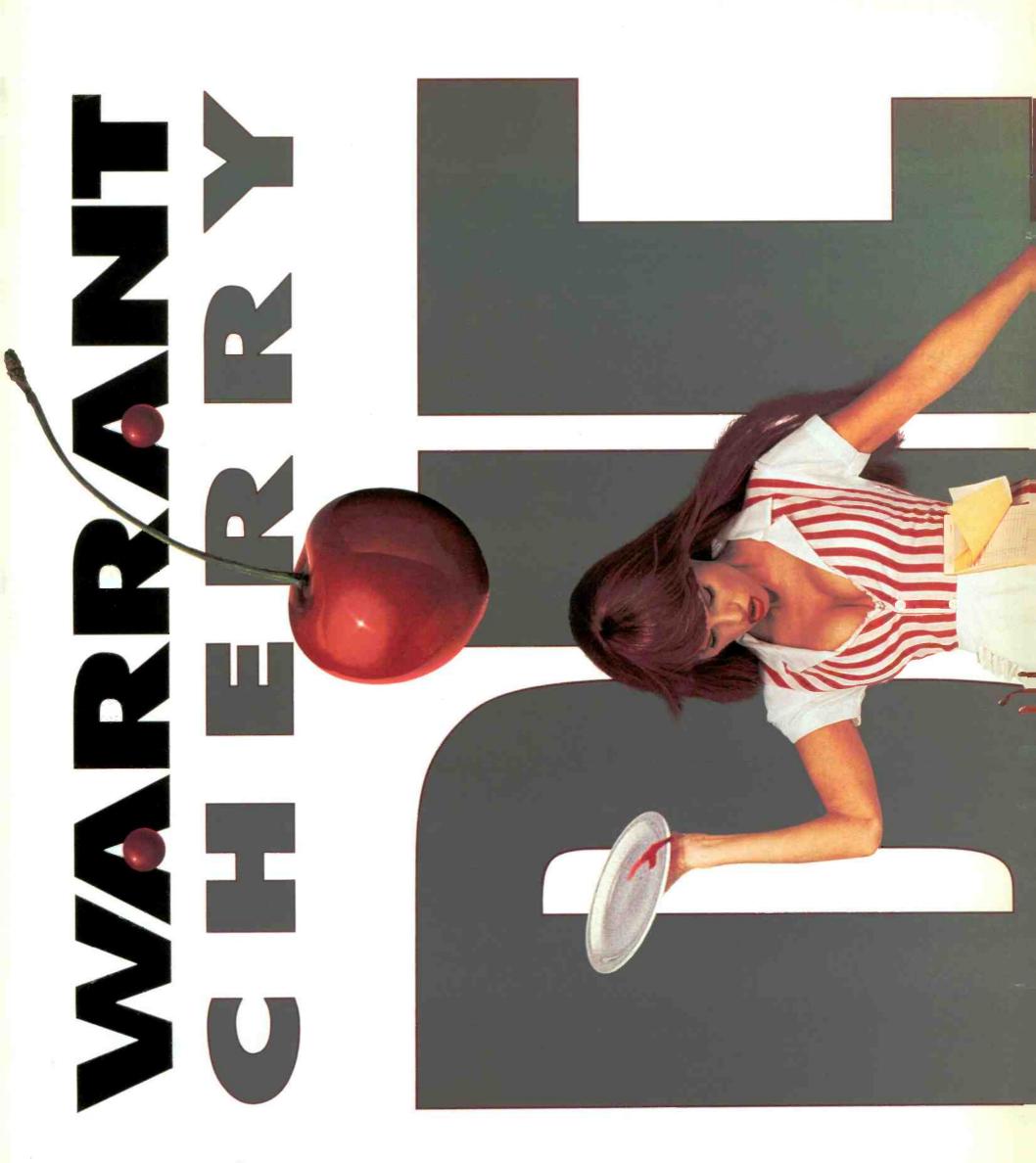


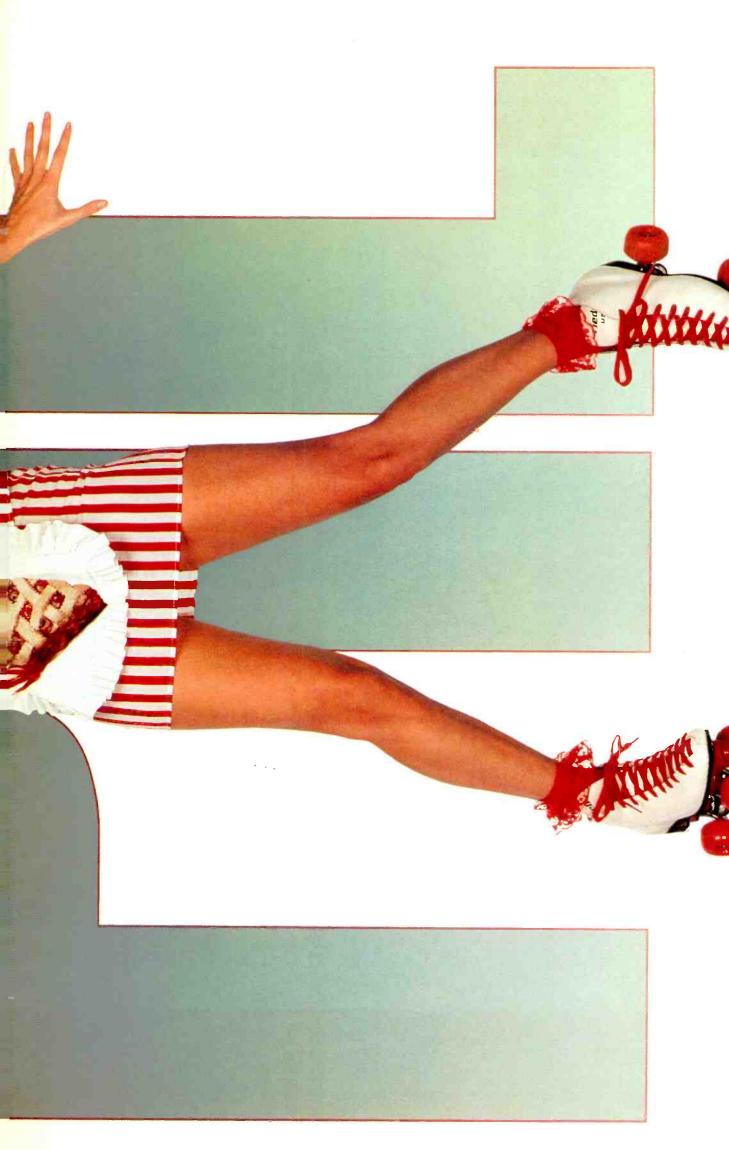
TOP VIDEO RENTALS

★ DRIVING MISS DAISY (WARNER HOME VIDEO)









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# **Banks Lower The Volume On Radio Buys**

BY DON JEFFREY

NEW YORK—Radio companies are adjusting to a new economic reality, with banks willing to put up money to refinance debt loads but reluctant to finance acquisitions of new stations.

During this summer, at least four companies that own radio stations have either refinanced or are negotiating to restructure their debt in order to reduce interest payments. They have avoided the fate of Olympia Broadcasting Corp., an eight-station operator based in Seattle, which recently filed for Chapter 11 creditor protection because of its heavy debt.

Banks are refusing to loan broad-

casters capital for growth because companies that acquired stations in recent years became loaded with debt and were unable to generate enough cash to meet interest payments.

In addition, the savings and loan crisis has caused federal regulators to increase pressure on banks, particularly in New England, to tighten their lending requirements.

New City Communications, a Bridgeport, Conn., owner of 13 radio stations, is the latest broadcaster to announce a refinancing. It has secured a \$53 million package from a syndicate of banks led by Canadian Imperial Bank of Commerce. Nearly \$50 million of that amount will be used to replace existing bank • Retail chains feel effects of credit crunch, too . . . page 103

debt. And \$3 million will be used for working capital, says NewCity president Dick Ferguson.

Another sign of the times is the acquisition by Canadian Imperial of \$750 million worth of broadcast loan assets from the Bank of New England, a once-prominent broadcasting-industry lender that suffered huge losses from underperforming loans.

Jack Koo, VP of the media group of Canadian Imperial, says his bank is "looking forward to a pretty substantial commitment to the media industry. We think the long-term fundamentals of broadcasting are sound."

But that view is not shared by many lenders. "In general, a lot of banks that were in the broadcasting business are not looking for new customers, but just taking care of old customers," says Ferguson.

Besides the bank financing, New-City also has received a \$20 million investment from a venture capital firm, Burr, Egan, Deleage & Co., that will be used to buy back junk bonds. Ferguson says the deal "knocks down current interest by a significant \$4 million."

Great American Communications Co., operator of 16 radio stations, recently refinanced about \$186 million of debt. Banks gave the company \$150 million to buy back its outstanding bonds and reduce its debt payments.

Greg Thomas, chief financial officer of Great American, says, "The more stations you own and the more geographically diverse you are," the easier it is to get bank loans. That approach protects against regional economic downturns.

Another broadcasting company that recently refinanced debt is Multimedia Inc., a Greenville, S.C.-based operator of eight radio stations, whose restructuring amounted to \$1.1 billion.

Jacor Communications Inc., the Cincinnati-based owner of 13 stations, is negotiating with its lenders on restructuring about \$140 million worth of debt. Jon Berry, chief fi
(Continued on page 97)

N.W.A Disk Is A No-Go At WaxWorks Web

BY PAUL VERNA

NEW YORK—WaxWorks has pulled the EP "100 Miles And Runnin'," by rap group N.W.A, from the shelves of its Disc Jockey retail chain and its Music Express leased departments. The Ruthless Records title, which bears a standard warning sticker from the Recording Industry Assn. of America, contains explicit references to oral sex and gang violence.

Terry Woodward, president of Owensboro, Ky.-based Wax-Works, says a store manager, upon listening to "100 Miles," suggested dropping the title. Subsequently, executives at the chain's headquarters decided to pull the EP from all stores.

Harold Guilfoil, major-label buyer, says WaxWorks operates (Continued on page 101)

# CONTENTS

VOLUME 102 NO. 37

SEPTEMBER 15, 1990

#### MUSIC

Album & Single Reviews	94	Jazz/Blue Notes	62
Black	86	Latin Notas	32
Boxscore	68	Lifelines	92
Canada	82	Market Action	92
Chart Beat	8	Music Video	74
Classical/Keeping Score	60	Newsmakers	29
Clip List	75	Power Playlists	20
Commentary	10	Pro Audio	72
Country	33	Radio	12
Dance Trax	31	Retail	38
Executive Turntable	6	Retail Track	44
Grass Route	43	Studio Action	73
Hot 100 Singles Spotlight	99	Talent	59
Inside Track	104	Update	92
International	78		0849

#### HOME VIDEO

			J
Box Office	58	Videocassette Rentals	50
Music Videocassettes	48	Videocassette Sales	56
Store Monitor	56	Video Reviews	58

#### **MUSIC CHARTS**

Top Albums		Hot Singles	
Black	87	Adult Contemporary	100
Classical	60	Black	85
Country	36	<b>Black Singles Action</b>	89
Hits Of The World	82	Country	34
Jazz	62	Crossover	100
Modern Rock Tracks	22	Dance	30
Pop	90	Hits Of The World	82
Rock Tracks	22	Hot Latin	32
		Hot 100	96
		Hot 100 Singles Action	99
		Rap	88

#### CLASSIFIED/REAL ESTATE

Page 76

Page 49

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# It's A Fourth-Quarter Jungle Out There! Top Rental & Sell-Thru Titles Vie For Trade Dollars

This story was prepared by Jim McCullaugh and Earl Paige in L.A. and Paul Sweeting in N.Y.

LOS ANGELES—While home video retailers and distributors alike are jubilant about an abundance of strong fourth-quarter releases, some are concerned that it could be too much of a good thing.

Among the concerns is a general feeling that, unlike a year ago, there is such a blending of rental and sell-through titles that buying decisions could be more complex and risky. Concerns that the heavy release slate will overtax retailers' credit lines with distributors are also voiced.

This year, the impact of two very rentable titles that are surprisingly sell-through priced—"Pretty Woman" and "Total Recall"—must be balanced, say observers, with the unique requirements and controversy surrounding "The Hunt For Red Octo-

ber."

The Paramount title has been the center of attention for weeks, since the studio announced it would carry a \$99 list equivalent and would immediately place it on moratorium Oct. 25, right after street date.

"The fourth quarter should be more spread out this year than last. It's not just a 'Batman' and 'Bambi' Christmas," says Kirk Kirkpatrick of wholesaler WaxWorks/VideoWorks, referring to this year's crop of nine sell-through entries.

"Studios are way out in front this year," he continues. "They've already announced into October and November because of what happened last year in the fourth quarter. They are trying to close some windows on the competition by committing to release dates earlier, rather than get into jockeying for position later on."

The major rental titles for the September-November period that have

already been announced, say dealers, are "Glory," "Bird On A Wire," "Back To The Future III," "Miami Blues," "The Cook, The Thief, His Wife & Her Lover," "Stanley & Iris," "Cadillac Man," and "RoboCop II." December is still somewhat open, they add, with some studio jockeying about to take place with the expected formal announcements of such big titles as "Another 48 HRS." and "Gremlins 2."

According to distributors, Para-(Continued on page 97)

#### AVA's Message: Sell To Power Or Face Chap. 11

■ BY PAUL SWEETING and EARL PAIGE

#### E. Germans Catch Vid Fever— And The Piracy Bug, As Well

BY WOLFGANG SPAHR

BERLIN—Video mania is taking hold in East Germany, according to members of the Society for the Prosecution of Copyright Infringements (GVU) following a recent visit to the German Democratic Republic.

In Leipzig, 400 video stores are due to open, and others are planned in Erfurt (150) and Rostock (300). Video outlets are sprouting like mushrooms in garages, kitchens, and cellars in addition to the existing stores. Many of the latter have links with West German counterparts to ensure a supply of new titles.

Even so, the waiting lists for new releases are lengthening.

The GVU delegation also heard about the basic problems affecting the industry's ability to satisfy this video hunger. Many East Germans have bought videocassette players, for example, only to discover that their locally manufactured TV sets are not equipped for video screening. Also, East German video stores often offer nothing except old movies, but the GVU representatives found most people well informed about current releases and not interested in older titles.

There is also a social cachet at-(Continued on page 79) NEW YORK—In a move that may signal further difficulties for the video specialty retail buying group American Video Assn., the group has for the first time announced to its members that it is near bankruptcy.

This and other revelations surfaced when AVA circulated a proxy statement announcing a meeting Tuesday (11) to consider a proposal that founder John Power reassume ownership of the company he sold to its members in April 1988.

The proposal calls for a transfer of the group's assets to, and assumption of its liabilities by, Power.

The proposal was approved by the AVA board of directors Aug. 3 but must still be approved by the members (Billboard, Aug. 18).

Also on the agenda for Tuesday's meeting is a second proposal to dissolve AVA Plus, the entity through which the members acquired the company from Power. The meeting is scheduled to take place at AVA's

(Continued on page 97)

# **P'Gram France Names 2 Presidents**

#### Promotions Reflect Strength, Diversity

■ BY ADAM WHITE

LONDON—PolyGram's money-spinning French operations, which outgrossed the company's U.S. unit last year, are gaining new leadership and a fresh corporate structure.

The changes bear the stamp of Alain Levy, who has advanced within two years from CEO of PolyGram France to the presidency of PolyGram worldwide. Levy has been directing the French affiliate from New York since he became acting CEO of PolyGram U.S. late last year.

In a new round of appointments, Gilles Paire is named president/CEO of PolyGram France, the holding company for all the multinational's interests there. Paul-Rene Albertini is named president of PolyGram Disques, newly formed as a division overseeing the Polydor, Phonogram, and Barclay labels.

Both appointments (subject to board approval) take effect Jan. 1, which is also when Levy will officially become president/CEO of PolyGram International. Paire, 44, is currently president of DIAL, PolyGram's French mail-order company. Albertini, 31, is GM of Phonogram France.

"The French operation today is much more than a record company, which these moves recognize," says Levy. Its activities include records and music publishing, TV and movie production, music video, mail order, and a stake in a Paris rock radio station, Oui FM. Revenues in 1989 were close to 2 billion francs (\$377 million at current exchange rates). Sales at PolyGram U.S. last year were ap-



9.4 SS.4

LBERTINI

proximately \$300 million, according to outgoing PolyGram International president David Fine (Billboard, March 31).

Also affected by the changes are

the managing directors of Polydor and Phonogram, respectively, Marc Lumbroso and Denis Boyer, who have been running PolyGram France on a day-to-day basis since Levy's promotion.

Lumbroso, highly regarded for his artist development skills, will leave the company at the end of the year. "Marc is setting up a label on a very ambitious scale," says Levy, "and we're backing him. It will be rather like London Records for continental Europe. He was a contender for the top job, but didn't feel it's what he

(Continued on page 100)



Dying To Sign With Epic. Iron Maiden's mascot, "Eddie," is all smiles after the band signed a new long-term recording agreement with Epic Records. Iron Maiden's ninth album and label debut, "No Prayer For The Dying," is scheduled for release Sept. 25. Shown, from left, are Don Grierson, senior VP of A&R, Epic Records; Dave Glew, president, Epic Records; Eddie; Ron Smallwood, manager, Iron Maiden; and Harvey Leeds, VP of album promotion, Epic Records.

# EMI Goes Monoline With Its New Dutch CD Facility

■ BY KEN TERRY and NIGEL HUNTER

UDEN, Netherlands—EMI Music Worldwide opened a CD manufacturing facility equipped with state-of-the-art monoline technology here Aug. 29. It is EMI's fourth CD manufacturing facility and its first in continental Europe.

The monoline system, also used by WEA Corp.'s U.S. plants, Bertelsmann's Sonopress plant in Europe, and a few independent pressers, eliminates most of the need for clean rooms and combines all stages of CD production into one self-contained unit (Billboard, Sept. 30, 1989).

The new plant cost Thorn-EMI about \$19.5 million, not counting the value of the existing facility in which it was installed. The Uden plant will have an initial annual capacity of 16 million CDs, and there are plans to double that output within the next two to five years. According to Richard Burkett, managing director, operations, for EMI Music Worldwide, the increase in capacity could easily bring Thorn-EMI's investment up to \$40 million at the current exchange rate be-

(Continued on page 100)

#### **EXECUTIVE TURNTABLE**

**RECORD COMPANIES.** Gilles Paire is appointed president/CEO of PolyGram France, effective Jan. 1 (see story, this page). He is president of DIAL, the company's mail-order division. Concurrently, **Paul-Rene Albertini** is named president of PolyGram Disques in France. He is GM of Phonogram there

Michael Letchford is named GM of international marketing, classical repertoire, for WEA International in London. He was director of the classical division of Decca U.K.

Pat Drosins is named senior VP of marketing for Motown Records in Los Angeles. She was VP of advertising/merchandising/creative services at PolyGram Records.

Jerry Follis is named director of national sales for the Chameleon Music Group in Los Angeles. He was national sales manager for the label.

roup in Los Angeles. He was national sales manager for the label. Rhino Records in Los Angeles promotes Keith Altomare to VP of sales









ALTOMARE H

Morgan Creek To Branch Into Music Mazza, Kershenbaum In Venture With Film Indie

**KIIS-FM**, Tanqueray Sterling

**Link With Music Vid Awards** 

■ BY CRAIG ROSEN

LOS ANGELES—Morgan Creek Productions chairman/CEO James G. Robinson, noted producer David Kershenbaum, and former EMI and Capitol executive Jim Mazza have formed the Morgan Creek Music Group, a joint venture that will include a West Coast-based multilabel record company, a mu-

NEW YORK-KIIS-FM personal-

ities Ellen K. and Magic Matt Alan

have been named hosts of the Bill-

board Tanqueray Sterling Music

Video Awards, Nov. 9 at the Palace

In addition to featuring live per-

formances for the first time, this

year's awards ceremony has been

expanded to cover five different

musical genres: pop/rock, black/

rap, country, Latin, and dance. Top

videoclip performances in each area

will be honored in five categories:

best male, female, duo or group,

new artist, and director.

in Hollywood, Calif.

sic publishing firm, a soundtrack division, and recording studio interests.

Morgan Creek Productions is a successful independent film production entity, responsible for the recent theatrical releases "The Exorcist III" and "Young Guns II." The latter film inspired the Jon Bon Jovi album and hit single "Blaze Of Glory," currently resid-

Los Angeles Regional Food Bank.

The Billboard Tanqueray Ster-

ling Music Video Awards cap the 12th annual Billboard Music Video

Conference, held Nov. 7-9 at the Westwood Marquis Hotel and Gar-

dens, Los Angeles. The conference

incorporates workshops and panels

covering the entire spectrum of mu-

sic video, from creation to sell-

through. The conference runs con-

currently with the American Video

Conference, which attracts profes-

sionals from the special-interest vid-

or for further information, call Peg-

gy Dold or Anita Daly at 212-473-4343 or 212-353-2752.

To register for either conference.

ing in the upper regions of the Hot 100 Singles and Top Pop Albums charts.

In a statement, Robinson said, "Our expansion into the music industry reflects my earliest plans to diversify Morgan Creek's interests into all related entertainment areas."

Robinson will serve as chairman/CEO of the new entity, with Kershenbaum and Mazza serving as co-presidents.

According to Kershenbaum, the company will announce its labels and artist roster in January 1991, and it will issue its first release in February. A "major distribution deal" is currently being negotiated, he adds. Although Kershenbaum cannot say at this time how many people the company will employ, he does say that "it will be a fully-staffed label and a major stand-alone company."

In all, he says, there will be one main label and the possibility of other spin-off imprints that will be home to acquired catalog or significantly different artists.

Kershenbaum, who has produced Tracy Chapman and Joe Jackson, among others, is a former VP of A&R for A&M Records. ExCapitol president Mazza was also founding president and chairman of EMI America Records.

According to Kershenbaum, he and Mazza will be involved in all (Continued on page 101)

and Tracy Mann Hill to VP of publicity. They were, respectively, national director of sales, and senior director of publicity at the label.

David A. Thompson is named executive VP of A&R for Justice Records in Houston. He was GM of Sugar Hill Recording Studios.

Sisapa Records in Los Angeles names Gary Davis executive VP/chief operating officer, David Urso executive VP of promotion, and Stephanie Timberlake national coordinator of promotion and marketing. They were, respectively, VP of promotion and A&R of Sisapa, VP of promotion at WTG Records, and national coordinator of Sisapa.

DISTRIBUTION. Paul Newnham is named senior VP/controller of WEA Corp.









M LEEDS

in Los Angeles. He was VP/controller of the company.

RELATED FIELDS. Steve Leeds is named director of international talent for MTV: Music Television in New York. He was director of talent and artist relations for the company.

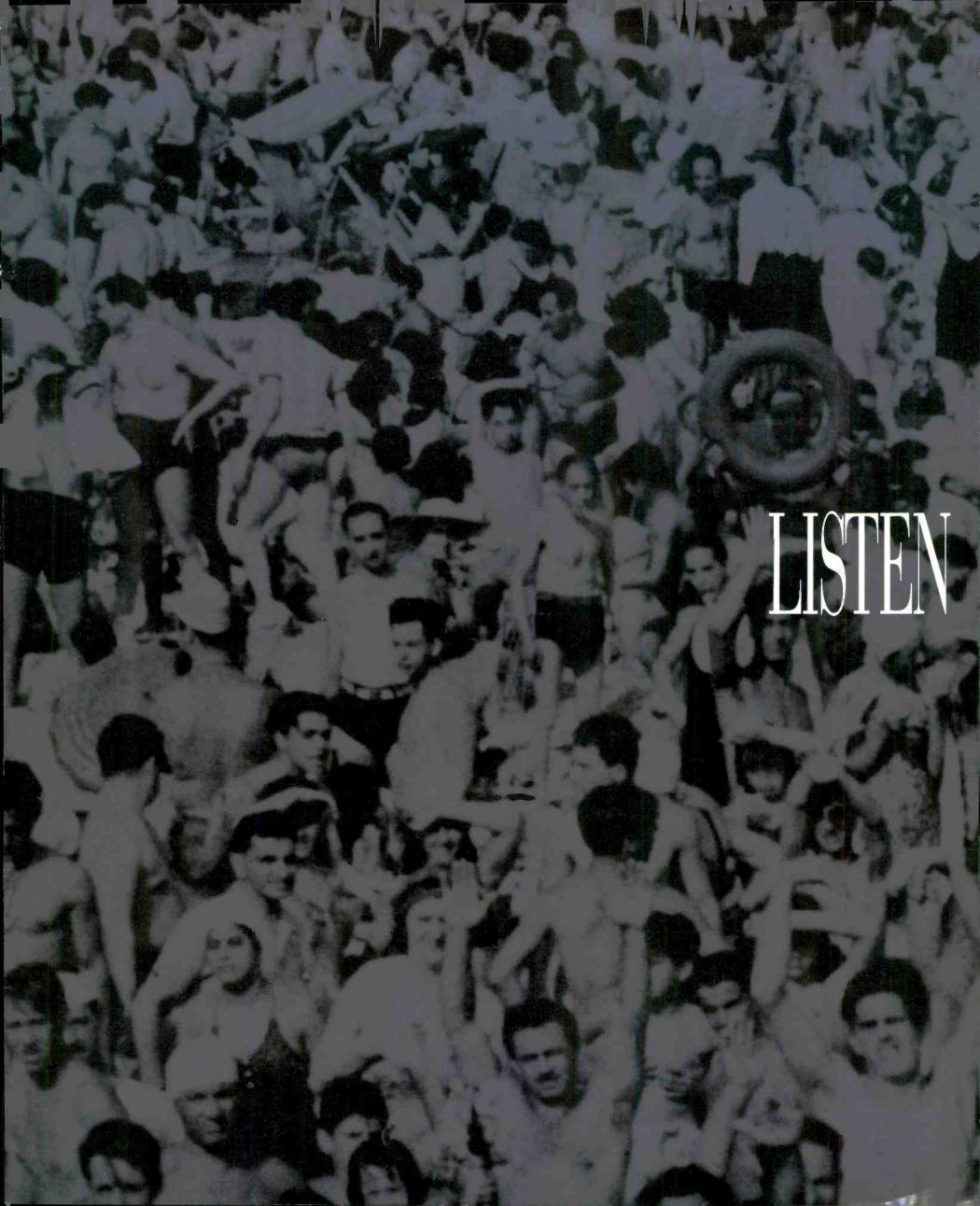
Arnold W. Messer is named president of Columbia/Tri-Star International Releasing Corp., a division of Columbia Pictures Entertainment (CPE), in New York. He was executive VP of Columbia Pictures Entertainment.

Kenneth Wiedeman is named director of marketing of the professional tape division of Sony Magnetic Products Group of America in Park Ridge, N.J. He was director of marketing for Sony Magnetic Products Co.

Masayuki Nozoe is named president of the Sony Consumer Video Products Co., also in Park Ridge, N.J. He was senior VP of the personal video division of the company.

• VIDEO PEOPLE ON THE MOVE, SEE PAGE 58.

# KIIS is the exclusive radio station of the event. Any proceeds from the ceremony will benefit the



# **'Step By Step' Climbs Platinum Ladder**

# Eagles, Hammer, Carey Also Shine In Aug.

BY PAUL GREIN

LOS ANGELES—New Kids On The Block's "Step By Step" last month became the first album in nearly two years to be certified gold, platinum, double platinum, and triple platinum simultaneously. "Step By Step," the teen idols' first pop album since the 8-million-unit selling

"Hangin' Tough," is the first out-ofthe-box triple-platinum smash since Bon Jovi's "New Jersey" in 1988.

Also in August, three Eagles albums were belatedly certified multiplatinum by the Recording Industry Assn. of America. "Their Greatest Hits: 1971-1975," released in early 1976, was certified for U.S. sales of 12 million copies, a total matched by

just three albums: Michael Jackson's "Thriller" (21 million), Fleetwood Mac's "Rumours" (13 million), and Bruce Springsteen's "Born In The U.S.A." (also 12 million).

In addition, the Eagles' landmark 1976 studio album, "Hotel California," checked in at 9 million, and their 1979 follow-up, "The Long Run," was clocked at 4 million. The Eagles thus become the only act in recording history with two albums certified at or above the 8 million sales plateau.

M.C. Hammer's "Please Hammer

M.C. Hammer's "Please Hammer Don't Hurt 'Em" last month became the first rap album to top the 5 million sales mark. The Beastie Boys' 1987 blockbuster, "Licensed To Ill," stopped at 4 million.

Mariah Carey's eponymous debut album was certified both gold and platinum in August, and her No. 1 (Continued on page 101)

**Bowie Changes To Gold.** Rykodisc president Don Rose, right, presents a gold record award to David Bowie for his greatest hits compilation "ChangesBowie," released earlier this year. The presentation took place backstage at Sullivan Stadium in Foxboro, Mass., where Bowie was performing as part of his "Sound

# **Confiscation Order Served In Italian Suit Against Prince**

■ BY DAVID STANSFIELD

MILAN, Italy—A bailiff from the Civil Tribunal Court in Venice has served a confiscation order to SIAE, the Italian society of authors and publishers, with regard to the music publishing revenue of rock star Prince.

The action stems from an Aug. 4 court decision in Venice authorizing concert promoter Francesco Sanavio and his firm, Avantgarde Company, to confiscate up to 1.6 billion lire (\$1.37 million) of Prince's Italian earnings in a dispute over canceled concerts (Billboard, Aug. 25, Sept. 1).

The court stated that Sanavio is

entitled "to proceed with the conservative sequestration of all sums due in Italy to the artist Roger Nelson, called Prince, and/or to the company PRN Production Inc. directly and/or through promoters and representatives for Italy or for Europe up to the sum of 1.6 billion lire."

The court's decision followed an application by Sanavio's attorneys, Renzo Vitale and Claudio Campaner, for the confiscation of 2 billion lire. Their action was taken after Prince canceled concerts in Italy during July. Sanavio's claims to Billboard that the order had been served to SIAE were confirmed by Della Valle of the society's president

(Continued on page 79)

# Wilson Phillips' 'Release' Captures No. 1 Slot; Jane's Addiction Leads Pack Of High-Jumpers

WILSON PHILLIPS, virtually unknown six months ago, this week becomes the first act to land two No. 1 hits in the '90s. The trio achieves the feat as "Release Me" follows "Hold On" to the top of the Hot 100. In addition, the act's eponymous debut album holds at No. 2 on the Top Pop Albums chart for the sixth week.

For the record, Queen was the first act to land two No. 1 hits in the '80s. The first act to top the chart twice in the '70s was the Jackson 5. In the '60s, it was Elvis Presley; in the '50s, the Ames Brothers; in the '40s, Glenn Miller.

JANE'S ADDICTION'S "Ritual de lo Habitual" vaults from No. 36 to No. 19 in its second week on the pop albums chart, suggesting that the critically lauded alternative band is about to crash the top 10. That's the most striking development in a week of eye-popping jumps.

Among other standout moves:

Prince's "Graffiti Bridge" vaults from No. 21 to No. 10 in its second week. It's Prince's fifth album to reach the top 10 in just two weeks. In addition, the Purple One lands his 15th top 10 hit on the Hot 100 as "Thieves In The Temple" jumps to No. 7. That's an impressive tally, especially considering that pop radio shunned Prince throughout the early '80s. But those days are long gone. Prince has landed at least one top 10 single in each of the last eight years.

Anthrax's "Persistence Of Time" jumps from No. 54 to No. 26 in its second week. It's already the band's highest-charting album, surpassing "State Of Euphoria," which reached No. 30 in 1988.

N.W.A's "100 Miles And Runnin'" leaps from No. 55 to No. 32 in its third week. The five-song EP has already surpassed the No. 37 peak of the rap group's 1989 debut album, "Straight Outta Compton."

Ratt's "Detonator" surges from No. 64 to No. 33 in its second week. It's likely to become the band's second straight top 20 album, following "Reach For The Sky" in 1988.

Stryper's "Against The Law" vaults from No. 59 to No. 39 in its second week. It's almost certain to become the band's first top 30 album. "To Hell With The Devil" and "In God We Trust" both stalled at No. 32.

AST FACTS: M.C. Hammer's "Please Hammer Don't Hurt 'Em" logs its 14th week at No. 1 on the pop albums chart. It's the longest-running No. 1 album by a black artist since "Whitney Houston" spent 14 weeks on top in 1986.

Living Colour's second Epic album, "Time's Up," is the top new entry on the pop albums chart at No. 82. The band's 1988 Epic debut, "Vivid," reached No. 6 and yielded two top 40 singles: "Cult Of Personality"—which won a Grammy for best hard rock performance—and "Glamour Boys."

Remakes of two classic Chi-Lites hits are scaling the top 15 on the Hot 100. M.C. Hammer's "Have You Seen Her" inches up to No. 4; Paul Young's "Oh Girl" jumps to No. 15. Pete Wingfield produced Young's single,

which this week matches the peak position of Wingfield's own 1975 hit, "18 With A Bullet."

Janet Jackson's "Black Cat" blasts onto the Hot 100 at No. 37. It's likely to become the sixth top five hit from her smash album, "Rhythm Nation 1814." Only one album in pop history—George Michael's "Faith"—has yielded six



by Paul Grein

top five singles.

En Vogue lands its second straight No. 1 hit on the Hot Black Singles chart with "Lies," which also advances to No. 58 on the Hot 100. The group's previous release, "Hold On," topped the black chart for two weeks and reached No. 2 on the Hot 100.

Mariah Carey's second single, "Love Takes Time."

Mariah Carey's second single, "Love Takes Time," enters the Hot 100 at No. 73. Carey's debut single, "Vision Of Love," has appeared in the top 15 on the pop chart for 10 straight weeks.

WE GET LETTERS: William Simpson of Los Angeles observes: "Billboard has been called the Bible of the music business and this week's Hot 100 certainly supports that view. Check out the song titles in the top 40: 'Something Happened On The Way To Heaven,' 'Thieves In The Temple,' 'Praying For Time,' and 'Say A Prayer.' And the artists: Maxi Priest, Faith No More, the Righteous Brothers, Billy Idol, and Luke (featuring the 2 Live Crew)." Simpson's inevitable closing thought: "You might say I follow the charts religiously."

Jeff Cameron of Billboard in New York notes that Madonna's "Vogue" remains on the Hot 100 even though its follow-up, "Hanky Panky," drops off the chart this week. The same thing happened earlier this year to Young M.C., whose "Bust A Move" outlasted its following "Driving its V. Office"

follow-up, "Principal's Office."

Steve Piegari of North Port, Fla., notes that New Kids On The Block have tied the Supremes and Creedence Clearwater Revival for the most consecutive top 10 singles (nine) by an American group in the rock era.

# New Kids Have Their Day(s) In & Out Of Court

BY TRUDI MILLER

NEW YORK—Several lawsuits involving New Kids On The Block have been either settled or heard in court recently.

One case involves four lawsuits filed by New Kids attorneys against promoters of allegedly unauthorized New Kids "900" lines and magazines running ads for those lines (Billboard, March 31). Another suit was filed by Winterland Concessions, manufacturer of New Kids merchandise, against a comic-book company that used the New Kids trademark and logo in a comic book bio of the group. Lastly, New Kids were sued by Omni Marketing Systems, which

ran the group's fan club, for alleged nonpayment of fees; New Kids attorneys, in turn, sued Omni Marketing to force the company to turn over its database and list of fan club members.

In the 900-line case, the lawsuit against the Investex company has been settled, according to New Kids attorney Philip Heller; terms have not been disclosed. New Kids attorneys have asked for summary judgment in the other suits, which were filed against USA Today, Star magazine, and Media Promotions Inc. along with Merry-Go-Round Enterprises. Media Promotions has since filed for bankruptey, and a manda(Continued on page 91)

# BMI Injunction Request Denied HBO, Manhattan Cable Fees At Issue

BY FRED KIRBY

NEW YORK—BMI's request for an injunction against HBO's use of BMI music was denied by New York Federal Court Judge John E. Sprizzo Sept. 5. Also denied was a similar injunction against Manhattan Cable, which services part of that New York borough.

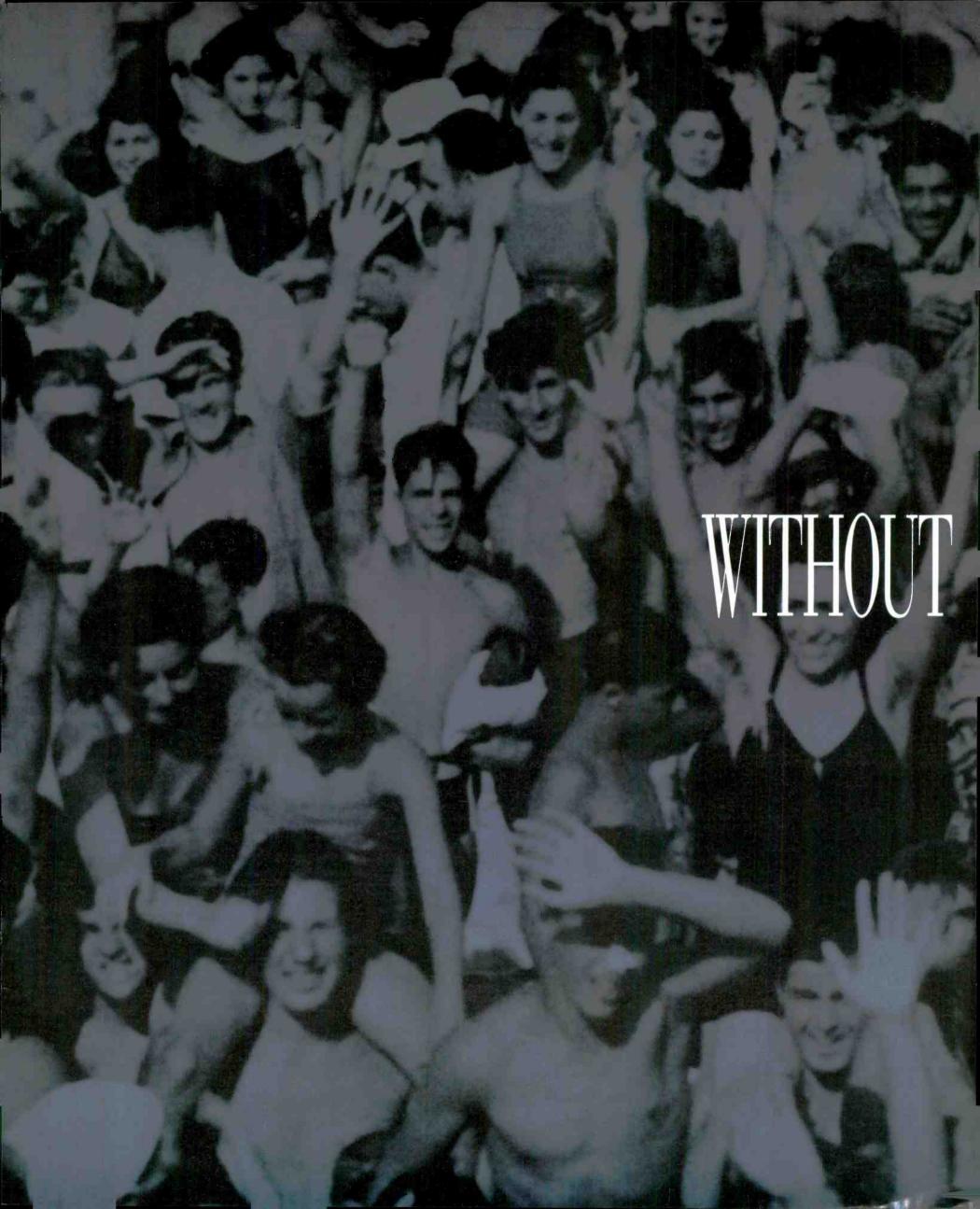
A hearing was scheduled for Oct. 7 on the amount of an interim fee that HBO will have to pay the performing rights organization. The jurist also reserved decision on a separate fee for Manhattan Cable, leaving the central issue of split licensing up in the air

Sprizzo explained that, if he set a

high fee for HBO, the question of split licenses could be put off until the entire matter is resolved at trial. But Robert J. Sisk of Hughes, Hubbard & Reed, the law firm representing BMI, had earlier noted that Manhattan Cable presents programs of other suppliers while not paying for them—a situation that would not be resolved by the judge's proposed solution.

Robert D. Joffe of Cravath, Swain & Moore, attorneys for HBO and Manhattan Cable, said that problem was created when BMI allowed all of its cable licenses to expire last Dec.

Sprizzo and Joffe both referred to (Continued on page 101)



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#### I COMMENTARY

#### Boot It Before Public Grows Outraged

# LET'S GET OUT FRONT ON THE LONGBOX

■ BY GREGG STEBBEN

I am just a short-haired, music-industry business-type guy. When the Entertainment Packaging Council tells me that the CD longbox is good for America, I believe it. I want to believe it. How can you be against recycling and reforestation?

You, on the other hand, may be a long-haired musician or creative type. When you hear the Ban The Box coalition say that the CD longbox is destroying the planet, you better believe it. Right?

In truth, this article has nothing to do with what you and I believe. I don't think that what you and I believeour statistics, our facts, our expert opinions-matters in the least.

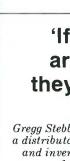
What are crucially important are the beliefs of our customers. If the very essence of the music industry's marketing upsets or angers its end users, then it is hard to imagine a greater waste or more harmful use of marketing dollars.

Are music consumers upset about the CD longbox? Maybe yes, maybe no. However, if they are not now upset, they soon will be.

In the near future, I predict, some of our artists will become vocal about the longbox. An environmentally conscious performer like Sting or a group like U2 or the Grateful

Dead will appear in, say, People magazine or on Arsenio Hall's TV show They will denounce the longbox and focus the world's attention on the harm it is purportedly doing to the planet.

At that moment, it won't matter whether the effects of the longbox fire. For instance, the practice by some of selling cassettes in disposable, one-use plastic security boxes will be exposed and presented as a further transgression of the industry against society. This and other environmental wrongdoings will overshadow any defense that can be



#### 'If consumers are not upset, they soon will be'

Gregg Stebben is president of Great Tapes!, a distributor based in Pacific Grove, Calif. and inventor of "an eco-friendly, theftproof display system for CDs and cassettes.

on the environment are negative or not. Problems live in the eve of the beholder. When the consumer becomes that beholder, we will have a problem much larger than the longbox on our hands. The music-buying public, in this environmentally conscious age, will become outraged and we, members of the music industry, will be vilified.

It won't take much to feed the

made for the "ecological friendly" longbox made of bleached and recycled cardboard. The environmental witch hunt will have begun.

We can avert this ugly scene and its consequences by taking an aggressive, pro-active stance. If it is inevitable that music consumers will demand a replacement for the longbox, does it make sense for us to wait until the demands are being

shouted at our office windows from the street? Is it wise for us to postpone action until our customers are already upset?

Instead, imagine the positive impact we could have on the public with a large-scale public acknowledgment of the longbox problem and an announcement of our unified commitment to developing a packaging alternative. Imagine the impact of including the consumers' favorite artists in the development of that alternative.

Finally, imagine the enthusiasm we could create for the industry simply by including our customer in the project, as Windham Hill has. Can you imagine the impact of design contests nationwide, in the form of album, MTV, or radio station promotions, all encouraging the public's participation in the development of a longbox replacement?

Let's address the problem of the longbox immediately, responsibly, and pro-actively, instead of quibbling over whether a problem really exists. By doing so, we can be heroes in the eyes of the public instead of villains. Because the problem really has little to do with the actual negative impact of the longbox, and everything to do with the consumers' perception of the longbox as such.



#### ONE-SIDED ARTICLE

A recent article concerning the Soviet music industry ("Pitfalls Of Soviet Music Biz Described," Billboard, Aug. 11) doesn't reflect the situation in the U.S.S.R. accurately. The opinions of one man, Artemy Troitsky, are presented in a manner that seems to represent the only truth regarding the state of the industry.

Speaking from the experience of doing business in the Soviet Union for the past two years, I can wholeheartedly state that, although many of Troitsky's points are well taken, 'pathological greed . . . deceit, and fraud" do not permeate the whole of the Soviet music industry. Our organization has been very successful in arranging two extensive tours of the U.S.S.R., as well as promoting and distributing various entertainment products. Our participation in the Soviet market has been profitable both in financial terms and in the development of outstanding business relationships and friendships.

Any Western business people who have been "taken" must blame their own inabilities to correctly assess their Soviet partner's motives. Those of us who have chosen to participate in the exciting emergence of the Soviet marketplace have been adversely affected by Troitsky's labeling of Soviet businessmen as "aggressive lying crooks out to grab everything in sight." Is this any way to encourage a healthy growth of the Soviet music industry? Is this situation that much different from the corruption and greed in the American music biz?

Regarding Troitsky's reputation, the majority of Soviet musicians find him extremely biased and overly critical of music in general. He speaks about Boris Grebenshikov in this article as "by far the best Russian rocker." But he fails to mention that Grebenshikov's U.S. debut album totally bombed, and that "BG" happens to be his best friend. I also question his charge that "many people in Soviet show business have a fundamental ignorance of the laws of the business." Shall we now add "lawyer/advocate" to his list of self-proclaimed accomplishments?

There are many individuals and organizations in the U.S. and Europe who are actively participating in helping the musicians and entrepreneurs of the U.S.S.R. shape the future of their music industry. Instead of presenting a biased, one-sided, negative view of the situation, those of us in this industry expect the leading trade publication to print a well-researched, fair, and unbiased story.

My normal day-to-day activities consist of talking to corporations, encouraging their involvement and investment in a new, exciting music market in the U.S.S.R. In contrast, I had to spend a whole week defending my interests in the Soviet Union and, more importantly, convincing my potential partners that I was not the 'man with a criminal record who uses a phony company in California to acquire hard currency from Western partners.'

David Benson VP, Chief Financial Officer Sea Concert Inc. Burbank, Calif. Moscow

I read Jeffrey Abelson's Commentary about k.d. lang's rights, radio censorship, and the environmental issue (Billboard, Aug. 18)—and I just want to say it was an excellent piece of work.
As a "vegan," I'm also highly con-

cerned about the environment. And I think those who try to boycott k.d. or anyone else because of their stand on issues like meat-eating are way behind the times. Fortunately, people like Jeffrey and k.d. are not.

Keep up the great work, Jeffrey, and hang in there!

Casey Kasem Los Angeles

#### TIRED GAMES

Three bullet points to Sheri Mills, who wrote that she recorded M.C. Hammer off the radio in retaliation for Capitol's decision to experiment with the consumer dollar (Billboard, Sept. 1). I've certainly got my tape deck set up for the Righteous Brothers' "Unchained Melody."

The games are wearing thin. In less than a year, record companies have flexed their repulsive muscle by eradicating the 45 single in favor of the substandard-quality cassette single, while further manipulating consumers by pulling singles off the shelves right as they peak to boost album sales. They have also slapped A sides only on some cassette singles (MCA is the worst), and now, they are selectively not releasing a single to support a hit.

For their next trick, why don't the record companies make CDs unavailable, so the only access we'll have to music is a \$25 or \$30 ticket to see an artist in concert? Isn't that where the real money is?

> Chuck Taylor Arlington, Va

#### WHERE'S THE QUALITY?

I would like to voice my full support of Robert E. Ruane's recent letter (Billboard, Aug. 18) about the lack of diversity on top 40 radio today. What has happened to quality music?

In the '60s and even as recently as the mid-'80s, there was quite a variety of music on the Hot 100. Today, if it is not disco, rap, or R&B-oriented, a song seems to have to struggle up the chart. Even mainstream rock and heavy metal have had a tough time on the charts recently, being fueled more by sales than airplay. Many pop radio programmers have seemingly turned a deaf ear to many quality, thoughtful records in exchange for a multitude of sound-alike, mechanical, ear-candy recordings.

I see nothing inherently wrong with dance/top 40 as a radio format, but when one lives in a city where all three pop stations have gone to this format in the past few months. one begins to see the utter lack of variety these stations offer. One also sees the amount of quality music going unheard, and subsequently unbought, increasing all the time.

Jim Sanches Sacramento, Calif.

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.

# PREJUDICE

THE NEW GEORGE MICHAEL ALBUM.

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# KKBQ's Richards Is New KIIS L.A. PD; ACs WMJI, KFMK Go For Gold Again

BILL RICHARDS, who twice programmed Gannett's top 40 KKBQ (93Q) Houston, has been named PD of its KIIS Los Angeles, replacing Gerry DeFrancesco, now the head of programming at WSNI Philadelphia. Richards was a finalist for the job last fall. He should be at KIIS shortly after you read this.

No replacement for Richards has been named, but there is other movement within Gannett this week. KCMO-AM-FM Kansas City OM Dene Hallam has resigned to become PD at Group W's AC KRSR Dallas. John Frost, PD of adult alternative KOAI Dallas, is out and has not been replaced. And at press time, Gannett and WJLB Detroit owner Booth American were still working out the last-minute details so WJLB PD James Alexander could become PD of WGCI-FM Chicago, something that has been considered a fait accompli for the last few weeks.

#### PROGRAMMING: BACK TWO GOLD

Gold-based AC WMJI Cleveland finished its transition to oldies over Labor Day weekend. Local radio legend Norm N. Nite is now doing a weekend show from WMJI that may be the basis of his next syndicated venture. Similarly, AC KFMK Houston is returning to oldies. PD Bob Wood is out. GM Carl Hamilton will program for now. Johnny Goyen returns for middays.

London's long-awaited dance station, Kiss FM, signed on Sept. 1 . . . Marty Bender, PD of album WRIF Detroit, transfers back to Indianapolis to program WFBQ. Co-owned WLZR-AM Milwaukee has split from its album rock FM to go hard rock as "The Crusher." FM PD Greg Ausham will oversee things . . . At Unistar's soft AC Special Blend format, air personality Don Bishop is upped to PD/middays . . . Michael Bettelli is out as PD of AC KOMO Seattle. Norm Gregory is acting PD.

Four days after becoming "Country 105" in what seemed to be an unsuccessful attempt to head off a format change at crosstown WGH-FM, WZCL Norfolk, Va., changed again, becoming "adult top 40" WMXN (Mix 105). WIN Communications head George Sosson now claims the first switch was just a ploy to force WGH-FM out of top 40. But he also admits that if that hadn't worked, "We would have considered staying country." And another broadcaster whom Sosson consulted about the change, says Sosson told him that he had carted up both country and AC product and was prepared to take whatever format WGH didn't want.

In any case, it was a good week for stations called Mix. Besides WRQX (Q107) Washington, D.C.'s change to "Mix 107.3" (Billboard, Sept. 8), WLVH-FM Hartford, Conn., is now bright AC WZMX (Mix 93.7). Ron O'Brian from WKCI (KC101) New Haven joins for afternoons. Back at WRQX, p.m. driver Gary Spears and morning man David Lawrence are out. Production director Loo Katz is doing afternoons. George Mason moves from overnights to nights.

Roger W. Garrett, the two-time PD of KRBE Houston, is the new PD

of oldies WRMX Nashville. Garrett spent the last four years as PD of oldies/country combo KTAM/KORA Bryan, Texas... Keith Abrams from oldies WWMG Charlotte, N.C., is the new PD at KMPZ Memphis, which is now KPYR (Oldies 98). KMPZ PD Howie Castle heads for APD/middays at KKYY San Diego.

At top 40 WNRJ Columbus, Ohio, Tom Reynolds—who previously programmed crosstown WXLE—is the new PD of that station and full-service AM WNRE Circleville, Ohio. He replaces Bob Summers, who remains APD/mornings. Jay Harris from WQTL Ottawa, Ohio, joins for afternoons. Dave Krupa comes aboard for



by Sean Ross with Craig Rosen & Phyllis Stark

nights. Eric The Bear goes to overnights. Steve Edwards exits.

At WNRJ's sister station, Christian/AC WTLT, APD Stacy McKay is upped to PD, replacing John Fields, who returns to AC WSNY for middays. MD Bill DeWeese adds APD stripes. Also at WSNY, ex-WXMX Columbus PD Jeff Conn and Joe Karostik have joined for weekends. And at modern WWCD Columbus, Ohio, Kelli Gates is the new PD/a.m. driver. She was assistant MD/night jock at modern WOXY Cincinnati. Laura Kennedy from WXMX joins for afternoons.

Easy WWMY Greensboro, N.C., converts to soft AC as Lite 94.5 under new PD/p.m. driver Fred Echols from crosstown oldies outlet WTHP. GM Mike Whalen had been acting as PD... P.M. driver Mike Collins is PD again at AC WBT Charlotte, N.C., replacing Andy Bickel, who stays on for a weekend shift.

Brett Dumler is out as PD of top

Brett Dumler is out as PD of top 40 KZBS (Z99) Oklahoma City. OM Brenda Bennett is handling those duties for now. Across town, KPRW (Power 1140), after five years as an urban outlet, has switched to the Business Radio Network.

OM Bill Fink is leaving country KRPM Seattle; call 206-865-9153. Doug Brannan (602-893-3063) is out as PD of KCWW Phoenix and Satellite Music Network's Traditional C&W format. No replacements named...Former WBZ Boston APD Phil Conrad has joined United Broadcasting, tentatively as PD of WDJY Washington, D.C., pending any format change there.

Rob Van Riper is out as PD of comedy/adult standards WRCA Boston. President Ed Brown is now PD ... Dave Gordon, OM of Christian/AC WYLL Chicago, is the new PD/morning host at like-formatted KSLR San Antonio, Texas ... Soft AC WJYO (Joy 108) Orlando, Fla., is now Magic 107.7 and will get new

calls

Although most of its musical softening actually happened several weeks ago, top 40 WBSB Baltimore is now "The All New B104" and has stopped talking over intros outside morning drive, and is also using the "no rap, no hard rock" slogan . . . Arnie Celsie, PD of oldies CISL Vancouver, British Columbia, has joined the Bohn & Associates consultancy.

When WDLX Coastal N.C.

When WDLX Coastal N.C. changed from top 40 to "Lite Rock 93," two stations took its place. Churban WHTE (Hot 104) Greenville—at one end of the market—has gone mainstream top 40. At the other end, AC WRHT New Bern has also gone top 40. Lee Kent is PD/p.m. drive. Morning man Rich Stix is now MD. Johnny Dieve goes from p.m. drive to nights. At WDLX, night jock Shelly Bynum goes to middays. Part-timer George Michaels moves to nights. PD Gary Jackson joins Jack Boston in mornings.

Las Vegas gets a new country FM this week, as KWNR flips from AC but keeps its calls and staff... Tom Sherman from oldies WEGW Wheeling, W.Va., is the new PD at top 40 WCCK (K104) Erie, Pa.

Bill Love, PD/morning man of country WBKR Owensboro, Ky., is the new PD at country WDOD Chattanooga, Tenn., replacing Gene Michaels ... B.J. Lewis is out as PD/mornings of urban WWWZ Charleston, S.C. ... Country WGUS-FM Augusta, Ga., is now churban WOPW (Power 102) under new PD Kevin Barrett from KSEQ Visalia, Calif.

Gerry Marshall has been named PD/mornings at country WDEN Macon, Ga. Marshall, who was PD at AC WRFC Athens, Ga., replaces Walt Bartlett, who left to be PD of country WXBM Pensacola, Fla. Dee Shannon from WKMX Enterprise, Ala., joins for middays. Laura Starling is named APD/morning co-host ... WMLA-FM Bloomington, Ill., is now AC WRXZ (Z104) under GM Jeff Cosgrove and PD Greg Vaughn from country WQTE Adrian, Mich.

Barry Corkery returns to album KCNA Medford, Ore., as PD/afternoons, replacing Guy Kemp, who will now host a live Saturday-night show for the American Radio Networks beginning Oct. 4. Marty McGuire from crosstown KBOY joins KCNA for mornings . . . At top 40 KFRX Lincoln, Neb., Brad Hartman—OM of sister KFOR—is now overseeing both stations. Promotion director Brad King is now PD.

#### EVENTS: KVET ON KHFI'S KASE

Country KASE has finally confirmed its part in the three-way marriage of convenience expected to take place in Austin, Texas, over the next few weeks. Programming from KASE's traditional country AM KVET will be simulcast on what is currently top 40 KHFI (K98) starting Sept 17

The KASE/KVET arrangement sets a number of staff changes in motion. Bob Coles, OM for both stations and GM of the resultant "KVET Network," moves from morning partner on KASE to similar duties on KVET. Elsewhere on KVET, Ken Jumper

# newsline...

**CORINNE BALDASSANO** has been named VP/programming of the ABC Radio Networks. Previously the director of the ABC Radio Entertainment Network, she replaces Tom Cuddy, now PD of WPLJ New York.

**BOB LIND** has been named radio group manager for Capitol Broadcasting, replacing Jon Coleman. He will remain GM at WWMX Baltimore.

**STEVE GODOFSKY**, executive VP/group manager of Metroplex Communications, has been upped to radio group president.

**PETER AQUAYIVA** is the new GM for AC WALK Long Island, N.Y., replacing Ron Gold. He was GM at AC WGMD Rehobeth Beach, Del.

 $\begin{tabular}{ll} \textbf{CHARLIE OCHS} has been named VP/GM of WMZQ Washington, D.C. He previously held those duties at WQYK Tampa, Fla. \\ \end{tabular}$ 

DAN MAXWELL is named VP/GM at WCMS Norfolk, Va.; Marjorie Crump remains president. He was VP/GM at WTAR/WLTY Norfolk.

OTHER APPOINTMENTS: Tom Duran is upped from director of special projects to VP/station manager at KDGE Dallas. WRKA Louisville, Ky., GM Reggie Bates is the new station manager at WNOE New Orleans.

KATZ RADIO has announced plans to disband its Republic Radio rep firm subsidiary. Most of Republic's 75-person staff and 280 clients will be divided between Katz and its other subsidiaries, Eastman, Banner, and Christal Radio.

goes from KASE afternoons to middays. Ernie Brown from KPLX Dallas joins for afternoons. Denny Stone comes from KTBQ Nagadoches, Texas, for nights. On KASE, Gerry Harmon from KIKK Houston joins for afternoons.

What isn't determined yet is what will happen to the staff of K98, Austin's No. 1 top 40 station. Despite rumors that KHFI's staff and format would move to oldies rival KQFX, nobody at K98 has been given any official word yet. The same goes for the KQFX staff, which would then go to AA outlet KGSR.

Then there's WWHB (HB107)
Long Island, N.Y., which had previously planned to simulcast nearby
WBAB. It has now dropped top 40 to
simulcast album WNEW-FM New
York. PD Randi Taylor stays on.

Album WFBQ Indianapolis has sent a C&D letter to new classic rival WFXF (The Fox) demanding that it stop using the term "classic rock." WFBQ trademarked the term in 1986 but has never registered it as an Arbitron slogan. This one is still in the letters-between-lawyers phase ... WAVA Washington, D.C.'s USO Network launches this week with 60 affiliates, including WROR Boston, WAPW Atlanta, KPLX Dallas, and WMMS Cleveland.

#### SECOND ARBITREND

Up 5.1-5.5 in the first summer Arbitrend, urban WRKS New York is up to a 5.8 this month, giving it a commanding market lead over WHTZ (Z100), which holds at a 5.1. Oldies WCBS-FM edges up 4.9-5.0 for third. AC WLTW's rebound continues 4.6-4.8, but rival WNSR keeps moving too, 3.9-4.0. Top 40 WQHT is up 4.0-4.2; WPLJ is down 2.5-2.3.

In Los Angeles, AC KOST keeps its lead with a 6.2. Top 40 KIIS is off slightly 5.6-5.4, but KPWR is down 5.0-4.6. Urban KKBT is level this month (3.3-3.2). "Pirate Radio" KQLZ rebounds slightly (3.1-3.4). So does AC KBIG, up 3.0-3.4-3.8 since the spring. With Bill Drake back in the building, oldies KRTH-FM is up 1.9-2.4.

Urban WGCI-FM Chicago holds its lead (8.2-7.9). Top 40/dance WBBM-FM (B96) is up 4.9-5.2 for third place behind N/T WGN (7.3-7.4). Classic rock WCKG is up 4.4-4.7, one tenth of a share ahead of WLUP-FM. AA WNUA is up 2.9-3.1. WLS posts a strong one-month rise for a N/T outlet, going 2.0-2.6 vs. WLUP-AM's 2.4-2.1.

#### PEOPLE: XHRM OWNER KILLED

XHRM San Diego owner Jose Luis Rivas-Marentez was one of four people killed Sept. 3 in a one-air-plane accident between Tijuana and Hermosillo, Mexico. Also killed were engineering consultants John & Donna Skoran. Rivas is survived by a wife and four children.

Former WFXC Raleigh, N.C., PD Earl Boston returns to his namesake town for p.m. drive at urban WILD. Elsewhere in Boston, longtime WBCN production director Tom Sandman becomes APD at WBOS. And Avi Neilson from WEEI is the new weeknight host at N/T WRKO.

Top 40 WZPL Indianapolis snags promotions director Kay Feeney from rival WENS. Also, Laura Steele joins the airstaff from noncommercial WCRX Chicago.

At country WTQR Winston-Salem, N.C., evening jock Jim Kelly swaps with Christy Christopher for middays. Late-nighter Dohn Tuttle is out ... Butch Patrick, better known as TV character Eddie Munster, has joined Doug Edwards in mornings at top 40 KWTX Waco, Texas.

Lou Bennett goes from middays at AC KLSF Amarillo, Texas, to mornings at urban KQXL (Q106) Baton Rouge, La... Morning man John Hancock is out at urban WHJX Jacksonville, Fla. Nate Bell becomes morning co-host; the station has morning team and night openings... Jim Walsh is out of morning drive at oldies WTKT Lexington, Ky.; call 302-478-0975... Don Bishop goes from country KVOO Tulsa, to mornings at oldies rival KQLL. He replaces Bill Rutherford & Doreen Augustine, now with classic rock rival KTHK (The Hawk).

"You gotta remember I'm forever your girl" — Paula Abdul

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#### IN THIS SECTION

Richards' New KISS-FM PD

New Billboard Chart Reporters

Promotions: The Battles Of Boston

PD Of The Week: Joe Krause, KLXK

# Will Top 40 Slump Lure Joseph Back? 9 Years After CAU-FM, Climate Is Similar

BY SEAN BOSS

NEW YORK—When radio people talk about the travails of top 40—specifically the fact that many markets now have only dance-leaning top 40, only adult-leaning top 40, or, in a few cases, no top 40 at all, the conversation frequently ends with someone saying, "So maybe it's time for Mike Joseph to come back and do Hot Hits again."

Joseph is the veteran consultant whose high-energy, all-current version of top 40 WCAU-FM Philadelphia nine years ago is usually considered the first step in top 40's early'80s renaissance. And although radio people frequently mention WCAU-FM without much real hope that anything can again galvanize the industry in quite the same way, Joseph is, in fact, seeking to become active again, after 18 months away from broadcasting.

Joseph's last full-fledged client was WGY-FM (Electric 99) Albany, N.Y., in late 1988. Shortly thereafter, he began working with the station that eventually became KHTK (Hot 97) St. Louis, but that association ended well before the station actually hit the air.

Since then, Joseph has stayed at his suburban Connecticut home with his new wife and out of the public eye. "I had traveled for 34 years straight. It was time that I took time out to stop and smell the roses. After having been married for 38 years and going through a divorce, it was time to have a different look at the world."

When KHTK fell through, Joseph seemed discouraged about the state of radio in general, specifically the switch in radio group ownership from the major networks and industrial companies to entrepreneurs and speculators. "You don't know who's going to own a station from one decade to another. Stations like WABC New York had a five-year plan ... today there isn't a one-week plan, much less a one-book plan."

With increased financial pressures on everybody, Joseph says, "broadcasters expected that during the first book I was going to wave some magic wand. I've spoiled too many people by doing that over the years, and it's not that way all the time. [Winning immediately] gets tougher with each succeeding station because everybody is waiting for you."

Joseph also says he had a hard time getting owners to commit the promotional dollars he needed to launch stations. "Usually on my deals going in, I ask for full promotion and outline what I want and when I want it. Then stations renege at the last minute, so I'm left with a new sound, a new staff, and no money to let the audience know about it.

"More and more people were telling me that I didn't need promotion because they'd talked to CBS and

ABC and heard that I'd been successful for them without promotion. I'd tell them yes, but the times are different. Everybody else caught on. We're not the first ones in."

What Joseph has heard in recent months, he says, are the same things he heard in September 1981, when he convinced WCAU-FM to drop urban for top 40: "People were saying top 40 was dead, it was a dinosaur format, nobody wanted to program for or sell to teens, and that the demos requested by advertisers were 25-54 and that was all everybody was after."

'Stations like WABC had a five-year plan; today there isn't a one-week plan, much less a one-book plan'

So was there advertiser resistance to WCAU-FM after its phenomenal fall 1981 book? "Not at that time for that station with that sound in that market." Because WCAU-FM was reminiscent of mid-'60s WFIL Philadelphia, another Joseph client, adults understood what WCAU-FM was doing—despite its hyperactive on-air sound. "WCAU-FM was sold out and rates increased four times. Just three to six months down the road, when I was doing my next client, WBBM-FM Chicago, I was listening to airchecks of WCAU-FM and one of my major criticisms at the time was that it was sold out.

"I've never had sales resistance to one of my top 40s. One of the major reasons for that is the dayparting I do and the fact that all the stations have had tremendous adult as well as teen appeal. It's part of my philosophy that all the daytime jocks are very adult in their personality and that they talk to and do things for adults."

Joseph allows that there have been changes that affect top 40 since 1981: morning shows are higher profile; mainstream pop records are in shorter supply; and the ethnicity of many major markets has changed radically.

So knowing that, what would Joseph do on a top 40 station in 1990? Essentially the same thing he did in 1981. Or 1961. "As far as music and communication and production, I would say I haven't gone through any philosophical changes. The basics will always be the basics. They haven't changed in 35 years of top 40, just as the basics haven't changed in movies or on Broadway. The razzledazzle is different. The language is different. But the basics are the

The lack of mainstream pop, Joseph says, can be dealt with through dayparting. Or through the use of album cuts, something he began experimenting with again at WGY-FM. At that station, Joseph also modified his stance on oldies. WCAU-FM and its successors had not played any. WGY-FM—because it tracked album sales and not singles—was willing to play gold, as long as it came from artists who had current greatest-hits albums on the chart, something, he says, that gives them relevance other artists without a current album of some sort do not have.

As for the ethnicity question, Joseph says, "I've programmed news and top 40 on WKAQ-AM-FM San Juan, P.R., for the last 22 years. They're still doing the same formula and maybe that's why they're both still there. Their last playlist was 70% Anglo music."

As for mornings, a shift that was as tightly formatted on WCAU-FM or WBBM-FM as all the others, Joseph now says, "I would do a high-profile, strong-personality morning show now, but I wouldn't de-emphasize the music. That's still the reason people tune in to radio.

"Until recently, all the great personalities had music as part of their show, and that includes John Gambling, Bob Steele, Wally Philips, and J.P. McCarthy. I've programmed 12 of the 24 clear-channel AMs in America and most of their morning men were among the great jocks of all time. Obviously, they got time to express themselves and communicate to the audience."

One of the 50,000-watt AMs Joseph worked with was WCAU's AM, which shocked the industry recently by dropping its longtime N/T format to become oldies WOGL-AM. Joseph says he found out about the change when the local press began calling for his reaction. Joseph traces WCAU's problems back to a decision during the '80s, later reversed, to go from all-talk to all-news.

"WCAU was well-established as a talk station, but corporate people, not knowing the market or the competition, decided to take it all news, and as a result it lost its talk audience. [In subsequent years,] it was never allowed to function as an all-talk station. It was not meant to be a sports station or a services station; it was [supposed to be] an all-talk station.

"I just hope that the broadcasters who now own the major 50,000-watt super-channels around America don't take the easy way out, but try to hold on to the image and prestige and millions of listeners belonging to these great stations. There is always a way to program the right thing in the right market, if it's properly researched. Most times there are two, three, or four ways to go."

### It's Fax, Not Fiction: Machines Have Become Integral At Radio

■ BY CRAIG ROSEN

LOS ANGELES—The novelty of fax machines at radio stations has cooled off somewhat, programmers say, but the machines have become an integral part of everyday business in radio.

Stations around the country continue to use fax machines as another pipeline for listener requests and contest entries. Top 40 WIXX Green Bay, Wis., uses the machine for "Fax Tracks Fridays," when it plays only fax requests from 10-11 a.m. PD Wayne Coy says the feature, which he describes as "an unofficial weekend kickoff," remains popular and leads to some pretty unpredictable programming. "Friday morning is a fun thing," he says. "I have no qualms whatsoever about playing 'Back In Black' by AC/DC at 10 a.m."

During the one hour, WIXX receives more faxes than it can get on the air, and the remainder end up on file for the next week's show. Nonetheless, Coy says fax fever has cooled from two years ago, when every station in America seemed to be on the hunt for a new fax promotion. "It's pretty much leveled off," he says. "It's not a big novel thing anymore. It's just another way to communicate"

KQKS (KS104) Denver PD Dave Van Stone concurs. "It's almost as accepted as the telephone, but people don't have nearly that type of access to it."

Says KISN Salt Lake City PD Gary Waldron: "Originally it was kind of a toy thing. Now it's just another part of business life."

Several weeks ago, Columbia's Bert Baumgartner suggested that the fax machine had been instrumental in the success of "Oh Girl" by Paul Young, an adult-appeal record that did not get phone requests, but did do well via fax. While no PD had a story of a record breaking via fax, most point out that the requests are significantly different than what comes in over the phone.

"We get requests on the the fax machine for things that we would never in a million years play," says WIXX's Coy. "While the phones burn for the New Kids, the fax requests tend to be more adult. We get fax requests for 'Paradise By The Dashboard Lights' by Meat Loaf." Other hot artists on the WIXX fax machine include James Ingram and John Farnham.

There is also a difference in the messages and dedications that often accompany requests. "The fax requests are more detailed and more intimate," says Van Stone. "People seem to be less intimidated with paper and pencil than they are by the telephone. I think it's the secretarial mindset, because that is where we get the faxes from—working women."

At KZZU (The Zoo) Spokane, Wash., the fax machine is not used for requests, but it is used for contesting. "If we are running a contest, we tag in the fax number with the address and phone number, and at times we have gotten a nonstop stream of entries on the fax," says PD Ken Hopkins.

For adult-leaning top 40 KNRJ

(Mix 96.5) Houston, the fax machine has been a crucial means of communicating with its audience since the station's format change in July. APD/midday personality Kurt Kelly reports that the studio's walls are "wallpapered" with fax messages sent in by listeners.

In early August, the station held a 24-hour marathon in which listeners were invited to fax in dedications to American servicemen and women being sent to the Middle East. "We went through a case of fax paper," Kelly says. The marathon began when a woman faxed in a letter requesting a song for her lover. They had just broken up, then before they could get things patched up, he had been sent to the Middle East.

Kelly maintains that the fax machine offers a unique way for listeners to communicate with the radio station. "Sometimes they say the same type of thing they say on the phone," Kelly says. "But some like the anonymity. Sometimes it's real outrageous, tear-jerking, or funny."

According to Kelly, KNRJ receives fax messages from "every line of business you can imagine, from mom-and-pop shops to agencies to the Marine Corps."

Kelly says the popularity of fax communication in radio continues to rise. "It seems to be taking off," he says. "We don't give out our fax number that often, but it stays pretty damn busy."

Instead of using the fax machine to pay tribute to servicemen, Waldron has used the fax to support the hometown NBA team, the Utah Jazz, whose games are broadcast on KISN-AM. "One year we had listeners fax messages to [the team's] hotel," says Waldron. This year, however, listeners faxed their messages to the station and the station "delivered a large mountain of faxes to them to show our support," he says.



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#### **BLACK-OWNED CONSULTANCIES**

(Continued from page 1)

halved over the last year. It also gives him rough parity with Dean Landsman, who claims 12 urban stations, and puts him ahead of Jerry Clifton's eight urban stations; all three of his rivals, however, have substantial business in other formats, especially top 40/dance, in Kelly's and Clifton's case.

Gray-whose initial sales pitch stemmed largely from his status as an independent black consultant-recently signed a controversial deal with Burkhart/Douglas & Associates, Consultant Lee Michaels, who was up to seven clients at one point, has recently become PD for one of them, KBLX San Francisco, although he has been promised one week a month to work with his five current stations. Those career changes mean that the only full-time solo black consultant is Atlanta-based Harry Lyles, who currently has four stations and has just started consulting the Satellite Music Network's Heart & Soul

Yet the relative equality of several players within a format where, one ear ago, one consultant advised about one-fifth of Billboard's black chart reporters, seems to have reduced the amount of fear and loathing directed at urban consultants overall. At last year's Jack The Rapper industry meet, the influence of consultants and the shortage of blacks in the field were the objects of bitter, oft-voiced complaints. This year, the consultancy issue was barely mentioned.

Some of that, consultants say, is just that they have become a fact of life in urban radio. "There is still some furor about consultants, but it isn't as much in the forefront as it used to be," says Floyd. "Since there are more consultants, people are

used to talking about it."

Landsman attributes the new climate to "the caliber of PDs who are consulted." When big-name PDs work with a consultant, he says, "it's clear that these people are not just order takers." But he admits that racial politics did help fuel the controversy. Now that there are some black consultants out there, it takes away the issue of no blacks consulting black radio," he says.

"The problem over the past couple of years is that it appeared to the industry that blacks were no longer in control of a medium that was targeted to black consumers," says Gray. "If people were honest with themselves, I don't think too many would deny that those concerns were justified."

#### THE FIRST 10 MONTHS

In their first 10 months, Gray, Mi-

chaels, and Lyles were all able to score some brand-name large-market clients. Michaels worked briefly with KKBT Los Angeles and still consults WOL/WMMJ Washington, D.C. Lyles' clients are primarily smallmarket outlets, but he also consults WZAK Cleveland and has just started working with SMN

Gray has amassed the largest roster of large-market stations, including KMJQ Houston, WJLB Detroit, and WKYS Washington, D.C. Even initially, he says, there was not a time when he felt he would have to go back to day-to-day programming, although he did face skepticism from potential clients.

"Many people thought I wasn't serious about pursuing this as a full-time career, and that I would accept the right PD offer if it surfaced," he says. "I have had a number of majormarket offers, but after programming for four years in New York, that didn't excite me."

Black consultants do not feel they have encountered any racial prejudice from station owners. "I can't really say I've [had] a real problem," says Gray. "Initially, my target was black owners. Over the last several months, some of the major broadcast groups have recognized the value of our services." Similarly, Lyles says, "I've had zero racial resistance. [My problem] has been from record people who feel I'm too conservative for them.

But there have been challenges. Lyles' first months "have been harder than what I expected. A lot of owners don't realize that it's a new day . and that if you don't spend money, you're not going to get any return

on your investment."

"The biggest frustration is [not] getting paid for your work," Michaels says. "Even if you have an agreement with a station, the consultant is the last person to get paid. That's very frustrating for anybody, black or otherwise.

Is that why Michaels was willing to take another PD job? "Yes and no. I've poured over \$250,000 into this company over the last year and a half. I have not made a profit, and I haven't . . . expected to. When you're an entrepreneur starting a new business, you don't expect to make any money right away.

#### THE B/D&A AGREEMENT

Several other consultants speculate that the problem of getting paid may have had something to do with Gray's willingness to affiliate himself with Burkhart/Douglas & Associates, a firm that has not had a high profile in black radio since the late 70s heyday of disco. And several question Gray's link to a white firm, especially since his initial sales pitch included the contention that it took a black consultant to understand black listeners.

The deal sits especially badly with Don Kelly, who hired associate J.C. Floyd as the first full-time black consultant 31/2 years ago. "Tony's initial pitch, which I thought was amazing, was that J.C. wasn't a black consultant because he worked [for a white consultant]. He was in a couple of situations pitching against J.C., saying a black station should hire a black owned consultancy and really denigrating J.C. And when he didn't sign too many clients that way, he sold

"There was no necessity [behind] the deal," contends Gray, who says he launched his business with enough money set aside to last two years. Gray says he does not draw a salary from B/D&A. Rather, he keeps the proceeds from any clients obtained before the deal and can still solicit new clients that are entirely his. B/ D&A gets a commission only on stations it lines up. To date, he says, only WKYS, whose owner, Skip Finley, helped arrange the deal, has come through B/D&A.

Gray does not think there has been any backlash against the B/D&A deal. "Once people understand that they're involved to a certain level, but my firm is still an entity unto itself, their concern seems to disappear," he

says.
"The point is that Gray Communications still exists," says station own-er Barry Mayo, another former WRKS PD (and GM) who consulted in the early '80s but never did so full time. "This is a joint venture on future projects, and I don't see anything wrong with that. What makes a good business marriage is the fact that both parties bring something different to the table.

'Tony Gray brings something to B/D&A that they could never havea black man who has helped shape what urban radio is today. On the other hand, they bring a network and a business knowledge that it would take Tony years to acquire on his own. Because of that, I think it's fine."

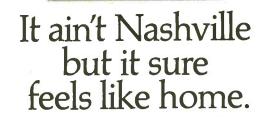
#### **CO-EXISTING**

Having surpassed his first goal, Gray is now shooting for 15-20 total clients and may add an associate to work with medium-market stations. Michaels, whose operating style has been to spend two to three days in a market (most consultants spend one or two), still wants to add several clients, despite being an in-house PD

Not that much of the new consultants' business has actually come at existing consultants' expense. Only two Gray clients, KMJQ and WYLD-FM New Orleans, and one Michaels station, WMYK Norfolk, Va., were recent Kelly outlets. "I don't think the stations we collectively [added] have caused any hardship to the other guys," says Michaels. "There was a need for more help than these guys could provide, so we can all co-exist.'

Kelly says the reason for his firm's reduced urban roster-which includes major outlets like WUSL Philadelphia, WVEE Atlanta, and WXYV Baltimore—is that he and Floyd are now "going for quality rather than quantity." Says Floyd, "Before, I wanted to sign stations and it didn't matter who. Now I'm trying to sign a certain caliber of station. I've also been spending a lot of time at WGCI-FM Chicago, [where he has been interim PD in recent months], because I felt I had something to prove

In the past two years, Kelly and Floyd have been, along with Jerry Clifton, the targets of much enmity from black radio and record people. Some of that, Floyd says, has dissi-pated now: "A lot of people blow the (Continued on page 22)



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#### **Billboard Revises Radio Panels**

NEW YORK-Beginning with this week's issue, Billboard is making revisions in the radio reporters for five of its chart panels. The changes affect the Hot 100 Singles, Hot Black Singles, Hot Adult Contemporary, Album Rock Tracks, and Modern Rock Tracks panels. They are based on the recently released spring 1990 Arbitron ratings.

Changes in all panels take effect this week, except for Hot 100 reporters, which will change next week. For a full listing of any Billboard chart panel, send a stamped, pre-addressed envelope to Billboard Chart Depart-ment, 1515 Broadway, New York, N.Y. 10036.

Ten stations were added to the Hot 100 singles panel, bringing the current total to 251 stations. Reporters are divided into five weighted categories based on a station's weekly cume audience in Arbitron's total survey area. Weighting is as follows: platinum-weekly cume of more than 1 million listeners; gold—500,000-999,999; silver—250,000-499,999; bronze-100,000-249,999; and second--50,000-99,999.

KHYI (Y95) Dallas rejoins the panel as a gold reporter. Added as bronze reporters are KSTZ St. Louis, KXKT Omaha, Neb., and WZBQ Tuscaloosa/Birmingham, Ala. New secondary reporters are WQGN (Q105) New London, Conn.; WIKZ Hagerstown, Md., and rival WKMZ Martinsburg, W.Va.; WPBR Myrtle Beach, S.C.; WFHT Tallahassee, Fla.; and KTXY Jefferson City, Mo.
ADULT CONTEMPORARY

The AC panel increases from 89 stations to 99 this time. Weights for this category are the same as for the Hot 100, except that secondary-station eligibility begins with 35,000 cume. New adds are WKQX (Q101) Chicago (gold); WROR Boston and WMYI Greenville, S.C. (silver); WQMX Akron, Ohio, and KMJK Portland, Ore. (bronze); and KLVV Salt Lake City, KTHT Fresno, Calif., KMZQ Las Vegas, WKWK Wheeling, W.Va., WKSB Williamsport, Pa., WKTK Gainesville, Fla., and WQLH Green Bay, Wis. (secondary).

Billboard now has its largest-ever R&B radio panel of 110 urban stations. Weighting here is as follows: platinum—500,000 weekly listeners; gold—250,000-499,999; silver—100,000-249,999; bronze—50,000-

99,999; and secondary—20,000-49,999. New adds include KKBT Los Angeles (platinum); WWDM Columbia, S.C. (silver); WBLK Buffalo, N.Y.; WUJM (94 Jams) Charleston, S.C. XHRM San Diego, and KDKS Shreveport, La. (bronze); and the following secondary reporters: WKWQ Columbia, S.C.; WMHG (Magic 108) Muskegon, Mich.; WJFX Fort Wayne, Ind.; KIDZ Kansas City; KBLK Tulsa, Okla.; and KKFX Seat-

#### ALBUM/MODERN ROCK

Three stations are added to the 90station Album Rock Tracks chart panel: WKLQ Grand Rapids, Mich.; KTCZ Minneapolis; and WZRR Birmingham, Ala. All are bronze reporters. Secondary reporter KTOW Tulsa, Okla., is the only Modern Rock Tracks add.

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# Kiss Vs. WZOU: A Boston Top 40 Battle; WLUM Stages In-Labor Day

BOSTON-"We're at war with Kiss. There is no doubt about it, says top 40 WZOU Boston marketing director Gordon O'Hara of his rivalry with crosstown top 40 WXKS-FM (Kiss 108). "But it is more of a tweaking-the-nose type of war than a battle. It's a fun

But WZOU's idea of fun and Kiss' idea differ greatly. Several months ago, WZOU flew a plane over the annual Kiss concert trailing a banner that read "Bored yet? Tune to WZOU on the way home." O'Hara calls the banner stunt an example of WZOU's "guerrilla tactics—quick in and out things."

But Kiss PD Sunny Joe White says, "Name me a 30-year-old woman that is going to change her station because of a plane ... I thought it was cheap. When you're trying to get the audience away from the giant you've got to either be smart or do cheap stunts. [WZOU PD] Steve Rivers is not smart.

Actually, both Rivers and White look pretty smart these days. In the spring book, WZOU took the market lead from N/T WRKO, going 7.1-7.4. Kiss 108, after a slack period when White was away from the station, was back up 5.9-7.2. And that was with the market's major rocker WBCN back up 4.6-

When Rivers came to WZOU last fall, both WZOU and Kiss 108 wanted to be upper-demo top 40s with a wide variety of gold. Since then. WZOU has become a tighter, more mainstream top 40. White, meanwhile, has made Kiss even more of what it was before, remaining active on new music, continuing to drop in odd oldies (i.e., "Happy" by the Rolling Stones), and adding a nightly music magazine show.

Promotionally, the two top 40s have also had different market profiles. Kiss 108 has traditionally had multiple on-air promotions at any given time. Rivers says WZOU "limits things to one major and one minor promotion at any given time. We keep things clean.

In the winter and spring, as Rivers adjusted WZOU's programming, WZOU had few billboards, and little print and TV. Now that he is happy with the product, the station plans a major advertising campaign for the fall. In an unusual promotion, it is also planning to tie in with top 40 WPRO-FM Providence, R.I., for a joint anti-childabuse concert at the Worcester Centrum in late October.

Where WZOU and Kiss seem to agree is on the importance of street marketing. White says, "Our jocks are out in the clubs every night." During the National Assn. of Broadcasters convention, they will be doing a track act night at a local club for listeners that some broadcasters will also at-

WZOU, which has fewer marketveteran jocks than Kiss, spends a lot of time and effort introducing them through public appearances. WZOU does a lot of "supersticker patrol" promotions as well as "supersticker installation parties."
With the Mideast crisis, WZOU's

#### **Promotions** & Marketing



by Phyllis Stark

Morning Zoo did a live version of its daily "The Suck Wall" bit. Listeners, who usually get to call in about what they think "sucks," got to write it instead on a portable wall parked in various public places.

White says Kiss 108's promotional philosophy centers around the idea that, "If we're going to do it, we want to do it big. losophy manifests itself in frequent "things that money can't buy" promotions. Recent giveaways, for example, have included lunch with Kevin Costner, and Cher's leather jacket.

Richie Balsbaugh, CEO of parent company Pyramid Broadcasting, says there has been no change in that promotional strategy in recent months; the ratings improvement, he says, stems largely from having White back in the building.

Similarly, WBCN promotion director Larry "Cha-Chi" Loprete, affectionately known around the Rock of Boston and on-air as the "vice president of prizes," says his station's stunning spring comeback more reflected changes in programming-tighter jocks, tighter music, etc.—than a change in promotional strategy. In fact, "While other stations were giving away cars and thousands in cash, we had a mystery-riff contest during the entire book. For the first two weeks, it qualified you for a trip to see the Rolling Stones in Moscow. For the rest of the time, you won a WBCN T-shirt."

Asked about his promotional philosophy, Loprete says, "Any [promotion] that puts money in people's hands is worthwhile." But that same philosopy extends to putting money in the station's hands through a heavy emphasis on sales promotions. While Loprete does not necessarily like sales promotions, he considers them "something I've learned to live with because that's how business is these days," and something he can be creative with.

Although WBCN has a substantial budget for merchandising, print, TV, and outdoor advertising, the station has gotten its best press for what Loprete calls the droppings." In a series of events, the station dropped a 400-pound pumpkin from a giant crane for Halloween, paper turkeys for Thanksgiving, the station van (just for the spectacle), Santa from a helicopter for Christmas, and money from a cherry picker. Thousands of people turned out at each event.

Those have made for some interesting sponsorship opportunities. When a TV station wanted to promote its "ALF" reruns, "which isn't necessarily a show that our listeners watch," a skydiver dressed as ALF became the latest "dropping." WBCN will also give away 104 mini-TVs to tie in with its frequency and 38 color sets for Channel 38. The cash dropping was

used to liven up a NAPA Father's Day Car Care Carnival.

#### INFA MILL RARIES WIMMING PRIZES

WLUM (Hot 102) Milwaukee celebrated Labor Day with an In-Labor Day Weekend. Expectant couples, or their nurses, were encouraged to call in and win cigars for dad, flowers for mom, and a \$50 savings bond. And they qualified for the grand prize-a \$500 gift certificate and lunch for the

nurses on their floor. Student-run top 40 WJPZ (Z89) Syracuse, N.Y., did something college stations don't usually do. It gave away a 1991 Pontiac Firebird. \$891 in cash, and a trip to Los Angeles over Labor Day weekend as the climax of a summerlong promotion.

The \$10,000 grand prize in WZPL Indianapolis' Show Us Your Z contest went to an entrant with a 25-foot working telephone dubbed the "telezapper," after the one WZPL's morning team uses to make prank calls to listeners ... KSHE St. Louis has lined up Crosby, Stills & Nash for its annual birthday concert. Listeners can win tickets by dropping off an SASE at any area Pizza Hut.

Oldies KJR Seattle is giving away 50 trips to San Francisco for a 49ers/Seahawks football game and a tailgate party "in the 49ers' backyard" . . . Music Awareness Promotions is again the official radio promotions company for the American Music Awards. For information on its trip and preshow party, call Howard Schlossberg at 800-634-5043.

In response to a spate of murders around the Univ. of Florida, WKTK Gainesville, Fla., has established a telephone command center to keep parents in touch with their kids—many of whom don't have phones yet. WKTK has set up an incoming WATS line, where parents can call and leave messages, and a phone bank for free calls home.

This column was compiled by Phyllis Stark & Sean Ross.

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Love House. N/T WRKO Boston is giving away this three-bedroom house to raise money for the homeless. The twist is that the house is on display downtown in City Hall Plaza and listeners pay \$1 to tour it. A different homeless shelter will serve as host each day. Mayor Raymond Flynn will help pick the

#### **YesterHits**<sub>©</sub>

Hits From Billboard 10 and 20 Years Ago This Week

#### POP SINGLES-10 Years App

- 1. Upside Down, Diana Ross, MOTOWN
- 2. All Out Of Love, Air Supply, ARISTA
- 3. Emotional Rescue, Rolling Stones, ROLLING STONES
- 4. Fame, Irene Cara, RSO
- 5. Sailing, Christopher Cross, WARNER RROS
- 6. Give Me The Night, George
  Benson, QWEST/WARNER BROS.
  7. Late In The Evening, Paul Simon,
  WARNER BROS.
- 8. Lookin' For Love, Johnny Lee,
- 9. Another One Bites The Dust,
- Queen, ELEKTRA

  10. Drivin' My Life Away, Eddie Rabbitt, ELEKTRA

#### POP SINGLES-20 Years Ago

- 1. War, Edwin Starr, GORDY
- 2. Ain't No Mountain High Enough,
  Diana Ross, Motown
- 3 In The Summertime, Mungo Jerry,
- 4. 25 Or 6 To 4, Chicago, COLUMBIA
- Lookin' Out My Back Door/Long As I Can See The Light, Creedence Clearwater Revival, FANTASY
- 6. Patches, Clarence Carter, ATLANTIC 7. Julie, Do Ya Love Me, Bobby
- Sherman, METROMEDIA
- 8. (They Long To Be) Close To You, Carpenters, A&M
- 9. Make It With You, Bread, ELEKTRA
- 10. Spill The Wine, Eric Burdon & War,

#### TOP ALBUMS-10 Years Ago

- 1. Hold Out. Jackson Browne, ASYLUM
- 2. Emotional Rescue, Rolling Stones,
- 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. Soundtrack, Xanadu, MCA

#### TOP ALBUMS-20 Years Ago

- Cosmo's Factory, Creedence Clearwater Revival, FANTASY
- 2. Soundtrack, Woodstock, COTILLION 3. Blood, Sweat & Tears, COLUMBIA
- 4. Mad Dogs & Englishmen, Joe Cocker, A&M
- 5. Chicago, COLUMBIA
- Closer To Home, Grand Funk
  Railroad CAPITOL
- 7. Live At Leeds, Who, DECCA
- 8. Tommy, Who, DECCA
- 9. John Barleycorn Must Die, Traffic, UNITED ARTISTS
- 10. Stage Fright, Band, CAPITOL

#### COUNTRY SINGLES-10 Years Ago.

- 1. Lookin' For Love, Johnny Lee,
- 2. Making Plans, Porter Wagoner and Dolly Parton, RCA 3. Misery And Gin, Merle Haggard,
- 4. Old Flames Can't Hold A Candle To You, Dolly Parton, RCA
  5. Heart Of Mine, Oak Ridge Boys, MCA
- 6. Charlotte's Web, Statler Brothers,
- 7. Faded Love, Willie Nelson & Ray
- Price, COLUMBIA

  8. Do You Wanna Go To Heaven, T.G. Sheppard, warner/cui
- 9. Loving Up A Storm, Razzy Bailey,
- 10. That's What I Get For Loving You, Eddy Arnold, RCA

#### SOUL SINGLES-10 Years Ago

- 1. Give Me The Night, George Benson, WARNER BROS./QWEST
- 2. Upside Down, Diana Ross, MOTOWN 3. Can't We Try, Teddy Pendergrass,
- 4. Girl, Don't Let It Get You Down, O'Jays, TSOP
- 5. The Breaks, Kurtis Blow, MERCURY
- 6. Funkin For Jamaica, Tom Browne,
- 7. Wide Receiver, Michael
- 8. I've Just Begun To Love You, Dynasty, SOLAR
- 9. Shake Your Pants, Cameo, CHOCOLATE CITY
- 10. Southern Girl, Maze, CAPITOL

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

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

**7400** Hew York

O.M.: Steve Kingston
On Bon Jovi, Blaze Of Giory (From "Y
Sweet Sensation, II wishes Came True
Bell Biv Devoe, Do Mel.
M.C. Hammer, Have You Seen Her
Wilson Phillips, Release Me
Black Box, Everybody Everybody
The Righteous Brothers, Unchained Mel
Phil Collins, Something Happened On T
Mariah Carey, Vision OI Love
Poison, Unskinny Bop
George Michael, Praying For Time
Prince, Thieves In The Imple
The Adventures OI Stevie V, Dirty Cas
Johnny Gill, My, My, My
Janet Jackson, Come Back To Me
Faith No More, Epic
Taylor Dayne, Heart Of Stone
Liss Stansfield, This Is The Right Ti
Go West, King OI Wishtlul Thinking (Fr
Paul Young, On Girl
Janet Jackson, Black Cat
Keith Sweat, Make You Sweat
Cheap Trick, Can't Stop Falling Into
Billy Idol, LA, Woman
Billy Idol, CA, Woman
Billy Idol, Cradle OI Love (From "For
Maxi Priest, Close To You
INXS, Suicide Blonde
Stevie B, Love And Emotion
New Kids On The Block, Tonight
Snap, The Power O.M.: Steve Kingston



P.D.: Tom Cuddy
Jon Bon Jovi, Blaze Of Glory (From "Y
Bell Biv Devoe, Do Me!
Paul Young, On Girl
The Adventures Of Stevie V, Dirty Cas
M.C. Hammer, Have You Seen Her
The Righteous Brothers, Unchained Mel
Wilson Phillips, Release Me
Sweet Sensation, If Wishes Came True
New Kids On The Block, Tonight
Prince, Thieves In The Temple
Black Box. Everybody Everybody
Keith Sweat, Make You Sweat
Cheap Trick, Can't Stop Tailing Into
Phil Colins, Something Happened On T
George Michael, Praying For Time
Dino, Romeo
Nelson, Gen't, Can't Stop Tailing Into
Phil Colins, Something Happened On T
George Michael, Praying For Time
Dino, Romeo
Nelson, Gen't, Can't Stop Tailing Into
Phil Colins, Something Happened On T
George Michael, Praying For Time
Dino, Romeo
Nelson, Gen't, Can't Stop Helper
James Ingram, I Don't Have The Heart
Michael Bolton, Georgia On My Mind
Duran Duran, Violence Of Summer (Love
Maxi Priest, Close To You
Depeche Mode, Policy Of Truth
Candy Flip, Strawberry, Fields Forever
Glenn Medeiros Featuring Ray Parker,
Janet Jackson, Black Caf
INXS, Suicide Blonde
Tavorite Angel, Only Women Bleed
Tricia Leigh Fisher, Empty Beach
After 7, Can't Stop
Pebbles, Giving You The Benefit
Vanilla Lee, Lee Lee Baby
Breathe, Say A Prayer
Billy Idol, LA, Woman
Laura Brannigan, Never In A Million Y
Teenage Mutant Ninja Turtles, Count O
Ms. Adventures, Undeniable
Tommy Page, Turn On The Radio

#### KIISFM 102.7

Los Angeles

Los Angeles

1 1 M.C. Hammer, Have You Seen Her
2 2 Bell Biv Devoe, Do Mel
3 4 The Righteous Brothers, Unchained Mel
4 5 Wilson Phillips, Release Me
6 3 Mariah Carey, Vision Of Love
7 8 Sweet Sensation, II Wishes Came True
8 9 Poison, Unskinny Bop
11 New Kids On The Block, Tonight
10 13 Gloria Estefan, Cuts Both Ways
11 16 Phil Collins, Something Happened On T
12 7 Janet Jackson, Come Back To Me
13 21 George Michael, Praying For Time
14 10 Snap, The Power
15 15 Depetche Mode, Policy Of Truth
16 11 En Vogue, Hold On
17 20 Johnny Gill, My, My, My
18 18 Prince, Thieves In The Temple
19 19 Keith Sweat, Make You Sweat
20 23 After 7, Can't Stop
21 14 Billy Idol, Cradle Of Love (From "For
22 Janet Jackson, Black Cat
23 30 UB40, The Way You Do The Things You D
24 28 Paul Young, Oh Girl
25 27 Breathe. Say A Prayer
26 EX Candyman, Knockin Boots
27 Vanilla Lee, Lee Lee Baby
28 Melson, (Can't Live Wilhout Your) Lov
29 Arana't Carey, Love Takes Time
20 X EX Billy Idol, Cradle Of Love (From "For
29 Janet Jackson, Black Cat
29 Janet Jackson, Black Cat
29 Janet Jackson, Black Cat
21 Janet Jackson, Black Cat
21 Janet Jackson, Black Cat
22 Janet Sakes, Parayer
23 Welson, (Can't Live Wilhout Your) Lov
24 And Amana Carey, Love Takes Time
24 X EX Billy Idol, La Woman
25 X EX Billy Idol, Cat A Woman
26 X EX Lisa Stansfeld, This Is The Right Ti
27 X EX EX Gend Medeiros Featuring Ray Parker,
27 Coll D

#### GOLD



P.D.: Sunny Joe White Boston P.D.: Sunny Joe White
The Adventures of Stevie V, Dirty Cas
Black Box, Everybody Everybody
Prince, Thieves In The Temple
Paul Young, On Girl
Maxi Priest, Close To You
Indecent Obsession, Tell Me Something
Depeche Mode, Policy OI Truth
Phil Collins, Something Happened On T
Lisa Stansfield, This Is The Right Ti
Pebbles, Giving You The Benefit
Poison, Unskinny Boo
Taylor Dayne, Heart Of Stone
Wilson Phillips, Release Me
George Michael, Praying For Time

Concrete Blonde, Joey Johnny Gill, My, My, My Johnny Gill, My, My, My Dinno, Romeo Glenn Medeiros Featuring Ray Parker, Shana, Falling Slowly James Ingram, I Don't Have The Heart Ms. Adventures, Undenable Jude Cole, Time For Letting Go Nayobe, I Love The Way You Love Me Jon Bon Jovi, Blaze Of Glory (From Y Doc Box & B. Fresh , Slow Love After 7, Can't Stop Whispers, Innocent Breathe, Say A Prof. Stop Whispers, Innocent Breathe, Say A Prof. Trial Fall About Louie, I Wanna Get Back With Yo Michael Bofton, Georgia On My Mind Sydney Youngblood, I'd Rather Go Blin INXS, Suicide Blonde Beats International, Won't Talk About George LaMond, Look Into My Eyes M.C. Hammer, Pray Janet Jackson, Black Cat Suzanne Vega, Tom's Diner Manah Carey, Love Takes Time Candyman, Knockin' Boots The Lighting Seeds, All I Wan! Leenage Mutant Ninja Turtles, Count O Tyler Collins, Second Chance Lony! Ton! Tone!, Feels Good Alias, More Than Words Can Say 19 18 21 23 22 24 25 26 30 27 28 29 32 33 34 31 35 EX EX EX A ...
A ...
A ...
EX EX EX EX EX EX EX EX

94.5 FM

Boston

P.D.: Steve Rivers

P.D.: Steve Rivers

Beil Biv Devoe, Do Me!
M.C. Hammer, Have You Seen Her
Janet Jackson, Come Back To Me
Stevie B, Love And Emotion
Sweet Sensation, If Wishes Came True
Billy Idol, Cradle Of Love (From "For
Wilson Phillips, Release Me
Paul Young, On Girl
The Time, Jerk Out
Prince, Thieves In The Temple
The Righteous Brothers, Unchained Mel
Phil Collins, Something Happened On T
Favorite Angel, Only Momen Bleed
Don Henley, How Bad Do You Want It?
Taylor Dayne, Heart Of Stone
Poison, Unskinny Bop
Keth Sweat, Make You Sweat
The Adventures Of Stevie V, Obrty Cas
Lisa Stansfield, Thas Is The Right Ti
Johnny Gill, My, My, My
Black Boa, Everybody
Jon Bon Jovi, Blaze Of Giory (From "Y
Faith No Move, Cp. Sop, Falling Into
Globa Estelan, Outs Both Ways
George Michael, Praying For Time
New Kids On The Block. Tonight
James Ingram, I Don't Have The Heart
Luke Featuring The 2 Live Crew, Banne
Janet Jackson Black Cat
M.C. Hammer, Pray
Breathe, Say A Prayer
After T, Can't Stop
Glenn Medeiros Featuring Ray Parker, 

After 7, Lans Services of the Control of the Contro

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Tampa

Atlanta

Jelphia

Jelphia

Sweet Sensation, If Wishes Came True
Poison, Unskinny Bog
Jon Bon Jovi, Blaze Of Glory (From "Y
Wishon Phillips, Release Me
Faith No More, Epic
Bell Biv Devoe, Do Mel
Johnny Gill, Rub You The Right Way
Janet Jackson, Come Back To Me
Black Box, Everybody Everybody
Phil Collins, Something Happened On T
M.C. Hammer, Have You Seen Her
New Kids On The Block, Tonight
Lisa Stansfield, This Is The Right Ti
Stevie B, Love And Emotion
Billy Idol, Cradle Of Love (From "For
Johnny Gill, My, My, My
Duran Duran, Violence Of Summer (Love
Prince, Theves In The Temple
Janet Jackson, Black Cat
George Michael, Praying For Time
Janet Jackson, Black Cat
Service Michael, Praying For Time
New Michael Praying For Time
Nelson, (Can't Live Without Your) Lov
INXS, Suicide Blonde
Dino, Romeo
Cheap Trick, Can't Stop Falling Into
The Adventures Of Stevie V, Dirty Cas
Pebbiss, Giving You The Benefit
Favorite Angel, Only Women Bleed

Philadelphia

107

Wilson Phillips, Release Me
The Righteous Brothers, Unchained Mel
Go West, King Of Wishful Thinking (Fr
Paul Young, Oh Girl
Janet Jackson, Come Back To Me
Rosette, It Must Have Been Love (From
Sweet Sensation, Il Wishes Came True
Giant, Jil See You In My Dreams
Phil Colins, Something, Objective
Giant, Jil See You In My Dreams
On T
Phil Colins, Something, Objective
Din Henley, Heart Off The Matter
Marish Carey, Vision Of Love
Billy Idol, Cradle Of Love (From "For
Wilson Phillips, Hold On
Depeche Mode, Enjoy The Silence
Gienn Mederos Featuring Bobby Brown,
Cheap Trick, Can't Stop Falling Into
Bruce HornSty & The Range, Across The
Jonn Bon Jovi, Blaze Of Glory (From "Yp
Bad English, Possession
Taylor Dayne, Heart Of Ston
Johnny Gill, My, My, My
Pebbles, Giving You The Benefit
Lisa Stansfied, This Is The Right Ti
George Michael, Praying For Time
Seduction, Could This Be Love
Maxi Priest, Close To You
Depeche Mode, Policy Of Truth
James Ingram, I Don't Have The Heart
Breathe, Say A Prayer P.D.: Lorrin Palagi Washington 1 1 2 27 3 3 4 14 5 2 A10 A10 A11 12 13 A14 A15 A16 A17 18 19 20 21 22 23 24 25 26 27 28 A29 A30 13 25 10 — 15 16 7 6 19 21 23 24 26 12 28 29

P.D.: Chuck Beck

Washington On P.D.: Chuck Beck Wilson Phillips. Release Me Bell Biv Devoe, Do Me! Sweet Sensation, If Wishes Came True Janet Jackson, Come Back To Me Phil Collins, Something Happened On T Mariah Care, Vision Of Love Poison, Unskinny Bop Prince, Thieves In The Temple George Michael, Praying For Time Depeche Mode, Policy Of Truth After 7, Can't Stop Johnny Gill, My, My, My Dinn, Romeo Taylor Dayne, Heart Of Stone Nayobe, I Love The Way You Love Me Black Box, Everybody Everybody Paul Young, Oh Girl The Righteous Brothers, Unchained Mel M.C. Hammer, Have You Seen Her Lisa Stanffeld, This Is The Right Time Hammer, Have You Seen Her Lackson, Black Cat Pebbles, Giring You The Benefit Keith Sweat, Make You Sweat INXS, Suicide Blonde A7 8 9 10 11 12 13 14 15 16 17 18 A19 20 21 22 23 24 A25 10 12 11 15 14 20 17 16 18 19 EX

21 23 24 25 7

POWER99FM

P.D.: Rick Stacy

P.D.: Rick Stacy
Wilson Phillips, Release Me
Go West, King Of Wishful Thinking (Fr
Bell Biv Devoe, Do Me
John State Medical State State
John State State State
John S 

POWER 93th THETOMORTE SAN

P.D.: Marc Chase
Bell Biv Devoe, Do Me!
After 7, Can't Stop
Maxi Prest, Close To You
Prince, Thieves in The Temple
Oino, Romeo
Johnny Gill, My, My, My
Janet Jackson, Come Back To Me
Phil Collins, Something Happened On T
Whispers, Innocent
Tricia Leigh Fisher, The Benefit
PobBo, Ao, Test, Slow Love
M. G. Hammer, Have You Seen Her
M.C. Hammer, Pray
Black Box, Everybody Everybody
En Vogue, Lies
Indecent Obsession, Tell Me Something
Wilson Phillips, Release Me
Tyler Collins, Second Chance
Candyman, Knockin Boots
George LaMond, Look Into My Eyes
Janet Jackson, Black Cat
Keith Sweat, Make You Sweat
James Ingram, I Don't Have The Heart
Sydney Youngblood, I'd Rather Go Blin
Louie Louie, I' Wannia Get Back with Yo
The Adventures Of Stevie V, Dirty Cas
Lisa Stansfeld, This Is The Right Ti
Vanilia Ice, Ice Ice Baby
Mariah Carey, Love Takes Time
Seduction, Breakdown
Beats International, Won't Talk About
Breathe, Say A Prayer
Ms. Adventures, Undeniable P.D.: Marc Chase Snap, Ocops Up April, Someone To Hold Tony! Toni! Tone!, Feels Good George Michael, Praying For Time The Boys, Crazy Deee-Lite, Groove Is In The Heart

FES

Detroit

RADIO WHYT

P.D.: Rick Gillette

Jon Bon Jovi, Blaze Of Glory (From "Y
Wilson Phillips, Release Me
Vanilla Ice, Ice Ice Baby
Depeche Mode, Policy Of Truth
The Righteous Brothers, Unchanned Mel
M.C. Hammer, Have You Seen Her
Bell Biv Devoe, Do Mel
M.C. Hammer, Pray
George Michael, Praying For Time
Prince, Thieves In The Temple
Melson, (Cant Live Without Your) Lov
Soho, Hippychick
Janet Jackson, Black Cat
Johnny Gill, My, My, My
Poison, Unskinny Bop
Dino, Romeo
Janet Jackson, Come Back To Me
The Boys, Crazy
Billy Idol, Cradle Of Love (From "For
The Adventures Of Stevie V, Dirty Cas
After 7, Carl Stop
The Party, Summer Vacation
Pebbles, Giving You The Benefit
Slauphter, Fly To the Angels
INXS, Suicide Blonde
Tony! Tone! Tone!, Feels Good
Betty Boo, Doin the Ooo!
Maxi Priest, Close To You
Black Box, Everybody Everybody
Glenn Mederos Featuring Ray Parker,
Snap, Ooops Up
Vicen, How Much Low
Candyman, Knockin' Boot
Favorite Angel, Only Women Bleed
TMA, I Won't Get Hou! P.D.: Rick Gillette Detroit 

THE NEW! P.D.: Gary Berkowitz Detroit

P.D.: Gary Berkowitz
Wilson Phillips, Release Me
Paul Young, Oh Girl
Michael Bolton, When I'm Back On My F
Bruce Hornsby & The Range, Across The
Mariah Carey, Vision O'I Love
Gloria Estefan, Cuts Both Ways
James Ingram, I Don't Have The Heart
Billy Joel, That's Not Her Style
Phil Collins, Something Happened On T
Go West, King Of Wishful Thinking (Fr
Jaylor Dayne, Heart Of Stone
Janet Jackson, Come Back To Me
Anitla Baker, Talk To Me
Jude Cole, Time For Letting Go
Phil Collins, Do You Remember?
The Righteous Brothers, Unchained Mel
Beach Boys, Problem Chilling
Michael Bolton, Georgia On Maix Priest, Close To You
Breathe, Say A Prayer
George Michael, Praying For Time
UB40, The Way You Do The Things You D
Elton John, Club At The End Of The St
Louie Louie, I Wanna Get Back With Yo
Alias, More Than Words Can Say 1-4 2-6 11-10 13-7 14-9 8-16-15-24 18-20-19-22-25 23

KOWB 1013

lis P.D.: Brian Philips
Prince, Thieves In The Temple
Wilson Philips, Release Me
Jon Bon Jovi, Blaze Of Glory (From "Y
M.C. Hammer, Have You Seen Her
Poison, Unskinny Bop
Bell Biv Devoe, Do Me!
Billy Idol, Gradle Of Love (From "For
Janet Jackson, Come Back To Me
Mariah Carey, Vision Of Love
Sweet Sensation, If Wishes Came True
Phil Collins, Something Happened On T
Alias, More Than Words Can Say
Dino, Romeo
Paul Young, Oh Girl
George Michael, Praying For Time
George Michael, Praying For Time
George Michael, Praying For Time
Pebbles, Giving You The Benefit
Pebbles, William You The Benefit
Pebbles, Minneapolis 

A — Warrant, Cherry Pie EX EX Glenn Medeiros Featuring Ray Parker,



go P.D.: Bill Gamble

Mariah Carey, Vision Of Love
Wilson Phillips, Release Me
Gowest, King Of Wishful Thinking (Fr
Phil Collins, Something Happened On T
James Ingram, I Don't Have The Heart
Paul Young, Oh Girl
Janet Jackson, Come Back To Me
Bruce Hornsby & The Range, Across The
Goria Estefan, Cuts Both Ways
The Righteous Brothers, Unchained Mel
Michael McOonald, Take It To Heart
Michael McOnald, Take It To Heart
Michael Bolton, When I'm Back On My F
Goog Michael, Praying For Time
Fleet Wood Mac, Skies The Limit
Fleet Wood Mac, Skies The Limit
Stepton Dayne, Heart Of Stone
Wilson Phillips, Hold On
Wilson Phillips, Hold On
Cheap Tirck, Can't Stop Falling Into
Cheap Tirck, Can't Stop Falling Into
Michael Bolton, Georgia On My Mind
Breathe, Say A Prayer P.D.: Bill Gamble Chicago

ZZ 95 CHICAGO'S HIT MUSIC STATION Chicago

P.D.: Brian Kelly

HICAGO'S HIT MUSIC STATION

P. D.: Brian Kelly

Jon Bon Jovi, Blaze Of Glory (From "Y
Sweet Sensation, If Wisshes Came True
M.C. Hammer, Have You Seen Her
Mariah Carey, Vision Of Love
Janet Jackson, Come Back To Me
Wilson Phillips, Release Me
Poison, Unskinny Bop
Bell Biu Devoe, Do Mel
Phil Collins, Something Happened On T
Nelson, (Can't Live Without Your) Lov
Faith No More, Epic, Shift Thinking (Fr
Earth No More, Epic, Both State Collins)
Stevie B, Love And Emotion
Indecent Obsession, Tell Me Something
Cheap Trick, Can't Stop Falling Into
Depeche Mode, Policy Of Truth
The Time, Jerk Out
George Michael, Praying For Time
The Righteous Brothers, Unchained Mel
Taylor Dayne, I'll Be Your Shelter
Dino, Romeo
Michael Botton, Georgia On My Mind
Duran Duran, Violence Of Summer (Love
Depeche Mode, Enjoy The Silence
Concrete Binde, Joey
Glenn Medeiros Featuring Ray Parker,
Janet Jackson, Black Cat
Breathe, Say A Prayer
Warrant, Cherry Yie
Taylor Dayne, Heart Of Stone
Candyman, Knockin' Boots 13 9 14 6 7 19 20 15 11 18 10 21 23 27 24 25 22 27 28 29 30 EX

Houston

P.D.: Bill Richards

P.D.: Bill Richards
Wilson Phillips, Release Me
Depeche Mode, Policy Of Truth
Phil Collins, Something Happened On T
Paul Young, Oh Girl
Jon Bon Jovi, Blaze Of Glory (From "Y
Poison, Unskinny Bop
M.C. Hammer, Have You Seen Her
Janet Jackson, Come Back To Me
UB40, The Way You Do The Things You O
Indecent Obsession, Tell Me Something
Taylor Dayne, Heart Ol Stone
The Adventures Of Stevie V, Dirty Cas
Stevie B, Love And Emotion
George Michael, Praying For Time
The Righteous Brothers, Unchained Mel
Bell Biv Devoe, Do Mel
Lisa Stansfield, This Is The Right Ti
Prince, Thieves In The Temple
Cheap Trick, Can't Stop Falling Into
The Time, Jerk Out
Whispers, Innocent
Dino, Romeo
Glenn Medeiros Featuring Ray Parker,
Faith No More, Epic
Jude Cole, Time For Letting Go
Louie Louie, I Wanna Get Back With Yo
Julee Cruise, Falling
Black Box, Everybody Everybody
Pebbles, Giving You The Benefit
M.C. Hammer, Pray
Melson, (Can't Live Without Your) Lov
Was (Not Was), Papa Was a Roiling Sto
IMXS. Sucide Blonde
Snap, Doops Up
Johnny Gill, My, My, My
Kyper, Tic-Tac-Toe
George LaMond, Look Into My Eyes
Breaflies, Say A Prayer
Michael Bolton, Georga On My Mind
En Vogue, Lies
Metael Bolton, Georga On My Mind
En Vogue, Lies
Marker J, Can't Stop

P.D.: Steve Wyrostock
Wilson Phillips, Release Me
Mair Priest, Close To You
Depeche Mode, Close To You
The Party, Summer Vacation
Prince, Thieves In The Temple
Janet Jackson, Come Back To Me
M.C. Hammer, Have You Seen Her
Whispers, Innocent
The Adventures Of Stevie V, Dirty Cas
Soho, Hippychick
Stevie B, Love And Emotion
Phil Collins, Something Happened On T
Black Box, Everybody Everybody
Lisa Stansfield, This Is The Right Ti
Bell Biv Devoe, Do Mel
Kyper, Tic-Tac-Toe
Glenn Medeiros Featuring Ray Parker,
Dinn, Romeo
Johnny Gill, My, My, My
Pebbles, Giving You The Benefit
George Michael, Praying For Time
Breathe, Say A Prayer
James Ingram, I Don't Have The Heart
Sydney Youngblood, 1'd Rather Go Blin
Propaganda, Heaven Give Me Words
Duran Duran, Violence Of Summer (Love

Beats International, Won't Talk About M.C. Hammer, Pray Human League, Heart Like A Wheel Vanilla Ice, Ice Ice Baby The Righteous Brothers, Unchained Mel (NXS, Suicide Blonde Janet Jackson, Black Cat En Vogue, Lies UB40, The Way You Do The Things You D After 7, Can't Stop Mariah Carey, Love Takes Time 29 30 A A EX EX EX EX EX



P.D.: Dan O'Toole San Francisco



Seattle

Jon Bon Jowi, Blaze Of Glory (From "Y Wilson Phillips, Release Me Poison, Unishing Bon Cheap Trick, Can't Slop Failing Into New Kids On the Block, Tonight Mair Priest, Close To You Sweet Sensation, If Wishes Came True Janet Jackson, Come Back To Me Prince, Thieves In The Temple Phil Collins, Something Happened On T Betl Biy Devoe, Do Mel Melson, (Can't Live Without Your) Lov Depeche Mode, Policy Of Truth Taylor Dayne, Heart Of Stone Stevie B, Love And Emotion The Righteous Brothers, Unchained Mel Go West, King Of Wishful Thinking (Fr M.C. Hammer, Have You Seen Her Liss Stansfield, This Is The Right Ti Jude Cole, Time For Letting Go Faith No More, Epic Pebbles, Giving You The Benefit Seduction, Could This Be Love Ulion, Romeo James Ingram, I Don't Have The Heart Viten, How Much Love James Ingram, I Don't Have The Heart Viten, How Much Love James Ingram, I Don't Have The Heart Viten, How Much Love James Ingram, I Don't Have The Heart Viten, How Much Love James Ingram, I Don't Have The Heart Viten, How Much Love James Ingram, I Don't Have The Heart Viten, How Much Love Johnny Gill, My John My Johnny Gill, My John My Johnny Gill, My John, John My John Gill, My John John My John Gill, My John, John John My J P.D.: Casey Keating 

SILVER



Providence

e

P.D.: Paul Cannon

Wilson Phillips, Release Me
Janet Jackson, Come Back To Me
Phil Collins, Something Happened On T
New Kids On The Block, Tonight
Gloria Estelan, Cuts Both Ways
Sweet Sensation, If Wishes Came True
Poison, Unskinny Bop
Seduction, Could This Be Love
Stevie B, Love And Emolion
Paul Young, Oh Girl
Trince, Theyes In The Temple
Maxi Priest, Close To You
Taylor Dayne, Heart Of Stone
Cheap Trick, Can't Stop Falling Into
Dino, Romeo
The Time, Jerk Out
Jone Don Jovi, Blaze Of Glory (From "Y
After 7, Can't Stop
Jude Cole, Time For Letting Go
Louie, Louie, I Wanna Get Back With Yo
Glenn Medierors Featuring Ray Parker,
The Adventures Of Stevie V, Dirty Cas
Bell Bip Devoe, Do Me!
Johnny Gill, My, My, My
George Michael, Praying For Time
Depeche Mode, Policy Of Trutho
Black Box, Everybody Everyhody
Lisa Stanslield, This Is The Right II
Indecend Dosession, Tell Me Something
Breathe, Say A Prayer
James Ingram, I Don't Have The Heart
James Ingram, I Don't Have The Heart
James Ingram, I Don't Have The Heart
James Lingram, I Don't Have The Heart
James Lingram, I Don't Have The Heart
James Ingram, I Don't Have The Heart
James Lingram, I Don't Have The Hea

#### 96TIC·FM

P.D.: Tom Mitchell

artford

1 1 Bell Biv Devoe, Do Mel
2 5 Johnny Gill, My, My,
3 3 Maxi Priest, Close To You
4 7 The Adventures Of Stevie V, Dirty Cas
5 2 Janel Jackson, Come Back To Me
6 10 Black Box, Everybody Everybody
7 4 New Kids On The Block, Tonight
8 6 Keith Sweat, Make You Sweat
9 16 Prince, Thieves In The Temple
11 13 Tiana, First True Love
11 14 Mariah Carey, Vision Of Love
11 15 Mariah Carey, Vision Of Love
11 16 Mariah Carey, Vision Of Love
11 17 After 7, Cami, Stop
12 19 Jiana, First Tour Brown Mel Mariah Carey, Dirty My Mison Phillips, Release Me
12 19 Tiana, First Tour Brown
13 19 Mariah Carey, Vision Of Love
14 17 After 7, Cami, Stop
15 11 Dinn, Romeo
16 11 Snap, The Power
17 20 Phil Collins, Something Happened On T
18 24 George Michael, Praying For Time
18 24 George Michael, Praying For Time
19 12 Steve B, Love And Emotion
20 22 TKA, I Won't Give Up On You
12 31 Lisa Stansfield, This Is The Right Ti
22 George LaMond, Look Into My Eyes
19 12 Steve B, Love And Emotion
19 20 Elsen Mederors Featuring Ray Parker,
19 21 Genn Mederors Featuring Ray Parker,
19 22 Genn Mederors Featuring Ray Parker,
19 31 Soho, Hippythick
20 31 Soho, Hippythick
21 31 Soho, Hippythick
22 32 Shoe, Hippythick
23 33 Doc Box & E, Fresh, Slow Love
24 34 Sydney Young, Oh Girl
25 35 Baetalts, Say A Prayer
26 Beats International, Won't Talk About
27 38 Ms. Adventures, Undeniable
28 Talk, Say A Prayer
29 Lend Mc. Hammer, Pray
20 Lend Mc. Hammer, Pray
21 Lend Mc. Hammer, Pray
22 Lend Mc. Hammer, Pray
23 Lend Mc. Hammer, Pray
24 Ex Dece-Life, Groove Is in The Heart
25 Lend Mc. Len

**B104** 

**Baltimore** 

P.D.: Steve Perun
Phil Collins, Something Happened On T
Wilson Phillips, Retease Me
Gloria Estelan, Cuts Both Ways
Paul Young, Oh Girl
On Bon Jovi, Blaze OI Glory (From "Y
Billy Idol, Cradle OI Love (From "For
The Righteous Brothers, Unchained Me
Go West, King Of Wishful Thinking (Fr
Janet Jackson, Come Back To Me
Wilson Phillips, Hold On
Roxette, It Must Have Been Love (From
Sweet Sensation, If Wishes Came True
Mariah Carey, Vision OI Love
Anita Baker, Jalk To Me
George Michael, Praying For Time
Taylor Dayne, Heart Of Stone
Lisa Stansfield, This Is The Right Ti
James Ingram, I Don't Have The Heart
Melson, (Can't Lew Withoul Your) Lov
Phil Collins, Do You Remember?
Michael Bolton, Georgia On My Mind
Breathe, Say A Prayer
Cheap Trick, Can't Stop Falling Into P.D.: Steve Perun 11 13 17 15 16 18 19 20 EX EX EX



Miami P.D.: Frank Amadeo

Wilson Phillips, Release Me
Paul Young, Oh Girl
The Righteous Brothers, Unchained Mel
James Ingram, I Don't Have The Heart
Mariah Carey, Vision Of Low
Bruce Hornsby & The Range, Across The
Phil Collins, Something Happened On T
Janet Jackson, Come Back To Me
Go West, King Of Wishful Thinking (Fr
Depeche Mode, Enjoy The Silence
Amila Baker, Talk To Me
Taylor Dayne, Heart Of Stone
Bad English, Possession
Billy Idol, Cradle Of Love (From "For
Gloria Estellar, Cuts Both Ways
Prince, Thieves in The Temple
Goria Estellar, Cuts Both Ways
Prince, Theves in The Temple
Gloria Estellar, Cuts Both Ways
Prince, Theves in The Temple
Gloria Estellar, Cuts Both Ways
Prince, Theves in The Temple
Gloria Estellar, Cuts Both Ways
Prince, Theves in The Temple
Hollings, Hold On
Lisa Standield, You Call Me Something
Model Honey, How Bod Do You Want It?
M.C. Hammer, Have You Seen Her
George Michael, Praying For Time
Michael Botton, Georgia On My Mind
Breathe, Say A Prayer
Johnny Glil, My, My, My
Alias, More Than Words Can Say
Pebbles, Giving You The Benefit 12 3 11 10 9 15 6 21 13 19 14 17 18 25 22 22 24 27 28 29 30 EX



Tampa

O.M.: John Clay
Bell Biv Devoe, Do Me!
Wilson Phillips, Release Me
M.C. Hammer, Have You Seen Her
Sweet Sensation, If Wishes Came True
Janet Jackson, Come Back I OMe
Snap, The Power
Mariah Care, Vision Of Love
Keith Sweat, Make You Sweat
Maxi Priest, Close To You
Johnny Gill, My, My, My
New Kids Of The Block, Tonight
After 7, Can't Stop
Prince, Thieves In The Temple
Dimo, Romeo
Troop, All I Do Is Think Of You
Pebbles, Giving You The Benefit
Deperche Mode, Policy Of Truth
Gas Marchael, The Temple
Dimo, Romeo
Troop, All I Do Is Think Of You
Pebbles, Giving You The Benefit
Deperche Mode, Policy Of Truth
Gas Marchael, The Temple
Dimo, Romeo
Troop, All I Do Is Think Of You
Pebbles, Giving You The Benefit
Deperche Mode, Policy Of Truth
Gas Marchael, The Her Truth
Gas Marchael, The Her Truth
Gas Marchael, The Her Truth
Gas Sydney Youngblood, I'd Rather Go Blin
Candyman, Knockin Bods
Beats International, Won't Talk About
Tha Righteous Brothers, Unchained Mel
M.C. Hammer, Pray
Doe Box & B. Fresh, Slow Love
Vanila Ice, Ice Ice Baby
Mariah Carey, Love Takes Time
The Boys, Crazy
Indecent Obsession, Tell Me Something
George LaMond, Look Into My Eyes
Glenn Medicins Featuring Ray Parker,
Tricia Leigh Fisher, Empty Beach
Breathe, Say A Frayer
Janet Jackson, Black Cat
INXS, Suicide Blonde O.M.: John Clay

#### **WNCi 97.9**

P.D.: Dave Robbins

P.D.: Dave Robbins
Wilson Phillips, Release Me
James Ingram, I Don't Have The Heart
M.C. Hammer, Have You Seen Her
Jon Bon Jovi, Blaze Of Glory (From "Y
Anita Baker, Talk To Me
Poison, Unskinny Bop
Mariah Carey, Vision Of Love
Sweet Sensation, If Wishes Came True
Cheap Trick, Can't Stop Falling Into
Phil Collins, Something Happened On T
Janet Jackson, Come Back, To Me
Seduction, Could This Be Love
Taylor Dayne, Heart Of Stone
Paul Young, Oh Girl
Masi Priest, Close To You
Go West, King Of Wishtlut Thinking (Fr
After 7, Can't Stop
Lisa Stansfield, This Is The Right Ti
Michael Bolton, Georgia On My Mind
George Michael, Praying For Time
Gloria Estefan, Cuts Both Ways
Allas, More Than Words Can Say
Janet Jackson, Black Cat
Tyler Collins, Girls Nitle Out
Black Box, Everybody Everybody 19 20 21 22 13 24 25 18



P.D.: Cat Thomas

P.D.: Cat Thomas

Kyper, Tic-Tac-Toe

Nelson, (Can't Live Without Your) Lov

Wilson Phillips, Release Me

Jon Bon Jov, Blaze Of Glory (From "Y

Bell Biu Devoe, Do Me!

Maxi Priest, Close To You

Poison, Unskinny Bop

Phil Collins, Something Happened On T

The Righteous Brothers, Unchained Mel

Janet Jackson, Come Back To Me

Paul Young, Oh Girl

Dino, Romeo

Taylor Dayne, Heart Of Stone

After 7, Can't Stop

Janet Jackson, Black Cat

James Ingram, I Don't Have The Heart

Cheap Trick, Can't Stop Falling Into

Prince, Thieves In The Temple

Michael Bolton, Georgia On My Mind

George Michael, Praying For Time

INXS, Sucide Blonde

Johnny Gill, My, My, My

Black Box, Everybody Everybody

Depoche Mode, Policy Ol Truth

UB40, The Way You Do The Things You D

Vanilla Ice, Ice Ice Baby

Alias, More Than Words Can Say P.D.: Cat Thomas 11 3 12 14 5 17 24 15 22 EX 19 20 21 25 EX EX EX EX EX EX EX



Cincinnati

P.D.: Dave Allen

P.D.: Dave Allen
Poison, Unskinny Bop
Paul Young, Oh Girl
Wilson Phillips, Release Me
Go West, King Oil Wishful Thinking (Fr
Jon Bon Jow), Blaze Oil Glory (From "Y
Nelson, (Can't Live Without Your) Lov
M.C. Hammer, Have You Seen Her
Depeche Mode, Enjoy The Silence
Bad Engish, Possession
Janet Jackson, Come Back To Me
Snap, the Power
New Kids On The Block, Tonight
Maxi Priest, Close To You
Aerosmith, The Other Side
Stevie B, Love And Emotion
James Ingram, I Don't Have The Heart
Phil Collins, Something Happened On T
Sweel Sensation, If Wishes Came True
After J, Can't Stop
The Righteous Brothers, Unchained Mel
Cheap Track, Can't Stop Falling Into
Keith Sweal, Make You Sweat
Prince, Thieves In The Iempt
Michael Bolton, Georgia On My Indi
Jude Cole, Time For Letting Go
Billy Idol, Cradle Ol Love (From "For
IMAS, Sucicide Blonde
Taylor Dayne, Heart Of Stone
Stathe, Cash P Prayer
Stathe, Cash P Prayer
Stone College College
Block Box, Everybody
Janet Jackson, Black Cat
Alias, More Than Words Can Say 10 12 11 14 13 17 15 16 21 20 4 25 28 22 23 24 26 29 9 34 30 31 18 35



e
P.D.: Mike Berlak
Wilson Phillips, Release Me
Co West, King Of Wishlut Thinking (Fr
Genn Mederos Featuring Booby Brown,
Bad Engish, Possession
Bruce Hornsby & The Range, Across The
Janet Jackson, Come Back Io Me
Michael Bolton, When I'm Back On My F
Phil Collins, Do You Remember?
Depsche Mode, Enjoy The Silence
Sweet Sensation, It Wishes Came True
Phil Collins, Something Happened On T
Jude Cole, Baby, It's Conjight
Taylor Dayne, Heart Of Stone
Cheap Trick, Can't Stop Falling Into
Taylor Dayne, I'll Be Your Shelter
New Kids On The Block, Tonight
James Ingram, I Don't Have The Heart
Babyface, My Kinda Girl'
Breathe, Say A Prayer
George Michael, Praying For Time
Expose, Your Baby Never Looked Good I
Paul Young, On Girl
Don Henley, How Bad Do You Want It?
Jude Cole, Time For Letting Go
Nelson, (Can't Live Without Your) Lov
After 7, Can't Stop
The Righteous Brothers, Unchained Mel
Maxi Priest, Close To You



P.D.: Greg Strassell Minneapolis P.D.: Greg Strassel
Prince, Thieves In The Temple
Stevie B, Love And Emotion
Bell Biv Devoe, Do Me!
The Time, Jerk Out
Dino, Romeo
Janet Jackson, Black Cal
George Michael, Praying For Time
Maxt Priest, Close To You
M.C. Hammer, Have You Seen Her
Sweet Sensation, If Wishes Came True
Black Box, Everybody Everybody

12 15 Phil Collins, Something Happened On T
13 19 Pebbles, Giving You The Benefit
14 Ketth Sweat, Make You Sweat
15 18 Depetche Mode, Policy Of Truth
16 6 The Parfy, Summer Vacation
17 20 Billy Idol, Crade Of Love (From "For
18 22 The Adventures Of Stevel V, Dirty Cas
18 22 The Adventures Of Stevel V, Dirty Cas
19 3 New Kids On the Block, Tomght
20 12 Janet Jackson, Come Back To Me
21 17 St. Paul, Stranger To Love
22 25 After J, Can't Stop
23 27 Goorge LaMond, Look Into My Eyes
24 31 Tricia Leigh Fisher, Emply Beach
25 31 Coure Loue, I Wanna Get Back With Yo
26 22 32 Misson Philips, Pelease Me
27 28 Indecent Obsession, Tell Me Something
28 32 James Ingram, I Don't Have The Heart
28 33 James Ingram, I Don't Have The Heart
29 33 James Ingram, I Don't Have The Heart
39 34 St. X. Sourche Bloome
30 35 EX Elsa Florille, On the Way Up
31 Amary Care, Love Takes Time
32 Amary Care, Love Takes Time
33 Amary Care, Love Takes Time
34 Amary Care, Love Takes Time
35 EX Elsa Florille, On the Way Up
36 Amary Care, Love Takes Time
37 Breathe, Say A Prayer
38 Human League, Heart Like A Wheel
38 EX Elsa Fiorille, On the Way Up
39 Amary Care, Love Takes Time
30 Amary Care, Love Takes Time
30 Amary Care, Love Takes Time
31 Amary Care, Love Takes Time
32 Ex Elsa Sinternational, Won't Talk About

106.5

P.D.: Lyndon Abell

P.D.: Lyndon Abell
Jon Bon Jowi, Blaze Of Glory (From "Y
George Michael, Praying For Time
Cheap Trick, Can't Stop Falling Into
Prince, Thieves In The Temple
LA Guns, The Ballad OI Jayne
Indecent Obsession, Tell Me Something
Finit Collins, Something Happened On T
New Kids On The Block, Tonight
Wilson Phillips, Release Me
Dinn, Romeo
Slaughter, Fly To the Angels
Bell Biv Devoe, Do Mel
Jude Cole, Time For Letting Go
Seduction, Could This Be Love
INXS, Sucide Blonde
Kyper, Tic-Tac-Toe
Alias, More Than Words Can Say
Breathe, Say A Prayer
HIXS, Sucide Blonde
Kyper, Tic-Tac-Toe
Alias, More Than Words Can Say
Breathe, Say A Prayer
HIXS, Sucide Blonde
Kyper, Tic-Tac-Toe
Alias, More Than Words Can Say
Breathe, Say A Prayer
HIXS, Sucide Blonde
Kyper, Tic-Tac-Toe
Alias, More Than Words Can Say
Breathe, Say A Prayer
HIXS, Sucide Blonde
Kyper, Tic-Tac-Toe
Nelson, Clant Live Without You') Lov
The Righteous Brothers, Unchained Mel
Billy Joel. That's Not Her Style
Andrew Rigdey, Red Dress
Faith No More, Epic
Mari Priest, Close To You
Poison, Unskinny Bop
Pebbles, Gining You The Benefit
Vixen, How Much Love
St. Paul, Stranger To Love
London Quireboys, 1 Don't Love You An
Soho, Hippychick
Heart, Stranded
TKA, I Word To Give In Pange, Across The
Sound Herry Pre
Brother More Horry Pre
Brother Pre
Brother Horry Pre
Brother Pre
Brother Horry Pre St. Louis

EX 33 EX EX EX



San Diego

P.D.: Garry Wall

Bell Biv Devoe, Do Mel
Doc Box & B. Fresh, Slow Love
Johnny Gill, My, My, My
The Righteous Brothers, Unchained Mel
Mc. Hammer, Have You Seen Her
Troop, All 1 Do 1s Think Off You
Candyman, Knockin' Boots
Wiston Phillips, Release Me
Prince, Thieves In The Temple
Maxi Priest, Close To You
M.C. Hammer, Pray
Sweet Sensation, If Wishes Came True
Depeche Mode, Policy Of Truth
Kyper, Tic-Tac-Toe
Mariah Carey, Love Takes Time
Keth Sweat, Make You Sweat
Oine, Romoo
Beats International, Won't Talk About
En Vogue, Lies
Vanilla Ice, Ice Ice Baby
After, T. Can't Stop
Prebbes, Giving You The Benelit
Black Box, Everybody Everybody
The, I won't Give Lin Have The Heart
Lins Stansfield, This Is the Right Ti
George Michael, Praying For Time
Tony Tonji Tonel, Feels Good
Janet Jackson, Black Cal
The Boys, Crazy
Tyler Collins, Second Chance
UB40, The Way You Do The Things You D
Indecent Obsession, Teil Me Something
George LaMond, Look Into My Eyes
Glenn Medeiros Featuring Ray Parker,
Sydney Youngbood, I'd Rather Go Blin
Breathe, Say A Prayer
INXS, Suicide Blonde 7 16 12 9 11 13 4 4 8 21 10 19 18 20 29 24 22 23 26 25 27 28 30 EX 

# KUBE 93FM

Seattle

P.D.: Tom Hutyler

Philadelphia

TOP 40/DANCE 35 EX James Ingram, I Don't Have The Heart EX EX Beats International, Won't Talk About

HOT 97<sup>M</sup>

P.D.: Joel Salkowitz New York

P.D.: Joel Salkowitz

Black Box, Everybody Everybody
Bell Bly Devoe, Do Mel
The Adventures of Stevie V, Dirty Cas
Ze Adventures of Stevie V, Dirty Cas
Sevet Sensation, Il Wishes Came True
Janet Jackson, Come Back To Me
Cynthia & Johnny O, Dream Boy/Drea
Prince, Theves in The Teme
Youne, I Can't Face The Fact
TMA, I Won't Give Up On You
En Vogue, Lies
Max Priest, Close To You
Coro, Can't Let You Go
Alisha, Wrong Number
Pebbles, Giving You The Benefit
Ms. Adventures, Undeniable
Johnny Gill, My, My, My
Dino, Bomeo
After 7, Can't Stop
Dias Stansfield, This Is The Right Ti
George Michael, Praying For Time
Vanifila Ice, Ice Jee Baby
Keith Sweat, Make You Sweat
Candy Filp, Strawberry Fieds Forever
Glenn Mederios, All I'm Missing Is Yo
Tincia Leigh Fisher, Emply Bacch
Tony't Ton! Tone!, Feels Good
Seduction, Breakdown
Snap, Ooops Up
Janet Jackson, Black Cat
Dee-Lite, Groove Is In The Heart
Elisa Fioriflo, On The Way Up
Information Society, Think
The Boys, Crazy
Taylor Dayne, Heart Of Stone
Depeche Mode, Policy Of Truth 

Chicago

P.D.: Dave Shakes

P.D.: Dave Shakes Seduction, Could This Be Love Bell Biv Devoe, Do Me! Janet Jackson, Come Back To Me The Adventures Of Stevie V, Dirty Cas Sweet Sensation, If Wishes Came True Go West, King Of Wishful Thinking Stevie B, Love And Emotion M.C. Hammer, Have You Seen Her Black Box, Everybody Everybody Mariah Carey, Vision Of Love Dino, Romeo George LaMond, Look Into My Eyes Wilson Phillips, Release Me Depetch Mode, Policy Of Truth The Party, Summer Vacation Phil Collins, Something Happened On T George Michael, Praying For Time George LaMond, Bad Of The Heart Maxi Priest, Close To You TKA, I Won't Give Up On You UtA, I Won't Give Up On You Doc Box & B. Fresh , Sow Love Pebbles, Giving You The Benefit Taylor Dayine, Heart Of Stonen The Right Total Candyman, Knockin Boots M.C. Hammer, Pray 1 In A Room, Wiggle I.

30

Forest VOSAM

P.D.: Jeff Wyatt

Ingeles

M.C. Hammer, Have You Seen Her
Bell Biv Devoe, Do Mel
Tinan, First True Love
Janet Jackson, Come Back To Me
Sweet Sensation, If Wishes Came True
Keith Sweat, Make You Sweat
Jopepche Mode, Poilcy Ol Truth
Snap, The Power
Black Box, Everybody Everybody
Stacye And Kimiko, Wait For Me
The Adventures Of Steive V, Dirty Cas
Mariah Carey, Vision Of Love
Mariah Carey, Vision Of Love
Maxi Priest, Close To You
M.C. Hammer, Pray
It kid Frost, La Raza
Seduction, Could This Be Love
After, Can't Stop
The Time, Jerk Out
Johnny Gill, My, My, My
Dina, Romeo
Cynthia & Johnny O, Dream Boy/Drea
Styler Collins, Girls Nite Out
Janet Jackson, Black Cat
Messars, Innocent
Janet Jackson, Black Cat
Myspers, Innocent
John Control Code, Freets Good
John Code, Freets Los Angeles 57 8 9 10 11 12 13 14 15 15 16 17 18 19 20 21 22 23 33 34 25 33 34 A A

G 205

P.D.: John Roberts

P.D.: John Roberts
Bell Biv Devoe, Do Mel
Cynthia & Johnny O, Dream Boy/Drea
Johnny Gill, Rub You The Riight Way
Sweet Sensation, If Wishes Came True
M.C. Hammer, Have You Seen Her
The Righteous Brothers, Unchained Mel
Seduction, Could This Be Love
Janet Jackson, Come Back To Me
Black Box, Everybody Everybody
John Bon Jovi, Blaze Of Glory
Billy Idol. Cradle OI Love
Tyler Collins, Girls Nite Out
Wilspers, Innocent 6 3 21 7 8 8 4 9 11 10 24 11 9 11 12 7 13 14 14 18 19 16 15 17 27 18 17 27 29 21 22 23 28 24 25 26 30 227 28 31 29 29 23 33 31 33 33 33 33 33 33 33 33 34 Billy Idol, Cradle OI Love Tyler Collins, Girls Nite Out Whispers, Innocent George LaMond, Look Into My Eyes Poison, Unskinny Bop Keth Sweak, Make You Sweat Wilson Phillips, Release Me George Michael, Praying For Time The Adventures Of Stevie V, Dirty Cas Phil Collins, Something Happened On T Vanilla Ice, Ice Ice Baby Glenn Mederios, All I'm-Missing Is Yo Pebbles, Giring You The Benefit Dino, Romeo Depeche Mode, Policy Of Truth Maix Pirest, Close To You Janet Jackson, Black Cat Taylor Dayne, Heart Of Stone INXS, Suicide Blonde Breathe, Say A Prayer Lisa Stansfield, This Is The Right Ti Tyler Collins, Second Chance Tony! Toni! Tone!, Feels Good Nelson, Love And Affection

KMEL 105 FM

Johnny Gill, My, My, My
After 7, Can't Stop
Vanilla (e.g. lec lec Baby
Tony't Tond Tonel, Feels Good
En Vogue, Lies
The Righleous Brothers, Unchained Mel
Black Box, Everybody Everybody
Maxif Priest, Close To You
Doc Box & B. Fresh, Slow Love
Mariah Carey, Love Takes Time
Candyman, Mnockin' Boots
Bell Biv Devoe, Do Mel
James Ingram, I Don't Have The Heart
The Adventures of Stevie V, Dirty Cas
Whispers, Innocent
Tyler Collins, Second Chance
Dino, Romeo
Janet Jackson, Black Cat
Prince, Thieves In The Temple
Lisa Stansfield, This Is The Right Ti
Pebbles, Giving You The Benefit
Ms. Adventures, Undeniable
Lalah Hatlaway, Heaven Knows
George Michael, Praying For Time
The Boys, Crazy
Caron Wheeler, Livin' In The Light
Father Mc, Treat Tem Like They Wann
Deee-Lite, Groove Is in The Heart
Elisa Floriliko, On The Way Up
Soho, Hippie Chick
Seduction, Breakdown
M.C. Hammer, Pray
Phil Collins, Something Happened On T
Anita Baker, Soul Inspiration
George LaMond, Look Into My Eyes
Breathe, Say A Prayer San Francisco P.D.: Keith Naftaly 16 10 18 17 21 28 20 22 23 25 26 27 29 30 EX EX EX

TOP 40/ROCK

PIRATE RADIO 100.3 FM

Angeles P.D.: Scott Shannon

1 Jon Bon Jovi, Blaze Of Giory
2 Poison, Unskinny Bong
3 Nelson, (Can't Live Without Your) Lov
4 Mottey Crue, Don't Go, Away Mad (Just G
5 Killer Dwarfs, Doesn't Matter
6 Faith No More, Epic
7 Danger Danger, Bang Bang
9 Concrete Blonde, Joey
8 Heart, 1 Didn't Want To Need You
10 Wilson Phillips, Release Me
12 Winger, Can't Get Enuf
13 Gene Loves Jezebel, Jealous
14 Slaughter, Fly To The Angels
14 Slaughter, Fly To The Angels
15 The London Quireboys, 1 Don't Love Yo
EX Rightous Brothers, Unchained Melody
18 Depeche Mode, Policy Of Truth
17 Vixen, How Much Love
19 Ratt, Lovin' You's Dirty Job
EX Warrant, Cherry Pie
EX INXS, Suicide Blonde Los Angeles

Jallas

1 2 Jon Bon Jovi, Blaze Of Glory
2 1 Poison, Unskinny Bop
3 5 M.C. Hammer, Have You Seen Her
4 11 Rightous Brothers, Unchained Melody
5 8 Wilson Philips, Release Me
6 3 Sweet Sensation, If Wishes Came True
7 9 Bell Biv Devoe, Do Me!
8 6 Kyper, Tic-Tac-Toe
9 7 Janet Jackson, Come Back To Me
10 Johnny Gill, Rub You The Right Way
11 4 New Kids On The Block, Ionight
12 14 Go West, King Of Wilder Holling Hamble
12 15 Go West, King Of Wilder Holling Hamble
13 Go West, King Of Wilder Holling Hamble
14 16 Johny Gill, My Hamble
15 Philo Collins, Something Happened On T
17 12 Vanilla Ice, Ice Ice Baby
18 20 Janet Jackson, Black Cat
19 13 Glen Mederios, She Ain't Worth It
20 12 Cheap Trick, Can't Stop Fallin' Into
21 23 MC Hammer, Pray
22 4 Paul Young, On Girl
23 5 Dino, Romeo
24 EX Melson, Clan't Live Without Your) Lov
25 EX Maxi Priest, Close To You
27 EX James Ingram, I Don't Have The Heart
28 EX Peebles, Giving You The Benefit Of Th
29 EX Warrant, Cherry Pie
EX EX Slaughter, Fly To the Angles
EX EX The Time, Jerk Quil
EX EX Taylor Dayne, Heart Of Stone
EX EX Slaughter, Fly To the Angles
EX EX Duran Duran, Violence Of Summer
EX EX Michael Bootlon, Georgia On My Mind
EX EX George Michael, Paying For Time

21 EX Motley Crue, Same Ol' Situation (S.O. A — Alias, More Than Words Can Say EX EX Bifly Idol, L.A. Woman

971 AUTOL

Dallas

P.D.: Joel Folger

WAAF

P.D. Ron Valeri

Queenstyche, Last Time In Paris Slaughter, Fly To The Angels Winger, Can't Get Enuff Jon Bon Jow, Baze Of Glory Damn Yankees, Come Again Extreme, Decadence Dance Vixen, How Much Love Poison, Unskinny Bop Don Henley, How Bad Do You Want It? LA, Guns, I Wanna Be Your Man Gene Loves Jezbel, Jealous Molley Grue, Same Ol' Situation (S.O. Cheap Trick, Can't Slop Fallin' Inlo Aerosmith, Ine Other Side Ratt, Lovin' You's A Dirty Joh REO, Speedwagon, Live II Up Johnny Van Zant, Brickyard Road Billy Idol, Liw Woman Kin Michael Can't Short Loving Louding Logical Plante Dison, Something To Believe In Bryan Adams & Roger Waters, Young Lus 3 10 14 12 15 6 13 18 17 19 20 EX

HOT BLACK PLAYLISTS
Sample Playlists of the Nation's Largest Black Radio Stations

Worcester



Janet Jackson, Come Back To Me
En Vogue, Lies
Babyface, My Kinda Gurl
Mariah Carey, Vision Of Love
Black Box, Everybody Everybody
Johnny Gill, My, My, My
Keith Sweat, Make You Sweat
Tomyl Tonit Tonet, Feels Good
After 7, Can't Stop
Troop, All I Do Is Think Of You
The Boys, Cray
Anita Baker, Talk To Me
Whispers, Innocent
Mikir Howard, Until You Come Back To Me
Melba Moore, Do You Really Want My
Lisa Stansfield, This Is The Right Time
Body, Touch Me Up
Lalah Hathaway, Heaven Knows
Pebbles, Giving You The Benefit
Lisa Stansfield, This Is The Right Time
Body, Touch Me Up
Lalah Hathaway, Heaven Knows
Pebbles, Giving You The Benefit
Lisa Stansfield, This Is The Right Time
Body, Touch Me Up
Lalah Hathaway, Heaven Knows
The Family Stand, Ghetto Heaven
Force M.D.'s, Are You Really Real?
Howard Hewett, Show Me
Maait Priest, Close To You
Howard Hewett, Show Me
Maait Priest, Close To You
Howard Hewett, Bill Could Only Have That
The Winning, No. B. Bod, (I Thought It Was
Milling, Go Outside In The Round
Janet Jackson, Black Cat
Mikit Howard, Come Home To Me
Diana Brown & Barrie K. Sharpe, The
Keith Sweat, Merry Go Round
Teena Marie, Here's Locking At You
Quincy Jones Featuring Siedah Garrett, I
Prince, Thieves In The Temple
Soul II Soul, People
Basic Black, She's Mine
Terry Steek, I'l Told You Once
Boogie Down Productions, Love's Gonna
Poor Righteous Teachers, Rock Dis Funky
L.L. Cool J, The Boomin' System
Public, Cali Me D. Nice
A Tribe Called Quest, Bonita Applebum
Master Ace, Me And The Biz
Tracies Spencer, Save Your Love
Sydh, I Wanna Be Where You Are
Public, Cell Me D. Nice
A Tribe Called Quest, Bonita Sponki It P.D.: Vinny Brown 

WY NOT TOO Pittsburgh

gh P.D.: Eric Faison
Iony! Ton!! Tone!, Feels Good
En Vogue, Lies
Prince, Thieves In The Temple
The Boys, Cray
Black Box, Everybody Everybody
M.C. Hammer, Have You Seen Her
Bell Biv Devoe, Do Me!
Pebbles, Giving You The Benefit
Mau Priest, Close To You
Lacool, The Boomin System
And Priest, Close To You
Lacool, The Boomin System
Misspers, Innocent
Misspers, Innocent
Samuelle, So You Liew What You See
Poor Rightheous Teachers, Rock Dis Funky
Lalah Hathaway, Heaven Knows
Oleta Adams, Rhythm Of Life
Nayobe, 1 Love The Way You Love Me
Snap, Ooops Up
Lisa Stansfield, This Is The Right Time
The Winans, A Friend
Keth Sweat, Merry Go Round
Najee, 11l Be Good To You
Johnny Gill, Fairweather Friend
D-Nice, Call Me D-Nice
Kiara, You're Right About That P.D.: Fric Faison

Howard Hewett, If I Could Only Have That Kyper, Tic Tac Toe Michael Franks, The Art Of Love Caron Wheeler, Livin' In The Light Bell Bib DeVee, B.B.D. (I Thought It Was Today, I Got The Feeling Janet Jackson, Black Caf Sidney Youngblood, I'd Rather Go Blind Mariah Carry, Love Takes Time Seduction, Breakdown Perri, Someone Like You Brenda Russell, Stop Running Away Force M. D., Are You Really Real? Tyler Collins, Second Chance Something Special, U Can Get Me Anytime Quincy Jones Featuring, Seedah Garrett. It was a service of the Collins of th 37 38 41 43 44 47 48 55 55 55 56 57 57 58 61 60 62 63 64 65

V-103-FM

Atlanta

P.D.: Mike Roberts

P.D.: Mike Roberts

I only Tonit Tonel, Feels Good
En Vogue, Lies
Janet Jackson, Come Back To Me
Prince, Thieves In The Temple
The Winars, A Friend
Najee, I'll Be Good To You
The Boys, Cray
Anito Baker, Talk To Me
After J. Carl's Stop
Johnny Gill, My, My, My
Manah Carey, Vision Of Love
Regina Belle, This Is Love
Whispers, Innocent
Melba Moore, Do You Really Want My
Lialh Hathaway, Heaven Knows
Johnny, Gill, Tarrwealher Friend
Melba Moore, Do You Really Want My
Lialh Hathaway, Heaven Knows
Johnny, Gill, Tarrwealher Friend
Melba Moore, Do You Really Want My
Lialh Hathawy, Heaven Knows
Johnny, Gill, Tarrwealher Friend
Melba Moore, Do You Really Want My
Lialh Hathawy, Heaven Knows
Johnny, Gill, Tarrwealher Friend
Melba Moore, Do You Really Want My
Lialh Hathawy, Heaven Knows
Johnshap Musett, III Could Ghily Have That
Black Box, Everybody Everybody
Jonathan Butter, Hall Our Land
Kiara, You're Right About That
Body, Touch Me Up
Father MC, Treat Them Like They Want To
Bell Bib Devoe, B.B.D. (I Thought It Was
Samuelle, So You Like Whal You See
Nayobe, I Love The Way You Love
Janet Jackson, Black Cat
Lias Stansfeed, This Is The Right Time
Quincy Jones Featuring Siedah Garrett, I
Base Black, She's Mine
Dino, Romeo
Jeff Nedd, Love High
Maxi Priest, Close To You
Leen Marie, Here's Mooking at You
Leen Marie, Here's Mooking at You
Leach Senece, Sawe Your Love
Teddy Pendegrass & Lus Eisher, Glad To
Luke Featuring The 2 Live Grew, Banned
Babyface, My Kinda Giri
Lerry Steele, II i Told You Once 4 15 16 17 13 20 19 27 21 24 26 40 35 36 39 37 38 31 — 41 29 18 30

BILLBOARD SEPTEMBER 15, 1990

EX EX EX EX EX

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# BUM ROCK TRACKSTM

Compiled from national album rock radio airplay reports.	NO.	Š		
Compiled from national album rock radio airplay reports.  TITLE  LABEL & NUMBER/DISTRIBUTING LABEL  ARTIS	WKS.	2 WK	LAST WEEK	WEEK
** No. 1 **	70	.,,		- 2
SUICIDE BLONDE     ATLANTIC 4-87860 1 week at No. 1	2	_	5	1)
5 5 DAYS LIKE THESE ASIA	5	5	3	2)
2 0 BLAZE OF GLORY JON BON JOV			1	3
0 6 BOYS CRY TOUGH BAD COMPANY			6	4)
A NICHT ON THE TOWN BRISCE HORNSBY & THE PANCE				5)
10 / RCALP CUT			7	
12 6 EPICLPCUT		12	8	6
4 / WARNER BROS. LP CUT	7	4	4	7
6 10 ATLANTIC 4-87886	10	6	9	8
1 10 BRICKYARD ROAD JOHNNY VAN ZANT	10	1	2	9
- 2 TYPE EPIC 34-73575 LIVING COLOUP	2	-	18	10
16 6 WHILE MY GUITAR GENTLY WEEPS THE JEFF HEALEY BAND	6	16	15	11)
14 10 JEALOUS BEGGAR'S BANQUET 4-19688/GEFFEN GENE LOVES JEZEBEL	10	14	13	12
3 11 GOOD CLEAN FUN ALLMAN BROTHERS BANE	11	3	10	13
17 8 HOW MUCH LOVE VIXEN	8	17	17	14)
VOUNCILIST BRYAN ADAMS	2	_	21	15)
CAN'T STOP FALLIN' INTO LOVE CHEAP TRICE	9	8	11	16
12 TWICE AS HARD THE BLACK CROWES	12	13	14	17
7 FLY TO THE ANGELS SLAUGHTER			19	18)
13 / CHRYSALIS 23527  ★★★FLASHMAKER★★★		13	13	10)
EW 1 MANSION ON THE HILL NEIL YOUNG & CRAZY HORSE	1	w	NE	19)
LINSKINNY ROP POISON	11	11	16	20
21 7 CLIFFS OF DOVER ERIC JOHNSON	7	31	23	21
LOVIN' YOU'S A DIRTY JOB RAT			22	22)
ILICT CAME BACK COLIN IAMES				
LOVE AND AFFECTION NELSON			12	23
DGC 4-19689  CHEDDY DIE  WARRAN		20	-20	24
COLUMBIA 38-73510		_	26	25)
18 8 CHRYSALIS 23571	8	18	24	26
32 4 MCALPCUT	4	32	27	27
GETTER 4-13927	14	15	25	28
MERCONT EF COT	5	28	28	29
***POWER TRACK*** DAMN YANKEE			••	20
WARNER BROS. LP CUT  THE FORECAST THE POPERAST			43	30
MERCURY LP CUT  1 SAID A PRAYER  THE RED HOUS		T -		31)
35 6 SBK LP CUT	6	35	30	32
CAPITOLEP COT	4	-	44	33)
ATEMPTIC 4-07-003	6	38	34	34
I.R.S. 73014	13	27	32	35
7 37 5 SAME OL' SITUATION (S.O.S.) MOTLEY CRU	5	37	37	36
5 50 3 MIRROR MIRROR DON DOKKE	3	50	46	37)
2 2 CAN'T FIND MY WAY HOME HOUSE OF LORD	2	_	42	38
1 SEVEN TURNS ALLMAN BROTHERS BAN	1	WÞ	NE	39)
	7	36	33	40
PUT THE MESSAGE IN THE BOX WORLD PART				
3 36 7 PUT THE MESSAGE IN THE BOX WORLD PART ENSIGN 23507/CHRYSALIS  PAITH NO MOR FAITH NO MOR	10		29	41
3 36 7 PUT THE MESSAGE IN THE BOX WORLD PART PUT THE MESSAGE IN THE BOX ENSIGN 23507/CHRYSALIS  9 25 10 EPIC ELASH 4-19813/REPRISE E 24 16 COME AGAIN DAMN YANKEE		25	29	41
3   36   7     PUT THE MESSAGE IN THE BOX   WORLD PART     9   25   10     EPIC   FAITH NO MOR     5   24   16     COME AGAIN   WARNER BROS. LP CUT     8   22   13   CHILD OF THE WILD BLUE YONDER   JOHN HIAT	16	25 24	35	42
3   36   7     PUT THE MESSAGE IN THE BOX   WORLD PART     9   25   10     EPIC   SLASH 4-19813/REPRISE   FAITH NO MOR     5   24   16   COME AGAIN   WARNER BROS. LP CUT   DAMN YANKEE     8   23   13   CHILD OF THE WILD BLUE YONDER   JOHN HIAT     AAM 1510   AAM	16	25 24 23	35 38	42
3   36   7     PUT THE MESSAGE IN THE BOX   WORLD PART	16 13 9	25 24 23 34	35 38 40	42 43 44
PUT THE MESSAGE IN THE BOX  POUT THE WISSAGE IN THE BOX  POUT THE	16 13 9	25 24 23 34	35 38 40 NE	42 43 44 45
3   36   7     PUT THE MESSAGE IN THE BOX   WORLD PART     9   25   10     EPIC   SLASH 4-19813/REPRISE   FAITH NO MOR     5   24   16     COME AGAIN   WARNER BROS. LP CUT     8   23   13   CHILD OF THE WILD BLUE YONDER   JOHN HIAT     9     KNOCKIN' ON HEAVEN'S DOOR   GUNS N' ROSE     1   DOWN ON THE RIVERBED   LOS LOBO     1   SLASH LP CUT/REPRISE   GARY MOOR     1   STILL GOT THE BLUES   GARY MOOR	16 13 9	25 24 23 34	35 38 40 NE	42 43 44
PUT THE MESSAGE IN THE BOX  POUT THE WILD PART  POUT THE WILD PART  POUT THE WILD BLUE YONDER	16 13 9 1	25 24 23 34 W >	35 38 40 NE	42 43 44 45
25   10   EPIC   SLASH 4-19813/REPRISE   FAITH NO MOR     5   24   16   COME AGAIN   WARNER BROS. LP CUT     8   23   13   CHILD OF THE WILD BLUE YONDER   JOHN HIAT     9   34   9   KNOCKIN' ON HEAVEN'S DOOR   GUNS N' ROSE     10   DOWN ON THE RIVERBED   LOS LOBO     11   SLASH LP CUT/REPRISE   GARY MOOR     12   GARY MOOR   GUNS N' ACROSS THE RIVER   BRUCE HORNSBY & THE RANG     10   30   14   ACROSS THE RIVER   BRUCE HORNSBY & THE RANG     10   49   3   I WOULD LOVE TO   STEVE VARIABLES	16 13 9 1 1 14	25 24 23 34 38 30	35 38 40 NE	42 43 44 45 46
3   36   7     PUT THE MESSAGE IN THE BOX   WORLD PART     9   25   10     EPIC   FAITH NO MOR     5   24   16   COME AGAIN   WARNER BROS. LP CUT     8   23   13   CHILD OF THE WILD BLUE YONDER   JOHN HIAT     10   34   9   KNOCKIN' ON HEAVEN'S DOOR   GUNS N' ROSE     10   COME AGAIN   GUNS N' ROSE     11   CHILD OF THE WILD BLUE YONDER   GUNS N' ROSE     12   CHILD OF THE WILD BLUE YONDER   GUNS N' ROSE     13   CHILD OF THE WILD BLUE YONDER   GUNS N' ROSE     14   CHARISMA LP CUT   GARY MOOR     15   CHARISMA LP CUT   GARY MOOR     16   CHARISMA LP CUT   BRUCE HORNSBY & THE RANG     17   CAROSS THE RIVER   BRUCE HORNSBY & THE RANG     18   CAROSS THE RIVER   BRUCE HORNSBY & THE RANG     19   30   14   CAROSS THE RIVER   BRUCE HORNSBY & THE RANG     10   40   3   I WOULD LOVE TO   STEVE VA	16 13 9 1 1 14 3	25 24 23 34 W > 30 49	35 38 40 NE NE 39 50	42 43 44 45 46 47

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**

Fa W Sp Su

#### **Summer '90 BBMs Show Ratings For Canadian Markets**

Call '89 '89 '90 '90 TORONTO AC AC AC album adult std CBC 11.6 13.1 10.5 10.1 8.9 10.1 7.6 6.0 7.5 4.9 6.2 6.8 3.4 4.1 5.6 5.0 4.7 4.9 3.6 4.0 3.1 4.3 2.9 3.6 2.2 2.6 2.5 3.2 13.4 9.6 8.4 6.5 6.2 5.2 4.9 4.7 4.5 4.4 3.6 3.0 2.5 2.4 1.1 12.4 10.4 8.3 6.8 5.0 6.7 4.9 4.3 4.9 4.7 3.8 3.1 2.4 3.1 CHFI
CHUM-EN
CILQ
CJCL
CBL
CHUM
CFTR
CFNY
CKFM
CJEZ
CKEY
CFMX
CBL-FM
CJRT oldies top 40 easy oldies classical CBC classical MONTREAL French/AC French/top 40 Fr/adult std AC CFGL CKMF CKAC CJAD CJMS CHOM CITE CFQR CJFM CKVL CIEL CHTX: CBF CBF-FM CBM-FM CBM-FM 9.8 9.5 10.6 6.7 6.8 7.3 4.7 6.9 5.2 5.4 3.3 4.0 3.2 4.3 2.4 2.2 1.6 2.4 10.1 10.5 12.2 6.5 7.4 6.5 4.1 5.4 5.3 5.0 3.3 4.1 2.9 3.8 1.8 1.8 2.2 10.6 10.0 9.9 7.2 7.0 6.3 5.3 5.1 4.8 4.3 4.2 3.7 3.0 1.7 1.6 French/AC album French/AC French/album AC AC

CKNW
CBU
CFOX
CFMI
CKLG
CKWX
CHQM-FM
CBU-FM
CFUN
CKKS
CJJR
CISL
CHQM

AC Fr/talk French/AC top 40 French/CBC adult std CBC French/CBC CBC VANCOUVER 17.5 18.5 8.3 9.7 7.2 7.5 4.7 5.6 4.3 5.0 8.3 7.0 6.6 6.9 2.7 5.1 4.5 4.2 3.5 4.0 3.5 2.8 3.6 3.6 4.9 3.2 17.8 10.2 8.2 5.7 5.9 6.1 5.6 4.6 6.6 4.6 3.7 3.9 3.8 2.6 country
easy
CBC
AC
AC
country
oldies
cls rock
adult std

#### **Canadian Ratings** Winners

Other market champions: CKRY Calgary, Alberta (country) 9.1-14.9; CHQT Edmonton, Alberta (AC) 10.1-13.5; CHML Hamilton, Ontario (AC) 8.6-14.9; CFGO Ottawa (top 40) 8.8-12.8; and CJOB Winnipeg, Manitoba

(AC) 21.8-20.6. Other top 40s: CFCN Calgary (9.0-8.1); CHED Edmonton (8.2-9.7); CJSB Ottawa (4.7-4.8); CKOC Hamilton (9.0-6.5); and CKTF Ottawa (7.9-6.9).

#### **BLACK CONSULTANCIES**

(Continued from page 16)

black/white thing out of proportion and maybe use it to their advantage, but business is business. People that may have felt that way before they worked with us don't feel that way now."

Kelly sees the issue as generational, not racial. "You have PDs who are living in the '60s and '70s and are afraid that if they take on a consultant, they'll lose their autonomy. I don't think the color of a consultant is going to change things for them."

**BILLBOARD RADIO** Fresher News & The Most Hit Music

#### U D



and their earburning cute pop violence debut:





you can buy it at the store"



FOR WEEK ENDING SEPTEMBER 15, 1990

# MODERN ROCK TRACKSTM

THIS	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from Col TITLE College Radio Airp LABEL & NUMBER/DISTRIBUTING LABEL	mmercial and blay Reports. ARTIST
				* * No. 1	
(1)	3	1	6	WARNER BROS. 0-21559	JANE'S ADDICTION 2 weeks at No. 1
2	2	8	6	DREAMTIME ELEKTRA 2-60961	THE HEART THROBS
3	14	=	2	SUICIDE BLONDE ATLANTIC 4-87860	INXS
4	1	5	9	EVERY BEAT OF THE HEART VIRGIN 4-98937	THE RAILWAY CHILDREN
5	6	9	5	THE ONLY ONE I KNOW BEGGAR'S BANQUET 2690 /RCA	THE CHARLATANS
6	9	18	4	I'M FREE BIG LIFE 877 568-4/MERCURY	THE SOUP DRAGONS
7	4	7	6	VELOURIA ELEKTRA 2-66616	PIXIES
8	20	-	2	TYPE EPIC 34-73575	LIVING COLOUR
9	15	14	5	ONE LOVE SILVERTONE 1399/RCA	THE STONE ROSES
10	12	17	4	IT'S TOO LATE VIRGIN LP CUT	BOB MOULD
11	5	3	10	THE CRYING SCENE SIRE 4-19702/REPRISE	AZTEC CAMERA
12	10	10	8	PUT THE MESSAGE IN THE BOX ENSIGN 23507/CHRYSALIS	WORLD PARTY
13	13	19	4	VIOLENCE OF SUMMER CAPITOL 44608	DURAN DURAN
14	8	6	10	I'LL BE YOUR CHAUFFEUR BEGGAR'S BANQUET 2613/RCA	DAVID J
15	17	12	10	STEP ON ELEKTRA 0-66624	HAPPY MONDAYS
16)	21	27	3		D.N.A. WITH SUZANNE VEGA
17	16	4	9	HOME VIRGIN LP CUT	IGGY POP
18	18	13	12	KOOL THING DGC LP CUT	SONIC YOUTH
19	19	15	9	GOD TONIGHT CURB 79014	REAL LIFE
20	26		2	HIPPYCHICK ATCO 4-96428	SOHO
(21)		w Þ	1	ICEBLINK LUCK 4 A.D. 44618/CAPITOL	COCTEAU TWINS
(22)	25	25	3	THE KING IS HALF UNDRESSED	JELLYFISH
(23)	24	20	4	CHARISMA LP CUT  LEAVE ME ALONE	THE CAVEDOGS
24	7	2	12	JEALOUS	GENE LOVES JEZEBEL
25	27	_	2	BEGGAR'S BANQUET 4-19688/GEFFEN  SPINNIN'	SOUL ASYLUM
(26)		WÞ	1	LOVE OR SOMETHING ATLANTIC LP CUT	BOB GELDOF
27	11	11	9	POST POST-MODERN MAN	DEVO
(28)	28		2	RING OF FIRE	SOCIAL DISTORTION
(29)	29	29	3	DOWN ON THE RIVERBED	LOS LOBOS
30	23	23	3	SLASH LP CUT/WARNER BROS.  SENSE OF PURPOSE	PRETENDERS
30	23	23	13	SIRE 4-19798/WARNER BROS.	

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





### WW1 Tops Billboard Awards; GSN, ABC Rule The Country Side; CBS Sharpens Urban Edge

LOS ANGELES-The Westwood One Radio Networks are once again the big winners of Billboard's Radio Awards, taking two of the five categories in the network-andsyndicated-programming division. Global Satellite Network and ABC Radio Networks continue their dominance in the rock and country categories, respectively, while CBS Radio Networks picks up its first award in the urban category.

WW1's deuce coup in the adult and top 40 category are especially sweet, since it is the third consecutive victory for "Dick Bartley's Original Rock & Roll Oldies Show" and second consecutive win for "Casey's Top 40." Both shows, ironically, are hosted by personalities that joined WW1 after leaving other networks

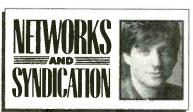
Bartley's WW1 show has been running since February 1988. WW1 VP programming Gary Landis says "Bartley is to oldies what Casey is to top 40, and what Larry King is to talk: a bona fide franchise.'

According to Landis, in recent months the Bartley show has been enhanced by the addition of customized elements. The new local identifiers are dropped "inside program elements of the show, rather than liners at commercial breaks." He says this is part of a growing emphasis on localization that WW1 is employing on a number of shows

Kasem's countdown at WW1 has been running since January 1989. According to Landis, the show has been successful, because WW1 has done little tampering with the successful formula. The success of "Casey," he says, is not because of what we have done differently, but a testament to identifying what works and executing it consistently

week in and week out."

GSN president Howard Gillman credits the phone communication system, production staff, and host Bob Coburn for the fourth consecutive award for "Rockline." The heavily imitated, 90-minute, live call-in show, which has been airing since May 1981, recently celebrated its 500th show Sept. 3 with guests the Black Crowes and Colin James.



by Craig Rosen

"The show has gotten a little tighter, but for the most part, the concept has endured," says Gillman. "It was a great show to begin with, and it remains the best show in rock radio.

ABC's "American Country Countdown With Bob Kingsley also picks up its fourth consecutive award. "ACC" is the longest-running of the winners. It made its debut in October 1973. Back then, Kingsley was producing the show. It wasn't until five years later that he became the show's host as well.

It's a constant challenge to keep something that has been on the air this long new, fresh, exciting," says Kingsley. "People hear these songs all week long on most stations, so we have to present the show every week like it's a special.'

According to Kingsley, new jingles are added every few years, but like the other successful countdowns, the show remains basically the same.
CBS' "On The Move" picks up its

first Billboard award this year. The show, hosted by **Tom Joyner**—also the major-market-black-radio-airpersonality winner for his work at WGCI-FM Chicago and KKDA-FM Dallas-and produced by Los Angeles-based Cutler Productions, was launched in January 1987, a year and a half after Joyner became a "flyjock," doing mornings in Dallas and afternoons in Chicago.

Cutler credits Joyner, writer Brad Sanders, engineer Sonny Dee, on-line producer Ken Cauthern, and a cast of comedy performers for the show's success. "Tom is the star, but unlike most radio shows, we've got 12 different people on the show," Cutler says. Over the years, the show has "changed to keep up with urban radio" by incorporating more "topical comedy." Cutler also points out that the addition of Dee to the show, a year and half ago, has helped it sound more contemporary.

Week of August 26, 1990

Week of August 25, 1990

Talk To Me Temple Prince

Vision of Love Mariah Carey

Fraying For Time George Michael

© Violence Of Summer Ouran Ouran

© Tome Back To Me Janet Jackson

© Tonight News Kids On The Block
Cheap Tick

© Close To You Maxi Priest

The Manatsu No Kajitsu Southern All Stors

Blaze Of Glory Silly Idol

Papa Was A Rollin Stone

Was (Not Was)

Bird On A Wire

\*\* Make You Sweat Keith Sweat

\*\* Release Me Wilson Phillips

\*\* My Girl Kool Skool

\*\* My Kinda Girl Babylace

\*\* Make You Sweat

\*\* Release Me Wilson Phillips

\*\* My Girl Kool Skool

\*\* My Kinda Girl Babylace

Ave You Seen Her M.C. Hammer

My My My Johnny Gill

Silje Where You're Going

1 PM-5 PM on FM JAPAN/81.3 FM in TOKYO

S Bird On A Wire
The Neville Brothers

My Kinda Girl Babylace

Silje

3 The Power Snap

3 Hanky Panky Madoni

Dh Girl Paul Young
 Express Yourself P.J.
 Mario Emi Callina
 Bell Biv OeVoe

© A Inousand Signs Kalima
© Children Of The Night Richard Marx
© It Must Have Been Love

Roxette

3 U Can't Touch This M.C. Hammer

3 A Thousand Signs Kalima

nnocent The Whispers Innocent The Whispers

Money Lakeside

String Out Wendy & Lisa

What To Be With You

What wide World

Whole Wide World

© Gockatoo Oick Lee

Give You My Love Toshinobu Kubota

Gran Running Away Rranda Russe

© Give You My Love Toshinobu Kubota

Stop Running Away Branda Russell

The Fmnarn's Naw Clothes

(3) The Emperor's New Clothes

© She Ain't Worth It
Glenn Mederlos & Bobby Brown
© Next To You Aswad
© Crown Of Thorns Clark Oatchler

So Across The River

Bruce Hornsby & The Range

AROUND THE INDUSTRY

ABC's "American Top 40" is taking its "Long Distance Dedication" to new lengths. During the Mideast crisis, the show will dedicate one song every week to U.S. military personnel stationed overseas. AT40" has been broadcasting on Armed Forces Radio since 1971, but is not available in Saudi Arabia. So that servicemen can listen to the dedications, "AT40" will be provided on tape so that ships stationed in the Persian Gulf can air the show over their PA systems. Those wishing to make the special dedications should address them to Mideast Long Distance Dedication, c/o ABC Radio Networks, Suite 555, 3575 Cahuenga Blvd. West, Los Angeles, Calif. 90068.

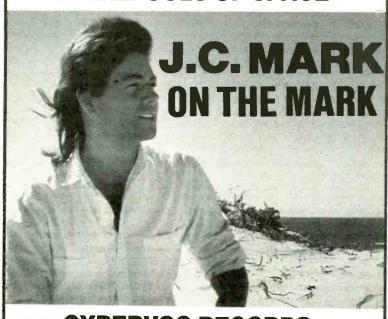
Global will present "Crosby, Stills & Nash Live In Concert And More" Thursday (13). The 90-minute show, which will be broadcast live from San Francisco, will feature a performance and a call-in interview. About a dozen Global affiliates will send listeners to San Francisco to watch the show live.

Satellite Music Networks' Z-Rock was scheduled to simulcast the debut of the Queensryche single "Empire" with MTV's "Headbanger's Ball." Z-Rock air personality Tyler Mason was responsible for setting up up the deal . . . To mark the 20th anniversary of the legendary guitarist's death, Unistar Radio Networks' will present "The Jimi Hendrix Story" during the weekend of Friday (14)-Sept. 16. The three-hour tribute is hosted by WYSP Philadelphia air personality Ed Sciaky.

Who was first on the rare Band Of Joy recording "Adriatic Sea View," featuring Robert Plant and John Bonham in their pre-Led Zeppelin days? Radio Today Enter-tainment's "Rarities" shortform ran the rare track on Aug. 31, but the producers of "Rock Over London" claim they were first. ROL's Paul Sexton says his show ran the

(Continued on next page)

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#### **NETWORKS AND SYNDICATION**

(Continued from preceding page)

rare track during the weekend of June 23-24. Meanwhile, Asia's John Wetton is set to co-host the weekly album rock version of "ROL" the weekend of Sept. 29-30.

Dyana Williams will join WLIB New York personality Gary Byrd as the new co-host of MJI Broadcasting's "Star Beat." Williams is formerly of WDAS-FM Philadelphia and WHUR Washington, D.C.

Veteran KATZ St. Louis OM/PD Rod "Dr. Jockenstein" King has set up a company called Midnight Media to syndicate the Saturday night party show he does from a local club, now known as the "Saturday Night Soul Serenade." In its current form, the show has a heavy

R&B oldies/blues content. King can be reached at 314-241-6000.

#### HELTON & HOLLYWOOD

Lon Helton has left Emerald Entertainment Network's three-year-old "Nashville Live," which is syndicated via satellite to more than 180 stations in the U.S. and more than 30 stations in Canada. Gerry House will host the program in the interim, while the search is on for a new permanent host.

Meanwhile "Hangin' With Holly-

Meanwhile "Hangin' With Hollywood," the live satellite party show hosted by KIIS Los Angeles jock Hollywood Hamilton, has left the Unistar fold. The show is now syndicated by James Paul Brown En-

tertainment, which also syndicates the top 40 "Hitline USA." "Hangin'" will continue to originate from Unistar's custom-made Hollywood studio, and Carl Goldman will continue to produce the show.

Goldman, one-time Unistar VP/
special programming, has also left
the network. Besides producing
"Hangin'," he is consulting KBET
Santa Clarita, Calif., which he plans
to buy. KBET was the station involved in a squabble with KKBT
Los Angeles over the use of the slogan "the Beat" last year. Under
Goldman's guidance, the station has
dropped AC in favor of Unistar's
oldies format.



Switchboard Sousa. Classical WQRS Detroit's Sousa Kazooza promotion drew 15 contestants to a local comedy club to compete for the vintage Sousaphone pictured here. Contestants played Sousa marches on a musical saw, the "nose flute," an Amiga computer, and, in the case of winners Martha Corbin, Martha Gregory, and Elizabeth Pamerleau, by blowing on their forearms. Seen here are Pamerleau, WQRS' Paul Russell, Corbin, Gregory, and WQRS' Dave Wagner.



They All Laughed When He Visited 'Piano.' Singer Tony Bennett, right, visits New York's Penny Lane Studios to record a guest appearance on Marian McPartland's National Public Radio show, "Piano Jazz." Also pictured, from left, are Penny Lane's Ed Trebanco, Alan Varner, Nancy Layburn, and Marie Merren. McPartland is seated at the piano.

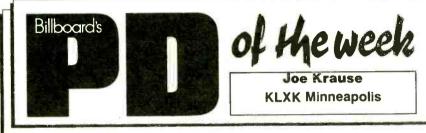
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TCAN'T BE EASY to reimage KQRS Minneapolis as a heavy metal station. In the mid'80s, when other mainstream rockers were only beginning to see classic rock as a threat to their upper demos, KQ was already occupying not only the classic rock niche but the oldies FM position in addition to its own. KQ's entrenchment in the classic rock position may have had something to do with why rival KLXK signed on two years ago with a broad-based "classic hits" format, not classic rock. But now, under new PD Joe Krause, KLXK is final-

But now, under new PD Joe Krause, KLXK is finally trying to steal the classic rock niche. In one promo, a listener says that it's nice to have a station where she doesn't have to hear the Beatles followed by Guns N' Roses. There is also one with the line, "If the station you grew up with hasn't grown up with you, here's where you can hear the classics all the time."

KQRS has hardly suffered since Krause came in. In the spring Arbitron, KQ was up 8.3-10.3 12-plus, making it second in the market, after full-service AM WCCO's 16-share. But since his arrival in March, Krause has put KLXK back on the map. In the Arbitron, it was up 2.0-5.7. In the June/July Birch, it was up 4.9-7.2 while KQ was steady 9.7-9.8.

KLXK made the switch from easy listening WAYL

KLXK made the switch from easy listening WAYL two years ago, back when a station giving up the only easy position in the market was still unusual. It was launched with a broad classic hits format that ranged from mainstream oldies to Bruce Hornsby currents. And until oldies KQQL came on, that seemed to be just fine, with KLXK doing as well as a 6.8 in fall 1988.

"This station was basically three different formats—oldies, gold-based AC, and classic rock," he says. "When they put it on, there was a hole a mile wide and research showed that they could pull a 10-11 share. Then KQQL signed on and KLXK felt they could defend both fronts, but it didn't work that way."

When Krause came in, KLXK did what some classic hits outlets like KSD St. Louis have already done, and what others, like WOFX Cincinnati, are only doing now—it refocused toward classic rock. It also gave away a series of "classic concert" trips to see the Rolling Stones in Europe, Eric Clapton in San Francisco, Knebworth, and the like.

But KLXK did not switch positions to "classic rock" on air. Part of that may be KQ's use of the slogan. But Krause, who sees AC KSTP-FM (KS95) as one of his targets also, says his alma mater, WKLH Milwaukee, "was basically a classic rock station, but by being classic hits, we could go a little more pop than we might

"Not only are we positioned saleswise right between KQRS and KS95, but even on the dial we're right between the two stations. Not only can I steal from KQ, I can steal from KS95 because I'll play Winwood or a Simon & Garfunkel cut that KQ would never touch. I'm probably deeper on Billy Joel than KQ."

So how did Krause reimage KLXK without becoming "classic rock"? "We just told them who we were and what we did . . . Besides 'no heavy metal,' we also said 'no bubblegum oldies' and we ran a promo where a Neil Sedaka record is machine-gunned."

a Neil Sedaka record is machine-gunned."
This is a midday sample of KLXK: Bob Seger,
"Against The Wind"; Hollies, "Long Cool Woman In
A Black Dress"; Fleetwood Mac, "Second Hand
News"; Rare Earth, "(I Know) I'm Losing You"; Big
Brother & the Holding Co., "Piece Of My Heart"; Rolling Stones, "Get Off Of My Cloud"; Bruce Spring
steen, "10th Avenue Freeze Out"; Simon & Garfunkel,
"Sounds Of Silence"; Bad Company, "Shooting Star";
and Van Morrison, "Moondance."

Krause began programming in 1976 at what is now KROY Sacramento, Calif. He also programmed WFBQ Indianapolis ("without [morning team] Bob & Tom, unfortunately") before ending up as assistant PD, then PD at Doubleday's WAPP New York, where his national PD was Dave Hamilton, now PD of KQRS. Besides WKLH, Krause has also programmed classic rock WCSX Detroit. Between PD jobs, he has written a radio textbook and, after leaving WCSX, tried launching a free-lance film and video company.

When Krause came to the Twin Cities, Hamilton called and welcomed him to town. But since the "heavy metal" promos began running, Krause admits that things between the two PDs have become strained. KQ runs a number of promos emphasizing its heritage, including one with the line, "Don't be fooled by cheap imitations." It also runs a \$5,000 "No Repeat Day" promotion against KLXK's "No Repeat Work Week."

As for the issue of trying to reimage one of the most notoriously conservative rock stations in the country as an immature hard-rock outlet, Krause admits outright that KQ "isn't that hard" musically. "We may duplicate a lot of music. But if you talk to a lot of adults, they like KQ but they still have an image of it as heavy metal because that's what they grew up with. Perception is reality and a lot of them really do think it's too hard.

"We're the new person in the market and we're getting listeners from [eclectic rocker] KTCZ and KS95. Our female cume is up, especially in 18-34. KQRS is benefitting from improved TSL because they've changed to a degree and that has helped. So has the no-repeat promo and the \$5,000.

"I still wish someone would come into the market and give KQRS problems on the younger end [so they would have to toughen up] . . . I don't want to beat them 12-plus. Their 18-24 numbers are just monstrous But I do want to tie or beat KQ 25-plus. We were at a 6.3 in the first summer Arbitrend, so I think we can coexist because we seem to be doing it now. KQ is healthy. My station is becoming healthy." SEAN ROSS

# Country KPLX Dallas Is Big Winner In Billboard Radio Awards

NEW YORK—Two years ago, no radio station won more than three out of five categories in the Billboard Radio Awards. Last year, three stations scored four out of a possible five awards. And this year? Country KPLX Dallas has become the first station to win all five Billboard Radio Awards in its format since AC KFMB-FM San Diego in 1987.

Besides being named major-market country station of the year, KPLX won for best major-market PD (Bobby Kraig), MD (Mac Daniels), promotions director (Susan Fine), and air personalities (morning team Harmon & Evans). Kraig and Daniels are repeat winners from the 1989 awards. The year before, KPLX won in two different categories: best station and best promotions director.

Then again, it was a good year for multiple radio winners overall. Thirty-nine stations divided the 1990 Bill-board Radio Awards, compared to 47 last year. Awards also go to four syndicators and eight record labels. Those awards will be picked up at a reception Thursday (13) at Boston's Copley Plaza Hotel during the Nation-

al Assn. of Broadcasters convention

WEBE Bridgeport, Conn., which won four awards last year for best small-market AC station, PD, MD, and air personality, won the same four this year. It is sharing the four honors with album KLOL Houston. KLOL, which has had a much higher profile in the industry since the debut of its hard-rocking nighttime show "Outlaw Radio," went from no awards last year to four this year, winning as best major-market rock station, and for best PD (Ken Anthony), MD (Patty Martin), and promotion director (Doug Harris).

In the top 40 category, this year's biggest slate of awards went to KIIS Los Angeles, which won as majormarket station of the year. Morning man Rick Dees repeated as best air personality. Karen Tobin was promotion director of the year. (Additionally, former KIIS PD Steve Rivers won the major-market PD of the year award for his role in WZOU Boston's comeback over the last year.) This is KIIS' best award showing since the summer of 1984, when—about the same time as its now legendary 10-

share lead of the market—it swept the 1983 Billboard Radio Awards.

The most talked-about radio station of the past 12 months, "Power



Pig" WFLZ Tampa, Fla., won two awards—medium-market top 40 station of the year and PD of the year (Marc Chase). You can tell the Jacorowned station has had some influence since its debut: The station that won the other two medium-market top 40 awards, KOY-FM (Y95) Phoenix is the "party pig"

nix, is the "party pig."
On the urban side, WGCI-FM Chi-

cago—which won best major-market station two years ago—retrieves the award this year from its pioneering black AC rival WVAZ (V103). WGCI-FM and medium-market WZAK Cleveland are tied for the most awards this year with three, although Tom Joyner—the "flyjock" WGCI shares with KKDA-FM Dallas—also won one for his syndicated countdown, "On The Move With Tom Joyner," the first time that show has won since its late-'80s debut. Joyner has won for his multicity on-air work for the last four years.

Other achievements of note: KOST Los Angeles has won the major-market-AC-station-of-the-year award for four years in a row, even before it was No. 1 in the market, as it is now. Medium-market WLTF Cleveland—not a winner last year—took the medium-market-AC-station and PD awards. Country WAMZ Louisville repeated two awards (PD and air personality) and added a third one for MD. All three go to the same person, Coyote Calhoun.

This year's Awards also has its first tie since 1983: Top 40 KKXX Ba-

kersfield, Calif., and WKCI New Haven, Conn., shared the small-market-station-of-the-year award. Ironically, the AM station whose 1988 move to FM pushed KKXX and its staff to another owner and frequency, country KUZZ, also took two awards.

As some do every year, several awards went to staffers who are no longer with the station or company where they were nominated. Former WBLS New York PD Ray Boyd won the major-market-urban-PD award this year. Steven J. Ross from WGCI-FM won best major-market urban MD after leaving the station. Both Boyd and Ross were at their stations during the balloting. Former Virgin VP of AC promotion Steve Zap was already at Warner Bros.; he won the national AC award.

Nominees for Billboard's radio awards were chosen by blue-ribbon panels of radio and record professionals, along with Billboard staffers, during the spring. Ballots were placed in the July 30 issue of Billboard for open voting.

This story by Sean Ross with Don Fluckinger.

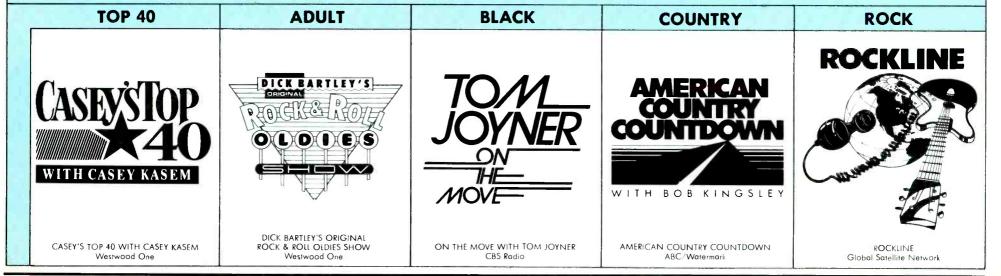
#### RADIO STATION OF THE YEAR

CRITERIA GUIDELINES: BEST OVERALL STAFF...BEST OVERALL ENTERTAINMENT PACKAGE...PROFESSIONALISM...STREET PRESENCE...COMMUNITY INVOLVEMENT...MARKET STATURE

TOP 40	ADULT	BLACK	COUNTRY	ROCK	
KiiS	KOST 103 FM	WGCI-FM WGCI-FM	KPLX 99.5	KLOL	
los Angeles  Paulo G	Los Angeles	Chicago	Dallas Dallas	Houston	
WFLZ Tampa, FL	WITF Cleveland	98"" WYLD-FM New Orleans	98WSIXFM WSIX-FM Nashville	973FM KBCO Denver	
	Rest Webe		TAUSIVIIIE	Deliver	
POWER 105.3 FM	108 FM	SPLX	AM STERIES 1014	90000	
KKXX Bakersfield, CA Nev	WKCI WEBE Haven, CT Bridgeport, CT	WBLX-FM Mobile, Al	KUZZ Bakersfield, CA	KILO Colorado Springs, CO	

#### NETWORK OR SYNDICATED WEEKLY NATIONAL MUSIC PROGRAM OF THE YEAR

CRITERIA GUIDELINES: CREATIVITY...CONTENT...PRODUCTION VALUES...INFLUENCE...RATINGS SUCCESS



#### RADIO PROGRAM DIRECTOR/OPERATIONS MANAGER OF THE YEAR

CRITERIA GUIDELINES: PROGRAMMING ACHIEVEMENT...RATINGS ACHIEVEMENT...INTEGRITY...CREATIVITY...OVERALL STATION SOUND...PEOPLE SKILLS...TALENT DEVELOPMENT

# TOP 40

MAJOR

MEDIUM

SMALL

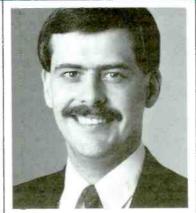
STEVE RIVERS WZOU Boston



JHANI KAYE KOST Los Angeles

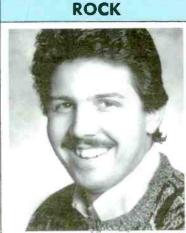


RAY BOYD WBLS New York



COUNTRY

BOBBY KRAIG KPLX Dallas



KEN ANTHONY KLOL Houston



MARC CHASE WFLZ Tampa, FL



DAVE POPOVICH WLTF Cleveland



LYNN TOLLIVER WZAK Cleveland



COYOTE CALHOUN WAMZ Louisville, KY



TOM OWENS WEBN Cincinnati



STEF RYBAK WKCI New Haven, CT



CURT HANSEN WEBE Bridgeport, CT



TONY BROWN WBLX-FM Mobile, AL



K.C. ADAMS KUZZ Bakersfield, CA



ANDY DEAN WDHA Morristown, NJ

#### NATIONAL LABEL PROMOTION PERSON OF THE YEAR

CRITERIA GUIDELINES: UNDERSTANDING OF RADIO...MOTIVATIONAL ABILITIES...INTEGRITY...USE OF SUPPORT TOOLS...MARKETING ACCUMEN...CREATIVITY...ACCESSIBILITY...PEOPLE SKILLS

**BLACK** 

# TOP 40

JOHN FAGOT Capital



Virgin



SHARON HEYWARD Virgin



JACK LAMEIER CBS



HARVEY LEEDS Epic

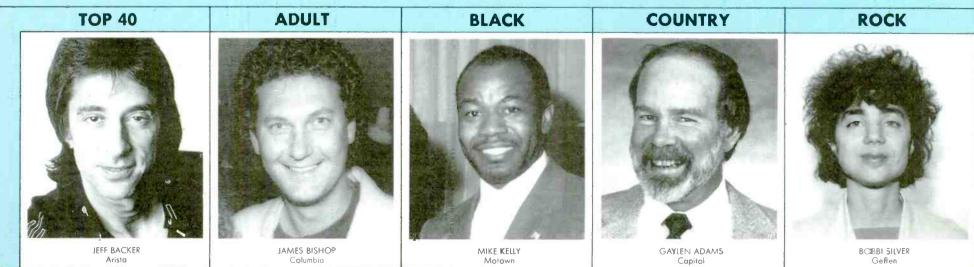
#### **RADIO MUSIC DIRECTOR OF THE YEAR**

CRITERIA GUIDELINES: ACCESSIBILITY...MUSIC ACCUMEN...STREET AWARENESS...RESEARCH ABILITY...INTEGRITY...PEOPLE SKILLS...INFLUENCE WITHIN THE STATION



#### LOCAL OR REGIONAL LABEL PROMOTION PERSON OF THE YEAR

CRITERIA GUIDELINES. UNDERSTANDING OF RADIO...MOTIVATIONAL ABILITIES...INTEGRITY...USE OF SUPPORT TOOLS...CREATIVITY...ACCESSIBILITY...PEOPLE SKILLS



#### RADIO AIR PERSONALITY OF THE YEAR

CRITERIA GUIDELINES: ENTERTAINMENT VALUE... COMMUNITY INVOLVEMENT... CREATIVITY... RATINGS SUCCESS

# TOP 40

RICK DEES KIIS Los Angeles



RON CHAPMAN KVIL Dallas



TOM JOYNER KKDA-FM Dallas/WGCI-FM Chicago



COUNTRY

S. HARMON AND S. EVANS KPLX Dallas



ROCK

M. THOMPSON AND B. PHELPS KLOS Los Angeles



MEDIUM

SMALL

BRUCE KELLY KOY-FM Phoenix, AZ



GARY BURBANK WLW Cincinnati



LYNN TOLLIVER WZAK Cleveland



COYOTE CALHOUN WAMZ Louisville, KY



SKID ROADIE KYYS Kansas City, MO



MAD MEXICAN KBFM Brownsville, TX



STORM N. NORMAN WEBE Bridgeport, CT

**ADULT** 



MAD HATTER WGOK Mobile, AL



TIM WILSON WAXX Eau Claire, WI



BEAVER BROWN KDJK Modesto, CA

ROCK

#### RADIO PROMOTION DIRECTOR OF THE YEAR

BLACK

CRITERIA GUIDELINES: INNOVATION...MARKETING/POSITIONING ABILITY...STREET AWARENESS



KAREN TOBIN KIIS Los Angeles



TRICIA CRISP KVIL Dallas



ERIC MARGOLIS WRKS New York



COUNTRY

SUSAN FINE KPLX Dallas



DOUG HARRIS KLOL Houston

# DEVOE S DEVOE S DEVOE

Members of MCA recording group Bell Biv DeVoe are presented with double-platinum awards for their "Poison" album. Shown in the top row, from left, are Al Teller, chairman, MCA Music Entertainment Group; Richard Palmese, president, MCA Records; Ernie Singleton, president, black music division, MCA Records; A.D. Washington, senior VP, promotion and marketing, black music division, MCA Records; Hiriam Hicks, manager, Bell Biv DeVoe; and Louil Silas Jr., executive VP, A&R/artist development, black music division, MCA Records. In the bottom row, from left, are Bell Biv DeVoe's Ricky Bell, Michael Bivins, and Ronnie DeVoe.



GRP Records, acquired by MCA Music Entertainment Group in March, is feted at the MCA convention. GRP focuses on jazz fusion and adult-oriented music. Shown, from left, are Richard Palmese, president, MCA Records; Larry Rosen, president, GRP Records; GRP recording artist Carl Anderson; Al Teller, chairman, MCA Music Entertainment Group; and Zach Horowitz, executive VP, MCA Music Entertainment Group.



MCA/Nashville singer/songwriter Vince Gill talks shop with MCA recording group Spread Eagle. Shown, from left, are Ray West and Paul DiBartolo, Spread Eagle; Gill; and Tommi Gallo, Spread Eagle.



Executives of MCA Distributing Corp. and Motown Records present Johnny Gill with a platinum award for his eponymous Motown album. Shown, from left, are Luke Lewis, senior VP/GM, audio distribution, MCA Distributing Corp.; Bob Schnieders, senior VP, sales and distribution, MCA Distributing Corp.; John Burns, executive VP, MCA Distributing Corp.; Gill; Jim LaFrance, VP, national sales, MCA Distributing Corp.; and Oscar Fields, senior VP, sales and distribution, Motown Records.

# MCA IS ON THE MOVE AT CALIF. CONFAB

DANA POINT, Calif.—Employees of MCA Records (worldwide) and MCA Distribution Group met for the MCA convention Aug. 22-25 at the Dana Point Resort here. Attendees enjoyed special presentations by Motown Records and GRP Records, and performances by MCA recording acts Tiffany, Bell Biv DeVoe, Vince Gill, Indecent Obsession, Spread Eagle, Lydia Rhodes, Father MC, Anna Marie, and Will T. Massey; Motown artist Johnny Gill; and GRP artists David Benoit and Carl Anderson.



Father MC knows how to "Treat Them Like They Want To Be Treated," in the words of his current hit, which is in the top 20 of Billboard's black singles chart. Here he gives the people what they want at the MCA convention.



David Dixon of recording group Indecent Obsession performs for the MCA convention crowd. The band's set included its top 40 hit, "Tell Me Something."

Texas singer/songwriter Will T. Massey chats with MCA executives after his convention performance. Shown, from left, are John Vassiliou, co-manager of Massey; Zach Horowitz, executive VP, MCA Music Entertainment Group; Paul Atkinson, executive VP, A&R, MCA Records; Richard Palmese, president, MCA Records; Massey; Al Teller, chairman, MCA Music Entertainment Group; and Paul Kremen, director of A&R, West Coast, MCA Records.



MCA recording artist Pebbles talks with MCA executives about her current album, "Always," and top 40 single, "Giving You The Benefit." Shown, from left, are Al Teller, chairman, MCA Music Entertainment Group; Pebbles; Richard Palmese, president, MCA Records; and Ernie Singleton, president, black music division, MCA Records.



MCA/Nashville recording artist Vince Gill, riding high on the country charts with his hit album "When I Call Your Name," is congratulated by MCA executives after his guitar-picking performance. Shown, from left, are Al Teller, chairman, MCA Music Entertainment Group; Gill; Bruce Hinton, president, MCA/Nashville; Richard Palmese, president, MCA Records; and Tony Brown, executive VP, A&R, MCA/Nashville.

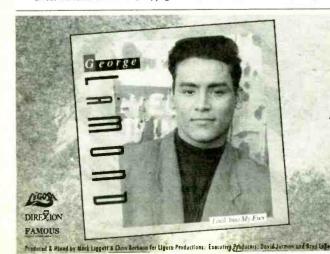
#### Billboard.

# HOT DANCE MUSIC

THIS WEEK	LAST WEEK	WKS. AGO	WKS. ON CHART	CLUB PLAY  Compiled from a national sample of dance clul	
푸	LA	2 1	ŞĞ	LABEL & NUMBER/DISTRIBUTING LABEL	
	2	2	6	★ NO. 1 ★★  LET'S GET BUSY GEFFEN 0-21609 1 week at No. 1 CI	LUBLAND FEATURING QUARTZ
2)	3	5	6	DANCE, DANCE RCA 2649-1-RD	DESKEE
3	1	1	10	GROOVE IS IN THE HEART/WHAT IS LOVE ELEKTRA 0.66622	◆ DEEE-LITE
4	4	7	7	WON'T TALK ABOUT IT ELEKTRA 0-66623	♦ BEATS INTERNATIONAL
5)	16	23	5	HEART & SOUL MCA 24050	PROJECTION
6	8	11	6	DO ME! MCA 24037	◆ BELL BIV DEVOE
7	5	9	7	IF U KEEP IT UP JIVE 1354-1-RD/RCA	♦ LIZ TORRES
8	6	8	7	JERK OUT PAISLEY PARK 0-21701/WARNER BROS.	◆ THE TIME
9	11	17	7	STRAWBERRY FIELDS FOREVER ATLANTIC 0-86156	◆ CANDY FLIP
10)				THIS IS THE RIGHT TIME ARISTA 2049	◆ LISA STANSFIELD
11)	18	32	3	FEELS GOOD WING 877 437-1/POLYDOR	◆ TONY! TON!! TONE!
12)	13	18	6		E ORCHESTRA FEAT. D'BORAH
$\equiv$	20	30	4		◆ YAZZ
13	22	34	4	TREAT ME GOOD BIG LIFE 877 617-1	◆ NEW ORDER
14	10	12	8	WORLD IN MOTION QWEST 0-21582/WARNER BROS.	NAYOBE
15	14	20	7	I LOVE THE WAY YOU LOVE ME WTG 41-73430/EPIC	◆ MAXI PRIEST
16	12	15	6	CLOSE TO YOU CHARISMA 0.96463	A BROWN & BARRY K. SHARPE
17)	21	28	5		
18	24	29	4	LIES ATLANTIC 0-86168	♦ EN VOGUE
19	29	48	3	THIEVES IN THE TEMPLE PAISLEY PARK 0-21598/WARNER BROS.	◆ PRINCE
20	7	3	10	DJ GIVE ME THAT FUNKY BASS MCA 24027	LYDIA RHODES
21	25	36	4	SUMMER VACATION HOLLYWOOD 0-66620/ELEKTRA	◆ THE PARTY
(22)				* * * POWER PICK * *	
22	38	-	2	DOIN' THE DO SIRE 0-21581/REPRISE	♦ BETTY BOO
23)	30	46	3	WIGGLE IT CUTTING CR 237	◆ 2 IN A ROOM
24	23	25	6	KILLER MCA 18843	◆ ADAMSKI
					A ADEMA
25	9	4	9	WARNING! CAPITOL V-15544	♦ ADEVA
26	27	41	3	I WON'T GIVE UP ON YOU TOMMY BOY TB 954	◆ TKA
_		41	3 2	I WON'T GIVE UP ON YOU TOMMY BOY TB 954  BAD HABIT SELECT 62354	♦ TKA ♦ WHISTLE
26 27 28	27		3 2 4	I WON'T GIVE UP ON YOU TOMMY BOY TB 954  BAD HABIT SELECT 62354  SET ME FREE EMI V-56187	◆ TKA ◆ WHISTLE ◆ TIMES 2
26 27 28 29	27 35	41	3 2	I WON'T GIVE UP ON YOU TOMMY BOY TB 954  BAD HABIT SELECT 62354	◆ TKA ◆ WHISTLE ◆ TIMES 2 ◆ GEORGE LAMOND
26 27 28 29 30	27 35 26	41	3 2 4	I WON'T GIVE UP ON YOU TOMMY BOY TB 954  BAD HABIT SELECT 62354  SET ME FREE EMI V-56187  LOOK INTO MY EYES COLUMBIA 0-73509  DEEP LOVE ONE VOICE ML070648	♦ TKA ♦ WHISTLE ♦ TIMES 2 ♦ GEORGE LAMOND DADA NADA
26 27 28 29 30 31	27 35 26 44	41	3 2 4 2	I WON'T GIVE UP ON YOU TOMMY BOY TB 954  BAD HABIT SELECT 62354  SET ME FREE EMI V-56187  LOOK INTO MY EYES COLUMBIA 0-73509  DEEP LOVE ONE VOICE ML070648  YAAAH/TECHNO TRANCE RCA 2655-1-RD	♦ TKA ♦ WHISTLE ♦ TIMES 2 ♦ GEORGE LAMOND DADA NADA D-SHAKE
26 27 28 29 30 31 32	27 35 26 44 47 43 36	41 	3 2 4 2 2 2 3 3	I WON'T GIVE UP ON YOU TOMMY BOY TB 954  BAD HABIT SELECT 62354  SET ME FREE EMI V-56187  LOOK INTO MY EYES COLUMBIA 0-73509  DEEP LOVE ONE VOICE ML070648  YAAAH/TECHNO TRANCE RCA 2655-1-RD  WHAT DO YOU SEE EXILE NMR 74001/NASTY MIX	♦ TKA ♦ WHISTLE ♦ TIMES 2 ♦ GEORGE LAMOND DADA NADA D-SHAKE CAUSE & EFFECT
26 27 28 29 30 31 32	27 35 26 44 47 43	41  35  	3 2 4 2 2 2	I WON'T GIVE UP ON YOU TOMMY BOY TB 954  BAD HABIT SELECT 62354  SET ME FREE EMI V-56187  LOOK INTO MY EYES COLUMBIA 0-73509  DEEP LOVE ONE VOICE ML070648  YAAAH/TECHNO TRANCE RCA 2655-1-RD	♦ TKA ♦ WHISTLE ♦ TIMES 2 ♦ GEORGE LAMOND DADA NADA D-SHAKE CAUSE & EFFECT ♦ DEVO
26 27 28 29 30 31 32 33 34	27 35 26 44 47 43 36	41 	3 2 4 2 2 2 3 3	I WON'T GIVE UP ON YOU TOMMY BOY TB 954  BAD HABIT SELECT 62354  SET ME FREE EMI V-56187  LOOK INTO MY EYES COLUMBIA 0-73509  DEEP LOVE ONE VOICE ML070648  YAAAH/TECHNO TRANCE RCA 2655-1-RD  WHAT DO YOU SEE EXILE NMR 74001/NASTY MIX	◆ TKA
26 27 28 29 30 31 32 33 34	27 35 26 44 47 43 36 37	41 	3 2 4 2 2 2 2 3 3	I WON'T GIVE UP ON YOU TOMMY BOY TB 954  BAD HABIT SELECT 62354  SET ME FREE EMI V-56187  LOOK INTO MY EYES COLUMBIA 0-73509  DEEP LOVE ONE VOICE ML070648  YAAAH/TECHNO TRANCE RCA 2655-1-RD  WHAT DO YOU SEE EXILE NMR 74001/NASTY MIX  POST POST-MODERN MAN (IF I HAD A HAMMER) ENIGMA 75551	◆ TKA  ◆ WHISTLE  ◆ TIMES 2  ◆ GEORGE LAMOND  DADA NADA  D-SHAKE  CAUSE & EFFECT  ◆ DEVO  ◆ WAS (NOT WAS)  JOHNNY DYNELL
26 27 28 29 30 31 32 33 34 35 36	27 35 26 44 47 43 36 37 15	41 	3 2 4 2 2 2 2 3 3 8	I WON'T GIVE UP ON YOU TOMMY BOY TB 954  BAD HABIT SELECT 62354  SET ME FREE EMI V-56187  LOOK INTO MY EYES COLUMBIA 0-73509  DEEP LOVE ONE VOICE ML070648  YAAAH/TECHNO TRANCE RCA 2655-1-RD  WHAT DO YOU SEE EXILE NMR 74001/NASTY MIX  POST POST-MODERN MAN (IF I HAD A HAMMER) ENIGMA 75551  PAPA WAS A ROLLIN' STONE CHRYSALIS V-23540  LOVE FIND A WAY ATLANTIC 0-86159  ROUGH STUFF MCA 24035	◆ TKA  ◆ WHISTLE  ◆ TIMES 2  ◆ GEORGE LAMOND  DADA NADA  D-SHAKE  CAUSE & EFFECT  ◆ DEVO  ◆ WAS (NOT WAS)  JOHNNY DYNELL  ◆ ADAM ANT
26 27 28 29 30 31 32 33 34 35	27 35 26 44 47 43 36 37 15	41 — 35 — 50 45 10	3 2 4 2 2 2 2 3 3 8 2	I WON'T GIVE UP ON YOU TOMMY BOY TB 954  BAD HABIT SELECT 62354  SET ME FREE EMI V-56187  LOOK INTO MY EYES COLUMBIA 0-73509  DEEP LOVE ONE VOICE ML070648  YAAAH/TECHNO TRANCE RCA 2655-1-RD  WHAT DO YOU SEE EXILE NMR 74001/NASTY MIX  POST POST-MODERN MAN (IF I HAD A HAMMER) ENIGMA 75551  PAPA WAS A ROLLIN' STONE CHRYSALIS V-23540  LOVE FIND A WAY ATLANTIC 0-86159  ROUGH STUFF MCA 24035	♦ TKA ♦ WHISTLE ♦ TIMES 2 ♦ GEORGE LAMOND DADA NADA D-SHAKE CAUSE & EFFECT ♦ DEVO ♦ WAS (NOT WAS) JOHNNY DYNELL
26 27 28 29 30 31 32 33 34 35 36 37	27 35 26 44 47 43 36 37 15 49 19	41 — 35 — 50 45 10 — 14	3 2 4 2 2 2 2 3 3 8 2 7	I WON'T GIVE UP ON YOU TOMMY BOY TB 954  BAD HABIT SELECT 62354  SET ME FREE EMI V-56187  LOOK INTO MY EYES COLUMBIA 0-73509  DEEP LOVE ONE VOICE ML070648  YAAAH/TECHNO TRANCE RCA 2655-1-RD  WHAT DO YOU SEE EXILE NMR 74001/NASTY MIX  POST POST-MODERN MAN (IF I HAD A HAMMER) ENIGMA 75551  PAPA WAS A ROLLIN' STONE CHRYSALIS V-23540  LOVE FIND A WAY ATLANTIC 0-86159  ROUGH STUFF MCA 24035  IT'S HAPPENING MCA 24048	◆ TKA ◆ WHISTLE ◆ TIMES 2 ◆ GEORGE LAMOND DADA NADA D-SHAKE CAUSE & EFFECT ◆ DEVO ◆ WAS (NOT WAS) JOHNNY DYNELL ◆ ADAM ANT PLUS ONE FEATURING SIRRON
26 27 28 29 30 31 32 34 35 36 37	27 35 26 44 47 43 36 37 15 49 19	41 — 35 — 50 45 10	3 2 4 2 2 2 2 3 3 8 2 7 2	I WON'T GIVE UP ON YOU TOMMY BOY TB 954  BAD HABIT SELECT 62354  SET ME FREE EMI V-56187  LOOK INTO MY EYES COLUMBIA 0-73509  DEEP LOVE ONE VOICE ML070648  YAAAH/TECHNO TRANCE RCA 2655-1-RD  WHAT DO YOU SEE EXILE NMR 74001/NASTY MIX  POST POST-MODERN MAN (IF I HAD A HAMMER) ENIGMA 75551  PAPA WAS A ROLLIN' STONE CHRYSALIS V-23540  LOVE FIND A WAY ATLANTIC 0-86159  ROUGH STUFF MCA 24035  IT'S HAPPENING MCA 24048  **A HOT SHOT DEBUT AFAR AWAY/HAPPY 4TH & B WAY 440514-0/ISLAND	◆ TKA
26 27 28 29 30 31 32 33 34 35 36 37	27 35 26 44 47 43 36 37 15 49 19 48	41 — 35 — 50 45 10 — 14	3 2 4 2 2 2 2 3 3 3 8 2 7 2	I WON'T GIVE UP ON YOU TOMMY BOY TB 954  BAD HABIT SELECT 62354  SET ME FREE EMI V-56187  LOOK INTO MY EYES COLUMBIA 0-73509  DEEP LOVE ONE VOICE ML070648  YAAAH/TECHNO TRANCE RCA 2655-1-RD  WHAT DO YOU SEE EXILE NMR 74001/NASTY MIX  POST POST-MODERN MAN (IF I HAD A HAMMER) ENIGMA 75551  PAPA WAS A ROLLIN' STONE CHRYSALIS V-23540  LOVE FIND A WAY ATLANTIC 0-86159  ROUGH STUFF MCA 24035  IT'S HAPPENING MCA 24048  ** * HOT SHOT DEBUT *  FAR AWAY/HAPPY 4TH & B WAY 440514-0/ISLAND  I AM STRETCHED ON YOUR GRAVE ENSIGN V-23568/CHRYSALIS	◆ TKA ◆ WHISTLE ◆ TIMES 2 ◆ GEORGE LAMOND DADA NADA D-SHAKE CAUSE & EFFECT ◆ DEVO ◆ WAS (NOT WAS) JOHNNY DYNELL ◆ ADAM ANT PLUS ONE FEATURING SIRRON ROBERT OWENS ◆ SINEAD O'CONNOR
26 27 28 29 30 31 32 33 34 35 36 37 39	27 35 26 44 47 43 36 37 15 49 19 48	41 	3 2 4 2 2 2 2 3 3 3 8 2 7 2	I WON'T GIVE UP ON YOU TOMMY BOY TB 954  BAD HABIT SELECT 62354  SET ME FREE EMI V-56187  LOOK INTO MY EYES COLUMBIA 0-73509  DEEP LOVE ONE VOICE ML070648  YAAAH/TECHNO TRANCE RCA 2655-1-RD  WHAT DO YOU SEE EXILE NMR 74001/NASTY MIX  POST POST-MODERN MAN (IF I HAD A HAMMER) ENIGMA 75551  PAPA WAS A ROLLIN' STONE CHRYSALIS V-23540  LOVE FIND A WAY ATLANTIC 0-86159  ROUGH STUFF MCA 24035  IT'S HAPPENING MCA 24048   A A HOT SHOT DEBUT  FAR AWAY/HAPPY 4TH & BWAY 440514-0/ISLAND  I AM STRETCHED ON YOUR GRAVE ENSIGN V-23568/CHRYSALIS  SHANGRI-LA ENIGMA 0-75552	◆ TKA  ◆ WHISTLE  ◆ TIMES 2  ◆ GEORGE LAMOND  DADA NADA  D.SHAKE  CAUSE & EFFECT  ◆ DEVO  ◆ WAS (NOT WAS)  JOHNNY DYNELL  ◆ ADAM ANT  PLUS ONE FEATURING SIRRON  * **  **  **  **  **  **  **  **  **
26 27 28 29 30 31 32 33 34 35 36 37 39 40 41	27 35 26 44 47 43 36 37 15 49 19 48 NE	41 	3 2 4 2 2 2 2 3 3 3 8 2 7 2	I WON'T GIVE UP ON YOU TOMMY BOY TB 954  BAD HABIT SELECT 62354  SET ME FREE EMI V-56187  LOOK INTO MY EYES COLUMBIA 0-73509  DEEP LOVE ONE VOICE ML070648  YAAAH/TECHNO TRANCE RCA 2655-1-RD  WHAT DO YOU SEE EXILE NMR 74001/NASTY MIX  POST POST-MODERN MAN (IF I HAD A HAMMER) ENIGMA 75551  PAPA WAS A ROLLIN' STONE CHRYSALIS V-23540  LOVE FIND A WAY ATLANTIC 0-86159  ROUGH STUFF MCA 24035  IT'S HAPPENING MCA 24048  **A** HOT SHOT DEBUT **  FAR AWAY/HAPPY 4TH & B WAY 44051 4-0/ISLAND  I AM STRETCHED ON YOUR GRAVE ENSIGN V-23568/CHRYSALIS  SHANGRI-LA ENIGMA 0-75552  WE LIKE IT CAPITOL V-15596	◆ TKA  ◆ WHISTLE  ◆ TIMES 2  ◆ GEORGE LAMOND  DADA NADA  D-SHAKE  CAUSE & EFFECT  ◆ DEVO  ◆ WAS (NOT WAS)  JOHNNY DYNELL  ◆ ADAM ANT  PLUS ONE FEATURING SIRRON  ***  ROBERT OWENS  ◆ SINEAD O'CONNOR  BARDEUX  ◆ OAKTOWN'S 3-5-7
26 27 28 29 30 31 32 33 34 35 36 37 39 40 41 42	27 35 26 44 47 43 36 37 15 49 19 48 NE	41 	3 2 4 2 2 2 2 3 3 3 8 2 7 2	I WON'T GIVE UP ON YOU TOMMY BOY TB 954  BAD HABIT SELECT 62354  SET ME FREE EMI V-56187  LOOK INTO MY EYES COLUMBIA 0-73509  DEEP LOVE ONE VOICE ML070648  YAAAH/TECHNO TRANCE RCA 2655-1-RD  WHAT DO YOU SEE EXILE NMR 74001/NASTY MIX  POST POST-MODERN MAN (IF I HAD A HAMMER) ENIGMA 75551  PAPA WAS A ROLLIN' STONE CHRYSALIS V-23540  LOVE FIND A WAY ATLANTIC 0-86159  ROUGH STUFF MCA 24035  IT'S HAPPENING MCA 24048  ** * HOT SHOT DEBUT *  FAR AWAY/HAPPY 4TH & BWAY 440514-0/ISLAND  I AM STRETCHED ON YOUR GRAVE ENSIGN V-23568/CHRYSALIS  SHANGRI-LA ENIGMA 0-75552  WE LIKE IT CAPITOL V-15596  THE BOOMIN' SYSTEM DEF JAM 44-73458/COLUMBIA	◆ TKA  ◆ WHISTLE  ◆ TIMES 2  ◆ GEORGE LAMOND  DADA NADA  D-SHAKE  CAUSE & EFFECT  ◆ DEVO  ◆ WAS (NOT WAS)  JOHNNY DYNELL  ◆ ADAM ANT  PLUS ONE FEATURING SIRRON  **  **  **  **  **  **  **  **  **
26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43	27 35 26 44 47 43 36 37 15 49 19 48 NE	41 	3 2 4 2 2 2 2 3 3 8 2 7 2 1 2 2 1 2 1 2 1 2 1 1 2 1 1 1 2 1	I WON'T GIVE UP ON YOU TOMMY BOY TB 954  BAD HABIT SELECT 62354  SET ME FREE EMI V-56187  LOOK INTO MY EYES COLUMBIA 0-73509  DEEP LOVE ONE VOICE ML070648  YAAAH/TECHNO TRANCE RCA 2655-1-RD  WHAT DO YOU SEE EXILE NMR 74001/NASTY MIX  POST POST-MODERN MAN (IF I HAD A HAMMER) ENIGMA 75551  PAPA WAS A ROLLIN' STONE CHRYSALIS V-23540  LOVE FIND A WAY ATLANTIC 0-86159  ROUGH STUFF MCA 24035  IT'S HAPPENING MCA 24048  **A** HOT SHOT DEBUT **  FAR AWAY/HAPPY 4TH & B WAY 44051 4-0/ISLAND  I AM STRETCHED ON YOUR GRAVE ENSIGN V-23568/CHRYSALIS  SHANGRI-LA ENIGMA 0-75552  WE LIKE IT CAPITOL V-15596	◆ TKA  ◆ WHISTLE  ◆ TIMES 2  ◆ GEORGE LAMOND  DADA NADA  D-SHAKE  CAUSE & EFFECT  ◆ DEVO  ◆ WAS (NOT WAS)  JOHNNY DYNELL  ◆ ADAM ANT  PLUS ONE FEATURING SIRRON  **  **  **  **  **  **  **  **  **
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26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43	27 35 26 44 47 43 36 37 15 49 19 48 NE NE	41 	3 2 4 2 2 2 3 3 8 2 7 2 1 2 2 1 1 2 1 1 1 1 1 1 1 1 1 1 1	I WON'T GIVE UP ON YOU TOMMY BOY TB 954  BAD HABIT SELECT 62354  SET ME FREE EMI V-56187  LOOK INTO MY EYES COLUMBIA 0-73509  DEEP LOVE ONE VOICE ML070648  YAAAH/TECHNO TRANCE RCA 2655-1-RD  WHAT DO YOU SEE EXILE NMR 74001/NASTY MIX  POST POST-MODERN MAN (IF I HAD A HAMMER) ENIGMA 75551  PAPA WAS A ROLLIN' STONE CHRYSALIS V-23540  LOVE FIND A WAY ATLANTIC 0-86159  ROUGH STUFF MCA 24035  IT'S HAPPENING MCA 24048  ** HOT SHOT DEBUT*  FAR AWAY/HAPPY 4TH & B WAY 440514-0/ISLAND  I AM STRETCHED ON YOUR GRAVE ENSIGN V-23568/CHRYSALIS  SHANGRI-LA ENIGMA 0-75552  WE LIKE IT CAPITOL V-15596  THE BOOMIN' SYSTEM DEF JAM 44-73458/COLUMBIA  WHAT TIME IS IT? EPIC 49-73429	◆ TKA  ◆ WHISTLE  ◆ TIMES 2  ◆ GEORGE LAMOND  DADA NADA  D-SHAKE  CAUSE & EFFECT  ◆ DEVO  ◆ WAS (NOT WAS)  JOHNNY DYNELL  ◆ ADAM ANT  PLUS ONE FEATURING SIRRON  * **  ROBERT OWENS  ◆ SINEAD O'CONNOR  BARDEUX  ◆ OAKTOWN'S 3-5-7  LL. COOL J  DON'T KNOW YET  A GUY CALLED GERALD  BASS-O-MATIC
26) 27) 28 29) 30) 31) 32) 33) 34 35) 36 37) 40) 41) 42) 44) 44)	27 35 26 44 47 43 36 37 15 49 19 48 NE 46 50 NE NE	41 	3 2 4 2 2 2 3 3 3 8 2 7 2 2 1 2 2 1 1 1 1 1 1 1 1 1 1 1 1 1	I WON'T GIVE UP ON YOU TOMMY BOY TB 954  BAD HABIT SELECT 62354  SET ME FREE EMI V-56187  LOOK INTO MY EYES COLUMBIA 0-73509  DEEP LOVE ONE VOICE ML070648  YAAAH/TECHNO TRANCE RCA 2655-1-RD  WHAT DO YOU SEE EXILE NMR 74001/NASTY MIX  POST POST-MODERN MAN (IF I HAD A HAMMER) ENIGMA 75551  PAPA WAS A ROLLIN' STONE CHRYSALIS V-23540  LOVE FIND A WAY ATLANTIC 0-86159  ROUGH STUFF MCA 24035  IT'S HAPPENING MCA 24048  ARMAY/HAPPY 4TH& B WAY 440514-0/ISLAND  I AM STRETCHED ON YOUR GRAVE ENSIGN V-23568/CHRYSALIS  SHANGRI-LA ENIGMA 0-75552  WE LIKE IT CAPITOL V-15596  THE BOOMIN' SYSTEM OEF JAM 44-73458/COLUMBIA  WHAT TIME IS IT? EPIC 49-73429  AUTOMANIKK COLUMBIA PROMO	◆ TKA  ◆ WHISTLE  ◆ TIMES 2  ◆ GEORGE LAMOND  DADA NADA  D-SHAKE  CAUSE & EFFECT  ◆ DEVO  ◆ WAS (NOT WAS)  JOHNNY DYNELL  ◆ ADAM ANT  PLUS ONE FEATURING SIRRON  * **  ROBERT OWENS  ◆ SINEAD O'CONNOR  BARDEUX  ◆ OAKTOWN'S 3-5-7  LL. COOL J  DON'T KNOW YET  A GUY CALLED GERALD  BASS-O-MATIC
26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 42 43 44 45	27 35 26 44 47 43 36 37 15 49 19 48 NE 46 50 NE NE	41 	3 2 4 2 2 2 3 3 3 8 2 7 2 2 1 1 1 1 1 1 8	I WON'T GIVE UP ON YOU TOMMY BOY TB 954  BAD HABIT SELECT 62354  SET ME FREE EMI V-56187  LOOK INTO MY EYES COLUMBIA 0-73509  DEEP LOVE ONE VOICE ML070648  YAAAH/TECHNO TRANCE RCA 2655-1-RD  WHAT DO YOU SEE EXILE NMR 74001/NASTY MIX  POST POST-MODERN MAN (IF I HAD A HAMMER) ENIGMA 75551  PAPA WAS A ROLLIN' STONE CHRYSALIS V-23540  LOVE FIND A WAY ATLANTIC 0-86159  ROUGH STUFF MCA 24035  IT'S HAPPENING MCA 24048  ARMAY/HAPPY 4TH & B WAY 440514-0/ISLAND  I AM STRETCHED ON YOUR GRAVE ENSIGN V-23568/CHRYSALIS  SHANGRI-LA ENIGMA 0-75552  WE LIKE IT CAPITOL V-15596  THE BOOMIN' SYSTEM DEF JAM 44-73458/COLUMBIA  WHAT TIME IS IT? EPIC 49-73429  AUTOMANIKK COLUMBIA PROMO  IN THE REALM OF THE SENSES VIRGIN 0-96461	♦ TKA ♦ WHISTLE • TIMES 2 • GEORGE LAMOND DADA NADA D-SHAKE CAUSE & EFFECT • DEVO • WAS (NOT WAS) JOHNNY DYNELL • ADAM ANT PLUS ONE FEATURING SIRRON • SINEAD O'CONNOR BARDEUX • OAKTOWN'S 3-5-7 L.L. COOL J
26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 42 43 44 45 46	27 35 26 44 47 43 36 37 15 49 19 48 NE 46 50 NE NE 17	41 	3 2 4 2 2 2 3 3 3 8 8 2 7 2 2 1 1 1 1 1 1 8 8 4 4 4 4 4 4 1 1 1 1 1 1	I WON'T GIVE UP ON YOU TOMMY BOY TB 954  BAD HABIT SELECT 62354  SET ME FREE EMI V-56187  LOOK INTO MY EYES COLUMBIA 0-73509  DEEP LOVE ONE VOICE ML070648  YAAAH/TECHNO TRANCE RCA 2655-1-RD  WHAT DO YOU SEE EXILE NMR 74001/NASTY MIX  POST POST-MODERN MAN (IF I HAD A HAMMER) ENIGMA 75551  PAPA WAS A ROLLIN' STONE CHRYSALIS V-23540  LOVE FIND A WAY ATLANTIC 0-86159  ROUGH STUFF MCA 24035  IT'S HAPPENING MCA 24048  ** * HOT SHOT DEBUT *  FAR AWAY/HAPPY 4TH & B WAY 440514-0/ISLAND  I AM STRETCHED ON YOUR GRAVE ENSIGN V-23568/CHRYSALIS  SHANGRI-LA ENIGMA 0-75552  WE LIKE IT CAPITOL V-15596  THE BOOMIN' SYSTEM DEF JAM 44-73458/COLUMBIA  WHAT TIME IS IT? EPIC 49-73429  AUTOMANIKK COLUMBIA PROMO  IN THE REALM OF THE SENSES VIRGIN 0-96461  LET'S DO THIS/GET YOU SOME MORE D.J. INTERNATIONAL DJ 921	♦ TKA  ♦ WHISTLE  ♦ TIMES 2  • GEORGE LAMOND  DADA NADA  D-SHAKE  CAUSE & EFFECT  • DEVO  • WAS (NOT WAS)  JOHNNY DYNELL  • ADAM ANT  PLUS ONE FEATURING SIRRON  * **  ROBERT OWENS  • SINEAD O'CONNOR  BARDEUX  • OAKTOWN'S 3-5-7  LL. COOL J  DON'T KNOW YET  A GUY CALLED GERALD  BASS-O-MATIC  FAST EDDIE
26 27 28 29 30 31 32 35 36 37 38 39 40 41 42 43 44 45 46 47	27 35 26 44 47 43 36 37 15 49 19 48 NE 46 50 NE NE 17 42 28	41 	3 2 4 2 2 2 3 3 3 8 2 7 2 2 1 1 1 1 1 1 8 4 4 7	I WON'T GIVE UP ON YOU TOMMY BOY TB 954  BAD HABIT SELECT 62354  SET ME FREE EMI V-56187  LOOK INTO MY EYES COLUMBIA 0-73509  DEEP LOVE ONE VOICE ML070648  YAAAH/TECHNO TRANCE RCA 2655-1-RD  WHAT DO YOU SEE EXILE NMR 74001/NASTY MIX  POST POST-MODERN MAN (IF I HAD A HAMMER) ENIGMA 75551  PAPA WAS A ROLLIN' STONE CHRYSALIS V-23540  LOVE FIND A WAY ATLANTIC 0-86159  ROUGH STUFF MCA 24035  IT'S HAPPENING MCA 24048  ** * HOT SHOT DEBUT *  FAR AWAY/HAPPY 4TH & B WAY 440514-0-15LAND  I AM STRETCHED ON YOUR GRAVE ENSIGN V-23568/CHRYSALIS  SHANGRI-LA ENIGMA 0-75552  WE LIKE IT CAPITOL V-15596  THE BOOMIN' SYSTEM DEF JAM 44-73458/COLUMBIA  WHAT TIME IS IT? EPIC 49-73429  AUTOMANIKK COLUMBIA PROMO  IN THE REALM OF THE SENSES VIRGIN 0-96461  LET'S DO THIS/GET YOU SOME MORE D.J. INTERNATIONAL DJ 921  UNBELIEVABLE ELEKTRA 0-66611	◆ TKA  ◆ WHISTLE  ◆ TIMES 2  ◆ GEORGE LAMOND  DADA NADA  D-SHAKE  CAUSE & EFFECT  ◆ DEVO  ◆ WAS (NOT WAS)  JOHNNY DYNELL  ◆ ADAM ANT  PLUS ONE FEATURING SIRRON  ROBERT OWENS  ◆ SINEAD O'CONNOR  BARDEUX  ◆ OAKTOWN'S 3-5-7  LL. COOL J  DON'T KNOW YET  A GUY CALLED GERALD  BASS-O-MATIC  FAST EDDIE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	12-INCH SINGLE  Compiled from a national sample of retail store and the sample and the sample of retail store and the sample and the sample of retail store and the sample and the sample of retail store and the sample	d one-stop sales reports.  ARTIST
				* * No. 1 * *	
1)	3	3	7	JERK OUT PAISLEY PARK 0-21701/REPRISE 1 week	
2	1	2	8	DIRTY CASH (MONEY TALKS) MERCURY 875 803-1	◆ THE ADVENTURES OF STEVIE V
3	4	4	6	DO ME! MCA 24037	◆ BELL BIV DEVOE
4	6	10	4	THIEVES IN THE TEMPLE PAISLEY PARK 0-21598/WARNER BROS.	◆ PRINCE
5	5	6	6	STRAWBERRY FIELDS FOREVER ATLANTIC 0-86156	CANDY FLIP
6	2	1	11	EVERYBODY EVERYBODY RCA 2628-1-RD	◆ BLACK BOX
7	8	9	7	GROOVE IS IN THE HEART/WHAT IS LOVE ELEKTRA 0-66622	◆ DEEE-LITE
8	7	11	7	LIES ATLANTIC 0-86168	◆ EN VOGUE
9	9	8	9	TIC-TAC-TOE ATLANTIC 0-86183	♦ KYPER
10	11	14	7	FEELS GOOD WING 877 437-1/POLYDOR	◆ TONY! TON!! TONE!
11)	14	23	6	I LOVE THE WAY YOU LOVE ME WTG 41-73430/EPIC	NAYOBE
12)	19		2	THIS IS THE RIGHT TIME ARISTA 2049	♦ LISA STANSFIELD
13)	23	31	4	CRAZY MOTOWN 4730	THE BOYS
14)	21	32	3	WIGGLE IT CUTTING CR 237	◆ 2 IN A ROOM
15	16	21	10	LA RAZA VIRGIN 0-96498	♦ KID FROST
16	10	5	9	WORLD IN MOTION QWEST 0-21582/WARNER BROS.	♦ NEW ORDER
17)	20	26	5	GOD TONIGHT CURS V-177053	REAL LIFE
18)	34	20	2	LOOK INTO MY EYES COLUMBIA 0.73509	◆ GEORGE LAMOND
19	17	22	5	COME BACK TO ME A&M 75021 7939-1	◆ JANET JACKSON
- 1		17	9	I MELT WITH YOU TVT 2812	◆ MODERN ENGLISH
20	12	-	-	DREAMBOY/DREAMGIRL MICMAC MIC-539	CYNTHIA & JOHNNY O
22)	29	41	3		♦ LIZ TORRES
= $+$	27	33	5	IF U KEEP IT UP JIVE 1354-1-RD/RCA	L.L. COOL J
23	32	-	2	THE BOOMIN' SYSTEM DEF JAM 44-73458/COLUMBIA	
24)	31	37	3	I WON'T GIVE UP ON YOU TOMMY BOY TB 954	♦ TKA
25	28	34	4	STOP WARNER BROS. 0-21559	JANE'S ADDICTION
26)	35	45	3	★★★ POWER PICK	★ ★ ★ CLUBLAND FEATURING QUARTZ
27)		45		KEEP ON DANCIN' 1990 SAM 5008	GARY'S GANG
_	33	39	3		◆ AFTER 7
28	15	13	11	CAN'T STOP VIRGIN 0-96470	◆ KEITH SWEAT
29	13	7	14	MAKE YOU SWEAT VINTERTAINMENT 0-66683/ELEKTRA	
30)	38	25	2	OOOPS UP/BELIEVE THE HYPE ARISTA AD:2071	♦ SNAF
31)	37	-	2	SHE'S MINE MOTOWN 4724	♦ BASIC BLACK
32	25	20	8	DOOWUTCHYALIKE TOMMY BOY TB-955	◆ DIGITAL UNDERGROUND
33)	40	44	3	DANCE, DANCE RCA 2649-1-RD	DESKEE
34)	NE	WÞ	1	★ ★ HOT SHOT DEBU	◆ CANDYMAN
35	39	43	3	WE ALL MUST LIVE TOGETHER MOTOWN 4718	BLAZE
36	18	18	9	CAN'T LET YOU GO CUTTING 236	CORC
37)	47	47	3	BAD HABIT SELECT 62354	♦ WHISTLE
38)		W Þ	1	CLOSE TO YOU CHARISMA 0-96463	◆ MAXI PRIEST
39	44	49	3		ESTYLE ORCHESTRA FEAT. D'BORAH
40	41	45	2	TREAT ME GOOD BIG LIFE 877 817-1/POLYDOR	◆ YAZZ
41	24	12	12	STAR SIRE 0-21558/REPRISE	♦ ERASURE
_		12	-		◆ PEBBLES
42		W >	1	GIVING YOU THE BENEFIT MCA 24075	◆ DEPECHE MODE
43	30	19	13	POLICY OF TRUTH SIRE 0-21534/WARNER BROS.	
44	22	16	7	BANNED IN THE U.S.A. LUKE 0-96440/ATLANTIC	LUKE FEATURING THE 2 LIVE CREV
45	26	24	6	ROUGH STUFF MCA 24035	♦ ADAM AN
46	43	42	5	DJ GIVE ME THAT FUNKY BASS MCA 24027	LYDIA RHODES
(47)	NE	W	1	I CAN'T FACE THE FACT CUTTING CR-238	YVONNE DELEON
	40	46	4	PAPA WAS A ROLLIN' STONE CHRYSALIS V-23540	♦ WAS (NOT WAS
48	46	-	-		
	36	15	7	HANKY PANKY SIRE 0-21577/WARNER BROS.	MADONN

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.



# GEORGE LAMOND

"Finally—the first male dance artist to break out of the dance arena without losing his street edge."

Glenn Friscla Master Mixer Hot 97, New York

"Definite crossover smash! A record for all demographics."

Steve Anthony Island Nightclub/Master Mixer KTFM, San Antonio

Look Into My Eyes

The third consecutive hit from the debut album "Bad Of The Heart."

George LaMond Breaking Big. On Columbia.

Columbia

### Got To Keep On Movin' On: A Farewell **To Industry Friends And Colleagues**

T'S OVER NOW: Well this is it. As many of you know, I've resigned from Billboard and will be pursuing new adventures in the management, remix, and production fields in addition to doing some free-lance writing.

Having worked for Billboard since November '86 (as Dance Music and Singles Reviews editor since October 1987), I have been given a crash course in the music industry and for that I am thankful. Although there is plenty yet to learn and discover, I welcome those new experiences-for they are what will make my role or roles within the industry that much more vital.

Many of you I'll see and speak with again and a number of you not so often, just because that's the nature of the beast. My sincerest thanks to those who have supported me and my





by Bill Coleman

decisions in the past and to a few who haven't. As long as I had your respect at the end of the day, it was considered a job well done.

My position here at Billboard will be taken over by the more than able Larry Flick as of Monday (10). Do yourselves a favor and contact Flick (if you haven't already) at 212-536-5050/fax: 212-536-5358 or c/o Billboard, 39th Floor, 1515 Broadway, New York, N.Y. 10036.

I'll still be writing about, reviewing, and discussing music (for Dance Music Report, Rockpool, Outweek, Paper, and others) and would love to remain on your mailing lists if possible. I can be reached c/o Peace Bisquit Productions & Management, 4th Floor, 225 West 57th St., New York, N.Y. 10019, or via phone at 212-245-

I have been blessed with good fortune—working for Billboard was my first job out of college—but my success was in large part due to the friends and colleagues I've met over the past years. So in order to keep the sentiment to minimum, much love and thanks to all. You know who you

Follow your bliss.

# **U.K.'s Big Life Records Opens U.S. Branch**

■ BY BILL BARENBOIM

SAN FRANCISCO-After more than four years as a management company, and two years as an independent label in the U.K., Big Life Records recently set up offices in the U.S.

While remaining an independent company back home, Big Life has signed a worldwide distribution deal with PolyGram. Mercury will handle all promotion, marketing, and publicity.

Big Life Records was formed in January 1988 by Jazz Summers and Tim Parry and launched with the release of Yazz and Coldcut's "Doctorin' The House."

"At first, I went around to so many record companies with a lot of innovative ideas," says Summers. "I had to fight within the record companies to get my ideas to work. And when they did work, I got very little, other than frustration, out of it. I couldn't get Yazz signed and got a bad deal for Coldcut, so I decided to do it myself. So we put together Big Life Records."

Summers, who also discovered

Wham!, realized how much of a gamble it was to start his own record label. "I spent my last 4,000 pounds and even had to borrow another four to make the video for the song. I gambled on a hit record and I was right. By December of that year, it went to No. 6 on the British chart and launched the careers of both Coldcut and Yazz.

By March 1989, after picking up De La Soul through a licensing deal with Tommy Boy Records, Big Life had three songs in the British top

But despite success in England and Europe, Big Life still did not have many direct avenues of releasing product in the U.S. There were licensing deals for Coldcut with Tommy Boy, and for Yazz with Elektra Entertainment. Additionally, Big Life inked an agreement with Arista to distribute Blue Zone U.K., which was fronted by then-unknown Lisa Stansfield. Still, none of these artists enjoyed success comparable to what Summers had envisioned for them.

A sturdy American base became a necessity, and by May of 1990 a reality. With Dennis Wheeler, who was previously the national promotional director of dance and contemporary music at Warner Bros. Records, as the managing director for the label, Big Life's U.S. branch was born.

Adhering to the policy that the la-"bring Big Life's ideas from Britain, and plug them into the American system," Wheeler asserts that the label will not be structured like most American labels.

He expects that "Big Life will be as good for PolyGram as Jive has been for BMG.

"We want to be a well-rounded label, one that the street associates with as being one with the newest and most innovative music," he continues. "When people get a record with a Big Life label on it, they know it's going to be a good record—and not just a record someone put out. We are not just looking for 12-inch singles; we are looking to break acts.

Wheeler says the American arm of the label is very selective in what will be released. Not every Big Life U.K. single or album will be issued here. "We are going to be trying to work on simultaneous releases throughout Europe, and the U.S. release within three to four weeks," he says.

Big Life's first release in the U.S. was Junior Reid's reggae-oriented album and 12-inch single, both titled "One Blood." Now signed directly to Big Life here, Yazz issued "Treat Me Good" July 6. "Naked In The Rain" by Blue Pearl, meanwhile, began making club inroads several weeks ago.

On the alternative side, Soup Dragons have started gaining modern rock radio and club adds for their cover of the Rolling Stones hit 'I'm Free," which is taken from their third album, "Love God."

#### **HOT DANCE** BREAKOUTS

#### **CLUB PLAY**

- 1. ATM-OZ-FEAR ATMOSPHERE FEAT.
- IT AIN'T OVER ATC SBK
- GENERATIONS OF LOVE JESUS LOVES YOU VIRGIN MAMA GAVE BIRTH TO THE SOUL
- CHILDREN QUEEN LATIFAH
  FEATURING DE LA SOUL TOMMY B
  5. FIRE TO ICE THE ASSOCIATES

#### 12" SINGLES SALES

- 1. ICE ICE BABY VANILLA ICE SBE
- **HEAVEN KNOWS** LALAH HATHAWAY
- 3. VIOLENCE OF SUMMER DÜRAN 4. I AM STRETCHED ON YOUR GRAVE
- STREETS OF NEW YORK KOOL G RAP & D.J. POLO COLD CHILLIN'

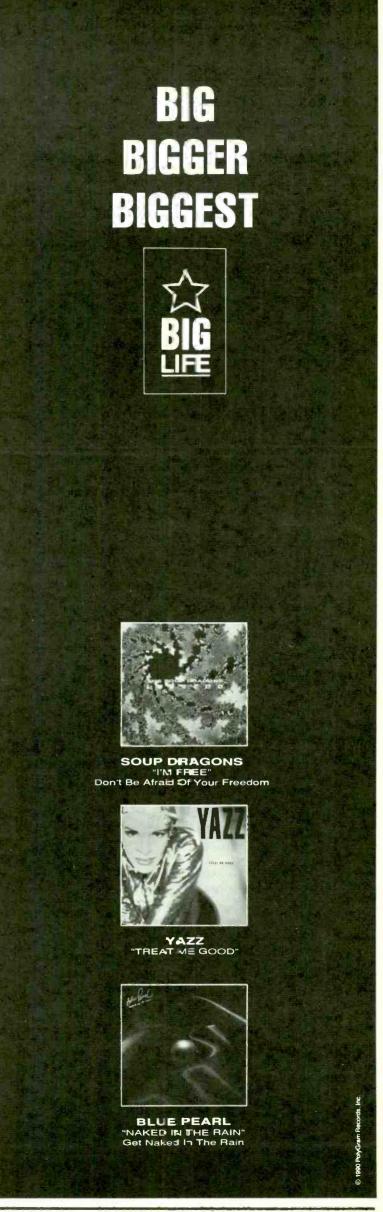
Breakouts: Titles with future chart potential based on club play or sales reported this week



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#### **TRACKS**<sub>TM</sub> OT LATIN

THIS	LAST	2 WKS. AGO	WKS. ON CHART	Compiled from national Latin  ARTIST radio airplay reports. TITLE  LABEL
				★★ NO. 1 ★★  JOSE FELICIANO  POROUE TE TENGO QUE OLVIDAR?
(1)	3	4	9	CAPITOLEMILATIN 1 Weeks at No. One  JUAN LUIS GUERRA Y LA 440 BURBUJAS DE AMOR
2	4	2	11	LUIS MIGUEL TENGO TODO EXCEPTO A TI
3	1	1	16	ANA GABRIEL NI UN ROCE
4)	6	5	9	JOSE JOSE AMNESIA
5	2	3	11	MIRIAN HERNANDEZ PELIGROSO AMOR
6	7	8	6	DANNY RIVERA  ◆ COMO HE DE VIVIR SIN TU CARINO
7	5	7	10	ROCIO DURCAL TE AMO
8	8	6	10	ARIOLA  DANIELA ROMO  DIMELO
9	11	25	5	AZUCAR MORENO VEN DEVORAME OTRA VEZ
10	9	10	4	***POWER PICK**
(11)	24	18	5	PALOMA SAN BASILIO NADIE COMO TU
12	10	15	9	ALVARO TORRES SI ESTUVIERAS CONMIGO CAPITOLEMILATIN
13	17	16	4	GUILLERMO FERNANDEZ CON EL CORAZON EN LA MANO
14)	26	_	2	YOLANDITA MONJE SIN AMOR
15	15	12	9	ANGELES OCHOA  AUNQUE TENGA QUE LLORAR CBS
16	20	20	6	WILLIE ROSARIO ANUNCIO CLASIFICADO BRONCO
17	13	11	23	RUDY LASCALA  SONOTONE  ◆ EL CARINO ES COMO UNA FLOR
18	12	19	8	LUCERO TE TUVE Y TE PERDI FONOVISA
19	28	_	2	CHAYANNE COMPLETAMENTE ENAMORADOS
20	30	_	2	LOS TEMERARIOS SOLO TE QUIERO A TI
21	22	26	4	TONY VEGA LO MIO ES AMOR
22	NE	w	1	*** HOT SHOT DEBUT **  GILBERTO SANTA ROSA  VIVIR SIN ELLA  CBS
23)	NE	wÞ	1	LOS MIER MUNECA OJOS DE MIEL
24	NE	WÞ	1	RUDY LA SCALA PORQUE TU ERES LA REINA SONOTONE
25)	NE	w.	1	LOS YONICS VOLVERE PORQUE TE QUIERO FONOVISA
26	NE	wÞ	1	FITO OLIVARES AGUITA DE MELON
27)	31	27	3	INDUSTRIA DEL AMOR YA NO LLORES CORAZON
28	NE	w	1	LOS DINNOS LUNA
29	19	21	18	YURI ME TIENĘS QUE QUERER
30	27	23	15	ALEJANDRA GUZMAN ETERNAMENTE BELLA MELODY
31	14	9	15	LOURDES ROBLES/LUIS ENRIQUE GRACIAS A TU AMOR
32	29	31	3	LOLA FLORES SAL Y PIMIENTA
33	32	35	3	LOS CAMINANTES MI NINA
34	23	14	7	EL GRAN COMBO COMPANERA COMBO RECORDS
35	21	30	14	LOS BUKIS ME DIO CORAJE FONOVISA
36	18	22	18	MIJARES ME ACORDARE DE TI
37	33	_	2	LOS TEMERARIOS TH-RODVEN  CREO QUE VOY A LLORAR
38	25	17	10	CHAYANNE SIMON SEZ
39	16	13	14	PIMPINELA ES MENTIRA CBS
40	34	37	5	MELLOW MAN ACE MENTIROSA CAPITOL RECORDS

Records with the greatest airplay gains this week. • Video clip availability. Chart is compiled weekly, but appears in the magazine bi-weekly.



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by Carlos Agudelo

CHAYANNE IS CHANGING COURSE WITH his latest album, "Tiempo De Vals," just released by CBS. The Puerto Rican-born singer, who was brought up in the music world as a Latin rocker, has now turned romantic, a move presumably designed to consolidate his image among his predominantly female Latin American following. Perhaps because the change of image is so pronounced, the album has been luxuriously produced, to get as much as possible out of the singer's voice and to create an overwhelmingly romantic effect. The album also includes the singer's first tune in English, "Simon Sez." The production of the album was directed by Roberto Livi, who also adapted three of the songs, one of them "Completamente Enamorados," a tune composed by Italian Eros Ramazzotti. Other members of the production team include Camus Mare Celly and Andres Levine well known for their work with Madonna: Luis G. Escolar, who adapted two of the songs and contributed to the composition of one; and José María Cano, who composed the title song.

"CARIBE LATINO," a 2½-hour show on radio station WKCR-FM New York, can now be heard Mondays at 10:30 p.m. The show, which includes some of the best and most comprehensive programs on Latin musicians we have ever heard, is produced by Félix Arocho and Melissa Mark. It will replace "The Latin Musicians Show," which aired Saturday afternoons ... "Hazme Sentir," Maria Conchita Alonso's first album in a long, long time, which was released in Mexico a few weeks ago by PolyGram, has already found its way into the U.S., where the title-track first single is being played by a few stations . . . The launching of a new Spanish-language television network has been announced for spring 1991. According to the information available, 'Cable Televisión Nacional, the new network, will be exclusive to cable, with a '90s programming format tailored to today's Hispanic." This format reportedly will

include several blocks of Spanish-language music videos daily among its 24 hours a day of original programming via satellite. If this is true and the new network comes into existence, it will represent a substantial increase in exposure opportunities for Spanish-language music videos. The new network plans to have 2.2 million subscribers in its first year, 800,000 of which will be Hispanic. The head and founder of the new venture is veteran media man John Figueroa.

NDEPENDENT PROMOTION HAS never been big in the Latin market. It exists locally and is usually limited to a few individuals who cater to companies with region-

#### Chayanne gets romantic on his new CBS album

al product. Now, UNO Productions is attempting to institute what could be the first Latin independent marketing and promotion company to cover the entire country, including Puerto Rico. "Our biggest problem," says Luis Medina, the company's president, "has been getting the record companies to accept us as a viable alternative for special projects." Among Medina's projects is the promotion and marketing of Brazilian superstar Xuxa, whose records sell millions in her own country. Slowly but surely, Xuxa is conquering Latin America with her Spanish-language versions of her songs for children. In the U.S., her success has also been remarkable, especially in Puerto Rico. Xuxa's next album is expected to be released sometime in January 1991. Other artists handled by the company include Bertha Alicia, also signed with Globo; Naomi, signed to CBS; and newcomer Sarita, whose album, produced by composer Roberto Livi, is currently being released.

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.

- 59 BACK IN MY YOUNGER DAYS (Danny Flowers,
- ASCAP/Bug, BMI)
  THE BATTLE HYMN OF LOVE (MCA, ASCAP/Doi
  Schlitz, ASCAP/Screen Gems-EMI, BMI/Scarlet I BMI) HL/CLM
- BORN TO BE BLUE (Almo, ASCAP/Brio Blues,
- BONN 10 BE BLUE (NITIO, ASCAP/PORTO BUES, ASCAP/EMI April, ASCAP/Vancou, Ascap) CPP/HL COWBOY LOGIC (Cross Keys, ASCAP/Terrace, ASCAP) CRAZY IN LOVE (Screen Gems-EMI, BMI) DANCE IN CIRCLES (Cross Keys, ASCAP/Ensign, BMI)
- HL/CPP
  THE DANCE (Morganactive, ASCAP/Pookie Bear,

- ASCAP) CPP
  DON'T GIVE US A REASON (Bocephus, BMI)
  DON'T GO OUT (BMG, ASCAP/Careers, BMI) HL
  DRINKING CHAMPAGME (Acuff-Rose, BMI) CPP
  FEED THIS FIRE (Careers, BMI) HL
  A FEW MORE REDNECKS (Cabin Fever, BMI/Miss
- A FFW OLF COUNTRY ROYS (WB. ASCAP/Two Sons.
- A FEW OLE COUNTRY BOYS (MB, ASCAP/IWO SONS, ASCAP/Bamatuck, ASCAP/Mentor Williams, ASCAP) FOOL SUCH AS I (MCA, ASCAP) HL FOURTEEN MINUTES OLD (WB, ASCAP/PAtrix Janus, ASCAP/Warner-Tamerlane, BMI/Patrick Joseph, BMI) FRIENDS IN LOW PLACES (Careers, BMI/Music Ridge,
- ASCAP) HL
  GOOD FRIENDS, GOOD WHISKEY, GDOD LOVIN'
  (Bocephus, BMI) CPP
  GOOD TIMES (Abkco, BMI)
  HE TALKS TO ME (Lodge Hall, ASCAP/R.M.B.,

- HE WALKED ON WATER (Haves Street, ASCAP/Almo,
- HE WAS ON TO SOMETHING (Tree, BMI) HL
- HE WAS ON TO SOMETHING (Tree, BMI) HL
  HILBILLY ROCK (Irving, BMI/Littlemarch, BMI) CPP
  HOLDIN' A GOOD HAND (Songs Of Grand Coalition,
  BMI/Marledge, ASCAP)
  HOME (Texas Wedge, ASCAP)
  HOME YEAS Wedge, ASCAP)
  HONKY TONK BLUES (Acuff Rose, BMI/Hiriam, BMI)
- I COULD BE PERSUADED (Bellamy Bros., ASCAP/Don Schitz, ASCAP/Almo, ASCAP)
- JEELL IN LOVE (Carlooney Tunes, ASCAP/Chrysalis, ASCAP/EMI, ASCAP/He-Dog, ASCAP/Twyla Dent, ASCAP/Blue Gator, ASCAP/Lamek, BMI/Laughing Dogs, BMI) CLM

- 36 I'LL LIE MYSELF TO SLEEP (Millhouse, BMI/Cross
- I MEANT EVERY WORD HE SAID (Tree, BMI/Cross
- I MEAN I EVERY WORD HE SAID (Tree, DMI)/Cross Keys, ASCAP/Joe Chambers, ASCAP/JHL I'M GONNA BE SOMEBODY (CRGI, BMI/Edisto Sound, BMI/Golden Torch, ASCAP/Heart Street, ASCAP/JHL JUKEBOX, IM YM MIND (Maypop, BMI) KEEPIN' ME UP NIGHTS (Tom Collins, BMI/Collins
- LET'S CALL IT A DAY TODAY (Polygram Int'l.
- LET'S CALL II A DAT TUDAY (Polygram Inc.),
  ASCAP/Gid, ASCAP) HL
  LONELY OUT TONITE (Eddie Rabbitt,
  BMI/Englishtowne, BMI) HL
  LOOKS ARENT EVERYTHING (Ha-Deb, ASCAP) CPP
  LOUISVILLE (Lilli Belle, BMI/Jumpin' Joe Mooro,
- LOVE IS STRANGE (Ben-Ghazi BMI)
- LOVE WITHOUT END, AMEN (O-Tex, BMI/Bill Butler, BMI) HL
  MAN TO MAN (Bocephus, BMI/Tommy Barnes,
- ASCAP/Greg Humphreys, ASCAP)
  MAYBE THAT'S ALL IT TAKES (Warner-Refuge, 47
- ASCAP/Macy Place, ASCAP) WBM
  MOONSHADOW ROAD (EMI April, ASCAP/Ides Of
- March, ASCAP/Cross Keys, ASCAP)
  MY HEART IS SET ON YOU (Silverline, BMI/Long Run,
- MY PAST IS PRESENT (Coolwell, ASCAP/Rat Shoes, NEVER ENDING SONG OF LOVE (EMI Unart. BMI)
- NEW KIND OF LOVE (Kinetic Diamond, ASCAP/Edge O' Woods, ASCAP/Rancho Bogardo, ASCAP/WB, ASCAP)
- NEXT TO YOU, NEXT TO ME (BMG, ASCAP/2 Kids,
- ASCAP/David 'N' WIII, ASCAP) HL
  NOTHING'S NEWS (Howlin'Hits, ASCAP) CPP
  OH LONESOME ME (Acuff-Rose, BMI) CPP
- ON DOWN THE LINE (Songs Of PolyGram, BMI) HL
  OUGHTA BE A LAW (Cross Keys, ASCAP/Dan Penn,

- OUGHTA BE A LAW (Cross Neys, Associations)
  BMI) HL
  PASS IT ON DOWN (Maypop, BMI) WBM
  PRECIOUS THING (Steve Wariner, BMI/Irving,
  BMI/Beginner, ASCAP) CPP
  RECKLESS HEART (Long Tooth, BMI/Endless Frogs,
- RICHEST MAN ON EARTH (Scarlet Moon, BMI/Don

- A RING WHERE A RING USED TO BE (Great Shakes, BMI/Hidden Harbor, BMI/Coxboro, BMI/Warner-Tamerlane, BMI)
  SEARCHIN' FOR SOME KIND OF CLUE (Acuff-Rose,
- SEARCHIN' FOR SOME KIND OF CLUE (Acuti-Rose, BMI/Lust-4-Fun, ASCAP/Zomba, ASCAP) CPP SMALL SMALL WORLD (Irving, BMI/Screen Gems-EMI, BMI/Bethiehem, BMI) CPP SOMETHING OF A DREAMER (EMI April, ASCAP/Getareaijob, ASCAP) HL STORY OF LOVE (Bar None, BMI) THE THINGS YOU LEFT UNDONE (Warner-Tamerlane, BMI) STORY OF LOVE (BAR NONE) CONTRACTOR OF CONTRACTOR

- BMI/Samosonian ASCAP)
- BMI/Samosonian, ASCAP)
  THIS AIN'T MY FIRST RODEO (Hookem, ASCAP/Co-Heart, BMI/Hardscratch, BMI/Irving, BMI)
  THIS SIDE OF GOODBYE (WB, ASCAP/Pennig, ASCAP/Cac-Attack, ASCAP) WBM
  'TIL A TEAR BECOMES A ROSE (EMI April,

- TOO COLD AT HOME (EMI April, ASCAP/K-Mark,
- NSCAP, HG. Rathe, ASCAP/Seventh Son, ASCAP/EM Blackwood, BMJ HL WANTED (Mattie Ruth, ASCAP/Seventh Son, ASCAP/EMI Blackwood, BMJ HL WESTERN (BRILS (Songs of) PolyGram, BMI/Irving, BMI/Littlemarch, BMI) HL

- WHEN I CALL YOUR NAME (Benefit, BMI/WB.
- WHEN I CALL YOUR NAME (Benefit, BMI)/WB ASCAP) yBM WHEN IT RAINS IT POURS (Inorbit, BMI) WHEN SOMEBODY LOVES YOU (Song Pantry, ASCAP/EEG, ASCAP) WORK SONG (Sabal, ASCAP)

- WORK SONG (Sabal, ASCAP)
  WRONG (Love This Town, ASCAP/Endless Frogs,
  ASCAP/Bob-A-Lew, ASCAP) WBM/CLM
  YET (With Any Luck, BMI/Sun Mare, BMI)
  YOU LIE (Bobby Fischer, ASCAP/Five Bar-B,
  ASCAP/Chriswald, ASCAP/Hopi Sound,
  ASCAP/Krismik, ASCAP)
  YOU MADE LIFE GOOD AGAIN (Little Big Town,
  BMI/American Made, BMI/Love This Town, ASCAP)
  YOU REALLY HAD ME GOING (Careers, BMI/Edge O'
  Woods, ASCAP/Moline Valley, ASCAP/Kinetic
  Diamond, ASCAP) HL Diamond, ASCAP) HL

# **Vince Gill's 'Name' Recognition Rises With Success Of Title Track**

■ BY EDWARD MORRIS

NASHVILLE—With the surprise success of "When I Call Your Name," his most recent single, MCA Records' Vince Gill is closing in on the stardom that has eluded him since he came to the majors in 1983.

The Handleman Co. reports that "When I Call Your Name"—the album—was its best-selling country title during the last week of August. And MCA adds that for two weeks the album outsold even the label's pop titles.

Walt Wilson, MCA's VP of marketing and sales, says the album is on an extended discounting and dating program through most of September. The project will also be featured "in all MCA's key advertising throughout the fourth quarter,

[particularly in] a lot of the country music campaigns for October," according to Wilson.

"When I Call Your Name" was the third single from Gill's first album for MCA. Peaking at No. 2 on Billboard's country chart, the song became Gill's highest showing to date. His label has just released "Never Knew Lonely," which will be the final cut from the album. The accompanying music video debuted Sept. 6 on The Nashville Network.

To spread awareness of the artist labelwide, MCA spotlighted Gill in a full performance Aug. 24 at its convention in California. Bruce Hinton, president of MCA/Nashville, notes that the showcase not only allowed MCA people to put a face to Gill's music but also demonstrated that he was an exciting stage performer

and an "awesome virtuoso on the guitar."

During his years at his previous label, RCA, Gill's four albums sold, on the average, fewer than 100,000 copies each. "When I Call Your

#### 'Within 6 weeks of that record, our sales were absolutely incredible'

Name," which came out last November, has already sold more than 300,000 pieces. Hinton predicts the final single will push Gill past gold.

Adding spice to his achievement is the fact that Gill is also co-writer, with Tim DuBois, of "When I Call Your Name"

Long recognized for his smooth, stratospheric vocals and fluid guitar playing, Gill was always busy with session work, even when his own records were not keeping him on the road.

He had three top 10 hits at RCA, the highest being the No. 5 "Cinderella." "Never Alone," his single debut for MCA, went only to 22, and its follow-up, "Oklahoma Swing," a duet with Reba McEntire, stopped at No. 13. Thus, the mournful, bluegrass-tinged "When I Call Your Name" did not benefit greatly from momentum.

What it did benefit from, Wilson suspects, was the music video that shows Gill singing to an empty house with a ghostly figure of a woman frequently appearing in the background. Wilson says the video was released four weeks before the single was sent to radio and probably gave the song its impetus there.

A crucial factor in accounting for the sales, Wilson surmises, is the fact that MCA did not release a commercial single on "When I Call Your Name." Those determined to have the song had to buy an album to get it.

to get it.
Wilson credits RCA for sharing information on Gill with MCA: "We

[talked] a lot to the RCA people to find out what the sales pattern was on Vince in the past... We were going into the areas where he'd had his strengths with RCA, and we were developing those. When the duet came out with Reba, we concentrated on trying to develop him down in the Southwest, primarily in Texas and Oklahoma."

Still, nothing remarkable was showing up on the cash register until "When I Call Your Name" hit the airwaves. "Within three weeks of that record, we started feeling immediate sales impact," says Wilson. "Within six weeks, our sales were absolutely incredible."

Because RCA had long ago taken Gill on the obligatory rounds to retailers and distributors, Wilson observes, MCA was spared that step in artist development.

To get more exposure for Gill, his label is looking to package him in concerts with country's top draws. He is already scheduled for a couple of major dates with Reba McEntire in the Northeast soon. He is also making the television circuit and will be on "Entertainment Tonight" and CNN this month.

Gill's next album will be released late in the first quarter of 1991.

# The Late Ed Shea Is Fondly Remembered Nashville Mourns Death Of Local ASCAP Chief

ED SHEA ALWAYS RAN LATE, forgot names, and couldn't say no. Those were just three of the traits that drove his employees crazy during his reign as chief of Nashville's Southern Region ASCAP office—long-suffering folks such as Charlie Monk, Judy Harris, Karen Conrad, Merlin Littlefield, Denny Brewington, Rusty Jones, Bob Doyle, Judy Gregory, Charlene Wilhite, Margie Buffett, Connie Bradley, and yours truly, who toiled as Shea's associate director from 1969 to 1975.

Those shortcomings didn't make it one bit easier to

lay this golden man to rest on the hot summer day of Aug. 29, 1990. We all knew that this smiling Irishman had his quirks, but none of us was in a safe position to cast the first stone. And we also knew that Ed was one of the purest spirits ever to inhabit Planet Earth. If Ed Shea had been Santa. Claus, then Christmas



by Gerry Wood

would have been celebrated on Dec. 26, and little Randy's name tag on the present would have read "Ricky" or "Andy," but those little guys would have gotten every single present their hearts desired because Ed Shea couldn't say no.

The music industry, the Nashville community, his friends, and his family have lost one of a kind: a buoyant, effervescent man whose smile could melt a glacier and whose laughter could warm the world. His tenure at ASCAP saw the once-fledgling Nashville operation grow to become a vibrant competitor to BMI. Earlier, Ed had taken the Nashville Area Chamber of Commerce to new heights. And before that he had headed Nashville's Human Rights Commission, one of the handful of whites to fight for black rights back in the Southern danger period of the late '50s and early '60s. His efforts won the respect of blacks and a bomb in his home mailbox. Shea helped Nashville move from its racist dark ages to the vanguard of Southern cities urging tolerance instead of torches, love instead of lynching.

He came into the Nashville music industry with social, business, and political clout, but little knowledge of the industry itself. Quickly, there were those who used that against him. But as one of his early detractors and later admirers, **Bob Beckham** of Combine Music, concluded, "He learned the business and he became one of us."

Shea was equally at home in Coconut Grove, Fla., trying to win over Jerry Jeff Walker, or Chicago, where he was meeting with Jerry Butler, or Memphis, talking to Isaac Hayes, or Nashville, where he helped lure into the fold such great writers as Rory Bourke and such publishers as the late, great Bill Hall.

My memories of Shea have suddenly become a blur: The time we discovered what Ramos Gin Fizzes could do to the mind by stealing part of voodoo queen Marie Leveau's grave in New Orleans—and paid the consequences for months. The time I accused him of never looking in his huge briefcase for lost memos—and proved it by inserting a giant cucumber into the briefcase. He didn't find it until months later when he was on a plane to Miami. The time we wrote his keynote address to the Nashville Songwriters Assn. while floating back from the Bahamas in a cruise ship propelled by 151-proof Bacardi. All of the cities throughout the U.S. we

visited—and in every town, he would leave in the afternoon to visit a Sister Mary, and in the evening he'd be off to visit a Pink Pussycat. And no matter if you had partied until the sun came up, you could expect a knock on your door at 7 a.m. and a shaved, showered, and shining Shea would be there saying, "Hey, what

are you waiting for? It's a new day—let's get it started."

He ran late. Monk and I finally started setting his 10 a.m. appointments for 11 a.m. and not telling him. Some-

a.m. appointments for 11 a.m. and not telling him. Sometimes we still had to wait. He forgot names. One day in Memphis he told the managers of Rufus Thomas, "We've got a great new ASCAP team in Nashville—me, Gerry Wood, and Rufus Monk." Monk and I grew wary of Shea's name problem and tried to protect him. "I saw Paul Williams on TV last night," Shea once told us. "Are you sure it was Paul Williams?" we asked. "I'm positive," Shea exuded. "He was on the Jimmy Carson Show." After I had worked for him for five years, he still occasionally called me Bob Woods. And he never improved. Recently he told me of an interesting interview he saw on TV. When I asked what show, the answer was "60/60."

But whether his personal fortunes were up or down didn't matter. The smile, the care, the love were still there. Yours for the taking.

When the dreaded call came about Ed Shea's massive stroke, those who knew and loved him rallied to his bedside. He hung on for a week—long enough for his seven daughters, son, and wife, **Jean**, to say goodbye.

Sam Walden, who worked for us at ASCAP, once uttered the most poignant Shea line that could well serve for his epitaph: "Shea won't do everything he says, but he'll do everything he can."

Here's the picture I have of what happened in the heavens on Aug. 27. Running 15 minutes late, Ed Shea got to the pearly gates and said, "Hi there, Saint Irving!" And Saint Peter, caught off guard, looked at that beautiful smiling face that warmed his heart, too, and offered, "Well, hi there, Ed Shea, want to come in?"

# Trade-Only CD Compilation Showcases Bryant Songs

BY JIM BESSMAN

NEW YORK—Hoping to spark renewed interest in its publishing heritage, House of Bryant Publications has issued the first in a series of trade-only CDs featuring prized compositions by the late Boudleaux Bryant and his widow, Felice Bryant

"Standards From House Of Bryant," a 28-track disk, contains classic songs by 19 artists, including seven Everly Brothers hits and two cuts each by Ray Price, Jim Reeves, and the Osborne Brothers

According to Del Bryant, son of the legendary husband-and-wife songwriting team, more than 1,500 copies of the country-oriented compilation are going out to music-industry personnel.

"Our goal is to keep the catalog alive," says Bryant, BMI's VP of performing rights, who assembled "Standards" with his brother

"Songs come and go so fast, it's easy to forget them. We just want to ensure that our little piece of heaven is remembered, that our copyrights get their fair share and our folks get their due."

Radio, therefore, is the main target of this first volume in the projected "Boudleaux And Felice" CD series. Plainly marked "For Airplay Only—Not For Sale," "Standards" was especially designed for CD stations that may not have its contents in CD configuration, or any stations lacking the songs in any format.

any format.

"Some of them are out of print and unavailable," says Bryant.

"People who were born after 'Bye, Bye Love' or 'Rocky Top' might be

in their 20s now and making big decisions. Maybe they've heard 'Bye, Bye Love,' but don't know 'Problems,' 'Bird Dog,' 'Take A Message To Mary.' Besides being hits, these are songs that are ready to be recut."

By Bryant's count, his parents' catalog numbers between 3,000 and 4,000 songs, 800-1,000 of which have been recorded.

The "Standards" set offers a

The "Standards" set offers a good cross-section.

"It has all the obvious hits like the Everlys', but there are also cuts which weren't the original hits," says Bryant.

hits," says Bryant.
"''We Could," which we have here by Jim Reeves, was a big pop hit for Al Martino. We used Lynn Anderson's version of 'Rocky Top' because we already had enough from the Osbornes. There were a dozen songs we couldn't do without, but we also have more obscure songs like Dad's 'I Can Hear Kentucky Calling Me,' which Steve Wariner cut."

Other noteworthy titles include Jim Reeves' "Blue Boy," Roy Clark's "Come Live With Me," and Jimmy Dickens' "Hole In My Pocket"—also a recent hit for Ricky Van Shelton.

The Osbornes' "Tennessee Hound Dog," notes Bryant, represents his parents' bluegrass songwriting strength. He adds that while "Standards" is "highly geared toward country, the roots of rock'n'roll are right there."

In fact, Bryant envisions a future rockabilly compilation, to include songs recorded by Dickens and Carl Smith.

He says that other "Boudleaux (Continued on page 37)

### Billboard.

# HOT COUNTRY SINGLES THE ACKS

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THIS	LAST	2 WKS AGO	WKS. ON CHART	Compiled from a national sample of monitored co TITLE PRODUCER (SONGWRITER)	ountry radio by Broadcast Data Systems.  ARTIST  LABEL & NUMBER/DISTRIBUTING LABEL
1	1	2	8	JUKEBOX IN MY MIND  JLEOLIMLEE, ALABAMA (D.GIBSON, R. ROGERS)  2 weel	★ ★ (s at No. 1 ALABAMA (v) RCA 2643-7
(2)	5	8	12	I MEANT EVERY WORD HE SAID S.BUCKINGHAM (C.PUTMAN.B.JONES.C.CHAMBERS)	◆ RICKY VAN SHELTON (C) (V) COLUMBIA 38T 73413/CBS
(3)	11	14	5	FRIENDS IN LOW PLACES A.REYNOLDS (D.BLACKWELL.BLEE)	GARTH BROOKS CAPITOL PRO-79239
4	3	4	13	WANTED SHENDRICKS.K.STEGALL (A.JACKSON.C.CRAIG)	◆ ALAN JACKSON (C) (V) ARISTA CA5-2032
5	4	3	11	NOTHING'S NEWS J.STROUD,M.WRIGHT (C.BLACK)	CLINT BLACK (C) (V) RCA 2596-4-RS
6	8	11	11	HOLDIN' A GOOD HAND J.CRUTCHFIELD (R CRDSBY, J.FEW)	LEE GREENWOOD (C) CAPITOL 4JM 44576
7	9	16	10	I FELL IN LOVE H.EPSTEIN (C.CARTER,H.EPSTEIN,B.TENCH,P.LAMEK)	◆ CARLENE CARTER (C) (V) REPRISE 4-19915/WARNER BROS.
8	2	1	15	NEXT TO YOU, NEXT TO ME R.HALL.R.BYRNE (R.E.ORRALL.C.WRIGHT)	♦ SHENANDOAH (C) (V) COLUMBIA 38T 73373/CBS
(9)	10	12	10	FOURTEEN MINUTES OLD D.JOHNSON (D.KNUTSON,A L.OWENS)	DOUG STONE (C) (V) EPIC 34T 73425/CBS
(10)	12	13	12	I COULD BE PERSUADED E.GORDY, JR. (D.BELLAMY, H.BELLAMY, D.SCHLITZ)	◆ THE BELLAMY BROTHERS (C) (V) MCA/CURB 53824/MCA
11	6	6	13		NYA TUCKER WITH T. GRAHAM BROWN (C) CAPITOL 4JM 44586
(12)	15	18	6	DRINKING CHAMPAGNE J.BOWEN,G.STRAIT (B.MACK)	GEORGE STRAIT (V) MCA 79070
(13)	16	17	8	TIL A TEAR BECOMES A ROSE B.MEVIS.G.FUNDIS (B.RICE,M.S.RICE)	KEITH WHITLEY & LORRIE MORGAN (V) RCA 2619-7
14	13	7	17	WHEN I CALL YOUR NAME T.BROWN (V.GILL.T.DUBOIS)	♦ VINCE GILL (V) MCA 79011
(15)	19	23	6	BORN TO BE BLUE B.MAHER (M.REID,B.MAHER.M.DAVID)	THE JUDDS (C) (V) CURB/RCA 2597-4-R-S/RCA
(16)	17	19	9	THE BATTLE HYMN OF LOVE AREYNOLOS (D.SCHLITZ.P.OVERSTREET)	◆ KATHY MATTEA & TIM O'BRIEN (C) (V) MERCURY 875 692-7
(17)	18	20	9	PRECIOUS THING  T.BROWN (S.WARINER.M.M.CANALLY)	STEVE WARINER (C) (V) MCA 53854
(18)	26	36	4	YOU LIE T.BROWN,R.MCENTIRE (B.FISCHER.A.ROBERTS,C.BLACK)	◆ REBA MCENTIRE (V) MCA 79071
(19)	21	25	7	TOO COLD AT HOME M. WRIGHT (B.HARDEN)	◆ MARK CHESNUTT (C) (V) MCA 53856
20	7	5	14	I'M GONNA BE SOMEBODY G.BROWN (S.HARRIS.J.COLUCCI)	TRAVIS TRITT (C) (V) WARNER BROS. 4-19797
21	14	9	15	GOOD TIMES KLEHNING (S.COOKE)	DAN SEALS (C) CAPITOL 4JM 44577
(22)	25	27	9	STORY OF LOVE P.WORLEY,E. SEAY (C.HILLMAN.S.HILL)	THE DESERT ROSE BAND (V) MCA/CURB 79052/MCA
<u>(23)</u>	23	29	5	LOVE IS STRANGE  JE.NORMAN,E.PRESTIDGE (E.MCDANIEL,M.BAKER,S.ROBINSON)	KENNY ROGERS & DOLLY PARTON (C) (V) REPRISE 4-19760/WARNER BROS.
24	22	24	10	MY PAST IS PRESENT TBROWN (R.CROWELL,S.SMITH)	RODNEY CROWELL (C) (V) COLUMBIA 38T 73423/CBS
(25)	31	34	8	MY HEART IS SET ON YOU S.SMITH.T.BROWN (L.CARTWRIGHT)	LIONEL CARTWRIGHT (C) (V) MCA 53849
26	20	10	17	WRONG RALBRIGHT.B.MONTGOMERY (S.SESKIN.A.PESSIS)	♦ WAYLON JENNINGS (C) (V) EPIC 38T 73352/CBS
(27)	28	33	8	HONKY TONK BLUES  J.STROUD.R.ALVES (H.WILLIAMS.SR.)	◆ PIRATES OF THE MISSISSIPPI (C) CAPITOL 44579
				***HOT SHOT	DEBUT * * *
28	NE	W	1	DON'T GIVE US A REASON B.BECKETT, H.WILLIAMS, JR. (H.WILLIAMS, JR.)	HANK WILLIAMS, JR. (C) (CD) (V) WARNER/CURB 4492/WARNER BROS.
29	29	21	16	OH LONESOME ME THE KENTUCKY HEADHUNTERS (D.GIBSON)	◆ THE KENTUCKY HEADHUNTERS (C) (V) MERCURY 422 875 450-4
30	36	46	4	HOME B.MONTGOMERY, J.SLATE (A.SPOONER, F.LEHNER)	JOE DIFFIE (C) (V) EPIC 34T 73447/CBS
31	32	31	20	THE DANCE AREYNOLDS (T.ARATA)	◆ GARTH BROOKS CAPITOL PRO-79024
32	37	39	7	LONELY OUT TONITE R.LANDIS (E.RABBITT.R.NIELSEN)	EDDIE RABBITT CAPITOL PRO-79183
33	24	15	14	SOMETHING OF A DREAMER JJENNINGS,M.C.CARPENTER (M.C.CARPENTER)	MARY-CHAPIN CARPENTER (C) (V) COLUMBIA 38T 73361/CBS
34	27	22	17	HE TALKS TO ME B.BECKETT (M.REID.R M.BOURKE)	◆ LORRIE MORGAN (V) RCA 2508-7
35	40	44	6	FOOL SUCH AS I KLEHNING (B. TRADER )	BAILLIE AND THE BOYS (V) RCA 2641-7-R-A
36	30	26	12	I'LL LIE MYSELF TO SLEEP B.MONTGOMERY (T.MENSY.T.HASELDEN)	◆ SHELBY LYNNE (C) (V) EPIC 34T 73319/CBS
37	33	32	21	LOVE WITHOUT END, AMEN J.BOWEN.G.STRAIT (A.BARKER)	GEORGE STRAIT (V) MCA 79015
38	35	37	19	HE WALKED ON WATER KLEHNING (A.SHAMBLIN)	◆ RANDY TRAVIS (C) (V) WARNER BROS. 4-29878

THIS	UAST	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	42	45	6	RECKLESS HEART SOUTHERN PACIFIC, J.E. NORMAN (J.MCFEE. A. PESSIS)	SOUTHERN PACIFIC (C) (V) WARNER BROS. 4-19871
40	73	_	2	★★ POWER PICK/AIRF A FEW OLE COUNTRY BOYS KLEHNING (T.SEALS,M.WILLIAMS)	RANDY TRAVIS & GEORGE JONES (C) (V) WARNER BROS. 4-19586
41	38	35	18	RICHEST MAN ON EARTH J.STROUD (P.OVERSTREET.D.SCHLITZ)	PAUL OVERSTREET (V) RCA 2505-7
42	45	52	3	YOU REALLY HAD ME GOING H.DUNN,C.WATERS (H.DUNN,T.SHAPIRO.C.WATERS)	◆ HOLLY DUNN (C) (V) WARNER BROS. 4 19756
43	41	41	18	ON DOWN THE LINE T.BROWN (KOSTAS)	PATTY LOVELESS (C) (V) MCA 53811
44)	47	50	4	FEED THIS FIRE J.CRUTCHFIELD (H.PRESTWOOD)	ANNE MURRAY CAPITOL PRO-79189
45	39	38	21	HILLBILLY ROCK R.BENNETT.T.BROWN (P.KENNERLEY)	◆ MARTY STUART (V) MCA 79001
<b>46</b> )	50	59	3	WHEN SOMEBODY LOVES YOU S.HENDRICKS,T.DUBOIS,RESTLESS HEART (J.NEEL.R.GILES)	RESTLESS HEART (C) (V) RCA 2663-7R
47	34	30	14	MAYBE THAT'S ALL IT TAKES D.WILLIAMS,G.FUNDIS (B.N.CHAPMAN)	DON WILLIAMS (V) RCA 2507-7
48	44	49	7	DANCE IN CIRCLES B.KILLEN (T.RYAN.A-HARVEY)	◆ TIM RYAN (C) (V) EPIC 34T 73372/CBS
<b>49</b> )	52	60	3	HE WAS ON TO SOMETHING R.SKAGGS,S BUCKINGHAM (S.CURTIS)	RICKY SKAGGS (C) (V) EPIC 34T 73496/CBS
<u></u>	51	56	3	THIS AIN'T MY FIRST RODEO B.MONTGOMERY (V.GOSDIN,H.COCHRAN,M.D.BARNES)	VERN GOSDIN (C) (V) COLUMBIA 38T 73491/CBS
51	43	42	21	PASS IT ON DOWN JLEO,L.M.LEE.ALABAMA (T.GENTRY,R.OWEN,W.ROBINSON,R.ROGERS)	◆ ALABAMA (C) (V) RCA 2519-4-RS
(52)	61	75	3	YET R.SHARP,T.DUBOIS (R.SHARP,S.LEMAIRE)	EXILE (C) (V) ARISTA 2075
53	49	48	17	THIS SIDE OF GOODBYE PWORLEY,E.SEAY (M NOBLE_L)PENNIG.C.MOSER)	HIGHWAY 101 (C) (V) WARNER BROS. 4-19829
54	48	43	18	GOOD ERIENDS, GOOD WHISKEY, GOOD LOVIN'	HANK WILLIAMS, JR
(55)	66		2	CRAZY IN LOVE	◆ CONWAY TWITTY (V) MCA 79067
<b>(56)</b>	58	73	3	J.BOWEN.C.TWITTY.D.HENRY (E.STEVENS,R.MCCORMICK)  WESTERN GIRLS	MARTY STUART
57	54	58	3	R.BENNETT.T.BROWN (M.STUART.P.KENNERLEY).  KEEPIN' ME UP NIGHTS	◆ ASLEEP AT THE WHEEL
58	55	55	6	R.BENSON,T.DUBOIS.S.HENDRICKS (J.D.HICKS,B.HILL)  WORK SONG	(C) (V) ARISTA CAS-2045  ◆ CORBIN/HANNER
(59)		w Þ	1	H.SHEDD,B.CORBIN,D.HANNER (B.CORBIN)  BACK IN MY YOUNGER DAYS	(C) (V) MERCURY 875-688-4 DON WILLIAMS
	56	62	4	D.WILLIAMS.G.FUNDIS (D.FLOWERS)  A FEW MORE REDNECKS	(V) RCA 2677-7 THE CHARLIE DANIELS BAND
60 (61)				J.STROUD (C.DANIELS. J.GAVIN, C.HAYWARD. T.DIGREGARIO)  LET'S CALL IT A DAY TODAY	(C) (V) EPIC 34T 73426/CB
	65	67	3	B.MONTGOMERY (D.PFRIMMER.B.GALLIMORE)  SEARCHIN' FOR SOME KIND OF CLUE	(C) (V) EPIC 34T 73427/CBS BILLY JOE ROYAL
62	57	53	19	NLARKIN (P.RAKES.D.KEES.N.LARKIN)  LOOKS AREN'T EVERYTHING	(C) (CD) ATLANTIC 4-3265  ◆ MARK COLLIE
63	59	57	15	D.JOHNSON.T.BROWN (M.COLLIE)  WHEN IT RAINS IT POURS	(V) MCA 79023 MERLE HAGGARD
64	60	66	3	M,YEARY,M.HAGGARD (J.CARTER)	(C) (CD) (V) CURB 4JM-76832 HANK WILLIAMS, JR
65	62	64	3	B.BECKETT,H.WILLIAMS,JR.,J.E.NORMAN (H.WILLIAMS,JR.,T.BARNES) (I	C) (V) WARNER/CURB 4-19818/WARNER BROS
66	63	61	12	B.BECKETT (G.NICHOLSON.D.PENN)  YOU MADE LIFE GOOD AGAIN	(C) (V) ARISTA CAS-2020  ◆ THE NITTY GRITTY DIRT BAND
(67)	69	74	3	R.SCRUGGS, NITTY GRITTY DIRT BAND (B.DIPIERO, S.SESKIN)  COWBOY LOGIC	(V) MCA 79075 MICHAEL MARTIN MURPHEY
(68)	71	-	2	S.GIBSON,M.M.MURPHEY (D.COOK.C.RAINS)	(C) (V) WARNER BROS. 4-1972
<b>(69)</b>	70	1-	2	THE THINGS YOU LEFT UNDONE WWALDMAM.JLEO (M. BERG,R.SAMOSET)	(V) RCA 2644-
70	67	68	16	NEW KIND OF LOVE S.BOGARD ,R.GILES (R.GILES.S.BOGARD)	◆ MICHELLE WRIGHT (V) ARISTA 200:
71	64	54	8	SMALL SMALL WORLD J.KENNEDY (G.SCRUGGS,T.SCHUYLER)	THE STATLER BROTHERS (C) (V) MERCURY 878 094-
72)	NE	wÞ	1	NEVER ENDING SONG OF LOVE A.REYNOLDS (D.BRAMLETT)	CRYSTAL GAYLE CAPITOL PRO-79256
73	NE	wÞ	1	A RING WHERE A RING USED TO BE NLARKIN (G.EATHERLY,B.MOULDS,K.BERGSNES)	◆ BILLY JOE ROYAL (C) (CD) ATLANTIC 4-8786
74	NE	w	1	MOONSHADOW ROAD B.BECKETT,T.GRAHAM BROWN (BROWN,THOMPSON,NICHOLSON)	T. GRAHAM BROWN CAPITOL PRO-79269
<b>(75)</b>	NE	w	1	LOUISVILLE S.FISHELL (J.BROWNE.P.GALLAGHOR)	JANN BROWNE (C) CURB 76835

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. 

ARIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. 

\*Astensk 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. 

Recording Industry Assn. Of America (RIAA) certification for sales of 1 million units, with additional million indicates of 1 million units, with additional million indicates the symbol. 

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\*Astensk

HOT	COLL	VQTL	PECI	RR	ENTS

1	1	-	2	NOBODY'S TALKING R. SHARP, T.DUBOIS (R. SHARP, S. LEMAIRE)	◆ EXILE ARISTA
2	2	-	2	WALK ON JBOWEN, R. MCENTIRE (S. DEAN, L. WILLIAMS)	REBA MCENTIRE MCA
3	4	2	3	I'VE CRIED MY LAST TEAR FOR YOU S.BUCKINGHAM (C.WATERS.T.KING)	RICKY VAN SHELTON COLUMBIA
4	5	7	3	HELP ME HOLD ON G.BROWN (T.TRITT, P.TERRY)	◆ TRAVIS TRITT WARNER BROS.
5	3	1	3	IF YOU COULD ONLY SEE ME NOW B.BECKETT, T.BROWN (S.LONGACRE, R.GILES)	T. GRAHAM BROWN CAPITOL
6	6	3	3	WALKIN' AWAY  JSTROUD,M.WRIGHT (C.BLACK,H.NICHOLAS,D.GAY)	◆ CLINT BLACK RCA
7	8	5	3	I'M OVER YOU G.FUNDIS,K.WHITLEY (T.NICHOLS,Z.TURNER)	KEITH WHITLEY RCA
8	16	14	3	FOREVER AND EVER, AMEN KLEHNING (POVERSTREET,D.SCHLITZ)	◆ RANDY TRAVIS WARNER BROS.
9	13	9	3	HERE IN THE REAL WORLD K. STEGALL. S. HENDRICKS (A. JACKSON, M. IRWIN)	◆ ALAN JACKSON ARISTA
10	15	12	3	LOVE ON ARRIVAL K.LEHNING (D.SEALS)	DAN SEALS CAPITOL
11	18	18	3	CHAINS T.BROWN (H.BYNUM,B.RENEAU)	◆ PATTY LOVELESS MCA
12	12	6	3	FIVE MINUTES B.BECKETT (B.N.CHAPMAN)	LORRIE MORGAN RCA
13	7	4	3	HARD ROCK BOTTOM OF YOUR HEART KLEHNING (H.PRESTWOOD)	RANDY TRAVIS WARNER BROS.

14	10	15	3	I'D BE BETTER OFF (IN A PINE BOX) D.JOHNSON (J.MACRAE,S.CLARK)	◆ DOUG STONE EPIC
15	11	8	3	SHE CAME FROM FORT WORTH A.REYNOLDS (P.ALGER.F.KOLLER)	KATHY MATTEA MERCURY
16	9	10	3	I WATCHED IT ALL (ON MY RADIO) S.SMITH, T.BROWN (L.CARTWRIGHT, D.SCHLITZ)	◆ LIONEL CARTWRIGHT MCA
17	19	13	3	NO MATTER HOW HIGH J.BOWEN (E.STEVENS, J.SCARBURY)	◆ THE OAK RIDGE BOYS MCA
18	23	22	3	SEEIN' MY FATHER IN ME J.STROUD (P.OVERSTREET,T.DUNN)	◆ PAUL OVERSTREET RCA
19		_	1	BETTER MAN M.WRIGHT.J.STROUD (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK RCA
20	22	21	3	KILLIN' TIME  J.STROUD,M.WRIGHT (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK RCA
21	20	17	3	STRANGER THINGS HAVE HAPPENED R.MILSAP.R.GALBRAITH, T.COLLINS (K.STEGALL.R.MURRAH)	RONNIE MILSAP RCA
22	_		1	NOBODY'S HOME J.STROUD,M.WRIGHT (C.BLACK)	CLINT BLACK RCA
23	17	11	3	WALKING SHOES J.CRUTCHFIELD (P.KENNERLEY)	◆ TANYA TUCKER CAPITOL
24		23	2	IF TOMORROW NEVER COMES A.REYNOLDS (K.BLAZY,G.BROOKS)	◆ GARTH BROOKS CAPITOL
25	-	_	1	DANCY'S DREAM SHENDRICKS T.DUBOIS.RESTLESS HEART (M.POWELL, G.JENNINGS, T.DUBOIS)	RESTLESS HEART

♦ 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.



#### 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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OOT YOUR AD MESSAGE INTO BILLBOARD'S UNIVERSE OF OVER 200,000 MUSIC INDUSTRY PEOPLE WORLDWIDE AND REACH EVERYONE WHO MATTERS IN COUNTRY MUSIC RETAIL, RADIO AND PRESS.

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of reta and one-stop sales reports.  ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALE	TITLE
1	1	1	70	★ NO. 1 ★ ★  CLINT BLACK ▲ RCA 9668 (8.98)  28 weeks at No. 1	KILLIN' TIME
2	2	2	70	GARTH BROOKS ● CAPITOL 90897* (9.98)	GARTH BROOKS
3	6	7	36	VINCE GILL MCA 42321 (8.98)	WHEN I CALL YOUR NAME
4	3	3	44	THE KENTUCKY HEADHUNTERS ● MERCURY 838 744 (8.98 EQ)	PICKIN' ON NASHVILLE
5	4	5	14	ALABAMA ● RCA 52108* (9.98)	PASS IT ON DOWN
6	5	4	15	GEORGE STRAIT ● MCA 6415 (9.98)	LIVIN' IT UP
7	7	8	26	ALAN JACKSON ARISTA 8623 (8.98)	HERE IN THE REAL WORLD
8	9	11	33	RICKY VAN SHELTON ● COLUMBIA 45250 /CBS (8.98 EQ)	RVS III
9	11	10	9	WAYLON JENNINGS EPIC 46104°/CBS (8.98 EQ)	THE EAGLE
10	8	6	25	TRAVIS TRITT WARNER BROS. 26094* (9.98)	COUNTRY CLUB
11	12	12	65	LORRIE MORGAN ● RCA 9594 (8.98)	LEAVE THE LIGHT ON
12	10	9	48	RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98)	NO HOLDIN' BACK
(13)	13	14	14	SHENANDOAH COLUMBIA 45490/CBS (8.98 EQ)	EXTRA MILE
(14)	20	36	3	KEITH WHITLEY RCA 52277* (9.98)	GREATEST HITS
15	14	13	73	KATHY MATTEA ● MERCURY 836 950* (8.98 EQ)	WILLOW IN THE WIND
16	15	17	22	DOUG STONE EPIC 45303*/CBS (8.98 EQ)	DOUG STONE
17	16	16	15	PATTY LOVELESS MCA 6401 (9.98)	ON DOWN THE LINE
18	17	15	30	HANK WILLIAMS, JR. ● WARNER/CURB 26090/WARNER BROS. (9.98)	LONE WOLF
(19)	22	19	46	MARTY STUART MCA 42312 (8.98)	HILLBILLY ROCK
20	18	21	45	THE CHARLIE DANIELS BAND ● EPIC 45316/CBS (8.98 EQ)	SIMPLE MAN
21	19	20	19	TANYA TUCKER CAPITOL 91821* (9.98)	TENNESSEE WOMAN
22	23	22	173	RANDY TRAVIS ▲4 WARNER BROS. 25568 (8.98)	ALWAYS & FOREVER
23	21	18	30	RESTLESS HEART RCA 9961 (8.98)	FAST MOVIN' TRAIN
(24)	31	30	5	EMMYLOU HARRIS REPRISE 25791* (9.98)	DUETS
<b>(25)</b>	36	39	4	TEXAS TORNADOS REPRISE 26251*/WARNER BROS. (9.98)	TEXAS TORNADOS
26	25	25	108	THE JUDDS ▲ RCA/CURB 8318 /RCA (8.98)	GREATEST HITS
27	24	23	47	PAUL OVERSTREET RCA 9717-1 (8.98)	SOWIN' LOVE
28	26	26	27	WILLIE, WAYLON, JOHNNY & KRIS COLUMBIA 45240/CBS (8.98 EQ)	HIGHWAYMAN 2
29	27	24	8	BILLY JOE ROYAL ATLANTIC 82104* (9.98)	OUT OF THE SHADOWS
(30)		w	1	KATHY MATTEA MERCURY 842 330* (8.98)	A COLLECTION OF HITS
31	29	29	81	HANK WILLIAMS, JR. ▲ WARNER/CURB 25834/WARNER BROS. (9.98)	GREATEST HITS III
32	28	27	161	PATSY CLINE ▲2 MCA 12 (8.98)	GREATEST HITS
(33)	38	61	3	SHELBY LYNNE EPIC 46066*/CBS (8.98 EQ)	TOUGH ALL OVER
34)	41	37	155	GEORGE STRAIT ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2
35	30	28	49	SAWYER BROWN CAPITOL/CURB 92358*/CAPITOL (9.98)	THE BOYS ARE BACK
36)	37	44	5	PIRATES OF THE MISSISSIPPI	RATES OF THE MISSISSIPPI
37	34	31	66	CAPITOL 94389* (9.98)  K.D. LANG & THE RECLINES ●  ABSC	DLUTE TORCH AND TWANG
38	32	32	8	SIRE 25877/WARNER BROS. (9.98)	USIC, MEMORIES AND YOU
36	32	32	0	THE STATELY BY STILL OF MERCONT 642 516 (6.56 EQ)	,

THIS WEEK	LAST WEEK	WKS. AGO	WKS. ON CHART	ARTIST	TITLE
-	_	2		LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQU	
39	33	38	82	SHENANDOAH COLUMBIA 44468*/CBS (8.98 EQ)	THE ROAD NOT TAKEN
40	NE		1	CARLENE CARTER REPRISE 26139*/WARNER BROS. (9.98)	I FELL IN LOVE
41	39	40	252		ORGE STRAIT'S GREATEST HITS
42	44	53	238	ALABAMA ▲3 RCA 7170 (8.98)  LIONEL CARTWRIGHT	GREATEST HITS
43	35	34	15	MCA 42336* (8.98)	VATCHED IT ALL ON THE RADIO
44	42	35	24	DAN SEALS CAPITOL 91782* (9.98)	ON ARRIVAL
45	43	52	70	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/CBS (6.98 EQ)	A DECADE OF HITS
46	40	33	184	RICKY VAN SHELTON ▲ COLUMBIA 40602*/CBS (6.98 EQ)	WILD EYED DREAM
47	50	50	221	RANDY TRAVIS ▲2 WARNER BROS. 25435 (9.98)	STORMS OF LIFE
48	56	49	51	REBA MCENTIRE   MCA 8034* (8.98)	REBA LIVE
49	49	48	57	MARY-CHAPIN CARPENTER COLUMBIA 44228/CBS (8.98 EQ)	STATE OF THE HEART
<b>(50)</b>	58	54	32	THE DESERT ROSE BAND MCA/CURB 42332/MCA (9.98)	PAGES OF LIFE
51	47	42	44	RODNEY CROWELL COLUMBIA 45242/CBS (8.98 EQ)	KEYS TO THE HIGHWAY
52	55	46	60	VERN GOSDIN COLUMBIA 45104/CBS (8.98 EQ)	ALONE
<b>(53)</b>	63	_	2	VERN GOSDIN COLUMBIA 45409/CBS (8.98 EQ)	10 YEARS OF GREATEST HITS
54	<b>5</b> 3	51	68	LYLE LOVETT MCA/CURB 42263/MCA (9 98) LYLE	LOVETT AND HIS LARGE BAND
55	57	63	329	HANK WILLIAMS, JR. ▲ <sup>2</sup> WARNER/CURB 60193/WARNER BROS. (9.98)	GREATEST HITS, VOLUME I
<u>56</u>	67	60	73	THE JUDDS ● CURB/RCA 9595/RCA (8.98)	RIVER OF TIME
57	48	47	100	RICKY VAN SHELTON ▲ COLUMBIA 44221/CBS (8.98 EQ)	LOVING PROOF
58	62	65	12	MARK COLLIE MCA 42333* (8.98)	HARDIN COUNTY LINE
<b>(59)</b>	64	57	23	STEVE WARINER MCA 42335* (8.98)	LAREDO
60	46	43	56	KEITH WHITLEY ● RCA 9809 (8.98)	WONDER DO YOU THINK OF ME
61	61	58	65	DOLLY PARTON COLUMBIA 44384/CBS (8.98 EQ)	WHITE LIMOZEEN
62	60	56	6	THE NITTY GRITTY DIRT BAND MCA 6407 (9.98)	THE REST OF THE DREAM
63	54	41	10	T. GRAHAM BROWN CAPITOL 91780* (9.98)	BUMPER TO BUMPER
64	45	45	538	WILLIE NELSON ▲3 COLUMBIA 35305*/CBS (6.98 EQ)	STARDUST
65	52	55	117	KEITH WHITLEY ● RCA 6494 (8.98)	DON'T CLOSE YOUR EYES
(66)	73	73	24	JANN BROWNE CURB 10630* (8.98)	TELL ME WHY
67	51	68	111	RANDY TRAVIS ▲ WARNER BROS. 25738 (9.98)	OLD 8 X 10
68	70		12	HOLLY DUNN WARNER BROS. 26173 (9.98)	HEART FULL OF LOVE
69	66	70	12	BAILLIE AND THE BOYS RCA 2114* (8.98)	THE LIGHTS OF HOME
70	68	64	11	CONWAY TWITTY MCA 6391* (9.98)	GREATEST HITS, VOL. III
71	72	-	99	PATTY LOVELESS MCA 42223 (8.98)	HONKY TONK ANGEL
72	69	72	358	WILLIE NELSON ▲2 COLUMBIA 237542*/CBS (9.98 EQ)	GREATEST HITS
(73)		w	1	ASLEEP AT THE WHEEL ARISTA 8550 (8.98)	KEEPIN' ME UP NIGHTS
74	75	69	8	KEVIN WELCH REPRISE 26171*/WARNER BROS. (9.98)	KEVIN WELCH
	I				

○ Albums with the greatest sales gains this week. • Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 able on cassette and CD. \*Asterisk indicates vinyl LP unavailable. Suggested list price is for cassette and LP. Equivalent prices

#### **BILLBOARD'S COUNTRY CHART RESEARCH PACKAGES** THE DEFINITIVE LISTS OF THE BEST-SELLING COUNTRY SINGLES AND ALBUMS, YEAR BY YEAR

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

FOR INFORMATION, WRITE: Mark Marone, Billboard Chart Research, 1515 Broadway, New York, NY 10036 Also available: thematic and customized artist research. Call (212) 536-5051



by Marie Ratliff

REASON' ROARS: Only 10 days after its rush release, Hank Williams Jr.'s "Don't Give Us A Reason" (Warner/Curb) debuts on the Hot Country Singles & Tracks chart at No. 28-easily the highest point of entry since the radio monitoring system began last January. Already, 89 of the 92 monitored stations have begun airing the song, which is a feisty open letter to Iraq's Saddam Hussein.

MD Bill Kelly, WTNT Tallahassee, Fla., reports instant and heavy

phone reaction, as does MD Jackson McKey, WSSL Greenville, S.C. "I'm really excited about it," says MD Greg Stevens, KOLT Albuquerque, N.M. "We had it on the air within two minutes after it came in, and we're moving it right into hot rotation. It's very timely—I'm glad Hank did it.'

"I guess it depends on the news just how long it will be around," says PD Dale Eichor, KWMT Fort Dodge, Iowa. "But it's very hot right now—the folks love it."

ANOTHER STRONG MOVER on the chart is the superstar pairing of Randy Travis & George Jones on "A Few Ole Country Boys" (Warner Bros.). It moves 73-40 and captures the Power Pick/Airplay title with the help of 45 adds this week.

SOME TITLES on the chart are showing a backward movement even though they gained in gross impressions, due in part to the Hank Jr. and Travis & Jones jumps. These are Tim Ryan's "Dance In Circles" (Epic), which went 44-48, Asleep At The Wheel's "Keepin' Me Up Nights" (Arista), which moved 54-57, and Rodney Crowell's "My Past Is Present" (Columbia), 22-24.

RECURRENT FACTS: Two weeks ago we began a Hot Country Recurrents chart to rank the top 25 titles that have exceeded the 21-week maximum set for the Hot Country Singles & Tracks chart. Each week in this column, to help you put these titles in perspective in relation to overall popularity, I'll be giving you some comparative information. For example, "Nobody's Talking" by Exile (Arista) moved from the singles chart to debut at the top of last week's recurrents chart. If it had stayed on the singles chart last week, it would have been at No. 34. It remains at No. 1 this week, while printing at No. 38 in the overall combined ranking by gross impressions of currents and recur-

Reba McEntire's "Walk On" (MCA) moved from the singles chart to a No. 2 position on the recurrents chart last week. It had an overall ranking of No. 43. This week, Reba stays at No. 2 while moving back up one space in the overall ranking to No. 42.

Most of the charting recurrent titles are ranked between 40 and 80 overall. The No. 25 recurrent—"Dancy's Dream" by Restless Heart (RCA)-moves over this week from the singles chart, where it would have been No. 53 had it stayed on that chart. In the overall ranking, it

While most titles on the recurrents chart are less than a year old, some have been out a little longer than that. One on this week's chart qualifies as a real classic—"Forever And Ever, Amen" by Randy Travis (Warner Bros.), out since 1987, is the No. 8 recurrent and ranks at No. 53 in overall gross impressions.

CLINT'S IN DEMAND: The country charts this week reflect the unusually high popularity of Clint Black's music. His short career thus far consists of five singles and one album on RCA. Black's current single, "Nothing's News," is on the singles chart at No. 4. His other four releases are still among the top 25 most popular recurrents—
"Walkin' Away" at No. 6, "Better Man" at No. 19, "Killin' Time" at
No. 20, and "Nobody's Home" at No. 22.

Black's lone album, "Killin' Time," is still at No. 1 on the Top Country Albums chart, having held that position for 27 of its 70 chart

# TRADE-ONLY CD SERIES TO SHOWCASE BRYANT SONGS

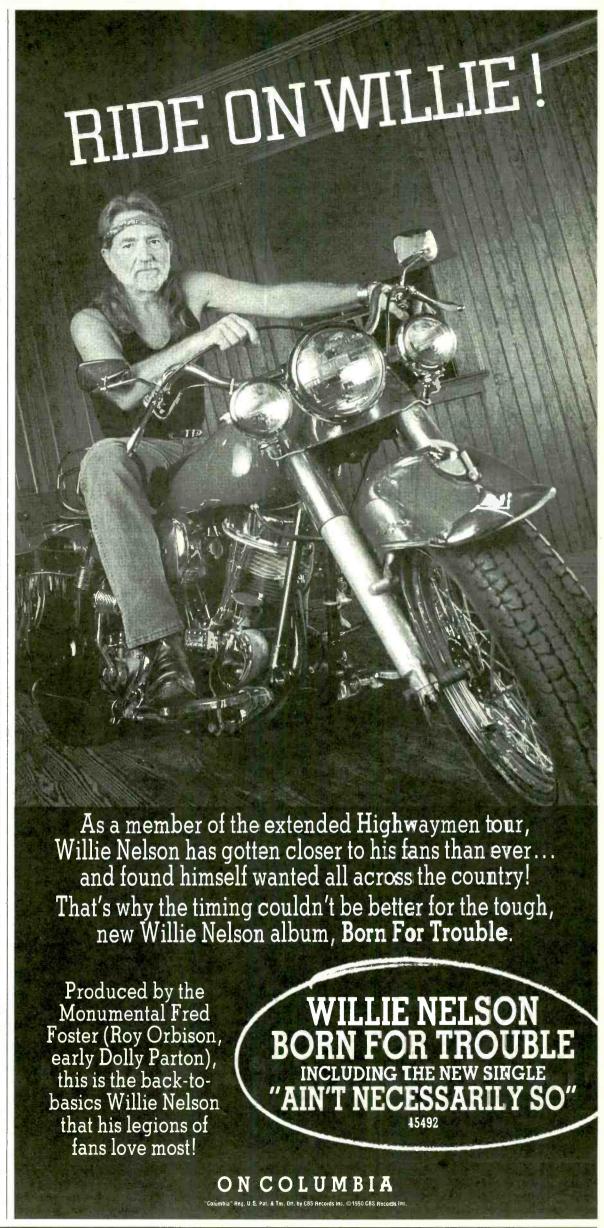
(Continued from page 33)

And Felice" releases may focus on bluegrass, instrumentals, ballads, blues. Indian songs, original demos, songs that have not been heard before, Bryant songs still in the Acuff-Rose catalog, "songs which the Everlys passed onthere's a million concepts. Everybody cut them.'

Further noting that his folks had "50 to 60 cuts a year," Bryant says that future collections can

come out at the rate of one or two a year for the next five years.

They were the first professional songwriters in Nashville, and established what a songwriter could be, that you don't have to be a star or record or go to the office. We're just doing our best to make sure the catalog is still active, and let the world know how diverse it



IN	THIS	SECT	TON
		3641	

New Releases Previewed

Album Designers Offer Graphic View 42

Restless Passes Milestone

Chain Conventions Move To New Beat

# **Camelot Conquers New Territories** Confab Celebrates Rainbow Purchase

BY ED CHRISTMAN

ST. PETERSBURG BEACH, -With the acquisition of seven San Francisco mall stores nearing completion, a charged up Camelot Music Inc. convened here to celebrate the successes of the past fiscal year, which saw sales reach the \$300 million range, and prepare for the challenges of the new

The 262-unit, N. Canton, Ohiobased retailer held its convention at the Tradewinds Resort Aug. 25-28, even as a team of Camelot employees was in California preparing to bring the new stores, formerly part of the San Francisco-based Rainbow Music chain, into the fold.

In the fiscal year ended Aug. 31, Camelot opened 27 new stores, noted Paul David, president and founder, in an interview with Billboard. "Obviously, the Rainbow acquisition makes us feel good," he added. In his opening address, Camelot executive VP and CEO Jim Bonk said, "The acquisition is part of our strategy to expand into the West Coast. It will help us establish a beachhead to launch further expansion."

Camelot, which now claims a trade area of 32 states, will continue to broaden its presence in the U.S., he said. In fact, some other Camelot employees also couldn't be at the convention because they were preparing to open two superstores in Milwaukee, which would mark the debut of the chain in that market.

Although primarily a mall-based chain, Camelot continues its thrust into the freestanding superstore concept, which can take in more than 10,000 square feet. In the last year, the company opened eight such outlets, bringing the total of superstores to 16. Camelot also continues to experiment with mall stores, opening larger outlets, which it terms "super mall stores," and Spectrum, its upscale But the company has commitments to open another six or seven in the coming fiscal year.

In total, for the year beginning Sept. 1, Camelot will open 30 stores, which should see the chain operating nearly 300 stores by year-end, barring any other acqui-

While other entertainment retailers are growing at a much more rapid pace, Camelot is expanding at the right speed, David told Billboard. "We like where we are at," he said. "We are not concerned with big numbers. We will evaluate opportunity on quality,

not quantity."
"We have good growth, but we haven't stepped out," he continued. "Some people might term it as conservative, but we feel the pace is reasonable and prudent, if you take into consideration everything that is happening in the marketplace. We have no illusions to be the biggest. We just want to be the

But David noted that the "level of competition will be much fiercin the '90s. Bonk agreed, saying, "It's getting congested out there. There are no two ways about it. It's the day of the preda-

Consolidation among home entertainment retailers will continue, and there will be fewer competitors, David noted. "The companies coming on board have deep pockets," he said. "We will all have to become much stronger and wield all the tools we can

The main tool Camelot has going for it, according to David and Bonk, is its people base. "We will continue to rely on our people,"
David said. "We are a very inbred company. That's our strength. It's played a major role in our growth."

While competitors like Minneapolis-based Musicland Stores Corp. and Albany, N.Y.-based Trans World Music Corp. are plan-

ning public offerings, Camelot will not take that route, David said. "We will stay private," he emphasized. "We like being able to sit in a room with four or five of us and make a decision and not have to justify that decision to anybody else. We have no desire or need" to go public.

In looking at Camelot's business, VP of purchasing Lew Garrett said that music, in its various forms, comprises 80%-85% of the company's sales. Garrett included in that total "music video, which we consider another format." If sell-through video is broken out as (Continued on page 44)



BMG, Ahead By A Lightyear. BMG Distribution and Lightyear Records execs announce their new distribution deal. Lightyear, a new children's music label, was formed by film/TV/video production company Lightyear Entertainment, known for its multimedia series "Stories To Remember." Lightyear Records' first release will be five "Stories To Remember" titles. BMG also distributes children's music companies Discovery Music, Children's Music Group, and Windham Hill's Rabbit Ears Productions. Shown in back row, from left, are Tom McPartland, senior director, legal and business affairs, BMG Distribution; Howard Lieb, attorney, Lightyear Records; and Lou Tatulli, senior director label liaison, BMG Distribution. In the front row, from left, are Arne Holland, president, Lightyear Records; Peter Jones, president, BMG Distribution; and Joshua Greene, producer of "Stories To Remember."

# CONVENTION CAPSULES

The following are Convention Capsules from the recent Camelot Music Inc. conclave, Aug. 25-28 at the Tradewinds Resort in St. Petersburg Beach, Fla.

THE TIMES WE LIVE IN: Jim Bonk, Camelot Music executive VP and CEO, began the convention by reminding attendees that while "we aré all having a great time, a group of Americans are not home in the United States. You may have friends, family members, or customers who are [in the Mideast], and let's all pray for their safe and speedy return.

BUSINESS BEFORE PLEASURE: In his opening statement, Bonk told attendees that 20 Camelot employees were not at the convention because they were either in San Francisco gearing up to take over seven mall stores from Rainbow Music, or in Milwaukee preparing to open the company's first two stores in that market. "We should give a hand to the people who are putting Camelot business ahead of Camelot pleasure,

he said.

PLANT A SEED, watch it grow: In 1975, Camelot operated 40 mall stores in 16 states, employed 450 people, and generated \$15 million in annual sales.

THE NAME GAME: The company is discontinuing its use of the Camelot Enterprises name and will now conduct all business under the Camelot Music banner.

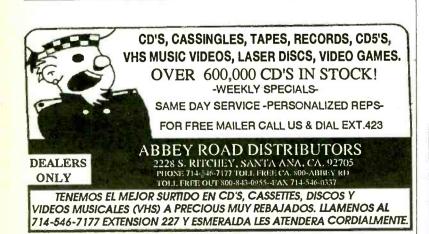
Punting the Calendar: if you're wondering about the timing of this year's Camelot meet-it's been no earlier than September the last few years-word is that president and founder Paul David, a pigskin fanatic, mandated that the event be held before the National Football League's regular season commenced. Furthermore, he proclaimed that it would have to start on a Saturday, rather than a Friday, so that he could attend a game by his beloved team in Massilon, Ohio.

GAMELOT KNIGHTS: Camelot took time out from the hard work and even harder play to acknowledge the accomplishments of its veteran employees. Twenty-five-year-service awards were presented to Joe Bressi.

senior VP; Frank Trace, buyer; and Pete Fostines, manager of the leased division. In addition, 15-year awards were presented to Lee Adams, district supervisor, based in Macon, Ga.; Tom Connor, district supervisor, based in Miami; John F. David, warehouse coordinator, based at the home office in N. Canton; Tony Field, district supervisor, based in Charlotte. N.C.; Mike Mason, area manager, based in Toledo, Ohio; Dennis Newland, district supervisor, based in San Francisco; Barry Shumaker, district supervisor, based in Lancaster, Pa.; and Steve Zimmerman, district supervisor, based in N. Canton. The company also presented 20 employees with five-year service awards.

In addition, Camelot recognized the accomplishments of founder David for his 35 years with the company. In a special, videotaped presentation, Paul Brown, the founder and famed coach of the Cleveland Browns, acknowledged that David himself had built a winning team with Camelot. Brown, now a managing partner for the Cincinnati Bengals, noted the similarities between his team and Camelot. They both are fundamentally sound on the basics, he said. "The important thing to both organizations

(Continued on page 46)



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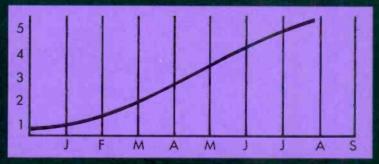
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ISSUE DATE: OCTOBER 20, 1990 AD CLOSE: SEPTEMBER 25, 1990

# Billboard

# New Directory Puts Focus On Indie Record Shops

■ BY DON FLUCKINGER

NEW YORK—Power Communications Group's new "Directory Of Record And CD Retailers," introduced last month, puts up-to-date information on about 1,000 independent record stores into the hands of consumers and retailers alike.

Although the \$14.95 reference source can help retailers locate specialty merchandise, it is primarily aimed at consumers, according to Power Communications co-owner Cindy Karvelas.

"The directory is for buyers and sellers of any kind of music, whether it's a casual listener looking for a

## 'It is for buyers and sellers of any kind of music'

certain song, or collectors looking to trade or buy records," she says.

To put the book together, the Wharton, N.J.-based company sent questionnaires to 4,000 stores. About 1,000 responded, becoming the entries in the directory. Major chains were not included, Karvelas says, because they can be found in any local phone directory. In addition, chain stores stock mostly current titles and are of little interest to collectors, she says.

Next year, Karvelas hopes to include advertising in the directory—20% of the retailers listed had expressed interest in taking out ads, but time constraints prohibited

their inclusion

Entries are broken down by music genre, recordings configurations, and whether stores carry used albums and important titles, among other information. The directory also lists store hours, mail-order services, and applicable credit cards.

Other sections organize configuration and genre by location. For instance, users can find not only all stores in Ohio, but separate lists breaking out all outlets in that state that stock 78 rpm records or sell used records.

Power Communications plans to market the book through the retailers listed in the directory and directmail promotions, with the help of ra-

dio advertising.

"We tested the concept among subscribers to Goldmine magazine, and their reaction was favorable," says directory author and Power Communications VP Keith Whelan. "About 70% said it would be better than their current sources of information, and 90% said they were interested in buying a copy."

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# 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

BROTHERS FIGARO Gypsy Beat CD Geffen 2-24292 CA 4-24292 LP 1-24292

GARDNER COLE It's Your Life

CD Warner Bros. 2-26292 CA 4-26292

**CELINE DION** Unison CD Epic EK-46893 CA ET-46893

BOB DYLAN Under The Red Sky CD Columbia CK-46794 CA CT-46794 LP C-46794

FIREHOUSE CD Epic EK-46186 CA ET-46186

GAMMA RAY Heading For Tomorrow CD RCA 2253-2-R9-CA 2253-4-R9 LP 2253-1-R9

HOUSE OF LORDS Sahara

CD RCA 2170-2-R9 CA 2170-4-R9 LP 2170-1-R9 **JAMES Gold Mother** 

CD PolyGram 846189-2 CA 846189-4

THE LILAC TIME And Love For All CD PolyGram 846190-2 CA 846190-4

GEORGE MICHAEL Listen Without Prejudice, Vol. I

CD Columbia CK-46898 CA CT-46898 LP C-46898 THE POSIES

Dear 23 CD DGC 2-24305 CA 4-24305 LP 1-24305

RUSH Chronicles CD PolyGram 838936-2 CA 838936-4

DAVE STEWART & THE SPIRITUAL COWBOYS CD Arista-ARCD-8628 CA AC-8626 LP AL-8626

WARRANT Cherry Pie

CD Columbia CK-45487 CA CT-45487 LP C-45487 **NEIL YOUNG & CRAZY HORSE** 

Ragged Glory CD Reprise 2-26315 CA 4-26315 LP 1-26315

RIACK

**PEBBLES** Always CD MCA MCAD-10025 CA MCAC-10025 LP MCA-10025

SIDE F-X This Is A Journey

CD Nastymix NMCD-70170-2 CA IGU-70170-4 LP NMR-70170-1 **TOO SHORT** 

CD Jive 1353-2-J9 (Clean); 1348-2-J9 CA 1353-4-J9 (Clean); 1348-4-J9 LP 1353-1-J9 (Clean); 1348-1-J9 COUNTRY

HIGHWAY 101 Greatest Hits CD Warner Bros. 2-26253 CA 4-26253

KENNY ROGERS Love Is Strange CD Reprise 2-26289 CA 4-26289

RANDY FRAVIS Heroes & Friends

CD Warner Bros. 2-26310 CA 4-26310

JAZZ/NEW AGE GEORGE BENSON
Big Boss Band, Featuring the Count Basie
Orchestra

CD Warner Bros. 2-26295 CA 4-26295 LP 1-26295

FATTBURGER Come And Get It CD Enigma 2-73581 CA 4-73581

MARION MEADOWS For Lovers Only

CD Novus 3097-2-N9 CA 3097-4-N9 LP 3097-1-N9

JOHN PATITUCCI Sketchbook

THE RIPPINGTONS, FEATURING RUSS FREEMAN Welcome To The St. James' Club CD GRP 9618 CA 9618.

TAKE 6 So Much 2 Say CD Reprise 2-25892 CA 4-25892 LP 1-25892

DAVE WECKL Master Plan CD GRP 9619 CA 9619

MARK WHITFIELD The Marksman CD Warner Bros. 2-26321 CA 4-26321

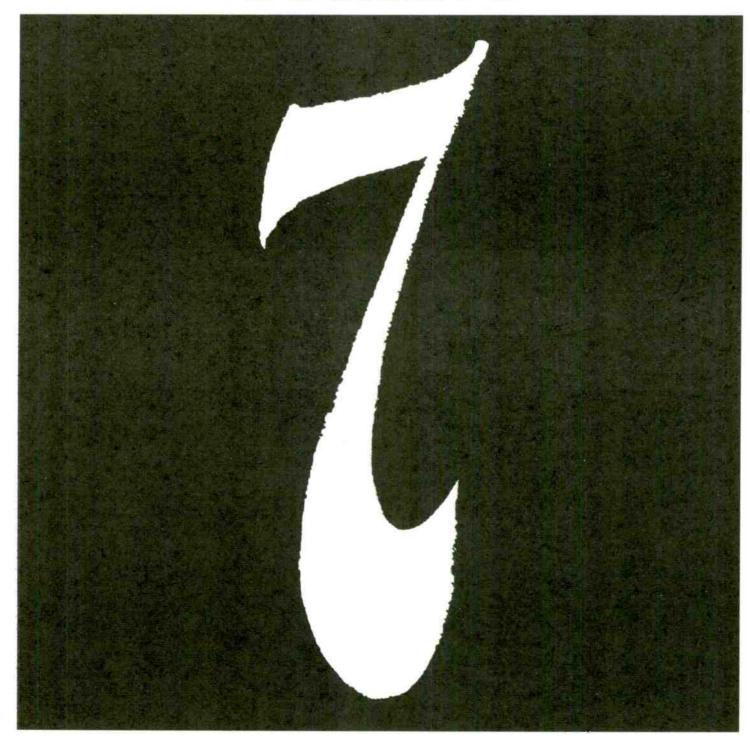
COMEDY

**ROBIN HARRIS** Bebe's Kids CD PolyGram 841960-2 CA 841960-4 LP 841960-1 SOUNDTRACKS

VARIOUS ARTISTS Twin Peaks, Original Soundtrack
CD Warner Bros. 2-26316
CA 4-26316

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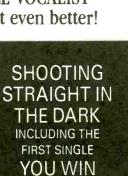
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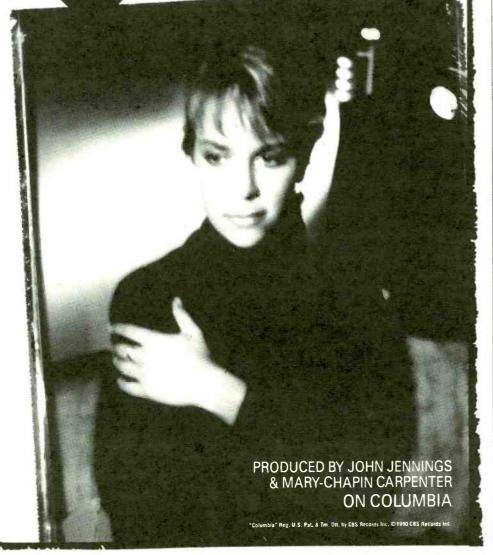
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# Cover Designers See Challenges, Rewards In Demise Of Longbox

BY TRUDI MILLER

NEW YORK—With the future of the longbox uncertain, almost everyone has an opinion on what should replace it. For their part, album-cover designers want their 2 cents' worth heard on the issue, too.

Spencer Drate, who has designed packages for Lou Reed, Joan Jett, Bon Jovi, and Talking Heads, says that the jewel box should be thrown out along with the longbox, and the whole concept of CD packaging revamped. Roger Gorman, who heads up New York-based Reiner Design Consultants, says he is determined to keep album graphics interesting, no matter what size the medium takes.

After losing their prime visual display tool with the disappearance of vinyl albums, retailers recently softened their stance on preserving the longbox, which offers eye-catching graphics that are superior to the CD booklet and the cassette J-card.

Graphic designer Drate, however, believes that the elimination of the CD longbox will make CD designs more eye-catching, rather than less so. With smaller graphics, record companies will allow designers to create much more imaginative packages, he says.

The traditional CD setup is long overdue for change, Drate says. "You've got the longbox, the jewel box, the booklet, and the inlay card—it's piecemeal, it's not a whole design," he says.

Drate points to Brian Wilson's eponymous CD, designed by Warner Bros.' Jeri Heiden, as a better solution. Instead of a jewel box with booklet and inlay card, the CD came in a stiff cardboard foldout, much like that used on a double LP. Animal Logic's CD, designed by Tom Recchion, used a similar concept. For John Cale and Lou Reed, Heiden took it a step further, making their "Songs For Drella" case out of leather.

In those examples, "everything is designed from the front cover to the inlay to the back, and you have continuity," says Drate, who served as an alternate member of NARAS' packaging committee for the Grammys.

Drate says limited-edition and special promotional packages are the wave of the future. For the "Batman" CD, Heiden designed a shiny round "Bat-can" with the Batman logo engraved on top. Michelle Shocked's "Captain Swing" CD booklet, designed by PolyGram's Michael Bays, was covered in green astroturf.

Drate acknowledges that nonstandard shapes and sizes would not work on retail shelves, but suggests they can be used in displays. Other packages, which keep the CD size but use unusual materials and foldouts, can make releases stand out and attract consumers—solving the problem of smaller graphics.

Although special packaging can be expensive, Drate says the elimination of the longbox and jewel box would decrease costs, and he suggests that record companies could put some of the savings toward creative packaging. Even if a certain package was more expensive, many people would still buy it for collectors' value, he argues. He says that Riuchi Sakamoto's intricate compartmentalized box for "Playing The Orchestra," Robert Plant's "Manic Nirvana" with special foldout booklet, and the Rolling Stones' metal "Steel Wheels" box all sold well, although they cost more than regular CDs. "Record companies could run a certain amount of copies a special high-budget way, then do the rest on ordinary board," Drate suggests.

## 'The CD is small so the design needs to be strong and simple'

Meanwhile, Gorman, who won a Grammy for his unusual design of Rykodisc's "Sound + Vision" David Bowie boxed set, agrees that the shrinking size of music configurations calls for more creativity in design. But this does not apply only to the outside of the package, he says. "As vinyl is being lost, record companies are putting more money into the CD booklet," Gorman says. "You used to just have four-color booklets; now you often get a fifth color. The CD will fold out into a poster, or a really long accordion fold, so you have a lot of fun with the inside."

Gorman acknowledges that retailers mainly want to keep the longbox because it helps merchandising and theft-prevention efforts, while allowing them to maintain current fixtures. But, while he is opposed to the longbox, he adds that larger packaging allows him to maintain his creative edge.

For instance, for the Bowie project he designed a transparent LP-size box with a pale lavender outline of Bowie printed on it; beneath were four CDs, each bearing a different image of Bowie, and the inside of the box contained another picture of Bowie. "I wanted to do a very visual, simplistic package, with very little writing," says Gorman. "I thought, if I make it transparent, you could more easily see what format it is. Then, I thought I could use that transparency as the theme of the box: We had to show 10 years of Bowie, how he changed over the years, the chameleon thing. So we used the box to show that image, with multilayers."

One way of attracting attention with smaller graphics is to do something completely unexpected, he says. For example, the cover of "Empire," the new album by heavy metal band Queensryche, "has all the makings of a corporate report, with Swiss graphics, a Citibank/ Chase feel, very stark," says Gorman. "We like to do things that push it in a strange direction and get it noticed."

As music configurations change, graphic design evolves with them, Gorman says. "People used to do the vinyl album cover and then ap(Continued on page 46)

# Restless Records Sells A Million; Stipe Steps Out

■ BY DEBORAH RUSSELL

THE NATIVES ARE GETTING Platinum: Folks at Culver City, Calif.-based Restless Records are celebrating a platinum sales milestone. During 1989, artists on Restless and its distributed labels sold more than 1 million LPs, cassettes, and CDs through the independently distributed division of the Enigma Entertainment Corp. Top sellers in 1989 include They Might Be Giants, Slayer, the Dead Milkmen, Wire, the Sex Pistols, and Circus Of Power.

"1990 looks just as promising," says VP/GM Jim McCarthy. Artists on the roster include D.O.A., Wrath, Flaming Lips, Terrance Simien & the Mallet Playboys, and 7 Seconds.



K.E.M. LEAD SINGER Michael Stipe is set to release an album for the Texas Hotel label, based in Los Angeles, sometime in late 1990 or early 1991. The album is not necessarily solo Stipe; it's a collaboration between the Athens, Ga., songwriter and several other musicians. Meanwhile, the Rollins Band has checked out of Texas Hotel upon completion of "Hard Volume," their fifth album (plus two spoken-word recordings) for the label. They're currently shopping for a new deal. In the interim, leader Henry Rollins and bass player Andrew Weiss, recording as War Time, are set to release their debut EP, "Fast Food For Thought," on Chrysalis later this month.

WE CAN'T DO ANY WORSE Dept.: Howe Gelb, leader of alternative indie band Giant Sand, and his partner, drummer John Convertino, recently created their own record label, Amazing Black Sand CD's and T's. Seems the California-based band is less than enchanted with the world of U.S. sales (or lack thereof) and distribution. Records they've released on Enigma, What Goes On, Homestead, and the U.K.'s Demon labels went "nowhere in America," says Gelb, and he and his mates want to know why. "We want to find out how many records you can sell and where the money really goes," Gelb says. "This could be enlightening to all bands everywhere."

Gelb and Convertino launched Amazing Black Sand with the sixth Giant Sand recording, "Swerve." The CD-only release features contributions by members of Poi Dog Pondering, the Leaving Trains, and Blake Babies, and will sell via mail order for \$12, plus \$1.50 for postage. Gelb also recently acquired the rights to early Giant Sand and Band Of Blacky Ranchette albums, which will supplement the Amazing Black Sand catalog. Call Big Julie: 619-228-0466.

COLLEGE RADIO PLAYING New Age Music? That's the goal Perfect Pitch Marketing has set for "Waterstation," a Tim Clément release from Canadian label Chacra Alternative Music Inc. Cowboy Junkie pedal steel guitarist Kim Deschamps contributes to the Clément collection of exotic, electronic, and ethnic music, which the label hopes to see cross over traditional new age boundaries. One track, "Urantia," is a cross between the Cocteau Twins and Peter Gabriel, with bagpipes, no less. "It's really funky, out-there kind of stuff that will appeal to the college mar-

ket," says Sue Brown, owner of Berkeley, Calif.-based Perfect F.tch. She's representing Chacra Alternative Music to U.S. distributors. "Waterstation" is one of five summer releases that herald the Canadian label's foray into the U.S. marketplace. Contact Brown at 415-528-0860.

"IMBERWOLF IN THE TALL Pines" is not just a catchy new age album title evoking wilderness themes. The record literally features the howls of the endangered timberwolf species, and for every unit sold, a donation will be made to the International Wolf Center in Ely, Minn. Brian Wright produced the 50-minute release for Rykodisc's Atmosphere Collection. He traveled to the forests of the North Central U.S. and used state-of-theart digital field audio equipment to record the sounds of crickets, bear cubs, loons, and coyotes against the varying soundscape of the region's timberwolves. It is estimated that fewer than 1,500 timberwolves exist (Continued on next page)

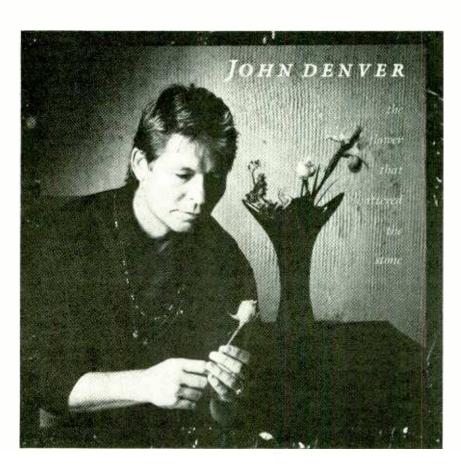


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# RETAIL TRACK



by Geoff Mayfield

LYING LESS FREQUENTLY: Is it a trend? Two major music sellers—Western Merchandisers and Camelot Music—have annnounced that they will move their conventions from an annual schedule to a so-called "18-month" cycle

As was previously reported in this column, Western, which in recent years has always held its meet in late October, is having no meet this year and has set its next gathering for June 1991. And, during Camelot's Aug. 25-28 conference, field management learned that the company won't convene again until April 1992, with the next confab slated for September 1993. Both the '92 and '93 Camelot meets will be held at the Registry Hotel in Naples, Fla.

Word on the Retail Trail is that other chains, including National Record Mart, are weighing the possibilities of an 18-month schedule. Spec's Music & Video decided not to hold a convention this fall, and therefore has its options open for future meets.

The motivating factor that is prompting these companies to move away from an annual schedule is cost. As a chain grows, so grows its management staff. As the size of the management force grows, so grows the hotel bill.

A note in Camelot's conference schedule booklet told company managers that it had studied the approaches taken by its competitors, including restricting attendance to upper levels of management or holding a meet on an every-other-year basis, but did not like either of those options. So, Camelot will continue inviting all of its

managers to its conferences, but, as a compromise to the bottom line, it will hold those events less frequently.

Musicland Stores Corp., given its league-leading size of almost 900 locations, had to deal with the same expense consideration some time ago. It holds its national meeting on odd-numbered years, and that convention is basically meant for those with at least a district-manager's rank (although some managers who beat prescribed store projections are also included in that meeting). Then, in even-numbered years, Musicland holds regional meetings for its DMs. This year, the Eastern division was to meet Sept. 5-7; the West Coast retreat will be Tuesday (11) through Thursday (13).

Similarly, the annual conventions of Trans World Music Corp., the second largest web, do not extend to store managers.

The cycle being embraced by Western and Camelot, and being mulled by others, reveals a change in philosophy regarding the intangible value of a convention. Once upon a time, almost everyone of any size held an annual meet, but these tended to be spread out throughout the first three quarters on the calendar.

Then, about four years ago, as smaller companies began to get in the act as well, it became fashionable for webs to hold their meets in September and October. The obvious and smartly considered idea behind that scheduling was that it gave these companies a chance to motivate their field troops before the big fourth-quarter drive, but at the same time, it created a problem for labels, music distributors, and other suppliers. With so many conventions crowded into such a small window, along with the National Assn. of Recording Merchandisers' Retailers Conference and Wholesalers Conference, a flock of salespeople and executives found themselves on the road for as much as two weeks at a time, trying to catch all the events that were being held back-to-back, or day-on-date.

In addition to being a travel agent's nightmare, this (Continued on page 46)

### **CAMELOT CONQUERS NEW TERRITORIES**

(Continued from page 38)

a separate component, it snares about 10%-12% of the chain's sales, with music video comprising about half of that and the remainder coming from movies and nontheatrical releases.

In the larger mall stores, Camelot carries about 4,000 titles, Garrett said. The company also is aggressive in carrying laserdisks, he added, noting that Camelot may be Pioneer's biggest customer.

Camelot places such emphasis on video because "our music customer is our video customer and vice versa," he added.

Garrett noted that accessories, already a small part of the chain's business, are fading from the product mix. "For instance, on the blank videotape, we don't see the business that we used to see," he said. "Also, who needs to wipe vinyl records or buy a new needle. There's not a whole lot of accessories for the CD."

As for CDs, Camelot management is still not happy with the number of hit CDs the chain sells. Hit CDs make up 8%-10% of the company's overall business, David said. "Our catalog is the only place where we have experienced significant growth," he added. "CDs overall comprise 32%-35% of Camelot's total business."

David, Bonk, and Garrett attributed the weak showing by hit CDs to two factors: high prices and CD clubs. "In a very short period, practically overnight, [the music industry] went from \$9-\$10 a title to \$15-\$16," David said. "That is a tremendous increase."

"In CDs, the price point plays the major role," he continued. "We are not sure we see mass, acrossthe-board acceptance of the CD."

Garrett added, "I'm sure you won't find any retailers who are satisfied with the amount of units they move on a hit CD. We think CD clubs clearly are cutting into the hit side of the business. Our hit product has been flat as a percentage of business."

'We have no illusions to be the biggest; we just want to be the best'

In the coming year, Camelot will prepare to put its point-of-sale technology in place. TRIMS, the retail inventory management system, will be ready by fall 1991. In his opening address, Bonk told Camelot employees that "TRIMS will maximize sales, inventory turns, and reduce returns. We are hopeful and feel confident that we will put in a system that will work better for us in stocking our stores appropriately and still allow us to offer the catalog selection that we like. TRIMS will give us the opportunity to refine our system.

The company also is working on doubling the size of its distribution center to 280,000 square feet, an expansion that chain executives say should be completed by 1992.

say should be completed by 1992.
With TRIMS and the new distribution facility, Camelot is gearing up for more growth, David said in his keynoter. He added, "We want to remain solid retailers that will grow, be profitable, and have fun. Our horizons are unlimited."



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(Continued from preceding page)

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THE JOKERS AT Matador Records recently issued a bogus press release claiming that their Teenage Fanclub will star in a new Saturday morning music/variety kids' show on NBC. These are not exactly the Guys Next Door, and if they were, you'd probably move. What is true is that Matador is spearheading a massive Teen Fanclub publicity campaign, pushing the latest single, "Everybody's Fool," from the album "A Catholic Education." A sixsong EP is set for October release. Call 212-995-5882 for information.



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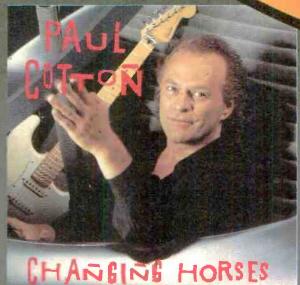
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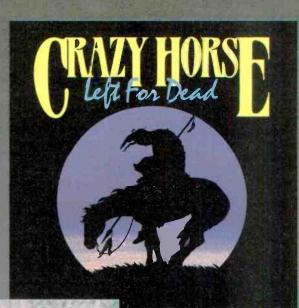
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### **CONVENTION CAPSULES**

(Continued from page 38)

is people," he added. During the course of the videotape, he pointed out that Camelot "won five of 11 Super Bowls," a reference to the number of times the chain has won "retailer of the year" from the National Assn. of Recording Merchandisers. After Brown's speech, the award was presented live by Otto Graham, the hall-of-fame quarterback who spearheaded many of Brown's teams. After presenting Davis with the award, Graham stuck around to tell a few football stories, much to the delight

"Go ahead,

of the audience.

make YOUR day . .

ALTHOUGH CAMELOT continues to grow, the chain gave up \$20 million in business in the last fiscal year, when management decided not to continue its association with the Big Wheel discount department store, which switched from a leased department to having racked home entertainment software.

THE REAL MIKE DUNGAN? Last year there was some confusion on the

part of conventiongoers at Camelot's meet because there were two people named Mike Dungan—the chain's head video buyer and Arista's Minneapolis-based Midwest marketing manager—in attendance. This year, the confusion extended to the Tradewinds staff.

When Camelot's Mike Dungan showed up, he was startled when the check-in clerk told him he was responsible for his own room bill, rather than having it posted on Camelot's house account. Eventually, he had his way, with his bill being added to the company's master account. When he finally reached his room, he was pleasantly surprised that he had no roommate, as most Camelot attendees generally bunk two to a room at the convention. That night, both the

Camelot and the Arista Dungans ate at the same Tampa restaurant with different parties. But the confusion did not get hairy until later, when the Arista Dungan arrived back at Tradewinds, after the Camelot Dungan returned.

At 2:30 a.m., the Arista Dungan found himself without a room. Each time he tried to call the Camelot Dungan to reclaim his room, the latter—either because he was tired or crafty—hung up the phone on the label rep. At the direction of hotel management, the Arista Dungan bunked down in the room of jazz, classical, and new age buyer Mike Tully, who was supposed to be the Camelot Dungan's roommate. "I hope that doesn't

hurt our order on the next Kenny G record," the Arista Dungan quipped at breakfast. But later, during the Arista portion of the BMG presentation, he took a different tack when he demanded in mock rage, "Give me back my name, Mike Dungan, and my hotel room, too."

Although the two Dungans eventually sorted things out, with Camelot grudgingly surrendering the room to Arista, hotel personnel were so confused that at one point they thought there were three Mike Dungans at the hotel!

Convention capsules were prepared by Ed Christman and Geoff Mayfield

### **ALBUM-COVER DESIGNERS**

(Continued from page 42)

ply it to the CD or cassette," he says. The graphic often lost its impact when shrunk down to the size of a CD or cassette, he adds.

"Now, the CD is the preferential format, so we design more with the CD as the base; then we scale it down for the cassette and up for the vinyl album. But it doesn't just mean blowing it up. The CD is small, so the design needs to be strong and simple; with the album, we can afford to add a few more details and make it more complex, while keeping the same basic idea."

Vinyl may be disappearing in the U.S. but Gorman says he must keep the configuration in mind when designing album covers. "We've found that vinyl is still necessary for the international market," he says. "Whenever anyone says, 'We only need CD and cassette designs for this album,' three weeks later they say, 'Oh, by the way, we need the LP [design], too.'"

Currently, Reiner, which also designs T-shirts, tour books, posters, and other related merchandise, is branching out beyond rock bands into black music, rap, dance, and alternative acts. Gorman recently expanded his operation further by opening a Los Angeles office. He says he also hopes to move into film and other forms of entertainment.

### **RETAIL TRACK**

(Continued from page 44)

calendar crunch also led to an expense crunch on the part of vendors. With more and more retailers jumping into the convention act, the expense of supporting these conferences was hitting a max-out point, with all of those expenditures coming in one quarter. On top of that, the scheduling found sales folks on the road during a time frame when it would make sense for them to make their own fourth-quarter prepa-

rations.

The moves by Camelot and Western already loosen up a crowded stretch on the calendar, so while the 18-month schedule may disappoint store managers, the changes will bring smiles to the faces of those label types who hit the Convention Season circuit and those chain home-office staffers who have to coordinate these elaborate events.





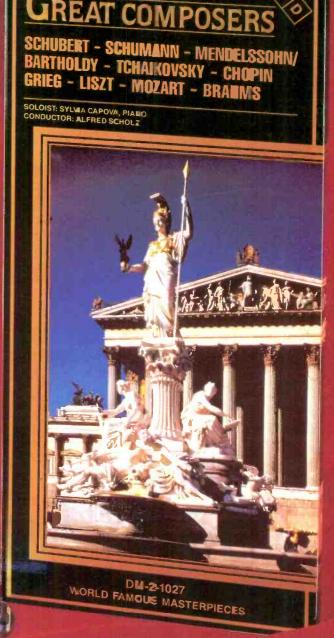




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A COMPANY TO WATCH

# **HOME VIDEO**

# **Alexander To Co-Sponsor Fall Conferences**

New York—Alexander & Associates Inc., the New York-based market research and business planning firm, says it will co-sponsor its Third Annual International Conference on Interactive Entertainment, InterTainment '90, which will be held Oct. 29-31 at the Marriott Marquis Hotel here. NYNEX Corp., a worldwide provider of information products and services, plans to co-sponsor for the second consecutive year. Some 30 sessions are planned, as well as more than 100 speakers. Themed "Entering The Interactive Decade," seminars will cover such ar-

eas as home video, motion pictures, cable television, optical media, computer software, toys and games, publishing, advertising, theater, and "edutainment." More information can be obtained through conference director Sally E. Chin at 212-382-3929.

Meanwhile, the International Tape & Disc Assn. is organizing its third annual seminar on special-interest video, called "Finding Your Marketplace." The event is slated for Oct. 2-3 at Loews Santa Monica Beach Hotel, Santa Monica, Calif. More info. at 212-643-0620.

FOR WEEK ENDING SEPTEMBER 15, 1990

Billboard.

# TOP MUSIC VIDEOS.

THIS WEEK	S. AGO	ON CHAR		1		Suggested
THIS	2 WKS.	WKS.	Manufacturer, Catalog Number	Principal Performers	Туре	Suga
			** No.1 **			
1	1	13	STEP BY STEP CBS Music Video Enterprises 19V-49047	New Kids On The Block	LF	15
2	2	5	PLEASE HAMMER DON'T HURT 'EM Capitol Video C540001	M.C. Hammer	LF	1
3	10	3	BANNED IN THE USA Atlantic Records Inc.A*Vision Entertainment 50162	The 2 Live Crew	D	1.
4	6	57	HANGIN' TOUGH ▲21 CBS Music Video Enterprises 14V-49028	New Kids On The Block	SF	1
5	3	11	THINGS THAT GO PUMP Getten Home Video 38172	Aerosmith	LF	1
6	5	41	HANGIN' TOUGH LIVE ▲24 CBS Music Video Enterprises 19V-49030	New Kids On The Block	С	1
7	4	5	HULMERIST Warner Reprise Video 38175	Morrissey	LF	1
8	NE	wÞ	ELVIC. VOL. 1 CENTED STACE	Elvis Presley	D	1
9	NE	wÞ	ELVIS: VOL. 2-THE MAN AND THE MUSIC Buena Vista Home Video 1033	Elvis Presley	D	1
10	7	19	BARRY MANILOW: LIVE ON BROADWAY  Arista Records Inc.6 West Home Video SW-5708	Barry Manilow	С	1
11	11	7	VIDEO EXPOSURE Arista Records Inc.6 West Home Video SW-5702	Expose	SF	1
12	9	9	THE BOB MARLEY STORY Island Visual Artsisland Video 440 082 373-3	ORY Bob Marley And		,
13	8	3	EVERY TRICK IN THE BOOK CBS Music Video Enterprises 1'9V-49049	Cheap Trick		1
14	12	13	THE VALUE OF IGNORANCE PolyGram Music Video 440 081 321-3	Sinead O'Connor		1
15	16	7	SINGIN' & SWINGIN' CBS Music Video Enterprises 19V-49045	Harry Connick, Jr.		1
16	NE	w	PRIME TIME TV CBS Music Video Enterprises 17V-49041	Basia	LF	
17	15	35	KENNY G LIVE ▲ Arista Records Inc.6 West Home Video SW-5705	Kenny G	С	
18	NE	w	BORN TO SING Atlantic Records Inc. A *Vision Entertainment 50157	En Vogue	SF	1
19	19	110	MOTLEY CRUE UNCENSORED ▲ <sup>2</sup> Elektra/Asylum Records Elektra Entertainment 40104-3	Motley Crue	LF	
20	18	5	LIFESTYLES OF THE RAMONES Warner Reprise Video 38178-3	The Ramones	LF	
21	26	3	CARLY IN CONCERT: MY ROMANCE Arista Records Inc. 6 West Home Video Sw:5711	Carly Simon	С	
22	13	43	STRAIGHT UP ▲3 Virgin Records America. Inc.Virgin Music Video 50141	Paula Abdul	SF	
23	NE	w	IN THE HEART OF THE YOUNG Atlantic Records Inc. A*Vision Entertainment 50156	Winger	SF	
24	22	21	PSYCHEDELIC SEXFUNK: LIVE FROM HEAVEN EMI Home Video 1627	Red Hot Chili Peppers	С	
25	NE	wÞ	LONG TIME COMIN' MPI Home Entertainment MP6070	Crosby, Stills & Nash	D	
26	21	46	DELICATE SOUND OF THUNDER ▲3 CBS Music Video Enterprises 24V-49019	Pink Floyd	С	
27	14	45 JANET JACKSON'S RHYTHM NATION 1814 ▲ 4 Janet Jackson A&M Records Inc. A&M Video 61900		Janet Jackson	SF	
28	30	13	13 WE TWO ARE ONE TOO: THE HOME VIDEO Arista Records Inc.6 West Home Video SW-5710 Eurythmics		LF	
29	25	19	POSITIVE MENTAL OCTOPUS EMI Home Video 1614	Red Hot Chili Peppers	SF	
30	17 29 25X5: CONT. ADVENT. OF ROLLING STONES ▲2 Rolling Stones CBS Video Ent. 19V-49027		D	1		

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 LF long-form.
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# Home Via Control of the Control of t

## IN THIS SECTION

Erol's Starts Soliciting Franchisees	50
Second Features: Killer Portraits	50
Facets Pushing Rent-By-Mail	53
Rentrak Posts First Profitable Quarter	57
Pioneer Launches Special Editions Label	57

# **Slow-Starting European Laser Market Is Getting A Nudge**

■ BY WILLEM HOOS

AMSTERDAM—A shortage of repertoire and a language barrier are two reasons for the laserdisk's slow progress in Europe. This emerged from the first press conference, Aug. 22, held by the European Laserdisk Assn. (ELDA) on the eve of the 26th Firato international consumer electronics fair and hosted by ELDA chairman Patrick de Tourris.

Two years after the introduction of the laserdisk system, there is little software available in Europe, with the exception of France, and consequently minimal market impact. Market research has revealed that Europeans, in common with Americans and Japanese, are interested in laserdisk mainly as a vehicle for movies.

This has bred the theory that, if the film and video companies support the system and supply sufficient software of the right caliber, the laser-disk sector will expand and sales of hardware will be stimulated.

Consequently, ELDA is happy that Warner Home Video and RCA/Columbia Pictures Home Video are already members of the association and attended the press conference in the persons of WHV Europe business development VP Graham Williams from England and Belgian Flip Struyven, managing director of the Benelux division of RCA/Columbia.

Both companies announced they were becoming major players in the European laserdisk market this year. WHV and RCA/Columbia will be releasing new titles on laserdisk dayand-date with the initial videocassette

WHV is targeting French-speaking and German-speaking territories and the Benelux countries for releases this year, followed by the U.K., Spain, Italy, and other major European markets in 1991. RCA/Columbia's laserdisk thrust this year will be launches in the Benelux and France and boosting its already-established program in West Germany.

Both companies will participate in local committees being set up by ELDA linked with the various language territories. This year, the association will concentrate on French-, German-, and Dutch-speaking areas. Committees for the U.K., Italy, and Spain will follow next year.

Spain will follow next year.

Each committee will deal with specific issues affecting its territory, including release policies, dubbing or subtitling where necessary, distribution, and campaigns, with software and hardware members working in unison. "It's the only way to create a breakthrough for the laserdisk system," says ELDA general secretary

Robert van Eck

The language problem is underlined by the fact that there are more than 20 spoken in Europe, whereas in Japan and the U.S. there is no problem. Movies in West Germany and France are mostly dubbed, while subtitles are used in the Netherlands and the Dutch-speaking area of Belgium.

In France, laserdisk has made good progress because of the wider availability of movie titles. Most existing European laserdisk catalogs, by contrast, are dominated by music. For instance, the PolyGram repertoire now has about 250 music titles but fewer than 20 movies.

RCA/Columbia's simultaneous laserdisk/videocassette releases will include "Look Who's Talking," scheduled for West Germany in November, and, for Dutch-speaking territories at that time, "My Stepmother Is An Alien," "Red Heat," "Body Double," "Hannah And Her Sisters," "Karate Kid II," and "La Bamba." RCA/Columbia timed three releases for Dutch-speaking markets to coincide with the Firato event. They are "Robocop," "Carebears II," and "Ghostbusters."

WHV states its intention of supplying hit movies at "an impulse price point" to consumers to enable them to build a library of film titles in their own homes. In addition to new titles and current hits, such as "Batman" and "Rain Man," WHV plans to release on laserdisk on an ongoing basis major titles from its back catalog, such as the James Bond, "Superman" and "Rocky" series.

# P'mount Gives B-Title Program An 'A' Early Returns For 'Shelf Help' Are Positive

BY JIM McCULLAUGH

LOS ANGELES—Although Paramount Home Video will not get a clear picture of how successful its new Shelf Help program will be until orders close on two initial titles this Tuesday (11)—and two additional titles on Oct. 2—the studio is projecting a definite uptick in sales based upon trade response thus far.

"We're probably running 15%-20% higher than what we normally

would be at this point," says Jack Kanne, VP of sales for Paramount Home Video.

Shelf Help, announced during Paramount's recent national sales conclave prior to the Video Software Dealers Assn. convention, is a novel strategy to rekindle retailer interest in secondary titles. The studio is allowing dealers to pay for select B titles in four equal payments over a five-month installment purchase period (Billboard, July 21).

"Most of the distributors are now up and running with the program," says Kanne, who acknowledges that there was an "administrative" component of the program that needed to be worked out.

A key to the program, he says, was "distributors tweaking their computer programs in order to be able to offer it. Most of them have done that now. That's positive news. When we first announced the program, a number of distributors had to figure out exactly how to offer it to retailers. Distributors may have underestimated how long it would take to reconfigure their computers in order to be able to invoice two to three to four times on a particular title. But most of them have been able to work that out now."

The program is available through participating PHV distributors with the terms and conditions of the program varying slightly depending on the individual wholesaler.

Among participating Shelf Help wholesalers are Artec, Best Video, Commtron, East Texas Distributing, Ingram, M.S. Distributing, Major Video Concepts, Sound Disk-Tributors, Video Products Distributors, Video Trend, Wax-Works/VideoWorks, and ZBS Industries.

"In fact," continues Kanne, "some distributors are even attempting now to expand the program by lobbying other B-title suppliers to jump on board so they can include them in a broader base program."

The first two titles in the PHV program are "Crash & Burn" and "Satan's Princess." The order cutoff date is Tuesday (11). The second group of titles consists of "Vice Academy 2" and "Snow Kill," with an order cutoff date of Oct. 2.

"Retailers have been frustrated about B titles," says Kanne, "mainly because they don't understand the process. Many focus on the issue of how can the studio charge the same price for a B title as an A title. But it's a matter of the economics of acquiring and marketing those films relative to the numbers you do sell."

Echoing other suppliers, Kanne says the B market has slowed during the last year, while many manufacturers have been searching for possible remedies.

"From the retailers' perspective," says Kanne, "cash flow has a lot to do with it. The business is seasonal, the business has matured, and some of the recent studies indicate the consumer is renting a little less.

(Continued on page 51)

Arist-ing Video. Arista recording act Expose stopped by a Blockbuster Video outlet in New York to promote its new longform, "Video Exposure." Shown seated, from left, are band members Ann Curless, Gioa Carmen and child, and Jeanette Jurado. Standing, from left, are George Hess, director dance promotion, Arista; Dave Santaniello, national manager of marketing and video sales, Arista; Greg Kramer, product manager, Blockbuster; Jordan Katz, regional marketing manager, Arista; Cindy Smith, marketing manager, Blockbuster; Ernie Canadeo, EGC Media; and Mitch Mallon, Star Distributing sales rep.

# Direct-Mail Tips Touted At Seminar

LAS VEGAS—Direct mail can be a useful—and profitable—'90s marketing technique for the video software dealer if done effectively.

Video retailers got both an earful and an eveful of suggestions about



this specialized form of selling at a "Using Direct Mail Effectively" seminar during the Video Soft-

ware Dealers Assn. convention, held here Aug. 5-9. Gary Beals, who heads his own Beals Advertising & Public Relations Agency in San Diego, was the session leader.

Among the types of direct-mail offers video retailers can make to customers, according to Beals, are the following:

• Free Gift. Example: "A double

feature is on us this week if you come in before 6 p.m." Beals pointed out that the gift can be for just an inquiry or for a major purchase or commitment. "An offer of something free is almost certain to increase response to your advertising message," Beals said. "Usually a gift offer will pull better than a discount offer. There are no rigid formulas of gift value related to the percentage of selling price. Your net profit is your best guide."

• Free Trial. Example: "Popcorn is on us this Tuesday evening." "This may be the first choice of direct-mail marketers over the years," Beals said. "This is a powerful incentive to get prospects turned into customers. The fear of being stuck with a bad product is relieved by a free trial offer."

• Your Choice. Example: "Any of our 12 new movies is yours for

just ..." "Tell your prospects about a few of your new products in your mailing or ads," Beals said. "Do this carefully. Too many choices causes indecision to set in. When the prospects can't decide, they do nothing at all."

• Limited-Time Offer. Example: "Save a dollar a movie before Saturday." "When you want action from someone, give them a deadline," Beals said. "A limited-time offer says your products and services are special. A specific date works better than a time period."

• Short-Term Introductory Offer. Example: "Ten top movies for just \$20." "Related to the limited-time offer, the short-term offer gives someone time to try out your product," Beals said. "The goal here is to break down human inertia and create new habit patterns."

(Continued on page 51)

BILLBOARD SEPTEMBER 15, 1990

## Rillboard

FOR WEEK ENDING SEPTEMBER 15, 1990

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# NEWSLINE

# **Erol's Launches Campaign To Solicit Potential Franchisees**

Erol's, the 208-store, Washington, D.C.-based chain, began running its first advertisements soliciting franchisees Aug. 30 in the Eastern edition of The Wall Street Journal, eliciting "strong response," according to VP of new business development Troy Cooper. Although the chain will be focusing its franchise development effort on the Eastern seaboard, national ads will begin running in Forbes magazine this month. "There are a few pockets nationally that we want to look at," Cooper says. The chain is also planning to solicit franchisees through direct-mail campaigns, working from lists of veteran franchise operators. "We'll be looking for people who might have McDonald's or Burger King franchises, for example, who have run out of room to grow in their area and may be looking for other businesses to develop," Cooper says. While Erol's is telling potential franchisees that each unit developed will require an investment of \$400,000-\$500,000, Cooper notes, "I suspect most of our agreements will be area development deals," meaning multiple units concentrated in a specific geographic area, involving substantially larger investments. Cooper, a former National Video executive and former head of Video Store Galore, is a veteran of video franchising.

# **Tapes About The King Will Never Die**

Media Home Entertainment is releasing the 55-minute "The Elvis Files" documentary Nov. 21 at a \$19.98 list. It's based on "The Elvis Files" book, the sequel to the best-selling "Is Elvis Alive?," authored by Gail Brewer-Giorgio. Included is rare footage and exclusive interviews that support Brewer-Giorgio's theory that Elvis Presley's death 13 years ago was actually an elaborately staged hoax designed to save his life. Brewer's new book will be published this month, providing Media with the opportunity to stage a major cross-promotion—including a full page in the book promoting the cassette. At the same time, the tape will not go to other media, such as cable, for at least 12 months. Additionally, Media will offer a 1-900-98-ELVIS number, enabling consumers to hear the conversation recorded in 1988 between Brewer-Giorgio and the man she believes is Elvis Presley. At the same time, Media is promoting its entire line of Elvis videos, including "Elvis '56," "Elvis: Aloha From Hawaii," "Elvis: One Night With You," and "Elvis: The 1968 Comeback Special," in a direct-mail campaign.

# A.I.P. Inks Distribution Deal With Kid Pix

A.I.P. Home Video has reached a worldwide distribution agreement with Kid Pix Inc., an independent supplier of animated children's programming. The first four Kid Pix titles to be distributed by A.I.P. will be "Swans" and "Snow Queen," based on the Hans Christian Andersen stories, "The All New Pinocchio" and "Maria And Marabella." The titles will be distributed under the newly created KIDZ label and priced at \$9.95 each. In addition, plans call for A.I.P. and Kid Pix to produce four full-length animated features a year. Previously, Kid Pix titles had been distributed by Paramount Home Video, Embassy, and Family Home Entertainment.

# **'Stanley & Iris' Say Yes To Literacy**

MGM/UA Home Video says it plans to donate a portion of the proceeds from the sales of "Stanley & Iris" to the National Literacy Hotline. The film, starring Jane Fonda and Robert DeNiro, which arrives in stores Oct. 17, depicts the Fonda character, Iris King, teaching DeNiro's Stanley Cox how to read. The tape will also contain a public-service announcement at the end of the tape, which will include a toll-free number for people who want to learn to read, as well as for those who want to help others learn to read. Merchandising materials will also include bookmarks and references to the National Literacy Hotline on in-store standees.

# Killers On Video: Portraits Of Henry, Saddam Hussein

■ BY MICHAEL DARE

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

• "Henry: Portrait Of A Serial Killer" (1989), MPI Home Video, prebooks Monday (10).

This is a genuinely brutal and brilliant examination of a man who kills people as casually as most of us breathe air. Michael Rooker ("Days Of Thunder") plays Henry, a drifter who convinces his old jail mate Otis



(Tom Towles) to go on a senseless killing spree, during which they videotape their hideous adventures. When Otis' sister (Tracy Arnold) shows up, it turns into the sickest love triangle imaginable. "Henry" is (Continued on page 52)

# TOP VIDEOCASSETTES RENTALS

ا بنا	Ä	ON CHART	Compiled from a nation	al sample of retail store rental reports.			
IHIS WEEN	LAST WEEK	WKS. OF	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
1	1	5	★ DRIVING MISS DAISY	★ NO. 1 ★ ★ Warner Bros. Inc. Warner Home Video 11931	Jessica Tandy Morgan Freeman	1989	PG
2	2	3	BORN ON THE FOURTH OF JULY $\Diamond$	Universal City Studios MCA/Universal Home Video 80901	Tom Cruise	1989	R
3	3	5	HARD TO KILL	Warner Bros. Inc. Warner Home Video 11914	Steven Seagal Kelly LeBrock	1990	R
4	4	7	INTERNAL AFFAIRS	Paramount Pictures Paramount Home Video 32245	Richard Gere Andy Garcia	1990	R
5	5	9	THE WAR OF THE ROSES	CBS-Fox Video 1800	Michael Douglas Kathleen Turner	1989	R
6	6	11	STEEL MAGNOLIAS	Tri-Star Pictures RCA/Columbia Home Video 70243-5	Sally Field Shirley MacLaine	1989	PG
7	7	3	BLUE STEEL	MGM/UA Home Video M901885	Jamie Lee Curtis Ron Silver	1990	R
8	11	2	JOE VERSUS THE VOLCANO	Warner Bros. Inc. Warner Home Video 11912	Tom Hanks Meg Ryan	1990	PG
9	8	5	BLAZE	Touchstone Pictures Touchstone Home Video 915	Paul Newman Lolita Davidovich	1989	R
0	12	3	REVENGE	RCA/Columbia Pictures Home Video 50213-5	Kevin Costner Anthony Quinn	1990	R
1	9	11	TANGO & CASH	Warner Bros. Inc. Warner Home Video 11951	Sylvester Stallone Kurt Russell	1989	R
2	10	12	ALWAYS ♦	Amblin Entertainment MCA/Universal Home Video 80967	Richard Dreyfuss Holly Hunter	1989	P(
.3	14	8	FAMILY BUSINESS	Tri-Star Pictures RCA/Columbia Home Video 70233-5	Sean Connery Dustin Hoffman	1989	R
4	13	7	TREMORS +	Universal City Studios MCA/Universal Home Video 80957	Kevin Bacon Fred Ward	1990	PG-
5	17	4	FLASHBACK	Paramount Pictures Paramount Home Video 32110	Dennis Hopper Kiefer Sutherland	1990	F
6	16	9	GROSS ANATOMY	Touchstone Pictures Touchstone Home Video 961	Matthew Modine Daphne Zuniga	1989	PG-
7	15	20	LOOK WHO'S TALKING	Tri-Star Pictures RCA/Columbia Home Video 70183	John Travolta Kirstie Alley	1989	PG-
8	19	5	ENEMIES, A LOVE STORY	Media Home Entertainment M012613	Anjelica Huston Ron Silver	1989	F
19	18	14	THE FABULOUS BAKER BOYS	Live Home Video 68910	Jeff Bridges Beau Bridges	1989	F
20	29	10	MUSIC BOX	Carolco Home Video Live Home Video 68903	Jessica Lange	1989	PG-
21	20	6	MEN DON'T LEAVE	Warner Bros. Inc. Warner Home Video 11897	Jessica Lange	1990	PG
22	21	15	BACK TO THE FUTURE PART II	Amblin Entertainment MCA/Universal Home Video 80914	Michael J. Fox Christopher Lloyd	1989	P
 23	25	3	COUP DE VILLE	Universal City Studios MCA/Universal Home Video 80932	Alan Arkin Joseph Bologna	1990	PG
24	24	12	MY LEFT FOOT	Miramax Films HBO Video	Daniel Day-Lewis Brenda Fricker	1989	,
 25	26	19	SEA OF LOVE	Universal City Studios MCA/Universal Home Video 80883	Al Pacino Ellen Barkin	1989	1
26	22	9	SHE-DEVIL	Orion Pictures Orion Home Video 8752	Meryl Streep Roseanne Barr	1989	PG
27	23	9	WE'RE NO ANGELS	Paramount Pictures Paramount Home Video 32154	Robert De Niro Sean Penn	1989	PG
28	27	19	BLACK RAIN	Paramount Pictures Paramount Home Video 32220	Michael Douglas Andy Garcia	1989	,
29	30	5	DOWNTOWN	CBS-Fox Video 1826	Anthony Edwards Forest Whitaker	1990	١,
30	36	16	HARLEM NIGHTS	Paramount Pictures Paramount Home Video 32316	Eddie Murphy Richard Pryor	1989	-
31	32	16	NATIONAL LAMPOON'S CHRISTMAS	Warner Bros. Inc. Warner Home Video 11889	Chevy Chase	1989	PG
32	28	18	VACATION SEX, LIES, AND VIDEOTAPE	Outlaw Productions	James Spader	1989	+
33	31	13	THE BEAR	RCA/Columbia Home Video 90483-5  Tri-Star Pictures RCA/Columbia Home Video 70213-5	Jack Wallace Tcheky Karyo	1989	F
34	1	ENTRY	DEAD POETS SOCIETY	Touchstone Pictures	Robin Williams	1989	F
35	33	T 5	EVERYBODY WINS	Orion Pictures	Debra Winger	1989	-
_	34	16	THE LITTLE MERMAID	Orion Home Video 8763  Walt Disney Home Video 913	Nick Nolte Animated	1989	$\vdash$
36 27	37	4	HOMER AND EDDIE	HBO Video 220	James Belushi	1989	+
37 20	-	1	ROGER & ME	Dog Eat Dog Film Prod.	Whoopi Goldberg  Michael Moore	1989	+
38 	-	ENTRY EW •	WATCHERS II	Warner Home Video 11978  Live Home Video 68921	Marc Singer	1990	$\vdash$
39	146	- **	WATORENS II	Orion Pictures	Tracy Scoggins Woody Allen	+	P

♦ 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.

### **B-TITLE PROGRAM**

(Continued from page 49)

Overall business is a little flat. Thus, cash flow becomes a big concern to dealers. And theatrical has been very strong with lots of great A titles out there.

"But retailers need to step back and evaluate everything. If, in fact, there is a recession, for example, home video remains a strong form of reasonably priced entertainment so it's in the best interest of retailers to have a broad selection of titles. We're trying to give them that opportunity."

Some other suppliers have lowered prices of B titles to \$59.95—a strategy Paramount decided not to take.

"Lowering the price doesn't necessarily mean it's a bad movie," he says, acknowledging that there is a perception in the trade that lowering the price of a movie creates the impression among some dealers that a movie is subpar.

"But I think that perception is changing," he says. "The real problem is that it's very difficult to go to \$59.95 because if you do that, retailers are not buying more copies. There's no proof that dealers will buy more copies if you lower the price. There's more evidence that they don't. If you could make the same money at \$59.95 that you could at \$79.95, we would do it. Cash flow seems to be the real heart of the problem, not the price of the movie. That's why Shelf Help can be beneficial. If this approach works, suppliers don't have to lower prices."

Kanne adds that Paramount will also support the Shelf Help titles with trade magazine and distributor mailer ads, point-of-purchase material, and posters.

If the studio achieves an increase in unit sales, Kanne adds, then "we will take a serious look at expanding the program. Right now we are very encouraged."

### DIRECT MAIL

(Continued from page 49)

- Money-Back Gurantee. Example: "Every movie is a great movie or your money back." "Playing up a guarantee of satisfaction has worked well for Sears for more than 80 years," Beals said. "Unless someone is really unhappy with the product, it is unlikely that it will be sent back."
- Sample Offer. According to Beals: "The purpose of a free or discounted sample offer to get your product into the hands of new customers. The product has to be good enough to sell itself from there. The clever words of advertising are overpowered by a pleasing product."
- Discount Offer. According to Beals: "Everybody loves a deal. You can offer a discount for paying cash, or a discount for buying in quantity or for an extended time. You can provide refund certificates as a delayed discount. If you offer a sale using a discount, give people a reason why: inventory reduction, preholiday or postholiday, etc."
- Free Information. According to Beals: "Its main value is to produce inquiries rather than orders."



### **SECOND FEATURES**

(Continued from page 50)

a serious piece of work that fright fans will love. First-time director John MacNaughton has created a new kind of horror film, one devoid of cinematic trickery or cheap shocks. The film breaks new ground in naturalism, and there isn't a single second that doesn't ring true. The key is the performances, which are all stupendous and totally believable. The videotapes are particularly horrifying, though they are much less graphic and bloody than any of the "Friday The 13th" horror shows. Yet children can see Jason gouge out eyeballs at their local cineplex, while this received an X rating, which kept it out of many theaters. The Motion Picture Assn. of America seems to be doing its best to destroy its own credibility with this monumentally idiotic decision. It's being released unrated, uncut, and uncensored. Rent it with "The Shining."

# • "Saddam Hussein, Defying The World," Strand VCI.

Though the situation in the Mideast has calmed down in recent days, that shouldn't dampen people's interest in this fascinating look at the history of another kind of madman. This could have been called "Saddam: Portrait Of A Serial Killer." Even considering the massive media coverage Hussein has received in the past month, this tape is full of incredible rare footage that documents his rise to power, along with recent amateur videotapes of the invasion of Kuwait. It gives an excellent historical perspective to today's headlines. Reading in the papers that he has committed genocide against his own people, and actually seeing piles of Kurdish dead are two different things. This is a powerful piece of propaganda. Rent it with "Triumph Of The Spirit."

### • "Mortal Passions" (1990), CBS/Fox Video, prebooks Tuesday (11).

A surprisingly complex and appealing psychological thriller that seethes with sexual tension. Krista Errickson ("Little Darlings") plays a woman who is as wicked as she is beautiful. She plots with her lover to kill her husband, Zach Galligan ("Gremlins"), but things go awry when his brother shows up. The plot eventually twists its way through numerous levels of deceit. Director Andrew Lane ("Night Of The Comet") has made a film that's sexy, engrossing, and totally unpredictable. Rent it with "Double Indemnity."

### • "Industrial Symphony No. 1— The Dream Of The Broken Hearted," Warner/Reprise Home Video.

A midget saws a log and air-raid sirens scream while searchlights focus on singer Julee Cruise, who floats across the stage like Glinda the Witch. This is just one surreal image in this bizarre video of a performance piece from The Brooklyn Academy of Music Opera House that was written by David Lynch ("Twin Peaks") and Angelo Badalamenti ("Twin Peaks"). It seems to be an examination of the breakup of a relationship, but only in the most obscure way imaginable. It's a complexly staged art extravaganza, featuring hundreds of floating babies, Vegas showgirls, power lines, and pyrotechnics. The songs (Continued on page 58)





# **Chicago Firm Adds New Service Facet** Via 'Rent By Mail'

BY TRUDI MILLER

NEW YORK-Chicago-based Facets Video, which specializes in hard-to-find foreign and independent American films, has expanded its customer base with a unique Rent-By-Mail service.

Customers pay \$20 for a basic membership, which includes two free rentals, or \$100 for a Critics' Membership, which includes 12 free rentals. Subsequent rentals are \$10 per tape, and include the cost of shipping the tape via UPS from Facets to the customer (the customer must pay the cost of shipping it back, however).

Tapes generally arrive within three days, says Margaret Blonder, assistant to the director at Facets. Members are allowed to keep the tape for three days after receiving it; Facets checks the postmark to ensure the film was sent back within the allotted time. Members must have a credit card and live in the continental U.S.

Currently, Facets has about 15,000 customers, of which 6,000 are Rent-By-Mail members, says Blonder. About a third of the rental customers have Critics' Memberships, she says, adding that the company gets about 100-125 rentals a week.

The Rent-By-Mail service was started on a small scale about three years ago, says Blonder, but has only recently been aggressively publicized and the collection of films expanded. This month, Facets will update its 240-page catalog, adding approximately 2,000 films to bring the total number of titles to about 12,000, says

Blonder.

The catalog is divided into categories: International Cinema (including works by Ingmar Berg-man and Federico Fellini, as well as lesser-known directors), American Cinema (works by Frank Capra, Woody Allen, Charlie Chaplin, and Orson Welles, among others), Independent American Cinema (with subdivisions like "Animation," "Cult Movies," "Science Fiction Films," and "Elvis Presley Movies"), and Fine Arts (including pages the story music dense in opera, theater, music, dance, instructional tapes, and travel, among other subjects). The International category includes many Eastern European films that were held back by censors until recent political changes allowed them to be released.

The most popular films in the catalog are "mostly harder-to-find foreign films that people can't get—a lot of German, Russian, Eastern European films," says Blonder. "One of the most popular is 'Pixote,' a Brazilian film that's out of print. We have two copies of it, and there's a waiting list for it three pages long.

"We also have a lot of demand for cult movies, Russ Meyer films," she adds.

# CARRERAS · DOMINGO · PAVAROTTI MEHTA

On JULY 7, 1990,

THREE OF THE WORLD'S GREATEST TENORS

MET IN ROME FOR AN UNFORGETTABLE EVENING

OF MAGICAL MUSIC MAKING.

NEVER BEFORE HAD THESE THREE TENORS

PERFORMED TOGETHER. EVER.

THIS UNIQUE CONCERT TOUCHED THE HEARTS OF

ONE AND ONE HALF BILLION PEOPLE ACROSS THE WORLD.

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CARRERAS · DOMINGO · PAVAROTTI

IN CONCERT CONDUCTED BY

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IT HAPPENED IN ROME.

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LONDON

Available on London Records Compact Disc, Cassette, VHS and LaserDisc.
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# **HOME VIDEO**

### **SECOND FEATURES**

(Continued from page 52)

are mainly slow, dreamlike, and antimelodic, except for "Rockin' Back Inside My Heart," which has a genuine pop beat. It's all either brilliant and ethereal or incomprehensible and artsy-fartsy, depending upon what drugs you're on. Rent it with Laurie Anderson's "Home Of The Brave."

TRIPLE BILL OF THE WEEK.

• "Joe Bob Briggs Presents The Sleaziest Movies In The History Of The World," Strand VCI, prebooks Monday (10).

# VIDEO REVIEWS

This column offers a critical look at recent nontheatrical video releases. Suppliers interested in seeing their cassettes reviewed in this column should send VHS cassettes to Richard T. Ryan, Billboard, 1515 Broadway, New York, N.Y. 10036. Please include the running time and suggested retail price.

### "Lifestyles Of The Ramones," Warner Home Video, 58 minutes, \$19.95

As one of the earliest punk bands, the Ramones were a major influence on the punk/new wave music scene of the late '70s. Some 15 years later, their bullet-fast, catchy, two-chord songs and joyfully mindless lyrics continue to make them favorites of leather-jacketed teens, while to rock fans in their late 20s and early 30s, they have achieved nearly "classic rock" status.

This program contains videos of such vintage Ramones tunes as "Rock'N'Roll High School" and "I Wanna Be Sedated," as well as the more recent "Howling At The Moon" and "Pet Sematery." The videos are appropriately low-budget, showing the band romping and performing in a church, an insane asylum, a high school detention room, on a rooftop. Interspersed with the videos are snippets of interviews with the band, record companv executives. DJs. former drummer Tommy Erdelyi, new band member C. Jay Ramone, and rock stars who have been influenced by the Ramones, including the Talking Heads, Deborah Harry, Anthrax, and Living Colour's Vernon Reid. Despite the punk influence, there is nothing to offend even the most conservative parent. Definitely worth stocking. TRUDI MILLER

# Erasure, "Wild! Live Tour," Warner Home Video, 59 minutes, \$19.95.

Shot during a stint at the London Arena at the top of the popular U.K. synth-pop duo's recent road trek, this tape offers a virtually uncut documentation of the visually spectacular show.

Unlike most techno-oriented bands, Erasure is at its best when experienced live, mostly due to singer Andy Bell's flamboyant and captivating presence. He runs "wild" through an elaborate stage set that is at one moment a tropical jungle, at another, a space-age planet.

Die-hards will revel in the nonstop stream of international hits, inThis series is a certain contender for the year's truth-in-advertising award. It is simply beyond comprehension that sleazier movies than these could exist. "Bad Girls Go To Hell" (1965) and "Deadly Weapons" were both directed by Doris Wishman, who is sort of a female Russ Meyer. Her films are trashy, misogynist, and hysterically cheap. Since there is no live sound, the camera is never on the person talking, just on close-ups of feet and big butts while we listen to dippy music and bad

voice-overs. "Bad Girls" features a woman who spends her life on the lam after killing a molester, and "Deadly Weapons" features a woman who kills men with her obscenely enormous mammary glands. Gulp. "She-Devils On Wheels" (1968) was directed by Herschell Gordon Lewis, whose "Blood Feast" is considered a classic of cheesy horror. Fans should be thrilled to find that he also made a cheesy biker film. These films must be obscene to be believed.

cluding the No. 1 U.K. smash "Sometimes" and the U.S. top 10 hit "Chains Of Love"; novices should enjoy a fine introduction to a most unique act.

LARRY FLICK

# Marianne Faithfull, "Blazing Away," Island Visual Arts, 90 minutes, \$19.95.

This video counterpart to Faithfull's recently released Island Records live album of the same name was captured at St. Anne's Cathedral in Brooklyn, N.Y. The set features the classics "Broken English" and "Sister Morphine," as well as several new songs.

Although interspliced interview footage does not invite long-term repeat viewing, Faithfull's live performance is a stunning visual and aural feast.

# "Barbra Streisand, One Voice," CBS/Fox, 68 minutes, \$19.98.

For 25 years, Barbra Streisand has used her magnificent voice to thrill two generations of Americans. Whether they heard her on Broadway, in the movies, on the radio, or on one of her enormously popular television specials, she created a lasting impression.

In 1987 she came out of her retire-

ment and held a benefit concert at her home. All the songs that she made her own—"People," "Evergreen," "The Way We Were"—are here, as well as some new numbers, including her rendition of "Over The Rainbow." Add in a rousing version of "Happy Days Are Here Again" and a stirring interpretation of "America The Beautiful" as a finale, and you have a program that Streisand's legions of loyal fans will be drooling over. RICHARD T. RYAN

### "How To Succeed In The Music Business," Platinum Rainbow Video, 120 minutes, \$29.95.

This informative tape covers the basics of how to break into the business as a musician. Innumerable specifics are covered in interviews with a few dozen singers, songwriters, lawyers, and industry executives (Miles Copeland, Stacy Q, Neil Portnow, Freddie Washington, Harold Childs, and Tim Bogert are among those making appearances). Topics include songwriters, demos, budgets, bands, managers, agents, contracts, and much more. The video, hosted by producer Bob Monaco, will appeal to aspiring professional musicians and should sell well in video and music stores. CHRIS McGOWAN

# **VIDEO PEOPLE**

Dennis White, formerly president of CEMA, takes the reins at Strand VCI Entertainment, Los Angeles, as executive VP of sales and marketing.

Roger R. Smith is named executive VP of Carolco Pictures, Los Angeles. Smith was executive VP and chief financial officer of Carolco's 48%-owned affiliate, LIVE Entertainment Inc. At the same time, **Ted Bean** is named executive VP and chief financial officer of LIVE. He had been executive VP and chief financial officer of PACE Membership Warehouse. Michael J. White is named to the newly created post of senior VP/general counsel of LIVE. He had been VP and corporate counsel for Pace Membership Warehouse.

Jaime Ovadia is named to the newly created position of VP/operations and administration for Warner Home Video International, basing in Burbank, Calif. He had been VP/planning and operations, North America, and prior to that, worked three years as VP/Central and South America.

J2 Communications, Los Angeles, is appointing three regional sales managers. Jennifer Charlton, formerly Western regional sales manager for Hanna-Barbera, joins as East Coast sales manager; Debra Joan Murray, formerly a regional sales manager for KVC Home Video, joins as Midwestern sales manager; and James C. Brown Jr., formerly national sales manager for South Gate Entertainment, joins as West Coast sales manager.

Steve Husa joins Buena Vista Home Video, Los Angeles, as director of Touchstone/Hollywood Pictures brand marketing. He had been with Neutrogena as a senior marketing manager.

Caroline Sun is named Western regional marketing director for Fries Home Video. She had served in a similar capacity at Imperial Entertainment.

Susan Hayes is named chief financial officer at Special Interest Video Inc. She had been senior VP, finance and administration, at Mother Earth News, Psychology Today, and Smart magazine.

# THE REPORTER BOX OFFICE

THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Ghost (Paramount)	9,953,630	1,766 5,636	7	125,016,532
2	Darkman	7,936,890	1,833 4,330	1	19,197,620
3	(Universal)  Presumed Innocent	5,852,821	1,355	5	67,405,696
4	(Warner Bros.) Flatliners	5,229,574	1,480	3	40,051,138
5	(Columbia) My Blue Heaven	3,180,670	1,502	2	17,999,490
6	(Warner Bros.) Men At Work	3,078,244	2,118 1,035	1	7,674,659
7	(Triumph) Taking Care of Business	2,818,102	1,176	2	13,153,629
8	(Buena Vista)  Exorcist III	2,755,797	1,297	2	20,807,195
9	Young Guns II	2,393,521	1,321	4	34,297,847
10	The Witches	2,301,409	1,812 879	1	5,768,199
11	(Warner Bros.) Air America	2,257,435	1,279	3	25,177,661
12	(Tri-Star) Lemon Sisters	2,122,066	1,765 598	_	2,122,066
13	(Miramax) Pump Up the Volume	1,898,471	812	1	5,728,492
14	New Line) Wild At Heart	1,858,379	2,338 618	2	8,824,818
15	(Samuel Goldwyn) Die Hard 2	1,638,209	936	8	109,739,020
16	(Fox) Problem Child	1,615,050	1,750 1,110	5	43,160,530
17	(Universal)  Delta Force II	(MGM/UA)	1,455 909	1	4,127,169
18	Jungle Book	1,502,003	1,296 1,052	7	40,947,418
19	(Buena Vista re-issue)  Arachnophobia	947,778	<i>962</i> 711	6	48,356,366
20	(Buena Vista) Pretty Woman	875,296	1,333 583	23	169,154,009
21	(Buena Vista)  Mo' Better Blues	858,480	292	4	13,784,115
22	(Universal) The Freshman	801,995	2,940 446	6	18,826,270
23	(Tri-Star)  Ducktales: The Movie	765,511	1,798 956	4	15,780,724
24	(Buena Vista)  Days of Thunder	673,113	801 697	9	80,595,202
25	(Paramount) Navy Seals	602,731	966 564	6	23,133,062
26	(Orion) Total Recall	553,690	1,069 434	13	116,659,996
27	(Tri-Star) Gremlins 2	545,115	1,276 530	11	40,492,973
28	(Warner Bros.) Bird On A Wire	501,930	1,028 507	15	70,026,835
29	(Universal) Another 48 HRS.	414,347	<i>990</i> 572	12	79,132,163
30	(Paramount) Two Jakes	399,297	724 193	3	9,362,365
31	(Paramount)  Back To The Future III	386,400	2,069 368	14	84,134,150
32	(Universal)  After Dark, My Sweet	(Avenue)	1,050	1	689,134
33	Shrimp on the Barble	337,220 (Unity)	125	_	289,313
34	Robocop 2	289,313 227,448	2,314	10	44,785,790
35	(Orion)  Dick Tracy	188,003	300	11	103,738,726
36	(Buena Vista) Ghost Dad	184,110	<i>627</i> 323	9	21,723,695
37	(Universal) Cinema Paradiso	160,506	570 61	28	10,386,731
38	(Miramax) Jetsons: The Movie	144,480	336	8	18,420,535
39	(Universal)  Dreams	141,638	7	1	311,100
40	(Warner Bros.) Teenage Mutant Ninja Turtles	107,925	20,234 112	22	132,934,855
	(New Line)		963		1, 31



Paul & The Boys. After NRBQ missed Paul McCartney's concert in Boston, due to commitments for filming an upcoming TV special with Jools Holland, McCartney flew the Virgin Records quartet to Chicago for his final U.S. tour stop. Gathering at the tour-closing party, from left, are Skeeter Davis, wife of NRBQ bassist Joey Sampinato; Linda McCartney; NRBQ's Tom Ardolino. Terry Adams, and Sampinato; Paul McCartney; and NRBQ's Al Anderson. NRBQ is booked this month to open a series of amphitheater dates for Bonnie Raitt, beginning Friday (14) at the Day Amphitheater in Salem, Ore. The ex-Beatle, meanwhile, staged a closed party with the Crickets Sept. 4 at the Lone Star Roadhouse in New York to mark the Sept. 7 birthday of Buddy Holly. McCartney owns rights to the Holly song catalog. (Photo: Jack Reich)

# Talent Rises From Down Under NMPA's Robinson On Soviet For Lineup Set For Rock In Rio II Beyond Mother Love Bone's Letter of the Rock In Rio II Beyond Mother II Beyond Mother In Rio II Beyond Mother In Rio II Beyond Mother II Bey

### IN THIS SECTION

Talent Rises From Down Under On rooArt NMPA's Robinson On Soviet Publishing

Beyond Mother Love Bone's Loss

# **Cajun/Zydeco Enters Music Mainstream** Labels Are Eager To Capture La. Sound

■ BY JIM BESSMAN

NEW YORK-Louisiana Cajun music, and its R&B-laced cousin, zydeco, are at a crest in terms of record company interest.

Cajun/zydeco stylists Zachary Richard, Buckwheat Zydeco, and Rockin' Dopsie are some of the Louisiana artists with albums recently issued or forthcoming on national labels, C.J. Chenier has signed with

Slash, with a major-label disk, "Hot Rod," due in October.

Traditional Cajun fiddler Michael Doucet has recent and upcoming product on Rounder with his band Beausoleil, and on Louisiana's landmark Cajun label, Swallow, and the stellar ethnic label Arhoolie with the Savoy-Doucet Band.

Country Music Foundation Records, meanwhile, has quickly surpassed its sales projections for its vintage "Le Gran Manou: A Cajun Music Anthology," comprising historic Victor and Bluebird recordings from

"It seems like every company is interested in Cajun and zydeco acts," says Richard, whose new "Women In The Room" A&M debut continues his evolution as an original Cajun singer/songwriter.

"Record companies are very conservative," he says, "so something must be happening out there."

Just exactly what is hard to say, however, primarily because the isolated Cajun culture has heretofore been foreign to the mainstream mar-

ket.
"It's almost like we have to explain who we are before people get it,' Richard continues.

Cajun and zydeco music, he adds, is about "feeling" and "dancing"—words that enthusiasts and professionals use regularly.

"Joyful dance music, cheerful music, from a culture that is feisty but not threatening," says Arhoolie chief Chris Strachwitz.

"Lively, non-artificial-sounding—there's nothing like it in the world," adds Swallow's owner, Floyd Soileau.

"Good stuff. Fun-time stuff. Not musical perfection but roughness, with so much feel it grabs people out of left field," he says.

Soileau, whose Flat Town Music Co. has been manufacturing, distributing, and retailing Cajun and zydeco since 1957, draws this distinction between the two:

"Both are traditional styles of folk music. Cajun is usually more 'white' [derived], while zydeco is Creole or black [derived] interpretations of old (Continued on page 63)

# Paul Young Returns To Roots With Help From 'Other Voices'

BY MELINDA NEWMAN

NEW YORK-"America and I are made for each other; it just hasn't clicked yet."

British singer Paul Young might just have a point. The artist, whose fourth album was released by Columbia in July, has had his greatest successes in covering tunes made famous by American R&B hit makers. such as Marvin Gaye's "Wherever I Lay My Hat" or his current single, the Chi-Lites' "Oh Girl," which has cracked the top 20 on the Hot 100 Singles chart and the top five on the Hot Adult Contemporary chart.

The thing is, all my influences are American. Maybe the listeners just don't even notice it," he says.

They certainly noticed with

Young's 1985 R&B-drenched gold al-

bum, "The Secret Of Association," which featured the No. 1 hit "Every time You Go Away," written by fellow blue-eyed soulster Daryl Hall.

However, his next album, the rockoriented "Between Two Fires," was 'comparatively a flop," according to Young. So after taking time off to marry and have a daughter (named Levi, after Levi Stubbs), he decided to return to his R&B roots with "Other Voices.

"It didn't really bug me about the third album not selling, because I went away from those R&B roots and made a rockier album because I had this continual problem of changing styles. I made the third album with one direction in mind and it didn't seem to help at all. So I just said I'm going back to making al-

(Continued on page 70)

# A Blues For Stevie Ray Vaughan: Mourning The Man, Celebrating The Music He Made

This week's Beat is written by associate editor Chris Morris in Los Angeles.

**B**LUES FOR STEVIE RAY: The King King is a comfortable dive at the corner of LaBrea and Sixth in Los Angeles. Every Monday for more than a year, a group of local musicians-most of them members of other working bands-has thrown a blues show/jam session there under the name the Blue Shadows.

Most Mondays, the Blue Shadows' gig is a crowded

affair, and a casually happy one. But the atmosphere there took a somber turn Monday, Aug. 27. Early that morning, the blues had lost one of its own, when Stevie Ray Vaughan was killed in a helicopter crash in East Troy, Wis., along with CAA agent Bobby Brooks, two members of Eric Clapton's crew, and the 'copter pilot (Billboard, Sept. 8).

On the 27th, the King King's

walls were draped with posters, made that day by the Blue Shadows' bassist, bidding farewell to the guitarist. The clientele, which ranged that night from hardcore Vaughan fans to transplanted Texans who knew him personally, embraced and exchanged condolences. One woman, a local performer who, like Vaughan, honed her skills in the Lone Star State's clubs, broke down and cried in midconversation; another local singer, a friend of Vaughan's, said, "I just haven't been able to cry yet."

The Blue Shadows dedicated the evening to Vaughan's memory, resulting in some emotional performances. But the evening's high point, and the most deeply felt tribute to Vaughan, may have come at the night's outset, when the Blue Shadows essayed "Last Night," a song written by harmonica master Little Walter Jacobs in 1954. Little Walter wrote the tune in memory of Henry Strong, another Chicago harp virtuoso who was murdered that year, but the lyrics had a woeful pertinence:

Last night, I lost the best friend I ever had Well, he's gone and left me, made me feel so sad

MERE DAYS after the accident that took Vaughan's life, people seem dazed and disbelieving. Among the members of the blues community—and blues lovers are certainly a nationwide family—the shock of his death is still being shaken off.

In the short space of 35 years, Vaughan had established a musical reputation among blues players that threatened to eclipse that of his older brother, Jimmie Vaughan, who established himself as a formidable

player with the Fabulous Thunderbirds long before Stevie Ray made his recording debut. The younger Vaughan was an admired and feared prodigy while still a teenager in the clubs of Austin, Texas, which may boast the most competitive blues scene in the country. Even before he stepped out on his own, he came to the attention of the Rolling Stones, who auditioned him in 1982, and David Bowie, who introduced Vaughan to the public with the guitarist's slashing solo on "Let's Dance" in '83.

But Stevie Ray had his own music to make: He brushed back Bowie's offer to join his touring band, and, under the guidance of that keen-eared producer and talent scout, the late John Hammond, he crafted a startling 1983 solo debut, 'Texas Flood.''

On that album and the Epic releases that followed, Vaughan created a personal guitar style that amalgamated the sound of his pre-

eminent influence, Jimi Hendrix, with the attack of such masters as Buddy Guy, Albert King, B.B. King, Lonnie Mack, Otis Rush, and T-Bone Walker.

Vaughan was a player of stunning fluency and a singer of earthy soulfulness, but one senses that he was only beginning to tap the full range of his abilities. In the late '80s, he courageously triumphed over debilitating addictions to drugs and alcohol; his first studio album after his return, last year's Grammywinning "In Step," gave us a musician with a longer reach and an even deeper sympathy for the blues. The feeling that his still-growing musical sensibility had not yet produced its greatest fruits makes Vaughan's death all the more appalling.

LIKE MANY OF HIS FANS, I never met Stevie Ray Vaughan personally-I was only privileged to be thrilled by a number of his live shows. The first and most striking I witnessed was his live debut at the Palace in Hollywood around 1984. The last was only months ago, when he joined Irma Thomas, Dr. John, John Mayall, and other formidable blues folk at a preview of the Benson & Hedges Blues Fest at the L.A. China Club. He stepped on stage, plugged in, played two numbers, and leveled the place.

In the face of such a crushing loss, there is little one can do except mourn. And listen to the blues. For the blues is a music of sadness, farewell, and redemption-and a music that Stevie Ray Vaughan played with eloquence, vision, and great passion. So let's celebrate Stevie Ray and his blues, for, as some sage said so truthfully long ago, the blues never die

# SHURE®

The microphones the professionals stand behind.

THE SOUND OF THE PROFESSIONALS® WORLDWIDE







by Is Horowitz

T'S BEEN A HALF-CENTURY since the Berlin Philharmonic has appeared on the Teldec label, or more accurately Telefunken, Teldec's predecessor imprint. But that association will now be resumed, those attending the Teldec conference in Salzburg, Austria, last month were told.

Among the Berlin projects planned are recordings of the last eight Mozart piano concertos featuring **Daniel Barenboim** as both soloist and conductor. The set will also be videotaped, for distribution beginning next spring. The label, which already has a Bruckner symphony cycle with Inbal and the Frankurt Radio Symphony, will be recording the cycle again with the Berlin and Barenboim.

Lots more Teldec recordings are planned, conferees were told. Among them are works of Ravel to be performed by Christoph von Dohnanyi and the Cleveland Orchestra, and the complete Beethoven piano concertos recorded by Martha Argerich and the Chamber Orchestra of Europe under Nikolaus Harnoncourt.

Other Harnoncourt futures for Teldec, these with the Royal Concertgebouw, include Haydn's "London" symphonies, a Schubert symphony cycle, and Mozart's "The Marriage of Figaro," featuring baritone Thomas Hampson. Other vocal projects include a set of Strauss songs by Edita Gruberova. And Kiri Te Kanawa, Rene Kollo, and Waltraud Meier are to be heard in excerpts from "Tannhauser," a performance that will also serve as a soundtrack for a new film by Istvan Szabo.

Also due before Teldec microphones is the **Duo Pekinels** in Mozart piano music for four hands, and Tchaikovsky Competition winner **Boris Beresovsky** in Rachmaninoff's Piano Concerto No. 3. And among new artist

signings is an agreement with Russian violinist  ${\bf Maxim}$   ${\bf Vengerov}.$ 

BACK ON TRACK: There haven't been any new Lyrita releases for a couple of years, and the available pool of imported LPs command increasingly high prices when any can be found. But releases will resume in November, we are told, and this time around they'll be on CD for the first time

The owner/producer of the U.K. label, Richard Ittes, promises six titles in the first release, all but one of them new titles. Among the new entries is a recording of Malcolm Arnold's Symphony No. 4 with the composer conducting the London Philharmonic. The catalog item is a program of English, Irish, and Cornish dances, also con-

# News from the Teldec confab includes planned Berlin projects

ducted by Arnold.

About 15 Lyrita CDs a year are expected, mostly of newly recorded material, although much of the label's back catalog will also be released over time. Editions will be limited, with a set quota for the U.S., says Joe Micallef, whose Allegro Imports will handle the line domestically. Dealer pricing is still to be set.

PASSING NOTES: Qualiton Imports starts up a new label, Onyx, in October with a three-CD set holding seven John Field piano concertos. **John O'Conor** is soloist and the New Irish Chamber Orchestra is conducted by **Janos Furst** in these 1982 performances.

This year's International Record Critics Awards went to three CDs that could hardly be separated more in time and style. Meeting in Sion, Switzerland, last month, the awards panel selected a Josquin Des Prez album performed by the Tallis Scholars on Gimell, the muchhonored "Das Knaben Wunderhorn" CD by Thomas Hampson on Teldec, and Angel's "Porgy and Bess" conducted by Simon Rattle.







deutsche harmonia mundi



Vol. 2 No. 2



RCA Victor Red Seal has always been a musical home to the world's great pianists. Hoffman, Lhevinne, Iturbi, Rachmaninoff and Kappell all made their legendary reputations as Red Seal artists. Horowitz, Cliburn and Rubinstein continue to hold the attention of classical music listeners, and remain best-selling recording artists.

Now another popular and distinguished keyboard artist joins this great company: ALICIA DE LARROCHA. Her first recording under an exclusive contract is now in stores, and is the first installment of the complete sonatas of Mozart. Miss de Larrocha has had great success with recordings of music from her native Spain, and the November release of Granados' Goyescas should be no exception.



60407-2-RC

Alicia de Larrocha, whose July 11th concert at the Mostly Mozart Festival was nationally televised, has been a favorite of record buyers for 20 years. Her new recordings on RCA Victor Red Seal assure her continuing place among star pianists throughout the '90's.



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### FOR WEEK ENDING SEPTEMBER 15, 1990

# Billboard.

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# TOP CLASSICAL ALBUMS.

EK	AGO	ON CHART	Compiled from a national sample of retail store sales reports.		
THIS WEEK	2 WKS.	WKS. Of	TITLE ARTIST LABEL & NUMBER/DISTRIBUTING LABEL		
1	1	19	★★ NO. 1 ★★ HOROWITZ/LAST RECORDING SONY CLASSICAL SK-45818*17 weeks at No. 1 VLADIMIR HOROWITZ		
2	2	9	BLACK ANGELS NONESUCH 79242-2*  KRONOS QUARTET		
3	3	11	TCHAIKOVSKY & VERDI ARIAS PHILIPS 426-740* DMITRI HVOROSTOVSKY		
4	5	11	CLASSICS OF THE SILVER SCREEN  TELARC CD.80221*  CINCINNATI POPS (KUNZEL)		
5	4	19	HANDEL: ARIAS ANGEL CDC-49179' KATHLEEN BATTLE		
6	7	7	DIAMOND: SYMPHONIES 2 & 4  DELOS DE 3093* SEATTLE SYMPHONY (SCHWARZ)		
7	8	13	RACHMANINOFF: VESPERS TELARC CD-80172* ROBERT SHAW FESTIVAL SINGERS		
8	6	25	BEETHOVEN: SYMPHONY NO. 9 DG 429-861*  LEONARD BERNSTEIN		
9	10	21	BEETHOVEN: 9 SYMPHONIES RCA 60324-RG*		
10	NE	w▶	IVES: SYMPHONY NO. 2 DG 429-220*		
11	9	19	NEW YORK PHILHARMONIC (BERNSTEIN)  CHOPIN: PIANO CONCERTOS 1 & 2 SONY CLASSICAL SK-44922*		
12	13	7	MURRAY PERAHIA  MOZART: PIANO SONATAS RCA 60407-2-RC*		
13	11	117	THE MOVIES GO TO THE OPERA ANGEL CDM-69596*		
14	16	5	VARIOUS ARTISTS  CASTELNUOVO-TEDESCO: GUITAR CONCERTOS  RCA 603552-ZRA  VAMASCHITA / ONICON DELI DARMONIC / SEA TATION		
15	12	23	YAMASHITA/LONDON PHILHARMONIC (SLATKIN)  DEBUSSY: 12 ETUDES PHILIPS 422-412*		
16	15	19	PISTON: SYMPHONIES 2 & 6 DELOS DE 30741*		
17	NE	wÞ	SEATTLE SYMPHONY (SCHWARZ) NIELSEN: SYMPHONIES 2 & 3 LONDON 430-280*		
18	24	3	SAN FRANCISCO SYMPHONY (BLOMSTEDT)  ITALIAN OPERA COMPOSERS' SONGS  SONY CLASSICAL SK 45863*		
19	18	53	JOSE CARRERAS  HOROWITZ AT HOME DG 427-772*		
20	14	25	VLADIMIR HOROWITZ  BARTOK: 6 STRING QUARTETS DG 423-657*		
21	20	9	RAVEL: DAPHNIS & CHLOE PHILIPS 426-260*		
22	19	185	BOSTON SYMPHONY (HAITINK) HOROWITZ IN MOSCOW DG 419 499*		
23			VLADIMIR HOROWITZ TUTTO PAVAROTTI LONDON 425-681*		
	21	53	LUCIANO PAVAROTTI  MUSSORGSKY: PICTURES AT AN EXHIBITION CHANDOS 8849*		
24	17	9	CHICAGO SYMPHONY (JARVI) WAGNER: DAS RHEINGOLD DG 427-607*		
25	25	11	MORRIS/LUDWIG/JERUSALEM (LEVINE)		

### TOP CROSSOVER ALBUMSTM

1	1	17	★★ NO. 1 ★★  MUSIC OF THE NIGHT SONY CLASSICAL SK-45567* 13 weeks at No. 1  BOSTON POPS (WILLIAMS)
2	3	5	RIDE ON, KING JESUS! ANGEL CDC-49885* FLORENCE QUIVAR
3	2	31	HENRY V SOUNDTRACK ANGEL CDC 49919* CITY OF BIRMINGHAM SYMPHONY (RATTLE)
4	6	11	SINGS ANDREW LLOYD WEBBER TELDEC 56924-2*  JOSE CARRERAS
5	4	21	TRUMPET SPECTACULAR TELARC CD-80223* DOC SEVERINSEN/CINCINNATI POPS (KUNZEL)
6	9	61	1712 OVERTURE TELARC CD-80210* P.D.Q. BACH
7	5	15	FLICKA: ANOTHER SIDE OF VON STADE SONY CLASSICAL MK 44609* FREDERICA VON STADE
8	7	23	THE ENCHANTED FOREST RCA 7893-RC*  JAMES GALWAY
9	8	29	FANTASTIC JOURNEY TELARC CD 80231* CINCINNATI POPS (KUNZEL)
10	14	3	NEW BRITAIN: ROOTS OF AMERICAN FOLKSONG ERATO 45474.2-ZK* BOSTON CAMERATA (COHEN)
11	10	21	BERNSTEIN: ARIAS AND BARCAROLLES KOCH 7000* KAYE, SHARP, BARRET, BLIEF
12	13	111	JAMES GALWAY'S GREATEST HITS RCA 7778-RC*  JAMES GALWAY
13	12	45	SHOW BOAT HIGHLIGHTS ANGEL CDC. 49847* VON STADE, HADLEY, STRATAS (MCGLINN)
14	RE-E	NTRY	MCLAUGHLIN: THE MEDITERRANEAN SONY CLASSICAL MK-45578* JOHN MCLAUGHLIN
15	15	41	ANYTHING GOES ANGEL CDC-49848* CRISWELL, GROENENDAAL, VON STADE (MCGLINN)

⚠ Albums with the greatest sales gains this week.  $\blacksquare$  Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units.  $\blacksquare$  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.





by Jeff Levenson

BLUES IN THE NIGHT, some afternoons too (or, The Greening Of Blues Ain't Just Smoke): It's an irony that just as Benson & Hedges was announcing plans for its third annual New York blues bash, news of guitarist Stevie Ray Vaughan's tragic demise dampened the otherwise festive proceedings. Clearly, Vaughan was one of the good guys; the evening's buzz conveyed at least that.

Press parties thrown by corporate underwriters seeking image enhancement are usually a writer's dream and nightmare—open bar, endless hors d'oeuvres, glad-handing publicists whose smiles spell love. ("I never miss your column.") This press conference got down to business without much hype and hoopla precisely because it didn't need any. Rule of thumb No. 1 says the way to get the press' attention is to first massage all the feelgood portions of its collective brain (no jokes, please) and then deliver the groods

Apparently, B&H has done just that, organizing a 10-day showcase affair, Oct. 12-21, that features some formidable blues talent. Among the event's highlights: an all-star tribute to John Lee Hooker at Madison Square Garden (Oct. 16) to benefit the Delta Blues Museum in Clarksdale, Miss., with special guests Willie Dixon, Gregg Allman, Albert Collins, Ry Cooder, and others; a night with the divas, featuring Etta James, Ruth Brown, Koko Taylor, and Irma Thomas at Avery Fisher Hall (Oct. 19); and a benefit at the Beacon Theatre (Oct. 14) to aid New York's homeless, starring Booker T & the MG's, Johnnie Taylor, and the Holmes Brothers.

Chris Morris' recent column (The Beat, Sept. 1) regarding the new Roots 'N Blues series launched by Columbia Records. The label tells us it plans to release as many as 200 albums (!) covering the wealth of historically significant material it has in its vaults. The new issues—eight titles, including works by Big Bill Broonzy, Willie Dixon, Lonnie Johnson, and some lesser knowns—boast a centerpiece collection in "Robert Johnson: The Complete Recordings," featuring all 41 existing takes of the legendary guitarist's 29 known songs. Accompanying the album is a scholarly 49-page booklet with notes by Johnson biographer Stephen C. LaVere, who maintains that the King Of The Delta Blues is "the most influential bluesman of all time and

# Vaughan's death clouds the otherwise festive B&H affair

the person most responsible for the shape popular music has taken in the last five decades." Hardly an insignificant achievement. No argument here.

MORE STILL: Lest anyone forget that electric blues did not spring fully grown from the head (or fretboard) of Eric Clapton, Mosaic Records has just issued "The Complete Recordings of T-Bone Walker, 1940-54," a boxed set that convincingly affirms Walker's place in modern music. It is the label's first issue in a projected series of blues and R&B pioneers. Walker was a pathfinding instrumentalist who first recorded with an amplified guitar in 1939 (though he claimed to have been playing it for four or five years prior). "T-Bone Blues," an early hit he waxed with Les Hite's Orchestra, helped introduce the electric guitar to a wide audience and thus initiated a classic style of play that gained great shape and expression in northern cities like Chicago and Detroit after World War II Most (if not all) modern electric guitarists owe a debt to him. The Mosaic box offers evidence of just that



FOR WEEK ENDING SEPTEMBER 15, 1990

Billboard

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# TOP JAZZ ALBUMS

Compiled from a national sample of retail store and one-stop sales reports.						
THIS WEEK	2 WKS. /	WKS. ON	ARTIST TITLE LABEL & NUMBER/DISTRIBUTING LABEL			
1	2	7	★ NO. 1 ★★ HARRY CONNICK, JR. COLUMBIA 46146 1 week at No. 1 WE ARE IN LOVE			
2	1	11	WYNTON MARSALIS COLUMBIA 46143 STANDARD TIME VOL. 3 - THE RESOLUTION OF ROMANCE			
3	9	3	BRANFORD MARSALIS QUARTET/T. BLANCHARD COLUMBIA 46792* MUSIC FROM "MO' BETTER BLUES"			
4	3	9	PAT METHENY GEFFEN 24293 QUESTION AND ANSWER			
5	4	7	HARRY CONNICK, JR. COLUMBIA 46223  LOFTY'S ROACH SOUFFLE			
6	8	3	BRANFORD MARSALIS QUARTET COLUMBIA 46072* CRAZY PEOPLE MUSIC			
7	6	13	STAN GETZ A&M 5297*  APASIANADO			
8	5	9	ELIANE ELIAS BLUE NOTE 93089*/CAPITOL ELIANE ELIAS PLAYS JOBIM			
9	7	9	CHRISTOPHER HOLLYDAY NOVUS 3087*/RCA ON COURSE			
10	14	3	BLUESIANA TRIANGLE WINDHAM HILL JAZZ 0125* BLUESIANA TRIANGLE			
11)	NE	wÞ	JIMMY MCGRIFF HEADFIRST 379*/K-TEL YOU OUGHT TO THINK ABOUT ME			
12						
13	10	17	CARMEN MCRAE NOVUS 3086/RCA CARMEN SINGS MONK			
14	11	19	LEE RITENOUR GRP 9615 STOLEN MOMENTS			
15	12	19	JACK DEJOHNETTE MCA 42313 PARALLEL REALITIES			

### TOP CONTEMPORARY JAZZ ALBUMSTM

1	2	11	★★ NO. 1 ★★ MICHAEL FRANKS REPRISE 26183	1 week at No. 1 BLUE PACIFIC
2	1	13	SPYRO GYRA FEATURING JAY BECKENSTEIN	GRP 9608 FAST FORWARD
3	3	13	JOHN MCLAUGHLIN TRIO JMT 834 436*/POLYGRA	
4	5	7	BOB JAMES WARNER BROS. 26256	RAND PIANO CANYON
5	4	21	NAJEE EMI 92248	TOKYO BLUE
6	12	7	ANITA BAKER ELEKTRA 60922	COMPOSITIONS
7	11	7	STANLEY CLARKE/GEORGE DUKE EPIC 46012	3
8	NE	wÞ		RP 9618
9	7	29	BASIA ● EPIC 45472	THE ST. JAMES' CLUB
10	6	13	LARRY CARLTON GRP 9611	N WARSAW NEW YORK
11	10	19	LONNIE LISTON SMITH STARTRAK 4021/ICHIBAN	COLLECTION
12)	17	3	RICHARD ELLIOT ENIGMA 73565*	LOVE GODDESS
13	9	17	TOM GRANT VERVE FORECAST 843 011*/POLYGRAM	WHAT'S INSIDE
		-	STANLEY JORDAN BLUE NOTE 92356/CAPITOL	EDGE OF THE WORLD
14	8	23	RICARDO SILVEIRA VERVE FORECAST 843 602*/POLY	CORNUCOPIA
<u>(15)</u>	NE	WÞ		AMAZON SECRETS
(16)	NE	wÞ	BOB BERG DENON 6210*	IN THE SHADOWS
17)	NE	wÞ	BOBBY LYLE ATLANTIC 82138*	THE JOURNE
18	16	5	MAX GROOVE OPTIMISM 3228	MAXIMUM GROOVE
19	13	15	ALEX BUGNON ORPHEUS 75615/EMI	HEAD OVER HEELS
20)	25	3	RONNIE LAWS PAR 2003*	TRUE SPIRI
21)	NE	w Þ	ACOUSTIC ALCHEMY GRP 9614*	REFERENCE POIN
22	23	7	VERNELL BROWN, JR. A&M 5305*	A TOTAL ECLIPSI
23)	NE	w Þ	JOHN PATITUCCI GRP 9617*	SKETCHBOOK
24	20	13	BRANDON FIELDS NOVA 9025*	OTHER PLACES
25	21	39	KENNY G ▲ ARISTA 8613	OTHER PLACES

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.

# rooArt Label Aims To Bring Australia's Acts To World's Attention

■ BY SHARON LIVETEN

LOS ANGELES—Between managing INXS, heading his international management firm, MMA, running the Everlane publishing company, and overseeing operation of a huge Australian cattle and sheep farm, Chris Murphy obviously did not create rooArt—his label dedicated to building and breaking Australian acts worldwide—because he was bored.

"Actually," he explains, "Midnight Oil was one of the reasons that I started the label. When 'Diesel And Dust' was just breaking, I remember seeing a massive advertising campaign about Midnight Oil that referred to them as 'the new band from Australia.' Well, 'Diesel And Dust' was something like their eighth album, but nobody outside of Australia knew that. There were a lot of bands like that—the Church is another one. RooArt was formed to allow Australian acts to develop internationally on a parallel with their Australian careers."

The label has a pop-rock roster that features Tall Tales & True, the Hummingbirds, the Trilobites, Crash Politics, Sean Kelly & His Absent Friends, Martha's Vineyard, and others. The U.S. debut from Martha's Vineyard is set for release Oct. 9, on the heels of the single "Old Beach Road." RooArt also has released albums by five artists in a pop-jazz vein: Monica & the Moochers, trumpeter Tom Baker, Free

Spirits, Now's The Time, and Carl Orr (Billboard, July 7).

branch in Australia. We'll make the records there, and we'll tour there.

The international market is the key and purpose to rooArt. The label, distributed worldwide through PolyGram, has a two-fold plan: to cultivate new and emerging Australian bands over there, and then to bring them quite quickly to the rest of the world.

"RooArt is going through its second stage," says Murphy. "In the first stage I wanted to create a network that would allow Australian bands to get into the international market, parallel to what they're doing in Australia. Australian labels were starting to restrict bands, because they were expecting bands to make their third album first. They didn't want to give them the time to develop.

"My publishing company invests heavily in local talents. It was incredibly frustrating, because we'd bring really great young bands to labels, and the response would always be, 'Well, we can't hear the hit single.' Of course not! They are 20 years old. These bands aren't—and shouldn't be—thinking about hit singles; that will come later. That was another reason for rooArt, to start a bit of a freedom label. To allow bands to make their first album first"

RooArt's plan is to use its Australian home turf as a training ground before the bands head for the larger world stage. Says Murphy, "There will always be a development branch in Australia. We'll make the records there, and we'll tour there. Teach 'em how to do press there. We'll sort out the problems in Australia, and then when they're ready to go, we go on. Then they move to the international market. So we will never have the amount of product flowing internationally as we have in Australia."

Murphy's plan is patterned after his proven method with INXS. That is, tour, tour, and then tour some more. Of the acts already released internationally, Tall Tales & True has already done a short, successful U.S. road stint, and the Humming-birds are breaking big in Britain with a tour in the works.

According to Murphy, the emphasis on touring will keep rooArt's roster from becoming unwieldy. The bands that can't tour incessantly won't last. "The roster could get sprawling, but what will happen," says Murphy, "is that we're not a traditionally Australian label. So our bands can't just sit in Australia and tour the country a few times in between trips home. The people that we sign are touring acts, acts that are touring internationally on their first album. [We'll be] throwing them out there under incredible amounts of stress and pain and punishment. By applying that pressure, the cracks within the bands will appear sooner. Which means that a couple of years down the line, we'll be left with hands that are muscular and tough, the ones with tenacity.

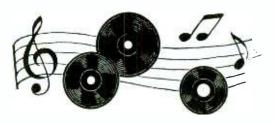
Another point in rooArt's favor is the diversity of its roster. A lot of smaller labels are associated with a particular sound; that's not the case at rooArt.

"We don't have a sound as such,"
Murphy says. "We just want to try
and create some interesting individual artists. There's a need for all of
them. I'd really like to get Martha's
Vineyard happening here. The
Hummingbirds are sort of power

pop, and the Trilobites are so much the aggressive street politicians. We've just signed some new bands—there's a really exciting one called the Screaming Jets who are just little energy buzzers. They could be the ones that do it first for us. But I'm really pleased with all of the bands. The best part of all this is the music. It's world-quality product. We have signed world-quality product."

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NAIRD

### LABELS SHOWING GROWING INTEREST IN CAJUN/ZYDECO MUSIC

(Continued from page 59)

Cajun songs handed down from 200 years back."

But aficionados agree that Cajun music—which in its purest form is sung in the Cajun French dialect—has absorbed heavy country influences, while zydeco has taken on so many R&B and rock aspects, that it is often hard to separate them.

Then again, Doucet credits readily identifiable Cajun/zydeco elements in movies like "The Big Easy" and various TV commercials for helping popularize the music, as well as Rockin' Dopsie's accordion assist on Paul Simon's "Graceland" multiplatinum album. Doucet himself guested on Keith Richards' solo album and on an upcoming disk by Mary-Chapin Carpenter.

Richard also points to intense interested generated by the growing success of the annual New Orleans Jazz & Heritage Festival, and acknowledges a growing sophistication and openness on the the part of music fans.

People of "college age and up are opening up to ethnic music, and radio isn't as rigid as it was five years ago," he says.

Closely associated with ethnic music's appeal is that of the emerging world music scene, and as Doucet says, "The most worldly music in the States comes from Louisiana!"

The Cajun/zydeco artists signed to major labels are now experiencing an unprecedented push to assure the music's pop inroads. It should be noted, though, that their recordings and performances often stray far from purely traditional, and that lyrics are

mainly in English.

Wayne Isaak, A&M's VP/executive director, publicity and East Coast operations, notes that Richard's opening dates for Jimmy Buffett's tour have greatly increased his potential audience, as has a recent appearance on David Letterman's TV show.

To further boost Richard's following in New York, A&M supported a

# 'The most worldly music in the States comes from Louisiana!'

recent WNEW-FM broadcast of Richard's lunch-time concert at the Lone Star Roadhouse with give-aways of his "Who Stole My Monkey" cassette single, and tiny rubber monkeys attached to \$1 discount coupons for the album at J&R Music World.

"Zack's part of our Americana series, which tells people right off that he's rootsy," says Isaak, adding that the press community and MTV News have embraced Richard because of his "heritage and authenticity."

Island Records VP of A&R Kevin Patrick likewise notes that the best way to sell any ethnic music form is to "magnify" its strengths. Therefore, Los Lobos' David Hidalgo was enlisted to produce label act Buckwheat Zydeco's new album, "Where There's Smoke There's Fire."

Dwight Yoakam guest vocalizes on the disk's Hank Williams cover, "Hey, Good Lookin'," which has been pushed to country radio and VH-1. But the Stones' "Beast Of Burden" would seem a less likely zydeco cover.

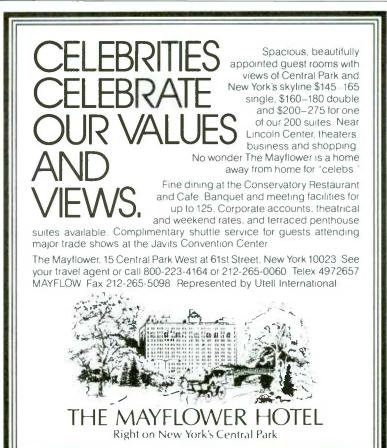
er.
"The fear I have when our people sign with major labels is that they become homogenized," says Soileau.
"That they won't be allowed to do [Cajun] French songs because people won't understand it."

Soileau, who picked up two more Swallow distributors at the recent National Assn. of Independent Record Distributors and Manufacturers convention, often finds that retail accounts that ask for "Cajun" music mean something that is not exactly that. And Richard, a singer/songwriter who admittedly seeks to "transcend" his heritage and home base, concedes that anyone expecting straight Cajun or zydeco from his records and concerts will be "shocked, if not disappointed."

Doucet is especially skeptical. "Music of a dying culture shouldn't be compromised," he says, suggesting that in modern America, Cajuns and their ways are no longer so apart from the rest of the country.

To preserve its heritage, then, Soileau sends an instructive brochure explaining the roots and basics of Cajun music to new store buyers and managers. He and Arhoolie's Strachwitz are also using the CD format to its fullest capacity in compiling and reissuing classic Cajun catalog for new consumers, placing as many tracks as possible on each disk.

"We can't dilute the music too much," says Soileau, "because then it becomes like leftover soup."





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Starting in the mid-60's right through to today, Jimmy Webb has written some of the most enduring songs in popular music. In the October 27 issue, Billboard will salute Jimmy Webb's career and at the same time donate 25% of the advertising dollars to Variety Clubsthe world's largest children's charity. In addition, overruns of this section will be distributed at a Variety Clubs dinner honoring Jimmy Webb on October 22 at The Marriott Marquis

in New York City.

Join Billboard and Variety Clubs in saluting one of the world's greatest songwriters.

**ISSUE DATE:** October 27 AD CLOSE: October 2

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Billboard

# **Rock In Rio II Festival Set For** Jan. '91 In Brazil

■ BY CHRIS McGOWAN

LOS ANGELES-Brazilian impresario Roberto Medina has announced plans to stage Rock In Rio II, an eight-day music festival in Rio de Janeiro, Brazil, featuring 30 acts. The event will be a sequel to the original Rock In Rio, the 1985 megaconcert that had an estimated total atten-

dance of 1.38 million.

The follow-up event will take place in January 1991, have a \$17 million budget, and feature some 15 Brazilian and 15 international pop acts, according to Medina. He expects an audience of nearly 1 million fans for Rock In Rio II, which will be sponsored by Coca-Cola (Brazil) and staged in Rio's Maracanã soccer stadium Jan. 18-20 and 23-27. Medina's Rio-based firm, Artplan Empreendimentos e Participações S.A., will produce the shows.

The original Rock In Rio "was a victorious experience," says Medina. "Rock In Rio II will be more sophisticated in many ways, and we will have a superior cast of artists. We will have some big surprises."

Medina expects to confirm most of the international lineup this week, with signings of Brazilian artists to follow soon after. He is also negotiating to have a worldwide broadcast of at least one night of Rock In Rio II.

In Brazil, the TV Globo network will televise the event, with Coca-Cola having sole rights to the ad time.

On one night of Rock In Rio II, all proceeds will go to a charity for homeless children in Rio.

The original 10-day concert was televised by TV Globo to some 40 million national spectators, and seen in Europe, Asia, and the rest of South America by an additional 160 million TV viewers, according to Artplan.

Rock In Rio I had a huge impact on record sales in Brazil, one of the world's largest music markets. Most of the international acts saw their catalog sales soar, and heavy metal became a commercially viable pop genre. Brazilian artists also greatly benefited from the festival's tremendous exposure.

For Rock In Rio II, Medina promises to transform Maracanã into a "city of rock" that will handle approximately 120,000 spectators per night. The stadium will be adapted to

(Continued on page 70)

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# Robinson Back From U.S.S.R.: Pub Biz Has A Ways To Go

■ BY IRV LICHTMAN

MORE THAN FIVE YEARS into glasnost, the Western music publishing community still cannot easily define its potential in the Soviet Union. This is clear from a report written exclusively for Words & Music by Irwin Robinson, president and chief operating officer of EMI Music Publishing and chairman of the National Music Publishers' Assn.

Robinson and other board members of NMPA visited the Soviet Union Aug. 7-17, reciprocating an NMPA-hosted delegation from the state music licensing agency VAAP in July.

"What was clear from all of the visits we made during our trip was that there have to be some drastic changes in the way the music business operates

in the Ú.S.S.R. in order to create a market-place in which music business entrepreneurs from around the

world will wish to become involved," reports Robinson.

For instance, he observes, in meetings with Nicolai Tchetverikov, president of VAAP, the Russian representative indicated that "they were concerned about the new copyright legislation and hoped it would give them the right to collect royalties from radio and television, which they do not currently have the right to do."

Through meetings with Leonid S. Sidelnikov, director of Musika, the state-owned music publisher, the NMPA delegation learned that about 85% of Musika's activities involve printed editions that are sold in state-run stores, which Robinson imagined looked like U.S. music stores from the '20s. "Tabulations of the price for large sales are accomplished on a Russian abacus, rather than a calculator or adding cash register."

As for the printed editions themselves, Robinson says that while they were "ridiculously cheap by our standards... they are not very well presented from a graphics point of view and are printed on poor-quality paper.

"Musika decides that it will print an edition of 10,000 pieces, as an example, and will negotiate with VAAP on behalf of a local author and/or composer for a flat fee for that number of copies. If additional printings are done of the same work, additional flat fees are negotiated and paid."

While Robinson concluded that "it is too early to determine how long it will take for meaningful change," he strikes an optimistic tone in declaring that "you do leave there knowing that it will happen."

WITH UNIFICATION of East and West Germany in sight, expect

German music publishers to be a bigger presence at international conventions and music fairs. It is believed that a unified population of 100 million will be an even greater creative music force to be reckoned with than a divided country. The German publishing community will be on hand at events stretching from Europe to Asia.

NICE GOING: Zomba Music Publishing has had the goods in the top 10 or thereabouts recently with singles by Poison ("Unskinny Bop"), Go West ("King Of Wishful Thinking"), and Bell Biv DeVoe ("Do Me"). Also, similar activity is being registered on the album charts, with Zomba-published songs performed by Anita Baker, Bell Biv DeVoe, and Poison, and other songs appearing on the "Pretty Woman" soundtrack.

A REVISIT:
"Old Cape
Cod" was a
big hit for
Patti Page in
1957, in an era
when hits
could be cate-

gorized as seasonal—it peaked at No. 3 in May of that year. That recording is being exposed again via a big summer movie, "Die Hard 2." The film, which has already grossed \$107 million at the box office, just opened in England and Australia. The writers are Allan Jeffrey, Claire Rothrock, and Milton Yakus. GPS Music Group, operated by Irwin and Lee Pincus, is the publisher of the song, which has been recorded by more than 30 artists

**HEAVENLY EXPOSURE? Peer** Music plans to make a concerted push on a 35-year-old Spanish classic, "Esperame En El Cielo" ("Wait For Me In Heaven"), which also happens to be the title of a new film from Spain that daringly pokes fun at former Spanish dictator Francisco Franco. The song, a bolero penned by Paquito Lopez Vidal, is said to be as well known in Spanish markets as "As Time Goes By," and Peer hopes to add to the many artists, mostly Latin, who have recorded the song since it was introduced in 1956. The film will have its U.S. premiere Oct. 26 at the Biograph Theatre in Washington, D.C., and will open in New York at the Film Forum Jan. 20. The distributor in the U.S. and other English-speaking territories is M.D. Wax/Courier Films, an indie firm. (M.D. Wax is Morton Wax, the longtime industry PR man.)

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

- 1. Slaughter, Stick It To Ya
- 2. Billy Idol, Charmed Life 3. The Lightning Seeds, Cloudcuckcoland
- 4. Bonnie Raitt, Nick Of Time
- 5. Skid Row, Skid Row



Exciteme







(Scenes from last year's show in Las Vegas)

**Amusement & Music Operators Association** 1990 Awards Show ★ October 26

**Hyatt Regency New Orleans** 

This Year's Nominees\*

Jukebox Pop Record of the Year \*Black Velvet, Alannah Myles (Atlantic) \*Blame It On the Rain, Milli Vanilli (Arista) ★ Love Shack, B-52's (Reprise) \* Nothing Compares 2 U, Sinead O'Connor (Chrysalis) ★ Wind Beneath My Wings, Bette Midler (Atlantic)

# Jukebox R&B Record of the Year

★ Blame It on the Rain, Milli Vanilli (Arista)

★ Bust A Move, Young MC (Delicious Vinyl/Island)

★ Escapade, Janet Jackson (A&M)

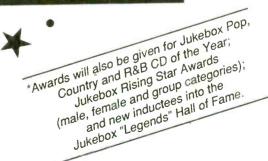
★ Poison, Bell Biv Devoe (MCA) ★ Whip Appeal, Babyface (Solar/Epic)

**Jukebox Country Record of the Year** 

★ Dumas Walker, Kentucky Headhunters (Mercury/Polygram) ★ Here in the Real World, Alan Jackson (Arista)

★ Just A Matter of Time, Randy Travis (Warner Bros.)

★ Killin' Time, Clint Black (RCA) ★ Statue of a Fool, Ricky Van Shelton (CBS/Columbia)





**Amusement & Music Operators Association** 111 E. Wacker Drive Chicago, IL 60601 1-800/YES-AMOA FAX: 312/565-4658

For more information on AMOA's 1990 Awards Show in New Orleans contact: Sam Atchley, show producer, at 817/267-4915; FAX: 817/545-9009

# Talent in **ACTION**

### ROBERT PLANT **ALANNAH MYLES**

Blossom Music Center Cuyahoga Falls, Ohio

JUST WHEN YOU thought rock was dead, a man linked to one of the great dinosaur bands comes along to resurrect it.

Robert Plant and his group gave a stunning concert at this summer shed between Cleveland and Akron, proving a need for a live album, not a Led Zeppelin reunion.

Halfway through a six-week tour, Plant offered a show both mystical and metallic. Looking like a Renaissance prince, the former Zep front man and his mates throttled the crowd of 8,900 with nearly two hours of hard, modern rock.

The show began strong and didn't waste a drop of energy. And it landed on such a powerful note-the second encore was "Tall Cool One"-that Plant, coaxed by a crowd in full bay, delivered an unscheduled "Misty Mountain Hop," the steely Zep pastorale.

Enhanced by guitarist Doug Boyle, keyboardist Phil Johnstone, bassist Charlie Jones, and drummer Chris Blackwell, Plant ripped through an astute selection of Zep songs and an imaginative panorama of his own material. Sensuality coursed through the synth-drumdriven "Hurting Kind," ignited "Nirvana," and made that iceberg blues, "Immigrant Song," singularly arresting.

The drums sounded huge, the guitar free and sinuous, the keyboards sumptuous, the bass propulsive. And over all soared Plant's erotic, androgynous voice, prompting the tossing of dozens of bouquets.

Alannah Myles, a titian-haired temptress from Toronto, turned in a predictably dramatic "Black Velvet," a bluesy "Hurry Make Love," and a "Kick Start My Heart" that sanitized Joan Jett's moves. Compared with Plant, however, Myles seemed all calculation and ambition.

CARLO WOLFF

### **BOB GELDOF**

Town & Country Club, London

O MERELY CALL this "The Return of Sir Bob" would be a disservice to the gritty Irish rocker and Live Aid organizer. Geldof showed he has more to offer than past glories by opening a sold-out date here with his new U.K. hit "The Great Song Of Indifference."

Welcome to an evening of reconstructed folk," quipped Geldof, launching his first live gig in London in five years, with a six-piece band named for his new Atlantic disk, "The Vegetarians Of Love."

The new songs drew great cheers, especially "Move To The

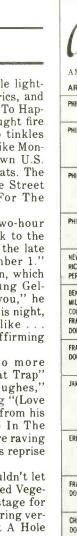
Beat," enhanced by purple lighting and moody atmospherics, and the folksy "Walking Back To Hap-piness." But the place caught fire with the cascading piano tinkles that announced "I Don't Like Mondays," Geldof's best-known U.S. hit with the Boomtown Rats. The anthemic "Joey's On The Street Again" and "A Tonic For The Troops" followed.

set, Geldof even dug back to the Rats' first U.K. hit from the late '70s, "Lookin After Number 1." On the song's final refrain, which originally stated the young Geldof's desire to "be like you," suggested otherwise on this night, singing "I'm gonna be like . . . me!" in a rocking, self-affirming close.

He encored with two more tracks from "Tonic," "Rat Trap" and "Me And Howard Hughes, and also snuck in a ripping "(Love Like A) Rocket On Fire" from his 1986 solo album, "Deep In The Heart Of Nowhere," before raving up the crowd with a joyous reprise of his U.K. hit.

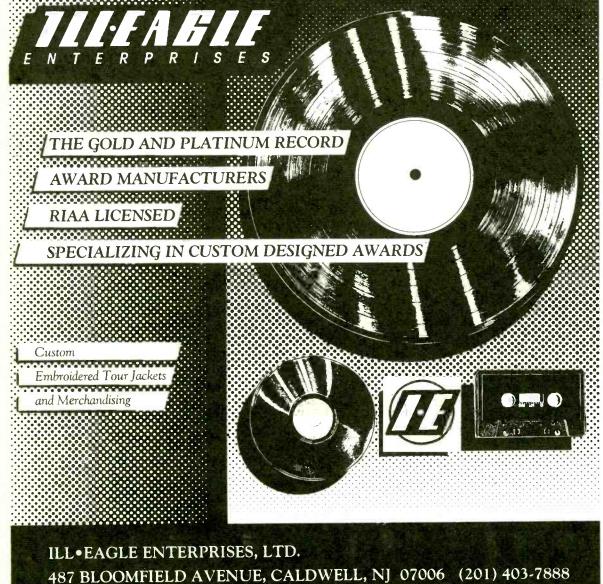
The crowd's cheers wouldn't let go, so the sweaty but elated Vegetarians of Love took the stage for a second encore with a stirring version of "Everybody's Got A Hole To Fill." It was a magic return to the live stage for Geldof & Co.. and if his expected U.S. tour pans out, it's a visit well worth recommend-DAVID MURROW

Near the end of the two-hour



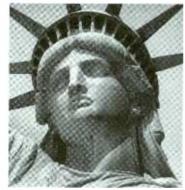
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Bass Clef Ottawa Canadian) \$25,50

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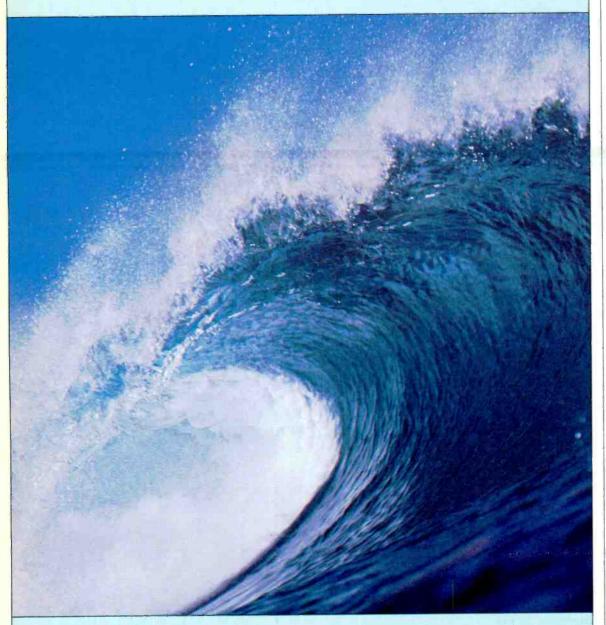
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Tom Freston

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# TALENT

# ARTIST DEVELOPMENT

### **MOTHER LOVE BONE**

Of all the misfortunes that can befall a young band, Seattle's Mother Love Bone is dealing with the most tragic. Only weeks before a planned U.S. tour to promote the group's PolyGram debut, "Apple," lead singer Andrew Wood, 24, died of a heroin overdose (Billboard, April 7). Now, after numerous delays, the album has been released and PolyGram is determined to promote it nonetheless

"Our attitude now is that we will do everything that we would have done before, with the exception of touring," says Cliff O'Sullivan, West Coast VP of product development at PolyGram. "We're not just putting the record out; we're as into it as we ever were."

Still, there is a strangely schizophrenic manner to the way Wood's demise has affected the band's fate. Although it changed everything, it is almost being ignored. "We're not going to exploit the fact that Andy died," says O'Sullivan. "But on the other hand, we can't deny it, so we have to think of some way to be tasteful about how we promote the record. We don't want people to think that we're capitalizing on this."

Indeed. In all the band's bios and promotional videos, Wood is quoted and featured prominently. Almost as an addendum, the bios have a separate page noting his death.

Former PolyGram A&R executive Michael Goldstone, who signed Mother Love Bone in 1988 (and who is now with Epic), says, "We really wanted to make sure that we weren't exploiting the situation. As soon as you go back and make changes, and rethink how you're presenting it to the marketplace, there's that whole angle entering into it. We wanted people to hear the record for exactly what it was. Therefore, we felt that everything we had set up was identical to the

way it had been intended to be put out."

So what's next? For the band, the loss of Wood makes for an extraordinarily difficult situation. Guitarist Stone Goddard, who, along with bassist Jeff Ament, wrote most of the band's music, says, "Right now we really are in limbo. Andrew was the glue that held this band together, and kept all of our musical ideas going in the same direction. At this point we don't know anything about how things will work out. Jeff and I will stay together; we're already writing some things. [The pair had been in Green River before forming MLB.]

"What we do know is that even if we do all stay together, the next project won't be called Mother Love Bone," Goddard continues. "'Apple' is the last Mother Love Bone record. It's sort of an orphan, in that we can't go out and tour to promote it. But the label is doing what they can. I hope it does well, for a lot of reasons and as a memorial to Andrew, to what the guy was and what we did. He wanted this to happen so badly."

### **ROCK IN RIO II**

(Continued from page 64)

accommodate an enormous open-air stage, lasers, strobes, neon lights, smoke generators, water fountains, some 3,000 spots, and two giant video screens. The screens, which will probably employ liquid-crystal technology, will be provided by Philips, according to Medina.

In addition, the stadium will be outfitted with four "shopping centers," which will house 60 retail outlets. Lighting will be coordinated by Peter Gaspar, who worked on Rock In Rio I. Gerry Stickells (GLS Productions) will handle the backstage duties.

Some 100,000 visitors from outside Brazil attended Rock In Rio I, according to Medina, with roughly half of those coming from Europe and the U.S. He expects a much greater foreign attendance for Rock In Rio II.

## PAUL YOUNG INVOKES 'OTHER VOICES' ON NEW ALBUM

(Continued from page 59)

bums that I enjoy making, which are pretty diverse, changing from track to track."

Adding to the diversity of "Other Voices" is Young's use of several different producers, including Nile Rodgers and Warren Livesey. However, the album maintained a cohesiveness under Young's careful ears. "After I'd finished with the producers, I went in and changed quite a few things myself and remixed them, and then I felt it had a little bit more of my touch. Then the album sounded like it had a bit more of a flow to it."

As he did on his previous albums, Young selected several tunes to cover on "Other Voices." They range from "Oh Girl" to English Congregation's "Softly Whispering I Love You" to "Calling You" from the movie "Bagdad Cafe."

When considering covering a tune, Young takes several things into consideration, including what he can bring to the song and how well the original was done. "With 'Softly Whispering I Love You,' that's an old song where I remembered the melody first in my head. When I heard the record, I didn't think it was up to much, actually. I thought the best thing about the song has to be the melody then, because it's certainly not the version they did. And so you can kind of work on it by process of elimination.

"There are certain songs, like 'When A Man Loves A Woman,' that I wouldn't even attempt to do because I don't think you can do a better version."

Though he certainly does not take all the credit, Young thinks that in his own way he helped spur the British R&B scene that spawned such acts as Roachford and the Pasadenas. "I definitely think it helped, especially in England and Europe, to pave the way for more rhythm-and-blues-based music to start to come through. It probably would have done so without my help, but I think I just pushed it along the way a bit."

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Studio Of Eden. Producer Ron Dante, center, works with Gary and Jacque Johnson of Eden completing their first album for 311 Productions at Sigma's Studio A in New York. Featured is a Solid State Logic 6000 E Series console. In the background is Kevin DeSimone, musical arranger and keyboard player for the band. Don Peterkofsky engineered; Danny Mormando assisted.

# **Pro World Warms To Fiber-Optics** *Interface Advances Add To Its Appeal*

BY JOCK BAIRD

REDONDO BEACH, Calif.—It has long been the province of futurists, technophiles, and phone companies, but fiber-optic data transmission may finally be trickling down to the musical real world.

The raw capability of fiber optics boggles the mind: Imagine as many as 80 channels of audio signal running bidirectionally for miles with no degradation or distortion, all in two little strands of spun glass or plastic the thickness of a human hair.

Imagine all kinds of data, be it analog or digital audio, SMPTE, MIDI, SCSI, or video, moving down the same cable.

Imagine entire Local Area Networks (LANs) with hundreds of stations (or "nodes") all strung together with a single pair of wires and all having access to any data or signal

anywhere else on the LAN.

Although it sounds like sci-fi, all these capabilities are currently available in the off-the-shelf hardware. And while the pro audio world is not exactly rushing to embrace it, fiberoptic technology is nonetheless taking hold, and may even be to the '90s

Fiber-optics may be to the '90s what MIDI was to the '80s

what MIDI was to the '80s.

For many studios, the first interest in fiber optics has come from its ability to carry audio from room to room, especially when there are hundreds of feet between.

Wadia, a company in Hudson, Wis., that makes digital-to-analog converters for consumer CD players, has for some time been selling a fiber-optic interface called the DigitaLINK. The system carries two channels of digital audio in several formats, and goes "point to point," unidirectionally from one station/node to another.

Wadia estimates two interface units and the cable would cost approximately \$1,000. The company has about six currently in use in American studios, including Nashville's Masterfonics. The DigitaLINK runs only one direction on a single strand of cable, but, once user demand picks up, Wadia plans a bidirectional system using two strands, as well as a 32-channel multiplexer and multinode capabilities.

Far more ambitious—and costly—is a system from Lester Audio Labs of Dallas, called the DAS 2000. It can carry up to 80 channels of analog audio in a point-to-multipoint (up to three receiving nodes) configuation.

The Lester Audio system is based on industry-standard FDDI technology and has astonishing speed capabilities. It carries 125 megabits (or millions of bits) of information a second. The system is so fast that when all 80 channels are combined together, from input to output, and sent over three miles of cable, the delay is a scant 1.67 milliseconds. And, since fiber-optic transmission has no RF, hum, or electro-mechanical noise, it is an absolutely clean signal.

Right now, Lester Audio sees its biggest markets in broadcast, remote recording, and sound reinforcement, where one two-strand fiber-optic cable that can carry all the audio now carried by thick multichannel snakes is particularly appealing.

A Lester system is in place at New York's Manhattan Center Studios, linking the main room to a Neve console 350 feet away. Another was employed by the Univ. of Oregon for a recent Bach festival.

Eventually, the company plans to build systems with up to 100 nodes carrying all kinds of interwoven data, but for now it will continue to develop the simpler audio version.

The Lester DAS 2000 system,

which consists of a mainframe rack unit with cards of 10 channels apiece, does not come cheaply; a full 80-channel unit that sends and receives costs approximately \$42,000. Each station

requires another one.

Klotz of West Germany also makes a multichannel digital audio system—not available in the U.S.—that carries a couple of formats, including Sony's SDIF-2 and Mitsubishi's PD, and costs upward of \$60,000.

Another European fiber-optic standard is MADI (Multiple Audio Digital Interface). It was developed by Seimens and several other U.K. companies, and is a descendant of the AES/EBU format. No hardware for carrying it is commercially available yet, but it is a format many companies are monitoring with interest.

A big fiber-optic development project by Monster Cable has reportedly bogged down, sources say.

With a great deal of dust still to settle, some manufacturers are putting optical interfaces on their gear but waiting to actually implement them

Akai's new DD-1000 magneto optical disk recording system has an optical input, for example, and Acme Digital, maker of the sophisticated MIDI-Buddy sequencer/processor, has an optical interface that it expects to have implemented by the next National Assn. of Music Merchants show in January.

Not all fiber-optic systems are offthe-shelf products, of course. At MCA Recording Studios in Los Angeles, a 10-node multichannel LAN was designed by MCA national technical director Pat Weber using some older, nonproprietary AT&T technology that he modified for music use. The MCA system carries AES/EBU in the cable, and also has SMPTE time code in the digital stream.

MCA also incorporated a couple of Wadia units into its system, demonstrating that even commercially available units can be made to fit a

custom design.

And New York's Master Sound Astoria, which also uses the Wadia interface, was able to use fiber optics to connect to a local satellite Earth station and has done a number of bicoastal sessions using a telecommunications uplink.

Compared with the Herculean task of encoding and transmitting CD-quality audio, getting data on and off a fiber-optic network is comparatively easy.

The most ambitious MIDI fiber-optic product is from Lone Wolf of Redondo Beach, Calif., and is called the MIDITap. The \$1,500 rack has ins and outs for four MIDI units, essentially connecting them to the network. Lone Wolf has developed its own protocol, dubbed MediaLink, which runs at about two megabits per second (although the company plans to get it to 20 mHz eventually).

MediaLink has full provisions for audio, SMPTE, and SCSI, although no units are yet available. Lone Wolf has discussed doing an eight-channel analog box called AudioTap with Lester Audio, in fact, and foresees SMPTETap and SCSITap devices next year. The MIDITap unit also has an RS232 output that can connect to a 9600 kBaud modem so that MIDI data can be sent through ordinary phone lines.

The MIDITap also serves as a swit-(Continued on next page)

# AUDIO TRACK

**NEW YORK** 

HUGH MASEKELA produced basics for his next BMG/Novus release in studio A at Baby Monster. His band included a cast of African percussionists, John Selolwane on guitar, and Bakithi Kumalo on bass. Steve Burgh and Gil Abarbanel engineered.

Freddy Bastone was in Soundtrack City producing and mixing a cut for an upcoming WEA soundtrack. The tune was written by Quincy Jones and performed by Melle Mel. Henry Falco engineered. Editing was completed at Prime Cuts. Writer/producer Jellybean cut basic tracks on the song "You Never Can Tell" by the Four Tops. The number is to be included on the group's next Arista album. Paul Logus engineered, assisted by Michael Gilbert.

Jon Lucien recorded and mixed his next PolyGram album at Eastside Sound. Nicholas Prout engineered. Ray Barretto mixed tracks for EKM Management. Engineer Tom Swift was seated at the Harrison Series Ten. STYVE recorded with Jean paul Bourelly producing and A.W. Dick at the board.

At This Way Productions, Headsup completed its debut album, "Soul Brother Crisis Intervention," slated for release Sept. 25 on Emergo Records. Albert Bouchard (formerly of Blue Oyster Cult) produced. Paul Special was at the board, assisted by Matt Cappadocia.

### LOS ANGELES

PRODUCERS L.A. and Babyface stopped in Summa with Arista artist Whitney Houston to record vocals in studio B (Custom/deMedio). The dynamic duo mixed tracks on Motown's Johnny Gill in studio A (64-input Solid State Logic G-Series). Jon Gass mixed, Donnell Sullivan engineered, and Kyle Bess assisted. MCA act Adamski was in studio B to track and studio A to mix his new self-produced album, titled "Dr. Adamski's Musical Pharmacy." Dan Bates engi-

neered, assisted by Bess. Donny Osmond mixed his next album with producer David Gamson. Ray Bardani mixed, assisted by Ryan Dorn.

Keith Cohen was in Larrabee mixing Ready For The World's upcoming album on MCA. Alan Meyerson mixed Keith Washington's "Closer" for Elektra. Meyerson also mixed Sheena Easton's song "Forever Friends" on MCA with producers Oliver Leiber and Jeff Lorber.

Virgin act King Swamp (consisting of former members of Shriekback and Gang Of Four) was in Alpha Studios mixing material, including the title track, for its upcoming album, "Wise Blood." David Pensado, Todd Chapman, and Dave Allen produced. Pensado was at the board, assisted by Steve Egelman, Derik Marcil, and Ue Nastashi. Island's IV Deep (sons of the Gap Band) were in recording tunes including "Dallas Girl," "Hard To Fall In Love," and "BT House." Pensado was at the board, with Egelman and Marcil assisting. Robbie Robertson completed work on his new Warner Bros. album, utilizing the studio's Sony digital 24-track machine for tracking and mixing.

### NASHVILLE

DON MICHAEL SAMPSON completed tracks for a new album at Creative Recording. Bradley Hartman was at the board.

At Digital Recorders, Marie Osmond mixed her new album for Curb with producer James Stroud. Lynn Peterzell engineered, assisted by Julian King. Michelle Wright remixed her Arista project with Rick Giles and Steve Bogard producing. Mike Clute engineered, assisted by Pasquale DelVillaggio. Steve Wariner was in mixing his Christmas release for MCA. Brown Bannister produced, Bill Deaton engineered, and Barry Dixon assisted.

Aaron Tippon was in Recording Arts with producer Emory Gordy to work on overdubs and vocals for his debut release on RCA. Steve Tilish engineered.

Canyon was in the Sound Empo-

rium mixing a project for Ron Chancey Productions. Billy Sherrill engineered. Don Williams mixed his new RCA album with producer Garth Fundis. Gary Laney engineered. Foster & Lloyd cut album tracks for RCA with producer Josh Leo. Steve Markantonio engineered with second men Jeff Geidt and Linell.

### OTHER CITIES

AT STUDIO CENTER Recording in North Miami Beach, Fla., Queen "T" recorded a rap version of "Pump That Thang." Eric Griffin and P.B. Floyd produced, with Craig Powell at the board.

Los Angeles-based producers Frankie Blue and Les Pierson stopped by Criteria Recording to overdub percussion and horns on Martika's upcoming CBS project. Eric Schilling engineered the Dolby SR sessions, assisted by Steve Whaley and Mark Krieg.

At House Of Music in West Orange, N.J., Cinderella worked on a new PolyGram album with producer John Jansen. Phoebe Snow was also in working on a project for SBK/Elektra. Charlie Midnight and John Rollo produced.

The Pressures Of Time recorded master tracks at Trax-East in South River, N.J. Chris Turner produced, with Eric Rachel at the board.

J. Mascis had Dinosaur Jr. in White Crow Audio, Burlington, Vt., to mix a new album on Rough Trade Records. Seated at the Neve/GML were J. Paul Kolderie and Sean Slade. Tom Walters assisted.

At El Sound Studio in Copenhagen, Denmark, Hotel Hunger completed recording "Arabian Holiday On Ice" with producer Jan Eliasson.

King's X recorded "Faith, Hope, And Love" at Rampart Studios in Houston. Sam Taylor produced; Steve Ames was at the board. It is scheduled for October release.

All material for the Audio Track column should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn.

72

# STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING SEPTEMBER 8,1990)

CATEGORY	HOT 100	BLACK	COUNTRY	ALBUM ROCK	MODERN ROCK
TITLE Artist/ Producer (Label)	BLAZE OF GLORY Jon Bon Jovi/ D.Kortchmar; J.Bon Jovi (Mercury)	FEELS GOOD Tony!Toni!Tone!/ Tony!Toni!Tone! (Wing/Polydor)	JUKEBOX IN MY MIND Alabama/ J.Leo;L.Lee; Alabama (RCA)	BLAZE OF GLORY Jon Bon Jovi/ D.Kortchmar; J.Bon Jovi (Mercury)	EVERY BEAT OF THE HEART The Railway Children/ S.Lovell;S.Power (Virgin)
RECORDING STUDIO(S) Engineer(s)	A&M Rob Jacobs; Brian Scheuble	THE PLANT Arnie Frager; Greg Shaw	EMERALD Steve Marc Antonio; Jeff Geidt	A&M Rob Jacobs; Brian Scheuble	THE TOWNHOUSE Steve Lovell; Steve Power
RECORDING CONSOLE(S)	SSL 4072-G Series	AMR DDA	SSL 4064-E Series	SSL 4072-G Series	SSL 4000-E Series
MULTITRACK RECORDER(S)	Studer A-800	Otari MTR-100	Mitsubishi X-850	Studer A-800	Studer A-800
MASTER TAPE	Ampex 456	Ampex 456	Ampex 467	Ampex 456	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	A&M Rob Jacobs; Brian Scheuble	CAN-AM Ken Kessie	EMERALD Steve Marc Antonio; Jeff Geidt	A&M Rob Jacobs; Brian Scheuble	THE TOWNHOUSE Richard Scott; Gary Newby
CONSOLE(S)	SSL 4072-G Series	SSL 4000-E Series	SSL 4064-E Series	SSL 4072-G Series	SSL 4000-E Series
MULTITRACK/ 2-TRACK RECORDER(S)	Studer A-800/ Studer A-820	Studer A-80/ Studer A-820	Mitsubishi X-850/ Sony MCI JH24	Studer A-800/ Studer A-820	Studer A-800/ Ampex ATR 100
MASTER TAPE	Ampex 456	Ampex 456	Ampex 467	Ampex 456	Ampex 456
MASTERING HOUSE (ALBUM) Engineer	A&M Dave Collins	HIT FACTORY DMS Herb Powers Jr.	STERLING Ted Jensen	A&M Dave Collins	FUTURE DISC Eddy Schreyer
PRIMARY CD REPLICATOR (ALBUM)	PDO	PDO	JVC	PDO	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	ElectroSound/ HTM/PRC	Sonopress	Sonopress	ElectroSound	WEA Manufacturing
PRIMARY DUPLICATION TAPE	Not Available/ Aurex 708	Aurex 708	Aurex 708	Aurex 708	Agfa 649

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# **EUROSOUNDS**

This is one of a series of occasional columns on the European professional audio industry. This week's column was compiled by Gary Hopkins in the U.K.

TALIAN DUPLICATING manufacturer Tapematic has infringed a patent held by American manufacturer King Instruments, a U.S. court has ruled.

It awarded King Instruments almost \$1,400 for sales infringements up to February 1989 and \$13,000 for every machine sold in the U.S. since then, with an additional 11% interest from the time of sales.

King was awarded costs, estimated to be in excess of \$95,000, with a total settlement in the region of \$2 million.

King has also sued Tapematic in Germany. Tapematic is now challenging the validity of one of the German patents and may appeal the U.S. decision.

RUPERT NEVE and Amek have revealed that they are working on a "super console," scheduled for introduction in 1992.

The board will be aimed at the top end of the market and will be completely designed by Rupert Neve, with Amek contributing the control system.

Amek managing director Nick Franks says the console represents the sum total of what Neve had learned and that it is an attempt to take the mixing console "to a higher level."

He continues, "The board is being designed from the ground up, and while I believe that it will be something quite spectacular, exactly what it will look like, cost, and do is still relatively open to influence."

TC Electronic of Denmark has bought Danish company Twister, a hardware manufacturer of VCA-based automation systems. The move represents further expansion for a company that recently gained "limited" company status and a large cash injection.

COLLOWING THE closure of Audio One Studios earlier this month, Bill Foster and Barry Ainsworth have split the Recording Group into what is legally termed a "demerger."

The split will leave Foster with Tape One, while the remaining assets go to Ainsworth. Copymasters is likely to remain with Tape One.

AMS is close to securing a buyer for the company, according to director Stuart Nevison, after the firm revealed half-year figures showing a pretax deficit of approximately \$700,000.

The figure compares with losses of \$170,000 for the same period last year, although the company finished the year showing profits of almost \$1 million. AMS introduced a brand-new, all-digital console, the Logic 2, at the recent International Broadcasting Convention in Brighton, England.

Nevison said, "We have been talking to a company about synergistic matters for some time. We didn't want to announce losses without mentioning the talks, especially as they are so close to completion."

AKG Acoustics has acquired a controlling interest in Edge Technology, the holding company for Turbosound, BSS Audio, and Precision Devices. According to AKG managing director Jim Hallington, the move represents part of the company's ongoing strategy to broaden its involvement in the live sound, broadcast, and recording industries.

Turbosound and BSS have considerable reputations in the live sound loudspeaker and processing markets, while Precision Devices has been establishing itself as a supplier of Turbosound loudspeaker drive units.

Commenting on the move, Hallington says, "The acquisition is by no means the end of AKG's expansion plans in the professional sound arena. In the last year we have also acquired Orban and dbx Professional Products in the U.S., and envisage becoming a key supplier of all major components of studio and concert systems in the near future."

### PRO WORLD WARMS TO FIBER-OPTICS

(Continued from preceding page)

cher/patcher/mapper unit using what Lone Wolf calls "LANScapes." It can communicate these LANScapes to other MIDITap devices connected to the network, so that, essentially, it becomes a master system controller

The programming for this involves naming various MIDI units in the system and establishing what they will do in a given LANScape. This means all the gear on as many as 256 nodes could be addressed from a single MIDITap unit. Lone Wolf's marketing of fiber optics to the MIDI crowd has created an enormous stir, especially because this is the first time since the struggle over MIDI 2.0 that anyone has addressed the speed/logjam problems in the format

High-profile Lone Wolf users include Herbie Hancock and Jean Mi-

chael Jarre, both of whom use it to organize their stage rigs, Elton John, and Peter Gabriel. Tina Turner's keyboardist uses MIDITaps connected with armored fiber-optic cable so her spike heels will not destroy it.

Lone Wolf also sells simple pointto-point fiber-optic interfaces for \$500 each and offers a line of cable and connectors.

Because of the cost involved, most studios are moving cautiously toward fiber-optic LANs, but there is a keen interest in developments. Experts predict that buzz words—"light" and "dark" fiber, Bear's Law, multimode transmission, and, of course, Fiddy (FDDI)—will become as much a part of the pro audio language as XLRs, VTC, and sample rates are today. So find a copy of Hewlett Packard's "Fiberoptics Handbook" and get ready for light-speed changes.

# Julien Temple Brings His Big-Screen Vision To Videos

NEW YORK-Unlike many music video directors who are using the method to break into film, Julien Temple made the reverse commute, starting with the big screen before going to the small.

Temple's King's College graduate thesis was the acclaimed rock film "The Great Rock And Roll Swindle." the movie that captured the Sex Pistols on and off stage.

After that theatrical success, he transferred his talent to the short form, directing clips for the Rolling Stones, the Kinks, David Bowie, and many others.

Today, Temple divides his time be-

ing on a hip-hop musical tentatively titled "Big Bad Apple"-and music videos—he has recently completed clips for Jane Wiedlin, Tom Petty, Wilson Phillips, and Johnny Gill.

Until this year, however, he was a director without a permanent home in the U.S. Though his Nitrate Films had been up and running in London since 1983, he had not established a U.S. office because he was too busy directing such films as "Absolute Beginners" and "Earth Girls Are Easy." Any video work was funneled through Limelight Film's Los Ange-

That all ended in January when Temple, his wife, Amanda Pirie, and Catherine Smith started a U.S. office for Nitrate. In addition to Temple, the other directors in the Los Angeles office are Gore Verbinski and Jay Brown.

Temple has learned lessons from both videos and films that he has translated into the other medium.

'I think the best music videos are pushing cinema where it's never been before and talking to a young audience in a way it understands," he

In fact, Temple uses his video making "as a kind of laboratory for making little films, as opposed to making moving album covers that I think a lot of videos are." He also uses it oc-casionally to spark controversy, such as with his video for Neil Young's "This Note's For You." Though banned by MTV because of its corporate content, the clip went on to win the channel's video-of-the-year award in 1989. Temple has also been awarded MTV's Video Vanguard award.

The current state of video is "very formulaic, outside of what's been happening in the rap area," Temple says. "Five percent are better than they've ever been before, but there's a lot less risk taking and ground breaking than there was in the begin-

Temple blames the lack of innovation on low viewer expectation and fear by the video makers. "You have to be in a certain position to go bevond what's expected of a videowhich some people are and some peoemergence of conveyor-belt companies which manufacture videos like Big Macs. I don't want to do that at Nitrate; I only want to do the stuff that turns me on."

Luckily for artists, the stuff that turns Temple on is all over the musical map. Luckily for Temple, this has kept Nitrate from getting pigeonholed as a company that does videos only for certain musical genres.

"I've always believed in music. When it's good, it's good," he says. "So that's a conscious decision to try to do anything that you like, whether it's country, rap, or metal. I think there's good music from Sid Vicious to Kenny Rogers and back."

Speaking of Vicious, Temple says (Continued on next page)





by Melinda Newman

T'S NOT TOO LATE to turn in your submissions for the Billboard Tanqueray Sterling Music Video Awards, Nov. 9, but it's pretty darn close. If you missed the Sept. 5 deadline, but still want to apply, please call Peggy Dold immediately, and maybe, just maybe, she'll let you. Her number is 212-473-4343 or

NOW THAT THAT'S OUT OF THE WAY: A big Eye welcome to Mark Snider, who's the new national director of video promotion at Atco Records. He replaces Laurey Kawalek, who left to become a mom. Mark had been at Atco for a while in the sales department. Before that, we worked together at MJI Broadcasting, so I can attest to his strong moral character and the fact that he is the brother of someone famous. His direct line is 212-484-8577.

AND A BIG GOODBYE to Liz Nealon. Nealon, who was MTV's senior VP, international programming, and who had been at the network since it began, is leaving to become an executive producer at Children's Television Workshop. A replacement for Nealon, who, among other things, dealt primarily with the programming shared by the various worldwide MTV networks, has not been named.

HERE'S A STAR AMONG US: She's got a video camera and she's not afraid to use it. Diane Keaton has signed with Limelight for representation. She's no stranger to video, having directed two clips for Belinda Carlisle and one for Syd Straw. She is currently directing an episode of "China Beach" and recently wrapped her new movie, "The Lemon Sisters." However, she'll soon be available for video shoots. Also joining the company is Jesse Dylan, who is busy with the new Public Image Ltd. clip. Leaving the company is Christian McGrath, assistant head of music video, who is pursuing options with record companies. He can be reached at 213-857-0527. His permanent replacement has not been named.

In other production notes, Desert Music Pictures has expanded, adding screenwriter/director Geoffrey Edwards to its roster. His previous work includes clips for New Edition, Stephanie Mills, Tony Bennett, Michael Feinstein, and Dexter Gordon.

MARK FREEDMAN PRODUCTIONS headed east this week, or at least the company's representative, Roxy Myzal, did. While doing business on the East Coast, she dropped by Billboard's office and filled us in on the flurry of activity by MFP's directors. Oley Sassone just finished Robert Cray's "Forecast (Calls

For Pain)." Though Sassone is working as associate producer on the new Disney Films project "Wild Hearts Run Free," he is available for selected projects. Mark Rezyka directed an upcoming episode of HBO's "The Hitchhiker" and has turned to doing two clips for "Testament." Dominic Orlando has been shooting video segments for NBC Productions' "The Guys Next Door" Saturday morning TV show, as well as working on Teena Marie's "Here's Lookin' At You." Alan Carter recently completed Crosby Stills & Nash's "If Anybody Had A Heart" with FYI's Jim Yukich. Gary Goetzman is executive-producing Jonathan Demme's new movie, "Silence Of The Lambs," which stars Jodie Foster and Anthony Hopkins.

MOCKIN' GOOD NEWS for VH-1: As we wrote last week, the channel has fine-tuned its mix toward more hits, given the positive feedback it received from the initial change last May. Confirmation of that came in a story last week written by Jane Greenstein of Electronic Media magazine. According to Nielsen Media Research's Cable National Audience Demographics report, VH-1 sports extremely healthy demos for men and women in key age groups, despite uniformly low ratings. Because the channel is able to deliver the audience advertisers want-i.e., those with bucks-ad sales are up 26% for the first half of 1990 over the same period in 1989.

MELINDA'S TOP 20: In an increasingly difficult effort to be creative and present our favorite clips of the week, this week we present our Top 20 list. If your clip's not on here, we're sure we just haven't had time to watch it yet. Some here are a few weeks old, so if you haven't added them yet, give them another shot:

1. "Dance"—David Baerwald (A&M)

"Everything Reminds Me Of My Dog"-Jane Siberry (Reprise)

"Suicide Blond"—INXS (Atlantic)

4. "Forecast (Calls For Pain)-Robert Cray (Poly-

"Georgia On My Mind"-Michael Bolton (Colum-

6. "Nod Your Heads To This"-Kings Of Swing (Virgin)
7. "You Make Life Good Again"—Nitty Gritty Dirt

Band (MCA) 8. "Tie Dye On The Highway"-Robert Plant (Atlan-

"Set Sails Free"-The Origin (Virgin)

10. "Don't Break My Heart"—24-7 Spyz (In-Effect)
11. "Lisa"—Lita Ford (RCA)

12. "If Anybody Had A Heart"-Crosby Stills & Nash (Atlantic)

'Second Chance"-Tyler Collins (RCA)

14. "Lyin' To Myself"—David Cassidy (Enigma)

15. "Nothin' But A Party"—Basic Black (Motown)
16. "Everybody Everybody"—Black Box (RCA)
17. "One Love"—The Stone Roses (Silvertone/RCA)

18. "White Boy Raving"—Darius (Gold Castle)
19. "Blues Stay Away From Me"—Billy & Terry

Smith (Epic)
20. "All Love"—Ziggy Marley (Virgin)



Stop Shooting. Brenda Russell, second from right, concludes the shooting of her new A&M video, "Stop Running Away." With her on the set, from left, are director David Kellogg, A&M director of video production Amy Stanton, and Russell's manager, Eric Borenstein.

# **NEW VIDEOCLIPS**

This weekly listing of new videoclips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to Billboard, New Videoclips, Suite 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

Simple Things Allroy Saves/SST Darci A. Oltman/DOOM R. Scott Lawrence

BREATHE Say A Prayer Peace Of Mind/A&M Darren Lavett/Limelight Mike Rowles

THE FORESTER SISTERS Old Enough To Know

ICE CUBE Who's The Mack AmeriKKRa's Most Wanted/Priority Propaganda Films Tom Stern. Alex Winter

MODERN ENGLISH Life's Rich Tapestry Joe Charbanic, Ruger Hunt/VIVID Simon Chaudoir

MOTHER LOVE BONE Stardog Champion

Lisa Dutton/Motherland Productions
Josh Taft **BOB MOULD** 

It's Too Late Black Sheets Of Rain/Virgin Tina Silvey, Line Postmyr/Silvey + Co. Kevin Kerslake

PERFECT GENTLEMEN One More Chance Rated PG/Columbia Bruno Artero/Big Step Productions Bruno Artero

TRAVIS TRITT Put Some Drive In Your Country Country Club/Warner Bros. Randy Smith/Dancing Buffalo

VIO-LENCE World In A World
Oppressing The Masses/Megaforce
Julie Pantelich/Soffer-Pantelich
Simeon Soffer

WAS (NOT WAS) How The Heart Behaves

**NANCY WILSON** Don't Ask My Neighbor A Lady With A Song/Columbia Eric Meza/Meza Movles Eric Meza

# Billboard, THE CLIP LIST,

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS.

Lists do not include videos in recurrent or oldies rotation.



Continuous programming 1515 Broadway, New York, NY 10036

EXCLUSIVE

#### ADDS

AC/DC, Thunderstruck Faith No More, Falling To Pieces INXS, Suicide Blonde Living Colour, Type (Everything. M.C. Hammer, Pray Motley Crue, Same Ol' Situation Warrant, Cherry Pie Bob Dylan, It's Unbelievable
Lisa Stansfield, This Is The Right Time
Robert Cray, Forecast Calls For Pain

#### BUZZ BIN

Aztec Camera, The Crying Scene Iggy Pop, Candy Jane's Addiction, Stop

#### STRESS

Deee-Lite, Groove Is In The Heart Urban Dance Squad, Deeper Shade.

#### HEAVY

Bell Biv Devoe, Do Mel Jon Bon Jovi, Blaze Of Glory Depeche Mode, Policy Of Truth Billy Idol, L.A. Woman Janet Jackson, Black Cat Luke Feat. 2 Live Crew, Banned . . George Michael, Praying For Time Nelson, Love And Affection Slaughter, Fly To The Angels Winger, Can't Get Enuff

#### ACTIVE

Cheap Trick, Can't Stop Falling ... Phil Collins, Something Happened Concrete Blonde, Joey Dino, Romeo Duran Duran, Violence Of Summer 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, Ocops Up Soup Dragons, I'm Free Lisa Stansfield, This Is The Right Time Vanilla Ice, Ice Ice Baby Vixen, How Much Love

## MEDIUM

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
Stryner Skiping Star Stryper, Shining Star

## **BREAKOUTS**

Crosby, Stills & Nash, If Anybody. David J. I'll Be Your Chauffeur David J, I'll Be Your Chauffeur Gene Loves Jezebel, Jealous The Smithereens, Blue Period Too Much Joy, That's A Lie Trip Shakespeare, Pearle Wire Train , Should'She Cry

## IMPACT CLIPS

AC/DC, Thunderstruck Faith No More, Falling To Pieces M.C. Hammer, Pray Urban Dance Squad, Deeper Shade. Vanilla Ice, Ice Ice Baby



1000 Laurel Oak, Voorhees,NJ 08043

## CURRENT

CURRENT

Cotin James, I Just Came Back
Steve Stone, Faces In The Rain
Lalah Hathaway, Heaven Knows
The Telling, True Gold
Steve Earle, The Other Kind
Gary Moore, Still Get The Blue
3 Times Dope, Weak At The Knees
Stevie V., Dirty Cash...
Boogie Down Productions, Love's.
The Boys, Crazy
Adeva, Warning
Rude Boys, C'mon Let's Do This
Luxuria, Jezebel
Something Happen, What Now
The Organ, Set Sails Free
Trip Shakespeare, Pearle
Duran Duran, Violence Of Summer
Railway Children, Every Beat Of...



Continuous programming 1515 Broadway, New York, NY 10036

Michael Bolton, Georgia On My Mind After 7, Can't Stop Crosby, Stills & Nash, If Anybody....

#### HITMAKERS

Mariah Carey, Vision Of Love Phil Collins, Something Happened Janet Jackson, Come Back To Me Maxi Priest, Close To You Wilson Phillips, Release Me Paul Young, Oh Girl

#### DEVELOPMENT

Oleta Adams , Rhythm Of Life Basia, Until You Come Back To Me Breathe, Say A Prayer
David Cassidy, Lyin' To Myself
Fleetwood Mac, Skies The Limit Jeff Healey Band, While My... John Hiatt, Bring Back Our Love Brenda Russell, Stop Running Down S.Youngblood, I'd Rather...



Continuous programming 12000 Biscayne Blvd, Miami,FL 33181

## ADDS

ADDS

Basic Black, Nothin' But A Party
Bob Geldof, Love Or Something
Candy Flip, Strawberry Fields
The Christians, Words
Curio, I Can't Stay
Eric B & Rakim, In The Ghetto
Five Star, Treat Me Like A Lady
Gary Moore, Still Got The Blues
Guesch Patt, L'Homme Au Tablier Vert
Guys Mext Door, I Was Made
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James "J.T." Taylor, 8 Days A Week
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Mac Band, Someone To Love
Maestro Fresh-Wes, Drop The Needle
Master Ace, Me & The Biz
Milira, Go Outside In The Rain
Mr. Lee, I Llike The Girls
Nikki D, Letting Off Steam
Pebbles, Giving You The Benefit
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## **MUSIC VIDEO**

## **VIDEO TRACK**

#### LOS ANGELES

JANE'S ADDICTION LEAD singer Perry Farrell and his girlfriend. Casey Niccoli, co-directed "Stop, the latest video from the band's "Ritual de lo Habitual" album on Warner Bros. The video features footage from a concert at Mt. Baldy and various L.A. locations. Allan Wachs produced for Peter Nyrdle Productions.

Suicidal Tendencies confront extremist musical oppression in "You Can't Bring Me Down," a new hardcore tune from the band's "Lights ... Camera ... Revolution" album on Epic. Simeon Soffer directed and Julie Pantelich produced for Soffer-Pantelich Productions.

Ken Nahoum directed MCA's Anna Marie in the sexy "Recipe Of Love" video from Limelight Productions. He reeled a sensual, surreal, and steamy clip that truly captures the song's content.

#### **NEW YORK**

BLACK & WHITE Television's Kim Watson directed Artz & Kraftz in "What A Feeling," bright, neon-colored, quick-cut dance video. He shot the Motown/ Apollo Theatre act in an abandoned loft space in downtown Brooklyn. Greg Harrison, art director on D.J. Jazzy Jeff & the Fresh Prince's "Parents Just Don't Understand," gave the clip its ultra-vivid sheen. Lorraine Williams produced.

Scott Kalvert directed Eric B. &

Rakim's graphic clip, "In The Ghetto," for MCA. Kalvert reeled concept footage in various ghetto locations. Dave Horgan produced for RPM. Kalvert and Horgan also directed and produced Taylor Dayne's latest Arista clip, "Heart Of Stone." They shot the upbeat concept/performance clip in a stu-

#### OTHER CITIES

ROBERT CRAY'S music is captured in the visually provocative Oley Sassone clip, "Forecast (Calls For Pain)." He directed the Robert Cray Band, along with the Memphis Horns, in a captivating performance in Portland, Ore. Joseph Sassone produced the clip, which comes from the "Midnight Stroll" album on Mercury.

The Nitty Gritty Dirt Band and the crew from Acme Pictures hooked up to turn in a lively performance/behind-the-scenes video for 'You Made Life Good Again." Joanne Gardner directed the clip. which comes from the MCA release "The Rest Of The Dream." Robin Beresford produced the Nashvillebased shoot.

Psychedelic swirls of color dominate the new Soup Dragons clip, 'I'm Free," from the PolyGram album "LoveGod." Junior Reid guests during a special rap segment. Matthew Amos directed the London-based video cover of the Jagger-Richards composition. Anthony Taylor produced.

## TEMPLE + NITRATE IS AN EXPLOSIVE COMBINATION

(Continued from preceding page)

he learned a lot from his band while working on "The Great Rock And Roll Swindle."

"I learned a lot from the Sex Pistols in terms of being on the edge and playing the media," he says. "One thing video does with the right artist is give you a platform for wider ideas. If you create the right ingredients, it's likely to ignite.

Another "Swindle" principle that Temple keeps in mind when directing clips is "telling kids that they didn't have to accept everything that is handed to them. They should question these things; a lot of the mysteries of the universe are less daunting than they appear to be.'

One thing that does not appear less daunting in many of Temple's videos is the phenomenal dance moves he gets out of his performers.

Like his films, many of Temple's colorful videos, such as Janet Jack-son's "Alright," MC Shan's "It Don't Mean A Thing," and Tony Toni Tone's "Feels Good," contain some pretty fancy footwork.

That comes from being addicted to old musicals," Temple says. "I'm not a great dancer; I couldn't do any of that stuff that they're doing in the videos.'

Of course, none of these clips or many of the others that Temple directs come cheap. Though not all of Temple's clips rival the \$500,000-plus of Kenny Rogers' fantastical "Planet Texas," "it's very hard to do an outstanding piece without a two-day shoot," Temple says. "You need about \$100,000. Of course, there are exceptions." For example, to keep expenses down, MC Shan's video was shot in one day.

Temple has worked with everyone from debuting artists to established superstars and has found a freedom in working with the latter.

"I like working with the legend of various people such as the Stones or Bowie," says Temple. "When you're dealing with three or four minutes of film, if you already have a personality that exists, you have a sure hand in the myth that surrounds them and the ironies that you're playing with. I've had interesting experiences with some of the established artists. They seem less paranoid about being famous next week than some people who have just made it. Some of the artists on the middle level have less of a sense of humor."

Although Nitrate has done concert clips, that is not an area Temple finds entirely enticing. "Certainly I dislike doing them normally—you have [several] cameras shooting the artists and then there are closeups of guitars for months. But I do like doing something like the Tin Machine [montage], where you mutate the concert footage into something else.'

Temple says he would like to add one or two additional directors to Nitrate's roster. "That's partially because I'm going to be doing movies. And if you want to keep a presence, it's good to keep a pool. But any bigger than that and it gets hard to keep an identity and keep an edge.

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# International

## IN THIS SECTION

IFPI Setting Up Shop In South Korea

Holland: Firato Fair, Magnum Project

Argentina Awaits Spring Concert Season

## **BPI Stats Show Flat Second Quarter** But 'Promising Signs' Seen In Singles, CDs

BY NIGEL HUNTER

LONDON-The malaise in the retail sector and the general economic uncertainty took their toll on second-quarter sales in the U.K. record industry, according to the latest British Phonographic Industry sta-

The BPI refers to the "flattening of output" for April-June 1990. The value of trade deliveries was almost the same as that for the second quarter of 1989. The value of shipments declined by just 0.4% to \$260 million (at an exchange rate of \$1.89 to the pound sterling), but when inflation is taken into account, this represents a bigger fall in real terms.

The BPI emphasizes, however, that this setback is not regarded as a harbinger of "a prolonged period of contraction" and there are promising signs in the details contributing to the overall figure.

The annual rate of singles deliveries is now higher than a year ago,

with increasing interest in 12-inch vinyl, cassette, and CD singles more than compensating for dwindling sales of the 7-inch vinvl format.

The latter, at 6,571,000, now accounts for less than half the total singles market, which was 13,414,000 for the quarter (13,718,000 in 1989), and is 25.5% down on the same time last year. CD singles totaled 1,174,000 units (an increase of 41.1%), cassette singles 946,000 (up 627.4%), and 12-inch vinyl sold 4,723,000 (a 19.8% gain). The total singles sales value was \$32,986,000 compared with \$33,659,000 last year. In the year to June 1990, 62.4 million singles worth \$157 million were delivered.

Vinyl LPs continue to lose ground rapidly, and at 4,966,000 were down by 38.2% for the quarter from the 1989 figure of 8,035,000. The annual rate of deliveries to June 1990 is now 32.4 million units and expected to fall further to 25 million by year's

Prerecorded cassette deliveries

are also continuing their slide from a peak in the middle of last year. The April-June total was 15,336,000 compared with 16,197,000 for the same period in 1989, a 5.3% loss, and this format's annual volume now stands at 80 million units, dipping at a rate of about 5% per annum.

CD deliveries remain strong with a 21.4% gain for the quarter over last year at 10,522,000.

The total volume of album deliveries was 158.9 million units in the year to June 1990, 6% less than the previous year. Value, however, was up by the same margin, helping to produce a total for all product configurations for the year to June 1990 of \$1.314 million.



Hi Ho Silver. Kevin Moran, left, business affairs manager for new Londonbased label AKR Records, announces the label's new deal for U.S. representation with Silver Management. Shown, from left, are Moran; Andrea Black, AKR's first signing, whose self-titled debut is being sold throughout the U.S. by Tower Records; Steve Harman, manager of Tower Records (uptown) in New York; and Jeff Silverman, Silver Management.

## **Germanys To Harmonize Copyrights**

BONN, West Germany-A law harmonizing East German copyright provisions with those in West Germany takes effect Oct. 3, the date when East and West Germany are to be reunified

This will have the effect of increasing the duration of protection of artists' rights in sound recordings to 50 years and for producers' rights to 25 years, instead of the present 10-year period in each case.

It will also provide for the introduction of a home-taping royalty on blank audio- and videotape and on tape recorders, and East Germany will adopt the IFPI-BIEM agreement on mechanical royalties.

At the same time, GEMA is moving to absorb the East German copyright society AWA and administer authors' and publishers' rights in the two territories as one integral

However, with the East German economy on the brink of collapse, record companies here have been making an agonizing reappraisal of the prospects of this market.

After a scramble to invest in sales and promotional operations, the West German record industry is becoming aware that sound carriers are not too high on the priority list of the 16 million East Germans.

Furthermore, with unemployment leaping up and prices rising fast, predictions are that things will get worse before they get better.

EMI-Electrola chief Helmut Fest says that sales of West German product in East Germany are difficult to assess because most of the business is done by wholesalers and rackiobbers direct.

But one thing is clear," says Fest: "There is no market there for second-rate repertoire. The tastes of the East German are the same as those of the West Germans. Budget to be good repertoire. There is also a market preference for German product."

All three EMI divisions-EMI Germany, Electrola, and EMI Classics-have expanded their sales forces, with additional staff operating from the new Berlin offices and establishing wholesale and retail contacts.

Product is shipped in direct from the EMI Butzweiler Hof distribution center in Cologne. But Fest believes it will take two to three years before the East German region achieves a level of development anything like that of the West German

Generally, the statistics are grim Some 80% of East German industry must be either reconstructed or closed down, and unemployment, it is predicted, may ultimately reach 2 million in a work force of 8.5 million.

79

Meanwhile, the overriding priorities are automobiles and vacations. "And in the home entertainment area, the leading item on the shopping list is a CD player," says Fest.
"With players selling now at \$150, I would expect to see the CD market growing fast when the economy achieves some stability."

But in the short term, the sales prospects in East Germany for West German software must be seen as distinctly unexciting.

## **Finnish Mix Of Politics, Radio Probed** Many Indie Stations Linked To Parties

■ BY KARI HELOPALTIO

HELSINKI, Finland-After initiating a full investigation into Finland's broadcasting operations, Ole Norrback, minister of education, says he is concerned about the depth of political links in the ownership of Finnish independent radio stations

He says the research shows that some 50% of private stations and license holders, some 35 operations in all, have political connections of some kind. The Social Democratic Party is named in 17 cases and the Coalition Party in 12. Both have formed governments here in the

dio Ettan in Helsinki and Radio

"In a free democratic society, a key duty of the mass media is to keep an eye on the activities of the ruling powers, the politicians and governments," Norrback says. But when those ruling bodies are in fact exercising control on the media, then democracy itself is restricted.

According to Norrback, the situation in Finland is "somewhat ridiculous" when compared with other parts of "the so-called free world, where the trend today is dramatically toward greater independence and freedom of speech."

The survey puts special emphasis on Aamulehti-konserni, a newspaper publisher in the Coalition Party camp, which is involved in a number of local radio stations, and on Viestintarahoitus Oy, which is giving strong support for the Social Democrats and is a heavy shareholder in some local radio operations.

## Japanese Rights Group Takes Action Against Karaoke Use

BY SHIG FUJITA

TOKYO-JASRAC, the Japanese Society for Rights of Authors. Composers & Publishers, has taken action in the Tokyo District Court against one disco and two snack bars, demanding a ban on their use of JASRAC-protected music and also the removal of karaoke sing-along equipment from the venues

It is the first such action brought by the society against use of karaoke equipment in the Tokyo area. The court was told that the owners of the three establishments were "repeatedly aproached by JASRAC but stubbornly refused to sign contracts to pay royalties" and continued playing music without official permission.

The three establishments are Green Grass, a disco since 1978, where records are played and CD karaoke equipment is used; the Half Note, opened in 1985 and also

The slow-starting European laserdisk market is getting a boost from HMV and RCA/Columbia ... see page 49

equipped with CD karaoke players; and Wanpaku Yaru, open since 1976, which has an electric piano as well as CD karaoke.

Now, JASRAC plans to follow through with court action against 30 other establishments where royalties are allegedly not paid.

Some 60% of the estimated 110,000 establishments with karaoke equipment in Japan signed royalty payment contracts last year, leaving the remainder still not complying with statutory royalty requirements. But JASRAC estimates that about 25% of these establishments change ownership, close down, or open up each year, so that if the society can get 75% to sign contracts it will ensure virtually complete coverage.

The Supreme Court here formally ruled in March 1988 that karaoke bars must pay proper royalties on use of copyright material.

JASRAC filed actions against 16 establishments in 1987, 55 in 1988, and 67 last year. In most cases, the owners agreed to out-of-court settlements, paying retroactive royalties through from the time they

started operating.
In just a handful of cases, courts have impounded karaoke equipment

Establishment owners paid roy alties of some \$7.69 million in 1987, rising to \$11.8 million in 1988 and \$14.68 million last year.

past couple of years. Newspaper publishers are behind 26 stations, with a total of 37 different publications involved, of which many are politically linked to one or other of the four biggest parties in Finland. Such stations include Ra-

# **IFPI Establishing Liaison Office In South Korea**

LONDON—The International Federation of the Phonographic Industry (IFPI) has received clearance from the Bank of Korea to open a liaison office in Seoul, the South Korean capital.

This is believed to be the first occasion when a foreign copyright organization has been admitted. Operations under the management of Kim Seh Wou will begin Oct. 1. The bank approval was necessary to comply with governmental financial regulations.

The immediate objective of the IFPI office is collaboration with the Korean Phonogram Assn., the national industry group, in policing the piracy of sound recordings. The IFPI is also keen to establish closer links with Korean producers and help them develop the market for Korean recordings domestically and abroad.

"This is a major development for the IFPI in representing the interests of our members in South Korea," says Nic Garnett, IFPI regional director for Asia/Pacific. "The Korean economy maintains strong growth and is driven increasingly by domestic demand. The Korean government has made

# **Dutch Pop Group To Play Historic Albanian Dates**

AMSTERDAM—Dutch pop group Personnel is claiming to be the first foreign act to receive official permission to play concerts in Albania, Europe's last remaining bastion of orthodox communism.

Personnel's manager, Tjerk Lammers, has received a fax from the Albanian Ministry of Culture giving approval for two concerts by the four-strong band at the end of this year. The first will be Nov. 29, Alba-

The first will be Nov. 29, Albania's Liberation Day, in the harbor city of Durres, and the second will be Dec. 1 in Berat. Both concerts are part of celebrations marking the end of Italian and German occupation 46 years ago.

The dates are the result of Lammers contacting the Albanian embassy in Bonn, West Germany, and inquiring whether it was possible for a pop band to appear in Albania

appear in Albania.

"I was expecting a flat 'no,' "says Lammers, "and I was very surprised to be asked for a biography, pictures, and some tapes of the group. When I received a fax Aug. 1 saying it was 'an honor' to invite Personnel to Albania for two concerts, I couldn't believe my eyes."

Personnel was formed two years ago. The group's previous foreign engagements were both in Switzerland, where it recorded its debut album for Polydor, titled "Only." significant progress in improving the structure for protection of copyright, and has facilitated access to the market by foreign recording companies. CBS, EMI, PolyGram, and WEA have already established companies in South Korea, and other major international companies are expected to follow suit."

Garnett adds that liaison with the government will be another important element in the IFPI's Korean presence. In particular, there is "an urgent need" to extend the term of protection (currently 20 years) in the copyright law to at least 50 years and to secure the right of producers to authorize or prohibit the rental of sound recordings throughout the copyright



I Don't Think We're In Kansas Anymore. CBS group Toto celebrates the success of its new "best-of" album, "Toto Past To Present," with a Los Angeles listening party before setting off to tour Europe and Japan. The album is already platinum in Holland (where it has spent five weeks at No. 1), and gold in France and Japan. New lead singer Jean-Michel Byron was introduced at the party, which was hosted by CBS Records International. Shown, from left, are Larry Fitzgerald, manager; Bobby Colomby, VP of creative development, CBS Records; David Paich and Steve Lukather, Toto; Elaine Corlett, director of marketing, CBS Records International; and Mike Porcaro and Byron, Toto.

# **Dutch Magnum Initiative Flies At Retail**Print, TV Campaign Bolsters Multilabel Venture

AMSTERDAM—There has been a good retail response to the recently formed local television merchandising project called Magnum. This is a joint initiative by four major record companies—CBS, WEA, Phonogram, and Polydor.

Coordinator of the Magnum label is Jan Groenewoud, whose previous music industry experience includes staff stints at EMI Bovema and Ktel. He predicts Magnum will become a major challenger to Arcade, which is Holland's leading TV merchandiser, and EVA, another record company joint venture in which EMI Bovema, Virgin, and BMG

Ariola are partners.

The first two Magnum releases were available in three configurations, but LP sales proved so poor that from this fall product will be available on cassette and CD only.

Magnum releases are in the top price bracket, with a retail cost of \$23. The releases target mainly the Dutch market, although they are available throughout the Benelux countries.

Apart from up to 18 TV commercials of 20 seconds each, every Magnum release is supported with free display material in the stores and advertisements in daily, weekly,

and monthly newspapers and magazines. Radio commercials will be added to the campaigns in the fall.

The launch of Magnum means that its four principals have ceased their own TV merchandising activities on compilation albums. The four companies supervise Magnum releases on a rotation basis. When either WEA, Phonogram, or Polydor is working a release, the distribution is handled by Record Service Benelux (RSB), the joint BMG Ariola/WEA/PolyGram outlet, and when it is a CBS release, that company's own distribution division supplies the retailers.

Magnum's debut release earlier this year was Polydor's "The Glory Of Love," featuring Carly Simon, Randy Crawford, Tanita Tikaram, and others. The second release was "Greatest Hits, Parts 1 And 2," from WEA. A total of six releases are planned for this year.

WILLEM HOOS

## Eyes On HDTV At Holland's Firato Fair

BY WILLEM HOOS

AMSTERDAM—With high-definition TV strongly highlighted, the international consumer electronics fair Firato, staged Aug. 23-Sept. 2 at the RAI Exhibition Center here, attracted a total of 194,000 visitors this year, down some 73,000 from the previous show in 1988.

Fewer electronic novelties and very hot weather were blamed by the organizers for the attendance fall.

HDTV was showcased in a series of demonstrations supervised by the Dutch HDTV Platform, and Philips and most local broadcasters were involved, though the technology will not be on sale in Europe before the mid-'90s.

In the 1988 Firato show, the laserdisk system made its European debut and special emphasis was placed on the format this year in a bid, masterminded by the recently founded European Laser Disc Assn., to make it as successful in Europe as it is in Japan and the U.S.

This year's Firato had corporate representation from Holland, Belgium, the U.S., the U.K., West Germany, France, and Japan. Philips, as usual, booked the biggest stand space, some 4,000 square meters.

Most Dutch national broadcasters transmitted live radio and television shows from the fair. The 1984 Firato, at which CD audio technology was the focal point, attracted a record attendance of 326,000.

Firato is Europe's second most important consumer electronics fair, the first being the Internationale Funk Ausstellung, staged every two years in West Rerlin

## EAST GERMAN VIDEO OUTLETS RISE TO MEET DEMAND

(Continued from page 4)

tached to video in East Germany. Whereas in West Germany, there is a wide discrepancy between the number of VCR owners and those who actually frequent video stores, in the east it is deemed prestigious to rent movies to demonstrate that one owns a video player.

GVU chief investigator Jochen Tielke says, "There are hardly any clients aged between 18 and 25, because this demographic does not have enough money to buy a video player."

ĞVU managing director Gerhard Schulze has launched an information campaign, targeting East German video fans and based on experience gained in West Germany. It takes the form of a brochure titled "Watch Out! Video Pirates!"

"Hundreds of thousands of East Germans are enjoying a newfound pleasure in video," says Schulze. "At last, everyone can select his or her own viewing program, and video stores are mushrooming.

"But unscrupulous profiteers are attempting to make a fast buck with illegally copied films. They're selling this illicit product to video stores and unsuspecting movie fans. The quality of the pirate copies is often miserable—bad picture, distorted sound,

several movies on a single cassette, photocopied cassette covers, and handwritten or typed labels. Frequently, fans are lured with current titles which aren't supposed to be available yet."

Unauthorized public performance of video movies will prove expensive for German hoteliers, restaurateurs, and bar owners. Some have already been fined heavily for presenting video movies publicly without permission. From July 1, a prison sentence of up to five years can also be in-

The GVU recently broke up a gang of video pirates in the Damstadt/ Giessen district. It had copied 200 current movies onto videotape and marketed the copies. The prosecution alleged the gang's activities had cost the industry more than \$1.7 million; the pirates were fined a total of

Each video store owner is held liable for pirate copies found on his premises. The claim that one did not notice the illegality of the product is no excuse, as the Superior Court of Justice in Berlin emphasized when sentencing a video store owner for a second offense of stocking pirate product.

## CONFISCATION OF PRINCE REVENUE ORDERED IN ITALY

(Continued from page 8)

dential administration office.

Valle refused to comment on the order, claiming that SIAE's legal department was still studying the document. But he denied that the Prince/Sanavio controversy had anything to do with SIAE.

Sanavio says the next move in efforts to "retrieve money owed" will be the serving of a confiscation order to WEA Italy, which releases Prince recordings locally, and then to the national distributor, as yet unknown, of the new Prince movie, "Graffiti Bridge."

Sanavio also claims that the Venice bailiff is in the process of notifying Prince and his management in Los Angeles and Minneapolis about the confiscation order. This is being handled through Italy's CAI post system

The Italian promoter says that there has been no contact between him and Prince's Paisley Park Enterprises organization. But he adds: "They'll call me for sure when they are notified of the confiscation order."

Sanavio describes Paisley Park's own claimed legal action against him for breach of contract as "bullshit"

He has always expressed confidence at the prospect of an out-of-court settlement in his favor but now says: "I don't care. A transaction means that you are waiting to make a deal for an amount less than the court ordered. I want the money back for the cancellation of the Turin and Udine shows, plus the money I sent to the U.S."

The July 31 balance of monies paid to Prince's PRN Production Inc. and R&A Productions Inc. via escrow accounts in the Mercantile Bank of Los Angeles stood at just a few cents under \$789,676, according to Sanavio.

## **All-Japan Audio Fair Set For October**

DAT Recorders Will Be Given Major Display Space

TOKYO-Sixty-nine firms, two more than last year, will showcase product at the 1990 All-Japan Audio Fair, according to the Japan Audio Assn. The 39th edition of the series is set for Oct. 10-14 in the Convention Center of Sunshine City in Ikebukuro here. The Personal Recording Assn. will stage its own annual fair simultaneously in the same ven-

The audio fair is bannered "Sound Dreams: The Future Of AV." Firms involved in the 178 separate booths include Aiwa, Alpine, Onkyo, King Record, Kenwood, Sansui, Sony, TEAC, Nippon Columbia, JVC, Maranz, Pioneer, Hitachi, Bose, Matsushita Electric, Mitsubishi, and Yamaha.

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01-873 Warszawa. 34-36-04.
Portugal—FERNANDO TENENTE, R Sta Helena

122 R/c, Oporto.

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South Africa-JOHN MILLER, P.O. Box 16585. Doornfontein 2028.

Spain—FERNANDO SALAVERRI, PIz Emilion Ji-

menez Millas, 2D, 28008, Madrid. 24242 93.
Sweden—JOHAN LANGER, Brunkulle Grand 15,

16245 Vallingby.

Switzerland—PIERRE HAESLER, Hasenweld 8, CH-4600 Olten. 062-215909.
U.S.S.R.—VADIM YURCHENKOV, 6 Aprelskaya

Str., Block 2, Apt. 16, 195268 Leningrad, K-

West Germany—WOLFGANG SPAHR, Postbox 1150, Keltingstrasse 18, 2360 Bad Segeberg. 04551-81428.

(ugoslavia—MITJA VOLCIC, Dragomer, Rozna 6, 61351, Brezovica, Ljubljana 23-522.

DAT recorders will be given major display space, with leading firms involved in the format's development spotlighting SCMS (Serial Copy Management System) lines that are being sold in Japan despite strong opposition from record companies and copyright owners.

There will also be increased display space this year for in-car stereo units-currently a boom sector of the industry. Home theater and concert hall equipment and outdoor audio hardware, plus ultrasophisticated speaker systems, will also be on

The slogan for the '90 Personal Recording Fair is "Recording and Digital Equipment for All Sound Freaks," and the 18 participating firms include Victor Musical Industries, Yamaha, Roland, Sony Sound Tech, and Akai.

The organizers anticipate an attendance of some 240,000, up about 20,000 on last year's total, when some 70% of the visitors were high school and university students, now the biggest buyers of audio/visual equipment in the Japanese market-

## **Argentina Is Anticipating A Bustling Concert Season**

■ BY PAUL KLEINMAN

BUENOS AIRES, Argentina-With spring just around the corner in Argentina, the concert season starts again in earnest following a quiet winter marked by clear symptoms of recession. Just about every kind of musical activity, from international pop acts to opera, figures on the schedule.

Daniel Grinbank, widely regarded as the most prestigious concert manager in Buenos Aires, says, Once we get into spring, we can use the huge open-air stadia for concerts and book the major pop acts whose heavy financial demands can't be met by smaller audiences."

This time round, though, the Argentine economic situation seems to be helping because the national cur-

strong value in recent months. Concert ticket prices have a higher dollar exchange value, closer to international standards—and that does not often happen here.

The new season kicked off with four major concerts by Julio Iglesias, and following are David Bowie and Eric Clapton. U.S. singer Laurie Anderson and Brazil's top female singer, Gal Costa, are staging their shows at the the Gran Rex theater

The international acts, including Technotronic, whose "Pump Up The Jam" was a best-seller in Argentina, are performing in the huge River Plate venue, which has a 70,000plus capacity and which served as the main stadium for the 1978 soccer World Cup event.

## **U.K. 'Band Explosion' Set**

LONDON-The fourth annual Nescafe-Yamaha Band Explosion is set for Sept. 18-20 at London's Marquee Club. Each night four new bands vet to debut on the charts will be featured.

An innovation this year will be BBC Radio 1 coverage for two and a half hours per evening. DJ Mark Goodier will present his show live from the Marquee over the three nights with a mix of music, celebrity interviews, and commentary.

The New Musical Express, a leading U.K. music weekly, is co-promoting the event with Nescafe and Yamaha, and will publish a special 16-page supplement in its Saturday (15) edition.

Among the new bands booked are Everyday People, the High, Trash Can Sinatras, Swervedriver, and the as-yet-unsigned Color Mary.

Says Fiona Clarke, management spokeswoman for Creation Records, which releases Swervedriver, "The show is ideal for any band on the way up, especially with the Radio 1 involvement."

Philip Hall of Go Discs, which signed the Trash Can Sinatras, agrees. "The event is well put together and good exposure for our act. We're taking a long-term view of the band and expect at least six great LPs from them.'

**Australia's J&B Records Bought Out** 

SYDNEY, Australia-J&B Records. Australia's highest-profile TV marketer, which uses the imprints J&B, Concept, and Hitbound, has been acquired by company executives Brian Nicholls, Theo Tambakis, Barry Board, and Tony Paris for A\$2.5 million (about \$2 million).

The company was founded in 1976 by current chairman and

managing director Nicholls, and has sustained consistent growth since. In March 1982, it was listed on the Australian Stock Exchange with an issue of 11.5 million 50cent shares.

In June 1989, U.K. music publisher Filmtrax PLC acquired the group, which it valued at \$7.8 million, in an 85-cent-per-share buvout. GLENN A. BAKER

## NEWSLINE

## French Culture Ministry Sets Up N.Y. **Bureau To Boost Francophone Music**

PARIS—The ministry of culture here has set up a French Music Bureau in New York with the aim of promoting French music and gaining greater recognition for its artists and composers. Despite the success internationally in recent years of artists like Les Negresses Vertes, Les Rita Mitsuoko. and the instrumental music of Jean-Michel Jarre and Cerrone, French music generally does not export easily. Heading the bureau is Christian Dabalvie; the project has an annual budget of 2 million francs (\$380,000).

## Trade Group Says U.K. Vid Market Is Up

LONDON—Despite the generally depressed state of retail trade here, the U.K. video market is still increasing, according to the latest statistics from the British Videogram Assn. Rental income increased in the April-June quarter by 1.3% over the same period of 1989 to \$20.2 million a week, or \$263.1 million for the quarter (at \$1.90 to the pound). In the first half of this year, the number of VCR households in the U.K. rose by 6% to 14.2 million, of which 10% have two or more.

## **London Pro Audio Exchange Is Postponed**

LONDON-APRS, the professional recording association, is postponing this year's Digital Information Exchange, following the unexpected closure by co-sponsor International Thomson of four publications closely involved with the event. The event, fifth in the series, was originally planned for three days at the end of October. Sony's Chris Hollebone, APRS board member, says, "Work put into the program won't be wasted. We're fully behind the Exchange. When the dust has settled at Thomson, we'll announce new dates."

## Irish Disco Loses Battle To Rights Org.

DUBLIN, Ireland-This country's biggest disco, the Oasis in Carrickmacross, County Monaghan, avoided closure when a High Court action for outstanding royalties due to Phonographic Performance Ireland Ltd. (PPI) was settled for a record 50,000 Irish punt (some \$29,500), including PPI's \$4,000 legal costs. The venue averages 2,000 customers on weekends, and the amount awarded covers nonpayment for 30 months. PPI now plans similar actions against other discos and clubs.

KEN STEWART

## **CD Figures Up In Japan; Tapes, LPs Wane**

TOKYO--CD production in Japan in June totaled 21.7 million units, up 24% on the same month in 1989. The total included 5.8 million CD singles. But vinyl record production was down 61% on the month, to just 355,000 units. Prerecorded tape production in June was 4.87 million, down 25% on the previous year. This gives a half-year CD total of 104.73 million (up 32%) and vinyl production of 1.64 million (down 76%), with tapes down 26% to 26.48 million. In the CD sector, domestic titles accounted for 73.36 million units.

## **Benelux Co. Play It Again Bows Solid Label**

AMSTERDAM-Benelux record company Play It Again Sam (PIAS) has launched the Solid label, which will specialize in pop, rock, and dance repertoire. First signings are Amsterdam rock band Claw Boys Claw and U.S. group the Gunclub. Label chief Wally Middendorp set up a license deal with both acts through Pennies From Heaven, a production unit linked to Dutch concert agency Double You Concerts. The Claw Boys Claw debut album is "Angelbite"; the first from the Gunclub is "Pastoral Hide And Seek."

## **Ireland State Broadcaster Mulis Cutbacks**

DUBLIN, Ireland-Following the introduction of the 1990 Broadcasting Bill, state broadcaster RTE is seeking the voluntary retirement of 200 of its 2,000-member staff. RTE says the bill, which limits its advertising to five minutes per hour, will result in a revenue shortfall of some \$7 million a year, and the full impact of independent radio and television has not yet

## **Portuguese Foundation Ventures Into East**

BOMBAY, India—The Fundação Oriente (Orient Foundation), set up in Lisbon, Portugal, two years ago, is looking to build cultural bridges with Goa, India, and Beijing, China. The foundation, which owns the Macoa casinos, is underwriting cultural activities that will gain impetus as Macoa moves toward Chinese occupation in 1999. The organization recently presented Portuguese "fado" superstar Amalia Rodrigues in Goa, who was a regular on radio there when Portuguese ruled the territory. Later, FO plans to bring top classical and jazz musicians to India. JERRY D'SOUZA

MUSIC HEAVY METAL RAP Rhythm & KS ROCK BLUE BEAT TWO Tone PSYCHE Inera POP Choral Cajun Zydeco Countri WAVE Swing Calypso Golden Oldies WORLD V-JU CHAMBER MUSIC RARE GROOVE LOVE Gospel PROGRESSIVE DUB SKIFFLE Opera I ECAL ROCK Jazz Ska Blues New Wave Sw BIG BAND Acid Jazz Jit JIVE JU-JU CH Diewn Rock & Roll FUNK LATIN Gospel SOUL HIP HOP Soca CLASSICAL ROCK SAMBA Rai Light Orchestra BIG BAND A MEX GARAGE Tamla-Motown ROCK & a NEW AGE House Salsa REGGAE SOUL HI AL RAP Rhythm & Blues FOLK SAMBA Ra Two Tone PSYCHEDELIC Indies TEX MEX vieco Country & Western Bangra New n Oldies World Music HEAVY METAL R TRY & WESTERN Bangra NEW AGE House S ED MUSIC HEAVY METAL RAP Rhythm & ERS ROCK BLUE BEAT TWO TOME PSYCHEL Opera POP Choral Cajun Zydeco Country WAVE Swing Calypso Golden Oldies WOR U-JU CHAMBER MUSIC RARE GROOVE LO! + Gospel PROGRESSIVE DUB SKIFFLE Opera SICAL ROCK Jazz Ska BLUES NEW WAVE S BIG BAND Acid Jazz Jit JIVE JU-JU CH otown ROCK & ROLL FUNK LATIN Gospel ! AE SOUL HIP HOP Soca CLASSICAL ROCK SAMBA Rai Light Orchestra BIG BAND A EX MEX GARAGE Tamia-Motown ROCK & ta NEW AGE House Salsa REGGAE SOUL HI AL RAP Rhythm & Blues FOLK SAMBA Ra Two Tone PSYCHEDELIC Indies TEX MEX Lydeco Country & Western Bangra New Please rush me details of Midem '91. Two T I am interested in ydeco exhibiting with a stand participating olden IC RAR Name Company LUES N Title. Address

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BRIT	AIN	(Courtesy Music Week/Gallup) As of 9/8/90					
This	Last	CINCLES					
Week 1	Week 1	ITSY BITSY TEENY WEENY YELLOW POLKA BOMBAI URINA					
2	2	CARPET/POLYDOR FOUR BACHARACH & DAVID SONGS (EP) DEACON BLUE CBS					
3	4	WHERE ARE YOU BABY? BETTY BOO RHYTHM KING					
4	13	GROOVE IS IN THE HEART DEEE-LITE ELEKTRA					
5 6	14	TONIGHT NEW KIDS ON THE BLOCK CBS THE JOKER STEVE MILLER BAND CAPITOL					
7	11	WHAT TIME IS LOVE? THE KLF/THE CHILDREN OF THE REVOLUTION					
8	9	KLF COMM  NAKED IN THE RAIN BLUE PEARL BIG LIFE					
9	23	RHYTHM OF THE RAIN JASON DONOVAN PWL					
10	6	PRAYING FOR TIME GEORGE MICHAEL EPIC					
11	8	CAN CAN YOU PARTY JIVE BUNNY & THE MASTERMIXERS MUSIC FACTORY/MASTERMIX					
12	10	SILHOUETTES CLIFF RICHARD EMI					
13 14	7 16	LISTEN TO YOUR HEART/DANGEROUS ROXETTE EMI VISION OF LOVE MARIAH CAREY CBS					
15	5	TOM'S DINER DNA FEATURING SUZANNE VEGA A&M					
16	12	TURTLE POWER PARTNERS IN KRYME SBK					
17 18	17 15	I'M FREE THE SOUP DRAGONS/JUNIOR REID RAW TV/BIG LIFE U CAN'T TOUCH THIS M.C. HAMMER CAPITOL					
19	24	END OF THE WORLD SONIA CHRYSALIS/PWL					
20	20	THE KING OF WISHFUL THINKING GO WEST CHRYSALIS					
21 22	34 18	DON'T BE A FOOL LOOSE ENDS 10/VIRGIN BLAZE OF GLORY JON BON JOVI VERTIGO/PHONOGRAM					
23	NEW	THE SPACE JUNGLE ADAMSKI MCA					
24	25	NEXT TO YOU ASWAD MANGO/ISLAND					
25 26	22 19	SILLY GAMES LINDY LAYTON FEATURING JANET KAY ARISTA HARDCORE UPROAR TOGETHER HTT/LONDON					
27	21	ENGLISHMAN IN NEW YORK (REMIX) STING A&M					
28 29	40 NEW	GROOVY TRAIN THE FARM PRODUCE					
30	27	LIVIN' IN THE LIGHT CARON WHEELER RCA  COME TOGETHER PRIMAL SCREAM CREATION					
31	39	LIFE'S WHAT YOU MAKE IT TALK TALK PARLOPHONE					
32 33	NEW 31	BLACK CAT JANET JACKSON A&M					
34	NEW	NOW YOU'RE GONE (REMIX)   WHITESNAKE   EMI   GET ME OUT   NEW MODEL ARMY   EMI					
35	NEW	EPIC FAITH NO MORE SLASH/LONDON					
36 37	NEW 26	LA SERENISSIMA DNA RAWBASS HANKY PANKY MADONNA SIRE					
38	NEW	FASCINATING RHYTHM BASS-O-MATIC GUERRILLA/VIRGIN					
39	NEW	ICEBLINK LUCK COCTEAU TWINS 4AD					
40	37	RELEASE ME WILSON PHILLIPS SBK ALBUMS					
1	2	LUCIANO PAVAROTTI/PLACIDO DOMINGO/JOSE CARRERAS IN					
2	3	CONCERT DECCA  ELTON JOHN SLEEPING WITH THE PAST ROCKET/PHONOGRAM					
3	1	PRINCE GRAFFITI BRIDGE PAISLEY PARK/WARNER BROS.					
4	5	MICHAEL BOLTON SOUL PROVIDER CBS					
5 6	4 7	JON BON JOVI BLAZE OF GLORY/YOUNG GUNS II VERTIGO NEW KIDS ON THE BLOCK STEP BY STEP CBS					
7	NEW	PREFAB SPROUT JORDON: THE COMEBACK KITCHENWARE					
8	9	ROXETTE LOOK SHARP EMI					
9	6 15	PHIL COLLINS BUT SERIQUSLY VIRGIN WILSON PHILLIPS WILSON PHILLIPS SBK					
11	12	TINA TURNER FOREIGN AFFAIR CAPITOL					
12	11	LUCIANO PAVAROTTI THE ESSENTIAL PAVAROTTI DECCA					
13 14	NEW 14	ANTHRAX PERSISTENCE OF TIME ISLAND BEACH BOYS SUMMER DREAMS CAPITOL					
15	13	MAOONNA I'M BREATHLESS SIRE					
16	10	PIXIES BOSSANOVA 4AD CAD					
17 18	16 17	SOUP DRAGONS LOVEGOD RAW TV/BIG LIFE M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL					
19	18	BANGLES GREATEST HITS CBS					
20 21	23 25	THE ROLLING STONES HOT ROCKS 1964-1971 LONDON TALK TALK NATURAL HISTORY—THE VERY BEST OF PARLOPHONE					
22	22	HOTHOUSE FLOWERS HOME LONDON					
23	21	TECHNOTRONIC PUMP UP THE JAM SWANYARD					
24 25	20 28	UB40 LABOUR OF LOVE II DEPINT/VIRGIN THE CARPENTERS ONLY YESTERDAY A&M					
26	26	CRAIG MCLACHLAN & CHECK 1-2 CRAIG MCLACHLAN & CHECK 1-2					
		EPIC					
27 28	19 NEW	POISON FLESH AND BLOOD ENIGMA/CAPITOL DEEE-LITE WORLD CLIQUE ELEKTRA					
29	8	DURAN DURAN LIBERTY PARLOPHONE					
30	34	JASON DONOVAN BETWEEN THE LINES PWL					
31 32	27 32	CANDY DULFER SAXUALITY RCA SOUL II SOUL VOL II (1990—A NEW DECADE) 10/VIRGIN					
33	33	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT					
34	30	ENSIGN/CHRYSALIS RIVER CITY PEOPLE SAY SOMETHING GOOD EMI					
35	31	CHER HEART OF STONE GEFFEN					
36 37	29 NEW	NIGEL KENNEDY VIVALDI FOUR SEASONS EMI JANE'S ADDICTION RITUAL DE LO HABITUAL WARNER BROS.					
38	37	MAXI PRIEST BONAFIDE 10/virgin					
39 40	39	SNAP WORLD POWER ARISTA					
40	24	BLACK SABBATH TYR I.R.S.					

			M	<u>USIC</u>	
CAN	ADA	(Courtesy The Record) As of 9/10/90		• 7.	PAN-EUROPEAN CHARTS 9/8/90
	1				THE BOTTON OF THE STATE OF THE
		SINGLES	MI	EDIA	HOT 100 SINGLES
1	5	RELEASE ME WILSON PHILLIPS CAPITOL/CAPITOL	1	1	
2	3	UNSKINNY BOP POISON CAPITOL/CAPITOL	2		U CAN'T TOUCH THIS M.C. HAMMER CAPITOL
3	4	KING OF WISHFUL THINKING GO WEST EMI/EMI		3	ITSY BITSY TEENY WEENY BOMBALURINA CARPET
4	7	l · · · · · · · · · · · · · · · · · · ·	3	4	OOOPS UP SNAP LOGIC/BMG ARIOLA
5	8	HAVE YOU SEEN HER M.C. HAMMER CAPITOL/CAPITOL	4	6	SOCA DANCE CHARLES D. LEWIS BAXTER/POLYDOR
6	10	THIEVES IN THE TEMPLE PRINCE PAISLEY PARK/WEA	5	5	IT MUST HAVE BEEN LOVE ROXETTE EMI
٥ ا	1 10	THE RIGHT COMBINATION SEIKO & DONNIE WAHLBERG COLUMBIA/	6	NEW	FOUR BACHARACH & DAVID SONGS DEACON BLUE CBS
7	1	VISION OF LOVE MARIAH CAREY COLUMBIA/CBS	7	2	TOM'S DINER DNA FEATURING SUZANNE VEGA A&M
8	9	I DIDN'T WANT TO NEED YOU HEART CAPITOL/CAPITOL	8	11	TONIGHT NEW KIDS ON THE BLOCK CBS
9	111	TONIGHT NEW KIDS ON THE BLOCK COLUMBIA/CBS	9	9	VERDAMMT ICH LIEB DICH MATTHIAS REIM POLYDOR
10	2	BIRD ON A WIRE THE NEVILLE BROTHERS A&M/A&M	10	8	MALDON ZOUK MACHINE BMG/ARIOLA
111	6	HANKY PANKY MADONNA SIRE/WEA	11	10	A TOUTES LES FILLES FELIX GRAY & DIDIER BARBEVILIEN TALAR
12	14	JUST CAME BACK COLIN JAMES VIRGIN/WEA	12	NEW	WHERE ARE YOU BABY? BETTY BOO RHYTHM KING
13	16	ALL THE LOVERS IN THE WORLD GOWAN COLUMBIA/CBS	13	NEW	KILLER ADAMSKI MCA
14	13	RUB YOU THE RIGHT WAY JOHNNY GILL MOTOWN/MCA	14	. 14	KINGSTON TOWN UB40 VIRGIN
15	12		15	13	WHITE AND BLACK BLUES JOELLE URSULL CBS
16	18	SHE AIN'T PRETTY NORTHERN PIKES VIRGIN/A&M	16	16	I CAN'T STAND IT TWENTY 4 SEVEN FREAKY RECORDS/BCM
	20	HOLD ON EN VOGUE ATLANTIC/WEA	17	15	BLAZE OF GLORY JON BON JOVI VERTIGO
17	1	JERK OUT THE TIME PAISLEY PARK/WEA	18	19	THIEVES IN THE TEMPLE PRINCE WARNER BROS.
18	NEW	THE POWER SNAP ARISTA/BMG	19	7	TURTLE POWER PARTNERS IN KRYME SBK
19	17	7 O'CLOCK LONDON QUIREBOYS CAPITOL/CAPITOL	20	12	
20	NEW	BANNED IN THE USA LUKE FEATURING 2 LIVE CREW LUKE/WEA	20	12	NAKED IN THE RAIN BLUE PEARL W.A.U./MR MODO/BIG LIFE
	١. ا	ALBUMS	Ι,	Ι,	HOT 100 ALBUMS
1	1	M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL/CAPITOL	1	1	PRETTY WOMAN SOUNDTRACK PRETTY WOMAN EMI
2	4	JON BON JOVI BLAZE OF GLORY MERCURY/POLYGRAM	2	NEW	PRINCE GRAFFITI BRIDGE PAISLEY PARK
3	2	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT CHRYSALIS/CEMA	3	3	PHIL COLLINS BUT SERIOUSLY VIRGIN/WEA
4	5	WILSON PHILLIPS WILSON PHILLIPS SBK/EMI	4	NEW	CARRERAS/DOMINGO/PAVAROTTI IN CONCERT DECCA
5	3	POISON FLESH AND BLOOD CAPITOL/CAPITOL	5	2	NEW KIDS ON THE BLOCK STEP BY STEP CBS
6	6	VARIOUS ARTISTS PRETTY WOMAN EMI/EMI	6	5	EROS RAMAZZOTTI IN OGNI SENSO DDD
7	7	NEW KIDS ON THE BLOCK STEP BY STEP COLUMBIA/CBS	7	8	JON BON JOVI BLAZE OF GLORY VERTIGO
8	10	MARIAH CAREY VISION OF LOVE COLUMBIA/CBS	8	4	ELTON JOHN SLEEPING WITH THE PAST ROCKET
9	8		9	6	MADONNA I'M BREATHLESS SIRE
10	11	HEART BRIGADE CAPITOL/CAPITOL	10	7	MATTHIAS REIM MATTHIAS REIM POLYDOR
11	9	MICHAEL BOLTON SOUL PROVIDER COLUMBIA/CBS	11	9	GARY MOORE STILL GOT THE BLUES VIRGIN
12		CONCRETE BLONDE BLOODLETTING I.R.S./MCA	12	10	NIGHT OWLS VAYA CON DIOS BMG ARIOLA
13	12	VARIOUS ARTISTS DAYS OF THUNDER GEFFEN/WEA	13	12	SNAP WORLD POWER LOGIC/BMG ARIOLA
14		JEFF HEALEY BAND HELL TO PAY ARISTA/ARISTA	14	11	JOE COCKER LIVE CAPITOL
I	14	ALANNAH MYLES ALANNAH MYLES ATLANTIC/WEA	15	17	ERSTE ALLGEMEINE VERUNSICHERUNG NEPPOMUK'S RACHE EMI
15	21	FAITH NO MORE THE REAL THING SLASH/WEA	16	13	UB40 LABOUR OF LOVE II VIRGIN
16	17	PHIL COLLINS BUT SERIOUSLY ATLANTIC/WEA	17	NEW	M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL
17	18	SNAP WORLD POWER ARISTA/BMG	18	15	TOTO PAST TO PRESENT 1977-1990 CBS
18	15	DEPECHE MODE VIOLATOR SIRE/WEA	19	16	ALANNAH MYLES ALANNAH MYLES ATLANTIC
19	16	COLIN JAMES SUDDEN STOP VIRGIN/A&M	20	14	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT
20	19	MADONNA I'M BREATHLESS WARNER BROS./WEA	<b>↓</b>		ENSIGN/CHRYSALIS
WES	<u>t gei</u>	RMANY (Courtesy Der Musikmarkt) As of 8/28/90	AUST	<b>TRAL</b>	(Courtesy Australian Record Industry Assn.) As of 9/9/90
		SINGLES			SINGLES
1	1	VERDAMMT ICH LIEB DICH MATTHIAS REIM POLYGRAM	1	1 1	EPIC FAITH NO MORE LIBERATION/FESTIVAL
2	2	OOOPS UP SNAP ARISTA	2	3	BLAZE OF GLORY JON BON JOVI POLYGRAM
3	3	U CAN'T TOUCH THIS M.C. HAMMER CAPITOL	3	2	JOEY CONCRETE BLONDE LIBERATION/FESTIVAL
4	4	IT MUST HAVE BEEN LOVE ROXETTE EMI	4	5	U CAN'T TOUCH THIS M.C. HAMMER EMI
5	6	WE LOVE TO LOVE P.M. SAMPSON CBS	5	4	LAY DOWN YOUR GUNS JIMMY BARNES MUSHROOM/FESTIVAL
6	5	KINGSTON TOWN UB40 VIRGIN	6	7	CLOSE TO YOU MAXI PRIEST VIRGIN/EMI
7	8	MANTA NORBERT & FEIGLINGE GLAMOUR	7	6	CHAIN REACTION JOHN FARNHAM BMG
9	7	CLOSE TO YOU MAY DEED TO BECORDS	R	8	SHE AIN'T WORTH IT CLENN MEDELOGS POLYCOM

WES	T GE	RMANY (Courtesy Der Musikmarkt) As of 8/28/90	AUS	<b>TRAL</b>	(Courtesy Australian Record Industry Assn.) As of 9/9/90
		SINGLES			SINGLES
1	1	VERDAMMT ICH LIEB DICH MATTHIAS REIM POLYGRAM	1	1	EPIC FAITH NO MORE LIBERATION/FESTIVAL
2	2	OOOPS UP SNAP ARISTA	2	3	BLAZE OF GLORY JON BON JOVI POLYGRAM
3	3	U CAN'T TOUCH THIS M.C. HAMMER CAPITOL	3	2	JOEY CONCRETE BLONDE LIBERATION/FESTIVAL
4	4	IT MUST HAVE BEEN LOVE ROXETTE EMI	4	5	U CAN'T TOUCH THIS M.C. HAMMER EMI
5	6	WE LOVE TO LOVE P.M. SAMPSON CBS	5	4	LAY DOWN YOUR GUNS JIMMY BARNES MUSHROOM/FESTIVAL
6	5	KINGSTON TOWN UB40 VIRGIN	6	7	CLOSE TO YOU MAXI PRIEST VIRGIN/EMI
7	8	MANTA NORBERT & FEIGLINGE GLAMOUR	7	6	CHAIN REACTION JOHN FARNHAM BMG
8	7	CLOSE TO YOU MAXI PRIEST 10 RECORDS	8	8	SHE AIN'T WORTH IT GLENN MEDEIROS POLYGRAM
9	14	MEGAMIX TECHNOTRONIC BMC	9	10	SHOW NO MERCY MARK WILLIAMS CBS
10	15	SAMURAI ERSTE ALLEGEMEINE VERUNS ELECTROLA	10	9	HANKY PANKY MADONNA WEA
11	NEW	ICH HAB' GETRAUMT VON DIR MATTHIAS REIM POLYGRAM	11	11	THE RIGHT COMBINATION SEIKO CBS
12	10	I CAN'T STAND IT TWENTY 4 SEVEN BMG/ARIOLA	12	14	UNSKINNY BOP POISON EMI
13	NEW	TOM'S DINER DNA FEATURING SUZANNE VEGA A&M	13	12	LOVE WILL LEAD YOU BACK TAYLOR DAYNE BMG
14	9	UN' ESTATE ITALIANA E BENNATO & G NANNINI SUGAR/VIRGIN	14	17	VISION OF LOVE MARIAH CAREY CBS
15	NEW	TURTLE POWER PARTNERS IN KRYME SBK	15	15	TURTLE POWER PARTNERS IN KRYME EMI
16	11	KILLER ADAMSKI MCA	16	NEW	THIEVES IN THE TEMPLE PRINCE WEA
17	16	PAPA WAS A ROLLING STONE WAS (NOT WAS) FONTANA	17	16	HOLD ON WILSON PHILLIPS EMI
18	13	IT'S ON YOU M.C. SAR & THE REAL MCCOY MEKULSKI	18	13	IT MUST HAVE BEEN LOVE ROXETTE EMI
19	17	WHAT'S A WOMAN VAYA CON DIOS BMG ARIOLA	19	18	SPIN THAT WHEEL HI-TEK 3 EMI
20	12	STEP BY STEP NEW KIDS ON THE BLOCK CBS	20	19	I DON'T WANT TO BE WITH NOBODY BUT YOU ABSENT FRIENDS ROO/POLYGRAM
		ALBUMS			ALBUMS
1	1	SOUNDTRACK PRETTY WOMAN EMI	1	NEW	JIMMY BARNES TWO FIRES MUSHROOM/FESTIVAL
2	2	MATTHIAS REIM MATTHIAS REIM POLYGRAM	2	1	VAN MORRISON THE BEST OF VAN MORRISON POLYGRAM
3	3	PHIL COLLINS BUT SERIOUSLY WEA	3	5	THE BLACK SORROWS HARLEY & ROSE CBS
4	6	ERSTE ALLGEMEINE VERUNSIC NEPPOMUKS RACHE EMI ELECTROLA	4	2	GLORIA ESTEFAN CUTS BOTH WAYS CBS
5	5	EROS RAMAZZOTTI IN OGNI SENSO DDD	5	3	SOUNDTRACK PRETTY WOMAN EMI
6	4	NEW KIDS ON THE BLOCK STEP BY STEP CBS	6	6	THE ANGELS BEYOND SALVATION MUSHROOM/FESTIVAL
7	8	TOTEN HOSEN AUF DEM KREUZZUG INS GLUCK VIRGIN	7	4	FAITH NO MORE THE REAL THING LIBERATION/FESTIVAL
8	10	SNAP WORLD POWER BMG ARIOLA	8	9	PETER BLAKELEY HARRY'S CAFE DE WHEELS EMI
9	7	VAYA CON DIOS NIGHT OWLS ARIOLA	9	8	CONCRETE BLONDE BLOODLETTING LIBERATION/FESTIVAL
10	11	UB40 LABOUR OF LOVE II DEP INT/VIRGIN	10	7	GARY MOORE STILL GOT THE BLUES VIRGIN/EMI
11	9	JOE COCKER LIVE! EMI	11	NEW	CREEDENCE CLEARWATER REVIVAL 21ST ANNIV.—THE ULTIMATE
12	NEW	PRINCE GRAFFITI BRIDGE PAISLEY PARK/WARNER BROS.	12	1.5	COLLECTION FESTIVAL
13	13	GARY MOORE STILL GOT THE BLUES VIRGIN	13	15 13	MARIAH CAREY MARIAH CAREY CBS
14	NEW	M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL	14	11	ELTON JOHN SLEEPING WITH THE PAST POLYGRAM MADONNA I'M BREATHLESS WEA
15	NEW	JON BON JOVI BLAZE OF GLORY VERTIGO	15	NEW	PRINCE GRAFFITI BRIDGE WEA
16 17	17	WILDECKER HERZBUBEN HERZILEIN HANSA/BMG ARIOLA	16	20	THE CHIMES THE CHIMES CBS
18	15	BOB GELDOF THE VEGETARIANS OF LOVE MERCURY/PHONOGRAM	17	NEW	JAMES MORRISON SNAPPY DOO WEA
19	14	PINK FLOYD THE WALL HARVEST	18	10	M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM EMI
20	18 16	TOTO PAST TO THE PRESENT 1977-1990 CBS	19	18	KATE CEBERANO & HER SEXTET LIKE NOW REGULAR/FESTIVAL
20	10	TALK TALK NATURAL HISTORY—THE VERY BEST OF PARLOPHONE	20	14	BANGLES GREATEST HITS CBS
				_ `	

	10	1010 1A31 10 THE TRESERT 1377-1390 CBS		l	
20	16	TALK TALK NATURAL HISTORY—THE VERY BEST OF PARLOPHONE	19 20	18	KATE CEBERANO & HER SEXTET LIKE NOW REGULAR/FESTIVAL BANGLES GREATEST HITS CBS
FRAN	ICE	(Courtesy of Europe 1) As of 8/22/90	ITAL	<b>Y</b> (C	Durtesy Musica e Dischi) As of 9/3/90
		SINGLES	1	T	ALBUMS
1	1	SOCA DANCE CHARLES D. LEWIS POLYGRAM	1	3	EROS RAMAZZOTTI IN OGNI SENSO BMG/ARIOLA
2	2	MALDON ZOUK MACHINE BMG	2	2	MARCO MASINI MARCO MASINI RICORDI
3	4	WHITE AND BLACK BLUES JOELLE URSULL CBS	3	4	VARIOUS DISCOMAGIC COMPILATION DISCOMAGIC
4	3	A TOUTES LES FILLES FELIX GRAY ET DIDIER BARBELIVIEN BMG	4	1	VASCO ROSSI FRONTE DEL PALCO EMI
5	6	VOUS ETES FOUS BENNY B CBS	5	6	MANGO SIRTAKI RICORDI
6	5	LE JERK THIERRY HAZARD CBS	6	5	BEE GEES BEE GEES STORY POLYGRAM
7	9	BOLE LAVABO LAGAF CARRERE	7	7	ANTONELLO VENDITTI GLI ANNI 80 RICORDI
8	15	IT'S ON YOU M.C. SAR & THE REAL McCOY CARRERE	8	10	NOTTING HILLBILLIES MISSING PRESUMED HAVING A GOOD TIME POLYGRAM
9	7	LE TEMPS DES COPAINS LES VAGABONDS CARRERE	9	NEW	DURAN DURAN LIBERTY PARLOPHONE
10	12	KINGSTON TOWN UB40 VIRGIN	10	13	VARIOUS FESTIVALBAR'90 POLYGRAM
11	8	LE GAMBOU PATRICK SEBASTIEN EMI	11	8	MADONNA I'M BREATHLESS WEA
12	16	OUI JE L ADORE PAULINE ESTER POLYGRAM	12	NEW	PRINCE GRAFFITI BRIDGE PAISLEY PARK
13	13	AVANT DE PARTIR ROCH VISINE BMG	13	16	FABIO CONCATO GIANNUTRI POLYGRAM
14	10	IL SUFFIT D'UN OU DEUX EXCITES FOOTBROTHERS CBS	14	19	CARRERAS/DOMINGO/PAVAROTTI IN CONCERT DECCA
15	11	SE BASTASSE UNA CANZONE EROS RAMAZZOTTI BMG	15	NEW	GIANNA NANNINI SCANDALO RICORDI
16	18	THE PARTY LATINO PARTY POLYGRAM	16	9	VARIOUS DIMENSIONE SUONO ESTATE BMG/ARIOLA
17	19	EVERYBODY EVERYBODY BLACK BOX CARRERE	17	NEW	VARIOUS DISCOMAGIC COMPILATION VOL. 2 DISCOMAGIC
18	14	STEP BY STEP NEW KIDS ON THE BLOCK CBS	18	18	VARIOUS UNA ROTONDA SUL MAR '90 CGD
19	17	AIME MOI CLAUDE BARZOTTI BMG	19	14	ENRICO RUGGERI IL FALCO E IL GABBIANO CGD
20	20	INSIEME 1992 TOTO CUTUNGO EMI	20	NEW	AMEDEO MINGHI LA VITA MIA FONIT CETRA

## Camcorders Draw Buyers To Market But VCR Sales Stagnant, Assn. Says

OTTAWA—Videocassette recorder sales are practically stagnant in the first six months of 1990, but camcorder sales indicate a boom, according to figures from the Consumer Electronics Marketers of Canada.

VCR sales totaled 376,000 in the first six months of 1990, up just 4% from the 363,000 sold in the same period in 1989. Although the marketers' group predicts sales of roughly 1 million for the year, it says that the sales pace will slow in the last half of the year.

A trend in sales could be disturbing: No longer does it seem that people are equipping themselves with VCRs; they are simply trading up or buying new upscale units.

"The trend to upscale features continued, with four-head video and hi-fi audio being the keys," says Alda Murphy, CEMC manager.

Meanwhile, new lightweight camcorders are drawing consumers to the market. Camcorder sales totaled 85,000 in the first six months of 1990, up 55% from the 55,000 sold in the same period a year ago. Prices have been gradually declining in Canada, although the \$800 price point is rarely bettered.

CEMC comprises major manufacturers and marketers of electronics equipment.

## **P'Gram Group Readies For Takeovers**

## A&M Prez Named Chairman; HQ To Move

■ BY KIRK LaPOINTE

OTTAWA—With federal approval in hand for its takeovers of the A&M and Island labels in Canada—in line with its global deals for both labels—the PolyGram Group has announced that A&M president Gerry Lacoursiere has been named PolyGram Group chairman in Canada in a major restructuring.

Under the new operations, Poly-Gram will move its head office from Montreal to Toronto and a five-man board will constitute the board of management of the PolyGram Group in Canada.

Investment Canada, the federal agency that scrutinized the busi-

ness plans of PolyGram in reviewing the deal, would not disclose details of the takeover terms. But Peter Caskey, an Investment Canada cultural industries officer, says the takeover will see the new PolyGram Group's commitment to development and marketing of Canadian talent sweetened.

"That was an important part of reaching the approval stage," Caskey says. In the past, takeovers and mergers involving such firms as WEA Music of Canada, CBS Music Products, and Capitol-EMI of Canada Ltd. have been approved only when certain domestic talent concessions have been extracted. Given the size of those firms, such mea-

sures have resulted in record amounts being invested in Canadian music.

A&M already has a sizable Canadian roster, and PolyGram has in the last year or so bolstered its domestic talent development. "Their commitment is to build on that," says Caskey.

The takeover sees current Poly-Gram Inc. Canada president Peter Erdmann assume the post of president of PolyGram/Island/A&M Distribution. Erdmann will stay in Montreal, but PolyGram's head office will move to Toronto—a move that Investment Canada was unaware of when reached for comment. PolyGram is the only major with headquarters in Montreal.

Wingolf Mielke, now with Poly-Gram International and formerly a PolyGram Canada controller, becomes CEO of the PolyGram Group.

Joe Summers, currently A&M senior VP and GM, becomes A&M Operations president. And Tim Rooney, current managing director of PolyGram Brazil, moves to Canada to be PolyGram president in Toronto.

Lacoursiere, Mielke, Erdmann, Rooney, and Summers will constitute the board of management for the PolyGram Group.

Details of the consolidation of the firms are not yet available, although Caskey confirms that there have been discussions within the industry about cooperative warehousing. He will not say if such an arrangement is coming under the new PolyGram Group operation.

It is expected, however, that several employees will face layoffs.

## Molson, CPI Concert-Biz Dispute Coming To A Head

OTTAWA—Here's the situation, you be the judge.

Concert Productions International, Canada's pre-eminent concert production company, enters a sponsorship deal with Molson Breweries to produce 400 entertainment events a year for a fee now at \$1.5 million.

Then, a rival brewery, Labatt's, buys a big chunk of the entertainment firm that controlled CPI, BCL Entertainment Corp.

In turn, Molson decides to go into the concert business with a new partner, MCA Corp., while maintaining its CPI deal through 1992.

Now, BCL says the Molson-MCA Concerts operation could have "a competitive upper hand" in the concert business if Molson-MCA is not restrained from competing for concert rights. BCL wants CPI out of its deal with Molson, while Molson says its new enterprise is only a foundation-building exercise for the day the CPI-Molson deal expires.

Can't judge for yourself? This week or next, someone will for you—and could redesign the competitive landscape in a Canadian concert business now dominated by BCL.

Court cocuments in the case, however, have unfurled some interesting information about the usually discreet concert business in Canada.

Michael Cohl, the 'C' in BCL and president of CPI, a subsidiary of BCL, says in court documents that his firm will become a vastly weaker competitor if its Molson-BCL deal is allowed to continue. Molson will have the best of both worlds, able to be part of a winning BCL-Molson or MCA-Molson bid on concerts, Cohlargues

And, he adds, if Molson turns down a concert sponsorship with BCL's Concert Productions International, BCL cannot offer the concerts to another sponsor. By the time the Molson-BCL deal expires in 1992—it can even be extended—CPI will be a vastly weaker firm.

Not so, says Molson in its court statement. Molson executive VP Bruce Pope says the Molson-MCA venture is to be small at first, and that the brewery is only positioning itself for the day it no longer has the BCL deal. If it were to wait even

another two years, Molson says, it would not be able to tangle with the massive BCL enterprise.

Pope even accuses CPI of breaching the CPI-Molson deal by producing the Rolling Stones and David Bowie tours for Labatt's. Cohl, in a subsequent court filing, says that BCL—and not CPI—produced the Stones and Bowie tours. The CPI-Molson deal "only grants to Molson those sponsorship rights which are controlled by CPI," Cohl maintains.

Cohl says CPI undertook to obtain such control, but could not. Molson says the best effort was not

Labatt's poured more than \$64 million U.S. into the Stones tour and \$25 million U.S. into the Bowie tour.

# THERE'S MORE TO THE ASIAN MUSIC INDUSTRY THAN MEETS THE EYE.



The **Piracy** question is just one of the important issues to be addressed at Keynote '90 in Hong Kong this year. The opportunities in the Asian music industry are enormous \*Canto-Pop (Hong Kong's home-grown pop style) offers great scope in view of its popularity around Asia and the continued emigration of people from this part of the world. \*Karaoke started in Japan and is becoming a planet-wide phenomenon \*Asia's MTV equivalent, EZTV, will launch at Keynote '90. \*Cable TV in Asia (especially in Hong Kong) also has potential. \*The marketing and promotion of Music and Video in Asia will be discussed by experts. \*And of course, Copyright will be a major theme. In recent times, Indonesia, Malaysia and Taiwan have all cleaned up their act in terms of copyright protection. Plus the chance to meet and hear presentations from people who know the Asian music industry.\* Plus, Plus, Plus \*Can you afford not to be there?

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# BERNADETTE COOPER





THEY LOVE ME, THEY HATE ME, BUT THEY ALL SAY...





"I LOOK GOOD"

MCA-53926)

The First Single From The Solo Debut

DRAMA ACCORDING TO BERNADETTE COOPER

(MCA-10058)



Release Date: October 16, 1990
Produced and Directed By Bernadette Cooper for SLAP ME ONE Productions
Executive Producer: Bernadette Cooper and Louil Silas, Jr.

® MCA

## Billboard

FOR WEEK ENDING SEPTEMBER 15, 1990

# TOP BLACK ALBUMS,

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THIS WEEK	LAST WEEK	WKS. AGO	WKS. ON CHART	Compiled from a national sample and one-stop sales rep	oorts. TITLE
-		2	\$0	LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR	and the second of the second o
				* * No. 1 *	
1	1	1	27	M.C. HAMMER ▲ <sup>5</sup> CAPITOL 92857 (9.98) 16 weeks at No. 1	PLEASE HAMMER DON'T HURT 'EM
2	2	2	12	KEITH SWEAT ▲ VINTERTAINMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU
3	3	4	8	ANITA BAKER ▲ ELEKTRA 60922 (9.98)	COMPOSITIONS
4	4	3	20	JOHNNY GILL ▲ MOTOWN 6283 (8.98)	JOHNNY GILL
5	7	6	11	MARIAH CAREY ▲ COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY
6	5	5	21	EN VOGUE ● ATLANTIC 82084 (9.98)	BORN TO SING
7	8	7	17	TONY! TONI! TONE! ● WING 841 902/POLYDOR (8.98 EQ)	THE REVIVAL
8	6	8	24	BELL BIV DEVOE ▲ MCA 6387 (9.98)	POISON
9)	9	9	7	THE TIME PAISLEY PARK 27490/REPRISE (9.98)	PANDEMONIUM
10	12	15	6	LUKE FEATURING THE 2 LIVE CREW LUKE 91424/ATLANTIC (9.98)	BANNED IN THE U.S.A.
11)	16	26	5	WHISPERS CAPITOL 92957 (9.98)	MORE OF THE NIGHT
12)	17	24	6	D-NICE JIVE 1202/RCA (9.98)	CALL ME D-NICE
13	14	14	14	SNAP ● ARISTA 8536 (9.98)	WORLD POWER
14)	28	44	3	BOOGIE DOWN PRODUCTIONS JIVE 1358/RCA (9.98)	EDUTAINMENT
15	10	10	15	ICE CUBE ● PRIORITY 57120 (9.98)	AMERIKKKA'S MOST WANTED
16	11	11	21	PUBLIC ENEMY ▲ DEF JAM 45413/COLUMBIA (9.98 EQ)	FEAR OF A BLACK PLANET
17)	21	27	5	SPECIAL ED PROFILE 1297 (9.98)	LEGAL
18	19	16	27	LISA STANSFIELD ▲ ARISTA 8554 (9.98)	AFFECTION
19	13	12	11	ERIC B. & RAKIM ● MCA 6416 (9.98)	LET THE RHYTHM HIT 'EM
20	15	13	53	AFTER 7 ● VIRGIN 91061 (9.98)	AFTER 7
21	23	19	18	POOR RIGHTEOUS TEACHERS PROFILE 1289 (9.98)	HOLY INTELLECT
22	22	23	44	TROOP ● ATLANTIC 82035 (9.98)	ATTITUDE
		-	-	VARIOUS ARTISTS WARNER BROS. 26241 (9.98)	WE'RE ALL IN THE SAME GANG
23	18	17	11		GRAFFITI BRIDGE
24)		W	1	PRINCE PAISLEY PARK 27493/WARNER BROS. (12.98)	
25	20	18	18	X-CLAN 4TH & B'WAY 444 019/ISLAND (9.98)  JANET JACKSON 4  IANI	TO THE EAST, BLACKWARDS
26	25	25	50	A&M 3920 (9.98)	ET JACKSON'S RHYTHM NATION 1814
27	24	21	13	SOUL II SOUL ● VIRGIN 91367 (9.98)	VOL. II - 1990 - A NEW DECADE
28)	51	-	2	N.W.A. RUTHLESS 7224/PRIORITY (6.98)	100 MILES AND RUNNIN'
29	26	20	9	CAMEO MERCURY 846 297 (8.98 EQ)	REAL MEN WEAR BLACK
30	27	22	23	DIGITAL UNDERGROUND ● TOMMY BOY 1026 (9.98)	SEX PACKETS
31)	33	40	5	BLACK BOX RCA 2221 (9.98)	DREAMLAND
32	30	35	6	THREE TIMES DOPE ARISTA 8615 (9.98)	LIVE FROM ACKNICKULOUS LAND
33	32	33	14	MILIRA APOLLO THEATRE 6297/MOTOWN (9.98)	MILIRA
34	34	31	21	NAJEE EMI 92248 (9.98)	TOKYO BLUE
35	31	29	18	THE WINANS QWEST 26161/WARNER BROS. (9.98)	RETURN
36	37	39	8	DENISE LASALLE MALACO 7454 (9.98)	STILL TRAPPED
37	29	28	59	BABYFACE ▲2 SOLAR 45288/EPIC (9.98 EQ)	TENDER LOVER
38	36	34	10	COMPTON'S MOST WANTED ORPHEUS 75633/EMI (9.98)	IT'S A COMPTON THANG
39)	54	79	3	BRANFORD MARSALIS QUARTET/T. BLANCHARD	MUSIC FROM "MO' BETTER BLUES"
40	35	30	13	COLUMBIA 46792* (9.98 EQ) GLENN JONES JIVE 1181/RCA (9.98)	ALL FOR YOU
41	39			KWAME & A NEW BEGINNING ATLANTIC 82100 (9.98)	A DAY IN THE LIFE
42)	46	38 66	13	OLETA ADAMS FONTANA 846 346/MERCURY (9.98 EQ)	CIRCLE OF ONE
_		1	<u> </u>	A TRIBE CALLED QUEST PEOPLE'S INSTINCTION	VE TRAVELS & THE PATHS OF RHYTHM
43	41	41	21	JIVE 1331/RCA (8.98)	
44)	55	72	3	LALAH HATHAWAY VIRGIN 91382 (9.98)	LALAH HATHAWAY
45	38	32	23	HOWARD HEWETT ELEKTRA 60904 (9.98)	HOWARD HEWETT
46	42	51	10	D.J. MAGIC MIKE CHEETAH 9403 (9.98)	BASS IS THE NAME OF THE GAME
<u>47)</u>	61	76	3	MASTER ACE COLD CHILLIN' 26179/REPRISE (9.98)	TAKE A LOOK AROUND
48	48	54	5	KID FROST virgin 91377 (9.98)	HISPANIC CAUSING PANIC
49	49	48	8	KID SENSATION NASTY MIX 7018 (8 98)	ROLLIN' WITH NUMBER ON

50	66	75	3	BASIC BLACK MOTOWN 6307 (9.98)	BASIC BLACK
51	47	46	22	LONNIE LISTON SMITH STARTRAK 4021/ICHIBAN (8.98)	LOVE GODDESS
52	50	45	60	THE 2 LIVE CREW ▲ LUKE 107 (9.98)	AS NASTY AS THEY WANNA BE
53	43	37	20	THE DOGS JR 2003/JOEY BOY (8.98)	THE DOGS
54	40	36	45	BARRY WHITE A&M 5256 (8.98)	THE MAN IS BACK
55	52	68	4	STANLEY CLARKE/GEORGE DUKE EPIC-46012 (9.98 EQ)	3
56	56	53	37	MICHEL'LE ● RUTHLESS 91282/ATCO (9.98)	MICHEL'LE
<b>57</b>	64	78	4	VANILLA ICE SBK 4019 (8.98)	HOOKED
58	53	49	10	K-SOLO ATLANTIC 82108 (9.98)	TELL THE WORLD MY NAME
59	65	69	21	MELBA MOORE CAPITOL 92355 (9.98)	SOUL EXPOSED
60	72	86	3	PERRI MCA 6386 (9.98)	TRADEWINDS
61	45	43	22	ABOVE THE LAW RUTHLESS 46041/EPIC (9.98 EQ)	LIVIN' LIKE HUSTLERS
62	58	50	23	MELLOW MAN ACE CAPITOL 91295 (9.98)	ESCAPE FROM HAVANA
63	57	63	5	GEOFF MCBRIDE ARISTA 8543 (9.98)	DO YOU REMEMBER LOVE
64	60	52	16	ALEX BUGNON ORPHEUS 75615/EMI (9.98)	HEAD OVER HEELS
65	69	87	4	INTELLIGENT HOODLUM A&M 5311 (9.98)	INTELLIGENT HOODLUM
66	44	42	46	ANGELA WINBUSH MERCURY 838 866/POLYGRAM (9 98 EQ)	THE REAL THING
67	68	70	9	LYNN WHITE CHELSEA AVE. 7003 (8.98)	THE NEW ME
68)		W Þ	1	KOOL G RAP & D.J. POLO COLD CHILLIN' 26165/WARNER BROS. (9.98)	WANTED: DEAD OR ALIVE
69)		w Þ	1	C.P.O. CAPITOL 94522 (9.98)	TO HELL AND BLACK
70	63	57	25	LITTLE MILTON MALACO 7453 (8.98)	TOO MUCH PAIN
			37	TYLER COLLINS RCA 9642 (8.98)	GIRLS NITE OUT
71	62	58	5	M.C. SMOOTH CRUSH 254/K-TEL (8.98)	SMOOTH & LEGIT
72	75	82		REGINA BELLE ● COLUMBIA 44367 (8.98 EQ)	STAY WITH ME
73	59	47	53		G4
74)	85	-	2	GUCCI CREW II GUCCI 3327/HOT (8.98)	NEW FUNKY NATION
75	74	62	22	BOO-YAA T.R.I.B.E. 4TH & B'WAY 4017/ISLAND (8.98)	FREESTYLE
76	70	65	9	FREESTYLE PANDISC 8810 (8 98)	SEMINAR
77	76	60	45	SIR MIX-A-LOT ● NASTY MIX 70150 (9.98)	
78	67	64	15	PERFECT GENTLEMEN COLUMBIA 46070 (9.98 EQ)	RATED PG
79	87	84	4	KYPER ATLANTIC 82116 (9.98)  LUTHER VANDROSS ▲ THE BEST OF LETTIE	TIC-TAC-TOE
80	80	71	46	EPIC 45320 (13.98 EQ)	R VANDROSS: THE BEST OF LOVE
81	82	77	9	THE BLACK FLAMES COLUMBIA 44030 (9.98 EQ)  SILK TYMES LEATHER	THE BLACK FLAMES
82	79	85	12	GEFFEN 24289 (9.98)	HERE YA FROM, IT'S WHERE YA AT
(83)	NE	W	1	M.C. CHOICE RAP-A-LOT 105 (8.98)	THE BIG PAYBACK
84	73	56	14	YZ TUFF CITY 0569 (8.98)	SONS OF THE FATHER
85	78	67	29	<b>DIANNE REEVES</b> EMI 92401 (9.98)	NEVER TOO FAR
86	83	83	41	3RD BASS ● DEF JAM 45415/COLUMBIA (8.98 EQ)	THE CACTUS ALBUM
<u>87</u>	NE	WÞ	1	THE AFROS RAL 46802/COLUMBIA (9.98 EQ)	KICKIN' AFROLISTICS
88	86	81	6	BARBARA WEATHERS REPRISE 26166 (9.98)	BARBARA WEATHERS
89	NE	WÞ	1	NAYOBE wTG 45163 (9.98 EQ)	PROMISE ME
90	92	100	58	BOBBY "BLUE" BLAND MALACO 7450 (8.98)	MIDNIGHT RUN
91	88	92	28	DEF DAMES SEDONA 7521/JCI (8.98)	2-4 THE BASS
92	71	55	14	MIDNIGHT STAR SOLAR 75316/EPIC (9.98 EQ)	WORK IT OUT
93)	NE	WÞ	1	JONATHAN BUTLER JIVE 1361/RCA (9.98)	HEAL OUR LAND
94)	NE	WÞ	1	M.C. TROUBLE MOTOWN 6303 (9.98)	GOTTA GET A GRIP
95	NE	w	1	ARTIE WHITE ICHIBAN 1016 (8.98)	TIRED OF SNEAKING AROUND
96	89	59	20	THE JAMAICA BOYS REPRISE 26076 (9.98)	J BOYS
97	100	88	14	THE FAMILY STAND ATLANTIC 82036 (9.98)	CHAIN
	84	74	23	SALT-N-PEPA ● NEXT PLATEAU 1019 (9.98)	BLACK'S MAGIC
98	0.4		1		
98 99	90	-	37	THE GHETTO BOYS RAP-A-LOT 103 (8.98)	GRIP IT ON THAT OTHER LEVEL

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.

## **ARTIST DEVELOPMENTS**

(Continued from preceding page)

regardless of who produced the tracks, it's still me you're going to hear singing." McBride says future projects will include some of his own material and "definitely some inspirational or gospel-oriented tunes.

D.N.

## BITS ON 'PIECES'

After albums for Epic and Poly-Gram did not achieve mass recognition, singer Carl Anderson is enjoying a healthy chart run with "Pieces Of A Heart," his debut for GRP Records. Anderson rose to public

prominence via his role as Judas in stage and film versions of "Jesus Christ Superstar," and was signed to the label after working with Russ Freeman, guitarist with the jazz-oriented Rippingtons. Freeman produced Anderson's album with Andre Fischer.

Anderson says his departure from PolyGram after just one album was the result of disagreement about his musical direction. "I felt like I was going to be put up against singers like Bobby Brown. I really thought my album from PolyGram was the

funkiest I'd done, so the idea of getting funkier just didn't work for

me."

"How Deep Does It Go," the first single, has received strong airplay at black radio and became a top 30 R&B hit. "I've been getting on radio stations that I've never been on before," Anderson says. "With the wave of interest in black adult contemporary music, something is really happening this time."

The singer's affiliation with jazzoriented GRP has not prevented Anderson from gaining a greater response. The album features a vocal version of Herbie Hancock's classic "Maiden Voyage"; "Children Of A Lesser God," which addresses homelessness and child abuse issues; the heartbreak ballad "If I Could"; and "Baby My Heart," a duet with Brenda Russell, whose "Get Here" album inspired him to continue his work as a recording artist.

Anderson feels that the acceptance "Pieces Of A Heart" is receiving may be connected with the "raw quality of my vocal performances on the record.

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# RAP HAS GONE TO HELL... ..AND BLACK.

Anchored by Lil' Nation and produced by N.W.A.'s M.C. Ren, C.P.O. drops a lethal dose of rap straight off the street and onto their debut album To Hell And Black. Featuring the single and video "Ballad Of A Menace." On Capitol cassettes, compact discs and records.

Produced by M.C. Ren "The Ruthless Villata" for M.C. Ren Productions Co-produced by "The Incredible Young B." ©1990 Capitol Records, Inc.

Capitol. REN

FOR WEEK ENDING SEPTEMBER 15, 1990

## Billboard. HOT RAP SINGLES

THIS	LAST	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail  TITLE and one-stop sales reports. ARTIST  LABEL & NUMBER/DISTRIBUTING LABEL
1	1	1	12	★★ NO. 1 ★★  CALL ME D-NICE JIVE 1351 /RCA (C)  A ★ NO. 1 ★★  D-NICE 3 weeks at No. 1
2	3	5	7	TREAT THEM LIKE THEY WANT TO BE ◆ FATHER MC UPTOWN 79016/MCA (C)
3	5	8	8	WEAK AT THE KNEES  ARISTA 2034 (C)  ◆ THREE TIMES DOPE
4	11	14	3	THE BOOMIN' SYSTEM DEF JAM 44-73457/COLUMBIA (C)  L.L. COOL J
(5)	6	11	6	LOVE'S GONNA GET'CHA  → BOOGIE DOWN PRODUCTIONS JIVE 1367/RCA (C) (M)
6	4	7	12	ROCK DIS FUNKY JOINT  ◆ POOR RIGHTEOUS TEACHERS PROFILE 7302 (M)
7	7	9	9	LA RAZA VIRGIN 98947-1 (C) (M)  ♦ KID FROST
8	12	12	6	ME AND THE BIZ COLD CHILLIN' 0-21 559/REPRISE (C)  ◆ MASTER ACE
9	10	10	9	HAVE YOU SEEN HER CAPITOL 15586 (C)
10	2	2	8	BANNED IN THE U.S.A. LUKE 96440/ATLANTIC (C) (CD) (M)  ◆ LUKE FEAT. 2 LIVE CREW
11	8	3	15	OWNLEE EUE ATLANTIC 0.86199 (C)  ◆ KWAME & A NEW BEGINNING
12	17	19	5	TIC-TAC-TOE  ATLANTIC 0-86183 (C)  ♦ KYPER
13	9	6	13	WE'RE ALL IN THE SAME GANG ◆ W. COAST RAP ALL-STARS WARNER BROS. 0-21549 (C) (CD) (M)
14)	20	22	4	SLOW LOVE MOTOWN 4703 (C) ◆ DOC BOX & B. FRESH
15	15	16	9	(I WANNA) MAKE YOU MINE MOTOWN 4722 (C)  ◆ M.C. TROUBLE
16	16	17	7	BACK TO BASIX  SELECT 5003 (M)  ◆ KID 'N PLAY
17)	29	_	2	ICE ICE BABY SBR 19724 (C) (M) ◆ VANILLA ICE
18	19	25	4	BONITA APPLEBUM  JIVE 1368/RCA (M)  ◆ A TRIBE CALLED QUEST
19	18	23	5	RUFF RHYME (BACK AGAIN)   ◆ KING.TEE CAPITOL 15583 (C)
20	21	21	5	<b>WE LIKE IT</b> CAPITOL 15596 (C)  ◆ OAKTOWN'S 3-5-7
21	14	15	10	SMOOTH & LEGIT CRUSH 409/K-TEL (M)  ◆ M.C. SMOOTH
22	NE	NÞ	1	KNOCKIN' BOOTS EPIC 49-73437 (C) (M) ◆ CANDYMAN
23	25	_	2	STREETS OF NEW YORK COLD CHILLIN' 0-19762/WARNER BROS. (C)
24	13	4	13	UNTOUCHABLE RUTHLESS 2053 /EPIC (C) (M)  ◆ ABOVE THE LAW
25	NE	NÞ	1	100 MILES AND RUNNIN' N.W.A. RUTHLESS 7224/PRIORITY (C)
26	NEV	NÞ	1,	000PS UP ARISTA 2071 (M) (T) ◆ SNAP
27)	NEV	NÞ	1	CAPPUCINO FIRST PRIORITY 0-96454/ATLANTIC  ◆ M. C. LYTE
28	30	27	4	MURDER SHE WROTE COMPTOWN 24025/MCA (C) (M)  ◆ TAIRRIE B.
29	27	30	3	M&M GETTIN' OFF CHETAH 9503  D.J. MAGIC MIKE
30	22	20	8	DOOWUTCHYALIKE  TOMMY BOY 955 (M)  ◆ DIGITAL UNDERGROUND

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 association units. Catalog no. is for 12-inch vinyl single. (C) Cassette single availability. (M) Cassette maxi single availability. (CD) Compact disk single availability.

## Billboard. Hot Black Singles SALES & AIRPLAY.

THIS	LAST	SALES	ARTIST	HOT BLACK
1	3	LIES	EN VOGUE	1
2	2	HAVE YOU SEEN HER	M.C. HAMMER	6
3	1	FEELS GOOD	TONY! TON!! TONE!	2
4	4	CRAZY	THE BOYS	1 3
5	6	THIEVES IN THE TEMPLE	PRINCE	4
6	8	INNOCENT	WHISPERS	5
7	10	EVERYBODY EVERYBODY	BLACK BOX	7
8	15	HEAVEN KNOWS	LALAH HATHAWAY	8
9	13	CALL ME D-NICE	D-NICE	19
10	17	I'LL BE GOOD TO YOU	NAJEE	9
11	7	JERK OUT	THE TIME	18
12	18	TREAT THEM LIKE THEY WANT TO		14
13	20	DO YOU REALLY WANT MY LOVE	MELBA MOORE	10
14	9	DO ME!	BELL BIV DEVOE	20
15	5	COME BACK TO ME	JANET JACKSON	16
16	22	THE BOOMIN' SYSTEM	L.L. COOL J	2
17	21	A FRIEND	THE WINANS	11
18	24	CLOSE TO YOU	MAXI PRIEST	15
19	12	VISION OF LOVE	MARIAH CAREY	23
20	26	TOUCH ME UP	BODY	13
21	_	GIVING YOU THE BENEFIT	PEBBLES	12
22	31	RHYTHM OF LIFE	OLETA ADAMS	22
23	11	BANNED IN THE U.S.A. LUKE FEATU		38
24	32	IN SUMMER I FALL	THE FAMILY STAND	29
25	16	MY KINDA GIRL	BABYFACE	28
26	25	ME AND THE BIZ	MASTER ACE	48
27	39	YOU'RE RIGHT ABOUT THAT	KIARA	24
28	19	SHE'S MINE	BASIC BLACK	34
29	14	BROTHER'S GONNA WORK IT OUT		49
30	38	ARE YOU REALLY REAL?	FORCE M.D.'S	26
31	_	FAIRWEATHER FRIEND	JOHNNY GILL	17
32	34	BAD HABIT	WHISTLE	40
33	30	WE'RE ALL IN THE SAME GANG		57
34	_	I LOVE THE WAY YOU LOVE ME	NAYOBE	25
35	35	MY, MY, MY	JOHNNY GILL	53
36	_		LISA STANSFIELD	31
37	_	SO YOU LIKE WHAT YOU SEE	SAMUELLE	30
38	_	IF I COULD ONLY HAVE THAT DAY BA		27
39	23	TALK TO ME	ANITA BAKER	42
40	29	FEEL IT	THE AFROS	67

s ¥	Ŀ₩	AIRPLAY		HOT BLACK POSITION
WEEK	VEEK	TITLE	ARTIST	58
1	3	LIES	EN VOGUE	1
2	1	FEELS GOOD	TONY! TON!! TONE!	2
3	4	CRAZY	THE BOYS	3
4	2	INNOCENT	WHISPERS	5
5	6	THIEVES IN THE TEMPLE	PRINCE	4
6	7	HEAVEN KNOWS	LALAH HATHAWAY	8
7	9	I'LL BE GOOD TO YOU	NAJEE	9
8	8	DO YOU REALLY WANT MY LOVE	MELBA MOORE	10
9	10	EVERYBODY EVERYBODY	BLACK BOX	7
10	5	HAVE YOU SEEN HER	M.C. HAMMER	6
11	14	GIVING YOU THE BENEFIT	PEBBLES	12
12	11	A FRIEND	THE WINANS	11
13	15	TOUCH ME UP	BODY	13
14	17	FAIRWEATHER FRIEND	JOHNNY GILL	17
15	16	CLOSE TO YOU	MAXI PRIEST	15
16	21	IF I COULD ONLY HAVE THAT DAY BACK	HOWARD HEWETT	27
17	22	TREAT THEM LIKE THEY WANT TO BE	. FATHER MC	14
18	19	I LOVE THE WAY YOU LOVE ME	NAYOBE	25
19	20	YOU'RE RIGHT ABOUT THAT	KIARA	24
20	25	SO YOU LIKE WHAT YOU SEE	SAMUELLE	30
21	27	SAVE YOUR LOVE	TRACIE SPENCER	32
22	24	ARE YOU REALLY REAL?	FORCE M.D.'S	26
23	13	COME BACK TO ME	JANET JACKSON	16
24	28	RHYTHM OF LIFE	OLETA ADAMS	22
25	38	MERRY GO ROUND	KEITH SWEAT	35
26	12	MY KINDA GIRL	BABYFACE	28
27	33	I DON'T GO FOR THAT	QUINCY JONES	37
28	34	SOMEONE TO LOVE	THE MAC BAND	36
29	31	SECOND CHANCE	TYLER COLLINS	33
30	36	THIS IS THE RIGHT TIME	LISA STANSFIELD	31
31	35	IN SUMMER I FALL	THE FAMILY STAND	29
32	37	GO OUTSIDE IN THE RAIN	MILIRA	39
33	39	THE BOOMIN' SYSTEM	L.L. COOL J	21
34	23	VISION OF LOVE	MARIAH CAREY	23
35	-	HERE'S LOOKING AT YOU	TEENA MARIE	47
36	40	MORE TO LOVE	DIANNE REEVES	45
37	-[	B.B.D. (I THOUGHT IT WAS ME)	BELL BIV DEVOE	
38	-	THAT'S MY ATTITUDE	TROOP	46
39	18	JERK OUT	THE TIME	18
40	$\equiv$	000PS UP	SNAP	43

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.

- 8 DAYS A WEEK (Sula, BMI/Geffen, ASCAP/Matkosky,
- ARE YOU REALLY REAL? (T-Boy, ASCAP/Natural Born
- THE ART OF LOVE (Mississippi Mud, BMI/Warner-
- Tamerlane, BMI)

  BAD HABIT (ADRA, BMI/Kang's Thang, BMI)

  BANNED IN THE U.S.A. (Bruce Springsteen, ASCAP)
- BLACK CAT (Black Ice. BMI)
- BLACK CAT (Black Ice, BMI)
  BONITA APPLEBUM (Zomba, ASCAP)
  THE BOOMIN' SYSTEM (L.L. Cool J, ASCAP/Marley
  Marl, ASCAP/Def Jam, ASCAP)
  BROTHER'S GONNA WORK IT OUT (Def American,
  BMI/Your Mother's, BMI)
  CALL ME D-NICE (Zomba, ASCAP/Longitude,
  BMI/Draffic BMI/Migh Concent, ASCAP).
- BMI/Doraflo, BMI/High Concept, ASCAP)
  CAN'T STOP (High Trip, BMI/Kedt, BMI) HL
  CAN WE TRY AGAIN (Luella, ASCAP/WB,

- CAN WE TRY AGAIN (Luella, ASCAP/WB, ASCAP/Zomba, ASCAP)
  CIGARETTE IN THE RAIN (Ensign, BMI/Ruth McCartney, BMI/Barry Coffing, BMI) CPP
  CLOSE QUARTERS (Better Nights, ASCAP/Pri, ASCAP/Better Days, BMI/Pri, BMI)
  CLOSE TO YOU (E.G., BMI/W.S., BMI/Chappeil & Co., ASCAP/Level Vibes, ASCAP/Colgems-EMI, ASCAP/Forever, PRS) WBM
  COME BACK TO ME (Black Ice, ASCAP) WBM
  COME HOME TO ME (Chicago Bros., BMI)
  COME ON LET'S DO THIS (Trycep, BMI/Willesden, BMI)

- CRAZY (Buff Man. BMI)
- DANCE OF THE GHOST (Bugnon, ASCAP/Keith
- DANCE WITH ME (Mi Bro, ASCAP/Raw As Hell, ASCAP/Yah Ya Sykes, ASCAP/Major Mo, ASCAP/Def
- DIRTY CASH (MONEY TALKS) (MCA, ASCAP/Warner
- DO ME! (Willesden, BMI/Low Key, BMI/Baledat, BMI/Slik Star, ASCAP/Unicity, ASCAP)
- BMI/SIK Star, ASCAP/Unicity, ASCAP)
  DOUBLE DUTCH ON THE SIDEWALK (When The
  Seaman Hits The Fan, ASCAP/Def Jam, ASCAP)
  DO YOU REALLY WANT MY LOVE (Pic N Choose,
  ASCAP/Colgems-EMI, ASCAP)
  EVERYBODY EVERYBODY (Lambardoni Edizioni,
- ASCAP/Intersong U.S.A., ASCAP)

  17 FAIRWEATHER FRIEND (Kear, BMI/Epic/Solar, BMI/Greenskirt, BMI)

  67 FEEL IT (Rushtown, ASCAP/Davy D, ASCAP/Def Jam,
- FEELS GOOD (Tony Toni Tone, ASCAP/Pri, ASCAP) WBM A FRIEND (Donril, ASCAP/Zomba, ASCAP)
- GIVING YOU THE BENEFIT (Kear, BMI/Hip Trip, BMI)
  GLAD TO BE ALIVE (Foxfilm, BMI/Music Corp. Of
  America, BMI/Bellamy, BMI/Martez, BMI/Womble
- GO OUTSIDE IN THE RAIN (Sutjack,

- ASCAP/Donesha's, ASCAP/Nato/Visions-USA, ASCAP) GOTTA GOOD THING (Trycep, BMI/Willesden, BMI)
  HALF (No Face, ASCAP/Rushtown, ASCAP)

- HALF (NO Face, ASCAP/Rushtown, ASCAP)
  HARLEM BLUES (Not Listed)
  HAVE YOU GOT WHAT IT TAKES (Zomba, ASCAP/CalGene, BMI/Virgin, BMI)
  HAVE YOU SEEN HER (Unichappell, BMI/Bust-It,
- BMI) HL HEAL OUR LAND (Zomba, ASCAP/Empire,

- HEAL OUR LAND (Zomba, ASCAP/Empire, ASCAP/MIGNSWEP) Facilic, ASCAP) HEAVEN KNOWS (Virgin, ASCAP) CPP HERE'S LOOKING AT YOU (EMI April, ASCAP/Midnight Magnet, ASCAP) ICE ICE BABY (Ice Baby, ASCAP/QPM, ASCAP) I DON'T GO FOR THAT (EMI April, ASCAP)
- IF I COULD ONLY HAVE THAT DAY BACK (Geffen, ASCAP/Streetwise, ASCAP/WB, ASCAP)
- IF I TOLD YOU ONCE (EMI April, ASCAP/Bill & Betty, ASCAP/Ollie Brown Sugar, ASCAP/EMI Blackwood BMI/Great Cool BMI)
- BMI/Great Cool, BMI)
  I GOT THE FEELING (Hi-Frost, BMI)
  I JUST CAN'T HANDLE IT (Zomba, ASCAP/Mom And
- Dad, ASCAP)
  I'LL BE GOOD TO YOU (Spruill, ASCAP/MCA, ASCAP)

- I'LL BE GOOD TO YOU (Spruil, ASCAP/MCA, ASCAP LOVE THE WAY YOU LOVE ME (Donril, ASCAP/Comba, ASCAP/Go Left, ASCAP)
  I NEED YOUR LOVE (Kyle Hudnall, BMI/Careers, BMI/Talkin' Hits, BMI)
  INNOCENT (Whole Nine Yards, ASCAP/Itsell And Macdaddi, ASCAP/Tabraylah, ASCAP/Haynestrom, ASCAP/Les Etoiles De La Musique, ASCAP/Must Be
- IN SUMMER I FALL (Loesun, ASCAP/EMI April,
- IT'S A CRYING SHAME (Zomba, ASCAP)

  I WANNA BE WHERE YOU ARE (Stein & Van Stock,
- JERK OUT (Tionna, ASCAP) WBM
  KEEP WATCHIN' (Ruthless Attack, ASCAP)
  KNOCKIN' BOOTS (Diabetic, ASCAP/Mille Miglia,

- KNOCKIN BOOTS (Jabotic, ASCAP/Mille Miglia, ASCAP/Mille Miglia, ASCAP/Mindswept Pacific, ASCAP/D/B/A Longitude, BMI/Stone Agate, BMI)
  LIES (2 Tuff-E-Nuff, BMI/Irving, BMI) CPP
  LIFE (IS WHAT YOU MAKE IT) (Protoons, ASCAP)
  LIVIN' IN THE LIGHT (Orange Tree,
  ASCAP/Motherman, ASCAP)
  LOVE TAKES TIME (Vision Of Love, BMI/Been

- MAKE YOU SWEAT (WB. ASCAP/E/A. ASCAP/Keith
- MAKE YOU SWEAT (WB, ASCAP/E/A, ASCAP/Weils Sweat, ASCAP/Mew, ASCAP/Wetim, ASCAP/Whole Nine Yards, ASCAP) WBM THE MASTERPLAN (Virgin, ASCAP/BMG, ASCAP/Copyright Control) CPP ME AND THE BIZ (Cold Chillin', ASCAP)

- MERRY GO ROUND (Keith Sweat, ASCAP/Bobby D., ASCAP/WB, ASCAP/E/A, ASCAP/MCA, ASCAP)
- MORE TO LOVE (Wild Honey, ASCAP/Mycanae, ASCAP/Duncanne Hille, BMI/MCA, ASCAP) ASCAP/Duncanne Hille, BMI/MCA, ASCAP)
  MY KINDA GIRL (Hip Trip, BMI/Kear, BMI/G
- 53 MY, MY, MY (Kear, BMI/Epic/Solar, BMI/Tree,
- BMI/Greenskirt, BMI) HL
  96 NEW JACK THANG (So So Def, ASCAP)

- 66 NOW'S THE B TURN (Island, BMI/Original Dirt, ASCAP/Farewell To Arms, BMI/Totally Mental, ASCAP/Zohar, BMI)
  98 ONE MORE CHANCE (EMI April, ASCAP/Maurice Starr, ASCAP)
  3 OOOPS UP (Taking Care Of Business, BMI/Hanseatic, ASCAP/Intersong U.S.A., ASCAP/Willesden, BMI)
  72 OWNLEE EUE (The Brothers Grimmmm, ASCAP)

- PEOPLE (Jazzie B, ASCAP/Virgin, ASCAP/Soul II Soul
- MAD, ASCAP/ PRIVATE PARTY (Ladies Room, ASCAP/Portrait/Solar, ASCAP/Golden Lady West, BMI/Be-Atches, BMI) RHYTHM OF LIFE (Virgin, ASCAP) CPP ROCK DIS FUNKY JOINT (Protoons, ASCAP/North

- One, ASCAP/Chumpy, ASCAP)
- ROMEO (Island, BMI/Onid, BMI/Willesden, BMI/Doc
- SAVE YOUR LOVE (Virgin, ASCAP/Dream Dealers, ASCAP/BMG, ASCAP/Tocep, BMI/Jumpin' Off, BMI)
- SECOND CHANCE (He Gave Me, ASCAP/Almo,
- SELUND LHARILE (HE GAVE ME, ASCAP/Almo, ASCAP/Almo, ASCAP/HIP OF HIP, BMI) CPP
  SHE'S MINE (Cal-Gene, BMI/Virgin, BMI) CPP
  SLOW MOTION (Stanton's Gold, BMI/Island, BMI/Tracye One, BMI/Maypo, BMI)
  SOMEONE LIKE YOU (Perry Lane, BMI /Deken Swanie, BMI)
  SOMEONE TO LOVE (Not Listed)
  SOMEONE TO LOVE (Not Listed)

- SO YOU LIKE WHAT YOU SEE (Two Tuff-Enuff, BMI/Irving, ASCAP) CPP
- STOP RUNNING AWAY (Rutland Road, ASCAP/WB.

- STUP RUNNING AWAY (Rutland Road, ASCAP/WB, ASCAP/RUNNING AWAY (Rutland Road, ASCAP)
  TALK TO ME (All Baker's, BMI/Monteque, BMI/Delvon, BMI) (PP
  THAT'S MY ATTITUDE (Trycep, BMI/Willesden, BMI)
  THIEVES IN THE TEMPLE (Controversy, ASCAP/WB,
- ASCAP) WBM
  THIS IS THE RIGHT TIME (Big Life, PRS/BMG,
- TOUCH ME UP (Avid One. ASCAP/Unicity
- TOUCH ME UP (AVId ONE, ASCAP/UNICITY,
  ASCAP/ZUBAIGHA, ASCAP/SABby Minny, BMI)
  TREAT THEM LIKE THEY WANT TO BE TREATED
  (Second Generation Rooney, ASCAP/EMI April,
  ASCAP/ACTOS 110th Street, ASCAP/EMI April,
  TURN OUT THE LIGHTS (International, ASCAP/HIT
- U CAN GET ME ANYTIME (CRGI, BMI/Twelve To One,
- VISION OF LOVE (Vision Of Love, BMI/Been Jammin', BMI)
  WANNA BE THE MAN (CBS, ASCAP/Maurice White,
  ASCAP/Vershell, ASCAP/Reyshell, BMI/Bust-It,
  BMI/Karranova, ASCAP)
  WEAR AT THE KNEES (Acknickulous, ASCAP/MCA,
- WE LIKE IT (Bust-It, BMI)
- WE'RE ALL IN THE SAME GANG (The West Coast Rap All-Stars, BMI) YOU'RE RIGHT ABOUT THAT (Island, BMI/O Dad, BMI)

## **Revised Hot Black Singles Radio Reporter Panel Bows**

THE REVISED HOT Black Singles radio panel, newly expanded to 110 stations, goes into effect this week. Some of the new stations are located in markets that previously did not have an R&B music station. A story detailing the panel changes appears on page 17.

WTLC Indianapolis KPRS Kansas City, Mo. KHUL Memphis WQQK Nashville WZHT Montgomery, Ala. WENN Birmingham, Ala. WBLX-FM Mobile, Ala. WJMI Jackson, Miss.
KQXL Baton Rouge, La.
KIPR Little Rock, Ark.
KDIA San Francisco

#### PLATINUM (7)

WRKS New York
WBLS New York
WUSL Philadelphia
WGCI-FM Chicago
WJLB Detroit
KKBT Los Angeles
KJLH Los Angeles

WDAS-FM Philadelphia WAMO Pittsburgh WHUR Washington, D.C. WKYS Washington, D.C. WXYV Baltimore WXYV Baltimore
WVEE Atlanta
WHQT Miami
WZAK Cleveland
WGPR Detroit
KMJM St. Louis
WHRK Memphis
KKDA-FM Dallas
KMJQ Houston
KHYS Houston
WYLD-FM New Orleans
KDAY Los Angeles KDAY Los Angeles KSOL San Francisco

#### SILVER (29)

WILD Boston WILD Boston
WNJR Newark, N.J.
WPLZ Richmond, Va.
WCDX Richmond, Va.
WCDX Richmond, Va.
WMYK Norfolk, Va.
WOWI Norfolk, Va.
WQMG Greensboro, N.C.
WJMH Greensboro, N.C.
WJOK Raleigh, N.C.
WPEG Charlotte, N.C.
WZEX Fayetteville, N.C.
WIKS Coastal N. Carolina
WHJX Jacksonville, Fla. WHJX Jacksonville, Fla. WZAZ-FM Jacksonville, Fla. WJHM Orlando, Fla. WEDR Miami WIZF Cincinnati WJMO-FM Cleveland

## **TO OUR READERS**

Terri Rossi's column will return next week.

WDKX Rochester, N.Y.
WBLK Buffalo, N.Y.
WEBB Baltimore
WBSK Norfolk, Va.
WFXC Durham, N.C.
WWDM Columbia, S.C.
WKWQ Columbia, S.C.
WWWZ Charleston, S.C.
WWWZ Charleston, S.C.
WPAL Charleston, S.C.
WUJM Charleston, S.C.
WLWZ Greenville, S.C.
WLWZ Greenville, S.C.
WFXA Augusta, Ga.
WFXA Macon, Ga.
WFXM Macon, Ga.
WFXM Macon, Ga.
WFXE Columbus, Ga.
WFXE Columbus, Ga.
WJIZ Albany, Ga.
WTMP Tampa, Fla. WTMP Tampa, Fla. WVKO Columbus, Ohio WVKO Columbus, Ohio WDAO Dayton, Ohio WDAO Elint, Mich. WTLZ Saginaw Mich. WMVP Milwaukee WNOV Milwaukee WCKU Lexington, Ky. WLOU Louisville, Ky. WATV Birmingham, Ala. WXOK Baton Rouge, La KMJJ Shreveport, La. KDKS Shreveport, La. KCOH Houston KCOH Houston XHRM San Diego

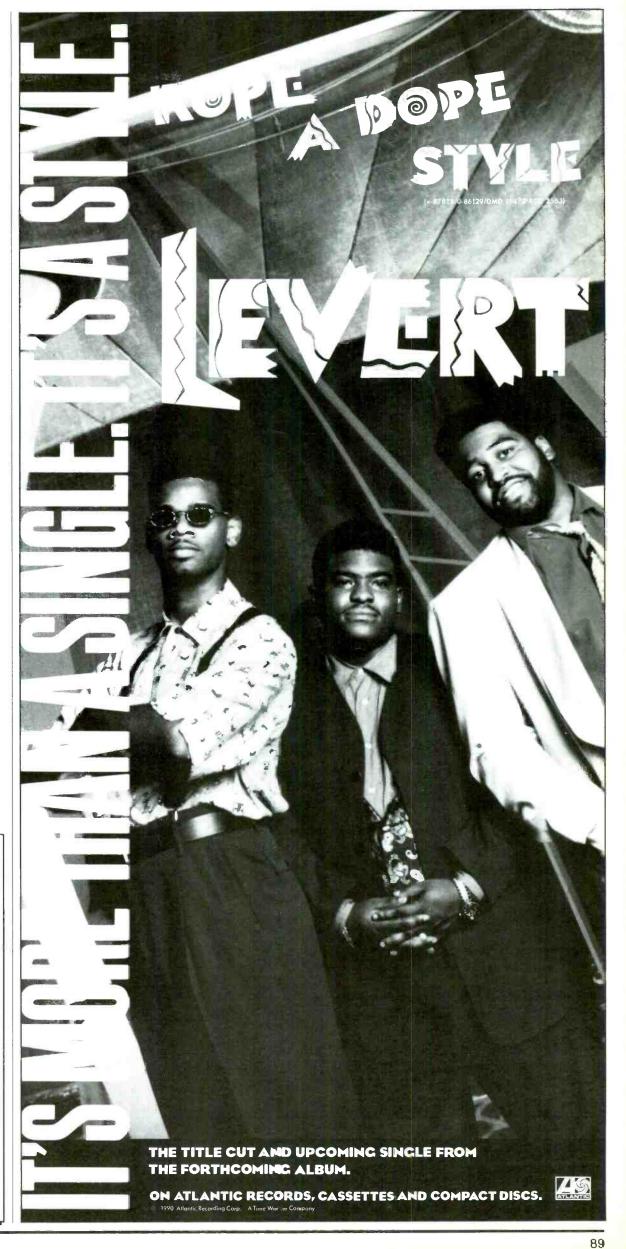
#### SECONDARY (24)

SECONDARY (24
WNHC New Haven, Conn.
WRKE Ocean City, Md.
WJJS Lynchburg, Va.
WAAA Winston-Salem, N.C.
WMGL Charleston, S.C.
WMGL Charleston, S.C.
WMTT Chattanooga, Tenn.
WPOM West Palm Beach, Fla.
WRBD Fort Lauderdale, Fla.
WRNM Tallahassee, Fla.
WRXB St. Petersburg, Fla.
WCKX Columbus, Ohio
WJFX Fort Wayne, Ind
WMHG Muskegon, Mich.
KIDZ Kansas City, Mo.,
KBLK Tulsa, Okla.
WEUP Huntsville, Ala.
WXVI Montgomery, Ala.
WGOK Mobile, Ala.
WGYX Gulfport, Miss.
KXZZ Lake Charles, La.
KMZX Little Rock, Ark.
KYEA W. Monroe, La.
KDKO Denver KDKO Denver KKFX Seattle

## **HOT BLACK SINGLES ACTION RADIO MOST ADDED**

11/16	10 1110	INDU			
	PLATINUM/ GOLD ADDS 19 REPORTERS	SILVER ADDS 25 REPORTERS	BRONZE/ SECONDARY ADDS 67 REPORTERS	TOTAL ADDS 111 REF	TOTAL ON PORTERS
LOVE TAKES TIME MARIAH CAREY COLUMBIA	8	14	32	54	57
BLACK CAT		- /	-		•
JANET JACKSON A&M	4	7	19	30	55
SLOW MOTION GERALD ALSTON MOTOWN	3	6	20	29	76
LIVIN' IN THE LIGHT CARON WHEELER EMI	4	3	20	27	74
HERE'S LOOKING AT YOU TEENA MARIE EPIC	5	4	16	25	84
B.B.D. (I THOUGHT IT WAS ME) BELL BIV DEVOE MCA	4	6	12	22	80
PEOPLE					
SOUL II SOUL VIRGIN	5	3	13	21	29
VANILLA ICE SBK	1	3	13	17	21
OOOPS UP SNAP ARISTA	0	4	12	16	61
MERRY GO ROUND KEITH SWEAT VINTERTAINMENT	2	6	7	15	85

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.



## **UPDATE**

## **LIFELINES**

#### **BIRTHS**

Girl, Rachel, to Steve and Debbie Allen, Aug. 24 in Dobbs Ferry, N.Y. He is a personal manager and co-president of Buddy Allen Management.

#### MARRIAGES

Howard F. Seligman to Hitomi Suzuki, Aug. 14 in New York, He is a financial consultant to nonprofit arts organizations and selfemployed individuals in the performing arts. She is the New York correspondent for numerous Japanese music publications, including PopGear and MORE Magazine.

Gil Ashley to Laurie Ireland, Aug. 25 in Tiburon, Calif. He is program director and producer at California Music Channel (CMC Television Network) in San Fran-

Phil Brennan to Robin A. Sparks. Aug. 25 in Suffern, N.Y. He is personal manager for GRP recording group Spyro Gyra, and general manager of Crosseyed Bear Productions.

Steven Gross to Helen Molinary, Aug. 26 in New York. He is national sales manager for Circus maga-

IARKET 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

Handleman
MCA Inc.
MGM/UA
Orion Pictures Corp.
Paramount Communications Inc.
Pathe Communications
Polygram NV
Sony Corp.
TDK
Time Warner
Vestron Inc.
Westinghouse

Commtron
Electrosound Group Inc.
Nelson Holdings Int'l
Price Communications
Prism Entertainment
Unitel Video

Sale/

405.1

131.8

452.3

41.8 1597.8

12.3 31.5 7.7

1.9

AMERICAN STOCK EXCHANGE

OVER THE COUNTER

LONDON STOCK EXCHANGE (In Pence)

 OVER THE COUNTER

 Acclaim Entertainment
 9 1/4

 Certron Corp.
 5

 Dick Clark Productions
 5

 LIN Broadcasting
 53

 LIVE Entertainment
 16 3/4

 Recoton Corp.
 2 7/4

 Rentrak
 4 1/2

 Shorewood Packaging
 8 1/4

 Specs Music
 5 3/4

 Starstream Communications Group, Inc.
 17-2

 Trans World Music
 2 1 1/4

 Video Jukebox Network
 5 5/4

 Wall To Wall Sound And Video
 3 3/4

 Westwood One
 0pen

 Chrysalis
 96

 Pickwick
 260

 Really Useful Group
 236

 Thorn EMI
 653

Drew Wheeler to Mervl Zukowsky, Sept. 2 in Los Angeles. He is assistant editorial production manager for Billboard. She is East Coast manager of publicity and artist relations for Enigma Records.

#### **DEATHS**

Stanley Joe Adkinson (Joe Stanley), 36, of cancer, Aug. 12 in Brookport, Ill. Adkinson was a member of the Stanley/Jones Band and worked with producer Kyle Lehning in the early '80s. Soon afterward, he joined the band of Capitol recording artist Dan Seals, for whom he played guitar and keyboards. He also produced, arranged, and played on other artists' albums, and was a songwriter and producer for Amachrist/Fuji-Pacific Music in Nashville. He is survived by his wife, Tammy; his daughters, Heather and Emily; a brother; a sister; and his parents.

Jimmi Quidd, 36, of an apparent aneurysm, Aug. 26 in New York. Born Dimitri Hatzidimitriou, Quidd was the lead singer for the Dots, a New York-based band founded in 1978. The Dots recorded three albums for German label Rebel Records, with the last one coming out in 1986. In addition, Quidd produced the Bad Brains

8/31

476 7% 42% 102% 40%

101/2

421/

31/4 171/4

78%

323/4

6

31/2

2¾ 6¾

Close

9

20¾ 5¾

31/2

Close 9/3

95 260 240

1681/4

41 % 103 % 40 %

101/

423/

13% 9½ 35%

2¾ 17¾

80%

31%

61/

3

2 ½ 6 %

August 31 Open

485

Change

+61/

+ 1/<sub>0</sub> + 9/<sub>0</sub> - 3/<sub>4</sub> + 1/<sub>6</sub> - 3/<sub>6</sub> - 1/<sub>4</sub> + 7/<sub>6</sub> - 1/<sub>2</sub>

-11/4

+13/

-1/6

+1/2

-1/<sub>6</sub> -1/<sub>4</sub>

-1/4

+1

-1/4

.... -½

+1/2

-1/4

-1

+4

Change

Change

landmark debut, the "Pay To Cum" single; an EP for the Undead; and a number of albums for German bands, including Marquee Moon and the Raymen. He is survived by his wife, Barbara, and son, John Alexander.

Leo Ted Lander, 79, after a long battle with cancer, Aug. 31 in South Orange, N.J. Lander was the father of Howard Lander, group publisher of Billboard, Amusement Business, Back Stage, and Back Stage/SHOOT. He is also survived by his wife, Doris; his other son, Richard; and four grandchildren. Donations may be made in his name to the American Cancer Society.

Send information to Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036.



Transfer To Columbia. Columbia Records president Don lenner, top right, and his staff welcome recording group Manhattan Transfer to the Columbia roster. Over the last 15 years, the jazz/pop/rock quartet has won multiple Grammys (including one for last year's album "Brazil"), and scored such hits as 'Birdland," "Boy From New York City," and "Soul Food To Go." Shown, from left, are John Cutliffe, manager; Tim Hauser, Cheryl Bentyne, Alan Paul, and Janis Siegel, Manhattan Transfer; Brian Avnet, manager; Bobby Colomby, VP of creative development, CBS Records; lenner (top); and Jay Landers, VP of A&R, Columbia Records

## **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.

#### SEPTEMBER

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. 15-17, Focus On Video '90, Canada's national video trade show, Canadian Exposition and Conference Centre, Toronto. 416-564-1033.

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, presented 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 Marguis 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 Regional and Local Event Marketing, Drake Hotel, Chicago. Sheryl Frankel, 212-826-3340.

Oct. 11, "Beat the Odds" Benefit for the Children's Defense Fund, presented by Jessye Nor-

man, Time Warner Inc., CBS Records, and Black Entertainment Television, Beverly Wilshire Hotel, Los Angeles. 818-995-6545.

Oct. 15-17, East Coast Video Show, presented by Hampton International Communications, Trump Taj Mahal, Atlantic City, N.J. 212-682-

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. 21, Fall Music Conference, presented by Music Business Monthly, World Trade Center, Boston. Kimberley Jaeger, 617-728-1463.

Oct. 23-25, DJ Times DJ Expo, Resorts Hotel, Atlantic City, N.J. Chuck Arnold, 516-767-2500.

## NOVEMBER

Nov. 1-4, Southwest Music Expo '90, Sheraton Kensington Hotel, Tulsa, Okla. 918-628-1966. Nov. 3-5, Special Interest Video Assn. Conven-

tion, 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. 7-9. American Video Conference & Awards and Billboard Music Video Conference & Awards. Westwood Marquis, Los Angeles. Peggy Dold, 212-353-2752.

## **NEW KIDS**

(Continued from preceding page)

Kids suit against Omni was filed in Massachusetts because that was where the parties entered into the contract, says New Kids attorney Heller.

"We were extremely dissatisfied with their performance," says Heller. "We had a lot of complaints, and the fans have suffered. Their bills had gross irregularities in them. We're tired of their incompetence.'

Omni president Ken Pickl reponds, "Out of 120,000 fan club members, we got maybe one or two complaints a week about something being late. That's about .001%, which is perfectly reasonable. We looked into every complaint." Pickl says that

most of the problems were caused by faulty record keeping in New Kids Boston office, where the money was sent. Regarding the billing, Pickl says, "We documented every purchase we made, we documented every man hour, and we'll prove that in

On Aug. 31, attorneys for New Kids obtained an injunction against Omni in the Massachusetts case, ordering the return of the database and fan club information. The suit will continue to determine whether New Kids owes money to Omni for fan club services. New Kids will respond to the Michigan case later this month, Heller says.

## Billboard. TOP POP ALBUMS TM continued

THIS	LAST	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PA	TITLE RICE OR EQUIVALENT)
110	103	95	16	GEORGE STRAIT ● MCA 6415 (9.98)	LIVIN' IT UP
111)	114	102	5	WAS (NOT WAS) CHRYSALIS 21778* (9.98)	ARE YOU OKAY?
112	113	108	6	JOHNNY VAN ZANT ATLANTIC 82110 (9.98)	BRICKYARD ROAD
113	108	87	53	L.A. GUNS ● VERTIGO 838 592/POLYDOR (9.98 EQ)	COCKED & LOADED
114)	133	164	3	ASIA GEFFEN 24298 (9.98)	THEN & NOW
115	107	113	16	X-CLAN 4TH & B'WAY 444 019/ISLAND (9.98)	TO THE EAST, BLACKWARDS
116	117	126	4	DREAD ZEPPELIN I.R.S. 82048*/MCA (9.98)	UN-LED-ED
117	122	117	27	MIDNIGHT OIL ● COLUMBIA 45398 (9:98 EQ)	BLUE SKY MINING
118	118	112	61	THE B-52'S ▲ <sup>2</sup> REPRISE 25854 (9.98)	COSMIC THING
119	123	105	21	SWEET SENSATION ATCO 91307 (9.98)	LOVE CHILD
120	106	89	36	TROOP ● ATLANTIC 82035 (9.98)	ATTITUDE
121)	129	101	16	JULEE CRUISE WARNER BROS. 25859 (9.98)	FLOATING INTO THE NIGHT
122	112	106	22	SOUNDTRACK ▲ SBK 91066 (9.98)	TEENAGE MUTANT NINJA TURTLES
123	124	115	36	UB40 virgin 91324 (9.98)	LABOUR OF LOVE II
124	121	111	14	LITA FORD RCA 2090 (9.98)	STILETTO
125)	128	103	10	GARY MOORE CHARISMA 91369* (9 98)	STILL GOT THE BLUES
126	111	98	17	TYLER COLLINS RCA 9642 (8.98)	GIRLS NITE OUT
127	127	123	13	GLENN MEDEIROS MCA 6399 (9.98)	GLENN MEDEIROS
128	115	104	9	SANTANA COLUMBIA 46065 (9.98 EQ)	SPIRITS DANCING IN THE FLESH
129	132	141	5	REO SPEEDWAGON THE FARTH A	A SMALL MAN, HIS DOG AND A CHICKEN
130	116	93	59	EPIC 45246 (9.98 EQ)  BABYFACE ▲2 SOLAR 45288/EPIC (9.98 EQ)	TENDER LOVER
131)	153	154	17	SOCIAL DISTORTION EPIC 46055 (9.98 EQ)	SOCIAL DISTORTION
132	125	114	46	LUTUED WANDDOCC .	LUTHER VANDROSS: THE BEST OF LOVE
133	135	130	87	EPIC 45320 (13.98 EQ)  SOUNDTRACK ▲2 ATLANTIC 81933 (9.98)	BEACHES
134	126	132	11	MICHAEL FRANKS REPRISE 26183 (9.98)	BLUE PACIFIC
135	131	118	25	ALAN JACKSON ARISTA 8623 (8.98)	HERE IN THE REAL WORLD
136	120	107	11	WYNTON MADCALIC	/OL. 3 - THE RESOLUTION OF ROMANCE
137	130	121	24	COLUMBIA 46143 (9.98 EQ)  DAVID BOWIE ● RYKO 0171 /RYKODISC (9.98)	CHANGESBOWIE
138	136	127	16	ELECTRIC BOYS ATCO 91337 (9.98)	FUNK-O-METAL CARPET RIDE
139	139	125	10	DANZIG DEF AMERICAN 24281 /GEFFEN (9.98)	DANZIG II - LUCIFUGE
140	141	137	6		IMPACT IS IMMINENT
_			56	EXODUS CAPITOL 90379 (9.98)  HARRY CONNICK, JR.   MILISIO	C FROM "WHEN HARRY MET SALLY"
141)	164	143	6	COLUMBIA 45319 (9.98 EQ)	
142	146	169		PAUL YOUNG COLUMBIA 46755* (9.98 EQ)	OTHER VOICES
143		w >	1	BOB MOULD VIRGIN 91395 (9.98)	BLACK SHEETS OF RAIN
144	142	151	14	POOR RIGHTEOUS TEACHERS PROFILE 1289 (9.98)	
145	150	159	14	KWAME ATLANTIC 82100 (9.98)	A DAY IN THE LIFE
146	166	173	4	URBAN DANCE SQUAD ARISTA 8640 (9.98)	MENTAL FLOSS FOR THE GLOBE
147)	162	_	4	YANNI PRIVATE MUSIC 2067* (9.98)	REFLECTIONS OF PASSION
148	137	138	10	24-7 SPYZ IN-EFFECT 3014/RELATIVITY (9.98)	GUMBO MILLENNIUM
149	148	139	28	POLYDOR 8315631 (10.98 EQ)	PHANTOM OF THE OPERA HIGHLIGHTS
150	143	128	9	HARRY CONNICK, JR. COLUMBIA 46223 (9.98 EQ)	LOFTY'S ROACH SOUFFLE
151	149	162	51	<b>BILLY JOEL</b> ▲2 COLUMBIA 40121 (11.98 EQ)	GREATEST HITS VOL. I & II
152	154	147	25	TRAVIS TRITT WARNER BROS. 1 26094 (9.98)	COUNTRY CLUB
153	152	120	24	ROBERT PLANT ● ESPARANZA 91336/ATLANTIC (9.98)	MANIC NIRVANA
154	147	110	10	CROSBY, STILLS & NASH ATLANTIC 82107 (9 98)	LIVE IT UP
155	157	180	5	DIONNE WARWICK ARISTA 8573 (9.98)	DIONNE WARWICK SINGS COLE PORTER

THIS	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR	TITLE EQUIVALENT)*
156	134	94	22	ANDREW DICE CLAY DEF AMERICAN DEF 24287/GEFFEN (12.98	3) THE DAY THE LAUGHTER DIED
157	119	100	11	VARIOUS ARTISTS WARNER BROS. 26241 (9.98)	WE'RE ALL IN THE SAME GANG
158	144	148	14	SCATTERBRAIN IN-EFFECT 3012/RELATIVITY (8.98)	HERE COMES TROUBLE
159	159	155	86	JOURNEY ▲2 COLUMBIA 44493 (9.98 EQ)	JOURNEY'S GREATEST HITS
(160)	163	168	3	INDECENT OBSESSION MCA 6426 (9.98)	INDECENT OBSESSION
161	160	153	8	SACRED REICH ENIGMA 73560*/METAL BLADE (9.98)	THE AMERICAN WAY
162	145	144	5	GENE LOVES JEZEBEL BEGGAR'S BANQUET 24260/GEFFEN (9.	98) KISS OF LIFE
163	138	124	16	MELLOW MAN ACE CAPITOL 91295 (8.98)	ESCAPE FROM HAVANA
164	140	131	9	STEVE EARLE AND THE DUKES MCA 6430 (9.98)	THE HARD WAY
165)	174	174	121	PINK FLOYD ▲7 COLUMBIA 36183 (15.98 EQ)	THE WALL
166	156	158	17	OTTMAR LIEBERT HIGHER OCTAVE 7026 (9.98)	NOUVEAU FLAMENCO
(167)	195	129	107	AC/DC ▲ <sup>5</sup> ATLANTIC 16018 (6.98)	BACK IN BLACK
168	168	163	76	MADONNA ▲3 SIRE 25844 WARNER BROS. (9.98)	LIKE A PRAYER
169		W D	1	DON DOKKEN GEFFEN 24301 (9.98)	UP FROM THE ASHES
(170)	178	133	10	HOTHOUSE FLOWERS POLYDOR 828101 (8.98 EQ)	HOME
171	161	135	17	BRUCE DICKINSON COLUMBIA 46139 (9.98 EQ)	TATTOOED MILLIONAIRE
(172)				TRIXTER MECHANIC 6389/MCA (9.98)	TRIXTER
$\overline{}$	182	196	3		
173	177	198	3	OLETA ADAMS FONTANA 846-346 (9.98)	CIRCLE OF ONE
174	151	152	20	THE LONDON QUIREBOYS CAPITOL 93177 (9.98)	A BIT OF WHAT YOU FANCY
175	170	157	9		BASS IS THE NAME OF THE GAME
176	183	188	4	JOHN MAYALL ISLAND 942-795 (9.98)	A SENSE OF PLACE
177	165	140	13	JOE COCKER CAPITOL 93416* (9.98)	JOE COCKER LIVE
178	179	187	32	NINE INCH NAILS TVT 2610 (8.98 EQ)	PRETTY HATE MACHINE
179	172	134	36	ALANNAH MYLES ▲ ATLANTIC 81956 (9.98)	ALANNAH MYLES
(180)	NE	w	1	DEEE-LITE ELEKTRA 60957 (9.98)	WORLD CLIQUE
181	169	149	11	BUCKWHEAT ZYDECO ISLAND 842 925 (9.98) WHE	RE THERE'S SMOKE THERE'S FIRE
182	173	150	15	PRETENDERS SIRE 26219/WARNER BROS. (9.98)	PACKED
183	188	193	11	DAVID BAERWALD A&M 5289 (8.98)	BEDTIME STORIES
184	185	183	5	HELIX GRUDGE 4521* (9.98)	BACK FOR ANOTHER TASTE
185	184	165	50	MELISSA ETHERIDGE ● ISLAND 91285/ATLANTIC (9.98)	BRAVE AND CRAZY
186	190	179	7	KID SENSATION NASTY MIX 7018 (9.98)	ROLLIN' WITH NUMBER ONE
187)	NE	wÞ	1	SWEET F.A. MCA 6400 (9.98)	STICK TO YOUR GUNS
188	167	167	135	ORIGINAL LONDON CAST ▲ POLYDOR 831 273 (17.98 EQ)	PHANTOM OF THE OPERA
189	189	-	2	TEXAS TORNADOS REPRISE 26251* (9.98)	TEXAS TORNADOS
190	181	186	78	MILLI VANILLI ▲6 ARISTA 8592 (9.98)	GIRL YOU KNOW IT'S TRUE
191	175	156	31	LORRIE MORGAN ● RCA 9594 (8.98)	LEAVE THE LIGHT ON
192	191	189	22	JIMMY BUFFETT MCA 5633 (8.98)	SONGS YOU KNOW BY HEART
193	180	176	71	<b>TOM PETTY ▲</b> 3 MCA 6253 (9.98)	FULL MOON FEVER
194	176	166	47		OTHING MATTERS WITHOUT LOVE
195	186	178	42	DANGER DANGER IMAGINE 44342*/EPIC (8.98 EQ)	DANGER DANGER
196	194	184	12	MODERN ENGLISH TVT 2810 (8.98 EQ)	PILLOW LIPS
(197)		w	1	THE 2 LIVE JEWS KOSHER 3328/HOT (8.98)	AS KOSHER AS THEY WANNA BE
198	197	172	5	WAYLON JENNINGS EPIC 46104* (8.98 EQ)	THE EAGLE
130	17.1	-			
199	155	181	81	N.W.A. ▲ RUTHLESS 57102/PRIORITY (8.98)	STRAIGHT OUTTA COMPTON

## TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

24-7 SPYZ 148
The 2 Live Crew 68
The 2 Live Jews 197
Paula Abdul 40, 73
AC/DC 167
Oleta Adams ;; 173
Aerosmith 22
After 7 57
Alabama 102
Allman Brothers Band 79
Anthrax 26
Asia 114
The B-52's 118
Babytace 130
Bad Company 43
David Baerwald 183
Anita Baker 7
Basia 97
Bell Biv Devo 6
Black Box 78
The Black Crowes 59
Clint Black 63
Michael Bolton 11
Jon Bon Jovi 3
Boogie Down Productions 37
David Bowle 137

Branford Marsalis 67
Garth Brooks 51
Jimmy Buffett 192
Mariah Carey 4
Cheap Trick 69
Eric Clapton 81
Andrew Dice Clay 156
Joe Cocker 177
Phil Collins 17
Tyter Collins 126
Concrete Blonde 56
Harry Connick. Jr. 38, 141, 150
Crosby, Stills & Nash 154
Julee Cruise 121
D-Nice 93
D.J. Magic Mike 175
Damn Yankees 58
Danger Danger 195
Danzig 139
Taylor Dayne 41
Deee-Lite 180
Depeche Mode 13
Bruce Dickinson 171
Digital Underground 50
Dino 108

Don Dokken 169
Dread Zeppelin 116
Duran Duran 46
Steve Earle And The Dukes 164
Electric Boys 138
En Vogue 27
Eric B. & Rakim 100
Gloria Estefan 86
Melissa Etheridge 185
Exodus 140
Extreme 90
Faith No More 14
Lita Ford 124
Michael Franks 134
Kenny G 109
Gene Loves Jezbel 162
Johnny Gill 15
Vince Gill 89
M.C. Hammer 1
The Jeff Healey Band 42
Heart 28
Helix 184
Don Henley 48
John Hiatt 77

Bruce Hornsby & The Range 34
Hothouse Flowers 170
Ice Cube 60
Billy Idol 25
Indecent Obsession 160
Janet Jackson 29
Alan Jackson 135
Jane's Addiction 19
Waylon Jennings 198
Billy Joel 83, 151
Elton John 200
Journey 159
The Kentucky Headhunters 75
Kid Frost 88
Kid Sensation 186
Kwame 145
Kyper 87
L.A. Guns 113
George LaMond 106
Ottmar Liebert 166
The Lightning Seeds 53
Living Colour 82
The London Quireboys 174

Luke Featuring The 2 Live Crew 24

Madonna 20, 168

Bob Marley And The Wailers 76

Wynton Marsalis 136

John Mayali 176

Glenn Medeiros 127

Mellow Man Ace 163

Midnight Oil 117

Milli Vanilli 104, 190

Modern English 196

Gary Moore 125

Lorrie Morgan 191

Van Morrison 49

Motley Crue 35

Bob Mould 143

Alannah Myles 179

N.W.A. 32, 199

Nelson 18

The Neville Brothers 61

New Kids On The Block 9, 65, 84

Nine Inch Nails 178

Sinead O'Connor 30

OR/GINAL LONDON CAST

Phantom Of The Opera 188

Phantom/Highlights 149

Tom Petty 193
Prink Floyd 165
Pixies 70
Robert Plant 153
Poison 5
Poor Righteous Teachers 144
Iggy Pop 107
Pretenders 182
Maxi Priest 71
Prince 10
Public Enemy 66
Bonnie Raitt 55, 80
Ratt 33
REO Speedwagon 129
The Righteous Brothers 54
Linda Ronstadt 95
Sacred Reich 161
Santana 128
Scatterbrain 158
Seduction 194
Slaughter 21
Snap 36
Social Distortion 131
Sonic Youth 103
Soul II Soul 72

SOUNDTRACK
Beaches 133
Days Of Thunder 44
Ghost 31
The Little Mermaid 91
Pretty Woman 12
Pump Up The Volume 85
Teenage Mutant Ninja
Turtles 122
Special Ed 98
Lisa Stansfield 45
Stevie B 94
George Strait 110
Stryper 39
Suicidal Tendencies 101
The Sundays 52
Keith Sweat 8
Sweet Sensation 119
Sweet F.A. 187
Texas Tornados 189
The Time 23
Tonyl Tonil Tonel 64
Travis Tritt 152
Trixter 172
Troop 120

UB40 123
Urban Dance Squad 146
Steve Vai 47
Johnny Van Zant 112
Luther Vandross 132
VARIOUS ARTISTS
Knebworth: The Album 92
Nobody's Child/Romanian 99
We're All In The Same Gang 157
Vixen 62
Dionne Warwick 155
Was (Not Was) 111
Whispers 96
Keith Whitley 74
Wilson Phillips 2
Winger 16
World Party 105
X-Clan 115
Yanni 147
Paul Young 142
Buckwheat Zydeco 181

## POP

MID ROBERT CRAY
Midnight Stroll
PRODUCER: Dennis Walker
Mercury/PolyGram 846652

Contemporary bluesman's latest may be his best yet, mixing smooth, soulstyled numbers (often featuring the Memphis Horns) with gritty, down-in-the-alley tracks. For his part, Cray has never sounded so authoritativehis singing in particular is always impassioned and moving. "The Forecast (Calls For Pain)," "These Things," and "Bouncing Back" are immediately striking; entire album is as forceful as modern blues gets.

BREATHE Peace Of Mind PRODUCERS: Bob Sargeant & Breathe A&M 15320

British trio's second stanza focuses squarely on lead singer/main writer David Glasper, who surefootedly glides through AC/lite dance/pop terrain like a George Michael-intraining. Not as ballad-heavy as the group's gold debut, "Peace Of Mind" sports several potential hits, including first single, "Say A Prayer," "I Hear You're Doing Fine," and "Without Your Love.

LOS LOBOS
The Neighborhood
PRODUCERS: Larry Hirsch & Los Lobos
Slash/Warner Bros. 26131

East L.A. band's first full-blown rock album in three years finds group cranking up the wattage on a gutsy and soulful roots-rock sortie. Finest cuts on superior collection include cuts on superior collection include tough, poignant title track, "Wade In The Water"-like "Down On The Riverbed," and two ebullient rockers featuring Cesar Rosas, "I Walk Alone" and Gary "U.S." Bonds-like "Jenny's Got A Pony." Definitive proof that "La Bamba" wasn't a one-shot deal shot deal.

## MARC ALMOND

Enchanted
PRODUCERS: Bob Kraushaar, Gary Maughan,

Despite a series of exceptional solo albums, Brit popster continues to be best known as the former front man of early '80s new wave duo Soft Cell. Latest effort to break U.S. sales silence could do the trick via a pair of insinuating club and alternative-radio ready tunes, "Desperate Hours" and "A Lover Spurned," both of which drop cinematic lyrical imagery over Pet Shop Boys-styled instrumentals. Rest of material retains Almond's unique brand of orchestral pop melodicism and a delightfully campy sense of melodrama

★ SOUL ASYLUM
And The Horse They Rode In On
PRODUCER: Steve Jordan
A&M 75021

Minneapolis foursome has never been as effective or as affecting as on second A&M go-round, cut mostly live in the studio, but with brilliantly focused sound, by producer Jordan. Group continues to develop its increasingly tuneful yet puissant approach; best tracks here include "Spinnin'," "Veil Of Tears," "Be On Your Way," and ballad-styled "We 3.

This outing, definitely group's best, should heat up rivalry with the Replacements as to who's the Twin

★ MINISTRY
In Case You Didn't Feel Like Showing Up (LIVE) PRODUCERS: Hypo Luxa & Hermes Par Sire/Warner Bros. 26266

For those who find the industrial style alluring, live set cut by Chicago noisemeisters on 1989-90 tour will be nothing short of sensational. Group stirs up a raging torrent of sound here; stormy music recalls early Public Image Ltd., much of Mark Stewart's work, and, on lathering "Thieves," even a touch of speed metal. "The Missing" and "Burning Inside" are also recommended, but audition carefully (package includes a protest of cover warning sticker).

# JAMES

Gold Mother Gold Mother PRODUCERS: Jim Booth, Larry Gott, Jim Glennie Nick Garside Fontana/PolyGram 846189

Manchester, England, band truly comes into its own on first album for PolyGram distributed label. While group was annoyingly fey in past incarnations, it now delivers a sound that's at once steelier and lusher. Strong groove of "Come Home" and opulent "Crescendo" are top bets for modern rock acceptance

ANNIHU ATOR

Never, Neverland PRODUCERS: Glen Robinson, Jeff Waters Roadracer 9374

Thrashy headbangers get positively arty on new effort, which tempers a pulsating combination of speed riffs and sturdy bass and drums with tuneful melodies and intricate chord changes. Lyrics are a heaping plateful of fist-clenched angst that wears a bit thin at times. However, sincere delivery by singer Coburn Pharr should hold listener's attention. Nothing for mainstreamers here, though extensive college action seems imminent. Contact: 212-219-0077.

9 WAYS TO SUNDAY PRODUCER: Dave Dale Giant 24402

New sextet brews an alert pop sound

## NEW & NOTEWORTHY

ROBERT JOHNSON The Complete Recordings
REISSUE PRODUCERS: Steve LaVere & Frank Driggs Columbia 46222

Reissue of the great country bluesman's collected works has long been a highly anticipated project, and Columbia has done justice to Johnson's towering legacy. Set, available on three LPs or two cassettes/CDs, compiles all 41 of the singer/guitarist's extant recordings; handsome booklet offers new photos, an essay by LaVere, and tributes from Eric Clapton and Keith Richards. A sterling kickoff to the label's excellent Roots N' Blues

ROGER WATERS

The Wall
PRODUCERS: Nick Griffiths & Roger Waters
PolyGram 846611

The label rush-released this extravaganza, taped at the Berlin Wall July 21. And it's easy to see why, given the scope of the spectacle. There are some gloriously inspired performances here, including Sinead O'Connor on
"Mother," Bryan Adams on "Young Lust," Paul Carrack on "Hey You," and Van Morrison on "Comfortably Numb." However, as a whole, there's a certain you-had-to-be-there quality that's hard to shake. Despite that, this should be wildly successful with original "Wall" flowers or major Waters fans.

## **SPOTLIGHT**



GEORGE MICHAEL Listen Without Prejudice Vol. I PRODUCER: George Michael Columbia 46898

Like Madonna and her "Like A Prayer" album, Michael has made an intensely personal, ambitious, stripped-down record, instead of just a retread of the hugely successful "Faith." And he succeeds for the large part. Although a tad selfconscious at times, the project works by dint of sheer sincerity, if not musical talent—which is also much in evidence. First single, message-laden "Praying For Time," is already zooming up the charts. Likely successors include "Freedom 90" and "Heal The Pain." Definitely worth the wait.

that explores different settings on every track. Superior track here is "Come Tell Me Now," which is seasoned with unique East Indian percussion. Unassuming yet solid debut should be of interest to modern rockers and top 40 spinners.

THE JAZZ BUTCHER Cult Of The Basement PRODUCERS: The Reverend Botus Whiteblood Fleming & the Jazz Butcher Rough Trade 83

Long-lived English alternative cult phenoms continue to exhibit same mordant, slightly twisted humor and instrumental acumen on umpteenth release. Check out the clever sampling on "The Basement," the biting lyrics of "She's On Drugs," and perverse countryisms of "My Zeppelin" for an idea of what makes this strange unit tick. Modern rockers already have the picture on this unit.

MATT "GUITAR" MURPHY Way Down South PRODUCER: Matt Murphy Antone's 0013

Incredibly, this is the first solo album by axeman Murphy, who has played during his lengthy career with nearly every notable of the Chicago blues. On a set composed predominantly of ingratiatingly swinging instrumentals, leader is backed by his brother Floyd and such Austin, Texas, stalwarts as Derek O'Brien, Mel Brown, and Kaz Kazanoff. Contact: 512-322-0617.

THE NEPTUNES **Nocturnal Habit** PRODUCER: David Grissom REC 59001

Austin-based roots rockers get things boiling on sharply honed indie set, featuring polished production (and a healthy instrumental assist) from Joe Ely's guitar man Grissom. Tough originals like "Don't Try And Tell Me" and "Good Love Gone Crazy" will appeal to rockers who favor a bluesy longhorn beat. Contact: 512-320-9025.

LIQUID JESUS PRODUCERS: Todd Rigione & Mark Linett Triple X 51046

Los Angeles band with a burgeoning live reputation is caught in performance at hometown's storied rock'n'roll dungeon Raji's. Group generally evinces a bracing neo-metal sound with a touch of psychedelic

## **SPOTLIGHT**



WARRANT Cherry Pie PRODUCER: Beau Hill Columbia 45487

Southern California rockers successfully tread the fine line between head banging and hard rock on follow-up to platinum debut—albeit complete with the typical clichés, especially on title track. But there's plenty here for radio to feast on, including power ballad "Blind Faith," which sounds like a solid smash, as well as rockers "I Saw Red" and "Bed Of Roses." No need to cherry-pick through this one—it's solid all the way.

icing; numbers like "The Light" and "Slight Flight" could take wing at alternative outlets skewed toward a harder sound.

## BLACK

FORCE M.D.'S Step To Me PRODUCERS: Various Tommy Boy/Reprise 25893

Quartet steps out with a seamless brew of traditional R&B harmonies and up-to-date hip-hop technology on and up-to-date hip-hop technology on delightful new set. A host of talented producers, including Full Force, Marley Marl, Monte Moir, and Foster & McElroy, keep things happening here. Rocking "Are You Really Real?" continues to climb black singles chart, while title track and they held a like supplied withing other ballads all sound like winning follow-ups. Record is a blue-plate soul winner all the way.

THE JAZ To Your Soul
PRODUCERS: The Jaz, Chad Elliott, Vandy C, Prince Paul EMI 93320

Rap artist has a strong rhythmic sense, but many of his tracks have a back-dated feel, due to an overreliance on time-honored braggadocio. Album rises and falls on the knowhow of the producers involved; most engaging tracks here are Prince Paul's "It's That Simple" and slightly raw "Abnormal." Mainly for diehard connoisseurs of the genre.

## JAZZ

BOBBY LYLE The Journey PRODUCER: Bobby Lyle Atlantic Jazz 82138

Pianist stylishly eases through 10 numbers, many of them self-penned, with help from some high-placed friends, including Paul Jackson Jr., Gerald Albright, Kirk Whalum, and Stanley Turrentine. Whether accompanied by a slew of talent, such as on the jubilant "Viva Mandela/The Journey," or alone on the gentle "It Never Entered My Mind," Lyle

## **SPOTLIGHT**



DURAN DURAN Liberty PRODUCERS: Chris Kimsey & Duran Duran Capitol 94292

Restored to a fivesome with guitarist Warren Cuccurullo and drummer Sterling Campbell, D<sup>2</sup> makes one of its more solid and consistent albums. Kimsey (Rolling Stones, Thompson Twins) brings out the best in the boys, especially in vocalist Simon LeBon, who has never sounded so assured. Everything comes together here musically, especially on first single, "Violence Of Summer," "All Along The Water," and "Read My Lips."

## COUNTRY

ANNE MURRAY You Will

PRODUCER: Jerry Crutchfield Capitol 94102

Murray's transfixing voice doesn't make it all the way back to country music here, but it's a lot closer and more intimate than her other recent. efforts. Of the many thought- and/or emotion-provoking cuts, the best are "New Way Out" (a top 20 1982 hit for Karen Brooks) and "Wrong End Of The Rainbow.

## CLASSICAL

MOZART: VIOLIN CONCERTOS NOS. 2 & 7; RONDO IN C

Cho-Liang Lin, English Chamber Orchestra, Leppard Sony SK 44913

Lin brings the same elegance to these performances of the lesser Mozart violin concertos that has already distinguished his earlier recordings of the core works in the canon. The 7th. of course, is of doubtful authenticity, but a pleaser nevertheless, and the Rondo of much more weight than mere filler fluff. Leppard, a solid interpretive supporter, also contributes the effective cadenzas

MATHIAS: SYMPHONIES NOS. 1 & 2 BBC Welsh Symphony Orchestra, Matthias Nimbus NI 5260

Greater public acceptance, or toleration, of tuneful contemporary scores may help these accessible works gain attention. Colorfully orchestrated, they should satisfy radio's desire for something different yet not offsetting. William Mathias himself conducts. Sound is excellent.

SPOTLIGHT: Predicted to hit top 10 on its appropriate genre's chart or to earn platinum

certification.

NEW AND NOTEWORTHY: Highlights new

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 musical merit.

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.

## IT'S A FOURTH-QUARTER JUNGLE OUT THERE!

(Continued from page 5)

mount's "Another 48 HRS." will be released in late November; Warner's "Gremlins 2" is expected in December.

ber.
"A lot of people were expecting a
December rental on 'Total Recall,'"
says John Thrasher at Tower Video,
"but now it's a November sellthrough."

Amy Innerfield, an analyst with Alexander & Associates, says her firm is now tracking nine sell-through titles: Two versions of "Peter Pan," "Teenage Mutant Ninja Turtles: The Movie," "Pretty Woman," "Total Recall," "All Dogs Go To Heaven," "The Jetsons," "The Sound Of Music," and "The Little Mermaid"—on which Disney expects to ship an additional 2 million units for the fourth quarter.

#### MORE PEOPLE TO MARKET

"I don't see how all this product can be bad for business because the activity is spread out over more titles. It lends itself to getting more people into the market," Innerfield says.

into the market," Innerfield says.
"In addition, I don't think sell-through activity will detract from rental. The rental market really isn't declining. These movies are going to rent as well as sell. Since 'Recall' and 'Woman' are coming out at sell-through, retailers can buy more copies than they planned to and still have money left over for 'Red October.'"

Strongly affected by the glut of product are the various buyers' groups, such as Video Buying Group, Minneapolis, where president Ted Engen says he "formally" made Paramount aware that his firm, representing 700-800 dealers, was opposed to \$99 pricing.

"I'm also not a fan of all these sell-through titles coming out because it gives off the wrong image to the consumer. With the studios right now trying to dump all this product out and get involved in sell-through, they're missing the fact of what is sell-through and what is rental," he says. "I like to see most all films go from theatrical to rental and then to sell-through."

Despite the fact that the preorder date for "The Hunt For Red October" is not until Oct. 9, distributors and retailers are continuing to wonder if Paramount can achieve a goal of 400,000 units—what studio insiders say is the projection.

One distributor says, "I think the numbers will be about 80% of what they want. They're really touting it nationally as on target, but I don't know. It's hard to read. You don't know how these people will come in at the last minute."

Among the most outspoken on "Red October" is Frank Lucca, president of 586-store buying group Flagship Entertainment Centers, who says, "I've heard the original projection has been revised down to 350,000. At this point I know they're not meeting the numbers."

#### **REACTION TO PRICE PROTEST**

According to Lucca, there has been a surge of reaction following Flagship's decision to vigorously protest the Paramount price (Billboard, Sept. 1). "Since we took our position, we have had tons of calls from dealers thanking us."

Lucca also says the title glut finds "dealers ordering by number of copies rather than price. We're getting almost too many low-priced titles," says Lucca.

Agreeing with Lucca that "Total Recall" and "Pretty Woman," plus a plethora of good titles, surround the buying decision on "Red October" is Terrel Frey, senior video buyer at 80-store Music Plus, Los Angeles. "You have to buy it because you can hurt yourself by not buying it. If we didn't buy it, period, or if we bought real, real low, we would hurt ourselves. We're not going to step out on it at all. We're going to bring in low numbers."

Adds wholesaler Walt Wiseman, head of Major Video Concepts, "Paramount should hit their target. You can't be in the video business and not have it. Dealers already disappoint customers. Dealers can't afford to intentionally disappoint customers."

Among the concerns of some wholesalers is the credit exposure, with so much product due out.

"I was surprised LIVE took the approach they did on 'Recall,' " says Tim Shanahan, president of Video Products Distributors. "But it can have real positive impact because of

impact on cash flow. The biggest problem the industry faces is retail credit, and this can help. This is probably the biggest credit demand we've ever had for a fourth quarter."

#### THE CREDIT PINCH

Adds Ray Capp, senior VP/GM of Ingram, the credit pinch "is accentuated by the talk of recession, even though for our industry, recession might be a breath of fresh air. But just the disruption that a recession can bring almost naturally leads to a credit pinch. And when there is so much strong product coming out you are going to have these problems."

Capp estimates "it will be 6%-10% more difficult to make it all work this year" than last.

"What happens depends on whether distributors have the guts of steel to extend [retailers additional credit]," another distributor says. "Several distributors have taken some bad hits lately. We're keeping a very close eye internally on the credit situation. With the stepped-up activity of the National Assn. of Video Distributors credit committee, it's a lot harder

for retailers to hop from one distributor to another to try to maximize their credit."

Pointing out a contrast with last fall, Wiseman says, "It looks like there are going to be more sell-through titles than last year but each of them doing less than the titles did last fourth quarter. The total market looks like it's going to be about the same. It's going to take more titles to do it."

Says Tower Video's Thrasher, "I think a lot of the low-ball sell-through titles will rent exceedingly well. People will make a lot of money. There's a lot smaller investment in terms of rental. The cost on several really big items won't be as much as last year. I expect this fall to be better than last year, both in sell-through and rental.

"'Recall' and 'Pretty' should help the rental business and 'Red October,' since they are not nearly as high-priced. A lot of video specialists will bring in those titles for rent and not so much for sell-through. They should have more dollars to play with on the rental side."

## AVA PROXY SAYS SELL TO POWER OR FACE CHAPTER 11

(Continued from page 5)

Chandler, Ariz., headquarters.

(Continued from page 3)

Word of the group's financial problems first came to light after Michael Weiss, Power's successor as president, was dismissed from his post after presenting the board with evidence he compiled of legal and financial improprieties dating back to Power's tenure as president (Billboard, Aug. 4).

But the extent of those problems have only recently been acknowledged by AVA in a letter soliciting proxy votes on the two proposals sent to members and dated Aug. 28.

Included in that mailing, a copy of which was obtained by Billboard, is a two-page, question-and-answer-format explanation of the proposals apparently prepared by Power and the AVA staff.

"Why is the proposal [to transfer AVA's assets to Power] being presented?" the documents read at one point. "A: It became evident to the AVA Plus Board of Directors that the

corporation could not continue to be viable without someone willing to infuse cash and take on the responsibility of the organization. The Board felt that this was the best decision."

At another point the document says, "Q: What if the proposal is not approved by the members? A: AVA Plus will probably be forced to file for Chapter 11 bankruptcy protection from creditors."

According to knowledgeable sources, Power is AVA's largest creditor. Power holds a note payable by AVA for the balance of the money due him from the sale to the members.

The documents included in the proxy mailing characterize the transfer of assets as the "satisfaction of a lien" against AVA's assets by Power, indicating that AVA is in default on those payments.

Under the first proposal before the members, Power would agree to cancel the note upon reassumption of

control of AVA.

Although the documents acknowledge that AVA's "total liabilities exceed the value of the total assets at this time," the group's most immediate problem appears to be cash flow.

"The original purchases of AVA Plus [in 1988] was totally financed and there was no past earnings cushion," the documents say. "A near breakeven year in 1989-90 left AVA in need of additional funds, which are difficult or impossible to raise as a not-for-profit co-op."

AVA Plus was originally established by Power as a not-for-profit entity based in Colorado. Members could deposit money with AVA Plus to establish credit for purchases of product directly from AVA.

According to the documents included in the proxy mailing, "the new entity has agreed to assume responsibility for the AVA Plus member deposits."

The "new entity" that will control

AVA if the transfer of assets is approved by the members is "John Power & Associates Inc. dba AVA."

Despite AVA's acknowledgments of its current financial problems, some members are apparently experiencing difficulty obtaining additional information they believe is necessary to complete the proxy ballot, according to Eugene Lemon, owner of Video Network, Oakland, Calif., who says he called AVA headquarters seeking the financial statements for the past three years.

"I was told that I was not qualified to receive financial data from 1988 and 1989 because I am a new member," Lemon says. "I joined in April at the annual convention in Anaheim. I am in total disagreement with this restriction."

Lemon says he is being sent the financial statement for the period ending May 31, 1990, "and a summary statement for 1989."

## **NAB Stage Set For Spectrum-Fee Debate**

■ BY BILL HOLLAND

BOSTON—A Boston tea party tax plan revolt, Radio 1990 style?

The National Assn. of Broadcasters, which starts its annual radio convention here Wednesday (12), says broadcasters are angry about a recent Bush administration proposal to place a 4% of gross revenues spectrum-fee "tax" on airwaves users.

It is doubtful that broadcasters converging on the Hynes Convention Center for the NAB's Radio 1990 will end up dumping tea into the harbor in protest, but the tentative tax plan will be No. 1 on the list of worrisome "bottom line" problems discussed at the Sept. 12-16 convention. The plan, of which NAB learned only last month, has even displaced satellite industry entry into digital audio radio as the thorniest issue facing broadcasters.

There are other nettlesome financial concerns that the visiting broadcasters will also address during the

confab. The wine and beer ad labeling bill and a possible booze ad tax bill, the FCC audits of stations for compliance with political broadcasting files, a possible 24-hour ban on indecent programming—these are a few of the issues.

But the spectrum-fee proposal, according to NAB, would hit hardest and would affect all public-service functions at stations. A 4% tax on gross receipts, says NAB president Eddie Fritts, "could drive many broadcasters to the wall financially."

"The spectrum fee is, of course, a tax," Fritts says, "and the philosophy behind it ignores broadcasters' extensive public-service commitments. It could seriously undermine the ability of local stations to serve their communities. It would be a killer tax."

The administration must either cut expenses or raise revenues by tens of billions of dollars, and the idea of a fee for spectrum users, which could raise \$6 billion-\$9 billion in the next five years, is appealing to some in

government.

Last month, NAB sent out a legislative alert to the 10,000 commercial stations across the country warning them of the seriousness of the spectrum-fee proposal floated by the administration's Office of Management and Budget. The mailing called on broadcasters to contact members of Congress in opposition to the plan.

Digital audio broadcasting has also suddenly loomed as a threat to broadcasters, especially with the revelation that enterprising satellite companies have jumped ahead in the new technology. These entrepreneurs have convinced government advisers at the National Telecommunications and Information Administration that new spectrum space should be given to satellite-based companies to forge DAB networks.

The DAB issue will get full play at Radio 1990 via two panels: "Digital Audio Broadcasting—Friend Or Foe?" and "DAB And The Future Of Radio: A Federal Perspective."

## RADIO FINANCING

(Continued from page 5)

nancial officer, says that Jacor will ask banks to extend an Oct. 15 deadline on raising \$15 million in new equity as part of the restructuring.

Commenting on bank financing, Frank Kalil, president of Kalil & Co., which brokers radio-station sales, says, "Right now it's about as hard as it can be. With a lot of [banks] out of the picture, those lending are inundated with loan requests. They're picking and choosing, scrutinizing very closely."

To change that situation, Kalil says, "radio stations have to get enormously profitable."

Richard Snyder, an analyst with Prudential-Bache Securities who follows the broadcasting industry, says one reason banks are shy about giving money to station owners is the "slowdown in the growth rates of the advertising industry." Advertising provides radio's revenues and cash flow.

Despite the problems, radio stations are still being bought and sold.

Kalil says his company has "never been busier" with potential acquisitions, but he adds, "The bad news is that every deal is at least four times as complicated as before."

During the boom time for radiostation deals, properties were selling at multiples of 12 times cash flow or more. Not any longer. "There's caution on the part of banks," Kalil concedes. "They're looking very carefully at trailing cash flow [the amount of cash reported in the previous fiscal year] rather than projected cash flow [the amount of cash estimated for the year still in progress]." He says stations are now selling for 8-to-10times trailing cash flow.

The reason brokers are busy now is that there are a lot of stations on the market. Many companies that went deeply into debt buying stations have not generated the cash to pay the interest and so have had to put some of those properties back on the trading block.

BILLBOARD SEPTEMBER 15, 1990



Let's Make A Deal. Executives from the Chameleon Music Group and Warner/ Chappell announce their exclusive worldwide co-publishing venture. Shown from left: Rick Shoemaker, senior VP, creative, Warner/Chappell; Michael Sandoval, VP, creative, Warner/Chappell; Les Bider, CEO, Warner/Chappell; Stephen Powers, president, Chameleon; and Owen Sloane, attorney for Chameleon.

## **JUDGE DECLARES MISTRIAL IN ISGRO CASE**

(Continued from page 1)

with the court a 176-page brief backing their motion for dismissal. It detailed discrepancies between statements made by Isgro's former accountant and attorney, Dennis Di Ricco, at his 1988-89 trial in Northern California on charges of drug trafficking, money laundering, and obstruction of justice and his subsequent testimony before the L.A. grand jury in August 1989.

At his trial, Di Ricco denied ever having made cash deliveries to Isgro; denied any business dealings with Isgro's bodyguard, David Michael Smith; and denied any attempts to evade taxes. He also asserted that his activities with a San Francisco company called Marlene's-which government prosecutors said was used as a front to launder money in the Isgro case—were legitimate.

Di Ricco, who entered a plea bargain with the government, subsequently reversed himself on all these points in his grand jury testimony, according to the transcripts filed by defense lawyers.

Although senior government counsel William S. Lynch possessed a copy of the Di Ricco trial transcript as early as April 1989, it was never submitted to the grand jury and was never presented to the defense in trial discovery procedures. Monka's attorney, Gerson Horn, independently procured a copy of the trial testimony

on Aug. 25. In a response to the defense's motion to dismiss, the prosecutors stated. "The government may have been under a mistaken belief that the transcript did not have to be turned over to the defense, but it was not a [sic] intentional and conscious effort to hide evidence that maybe [sic] helpful to the defense." The prosecution also maintained that Di Ricco's testimony did not impeach him as a witness against Isgro.

Before a packed courtroom, Ideman, in what amounted to a public hazing of prosecutor Lynch, took blunt exception to the government's claims.

Prosecutors "repeatedly denied the existence of material that would tend to exonerate the defendants," the judge said.

"It was the government's intention not to provide this material, ever," he continued, adding that prosecutors "feared the effect on Mr. Di Ricco's credibility?

Crushing the government's contention that Di Ricco's contradictory and probably perjured testimony did not impeach him, Ideman concluded, in a remark that drew laughter from the spectators, "Having been caught with a smoking pistol ... the government now denied that the pistol

smoked."

Implying a pattern of consistent misconduct, Ideman cited U.S. District Court Judge Pamela A. Rymer's dismissal of charges against indepen-dent promoter Ralph Tashjian's wife, Valerie, on grounds of outrageous conduct last year. At that time, Rymer said that the federal attorneys' procedures fell "well below the standard of conduct expected of gov-

ernment prosecutors."

Isgro's attorney, Donald Re, had previously sought to get the case against Isgro dismissed on outrageous conduct grounds: In April, Re charged that his client was the "fall guy" in the government's abortive investigation of reputed mobster Salvatore Pisello, but Ideman declined to toss out the case (Billboard, April 28, June 2).

#### **CHEERS AND APPLAUSE**

The judge's announcement of the dismissal Sept. 4 brought cheers and applause from Isgro's supporters in the courtroom; one woman fought back tears

Lynch, tight-lipped and pale, told reporters, "We believe [Ideman] is wrong, and we will make the appropriate recommendation for appeal,' but declined further comment.

There is a chance that Isgro, Anderson, and Monka could be reindicted in the wake of a successful government appeal, since the defendants waived their double-jeopardy rights at an Aug. 30 court appearance.

But Re, ringed by reporters and camera crews on the courthouse steps, said, "We are hopeful that the government has finally seen the light" and will not prosecute the case

again.
"They got caught with their hand
"Pa said of the prosin the cookie jar," Re said of the prosecutors. "They focused on the wrong guy when it came to payola."

Isgro stoically told journalists he

was "relieved and happy" about the judge's decision, adding without elaboration that he would be returning to the record promotion business.

Briefly showing a flash of anger at one question, Isgro snapped, "Does it clear my reputation? I would say so-what do you say?'

Most of the jury members, who were not present in the court during Ideman's announcement, declined comment as they exited the courthouse after their dismissal. But two male jurors said that they believed Isgro was "railroaded" by the prosecu-

And one of the men-writing a succinct epitaph to the biggest payola trial in U.S. history—added, "The trial in U.S. history-added, government is full of shit.'

## Billboard. Hot 100. SALES & AIRPLAY

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

WEEK	LAST	SALES TITLE ARTIST		HOT 100
1	1			-
2	2	BLAZE OF GLORY (FROM "YOUNG GUNS II") JON BON JOVI  DO ME!  BELL BIV DEVOE		
3	4	RELEASE ME WILSON PHILLIP	_	
4	7	LOVE AND AFFECTION NELSON PHILLIP	$\rightarrow$	_
5	6	HAVE YOU SEEN HER M.C. HAMME	-	
6	10	TONIGHT NEW KIDS ON THE BLOC	$\overline{}$	
7	9		_	-
<del></del>		110 1110 102	-	
8	12	17110-120	$\overline{}$	
9	3	UNSKINNY BOP POISO	-	-
10	5	EPIC FAITH NO MOR	$\rightarrow$	- 1
11	11	VISION OF LOVE MARIAH CARE	$\rightarrow$	
12	15	CLOSE TO YOU MAXI PRIES	- +	
13	8	IF WISHES CAME TRUE SWEET SENSATIO	$\rightarrow$	_
14	13	JERK OUT THE TIM	$\rightarrow$	1
15_	17	MY, MY, MY JOHNNY GIL	$\rightarrow$	_
16	23	EVERYBODY EVERYBODY BLACK BOX		_
17	21	CAN'T STOP FALLING INTO LOVE CHEAP TRICK		_
18	14	BANNED IN THE U.S.A. LUKE FEATURING THE 2 LIVE CREW		4
19	18	CRAZY THE BOYS		
20	32	SOMETHING HAPPENED ON THE WAY TO PHIL COLLIN	$\rightarrow$	
21	37	PRAYING FOR TIME GEORGE MICHAE	$\rightarrow$	_
22	29	CAN'T STOP AFTER	7	1
23	31	OH GIRL PAUL YOUN		
24	30	DIRTY CASH THE ADVENTURES OF STEVIE	٧	_;
25	16	LOVE AND EMOTION STEVIE B		:
26	33	HEART OF STONE TAYLOR DAYN	E	4
27	24	MENTIROSA MELLOW MAN AC	Ε	:
28	25	WE'RE ALL IN THE SAME GANG W. COAST ALL-STAF	s	_!
29	26	HOLD ON EN VOGU	E	Ŀ
30	22	CRADLE OF LOVE (FROM "FORD FAIRLANE") BILLY IDOL		į
31	28	LA RAZA KID FROS	т_[	Ŀ
32	19	THE POWER SNAP		·
33	35	TELL ME SOMETHING INDECENT OBSESSIO	N	
34	20	COME BACK TO ME JANET JACKSO	N	Г
35	34	FEELS GOOD TONY! TON!! TON	E!	7
36	40	ROMEO DIN	σŤ	1
37	39	FLY TO THE ANGELS SLAUGHTE	R	Ī
38	1	POLICY OF TRUTH DEPECHE MOD	$\rightarrow$	ŀ
39	<u> </u>	THIS IS THE RIGHT TIME LISA STANSFIEL	$\rightarrow$	Ī
40	27	MAKE YOU SWEAT KEITH SWEA	$\neg$	H

		<u> </u>	
WEEK	LAST WEEK	AIRPLAY TITLE ARTIST	HOT 100 POSITION
_			1
1	1	RELEASE ME WILSON PHILLIPS	
2	5	BLAZE OF GLORY (FROM "YOUNG GUNS II") JON BON JOVI	2
3	6	UNSKINNY BOP POISON	5
4	4	HAVE YOU SEEN HER M.C. HAMMER	4
5_	8	SOMETHING HAPPENED ON THE WAY TO PHIL COLLINS	11
6	2	IF WISHES CAME TRUE SWEET SENSATION	8
7_	7	DO ME! BELL BIV DEVOE	3
8	3	COME BACK TO ME JANET JACKSON	14
9	10	THIEVES IN THE TEMPLE PRINCE	7
10	12	CLOSE TO YOU MAXI PRIEST	10
11	13	LOVE AND AFFECTION NELSON	6
12	15	OH GIRL PAUL YOUNG	15
13	14	CAN'T STOP FALLING INTO LOVE CHEAP TRICK	13
14	18	PRAYING FOR TIME GEORGE MICHAEL	18
15	17	HEART OF STONE TAYLOR DAYNE	20
16	20	ROMEO DINO	24
17	9	TONIGHT NEW KIDS ON THE BLOCK	9
18	29	UNCHAINED MELODY THE RIGHTEOUS BROTHERS	30
19	23	MY, MY, MY JOHNNY GILL	19
20	11	VISION OF LOVE MARIAH CAREY	12
21	28	I DON'T HAVE THE HEART JAMES INGRAM	
22	25	POLICY OF TRUTH DEPECHE MODE	
23	26	CAN'T STOP AFTER 7	
24	16	LOVE AND EMOTION STEVIE B	
25	34	BLACK CAT JANET JACKSON	
26	30	THIS IS THE RIGHT TIME LISA STANSFIELD	
27	31	GIVING YOU THE BENEFIT PEBBLES	
28	33	SAY A PRAYER BREATHE	
29	24	KING OF WISHFUL THINKING GO WEST	
30	19	EPIC FAITH NO MORE	
31	37	EVERYBODY EVERYBODY BLACK BOX	25
32	21	MAKE YOU SWEAT KEITH SWEAT	35
33	35	TELL ME SOMETHING INDECENT OBSESSION	31
34	36	DIRTY CASH THE ADVENTURES OF STEVIE V	28
35	38	ALL I'M MISSING IS YOU GLENN MEDEIROS	41
36		SUICIDE BLONDE INXS	46
37	40	TIME FOR LETTING GO JUDE COLE	43
38	22	JERK OUT THE TIME	23
39	27	COULD THIS BE LOVE SEDUCTION	48
40		GEORGIA ON MY MIND MICHAEL BOLTON	50
40	1—.	GEORGIA ON MI MIND MICHAEL BOLTON	1 20

## HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.) Sheet Music Dist.

- ACROSS THE RIVER (Zappo, ASCAP/Basically Gasp,
- ASCAP) CLM

  75 ALL I DO IS THINK OF YOU (Stone Diamond,
- BMI/Gold Forever, BMI) CPP
  41 ALL I'M MISSING IS YOU (Tom Sturges,
  ASCAP/Chrysalis, ASCAP/Raydiola, ASCAP) CLM
- 40 BANNED IN THE U.S.A. (Bruce Springsteen, ASCAP)
- BLACK CAT (Black Ice, BMI)
  BLAZE OF GLORY (FROM YOUNG GUNS II) (Bon Jovi,
  ASCAP/Pri, ASCAP) WBM
- CAN'T GET ENUFF (Virgin, ASCAP/Varseau, BMI/Small Hope, BMI/Blue 32, ASCAP/Juliankelly, ASCAP) CPP (CAN'T LIVE WITHOUT YOUR) LOVE AND AFFECTION

- (CAN'T LIVE WITHOUT YOUR) LOVE AND AFFECTION (Matt-Black, ASCAP/Gunster, ASCAP/Otherwise, ASCAP/BMG, ASCAP/EMI April, ASCAP) WBM/HL CAN'T STOP FALLING INTO LOVE (Screen Gerns-EMI, BMI/Consenting Adult, BMI) WBM CAN'T STOP (Hip Trip, BMI/Kear, BMI) HL CHERRY PIE (Virgin, BMI/Ghick Dragon, BMI) CLOSE TO YOU (E.G., BMI/W.S., BMI/Chappell & Co., ASCAP/Level Vibes, ASCAP/Colgerns-EMI, ASCAP/Forever, PRS) WBM COME BACK TO ME (Black Ice, ASCAP) WBM COULD THIS BE LOVE (Robi-Rob, ASCAP/Virgin, ASCAP) (PP)
- ASCAP) CPP CRADLE OF LOVE (FROM FORD FAIRLANE) (TCF, ASCAP/David Werner, ASCAP/EMI April, ASCAP/Boneidol, ASCAP/Chrysalis, ASCAP)
- CUTS BOTH WAYS (Foreign Imported, BMI) CPP DIRTY CASH (MONEY TALKS) (MCA, ASCAP/Warner Chappell) HL
- DO ME! (Willesden, BMI/Low Key, BMI/Baledat,
- DO ME! (WILLISSOE), BMI/COW Rey, BMI/Saledat, BMI/Silik Star, ASCAP/Unicity, ASCAP) DON'T GO AWAY MAD (JUST GO AWAY) (Motley Crue, BMI/Sikki Nixx, BMI/Mick Mars, BMI) WBM DREAM BOY/DREAM GIRL (Micmaster, BMI/Charlie
- FMPTY REACH (David Gresham, ASCAP)
- EMPTY BEACH (David dresham, ASCAP)
  ENJOY THE SILENCE (Emile, ASCAP) MSC
  EPIC (Big Thrilling, ASCAP/Vomit God, ASCAP) CLM
  EVERYBODY EVERYBODY (Lambardoni Edizioni,
  ASCAP/Intersong U.S.A., ASCAP) HL
  FEELS GOOD (Tony Toni Tone, ASCAP/Pri, ASCAP)
- FIRST TRUE LOVE (Molina, ASCAP/MicMac, ASCAP) FLY TO THE ANGELS (Topless, BMI/Chrysalis, BMI)
- GEORGIA ON MY MIND (Peer, BMI) CPP
  THE GIRL I USED TO KNOW (Bayjun Beat, BMI/Music
- Corp. Of America, BMI) HL GIRLS NITE OUT (Beyerson, BMI/Rossaway, BMI/Island, BMI/Tuff Cookie, BMI/Virgin Songs, BMI)
- CPP/WBM
- GIVING YOU THE BENEFIT (Kear, BMI/Epic/Solar, BMI) HL GROOVE IS IN THE HEART (Delovely,
- ASCAP/Hancock, BMI)
  4 HAVE YOU SEEN HER (Unichappell, BMI/Bust-It,

- 45 71
- HOW MUCH LOVE (Goldie Lix, ASCAP/EMI April.
- ASCAP/Mophamus, BMI/Plunkrock, BMI) HL
  ICE ICE BABY (Ice Baby, ASCAP/QPM, ASCAP)
  I DIDN'T WANT TO NEED YOU (Realsongs, ASCAP)
- I DON'T HAVE THE HEART (Music Corp. Of America, BMI/Nelana, BMI/MCA, ASCAP/Music By Candelight, ASCAP/PSO Ltd., ASCAP) CPP/HL
- I'D RATHER GO BLIND (ARC. BMI)
- FO RATHER GO BLIND (ARC, BMI)
   IF WISHES CAME TRUE (Colgems-EMI, ASCAP/Sun Face, ASCAP/Magnetic Force, ASCAP/Deena Charles, ASCAP/Another Strong Song, ASCAP) WBM
   INNOCENT (Whole Nine Yards, ASCAP/Itself And Macdaddi, ASCAP/Les Etoiles De La Musique, ASCAP/Must Be Marvelous, ASCAP/Tabraylah, ASCAP/Haynestrom, ASCAP) WBM
   IT MUST HAVE BEEN LOVE (FROM PRETTY WOMAN)
- IT MUST HAVE BEEN LOVE (FROM PRETITY WOMAN)
  (Jimmy Fun, BMI/EMI Blackwood, BMI) CLM
  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
- I WON'T GIVE UP ON YOU (Chrysalis, ASCAP/Sal, BMI) CLM
- IFALOUS (Momentum RMI/Channell ASCAP) HI
- JERK OUT (Tionna, BMI/WB, ASCAP) WBM
  JOEY (International Velvet, BMI/Bug, BMI/I.R.S.,
- KING OF WISHFUL THINKING (FROM PRETTY
- KING OF WISHFUL THINKING (FROM PRETTY WOMAN) (Martin Page, ASCAP/Demba, ASCAP) HL KNOCKIN' BOOTS (Diabetic, ASCAP/Mille Miglia, ASCAP/Windswept Pacific, ASCAP/D/B/A Longitude, BMI/Stone Agate, BMI) CPP/WBM
  LA RAZA (Mo Knows, BMI/Mi Palo, ASCAP/Ludlow, ASCAP/Coast, ASCAP/MCA, ASCAP)
  LA. WOMAN (Doors, ASCAP)
  LA. WOMAN (Doors, ASCAP)
  LISE (2) Title Funit BMI/Rujing, BMI) CPP

- LIES (2 Tuff-E-Nuff, BMI/Irving, BMI) CPP LOOK INTO MY EYES (Tosha, ASCAP/Barbosa
- LOVE AND EMOTION (Saja, MS/CAP/Barosa, ASCAP/H& Run, BMI/Hit & Hold, ASCAP/Andreula ASCAP) WBM
  LOVE AND EMOTION (Saja, BMI/Mya-T, BMI) HL
  LOVE TAKES TIME (Vision Of Love, BMI/Been
- Jammin', BMI)
  MAKE YOU SWEAT (WB, ASCAP/E/A, ASCAP/Keith MAKE YOU SWEAT (WB, ASCAP/E/A, ASCAP/Welt Sweat, ASCAP/Rew, ASCAP/Vertim, ASCAP/Whole Nine Yards, ASCAP) WBM MENTIROSA (Varry White, ASCAP) MORE THAN WORDS CAN SAY (Pasta, ASCAP/De'Mar, ASCAP) MY, MY, MY (Kear, BMI/Epic/Solar, BMI/Tree, BMI/Creenstirt RMI) HI
- 19 BMI/Greenskirt, BMI) HL
- OH GIRL (Unichappell, BMI) HL

- 15 ON GINL (Unichapperi, BMI) HIL

  8 ONLY WOMEN BLEED (EMI Blackwood, BMI/Ezra,
  BMI/Early Frost, BMI) HL/WBM

  90 OOOPS UP (Taking Care Of Business, BMI/Hanseatic,
  ASCAP/Intersong U.S.A. ASCAP/Willesden, BMI)

  70 THE OTHER SIDE (Swag Song, ASCAP/Calypso Toonz,

- BMI/Irving, ASCAP) CPP/HL
  POLICY OF TRUTH (Emile, ASCAP) MSC
  POSSESSION (Wild Crusade, ASCAP/Chappell & Co.,
  ASCAP/Frisco Kid, ASCAP/Ricky Lynn Phillips, BMI)
- HL
  THE POWER (Intersong, ASCAP/Fellow, BMI/Songs Of
  Logic, BMI/House Of Fun, BMI) HL
  PRAYING FOR TIME (Morrison Leahy, ASCAP/Chappell
- & Co., ASCAP) HL RELEASE ME (EMI Blackwood, BMI/Willphill,
- RELEASE ME (EMI BJackwood, BMI/Willphill, BMI/Braintree, BMI) HL ROMEO (Island, BMI/Onid, BMI/Willesden, BMI/Doc Ice, BMI) WBM RUB YOU THE RIGHT WAY (Flyte Tyrne, ASCAP) WBM SAME OL' SITUATION (S.O.S.) (Sikki Nixx, BMI/Krell,
- BMI/Mick Mars. BMI/Bordelo Bros., BMI/Motley
- Crue, BMI) WBM

- Crue, BMI) WBM
  SAY A PRAYER (Virgin, ASCAP) CPP
  SECOND CHANCE (He Gave Me, ASCAP/Almo,
  ASCAP/Hip To Hip, BMI) CPP
  SHE AIN'T WORTH IT (Tom Sturges, ASCAP/Chrysalis,
  ASCAP/Bobby Brown, ASCAP/Unisity, ASCAP/EMI
  April, ASCAP) HL/CLM
  SLOW LOVE (Oiva 1, ASCAP/Hami Wave, ASCAP)
  SOMETHING HAPPENED ON THE WAY TO HEAVEN
  (Philip Collins, PRS/Hit & Run, ASCAP) WBM
  STRANGER TO LOVE (St. Paul, ASCAP/EMI April,
  ASCAP/Music Corp. Of America, BMI/Bayjun Beat,
  BMI) HL

- SUICIDE BLONDE (Tol Muziek, ASCAP)
- SUMMER VACATION (Varry White, ASCAP/Walt Disney, ASCAP/Christmas Suicide
- Disney, ASCAP/Christmas Suicide,
  ASCAP/P. Bullwinkle, ASCAP)
  TALK TO ME (All Baker's, BMI/Monteque,
  BMI/Delvon, BMI) CPP
  TELL ME SOMETHING (MCA, ASCAP) HL
  THIEVES IN THE TEMPLE (Controversy, ASCAP/WB,
- THIS IS THE RIGHT TIME (Big Life, PRS/BMG, ASCAP) 29
- TIC-TAC-TOE (RSK, BMI/XTC, BMI)
  TIME FOR LETTING GO (Coleision, BMI/EMI
- Blackwood, BMI) WBM
- TONIGHT (Maurice Starr, ASCAP/EMI April, ASCAP/AI Lancellotti, ASCAP) HL
- UNCHAINED MELODY (Frank, ASCAP) HL
  UNDENIABLE (Shakin' Baker, BMI/MCA,
  ASCAP/Matak, ASCAP/Mygag, ASCAP) HL
  UNSKINNY BOP (Sweet Cyanide, BMI/Willesden, BMI)
- VIOLENCE OF SUMMER (LOVE'S TAKING OVER)
- (Skintrade, ASCAP/Colgems-EMI, ASCAP) WBM VISION OF LOVE (Vision Of Love, BMI/Been Jammin'
- VOGUE (WB, ASCAP/Blue Disque, ASCAP/Webo Girl, ASCAP/Lexor, ASCAP) WBM THE WAY YOU DO THE THINGS YOU DO (Jobete,
- WE'RE ALL IN THE SAME GANG (The West Coast Rap All-Stars BMI)
- WHEN I'M BACK ON MY FEET AGAIN (Realsongs, ASCAP) WBM WON'T TALK ABOUT IT (Go! Discs, ASCAP/Chappell & Co., ASCAP)

# HOT 100 SINGLES SPOTLIGHT

by Michael Ellis

\*\*Release Me" By WILSON PHILLIPS (SBK) gains strongly in both airplay—where it's No. 1 by a mile—and sales to dislodge "Blaze Of Glory" by Jon Bon Jovi (Mercury) from the No. 1 spot on the Hot 100. "Blaze" is close behind; although it slips to No. 2 overall, it holds at No. 1 in sales and gains points on the airplay side. Both Nos. 3 and 4 are gaining points, but below the bullet criteria. As a result, the top two will battle it out again next week: "Release Me" may hold or "Blaze" may even return to the top. "Love And Affection" by Nelson (DGC) is still far behind but could jump to No. 1 if the top two both collapse; it's more likely to hit the top in two weeks.

ANET JACKSON'S "BLACK CAT" (A&M) explodes onto the chart at No. 37, despite last week's assurance by the label that it would not be released for two weeks. In response to radio activity, A&M decided to rush-release the single commercially. "Cat" is already on 204 reporting stations. Only the singles by Prince (205), Wilson Phillips (218), Phil Collins (219), and George Michael (231) are on more top 40 stations. Early jumps for "Cat" include 10-6 at WLOL Minneapolis and 14-10 at Kiss 102 Charlotte, N.C. The other three new entries include one new group, the trio Deee-Lite, which comes from the New York club scene. "Groove Is In The Heart" (Elektra), Deee-Lite's No. 1 hit on the Dance Club Play chart, enters the Hot 100 at No. 96. UB40's cover of the Temptations' first hit in 1964, "The Way You Do The Things You Do" (Virgin), enters at No. 100; it's breaking out of Houston, where it went to No. 4 at 93Q.

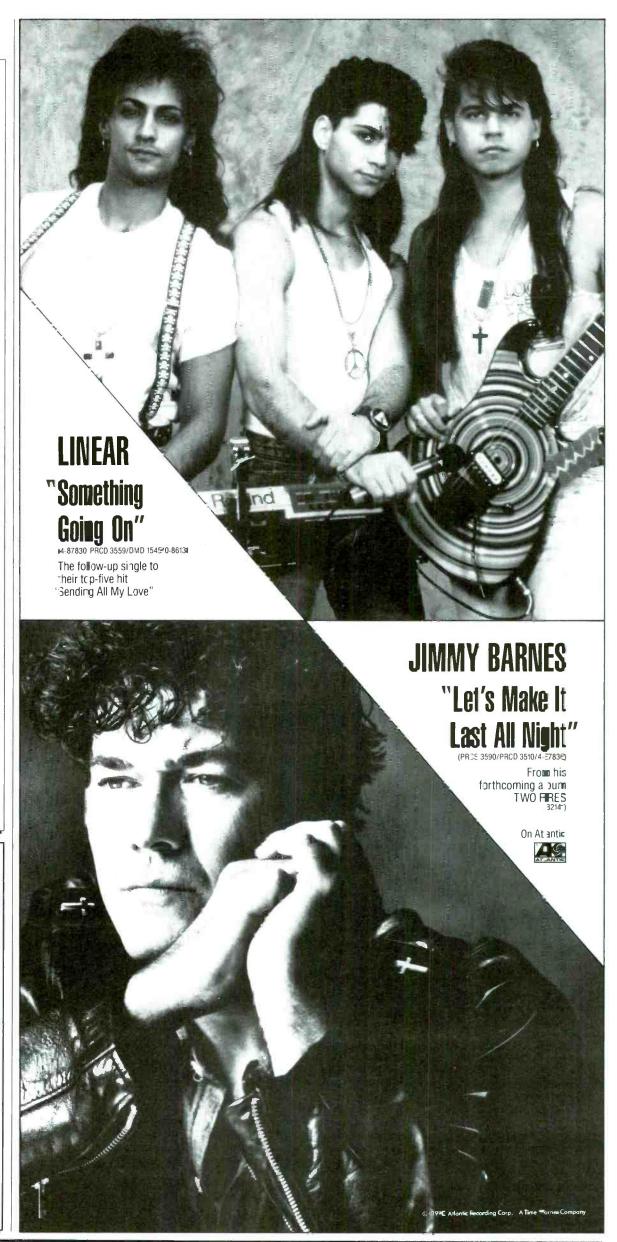
COVE TAKES TIME" BY Mariah Carey (Columbia) is the most-added record, debuting at No. 73. It's already big at Q106 San Diego (21-15) and KMEL San Francisco (13-10). Second most-added is "More Than Words Can Say" by new band Alias (EMI). It zooms 23 places to No. 61 on the strength of 51 adds and such early jumps as 21-13 at KDWB Minneapolis and 25-17 at Q106.5 St. Louis. "Suicide Blonde" by INXS (Atlantic) is third most-added and runner-up to "Unchained Melody" by the Righteous Brothers (Verve) for the Power Pick/Airplay. "Suicide" looks strong at Q96 San Antonio (35-20) and Z93 Dayton, Ohio (29-20).

QUICK CUTS: Three records that lose bullets this week are performing well in some places. "Look Into My Eyes" by George LaMond (Columbia) moves 7-5 at Hot 97 New York and 21-12 at B96 Chicago but it moves up only one place on the chart to No. 65. Also with a one-place chart move, to No. 81, is "Won't Talk About It" by Beats International (Elektra). Nevertheless, "Talk" is a top 10 hit for Y108 Denver (11-6) and XHTZ San Diego (9-8). "Empty Beach" by new artist Tricia Leigh Fisher (Atco) moves 12-10 at Power 93 Tampa, Fla., but holds at No. 80 nationally with a small point gain . . . Look for "Soul Inspiration" by Anita Baker (Elektra) to enter the chart next week; it's among the 10 mostadded at radio, with 25 adds, but falls short of the needed points to debut . . "Everybody Everybody" by new group Black Box (RCA) wins the Power Pick/Sales for the second time, and also is the tenth most-added at radio with 20 adds.

## HOT 100 SINGLES ACTION RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 28 REPORTERS	SILVER ADDS 54 REPORTERS	BRONZE/ SECONDARY ADDS 164 REPORTERS	TOTAL ADDS 246 REF	TOTAL ON ORTERS
LOVE TAKES TIME					
MARIAH CAREY COLUMBIA	4	15	59	78	83
MORE THAN WORDS CAN SAY					
ALIAS EMI	2	11	38	51	117
SUICIDE BLONDE					
INXS ATLANTIC	2	7	30	39	176
BLACK CAT					
JANET JACKSON A&M	1	3	27	31	204
UNCHAINED MELODY					
RIGHTEOUS BROTHERS VERVE	3	4	23	30	159
L.A. WOMAN					
BILLY IDOL CHRYSALIS	0	2	25	27	62
ICE ICE BABY					
VANILLA ICE SBK	3	3	20	26	58
SOUL INSPIRATION					
ANITA BAKER ELEKTRA	1	4	20	25	26
I DON'T HAVE THE HEART					
JAMES INGRAM WARNER BROS.	3	4	16	23	178
EVERYBODY EVERYBODY					
BLACK BOX RCA	1	7	12	20	112

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.



## EMI MUSIC WORLDWIDE OPENS CD PLANT IN HOLLAND

(Continued from page 6)

tween the pound and the dollar.

EMI Music also has CD manufacturing plants in the U.K., the U.S., and Japan. This year, its four CD factories worldwide will produce approximately 100 million units, says Burkett; they are expected to press 120 million CDs in 1991.

He adds that EMI plans to convert its plant in Swindon, U.K., to monoline in the next 1<sup>1</sup>/<sub>2</sub>-2 years. The Swindon plant, which was opened in 1986, now has an annual production capacity of 30 million disks.

EMI will consider installing monoliners in the U.S. as well, says Burkett, but it may not make sense because energy costs there are half of what they are in the U.K. and in Europe, and those costs are crucial to determining the productivity of a monoliner plant.

"We think probably a monoliner plant makes product 5% cheaper than a conventional plant because of the lower amount of energy it uses," he says, adding that the estimate is based on oil prices before the Gulf crisis began. As the cost of oil shoots up, he indicates, the differential could be much greater. In addition, "you have drastically reduced startup costs" with monoliners, he says.

The new CD plant, which was built within a five-month span, provides further evidence of EMI's aim of being a major pan-European operator in the coming single market. The facility will serve northern and central Europe; EMI vinyl production for this area is now concentrated in Cologne,

West Germany, and the company's cassette duplication plant is near Paris. The Swindon CD plant supplies the U.K. and the rest of continental Europe as well as EMI companies outside North America and Japan.

The monoline machines at the Dutch plant integrate the various stages in the production of a CD into

a single, enclosed production line. This encompasses the complete process, from injection molding through vacuum coating and application of a protective lacquer to printing the label on the nonplaying surface. All this is accomplished within  $8^{1}/_{2}$  seconds.

## **POLYGRAM FRANCE NAMES 2 NEW PRESIDENTS**

(Continued from page 6)

wants to do. The new venture is. And he may even make some money!"

Boyer will take over Gilles Paire's position as president of DIAL. "That company is diversifying, too," explains Levy, "and it will be a challenge for Denis. For example, we're toying with the idea of direct mail through television." Recent legislation in France has liberalized such marketing opportunities, he notes.

Paire has been president of DIAL since 1987. The unit has revenues of 500 million francs (\$94 million). He joined PolyGram France in 1972, and has held various posts in finance, marketing, and sales. "Gilles has proved to be a remarkable strategist," Levy states. "DIAL was pretty much dead when he took over." He adds that Paire also played a key role in developing PolyGram Classics in 1985-86.

Albertini's strengths lie in the creative and repertoire exploitation areas, according to Levy. "Paul-Rene has built Phonogram into a power-

表現 A TITLE

house with sales of 500 million francs, and he's excellent at promotion and artist relations—a real record man."

At PolyGram Disques, Albertini will oversee the company's three labels as well as PolyGram Jazz, PolyGram Distribution, and the publicity department. He has been with PolyGram for seven years, serving in a variety of repertoire, marketing, and promotion posts.

Levy says he is particularly proud that the new appointees come from inside. "If you go outside, you lose people and break up a winning culture." he says.

In a related appointment, Poly-Gram France's director of diversification, Jose Covo, will be reassigned to PolyGram International headquarters in London before the end of the year

Assistance in preparing this story was provided by Emmanuel Legrand in Paris.

ARTIST

TOP 40/ROCK

Based on airplay reports from stations

FOR WEEK ENDING SEPTEMBER 15, 1990

## Billboard. CROSSOVER RADIO AIRPLAY.

THIS	LAST	TOP 40/	ports from stations ARTIST
1	 i	combining top 40, dar	BELL BIV DEVOE
2	2	MCA 53848 HAVE YOU SEEN HER	M.C. HAMMER
(3)	_	HAVE YOU SEEN HER CAPITOL 44573 MY, MY, MY	JOHNNY GILL
	5	MOTOWN 2033 CAN'T STOP	AFTER 7
4	6	VIRGIN 4-98961  CLOSE TO YOU	MAXI PRIEST
(5)	8	CHARISMA 4-98951	SWEET SENSATION
6	3	IF WISHES CAME TRUE ATCO 4-98953	
7	4	COME BACK TO ME A&M 1475	JANET JACKSON
(3)	11	EVERYBODY EVERYBODY RCA 2221	BLACK BOX
9	10	THIEVES IN THE TEMPLE PAISLEY PARK 7-19751/WARNER BROS	PRINCE
10	12	ROMEO ISLAND 878 012-4	DINO
11	9	SLOW LOVE MOTOWN 2028	DOC BOX & B. FRESH
12	16	DIRTY CASH (MONEY TALKS) MERCURY 875 802-7	THE ADVENTURES OF STEVIE V
13	7	VISION OF LOVE COLUMBIA 38-73348	MARIAH CAREY
14	18	PRAYING FOR TIME COLUMBIA 38-73512	GEORGE MICHAEL
(15)	20	GIVING YOU THE BENEFIT MCA 53891	PEBBLES
16	24	UNCHAINED MELODY VERVE 871 882-7/POLYDOR	THE RIGHTEOUS BROTHERS
17)	25	RELEASE ME SBK 07327	WILSON PHILLIPS
18	13	MAKE YOU SWEAT ELEKTRA 7-64961	KEITH SWEAT
19	_	ICE ICE BABY SBK 07335	VANILLA ICE
20	23	KNOCKIN' BOOTS EPIC 34-73450	CANDYMAN
21)	27	THIS IS THE RIGHT TIME ARISTA 2049	LISA STANSFIELD
22	22	LIES ATLANTIC 4-87893	EN VOGUE
23)	_	I DON'T HAVE THE HEART WARNER BROS. 4-19911	JAMES INGRAM
24	17	COULD THIS BE LOVE VENDETTA 1509/A&M	SEDUCTION
25)	-	BLACK CAT A&M 1477	JANET JACKSON
26	30	LOOK INTO MY EYES COLUMBIA 38-73486	GEORGE LAMOND
27	14	LOVE AND EMOTION LMR 2645/RCA	STEVIE B
28	-	FEELS GOOD WING 877 436-4/POLYDOR	TONY! TON!! TONE!
29	26	DREAM BOY/DREAM GIRL MICMAC 2539	CYNTHIA & JOHNNY O
30	21	I WON'T GIVE UP ON YOU TOMMY BOY 4-19730/WARNER BROS.	TKA

Ξ×	ĭĭ≡	combining top 40 and rock	
1	1	BLAZE OF GLORY MERCURY 875 896-7	JON BON JOVI
2	2	UNSKINNY BOP ENIGMA 4-44584/CAPITOL	POISON
3	3	(CAN'T LIVE WITHOUT YOUR) LOVE AND DGC 4-19689	AFFECTION NELSON
4	5	CAN'T GET ENUFF ATLANTIC 4-87886	WINGER
5	4	CAN'T STOP FALLIN' INTO LOVE EPIC 34-74333	CHEAP TRICK
6	7	FLY TO THE ANGELS CHRYSALIS 23527	SLAUGHTER
7	10	HOW MUCH LOVE EMI 50302	VIXEN
8	6	EPIC SLASH 4-19813/REPRISE	FAITH NO MORE
9	12	JEALOUS BEGGAR'S BANQUET 4-19688/GEFFEN	GENE LOVES JEZEBEL
10	13	JOEY I.R.S. 73014	CONCRETE BLONDE
11	8	RELEASE ME SBK 07327	WILSON PHILLIPS
12	11	I DIDN'T WANT TO NEED YOU CAPITOL 7-44553	HEART
13	17	SOMETHING HAPPENED ON THE WAY TO ATLANTIC 4-87885	HEAVEN PHIL COLLINS
14	9	THE OTHER SIDE GEFFEN 4-19927	AEROSMITH
15)	19	SAME OL' SITUATION (S.O.S.) ELEKTRA 4-64942	MOTLEY CRUE
16)	22	SUICIDE BLONDE ATLANTIC 4-87860	INXS
17	15	DON'T GO AWAY MAD (JUST GO AWAY) ELEKTRA 4-64962	MOTLEY CRUE
18	14	POLICY OF TRUTH SIRE 4-19842/REPRISE	DEPECHE MODE
(19)	_	CHERRY PIE COLUMBIA 38-73510	WARRANT
20	20	L.A. WOMAN CHRYSALIS 23571	BILLY IDOL
21	16	HOW BAD DO YOU WANT IT? GEFFEN 4-19699	DON HENLEY
22	21	BRICKYARD ROAD ATLANTIC 4-87889	JOHNNY VAN ZANT
23	23	POSSESSION EPIC 34-73398	BAD ENGLISH
24	27	JUST CAME BACK VIRGIN 4-98936	COLIN JAMES
25	_	I DON'T LOVE YOU ANYMORE CAPITOL 44588	LONDON QUIREBOYS
26	26	BANG BANG IMAGINE 34-73380/EPIC	DANGER DANGER
27	25	LOVIN' YOU'S A DIRTY JOB ATLANTIC 4-87844	RATT
28	24	COME AGAIN WARNER BROS. LP CUT	DAMN YANKEES
29)		I WANNA BE YOUR MAN VERTIGO 878 006-4/POLYDOR	L.A. GUNS
30	18	CIVIL WAR WARNER BROS. LP CUT	GUNS N' ROSES
L.,	L	WARNER BRUS. LF CUT	

Records with the greatest airplay gains this week. ©Copyright 1990, BPI Communications Inc. All rights reserved.

#### FOR WEEK ENDING SEPTEMBER 15, 1990



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## ADULT CONTEMPORARY.

Compiled from a sample of radio  TITLE LABEL & NUMBER/OISTRIBUTING LABEL  1 3 2 12 RELEASE ME SBK 05342  2 2 3 11 CH GIRL COLUMBIA 38-73377  3 1 1 11 COME BACK TO ME A&M 1475	playlists. ARTIST
1 3 2 12 RELEASE ME SBK 05342 2 2 3 11 OH GIRL COLUMBIA 38-73377	◆ WILSON PHILLIPS
2 3 11 COLUMBIA 38-73377 2 1 1 11 COME BACK TO ME	i week at No. 1
3 1 1 11 COME BACK TO ME	◆ PAUL YOUNG
	◆ JANET JACKSON
4 4 4 16 I DON'T HAVE THE HEART WARNER BROS. 4-19911	JAMES INGRAM
5 7 8 7 SOMETHING HAPPENED ON THE W	
6 5 6 9 AND SO IT GOES COLUMBIA 38-73442	BILLY JOEL
7 6 5 16 VISION OF LOVE COLUMBIA 38-73348	◆ MARIAH CAREY
8 8 7 12 KING OF WISHFUL THINKING	◆ GO WEST
9 11 14 11 IF WISHES CAME TRUE	◆ SWEET SENSATION
10 13 1/ 4 VERVE 871 882-4/POLYDOR	HE RIGHTEOUS BROTHERS
11 10 11 9 SKIES THE LIMIT WARNER BROS. 4-19867	FLEETWOOD MAC
12 9 12 7 ADIOS ELEKTRA 4-64943	LINDA RONSTADT
13 15 22 4 GEORGIA ON MY MIND COLUMBIA 38-73490	◆ MICHAEL BOLTON
14 14 10 16 CUTS BOTH WAYS EPIC 34-7-3395	◆ GLORIA ESTEFAN
15 16 16 6 HEART OF STONE ARISTA 2057	◆ TAYLOR DAYNE
16 12 9 13 TALK TO ME ELEKTRA 4-64964	◆ ANITA BAKER
17 17 13 13 ACROSS THE RIVER ◆ BRUC	E HORNSBY & THE RANGE
18 25 7 TIME FOR LETTING GO REPRISE 4-19743	◆ JUDE COLE
19 19 34 3 PRAYING FOR TIME COLUMBIA 38-73512	GEORGE MICHAEL
20 25 32 3 SAY A PRAYER A&M 1519	◆ BREATHE
21 22 26 7 RHYTHM OF LIFE FONTANA 875 018-4/MERCURY	◆ OLETA ADAMS
22 21 23 10 COULD THIS BE LOVE VENDETTA 1509/A&M	◆ SEDUCTION
23 28 41 3 I DON'T WANT TO TALK ABOUT IT WARNER BROS. 4-19999	ROD STEWART
★★★POWER	PICK ★ ★ ★ DAN FOGELBERG
24 33 — 2 FULL MOON 34-73513/EPIC	
25 20 15 17 COLUMBIA 38-73342	◆ AFTER 7
26 23 19 16 VIRGIN 4-98995	◆ MICHAEL MCDONALD
2/ 24 18 10 REPRISE 4-19828	♦ ROXETTE
28 26 20 22 ITMOST HAVE BEEN COVE EMI 50283 29 29 36 7 STOP RUNNING AWAY	♦ BRENDA RUSSELL
20 27 21 DO YOU REMEMBER?	◆ PHIL COLLINS
21 24 27 5 GYPSY WOMAN	SANTANA
22 21 20 7 TAKE ME • E	EVERYTHING BUT THE GIRL
22 20 29 22 CLUB AT THE END OF THE STREET	T ◆ ELTON JOHN
TAKE ME THROUGH THE NIGHT	SMOKEY ROBINSON
25 22 27 14 NOTICE ME	♦ NIKKI
33 32 27 14 GEFFEN 4-19946  ★★★HOT SHOT	DEBUT * * *
36 NEW 1 LOVE TAKES TIME COLUMNIA 38-73455	◆ MARIAH CAREY
37 44 46 3 UNTIL YOU COME BACK TO ME EPIC 34-73485	◆ BASIA
38 37 31 17 I'LL BE YOUR SHELTER ARISTA 2005	◆ TAYLOR DAYNE
39 36 24 9 HEAVEN GIVE ME WORDS CHARISMA 4-98952	◆ PROPAGANDA
40 40 38 26 HOLD ON SBK 07322	♦ WILSON PHILLIPS
41 49 — 2 CLOSE TO YOU CHARISMA 4-98951	◆ MAXI PRIEST
42 45 44 21 BABY, IT'S TONIGHT REPRISE 4-19869	◆ JUDE COLE
43 41 35 6 SAME OLD LOOK ARISTA 2039	JIMMY RYSER
44 39 33 20 CHILDREN OF THE NIGHT EMI 5028B	◆ RICHARD MARX
45 42 45 3 HAVE YOU SEEN HER CAPITOL 44573	♦ M.C. HAMMER
46 NEW 1 I SHY AWAY REPRISE 4-19703	VONDA SHEPARD
	◆ JOHNNY GILL
47 NEW 1 MY, MY MOTOWN 2033	
48 43 43 29 THE HEART OF THE MATTER GEFFEN 4-19898	◆ DON HENLEY
49 42 42 20 THE HEART OF THE MATTER	

Records with the greatest airplay gains this week. • Videoclip availability



Top Priority. Priority Records acts N.W.A. Eazy-E. and Tres. and Ruthless Records artist the D.O.C., celebrate at Priority Records' fifth anniversary party in West Hollywood, Calif. Also in attendance were rapper MC Lyte and Jimmy Z. Shown in top row, from left, are Neida Torres, Tres; Doctor Dre, N.W.A; Glenda Torres, Tres; W.C., Low Profile; Mari Torres, Tres; Coolio, Low Profile; and Bryan Turner, president, Priority Records. Shown in the bottom row, from left, are Eazy-E, N.W.A, and the D.O.C.

## N.W.A ALBUM IS A NO-GO AT WAXWORKS

(Continued from page 5)

approximately 110 Disc Jockey stores in 37 states and some 25 Music Express leased departments in Montgomery Ward stores. Additionally, the chain runs a one-stop, which has not removed the N.W.A disk, according to another company source.

Guilfoil says the decision on whether to carry a title is made not on the basis of the warning sticker, but on the basis of content." Woodward adds that buyers are instructed to be selective in ordering merchandise.

Earlier this year, WaxWorks announced it would stop carrying all stickered product (Billhoard, March 3). However, Woodward says he changed his mind at the National Assn. of Recording Merchandisers convention, held March 10-13 in Los Angeles. WaxWorks then began stocking stickered albums, with the exception of 2 Live Crew's "As Nas-

## **BMI INJUNCTION REQUEST** (Continued from page 8)

the recent U.S. Court of Appeals decision in New York confirming a 15cents-a-subscriber rate for Showtime's use of ASCAP repertory as set by a rate court here. That rate was set, in part, by comparing it with an HBO rate of 12 cents a subscriber.

There is no rate court for BMI, which operates under a consent decree different from ASCAP's, but HBO is seeking one in this case.

## **MORGAN CREEK MUSIC**

(Continued from page 6)

areas, from A&R to promotion and marketing. "The people involved in the creative side will also be the same guys pushing it through the system," he says.

According to Morgan Creek's Robinson, the company plans to invest \$100 million in the new label.

Mazza and Kershenbaum also say the Morgan Creek Music Group is working to purchase interests in recording studios.

ty As They Wanna Be," which was carried only in its "clean" version.

NARM "has encouraged all its members to act as they see fit" with regard to stocking titles, says director of public affairs Dana Kornbluth. She draws a clear distinction between lyrics legislation and obscenity, suggesting that NARM will continue to lobby against laws restricting lyrics, but that it can do little to combat existing statutes governing obscenity.

N.W.A's 1989 debut album, "Straight Outta Compton," was ruled obscene by Williamson County, Tenn., District Attorney General Joe Baugh (Billboard, April 7).

At Priority Records, distributor of the Ruthless label, co-owner Mark Cerami says the WaxWorks decision is "a bunch of crap. If we're made to sticker our product, we should be in those stores.'

Cerami blames the warning sticker for the resistance to the EP. He says some mall owners are introducing clauses into their leases stating that retailers renting space from them cannot stock stickered product.

Indeed, a top executive at a national retail chain confirms that he has received his "first lease from a developer saying that our store [cannot] stock product with an explicit-lyrics sticker."

N.W.A's independent publicist, Phyllis Pollack, says WaxWorks is "hypocritical" in singling out N.W.A from a crop of rap and heavy metal bands whose product is also stickered. She adds that, since Wax-Works already bars minors from purchasing such records, the chain's deletion of "100 Miles" has the effect of "making it unavailable to adults in many cities.'

Woodward, however, defends his Woodward, however, defends his decision by saying, "I am not for censorship, but if they can record what they want, then I ought to be able to sell what I want.'

The N.W.A title, which Cerami says has already sold 600,000 units, jumps from No. 55 to No. 32 this week on the Top Pop Albums chart.

## **BMI Seals Pact With Convention Society** Group Will Pay Royalties For Broadcast, Live Music

■ BY BILL HOLLAND

WASHINGTON, D.C.-BMI and the American Society of Association Executives have agreed upon terms for a first-ever licensing agreement created specifically for the convention and exposition industry. The agreement means a huge new source of income-estimated at millions annually-for BMI and its writers.

The agreement, announced here Sept. 5, follows months of discussions with BMI and officials from ASAE and its music-licensing task force.

The task force includes officials of the Professional Convention Management Assn., Meeting Planners International, the American Hotel and Motel Assn., the Religious Conference Management Assn., and others.

ASAE will make the payment process available to planners of trade shows, expositions, seminars, and other business and group events at which live or recorded music is presented.

ASAE task force chairman Edward H. Able of the American Assn. of Museums said his industry was pleased with the negotiations and felt "it was only right"

that groups and associations pay the royalty "after so many years of basically, well, I don't want to say getting it for free, but . . .

A source at ASAE also said the trade group is "very close, maybe a couple weeks away" from forging a similar licensing agreement with ASCAP

Until the announcement, many ASAE members, representing associations that hold approximately 135,000 meetings and conventions annually, had never paid royalties to BMI for recorded or live music at events. An additional 135,000 U.S. businesses conduct approximately the same number of meetings and conventions annually. and many of those groups have also not paid royalties to BMI for recorded or live music performance.

Marvin Berenson, BMI's VP and counsel, said at the press conference that BMI has music performance agreements with some individual large organizations holding annual conventions, but most other groups, particularly smaller organizations, had never negotiated an agreement for the use of BMI music at meetings and conven-

Neither BMI nor ASAE officials

would comment on the possible income for BMI and its writers that will result from the voluntary agreement. But even a conservative estimate places the value of the new source of royalty income in the multimillion-dollar-per-year range

"Frankly," said Berenson, "we don't [have an approximate figure] at this point. This is new territory and we don't know where this is going."

Terms of the agreement require a payment for recorded music on a 4-cents-per-attendee basis (increasing to 4.5 cents in 1992 and 4.78 cents in 1993) for an entire event

The daily live music fees for 1990 are \$20 per event for a small meeting with up to 150 attendees. \$125 for one with about 1,000 attendees, and \$500 for an event with more than 10,000 attendees.

The maximum fee for a large event, one lasting up to 14 days, will be \$4,000 for 1990 and 1991, \$4,500 for 1992, and \$4,800 for

The minimum annual fee for a license for live music will be \$125 for 1990 and 1991, \$150 for 1992, and \$175 for 1993.

## NEW KIDS HIT TRIPLE PLATINUM IN FIRST MONTH

(Continued from page 8)

single, "Vision Of Love," was certified gold. Another pop/soul diva, Anita Baker, landed her third consecutive platinum album even without a hit single. Baker's "Compositions" was certified gold and platinum simultaneously on Aug. 28.

Wham!'s smash 1985 album, "Make It Big," topped the 5 million mark. It's edging closer to the 7 million plateau attained by group leader George Michael's 1987 solo debut, "Faith.

Phil Collins' latest album, "... But Seriously," topped the 3 million mark, matching the sales volume of his 1981 solo debut, "Face Value." In addition, a pair of singles from Collins' 1985 album, "No Jacket Required," were certified gold last month: "One More Night" and "Sussudio." The Grammy-winning "No Jacket Required" has topped the 6 million mark.

Gloria Estefan landed her third consecutive double-platinum album with "Cuts Both Ways." The solo outing follows two hit-laden albums with Miami Sound Machine: "Primitive Love" and "Let It Loose."

Stevie Ray Vaughan & Double Trouble's "Texas Flood" was certified gold on Aug. 13, two weeks before Vaughan died in a helicopter crash in Wisconsin. It was the blues guitarist's fifth gold album.

And Steve Perry's solo album, "Street Talk," was certified for sales of 2 million copies. The album was released nearly 61/2 years ago-before Madonna landed her first top 10 hit . . . before "The Cosby Show" went on the air . . . before Walter Mondale's "Where's the query derailed Gary Hart's first presidential campaign. Steve, get the lead out.

Here is the complete list of August certifications.

Eagles. "Their Greatest Hits 1971-1975," Elektra, 12 million.
Eagles, "Hotel California," Elektra, 9 million.

M.C. Hammer. "Please Hammer Don't Hurt 'Em," Capitol, 5 million. Wham!. "Make It Big." Columbia, 5 million.

Eagles, "The Long Run," Elektra, 4 million.

Phil Collins, "... But Seriously," Atlantic, 3

New Kids On The Block. "Step By Step," Columbia, 3 million.

Poison, "Look What The Cat Dragged In," Capi-

tol/Enigma, 3 million.

Gloria Estefan, "Cuts Both Ways," 2 million. Epic.
Willie Nelson. "Willie & Family Live." Colum-

na, 2 million.

Steve Perry. "Street Talk," Columbia, 2 million.

Soul II Soul. "Keep On Movin'," Virgin, 2 mil-

Bruce Springsteen, "The River," Columbia, 2

nillion. "Wilson Phillips." SBK. 2 million.

PLATINUM ALBUMS Alice Cooper. "Welcome To My Nightmare," At-lantic, his fifth.

ntic, his fifth. Santana, "Moonflower," Columbia, its fifth. New Kids On The Block, "Step By Step," their

Anita Baker. "Compositions," Elektra, her

The Cure, "Kiss Me, Kiss Me, Kiss Me." Elektra. "Mariah Carey," Columbia, her first. Simply Red, "Picture Book," Elektra, its first.

## GOLD ALBUMS

Depeche Mode, "People Are People," Sire/ Warner Bros., their sixth. Stevie Ray Vaughan & Double Trouble, "Texas

Stevie Ray Vaughan & Double Trouble, "Texas Flood," Epic, their fifth.

New Kids On The Block, "Step By Step," Columbia, their fourth.

Eric B. & Rakim. "Let The Rhythm Hit 'Em," MCA, their third.

Anita Baker. "Compositions." Elektra, her

Bruce Hornsby & the Range, "A Night On The

Bruce Hornsby & the Nange, "A Night On The own," RCA, their third.
"Garth Brooks," Capitol, his first.
"Mariah Carey," Columbia, her first.
Ice Cube, "AmeriKKKa's Most Wanted," Priori-

ty, his first. , nis nrst. S**nap.** "World Power," Arista, its first. Steve Vai. "Passion And Warfare," Relativity,

Various Artists, "Rap's Greatest Hits, Vol. 1,"

## GOLD SINGLES

Phil Collins, "Sussudio," Atlantic, his fifth.
Phil Collins, "One More Night," Atlantic, his

Mariah Carey. "Vision Of Love." Columbia, her

first.

After 7, "Ready Or Not." Virgin, its first.

## FOR THE RECORD

Jean Riggins' title was stated incorrectly in a Sept. 8 story on bilingual rap. She is Capitol Records' senior VP of artist development.

Kenny Rogers should have appeared in the grid that accompanied a Sept. 1 story on top September album releases. Rogers' last album went gold. His newest effort, "Love Is Strange," will be released Tuesday (11) by Warner Bros. Also, in the same story, Black Sabbath's newest album, "TYR," released Sept. 4, is on I.R.S. Records.



MULTIPLATINUM ALRUMS

## YETNIKOFF FLIP-FLOPS, LEAVES CBS

(Continued from page 1)

Ohga. Meanwhile, the CBS Records board of directors will undertake "a long-term succession review," the statement said.

While Mottola is most often mentioned as a successor to Yetnikoff, not all observers believe he has the inside track. Summer may also have a shot at the job, partly because he has had more label experience than Mottola, a former artist manager. Before his stint at CRI, Summer was president of RCA Records.

There are several other candidates, including former label presidents, but some observers guess the succession will come from within the company, if only to preserve artist relationships.

ships.
Whoever gets the top job at CBS will have to deal with a flock of very nervous artist handlers.

Elliot Hoffman, a lawyer who handles such CBS acts as Cyndi Lauper, Jeff Beck, Judas Priest, Diving For Pearls, and Tony Bennett, puts it this way: "Since I represent a large group of [CBS] artists, I'm apprehensive about what this will mean in terms of CBS policy. Walter had a close relationship with a number of my clients, and this could be a loss [to them].

"One of the things you feel when there's been a major management change [at a label] is that the artists who've been signed by the fellow who left will be treated as lame ducks by the new administration.

"We've all been very tense over the last few weeks wondering where it's going and who was going to come out on top. It was clearly a power play, and it's not over yet."

There is also concern about CBS Records' overall commitment to its established acts. Two weeks ago. Bruce Springsteen's manager, Jon Landau, told Billboard that he was disturbed by newspaper reports that "CBS now has a policy of weaning the company away from the very artists who have contributed so much to its reputation, prestige, and value' (Billboard, Sept. 1). Although he would not comment on the latest rumors that "the Boss" may go to MCA or Geffen Records, a spokeswoman says Landau sticks by his previous statement, which indicated that Springsteen was considering his options.

The manager of another major CBS act, asked about CBS' relationships with its established artists, says, "There's definitely justification for concern, and only time will tell whether the concern is fact." Among the reasons for worry, he adds, are CBS' concentration on current stars such as New Kids On The Block and the fact that Columbia president Donnie Ienner came from Arista Records with a "pop sensibility."

Neither Mottola nor Ienner were available for comment at press time. However, CBS sources point to the recent success of Billy Joel's album "Storm Front" and the fast-breaking George Michael hit "Praying For Time" as evidence that CBS is devoting as much attention as ever to its cornerstone artists.

## JACKSON RUMORS

Meanwhile, rumors continue that Michael Jackson, another top CBS act, is considering changing his label affiliation. Sandy Gallin, Jackson's new manager, was not available for comment, but the artist's chief attorney, Bert Fields, says, "Michael Jackson has no such plan. We are engaged in some conversations with

CBS on a friendly basis. There's nothing confrontational between the two companies."

Asked whether Jackson is planning to deliver his upcoming album to CBS, Fields says, "I never comment on my client's rights and obligations under a contract."

under a contract."

Aside from Gallin's close relationship with David Geffen, chairman of Geffen Records, the speculation about Jackson has been fueled by the fact that Allen Grubman, another of Jackson's attorneys, reportedly had a personal dispute with Yetnikoff. But Grubman states, "As far as I'm concerned, I never had a falling-out with Walter Yetnikoff."

Grubman, who represents not only Jackson, but other CBS-affiliated clients such as Springsteen, Luther Vandross, and Def Jam Records, recalls that his relationship with Yetnikoff was adversarial at times. "I was the lawyer for the artists, and he was the company president, and we were at opposite ends of the table." However, he says, he always tried to avoid conflicts. "I tried to do things in a nonconfrontational way and still achieve the proper ends for my client. And I was able to do that with Walter."

Grubman says he owes a lot to Yetnikoff. "He's been a very dear friend of mine for a good part of my professional career, and he made a humongous contribution to CBS Records, and it's a contribution that will be recognized for many years to come. My relationship with him was very special, and I hope he goes on to great things."

Cyndi Lauper's manager, Dave Wolff, comments, "I'm very disappointed that [Yetnikoff] is leaving the company ... He's a close friend and we'll miss him."

Similarly, Billy Joel states through a spokesman: "Walter Yetnikoff has been instrumental in my career as a recording artist at CBS Records. I am very sad to learn of his departure. Walter's position as head of CBS Records brought a great deal of prestige to the company over the last two decades."

David Geffen, widely regarded as a foe of Yetnikoff, was out of town at press time and could not be reached for comment.

Giant Records CEO Irving Azoff, with whom Yetnikoff also had an adversarial relationship, remarks, "Walter is a real colorful guy, and the business really is never going to be the same without him ... [but] I'm sure Wally World will surface again."

## CONTRADICTED HIMSELF

Why did Walter Yetnikoff decide to leave CBS Records—if, as Sony claims, it was his decision? And why did he recently tell Billboard that he had signed a three-year, full-time employment contract with Sony, effective next April 1?

Yetnikoff declines to explain the contradictions in his story. But there is no lack of theories about why he ultimately gave up his position, ranging from Sony's supposed unhappiness with the Guber/Peters film deal to CBS palace intrigue to the imagined horror of straight-laced Sony executives in Japan when they read Fredric Dannen's current book "Hit Men," which portrays Yetnikoff as an out-of-control, womanizing swash-

At the same time, however, there is no doubt that CBS Records has done well in the past year or so. For Sony's fiscal first quarter, ended June 30, its music division—comprising CBS Records, CBS/Sony in Japan, and the U.S. and European manufacturing units—enjoyed a 25% boost in sales. For the fiscal year ended March 31, the division's revenues soared 33.8% to \$2.9 billion. According to Yetnikoff, pretax profits were roughly \$500 million—a figure which Sony will neither confirm nor deny.

will neither confirm nor deny.

A graduate of Brooklyn College and Columbia Univ. Law School, Yetnikoff joined CBS as an attorney in 1961 and was promoted to general attorney for the CBS Records Group in 1966. He was appointed executive VP of CBS Records International in 1969 and became president of that division in 1971. Four years later, he was named president of the CBS Records

Group.

During his tenure, CBS Records became the largest record company in the world, greatly expanding its international presence. The company also had two of the biggest-selling records in history: Michael Jackson's "Thriller" and Bruce Springsteen's "Born In The U.S.A."

In late 1987, Yetnikoff was instrumental in arranging Sony's purchase of CBS Records from CBS Inc. Two years later, he helped engineer Sony's buyout of Columbia Pictures and the Guber/Peters film production firm.

Yetnikoff's position began to crumble a few weeks ago, when the Wall Street Journal reported that he had agreed to phase out his activities at CBS over a two-year period. Al-

though he strongly denied this was the case in his Billboard interview and seemed to be supported by a statement from Ohga, the Journal story, coupled with the fallout from "Hit Men," seems to have accelerated his departure.

Opines Elliot Goldman, chairman of Personics Corp. and former president of RCA Records, "The scenario was for [Yetnikoff] to sign an agreement and phase out over time, but on his and Sony's time schedule, and with him having full power. But once the Journal story was out, no company could operate under those circumstances."

Assistance in preparing this story was provided by Dave DiMartino in Los Angeles.





from the Betty Clooney Foundation For Persons With Brain Injury during its first "Thanksgiving Awards of the Music Industry" Nov. 11. In addition, singer Rosemary Clooney will receive the foundation's first "Winds" \$25

mary Clooney will receive the foundation's first "Wind Beneath Our Wings" award. The Betty Clooney Foundation, known for its work with people suffering from brain injuries, has gained industry acclaim for its trend-setting "Singers' Salute to the Songwriter" annual concerts.

Movie Channel Inc. to pay ASCAP a blanket license fee of 15 cents per subscriber for the period of April 4, 1984, to Dec. 31, 1988, has been upheld by a federal appeals judge. ASCAP, which had sought 25 cents per subscriber, had challenged an Oct. 12, 1989 ruling by U.S. magistrate Michael Dolinger that determined the blanket license fee for the cable company (Billboard, Nov. 25, 1989). ASCAP's appeal was the first to challenge a fee determination for a blanket license set under the terms of a 1950 consent decree between ASCAP and the government.

ON TO AN INDIE: Peter Bond, senior VP at CBS Records International, will leave the label in November to set up his label in London. He has been with CBS for a decade, currently overseeing its operations in Eastern Europe, Africa, and Asia.

VIRGIN JAZZ: Look for jazz label Night Records to be launched here in November by Virgin as part of a U.K. deal done through its distributed label 10 Records. Mastermind of the label will be noted producer Joel Dorn.

PEPSI GOT A HAMMER: Pepsi-Cola has inked a world-wide sponsorship and advertising deal with top pop-rapper M.C. Hammer, who will appear in radio and TV spots for the soft drink. He also will serve as spokesman in a Pepsi-produced anti-drug, stay-in-school program expected to reach 3 million students in the next year. Pepsi will sponsor Hammer's worldwide fall tour, which opens Sept. 18 in Omaha, Neb.

THE FIFTH GRAMMY AWARDS telecast from New York takes place Wednesday Feb. 20 on CBS from 8 to 11 p.m. For the third straight Big Apple presentation the site is Radio City Music Hall. Nominations for the 33rd Grammy ceremonies will be announced Jan. 10.

On THE SIDEWALKS OF NEW YORK: In an opening salvo against bogus tapes sold on New York streets, U.S. marshals, assisted by representatives of the Recording Industry Assn. of America and Artists Against Counterfeit Tapes, seized over 9,500 allegedly counterfeit tapes from 25 street vendors, newsstands and retail locations throughout Manhattan. A court-ordered seal on all publicity surrounding the seizures remained in effect until Aug. 30. Civil seizures began in Gotham after members of the RIAA and AACT filed a joint action in Federal Court Aug. 20 alleging the sale and distribution of tapes in violation of U.S. trademark laws.

PENDING AN OK before Judge Prudence B. Abram in U.S. bankruptcy court in New York Sept. 24, a settlement has been reached by the estate of HME Records Inc., which declared Chapter 7 bankruptcy in 1988, in its copyright infringement action against The Fabulous Thun-

(Continued from page 104)

derbirds and CBS Records. HME had charged that the defendants were not authorized to release the group's "Tuff Enuff" album on CBS. The settlement calls for a \$250,000 payment, including legal fees to be paid to the New York law firm of Silverman, Shulman & Slotnick. The firm's Alan Shulman handled the case.

FAREWELL TO STEVIE RAY: A version of "Amazing Grace" was sung by Bonnie Raitt, Jackson Browne, and Stevie Wonder at the graveside service for Stevie Ray Vaughan as the blues guitarist was laid to rest in Dallas Aug. 31. An overflow crowd of more than 1,000 mourned Vaughan, who died in a helicopter crash in Wisconsin Aug. 27 after a show with Eric Clapton and Robert Cray. As Dallas promoters Danny Eaton and Mark Lee handled logistics, others who joined Vaughan's family at the service were Ringo Starr, Delbert McClinton, ZZ Top, and Nile Rodgers, who produced the upcoming Epic album "Family Style" that Stevie Ray recently completed with his brother Jimmie Vaughan of the Fabulous Thunderbirds. Meanwhile, in response to an announcement by the Lonestar Roadhouse in New York of a Vaughan tribute show, spokesman Charles Comer says the family has not authorized any such concerts. Donations in Vaughan's memory are being received by the Stevie Ray Vaughan Charitable Funds of the Communities Foundation of Texas, 4605 Live Oak, Dallas, Texas 75204.

LEAVE OF ABSENCE: In Minneapolis, Doug Harvey, director of Target Music and Video, has taken a 30-day leave of absence. But Twin City observers say they don't expect Harvey to return to the discount department store chain. Some suggest that the recent insertion of Bob McMahan as VP and merchandise manager, overseeing the music, video and books product lines, resulted in a too-many-cooks-in-the-kitchen scenario.

Bullseye Blues is the name of the newly launched, all-blues imprint from Rounder Records, the Cambridge, Mass. independent label which is marking its 20th anniversary this year. The first two releases from Bullseye, due Oct. 15, are new disks from blues veterans Charles Brown, who is now touring with Bonnie Raitt, and Champion Jack Dupree. Both disks were produced by Ron Levy. Other upcoming releases on Bullseye are due from Chicago blues guitarist Byther "Smitty" Smith, soul singer Eddie Hinton, young bluesman John Mooney, and Luther "Guitar Jr." Johnson. Rounder's Marian Leighton Levy says the Bullseye roster will expose an even wider range of the blues than the parent label's own roots roster.

**B**ART THE BOX: The longbox for **Geffen**'s upcoming "The Simpsons Sing The Blues" album will be worth holding on to: The box, designed by Geffen graphic arts manager **Samantha Martinez**, will transform into a punchout cardboard stand-up doll of **Bart Simpson**.

JUST SAY NO WITH REO: Epic Records act REO Speedwagon was tapped to headline an anti-drug "Users Are Losers" concert Sept. 9 in Miami, organized by the Metro-Dade County police and co-sponsored by South Florida radio stations WSHE, WEDR, WAQI, television station WSVN, and the Miami Herald.

102

## **Credit Crunch Breeds Caution At Retail Chains**

■ BY ED CHRISTMAN

NEW YORK—Music retailers say they are beginning to feel the credit squeeze gripping the capital markets but express mixed views on whether it will impact their business.

Some say the credit crunch, coupled with the uncertainty hovering over the economy, is a recipe for a more cautious approach to expansion

## Brusco, Messina Team Up To Form Management Co.

NEW YORK—Louis Messina of the Pace Entertainment Group and Charlie Brusco of Brusco Management Ltd. have formed a joint management company, Brusco/Pace Management, which will be based in Brusco's home city of Atlanta.

Among the clients of the new firm are Raging Slab (RCA), Flies On Fire (Atco), Slaughter House (Metal Blade/Warner Bros.), and Blonz (Epic), in association with Danny Hamilton Management.

Brusco's previous clients include the Outlaws, the Lynyrd Skynyrd Tribute Tour, Freddie Salem & the Wild Cats, the Swimming Pool Q's, and Witness.

"The success of the relationship between [Brusco's concert promotion company], Brusco Barr Presents, and Pace Concerts as promoters has led to the natural progression for a combined, full-fledged move for me back into management," said Brusco in a statement. "I also believe the input from Louis Messina will greatly enhance what we do in the management area."

"Our relationship with Charlie Brusco was a natural," says Messina, whose Pace Entertainment Group operates the Lakewood amphitheater outside Atlanta with MCA.

David Preschel, formerly president of Modern Management in New York, has been named VP of Brusco/Pace Management and will oversee all day-to-day operations and talent acquisition.

plans, while others suggest that such an economic environment provides opportunity for well-capitalized chains.

The commercial banking industry, trying to avoid the quagmire that has already swallowed many savings and loan institutions, is exercising extreme caution in its lending practices. As a result, loans are becoming scarce, industry observers say. Federal regulators are partially to blame for banking policies, sources say, as they encourage banks to increase reserves, scrutinize loan requests more closely, and, in general, tighten up underwriting guidelines.

David Lang, president of Compact Disc World, a five-unit chain in Woodbridge, N.J., says he recently reached a handshake agreement for a bank loan to open a new store. But, when the time came to sign the papers, the bank backed away from the deal, citing a visit from government regulators, and applied new lending guidelines to the deal. The chain could not meet the bank's last-minute lending criteria, which "came down to hard collateral," Lang says.

"Before, banks were content to wait in line" while labels had a senior claim on any inventory, he explains. But now banks want record labels to subordinate their claims on the chain's inventory.

The president of a large retail chain had a similar experience. In the past, he says, he would borrow from banks against his inventory, even though some labels have security agreements that give them prior claim on the merchandise, should the retailer file for bankruptcy. But recently, when he applied for a loan, the bank asked him to get the labels to subordinate their claims on the chain's inventory.

"If everybody has a claim on the inventory and that's what you are borrowing against, then you have no borrowing power," he says.

borrowing power," he says.

Peter Blei, VP and chief financial officer of the 56-unit Spec's Music & Video in Miami, also sees banks growing more conservative in their lending practices. "The banks, in light of the economic outlook, the regulatory pressure, and the S&L mess, are dotting i's and crossing t's to a degree that I have never seen before," he says. "It's a lot tighter."

With the combined impact of a weakening economy and banks less willing to lend money, retailers "can get hit by the double whammy," Blei says. "The smaller and the less well-capitalized [retailers] will have trouble finding financing."

In this kind of environment, borderline or weak retailers could be forced to sell their companies or go out of business, he says. Meanwhile, "companies that are strong in a recessionary period can become stronger. If you are strong, and have a line of credit, you can go out and expand through acquisitions. The strong get stronger and the weak fall by the

Spec's "is an extremely strong company with a tremendous financial base," Blei says. The chain, however, will not attempt to duplicate last year's expansion pace this year. Spec's will open five new stores, compared to the 12 outlets added last year. The slower pace will allow the chain to digest last year's expansion as well as refurbish existing stores, he says.

#### **NOT FEELING CRUNCH**

In contrast, the presidents of three chains—55-unit Tower Records in W. Sacramento, Calif., 137-unit Sound Warehouse Inc. in Dallas, and 80-unit Music Plus in Los Angeles—all say they are not feeling the credit crunch and see nothing in the economy to slow their expansion plans.

For instance, Terry Worrell, president at Sound Warehouse, says, "We have had some recessionary times in the Southwest for a while and have been able to survive that without any real consequences to our growth. We are opening about 20 stores a year and will continue to do that. All of our credit is already in place. So right now, we are still on schedule and will not change our plans."

But other retail chains, including Record World and WaxWorks, say a cautious approach is warranted. Roy Imber, president of the 87-unit, Port Washington, N.Y.-based Record World, says, "I think any prudent businessman today has to look at expansion plans and adjust them ac-

cordingly. This is not the time to put yourself on a limb by expanding and hoping everything will go all right. There is less room for mistakes."

Imber says this year's expansion pace is set. And while the chain is aggressively looking for new locations, "we are not signing [leases] as fast," he adds. "If it's an A-one location, we will go ahead and sign, otherwise we are holding back. We don't think we will come close to fulfilling [expansion] plans for next year."

In addition, the company may curtail plans to refurbish existing stores next year. "We have some money set aside for rehabbing stores," Imber says. "After the first of the year, we will look at that again" before proceeding.

And in Owensboro, Ky., Terry Woodward, president of the 134-unit Disc Jockey/Music Express chain, says his firm will slow its expansion if the economic situation warrants it. "Next year, I am committed to 15 locations and I may hold it to that," he says. But he adds that even if the economy does not slow down, the chain's growth might slacken.

"We have been pretty aggressive for the last two years, opening 46 stores and then 36," he says. "So I almost need a little breather to let everything catch up with itself. You need your systems and people to catch up with growth. It's not my goal to see how many stores we open, but how many profitable stores."

Moreover, he points out that retailers might not have any control over their growth plans "because the developers have been hit hard by the credit crunch."

## COURT DATES LOOM FOR CREW, FLA. RETAILER

(Continued from page 104)

to prove beyond a reasonable doubt that the work is obscene. I thought they failed to do it in the [federal] civil case," he says.

Because Gonzalez's ruling was for a federal civil case, it has no bearing on these two state criminal cases, says ACLU-appointed attorney Milton Hirsch, who is defending Freeman with Rogow. "Judge Gonzalez even said that [his decision] is without precedential value in any criminal case. That ruling is completely inadmissible in this case," says Hirsch.

To find Freeman guilty, the jury must first rule that "Nasty" is obscene according to community standards, that Freeman knew it was obscene, and that he willfully sold the album, knowing that it was obscene.

Similarly, with the members of 2 Live Crew, the jury must find the first two tenets and that the group performed the songs, knowing that they were obscene.

Freeman says he is "surprised they didn't drop the charges. But being in Broward County is so different than the rest of the world."

Hirsch, however, expected the action. "The prosecution is really painted into a corner," he says. "If they don't go forward, the sheriff and a lot of other well-intentioned people will be made to look foolish. However, if they do drop the charges, we'll consider waiving the apology."

The penalties for both charges are the same—a one-year jail sentence and \$1,000 fine.

In related news, the Dallas County district attorney's office is proceeding with its criminal charges of selling obscene material against Sound Warehouse, the 135-store retail chain based there (Billboard, Aug. 11).

However, similar obscenity charges against Amarillo, Texasbased Western Merchandisers, parent company of Hasting's Records and Tapes, were not filed in Dallas, despite earlier indications.

According to Assistant District Attorney Mike Sullivan, Sound Warehouse is charged with one count of sale of harmful or obscene material to a minor and eight counts of promotion of obscene material.

Although no court date has been set, the district attorney's office has no plans to drop the charges, and according to Sullivan, "I think we're on firm ground, and we're ready to go to court tomorrow."

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## INDUSTRY CAMPAIGNS FOR VOTER REGISTRATION

(Continued from page 104)

paign, says Ayeroff, the coalition will spend much of its time raising funds and distributing them to voter registration groups across the country. Already, he says, there have been discussions with Tower Records regarding placement of registration booths at some of the chain's stores, as well as various venues regarding similar placement at concerts or other special events.

"It would be nice to see kids vote in Florida, kids vote in North Carolina, and kids vote in Louisiana, and for them to be able to have their political voices heard. So maybe politicians will start talking to kids—and not just to the generation-gap issues which just get old people scared of kids. And maybe black kids can vent

their frustrations by voting against some of these guys that have made the racist enforcement that's going on apparent."

Ayeroff is quick to point out the industrywide participation in the coalition, noting the strong contributions of members from such labels as Capitol, Geffen, Warner Bros., and A&M.

"Everybody has said, 'Yeah, this is a good thing.' This is nothing brash, this is nothing defensive—this is something very positive. We spoke at the WEA convention about Rock The Vote, and the response was overwhelming. It was very gratifying, because I know a lot of people in our industry feel very put upon at simplistically being made into scapegoats. And I think a lot of people are of-

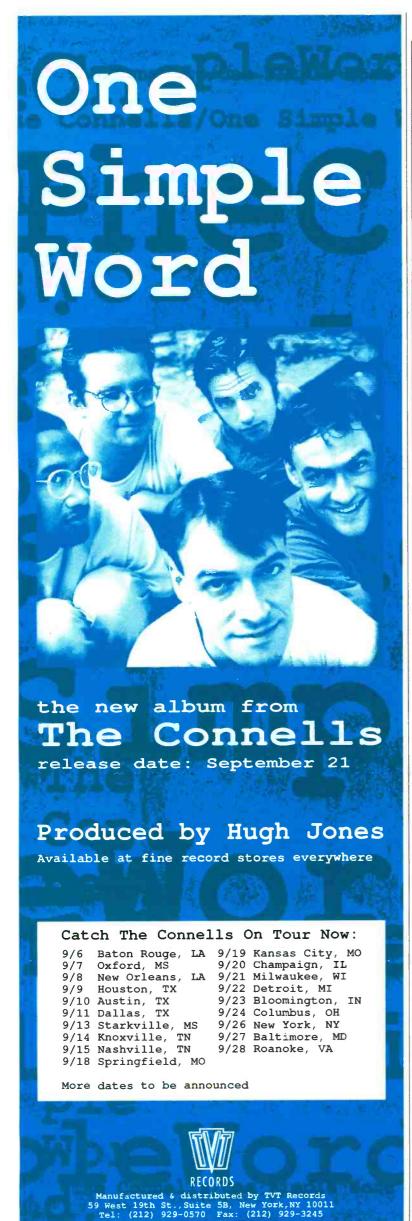
fended by censorship issues. I think it becomes a very crucial part of our culture to make it clear that this not about 2 Live Crew—this is about the First Amendment."

According to Beverly Lund, co-director of Rock The Vote, following the launch of the MTV campaign, the coalition will begin focusing on voter registration booth programs at the end of this month and in early October, when most schools are back in session.

"The [registration] deadline in most states is around Oct. 6," says Lund, "so we're dealing with a very short period of time. This is sort of like we're fighting a clock. But if we didn't start fighting this clock, we'd never fight it at all."



BILLBOARD SEPTEMBER 15, 1990







Edited by Irv Lichtman

SAFE & SOUND: Bhaskar Menon, chairman of the IFPI, the international label group, and executive director of Thorn-EMI, has escaped from Kuwait after being stranded there following Iraq's invasion of the country in August. Initial reports suggest his escape route was by camel to the Saudi Arabian border. Menon, an American citizen, was en route to India for a vacation when his British Airways flight was prevented from leaving the airport after landing in transit. He is reported well after his month's enforced stay and is now in Madras. "We're all extremely relieved that Mr. Menon has escaped unscathed from the Gulf," says IFPI U.K. spokesman Mark Kingston. "We're sure the experience will have no lasting impact and he will soon be able to resume his duties as chairman of the board of the IFPI. We're confident we speak for all his many friends in the industry in expressing our delight."

RIMED FOR POLYGRAM? Rick Dobbis, having apparently worked out an exit from his label contract, has left his post as executive VP of RCA Records, with his long-expected move to PolyGram due momentarily. His post there is expected to center on running the lineup of indie labels PolyGram distributes.

HE SUDDEN DEATH of Australian entrepreneur Robert Holmes a Court Sept. 2 of a heart attack at age 53 refocuses interest on Andrew Lloyd Webber's wish to regain control of his Really Useful Group. The composer needs 95% of the stock to secure his grip, but the 6.6% held by Holmes a Court was blocking his effort. Market insiders had speculated that Holmes a Court might have been eyeing RUG as an acquisition target and not merely wanting to add the Palace Theatre in London to his Stoll Moss Theaters web. Whether or not the Holmes a Court 6.6% stake in RUG is up for grabs is something Lloyd Webber obviously wants to know. Holmes a Court was a onetime owner of the ATV Music catalog, with its many Beatles copyrights.

WHAT'S THE STORY? The rumor mill has Personics Corp. chairman Elliot Goldman leaving that company. But Goldman says that's not so, although he acknowledges that he is withdrawing somewhat from day-to-day operations. The reins are being picked up by president and CEO Steven Boone, who has been on the job for a month. Meanwhile, the customized-taping company is involved in negotiations to gain additional capital within 60 days from a new investor, which would be used to fuel an aggressive rollout of the retail concept, Boone says. In other Personics news, Mitch Perliss, formerly director of purchasing with Music Plus, has joined the company as VP of music acquisitions. Perliss, instead of moving up to the company's headquarters in Redwood City, Calif., where he's temporarily located, will open a new office in Los Angeles in October.

BILL & COO & CEO, TOO: Billy Meshel has been given the additional responsibilities of CEO & COO at All-Nations Music, the Los Angeles-based music publishing setup he has operated as president since its formation in

ENIGMATIC CHANGES: Enigma Entertainment, which has seen several high-ranking executive departures in recent months, has now laid off four regional sales staffers. An Enigma spokesman says that CEMA field sales reps will service accounts on the company's behalf from this point on. But Enigma will be bolstering its executive sales staff with the addition of Suki Sirwho has resigned her post as Elektra sales coordinator-as director of national sales.

2 LIVE DEBATE: Negotiations are taking place for a debate between anti-obscenity crusader Jack Thompson and Harvard constitutional law professor Alan Dershowitz prior to 2 Live Crew's pay-per-view concert Nov. 8. The debate would be included in the price of the

AL TELLER, CHAIRMAN of the MCA Music Entertainment Group, will receive the "Unsung Hero" award (Continued on page 102)

## **Music Biz Hopes To 'Rock' Voting Booths**

■ BY DAVE DIMARTINO

LOS ANGELES-"Rock The Vote," a music industry voter-registration drive, is under way with the support of a wide array of artists, celebrities, and companies. The campaign is set to be launched at the 1990 MTV Music Video Awards show here Sept. 6.

The campaign—the first fruit of a private industry gathering hosted here July 11 by Virgin Records comanaging directors Jeff Ayeroff and Jordan Harris (Billboard, July 21) will begin with televised public-service announcements by artists urging viewers to register to vote. The effort will then shift emphasis to several retail outlets and concert venues where voting registration booths are

Additionally, MTV will continue far beyond the Sept. 6-Oct. 6 period to promote voter registration and actual voting among its viewers, says Judy McGrath, senior VP and creative director at MTV.

She says the idea of the campaign is "to use people who we know have an influence with our audience namely all the musicians and performers on MTV, and anybody who believes, like we believe, that registration and voting is important. We're going to produce spots with them and run them all year."

Furthermore, says McGrath, MTV will use "everything we can use" to promote the campaign, including onair time, its college marketing network, and possible contests in which contestants must submit proof of registration or actual voting to enter. 'We've got a million creative ideas,' she savs.

Among the artists who have already shot spots MTV plans to run are Iggy Pop, Anthony Kiedis of the Red Hot Chili Peppers, Michael Penn, Ozzy Osbourne, Mellow Man Ace, Lita Ford, M.C. Hammer, Jon Bon Jovi, Megadeth, and Donny Osmond.

McGrath notes that the network will be closely working with Virgin's Averoff during the course of the year, largely because he's "the guy

who got this thing going."
Ayeroff says the Rock The Vote coalition has generally been accorded cooperation from labels and artists across the board.

"We haven't talked to everybody, because quite frankly we haven't had the time," says Ayeroff. "But everybody has been very responsive, because this is not a brat reaction; this is being very politically correct. This is saying that we have the right to organize ourselves much the same way that Donald Wildmon has the right to organize himself."

Aside from the ongoing MTV cam-(Continued on page 103)

## Court Dates Loom For Crew, Fla. Dealer

BY MELINDA NEWMAN

NEW YORK-Attorneys for 2 Live Crew and retailer Charles Freeman are preparing for courtroom showdowns in Broward County, Fla., where both parties face state obscenity charges related to Crew's album "As Nasty As They Wanna

Freeman, owner of E-C Records in Fort Lauderdale, is charged with selling "Nasty" after U.S. District Judge Jose Gonzalez's June 6 decision that the album is obscene (Billboard, June 16). Freeman's court

date is Oct. 1.

Members of 2 Live Crew, including Luke Records head Luther Campbell, have a court date of Oct. 9. They were arrested June 10 in Fort Lauderdale for violating local obscenity laws after performing parts of the "Nasty" album (Billboard, June 23).

Bruce Rogow, the attorney provided by the American Civil Liberties Union for both 2 Live Crew and Freeman, says the defense in both cases will be the same: that the work is not obscene. "The state has

(Continued on page 103)



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AND "LOVE WILL NEVER DO

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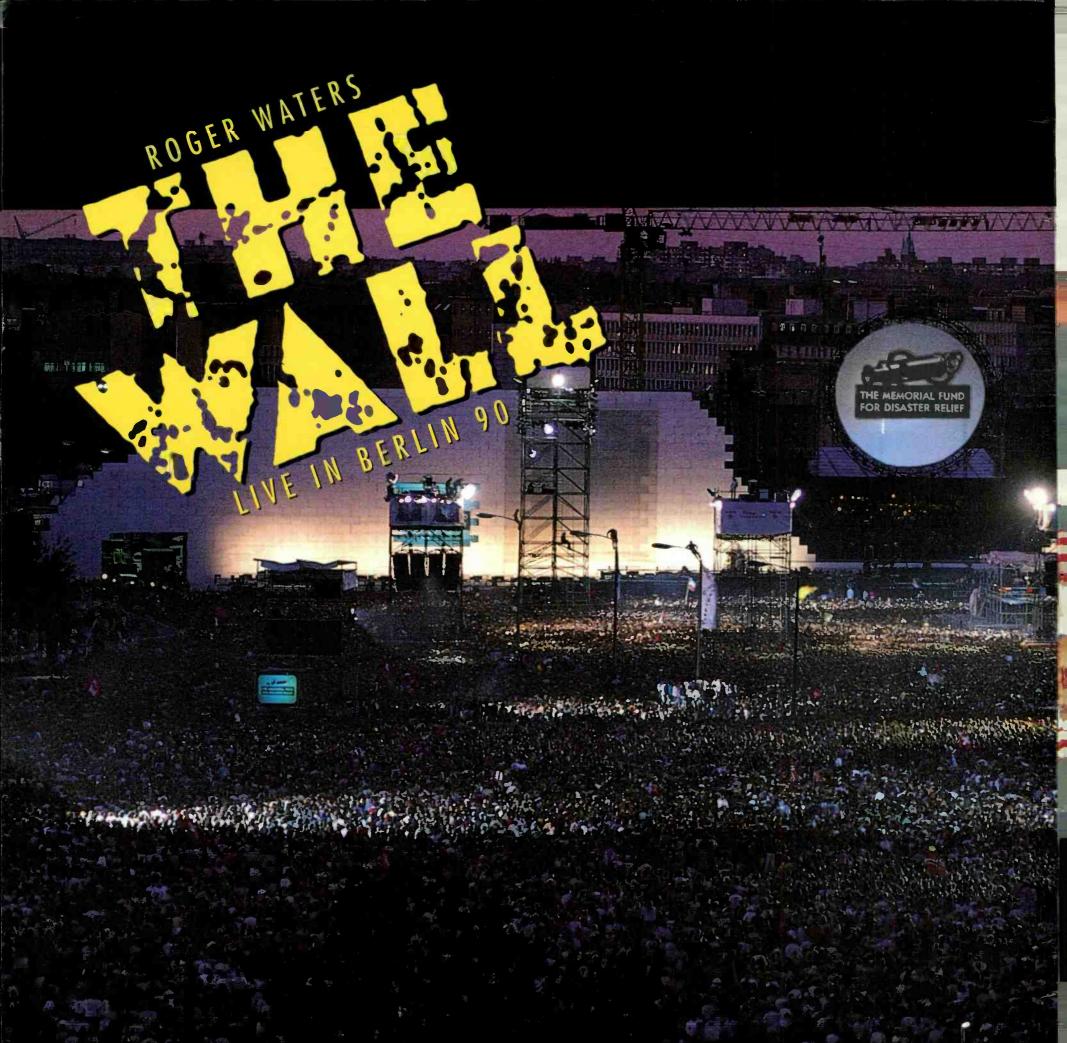




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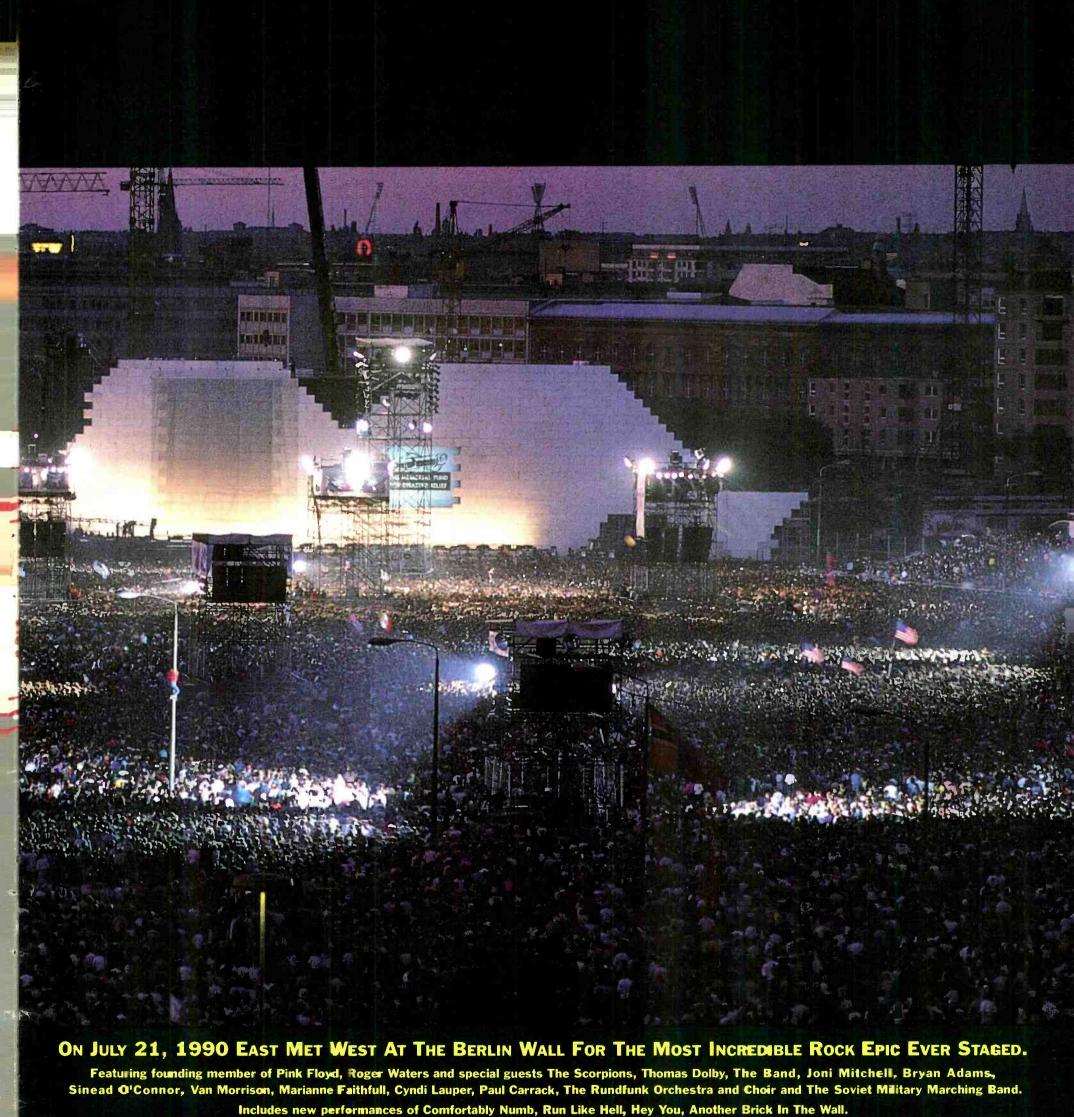
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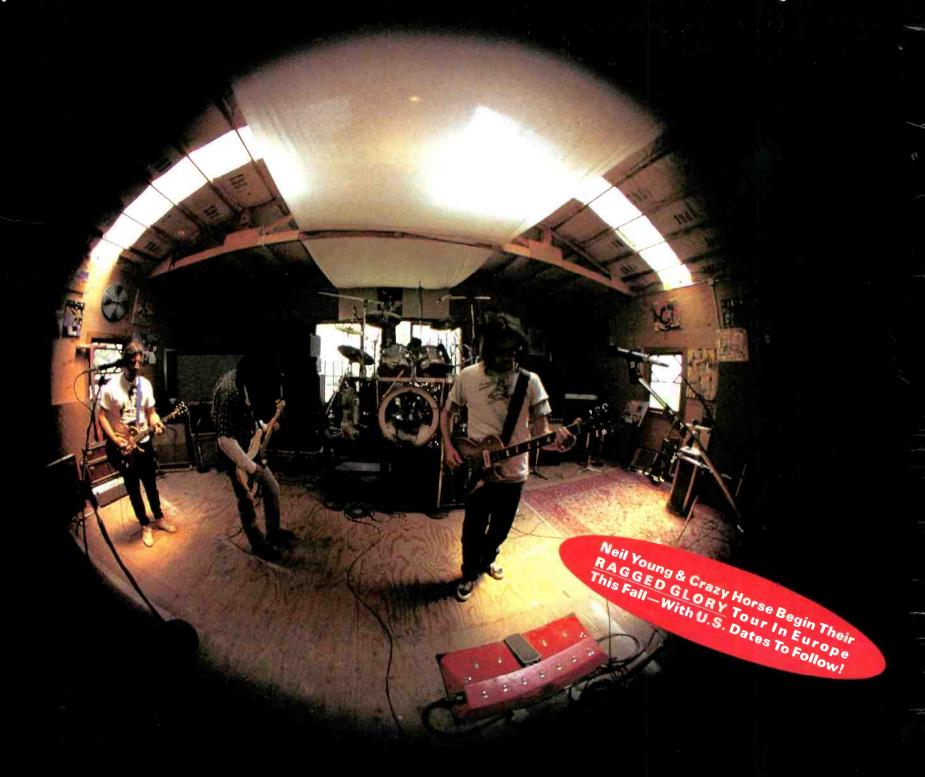
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